

HISTORIC SANTA FE



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

Welcome p 2
Interview pp. 3-5
Bulletin Archives pp 6-11
Cross photos p 12
Calendar p 13
Staff/Board/Mission pp 14

Inside Historic Santa Fe

We are so excited. Spring is here at El Zaguán. We are looking to the future at Historic Santa Fe Foundation with our long-range plan. We will make an announcement in the upcoming printed newsletter so if you have not joined us as a member, please sign up now at historicsantafe.org/join-give.

In this issue of the eZine, we offer an interview with HSFF Stewards member Billy Schenck. HSFF's Executive Director Pete Warzel made a visit to Schenck's studio and familiarized himself with his collection of Native American pots, and learned what has inspired his often unclassifiable and unusual Western-genre paintings. We also offer a piece from our bulletin archives on the Cross of the Martyrs, currently an HSFF owned property, and a few photos of the much-needed repairs on the stairs leading up to the monument. Please enjoy this issue and happy spring.

To receive the upcoming printed newsletter and to attend the Salon talks with no additional entry fee, please sign up for a [membership or donate now](#). To continue to offer these programs and partnerships and maintain El Zaguán, we ask you to give. **Your Support of The Historic Santa Fe Foundation contributes to the preservation and knowledge of our great city of Santa Fe and Northern New Mexico.**



eZine cover: Melanie McWhorter, Apartment 6 at El Zaguán, Instagram/historicsantafefoundation

Image above: Melanie McWhorter, Tulips in El Zaguán Garden, Instagram/historicsantafefoundation

INTERVIEW

An Afternoon with Billy Schenck

Pete Warzel

Rebecca Carter and Billy Schenck are members of the HSFF Stewards Group, and opened their home to us for the first Stewards event of 2017. The former J. B. Jackson residence in La Cienega is a Y-shaped adobe that spreads out from a long, high, columned portal. An acequia runs beneath their bedroom floor and his artist's studio sits behind, a very short stroll from the main house. The home is exquisite in its setting in the landscape and filled with prehistoric Southwestern ceramics, paintings that Billy has collected from Western artists he admires, both historic and contemporary, ranch furniture and Navajo textiles. If the space

were not so alive with Rebecca's and Billy's lives and work, you would think this great place was a museum.

Billy is a world-renowned painter and collector. His personal work is primarily Western pop art, begun in the early seventies in New York City where he built an international reputation in association with the pop art and the photo realist movements. He was really neither, but something very else, and when the youthful success began to fade he moved west through Wyoming, Arizona, to his current home of New Mexico in 1996.



Photo by Pete Warzel

I spoke to Billy in the library of his home, a room filled with books, monographs, and inventory notebooks about prehistoric, pre-contact, Southwestern pottery. Miss Puff the bulldog, waddled in and demanded some attention, then went to rest on a Navajo rug.



Billy Schenck went to New York City for the first time at the age of eighteen in 1966. He was offered a job as a gopher for Andy Warhol as the proto-punk band The Velvet Underground was being launched. What was it like to be hanging with Lou Reed? "I don't know. I was a naïve kid and had no clue who these people were. But wow, they had some things going on." After this eye-opening experience, he graduated from the Kansas City Art Institute and returned to NYC, this time to be an artist. "It was a dangerous place and I was addicted to the frontier. I loved it. Everyone was on the make, and I mean that in a positive way. We were going to make our careers. It was a great place to learn about the art world. It was an opportunity – I can't believe I actually did it." Any regrets? "It was the best time in my life," he says, with finality.

And he did it by taking off with a bang internationally at age twenty-four. The bang began to fade when collectors realized he did not easily

fit in either of the two aforementioned art movements, and "I never liked to travel so did not work the international market. I didn't help myself." When the glow was out he moved west. He had his first go at rodeo, riding broncs, driving the circuit, beating up his body. Later in life he decided to try a hand at team penning, his painting slowed down, and the first event he entered with a "Full Art Team" placed second and he thought "Oh, I am back in the game." Over the years, Billy embraced the rodeo with team penning, then two-man ranch sorting, like he does all things he loves – all in. Obsessive? Committed? In 2009, he won the overall World Champion Ranch Sorting, Masters Division and wears the belt buckle to prove it. On the back of his belt is stitched "Billy Famous," a nickname from the Elaine Horwitch Gallery days in Scottsdale that had evolved from "Billy Snake", "Billy Snake Lips" and tied by his days with Warhol where Billy Name, the photographer William Linich, lived at the Factory and shot the album covers for The Velvet Underground.



Upper right: *Miss Puff's bed*. Photo by Pete Warzel

Lower left: *Dusk at Red Mesa* © Billy Schenck

Billy is a movie addict and his conversation is peppered with quotes and allusions to film. He has always been enamored with great filmmakers and one day a friend said they should go see a new western by Sergio Leone. "Why would a group of left-wing hippie kids go see a western? Because it was blazing hot outside and the theatre had air conditioning." The movie he saw, *A Fistful of Dollars*, "Blew my head off." The rest of the spaghetti westerns followed and Billy says, "I wanted to paint westerns. I decided to do to painting what Leone did to the western movie genre," and so he began to paint movie stills in vibrant colors, adding wicked captions as time went on. Most of the commentary is laugh out loud funny but has the serious agenda of deflating some of the myth of the west. It is concise social commentary. As we visit in his studio there is a painting by Schenck, high up on the wall, that is a sand tan ground with splashes of bright blue paint, splotches running down the canvas. At the top of the painting are the words "ABSTRACT ARTISTS DO THE DEVIL'S WORK." On the white studio wall where he hangs his canvases to paint while seated he has written "THE WEST EATS THE REST," perhaps as a reminder? Welcome to Billy Schenck.

We talk about his youthful energy at age seventy as I look at five canvases in various stages of completion in his studio. He is still a competitor in Ranch Sorting on the circuit and although his prehistoric Southwestern collecting and restoration activities have slowed down he is already planning

Upper right: *La Vida Loca* © Billy Schenck
Lower right: *A Late Search* © Billy Schenck

a new book on the subject. He believes his art has become better in the past several years as he took more time to focus, and in that he is energized to produce more. "The museum collections made it all real to me, told me that my art was good and that there is an audience for it." That gets him going and the work I see in the studio is as well-wrought and witty with captions as anything he has ever done. "I've got to win another Super Bowl," he says.

My guess is he will. He is interminable.



Dedication ceremony gathering for the Cross of the Martyrs during the Santa Fe Fiesta, September 15, 1920. Photographer: Wesley Bradfield. Courtesy Museum of New Mexico, Neg. No. 52459.

This was an obviously well-attended event. The large number of people surrounding the Cross indicate that the land area to the west has eroded to its current knoll topped by the Cross.



From the Bulletin Archives

1996 HSFF Bulletin Vol. 23 No. 1

Cross of the Martyrs

Mary Ann Anders, Ph.D.

BULLETIN *HSFF*
OF THE HISTORIC SANTA FE FOUNDATION
VOL. 23, No. 1 March 1996



Photo by Wesley Bradfield. Courtesy Museum of New Mexico. Neg. No. 52459.

Cross of the Martyrs on dedication day, Sept. 15, 1920.

Cross of the Martyrs

Mary Ann Anders, Ph.D.

In August of 1993 the Historic Santa Fe Foundation became the owner of the original Cross of the Martyrs located on a tract of land adjacent to Paseo de la Cuma in the La Cuma Addition of Santa Fe. This acquisition was the result of at least two years of negotiations among the Near North Neighborhood and numerous concerned individuals to purchase the property from the Orthodox Catholic Mission Parish of St. Joseph and deed it to the Historic Santa Fe Foundation for preservation in perpetuity. This Cross of the Martyrs is considered to have a significant place in the history of Santa Fe and the bequest of the property to the Foundation will insure its safekeeping and maintenance. However, this cross is not to be confused with later crosses erected in different locations.

The original Cross of the

Martyrs was erected in 1920 under the auspices of the Historical Society of New Mexico and the Knights of Columbus to commemorate the deaths of the 21 Franciscan friars at the hands of the Pueblo Indians in the revolution in the Province of New Mexico on August 9th and 10th, 1680. This event was the result of the influx of Spaniards into what is now New Mexico. In 1598 a group of Spanish colonists, led by Juan de Oñate of Zacatecas, Mexico, established a settlement along the banks of the Rio Grande north of present day Española. In 1610 Governor Pedro de Peralta relocated the capital of the province to Santa Fe. Between 1610 and 1680 colonists moved into New Mexico, living primarily along the Rio Grande. Franciscan Friars established missions at most of the Indian pueblos. But life was not always peaceful.

*Courtesy Museum of
New Mexico
Neg. No. 57998*



Construction of the Cross of the Martyrs, 1919-1920.

The Indians, in order to regain control of their homeland, in 1680, led by Popé, a San Juan Indian, united, and in what has come to be called the Pueblo Revolt, killed 21 Franciscan friars and numerous colonists. The rest of the settlers fled south to El Paso. It was not until 1692 that the province was resettled under the leadership of Governor Diego de Vargas.

The Historical Society of New Mexico, established in 1859, had long supported the preservation of documents, artifacts and all things relating to events and people important to New Mexico's history and it was fitting that the group "take the lead in fostering the movement to erect in enduring form this beautiful Cross in memory of the cas-socked heroes of the Church." (Minutes of the Executive Committee of the Historical Society, August 2nd, 1920, State Records Center and Archives).

The plan to erect the Cross, according to Col. Ralph Emerson Twitchell, received enthusiastic response around the state. Mrs. Ella C. Weltmer and Mr. Samuel G. Cartwright of Santa Fe contributed the land on which the Cross now stands. Among monetary contributors were Hon. Benjamin F. Pankey, Lt. Gov. of New Mexico, the

Water & Light Co. of Santa Fe, Mr. William D. Murray of Silver City, Mr. E. P. Davies, representing the Knights of Columbus and Col. Twitchell.

The Cross was designed by Ralph Emerson Twitchell, Edgar L. Street and Walter G. Turley. It was constructed of reinforced concrete by the Midland Bridge Company. It is 25 feet high, eight feet in depth and weighs 76 tons. The Cross was dedicated during the Santa Fe Fiesta in 1920.

In 1712 an annual fiesta had been instituted by municipal authorities to commemorate the events of 1682 and it had become a permanent celebration for the town. The dedication activities for the Cross of the Martyrs during the fiesta in September of 1920 were both colorful and lent historical weight to the festivities.

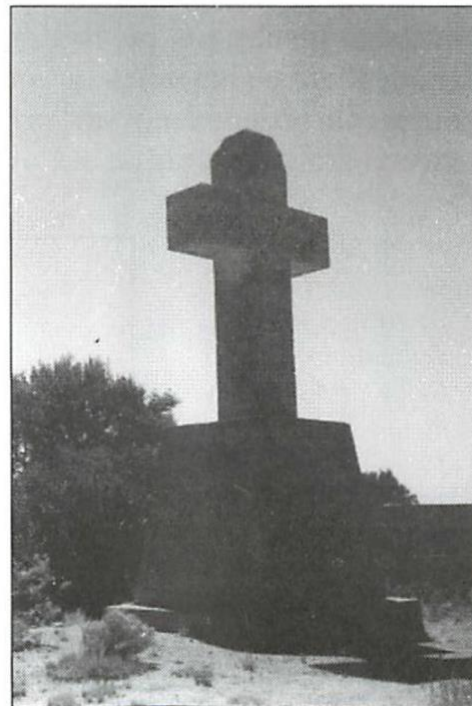
The dedication ceremonies began in front of the Palace of the Governors with about 500 spectators in attendance. Former Governor L. Bradford Prince, president of the Historical Society, gave a brief history of the rebellion that led to the friars' deaths and characterized the event as a sad blow to the Franciscan Order. He went on to speak of the martyrdom of the friars and the military achievements of Don Diego de Vargas's

reconquest and occupation of Santa Fe. The listening crowd applauded when Prince held up a framed document which he declared to be an order written by Vargas. After Prince's speech, a procession of spectators on horse back and in motor cars, led by Jose D. Sena in a cavalier's plumed hat and velvet breeches, as master of ceremonies, wound its way to the Cross for additional speeches. Governor Larrazolo, who was to have given an address on the Order of St. Francis, was unable to attend because of illness but there were other dignitaries on hand to add to the festivities.

The Cross continued to be used for fiesta activities for a number of years. The *New Mexican* reported in 1925 that the procession to open the fiesta was an impressive affair that attracted about 3,000 participants, including a band and the clergy. Bonfires on the hillside illuminated the cross and were repeated by bonfires on Fort Marcy across the canyon.

By some accounts a new Cross of the Martyrs was erected near the ruins of Fort Marcy sometime in the 1930s and by other accounts not until many years later. Historically, this near north edge of Santa Fe was defined by the hill that ran parallel to the northernmost

acequia and was the north limit of the irrigated fields. Until after the arrival of the railroad, this area was undeveloped except for a few houses, some military buildings, and a cemetery. In 1887 St. Catherine's Indian School was begun. Around 1900, the Presbyterians acquired property for a school and by 1912 two small residential areas began. In 1920 the Bridge of the Hidalgos was built and residential areas along Old Taos Highway began to take shape. Rosario Boulevard was built by 1933; about 1940 a small subdivision had begun. Today the area around the property that contains the Cross is densely



Cross of the Martyrs, 1994.

populated with residences. Eventually the Fiesta Council determined that it had no more use for the property in connection with the Santa Fe Fiesta and activities were moved to the site near Fort Marcy ruins. (Santa Fe Historic Neighborhood Study)

Although the exact chain of title has not been determined, the Cross has been owned by the School of American Research, the City of Santa Fe, the Orthodox Catholic Mission Parish of St. Joseph and now the Historic Santa Fe Foundation. It is the intention of the Foundation to maintain the Cross and property as a site significant to the history of the City of Santa Fe and that it shall not be used for residential, commercial or any other purpose except as provided in the Declaration of Cov-

enants and Restrictions.

Today the Cross is surrounded by condominiums and houses on the south, east and west and is barely visible through dense foliage from Paseo de la Cuma on the north. Yet, if one ascends the stairway leading to the Cross and its small parcel of open land, the Cross conveys to the viewer its commemoration of a major event in New Mexico's history.

ENDNOTES

Sze, Corinne P. and Beverly Spears. *Santa Fe Historic Neighborhood Study*. Santa Fe: City of Santa Fe, 1988.

The Historic Preservation Program for New Mexico: Volume I, The Historic Back-

*Gathering for the dedication of the Cross of the Martyrs during Santa Fe Fiesta, September 15, 1920 .
Photographer: H.C. Tibbitts
Courtesy Museum of New Mexico
Neg. No. 52462*



ground. Santa Fe: State Planning Office, 1973.

"Cross of Martyrs Dedicated."
Santa Fe New Mexican, 15 September 1920.

"Throng Pays Mead to Martyrs."
Santa Fe New Mexican, 3 Au-

gust 1925.

Records of the Historical Society of New Mexico, 1859–1959. Minutes of the Executive Committee of the Historical Society, August 2, 1920.

Historic Santa Fe Foundation Properties. Cross Acquisition files.

Dedication ceremony during Santa Fe Fiesta, September 15, 1920. Courtesy Museum of New Mexico Neg. No. 52464



Courtesy Museum of New Mexico Neg. No. 52460

Procession to the Cross of the Martyrs during Santa Fe Fiesta, September 15, 1920. Photographer: H.C. Tibbitts

REPARING THE STEPS OF THE CROSS OF THE MARTYRS

The steps for the original Cross of the Martyrs needed many repairs to make the journey to the top safe and even. HSFF's Preservation Specialist Bobby Wilson spent days working on the steps making both the ascent and descent to and from the iconic 76-ton cross a much safer trek. The neighbors and others visiting this monument are delighted with his skillful handiwork.



APRIL/SPRING 2018 CALENDAR

For a list of all HSFF events, visit our website, historicsantafe.org/events.

Exhibition continues through May 11. *The Photo Encaustics of Jim Gautier*. El Zaguán, 545 Canyon Road, Suite 2, Santa Fe.

Thursday, April 19, 3pm. Salon El Zaguán: Beverley Spears on her book *Early Churches of Mexico*.

RSVP required to Jacqueline@historicsantafe.org or 505-983-2567. No admission fee for members and \$5 for non-members.

Thursday, May 17, 5:30pm. Heritage Preservation Awards Ceremony. San Miguel Chapel with reception following the ceremony at El Zaguán, 545 Canyon Rd, Suite 2, Santa Fe.

Friday, May 18, 5-7pm. Opening for the exhibition, *Don Unser: Chimayo Portraits*. El Zaguán, 545 Canyon Road, Suite 2, Santa Fe. Exhibition continues through June 29, 2018.

Sunday, May 20, 4pm, Stewards spring gathering at Plaza Balentine. RSVP and Steward membership required. For more info, visit historicsantafe.org/Stewards or contact Melanie McWhorter at Melanie@historicsantafe.org or 505-983-2567.

Monday, May 21, 2018, 3pm, Salon El Zaguán: Frank Graziano, *Native Catholicism at the Pueblos & Mescalero Apache Nation*. RSVP required to Jacqueline@historicsantafe.org or 505-983-2567. No admission fee for members and \$5 for non-members.

Sunday, October 7, 2018, 1-5pm, Artists' Home Tour. Tour includes four artist's homes in partnership with School for Advanced Research, New Mexico Museum of Art and the New Mexico The Historic Santa Fe Foundation

Humanities Council. More information on the [Artists' Home Tour page](#). Few tickets remaining.

To share events please contact the HSFF Development Coordinator Melanie McWhorter at melanie@historicsantafe.org or call 505-983-2567.

To RSVP to a Salon El Zaguán talk, email Jacqueline Hill at Jacqueline@historicsantafe.org or call 505-983-2567. There is no admission for HSFF Members and guest or non-members are \$5.00. For more information on HSFF Membership, visit the [Join & Give page](#) of our website.

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SALON EL ZAGUÁN SPONSORSHIP



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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.

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HSFF STAFF

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<i>Office Manager</i>	Jacqueline Hill
<i>Restoration Specialists</i>	Mara Saxer and Bobby Wilson
<i>Development Coordinator</i>	Melanie McWhorter

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Thanks to the team managing the new Presbyterian Medical Center in Santa Fe for the tour of the construction zone for their new medical center and thanks to School for Advanced Research for inviting us on their tour. PMH staff members are providing tours on Friday afternoons through July with appointment. HSFF staff members Melanie and Mara even received free hard hats!
<https://www.phs.org/hospitals/Pages/santa-fe.aspx>

[Instagram.com/historicsantafefoundation](https://www.instagram.com/historicsantafefoundation)

