

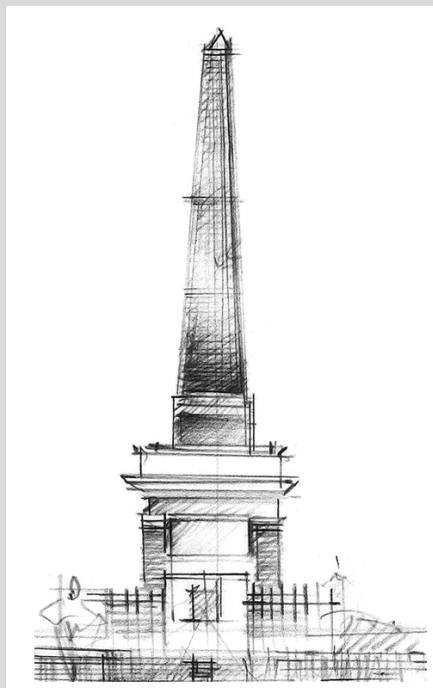


# ¡EL Boletín!

Winter 2020

Old Santa Fe Association • Preservation News

## Preserving Santa Fe since 1926



Anita Lehman

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## Voices on the Plaza Obelisk



### Centering Truths, Not So Evident

By Estevan Rael-Gálvez, Ph.D

In the current reckoning with truths about the past — some of which are *not so evident* — we have an

opportunity to examine the symbols placed at the centers of our communities. Towns and cities have long imbued their plazas and squares

(Continued on page 4)

### Protecting Our Plaza

By John Pen La Farge

As a life-long citizen of Santa Fe, I have a deep love for the plaza, which was, until recently, both the literal and

figurative heart of town. Because of this, and because I am an historian, the constant misinformation about the

(Continued on page 6)

### Down but Not Out

By Beverley Spears

The Obelisk, the Plaza War Memorial, is in limbo. The first attempt at removal, which failed, took place on

the night of June 17th at the direction of our Mayor.

Four months later on October 12th,

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### History Gets Messy; Maybe We Shouldn't Clean It Up

By Eric Blinman, Ph.D

I believe strongly that the end product of archaeological research should be the history of communities.

Archaeologists use historic records and oral traditions when they are available, but most of the time all we have to

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# Message from the President

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*Randall Bell*

The year 2020 started conventionally enough, but by late February, everything was globally affected by the Covid 19 virus pandemic. In terms of OSFA, this meant, as with many organizations, a several month suspension of meetings. As it became clear the world was in for a long-term disruption, we shifted to Zoom meetings, rocky at first, but now our Board has managed to carry on pretty much as before, though we miss the easy camaraderie of meeting in person.

The Heritage Preservation Awards, an annual event of significance to the Preservation Community and those who follow it, was, like numberless other public events, cancelled. In lieu of the meeting, reception and oral presentations, OSFA, together with the Historic Santa Fe Foundation and the City of Santa Fe proceeded to select deserving people and organizations to honor, and honorees were published in the New Mexican, and received letters advising them, with the actual physical awards personally presented to them (distanced, of course!) Details of Awardees can be seen on our website.

OSFA continued throughout the year to monitor important actions and developments going on in the City, particularly involving the Historic Districts but the larger scope of Santa Fe as well. This entails attending City meetings, such as the Historic Districts Review Board, as well as taking positions on projects of import both speaking at the public meetings and corresponding with relevant bodies, such as City Council meetings, the Planning Commission and the County of Santa Fe.

The last few months have entailed a cultural/historical crisis over a variety of downtown monuments. This deep controversy continues. A group of

individuals assaulted and took down the obelisk in the center of the Plaza complex, the entirety of which is on the National Register of Historic Places. This was hotly debated in the *Santa Fe New Mexican* and *Santa Fe Reporter*, with the majority of writers indicating dismay over the removal and the way in which it happened. OSFA has been vocal in seeking a rational, historically informed approach to addressing this issue. As most residents know, the City of Santa Fe has taken months to try and put together some form of Committee to consider what to do about the Obelisk destruction and a number of other monuments. We have advocated for OSFA's participation in this process. We support the approach proposed at the December 16 City Council meeting and will continue our efforts to be a strong and helpful contributor in the community discussion on this important issue.

One internal project, which has brought OSFA's board satisfaction, is our Archives project, led ably by John Eddy with Board volunteers. Our Archives, such as they are, consist of dozens of boxes going back decades, with substantial material contributed by the estate of Irene von Horvath who was key in the establishment of Santa Fe's Historic Design Ordinance, as well as having gifted to OSFA, upon her demise, her historic adobe home on Canyon Road. On this property was a humble shed which held Irene's archives, which include decades of material connected to her involvement in preservation and the culture of Santa Fe, along with OSFA's own records, and contributed material from board members. All of this was in haphazard condition, and not effectively available for research. Mr. Eddy oversaw the complete renovation of the shed into a weather-tight, proper structure, with a new floor,

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This issue of *iEl Boletín!* was edited by John Eddy and Elizabeth West with the help of Barbara Harrelson, Marilyn Bane, Deanna Einspahr, John Pen La Farge, and Judy Klinger.

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# OSFA'S POSITION ON THE DESTRUCTION OF THE PLAZA OBELISK

**The Old Santa Fe Association (OSFA) believes it is important to add our voice to the discussion about the destruction of the historic Plaza Obelisk.**

Since its founding in 1926, OSFA's mission has embraced these three mandates:

The **First** is our overall reason-for-being, "To promote the prosperity and welfare of the city and county of Santa Fe and their inhabitants ..."

Any effort or position from OSFA must satisfy this mandate, first and foremost; it is this directive that inspires us and guides us in every effort we undertake.

**Second** is "... to preserve and maintain the ancient landmarks, historical structures and traditions of Old Santa Fe ..."

It is these outward and visible signs of our rich culture that are treasured by all of us, whether we were born here, moved here, or even just visited here. They both define and represent our city and its history. They are irreplaceable.

Yet, we are now faced with the illegal and malicious destruction of the Plaza Obelisk, the 150-year-old war memorial to Hispanic soldiers who died defending Santa Fe during the Civil War and to those lost defending both Santa Fe and the surrounding Pueblos from the once marauding nomadic tribes. We are outraged and saddened by the destruction of the obelisk and mourn its loss. We support criminal charges and prosecution of the people who are responsible.

Furthermore, OSFA joins local historians who are baffled by the ongoing misunderstanding and misinterpretations that motivated such a violent reaction. We encourage their participation in correcting and recording a more accurate description of the intent of the memorial.

OSFA applauds the efforts of the Native Americans and the peaceful protesters who warned our city's leaders of their concerns regarding pending violence. The much-valued and respected centuries-old indigenous cultures, their traditions and religions are an integral part of Santa Fe's international reputation. The wanton destruction also caused deep hurt to others in our community, making the need absolute for a candid and robust community discussion that includes and respects all.

The **Third** is "... 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."

Therefore, we support and encourage the city's CHART (Culture, History, Art, Reconciliation and Truth) approach. We have high hopes and expectations that such an inclusive, representative group will review, discuss and recommend appropriate actions to repair the damage to what was the heart of the Plaza and our historic city.

## *President's Message (Continued from page 2)*

electricity, lighting etc. It is now a clean space within which our archives, once edited and reorganized, will be of value to preservationists and the membership seeking records of Santa Fe's history and preservation.

With the upcoming New Year, 2021, our venerable organization will be 95 years old. As the premier preservation group in Santa Fe, we are a primarily volunteer organization. Our Board Members commit significant amounts

of time from their lives to keep this tradition going out of their care and love of Santa Fe's unique qualities, both architectural and cultural.

Santa Fe is renowned the world over for its unique and special character. So much so that several years ago the National Geographic Society deemed Santa Fe, among all places in the world, the top city for Sense of Place. This is an extraordinary recognition (and will not be awarded again.) It is an honor worth living up to. As the town sprawls south and is dominated

by modern corporate development and consumer culture, we face the challenge of how do we keep our special identity? Supporting traditional neighborhoods and activities both in the Historic core and in the outlying areas is more important than ever.

A big Thank You to all our Membership and the Board of Directors for their resolute support in these challenging times.

*Randall S. Bell*





*Obelisk at the Center of the Santa Fe Plaza. Photo by Estevan Rael, Enchantment Aerials, January 2017 (no relation to the author).*

**Centering Truths** (Continued from page 1)

with meaning, often by placing steel, stone and bronze monuments in public spaces. Many of them have served as instruments of power, glorifying icons of empire and colonial violence, including White supremacy, patriarchy and slavery. The campaigns to erect these pieces also reflect intentional efforts to codify historical memory through mythology, aimed at purposefully harming all those who stood in their shadows.

In this move to raise consciousness and remove these monuments, places like New Mexico seemed to have escaped the attention that is given to locations holding Confederate symbols. It is, after all, a place whose stories have long been marginalized in the national narrative and consciousness, a conquered territory that has never fit into the narrow racial paradigm that has rendered anyone not Black or White invisible. Yet, it is set in a place where Indigenous people have lived continually for millennia and was further settled by Spanish-Mestizos over 422 years ago, older than any settlements that would serve as the

“recognized” foundations of the United States.

Given my work as a scholar of Native American slavery and its legacy, there is one monument in particular that has interested me. It is profoundly layered in history and memory, and as such, holds tremendous potential to be reimagined.

The Soldier’s Monument or Obelisk honors the lives of men who died in two intersecting conflicts — the Civil War and the Indian Wars. It is sited at the historic center of Santa Fe, New Mexico, where it was erected less than two decades following the U.S./ Mexican War.

Founded under the Spanish empire in the early seventeenth century, Santa Fe sits on an ancient site once home to the Northern and Southern Tewa people thousands of years before. The living memory and stories told by the people of Taytsúgeh Oweengeh (Tesuque Pueblo) hold profound meaning to this day, revealing that the ancestral site, *Oga Po’geh* is Taytsúgeh and Taytsúgeh is *Oga Po’geh* still.

This memorial is among the oldest placed in this landscape and is built in

the shape of an Egyptian obelisk, an ancient symbol representing creation and renewal, particularly in its association with the light of the sun. It was identified with the benu bird, a precursor to the Greek phoenix, but tied to two gods, Thoth, keeper of the records and Ra, the sun god. It is seated upon a raised base, decorated with laurel wreaths symbolizing triumph, held up by four pillars framing inscriptions on marble, one of which has been the subject of contentious civic debate and community activism for decades.

Ohio-born John P. Slough, appointed in 1865 by President Andrew Johnson as the Chief Justice of the New Mexico Territorial Supreme Court, spearheaded the effort to build the memorial, which originally intended to focus solely on Union victories in New Mexico. That same year, veterans began placing monuments around the nation, commemorating the Civil War and its fallen heroes. This growing movement inspired Slough, a former colonel of the 1st Colorado Infantry Regiment, the volunteers that participated in the Battle at Glorieta

*(Continued on page 5)*

*Centering Truths (Continued from page 4)*

Pass — dubbed the “Gettysburg of the West” — one of two battles fought in New Mexico as a part of the Trans-Mississippi Theater of the Civil War.

During the 1865–1866 convening of the New Mexico Territorial Legislative session, Slough secured a legislative appropriation of \$1,500 for a memorial committee charged to “enclose the graves . . . over the federal soldiers killed at the battle of Apache Cañón at Glorieta and at Valverde” and to “erect one monument or more, at such place or places as they may deem best.” The committee commissioned the architects, John and M. McGee, and eventually granted some of the construction contracts to a firm in St. Louis, Missouri, the city at the other end of the Santa Fe Trail.

A year later, the work on the Obelisk was not yet completed and funding had run out. The legislature appropriated another \$1,800, and this time, added a provision requiring commemoration of those individuals fallen in the Indian Wars.

Seizing the narrative, members actually drafted into law the precise words to be engraved onto the four marble tablets. One states that the monument was “erected by the people of New Mexico, through their Legislatures of 1866–7–8.” Two others recognize the Civil War battles. The last reads:

*To the heroes who have fallen  
in the various battles with the  
savage Indians of the Territory  
of New Mexico*

Well before the inscriptions were etched, they were codified and printed in the territorial laws of New Mexico in both English and Spanish. While the English translation used the term, “savage Indians,” the Spanish reflected the more commonly used phrase, “*Indios bárbaros*.” These terms, racist

then and now, reflected a language of imperial relations, and were a part of a much larger vocabulary that effectively classified Indigenous people along an arc between savagery and civilization. It was wording specifically aimed at the Diné (Navajo) and the various bands of the Ndee (Apache) who regularly raided and killed village bound mestizo New Mexicans and Pueblo Indian communities. This representation, however, presented only one side of the story.

From the perspective of the Diné, this period of warfare would be forever imprinted in their memory and language as *nahondzod*, “the fearing time,” “being chased or herded,” and



*East side of Plaza, Santa Fe, New Mexico, Nicholas Brown, 1868–1869.*

“under captivity.” While the formerly Hispanos New Mexicans and Diné had long been at war, following the Civil War battles in New Mexico, the U.S. government redeployed the Union Army into smaller and mobile units to wage a war against a different enemy. Commander James Henry Carleton instructed Christopher “Kit” Carson to lead an aggressive campaign culminating in the forced removal of thousands of Diné, marched 300 miles from their homeland to Bosque Redondo on the Pecos River. For those that survived the journey, they would be held from 1864 through to 1868, the same year the Obelisk was finally completed.

Like any site, below the surface are layers of stories, sometimes even underlying texts, and in this case, it is literal. Since the Obelisk was erected,

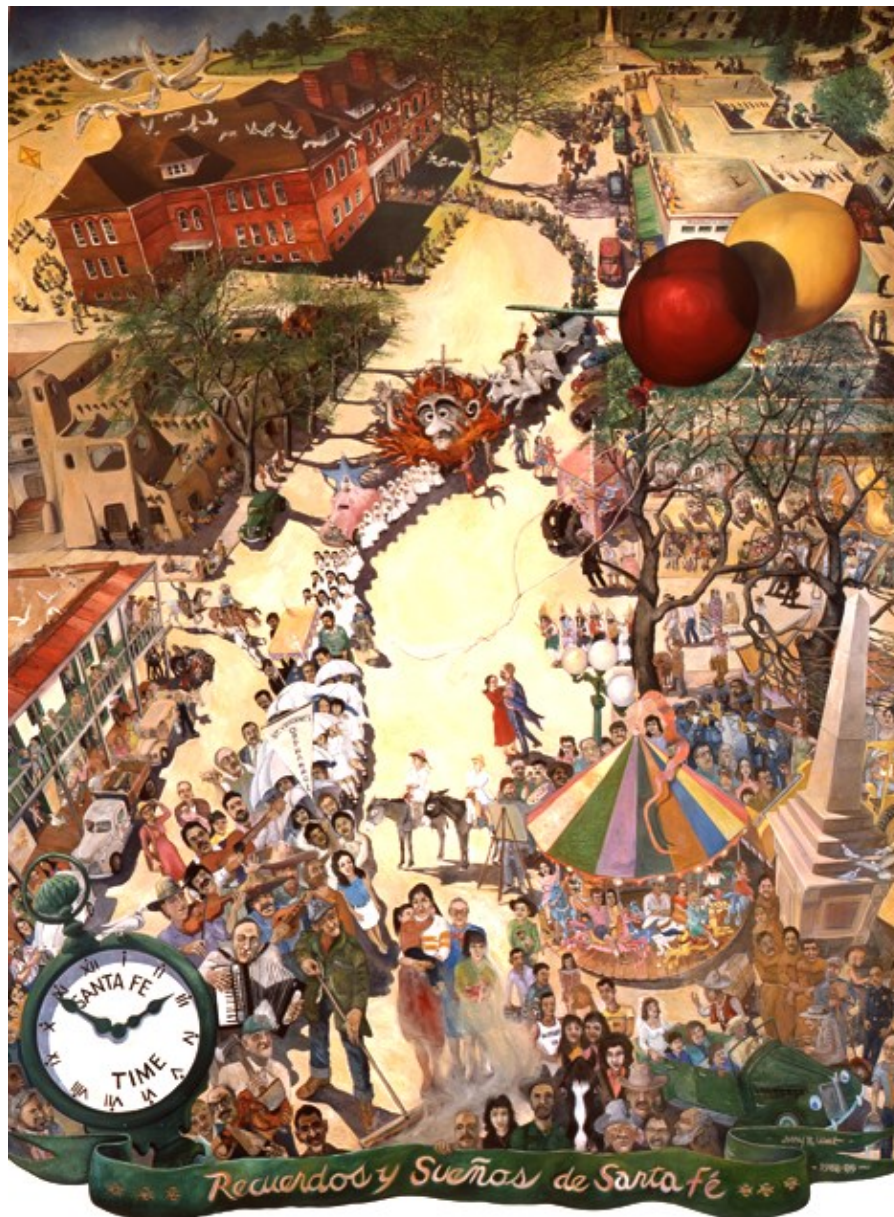
it has appeared as any other memorial of its kind. However, when territorial leaders laid its cornerstone on October 24, 1867, amidst great fanfare that included politicians of both Colorado and New Mexico making speeches, they placed certain items into a time capsule box beneath it. Included were printed copies of the laws of New Mexico codified that year, including the legislation that led to the creation of the monument, as well as an “Act Relative to Involuntary Servitude,” which prohibited and abolished slavery in the territory, even though people would continue to be bound by the institution for many more decades.

Like the monument itself, what was placed at the center of the territorial capital’s plaza and laid below the cornerstone was equally as intentional and imbued with meaning. Among other relics, the time capsule contained two of the nation’s founding documents, the Constitution of the United States and the Declaration of Independence. Much has been written about these documents, including who is privileged, represented

or rendered entirely invisible therein. The Declaration of Independence represented Native Americans, for instance, in the singular terms of “merciless Indian savages.” Although, as attested to in the amendments that would follow the original drafting of the Constitution, both of these records were meant to be living documents. Yet, their inclusion at the base of the monument held symbolic meaning for a conquered region and a people who would not gain the rights of full citizenship until 1912 when statehood was finally granted. Even then, though citizenship was finally extended to Native Americans in 1924, Pueblo Indians in New Mexico were not permitted to vote until 1948, 80 years after the cornerstone was laid upon these foundational national

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*Recuerdos y Sueños de Santa Fe, City Hall mural, Jerry West, artist.*

**Protecting the Plaza** (Continued from page 1)

plaza monument frustrates me no end.

It is infuriating that the culprits who desecrated the monument and obelisk are mostly from out of state, the sort of people who make trouble for others when they think they can avoid the consequences.

I use the word "desecrate" purposely. The monument that was, first, vandalized, then torn down, is dedicated to the honored dead, the men who defended New Mexico from Confederate invaders and from the "savage" Indians, a term to which I will return. It is not merely wrong to tear down a memorial to the dead; it is immoral and damnable. Evidently,

these vandals believe that they may dishonor our Spanish-American heritage, and tear down a monument to the dead.

My mother's family has been in New Mexico 400 years. The Bacas did not move to Santa Fe, however, until my grandmother, Marguerite Pendaries Baca, was elected Secretary of State in 1932. When I was growing up, the plaza was the center of life for everyone.

I believe the centrality of the plaza is exactly what ought to be at the core of our discussions. This is Santa Fe in its essence, no matter how corrupted it has become over the decades. The plaza must be treated with reverence.

It is essential to remember that the monument is not a decoration or a frippery. It has meaning and that is crucial. It is a memorial to the dead, to those who died in defense of New Mexico fighting the Confederate invasion or against the "savage" Indians. The first was a brief set of encounters; the second went on for centuries and needs to be understood.

The Indians referred to are the nomadic tribes who spent centuries raiding both the Pueblos and the Spanish, putting all the settled peoples in more-or-less permanent danger. This began before the Spanish arrived in 1598 (the Navajos and

*(Continued on page 7)*

**Protecting the Plaza** (Continued from page 6)

Apaches arrived c. 1400. The last to arrive were the most feared, the Comanche). All of the nomadic Indians actively raided for horses, goods, and people to be enslaved. Therefore, the raiders were viewed with fear, since settled peoples were at their mercy rather than having a great army to defend themselves.

In other words, the reason both the Pueblos and the Spanish survived is that they lived side by side, fought side by side, and intermarried. Their fraught existence was lessened when the Comanche were defeated in 1779, but nomadic Indian raids did not end

until the latter half of the nineteenth century.

The Spanish would never label settled peoples who lived in villages, who farmed, who were Catholic, and with whom they intermarried, with the term "savage." Thus, the Spanish considered the Pueblos to be civilized.

The entire recent tragic situation on the plaza is based on ignorance of history. For many Americans, this is not surprising.

The points then, are A. "savage" is an expression from the time, and is often misunderstood. More importantly, B. the monument is a memorial to the dead. A memorial is not a

decoration. Tearing down or changing a memorial to the dead is, simply wrong.

Also, no move ought to be made without consulting the Hispanic community. It is our dead who are memorialized. Who has the right to substitute for a heartfelt memorial?

This is not a question of ornament or charm, it is a question of what is right. My conclusion is that the memorial ought to be rebuilt, not changed, not moved, not substituted with a decorative statue, fountain, or other such historically-irrelevant object.

**Down not Out** (Continued from page 1)

without any action in the interim to address grievances, the stone obelisk was toppled off its base by activists. It was damaged, and reportedly the fragments are held somewhere by the City. The base was marked with graffiti and the white marble plaque, one of four, that honored "heroes who have fallen in the various battles with the savage Indians" was broken. Now the base stands encased in plywood and forlornly encircled by crowd-control barricades.

According to former State Historian, Estevan Rael-Gálvez, the Civil War monument was approved and funded by the New Mexico Territorial Legislature during its 1865-66 session; local architects John and M. McGee were hired, and the cornerstone was ceremonially laid in October 1867. The following year, the Territorial Legislature provided additional funding (for a total of about \$58,000 in today's dollars) and decided that the monument should also honor those

U.S. soldiers fallen in the Indian Wars. The monument was completed in 1868.

The Santa Fe Plaza is a National Historic Landmark listed on the National Register in May 1961. In 1973, there was an exchange of letters between David King, New Mexico State Historic Preservation Officer, and Wm. Murtagh, Keeper of the National Register, regarding controversy about the "Soldiers' Monument" and its reference to "savage Indians." It was implied by Murtagh that the National Register status of the Plaza could be endangered by altering or removing the monument.

The monument is 152 years old. It is the oldest structure on or around the Plaza that retains its original appearance and character. It pinpoints the very center of our town. Its primary purpose was to honor Union troops including many New Mexico Volunteers who died in local battles against the Confederacy. The Indian Wars plaque, rather an afterthought, has been controversial for about half a

century or perhaps longer. It is unfortunate that this issue was not addressed decades ago.

It seems clear that the monument is offensive only in that one of its four plaques included the words "battles with savage Indians." Surely this plaque, or what is left of it, can be removed and replaced with a new plaque honoring Native Americans. It might take a panel of 23 citizens to determine the exactly appropriate wording. The obelisk stones can be repaired or recreated and installed anew. If the old stones are used and show signs of having been broken and repaired, that might be appropriate to better tell the story for future generations.

I think it is imperative that the Old Santa Fe Association, the Historic Santa Fe Foundation and the State Historic Preservation Officer speak up for the protection of this very important historic Santa Fe structure. Nothing is more pertinent to the mission and responsibilities of these entities.

**Messy History** (Continued from page 1)

work with is tangible evidence of structures, features, and artifacts. Please have patience with this particular musing, as I move from trash to obelisks.

Archaeologists thrive on trash. Whether humans are preparing and eating food, making tools, creating art, or simply living as individuals or families or communities, we generate refuse. For most of human existence, refuse was a local problem with local

solutions. "Night soil," a broken pot, fire hearth ashes, sharp flakes from making an arrowhead, animal bones after all the nutrients had been boiled out ...all of our waste was discarded close to home, usually just by tossing

(Continued on page 8)



*Messy History (Continued from page 7)*

it onto the ground surface. At low population densities, but especially during the millennia when technologies were “close to nature,” trash consisted of stuff that was inert (sherds and flakes) or was compostable. A thousand years later, the archaeologist could collect and analyze the composted refuse and come up with interpretations based on it: diet, family size, craft economies, dating, social organization, etc.

Fast forward to today. Our population density and the complex nature of our technology means that refuse accumulations can be annoying and even dangerously polluting. Our solution is that we collect trash and haul it away, creating landfills where the debris of the entire community is concentrated in one place. Two consequences of centralized trash disposal are: First, we can get away with generating huge volumes of trash since it magically disappears, and as individual families we don’t have to deal with any problems that might arise. Second, future archaeologists won’t have a lot to work with if they want to understand the detailed content and history of our individual lives. If trash accumulated around our homes, future archaeologists could

infer who loved wine, who was a vegetarian, how wealthy a family was, whether there were children in the household, and whether they repaired their own cars. All of those details will have been homogenized at the level of the community within the landfill. Basically, by being tidy we have lost much in perceiving the detailed texture of community history.

The obelisk that stood until recently in the center of the Santa Fe Plaza was a witness to major events in New Mexico history (remembering that such histories are usually written by, and justify the interests of, the victors in conflicts). The obelisk was initiated in 1867–1868 to memorialize the predominantly Spanish-speaking civilian militia who fought New Mexico’s Civil War battles. When the initial appropriation was exhausted, the Territorial Legislature increased the funding for the obelisk. The new legislation augmented the Civil War text with recognition of participants in the conflict between settled communities (Euromerican and Pueblo) and those bands of the nomadic tribes (Utes, Navajo, and Apache) who were raiding the settlements: To the heroes who have fallen in the various battles with the savage Indians of the Territory of New Mexico.

The contrast between heroes and savages on the obelisk was “edited” in 1974 to make it less offensive at a time when Manifest Destiny was being questioned as a universal value. As awareness of the messiness of history and its biases has spread within the past year, the obelisk became a symbol of the contrast between aspirational values of the present and actions in the past. This summer, graffiti was applied to the obelisk, emboldening sentiment against the symbol. The extreme expression of that sentiment has now resulted in the obelisk’s destruction.

What does the destruction of the obelisk have to do with archaeology? If the debris had been left in place, its dramatic 150-year history would have been preserved to be deciphered by future archaeologists. But since our culture is obsessed with tidiness, the tangible evidence of that history has been removed. Oral and written narratives, with their inherent biases, will have to stand alone as a record of what has happened at the center of Santa Fe.

*[From the November, 2020, issue of New Mexico Archaeology: The Newsletter of the Friends of Archaeology. For more information visit [nmarchaeology.org](http://nmarchaeology.org).]*

## You Think the Past is History? It’s Not Through With You Yet

*By Tim Maxwell*

As Santa Fe struggled with the future of the Plaza obelisk I read a very interesting story in the NY Times regarding the Edmund Pettus bridge in Selma, Alabama. In 1965 a voting rights march was met with police beatings and attack dogs. That day is now called Bloody Sunday. Pettus was a cruel, slave-owning Confederate general, a senator, and perhaps a KKK grand wizard. When I first heard there was a movement to erase his name from the bridge I thought “no problem with that.” There was also strong national sentiment to rename the bridge after John Lewis, who was

beaten on that Bloody Sunday march and had recently died. Again, I thought “that’s a good idea.” But the article got more interesting. Some of the people of Selma supported the name change, but just as many did not, including many in the Black community. For many Black citizens, the bridge and its name convey a landmark moment in the fight for civil rights. To remove the name of the violent racist would erase the bridge’s importance, and John Lewis, despite his injuries, courage, and struggle, was not a Selma citizen. Others in Selma had fought the local fight for much longer than John Lewis’s visit and should be recognized. Earlier, even

John Lewis wrote that the bridge’s name should not be changed. Many Blacks argue that the bridge has become a shrine that Americans of all colors visit to pay their respects and teach their children about the civil rights movement. The historic renown of the bridge and the Bloody Sunday march, of course, also results in some tourist dollars in an economically challenged town. Critics of the “keep the name” movement say that a monetary motivation is the hidden agenda for those not wanting to rename the bridge. Something that I thought so straightforward actually has more layers than I ever imagined.





"Multi Cultural" as it appeared, circa 1980.

## Multiculturalism and Identity

*By Rick Martinez*

I was asked to write about the Multicultural mural that's been there since 1980, on the wall of the Halpin Building on Guadalupe Street. Painted by Gilberto Guzman and other artists, it is a representation of the multiculturalism of Santa Fe that citizens are very proud of, and tourism officials promote. Now, with the remodeling of the building into a new museum for contemporary art, the sad news is that the mural is currently expected to come down and not be replaced or honored.

Those envisioning a contemporary art space (made possible by an initial modest private donation, and with added other gifts amounting to \$12.5 million total) do not appear to see the importance or relevance of the mural, despite efforts to work with them to find a way to preserve or respect the mural if it couldn't be preserved. Things that are special to Santa Feans and add to the City's culture are being lost or forgotten because leadership is lacking and the community at large is not being involved. Without leadership from our state legislators, decisions get made without public input, and then, apparently only by bureaucrats.

The idea of multiculturalism, as embodied by the mural, is

important to the identity of Santa Fe. It's important to those of us who live here. We have to mark history and reaffirm our values, and one of the ways we do this is through public art.

One example of people working together to preserve a bit of our shared culture is the effort that led to saving the iconic caboose, stationed near the underpass at the northeast corner of St. Francis Drive and Cerrillos Road. The current Railrunner train rolls past it going in and out of Santa Fe. In 2015 I had helped save the historic railroad car. A year later, the process began of trying to sell it, without public input. I brought it to the attention of the community, and the community responded immediately, raising the funds necessary to buy the caboose and making sure it stayed in place. It's one of the few reminders of the history of the Railyard, and is a perfect example of how important it is to citizens to commemorate the history of our beloved Santa Fe.

It's also an example of why getting the input and involvement of the community is so important for the telling of the history of Santa Fe, good or bad. It gives the community a chance to come together to mark history, become involved in preservation and to show everyone what makes Santa

Fe special. Change and gentrification is making Santa Fe unrecognizable and is diminishing its uniqueness. The community needs to be involved at all levels, but can't be unless there is effective leadership. Elected officials on the State level, as well as locally, need to pay attention to the communities where their decisions have impact, all over New Mexico.

Secretary Debra Garcia y Griego in the New Mexico Department of Cultural Affairs has noted that her department has the broadest reach of any similar department in the United States. Some recent gestures toward better outreach from big cultural institutions such as the New Mexico Museum of Art have been noticed, and Mark White, Director of the museum, has stated that conversations with the community are important; he is promoting the DEAI mission involving Diversity, Equity, Accessibility and Inclusion.

With good communication, the community will be much more able to unite in telling the story of what is so special about this place and our culture, and help preserve it. Organizations like the Old Santa Fe Association and others work hard to preserve the character and special identity of Santa Fe.

# 2020 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. The 2020 Santa Fe's annual Heritage Preservation Awards ceremony, held at San Miguel Chapel for the past three years, has been cancelled.

This year, the City of Santa Fe's Historic Preservation Division, the Old Santa Fe Association (OSFA), and the Historic Santa Fe Foundation (HSFF) celebrate the slate of awardees online, highlight their properties, and commend their efforts. We applaud the commitment by the award recipients to Santa Fe's unique style, history, and heritage.

## OLD SANTA FE ASSOCIATION AWARDS

### Cultural Preservation Award

**John Pen La Farge**

### Sara Melton Award

**Karen Heldmeyer**

### Community Service Award

**Dorothy Massey**

## HISTORIC SANTA FE FOUNDATION AWARD IN PARTNERSHIP WITH OLD SANTA FE ASSOCIATION

### Architectural Stewardship Award

**Paul Weideman**

## THE CITY OF SANTA FE AWARDS

### Architectural Preservation Award

**853 East Palace Ave (former Palace Grocery)**

Sharon and Ted Lusher, property owners

Thomas Lechner, architect

Irene and Lloyd Martinez/Edificio Builders, contractor

### Cultural Preservation Award

**¡Presente! Stories of Belonging and Displacement in Santa Fe**

Littlelobe, Inc.

Lensic Performing Arts Center

Chainbreaker Collective

Earth Care

Capital High School

Searchlight New Mexico

City of Santa Fe Arts and Culture Department/Culture Connects

McCune Charitable Foundation

New Mexico Arts, Adobe Inc.

Amblin Partners/Storyteller Distribution/New Mexico Film Office

Dan and Ashlyn Perry Charitable Foundation

Max and Anna Levinson Foundation

Aaron Stern

Diane Karp

Michael and Andrea Gross

## THE CITY OF SANTA FE AWARDS

### Mayor's Award for Excellence in Heritage Preservation

**Santa Fe Living Treasures**

Committee Members: John Barker

Felicity Broennan

Nancy Dahl

Marty Dobyns

Sara Kennedy

JB Pena

Richard McCord

Genevieve Russell

Maria Montez-Skolnik

Jody Soper

Ginny Tape

Margaret Wood

### Compatible New Construction Award

**719 Gregory Lane**

Luz Varela, designer

Jason Pike of Wow Wee LLC, investor

Jaime and Norma Beltran of TRP LLC, contractor

### Sara Melton Award for Sensitive Maintenance and Rehabilitation

**1100 Old Santa Fe Trail**

National Park Service

Charles Vickrey, Ken Hornback and Dennis Brookie, project managers

MW Morrissey Construction

Oden Construction

Wiss

Janney Elstner Associates

Avanyu General Contracting

All-Rite Construction, contractors

### Compatible Remodel Award

**908 Old Santa Fe Trail (Bronson Cutting House)**

JC and Christy Butler, homeowners

Lorn Tryk, architect

Sharon Woods and Woods Construction, contractor

### Service Award

**Herbert Lotz (former HDRB member)**

ONLINE AT  
SantaFeNM.gov  
HistoricSantaFe.org  
OldSantaFe.org



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# Two Preservation Groups Honor Paul Weideman



*San Miguel Chapel*

Photo by Melanie West

The popular Heritage Preservation Awards event, held in May each year, has often taken place with an event at San Miguel Chapel, followed by a reception afterwards. However, in 2020, since restrictions on large gatherings were in place, it was decided that the three groups involved in the ceremony would present their awards with an ad in the *Santa Fe New Mexican*. (See opposite.) The Old Santa

Fe Association, the Historic Santa Fe Foundation and the City of Santa Fe Historic Preservation Division worked together as usual, but virtually instead of in person.

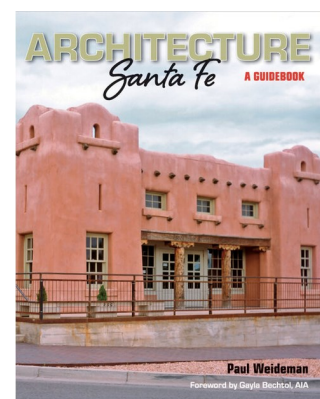
OSFA presented the Sara Melton Award to Karen Heldmeyer, the Cultural Preservation Award to John Pen La Farge and the Community Service Award to Dorothy Massey, owner of Collected Works Bookstore.



*Pete Warzel, Paul Weideman, Randy Bell, Ken Stilwell and Elizabeth West give award to Paul at El Zaguán. (Photo by Melanie McWhorter)*



*Paul Weideman. (Photo by Melanie McWhorter)*



*Cover of Paul Weideman's book.*

When the City asked for suggestions for the Mayor's Award, OSFA recommended the Santa Fe Living Treasures.

OSFA was pleased to partner with HSFF in presenting the Architectural Stewardship Award to Paul Weideman. This was especially remarkable since both groups had thought to honor him. (For more information about the awards and the awardees please see the OSFA and HSFF websites.)

There was a modest but enthusiastic ceremony to honor Paul Weideman and present him with a partnership award plaque. OSFA President Randall Bell and Secretary Elizabeth West met with HSFF Executive Director Pete Warzel and Chair Ken Stilman in the lovely garden at El Zaguán, 545 Canyon Road, headquarters for HSFF.

We all can look forward to future gatherings and events and parties — large and small — to honor preservation work when the restrictions have been lifted.

OSFA is tentatively planning a party at OSFA's property, the Irene von Horvath House on Canyon Road, sometime during the summer of 2021, hopefully in July, if that can be managed. Recent work over at the property was mentioned in the Message by OSFA President Bell, on page 2 of this newsletter. Renovation of the large shed on the north side of the property has been successfully begun, and the OSFA Board plans further organization of our archives and collected papers, next year. Along with other preservation efforts for the house and property, OSFA has had the

dining room fireplace and chimney repaired. The result is beautiful and the fireplace works!

The von Horvath House was photographed this past spring by Simone Frances, who has been hired by HSFF to provide photographs of important Santa Fe historic and notable properties for the fifth edition of the book, *Old Santa Fe Today*. This will be a welcome update of a classic. It was first published by Sylvia Loomis, and this edition is due to be released by the Museum of New Mexico Press in Fall, 2021.

Partnering with other preservation groups is part of why the annual Heritage Preservation event is so important. We look forward to seeing you, if possible, in person next year!



## OLD SANTA FE ASSOCIATION

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Peter & Patricia Salazar Ives  
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Joanne McCarthy  
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School for Advanced Research  
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T, T & G Family  
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Nancy Meem Wirth  
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Donald & Jocelyn Blair  
Valerie Brooker & Melvin Duncan  
Nina Butts  
Alan Webber & Frances Diemoz  
Steven Farber  
Patricia Feather

Jeffrey & Bev Fornaciari  
Anne & Bill Frej  
Susan Herter  
John Pen LaFarge  
David Matthews  
Elizabeth Bradley & Daniel Merians  
Charles Newman  
Donna & Paul Plunket  
Mickey & Warren Thompson  
Mac & Kristin Watson

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Tina Davila  
Isabeth Hardy & Kathleen DeCelle  
Nate Downey & Melissa McDonald  
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Joy Poole  
Joan Potter  
Susan Phillips Reynolds  
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Vel Richey-Rankin  
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Archie West  
Melanie West  
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Acton Architecture/Planning (Rad Acton)  
Archaeological Support Services (Eric Blinman)  
Arthur Black Chimney & DE (Mark Black)  
Building Adventures Unlimited (Bonafacio Armijo)  
Conron & Woods Architects (Roy Woods)  
Cornerstones Community Partnerships  
Frameline Films (John Eddy)  
Gayla Bechtol PC Architect  
Historic Santa Fe Foundation  
Journey Santa Fe  
Melanie Peters and Associates (Melanie Peters)



## 2020 Annual Meeting

The Old Santa Fe Association Annual meeting was conducted virtually on Monday, December 21, 2020. After brief remarks by President Randall Bell, the business part of the meeting included a short update on OSFA's financial status, election of new board member, Hilario Romero, and re-election of some of the current members to the Board of Directors. Signe Lindell, Santa Fe City Councilwoman, and Anna Hansen, Santa Fe County Commissioner, each spoke briefly. We look forward to meeting in person next year.

## 2020 Renewals and the Food Depot / Rolling Membership

This year's recent renewal membership letter offered a one-time, special community option. Since OSFA's mission includes promoting *"the prosperity and welfare of the city and county of Santa Fe and its inhabitants"* the Board decided that a chance to split our dues, and or donation, with one of the many fine groups aiming to end hunger in New Mexico would be a generous gift to all of us at this time. Half the donation level could go to OSFA and the other half could go to the chosen group.

We selected the Food Depot and they appreciated the support we gave them. The Food Depot is the food bank for nine counties in Northern New Mexico, and in normal times, it delivers hunger relief to over 34,500 people in need. The response from our membership was generous: one person wrote that this was "a welcome and gracious suggestion" and another person said: "What a great idea! So appropriate for OSFA, so relevant, so right. I think it truly demonstrates that this organization doesn't just "talk-the-talk" but "walks-the-walk"! Our offer this year is compatible with the contribution the *World Food Programme* is making, and they won the Nobel Peace Prize this year! We prize our members, and that is prize enough for us!

**By the way, do note that the date that may be next to your name on the mailing label is that of your most recent paid membership. We are using rolling dues. Please use the card and envelope included with this newsletter. Thank you!**

## *In Memoriam*

*OSFA honors the memory of the following members who died in 2019—2020*

Harris W. Barber, M.D. (1924-2020), WWII veteran, physician, and sailing enthusiast

Gregg Bemis (1928-2020), entrepreneur, explorer, aspiring public servant, US Marine

Elsbeth G. Bobbs (1920-2019), self-taught master gardener and philanthropist

Eleanor Ortiz Bové (1942-2020), heritage keeper, community builder, and conservationist

Thomas B. Catron III (1922-2020), WWII veteran, attorney, civic leader, and arts patron

June Ellis Catron (1923-2020), arts and culture leader, community volunteer, environmentalist

Rebecca Frenkel (1932-2020), health care provider and civic leader

Susan Hebert Jones (1940-2020), educator, world traveler, and nature lover

Louann C. Jordan (d. 2020), artist and illustrator who loved history and sports cars

Daniel T. (Bud) Kelly, Jr. (1921-2020), businessman, veteran, arts patron, gentleman cowboy

Richard C. McCord (1941-2020), journalist, author, and rebel with many causes

Edward B. Reid (1943-2019), educator, realtor, civic leader; restored old adobe homes

# Memories of OSFA Members We Lost in 2020

*Compiled by Barbara Harrelson*

In this pandemic year of overwhelming loss and sadness, we share memories of departed members. Some are legendary. Some are multi-generational natives of Santa Fe. All are long-time supporters of OSFA and its mission of preserving the priceless heritage of Old Santa Fe.

Reading the obituaries in local newspapers is often about the history of the town or region, as well as how individuals and their families created that history. This has been especially true of 2020, when Santa Fe lost some iconic members of long-established families, and their first-hand knowledge of Old Santa Fe.

These "ordinary" residents of La Villa Real de la Santa Fé de San Francisco de Asís embodied what is rare, and, yes, humbling, about our town. We are home to people whose forbears were the first residents to inhabit this place, and those whose ancestors came later to try to "civilize" this place, and to those who, generations later, learned finally to live in peace, if not always in that elusive harmony often depicted in the annals of Santa Fe.

We are also home to world-renowned residents of accomplishment, creativity, and celebrity who chose Santa Fe as a retirement home, second home, or the "right place at the right time." And, because we are a small town, you probably know many of these distinguished individuals. Our lives become intertwined, regardless of background or origin, creating the rich tapestry of our Santa Fe.

It is noteworthy that four of these OSFA members were named as Santa Fe Living Treasures for their contributions to their community, including Elspeth Bobbs, Tom Catron, Daniel (Bud) Kelly, and Richard McCord.

**Dr. Harris Barber**, a native of Nebraska, began his private practice at Lovelace Clinic in Albuquerque, where he was associated with the original seven NASA astronauts. In 1951, he started his Obstetrics and Gynecology practice in Santa Fe at St. Vincent's Hospital. He also maintained a specialized clinic for those who needed assistance, before

retiring in 1984 to pursue his love of sailing. He married Harriett, the love of his life, after college graduation, and she was his lifelong partner in his professional pursuits and community involvements.

**Gregg Bemis** was described by a British newspaper as a "flamboyant millionaire," and by our local newspaper as a "conservative businessman." The more you learn about him from international news headlines, and from the obituary published in the New Mexican (written by his loving children), it's easy to see how both are true. His death in May, just before his 92nd birthday, was first reported in Britain and Ireland, where he was known as a celebrity businessman who owned the Lusitania—the British passenger ship sunk by German torpedoes off the coast of Ireland in 1915. A Tweet from an Irish minister sent "deepest sympathies to his wife, family & many friends on both sides of the Atlantic."

Although his name will always be linked to the Lusitania, Gregg Bemis's life was larger and richer than that. Born and bred in New England, he earned an economics degree from Stanford University, and an MBA from Harvard. In between those pursuits, he served in the Marine Corps in the Korean War, then began a career in business. He retired early, and charted the next stage of his life from Santa Fe, where he had family ties. Gregg and Lisa moved here in 1980, with children living nearby, and other relatives. Given his love of the seas, and his early days spent sailing and swimming in waters off Cohasset, Massachusetts, some might call him "a fish out of water" in Santa Fe's high desert. But Gregg tried to make it his new home, and aspired to public service, running unsuccessfully several times for Congress as a Republican in a heavily Democratic state—and he continued to play soccer until the last year of his life.

From his local obituary: "His greatest endeavor was as the owner of the historic shipwreck Lusitania. He became increasingly obsessed with solving the mystery of the luxury liner's rapid sinking from a single torpedo. He annually battled with the Irish government to obtain permits for exploratory dives on

his property, much to their mutual aggravation. Any further discoveries will now have to come about from the efforts of the Old Head of Kinsale Lusitania Museum (County Cork), Ireland, to whom Gregg deeded the ship in 2019. When cancer finally got the upper hand and he signed on for hospice care, he was asked if he had been in the service. He answered, *Semper Fi!* A day and a half later he left for his next adventure, never one to dawdle. He wore his Marine uniform on the way out the door."

**Elspeth Bobbs** was a legend in Santa Fe for the vast garden she created, and shared, in a 4-acre compound off East Alameda Street. "I'm a friend of Mrs. Bobbs" bumper stickers were created by her daughters to celebrate a milestone birthday—with many of them still spotted on local cars 30 years later. A native of England, she studied law at both Oxford and Liverpool universities before emigrating with her parents to the United States during WWII. She arrived by train in Santa Fe in 1943, and recognized it as her kind of place—she was instantly drawn to the adobe homes and the prominent smell of piñon smoke. She and her late husband, artist Howard Bobbs, raised three daughters. In addition to sharing her gardens' produce with neighbors, friends and local food banks, Elspeth also gave generously to Planned Parenthood and many local nonprofits. She was named a Santa Fe Living Treasure in 1984, and in 1999, was New Mexico's Philanthropist of the Year.

**Eleanor Ortiz Bové**, a lifelong Santa Fe resident, inspired others with her dedication to faith, family, and tradition. For decades, Eleanor and her husband of 55 years, Phil Bové, had been caretakers of the Acequia Madre (the Mother Ditch), the ancient irrigation ditch that runs next to their home on the city's historic east side—and the house that Eleanor (called Betty Lou by family) was born in. They organized work crews and volunteers for year-round maintenance, especially the annual spring cleaning of the ditch. While sharing their knowledge and commitment to water conservation, the Bovés convinced officials to preserve the Acequia Madre and ensure its future.

*(Continued on page 15)*



*Memories (Continued from page 14)*

For their leadership in preserving Santa Fe's sense of place, and our water, Eleanor and Phil were recognized with OSFA's 2013 Cultural Preservation Award. We can also thank them for helping start and sustain the annual Christmas Eve Farolito Walk on Canyon Road.

OSFA member Karen Heldmeyer, the Bovés' friend and fellow community leader, remembers Eleanor as "a native Santa Fean who warmly welcomed everyone, sharing her knowledge of the history of Santa Fe (much of it forged by her family), her political insights (honed at the Loretto Academy where girls were encouraged to participate in public life), and her blazingly funny wit."

Another friend and OSFA member, Layne Vickers Smith, remembers the Bovés' Christmas Eve traditions. "It will be hard to face Christmas Eve without going to Eleanor and Phil's home and singing Christmas carols in Spanish with that big happy family," she said. "Eleanor was so proud that her family had met in that courtyard since 1937 to sing and pray for peace. Phil would light the luminarias and farolitos, and Eleanor would lead the singing, in a perfect Norteño Christmas, Santa Fe style. Oh, how we'll miss her."

**Tom and June Catron** celebrated their 74<sup>th</sup> wedding anniversary on April 27<sup>th</sup> of this year. Then Tom passed away four days later, and June followed him in October. Together they epitomized a well-matched and loving partnership who used their prodigious talents and energies to raise a family, help Santa Fe grow and prosper—a Catron family legacy for decades—and engage in the emerging arts and cultural life that has since made Santa Fe a world-class destination today.

The Santa Fe Opera did not exist in 1950, nor did most of the museums and art galleries, when Tom and June moved to Santa Fe, with two little Catrons, Fletcher and Stephen, in tow (Peggy would arrive later). The couple had met and married in California, where Tom had been educated as a youth. They both earned degrees at Stanford University, although Tom's college days were interrupted by WW II, and he finished his education with a law degree from Stanford, as June began raising the family.

The Catron law firm was still on the Plaza, started by Tom's grandfather (and namesake) in 1867. Thomas Benton Catron III joined the family business at the oldest law firm in New Mexico, and began to build a private practice. As his civic relationships and professional stature grew, so did the important endeavors that he helped to develop here: the Santa Fe Opera (1957), the Museum of New Mexico Foundation (1962), and Capital Bank (1972), later acquired by Bank of America, among others. Tom was honored as a Santa Fe Living Treasure in 2007.

June met Tom in their freshman year at Stanford, where she graduated magna cum laude in 1944. During the war, while waiting for Tom's return and continuing her education, she was an active volunteer with the USO, YWCA/YMCA, and the American Red Cross. Her energy and commitment would benefit her family, friends, and her community throughout her life.

In Santa Fe, as Tom practiced law and developed projects, June volunteered in the community, while raising her children. She enthusiastically helped Tom launch the Santa Fe Opera, calling residents from the phone book listings to encourage them to buy tickets for the first seasons. She was active in the Santa Fe Opera Guild, and the Women's Board of the Museum of New Mexico. Beyond art and culture, June cared about clean air and water, about nuclear contamination and world overpopulation. Her friends say she was an environmentalist before the word existed. In the early 1960s, she was a founding member of both New Mexico Citizens for Clean Air and Water, and Zero Population Growth.

In their private life, Tom and June valued time with family and friends, were avid readers who continued to learn, cultivated their love of art, music (especially opera), and hiking with the kids. June enthusiastically supported the goals of her children and grandchildren, encouraging them to get out in the world and pursue their dreams. Tom had marvelous stories to tell: having a bit part in a Shirley Temple movie, patting Seabiscuit in his stall, dancing with Ginger Rogers—and the time Georgia O'Keeffe tried to "borrow" an axe head from their home.

From his local obituary: "Tom worked tirelessly to make Santa Fe a beautiful,

interesting and compassionate community. Beyond what he did, was how he lived: generous of time, spirit and treasure, caring and committed. His word was his bond. Tom was, in a phrase, a very good man."

From her local obituary: "Her greatest legacy, and character traits, will be her wisdom, her graciousness to all, and the consistent devotion she offered her husband, children, grandchildren, and great-grandchildren."

**Rebecca Lou Frenkel**, a nurse and civic activist, moved to Santa Fe 30 years ago with her husband Dr. Jacob Frenkel, who died in 2013. Rebecca, always a doer, worked in home health care and enjoyed Santa Fe's people, natural beauty, and its arts and culture. A devoted mother and grandmother, she was committed to doing her part to make the world a better place. She served as president of the League of Women Voters in Santa Fe.

**Susan Hebert Jones** taught generations of Santa Fe students at St. Michael's, Capshaw Junior High School, DeVargas Junior High School, Santa Fe Preparatory School, and St. Catherine's Indian School. Growing up in Chicago and Houston, she developed a strong love of history and trains from her father, which she cultivated through worldwide travel. She was also a true Westerner, riding the hills of Northern New Mexico in all weather, feeding and caring for horses and stock, cutting wood and mending fence with the best of them. Susan was also an experienced and enthusiastic birdwatcher, involved with the Randall Davey Audubon Center and Sanctuary in Santa Fe.

**Louann Jordan** created OSFA's distinctive logo, the drawing of an adobe house amid trees and hills. A longtime OSFA member, she also served as board chair of the Historic Santa Fe Foundation, and was on the Santa Fe Fiesta Council for many years. She designed and curated exhibits for more than 35 years at El Rancho de las Golondrinas. In addition to her leadership in the Santa Fe Chapter of the Santa Fe Trail Association, Louann frequently illustrated books, and had a passion for NASCAR sports car racing. Her 1989 book, *The Complete Guide to Building Taos Pueblo: A Paper Model*, with a pull-out book on Taos Pueblo, is still being sold today.

*(Continued on page 16)*

*Memories (Continued from page 15)*

**Daniel (Bud) Kelly, Jr.**'s storied life encompasses much of the history of this nation in the past century. Dead at age 99, his obituary in the *New Mexican* is a loving narrative of a life well lived. A Man of the West, surely, but also a Man of the World. When Bud was honored as a Santa Fe Living Treasure in 2005, the tributes told of his milestones and accomplishments—to date. But he published a memoir after that—*The Buffalo Tail* (2012), a bookend to his father's memoir, *The Buffalo Head* (1972)—and he still had some living to do. Born in Santa Fe in 1921, Bud's prominent family owned and operated Gross Kelly & Company, one of the largest railroad-era general mercantile companies in the Southwest. As Territorial New Mexico's history was being written, the Kellys made their mark in Santa Fe (as did the Catrons, the Ortizes, and others not mentioned in this compendium.)

Bud was one of six children who grew up with a lot of freedom in a Western ranching tradition, combined with social and religious standards enforced by their mother—and exposure to many writers and artists who came to live in Santa Fe in the early 20<sup>th</sup> century. He learned to love the land and its wildlife, and he would return to the Kelly ranch near Pecos throughout his life.

Harvard-educated (BA, MBA) and an Army veteran of WWII and Korea, Bud married Jeanne Wise, a beautiful and cultured woman from New York, in 1954—the same year that he had to liquidate the family business that was struggling in a modern retail era. As Bud and Jeanne grew their family of four children, he got involved in the insurance business and ran the Kelly Agency until he “retired” in 1982. Jeanne died in 1993, a loss that Bud never got over.

Bud was a founding board member of the Santa Fe Opera, St. John's College, and Santa Fe Preparatory School. He was also a director of the First National Bank, and president of the then-named School of American Research (SAR).

From his local obituary: “Bud was a man for all seasons, who people in Santa Fe would immediately recognize on the street with his Stetson Open Road, a Brooks Brothers tweed jacket, button down shirt accented by an ascot, wool slacks, cowboy boots, and, in later years,

a cane. He was the embodiment of the great sweep of New Mexico history and lore, a gentleman cowboy, and community builder. He was also simply and profoundly human: he had a passionate curiosity mixed with a fiery temper; he was a devout man and incessant flirt; he was a fastidious man who lacked attachments to material things. It was that mix, of those contradictions, which made him the fully formed character he was.”

**Richard McCord** was an OSFA board member for some fifteen years, four of those as treasurer. Other OSFA tasks that he assumed were recruiting new members, and writing for OSFA's newsletter. Reporting on the history—one of his passions—of historic preservation movements and statutes around the country, Richard wrote about what Santa Fe would look like today if not for OSFA and the preservation battles it won, starting with its founding in 1926.

Richard was widely respected—even legendary—as an award-winning journalist, editor, publisher, and author, but he was so much more than that. In addition to his work in historic preservation, he served on the selection committee for the Santa Fe Living Treasures, and wrote a book compiling the stories of many local residents who were honored. Following are some of the comments from his many friends and associates.

Randall Bell, OSFA board president, wrote on behalf of the board, “Beyond all of his talents and commitment, Richard was good company, with a wicked sense of humor, and bonhomie towards all. We are so grateful to have known you, Richard, and thankful for all you did to ensure that the Santa Fe you loved will retain its ‘unique charm and distinction, born of age, tradition and environment, which are Santa Fe's most priceless assets.’ ”

Leah Cantor, of the *Santa Fe Reporter*, wrote, “McCord was a journalist, editor and author whose work set the standard for journalistic excellence in Santa Fe for many decades. He and his former wife Laurie Knowles founded the *Reporter* in 1974, driven by a passionate dedication to the ideals of an independent press...In his 15 years as the editor, the *Reporter* won more than 200 journalism awards, and in 1982, he came within a hair's breadth of winning a Pulitzer Prize.”

OSFA board member Elizabeth West recalls that Richard was especially proud of one of his books: *The Chain Gang: One Newspaper Versus the Gannett Empire*. It explored the fight between small town independent presses and national news conglomerates trying to crush all competition. It first appeared as a piece in the *Reporter*, prompted by publisher Robert McKinney's (later-reversed) sale of the *New Mexican* to Gannett.

Richard was honored as a Santa Fe Living Treasure in 2017. His friend Marilyn Bane, former OSFA Board President and long-time member, wrote the following in nominating him for the honor.

“Richard has a deep and abiding love of Santa Fe. Has from the moment he and his then-wife Laurie Knowles arrived in our city and pitched a tent up on Hyde Park. Personally, I suspect it's because he found a home of people just like himself. Quirky types. Idealistic. Cerebral, but passionate about life. Creative and driven to right the wrongs they see. Talented, with lots of stamina and enough sense to at least get by.

One day over Indian food I asked Richard if I could read some of the *Reporters* he had published. Not two days later, he appeared at my door with a large suitcase. In it was a copy of virtually every weekly edition for every year for 14 years. It took me a while, but I read (or at least scanned) articles in every one. Clearly, he touched, and was touched by, Santa Fe and Santa Feans of all stripes. He took on every injustice, every silliness, and lauded every tradition and cultural icon he came across, from the Round House to ‘The Oldest House.’

In a nutshell, Richard McCord isn't just a proud and accomplished citizen of Santa Fe.

He is Santa Fe. And the Santa Fe community is so very much better for his arrival here.”

**Ed Reid** grew up in Texas, where his grandfather owned a 6,000-acre ranch that he donated to create the Guadalupe Mountains National Park. At the ranch, Ed fell in love with nature, wildlife and adventure, returning to the Guadalupe throughout his life. Ed taught chemistry at the University of Houston, and worked in the international petrochemical

*(Continued on page 17)*

*Memories (Continued from page 16)*

industry before moving to Santa Fe in 1985. Rapidly embracing his new

community, Ed became board president of Big Brothers, Big Sisters of Santa Fe, and sold real estate. With a mutual love of old adobe architecture, Ed and wife

Ellen Bradbury-Reid created a small development business, buying old, falling-down adobes, then restoring and updating them.

## National Trust for Historic Preservation 2019 Conference

*By Randall Bell*

I had the privilege of representing the Old Santa Fe Association at the "Past/Forward" themed event presented by the National Trust for Historic Preservation, in Denver, November 2019. It was a terrific experience, participating in a gathering of over 800 preservation professionals and volunteers representing many Cities, States and organizations across the nation. It was commented on how important such gatherings are to give heart to the people working throughout the United States, with dedication, honoring, through preservation, America's extraordinary Historic Architecture and its archeological and cultural resources. I was happy to see the City of Santa Fe represented by Lisa Roach, from Santa Fe's Historic Preservation Division,

evidencing the City's desire to enhance City staff's professional education in this key area for our city.

The National Trust does incredible work and has done so for generations. Despite the "National" in the name it is a private, non-profit entity.

The three-day program included a vast number of options which was a bit frustrating, as at any given time, there were at least four simultaneous presentations one would like to attend

The National Trust is clearly, these days, mirroring the national concerns around race and "equity." Equity, as I understand it in the preservation context, is the concern regarding the inevitable issues of gentrification that comes when neighborhoods, long neglected, begin to be revitalized by restoration and investment, with the

concomitant effect of often forcing long term resident communities to leave. It is a conversation that is certainly current in Santa Fe, as well, and an important one.

I met many involved participants as well as all the leadership of the Trust. Without exception, they were huge fans of Santa Fe. When I shared with them that preservation was very much under attack in Santa Fe, they were shocked, to hear, for example, that the City was often approving things in direct violation of the Ordinance (particularly as to height), and that there was a strong move afoot to seriously impair the ordinance. Our ordinance has always been seen as a model and for preservation nationally.

I believe that the contacts made at the conference will be useful in furthering our mission.

## Short-Term Rental Changes

*By Pat Lillis*

The Santa Fe City Council adopted changes to the existing Short-Term Rental Ordinance on December 10, 2020. The four sponsors of this bill included Mayor Webber, Councilor Romero-Wirth, Councilor Lindell and Councilor Villarreal. After more than five hours of discussion and comments, it passed with only Councilor Joanne Vigil Coppler voting against it.

"A short-term rental is any dwelling unit rented for less than 30 calendar days," as defined by the City of Santa Fe. The practice has grown from

renting a couch or a room to becoming a profitable industry that affects housing and neighborhoods. This ordinance change came about in response to many years of resident and neighborhood complaints and from housing groups advocating for long-term rentals.

Generally, this new ordinance stays the same in nonresidential areas. In residential neighborhoods it doesn't add a primary residence requirement but instead uses the term "one per natural person" that allows anyone in the world to purchase a home in a residential area and run it as a short-

term rental business. You don't have to be a Santa Fe resident because it lacks a primary resident requirement — a policy that supports and encourages second home ownership for profit and that continues to put Santa Feans in direct competition for housing with those that can afford multiple homes.

A big plus for the short-term rental community is that all residential and nonresidential rentals now holding a permit or registration will be grandfathered in for all time as long as the rules are followed. An earlier version of this proposal that placed

*(Continued on page 25)*



# What is Friends of Architecture Santa Fe?

*By Gayla Bechtol, Architect, and the Board of Friends of Architecture Santa Fe (FASF)*

Friends of Architecture Santa Fe (FASF) was established in 2012 by members of the Santa Fe Chapter of the American Institute of Architects with a public outreach and education mission "to enhance and foster awareness, knowledge, and appreciation of architecture and the built environment."

Three years ago, we launched a design charrette program that invited members of the design community and the public to participate in blue-sky visioning exercises that explored solutions to the challenges of Santa Fe's built environment—evolving historic districts, generous public spaces, equitable and sustainable housing. These charrettes created a space for the type of informed, inclusive, and open-minded civic discussions that we had imagined were possible, but were not typically witnessed at Planning Commission or H-Board hearings.

FASF today is dedicated to expanding constructive community dialogue and engagement on complex issues of design and our shared built environment. We are an all-volunteer 501c3 organization, with a board and program staff that comprises a diverse and talented group of architects,

planners, preservationists, educators, designers, and construction professionals. In addition to design charrettes, our programs now include in-person (and soon online) architecture tours, PechaKucha visual storytelling events, panel discussions and workshops.

Earlier this year we launched *ReVisioning History*, a series of interrelated panel discussions on the topics that have impacted, and continue to dramatically shape, our city—Planning, Preservation, Sustainability and Housing. The series is unique in proposing that we critically re-evaluate past efforts in order to move forward. Each panel pairs contemporary voices in architecture, planning, and community development with plans and studies commissioned by the City of Santa Fe over the last 50 years—to inform public conversation and animate collective visions for the future.

Following a series introduction, *ReVisioning Planning* addressed the role of regulatory frameworks, community process, planning efforts, and urban design strategies in delivering greater access to housing, promoting sustainable development, and creating resilient communities.

In August, 2020, *ReVisioning Preservation* provided a review of the last century of historic preservation

efforts, ideas, and outcomes in Santa Fe and explored how local practice might better address ongoing national shifts towards more equity and inclusion in historic preservation. With presentations by Santa Fe architects Shawn Evans and Beverley Spears, historian Estevan Rael-Gálvez, and Tesuque Pueblo preservation officer Mark Mitchell, this session provoked lively discussions about the different meanings of historic places held by the people of Santa Fe, the experiences residents have had in interfacing with historic preservation regulations, and the interplay between the tangible and the intangible in conserving cultural heritage.

The series continues in 2021 with *ReVisioning Sustainability* in March and *ReVisioning Housing* in May.

To stay informed about upcoming events, sign up for our e-newsletter by visiting our website—

[www.architecturesantafe.org](http://www.architecturesantafe.org). From there, you can explore all of our program offerings—past, present, and future—under Our Programs page.

We were delighted to see so many OSFA members in attendance for this year's *ReVisioning* series, as well as our other programs. Thank you for your continued participation and support. We look forward to welcoming you during our 2021 events!

## The Compound: Successful Regional Modernism in a Santa Fe Historic District

*By Flynn Larson*

In 1966, designer Alexander Girard transformed the historic McComb Compound on Canyon Road into a modernist restaurant known as The Compound. Following his philosophy expressed in *The Magic of a People* (1968), Girard sought to employ preservationist principles of honoring

the past to foster creativity of the present.

Throughout Girard's career, his interest in Northern New Mexican architecture and international folk art inspired his departure from the clean, homogenous constraints of the International Style of Architecture to a regionalist approach, tailoring his designs based on location. While modernism was highly contested

in Santa Fe, Girard employs regionalism, creating a successful expression of a modern New Mexican style, which strikes a balance between an inherited traditional space with a modern space. In his transformation of the McComb Compound, organic New Mexican building techniques and architectural features are utilized and

*(Continued on page 19)*

# Preservation in the Time of Covid 19

By John Eddy

Since the establishment in 1957 of a historic preservation regulation in Santa Fe, there has persisted uneasy relationship among developers, residents, and city government. Dueling agendas must be presented and ultimately, resolved. The crucible for this alchemy has always been The Historic Districts Review Board (HDRB). Many of you have no doubt in the course of your life in Santa Fe brushed up against this challenge,

sometimes for the better, and sometimes for the worse and a quick exploratory tour through long-established neighborhoods predominantly found on the eastern side of town will bely both the successes and failures of this process. Nonetheless, hopefully, much of the original character of our historic city visibly remains.

In the midst of the Covid-19 virus pandemic, the tasks of the HDRB have become even more challenging. Gone

for the foreseeable future are group meetings in City Chambers, where individuals can address both Board members and Staff, and vis-versa. The paradigm now is the virtual platform of "Zoom", where images flash on the computer screen, most instinctive forms of human communication such as eye contact and body language are even harder to discern, and things get boiled down to basics. Add to this—the fatigue we are all feeling due to

(Continued on page 24)



Pictured from top left, left to right: Lisa Roach (recently retired department manager SF Historic Preservation Division); Cecilia Rios (Chair) Anthony Guida, Jennifer Biedscheid, John Bienvenu, Sally A. Paez (Assistant City Attorney), Cervantes "Buddy" Roybal, Flynn Larson, Frank Katz (Vice Chair). (Screen shot from recent HDRB Zoom meeting).

## Regional Modernism (Continued from page 18)

fused with modern lines to create an open yet intimate interior. Implementing regional Folk Art such as Navajo textiles, Girard embeds culture within the space to create a balance of old and new.

The space is unified with the past through its bancos, nichos, and wood elements but transformed as Girard experiments with new techniques such as plastering over vigas to create a

wave element or leaving openings on a central horizontal access to offer a sense of openness and continuity. Further, Girard embeds plate glass windows in adobe to introduce unobstructed exterior views of the Henderson courtyard and Santa Fe River Trail into the interior space. With its traditional exterior, evidence of the McComb Compound is identifiable with the preservation of stone walls, wooden lintels, and expansive yard walls.

While interpreting an inherited traditional space is a common challenge in Santa Fe's historic districts, Girard's Compound design is indicative of the validity in honoring historic spaces through minimal changes and thoughtful implementation of local architectural and design techniques which honor and preserve the past to foster the creativity of the present.

*Centering Truth* (Continued from page 5)

documents.

## Legislating Legacy

That the Territorial Legislature of New Mexico was interested in the initial proposal to honor the fallen in the Civil War is understandable. Many legislators were directly involved. Kentucky-born William Rynerson served in the Union Army, Company C, 1st California Infantry, which fought to thwart Confederate incursions into the Mesilla Valley of southern New Mexico. The Speaker of the House, Abiquiú, New Mexico-born José Manuel Gallegos, also fought in the campaign against Confederate forces. Among his many experiences was his capture and imprisonment for pro-Union sympathies. Gallegos later served as foreman of a grand jury indicting two dozen New Mexicans for collaborating with the Confederacy.

But understanding why the territorial legislature amended the memorial to include those fallen in the Indian Wars requires pulling back another layer of history. Legislator Michael Steck, a Pennsylvania-born physician, served as the Indian Agent in New Mexico from 1852–1863, and then as the Superintendent of Indian Affairs the following two years. He knew all about the intricacies of the Indian Wars. In a journal entry labeled “Synopsis of Indian Scouts and their results for the year 1863,” the day-to-day account records both detail and nuance about the campaign:

*M. Steck, Superintendent Indian Affairs, reports that the Utahs have during the last 10 days killed 30 Navajoes, and captured and brought in 60 children of both sexes and captured 30 horses and 2000 sheep. On the 11th inst. four Utahs came in with three scalps and 6 captives. On the 28th the party attacked 150 Indians who fled in all directions, the party here captured 7 children and recovered a captive Mexican boy...; killed 3 Indians and captured 1500 head of sheep and goats; 17 head of horse, mules, burros, and colts. On this scout*

*there were 6 Indians killed, 14 captured, 1 Mexican boy rescued, 1500 head of sheep, 17 horses, mules, burros, and colts captured.*

As revealed in this journal, the warfare was multidirectional, but throughout its pages, a phrase appears again and again: “Indian loss unknown.” A year later, in a letter to the Commissioner of Indian Affairs, Steck revealed, from his perspective, the primary cause of the wars.

*The Navajos are a powerful tribe, and are noted for their ingenuity and industry. They cultivate wheat and corn extensively, manufacture excellent blankets, and own large herds of sheep. And if properly treated it can certainly be made their interest to cease marauding, and remain at peace in their own country, they have much to lose in the event of a protracted war. They will not, however, be controlled while their children are stolen, bought, and sold by our people....There is no law of the Territory that legalizes the sale of Indians, yet it is done almost daily, without an effort to stop it.*

The wars waged against the Diné and others were therefore bound to the institution of slavery and to this day, the legacy and depth of these wounds are simply not known. Steck’s peers knew this truth too, though perhaps differently. The 17th Territorial Legislative Assembly in 1867–1868 included 36 individuals from across New Mexico, and where these men stood regarding these issues mattered. Thirty-three were New Mexican-born Hispanos, one was the son of a Canadian and New Mexican Hispana; two were born in Mexico, one was born in France and as noted above, one was born in Kentucky and another in Pennsylvania. Nearly half enslaved Indians in their own households and another handful were the sons, brothers and neighbors of those who held the enslaved. Some also held poor Hispanos as “peons,” another euphemism for slavery in contention in New Mexico at the time.

Recovering history requires whenever

possible to recognize the people, even if only by their enslaved names, which appear in both sacramental and census records. Among the thousands impacted by slavery, those held specifically by these legislators included individuals from villages throughout New Mexico, and include 18 Diné people, three Paiutes, three Utes and 17 others whose tribal affiliations are not recorded. . .

In total, nearly half of the 36 legislators held up to 41 enslaved people, though Juan Benito Valdez, would be remembered in stories shared during the New Deal Writers Project as enslaving himself as many as 30 individuals. In ensuing unsuccessful efforts to end Native American slavery in the region, Valdez and colleague Juan Policarpio Romero, would be charged with the crime of slavery, along with hundreds of others in Taos, Santa Fe and Rio Arriba Counties. In the end, the grand jury that heard the cases failed to indict, not surprising since its composition were citizens intricately bound to the institution of slavery.

## Reimagining the Memorial

The Obelisk has been the subject of debate and protest for decades. At the heart of the controversy is the racist word “savage,” which a protester chiseled out in 1974; others inserted different words through the years: “courageous,” “resilient,” and “our brothers.” Yet time has revealed, even in the near five decade absence of the word, the harm lingers.

While most people continue to conflate the issue and identities into simple binaries, doing so reifies the fallacy and is deeply harmful. Untangling these issues is not easy, especially in a region where the culturally and genetically interconnected Native American and Indo-Hispano communities have all inherited the legacy of colonialism and both feel a sense of loss. Ironically, for the contemporary Indo-Hispanos of Santa Fe, who have been disproportionately impacted by loss of land, language and traditions, and who have experienced

*(Continued on page 23)*









the dramatic effects of gentrification in a place their ancestors have lived for centuries, the removal of this and other monuments feels like one more thing being “taken away.”

Recently, building off of the work of activists of previous generations of Native Americans and Chicanos alike, Three Sisters Collective, an organization focused on “Pueblo women centric arts, activism, and empowerment,” called for the dismantling of this and two other monuments in the city. In the face of the growing global movements as well as local pressures to remove these public symbols, the City’s mayor, unilaterally announced they would be removed; and working overnight with State employees, moved to do so, though only succeeding in breaking off the Obelisk’s tip. Given questions over the jurisdiction and the legality of dismantling the monument, its fate currently remains unknown. It was recently defaced with red paint, hand prints and messages of protest, and the offending tablet broken. Santa Fe’s Arts and Culture Department Director Pauline Kanako Kamiyama has issued a call for artists to contribute art work for a plywood surface that is temporarily covering the base.

Given the full and layered history of the Obelisk, I believe in a collective and creative capacity to re-imagine it to generate dialogue and deepen consciousness about the past. More than any other memorial in this landscape, it holds tremendous potential to *re-present* history and memorialize those impacted by slavery, either fighting against its spread or those fallen victim to the experience, albeit another, different slavery. While I believe some monuments should come down because their existence is indefensible, embodying in single individuals the stories of domination, I contend this one should remain, but necessarily evolve.

Toward this end, I offer the following ideas and elements that may serve as inspiration for a renewed installation:

#### • Remove and Contextualize the

#### Offensive Tablet

The marble tablet with the offensive inscription should be removed. It could be curated to contextualize how the language of colonialism was, as Antonio de Nebrija reportedly said to the fifteenth century Spanish Queen Isabella, “an instrument of empire.” In this way, it could serve to open dialogue about how words like “savage” and “bárbaro” exist as part of a larger vocabulary that wounds.

I generally do not believe in the argument that these monuments “belong in a museum,” if for no other reason, because of their sheer volume, scale and scope. However, this one piece could serve as a prototype but should be installed at the Roundhouse, the capitol building for the State of New Mexico. The use of the language was developed by that political body in 1867 and the current State Legislature has the opportunity to create space for this important dialogue to move forward.

#### • Incorporate a Peopled-Land Acknowledgement

Develop and design an acknowledgment that this place now called Santa Fe is still recognized as Oga Po’geh (White Shell Water Place) and thousands of years ago, it was a center for the communities of Northern and Southern Tewa (often identified as Tanos). The living memory and stories told by the people of Taytsúgeh Oweengeh (Tesuque Pueblo) reveal the profound meaning held by this site to this day. In this, it should also be acknowledged it is part of a much larger sovereign landscape for indigenous peoples: the chronicle of its headwaters are woven into the origin stories of Nambe Pueblo; the clays surrounding the site were a resource for both Tewa people and the Jicarilla Apache; and it is set in location where stories are braided into and from the past by the Diné (Navajo), Cochiti, Taos and Hopi Pueblos, with more still not yet fully told.

#### • Deepen the Civil War Memorial

The names of those who fought in the war against the spread of African American slavery are invisible, not only from the national narrative and

consciousness, but from local memory. Recovering and elevating them, which would include people from Colorado and New Mexico (both Indo-Hispano and Native American Pueblo individuals), should be added into this memorial.

#### • Design a Memorial to the Enslaved

The Indian Wars impacted multiple communities, but those that were most violently caught in the middle and yet the most obscured were those that were captured and bound by the institution of another slavery.

Earlier in this essay, I identified the names of those held in the homes of the legislators, but these are but a small fraction of the thousands enslaved in the region, including those labeled in sacramental records as Aa, Apache, Comanche, Diné, Kiowa, Pawnee, Paiute and Ute. There were also Africans and many “Indios Mexicanos” whose displacement may have begun in captivity, but lived as free men and women.

Using this center-space to create the first ever memorial to the enslaved Native Americans would be monumental. Contemporary identities stem from these origins, and this profound and beautiful complexity is layered across four centuries of presence, reflecting an intricately woven genealogy that inhabits contemporary Santa Fe Nuevomexicanos and beyond.

Some potential elements of this memorial could include:

##### ◦ A Reflecting Pool

Set in contrast to the stone, the element of water would become part of the land acknowledgment set upon white shell to provide an opportunity for reflection literally and figuratively. Santa Fe has become a place where its generational residents can no longer see themselves reflected. Even if the stories of the enslaved have been quieted over the years by whispers as much as by silence, hushed aside even by those who have inherited the story — carrying, as it is, if not its

(Continued on page 24)



*Centering Truths (Continued from page 23)*

geography in their faces and hands, certainly its memory exists in an aching consciousness. The fence that currently surrounds the monument could come down and a space encircling the monument could be engineered to become a reflecting pool, even if not with actual water, then perhaps a creatively designed metaphor.

#### *o The Names*

Based on my database of thousands of the enslaved, I would work with a media artist/projectionist to create an installation highlighting a revolving list of those names that could be projected onto the pool and the obelisk. More than names, these are the ancestors of contemporary Indo-Hispanos of the region.

While this monument sits in America, that America is set in an ancient and

sovereign landscape, where deeply meaningful physical and spiritual elements intersect at the center of Native American Pueblo communities. In these indigenous worldviews, there are actually multiple centers, radiating out, revealing profound and deep spiritual and cultural connections. Set in this context, a profound and beautiful complexity of identity is layered across four centuries of presence here, giving birth to the intricately woven genealogy that inhabits contemporary Santa Fe Nuevomexicanos.

What we place at the center of our towns and cities matters; and over the past several decades, scholars, artists, community leaders and others have actively worked to account for the cultural wounds that resulted from colonial violence and to illuminate the difficult truths about the past, in part by advocating for the removal of harmful monuments. The fact that this

one in Santa Fe, originally inspired by an ancient symbol tied to illumination and records, is all the more profound. Layered over a founding document that speaks to holding certain truths to be 'self-evident,' a re-imagined Obelisk has the potential to reveal underlying truths at the heart of this community and ultimately, to begin envisioning a site of consciousness that opens the possibility for racial healing and reconciliation.

*From his site: <https://estevanraegalvez.medium.com>*

*[Note: this essay was suggested for OSFA's newsletter by Santa Fe Councilwoman Renee Villarreal]*



*Plaza obelisk*



*Don Diego de Vargas*



*Kit Carson monument*

## **Santa Fe Monuments of Contention**

*Preservation and Covid 19 (Continued from page 19)*

months of social isolation and restrictions on our accustomed lifestyles.

On a positive note, if it can be seen this way, it was never so easy to "attend" or better— "audit" an H-Board meeting, as they are only a "You Tube" request away. Twice monthly, the City's Preservation Office website makes this resource readily available through links, along with the ability to actually participate in the meetings as interested parties "from the floor", via

the rather more onerous challenges of digital registration, following Zoom protocols.

We must commend the city for stepping up to the challenges of governance in the time of Covid-19 and offer our gratitude to SFHPD staff for enduring the rigors of keeping up to speed with such difficulties and roadblocks as arise on a daily basis.

And, as usual, remember that members of your OSFA board will continue to monitor procedures of the HDRB, participating where necessary

in our attempts to support preservation code in the city by virtual attendance, such as it is.

#### *Editor's Note:*

Lisa Roach, after many years serving the city in the Historic Preservation Office has recently stepped down, due to the necessities of family in the time of Covid-19. The city is currently seeking a professional to take her place as manager of the division. The loss of institutional memory she contributed to the office will be felt for some time.

*Sort Term Rentals* (Continued from page 17)

more restrictions on nonresidential units was withdrawn.

The new ordinance uses the terms *Permit* and *Registration*, formerly called *Units*, to differentiate between residential and nonresidential rentals. A residential unit requires a *Permit* and a nonresidential unit requires a *Registration*. For example, the cap of 1000 Permits refers to residential only and does not include nonresidential.

Regarding enforcement, all seem to agree that this new regulation will aid in reining in illegal rentals through administrative changes and by requiring every rental to post a permit/registration number on all advertising platforms.

Santa Fe is not the only city with a short-term rental problem. Such rentals have become a serious problem worldwide. Those hit the hardest are the most visited historic and tourist cities. Nationwide most of those cities have had to make changes to combat the negative impact short-term rentals have had including housing shortages and neighborhood challenges.

For example, Santa Fe is listed #3 in the July, 2020 issue of *Travel+Leisure Magazine* as one of the top 15 tourist cities in the nation. Thirteen of these 15 cities, listed below, have a primary residence requirement in residential

zones. Santa Fe and Minneapolis/St. Paul do not.

1) Charleston 2) New Orleans 3) Santa Fe 4) Savannah, GA 5) Chicago 6) New York City 7) San Antonio 8) Honolulu 9) Asheville, NC 10) Austin 11) Nashville 12) Williamsburg, VA 13) Washington, DC 14) Minneapolis/St. Paul 15) Carmel-by-the-Sea, CA.

Other cities such as Boulder, Colorado Springs, Denver, Santa Monica, Miami Beach, Miami, Richmond, Boston, San Francisco, Los Angeles, New Orleans, Sunnyvale, CA and many more have included a primary residence requirement. It has been adopted as a standard ordinance component in popular cities that have been impacted.

A primary residency requirement comes in many shapes and sizes, from no restrictions other than proof of residency to limiting days per year with and/or without being on-site. But a basic primary residence may only require evidence that the rental property be the owner's principal residence, defined as the property in which a person resides for more than one half of the year and confirmed by two or three documents.

Protecting Santa Fe is not new. A recent letter to the Editor in the *Santa Fe New Mexican* (December 8, 2020) about short-term rentals, written by Santa Fe resident Daniel Nossiter,

referenced a comment by Sinclair Lewis from 1926:

*The threat posed to character of the city, and the well-being of its actual residents, by short-term rentals is neither new nor original. In 1926 Sinclair Lewis, the first American to win the Nobel for literature, warned in a letter to the Old Santa Fe Association published by The New Mexican on June 5:*

*"As one who has seen the unspoiled beauty of Santa Fe I believe that it would be nothing but a ghastly misfortune to hand the town over to the hordes of seekers for predigested culture — to change it from a distinguished and dignified city, admired by all the world, into a flimsy fairground. And as to financial gain, very little of that will go to the authentic citizens of the town; most of it will be expertly seized by the shrewd speculators who follow such carnival-like affairs."*

Short-term rental reform is a work in progress. Although many of the changes are appreciated, this ordinance should be revisited in the future to add a primary resident requirement.

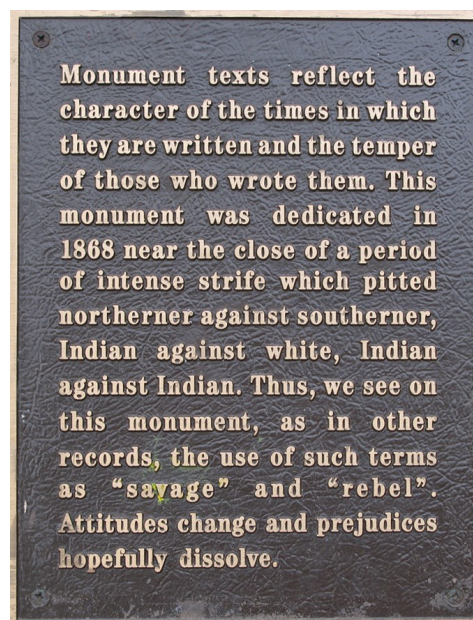
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Page 1	Plaza in Winter, Santa Fe, New Mexico. Photographer: Jesse Nusbaum. 1912? Courtesy Palace of the Governors Photo Archives (NMHM/DCA), Negative 061456
Page 5	East side of Plaza, Santa Fe, New Mexico. Photographer: Nicholas Brown. 1868–1869. Courtesy Palace of the Governors Photo Archives (NMHM/DCA), Negative 011252.
Page 6	Recuerdos y Sueños de Santa Fe, Jerry West, artist. Santa Fe City Hall mural. Photographer: Melanie West. (For a key to the mural see p. 302 in Santa Fe: 400 Years, 400 Questions, edited by E. West. Sunstone Press 2012.)
Page 21 (top)	Plaza, Santa Fe, New Mexico. Photographer Unknown. 1887? Courtesy Palace of the Governors Photo Archives (NMHM/DCA), Negative 11299
Page 21 (center)	Plaza, Santa Fe, New Mexico. Photographer: Jesse Nusbaum. 1914? Courtesy Palace of the Governors Photo Archives (NMHM/DCA), Negative 061463
Page 21 (bottom)	Monument, Plaza, Santa Fe, New Mexico. Photographer: Willis. No date. Courtesy Palace of the Governors Photo Archives (NMHM/DCA), Negative HP 2015.15.002.
Page 22 (top)	Red Hands on Plaza obelisk. Photographer: Juan Rios
Page 22 (center)	Reprinted with permission from the Santa Fe Reporter. <a href="http://sfreporter.com/friends">sfreporter.com/friends</a>
Page 22 (bottom)	Courtesy, University of New Mexico, Daily Lobo. Photographer: Liam Debonis
Page 24 (left)	Plaza obelisk. Photographer unknown.
Page 24 (center)	Don Diego de Vargas statue. Photographer: Deb Nystrom
Page 24 (right)	Kit Carson monument. Courtesy of the Santa Fe New Mexican. Photographer: Clyde Mueller

# What OSFA is Watching

## Our Watch List includes:

The Obelisk and Monuments discussion / listening and evaluating other voices: the CHART commission  
Zia Station development project  
Highway Corridor Protection District possible changes (and its relationship to the Zia Station development)  
Affordable housing issues including short-term rentals and rentals in general along with tourism  
Growth throughout Santa Fe and the impact on moderate and low-income housing  
Short-term Rentals and Host compliance and enforcement  
Chapter 14 changes  
Traffic calming solutions in densely developed areas  
City of Santa Fe Water and Santa Fe County Utilities Division joint development of 5-year and long-range water resource management plans  
Potential sale of 265 acres of City-owned land in the northwest quadrants  
Santa Fe River Greenway Project (coordination of city and county)  
New Mexico Museum of Art's new contemporary art museum, now under construction and scheduled to open in 2022  
Status of the Multicultural mural on Guadalupe Street  
Airport renovation and development  
Del Monte project and other compounds  
County preservation/renovation of Meem County Court House is successfully going forward  
Infill issues in the Historic Districts  
Saint Catherine's school and the expansion of the Santa Fe National Cemetery near the school  
Hotel next to the Lencic  
Midtown Campus plans including St. Michael's Drive development and the LINC



This bronze plaque was erected in front of a vandalized inscription on the plaza obelisk following continuing controversy over the word "savage" in the inscription. The text of the plaque is an attempt to explain historic context, but many think we need more comprehensive education about our history.



## In limbo...



*Photo by John Eddy*



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## CHART

### Culture, History, Art, Reconciliation and Truth

### 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."

### SF County Commissioners

#### County District 1

Henry P. Roybal (Term 2019-2022)  
986-6200

#### County District 2

Anna Hansen (Term 2017-2020)  
986-6200

#### County District 3

Rudy N. Garcia (Term 2019-2022)  
986-6200

#### County District 4

Anna T. Hamilton (Term 2017-2020)  
986-6200

#### County District 5

Hank Hughes (Term 2017-2020)  
986-6210

### Mayor and City Council

Mayor Alan Webber 955-6590  
[mayor@santafenm.gov](mailto:mayor@santafenm.gov)

#### City District 1

Signe I. Lindell 955-6812  
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[rdvillarreal@santafenm.gov](mailto:rdvillarreal@santafenm.gov)

#### City District 2

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#### City District 3

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#### City District 4

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***Thank you for supporting the Old Santa Fe Association!***