

# Historic Santa Fe Postcard Archive Series

**Jeffrey L. Meikle**

*Drug Wars* Curtis Marez, 2004 Inaugurated in 1984, America's War on Drugs is just the most recent skirmish in a standoff between global drug trafficking and state power. From Britain's nineteenth-century Opium Wars in China to the activities of Colombia's drug cartels and their suppression by U.S.-backed military forces today, conflicts over narcotics have justified imperial expansion, global capitalism, and state violence, even as they have also fueled the movement of goods and labor around the world. In *Drug Wars*, cultural critic Curtis Marez examines two hundred years of writings, graphic works, films, and music that both demonize and celebrate the commerce in cocaine, marijuana, and opium, providing a bold interdisciplinary exploration of drugs in the popular imagination. Ranging from the writings of Sigmund Freud to pro-drug lord Mexican popular music, gangsta rap, and Brian De Palma's 1983 epic *Scarface*, *Drug Wars* moves from the representations and realities of the Opium Wars to the long history of drug and immigration enforcement on the U.S.-Mexican border, and to cocaine use and interdiction in South America, Middle Europe, and among American Indians. Throughout Marez juxtaposes official drug policy and propaganda with subversive images that challenge and sometimes even taunt government and legal efforts. As Marez shows, despite the state's best efforts to use the media to obscure the hypocrisies and failures of its drug policies—be they lurid descriptions of Chinese opium dens in the English popular press or Nancy Reagan's Just Say No campaign—marginalized groups have consistently opposed the expansion of state power that drug traffic has historically supported. Curtis Marez is assistant professor of critical studies at the University of Southern California School of Cinema-Television.

Temple in Vintage Postcards Michael LeFan, Mike LeFan, 2004 Showcasing life in Temple in all its variety, the postcards featured in this volume pay tribute to a beloved hometown in the heart of Texas.

Postcard America Jeffrey L. Meikle, 2016-01-20 This illustrated history of the colorized linen postcards of the 1930s and '40s is “an incredible tour . . . A veritable treasure trove of American culture” (Crave Online). From the Great Depression through the early postwar years, any postcard sent in America was more than likely a “linen” card. Colorized in vivid, often exaggerated hues and printed on card stock embossed with a linen-like texture, linen postcards celebrated the American scene with views of majestic landscapes, modern cityscapes, roadside attractions, and other notable features. These colorful images portrayed the United States as shimmering with promise, quite unlike the black-and-white worlds of documentary

photography or Life magazine. Linen postcards were enormously popular, with close to a billion printed and sold. Postcard America offers the first comprehensive study of these cards and their cultural significance. Drawing on the production files of Curt Teich & Co. of Chicago, the originator of linen postcards, Jeffrey L. Meikle reveals how photographic views were transformed into colorized postcard images—often by means of manipulation—adding and deleting details or collaging bits and pieces from several photos. He presents two extensive portfolios of postcards—landscapes and cityscapes—that comprise a representative iconography of linen postcard views. For each image, Meikle explains the postcard’s subject, describes aspects of its production, and places it in social and cultural contexts. In the concluding chapter, he shifts from historical interpretation to a contemporary viewpoint, considering nostalgia as a motive for collectors and others who are fascinated today by these striking images.

**Doing Women's History in Public** Heather Huyck,2020-04-05 A complete guide to interpreting women’s history. Women’s history is everywhere, not only in historic house museums named for women but also in homes named for famous men, museums of every conceivable kind, forts and battlefields, even ships, mines, and in buckets. Women’s history while present at every museum and historic site remains less fully interpreted in spite of decades of vibrant and expansive scholarship. *Doing Women’s History in Public: A Handbook for Interpretation at Museums and Historic Sites* connects that scholarship with the tangible resources and the sensuality that form museums and historic sites-- the objects, architecture and landscapes-- in ways that encourage visitor fascination and understanding and center interpretation on the women active in them. With numerous examples that focus on all women and girls, it appropriately includes everyone, for women intersect with every other human group. This book provides arguments, sources (written, oral, and visual), and tools for finding women’s history, preserving it, and interpreting it with the public. It uses the framework of Significance (importance), Knowledge Base (research in primary, secondary, and tertiary sources), and Tangible Resources (the preserved physical embodiment of history in objects, architecture, and landscapes). Discusses traditional and technology-assisted interpretation and provides Tools to implement *Doing Women’s History in Public*. Using a hospitality model, museums and historic sites are the locales where we assemble, learn from each other, and take our insights into a more gender-shared future.

**Santa Fe’s Fonda** Allen R. Steele,2022-02-07 For the first two centuries of Santa Fe's history, weary wayfarers were out of luck. Not only did the Spanish authorities enforce a strict travel ban on foreign visitors, but there was also no place to stay in the territorial capital. That all changed in the 1820s. When Mexico gained independence, a flood of traffic cascaded down the Santa Fe Trail, and the Plaza became a hub of hospitality and trade. From the Exchange Hotel to La Fonda, the inn on the corner of San Francisco Street represented one of the most welcome landmarks in the West. Author Allen Steele recounts stories of trailblazing pioneers and the lodging on which their daring depended.

*Topeka* Greg A. Hoots,2010-09-20 The city of Topeka was founded on December 5, 1854, by nine men who made camp by

the Kansas River at what is today the intersection of First and Kansas Avenues. During Kansas territorial days, Topeka played a leading role in the Free State movement. In 1858, Topeka was voted the Shawnee County seat, and in 1859 secured the position of state capital at the final constitutional convention, which took effect when Kansas achieved statehood in 1861. In the century and a half that followed, Topeka grew as America grew, developing a rich history. Now home to 125,000 citizens, Topeka has become one of the leading metropolitan cities in the Midwest. Images of America: Topeka celebrates the city's history in photographs, drawing on the vast photographic collection of the Kansas State Historical Society as well as other private and public collections.

*Santa Fe Railway* Brian Solomon, As a tribute to America's favorite railroad—the Santa Fe, this book discusses everything from its origins, to locomotives, freight operations, passenger operations, and more. The Santa Fe Railway's charisma and mystique has long made it one of America's compelling railways. From Chicago to LA it blends a nation's westward vision with all the best elements of railroading: colorful passenger trains, attractive stations, fascinating historical personalities, a diverse and eclectic collection of locomotives, and of course - lots of long freight trains. All of these aspects of the Santa Fe and more are featured in this compact but colorful history packed with great archival color photography.

**Mary Colter** Arnold Berke, 2002 Mary Elizabeth Jane Colter ... was an architect and interior designer who spent virtually her entire career working simultaneously for the Fred Harvey Company and the Santa Fe Railway.--p. 9.

**Eating Up Route 66** T. Lindsay Baker, 2022-10-13 From its designation in 1926 to the rise of the interstates nearly sixty years later, Route 66 was, in John Steinbeck's words, America's Mother Road, carrying countless travelers the 2,400 miles between Chicago and Los Angeles. Whoever they were—adventurous motorists or Dustbowl migrants, troops on military transports or passengers on buses, vacationing families or a new breed of tourists—these travelers had to eat. The story of where they stopped and what they found, and of how these roadside offerings changed over time, reveals twentieth-century America on the move, transforming the nation's cuisine, culture, and landscape along the way. Author T. Lindsay Baker, a glutton for authenticity, drove the historic route—or at least the 85 percent that remains intact—in a four-cylinder 1930 Ford station wagon. Sparing us the dust and bumps, he takes us for a spin along Route 66, stopping to sample the fare at diners, supper clubs, and roadside stands and to describe how such venues came and went—even offering kitchen-tested recipes from historic eateries en route. Start-ups that became such American fast-food icons as McDonald's, Dairy Queen, Steak 'n Shake, and Taco Bell feature alongside mom-and-pop diners with flocks of chickens out back and sit-down restaurants with heirloom menus. Food-and-drink establishments from speakeasies to drive-ins share the right-of-way with other attractions, accommodations, and challenges, from the Whoopee Auto Coaster in Lyons, Illinois, to the piles of "chat" (mining waste) in the Tri-State District of Missouri, Kansas, and Oklahoma, to the perils of driving old automobiles over the Jericho Gap in the Texas Panhandle or Sitgreaves Pass in western Arizona. Describing options for the wealthy and the not-so-well-heeled, from

hotel dining rooms to ice cream stands, Baker also notes the particular travails African Americans faced at every turn, traveling Route 66 across the decades of segregation, legal and illegal. So grab your hat and your wallet (you'll probably need cash) and come along for an enlightening trip down America's memory lane—a westward tour through the nation's heartland and history, with all the trimmings, via Route 66.

**Historic Temple** Patricia K. Benoit, 2009 An illustrated history of Temple, Texas, paired with histories of the local companies.

*Pueblo Indians of New Mexico* Paul R. Nickens, Kathleen Nickens, 2008 Beginning about 1900, tourism greatly increased in the American Southwest, chiefly a response to the combined promotional efforts of the Santa Fe Railway and the Fred Harvey Company. Postcard images of Southwestern Native Americans in particular became a mainstay of a widespread advertising campaign to promote the region to potential travelers. Postcards also quickly became popular with visitors as collectibles and for expedient communications with friends and family back home. In New Mexico, hundreds of published images portrayed the beauty of the Pueblo villages, as well as views of economic and domestic activities, arts and crafts, and religious aspects of the various Pueblo communities in the northern part of the state.

**Flagstaff** John G. DeGraff, III, 2011 On July 4, 1876, members of the Second Boston Party made camp at Antelope Spring on their way to California. To celebrate the country's centennial, the men prepared a ponderosa pine tree by stripping it of its branches and creating a flagpole. With the arrival of the Atlantic and Pacific Railroad in 1882, this flag staff was once again discovered. The area was growing in population, so it became necessary to establish a post office. Many names were proposed for the new town, such as Antelope City and Flagpole, but the name Flag Staff fit best. As an oasis in the middle of the southwest desert, Flagstaff has been a hub for many attractions surrounding the city, prompting visitors to send news of their experiences via a picture postcard. Many of the cards in this volume have messages and postmarks that help show a glimpse of what life was like in Arizona's High Country.

*Duarte 15 Historic Postcards* Irwin Margiloff, Neil Earle, Duarte Historical Society, 2009

**Forgotten San Diego** David Marshall, Eileen Magno, 2023-08-28 Memories are fleeting, and a region's history can easily be forgotten. This book features over 200 unique and interesting historical postcards that vividly capture San Diego County's forgotten past from 1890 to 1990. From bowling alleys to military bases, from giant dirigibles to sleek airplanes, from billionaires to bulldogs--San Diego has changed so fundamentally that much of its charming history has faded from our memories. Forgotten San Diego showcases the unique evolution of San Diego and its neighboring cities, making sure that the triumphs, tragedies, and oddities of this region live on.

New Mexico Mission Churches Donna Blake Birchell, 2021 Before Spanish rule, the land now known as New Mexico was inhabited by many indigenous tribes and pueblos with their own religious beliefs. When conquistadors arrived to search for

the Seven Cities of Gold, they created settlements in the pueblos they conquered and forced Catholicism on the people they enslaved. While several of these original missions were destroyed during the Revolt of 1680, the surviving churches are cherished by the communities they now serve. Author Donna Blake Birchell guides you through the unique histories of more than twenty mission churches, their struggles and triumphs over the centuries and the preservation challenges they now face.

*The Diné Hogan* Lillian Makeda, 2024-06-28 Over the course of their history, the Navajo (Diné) have constructed many types of architecture, but during the 20th century, one building emerged to become a powerful and inspiring symbol of tribal culture. This book describes the rise of the octagonal stacked-log hogan as the most important architectural form among the Diné. The Navajo Nation is the largest Indian reservation in the United States and encompasses territory from within Arizona, New Mexico, and Utah, where thousands of Native American homes, called hogans, dot the landscape. Almost all of these buildings are octagonal. Whether built from plywood nailed onto a wood frame or with other kinds of timber construction, octagonal hogans derive from the stacked-log hogan, a form which came to prominence around the middle of the last century. The stacked-log hogan has also influenced public architecture, and virtually every Diné community on the reservation has a school, senior center, office building, or community center that intentionally evokes it. Although the octagon recurs as a theme across the Navajo reservation, the inventiveness of vernacular builders and professional architects alike has produced a wide range of octagonally inspired architecture. Previous publications about Navajo material culture have emphasized weaving and metalwork, overlooking the importance of the tribe's built environment. But, populated by an array of octagonal public buildings and by the hogan - one of the few Indigenous dwellings still in use during the 21st century - the Navajo Nation maintains a deep connection with tradition. This book describes how the hogan has remained at the center of Diné society and become the basis for the most distinctive Native American landscape in the United States. *The Diné Hogan: A Modern History* will appeal to scholarly and educated readers interested in Native American history and American architecture. It is also well suited to a broad selection of college courses in American studies, cultural geography, Native American art, and Native American architecture.

Postcards from the Chihuahua Border Daniel D. Arreola, 2019-10-29 Just a trolley ride from El Paso, Ciudad Juárez was a popular destination in the early 1900s. Enticing and exciting, tourists descended on this and other Mexican border towns to browse curio shops, dine and dance, attend bullfights, and perhaps escape Prohibition America. In *Postcards from the Chihuahua Border* Daniel D. Arreola captures the exhilaration of places in time, taking us back to Mexico's northern border towns of Ciudad Juárez, Ojinaga, and Palomas in the early twentieth century. Drawing on more than three decades of archival work, Arreola uses postcards and maps to unveil the history of these towns along west Texas's and New Mexico's southern borders. Postcards offer a special kind of visual evidence. Arreola's collection of imagery and commentary about them shows

us singular places, enriching our understandings of history and the history of change in Chihuahua. No one postcard tells the entire story. But image after image offers a collected view and insight into changing perceptions. Arreola's geography of place looks both inward and outward. We see what tourists see, while at the same time gaining insight about what postcard photographers and postcard publishers wanted to be seen and perceived about these border communities. Postcards from the Chihuahua Border is a colorful and dynamic visual history. It invites the reader to time travel, to revisit another era—the first half of the last century—when these border towns were framed and made popular through picture postcards.

**A Contested Art** Stephanie Lewthwaite, 2015-10 When New Mexico became an alternative cultural frontier for avant-garde Anglo-American writers and artists in the early twentieth century, the region was still largely populated by Spanish-speaking Hispanos. Anglos who came in search of new personal and aesthetic freedoms found inspiration for their modernist ventures in Hispano art forms. Yet, when these arrivistes elevated a particular model of Spanish colonial art through their preservationist endeavors and the marketplace, practicing Hispano artists found themselves working under a new set of patronage relationships and under new aesthetic expectations that tied their art to a static vision of the Spanish colonial past. In *A Contested Art*, historian Stephanie Lewthwaite examines the complex Hispano response to these aesthetic dictates and suggests that cultural encounters and appropriation produced not only conflict and loss but also new transformations in Hispano art as the artists experimented with colonial art forms and modernist trends in painting, photography, and sculpture. Drawing on native and non-native sources of inspiration, they generated alternative lines of modernist innovation and mestizo creativity. These lines expressed Hispanos' cultural and ethnic affiliations with local Native peoples and with Mexico, and presented a vision of New Mexico as a place shaped by the fissures of modernity and the dynamics of cultural conflict and exchange. A richly illustrated work of cultural history, this first book-length treatment explores the important yet neglected role Hispano artists played in shaping the world of modernism in twentieth-century New Mexico. *A Contested Art* places Hispano artists at the center of narratives about modernism while bringing Hispano art into dialogue with the cultural experiences of Mexicans, Chicanas/os, and Native Americans. In doing so, it rewrites a chapter in the history of both modernism and Hispano art. Published in cooperation with The William P. Clements Center for Southwest Studies, Southern Methodist University

**Branding the American West** Marian Wardle, Sarah E. Boehme, 2016-02-17 Artists and filmmakers in the early twentieth century reshaped our vision of the American West. In particular, the Taos Society of Artists and the California-based artist Maynard Dixon departed from the legendary depiction of the "Wild West" and fostered new images, or brands, for western art. This volume, illustrated with more than 150 images, examines select paintings and films to demonstrate how these artists both enhanced and contradicted earlier representations of the West. Prior to this period, American art tended to portray the West as a wild frontier with untamed lands and peoples. Renowned artists such as Henry Farny and Frederic

Remington set their work in the past, invoking an environment immersed in conflict and violence. This trademark perspective began to change, however, when artists enamored with the Southwest stamped a new imprint on their paintings. The contributors to this volume illuminate the complex ways in which early-twentieth-century artists, as well as filmmakers, evoked a southwestern environment not just suspended in time but also permanent rather than transient. Yet, as the authors also reveal, these artists were not entirely immune to the siren call of the vanishing West, and their portrayal of peaceful yet “exotic” Native Americans was an expansion rather than a dismissal of earlier tropes. Both brands cast a romantic spell on the West, and both have been seared into public consciousness. Branding the American West is published in association with the Brigham Young University Museum of Art, Provo, Utah, and the Stark Museum of Art, Orange, Texas.

**New Mexico Historical Review** Lansing Bartlett Bloom, Paul A. F. Walter, 2018

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provide free access to PDF books and manuals. These libraries often offer academic texts, research papers, and technical manuals, making them invaluable resources for students and researchers. Some notable examples include MIT OpenCourseWare, which offers free access to course materials from the Massachusetts Institute of Technology, and the Digital Public Library of America, which provides a vast collection of digitized books and historical documents. In conclusion, Historic Santa Fe Postcard Archive Series books and manuals for download have transformed the way we access information. They provide a cost-effective and convenient means of acquiring knowledge, offering the ability to access a vast library of resources at our fingertips. With platforms like Project Gutenberg, Open Library, and various digital libraries offered by educational institutions, we have access to an ever-expanding collection of books and manuals. Whether for educational, professional, or personal purposes, these digital resources serve as valuable tools for continuous learning and self-improvement. So why not take advantage of the vast world of Historic Santa Fe Postcard Archive Series books and manuals for download and embark on your journey of knowledge?

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