



Preserving Santa Fe since 1926



John Gaw Meem

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Award-winning Restoration of the 1939 John Gaw Meem County Courthouse



Aerial photo by Daniel E. Fresquez, Santa Fe County Media Coordinator.

By Anna Hansen,
Santa Fe County Commissioner

In December of 2016, the Santa Fe Board of County Commissioners voted to restore the historic 1939 John Gaw Meem Courthouse/ Administration Building, including the removal of two 1970s additions. As a newly elected county commissioner, I was thrilled that this important, historic building would be brought back to life and restored to its near-original state. This rehabilitation could not have happened without undertaking a

comprehensive County project that included the development of Santa Fe County's new administrative building, located just two blocks north at 100 Catron Street. As one inclusive project, it was an enormous challenge for the County's Project Team: the demolition of the former District courthouse, the design/build construction of a new 64,000 square-foot administration complex and parking structure, and the restoration and preservation of one of downtown Santa Fe's most historic buildings.

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As Our Water Future Dries Up, Are We Paying Attention?

By Hilario Romero

Thinking back to the early years of this 25-year drought, with alarms from the scientific community about climate change in mind, I am reminded of the fall of 1998, when I moved into a new house—from San Francisco Street near the Plaza to eastern Agua Fria Village,

an area annexed by the City of Santa Fe three years earlier.

Expense and other considerations dictated that landscaping the yard beyond what the builders provided—a native piñon, two non-native trees, and gravel—would have to wait.

(Continued on page 7)



Message from the President

Greetings to our members and friends!

By now, the City Different has fared better than most, despite losses and challenges of the Covid pandemic and its restrictions. Our board held one in-person meeting, in May, at our von Horvath House garden property on Canyon Road, after more than a year of virtual meetings using Zoom. We hope to return to our normal meeting venue at the Historic Santa Fe Foundation's El Zaguán in the near future. We also recently had a special meeting at the Museum of Spanish Colonial Art, and were very impressed by the careful renovation of the magnificent former residence, designed by John Gaw Meem.

As many of you know, we participated in the Annual City preservation Awards, also in May, but alas, the City could not allow a public gathering so as we did last year, the awardees were published in the *Santa Fe New Mexican* newspaper in "Pasatiempo" and on our website. We had been hoping to stage a public awards ceremony later this Summer for this year's awards. It is always a fine occasion to gather the members of the community who strive to preserve Santa Fe's history, architecture and culture, and the camaraderie helps to strengthen our resolve in such times of powerful change.

The Old Santa Fe Association Board has a "Watch List" of places and issues that we keep an eye on, and one of the most important concerns the climate of our region and the issue of water and its relationship to development and growth in Santa Fe and Santa Fe County and the impact drought has on our culture.

An example of OSFA's work addressing the forces threatening Santa Fe's traditional scale and our value in our landscape and viewsapes: OSFA was asked by the Neighborhood Network to join them in supporting the Candlelight neighborhood (west of the busy intersection at Zia Road and St. Francis Drive) and backing their Association's opposition to the height and density of the proposed Zia Station mixed use development. We determined that it fell within our mission, and I spoke on behalf of OSFA in support of the neighborhood. The thrust of the objections is that the height, and thus the density, contravened the long-standing St. Francis Corridor Protection Ordinance. The City Council saw fit to overturn the restrictions of the Ordinance (essentially limiting buildings to 2 stories) in a move which will be a precedent for overthrowing the other protected corridors, including the Old Santa Fe and Old Pecos Trail approaches to the City. These protections were developed over many years, codified and renewed. The Candlelight Neighborhood Association has now appealed this decision to District Court. With the great development pressure on Santa Fe, watch for more such attacks on our long-standing Ordinances which were hard-won in an effort to keep Santa Fe the beautiful City Different it still is considered to be. Help us continue the fight for preservation of these values.

We have been very aware of two major City-wide efforts to engage residents — one relates to the 64-acre district being called "Mid Town" (see page 29) and the other one involves what is called the "CHART Project" (see box on page 3, opposite.)

Our work continues, and we welcome input from our membership and friends about your interests, concerns and ideas.

Randall S. Bell

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This issue of *¡El Boletín!* was edited by Elizabeth West with the help of Barbara Harrelson, Judy Klinger, Hilario Romero, John Pen La Farge, John Eddy, Tim Maxwell, and April Montoya.

Design/Production by John Tollett

Printed by AllPrint Graphics

The City of Santa Fe CHART Project

As most people know, the Santa Fe Governing Body has tried for over a year to initiate a process of community engagement to address the political and cultural issues that have resulted in divisions that exist in Santa Fe, similar to what has happened elsewhere in our country. The Old Santa Fe Association (OSFA) has remained interested in seeing how our city can explore ways toward appropriate solutions. Early on, the aim was apparently to create a “Truth and Reconciliation Commission.” Eventually, on January 13, 2021, the City Council and the Mayor, after much discussion, unanimously sponsored and then unanimously approved a resolution to act on finding some way to learn about the best way forward, using community discussions: Resolution # 2021-6. The City is using the acronym CHART to refer to topics of concern: Culture, History, Art, Reconciliation and Truth.

This effort has had a rocky beginning especially after last year’s crisis over monument destruction and removal. (You can read more about that crisis and a variety of

responses to it, in our 2020 newsletter, which is on our website: www.oldsantafe.org) The CHART project has been an evolving initiative to attempt to engage, as much as possible, the City at large in dialogue and sharing -- about our history, our stories, public monuments, our varied cultures and our interest in equity, amongst other topics. OSFA supports this; the process is still somewhat unclear, but we remain hopeful about the outcome. Albuquerque’s efforts along this line are being used as a model, and the City of Santa Fe has hired a consultant, Artful Life, to advise on, and help coordinate, the process. (www.chartsantafe.com)

OSFA has convened a group of our Board members, meeting regularly to discuss the CHART process, and to consider how to reach out to our membership and into the community to seek involvement from others on this important effort. The City originally projected that this process would be concluded by the end of 2021, but we will likely be well into 2022 and beyond, before that occurs.

Who will save Santa Fe?

“My View” Opinion *Santa Fe New Mexican* March 27, 2021

By Sallie Bingham

On a March day in 1947, the esteemed French writer, Simone de Beauvoir, arrived in Santa Fe and began to explore the town. She published her comments in her book, *America Day by Day*, published by Gallimard in Paris in 1954 and later by the University of California Press.

First, she went to “the museum”—the art museum, at that time the only one in town, and was invited to a party that night: “There is a whole colony of intellectuals and artists in this town who are attracted by the site, the climate, and the proximity of Indians,” de Beauvoir went on.

In the many decades since, that colony has been mostly dispersed, driven out by high housing costs and the conversion of the town into a haven for tourists.

She admired “houses made of wood

and earth that are said to be the oldest in the New World” and the view from what later became Museum Hill—“the generous spaces and virgin freshness of the mountains and the deserts... and yet it is as orderly a landscape as in Spain or Italy, its vastness is harmonious and measured.”

The view is preserved, but other elements of what de Beauvoir loved are being sunk in a sea of indiscriminate development, including three enormous housing projects, built without regard to the neighborhoods or any standard of aesthetics.

How is it that permits for these hideous apartment buildings were issued with no community oversight? Any objection is met with pieties about affordable housing, yet some builders are able to buy their way out of providing even a small percentage of affordable units by paying the city a fee. Who benefits? Where is this money going?

For the past three years, Santa Fe has been in the grip of an administration that, with two exceptions, seems numb

and blind to the destruction of what makes the city of holy faith unique. While there is ample discussion of the fate of various monuments, which is deserved, there is no discussion of the fate of the town itself.

Even in the historic district, the old guidelines seemed to be applied at random, if at all; the threat of lawsuits from well-heeled newcomers brings the city authorities to their knees. Construction vehicles block sections of Camino del Monte Sol every day, and second stories and additions turn the old adobes into mansions for part-timers.

And a blind eye is turned to the destruction of the mural on the wall of yet another building, the old state archives and soon to be contemporary art museum.

Who cares? Who will speak or write? And what ears are open, at City Hall, to listen?

Sallie Bingham is a Lifetime member of OSFA and a writer living in Santa Fe.



CHART PROJECT UPDATE:

Seeking Responses to Online Survey About How to Promote Cultural Understanding

September 13, 2021 -- Artful Life is pleased to announce the opening of the CHART Santa Fe online survey. Residents of the City and County of Santa Fe are invited to complete this three-question survey, which is available via the links below and on the CHART Santa Fe website at chartsantafe.com.

This is the first step in collecting important information from the community and will be offered via other collection methods as well. Project activities (coming soon) will also revolve around the survey questions. Responses to the questions are limited to 300 words:

- How can we come to a fuller understanding of the history of Santa Fe?
- How can we build healthier relationships while acknowledging our differences?
- How can we become good ancestors to our children, their children, and generations to come?

"Please share the survey link with members of your family, your circles of friends and colleagues, and others who live in the city or county. The more who respond the better we are able to understand and learn from the community-at-large," said CHART project co-directors Valerie Martinez and Jenice Gharib of Artful Life. "Thank you!"

Survey in [English](#)
Survey in [Spanish](#)

The online survey will remain open until December 19, 2021. If you would like to respond to the survey in a different language, by phone, in person, or host a family or other gathering around the survey, please contact Artful Life.

TEAM BUILDING UPDATE: The CHART co-directors expect to finish their preliminary review of applications to join the team of facilitators by September 18, with the goal of choosing 8-12 core team members, including high school interns. Initial reviews/evaluations will be followed by preliminary interviews. A first meeting with team finalists is projected to take place the last week of September. Finalization of the project team expected by September 30. Team training will then begin.

For up-to-date information please follow CHART Santa Fe on Facebook and Instagram, visit chartsantafe.com, and sign up for updates [here](#).

Contact: info@artful-life.org



A “My View” Revisited

By Lucy Moore

When OSFA Board member Elizabeth West asked my permission to reprint a “My View” that I wrote for the *Santa Fe New Mexican* a year ago, I was glad to have the chance to appreciate where we are now. Back on September 19, 2020, I was trying to control my frustration and impatience with what I perceived as a woefully slow response to the urgent need to deal with the conflicts over monuments, the interpretation of history, cultural tension and much more.

Today, one year later I am so pleased that the CHART process has begun and that the prospects for the kind of community-building I was hoping for look good. I wish Valerie Martinez and Artful Life the very best, and I am here to support them however I can. Their energy and inspiration are just what we need.

Although my year-old “My View,” below, now sounds rather crabby, I am thrilled to realize that what I was yearning for is now a reality. So, I urge all who have something to say—crabby or otherwise—just go ahead and say it! You may see results someday.

My View, September 19, 2020:

Thank you to Daniel J. Chacón for reminding us of Mayor Alan Webber’s promise to create a Truth and Reconciliation Commission (“Still standing,” Sept. 13, 2020) to address the conflicts around how we honor our history.

As a mediator and Santa Fe resident for over 40 years, I have followed the controversy closely, hoping for strong leadership that would bring us together. I have been waiting since July 2018, early in Webber’s term, when those who had promoted La Entrada at the annual Fiesta de Santa Fe and those for whom the reenactment was hurtful announced a remarkable agreement. After months of negotiation in the skilled hands of mediator Regis Pecos, the parties agreed to replace La Entrada with a celebration of community that honors the contributions of all cultures and ethnicities.

Also part of the agreement, signed by all, including Webber, was a commitment to create a Truth and Reconciliation Commission for long-term relationship-building and healing. Everyone understood that this was not just about a historical reenactment but was a symptom of a deeper divide within the community. There also was a call for a gathering of artists, representative of Northern New Mexico, who would create together a work of public art to represent this new awakening of our deep connections and common values.

Neither the commission nor the artwork was created. Two years later, when there was conflict in June over statues and memorials in Santa Fe, the mayor recommitted to creating

the commission. The sooner the better, and hopefully, the public artwork is not far behind.

I want to suggest the leadership of Santa Fe look south for a model. Albuquerque Mayor Tim Keller faced the same challenge in June as Webber. Keller acted immediately, removing the targeted statue of Juan de Oñate at the Albuquerque Museum and announcing the Race, History and Healing Project, which would give all citizens a chance to participate in discussions about their shared history and the place of public art in the city. The process invites Albuquerque citizens to join in conversation with each other to help guide the city as it makes decisions about public art.

The format, online of course, consists of a series of three two-hour sessions, each one with a different focus. The first two conversations ask participants to explore their identities and their values. As they listen to one another, common threads emerge, relationships form among strangers. With this foundation of listening with respect, the third session asks participants for their views on public art, how decisions should be made, what values should form the basis for the decisions, etc. To date more than 200 have volunteered to participate and are working their way through the three sessions.

I am one of 12 facilitators helping guide the dozens of community conversations. The process is inspiring. The full diversity of the city is represented in the groups. I have been deeply moved, as have the participants, by hearing stories of early experiences with racism or other discrimination. They have shared core values and described the person who “gifted” them those values. They have exchanged ideas about public art and come to some powerful conclusions about the need for respect of all views and sensitivities, their own and the other’s.

A supporting comment written by Miriam Sagan was sent to the newspaper the next afternoon (September 20, 2020): “Very thoughtful and much needed. I appreciate this opinion. Mayor—I hope you are listening. The people of Santa Fe need dialogue and thoughtful resolution. This cannot be solved top down by one person.”

Lucy Moore, a Santa Fe resident for over 45 years, is a mediator and facilitator working locally and nationally. She is the author of Common Ground on Hostile Turf: Stories from an Environmental Mediator.

Miriam Sagan is a U.S. poet, as well as an essayist, memoirist and teacher, living and working in Santa Fe; she is a founding member of Tres Chicas Books press.

John Gaw Meem (Continued from page 1)

History and culture are what make a community stronger and more resilient. The historic old courthouse building at 102 Grant Avenue was designed by renowned Southwest architect, John Gaw Meem in 1938; construction was completed in 1939 as a Works Progress Administration (WPA) project. The old courthouse is listed on the National Register of Historic Places (Santa Fe Historic District #73001150) and is also listed on the New Mexico State Register of Cultural Properties (#1279).

This building has always been referred to as the “original County Courthouse” and it provided offices for numerous state and county officials including district court judges, the district attorney, county health officials, the superintendent of schools, the county sheriff and detention cells, the county commissioners (there were three back then), the county clerk, the county treasurer, the county engineer or surveyor, the probate judge and the county assessor.

As designed by John Gaw Meem, it was a marvelous building that housed so many functions under one roof, including the massive courtroom used today as the County Commission Chambers. However, it did not take long before the demand for space for all of these functions outgrew 102 Grant Avenue. Within a few decades, the District Court had moved into the remodeled Harvey Junior High School at 100 Catron, the District Attorney’s office had moved to Sandoval Street, and the Public Health offices were relocated to Letrado Street. The public schools had their own administrative offices and the Sheriff’s functions had moved elsewhere.

What remained at 102 Grant was predominately county elected official services and the County Commission. In the early 1970s, Santa Fe County needed more office space downtown which led to two additions to the building. These resulted in filling in the public courtyard on Johnson Street, and limiting much of the natural light provided by the Gaw Meem design.



Architect John Gaw Meem

Fast forward from the 1970s to 2013, and Santa Fe County was even more in need of additional downtown office space. A previous County Commission had already completed the new 1st Judicial District Court project on Montezuma Avenue, and had conducted a feasibility study that recommended demolition of the old courthouse at 100 Catron, construction of a new administrative building for high traffic county offices, and minor renovations on 102 Grant Avenue for county administrative functions and County Commission meetings.

After hearing of the County’s plans to build additional space downtown and complete some work at 102 Grant Avenue, Nancy Meem Wirth, daughter of John Gaw Meem, got a revolutionary idea: Could Santa Fe County renovate the WPA project to its original footprint? Could the County restore her father’s building to its early integrity? Nancy Wirth decided it was worth the ask. She made an appointment with Santa Fe County Manager Katherine Miller, and brought copies of her father’s original hand drawings of the 102 Grant building and its furnishings. She showed her what it used to look like and suggested that if there were any way to bring it back, it would be such a gift to the community. She made a subsequent appeal to the County Commission and the seed was planted. The Board of County Commissioners and County

management loved the idea and set about making it a reality. Additional resources were secured for the increased costs of construction and renovations, square footage was added to the programming for the new building at 100 Catron, and coordination with stakeholders got underway. The project had evolved into three projects-in-one. Before anything could happen at 102 Grant Avenue, the county needed to complete the construction of the offices and parking structure at 100 Catron. The Catron portion of the project was completed in the fall of 2019, and the 102 Grant project started immediately thereafter. Needless to say, rehabilitation of any 80-year-old building is not without challenges, especially a two-story Spanish-Pueblo Revival structure with two mid- to late-century additions and a filled-in central courtyard. While much of the original ornamentation of the building had been retained, much of it had also been covered up with the additions and changes in the 1970s.

Removal of the additions was central to the renovation--and working in tight quarters was one of the first challenges faced by the design-build team of Jayne’s Corporation and Studio Southwest Architects. Removing decades of wax and other floor treatments proved to be labor-intensive but equally rewarding when the original brickwork was revealed. The onset of a global pandemic also provided unforeseen challenges with the labor force and delivery of construction materials; however, the county’s project team and the contractors persevered through all these unique challenges.

The rehabilitation project team extensively reviewed and often referred to the original John Gaw Meem drawings while also very successfully coordinating with the State Historic Preservation Office (SHPO). Additionally, the county commissioned a HABS Level II Existing Conditions Documentation and Historic Compliance Documentation Report for the Courthouse. Using the Report, and in consultation with SHPO, the project team made every effort to return the

(Continued on page 8)

How is Water Shared in New Mexico?

Suggested by an anonymous OSFA member

In New Mexico, the public owns the water and the state engineer administers the allocation of water rights for beneficial use. Article XVI, section II of the NM Constitution establishes the prior appropriation doctrine under which the state engineer operates. Prior appropriation means that a person claiming the right to use water is established when water use began and

the extent of the use of the water. Cities can have 40-year water plans under which the city could maintain water rights for future beneficial use.

In NM, if there is a severe drought or water shortage, the state engineer can institute a priority call usually giving senior users access to the water and shutting the junior users down. Cities are not senior users—acequias, pueblos and possibly other indigenous groups can have senior rights. Priority water users have established

temporary water sharing agreements among senior and junior users to prevent what could be an economically untenable solution of a priority call. Cities can have a 40-year water plan based on existing water rights or rights to perfected water uses, not just paper rights.

Since the public owns the water in New Mexico, it is important that we all understand water rights issues.

Water Future (Continued from page 1)

I did try to transplant several native apricot trees from my grandparents' house downtown, where I had spent much of my childhood before returning to raise my two sons there. Unfortunately, the apricot trees died at the new, lower altitude, further handicapped by the long drought that was just beginning. Wildflowers and a small lilac bush managed to survive.

In 2007, when we had a near-normal snowpack followed by a wet spring, I decided to try again. With my future wife I planted fruit trees native to northern New Mexico along with other native plants—all planted in appropriate areas. Noticing that the wind carried native seeds into our yard, we watered them from the rain barrels we had purchased second-hand.

From that spring forward, the yard took on a life of its own. We pulled invasive weeds by hand while allowing nature to do the rest. The result is a quarter-acre dotted with fruit trees: one cherry tree, two apple and two apricot trees, four plum and four peach trees, plus thirteen other native trees, four bushes, and ornamental native grasses. Most of the water we've provided for the native trees has and continues to come from seasonal snow, rain, rain barrel catchments, and supplemental dishwater. The total city water used yearly at our home has averaged from 25,000 gallons in a wet year, 1999, to 35,500 gallons in a recent very dry year, as readers will remember.

My grandparents and parents continually demonstrated the need for resilience in the face of severe catastrophes. As a young child, I went through the drought of 1952–1958 hearing from my parents and grandparents about how we must conserve water and refrain from wasting it on lawns, exotic trees, or foreign shrubs and plants. Having lived through the severe drought of the 1950s taught so many of us in my generation the preciousness of water. Our family's yards were graced with native trees and plants. We largely relied on mother nature to bring moisture, while creating our own funky catchment systems with whatever tubs or basins were available. We wondered if Santa Fe would continue to grow in view of the limited water capacity of our watershed and wells—with all the additional users.

In April of 2018, the Santa Fe Watershed Association sponsored a series of water talks at Collected Works Bookstore. I called my presentation on Santa Fe's water capacity "History Revisited:

Climate Change, Drought, and Demand." I followed this with several articles on the history of Santa Fe's water supply and the villages dotting the course of the Santa Fe River, and these were published in successive issues of *Green Fire Times*. I consistently emphasized that the sources of our future water supply are shrinking due to climate change and growth.

On August 16, 2021, the Bureau of Reclamation announced a water shortage in the two largest reservoirs in the United States, located in Arizona and Nevada. Lake Mead and Lake Powell are at their lowest levels since the Colorado Compact of 1922 was signed in Santa Fe. The Bureau is releasing about 250,000 acre feet of water from Flaming Gorge Reservoir in Wyoming and Utah, Blue Mesa in Colorado, and this coming November and December from Navajo Lake in New Mexico, into Lake Powell. It is hoped that the released water will allow Lake Powell to continue producing electricity for the entire state of Arizona (5 million people), and Lake Mead for 450,000 households in Nevada and California for the next year.

Looking to the future during this summer season when the effects of global warming are inescapable and devastating, communities need to rely more on long-range planning for water management and local food production. Reducing dependency on fossil fuels and developing long-range alternative energy plans have become urgent priorities.

Finally, the 50-Year Water Plan process in New Mexico is moving forward as the Interstate Stream Commission and New Mexico Tech's Bureau of Geology and Mineral Resources have organized a "Leap Ahead Analysis Assessment" of current and future water resource conditions and risks. In August, they held eleven Leap Ahead Analysis webinars. On September 20th they began six additional webinars on "Resilience Assessment for all Sectors and Evaluating Resilience of Sectors." For more information: NMWaterPlanning.ISC@state.nm.us or google the 50-year water plan for New Mexico.

Former New Mexico State Historian, OSFA Board member, Hilario Romero worked in higher education for 42 years as a federal grant-writer, program administrator, and professor of history. He is a long-time performer of traditional New Mexican folk music. He wishes to thank his friend and colleague, Dr. Julianne Burton-Carvajal, for assistance with the final draft of this piece.

John Gaw Meem (Continued from page 7)

courthouse to its pre-1970s condition. The planning of this entire project and commitment to John Gaw Meem's original design concepts has been wonderfully executed by the project team, and the building is once again a gem for our community to share.

The hard work and forethought are evident in the beauty of the preserved building. No details were ignored, and pride in workmanship is obvious. The rehabilitation project included a general return to the original building layout, new mechanical, electrical, and plumbing systems along with energy efficiency improvements throughout the building. Added elements included required ADA improvements for modern accessibility, the repair or replacement of windows, and adding electric vehicle charging stations.

The project also included exterior and site work with new sidewalks, brick paving along Grant Street, new stucco, landscaping, and redevelopment of the courtyard along Johnson Street. When feasible, the project team included reuse of original windows, light fixtures, and doors. Great care and attention to detail were taken while rehabilitating the entire building including the Commission Chambers, the main

hallways, and the public areas, such as the reinstated open courtyard, in order to take the building back to John Gaw Meem's original vision.

Both projects at 100 Catron and 102 Grant Avenue were completed under a single design-build delivery system. Santa Fe County Courthouse, Administration Building has won the 2021 New Mexico Cultural Properties Heritage Preservation Award for Architectural Heritage and has been awarded the Community Service Award from the Old Santa Fe Association. In addition, the county's new Administrative Facility at 100 Catron won The Associated General Contractors of America's Best Building 2020 Grand Prize of Show. We proudly recognize our general contractor, Jaynes Corporation, as well as our architects, Studio Southwest Architects; our engineers: Chavez-Grievies Consulting Engineers, Inc., Bohannon Huston, BMI, AC Engineering, M&E Engineering, and all our specialty subcontractors.

I'd like to emphasize how important it is to the county, and to this project especially, to have input and involvement from our active community members who care about

our history. Recognition goes to the Old Santa Fe Association, the Historic Santa Fe Foundation, and to the State Historic Preservation Office (SHPO), most notably, the guidance given by Architect Lynette Pollari; they all helped support this process. Also, a big thank you to County Manager Katherine Miller and Santa Fe County's Project Team: Paul Olafson, Phillip (PJ) Montano, Daniel Fresquez, Daniel Sanchez, Tessa Jo Mascarenas, and former Deputy County Manager Tony Flores. I am grateful to be part of the Commission that has brought this important building back to life. I also believe we have improved the streetscape for the City of Santa Fe, the Georgia O'Keeffe Museum and the entrance to Johnson Street, with the landscaping and the beautiful restoration of the courtyard.

We at Santa Fe County look forward to sharing our new building with you once we are fully open.

Anna Hansen has lived in Santa Fe since 1973. She has a Master of Arts Degree from UNM. She is currently a Santa Fe County Commissioner for District 2.

Paul Olafson, Santa Fe County Planning Project Manager, contributed to this article.

Promoting Santa Fe's Welfare?

By Mary Burton Riseley

The Old Santa Fe Association's mission statement clearly states that its purpose includes promoting the welfare of this beautiful city, which was named after one of the great pacifists and environmentalists in history, Saint Francis of Assisi. With our world now facing the three existential threats of pandemic, climate crisis and nuclear war, Santa Feans cannot ignore nor

accept the expansion of plutonium pit production at Los Alamos National Laboratory. The Laboratory's past and existing work with plutonium and other toxic radioactive elements has already contaminated the Pajarito Plateau, upstream and close to our city.

How wonderful would it be if the marvelous brain power of its scientists could be working instead on ameliorating the crises we face?

(See opinion commentary by Mary Burton Riseley: "U.S. must pledge: no first strike" *Santa Fe New Mexican*, June 13, 2021.)

Mary Burton Riseley is a third-generation New Mexican who serves on the Steering Committee of Nuclear Watch-New Mexico and divides her time between Santa Fe and the Cliff-Gila River Valley.



A Neighborhood Perseveres

By the Vereda de Valencia Neighborhood Association

On behalf of the Vereda de Valencia Neighborhood Association, we would like to thank all those individuals and groups who have supported us and have helped to find a way to make the funding possible for our community to eventually receive the long-needed improvements which we have requested for over four decades. Our neighborhood met with many setbacks. For example, in 1994 the city of Santa Fe ran a sewer main under and through our road, connecting the Santa Fe County Detention Center, the fire station, Center Drive & Industrial Park, a mini mall, and the Calles trailer park. However, our needs along our road were not considered. Given threats of incarceration and legal action, we were prevented from questioning or preventing the construction crews from continuing their work. One of the neighbors, Mr. Joe Dean, tried to stop them and was detained and placed in a sheriff's car. It was frustrating. It was tempting to give up, but we continued to meet with each other in the neighborhood, and to discuss what to do.

We have history in this area, south of town, off Airport Road; many of us are part of families who have raised five generations in this village, and now in the year 2021, we are finally seeing a light at the end of the tunnel. Over this time, since the 1990s, we have attended and presented our dire need for a sewer line, our requests for road maintenance and other issues, at county and city meetings, including the rezoning of city boundaries, and finally our road was included in phase II to include Vereda de Valencia in the city limits. We have presented our dire issues to Mayors, city and county managers, councilors, property managers, the wastewater and solid waste department, city and county public works departments, constituent services, and many others, for so many years, continually falling on deaf ears.

At last, we met and received the help of Miguel Chavez and Karen Heldmeyer, both members of the Neighborhood Network and former City Councilors. Community leaders within the Neighborhood Network were not only willing



Members of the Vereda de Valencia Neighborhood Association standing in the roadway.

Photo by Elizabeth West

to listen to our needs and issues, they were instrumental in steering us in the right direction, including taking us through the process of becoming a Neighborhood Association, which made our voice stronger.

In 2020, with the momentum of Miguel Chavez, we requested the assistance of our (former) State Representative Jim Trujillo at his office in the Capital Round House. We came in at the last minute and introduced ourselves and told him the history of our road. Our focus was in line with other projects Mr. Trujillo had, having the foresight and understanding that there were other people along the Airport Road corridor that faced similar

issues; he replied that he wanted Vereda de Valencia to be on the top of the list for funding specific to sewer and drainage improvements. It felt like a miracle had happened and that someone understood. We knew Mr. Trujillo wanted to help us.

During the 2021 Legislative Session, our initiative once again was presented to new Representatives in our District. Representative Tara Lujan took the time out of her busy schedule to return our messages and calls and to discuss our requests. We called Councilman Chris Rivera and he directed us to the proper department within the city to provide the needed information to present to Representative Linda Serrato's office. Representative Serrato was aware of and interested in our cause and she included the funding for sewer improvements in the Capital Outlay for 2021. Public Works Director Ms. Regina Wheeler and her team were instrumental in creating a pathway to a successful allocation of the funds.

We appreciate the Old Santa Fe Association, including Elizabeth West, who expressed interest in our cause and for assisting our neighborhood in reaching for improvements. Vereda de Valencia Neighborhood Association's number one priority and hope is to connect with city waste services in 2022.

The Vereda de Valencia Neighborhood Association is located off Airport Road.

2021 HERITAGE PRESERVATION AWARDS

Every May, state and national agencies, local foundations and city departments, associated with the honorable commitment to preservation of architectural and cultural history, celebrate Preservation Month. This year, the City of Santa Fe's Historic Preservation Division, the Old Santa Fe Association (OSFA), and the Historic Santa Fe Foundation. We applaud the commitment by the award recipients to Santa Fe's unique style, history, and heritage. Please visit a sponsor website to find out more about the awardees and about the in-person Heritage Preservation Awards event tentatively scheduled for late summer 2021.

HISTORIC SANTA FE FOUNDATION AWARD



Architectural Stewardship Award
The National Park Service
(for the building renovations on Old Santa Fe Trail)

OLD SANTA FE ASSOCIATION AWARDS



Sara Melton Award
Marilyn Bane (for her passion and dedication to the mission of the Old Santa Fe Association)

Community Service Award
The County of Santa Fe (the careful restoration of the Old County Courthouse, designed by John Gaw Meem)

Cultural Preservation Award
Southwest Seminars:
Connie Eichstadt and Alan Osborne

THE CITY OF SANTA FE AWARDS

Mayor's Award for Excellence in Heritage Preservation
Mr. John Murphey, Architectural Historian, for Significant Contributions to the History of Downtown Santa Fe

Architectural Preservation Award
460 Camino de las Animas - Robin Dawson, owner; and Lightfoot Inc., construction and rehabilitation

Compatible New Construction Award
335 Gormley Lane - Scott and Maika Wong of Soltterra + Design + Build, owners, designers, and builders

Archaeology Award (Ethical Treatment of an Archaeological Site)
Matt Martinez, subcontractor for Klinger Construction, LLC and Jason Tabbert, superintendent for Klinger Construction, LLC

Cultural Preservation Award
518 Alto Street - Chris Watson, owner; and Lightfoot Inc., construction and rehabilitation

Sara Melton Award for Sensitive Maintenance and Rehabilitation
314 S. Guadalupe Street - Ted Harrison of Lorax Alliance LLC and Founder/Managing Member of Common Ground

Compatible Remodel Award
210 Barela Street - Michael Wood, owner; A. Christopher Purvis Architects; and Campbell and Steele LLC, contractor



santafenm.gov/heritage_preservation_awards

Heritage Preservation Awards, May, 2021

In the Spring of this year, the Board of the Old Santa Fe Association convened to discuss to whom the Association would give which Heritage Preservation awards, an enjoyable, engaging endeavor with much friendly discussion. There are always many wonderful people and organizations, whose names are brought forward who directly or indirectly support OSFA's work. We have a good time considering the many outstanding people who help our work and inspire us. It is a bit of a challenge to narrow our choices.

But this year, when we gathered to make our decisions, it was immediately obvious, almost without saying a word, that we would agree to honor Marilyn Bane, a past President of OSFA, long-time Board member, now a Lifetime member, and one who has always given passion, of course, new meaning while supporting what OSFA's mission demands of us all. The energy and zest and attack that Marilyn brings to a topic of importance is sometimes rather awesome. She recently retired from the Board, but do not think for a minute that she is not on top of what she sees that needs our attention! And as determined as she can be sometimes, with a powerful sense of what she sees as correct, she is also ready with a kind word and thoughtful help when needed.

The Sara Melton Award

was presented to Marilyn Bane for her passion and dedication to the mission of the Old Santa Fe Association.

This award is presented to one who honors the character of our beloved City with passion, persistence, intelligence and commitment in the finest spirit as exemplified by Sara Melton (1930–2006.)



Photo by Melanie West

San Miguel Chapel

The Community Service Award

was presented to Commissioner Anna Hansen and Santa Fe County for the successful promotion of careful restoration of the Old County Court House, designed by John Gaw Meem.

This award honors a group or individual who has demonstrated a strong commitment to the preservation and advancement of Santa Fe's priceless traditions and who has contributed significantly to the community spirit of our city.

Commissioner Hansen has written an article for this newsletter about the project. (See cover, page 1.)

The Cultural Preservation Award

was presented to Connie Eichstaedt and Alan Osborne, co-founders of Southwest Seminars, for their commitment to sensitive cultural education and their work with and support of those who share that commitment.

This award is presented to those who, consistent with the mission of the Old Santa Fe Association, have contributed significantly toward maintaining and preserving the priceless cultural assets and traditions of Santa Fe.

Southwest Seminars has an extensive library of archived lectures in the fields of history, archaeology, Native and Hispanic cultures, natural sciences and the environment: <https://southwestseminars.tv/>

As President Bell mentioned in his message, on page 2, the traditional annual gathering to celebrate the Heritage Preservation Awards in May did not happen, and we did not gather at San Miguel Chapel, as we often have in the past, nor did we get together afterwards at the usual convivial reception hosted by the Historic Santa Fe Foundation at El Zagan, their property on Canyon Road.

However, the Old Santa Fe Association, the Historic Santa Fe Foundation and the City of Santa Fe Historic Preservation Division collaborated in publishing a full-page ad in the *Santa Fe New Mexican's* "Pasatiempo" announcing all the various awards. (See the ad, opposite.)

We plan to see you next year to celebrate preservation of Santa Fe's historic heritage, hopefully in person and at San Miguel Chapel.

A John Gaw Meem Design

By David Rasch

The Spanish Colonial Arts Society is located at the Museum of Spanish Colonial Art on Camino Lejo in Santa Fe. The 1930 building was designed by John Gaw Meem as the 5,560 square foot Director's Residence for the nearby Laboratory of Anthropology, another building designed by Meem. These two buildings are part of a southwestern archaeological center that was funded by John D. Rockefeller, Jr. and planned for the greater Camino Lejo site, but the center was never completed.

The Director's Residence is a classic Pueblo-Spanish Revival building in the Recent Santa Fe Style. It combines materials, technologies, and designs that blend traditions from regional Pueblo Indians with those brought to New Spain by the colonists and largely developed in the early 20th century with the romanticized inspiration of Anglo planners, architects, and archaeologists. The façade of the building reveals these associations. For example, Pueblo peeled log posts support Spanish decoratively-carved corbels. And the practical utility of projecting roof beams, or vigas, was transformed into an appreciation of dramatic shadows thrown onto expansive wall surfaces.

The regional architectural styles were established as a reaction to the Americanization period of the late 19th century that imported exotic architectural styles in order to look more American. At the same time, the City Beautiful Movement was taking hold across the nation with the intent to harmonize cities in Neoclassical white marble. These campaigns threatened Santa Fe's authenticity and a desire to promote southwestern tourism. A rebirth of the City Different began soon after statehood in 1912 with the New-Old Santa Fe Style exhibition at the Palace of the Governors providing a focus for community discourse.

Meem was instrumental in drawing attention to the preservation of historic structures and the construction of new buildings in harmony with the old. He was one of the authors of the City of Santa Fe's Historic Districts Ordinance, codified in 1957 with regulations for Old Santa Fe Style and Recent Santa Fe Style. Additionally in 1975, Meem published a significant article "Spanish Pueblo Architecture in Permanent Materials" to clarify the characteristics of the two substyles. Old Santa Fe Style is composed of erodible materials, adobe walls with mud plaster and dirt roofs. Recent Santa Fe Style is composed of permanent materials,

Pentile walls with cementitious plaster and asphalt roofs, while retaining the visual qualities of Old Santa Fe Style.

Pentile walls in the Director's Residence were shaped to appear like eroded adobe with uneven and rounded edges. The building features many of these sculptural details, such as fireplaces, bancos, and nichos. The handmade look is enhanced with hand carved woodwork throughout. According to Bainbridge Bunting, Meem's draftsmen found inspiration for the building's architectural details in a 1925

publication "Spanish Interiors and Furniture" with more than 20 examples of comparison. Carved wooden beams, doors, radiator covers, and a pair of shutters on a small window in the living room relate directly to architecture in Spain. This three-volume hardcover set is accessible in the Society's reference library in the Stockman Collections Center. Additionally, the Society's Traditional Spanish Market sustains these living traditions in furniture and woodcarving.

The Director's Residence at the Museum of Spanish Colonial Art utilizes the domestic rooms as galleries to display the Society's extensive collections of art and artifacts. The presentation blends typically disparate art gallery exhibitions with historic house installations. Formerly blocked windows that provided increased display space were uncovered to reveal the original qualities of the

domestic setting in each room. The visitor can appreciate the living room, dining room, kitchen, library, master suite, and secondary bedrooms. Several unique details are worth mentioning. A cabinet above the radiator in the east portal may have functioned as a plate warmer for the breakfast nook, a delightful location to be in on sunny winter mornings. A tiled window sill in the dining room may have been for staging food. In typical early 20th century fashion, builders and home owners scoured the countryside for abandoned woodwork. The alacena in the dining room predates 1930 and features a beautiful composition of slats in the positive-negative characteristic of Peñasco style woodwork. The building itself, with all of its furnishings, has been accessioned into the permanent collections as 1999.011 to acknowledge its importance to the Society and the community and to ensure its long-term preservation.

The 1929 articles of incorporation for the Spanish Colonial Arts Society identify the need to acquire a permanent location for storage and display of the collections. This goal was appropriately fulfilled in 1998 with the Director's



Small Spanish-inspired shutters.

Photo by David Rasch.

(Continued on page 13)

Meem Design (Continued from page 12)

Residence. The Spanish influence on Santa Fe Style with design and craftsmanship supports the Society's mission to preserve and promote the traditional arts of Hispanic New Mexico. The historic cooperation between Pueblo and Spanish communities is reflected in both the arts and architecture. Similarly, the 1790 Mexican Colonial House on the museum campus reveals the Spanish influence on native Tarascan Indian architecture with Baroque estipite columns on its façade.

The characteristic architecture of Santa Fe is an essential part of the City Different and its cultural significance. Santa Fe's built environment, along with its visual arts, well represents our community's origins and long-standing traditions that won recognition as the best sense of place by National Geographic in 2017. While there are many art museums, art galleries, and art curators in Santa Fe, there is no museum of architecture and few architectural historians to educate the public about the importance of Santa Fe Style. The Museum of Spanish Colonial Art opened its doors in 2002, and the Director's Residence designed by John Gaw Meem is the

centerpiece. It is the only Meem residential structure in Santa Fe that is open to the public.

Note: a new exhibition opened in July, 2021, titled "Pueblo-Spanish Revival Style: the Director's Residence and the Architecture of John Gaw Meem." It is ongoing as a long-term display. This exhibition highlights the Santa Fe Style of the historic house museum. Immediately after the Americanization Period and statehood in 1912, the Santa Fe boosters sought to redefine Santa Fe with regionally appropriate architectural styles. Several years of discussion resulted in an understanding that both Pueblo traditions and Spanish traditions are blended together in the most iconic buildings that the City Different is famous for. QR codes located throughout the building can provide, via personal devices, additional information about unique architectural features and finishes.

David Rasch is a lifetime member of OSFA, the former Deputy Director of the Spanish Colonial Arts Society, and the former City of Santa Fe Historic Preservation Officer. He is a Board member of the New Mexico Heritage Preservation Alliance.



Façade of the Director's house / Museum of Spanish Colonial Art, designed by John Gaw Meem.

Photo by David Rasch.

Georgia O'Keeffe Museum Expansion

By John Pen La Farge

Recently, in August, 2021, I attended the first of several presentations made by the Georgia O'Keeffe Museum as to its extensive plans for expansion downtown. I attended the presentation at the First Presbyterian Church.

The meeting room was set up for some 30-40 in the audience. There were, however, some seven attending, of whom only two, including yours truly, were not members of the museum board or employees.

The presentation was made by Cody Hartley, the director of the museum.

The plans include razing what was the Safeway grocery building on Grant Street and adding what was the old high-school's vocational-training facility on Marcy Street. Thus, the larger portion of the entire block between Palace Avenue and Marcy Street, and between Sheridan Avenue and Grant Avenue will be museum property, including the Otero-Bergere House and its addition.

The new museum will almost entirely take the place of what was once Safeway and its parking lot. It is to be 54,000 square feet. On their portion of the block, that which is not to be museum buildings will be landscaping and paths connecting the surrounding streets. (It is hoped, also, that it will be possible to re-open the alleyway to the south of the Safeway building.) The museum will consist of an entry-way and large lobby, then the story of O'Keeffe will be told in several rooms running in a counter-clockwise direction. There will be two large rooms for temporary or traveling exhibitions. Downstairs is to be a basement that will largely serve for conservation and storage.

The Otero-Bergere House will continue its current uses as the museum's research center.

The old vocational-training building will be offices, rooms for teaching and classes, especially for youth, and more storage. The lot that is currently reserved for parking, behind the Otero-Bergere House, is to be a vegetable garden, said to be inspired by O'Keeffe's garden in Abiquiu.

The look of the new museum is to be traditional adobe, but not made of adobe, and updated to a more modern appearance. The height will be greater than one story in order to disguise HVAC equipment; the exact height was not given. (Pictures of the expected museum may be seen at: <https://www.okeeffemuseum.org/newmuseum/>).



Hu-Kwa tea, a special, smoky, Lapsang Souchong Black tea, was a favorite of Georgia O'Keeffe. (The old downtown Safeway grocery store probably did not sell this particular tea.)

Vintage Hu-Kwa tin, photo by Elizabeth West.

The current museum on Johnson Street is to be used for purposes as yet uncertain, but it is expected to be available for special events and other programs.

I think it ought to be observed that all the parking area, however unattractive, in front of the old Safeway building will disappear and that therefore the O'Keeffe staff will need to lease parking elsewhere downtown, tightening an already difficult situation.

John Pen La Farge is a past President of the Old Santa Fe Association, current Board member, and author of Turn Left at the Sleeping Dog, Scripting the Santa Fe Legend, 1920–1955.

Eccentric Betty Stewart

A Tale of Santa Fe: Betty Stewart in the City Different

By Mark Cross

A Tale of Santa Fe: Betty Stewart in the City Different is my recently released new book, a biography of iconic homebuilder Betty Stewart (1925-1994) and it is also the story of how Santa Fe came to value eccentrics like Betty.

Some historians portray the Anglos who came to Santa Fe in the early twentieth century as mere pawns of the dominant culture. In their view, these early immigrants represent nothing more than the inevitable hegemony of mainstream America over Northern New Mexico's Indian and Hispanic cultures.

I dispute this view. In a chapter titled "Sons and Daughters Who Didn't Fit In," I attempt to make a convincing case that the tuberculosis patients, gays, lesbians, artists and writers who came to Santa Fe were not so much representatives of mainstream America as refugees from it. And they were more interested in protecting their new home than replicating the banalities they were trying to escape.

In 1926, some of these people formed the Old Santa Fe Association to protest the Chautauqua, or seasonal cultural colony, planned by a group of Texas clubwomen. The Santa Fe Railway, the Santa Fe Chamber of Commerce and the Museum of New Mexico all favored the Chautauqua because they thought it would increase tourism. Santa Fe's artistic community mounted a campaign against it and ultimately won the argument.

Later in 1926, the fledgling association sponsored the first separate "Pasatiempo," or counter-Fiesta. OSFA members were offended that the Museum of New Mexico and the Chamber of Commerce, which managed the official Fiesta pageant, were charging admission to what was supposed to be a community celebration, particularly since many of the city's local residents could not afford to attend. Their bohemian counter-Fiesta soon eclipsed the official version, and it continues to this day.

Betty Stewart moved to Santa Fe in the early 1960s because it was accepting of difference. For that, she should have thanked the founders of the Old Santa Fe Association.

Mark Cross is the author of Encyclopedia of Santa Fe and Northern New Mexico. His new book, A Tale of Santa Fe: Betty Stewart in the City Different, is available in local bookstores as well as online.

Jim Breese in Santa Fe

Destiny Strikes Twice: James L. Breese Aviator and Inventor

By Lawrence Breese Kilham

An interesting contributor to New Mexico history was my grandfather in Santa Fe, the subject of my new book *Destiny Strikes Twice: James L. Breese Aviator and Inventor*. Pioneer aviator Jim Breese was the engineer on the first transatlantic flight and then developed 130 patents for oil heating. Dismissing his family's high society Long Island life, Jim moved to Santa Fe in 1929 to start fresh and build a multimillion-dollar oil burner business.

Jim bought a large property on Upper Canyon Road which had a charming although run-down adobe house and a cluster of adobe shops and stables a short walk away. These he converted into shops, labs, and offices to support his growing oil burner business. The manufacturing was done by a contractor in Ohio based on the prototypes and drawings developed in Santa Fe.

Jim's contribution to Santa Fe, other than being a major employer, was supporting such locally-focused activities as the annual Santa Fe Horse Show. This fun-filled event was for demonstrating horsemanship. Not eastern dressage but fence jumping and the like. It was started by the White sisters and Jim supplied the fields. Meals for all the participants and attendees were prepared at his house and he had a band provide entertainment for cowboy-style dancing late into the night.

He dug out a large in-ground swimming pool filled by the Santa Fe River which ran close by. My father fabricated high trapezes at each end so people could swing across or fall in. This congenial pool life attracted artists, including Randall Davey who came almost daily and in Jim's final years, opera singers. Some of the Los Alamos scientists including Robert Oppenheimer also managed to show up for cocktails and learned discussions.

Jim died in 1959. The house and grounds are now owned by Megan Hill. His company's complex of buildings had two additional interesting lives. First, they were the high school for the movie "Red Sky at Morning," and later they were the first buildings for Santa Fe Prep. Now they are artists' studios and apartments.

Today Santa Fe's industrial entrepreneurs live in obscurity often in gated communities far from town. The squeeze on housing for their employees forces the construction of apartment blocks leading to what could be pejoratively called "The Phoenixization of Santa Fe." Perhaps we need to recognize and support the eccentric entrepreneurs who choose to respect Santa Fe's sense of place and want to preserve our culture and history.

Lawrence Breese Kilham is a writer living in Santa Fe.



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FIVE YEARS FROM 2021: *What will we all be doing then?*

Most of us will still be Members of the Old Santa Fe Association, enriching our lives by doing what we can to help achieve our Mission:

OSFA's Mission

To promote the prosperity and welfare of the city and county of Santa Fe and their inhabitants, to preserve and maintain the ancient landmarks, historical structures and traditions of Old Santa Fe, and to guide their growth and development in such a way as to promote that unique charm and distinction, born of age, culture, tradition and environment, which are the priceless assets and heritage of Santa Fe.

* * *

In 2026 the Old Santa Fe Association will be 100 years old, and the OSFA Board is already starting to make plans for a Celebration of that Anniversary! You will want to be at that event!

We hope you will continue to support the work we do, pay your dues, and stay in touch with us!

Thank You for supporting the Old Santa Fe Association!

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(Rad Acton)
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- Archaeological Support Services
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- Green Tractor Farm
- Historic Santa Fe Foundation
- La Montañita Co-op
- Melanie Peters and Associates
(Melanie Peters)
- New Mexico Bank & Trust (Max Myers)
- Plaza Café (Daniel Razatos)
- Walter Burke Catering

Membership and Dues

Our Membership reflects an eclectic variety of people who care in our various ways about Santa Fe and Santa Fe County, guided by our Mission. We do not always agree with one another, and occasionally it is difficult to reach consensus about a specific issue. However, rather than discouraging us this energizes us!

Our 2020 newsletter, available to read on the OSFA website, gives an indication of how we work; for example, our willingness to consider myriad views about what the Plaza means to us, and specifically the kinds of importance the obelisk held for many of us, while attempting to understand our complex and vital history, prompted us to share more than one point of view regarding what happened last year. Some of us hope that the City's CHART project will give us a chance to listen to each other, tell stories and explore the instability of how we live. We shall see.

In the meantime, something that has remained stable for a long time, is the Regular rate for OSFA's annual dues, which has stayed at \$35/year for many, many years! We intend to continue to keep that amount fixed as long as possible. To say that we appreciate our Membership is a heartfelt understatement. Thank you all!

OLD SANTA FE ASSOCIATION
P.O. Box 1055, Santa Fe, NM 87504

Annual Membership Dues

— Regular	\$35	NAME _____
— Patron	\$50	ADDRESS _____
— Business	\$100	_____
— Leader	\$150	CITY/STATE _____
— Benefactor	\$250	ZIP _____
— Lifetime	\$1000	PHONE _____
— Donation		E-MAIL _____

Thank you!

Annual Membership card.

Rebirth of an Archives Room

By Mary Ellen Degnan and John Eddy

In 2020, OSFA embarked on a project to once and for all tackle the challenge of creating a viable set of archives for the organization. This also involved creating a secure place in which to put archives.

For years, an auxiliary shed at 720 Canyon Road, a property bequeathed to OSFA by Irene von Horvath, has been used as a storage repository for documents generated in the pursuit of our mission, as well as an eclectic collection of print materials which had energized the the creative heart of Irene herself over the many decades she owned the property.

Von Horvath, a noted urban planner and engineer, was an author of Santa Fe's original historic preservation code in the 1950's, along with Oliver La Farge, Sam Montoya, and John Gaw Meem, the latter being the creator of what we refer to as "Santa Fe Style." The passive solar structure (read *very* passive) originally was conceived mostly for storage of gardening implements, art supplies, and, one assumes, a potential backyard art gallery.

As budgets were limited in those years, the rough structure of the building had never been properly finished, and though it had a somewhat secure roof, it lacked electricity, insulation, wall finishing and indeed, even a proper floor, with nothing more than ½ inch plywood laid over 2 x 6 lumber on bare ground.

In this space Irene's materials remained after her death, and board members made sporadic forays there to deposit file cabinets and paperwork in the interest of having a once and future set of archives.

In 2019 the board of OSFA committed to converting the space into a secure place for our collection of materials of our nearly century-long distinguished history. First, board members convened multiple volunteer work parties to completely empty and clean out the storage space, removing the contents to temporary storage off St. Michael's Drive. OSFA Members Marilyn Bane, Barbara Fix and Board Vice-President, Mary Ellen Degnan engaged in the initial sorting of materials into categories. At the same time, OSFA Board member, John Eddy took over supervision of sub-contractors to up-grade the building, addressing electrical, insulation, drywall, shelving and indeed, even pouring a concrete slab for a floor, in-order to make the space as pest-free as possible. Subsequently, volunteer work teams were again formed to bring all the materials back from temporary storage.

During the interim, a generous donation of additional file cabinets was made by Cathy and John Frey, and *triage* sorting of clipping materials was facilitated by Dachen and Chukyri Kyaping.

Concurrently, volunteers continued to find proper repositories for Irene's clippings, with OSFA member Barbara Fix, and Board members, Pen La Farge and Elizabeth West sorting through the nearly 50 boxes of clippings and other material saved by von Horvath.

Now, volunteers Natalie Bokum and Becky Touchett, are taking on the task of vetting the OSFA materials and developing a viable archival design so that in time, scholars of historic preservation and city planning history may enter the space to conduct research.

We express many thanks to the OSFA members who materially assisted in this effort these past two years.

We are also actively soliciting support in the challenge of fully equipping the archive going forward, and we welcome any and all donations toward this end. We will be mounting a plaque within the archive with the names of our Board Members along with those of angel donors, yet to be identified, who have given monies to move us forward. Please let us know if you would enjoy a visit to our renewed space. As we are heading toward our 100th year we know Santa Feans and other researchers will be eager to access our architectural preservation history.

Mary Ellen Degnan is Vice President of the OSFA Board, and John Eddy is a long-term OSFA Board member.



The shed transformed into an Archives room.

Photo by John Eddy.



Watercolor by Irene von Horvath.

Irene Would Be Pleased

By Elizabeth West

Imagine if Irene von Horvath could return for a little visit some blissful Autumn afternoon, to her beloved Santa Fe, with piñon smoke drifting somewhere in the air, and make her way along Canyon Road, perhaps stopping in a quiet gallery or greeting admirers along the old road, before turning up her driveway, past Geronimo restaurant, and taking the path to her front door, which would be open, welcoming her! She might enter her cozy house, to see how it has fared over the years.

She would find much about her place exactly as she had left it, and she would also find much that has been repaired and preserved. She would be happy to see that the whole place had been recently patched and painted fresh (Navajo White), she would be relieved that the dining room fireplace and chimney had been completely restored and was now in excellent working order, she would be glad to note that the sala floor was in better condition now, and that electrical and



Irene von Horvath, 1918 – 2007.

plumbing problems had been taken care of, and she might step into the kitchen and find some fresh lemonade in the large, brand new refrigerator. Then she would go out into the large yard, sit down in a good chair and relax in the beautiful, welcoming garden, which she would notice had been taken care of, the grass watered and even landscaped — nothing too fancy, but just right. She would think of all the good old days, and imagine painting the scene.

As the afternoon grew dim she would suddenly notice a light coming from the high windows in the old shed at the north side of her property. “Now, what is this?” she would wonder, and approaching the building, she might open the blue door and then she would really be amazed! Everything all fixed up, with a new floor, electricity, telephone and computer connection, tables and chairs and filing cabinets, and more. What a relief to find a secure, clean and tidy room to do research, for storing historic materials and reference collections, maybe some art work — an inviting archives room!

Yes, Irene would be pleased.

Elizabeth West is an OSFA Board member and author of Santa Fe: 400 Years, 400 Questions.



Volunteers, Becky Touchett and Natalie Bokum.

Photo by John Eddy.

OSFA Summer Party

By Elizabeth West

A gorgeous day for a party!

The Old Santa Fe Association held its annual summer Members' Party on July 11, a sunny, breezy Sunday afternoon, at the Association's Irene von Horvath house and garden property just off Canyon Road.

County Commissioner, Anna Hansen, spoke about the successful reconstruction and award-winning preservation of the beautiful building downtown, affectionately called the John Gaw Meem County Court House. In the attentive audience were Meem's daughter and a grandson. (A cover article, in this newsletter, written by Commissioner Hansen, has more details about the reconstruction.)



County Commissioner Anna Hansen and Nancy Meem Wirth.

There was delicious food, and drink, catered by Walter Burke. OSFA President, Randall Bell, contributed his famous guacamole. Guests were welcome to take a look at the newly refurbished shed which has recently begun the transformation into a place for OSFA's archives.

The guitarist, Rick Mena, played music outside until toward the end of the afternoon, when it started to rain, making a perfect conclusion to a lovely party.

Photos by Elizabeth West





John Eddy gave tours of the new Archives Room.

We need thoughtful development

By Melissa Williams

There is a difference between transforming a city for the better or for the worse. Santa Fe always makes some list every year where it tops some chart. But probably for not too much longer, as the city has taken a severe turn toward development for development's sake with now overcrowded city streets, Bitcoin ATMs and a proposal by some city councilors to build much taller buildings.

As much as I admire and like many of our city leaders, they have changed Santa Fe too much in too short a time.

The process for growth has not been a thoughtful one. There are too many developments happening all at once with no structure to support them. There have not been enough legitimate traffic studies. And no studies about creating jobs to support all the new people living in the new developments who will now be overflowing onto, and overwhelming, city streets and our schools, which have historically always struggled. The College of Santa Fe (questionably labeled the Midtown Campus project by city leaders) should remain an institution for higher learning

and not be turned into more retail stores and housing developments. What town doesn't benefit from a university presence? Time to revisit House Bill 577, time to save and encourage higher education in Santa Fe.

I cannot in all honesty support what has happened here. The development going on speaks volumes to inexperience and a rush to align Santa Fe with a business front from out-of-town developers. No thanks! This is a special city with an emphasis on history and arts, culture and learning, and it needs leaders who respect and revere this.

We need development, but it needs to be thoughtful and well planned with long-term planning in place, not fast and furiously whipped out in a couple of years. What is happening here does not reflect good judgment.

(Based on a letter to the editor, Santa Fe New Mexican, July 29, 2021.)

Melissa Williams arranged for the popular, weekly, hour-long forums called Journey Santa Fe, originally launched in 2007, and hosted by Dorothy Massey at the Collected Works Bookstore in downtown Santa Fe.



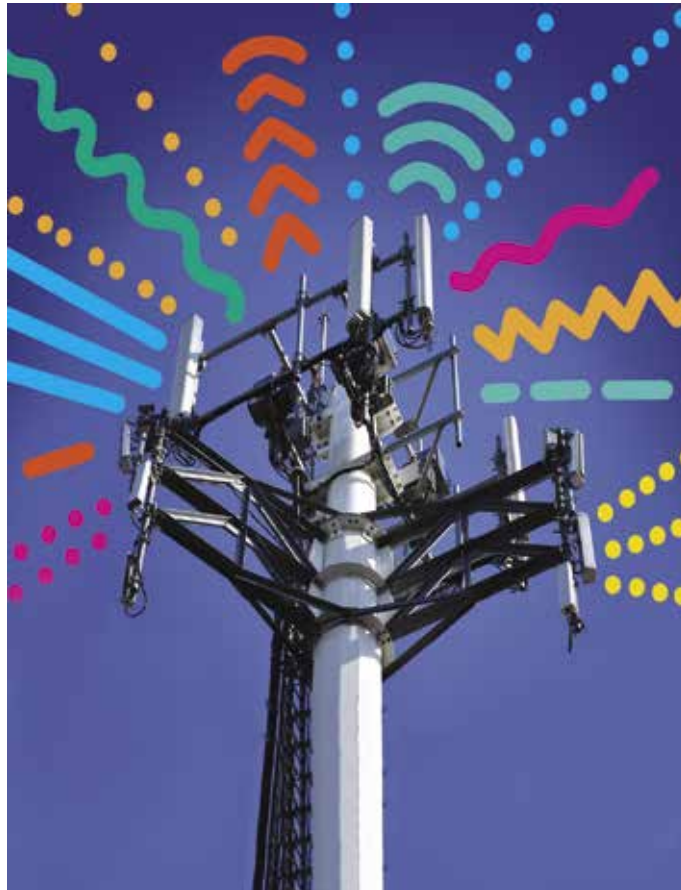
English satire from the Internet.

Another Cell Tower? Yes and No

by Dennis Kurtz

Problems with putting up cell towers in Santa Fe County have made the news, including in La Cienega and at St. John's College, in Santa Fe. Recently, an editorial in the Santa Fe New Mexican (June 28, 2021) supported building a cell tower (perhaps disguised in some way) in the village of Cerrillos, a small, rural town south of Santa Fe. The stated intent was to provide AT&T cell service to that area. Most, if not all, residents of Cerrillos are in favor of attaining cell service in the village, and many spoke in favor of such a tower at the public meeting held there on June 15, 2021. However, I believe that several points are being lost in this discussion.

First, most public comments, and the newspaper's editorial, seem to be predicated on the assumption that the provider, Diamond Communications, is proposing to build this tower to provide service for the residents of Cerrillos. Emphatically, the main purpose for building this tower is NOT simply to provide cell service to the village of Cerrillos, rather it is to provide additional coverage for AT&T's overall network and to expand its FirstNet service – a service not currently used in Santa Fe County. While neighbors in Cerrillos could benefit from this tower (assuming they become AT&T customers or other carriers rent space on the tower), marketing it as providing service to Cerrillos is a tactic intended to blunt opposition. Diamond/AT&T would be attempting to build a tower in or near this location even if nobody lived in Cerrillos because AT&T seeks to broaden its coverage. As Diamond Communications Vice-President Thomas Waniewski made explicitly clear at the public meeting, Diamond Communications is in the business of building cell towers - either as a contractor for a major carrier such as AT&T or on their own. Diamond's business model involves building suitable towers in locations where they can maximize renting space on them to as many carriers as possible. In this case, to support that business model, Diamond Communications will be asking for a variance to build a tower more than TWICE



Graphic by John Tollett

as tall as local regulations allow (a height limit of 24' is the code in Cerrillos) so Diamond can provide space on that tower to rent to other carriers.

Second, if providing cell service to the Village of Cerrillos were truly the goal, there has been no information presented to suggest that Diamond Communications could not build a 24' tower in keeping with local regulations and visible from virtually any point in the Village that would provide such service. Such an approach would require no variance and could be done in keeping with the historic nature of the community. At the public meeting, an important opportunity, Mr. Waniewski did not provide any information showing why

a short 24' tall tower would not provide cell service to the village of Cerrillos.

Lastly, just to be clear, Diamond is not only planning to seek a variance to build a tower taller than local residents have approved, but is also asking for permission to build this tower in a Federally Registered Historic Site of regional significance. Building this tower, even if disguised as a water tank (an oversize, fake 'water tank' adjacent to Cerrillos Hills State Park, ironically notable for being a New Mexico park without a lake, river or any other water resource), would impact the views from that park and from the Turquoise Trail National Scenic Byway, and would detract from the scenery of the culturally significant Cerrillos Hills.

I am completely in favor of the village of Cerrillos obtaining cell service; but not as a by-product of corporate business models that view our neighborhoods as under-utilized acreage from which to make a profit. Truly 'listening to the community' should lead to a solution in keeping with local building codes and the unique nature of that place.

Dennis Kurtz is a Santa Fe county resident and President of the San Marcos Association.

National Scrutiny of American Indian Boarding Schools Prompts Review of St. Catherine's Legacy

By Barbara Harrelson

In June, 2021, U.S. Interior Secretary Deb Haaland announced the creation of the agency's Federal Indian Boarding School Truth Initiative to investigate the troubled history of Indigenous boarding schools in the United States—identifying potential burial sites at former schools, and documenting the names and tribal affiliations of any students buried there.

This followed the shocking reports from Canada earlier this year of discovering two sites of unmarked graves containing the remains of almost 1,000 (combined total), mainly Indigenous, children at two residential schools in British Columbia and Saskatchewan.

The U.S. Interior Initiative has promised to work with tribes on how best to protect the sites and respect families and communities, while members of Congress are proposing additional funding to ensure protections will be

in place to address ongoing trauma as more information comes to light during a painful investigation process. The lawmakers called the boarding school era a “stain in America's history.”

The lasting legacy of the federal government's forced assimilation, Euro-American boarding school policies, begun in the late-1800s, has been intergenerational trauma among Native Americans, with cycles of violence, premature deaths, substance abuse and mental health issues, according to Secretary Haaland and many others. The National Native American Boarding School Healing Coalition estimates that hundreds of thousands of Native American children—deprived of tribal identity, culture and language—passed through U.S. boarding schools between 1869 and the 1960s.

Fortunately, closer to home, St. Catherine's Indian School, founded in the late-1800s, has a reputation

as a respectful and compassionate residential school for American Indians—with many alumni of the school still sharing happy memories. The school was operated until its closing in 1998 by the Catholic order of the Sisters of the Blessed Sacrament, whose founder and spiritual leader was Katharine Drexel (1858-1955). She was a Philadelphia-born heiress and philanthropist who founded numerous missions and schools for African Americans and Native Americans. St. Katharine Drexel was canonized by Pope John Paul II in 2000.

OSFA has followed all the planned development ideas for St. Kate's, which has been listed on the state Register of Cultural Properties since 2001, and in 2006, was granted Landmark status by the city for 13 buildings on the campus, and the school cemetery. As the property lay dormant for many years, neglected and vandalized, OSFA put the property





Pueblo Mission Churches mural.

on its “alert” list, advocating for its protection and renewal.

“The St. Catherine Indian School property is one of the most historically significant sites in Santa Fe, and worthy of protection, renovation and re-use in an appropriate fashion,” says Daniel Gibson, journalist, author and president of the Historic St. Catherine Neighborhood Association. “The centerpiece building, the former school’s main hall, dates from 1887, and is one of the three largest adobe structures in the state of New Mexico. Its interior and exterior walls are adorned with priceless, large murals done by the students over the years,” he added, continuing, “Unlike many boarding schools for American Indians, it seems to have been a place of warmth, support and nurturing for its students. The great Santa Clara Pueblo artist

Pablita Velarde once told me in an interview that she very much enjoyed her many years at the school, and that it was a positive experience that set her course in life.”

Other notable alumni of St. Kate’s are retired NM Supreme Court Justice Barbara Vigil, and U.S. Army Medal of Honor Winner Sergeant First Class Leroy Arthur Petry, who was a member of the last graduating class in 1998.

One dark aspect of St. Catherine’s past became known when reports surfaced from the 1980s that up to 70 boys who attended the school were sexually assaulted by various clergy members. A lawsuit filed by Albuquerque attorneys in March 2019 alleges that former operators of the now-closed boarding school placed at its dormitory, decades ago, dangerous clergy who preyed upon students, then covered up reports of the sexual abuse of boys by Franciscan friars who taught and lived there.

The same attorneys sued the Sisters of the Blessed Sacrament in 2014 and 2016 alleging two other students were sexually assaulted at the school, one by a friar who left the religious order. The

other alleged assailant was a night watchman who worked the graveyard shift at St. Catherine’s. Both cases were settled out of court in 2017. On December 3, 2018, the Archdiocese of Santa Fe filed for Chapter 11 bankruptcy protection; the 2019 lawsuit is stayed.

After St. Kate’s closed in 1998, various development plans failed, with the property falling into a neglected state, and then, foreclosure. In 2016, the school was acquired at auction by the Santa Fe Civic Housing Authority, an independent entity providing low-income rental housing. They have stabilized the property, done basic repairs and maintenance, and now rent the facilities for film sets, as well as a Police Training Center. Long-term development plans would need the city’s approval.

Barbara Harrelson is a former Old Santa Fe Association Board member. She is an independent writer/editor and author of Walks in Literary Santa Fe: A Guide to Landmarks, Legends and Lore, 2007.



Commemorating the 200th anniversary of the opening of the Santa Fe Trail

Events in Santa Fe

lecture and music:
3 pm on November 13

La Llegada:

10–noon on the Plaza, November 14

more info:

<https://www.nps.gov/safe/index.htm>



Runners mural, student center.

Photo by Kitty Leaken.

Multicultural Mural / Statement from the Old Santa Fe Association

Regarding destruction of the mural on the Halpin Building, read aloud by OSFA President Bell, at a May, 2021, street protest

It is fitting that members of the community of Santa Fe gather today to express their feelings regarding the apparently certain destruction of the mural on the Halpin building which has had an enduring presence in Santa Fe for many decades and was reflective of its time and the deep history and cultures of Santa Fe.

It is regrettable that the process of planning for the Contemporary Art Museum did not, early on, include engaging in the public, giving them more involvement in this process. One can only hope that the New Mexico Department of Cultural Affairs will have learned something from this exercise. It is also regrettable that the powers that be were not open to those multiple conservators who believe the mural was restorable, nor were they willing to seriously consider an alternative, such as the proposal to replicate the mural in smaller form

and display it on the building's façade. And it is sadly ironic that a large art work which is in fact contemporary Chicano art is to be destroyed in furtherance of this museum.

Clearly it is a loss for those Santa Fesiños who care about the diversity and artistic expression of this community, and it is an unfortunate triumph over the supporters of the mural by those in power who have chosen to ignore our broader and diverse culture.

(See "After Mediation," page 27.)



(For more information see <https://keepsantafemulticultural.org>)



Protesters in front of the Halpin Building supporting the multicultural mural, May, 22, 2021.

Photos by Elizabeth West

After Mediation: a Compromise and an Agreement

The outcome for the “Multi-Cultural” mural painted on the Guadalupe Street side of the old Halpin Building, State Archives, has finally been resolved. We can applaud the legal decision made, and the process used, by U.S. District Court Judge Kea W. Riggs which resulted in an agreement in September, 2021.

The mural had been slated to be demolished when a new contemporary art museum, the Vladem Contemporary Museum, was planned for the state property. The New Mexico State Department of Cultural Affairs (DCA) planned to remove the mural so that the new museum could be built according to the ideas being considered by the New Mexico Museum of Art and the architect and design team they had hired. (For background information from the museum’s point of view: see “Back to the Future” by Kate Nelson, in *El Palacio*, Fall, 2018.) In 2018, there was strong push back from some Santa Feans in the community who wanted to preserve the 1980 mural, an artistic and cultural fixture of importance to many. There were protests, and letters to the editor of local newspapers, and eventually a lawsuit was filed by the mural’s artist, Gilberto Guzmán, to bring attention to the need for a better way of resolving the emotional, cultural dispute. His lawsuit stated that he wanted to permanently

safe-guard the mural, however the DCA wanted to have the lawsuit thrown out.

Judge Riggs found a better solution: in August, she denied both requests and required both sides to use mediation. Evidently a compromise was agreed upon and the case was dismissed on September 24. A recent statement made by the DCA includes reference to Guzmán’s agreement to create a scaled-down version of the mural for display inside in the lobby of the museum, and also mentions the agreement by the museum to honor the mural outside with “an interpretive panel including an image of the mural, a portion of its history and an augmented reality opportunity to experience the mural as it existed.” This was part of the joint statement by both parties. (See Robert Nott’s article “Agreement reached for ‘Multi-Cultural’ mural’s removal” in the *Santa Fe New Mexican*, September 27, page A-7.) We shall see how this all turns out. We are hopeful and will be watching with interest.

Speaking up sometimes does get the attention it may deserve and, in this case, an agreed-upon solution came about after people were required to listen to each other. No one person and group got everything they originally asked for, but at least they listened—an important first step. After required mediation, there was some compromise and then resolution with agreement. Perhaps Santa Fe’s CHART project can take note!

Not the Right Place for a Mural?

Statement based on a letter sent to the City of Santa Fe in March, 2021

This is a response to a plan put forward by the City of Santa Fe, and discussed in the local papers during March, to commission an artist to create a mural on the northeast corner of the Community Convention Center complex on Federal Place.

The Old Santa Fe Association is taking the position that this initiative should not be approved for a variety of reasons.

First, emotions are running high right now in Santa Fe, and the process of

vetting an artist’s work in this current climate of social activism is sure to spark further disruption and confusion. This confusion has been conflated with the proposed destruction of the mural on the Halpin Building, the site of the future Contemporary Art Museum. And furthermore, despite claims that this initiative has nothing to do with the City’s CHART program, it would certainly be seen that way.

Second, and perhaps more important, is our belief that our Convention Center complex, although not hundreds of years old, was designed (by Santa Fe architect, Beverley Spears) and erected with the deliberate desire to attempt to honor the unique architectural heritage in Santa Fe, and in successfully accomplishing this the City has something to be proud of. To impulsively slap a mural on what

already is a strong, singular design feature of this complex is to dishonor its inherent integrity from an architectural point of view.

Many years of deliberate thought and expertise went into the creation of this building, and we believe that it should be left to make its own statements quietly and subtly, as was originally intended.

We applaud the City for supporting the arts in Santa Fe. Perhaps under the present circumstances, a mural would be better suited for installation within the complex under a portal or on an inner wall, where its existence is better secured over time, and viewers have a safe space to consider the message, and not just giving it a quick glance as they negotiate traffic in a congested part of town.

WHAT OSFA IS WATCHING, 2021

A list of what we are involved in and what we have been watching includes:

City of Santa Fe CHART process development (see box, page 3);
Obelisk and Monuments discussion;
Need for complete history available for locals and tourists on the Plaza;
Land Use, Planning and Historic Preservation in Santa Fe government;
Historic Districts Review Board;
Chapter 14 changes;
City / County Water Resource Planning Cycle, and joint development of various long-range water resource management plans;
Santa Fe Greenway project;
Affordable housing issues: short-term rentals vs long-term rentals, and multi-family complexes that are sustainable, attractive and supportive of the residents;
OSFA's support of neighborhoods and the Neighborhood Network;
Saving old compounds such as Del Monte;
Southside Teen Center development;
Chavez plaque proposal for historic Loretto wall along the Alameda;
St. Francis Cathedral School property;
50 Mount Carmel Road property sale;
St. Catherine's Indian school;
Impact of Los Alamos National Lab lack of oversight;
Proliferation of cell towers;
Neon and other inappropriate signs in the Historic districts;
Implementation of City street lighting;
Community solar interconnections and upcoming PRC rules;
Increased interest in historic styles (and in architect John Gaw Meem's influence);
New Mexico Museum of Art's new contemporary art museum to open in 2022;
Multicultural mural status and possible place for it;
Development in the City's north west quadrant;
Santa Fe airport renovation and enlargement;
Infill issues in the Historic Districts and impact on "sense of place";
Santa Fe's growth or sprawl and building permits;
Zia Station development project;
Highway Corridor Protection District / support of the Candlelight neighborhood;
St Michaels Drive and LINC;
"Midtown Santa Fe" project (see page 29, opposite.)

“Midtown Santa Fe” Project

OSFA is watching the “Midtown Santa Fe” project regarding plans for the 64-acre property owned by the City of Santa Fe. The area is located roughly in the geographic center of the current boundaries of Santa Fe, where the old College of Santa Fe was built. Some of the 33 buildings left from that era will be salvaged and used. The general vision for the “Midtown” district is a mixed use and walkable urban/residential area, using a combination of public and private partnership models. Other descriptors used include “cultural center” and “innovation hub.”

A “My View” in the *Santa Fe New Mexican*, August 15, 2021, titled “Join the midtown planning process” introduced the project. It was written by Michaela Pride who is director of the Design and Planning Assistance Center at UNM, which has been brought on as Santa Fe’s public engagement consultant group. Ms. Pride is a professor of architecture at UNM and lives in Santa Fe.

Other groups working on the “Midtown Santa Fe” project along with the Design

and Planning Assistance Center, include the Chainbreaker Collective, Earth Care, Littlelobe, Santa Fe Art Institute and YouthWorks. A recent article in the *Santa Fe Reporter*, August 18–24, 2021, “Cook, Build, Thrive” by Bella Davis, describes the outstanding programs that the respected and well-known local non-profit, YouthWorks provides. “Participants prepare to take the GED and gain construction or culinary skills as they work four days a week and receive a stipend.” (The program is available for youth ages 16 to 24.)

In July, after an introductory walk-around tour of the core “Midtown” site, hosted by the “Midtown Santa Fe” team, it was the YouthWorks culinary group who provided the excellent healthy bagged supper snacks for a group of us who attended a listening/planning session. The YouthWorks participation set a really good tone. After introductions, there was a brainstorming session, working in small groups for the purpose of coming up with ideas for the property. Both the meetings at the Santa Fe Convention

Center and the gatherings at the “Midtown” site this summer were part of the process designed to involve the public in considering land use and development plans for “Midtown” in coordination with the City.

“Midtown” planning guidelines, approved by a resolution in 2018, indicate that required applications by real estate developers and interested business entities will be submitted in 2022 to the City Land Use Department, the Planning Commission, City Council, Advisory Committees and eventually to the Governing Body.

To get more information and to sign up to stay connected, you can investigate the “Midtown Santa Fe” website at the Office of Economic development, which is the city’s portal for accessing documents and information: <https://www.midtowndistrictsantafe.com>.

OSFA will continue to engage in this current effort. Please contact us if you have an interest in participating in this or in any other of our “Watch List” items.

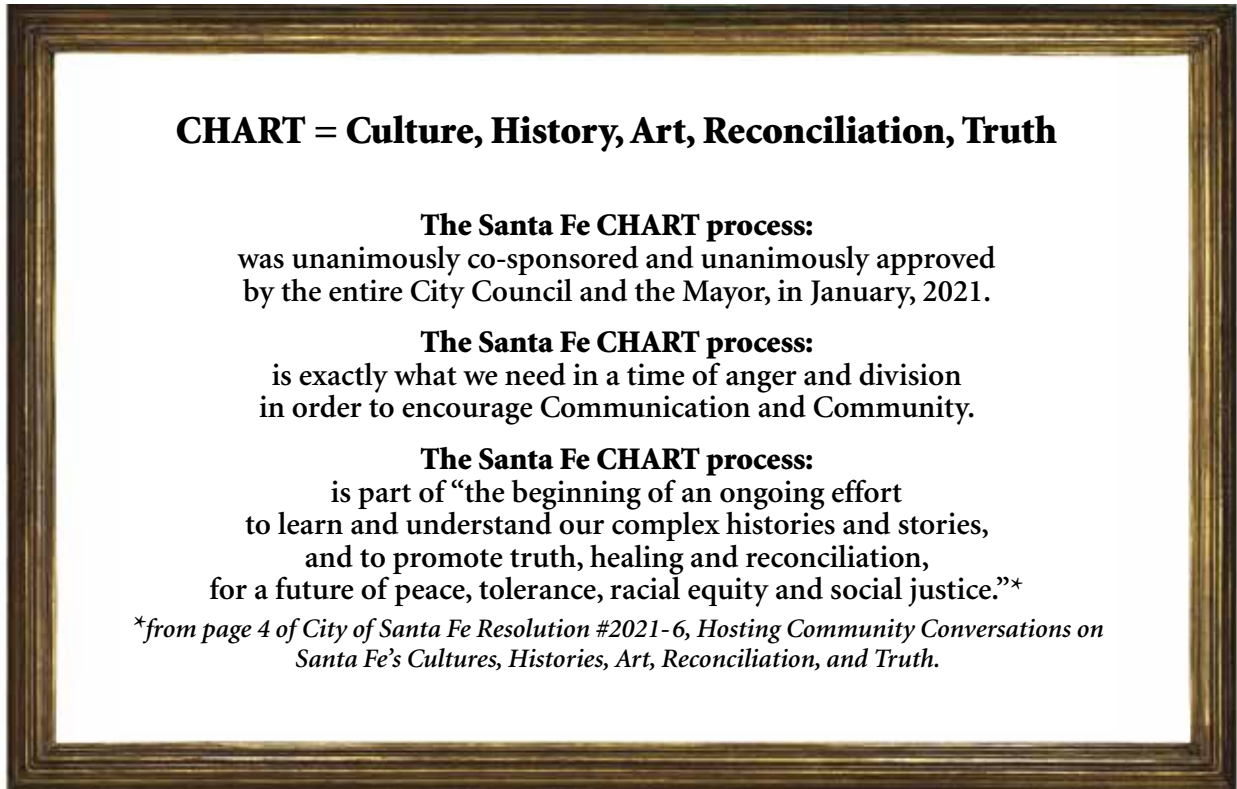


Group gathers before a tour of the site.

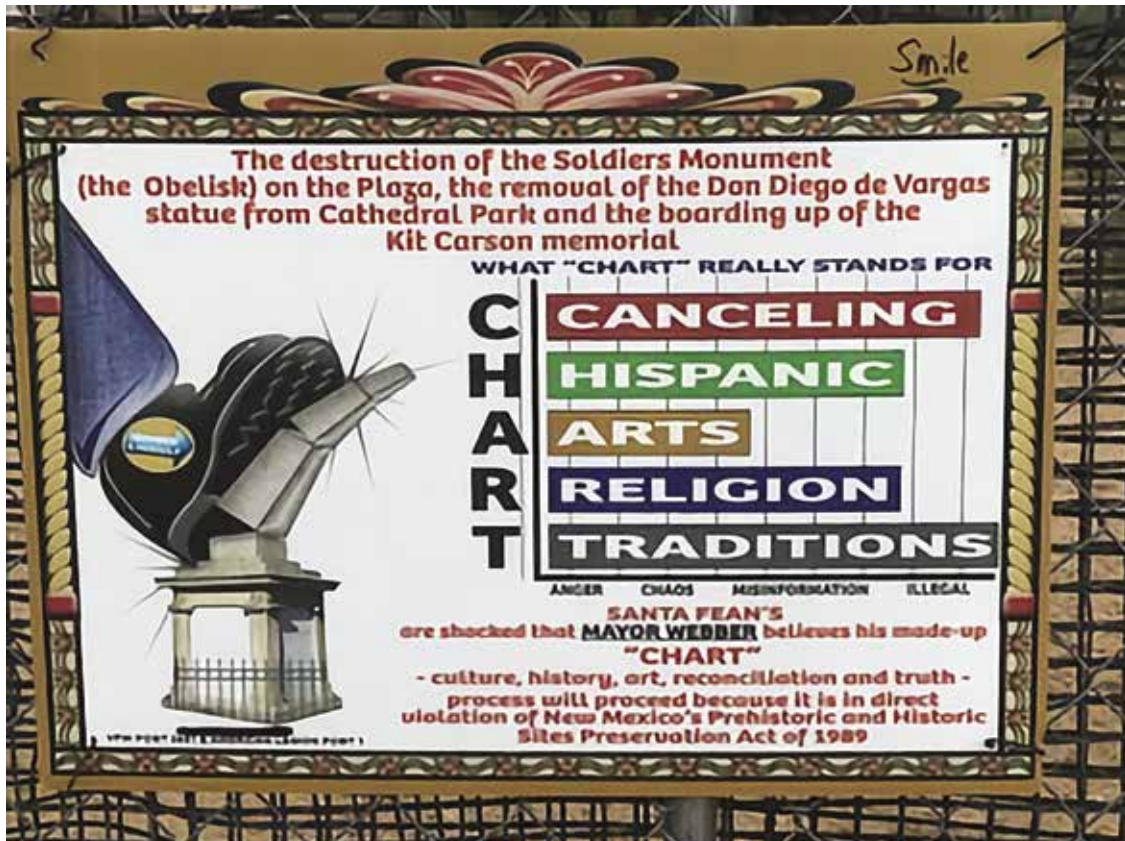
Photo by Elizabeth West

CHART = Culture, History, Art, Reconciliation, Truth

The Intention — City of Santa Fe Resolution #2021-6



An Interpretation — Snapshot of a sign seen around town



Which term do you use to describe Santa Fe? *TriCultural or MultiCultural?*

Here are three comments from locals:

“I prefer “multicultural” as a term because that seems more inclusive than using “tricultural” and I like being as inclusive as possible.”

D. Valdo

“The CHART process raises certain questions as to race, ethnicity, and what different people are called. The current fashionable term is “multicultural” which is bland, approximate rather than accurate, makeshift, and, so, ultimately, wrong.

Traditionally, New Mexico has been referred to as “tricultural,” which I think correct. The point has always been not who you are but who you are not. Everyone who is not of Spanish heritage or of Indian heritage has been “other.” Here “other” is “Anglo” whether one is Irish, Black, Chinese or anything else. It is like unto the Amish: everyone who is not Amish is “English.”

I like the distinction, its simplicity, and the fact that—as with a statue—it is a direct link to our past. We honor our ancestors by continuing the tradition.

In this case, accuracy or “inclusivity” is irrelevant, not merely for political reasons (one of the reasons I dislike politics) but for poetic reasons. The Indians are not Indian, but the Spanish thought they were. All these centuries later the “mistake” is yet alive, which I think wonderful and a true link to our past and to our ancestors. Keeping history authentic, and our connection to it alive, is essential to our being.”

J.P. La Farge



Three Compadres.
Linoleum block cut by Harold E. West, c. 1930s.

“Either one works for me: “tricultural” and “multicultural” both state something about Santa Fe that is very important to me. I think that *Oga Po Ge* was, and Santa Fe has always been, a sort of trading center, a crossroads and a meeting place where a mixture of cultures has occurred for hundreds of years. I’m thankful for this!”

E. West



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OSFA's Mission

To promote the prosperity and welfare of the city and county of Santa Fe and their inhabitants, to preserve and maintain the ancient landmarks, historical structures and traditions of Old Santa Fe and to guide their growth and development in such a way as to promote that unique charm and distinction, born of age, culture, tradition and environment, which are the priceless assets and heritage of Santa Fe.

CHART

Culture

History

Art

Reconciliation

Truth

SF County Commissioners

County District 1
 Henry P. Roybal (Term 2019–2022)

County District 2
 Anna Hansen (Term 2021–2024)

County District 3
 Rudy N. Garcia (Term 2019–2022)

County District 4
 Anna T. Hamilton (Term 2021–2024)

County District 5
 Hank Hughes (Term 2021–2024)

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Thank You for supporting the Old Santa Fe Association!