

HISTORIC SANTA FE

The Historic Santa Fe Foundation Monthly Journal JUNE 2019





The Press of Gustave Baumann from *New Mexico's Palace of the Governors: Highlights from the Collection*

INSIDE HISTORIC SANTA FE FOUNDATION

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.

In the June 2019 eZine, Historic Santa Fe Foundation Development Coordinator Melanie McWhorter reviews the new book *New Mexico's Palace of the Governors: Highlights from the Collection* and Preservation Specialist Mara Saxer interviews the 2019 Faith and John Gaw Meem Trades Intern Ramon Dorado.

Our upcoming events include Sally Hayden von Conta's plein air painting exhibition and opening *Chasing the Heart* on July 5 from 5-7pm. The show continues through July 26. On July 11 at 3pm, HSFF hosts an encore presentation of the talk that Susan Williams delivered at the Santa Fe Botanical Gardens last year titled *Santa Fe's Colonial Revival: The Garden at El Zaguán*. Also, we are participating in the Art Week Santa Fe's focus on Canyon Road with the Art & Wine Walk on July 17 from 4-6pm. Finally, the Santa Fe Extension Master Gardeners Association is hosting a tour of El Zaguán Garden on July 26 from 5-7pm. Salon talks require membership or a \$10 admission fee for non-members. All other events are free and open to the public.

Find out about our events and sign up for our email newsletter at historicsantafe.org/events. Find out about donating and membership at historicsantafe.org/join-give.

Cover image and above from *New Mexico's Palace of the Governors: Highlights from the Collection*.

Cover: José Rafael Aragón. Bulto, Nuestra Señora de Guadalupe/Our Lady of Guadalupe, ca. 1820-62. NMHM/POG, DCA 2007.032.008



BOOK REVIEW

New Mexico's Palace of the Governors: Highlights from the Collection

Reviewed by Melanie McWhorter

Bill Witliff, *Church at Rancho de Taos*, 2000. NMHM/POG Photo Archives, H.P.2012.15.1367

The historical record of New Mexico is old and extensive. There is much evidence of prehistorical life through artifacts, but the written and visual history are vast and extend to numerous cultures. The new exhibition at the Albuquerque Museum titled *A Past Rediscovered: Highlights from the Palace of the Governors* features examples of one of the oldest museum collections in the United States. The exhibition opened in May 2019 and continues through October 20, 2019. The accompanying book *New Mexico's Palace of the Governors: Highlights from the Collection* expands on the show with essays introducing the collections. The book and exhibition features images of artifacts, but weighs heavily on photographs to tell the story of New Mexico. The texts recognize some of the important contemporary figures who helped to establish the museum. The book shows samples from a photographic collection dating back to the medium's emergence in the American West with pieces from around the world. Each chapter shows how the history of New Mexico

is defined and preserved by the artifacts that are valued and preserved in the historic building on Santa Fe's Plaza, The Palace of the Governors, the Palace Press, The Fray Angelico Chavez Library, and The Palace Photographic Archives.

The recognition of the building's history and importance -- its value made evident with its recent temporary closure and repairs and renovations -- the collection of materials and objects is itself invaluable, diverse and spans hundreds of years. The book includes samples from the diverse collection that officially started in the early 1900s. Illustrations from the book include images of Victorian silk dresses, a Colt Single Action Frontier Scout, historic and contemporary photographs, documents from the Territorial period and WPA programs, a reproduction of the 1766 Urrutia map Santa Fe, religious art of retablos and bultos, a 1940 Harley Davidson motorcycle, and Will Shuster's armature model of the original Zozobra.



Flapper dresses, courtesy Museum of New Mexico Press from *New Mexico's Palace of the Governors: Highlights from the Collection*

Many of the experts in the institution contributed texts to the book including the aforementioned Harris's afterword. The book opens with an approachable text by the Palace and History Museum's Former Director Andrew Wulf. He covers hundreds of years of history in twenty pages. While focused heavily on the founding of the Palace and the Spanish rule,

the essay notes the earliest inhabitants started

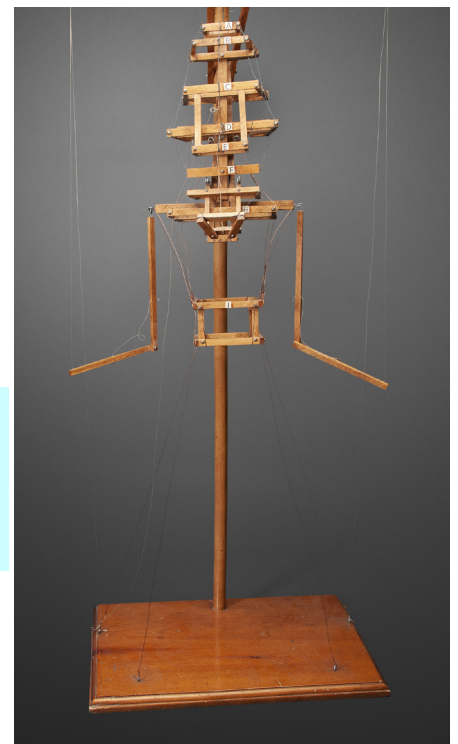
to arrive in the 1100s-1200s to the Ancestral Pueblo settlement of Ogapoge, in the Tewa language meaning "down at the Olivella shell-bead water." He touches on the state of Spain and the Iberian peninsula in the years leading up to the exploration and conquering of the territories later composed of Mexico and New Mexico; compares contemporaneous events happening in Europe with the founding of the Palace of the Governors in 1610; and mentions political, legal and ecclesiastical documents that led to the establishment of Spanish rule in the Americas. Wulf presents a history of the building and its inhabitants, and concludes his essay with a timeline of the Palace of the Governors from 1610 through 2006.

Cathy Notarnicola, Curator of Nineteenth- and Twentieth-Century History, presents the work of photographer Ben Wittick with a feature of his Native American portraiture and many props used in his portrait work. Wittick photographed White Mountain Apache scout Sergeant Jim with a Navajo silver squash blossom necklace, the same piece of jewelry that was worn in another photo by its maker Navajo Peshlakai Atsidi. Wittick like many contemporary Anglo photographers of the time mixed pieces from one Pueblo or tribe with persons from others in his studio work. The pieces were used as props to make the photos more appealing for an unknowing Eastern audience. Many of Wittick's props were donated by his great-granddaughter Dr. Mildred L. Wittick in 1990. This collection also features clothing including flapper dresses and a woman's 1990s Valentino pantsuit, and historic objects like a stagecoach trunk and gaming wheel.

In the next section, Alicia Romero, Curator of Spanish Colonial, Mexican, and Chicano/a History presents some of the religious paintings, photographs, retablos, and bultos in the collection. She is followed by a few chapters highlighting the many photographs in the archives from Photo Archivist Hannah Abelbeck on "Collections from the Photo Archives"; photographer Edward Ranney on "A Broader Landscape"; and Daniel Kosharek's "Mirror of Time: Cased Images" and "Pinhole Photography"; and one section on the portrait with an introduction by the former photo archivist Richard Rudisill. Rudisill was instrumental in organizing the photographic collection at the Palace from 1977-2003. This introduction is reprinted from a previous publication as Rudisill passed away in 2011. The book presents a variety of images from early frontier photographer Carton Watkins to art photographer Robert Stivers and the presentation of photography covers over 120 pages of the books only highlighting, as the book's title notes, some of the many, many photographic objects housed in all the Palace of the Governors and New Mexico History Museum's collections.

The book finishes with a section on the Palace Press and includes an illustration of three of the presses, one formerly owned by printmaker Gustave Baumann. The final chapters show some paper artifacts and books from the Fray Angélico Chávez Library, and finally, a presentation of just a few of the 250 firearms cared for and housed in the museum. The exhibition is currently on display at the Albuquerque Museum while the Palace is being renovated. This is one of the oldest collections focusing on the American West and New Mexico and this book highlights the importance of maintaining the collection and the structure for posterity. We must maintain the structure with the same diligence as the collection for as René Harris notes in the afterword of the book, "... the Palace is sometimes considered the most important artifact of the museum...."

Will Shuster's armature model of Zozobra, ca. 1935-50. NMHM/POG, DCA 11476.45a-b from *New Mexico's Palace of the Governors*



The 2019 Faith and John Gaw Meem Trades Intern Ramon Dorado

An Interview by Mara Saxer



Ramon Dorado working for HSFF at the Pino Ranch House, Rancho de las Golondrinas, June 2019

HSFF welcomes our 2019 Faith and John Gaw Meem Preservation Trades Intern, Ramon Dorado, this month. Ramon will be working with HSFF staff on a number of hands-on projects including improvements to our home, El Zaguán, as well a partnership with El Rancho de las Golondrinas to restore their Pino Ranch House, which also happens to be the latest addition to our Register of Properties Worthy of Preservation. Preservation Specialist Mara Saxer asked him some questions about himself and his perspective on buildings and preservation.

Mara Saxer: What drew you to working with historic buildings? How do you find it compares to new architectural design projects?

Ramon Dorado: I was born in the historic city of Chihuahua, Chihuahua and moved to New Mexico, which showed me the need for historic building to tell our history. Historic buildings are records of our past, which is what motivated me to research and study architecture. New buildings just continue to tell our story and the evolution in technology and architectural design.

MS: You just graduated from the UNM Historic Preservation program. Congratulations! Tell us a bit about the sorts of projects you worked on as part of the program, and any that you might still have ongoing.

RD: As an architect student I worked on many projects with the American Institute of Architects (AIA) and with some of my instructors. With AIA, I helped with temporary event installations and permanent installation, such as at The Balloon Fiesta Museum. With my instructors I got more into preservation and preservation technologies. I worked on the Pecos National Monument to help restore some of the convento's adobe walls and mud plaster, helped organize an adobe workshop called TICRAT (Taller Internacional de Conservación y Restauración de Arquitectura de Tierra), an international workshop series hosted alternately in the United States or in Mexico that has been going for over 20 years. In 2018 it was hosted in Santa Fe, New Mexico and in Pecos National Historical Park. Participants had hands-on experience with plastering, making adobes, installing adobes, working with lime, and making pigments. Pecos Monument was also used for a technologies workshop where I was able to use new technologies to help better preserve building, including LiDAR laser scanning and photogrammetry. This help create precise 3D models which we can turn into holograms or virtual tours. We did soil testing to make sure the adobe and plaster has the right consistency of soil. I was also involved in documenting over 50 structures along the Camino Real in the Bernalillo County area.

As a student I thought that I will be just designing and constructing but I was also involved in the finding of a lost church in Belen, New Mexico. Nuestra Señora de Belen Church had been lost for over 300 years, but Samuel Sisneros, an archivist at UNM, found documentation of its location. He took a group of students to excavate, and we were able to find what was left of

the church foundations. Before graduation I worked on a project with NPS that involved AR (augmented reality) and VR (virtual reality) technologies at Bandelier National Monument. We created virtual tours with a 360-degree view, allowing people to experience a guided tour of the site.

MS: What do you see as the biggest challenges facing preservationists and architects working in historic contexts, now and in the future?

RD: The hardest part is finding out what is historic and what is not. Some past preservationists' techniques to preserve buildings make it hard to tell what is original, which makes it hard to know what point to restore a building to.

I think new technologies will help preservationist find better ways to save buildings and monitor any threats

that can effect them.

MS: Any goals or wishes for summer projects while you're at HSFF?

RD: I just want to learn and explore the areas of preservation to better understand how and why we preserve.

MS: What's next for you after this internship, now that you've completed your degree? Do you have plans or goals?

RD: My main goal is to become a licensed architect. Also, I would like to explore other area in the discipline of architecture such as set design for movies. The other thing I would like to do is to go back to school - but this time it would be to teach preservation and architecture.



Arabian Jasmine, Painting © Kuzana Ogg, Artist-in-Residence at HSFF's El Zaguán
kuzanaogg.com



Night Blooming Jasmine, Painting © Kuzana Ogg, Artist-in-Residence at HSFF's El Zaguán
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HSFF MISSION

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