



# HISTORIC SANTA FE

The Historic Santa Fe Foundation Monthly Journal **SEPTEMBER 2018**

Welcome p. 2

Book Review, Early Rock Art, pp. 3-5

Book Review, Scottish Rite Temple, pp. 6-9

Sponsors p. 10

Photos from El Zaguán pp. 11-12

Schedule, Staff, Board and Mission p. 13



Image above (cropped): *Raining Zozobras*, Scott Wiseman from the exhibition *Zozobra Invades Canyon Road* currently on display at El Zaguán through September 28, 2018.

eZine cover (cropped): *Early Rock Art in the American West: The Geometric Enigma* by Ekkehart Malotki and Ellen Dissanayake. Reviewed by Pete Warzel in this issue.

# Inside Historic Santa Fe

Many of you may have seen the deconstruction of El Zaguán's front wall in the last few weeks if you drove down Canyon Road or visit our offices for a Salon talk or exhibition opening. We are making some much-needed repairs to the plaster and starting to work on the re-plastering in early October. For now, we have a lovely bright blue tarp keeping any late summer/early fall rains from removing any more of the adobe bricks. The work prompted many questions from passersby on the busy downtown street and provides a less attractive welcome to our historic building. Fear not, as it will be back to the velvety smooth wall before the winter months. Please enjoy a few photos in this eZine from the removal of the stucco and layers of concrete.

To receive a printed copy of the upcoming Summer/Fall 2018 Printed Newsletter that is mailed to members only, please become a HSFF Member.

Sign up for membership online at [historicsantafe.org/join-give](http://historicsantafe.org/join-give) or call us at 505-983-2567 to find out about member rates and benefits.

Thanks for your continued support.

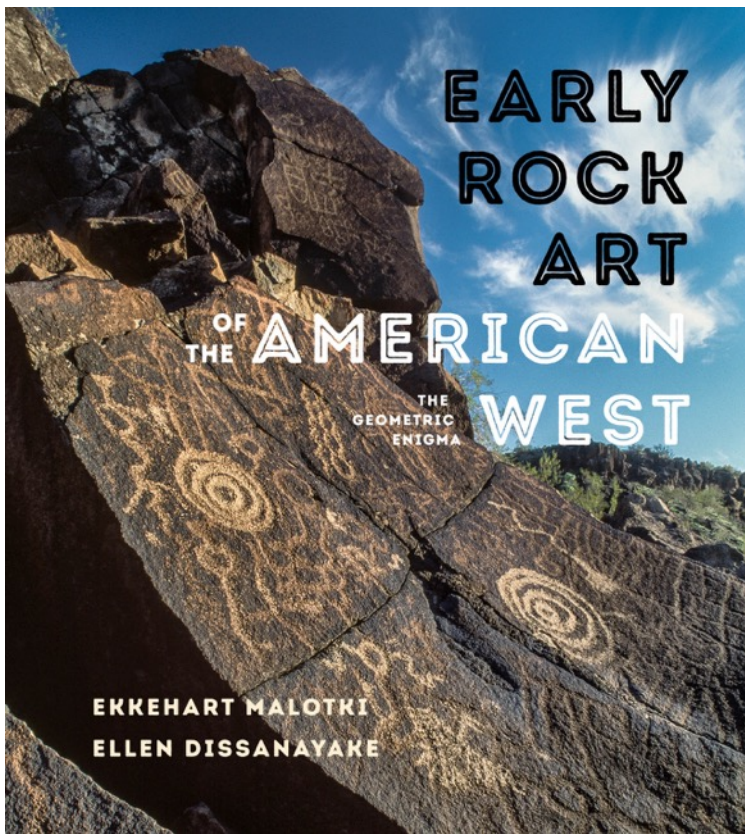
---

# BOOK REVIEW

## *Early Rock Art of the American West: The Geometric Enigma*

IKKEHART MALOTKI & ELLEN DISSANAYAKE

Reviewed by Pete Warzel



It is impossible not to flip through the pages of this book to view the images before settling down to a read. They are extraordinary and elegant photographs. For those of us who have walked the collected timeline of petroglyphs at La Cieneguilla or any of the other sites around Santa Fe, or ventured more far afield to Utah or Arizona and looked at the stylized snakes, antelope, growing corn, or hummingbird that I saw and photographed once and cannot find again, time travel in the images in this book is quite something else. There are carvings in the rock, abstractions and rock fields of

The Historic Santa Fe Foundation

geometric patterns. What I have always thought to be scratching into the rock patina turns out, quite wonderfully, to be more varied in method and style and so more fascinating. These are images that remind one of places more far afield – Mayan culture, South America, Africa. And that is one of the points here – the universality of it all.

The authors begin by stating the premise that “artmaking” and “markmaking” are an innate, shared, human trait, and that the earlier in time the more abstract the markings are. Figurative depiction comes later on a human timeline. There is more than a nod to a universal sense of image. Geometric markings of like-kinds are ubiquitous around the world in a wide swath of time through the Middle, Upper, and Late Upper Paleolithic ages, and certainly not due to travel between continents. One chart of particular interest in the book is a collection of fifteen images, as researched by Rhoda Kellogg, of phosphene designs, basic graphic elements found in the scrawling of young children and then in “...the doodling behavior of adults who, in their repetitive “subconscious” scribbles, heavily rely on phosphenic shapes.” The shapes are arcs, circles, radials quadrangles spirals and lattices, to name some of the defined forms.

Malotki and Dissanayake avoid interpretation of the images, although tantalizing clues are given by recent aboriginal “mark makers” as to what the purpose could be. Rather, the authors explore in depth the human nature of the “art”, circling an argument for the birth of the modern human when conscious ability leaps to making something of no practical purpose, deliberately



expending the precious energy to do so, and creating a mark that is “symbolic”.

The rock images are everywhere in the Western United States. New Mexico, Arizona, Utah, California, Oregon and Nevada, are presented in exquisite photographs (most of them taken by Malotki), startling really, in variation of form and manner of making. The term Western Archaic Tradition (WAT) is used for the overwhelmingly abstract/geometric design of the early markings. One photograph (Figure 1.5, page 7) shows a rock slab with two linked squares of what could be a blanket design in our more recent historic period. Exquisite. Another image shows a vertical rock face colored with ghostly white columns cut across horizontally by ochre daps of color (Figure 4.17, page 116), very reminiscent, really without stretching, of Jackson Pollack’s *Blue Poles*. The locations of the markings enhance their effect, whether on flat slabs beneath a mountain in the distance, a patterning of many cupoles in the shadow of an alcove or cave, twined antithetical spirals fitted neatly within a round cavity on

a vertical rock face. Perhaps it is this sense of care in placement that governs our sense of meaning. These are places meant to be seen. But, for what?

And that is the mystery that the authors avoid, rather explaining the various theories extant by anthropologists and archeologists, while sticking to their simple premise that “Artification”, evolved and adaptive, as a “universal human behavior” is the clear way of approaching this art, allowing the others to argue over meaning.

*Early Rock Art in the American West: The Geometric Enigma*

By Ekkehart Malotki and Ellen Dissanayake

University of Washington Press

Paperback \$34.95

312 pages, 193 color illustrations



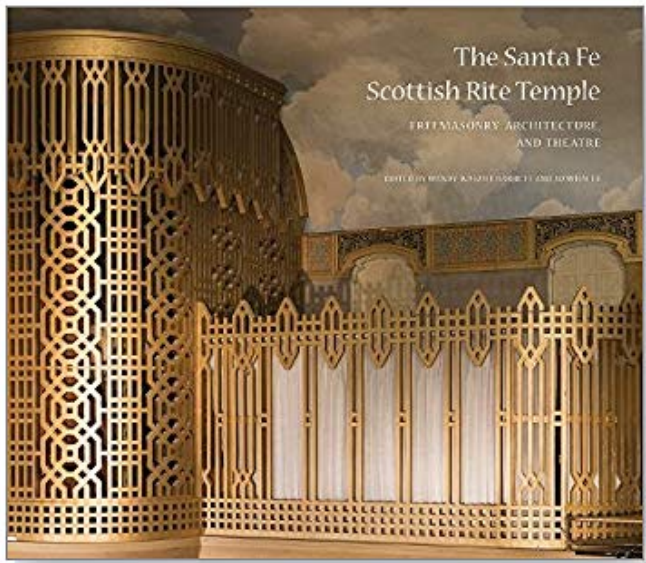
*From Early Rock Art in the American West*



# BOOK REVIEW

## *The Santa Fe Scottish Rite Temple: Freemasonry, Architecture and Theater*

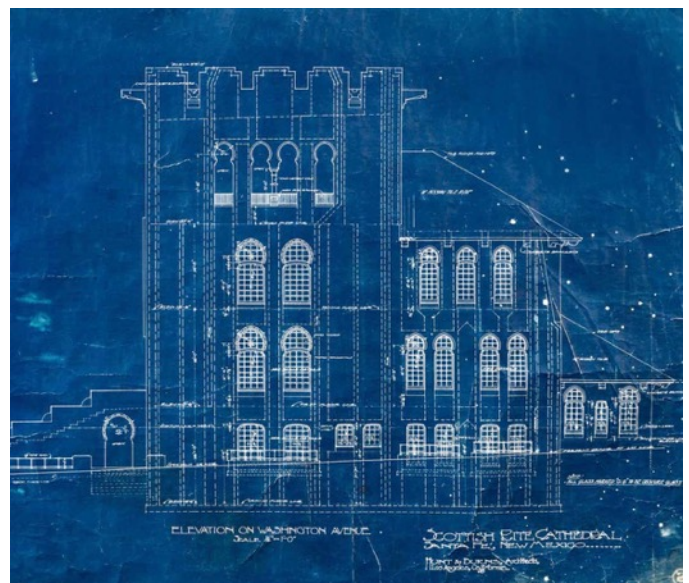
Essays by Rick Hendricks, Khristaan Villela and Wendy Waszut-Barrett. Photography by Jo Whaley.  
Reviewed by Melanie McWhorter



A few years ago, I ran into photographer Jo Whaley at an event and she told me that she had access to the backdrops at the Scottish Rite Temple in Santa Fe and was making photographs of the scenes often with actors. The Masons have been a secretive group whose symbolism and rituals are often the stuff of novels and Hollywood movies, threaded in secrecy, symbolism, and hints at mysticism. The subjects surrounding the Scottish Rite Temple, the Masons, and other comparable organizations whose rituals were not often disclosed to outsiders. In recent years, some of these organizations have opened their doors, literally, giving tours, speaking about the organization and its hidden rites and rituals. Whaley's project is now part of a large body of research on the Freemasons and their relationship to Santa Fe, its history and the structure that is now such an iconic architectural feature, The Scottish Rite Temple. The publication *The Santa Fe*

*Scottish Rite Temple: Freemasonry, Architecture and Theatre* presents this research, and was released in early 2018 by the Museum of New Mexico Press and is edited by Whaley and Wendy Waszut-Barrett.

In the first chapter or introduction, *Freemasonry and the Scottish Rite*, New Mexico State Historian Rick Hendricks starts with a brief history of the organization from its inception in 1717 and quickly migrates to the United States with the first charter in nineteenth century Charleston, South Carolina. He lays out the degrees of becoming a Mason – later expanded by Waszut-Barrett in the chapter on theater – and he tells of the process that has a deep and long connection with the theatrical performances associated with the many stages of the individual striving for the final degree of





THE SANTA FE SCOTTISH RITE TEMPLE has remained veiled in mystery throughout the decades. Like many other Masonic edifices, it once announced the presence of a secretive society loudly through a monumental building in the heart of a city, hiding in plain sight. Today, many of the country's Masonic buildings are being repurposed, and their collections are being liquidated.

This book evolved from both an anticipated loss and a desire to preserve Santa Fe's heritage when the 1912 Scottish Rite Temple was put up for sale in 2011. It was the joint loss theater with its original scenery collection that initially caused our paths to cross. The building and its artifacts represent a time capsule of Masonic culture and theatrical history that deserves documentation.

Through the heroic efforts of its members, the Santa Fe Scottish Rite Temple is no longer for sale and has been preserved, remaining under the continued stewardship of the Freemasons, who share their building with the community. We wish to thank the Valley of Santa Fe for generously opening their doors and supporting this book.

This volume explores the Ancient and Accepted Scottish Rite of Freemasonry in New Mexico and the significance of its temple in Santa Fe. Rick Hendricks examines the emergence of Freemasonry (chapter 1) and key Masonic figures during New Mexico's territorial period through watchdog (chapter 2). Kristian Vilela considers the Moorish revival style, the architectural significance of the building, and use by the Fraternity, both past and present (chapter 3). Wendy Wasano-Burrett examines the theatrical production of Masonic degrees and the significance of the painted scenery collection (chapter 4). Throughout the book, historic images and Jo Whaley's photographs give the reader a glimpse into the secretive world of the Santa Fe Scottish Rite Temple.

We invite you to step inside.

From *The Santa Fe Scottish Rite Temple: Freemasonry, Architecture, and Theatre*

Masonic candidate. Hendricks continues to narrow the focus of the book from the beginning history to the state of New Mexico with the section titled *Freemasonry in New Mexico, 1846-1911*.

It was not long after the founding of the organization on our continent that it expanded to the West, with the first Masons in the state of New Mexico around 1806. They received a charter in 1851, when many from Missouri had settled in this region after a call for volunteer troops as General Stephen Watts Kearney took over New Mexico for the United States in 1846. The lodge quickly grew to a sizable group for Santa Fe's modest population. Hendricks discusses challenges between the Catholic Church and Masons including the later's opposition to religious education and the former's misguided beliefs of Freemasonry's association with devil-worship. Hendricks presents other challenges to the organization including some of its members' association with the Santa Fe Ring, the loosely organized group of individuals "determined to enrich themselves and to amass political power, with little concern for the general public". The author concludes with biographical sketches of many notable members of the organization over the years including Thomas B. Catron, of Santa Fe Ring association; the Spiegelberg Brothers, merchants and businessmen

in the post-United States economy of New Mexico; and nineteenth-century Congressman Miguel Antonio Otero, among others.

Likely my favorite chapter is the one by Khristaan Vilella on the architecture of the building that eventually became the home of the Freemasons in Santa Fe. In *History and Architecture of the Santa Fe Scottish Rite Temple*, Vilella presents historical images, opening with a grand photograph taken by noted Santa Fe photographer Jesse Nusbaum from the top of the Federal Building just across the street from the new structure with no trees and a clear view of the Sangre de Cristo Mountains in the background. The chapter presents the concept of the new building illustrated with the visionary blueprint form the architects Hunt and Burns. Vilella shows the legacy of the building starting with its design influence based on the Alhambra in Granada, Spain which was completed in 1350 before the Moors were expelled from the Iberian Peninsula. The Santa Fe temple is placed within the context of the 20<sup>th</sup> century popularity of Euro-American architectural revival including the influence of Orientalism and Moorish revival architecture. The color of the building is highly influenced by Alhambra's soft pink, although the Scottish Rite Temple has changed in color some over the year to its iconic pinkish-reddish color. The

There is general agreement that modern Freemasonry dates from 1717, when four lodges in London gathered at the Goose and Gridiron alehouse in the city's St. Paul's Churchyard section and formed a grand lodge to assist individual lodges in holding regular meetings and to convene an annual assembly.<sup>34</sup> Today, all Masons belong to a local lodge, called the Symbolic Lodge (or Blue Lodge), which confers three degrees: Entered Apprentice, Fellow Craft, and Master Mason. The term *degree* refers to the level of membership or the ceremony necessary to attain that level. A Freemason is said to be "initiated" into the First Degree, "passed" to the Second Degree, and "raised" to the Third Degree. To be considered full-fledged Masons, members have to attain the Third Degree, that of Master Mason. Beginning in the 1840s, Freemasonry—and many other fraternal organizations—in the United States entered a period of rapid expansion, which lasted until the onset of the Great Depression. Unique among fraternal groups, Freemasonry attracted numerous Masonic organizations known as appendant or collateral bodies. Among these appendant bodies are the York and Scottish Rites and the Ancient Arabic Order of the Nobles of the Mystic Shrine (whose members are commonly known as Shriners). Originally, to become a member of the York or Scottish Rite or the Shrine, a man had to be a Master Mason. The term *Scottish Rite* is something of a misnomer because the organization is of French rather than Scottish origin.

The Scottish Rite is the best-known appendant Masonic body. Its origin in the United States dates from the beginning of the nineteenth century in Charleston, South Carolina, the official birth date being May 31, 1801.<sup>35</sup> The Ancient and Accepted Scottish Rite of Freemasonry is an advanced, or high, degree system based on an earlier prototype, presented within the French Rite of Perfection, that used elaborate historical reenactments. This rite was transported from France to the West Indies and then up the Eastern Seaboard. Through the efforts of Etienne Morin, French Freemasonry and the Rite of Perfection arrived in Santo Domingo in the Caribbean in 1765; Morin had been appointed an Inspector General, with authority to expand the Rite in the French West Indies and on the American mainland. Confusion and disparity developed among many early lodges, which were loosely connected through individual interpretations, even though the titles, subjects, and lessons remained constant. To standardize the abundant variations of ritual work, the Rite published and distributed a flyer, announcing creation of the Scottish Rite Supreme Council, known as the Supreme Council, 33rd Degree, the Mother Supreme Council of the World.<sup>36</sup> Its authority derived from Morin's patent and the Grand Constitutions of 1786.



A graphic representation of the structure of Freemasonry, 1926. Collection of the Scottish Rite Temple, Santa Fe.



Assemblée de Francs-Maçons pour la Réception des Maîtres. The Candidate is placed on the coffin drawn on the floor cloth, representing a symbolic guest. Engraving by Johann Martin Benninghoff, 1762. Courtesy of Anne de Heijn.

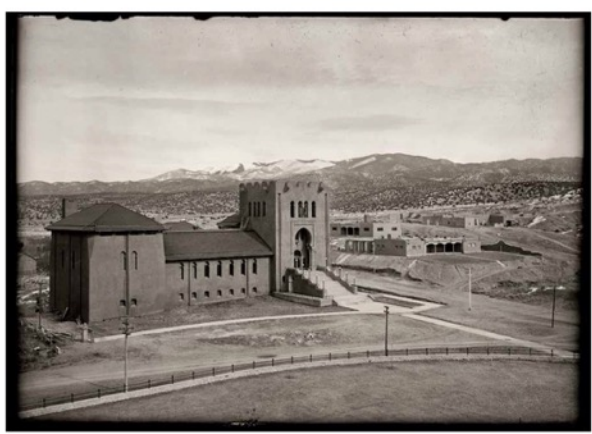
From *The Santa Fe Scottish Rite Temple: Freemasonry, Architecture, and Theatre*

development of the temple was close in time to the development, promotion and preservation of Spanish Pueblo Revival style in Santa Fe, opening in the same year as the Rapp & Rapp designed New Mexico Museum of Art. Edgar Lee Hewett, founder of the School of American Archaeology and the museum and a Mason was influential in helping with the decision to build in this Moorish fashion and active in preservation of Santa Fe's other styles.

Vilella goes on to describe the importance of the steps – 29 or one step for each degree in Freemasonry – and the fact that three bodies are

buried under the front of the building. He leads us on a tour of the building from the front lobby, upper lobby and offices, the library, the banquet hall, the classroom, the dormitories, and the grand theater and describes some of the features, history and symbolism of the art and architecture. His chapter leads the reader into the next by Wendy Waszut-Barrett called *Staging the Santa Fe Scottish Rite*.

Waszut-Barrett, an expert in restoring theatre, opera, and Masonic backgrounds, writes at length about the staging of the degrees for the Masonic rites ceremony. The chapter is highly detailed and



View of the newly completed Scottish Rite Temple from the Federal Building grounds, 1926. To the right is a house that architect and Scottish Rite Master Sylvester C. Moley owned in 1926. The second road, now Paseo de Pueblo, was the path of a horse racetrack laid out for the anniversary celebration of Santa Fe's 33rd birthday in 1883. (He now knows that Santa Fe was founded around 1680, not 1524.) Photograph by Janet Nishman, 1922. Scottish Rite Temple Collection, Palace of the Governors Photo Archives (NMHM/DCA HHS03.01.001).



View of the Scottish Rite Temple from the Federal Building grounds, 2008.

From *The Santa Fe Scottish Rite Temple: Freemasonry, Architecture, and Theatre*  
The Historic Santa Fe Foundation



expands on costumes and props, scenery, and lighting. She presents the work of Sosman & Landis, a firm that specialized in stage scenery and rigging systems in the 1900s and many of their works are still used in the temple. Her expertise in restoration and evaluation of stage materials offers an expansive description of the many materials, creativity of their makers and the restoration of these sets for their future use. She also provides captions for the next section which illustrates some of the degrees of the initiation performance with Jo Whaley's images.

Whaley's photographs play a starring role in the section on scenic symbolism. With almost 40 pages of illustrations in this final chapter, she shows the actors in traditional costuming. The photographs illustrate the depth of the scenery with multiple layers and dimensions of the staging showing the monolithic Hiram's Tomb, The Temple of Isis, King Solomon's Apartment, King Cyrus' Court, the Biblical crucifixion scene, and a fiery layer of hell. Whaley's photos present the grand scenes and how the painted backdrops and the limited dimensional props can transform a small theatre into an exotic Middle Eastern world. Many of the backdrops were produced by Sosman & Landis Studios' Thomas Gibbs Moses who painted at least eleven of the backdrops that were installed in Santa Fe in the years 1912-1915. The photographs demonstrate how elaborate staging and costuming allow for a full performance and escapism to a part of the

world embraced by many in 19th and 20th century America.

The book measures about 12x10 inches and is wrapped in a dustjacket with an image of the organ and choir loft with the golden carved screen. The loft sits above the stage in Santa Fe's Scottish Rite Temple. The paper-wrapped boards show one of the layers of the Forest scene, the perfect staging for the 21<sup>st</sup> degree of Freemasonry or any fairy-infested dense wooded world including a contemporary rendition of *Midsummer Night's Dream*. The book digs into Santa Fe and its history, and how contemporary perception of this town is highly influenced by many who came to Santa Fe in the early decades of the 1900s, placing this structure and many of its members at the center of an important time in the establishment of what is thought of as Santa Fe style. While the architecture of this structure stands out among the extant historical buildings in Santa Fe as quite different from the surrounding Spanish Pueblo and Territorial homes and buildings, The Scottish Rite Temple is a treasure in the Santa Fe community, important to wider Masonic history, and an example of how those who lived in the turn-of-the-century embraced revival architecture. The book is a well-researched and thoughtfully designed exploration of this iconic building that is set on a hill above the downtown of Santa Fe.



14<sup>th</sup> DEGREE: 1811  
 SACRED FIRST, SETTING FOR THE FIRST SCENE  
 178



11<sup>th</sup> KNIGHTS OF THE SWORD OF THE BASIL, OR OF THE ANGEL  
 BUDGEMON'S REINS, SETTING FOR THE FIRST SCENE  
 179

# HISTORIC SANTA FE FOUNDATION SPONSORS

Contact Melanie McWhorter, Development Coordinator, 505-983-2567,  
[melanie@historicsantafe.org](mailto:melanie@historicsantafe.org)

## ARTISTS HOMES TOUR SPONSORSHIP



[The Inn of the Five Graces](#)

## ARTISTS HOMES TOUR SPONSORSHIP



[Santa Fe Valet](#)

## SALON EL ZAGUÁN SPONSORSHIP



[Dave Feldt, Santa Fe Properties](#)

## eZine SPONSORSHIP



[Daniels Insurance](#)

## STEWARD EVENT SPONSORSHIP



**ACADEMY FOR THE  
LOVE OF LEARNING**

[The Academy for the Love of Learning](#)

## EL ZAGUÁN SPONSOR SPONSORSHIP



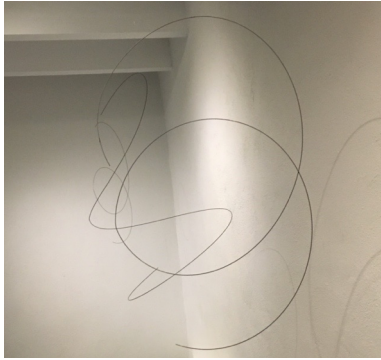
[Kiwanis Club of Santa Fe](#)

# REPAIRS TO EL ZAGUÁN'S FRONT WALL

In summer 2018, HSFF Faith and John Gaw Meem Intern Jay Dickason started the project to remove the stucco and layers of concrete and plaster from the exterior wall that surrounds the front entrance gate into El Zaguán. The work to re-cover the wall will begin in upcoming weeks. For those who choose to visit, you can see the exposed adobe bricks and stone laths. Please enjoy some of the documentation of the project here.







© Jean Fogel Zee

## EXHIBITION OPENING

Historic Santa Fe Foundation (HSFF) will host *WIRED* during the month of October 2018 in the sala of El Zaguán, 545 Canyon Road, Suite 2, Santa Fe, New Mexico. The exhibition opens on Friday, October 5 from 5-7pm and continues through October 26, 2018.

### ABOUT THE ARTIST AND EXHIBITION:

As a recognized professional Modern dancer, Jean Fogel Zee exhibits a complex understanding of the physical world and a strong sense of spatial acumen. For twelve years, she designed stage sets for her large-scale performances, all of which were supported by grants from the City of Austin, the Texas Commission on the Arts and the National Endowment for the Arts. For 30 years, writing poetry has been a practice and essential medium in Jean's creative life. Her focus of the last five years has been to develop the craft of poetry; she is presently a poet-in-residence with The Historic Santa Fe Foundation.

Her previous installation *WORD*, a whirlwind of hand sculpted falling paper and suspended poems, successfully generated a new audience for a non-traditional gallery experience on Canyon Road. Jean works with materials that call to her, following their form, working with weight, gravity and levity of suspension. Her new installation *WIRED* transforms and invites an engaging conversation between the audience and the art, allowing the viewer to touch, interact and experience the work. The intention of the artist is to include the viewer in the art itself.



© Jo Whaley, *The Santa Fe Scottish Rite Temple: Freemasonry, Architecture, and Theatre*

## HSFF MISSION

Our mission is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area, and to educate the public about Santa Fe's history and the importance of preservation.

Contact: The Historic Santa Fe Foundation 545 Canyon Road, Suite 2, Santa Fe, NM 87501  
505-983-2567 [historicsantafe.org](http://historicsantafe.org)

## HSFF STAFF

*Executive Director* - Pete Warzel

*Office Manager*- Jacqueline Hill

*Restoration Specialists* - Mara Saxer and Bobby Wilson

*Development Coordinator* -Melanie McWhorter

## HSFF BOARD OF DIRECTORS

*Chair* - Alan "Mac" Watson

*Vice Chair*- Ken Stilwell

*Secretary*- Graciela Tomé

*At-Large*- Tim Maxwell

*Board Directors* - Michael Dale, Nancy Owen Lewis, Linda Tigges, Ra Patterson, Alan Jones