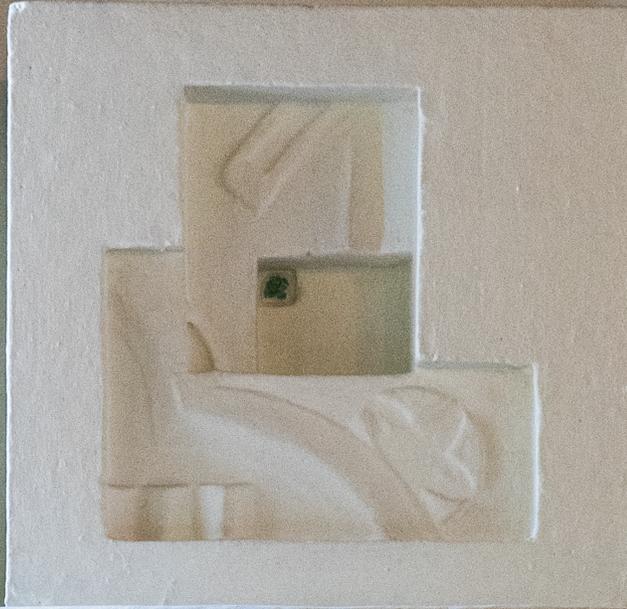


# Historic Santa Fe Foundation

FALL/WINTER 2023 NEWSLETTER



*A Brief History of William Penhallow  
Henderson in Santa Fe* by Karl Horn

& A review of HSFF's programs during  
Pete Warzel's tenure as Executive Director

*HSFF's 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.*

## A LETTER FROM HSFF'S EXECUTIVE DIRECTOR

Dear Members, Friends, and Supporters,

Two years, three on the long side....So I thought the timing would be for getting HSFF sound, relevant, and a force once again in preservation and nonprofits in Santa Fe. We are now in our tenth year with me here, and still much work to do. But, what progress we have made, and fun, and all with exceptional people.

I started work at HSFF on St. Patrick's Day, 2014. It was a beautiful spring evening when I arrived, and moved into Apartment 2B, the Intern Apartment, now a file room. The bathroom had a big tub, and the main room – bedroom, sitting, kitchen – had a corner fireplace, that I did use many times until summer came. My wife had the Sunday *New York Times* delivered to me as a housewarming present, and it was thrown over the front entry gate into the small courtyard at El Zaguán. The exterior walls were a mish-mash of color and material, and I remember pink paint on hard stucco as the unfortunate look of this iconic building in 2014. My oldest son and daughter-in-law came to visit almost immediately and we drove up the Pecos to fly fish in mountain cold and snow of late March. Welcome to Santa Fe.

The problem with living in an apartment on the premises is that you are always at work. That was okay as I tried to understand this Foundation and turned over the rocks to see what was hidden. I was there 24 hours a day and worked most likely 16 of those hours while in the apartment. (I had to move to get some rest). In 2015 we started getting traction on our financials, creating new and consistent programs, forming coalitions with other nonprofits and institutions, and on confronting real issues at the Board level. It worked. We are here and viable, and visible in a city crowded with good causes and events. We have the means now of being here for a very long time.

Staff work is exponential to the number of people involved. The Board of Directors is an efficient, caring, decision-making entity, that is cautious and deliberative but has no fear. Those two statements are extraordinary for any of you who have worked with or sat on a nonprofit board. I have had the time of my life working and learning with our staff and board, and respect everyone, and am grateful for the commitment made by all.

So, this is my last letter in our printed newsletter. I retire from HSFF on December 31, 2023. We are into ten years and have nothing to prove anymore... except to up our performance, keep the momentum and make it stronger, open new collaborative doors, add new programs, and stay relevant to the history that surrounds us, everywhere. Melanie McWhorter, our new Executive Director, can and will do just that, with the full support and commitment of the Board of Directors.

Thank you for trusting in where we are going. The Historic Santa Fe Foundation is solid and ready for 2024, and in good hands for the future.



Pete Warzel

### HSFF BOARD OF DIRECTORS

Chair – Anne Culp, Vice Chair – Greg Walke, Secretary – Tony Sawtell, Treasurer – Harlan Flint, Directors – Larry Good, Tim Maxwell, and Nicholas Wirth

### HSFF STAFF

Executive Director – Pete Warzel, Incoming Executive Director – Melanie McWhorter, Preservation Programs & Projects Manager – Jacob Sisneros, Education & Communications Coordinator – Hanna Churchwell, Development & Research Associate – Giulia Caporuscio

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## *El Zaguán Master Plan* *Nearing Completion* & Expansion to the Edwin Brooks House

El Zaguán Master Plan Phase I was completed in the early fall of 2023. Phase I included the renovation of apartments 1 and 3, restoration of both apartments' windows and screens, and lead remediation and a fresh coat of paint over the portal. Now the staff is settled in former apartment 3 and apartment 1 is being utilized as a proper boardroom, dedicated to preservationist and Santa Fe Living Treasure Daniel T. "Bud" Kelly Jr.

Phase II is nearing completion. The sala/gallery was completed in mid-October, and we opened the inaugural exhibition *John Brandi's Wind, Water & Temblor: Geologic Ruminations* on Friday, November 3. The show is currently on display through Friday, December 29, 2023. The expanded gift shop and history interpretation room are set to open in late winter or early spring 2024. The interpretation space will house an exhibit with interpretive panels and tell the story of El Zaguán as it parallels the history of Santa Fe.

We are also extremely lucky to expand our operations to the Edwin Brooks House, 553 Canyon Road, immediately across the gravel drive on the east side of El Zaguán. The Edwin Brooks House, also the former residence of the artist Fremont Ellis, is a fine example of William Penhallow Henderson's design. We are pleased to include an article on Henderson by Dr. Karl Horn in this issue of our newsletter on pages 4-7.

The Property Committee of the HSFF Board of Directors will now begin minor repairs that are necessary to make the space safe and usable, and plan, along with the Development Committee and the Education/Research/Archives Committee, for the future use and longer-term and specific use-oriented changes of the property.

The Brooks House's bedrooms are currently set up as offices, spaces we will greatly need in coming years as staff grows; however, the upstairs office will be reconverted to a bedroom/bath for an apartment for our summer Faith and John Gaw Meem Preservation Trades Internship participants and provides us with the opportunity to transform our intern program into a year-round opportunity. There is also a large storage and file room in the house which will better accommodate the Foundation's property files.

Additionally, the Foundation will hold special lectures and events in the Brooks House's beautiful sala space providing our members and the public with access to yet another building rich with history. We look forward to inviting you into our new spaces in 2024.



Photos clockwise: Edwin Brooks House door, renovated sala, & repainted portal by HSFF Staff.



## *A Brief History of William Penhallow Henderson in Santa Fe*

To celebrate the Edwin Brooks House

By Karl L. Horn and Oliver Horn

One can only imagine the emotional tumult of apprehension and optimism that William Penhallow Henderson must have felt upon his arrival in New Mexico in the spring of 1916. The train from Chicago pulled into the Lamy junction on a dark March evening with Henderson, his wife Alice Corbin, and their nine-year-old daughter Alice Oliver. In 1916, the pivotal year for Henderson's artistic career, he was thirty-nine years old. Alice Corbin, accomplished poet and literary critic and Henderson's wife of eleven years, was thirty-three years of age.

Soon after his arrival, Henderson embraced Santa Fe and the culture of Northern New Mexico and began to immerse himself in its artistic and cultural traditions. He and Alice Corbin, after her tuberculosis was in remission, "adopted Western dress, kept horses for transportation, learned Spanish, made friends in the pueblos, and in countless other daily mannerisms, over the ensuing years, took on the lifestyle of their surroundings." Henderson's sketches, pastels, and

paintings from his early years in Santa Fe depict the adventure of his new surroundings and subjects discovered among his Hispanic neighbors on Camino del Monte Sol and during wide ranging horseback trips with Alice Oliver to nearby Native American Pueblos and Hispanic villages.

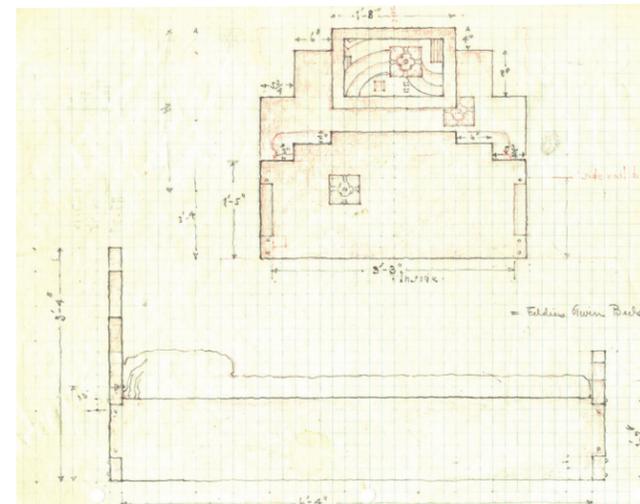
While Henderson readily adapted to his new life in New Mexico, the geographic isolation of Santa Fe from major art markets was a daunting constraint on the promotion of his new work. Of course, Henderson was not unique in confronting the financial exigencies of earning a living as an artist in a town of less than seven thousand and, by 1921, with over a dozen full-time resident artists. Due in large part to the economic realities of his new life in New Mexico, Henderson acted as architect and contractor for his Santa Fe studio and home. Henderson designed and constructed his studio on Camino del Monte Sol in 1919 and from 1923 to 1924 built his house in the new Old Santa Fe style, later known as Spanish-Pueblo Revival style. Following

this venture, Henderson received recognition for his expertise in adobe construction and thus—perhaps somewhat grudgingly—served as a building mentor to the younger Cinco Pintores artists as they struggled to master the nuances of adobe construction while building their own houses on Camino del Monte Sol.

Henderson's affinity and talent for architecture and building did not, however, originate with the construction of his studio and home after he moved to New Mexico but derived from many of the same aesthetic and intellectual concerns of rhythm, balance, and symmetry that he explored in creating his pastels and paintings. He had studied civil engineering and art at the Massachusetts Normal Art School before entering the School of the Museum of Fine Arts in Boston where he had studied with Edmund Tarbell.<sup>1</sup> Receiving the Paige Traveling Scholarship from the Museum School allowed Henderson to travel and study in Europe for two years and exposed him to the great cities and architecture of London and continental Europe. The culture and architecture in Spain captured Henderson's imagination.

Henderson's studio and house in Santa Fe were not his first building projects. In 1912, after returning from a second trip to Europe, his Yankee self-reliance and love of architecture were apparent in his first construction project. He designed and built a house and studio with the help of friends and local labor on land that Alice Corbin had inherited from her aunt at Lake Bluff, Illinois. There he used his engineering training from Massachusetts Normal Art School and experiences from his recent travels across Europe in his house design, which included elements of both European modernism and the Prairie School of Frank Lloyd Wright. But Alice Corbin's unexpected diagnosis of advanced pulmonary tuberculosis in 1916 had cut short the Hendersons' life at Lake Bluff. While Henderson's Santa Fe-style studio and house might appear to have little in common with his Lake Bluff home, they both reflect an Arts and Crafts aesthetic of simplicity, hand craftsmanship, sensitivity to the building site, and balanced asymmetry. These are all qualities of Spanish vernacular architecture that Henderson had admired during the time of his Paige scholarship.

Acquaintances soon recognized the Hendersons' new Santa Fe house as a beautiful example of the new Old Santa Fe style. Hen-Cor, as friends and neighbors humorously named the Hendersons' house, still exists on the Camino del Monte Sol (listed on the HSFF Register of Properties Worthy of Preservation) and



*William Penhallow Henderson papers, 1876-1987, bulk 1876-1943. Archives of American Art, Smithsonian Institution. Box 4, Folder 9.*

vernacular architectural style of Santa Fe and northern New Mexico. In 1912, Mayor Arthur Seligman established Santa Fe's first City Planning Board that included Santa Fe Anglo and Hispanic business and community leaders with Harry Howard Dorman appointed as the first city planner.<sup>2</sup> The City Planning Board and the Chamber of Commerce were receptive to the Old Santa Fe group which was "largely comprised of artists, writers, historians, archaeologists, conservative business leaders, and citizens who were interested in preserving and perpetuating the culture and architectural traditions of the past."

While the aesthetic success of Henderson's studio and house was an important factor in his nascent architectural career, the December 1922 wedding of the Hendersons' daughter to John Evans, the only child of art patron and socialite Mabel Dodge Luhan, was perhaps an even more compelling reason to engage in architectural design. After dropping out of Yale, twenty-year-old Evans married the nearly sixteen-year-old Alice Oliver Henderson, and the young couple went to Europe for an extended honeymoon.<sup>3</sup> Upon returning to Santa Fe in 1923, John Evans established The Flying Heart Development Corporation with Henderson as a minor shareholder. One of its stated missions was "To conduct and carry on the business of builders and contractors in connection with any and all classes of buildings, structures and improvements of any kind."<sup>4</sup>

To this end, The Flying Heart Development Corporation purchased land on Canyon Road and in

<sup>1</sup> Bell, "Unpublished biography of William Penhallow Henderson," Chapter YE, 4-5.

<sup>2</sup> Nicholas C. Markovich, "Santa Fe Renaissance: City Planning and Stylistic Preservation, 1912," in *Pueblo Style and Regional Architecture*, eds., Nicholas C. Markovich, Wolfgang E.E. Preiser, Fred G. Sturm, (New York: Van Nostrand Reinhold, 1990), 197-198.

<sup>3</sup> Emily Hahn, *Mabel: A Biography of Mabel Dodge Luhan* (Boston: Houghton Mifflin Company, 1977), 168-172.

<sup>4</sup> "Articles of Incorporation of The Flying Heart Development Corporation," New Mexico State Corporations Bureau, Articles of Incorporation No. 117341, December 5, 1923.

the Don Diego Addition.<sup>5</sup> On the Canyon Road property (now owned by the Historic Santa Fe Foundation at 553 Canyon Road, adjacent to El Zaguán), Henderson designed and built a Spanish-Pueblo Revival style house that incorporated many of the elements of Hen-Cor. Initially, the house was probably built for John Evans and Alice Oliver, but the young couple never lived in it. By 1926, The Flying Heart Development Corporation was in foreclosure, and in 1928 the house was deeded to Edwin Brooks for the partial payment of The Flying Heart Development Corporation debt.<sup>6</sup>

The Edwin Brooks House, as the Canyon Road house is now known, has a stepped-back second story similar to the Pueblo Revival style house of Carlos Vierra, built from 1918 to 1922. Progressive additions to the plain adobe façade are the Henderson garage doors, grouped casement windows with a wooden grill of rope-carved and cutout board spindles, and an adzed front door leading to an enclosed patio. The interior has white plastered adobe walls, dark floors, vigas and board ceilings, grouped casement windows with exaggerated adzed lintels, and extensive adzed and dark stained built-in storage cabinetry. Following the demise of the Flying Heart Development Corporation, the building remained unoccupied until 1931, when Brooks and his new wife Virginia, the daughter of archaeologist Sylvanus Morley, moved in to stay until 1937.<sup>7</sup>

In 1923, Henderson, by now an experienced ado-

be designer and builder, embarked on a five-year building project for Chicago newspaper heiresses Amelia Elizabeth and Martha White. The Hendersons and the White sisters became acquainted through their ardent support of American Indian civil rights and arts, working together in

the Eastern and New Mexico Associations of Indian Affairs to defeat the 1921 Bursum Bill, which would have opened Indian lands to non-Native Americans.<sup>8</sup> They also promoted Pueblo Indian arts and crafts as well as the establishment of the Indian Arts Fund at the Laboratory of Anthropology.<sup>9</sup> El Delirio, the Whites' building project, included a residence with outbuildings, a chapel, a swimming pool, fountains, gardens, and terraces all built in the Spanish-Pueblo Revival style. During the building of El Delirio, the Whites also retained Henderson to remodel the old Spanish colonial structure at Sena Plaza on Palace Avenue for commercial use, including the addition of new rooms to enclose the courtyard, a partial second story, and the re-creation of a Territorial-style exterior portal.<sup>10</sup>

The 1926 incorporation of Henderson's Pueblo-Spanish Building Company marked a not-so-subtle perturbation in his aesthetic and business focus from fine art to architecture. The Pueblo-Spanish Building Company's corpo-

porate mission, "To conduct, manage and carry on the business of architects and engineers," was to a great extent a continuation of Henderson's role in his son-in-law John Evans' failed Flying Heart Development Corporation.<sup>11</sup>



Top to bottom: William Penhallow Henderson papers, 1876-1987, bulk 1876-1943. Archives of American Art, Smithsonian Institution. Box 4, Folder 82. Bottom: lower bedroom in the Edwin Brooks House, 2023 by ISFF Staff.

The last half of the 1920s was a period of extraordinary achievement in architecture for Henderson and the Pueblo-Spanish Building Company. Along with the completion of Hen-Cor, the Edwin Brooks House, El Delirio, and Sena Plaza, Henderson remodeled or built several other houses in the Spanish-Pueblo Revival style, including those for William Braid (Santa Fe, 1924), Albert H. Schmidt (Santa Fe, 1925), Mrs. David McCombs (Santa Fe, 1926), Mrs. Charles Morgan Wood (Tucson, 1928), Francis and Raymond Otis (Santa Fe, 1930), and El Cuervo for Alice Oliver and John Evans (Tesuque, 1930).

In addition to engaging Henderson to design these houses, his clients frequently retained him as a building contractor and like the progressive architects before him, he frequently designed and fashioned furniture to furnish the houses he planned and built.

Henderson created his furniture well after the peak of the Arts and Crafts Movement, but the simplicity of his design and joinery date back to the strong oak furniture of George Street with its revealed construction.<sup>12</sup> While constructed of pine, vernacular New Mexico furniture shares much in common with the tenets of the Arts and Crafts Movement.

The simple design and joinery as well as the use of local material are congruent with the earliest tents of Arts and Crafts furniture. He incorporated elements of both the early Arts and Crafts Movement and New Mexico vernacular in his early furniture. Henderson soon developed his own designs fashioned with the simple lines of American Arts and Crafts designers such as Gustav Stickley, the Roycroft Community and early Frank Lloyd Wright. The tall-back chairs may have been inspired by Charles Rennie Mackintosh, but are as likely to have been influenced by Charles Rohlf's hall chair, which was advertised by Marshall Fields department store between 1899 and 1901.<sup>13</sup>

While Henderson designed and constructed his early furniture in the spirit of vernacular New Mexican furniture, he soon created a new furniture style that was as unique as his architecture, integrating progressive and traditional elements to achieve a graceful rustic and handmade aesthetic without appearing contrived. He frequently softened the stark rectangularity of his furniture with a curvilinear top rail, apron, or leg. He uniformly constructed his furniture of native pine that was handcrafted, if not hand-hewn. Invariably, Henderson used pre-milled local pine stock that he fashioned and then adzed with a drawknife prior to joining the various elements. The diagonally adzed surfaces, when stained and waxed, shim-

mered with a subtle visual and tactile rhythm, an effective foil for the more aggressively carved decorative panels. The carved panels are uniquely Henderson with little antecedent in New Mexican, Arts and Crafts, or Spanish furniture.

Henderson and the craftsmen of the Pueblo-Spanish Building Company made a broad range of furniture. The furniture was not only unique in design, his workshop was exceptional in New Mexico for the large number of pieces it produced. It has been estimated that Henderson and the artisans of the Pueblo-Spanish Building Company produced several hundred pieces of furniture between 1925 and 1943.<sup>14</sup> Only Marshall Laird in Los Angeles, George Hunt in Pasadena, and Addison Mizner in Palm Beach produced handcrafted Spanish Revival furniture on a scale that was similar to the Pueblo-Spanish Building Company.<sup>15</sup>

Henderson's accomplishments in furniture design and manufacturing are comparable and complimentary to his achievements in art and architecture. His pastels and paintings of life along Camino del Monte Sol and in the pueblos are certainly rendered through the eyes of an immigrant settler artist. However, these works are neither romanticized constructs of an imagined past nor ethnographic studies

of vanishing peoples. In the main, these are modernist images of friends and neighbors among whom he had created a new life in New Mexico. For these New Mexico paintings and pastels, he embraced a new color palette and techniques. In his architecture, he combined vernacular materials and massing with the simplicity and honesty of the progressive architects. In these buildings, he incorporated his own subtle details that are easily mistaken for New Mexican vernacular elements. In truth, they are his own renderings that he incorporated into his unique style. Similarly, while Henderson fashioned his furniture of local pine and used simple joinery, his progressive designs were not meant to be vernacular revival, but rather new constructs referencing earlier Pueblo and Hispanic carpinteros.

Henderson created a significant body of furniture that remains unique among the other artists and architects of Santa Fe. One must look beyond New Mexico to earlier progressive architects such as Frank Lloyd Wright, William Grey Purcell and George Grant Elmslie, Charles Greene, Bernard Maybeck, as well as modern architect Rudolph Schindler for comparable American furniture of the early twentieth century.

***"Henderson's accomplishments in furniture design and manufacturing are comparable and complimentary to his achievements in art and architecture."***

<sup>5</sup> Corinne P. Sze, "The Edwin Brooks House: 553 Canyon Road," Bulletin of the Historic Santa Fe Foundation Vol 25, No 2 (December 1998): 4-5.

<sup>6</sup> Ibid, 5.

<sup>7</sup> Ibid, 12.

<sup>8</sup> Gregor Stark and Catherine E Rayne, El Delirio: The Santa Fe World of Elizabeth White (Santa Fe: School of American Research Press, 1998), 51.

<sup>9</sup> J.J. Brody, Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900-1930 (Santa Fe: School of American Research Press, 1997), 153.

<sup>10</sup> Stark and Rayne, 22.

<sup>11</sup> Articles of Incorporation of The Pueblo-Spanish Building Company, New Mexico State Corporations Bureau, Articles of Incorporation No. 129338, May 29, 1926.

<sup>12</sup> John Andrews, Arts and Crafts Furniture, (Woodbridge: Antiques Collectors' Club, 2005), 15.

<sup>13</sup> Joseph Cunningham, The Artistic Furniture of Charles Rohlf's, (New Haven: Yale University Press, 2008), 71.

<sup>14</sup> Personal communication with Nathaniel O. Owings, Owings Gallery, Santa Fe, New Mexico, April 10, 2017.

<sup>15</sup> Roger Renick, "Introduction: Monterey Furniture – California Spanish Revival," in Monterey: Furnishings of California's Spanish Revival, eds. Roger Renick and Michael Trotter (Atglen, PA: Schiffer Publishing Ltd., 2000), 20.

# A Review of HSFF's Programs

A look back on Pete Warzel's ten years as Executive Director

## BOARD VICE CHAIR GREG WALKE ON HSFF'S PRESERVATION INTERNSHIP PROGRAM



One of the Foundation's most enduring and successful programs has been the Faith and John Gaw Meem Preservation Trades Internship. Begun in 2005, this program selects one or more interns each year (with lapses in 2020 and 2021 during the pandemic). There are usually many applications from young people all over the US. HSFF staff and the Property Committee review the applications and select several for interviews. Sometimes circumstances allow the selection of more than one intern each summer — three in 2022! Interns work on a range of preservation projects to give them broad experience in the world of preservation nonprofits. The primary focus is hands-on experience in preservation methods and materials, with an emphasis on earthen structures, mud plaster finishes, and historic wood ceilings, windows, and doors. Interns are also exposed to the Foundation and the preservation community's other work by attending committee and board meetings, working in archives, performing background research on easements, and more. Our most recent intern, Giulia Caporuscio, helped investigate different mud plaster techniques to help preserve the front courtyard wall. She also helped with facilitating an educational workshop for the Youth Conservation Corps (YCC) and planning fundraising events. Partnerships with organizations such as YCC, The School of American Research, El Rancho de las Golondrinas, and the Randall Davey Audubon Center & Sanctuary provide intern residences and work projects beyond our properties. These partnerships also extend the Foundation's visibility and community relationships. Interns often go on to work in the preservation field all across the US, and we are happy to have assisted in providing field experience. Some interns continue to work with HSFF and in New Mexico. Each year's internships end with an in-depth presentation and report covering the intern's experience. These are archived, giving us a record of the past eighteen years of preservation work in Santa Fe. To learn more about HSFF's internship program or to donate to our preservation trades programs, visit [historicsantafe.org/internship](https://historicsantafe.org/internship) or scan the QR code with your phone.

Photos left to right: Giulia Caporuscio and Jacob Sisneros remudding El Zaguán's front gate, Stewards gathering at the Chaves-Kelly House, & Los Pinos Ranch by Pete Warzel



## EXECUTIVE DIRECTOR PETE WARZEL ON STEWARDS MEMBERSHIP & EVENTS

The Stewards group was an idea developed by the Board of Directors in 2014. A test case was held at the Boyle House with Tom Windes, a dendrochronologist, presenting on tree-ring dating in the house. Success. We planned a membership for the group, sent information explaining the concept, and held the first four events in 2015, to acclaim. The locations from 2015 through 2023 have been fascinating, covering both architectural styles and the cultural heritage of Santa Fe and the surrounding area. A total of 35 properties have been visited over these nine years, with an unfortunate hiatus during the lockdown in 2020. Only one has been repeated during that time—the J.B. Jackson House in La Cienega. Stewards events provide an education in history, an opportunity to tour properties not normally open to the public, and a Sunday afternoon out with people interested in history and preservation. The Stewards' webpage [historicsantafe.org/stewards](https://historicsantafe.org/stewards) has a chronological list of the homes and properties visited over the years, including the excellent speakers at each—a true breadth and depth of Santa Fe history. In the past several years we have focused on properties newly added to our Register of Properties Worthy of Preservation to link our property programs to the events: The Dorothy McKibbin House, Los Pinos Ranch, and The Pond-Kelly House. The finishing touches are being put on a schedule for 2024, expanding the scope of our look into the past and establishing a major source of funds for HSFF programs and projects.

## BOARD TREASURER HARLAN FLINT ON HISTORIC PROPERTY OWNERSHIP

Ten years ago, HSFF owned a handful of properties that it had preserved and in some cases rescued over the preceding decades. These included Garcia House in the Barrio de Guadalupe, Delgado House on Palace Avenue, and other properties of architectural, cultural, and historic importance. Because of rising costs and other headwinds, it was evident by 2015 that owning and maintaining properties was unsustainable for the Foundation and detracted from our ability to provide broader preservation as well as training and educational programs that are central to our mission. Properties were sold



## BOARD CHAIR ANNE CULP ON HSFF'S REGISTER OF PROPERTIES

Established in 1961, the Register of Properties Worthy of Preservation is a cornerstone of the Foundation. In 1962, HSFF awarded twelve properties with plaques designating them as historic properties worth preserving. Now, in 2023, we have over 100 properties on the Register. Since 2019, HSFF has continued to build on its legacy of preserving and celebrating the historical properties of Santa Fe by welcoming a new generation of preservation enthusiasts, including Mac Watson Fellows. These Fellows have contributed to the Foundation's mission by researching, writing, and presenting on properties nominated to the Foundation's Register. In the last five years, we selected four Mac Watson Fellows: Kelly Finley Davis, Katie Dix, Flynn Larson, and Hayden McAfee. In 2022, HSFF released the 5th Edition of *Old Santa Fe Today* updating the classic reference book to include a complete inventory of properties on the Register. Simone Frances contributed color photographs documenting the properties as they stand today, and Dr. Audra Bellmore and her team wrote new, research-based essays. Research for the new edition verified the authenticity of the properties with primary research sources, with the team scouring archives containing maps and photos. The Register of Properties Worthy of Preservation is essential to our mission, and it is a source of pride for the community and all who cherish the city's unique heritage.

over the next five years with transformational effects. As part of the sales, Preservation Easements were granted by the new owners to the Foundation to ensure that the buildings are permanently protected. In addition to being serious caretakers, the new owners have the resources to ensure that the properties will be used and continue to benefit our community for years into the future. Moreover, the sales put the Foundation on solid financial ground, enabling it to pursue its mission fully. That includes protecting and improving El Zaguán, the most important property owned by the Foundation. Through the El Zaguán Master Plan project that is nearing completion, the Historic Santa Fe Foundation will take an important step toward opening the property to the public and creating new educational and training opportunities. We have also been able to pursue with success new initiatives, such as the Mac Watson Fellowship for university students and new educational programs for local high school students.

### PETE WARZEL ON HSFF'S COLLABORATORS

There are, as of October 15, 2023, 1,524 nonprofits in Santa Fe, a tax-exempt organization for every 101 people in Santa Fe County. With scarce resources to help further all these organizations it only makes sense to collaborate on projects and programs, and we have done that successfully at the Historic Santa Fe Foundation for the past ten years. These collaborative organizations are of like mind and mission, running the gamut from museums, state and city governmental agencies, educational institutions, and other preservation and cultural preservation entities. Collaboration helps to expand the reach of each organization on either side of the equation, and so enriches the programs available to members and the public. The collaborations vary – HSFF Intern projects on other historic properties, lectures, educational events, HSFF consultation, annual Preservation Awards, book projects, student tours and hands-on adobe work, as a shortlist. Our list of friends who work with us and provide expertise or facilities is broad:

- Chimayo Cultural Preservation Association
- City of Santa Fe Historic Preservation Division
- Cornerstones Community Partnerships
- Galisteo Arts Association
- Georgia O'Keeffe Museum
- Historical Society of New Mexico
- Los Alamos Historical Society
- Museum of New Mexico Press
- National Park Service – Historic Trails Division
- New Mexico Historic Preservation Division/SHPO
- New Mexico Office of the State Historian
- New Mexico School for the Arts
- Nuevo Mexico Profundo
- Old Santa Fe Association
- Olive Rush House & Studio
- Palace of the Governors Print Shop
- Rancho de las Golondrinas
- Randall Davey Audubon Center & Sanctuary
- RENESAN
- San Miguel Chapel
- Santa Fe Book Arts Group
- Santa Fe Chamber Music Festival
- Santa Fe Children's Museum
- Searchlight New Mexico
- St. John's College
- The School for Advanced Research



Deputy State Historian Nicolasa Chavez performing at San Miguel Chapel

That is a broad spectrum of expertise and community service in our city and state and defines the care that all these entities have for the education and involvement of the community. We thank them all for their help and collaboration over the years and know that through their eagerness to work with other like groups, confirm that they will be here, serving the communities of northern New Mexico, for a very, very long time into the future. They all have dedicated staff that are easy, and yes, fun, to work alongside. Thanks to all of them for being colleagues over the years.



John Brandi Exhibition at El Zaguán by HSFF Staff

### MELANIE MCWHORTER ON MONTHLY ART EXHIBITIONS

HSFF's monthly exhibitions have allowed many artists, including our resident artists, to exhibit their artwork. Part of HSFF's unofficial mission has been to support artists and creative people, continuing a practice established by former owner Margretta Dietrich and El Zaguán manager Sylvia Loomis of providing affordable housing in the arts-rich area along Canyon Road. The Foundation continues this tradition to this day by renting solely to artists with an opportunity for an annual monthly exhibition. With the El Zaguán Master Plan, the artist apartments are now at three of which respectively takes up three months of the year for their exhibitions. The additional months of the year provide opportunities for a few selected artists to show their work in El Zaguán's sala with a focus on affordable art. Master Plan work in the sala was completed by early November 2023 in time for the opening of John Brandi's exhibition. The new sala space includes additional electrical outlets for presentations including our monthly Salon talks and a much-needed mini split to assist with temperature control in the packed summer presentations. The electrical improvements will allow for a possible increase in audio/visual installations, and the new track lighting will provide ample illumination of each work of art along with the newly painted ceiling, walls, and floor. It will be a great space for exhibitions in the future and continue to help us support local artists, receive funds for HSFF's mission, and provide a comfortable spot for viewing works of art and presentations.

## Old Santa Fe Today Update

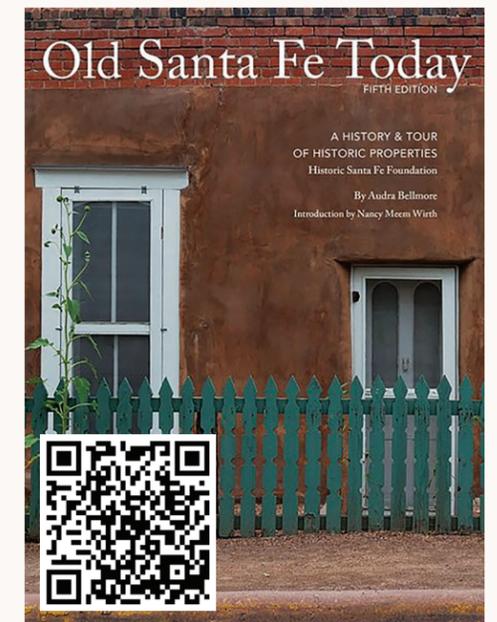
### Book, mobile application, & map

By Melanie McWhorter

*Old Santa Fe Today*, 5th edition was released in August 2022. While the book is a beautiful publication, we decided to produce an app and map to provide additional information and make touring easier. Before the app's upcoming launch, we worked with the developer Digital Ant Media to include accessibility features, in particular Spanish text, and Spanish and English audio. This will increase usability for those who need these features and provide a benefit for those who simply want to listen to the citations about each of the 96 properties. For the accessibility features, we partnered with the City of Santa Fe who awarded HSFF a grant funded by the State of New Mexico's Department of Cultural Affairs. This grant funded the Spanish text translations and will partially fund the addition of this text in the app. We are working on more funding that will cover the addition of all the Spanish text and the creation of the audio recordings in English and Spanish.

The second supplemental piece, the master walking map, was created by Deborah Reade who designed the maps in the book along with HSFF staff. This free-standing map will fold into a handy, pocket-sized object and list all 96 properties that are in *Old Santa Fe Today* on one master map. All three publications – the book, the app, and the map – are meant to complement each other. The book includes full and extensive citations on each property and additional essays on preservation movement and architectural styles; the app will include truncated citations in English and Spanish text and audio with the ability to favorite properties and review in the book later; and, finally, the map will be a small object for those who prefer a paper map to walk about Santa Fe. The map and app are planned to launch in late 2023/early 2024.

To donate to the app or purchase a copy of *Old Santa Fe Today*, 5th edition, visit [historicsantafe.org/osft](http://historicsantafe.org/osft) or scan the QR code with your phone.



Cover of *Old Santa Fe Today* (5th edition)



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