Agenda **Regular Meeting of the Historic Districts Review Board**
May 13, 2025 at 5:30 PM
Council Chambers, City Hall
200 Lincoln Avenue

Procedures for Historic Districts Review Board Meeting

Viewing: Members of the public may stream the meeting live on the City of Santa Fe's YouTube channel at www.youtube.com/@cityofsantafe. The YouTube live stream can be accessed at this address from most smartphones, tablets, or computers.

Join on Zoom: https://santafenm-gov.zoom.us/j/83679369125

By Phone: 301 715 8592

Webinar ID: 836 7936 9125

The agenda and packet for the meeting will be posted at https://santafenm.portal.civicclerk.com/

1. Call to Order
2. Roll Call
3. Approval of Agenda
4. Approval of Minutes
   a. April 8, 2025
5. Approval of Findings/Conclusions
   a. 2024-009479-HDRB 710 Canyon Rd. (December 10, 2024)
6. Matters from the Public
7. Staff Communications
8. Old Business
9. New Business
   a. 2025-010291-HDRB, 815 Dunlap St, Westside-Guadalupe Historic District, non-contributing, Christopher Purvis, agent for Michael Zimber, owner, requests a status review with primary façade designation, if applicable, for a residential structure and two accessory structures. (Lani McCulley, ljmcculley@santafenm.gov)
   b. 2025-010331-HDRB, 137 E. Santa Fe Ave., Don Gaspar Area Historic District, Contributing, Gayla Bechtol, agent for Paige Prescott and Robert Merker, owners,

request a status review and primary façade designation(s) if applicable for residence, garage and yard wall. (Amanda L. Romero, alromero@santafenm.gov)

c. 2025-010339-HDRB, 629 Camino del Monte Sol, Downtown and Eastside Historic District, Non-contributing, Gayla Bechtol, agent for David Garrity, owner, requests status review with primary façade designation(s) if applicable. (Paul Duran, paduran@santafenm.gov)

d. 2025-010351-HDRB, 629 Camino del Monte Sol, Downtown and Eastside Historic District, Non-contributing, Gayla Bechtol, agent for David Garrity, owner, proposes to construct a 60 sq. ft. mechanical room and window and door replacements on the main structure. (Paul Duran)

e. 2025-010292-HDRB, 345 Garcia St, Downtown & Eastside Historic District, non-contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, proposes to demolish an accessory dwelling unit and carport. (Lani McCulley)

f. 2025-010349-HDRB, 821 Acequia Madre, Downtown and Eastside Historic District, Contributing, Gayla Bechtol, agent for Mary and Elaine Alarid, owners, propose to remodel the existing garage with a 496 sq. ft. living addition, 538 sq. ft. new garage, and 135 sq. ft. portal addition to a maximum height of 16'-8" where the maximum allowable is 16'-11". (Paul Duran)

g. 2025-010093-HDRB, 224 and 228 E. Palace Ave., Downtown and Eastside Historic District, Significant and Contributing, Dimitrov Design Studio LLC, Tiho Dimitrov, agent for Drury Southwest Santa Fe Inc., owner, reestablishing the walkway connecting Marian Hall (significant) to the Drury Hotel (contributing), construct a 92 sq. ft. second and third floor addition, change a window to a door and infill windows on a primary facade, replace non-historic windows and doors, exterior lighting, and other renovations. Three exceptions are requested for Marian Hall to 14-5.2(D)(2)(c) for constructing an addition on a primary façade, 14-5.2(D)(5)(a)(i) changing a window to a door on a primary façade, and 14-5.2(D)(5)(a)(iii) for infilling windows on a primary façade. (Lani McCulley)

10. Discussion Items

11. Matters from the Board

12. Next Meeting:

    a. May 27, 2025

13. Adjourn

Persons with disabilities in need of accommodations, contact the City Clerk's office at 955-6521, five (5) working days prior to meeting date.

Regular Meeting of the Historic Districts Review Board
April 8, 2025, at 5:30 PM
Council Chambers, City Hall
200 Lincoln Avenue

Meeting Minutes

View meeting on City YouTube: https://www.youtube.com/watch?v=yzSTGZAn_DA

Call to Order

Acting Chair Bienvenu called the regular meeting of the Historic Districts Review Board to order at approximately 5:30pm in the City Council Chambers, City Hall, Santa Fe, New Mexico.

1. **Roll Call**

Roll Call indicated the presence of a quorum as follows:

Members Present
Mr. John Bienvenu, Vice Chair (Acting Chair)
Ms. Jennifer Biedscheid
Ms. Madelein Aguilar Medrano
Ms. Amanda Mather
Ms. Mary Ellen Degnan
Mr. Scott Cherry

Members Absent
Ms. Cecilia Rios (excused)

Others Present
Ms. Heather Lamboy, Planning and Land Use Director
Mr. Gary Moquino, Historic Preservation Division Manager
Mr. Frank E. Ruybalid, Assistant City Attorney
Mr. Paul Duran, Senior Planner
Ms. Amanda Romero, Senior Planner
Ms. Lani McCulley, Senior Planner

Note: All items in the Board packet for all agenda items are incorporated herewith by reference. The original Board packet is available on Civic Clerk at https://santafenm.portal.civicclerk.com and can be requested from the Historic Preservation Division.

2. **Approval of Agenda**

Mr. Moquino stated that under new business case item d. 2025-010093-HDRB at 224 and 228 East Palace Avenue has been postponed to May 13, 2025, but they will be presenting an informational presentation of the project under staff communications.

Mr. Moquino also stated that the next hearing will be held on May 13, 2025.

Member Degnan moved to approve the agenda as amended. Member Aguilar Medrano seconded. The motion passed unanimously by roll call vote (5-0).

3. **Approval of Minutes**

a. March 25, 2025

No changes were made to the minutes of March 25, 2025.

Member Degnan moved to approve the minutes. Member Aguilar Medrano seconded. The motion passed unanimously by voice vote (5-0).

4. **Approval of Findings of Fact and Conclusions of Law**

a. 2024-007675-HDRB. 918-D Acequia Madre (November 26, 2024)

Member Biedscheid moved to approve the minutes for November 26, 2024. Member Degnan seconded. The motion was approved unanimously by voice vote (5-0).

b. 2024-009377-HDRB. 449 Camino Monte Vista (December 10, 2024)
c. 2024-009399-HDRB. 465 Camino Manzano (December 10, 2024)
d. 2024-009398-HDRB. 346 Hillside Ave. (December 10, 2024)

Member Aguilar Medrano moved to approve the minutes for December 10, 2024. Member Degnan seconded. The motion was approved unanimously by voice vote (5-0).

5. **Matters from the Public**

Stefanie Beninato shared further information regarding quorum requirements for majority votes. She provided a handout on the subject. She then asked about St. Catherine's Indian School. She thought there was going to be some kind of review or presentation to the Board, but she had not seen or heard about it on the agenda and was curious what was happening with that possible case.

An unknown constituent asked about the current makeup of the Board and the requirements per code.

Acting Chair Bienvenu recommended the constituent have a meeting with staff to discuss the subject.

6. **Staff Communications**

a. Amanda Romero presented the 2025 Santa Fe Heritage Preservation Award nominees and requested that each Board member place their vote for the nominees by Friday, April 11, 2025, at 5 pm via email. She reminded everyone that the Awards will be at San Miguel Chapel at 5:30pm on May 15th and she still needed volunteers for the presenting of the awards.

b. Preliminary Design presentation for the proposed additions to Marian Hall and Drury Hotel. 224 and 228 E. Palace Ave. HDRB members' comments are requested.

Tiho Dimitrov of Dimitrov Design Studio presented a short history of Marian Hall and the Drury Hotel with a summary of the adaptive reuse of Marian Hall as an extension to the Drury Hotel.

Acting Chair Bienvenu thought that the applicant had shown a great deal of sensitivity to each of the two structures and that it was obvious that the applicant was trying to abide by all the appropriate standards for allowing reuse of this property. Adaptive reuse a very important part of preservation. The fact that this building is empty and would be occupied is important to everyone in ensuring that these kinds of buildings don't deteriorate and that they're able to maintain a presence in the community. So, all of that is very well taken. He thought that the alterations presented were very modest changes. He requested a couple of points of clarification that the Marian Hall is a significant building with all facades primary and the St. Vincent Hospital that's contributing and the façade of the connection is a primary façade.

Director Lamboy confirmed the status and primary facades. She also stated that there is an opportunity to avoid an exception here, if the connection from Marian Hall to the Drury mimicked the John Gaw Meem designed connection from the 1950s the approval could be granted without an exception to the code because there is a provision in the code for the restoration of historic features.

Acting Chair Bienvenu stated that Ms. Lamboy was making the point that the Board frequently makes, which is the Board wants to differentiate the new from the old, but that's not necessarily applicable in this case because this would not be a speculative restoration. This could be a reproduction of what was mistakenly taken away in recent years so, under both the code and under general preservation standards it is perfectly acceptable to reproduce what was lost.

Mr. Dimitrov stated that the team had considered replacing the corridor with a design similar to the original connecting corridor, but the original had two connection points creating a “U” shape and the applicant is not proposing to connect in two places. However, if it is the wish of the Bord to see a mimic of the Meem iteration then the applicant stated they would be happy to move in that direction.

Acting Chair Bienvenu said it was good to know because that may be the best solution and will satisfy all the applicants’ concerns at the same time.

Director Lamboy stated that the exception for the window lites greater than 30” could also be eliminated if the design mimicked Meem’s design which had the larger window lites as well.

Member Aguilar Medrano echoed the thoughtful approach to the design and felt the current designed connection, while not mimicking Meem’s design could also be approved. She preferred that the glass did not go all the way to the ground but felt either design would be approved.

Member Biedscheid stated she was in favor of recreating Meem’s connection. She confirmed that the connection abuts the balcony on the Drury but does not remove the balcony.

Mr. Dimitrov confirmed it did not remove the balcony.

Member Mather asked why the original connection was demolished to start with.

Mr. Dimitrov shared that the corridors did not work with the initial development plan for the property and the drive connection for the initially planned underground parking garage. However, that plan did change later.

Member Degnan asked for clarification on the design as planned without the mimicking of the Meem connection.

Mr. Dimitrov clarified that the connecting hall structure is currently designed of brick with large windows that match the non-historic windows of the Drury Hotel, while Meem’s connecting hall had larger floor to ceiling windows with steel frames.

Member Cherry stated he was in favor of either corridor.

Mr. Dimitrov stated he was thinking less glass was a better option, but he would consider mimicking Meem’s original design.

Acting Chair Bienvenu stated that glass was appropriate in this case.

Public Comment:
Stefanie Beninato stated she was happy the building was going to be used. She liked the mimicking of Meem's connection better than the current design. The stair well connection makes sense, and the project should be approved. She also felt it would be better if there were no exceptions to the request.

Catherine Varela stated she works in the area and people who walk by the building talk about the building holding a lot of memories. She is pleased that it will be used because the next most frequent comment she hears is that people are wondering what is going on with the building.

7. **Old Business**

   a. **2025-009916-HDRB, 1010 Camino San Acacio**, Downtown and Eastside Historic District, Contributing. Daniel Strongwater, agent for Jeremy and Caroline Rohrlich, owners, propose to construct a 175 sq. ft. closet addition on the east elevation and enclose a portal on the south elevation and requests exceptions to 14-5.2(D)(4) to enclose an existing portal and 14-5.2(D)(2)(c) for an addition to the west primary façade.

Paul Duran presented the case and staff recommendation. Staff recommended conditional approval of the proposed project requesting the skylight on the east façade addition be non-publicly visible and found that the exception criterion have been met and comply with Section 14-5.2(D) General Design Standards for all Historic Districts, and 14-5.2(E) Downtown and Eastside Historic District Design Standards.

Acting Chair Bienvenu stated that the big change since the last hearing was that the second-story addition to the carport had been taken off the plans. The rear portal needs an exception per code. However, the covered area between the two buildings is on a primary facade and is more of a porch than a portal.

Mr. Duran stated it was more of a breezeway.

Acting Chair Bienvenu stated it may be covered in the exception, but it doesn't really seem to be a feature that the code provision prohibits enclosing portals and porches is really designed to address. It is a design issue that should be addressed, maybe separately.

Member Biedscheid asked that the since the Board usually requires cement stucco on contributing and significant structures and the HCPI states that this building already has elastomeric stucco, is the stucco something that should be addressed.

Mr. Duran stated, staff would move to have the applicant change to cement if the Board would prefer it.

Director Lamboy stated that elastomeric stucco does not hold up and cement stucco would be the preference of the staff.

Mr. Duran stated that the applicant is not putting stucco on the entire house, just the additions and they are constructed of frame so the elastomeric stucco could be used.

Member Cherry asked that since the color was proposed as El Rey's "ash" is the product proposed as cement or elastomeric.

Mr. Duran understood that it was cement stucco.

Member Aguilar Medrano pointed out that grey as proposed on the garage door and wood stain is not usually allowed in the district or the streetscape so she would like to have a second option offered.

Daniel Strongwater, 2 Camino Pequeno, Santa Fe, NM, was sworn in. Mr. Strongwater stated he was unsure of the type of stucco but that the additions are frame and elastomeric should be used. It was not discussed in the proposal if it would be cement. The color is a match not the product but would like to match the existing product. The garage door is semitransparent so that one can see the wood grain through the product color. He felt it harmonizes with the steel and dark grey window trim and the product is more durable than fully transparent. He also clarified that they tried to address the concerns from the last hearing. He also clarified about the breezeway/porch is very deep at eight feet. He also pointed out that the builders dealt with the elevation on site and the entrances to both houses and to get to the ground floor.

Acting Chair Bienvenu stated that there was something attractive about the currently open breezeway, with opening in the back as an interesting feature and it is not very visible from the street. So, he was not sure that there would be much lost by enclosing it.

Mr. Strongwater stated this breezeway gives a nice view of the backyard before entering the house. That opening will be a glass door so when we approach there will still be that experience. We did work to design this based off comments from the previous hearing.

Acting Chair Bienvenu pointed out that the applicant addressed some concerns by removing the addition on the garage but what the Board looking for was some minor tweaks to the design.

Mr. Strongwater understood that request, but they found there were other constraints with that portion of the project.

Member Cherry pointed out that the applicant was proposing to use the block rock at the parking area. While he is not a fan of block rock he does like it here. It distinguishes between Historic and new and asked for specifics on how the applicant was going to lower the garage floor without damaging the structure.

Mr. Strongwater stated that it would be up to the structural engineer.

Member Cherry questioned if the rock is mimicking the existing rock and the intent of the extension.

Mr. Strongwater stated that the plan is to clad it in the rock.

Director Lamboy stated that the applicant should know the process of the lowering of the garage because it is part of the purview of the Historic Districts Review Board.

Member Biedscheid stated that the recommendation from staff was to add a condition that the skylight is not publicly visible. Has this been met?

Mr. Duran stated, staff believes it is still visible, and that staff would like to have the condition and suggested that the applicant lower the 8” skylight to 4”. He stated they also noticed on the property today that there is now HVAC on the addition and latillas in the rear that are new without approvals. So, there will be some conversation regarding those not being approved and needing further review, but the skylight is visible and cannot be visible. So, staff would appreciate the Board having a condition of approval for the skylight.

Member Biedscheid stated she was not clear on how to make the condition with this type of flat roof with no parapet because only very flat skylight might not be visible.

Mr. Duran stated there was discussion regarding other options for the district such as flatter skylight than proposed or a solar tube option. Whatever is decided cannot be publicly visible. However, staff cannot design the building for the applicant. The applicant did provide a document showing that the skylight would not be visible on the street by a six-foot-tall person walking down the street.

Member Biedscheid agreed with Member Aguilar Medrano regarding the grey color of garage stain and how it should match the other woodwork of the house such as the corbels.

Mr. Strongwater stated the color was meant to match the grey of the aged wood and the window trim.

Member Cherry asked staff what the staff uses as the distance down the street that constitutes as public way and reminded that the drawings are two dimensional so the drawing may not be able to establish public visibility.

Director Lamboy explained that public visibility is 300' each direction on the public right of way and the low-profile flat skylight as drawn will not be visible.

Mr. Strongwater clarified that skylights need to be up from the structure with sealant to prevent water leaks. He stated he would like to construct it with modern detailing so that it harmonizes well with the galvanized drip edge round the surrounds of the addition and roof.

Acting Chair Bienvenu clarified publicly visible, and that the inspector can deny inspection post construction.

Member Degnan felt it could be low profile but stated she was not clear what the height of the person had to do with visibility it has never been based off height in any code. She asked for clarification on how it was addressed with the slope of the east portion of the road being higher than the rest.

Mr. Moquino explained the process from the perspective of an inspector.

Public Comment:
Ms. Stefanie Beninato, PO Box 1601, Santa Fe, New Mexico was sworn in. She stated that she had no problem with the enclosure of the portal on the south side, but a closet doesn't need a skylight. She has concerns more with garage door lowering, glad no addition would be on top the garage. The breezeway door doesn't look like glass in the drawings and enclosing that breezeway changes the approach of the house. The rock at the driveway is not there currently so it would be better to be left out and the doors should have openings to give an open appearance and not look like a blank wall. Ms. Beninato provided a document regarding her issues with the project. This is provided at the end of the minutes.

Board Action:
Member Cherry moved to approve the project as proposed with the condition that the wall door "A" is moved back to retain the setback and differentiated. Member Aguilar Medrano seconded with a friendly amendment that a sample of the grey stain be shared with staff to ensure that it is an acceptable color and the skylight not be publicly visible. Member Cherry accepted the friendly amendments. Member Biedscheid offered a friendly amendment to have the applicant submit revised drawings to reflect the conditions of approval to staff prior to filing for a permit. Member Cherry accepted the friendly amendment. Member Aguilar Medrano accepted the friendly amendment. The motion passed with the Board voting unanimously (4-0).

Member Mather left the meeting at 7:15pm prior to the Board action on the case.

b. **2025-009943-HDRB, 925 Acequia Madre**, Downtown and Eastside Historic District, Contributing. Gregory Waits, agent for A. Jason Flanagan, owner, proposes to construct a 178 sq. ft. portal on the north façade of the main structure to a height of 9’.

Paul Duran presented the case and staff recommendation. Staff recommended approval of the proposed project and found that the application complies with Section 14-5.2(D) General Design Standards for all Historic Districts, and 14-5.2(E) Downtown and Eastside Design Standards.

Acting Chair Bienvenu requested clarification of what the specific request the Board had at the last hearing.

Mr. Duran stated that the applicant was to provide at least one construction detail on the roof profile to indicate the translucent material edge that will not be publicly visible.

There were concerns with the roofing material given that it was a translucent polycarbonate material that's not frequently used in the Downtown and Eastside Historic District.

This portal construction is somewhat undefined in that it's not connected to either a casita or the main residence. It stands alone such as a pergola, but it's roofed with this polycarbonate material and encased in such a manner that it gives a “portalesque” feeling to the to the area and location where it's being proposed and so he had provided this detailed drawing and the applicant could share more about it and have a better explanation of how this material is not being publicly visible but still providing the owners the light that they're requesting.

Well, we'll see if the board finds this information to be what it needs.

Gregory Waits, 925 Calle Arco, Santa Fe, NM, was sworn in. Mr. Waits stated that the translucent material would not be publicly visible. It is like a standing seam material with a flashing which will cover the roof. Mr. Waits explained the drainage from the roof.

Member Cherry asked if the applicant had the product for polycarbonate.

Mr. Waits said yes, it's a Hercules roof. It is specked from that roof, and it is a standing seam. It's a very thin material but I think the standing seam ensures that basically it's watertight.

Member Cherry stated the applicant did not specify a color for flashing.

Mr. Waits said he was receptive to what the Board felt appropriate, but he thought he would like to use a copper that will patina over time and blend in with things like the iron fence at the front of the property.

Public Comment:
Ms. Stefanie Beninato, previously sworn, stated she was offended by the project because it was noticed as a portal. It does not meet the definition of a portal because it is not attached to a structure, but it does meet the definition of a pavilion. It does not match the property because it is not the same materials as the rest of property. It does not harmonize. The plexiglass material should not go to the edge. There is no reason stated for the structure and should have materials that harmonize with the rest of the property. She also noted that the Board does not generally approve copper.

Member Biedscheid pointed out she was not at the previous hearing and questioned why there was no exception for the material.

Mr. Duran stated there were concerns about the square footage given that it is a historic contributing structure, and the 178 sq. ft. may cause future additions to exceed square footage the residential structure but not for the material. He explained that on a site visit they saw another structure had the same material as the portal. While the material is not seen very often, it is used therefore staff did not require an exception for the material.

Director Lamboy stated that as a freestanding structure it does not need an exception for materials, however, if it were attached to the contributing structure, it would require an exception.

Member Biedscheid asked if other options for letting light into a pergola were considered because she felt she would deny this material because it is not consistent with historic materials in the area or with the contributing house. She recommended skylights and solid portions of wood.

Mr. Waits stated that material visibility was the discussion at the previous hearing and his understanding for this hearing was the consideration of public visibility of this polycarbonate material.

Member Biedscheid asked for clarification of the considerations from the last hearing from other Board members.

Member Aguilar Medrano stated that there had been extensive discussion about the connection between the buildings, and the appropriateness of the material. However, she felt that it was all still open for discussion. There was also a question regarding the use of the structure.

Mr. Waits stated that the homeowner's adult children reside in the casita and the portal use will be for them.

Member Aguilar Medrano felt now that there was no concern regarding the placement or type of structure but more regarding the materials being used.

Mr. Waits pointed out that the material is used in greenhouse structures in the area.

Member Aguilar Medrano stated that this is not a greenhouse so that is not an appropriate comparison.

Member Cherry also shared with Member Biedscheid that the last hearing discussed options such as skylights and it was determined that because of the curve of skylights would be publicly visible. The Board requested the construction details to ensure the edge of this product would be covered and not publicly visible such as with the flashing.

Member Biedscheid stated that from her experience this material is less permanent.

Mr. Waits felt it was congruent to Santa Fe style architecture.

Acting Chair Bienvenue stated it was sort of implied approval if the applicant could prove the material would not be publicly visible, but it had not been ultimately decided.

Board Action:
Member Biedscheid moved to approve the project with the conditions that the flashing be galvanized steel. Member Cherry seconded with the friendly amendment that the temporary roofing material be approved. Member Biedscheid accepted the friendly amendment. The motion passed with the Board voting unanimously (4-0).

8. **New Business**

a. **2025-010124-HDRB, 248 Rodriguez St.**, Downtown and Eastside Historic District, noncontributing, Jennifer Salimbene, agent for Steven Barrett, property owner, requests a status review with primary façade designation, if applicable.

Amanda Romero presented the case and staff recommendation. Staff recommended the historic status of the structure be maintained as non-contributing, per 14-5.2(C) Designation of Significant and Contributing Structures.

Jennifer Salimbene, 125 Lincoln Avenue, Santa Fe, NM, was sworn in. Ms. Salimbene supported the staff's recommendations and was available for any questions.

Public Comment:

No public comments were offered.

Board Action:
Member Aguilar Madrano moved to retain the non-contributing status consistent with staff's recommendation. Member Degnan seconded. The motion passed with the Board voting unanimously (4-0).

Ms. Romero asked a clarifying question if a demolition request was forthcoming,would the Board prefer the demolition and new construction request at the same time?

Acting Chair Bienvenu stated there was no preference.

Member Cherry recommended seeing both at the same time.

Acting Chair Bienvenu stated they do like to see how the streetscape will be impacted by the replacement when deciding if a demolition is warranted.

Attorney Ruybalid stated that demolition and new construction have been separate cases in the past but there was no reason not to have both cases heard on the same agenda.

Director Lamboy stated now that it has a designation of non-contributing the process may be different than if it had been statused differently.

b. **2025-010102-HDRB, 423 W. San Francisco St. ½ Unit: A**, Downtown and Eastside Historic District, Non-contributing. Ellen Yarrell, owner, requests status review and primary façade designation(s) if applicable.

Paul Duran presented the case and staff recommendation. Staff recommended the historic status of the main residential structure and garage be upgraded to contributing with the main structure's east and south facades and garage's west façade designated as primary identified in the Primary Façade Diagram as numbers two and three (main structure) and four (garage), per 14-5.2(C) Designation of Significant and Contributing Structures.

Acting Chair Bienvenu asked for clarification on the difference between Mr. Murphy's recommendation on the HCPI and Staffs' recommendations.

Mr. Duran explained that staff were recommending an additional primary of the eastern elevation labeled as façade two with the three over one wood window.

Acting Chair Bienvenu clarified that on the other elevation that the recommendation for primary was excluding the window changes and the portal.

Mr. Duran confirmed that the non-historic material was excluded from the recommendation.

Acting Chair Bienvenu asked if the portal was non-historic.

Mr. Duran confirmed it was constructed in the 1990s and was non-historic.

Acting Chair Bienvenu stated that the garages' north façade was distinctive with a deep-set window of indeterminate age, but it seems the opening is original from the 1948 construction. He asked what material the garage was constructed from.

Mr. Duran stated it was adobe.

Acting Chair Bienvenu asked if the window openings and the windows themselves could be from that era since they are sash windows. He asked if that had been taken into consideration.

Mr. Duran acknowledged that per the conversation on the field trip that the northern façade is also character defining same as the west façade.

Member Biedscheid felt that Mr. Murphy's recommendation and staff's recommendations were very different. She read a portion of the HCPI into the record: "Given the central block may date from the 1880s and represent a building form and the door and window pattern typical of that period it seems fitting to designate the south elevation of this section room 4 as the primary facade." He says, "While the lesser appendages are of age and reflect a creative growth they do not hold the same level of significance as the central block." She stated that she thought he was recommending just the tall portion that sticks out about four feet from the other portions as the primary façade.

Mr. Duran agreed with her assessment and stated that Mr. Murphy made his recommendation for that southern rectangular block section of the main structure. However, staff found that all the additions are nearly a hundred years old from the 1930s and are built out of Adobe and these additions hold the character defining features that are congruent with the downtown and eastside historic design standards. So, given their age, the location and how they harmonize with this structure staff finds that they meet the code criteria.

Member Biedscheid stated that John Murphy makes that point that the whole structure is in place by 1958, not quite 100 years old but he says that even though it meets the criteria for age he doesn't think that it rises to the level of character defining.

Acting Chair Bienvenu stated it is important to note that it is a distinction and agreed with staff that separating out the two wings from the main structure as being lesser of significance because it is obviously such a pattern of a Santa Fe adobe and the way they

grow and this has a great aesthetic quality and are character defining and they are significant as a characteristic of Santa Fe architecture.

Member Cherry requested a point of clarification that the window sashes are storm sashes not the window sashes.

Mr. Duran confirmed that he meant storm sashes were installed in the 1990s. The windows themselves are characteristic of the 1950s excluding the one window on the east façade which may be of an older date.

Ellen Yarrell, (address inaudible), was sworn in. Ms. Yarrell stated that Mr. Duran represents the county and city, and Mr. Murphy represents the architectural historical perspective. She stated she spoke for the property itself, owning it for better or for worse. She read information regarding the intent of heritage preservation and the requirements for reviewing the ordinance as it is pertinent to the historic preservation board and asked the Board to declare only the south side of central as the primary according to Mr. Murphy's report and asked that it be non-contributing. She felt blindsided by the staff recommendations. She began to explain about her intent to remodel the building.

Acting Chair Bienvenu asked the applicant not to mention plans for the remodel.

Ms. Yarrell asked the Board to focus on the goals and the definitions that are included in ordinance, especially taking into consideration the word applicability. She emphasized that there was no public visibility and felt that meant that the contributing status should not be applied. She began to discuss the plans for remodel.

Acting Chair Bienvenu stated that the Board is not discussing the remodel and asked that the applicant please not mention their intentions at this time.

Ms. Yarrell stated she was curious what the expectations were for the property and that she is committed to the property. She brought up her intent for remodel.

Acting Chair Bienvenu reiterated that the issue before the Board tonight is only the status and primary façade designation.

Ms. Yarrell stated she agrees with Mr. Murphy’s suggestion that the center facade south side as primary. That the idea of retrograding seemed more like penalty box for a new owner.

Acting Chair Bienvenu stated that status designation does not stop renovation, it will not be discussed tonight but the applicant can come back with a remodel later.

Attorney Ruybalid clarified that the reason for reviewing status without the consideration of a remodel is that the renovation is often abandoned due to life circumstances so it is

important to avoid the Board being motivated to vote on status based on a project that may not be built. Basically, it is an expectation that is not ever fulfilled.

Mr. Duran clarified that the structure is publicly visible, especially the entire north façade which holds the mural. The concrete jungle parking lot is a public way, and the residence is visible from the concrete jungle parking lot.

Acting Chair Bienvenu explained that public visibility is not a prerequisite for status review. It is the character defining features of the building.

Ms. Yarrell stated the recommended primary façade of the south is not publicly visible.

Acting Chair Bienvenu explained that public visibility is not part of the definition for status review and primary façade designation. Even if property is not publicly visible it is still considered part of the streetscape which is considered for the status. The status does not determine what can or cannot be done as part of the remodel which can be discussed at another hearing.

Member Biedscheid clarification the photo is labeled as a different house which no longer stands.

Public Comment:
Mr. John Eddy, 14 Avenida Campo, Santa Fe, New Mexico was sworn in. Mr. John Eddy, 14 Avenida Campo, Santa Fe, New Mexico was sworn in. Mr. Eddy stated he was thrilled that someone is going to work on this property. He wanted to know how they were going to reconcile um the parapet because he understood it was a brick coping that was plastered to create a vernacular aberration of architecture in Santa Fe. He felt on a contributing structure it was inappropriate and wanted to know if it could be returned to its' historic state with the brick coping.

Acting Chair Bienvenu asked if there were any records regarding the alterations from the brick coping.

Mr. Duran stated there was no documentation or known Board cases for the property. There are some older photos, but they do not show clearly any brick coping or that there could have been brick coping.

Acting Chair Bienvenu asked if the stucco over the brick coping could be more than 50 years old.

Mr. Duran stated that it appears as if it might have been done in the 1970s because the stucco is older.

There was a short discussion regarding one of the photos and the difference between the photo and the current building. It was determined the photo was of a previous neighboring building which no longer exists.

Member Degnan asked if there had ever been an occasion in the past where an alteration like the coping being covered was required by the Board to be reverted to the original version of the building.

Mr. Duran stated it is in the purview of the Board.

Ms. Stefanie Beninato, previously sworn, stated this should be upgraded contributing. It is down a driveway which is part of a pattern in the area and the historic zones of having one building connected to another so there is no visibility from the street. However, it does look like an original footprint, and it sounded like the windows were historic even if the storm windows are not. It should be easy enough to find out when it became a duplex by looking through city directories. She stated she had done some property research on Romero Street, and it had a very similar appearance at the top with a curved aspect to it. It was common for people with brick coping that were having trouble with leaks to stucco over the coping historically. So, it is a question of when it occurred and noting 1975 is 50 years old and considered historic. The Board could easily find this to be a contributing structure with the south side being designated as primary.

Board Action:
Member Aguilar Medrano moved to designate the main residence as contributing with the south and east facades as primary and designate the garage as contributing with the west and north as primary facades. Member Degnan seconded. The motion passed (3-1) with members Augilar Medrano, Degnan and Cherry voting for and Member Biedscheid voting against.

9. **Discussion Items**

Director Lamboy gave a short update on the rewrite of the code and the aspects of the code that were being updated as part of phase 1.

Director Lamboy reminded the Board that the second hearing in April (April 22, 2025) was cancelled due to a lack of cases.

Director Lamboy announced that the Historic Santa Fe Foundation Symposium on Preservation in Santa Fe will be on April 26th and Gary Moquino will be presenting at the symposium.

Director Lamboy announced that the South Capital Project will be giving a presentation Thursday, April 10, 2025.

Member Aguilar Medrano left the meeting at 8:44 pm during the discussion items.

10. **Matters from the Board**

Acting Chair Bienvenu pointed out that the conversation regarding cementitious stucco made him wonder if the stucco guidance that was discussed several years ago had been adopted.

Mr. Duran stated that it is being used.

Director Lamboy stated that the stucco guidelines were adopted in 2022. The Board has changed since then and while she was sure it was on the website; she would send a copy to the current Board members.

11. **Next Meeting**
    a. May 13, 2025

12. **Adjournment**

Member Degnan moved to adjourn. Member Biedscheid seconded. The vote passed unanimously, and the meeting was adjourned.

_____
Lani McCulley, Transcription

_____ _____
Cecilia Rios, Historic District Review Board Chair Date

925 Acequia Madre

OBJECTIONS To Addition at 925 Acequia Madre

1 It has not been correctly noticed. It is not a pergola (not covered) or a portal (attached to a structure). It is a pavilion (covered pergola) Point of Order

2. It is not in harmony with the rest of the structures on the property since it uses plexiglass as the roofing material The ordinance does require internal harmony on the property

3. This structure is a want not a need and serves no purpose for an roofed walkway between the main house and the guest unit. There is no real justification for the need for this addition.

4 The idea that the owners want to save money by using this cheap material is not supported by the ordinance as a reason to allow this disharmonious material in this historic zone. If you can afford a house on Acequia Madre, you can afford to use glass

Stefanie Bennatt

City of Santa Fe
Historic Districts Review Board
Findings of Fact and Conclusions of Law

Case # 2024-9479-HDRB
Address – 710 Canyon Rd.
Agent's Name – Henry Avila, Conron & Woods Architects
Owner/Applicant's Name – Anna Marie Hamilton

THIS MATTER came before the Historic Districts Review Board ("Board") for hearing on December 10, 2024.

BACKGROUND

The commercial property at 710 Canyon Rd. includes two structures. The front building, facing the street, was constructed before 1912 and has a contributing status to the Downtown and Eastside Historic District. The back building was built in 1988 and is non-contributing due to its modernity.

The front structure has thick adobe walls and a pitched, brown terneplate metal roof. The original footprint of the front structure was square. The south-elevation ground level features an addition which according to the 2024 Historic Cultural Properties Inventory was constructed between 1966 and 1973. The addition is constructed with a flat roof and frame with a single glazed door opening near the west end. The southwest corner has a long, narrow 1973 addition. A portal traces the south edge of the earlier addition and continues along the east side of the southwest wing. The owner believes the portal most likely was constructed as part of the 1987 approval, however, the case file is not available for confirmation.

In a hearing October 22, 2024, the HDRB affirmed the contributing status of the front, street-facing structure, and assigned the north elevation as the primary façade due to the craftsman influence of unpainted, patterned shingles, narrow wood windows, knee braces, pediments, terneplate roof, and thick adobe walls. See Case # 2024-9207-HDRB.

The Applicant now proposes the following exterior alterations:

1. Replace 3,475 square feet of existing terneplate, crimped-metal roofing with a standing-seam roof in reddish-brown color. An exception is requested to SFCC Section 14-5.2(D)(6) to replace the roof with a material that is not in-kind.
2. Demolish approximately 323 square feet of the south portal. The western portion of the portal will remain. The demolished portion will not be reconstructed, but will be removed to protect the building from damage from a significant tree and to save the tree.
3. Relocate the door of the south façade to the west so that it will be under the remaining portion of the portal.
4. Replace the concrete flooring throughout the portal area (both the remaining portal and the removed portal section) with flagstone (fossil creek) flooring.
5. Raise approximately 62 linear feet of the south parapet to a height of 24" above the roof

to conceal skylights.

6. Replace the 1,755 square feet of the existing flat roof of the building and remaining portal; remove the flat roof down to the decking to remove damaged decking and replace with tan TPO roofing system.
7. Existing canales on the south and east of the structure will be replaced with new wood, metal-lined canales or scuppers, painted to match the Buckskin-color stucco.
8. Replace white-dome skylights in the southwest wing with one 24" x 24" and two 24" x 48" white dome with aluminum frames on 8" curbs to match the existing. The tops of the skylights will be approximately 18" above finished roof and will not be publicly visible.
9. Replace six 24" x 48" white dome skylights with aluminum frame skylights on the southern addition of the main building with three 36" x 120" pyramid skylights with white glazing and aluminum frame on a 12" curb. The tops of the skylights will be approximately 20" above the finished roof at the rear of the building and will not be publicly visible.
10. Re-Stucco with El Rey cementitious Buckskin color to match the existing stucco.
11. Paint the portal, exterior door and trim, in Sherwin Williams Puro White.

FINDINGS OF FACT

After conducting a public hearing and having heard from the Applicant and all interested persons, the Board hereby FINDS, as follows:

1. Land Use Department Staff conducted a preliminary zoning review ("PZR") and determined that the application appears to meet the underlying zoning standards set forth in the Santa Fe City Code ("SFCC").
2. Historic Preservation Division Staff reviewed the application and related materials and information submitted by the Applicant for conformity with applicable SFCC requirements and provided the Board with a written report of its findings ("Staff Report"), which evaluates the factors relevant to the application.
3. Historic Preservation Division Staff Recommendation: The Staff recommended a finding that the exception criteria had not been met and recommended denial of the exception to replace the roof with materials not in-kind. Otherwise, Staff recommended approval of the Applicant's requested items 2-11 as they comply with SFCC Sections 14-5.2(D), General Design Standards for all Historic Districts, and 14-5.2(E), Downtown and Eastside Design Standards.
4. The project is subject to SFCC Section 14-5.2(C), Regulation of Significant and Contributing Structures.
5. The project is subject to the requirements and general design standards set forth in SFCC Section 14-5.2(D), General Design Standards.
6. The property is located in the Downtown and Eastside Historic District and is subject to the district design standards set forth in SFCC Section 14-5.2(E).
7. Under SFCC Sections 14-2.6(B-C), 14-5.2(A)(1), 14-5.2(C)(2)(a-d & f), 14-5.2(C)(3)(a-b), 14-5.2(C)(4), and 14-5.2(D), the Board has authority to review, approve, with or without conditions, or deny, all or some of the Applicant's proposed design to assure overall compliance with applicable design standards.

8. SFCC Section 14-5.2(D)(6) requires the replacement of roofs to be with in-kind materials.
9. The Applicant proposes to replace the crimped terneplate roof with a standing-seam metal roof. The Staff determined that an exception to SFCC Section 14-5.2(D)(6) would be required for approval of the application, and the Applicant requested an exception.
10. To obtain an exception, the Applicant was required to conclusively demonstrate that the three exception criteria set forth in SFCC Section 14-5.2(C)(5)(b) have been met.
11. Based on the information set forth in the Staff Report and exhibits, and the evidence and testimony presented at the hearing, the Board finds that the Applicant has conclusively demonstrated that all exception criteria have been met:
    a. Pursuant to SFCC Section 14-5.2(C)(5)(b)(i), the Board finds that granting the exception would not damage the character of the district, because there are several pitched roofs on Canyon Road that have standing-seam material, and the red-brown color is similar to the existing roof;
    b. Pursuant to SFCC Section 14-5.2(C)(5)(b)(ii), the Board finds that the exception is required to prevent a hardship to the Applicant or an injury to the public welfare, because the original roofing material is no longer available, the existing roof is deteriorating and the roof decking is damaged; and
    c. Pursuant to SFCC Section 14-5.2(C)(5)(b)(iii), the Board finds that granting the exception would strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the historic districts, because the standing-seam roof is consistent with the current style and a new roof is required to prevent deterioration of this contributing structure.
12. The Board finds that the Applicant has conclusively demonstrated that all of the exception criteria have been met.
13. Under SFCC Section 14-5.2(C)(3)(b), the Board has the authority to approve an application for alteration or new construction on the condition that changes relating to exterior appearance recommended by the Board be made in the proposed work, and no permit is to issue until new drawings or documentation, satisfactory to the Board, have been submitted.
14. The information contained in the Staff Report and exhibits, and the testimony and evidence submitted at the hearing, establishes that all applicable requirements for Board review as herein described have been met.
15. The information contained in the Staff Report and exhibits, and the testimony and evidence submitted at the hearing, establishes that all applicable design criteria have been met, subject to the conditions imposed by the HDRB, as described below.

CONCLUSIONS OF LAW

Under the circumstances and given the evidence and testimony submitted during the hearing, the Board acted upon the application as follows:

1. The Board has the authority to review and approve the application.
2. The Board approves Item # 1 with the following additional condition:
    a. The roof color shall be as closely matched to the existing as possible.
3. The Board grants the exception requested in the application with respect to Item # 1.

4. The Board approves Items # 2-11 as set forth in the application, as recommended by Staff.

IT IS SO ORDERED ON THIS 13th DAY of MAY, 2025, BY THE HISTORIC DISTRICTS REVIEW BOARD OF THE CITY OF SANTA FE.

_____ _____
Cecilia Rios, Chair Date

FILED:

_____ _____
Andréa Salazar Date
City Clerk

APPROVED AS TO FORM:

_____ _____
Frank Ruybalid Date
Assistant City Attorney

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board Members**

VIA: **Heather Lamboy, Planning & Land Use Department Director** HLL
Maggie Moore, Assistant Land Use Director MRM
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Lani McCulley, Senior Planner, Historic Preservation Division** LJM

2024-010291-HDRB, 815 Dunlap St, Westside-Guadalupe Historic District, non-contributing, Christopher Purvis, agent for Michael Zimber, owner, requests a status review with primary façade designation, if applicable for a residential structure and two accessory structures.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

____ **Zoning Review Sheet**

____ **Other**:

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

__x__ **Other:** [2025 HCPI]

STAFF RECOMMENDATION:

Staff recommends the historic status of the residential structure be upgraded to contributing with the south, west and east facades (Facades 4, 5, and 6) of the original residence as primary, excluding the non-historic materials and excluding the greenhouse, the garage structure be designated as non-contributing, and the storage structure be designated as non-contributing per 14-5.2(C)(2) Designation of Significant, Contributing or Noncontributing Status Within Historic Districts.

Sample motions:

a. Upgrade the residential structure to contributing status and designate the south, west and east facades as primary.of the original residence, excluding the non-historic materials and excluding the greenhouse,
b. Designate the garage structure non-contributing.
c. Designate the storage structure non-contributing.

BACKGROUND & SUMMARY:

The 1,360 sq. ft. single-family residence at 815 Dunlap Street is listed as non-contributing to the Westside Guadalupe Historic District. The two accessory structures in the rear of the lot have not been assigned a historic status.



Figure 1 Property Location

The single-story main residence was constructed of adobe in the 1930's with a 1940s addition on the north elevation. The 1940s addition appears to have been constructed to have interior access to the basement. A solar greenhouse was constructed sometime in the 1970s/1980s on the south elevation (see 2025 HCPI aerials). This greenhouse addition created a door where there was once a window.

The residence is designed with a flat parapet with deep undulating points that conceal a low gabled roof. It originally had vigas which protruded on the west elevation which were removed after 1985(see figure 2 below). There also is evidence of the bathroom window on the west elevation being altered and the infill of a northeastern window after 1985. The windows all have concrete

lug sills. For the most part the windows are wood windows with one vinyl window centered in the west elevation and one steel casement window on the north elevation.

The 1940s addition does not maintain the deep undulating points nor canales. It also has never had protruding vigas. The windows are higher on the structure than those of the 1930s construction. On the north elevation of the addition there appears to have been an overhang or cover of some sort attached above the door which has since been removed (see photo 10 of the 2025 HCPI). However, the 1940s addition does have the concrete lug windowsills except for the window on the northeast corner next to the door. This window is not in-set and appears to be a newer installation than the other windows.


Figure 2: South and West Facades in 1985 (HCPI photo) and 2025.

In the northwest corner of the property sits a 600 sq. ft. wood frame garage structure with board walls, a pitched corrugated metal roof, a roll up metal vehicle door and a pedestrian door. According to the 2025 HCPI, this structure may have started as a gabled roof building shown in the 1950s aerial. The structure now extends the length of the rear lot and connects to the other outbuilding.


Figure 3: Garage Structure (photo courtesy of 2025 HCPI)

In the northeast corner of the property sits a 400 sq. ft. adobe, flat roof accessory structure. The building has grey coat stucco with a single lite window and a plywood door. The building was constructed in the 1950s as indicated in the 2025 HCPI aerials and retains its original footprint though the garage/storage structure connects to its western side.



Figure 4: Storage Building ("Outbuilding" photo courtesy of 2025 HCPI)

There are no case files in the Historic Preservation Division for this property except for the single 2016 administrative approval which approved the 48" high coyote fence with pilasters that encloses the southeastern portion of the lot in front of the residence.

APPLICANT'S REQUEST:

The applicant proposes the following exterior alterations:

1. requests a status review with primary façade designation, if applicable, for a residential structure.
2. requests a status review with primary façade designation, if applicable for a garage accessory structure.
3. requests a status review with primary façade designation, if applicable for a storage accessory structure.

The residence retains its original footprint except for the non-contributing addition on the north elevation, and it holds some unique features, namely the distinctive undulating parapets characteristic of the housing in the Westside-Guadalupe Historic District, deep-inset canales, and most of the historic windows are still present. Sofia O. Sanchez, subdivided the property in 1933 officially creating the Sofia O. Sanchez Subdivision. This is the first known Santa Fe subdivision created by a woman. This lot was subdivided off from the original lot and was deeded by Sofia Sanchez to her eldest son, Blas Jr. who built this residence. Therefore, staff recommends upgrading the structure to contributing to the Westside-Guadalupe Historic District.

It is not clear if the garage structure is the same structure as in the 1950s aerial, but it has changed extensively over the years and has more than doubled in size from the 1950s aerial and is not constructed in a manner that would contribute to the overall neighborhood; therefore, staff recommends a non-contributing status for the garage structure.

The storage unit is constructed of adobe and is in the original footprint of the structure; however, it does not hold any contributing features; therefore, staff recommends a non-contributing status for the storage structure.

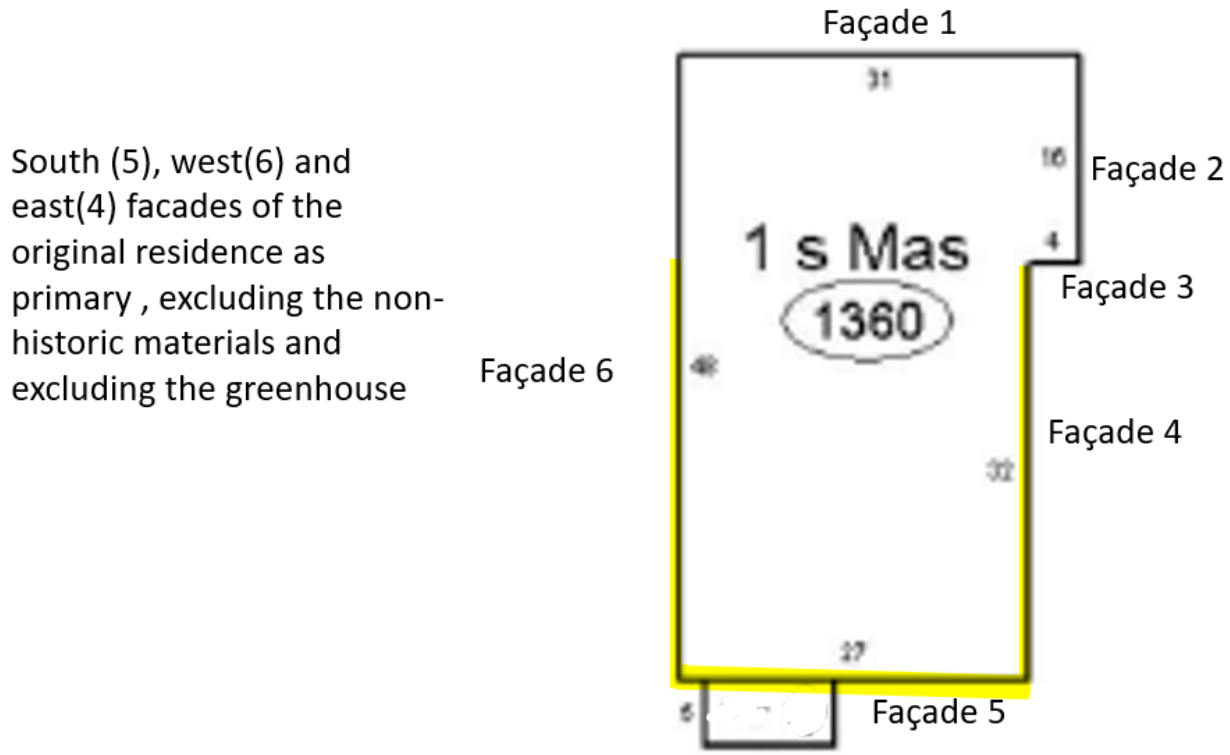


Figure 5: Façade Map

RELEVANT CODE CITATIONS:

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(C) **Regulation of Significant and Contributing Structures in the Historic Districts**

(Ord. No. 2004-26)

(1) Purpose and Intent

It is intended that:

(a) Each *structure* to be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical *development*, such as the addition of conjectural features or architectural elements from other *buildings*, shall not be undertaken;

(b) Changes to *structures* that have acquired historic *significance* in their own right shall be retained and preserved, recognizing that most *structures* change over time;

(c) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a *structure* be preserved; and

(d) New additions and related or adjacent new construction be undertaken in such a manner that if removed in the future, the original form and integrity of the historic *property* and its environment would be unimpaired.

(2) Designation of Significant, Contributing, or Noncontributing Status within Historic Districts

(a) Status Designation

Structures within historic districts may be designated a status of "significant," "contributing," or "noncontributing" based upon the definitions of these terms in Article 14-12. Staff shall maintain a record as to the current status of *structures* located in the Historic Districts.

(b) Board Authority to Review Status Designation

(i) The Board is authorized to change the status of a *structure* or to designate a status for a *structure* with no status designated.

(ii) A change in status or the designation of a status shall be based upon an evaluation of data provided through survey or other relevant sources of information and the definitions of "significant," "contributing," or "noncontributing."

(e) Appeals (Ord. No. 2009-42 § 16)

Decisions made by the historic districts review board may be appealed to the *governing body* as set forth in Section 14-3.17.

(f) Restoration of Status

If a *property owner* makes changes to a *structure* without the proper *city* approvals which result in the lowering of the *structure's* status, staff or the board may require the *property owner* to restore the *structure* such that its former status is restored.

14-12 Significant Structure:
A structure located in a historic district that is approximately fifty years old or older, and that embodies distinctive characteristics of a type, period or method of construction. For a structure to be designated as significant, it must retain a high level of historic integrity. A structure may be designated as significant:

(A) for its association with events or persons that are important on a local, regional, national or global level; or

(B) if it is listed on or is eligible to be listed on the State Register of Cultural Properties or the National Register of Historic Places.

14-12 Contributing Structure:
A structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains.

14-12 Noncontributing Structure:
A structure, located in an H district, that is less than fifty years old or that does not exhibit sufficient historic integrity to establish and maintain the character of the H District.

14-12 Primary Façade:
One or more principal faces or elevations of a building with features that define the character of the building's architecture.

(I) **Westside-Guadalupe Historic District**

(1) District Standards

Compliance with the following structural standards shall occur whenever those exterior features of *buildings* and other *structures* subject to public view from any public *street*, way, or other public place are erected, altered, or demolished:

(a) Slump block, stucco, brick, or stone shall be used as exterior *wall* materials. Wood and other materials may be used for details. Aluminum siding, metal panels, mirrored glass, and unstuccoed concrete block or unstuccoed concrete shall not be used as exterior *wall* materials;

(b) The color of stuccoed *buildings* shall predominantly be in browns, tans, local earth tones and soft pastels. Surfaces of stone or brick shall be in the natural color. Entryways, and *portales* or *porches* may be emphasized by the use of white or other colors. Painting of *buildings* with a color that causes arresting or spectacular effects or with bold repetitive patterns or using *buildings* as signs is prohibited. Murals, however, are permitted and may be referred to the *city* arts board for an advisory recommendation;

(c) Roof form, *slope*, and shape. It is intended that *buildings* be designed to be "wall dominated". "Wall dominated" means that the *building's* geometry is more defined by *walls* than by roofs. *Buildings* with flat, gabled, shed, or *hipped roofs* can be designed as "wall dominated" solutions and are allowed. The height of the roof above the *wall* shall be no greater than the height of the *wall*. Folded plate, hyperbolic or mansard roofs are not allowed;

(d) The use of solar and other energy collecting and conserving strategies is encouraged. The use of large glazed areas on south facing *walls* for trombe *walls* or other solar collectors, direct gain, or other energy collecting purposes is allowed. When in view from any public *street*, way, or other public place, solar equipment shall be screened as follows:

(i) raising the parapet;

(ii) setting back from the edge of the roof;

(iii) framing the collector with wood;

(iv) in the case of pitched roofs, by integrating the collector into the pitch;

(v) in the case of ground solar collectors by a *wall* or vegetation;

(vi) in the case of *wall* collectors, by enclosing by end or other *walls*;

(vii) other means that screen the collector or integrate it into the overall *structure*. Non-glare materials shall be used in solar collectors.

(e) Mechanical, electrical, telephone equipment, microwave satellite receiving dishes, and other obtrusive equipment shall be architecturally screened with opaque materials by raising the parapet, boxing in the equipment, or other appropriate means. The equipment shall be of a low profile to minimize the *screening* problems;

(f) *Walls* and fences shall be of brick, *adobe*, masonry, rock, wood, coyote fencing, or similar materials. Wrought iron fences and slump block *walls* are allowed. *Walls* of unstuccoed concrete block, unstuccoed concrete, chain-link, metal wire, or similar materials are prohibited, except where the *wall* or fence is not in the *street* frontage;

(g) *Greenhouses*

(h) Attached *greenhouses* that front on the *street* shall give the appearance of being integrated into the *structure* of the *building* or of being a substantive addition rather than having a lean-to effect. The use of corrugated fiberglass or rolled plastic for the external surface of attached or freestanding *greenhouses* that front on the *street* is prohibited. *Greenhouses* with slanting sides shall be bracketed at the ends and that *greenhouses* made from enclosed *porches* or *portales* maintain the shape of the *porch* or *portal*;

(i) *Porches* and *portales* are encouraged;

(j) When parking spaces are required for commercial or multi-family *residential buildings*, they shall be placed to the rear or side of the building.

(2) Walls; Fences; Solar Collectors; Administration

Applications for erection, alteration, or demolition of *walls*, fences, and solar collectors and required submittals shall be reviewed by the planning and land use department. Approval, disapproval or referral shall be indicated by the division on the *application* for the building *permit* and on each of the required submittals, all of which shall be signed by the division staff assigned to the review. The division shall report approvals, disapprovals, and referrals to the board at its next regular meeting as an informational item. (Ord. No. 2007-45 § 30; Ord. #2020-22, § 16)

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H1905

building threatened? yes	surveyed date 8/85 by SL	county SANTA FE	ID no. 051613417
field map SFHD #7	number 417	UTM reference zone 12 13	easting northing

location description: 815 Dunlap

city/town: SANTA FE

land grant/reservation: na

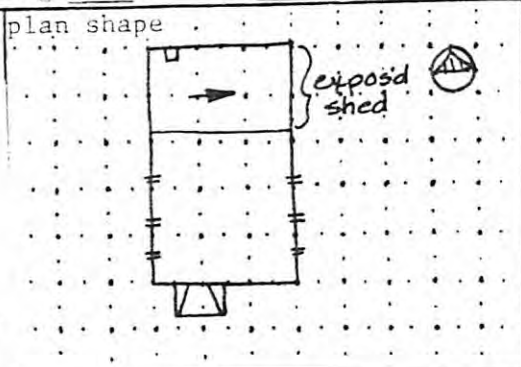
building name

legal description: tnsp ___ N S range ___ E W sec ___ ¼ ¼

film roll by SL no. 14	negative nos. 26	loc. of neg. HPB



plan shape



date of construction: 40-44 estimate ___ actual

source: directory

use
present: ✓residential
other:
historic: ✓residential
other:

condition
___excellent ___✓good
___fair ___deteriorating

degree of remodeling
___minor ___moderate ___major
describe:

NMUV

wall material/surface: conc. adobe/stucco

architectural features
- one story w/ basemt.; flat parapet (w/ undulated points) concealing both low 'gable' roof (draining via canales) at front & exposd shed at rear w/ alum gutter
- windows: 8/8 dbh, 6/6 dbh, 4 lit casemt, 1e lit hopper in basemt, mtl. casemt: ¾ x 4, – shutters on N facade - all w/ conc lug sill
- doors: solid w/ 12 lits, solid w/ 4 lits

comments

surroundings: residential

relationship to surroundings
✓similar ___not similar

district potential
✓yes ___no

significance
___eligible ___of interest ✓none
if eligible, why?
age

associated buildings? ✓yes
what type?
old garage & storage
if inventoried, list ID nos.

see back? ___yes

City of Santa Fe

LAND USE DEPARTMENT | HISTORIC PRESERVATION DIVISION

ADMINISTRATIVE APPROVAL

THIS IS NOT A CONSTRUCTION PERMIT

DO NOT BEGIN WORK WITHOUT A PERMIT. SUBMIT THIS FORM WITH YOUR CONSTRUCTION PERMIT APPLICATION AND RETAIN A COPY AT THE JOB SITE.

Date: 6/16/16

To: BUILDING PERMIT DIVISION

From: David Rasch, HPD Planner Supervisor: DR (STAFF INITIALS)

Sobia Sayeda, HPD Planner Technician Senior SS (STAFF INITIALS)

Project Address: 815 DUNLAP

Date Submitted: 6/16/16

Contact Name: CHRIS PURVIS

Phone Number: 982-5461

Be advised that per §14-5.2 SFCC 1987 the work described below at the above-referenced address does NOT require Historic Districts Review Board approval and is hereby staff-approved as described below. Please allow the applicant to submit for a construction permit(s) for this work if required.

Description of Proposed Work:

48" HIGH, IRREGULARLY TOPPED LATILLA FENCE, WITH STONE PILASTERS AS SUBMITTED.

PERMIT ROUTING and REQUIRED HISTORIC INSPECTIONS

☐ Yes	☑ No	ROUTE TO HISTORIC DIVISION SS
☐ Yes	☑ No	INTERIM HISTORIC INSPECTION SS
☑ Yes	☐ No	FINAL HISTORIC INSPECTION SS

A. CHRISTOPHER PURVIS ARCHITECTS

Historic Design Review Board
City of Santa Fe
City Hall
Santa Fe NM 87501

Thursday, June 16, 2016

RE: 815 Dunlap.
Enclosed (1) 8.5"x14" copies
A-1 site plan 06-16-16
A-2 floor plan 06-16-16
A-3 fence detail 06-16-16
copy of stop work order

JUN 16 2016

Dear Sobia Sayeda

The enclosed submittal is in response to a stop work order issued on may 31 , 2016

The owner requests permission to modify the fence to comply with the enclosed drawings . The fence will be no more than 48" high

Please call if you have any questions on the project 982-5461

Sincerely,

Christopher Purvis.

200 West Marcy #147 Santa Fe New Mexico
87501 Tel 505-982-5461 E Mail Architect@ACP-AIA.com

City of Santa Fe 0937

P.O. Box 909, Santa Fe, New Mexico 87504-0909

HISTORIC PRESERVATION DIVISION / NOTICE OF VIOLATION

☑ City Initiated ☐ Citizen Complaint

NAME: _____ PHONE: _____

ADDRESS: _____

DESCRIPTION

(UNAPPROVED) LATILLA FENCE AT PLACE OF RESIDENCE. NEED APPROVAL FROM HISTORIC STAFF OR HISTORIC BOARD

NAME OF VIOLATOR: PHONE:

ADDRESS: 815 DINOSAUR STREET

☑ 14-3.10	(Construction [redacted] Permits	☐ 14-8.10 (H) (19)	Permits Required (Signs)
☑ 14-8.5	Walls and Fences	☐ 14-8.10 (H) (23)	Sandwich Signs; Prohibition
☐ 14-8.10	Signs	☐ 14-8.10 (H) (29)	Price Reduction Signs
☐ 14-8.10 (A)	Applicability (Signs)		
☐ 14-8.10 (H)	Special Sign Regulations in the Historic Districts		
☐ 14-8.10 (H) (4)	Prohibited Locations		
☐ 14-8.10 (H) (12)	Signs; Awnings, Flags, Banners		
☐ OTHER	You are in violation of the following City Ordinance: _____		

NOTICE OF VIOLATION

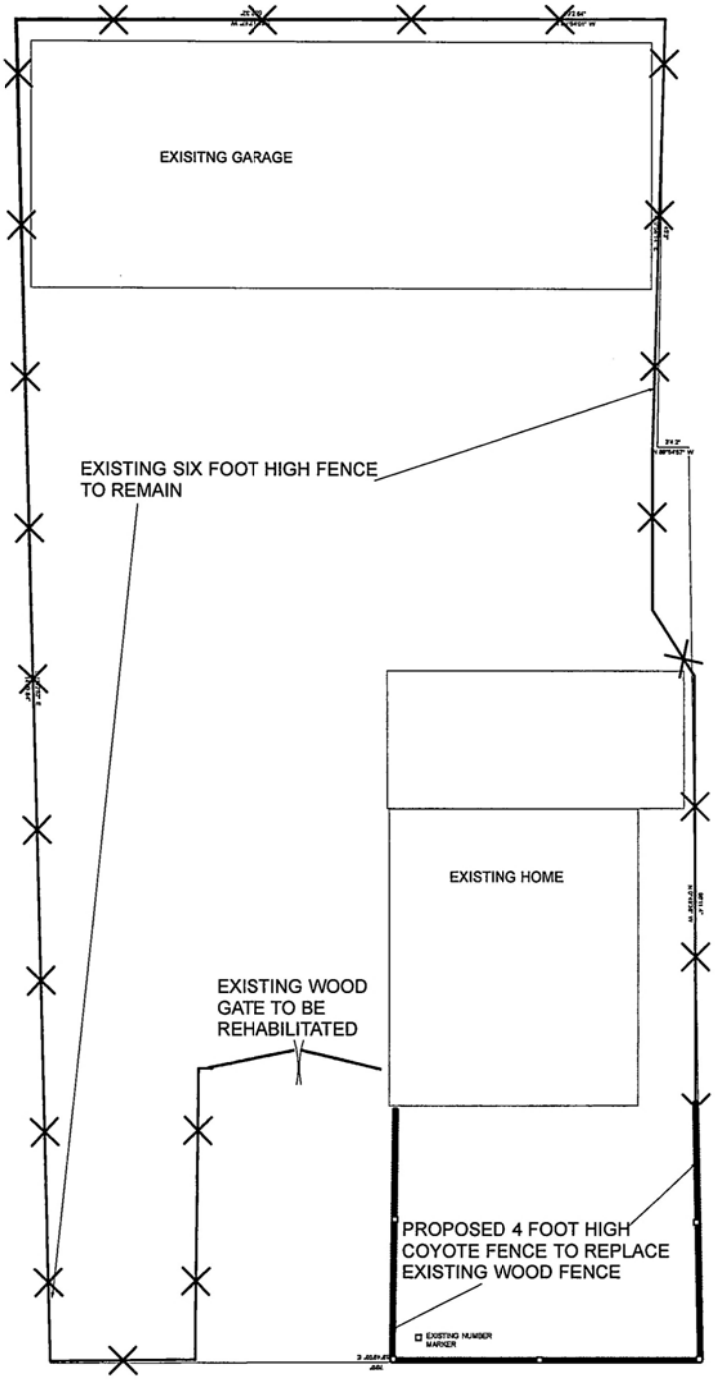
HPE01.indd 06/09

Should compliance not be adhered to, you will be subject to the penalties of Section 1-3.1. **"Any violation of the Santa Fe City Code of 1987, not specifically provided for in any ordinance, resolution, rule, regulation or order to the contrary, is punishable by a fine of not more than five hundred dollars ($500.00) or by imprisonment in the county jail for a term of not more than (90) days, or by both such fine and imprisonment. Every day that any such violation continues constitutes a seperate offense, except where otherwise provided."**

DATE: 5/31/16 TIME: 2:20 ☐ AM ☑ PM

INSPECTION DATE: 6/8/16 INSPECTOR [illegible]

PHONE NO.: 955-6697



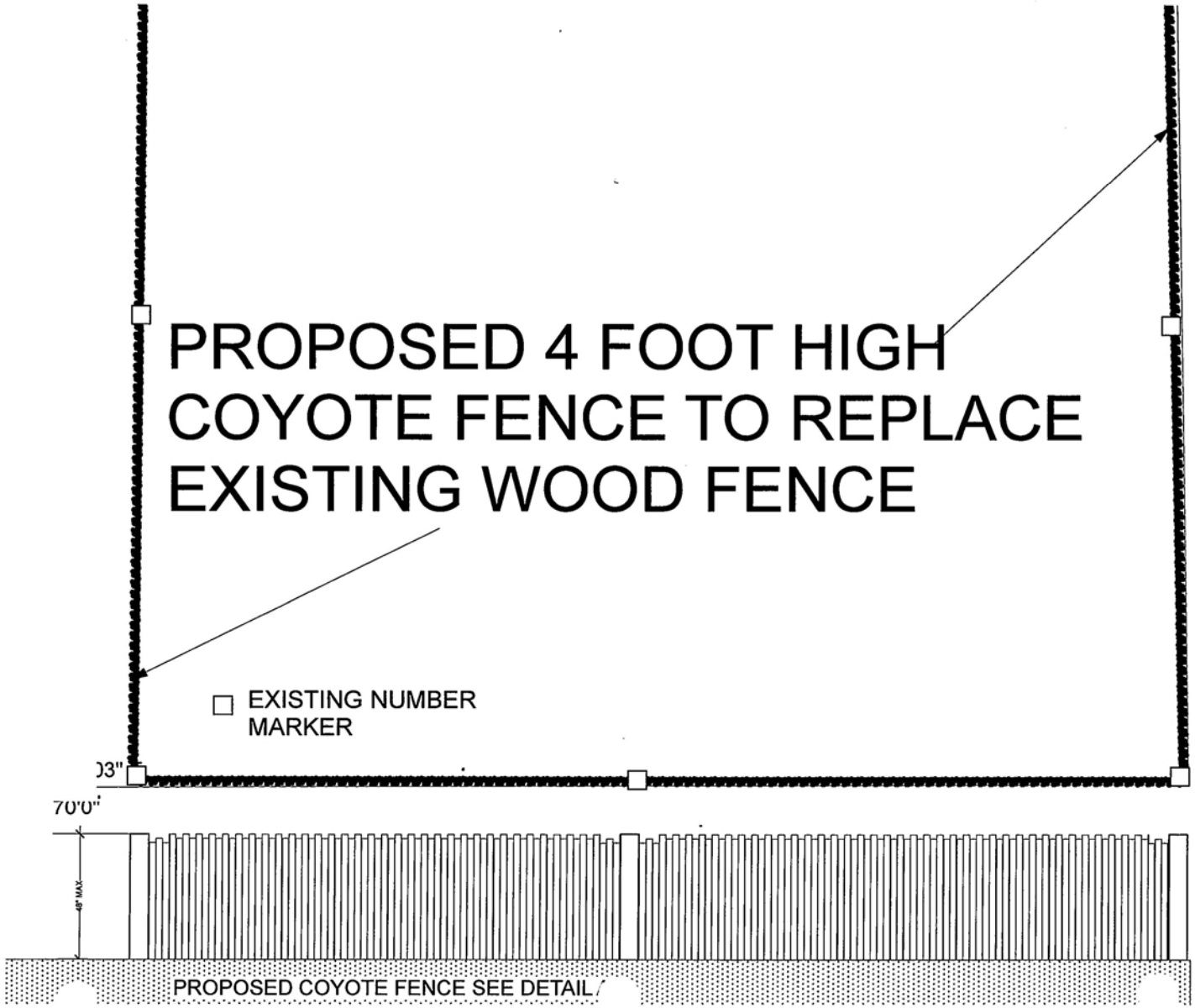
SITE PLAN
SCALE 1/16" = 1'-0"

JUN 16 2016

A-1
JOB # 3604
JUNE 16, 2016

815 DUNLAP FENCE
SANTA FE NEW MEXICO

A. CHRISTOPHER PURVIS, ARCHITECTS
200 West Mercy #147
Santa Fe New Mexico 87501 Tel 505 982 5461
E Mail Architect@ACP-AIA.com



JUN 16 2016

FENCE PLAN & ELEVATION
SCALE 1/4" = 1'-0"

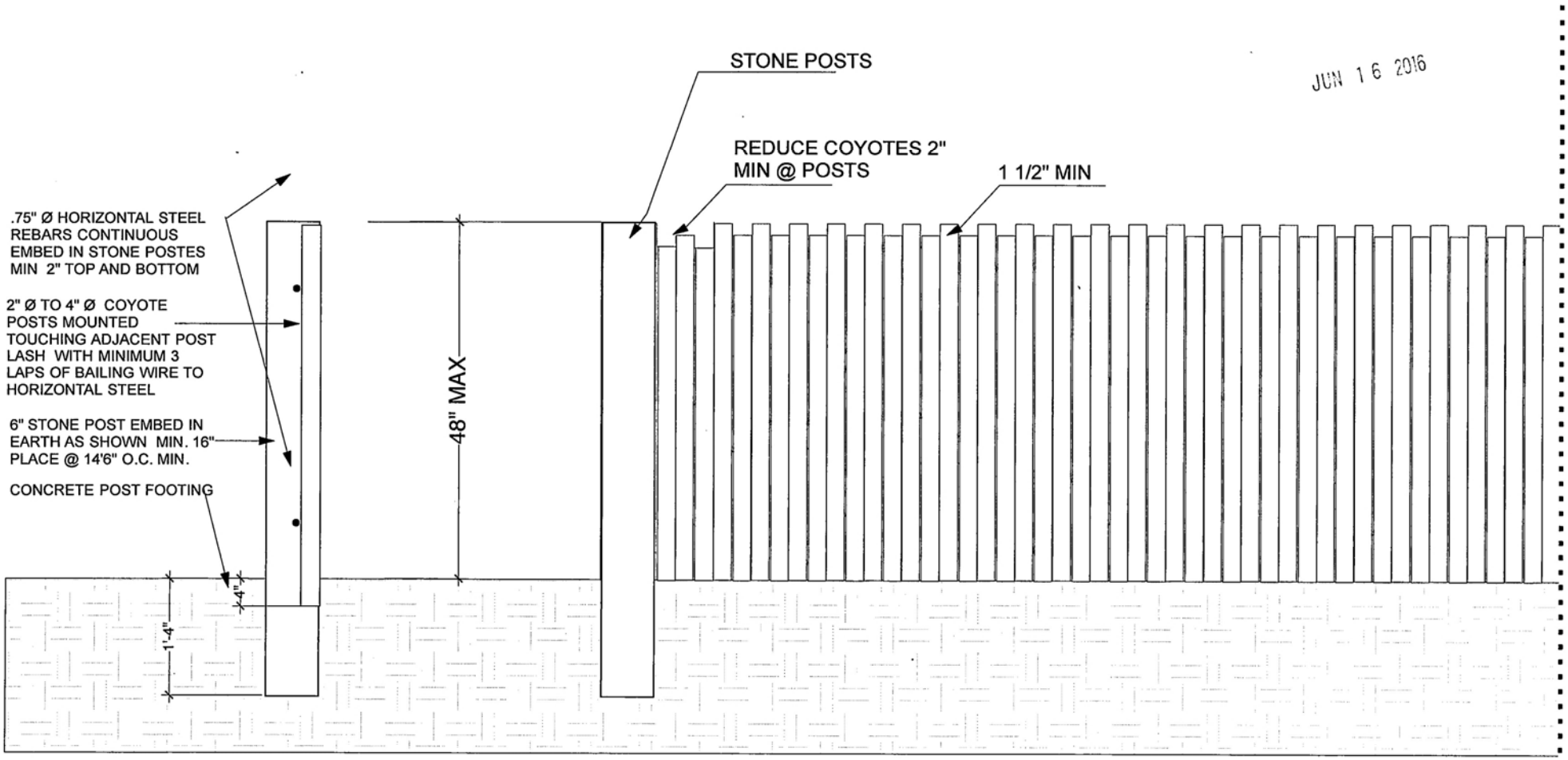
A. CHRISTOPHER PURVIS
ARCHITECTS
200 West Marcy #147
Santa Fe New Mexico 87501 Tel 505 982 5461
E Mail Architect@ACP-AIA.com

815 DUNLAP FENCE
SANTA FE NEW MEXICO

JUNE 16, 2016

A-2

JOB # 3604



JUN 16 2016

2 COYOTE FENCE DETAIL

scale 3/4"=1'-0"

A. CHRISTOPHER PURVIS
ARCHITECTS
200 West Marcy #147
Santa Fe New Mexico 87501 Tel 505 982 5461
E Mail Architect@ACPAIA.com

815 DUNLAP FENCE
SANTA FE NEW MEXICO

JUNE 16, 2016

A-3

JOB # 3604

A. CHRISTOPHER PURVIS ARCHITECTS

Historic Districts Review Board
City of Santa Fe, City Hall
Santa Fe NM 87501

Wednesday, March 19, 2025

RE: 815 Dunlap
Enclosed
8/85 HCPI
2/25 HCPI
HDRB application

Dear Lani and
Members of the Historic Districts Review Board

On January 9th you walked the property with Michael Zimber. He has asked me to help with the application process. We have had John Murphey prepare a new HCPI and enclose it for your information. And we request a status review and primary elevation determination of the property at 815 Dunlap before we can make a complete application.

Please call if you have any questions on the project 982-5461

Sincerely,



Christopher Purvis.

518 Old Santa Fe Trail St1 PMB 373 Santa Fe N. M. 87501 Tel 505-982-5461 E Mail Architect@ACP-ART.com

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: February 10 2025

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: Old # 051613417
Blas Jr. and Lucia M. Sanchez House/ Phillip R. and Nell L. Sanchez House	815 Dunlap Street Westside-Guadalupe Historic District – Santa Fe	4. County: Santa Fe Parcel # 12422016

5. Property Type:
_x Buildings: 1 house, 2 outbuildings
__ Structures:
__ Site __ Object

6. Date of Survey:
January 26, 2025

7. Previous Survey Date(s):
_x_Yes: August 1985, Susan Lopez
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long: 35.6861507,-105.9561845



10. Photo Information: Giulia Caporuscio, photographer. Photo 1: View of front, south elevation. February 1, 2025.

11. Brief Description of the Property:

Constructed in the late 1930s with a rear mudroom added in the 1940s, 815 Dunlap Street sits about 200 feet west of St. Francis Drive, a 1960s highway dividing the Westside-Guadalupe neighborhood. The house is a one-story adobe rectangle that sits near the front of its lot. It faces the street with a lopsided façade caused by a non-historic solar greenhouse on the left side. The side elevations are more consistent but have also undergone alterations. The lower-roofed rectangle mudroom is attached to the back of the house. The home has two bedrooms and one bathroom, encompassing approximately 1,360 square feet. Lining the back wall is a frame garage and storage structure connected to an adobe outbuilding. These structures are accessible via a driveway running along the west side of the home. The house is designated Non-Contributing to the Westside Guadalupe Historic District.

Continued on Page 5.

12. Who uses the property? Rental

13. Construction Date:
Date: Late 1930s, with likely 1940s rear addition
__Known _x_ Estimated Source: deeds, city directories, and aerial photographs

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __ Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor
parcel lines are not accurate

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Giulia Caporuscio

For: Current owner: Michael Zimbler and Christopher Purvis, consulting architect

18. Owner (if known) and other knowledgeable people:

Current owner: Michael Zimbler

19. Is Property Endangered? _x_ Unknown __ No __ Yes How?

20. Significance to Current Community: _x_ Unknown __ None __ Low __ Moderate __ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant __ Contributing _x_ Non-contributing __; house _x_ No Status: two sheds
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe: Westside-Guadalupe Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2*
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: Old # 051613417
Blas Jr. and Lucia M. Sanchez House/ Phillip R. and Nell L. Sanchez House	815 Dunlap Street Westside-Guadalupe Historic District – Santa Fe	4. County: Santa Fe
		5. Date of Survey: January 26, 2025

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_x_Adobe __ Brick __ Composition __ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone:
__ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood:
__ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

__ Wood: Tongue and Groove __ Other:

7. Number of Stories: __ N/A
Number: _x_1 __11/2 __ 2
__ 21/2 Other; basement under mud room

8. Foundation: __ N/A
_x_ Not visible __ None
__ At Grade __Raised:
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: _x_Flat x__Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
_x_ Parapets
Materials: __Asphalt
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types House

Operation	Material	Glazing	Number
Casement: outswing	Wood	8 - grouped	3
Hung-Sash	Wood	6/6	11
Hung-Sash	Wood	8/8	1
Sliding	Vinyl	1-1	1
Combination	Steel	3C-1F-3C-4T	1
Cellar	Wood	3	1
Cellar	?	?	1

11. Door Types House

Type	Style	Material	Number
Single-Leaf	6-Panel	Metal	1
Single-Leaf	10-Light	Wood	1
Single-Leaf Not Visible	12-Light	Wood	1

12. Chimneys x wall chimney, north elevation

13. Porches _x_ N/A
Type: __ Entry __Partial-Width __ Full-Width __ Wrap
Attached Solar Greenhouse

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Date: c.1940s; addition of north mudroom; aerial photographs.
#2 Date: post-1978; addition of solar greenhouse and resulting creation of second front door; aerial photographs and current owner.
#3 Date: post-1978; connection of rear outbuilding; aerial photograph.
#4 Date: post-1985; replacement (or swap) of current front door; 1985 HBI and material evidence.
#5 Date: post-1985; removal of west elevation vigas and alteration of window at bathroom; 1985 HBI and material evidence.

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	_x_Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes: _x_ Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

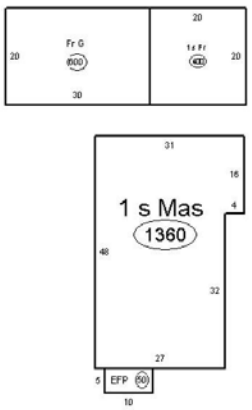
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

S I T E:

18. Attached or Associated Properties

Are associated properties eligible for listing: N/A

19.Site Plan: Not available. Santa Fe County Tax Assessor Sketch Map.



For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: Blas Jr. and Lucia M. Sanchez House/ Phillip R. and Nell L. Sanchez House	2. Location: 815 Dunlap Street Westside-Guadalupe Historic District – Santa Fe	3. Local Reference Number: Santa Fe ID: Old # 051613417
		4. County: Santa Fe
		5. Date of Survey: January 26, 2025

Architectural Description Continued

South (Front) Elevation

What first catches the eye is the bulky attached greenhouse. Measuring 50 square feet, this c.1970-80s addition disrupts the modest composition and balance of the building's façade (Photo 2). Built for growing food, its fiberglass panels are now clouded with a color reminiscent of aged parmesan (Photo 3). Behind the greenhouse and visible only from the interior is a 12-light door, which may have been relocated from the front entry (Photo 4)(Fig. 1). Based on the façade's assumed symmetry this opening likely started as window.[1]

The current front entry is fitted with a modern six-panel metal door. A large 8/8 hung-sash wood window completes the façade's composition (Photo 5). The window has simple strip wood muntins and putty-glazed lights. Like all the other wood windows along the house, it is in poor condition, with paint deteriorating to reveal bare wood. A heavy concrete lug sill terminates its opening.

The façade has a gray coat finish. Its parapet is capped with small, nub-like projections, suggesting a late Mission influence or a builder's whimsy.

West Elevation

Looking over the driveway, the west elevation has an almost comical undulating parapet, cut with deep openings to hold canales (Photos 6 & 7). The elevation presents a motley array of windows, most of which are older wood units. They are positioned at varying heights. With the exception of a sliding unit in the bathroom, they all are 6/6 wood hung sash (Photo 8). They sit in the same position as the front window and have similar strip-wood muntins and concrete lug sills. A sliding vinyl unit at the center has been added since 1985. The last 16' of the elevation holds the mudroom addition (Photo 9). The vigas of the original portion of the house have been shorn off since 1985 (Fig. 1).

[1] Michael Zimber, telephone conversation with John W. Murphey, January 14, 2025. Zimber asserted that the former owner removed a window to create a door to the greenhouse.

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North Elevation

This side of the building represents the mudroom extension. Built before 1948, it consists of one large room which provides access to the basement. Its openings are concentrated toward the east end (Photo 10). They comprise a more recent 10-light wood door with an adjacent 6/6 hung-sash window. These units are almost flush with the outside wall, suggesting a more recent installation. This aligns with the 1985 survey, which highlighted the mudroom's northeast corner as an "exposed shed." A 1950-'60s steel combination window sits near the center of the façade. It has the same type of lug sill as the older windows. At the ground level, a few cellar windows give light to the basement.

East Elevation

The east elevation once faced a home (813 Dunlap) associated with the property. Since the 1950s, the properties have gone under separate ownership. A vine-covered fence separates them and obscures this side of the house from public view (Photo 11). The elevation begins at the south with three 8-light wood casements arranged in the living room (Photo 12). Beyond this to the north are two 6/6 hung sash windows with the same construction details as the others in the house (Photo 13). Both sets of windows have concrete lug sills.

Bumping out four feet is the beginning of the mudroom. A 6/6 sash window topped with a wooden header penetrates its short south wall. The window is placed flush to the surface, suggesting later installation (Photo 14). The remainder of the east elevation holds three 6/6 hung sash windows divided by mullions (Photo 15). The window's location near the wall surface indicates a different construction period than the main part of the house. The 1985 survey states this part of the building had aluminum windows.

Ancillary Structures

Two connected outbuildings are located at the north end of the property. They consist of a roughly 600-square-foot wood-frame garage and storage area, along with an attached 400-square-foot adobe outbuilding.

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Garage/Storage Area

Taking up the northwest corner is a wood frame structure capped with a corrugated metal roof (Photo 16). Weathered vertical boards sheath its south elevation. A wide roll-up metal door provides vehicular entry. Adjacent to the east is a modern pedestrian door. This structure may have started as the gabled roof building shown in a 1950s aerial (Fig. 8), which was described in the 1985 survey as an "old garage."

Outbuilding

A flat-roofed, square-plan adobe building stands at the opposite corner (Photo 17). The building is covered with a gray coat of stucco and features a plywood door along with a small single-light window on its south elevation. Its original purpose is unclear; the 1985 survey describes it as "storage." Aerial photographs from the 1950s (Fig. 8) show that the structure has retained its overall ground plan into the present day.

Historical Overview

The West Additions

Sitting next to the original city limits, the former Sanchez property is linked to the westward expansion of Santa Fe that occurred in the late 19th and early 20th centuries as development spread beyond the original town core. The arrival of the railroad in 1880 spurred the original subdividing trend. Its most substantial presence lay to the south, in the Don Gaspar area, where railroad investors purchased raw land and had professional surveyors turn it into residential tracts.

Subdividing was not restricted to the southside but also occurred west of the railroad, over former farmland. A few Anglo investors purchased sections of acequia land and staked out residential additions with the hope of turning a profit.

One of these, the melodious-sounding Pleasant View Addition, was located close to the subject property (Fig. 2). Platted in 1887 and owned by a pool of investors, Pleasant View turned former cornfields into a grid of tidy 25' x 220' residential lots. But sales were poor, and the subdivision went dormant. The residential development of the

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greater Westside would take another 50 years to achieve. This time, it was primarily local families doing the subdividing.

The Sofia O. Sanchez Subdivision

In the 1890s, much of the land in the immediate area — including the future house lot — was owned by Ambrosio Ortiz. As shown on old maps, his land consisted of a nearly three-acre tract stretching between Ambrosio Street to the east, to what would become St. Francis Drive to the west, Dunlap Street on the south, and Alto Street on the north, where he maintained a home (Figs. 2 & 3).

Born in 1837, eleven years before American occupation, Ortiz quickly adapted to the new culture. In his long career, he served in many local political positions, including, at various times, county clerk, county treasurer, probate judge, and deputy. His obituary called him one of the "best-known Spanish Americans in this city."[2] He was also a farmer, and his farm was recorded in the 1914 hydrographic survey as being planted with a mix of corn and alfalfa (Fig. 4)

Don Ambrosio Ortiz died four years after the survey at the age of 78. His property was divided among his heirs. His oldest son, Juan José Ortiz, would get a portion of the land containing the subject property. An affidavit shows that he sold it in 1925 to Josefina A. Delgado.[3] Delgado, a young abstractor working on her own, transferred a section of the property to Sofia O. Sanchez, though a deed that wasn't recorded at the time, but affirmed later with a deed in 1931.[4]

Sofia O. Sanchez, the wife of former Mora and San Miguel County politician Blas Sanchez, Sr. (Fig. 5), later subdivided the property into what was officially recorded in 1933 as the Sofia O. Sanchez Subdivision. The lots were designated A through H. This appears to be the first Santa Fe subdivision created by a woman.

[2] "Don Ambrosio Ortiz [obituary]," *Santa Fe New Mexican*, January 7, 1918, 6.
[3] Affidavit, Juan J. and Porfiria G. Ortiz to Josefina A. Delgado and Sofia O. Ortiz, recorded August 9, 1934, Book Y/Page 272, Instrument # 47378, Santa Fe County, New Mexico.
[4] United States Savings & Loan Association to Sofia O. Sanchez, recorded April 15, 1931, Book 8/Page 165, Instrument # 41610, Santa Fe County, New Mexico.

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On Lot A, Sofia and Blas built an adobe gabled house, which still stands next to the subject property at 813 Dunlap Street. City directories and the 1930 census suggest it was built in the early 1930s.[5] They were both in their 60s at the time, and it likely served as their retirement home.

In 1933, Sofia and Blas deeded the lot to the west, Lot B, to their oldest son, Blas Sanchez, Jr.[6] It was on this lot that Blas Jr. built the subject house at 815 Dunlap Street.

The Funeral Man

Born in 1907 in Wagon Mound, Mora County, Blas Jr. did not follow his father's profession. Instead, he became a mortuary man. In 1937, he and J. F. Baca founded the Baca-Sanchez Funeral Home (Fig. 5). It was located on East Marcy Street, now the site of Marcy Plaza office center, and was one of four funeral homes operating in Santa Fe.[7] Like the competing Herrera Funeral Home, it was directed toward the Hispanic population.

Blas Jr. started his career in the funeral business as an assistant for the Rising-Roberts Mortuary, one of two Anglo funeral homes operating in Santa Fe at the time. He later became a funeral director, an industry term elevating the position of what was formally called an undertaker. As a funeral director, he coordinated life's last necessity: planning for funerals and memorial services, meeting with families at their homes, and processing paperwork.[8]

He married Lucia (Lucy) Frances Salazar in 1929.[9] Her father, Luis M. Salazar, later became his second business partner. In the 1950s, he bought out Salazar and ran the mortuary under his own name until 1965.[10]

[5] The 1930 census shows the couple living at 807 Dunlap Street.
[6] Warranty Deed, Sofia O. and Blas Sanchez Sr. to Blas Sanchez Jr., recorded June 1, 1933, Book 1/Page 233, Instrument # 45079, Santa Fe County, New Mexico.
[7] This is based on a review of city directories.
[8] Leroy Bowman, *The American Funeral* (Washington, D.C.: Public Affairs Press, 1959), 71-73.
[9] Santa Fe County Marriage Records, Book 10/Page 4808, January 8, 1929.
[10] "Blas Sanchez, Jr. [obituary]," *Santa Fe New Mexican*, February 26, 1992, A-12.

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		4. County: Santa Fe
		5. Date of Survey: January 26, 2025

City directories suggest that Sanchez built the house at 815 Dunlap in the mid-to-late 1930s. He had previously lived with his parents at 813 Dunlap, and 815 appears as an empty lot on a 1935 aerial image (Fig. 6).

The 1940 federal census recorded Blas Jr., and his family ensconced in their new home. Blas Jr., 32, is indicated to be the owner.[11] The property was valued at $1,800, significantly less than his parent's home next door. The household included his wife, Lucia (Lucy), 28, and sons, Phillip, 11, and Marlin, 7. They were surrounded by other young families, all with Spanish surnames.

His parents gave him a quitclaim deed for the property two years later. Blas Jr. transferred the property and house to his wife two years after that.[12] The deed referenced a six-room home, and this, along with an aerial photograph from 1948 (Fig. 7), suggests the rear mud room extension was built in the 1940s. The couple divorced around the time of the deed transfer.

Subsequently, Blas Jr. married someone 20 years younger and relocated to a property on Cortez Street — the move represented a shift up in Santa Fe's social stratigraphy.[13]

After the divorce, the house at 815 Dunlap Street went to their two sons, Phillip and Marcos. This was formalized in a deed in 1954 by Lucia, now remarried as Mrs. Ortiz-Porter.[14] The house of this period is documented in an aerial photograph taken in 1958. (Fig. 8).

[11] U.S. Census Bureau, Year: 1940; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: m-t0627-02452; Page: 7B; Enumeration District: 25-8B.
[12] Warranty Deed, Blas Sanchez Jr. to Lucia Frances Sanchez, recorded July 13, 1944, Book 27/Page 42, Instrument # 74203, Santa Fe County, New Mexico.
[13] U.S. Census Bureau, National Archives at Washington, DC; Washington, D.C.; Seventeenth Census of the United States, 1950; Year: 1950; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: 3579; Page: 28; Enumeration District: 26-36B.
[14] Warranty Deed, Lucia Frances Ortiz Porter to Phillip Richard Sanchez and Marcos Arturo Sanchez, recorded October 6, 1954, Book 76/Page 27, Instrument #1954201039, Santa Fe County, New Mexico.

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Phillip Sanchez and the Impact of St. Francis Drive

Phillip Richard Sanchez was born in 1929 and followed in his father's footsteps by entering the funeral business. He attended mortuary school in San Francisco and later worked alongside his father at the family funeral home.[15] In 1951, the same year he joined the Army, he married Nell Loyce Willoughby. Together, they raised several children in the home located at 815 Dunlap Street. The family lived there until the mid-1960s, after which they appear to have rented out the property.

This likely coincided with the development of St. Francis Drive. The west end of Dunlap Street, along with the old Ambrosio Ortiz property, underwent a significant transformation with the construction of the new highway. Completed in 1964, the six-lane road provided a direct route through Santa Fe for U.S. Highways 84 and 285. Its construction cut through a residentially zoned area, leading to the condemnation of multiple homes. It removed the western portion of the old Ortiz property which was bordered by Montoya Street (Fig. 2). As a result, Montoya Street and its eight homes were demolished.[16]

The highway divided the community into two distinct neighborhoods. Those fronting or adjacent to St. Francis were subject to noise levels that exceeded the allowable decibel limits for commercially zoned areas. This safety hazard, along with the fracturing of land, led to depressed property values and the call for rezoning in the late 1970s. A 1978 flyover captures this period (Fig. 9).

In 1981, Phillip Sanchez transferred property ownership to Michael Zimber and Thomas Callanan.[17] Zimber and Callanan initially lived in the house. A few years later, Callanan moved out, and Zimber bought out his interest in the property.[18] Zimber relocated to

[15] "Phillip Richard Sanchez [obituary]," *Santa Fe New Mexican*, October 13, 2024, C-2.
[16] This is based on a count of addresses in the 1960 city directory. A 2018 article in the Santa Fe Reporter highlighted the impact of St. Francis Drive, interviewing people with the Montoya surname. Alicia Inez Guzmán, "Back to The Barrio, Santa Fe Reporter, June 27, 2018, https://sfreporter.com/archives/back-barrio-st.-francis-drive. They may be connected to what was formerly Montoya Street.
[17] Warranty Deed, Philip R. Sachez to Thomas Charles Callahan and Michael Zimber, recorded October 2, 1981, Book 428/Page 460, Instrument # 11505536, Santa Fe County, New Mexico.
[18] Michael Zimber, email John W. Murphey, January 23, 2025.

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another property around 1991 and turned the house into a rental, a use that continues today.

Evaluation of Historical Status

House

A 1948 aerial photograph establishes that the footprint of the front building has been in place for over 75 years. Documented changes to this ground plan include what is assumed to be the infill of the northeast corner of the mudroom with solid walls and different windows after 1985.

A fiberglass greenhouse was added to the front elevation in the late 1970s or early 1980s. Although it may seem like a minor detail, this addition appears to have involved the removal of a window to create a door. If the greenhouse were to be removed, the façade would reveal an imbalance of two adjacent doors.

The west elevation reveals mainly intact original or fenestration, aside from the bathroom window. However, a secondary elevation facing a driveway with limited public view would be an unlikely candidate for a primary façade.

Given these considerations, the recommendation is to maintain Non-Contributing status for the house. If the assumed original window opening behind the greenhouse is restored using historical or forensic evidence, the house may be reconsidered for Contributing status.

Ancillary Structures

A non-historic extension connects the two outbuildings. The garage/storage area, with a wide vehicular door and other modifications, does not retain historic integrity. The outbuilding has retained its historic footprint but does not have Contributing factors other than age.

For this reason, the joined buildings are recommended for Non-Contributing status.

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Historic Preservation Division, New Mexico Department of Cultural Affairs

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Illustrations



Figure 1: Comparison of 1985 (above) and current conditions (below).

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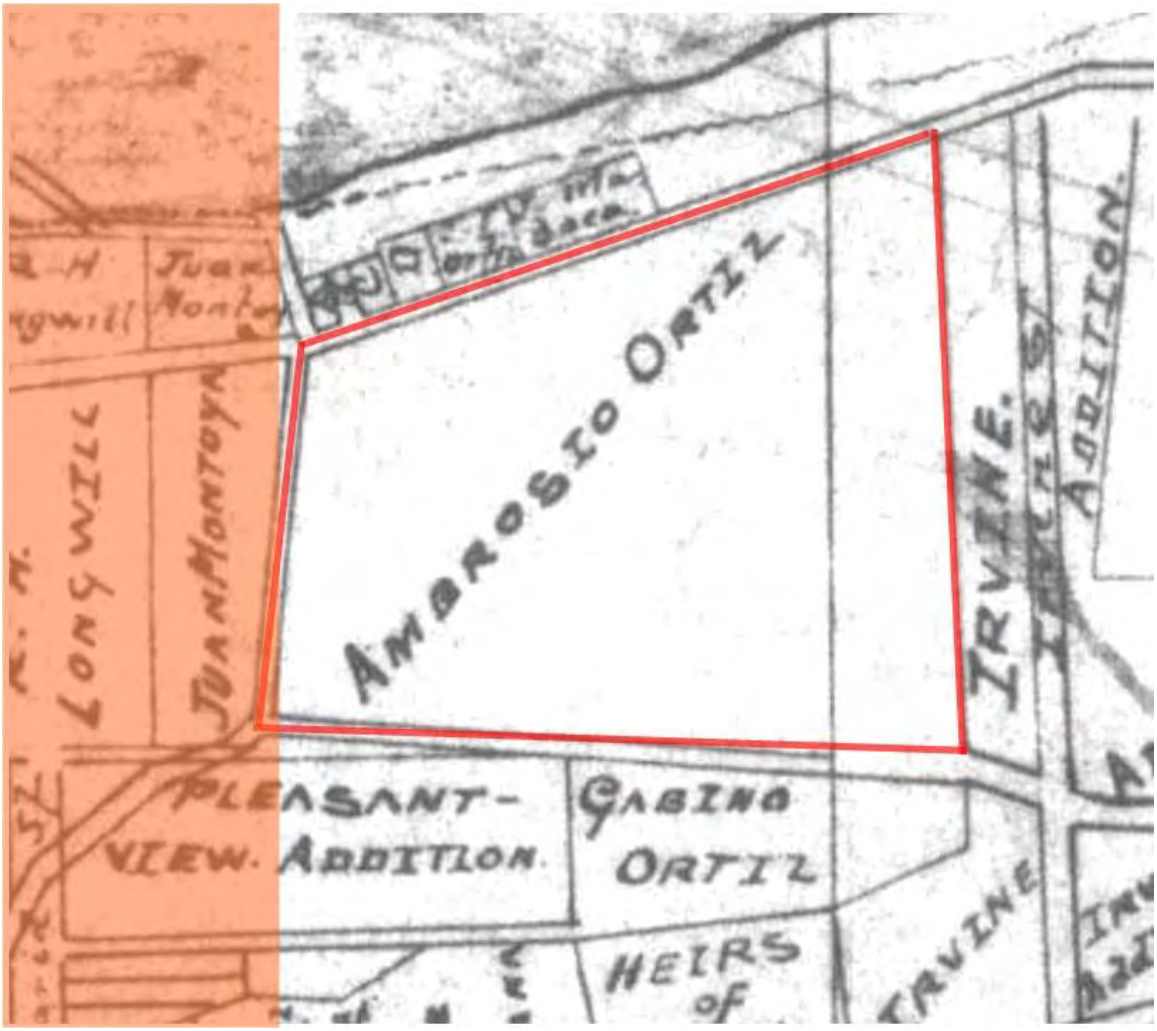

Figure 2: William White, "Sketch Map of Grants Within Santa Fe Grant,"1891. The Ambrosio Ortiz land is highlighted in red; area impacted by St. Francis Drive is highlighted in orange.

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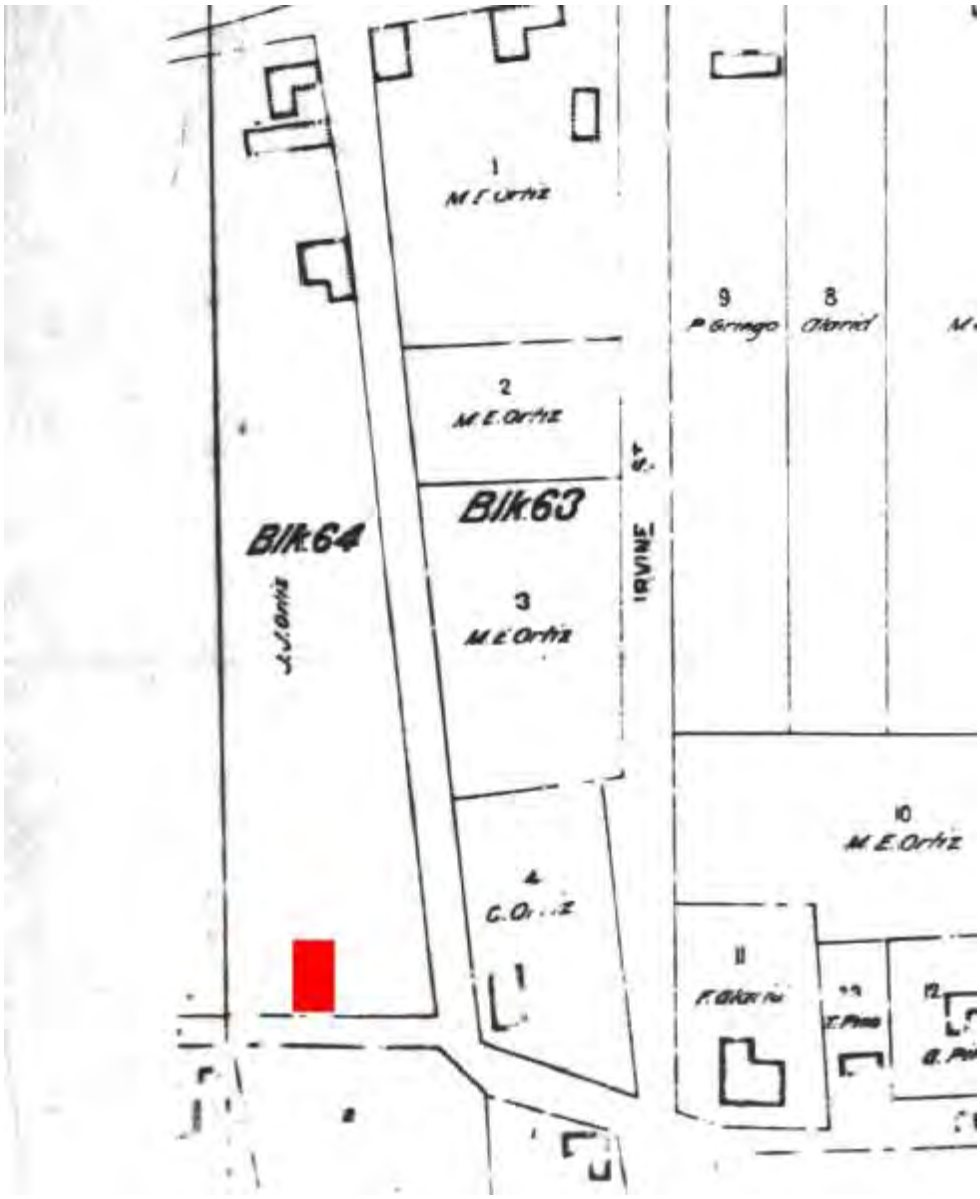

Figure 3: N. L. King, "Map of the City of Santa Fe," 1912.
The approximate location of future subject parcel highlighted in red.

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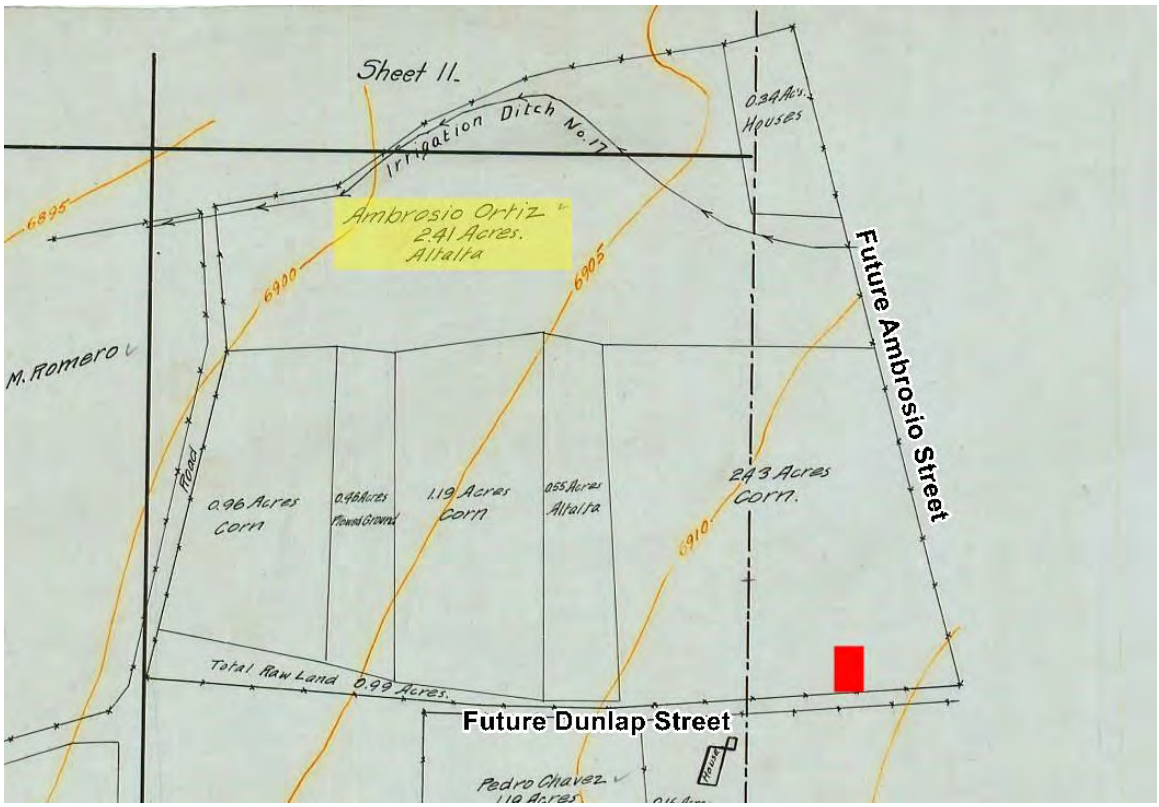

Figure 4: State Engineer's Office, "Santa Fe Hydrological Survey," 1914. The approximate location of future subject parcel highlighted in red.

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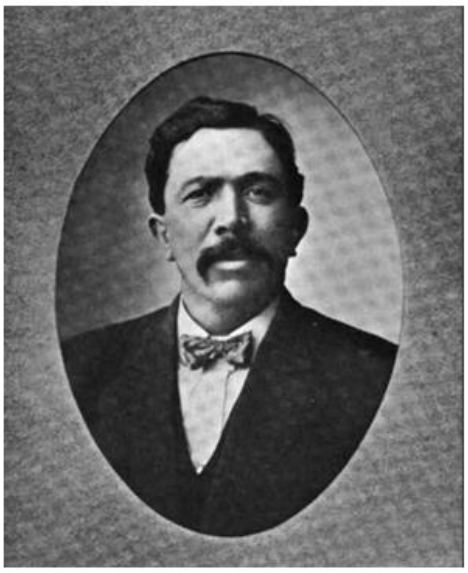



Figure 5: Earlier 20th century portrait of Blas Sanchez, Sr. (left), and 1937 advertisement for the J.F. Baca-Blas Sanchez Funeral Home (right), managed by his son, Blas Sanchez, Jr.

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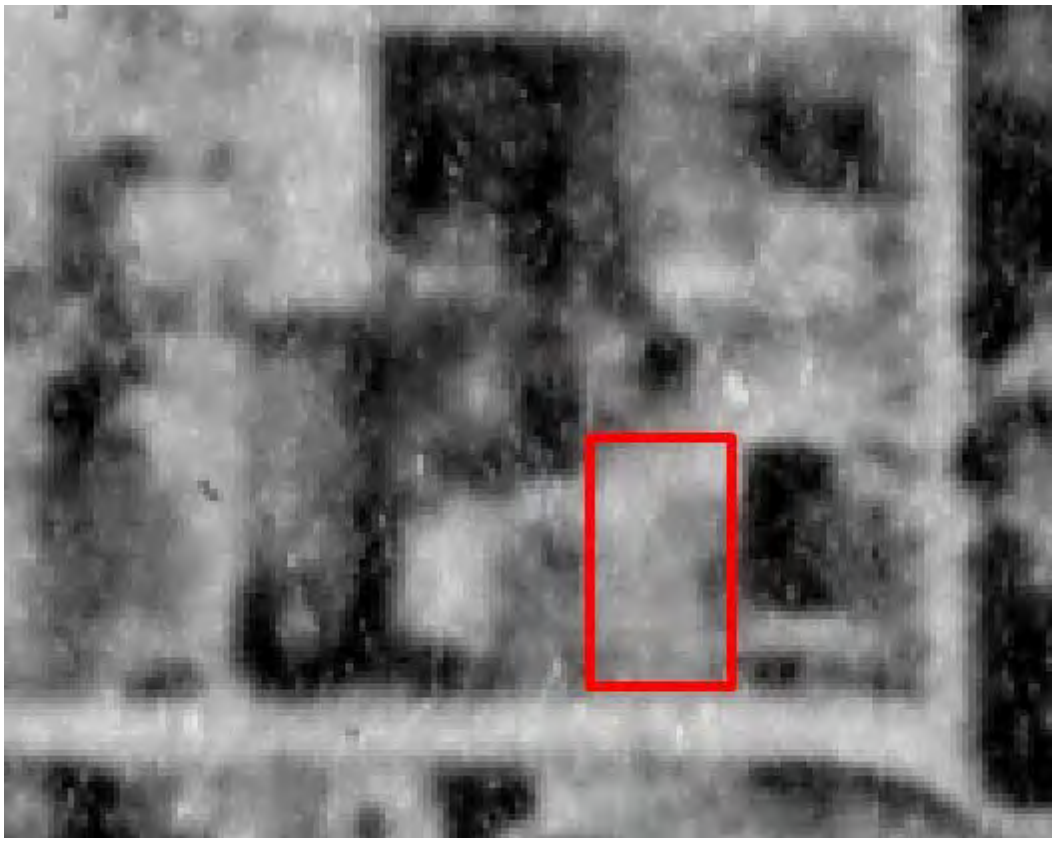

Figure 6: 1935 aerial photograph, Image # 1261.
Future 815 Dunlap parcel highlighted in red; no structure is present.

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Figure 7: October 25, 1948, aerial photograph.
815 Dunlap Street and its mudroom are highlighted in red.

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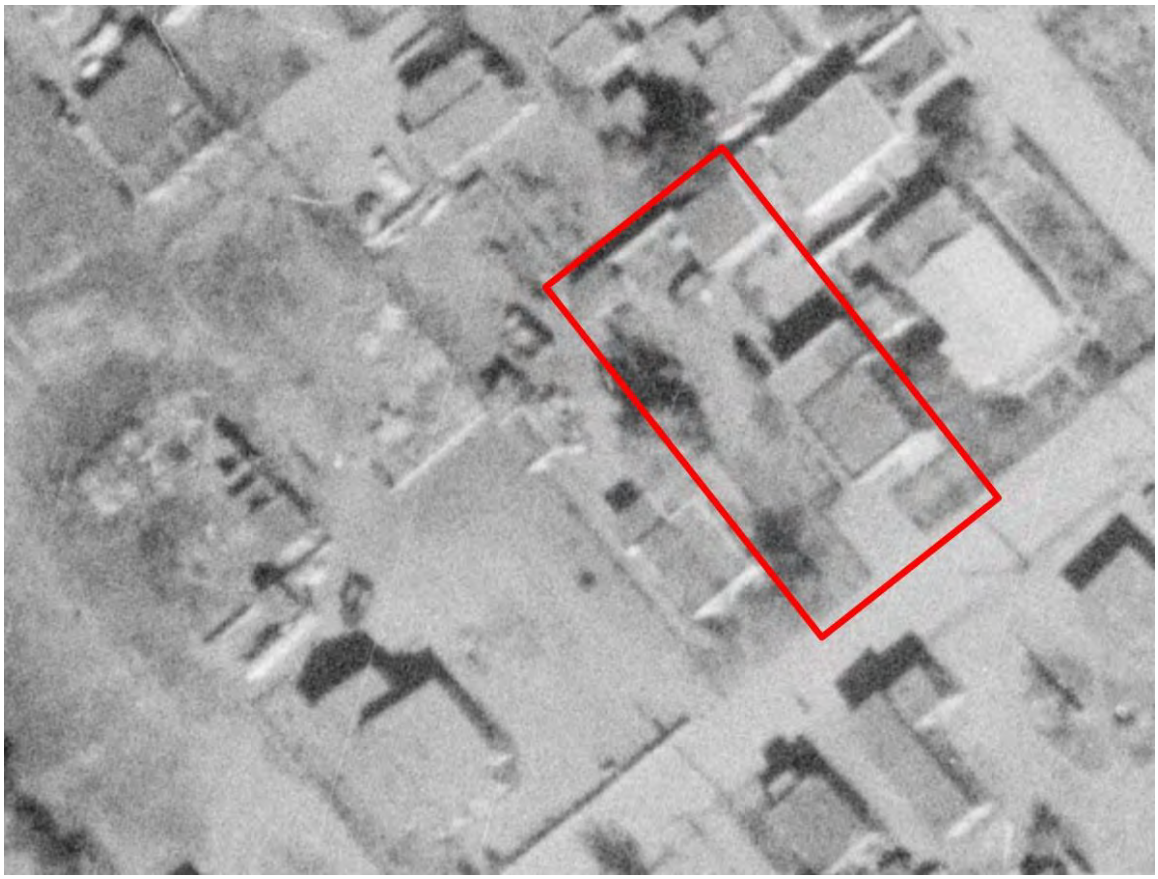

Figure 8: November 10, 1958, aerial photograph.
Note rear sheds are present.

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Figure 9: September 11, 1978, aerial photograph.
Note attached solar greenhouse is not present.

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Survey Photographs

(All images taken by Giulia Caporuscio on January 26, 2025, unless otherwise noted)



Photo 2: South (front) façade. Camera facing north.

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Photo 3: South (front) façade. Attached solar greenhouse. Camera facing north.

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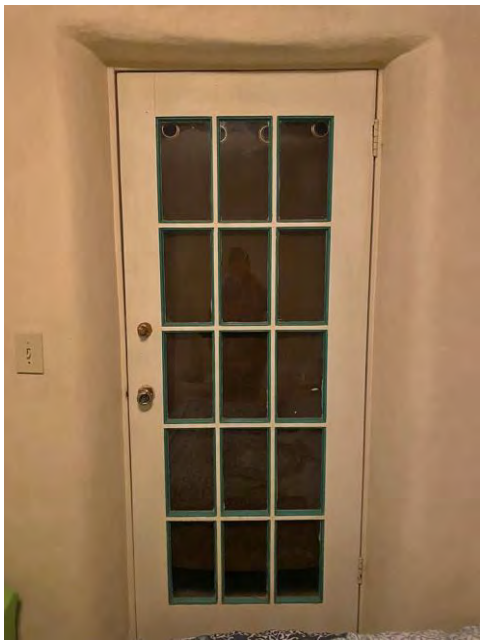

Photo 4: South (front) façade. Interior door to the attached solar greenhouse. Jana Martison, January 19, 2025.

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Photo 5: South (front) façade. Detail of east window. Camera facing north.

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Photo 6: West elevation oblique. Camera facing northeast.

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Photo 7: West elevation. Camera facing east.

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Photo 8: West elevation. Window detail. Camera facing east.

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Photo 9: West elevation. Mudroom addition highlighted in red. Camera facing east.

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Photo 10: North elevation oblique. Camera facing southwest.

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Photo 11: East elevation oblique. Camera facing northwest.

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Photo 12: East elevation. Windows at southeast corner. Camera facing west. Michael Zimber, January 29, 2025.

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Photo 13: East elevation. Windows at middle of elevation. Camera facing southwest. Michael Zimber, January 29, 2025.

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Photo 14: East elevation. Window at south side of mudroom addition. Camera facing northwest. Michael Zimber, January 29, 2025.

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Photo 15: East elevation. Windows at the northeast corner. Camera facing west. Michael Zimber, January 29, 2025.

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Photo 16: Garage/storage area. Camera facing north.

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Photo 17: Outbuilding. Camera facing north.

City of Santa Fe, New Mexico

memo

DATE: May 13, 2025

TO: Historic Districts Review Board

VIA: Heather Lamboy, Planning & Land Use Department Director HLL
Maggie Moore, Assistant Land Use Director MRM
Gary Moquino, Historic Preservation Division Manager GM

FROM: Amanda L. Romero, Senior Planner, Historic Preservation Division ALR

2025-010331-HDRB, 137 E. Santa Fe Ave., Don Gaspar Area Historic District, Contributing, Gayla Bechtol, agent for Paige Prescott and Robert Merker, owners, request a status review and primary façade designation(s) if applicable for residence, garage and yard wall.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ District Standards & yard wall & fence standards.

_x_ Historic Inventory Form

___ Zoning Review Sheet

____ Other: Façade Diagram

APPLICANT SUBMITTALS

___ Proposal Letter

___Site Plan/Floor Plan

___ Elevations

_x_ Photographs

____ Other:

STAFF RECOMMENDATION:

Staff recommends the historic status of the main residential structure be upgraded to significant status, excluding the mudroom addition on the north facade, the garage to maintain contributing status with the south façade designated as primary excluding the garage doors, and the east yard wall designated as contributing, per 14-5.2(C) Designation of Significant and Contributing Structures.

BACKGROUND & SUMMARY:

Sample Motions:

a. Approve or deny Case #2025-010331-HDRB to 137 E. Santa Fe Ave. to allow status upgrade of the main residence to be significant, excluding mudroom addition on the north facade, maintain garage as contributing status with the south as the primary façade excluding the garage doors, designate status of east wall as contributing.
b. Approve or deny Case #2025-010331-HDRB to 137 E. Santa Fe Ave. allow status of the main residence to remain contributing excluding the mudroom addition on the north façade, maintain the garage doors, designate status of the east wall as contributing.

The single-family residence and garage at 137 E. Santa Fe Avenue are currently listed as contributing to the Don Gaspar Area Historic District. In 2025 John Murphey Historic Cultural Properties Inventory Form (HCPI) identifies the main residential structure was built pre-1920s in the Craftsman architectural design style. The structure was constructed in a common bond pattern with red brick and wood frame, cross and gabled dormers, a combination of three over one, four over one, six over one, eight over one, ten over one, wood framed windows, as well as bay window and shingle pitched roof. The front structure has a flat roofed porch, and a solid brick balustrade, topped with cement coping. The structure also has pigeonhole brick features.

The garage structure is recorded as being a Pueblo Revival design style constructed in adobe block material and was built in the 1930s to late 1940s. The parapets are ungulated and with robust buttresses.

The east side rubble stone rock wall was built to prior to the mid 1950s, it is approximately 60’ in length and ranges from 3’ to 4’ in height. The wall is currently not statused.

The neighborhood in which the building is located was developed in the late 1880s in response to immigrants settling in Santa Fe due to economic activity associated with the railroad. The subject building was constructed for the Romero family, whose ranch was located in San Miguel County. The subject property served as a “town home” for this family as well as the subsequent Baca family whose ranch was located in Harding County. The residence is also associated with Malouff family, who immigrated from Lebanon and settled in Santa Fe as merchants. Zelma Shaya, Youssef Malouff’s daughter, lived in the house for over 50 years. Zelma Shaya managed the Shaya Jewelry store that was located on West San Francisco St.

In 2004 a request was granted by the HDRB (case # H-04-014-4248) to re-roof the residence with the conditions the roof be finished in asphalt shingles. In 2022 administrative approval (2022-005142-ADMIN) was issued for roof-top solar atop the garage.



Façade Diagram

Non-Primary	
Primary	

14-5.2 HISTORIC DISTRICTS

(A) General Provisions

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(C) Regulation of Significant and Contributing Structures in the Historic Districts

(Ord. No. 2004-26)

(1) Purpose and Intent

It is intended that:

(a) Each *structure* to be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical *development*, such as the addition of conjectural features or architectural elements from other *buildings*, shall not be undertaken;

(b) Changes to *structures* that have acquired historic *significance* in their own right shall be retained and preserved, recognizing that most *structures* change over time;

(c) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a *structure* be preserved; and

(d) New additions and related or adjacent new construction be undertaken in such a manner that if removed in the future, the original form and integrity of the historic *property* and its environment would be unimpaired.

(2) Designation of Significant, Contributing, or Noncontributing Status within Historic Districts

(a) Status Designation

Structures within historic districts may be designated a status of "significant," "contributing," or "noncontributing" based upon the definitions of these terms in Article 14-12. Staff shall maintain a record as to the current status of *structures* located in the Historic Districts.

(b) Board Authority to Review Status Designation

(i) The Board is authorized to change the status of a *structure* or to designate a status for a *structure* with no status designated.

(ii) A change in status or the designation of a status shall be based upon an evaluation of data provided through survey or other relevant sources of information and the definitions of "significant," "contributing," or "noncontributing."

(e) Appeals (Ord. No. 2009-42 § 16)

Decisions made by the historic districts review board may be appealed to the *governing body* as set forth in Section 14-3.17.

(f) Restoration of Status

If a *property owner* makes changes to a *structure* without the proper *city* approvals which result in the lowering of the *structure's* status, staff or the board may require the *property owner* to restore the *structure* such that its former status is restored.

(4) Compliance with General and Specific Design Standards Required

All *development* located within the historic districts and subject to this Section 14-5.2 shall comply with all applicable general *development* standards set forth in Subsection 14-5.2(D), as well as any applicable specific *development* standards set forth in Subsections 14-5.2(E) through (I).

(5) Exceptions

Staff shall determine whether an exception to this section is required. The historic board may grant an exception to the regulations set forth in this section provided that such exception does not exceed the underlying zoning.

(a) Height

If the *applicant* requests approval of a height in the historic district that exceeds the underlying zoning district requirement, the *applicant* shall first receive an exception to this Section 14-5.2. If approved by the historic board, the *applicant* shall proceed to the board of adjustment or other applicable *city* body for consideration of the proposed variance.

(b) Design Standards and Signage

The board may recommend exceptions to Subsections 14-5.2(D)(1-8, 10-11) and 14-5.2(E) through (I) for construction or alterations within the historic district. The recommendation for exceptions shall be made to the *governing body*. Procedures for public notice and hearing before the *governing body* shall be as set forth in Section 14-3.6(B)(3). Exceptions are *project* specific and do not apply to the subject *property* in perpetuity. If approved by the *governing body*, the inspections and enforcement *office* shall accept and review an *application* for, and issue, as appropriate, a *building permit*. The *applicant* for such exceptions shall conclusively demonstrate and the board shall make a positive finding of fact that such exceptions comply with all the criteria listed as follows:

(i) Do not damage the character of the district;

(ii) Are required to prevent a hardship to the *applicant* or an injury to the public welfare; and

(iii) Strengthen the unique heterogeneous character of the *City* by providing a full range of design options to ensure that residents can continue to reside within the historic districts.

(c) Height, Pitch, Scale, Massing, and Floor Stepbacks

The board is the *city* administrative board reviewing and granting or denying requests for exceptions from regulations set forth in Subsection 14-5.2(D)(9). When requesting exceptions the *applicant* shall use the procedures for public notice and hearing set forth in Section 14-3.6(B)(3), unless the *applicant* also requests a variance to the underlying zoning. In such a case the *applicant* for the H ordinance exception shall not be required to publish a legal ad in the local newspaper. Exceptions are *project* specific and do not apply to the subject *property* in perpetuity. The board may grant exceptions and impose conditions thereon to Subsection 14-5.2(D)(9) for height of *structures* within the historic districts as specified in Subsection 14-5.2(D)(9)(a). The *applicant* for such exceptions shall conclusively demonstrate and the board shall make a positive finding of fact that such exceptions comply with all the criteria listed as follows:

(i) Do not damage the character of the *streetscape*;

(ii) Prevent a hardship to the *applicant* or an injury to the public welfare;

(iii) Strengthen the unique heterogeneous character of the *city* by providing a full range of design options to ensure that residents can continue to reside within the historic districts;

(iv) Are due to special conditions and circumstances which are peculiar to the land or *structure* involved and which are not applicable to other lands or *structures* in the related *streetscape*;

(v) Are due to special conditions and circumstances which are not a result of the actions of the *applicant*; and

(vi) Provide the least negative impact with respect to the purpose of this section as set forth in Subsection 14-5.2(A)(1).

14-12 Significant Structure:
A structure located in a historic district that is approximately fifty years old or older, and that embodies distinctive characteristics of a type, period or method of construction. For a structure to be designated as significant, it must retain a high level of historic integrity. A structure may be designated as significant:

(A) for its association with events or persons that are important on a local, regional, national or global level; or
(B) if it is listed on or is eligible to be listed on the State Register of Cultural Properties or the National Register of Historic Places.

14-12 Contributing Structure:
A structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is

not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains.



Façade Diagram

Non-Primary

Primary

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: March 10, 2025

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: Unknown
Cleofes and Arabella Romero House	137 East Santa Fe Avenue Downtown and Eastside Historic District -- Santa Fe	4. County: Santa Fe Parcel # 12560512

5. Property Type:
_x Buildings: house and garage
_x_Structures: rubble wall
__ Site __ Object

6. Date of Survey:
February 27, 2025

7. Previous Survey Date(s):
_x Yes: Date unknown
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long:
35.6805111,-105.942201



10. Photo Information: John W. Murphey, photographer. Photo 1: Front (south) elevation. Camera facing northwest.

11. Brief Description of the Property:

Located on the north side of East Santa Fe Avenue, the Cleofes and Arabella Romero House is a one-and-a-half-story over basement brick bungalow revealing elements of the Craftsman style. The house sits near the front of the lot, facing the street with a medium-pitch gable roof and porch. A concrete driveway along the east elevation leads to a Pueblo Revival-style adobe garage erected between 1930 and 1948. The property includes a low historic rock wall and a recently erected board fence. The house and garage are listed as contributing elements to the Don Gaspar Area Historic District.

Continued on Page 5.

12. Who uses the property? Residence

13. Construction Date:
Date: House, before 1920; Garage, 1930-1948
_ _Known _x_ Estimated Source: Newspaper accounts, deeds, Sanborn Fire Insurance maps

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor
Blue parcel lines are not accurate

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com

For: Paige A. Prescott and Robert R. Merker,
Gayla Bechtol, AIA, Architect

18. Owner (if known) and other knowledgeable people:

Current owner: Paige A. Prescott and Robert R. Merker,

N/A

19. Is Property Endangered? **_x_ Unknown __ No __ Yes How?**

20. Significance to Current Community: **_x_ Unknown __ None __ Low __ Moderate __ High**
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant _x_ Contributing: house and garage __ Non-contributing _x_ No Status: wall
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe:
Don Gaspar Area Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: ***Please complete HCPI FORM 1 before completing FORM 2***
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: Unknown
Cleofes and Arabella Romero House	137 East Santa Fe Avenue Downtown and Eastside Historic District -Santa Fe	4. County: Santa Fe
		5. Date of Survey: February 27, 2025

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material: HOUSE ONLY

_x_ Adobe _x_ Brick __ Composition __ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone:
__ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_ Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood:
__ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

__ Wood: Tongue and Groove __ Other:

7. Number of Stories: __ N/A
Number: __1 _x_11/2 __ 2
__ 21/2 Other:_____

8. Foundation: __ N/A
__ Not visible __ None
__ At Grade _x_Raised: basement walls
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: __Flat x__Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
__ Parapets
Materials: _x_ Asphalt: shingles
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types HOUSE ONLY

Operation	Material	Glazing	Number
Single-Hung	Wood	3/1	3
Single-Hung	Wood	4/1	3
Single-Hung	Wood	6/1	12
Single-Hung	Wood	8/1	3
Single-Hung	Wood	10/1	3
Casement	Wood	8	1
Fixed	Wood	1	1
Cellar	Wood	3	1

11. Door Types HOUSE ONLY

Type	Style	Material	Number
Single-Leaf	Decorative	Wood	1
Single-Leaf	Half-Light over Panel	Wood	1

12. Chimneys _x_ Exterior brick stack, east elevation

13. Porches __ N/A
Type: _x_ Entry __Partial-Width __ Full-Width __ Wrap

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Date: Between 1948 and 1958, mudroom; Sanborn Fire Insurance map and aerial photographs
#2 Date: Unknown; change of front window at porch; visual and material evidence
#3 Date: Recent; introduction of soffit system; visual and material evidence

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	__ Spanish-Pueblo Revival
_x_Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes: __ Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

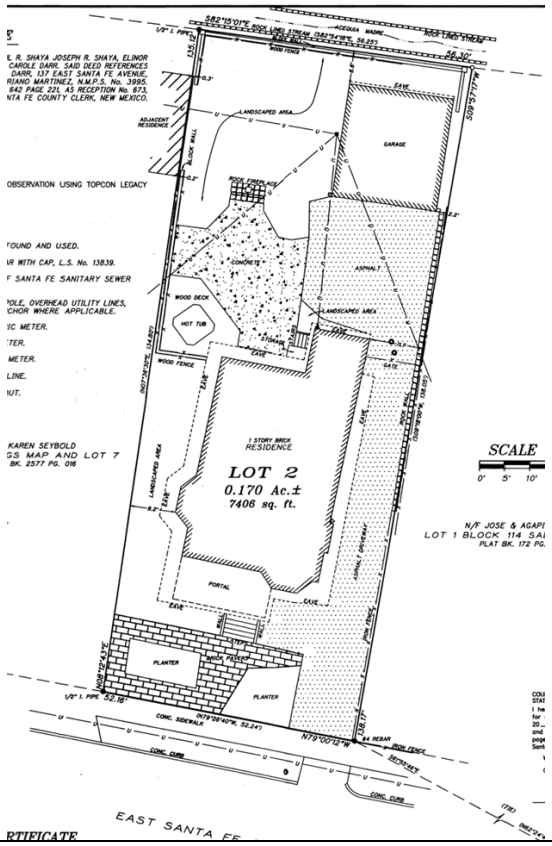
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

S I T E:

18. Attached or Associated Properties

Are associated properties eligible for listing:

19.Site Plan: Portion of 2006 survey plat. Courtesy Paramount Surveys, Inc.



For HPD Office use only: ***Please complete HCPI FORM 1 before completing FORM 2*** HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: **Cleofes and Arabella Romero House**	**2. Location:** **137 East Santa Fe Avenue** **Downtown and Eastside Historic District – Santa Fe**	**3. Local Reference Number:** **Santa Fe ID: Unknown** **4. County: Santa Fe** **5. Date of Survey: February 27, 2025**

Architectural Description Continued

Likely constructed in the late-1910s as a town home for a family based in San Miguel County, the house is an example of a transitional railroad-era brick bungalow with Craftsman elements applied at the gables. Its brick construction, raised basement, bay windows, and flat roof porch represent the former. The latter is expressed at the gables with tripartite, multi-light windows, triangular knee braces, and shingled gable cladding (Photo 1 & 2).

The house is designed as a front-gabled bungalow with side-gable dormers. It rests on a partially finished basement and includes a half-story living area within the gables and cross dormers. The structure is made of brick which has been painted green. The brick is arranged in a variation of the common bond pattern, with full headers starting every seventh course. A header course water table runs along the base of the wall. The brick is supported by a concrete foundation wall that varies in height. The building is capped with an asphalt shingle roof that has a newer perforated soffit system.

South (Front) Façade

The character-defining features of this building are prominently displayed on the street-facing elevation (Phots 1 & 2). The lower half is characterized by a three-sided bay window and a somewhat plain porch. Four steps lead up to the porch which has a flat roof supported by sturdy, square brick posts (Photo 2). A wooden boxed beam runs between the two posts, hiding the top plate. A solid brick balustrade, topped with cement coping, surrounds the porch. The roof decking is made of painted beadboard.

The porch provides shelter for the front entry, which features a decorative wood door that is not original to the structure. To the west there is a large picture window, although the opening likely originally contained a tripartite window.

The composition is completed by a bay window (Photo 4). This architectural feature consists of three brick walls joining at an angle, with a cavity between the connecting stretchers (Photo 5). The openings hold older wood hung sash windows in a 6/1 and 10/1 light pattern. Heavy concrete sills terminate their openings. Similar windows in 6/1, 8/1, and 10/1 light patterns are found throughout the house and discussed below.

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The upper half of the façade reveals the Craftsman details, including tripartite 6/1 windows, patterned shingles, knee braces, and exposed beams (Photos 1 & 2). Their display is far more restrained than the California-style Craftsman bungalows found one block to the east. The modern soffit mars eaves line.

East

The east elevation looms over the driveway with a mixture of windows (Photos 4 & 6). Near the south end, a brick chimney scales the wall with its tall stack breaking through the eave. The windows are primarily 8/1 hung sash with 6-light, inswing casements flanking the chimney. Sitting below the water table are three wood cellar windows. The dormer is pierced with a tripartite window holding a 6/1 hung sash. Three knee braces are distributed evenly underneath the eave.

A mudroom caps the north end of the elevation (Photo 7). Constructed between 1948 and 1958 (Figs. 5 & 6), the frame extension is sheathed with vinyl cladding molded to look like German siding. It has two 3/1 wood hung sash windows of a different style.

North

The back side of the house repeats the same gable composition as the south façade (Photo 8). The lower half of the building has two sash windows and a vinyl-sided entry to the basement.

West

This side of the building has a brick bay window, which brings light into the living room. This bay is more modest, with its side windows having only a 4/1 configuration.

Two additional windows — 8-light hung sash — are located at the north end (Photo 9). The water table is made of a different arrangement of bricks, and the raised foundation reaches its highest point on this side at 26 ½” above the ground.

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Windows

The wood hung sash windows generally share the same design. A window examined at the east dormer had mortise and tenon connections between the rail and stile (Photo 9). The window's interior muntins had a molded profile with a ⅛-inch thick endpoint (Photo 9). Additionally, the rails and stiles had molded edges (Photo 9).

The sashes were fitted with conventional glass, although none showed a wavy pattern. A rope mechanism raised and lowered the bottom sash. The window was equipped with a "check rail" lock and a hook-style lift.

A deteriorated area of the lower rail revealed only one layer of paint (Photo 10).

The age of this and other windows in the house is indeterminate, as local building supplies stores such as Sanbusco continued to sell these types of wood "check rail" windows into the 1960s.[1]

Interior

The interior reveals alteration, with typical Craftsman elements — built-in cabinets and shelves — missing. The kitchen has been expanded, and the living room/dining room area has an altered floor plan. The upper level is more original. Reached by a straight run of stairs, it has three-angle plastered ceilings, hardwood floors, and old cast-iron radiators (Photo 11).

Garage

An adobe Pueblo Revival-style garage sits at the end of the driveway (Photo 12). Erected between 1930 and 1948, the two-bay garage has modern raised panel doors. The only windows are two sets of 6-light sash on the north side which have had their glass panes removed and replaced with painted wood (Photo 13). The raised parapet and battered corners on the façade appear exaggerated and may have been added later.

[1] Santa Fe Builders Supply Company, "Building Materials, Catalog B," (Santa Fe, c.1967), Section 1, 6.

Wall

A rubble stone wall runs along the east property line for approximately 60 feet. It is constructed of randomly coursed rocks set in a cement mortar bed (Photo 14). The wall consists of two sections: the section closest to the street rises to a height of 36" above ground, while the second section reaches 48". Both sections have a width of 12 inches at the crown.

A structure in this position is visible in the earliest available aerial from 1958 (Fig. 6). Based on this and its construction technique, the assumption is that the wall is historic.

Historical Overview

A Capital Addition

Following the railroad additions of the early 1880s, development in Santa Fe shifted to the southeast with the construction of the new capitol building. This development, along with Santa Fe's effort to incorporate, increased investors' confidence in the city as speculators poured into Santa Fe, buying hundreds of acres of raw land in its south side with the hope of spurring suburban development. One of these was Elwin Theodore Webber, who platted the land on which the subject house sits and whose name is attached to the street to the east.

Born in Maine in 1844, Webber headed west after serving in the Civil War and became involved in cattle dealing in Leadville, Colorado. After amassing a small fortune, he transitioned to real estate development in Denver, a booming railroad and mining town that experienced significant growth in the 1880s. In 1888, he collaborated with investors to plat Denver's Highland Place subdivision.[2] Following this success, the wealthy stockman shifted his focus to Santa Fe.

He invested in the Lincoln Lucky Gold and Silver Mine in San Pedro and developed a substantial commercial block on the southeast corner of the Santa Fe Plaza. Completed in 1891 and later demolished, the Webber Block, which housed the Claire Hotel, was

[2] R. Laurie Simmons and Thomas H. Simmons, Front Range Research Associates, Inc., "City of Denver Landmark District Application: Packard's Hill Historic District," (May 2, 2017), 9, 26 and 27.

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one of Santa Fe's most significant commercial buildings. This three-story brick structure, which cost $65,000 to build, featured New Mexico's first passenger elevator.[3]

That same year, Webber and fellow investor W. F. Turner acquired several acres of raw land east of Don Gaspar Avenue and surveyed it. The land was officially platted a year later as the Capital (sometimes Capitol) Addition. They marked it off with urban dimensioned lots and planted it with eastern street trees, with the hope of selling to speculators.[4] Several financial "panics" of the 1890s halted the construction of homes, and Webber, the addition's major investor, died in 1897. Published tax assessments indicate that a few investors owned most of the lots and were behind on taxes.

The subdivision remained inactive until 1912 when Nathan Salmon, a successful Santa Fe merchant originally from Syria, acquired the land and renamed it the Salmon Addition (Fig. 1). As part of this process, the lots were reconfigured and the main street, New York Avenue, was renamed Santa Fe Avenue.[5] Shortly thereafter, Nathan Salmon began selling lots, with one sold in 1913 to a fifteen-year-old girl whose parents would go on to build the subject house.[6]

A Rancher's Town Home

The young woman, Marie L. Romero, was the daughter of the almost-legendary lawman Cleofes Romero. Romero and his wife, Arabella, would use their Santa Fe Avenue property as an "in-town" home.

Born in 1844 in Las Vegas, New Mexico, Cleofes (Fig. 2) was the son of Eugenio Romero, a Santa Fe Trail freighter and later a merchant and railroad builder. Cleofes attended Kempter Military School in Boonville, Missouri, and received a business degree from Spalding's Commercial College in Kansas City.[7] He returned to Las Vegas and became a stockman.

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[3] "Round About Town," *Santa Fe New Mexican*, January 22, 1892, 4.
[4] "Round About Town," *Santa Fe New Mexican*, April 17, 1891, 4.
[5] "Proceedings of the City Council," *Santa Fe New Mexican*, December 24, 1912, 7.
[6] Warranty Deed, Nathan Salmon, et al. to Marie L. Romero, recorded October 4, 1913, Book M/Page 25, Instrument 1913000273, Santa Fe County, New Mexico.
[7] Charles F. Coan*, A History of New Mexico, Volume II* (New York: The American Historical Society, Inc., 1925), 72.

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During the Harrison administration, Cleofes was appointed a deputy U.S. Marshal in 1890, and in 1899 became the sheriff of San Miguel County. This is the era in the Southwest when sheriffs personally pursued criminals, traveling miles and crossing multiple jurisdictions to catch a cattle thief or railroad bandit, often with the assistance of a cowboy posse.[8]

Governor McDonald appointed Romero the superintendent of the New Mexico Penitentiary in 1910. He held this position for two years, returning to his ranch in San Miguel County.

The deed from 1913 to his daughter included five lots. Lots 4 and 5 are where their subject house stands. Lots 1 through 3 to the east were sold to another rancher, Clarence Bowlds, who built the house at 141 East Santa Fe Avenue.[9]

It was likely between his time as a prison warden and 1917 — when Romero was appointed Commissioner of Insurance — that the house on Santa Fe Avenue was erected. The seven-room brick bungalow was modern for its time, with a basement holding a furnace, hardwood floors, and display of Craftsman-style details.

The brick house presumably worked as his "town home," a place to stay when Romero was in Santa Fe conducting business or serving as the insurance commissioner. Public records show that Romero was often away, with the 1920 census recording him and his family living in Estancia, where he owned a lumber mill.[10]

In 1927, Cleofes and Arabella sold the Santa Fe Avenue property to Sara G. Baca, the wife of a prominent Harding County rancher.[11] An article covering the transfer said it sold for $8,000, a considerable amount at the time.[12]

[8] "$35,000 in Species is Bandits Swag," *Albuquerque Morning Journal*, May 15, 1908, 1.
[9] "Bowlds Home Sold," *Santa Fe New Mexican*, January 26, 1918, 8.
[10] U.S. Census Bureau, Year: 1920; Census Place: Estancia, Torrance, New Mexico; Roll: T625_1080; Page: 3B; Enumeration District: 209.
[11] Warranty Deed, Cleofes and Arrabella Romero to Sara G. Baca, recorded November 17, 1927, Book 6/Page 576, Instrument 34377, Santa Fe County, New Mexico.
[12] "Real Estate News," *Santa Fe New Mexican*, November 8, 1927, 6.

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A generation younger than Cleofes, Nestor T. Baca (C de Baca) was born in 1889 in Quay County. In 1909, he married Sara Gallegos, the granddaughter of Don Jesús María Gallegos, founder of a small ranching community bearing the family's name along Ute Creek in Harding County. The couple lived in the community, locally called "Gallegos Ranch," where Nestor was a stockman and served as the postmaster.[13]

Like the Romeros, the Baca family's time at the Santa Fe Avenue house seems sporadic, with Nestor involved in other enterprises in Northern New Mexico. However, the 1930 federal census recorded the family living in the home. Nestor was 40 and identified as a cattleman and employer.[14] The household included Sara, 39, and four children aged between three and 17. The house value was $6,500.

The house first appears on a fire insurance map of the same year (Fig. 3). The mappers recorded it as a one-story brick building with three-angle window openings on its front and west elevations. At the back of the property stood a narrow frame structure that extended into the neighboring property to the east. This structure may have worked as a shed or a small dwelling.

It is unclear how long the Bacas resided at their Santa Fe Avenue home. By the mid-1930s, they had moved back to the Gallegos Ranch, with their house in Santa Fe becoming a rental. The 1932 city directory lists Carlos Lujan, a federal government clerk, and his wife, Emma, leasing the property.[15] They lived on the 100 block of Santa Fe Avenue as tenants, along with 14 other renters.[16]

In 1939, Nestor and Sara sold their Santa Fe home to Zelma M. Shaya.[17] The Shayas would own and live on the property for 50 years.

---

[13] The National Archives in Washington, DC; Washington, DC; Record of Appointment of Postmasters, 1832-Sept. 30, 1971; Record Group: Records of the Post Office Department; Record Group Number: 28; Series: M841; Roll Number: 85.

[14] U.S. Census Bureau, Year: 1930; Census Place: Santa Fe, Santa Fe, New Mexico; Page: 3B; Enumeration District: 0004; FHL microfilm: 2341134.

[15] Hudspeth Directory Company, *Hudspeth Directory Company*, *Santa Fe City Directory, 1932* (El Paso: Hudspeth Directory Company, 1932), 104.

[16] Ibid., 207-208.

[17] Warranty Deed, Nestor T. and Sara G. Baca to Zelma M. Shaya, recorded February 17, 1939, Book 15/Page 155, Instrument 58125, Santa Fe County, New Mexico.

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Raymond and Zelma Shaya

Zelma was the daughter of a man who came to the United States as part of the Lebanese diaspora. Her father, Youssef Malouff, immigrated to the United States from Zahlé, in Mount Lebanon, in 1888.[18] Like many before him, Malouff left in a wave of Christian Arabs escaping religious persecution, poor economic conditions, or conscription in the Ottoman Army.[19]

At the time Mount Lebanon was part of Greater Syria and controlled by the Ottoman Empire. Most Syrians moved to Boston, New York, Chicago, and Detroit. In the West, many spread across New Mexico to work in the mercantile trade. Malouff established a general store in Trinidad, Colorado.

His daughter, Zelma, was born in the mining state in 1895 and married Raymond Paul Shaya in 1924. Born in 1894 as Romenus Polus Shaya, Raymond immigrated to the United States in 1909 to join his father. The couple initially moved to Los Angeles, where Raymond worked for the Mutual of New York Life Insurance Company. They relocated to Santa Fe in 1933, where Raymond continued working as an insurance company agent.[20]

In 1946, the Shayas opened Shaya Jewelry on West San Francisco Street, just off the Plaza (Fig. 4). The business included jewelry, watches, and gifts and was managed by Zelma.

The insurance company re-recorded the house and property in 1948. The house remained the same as depicted in 1930; however, a small adobe garage had replaced the back structure. A 1958 aerial shows much the same picture.

[18] "Youssef Malouf," Family Search, https://ancestors.familysearch.org/en/GQ88-RL9/youssef-malouf-1870-1934.
[19] Gerad Chaliand and Jean-Pierre Rageau, *The Penguin Atlas of Diasporas* (New York: Viking Press, 1995) 169.
[20] U.S. Census Bureau, Year: 1930; Census Place: Los Angeles, Los Angeles, California; Page: 21A; Enumeration District: 0120; FHL microfilm: 2339872.

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Zelma Malouff Shaya died in 1977, at age 81. Raymond lived at the house on Santa Fe Avenue until he died in 1988 at 94. Their son Paul R. Shaya, who had taken over the business, continued to manage the jewelry store, which had moved to the First Interstate Plaza on Washington Avenue. Weary of the long work hours, which complicated his heart condition, he liquidated the business in 1994.[21]

Paul Shaya and his siblings sold their parents' 137 East Santa Fe Avenue property in 1989 to Carole Darr, who remodeled the house ten years later.[22] It went through several tenants, including a Hollywood cinematographer, before being acquired in 2006 by the current owners.

Evaluation of Historical Status

The house and garage have retained their historic integrity since the district designation.

The recommendation is to maintain Contributing status for the house, designating the south elevation as the primary façade, given that it expresses the highest level of architectural character.

For the same reason, the south elevation of the garage is recommended as the primary façade.

The east property wall appears historic and is recommended for Contributing status.

[21] Bob Quick, "Owner of Shaya Jewelry Calls It Quits, *Santa Fe New Mexican*, November 28, 1994, D-3.
[22] Warranty Deed, Joann Fidel, et al., to Carole Darr, recorded March 17, 1989, Book 642Page 221, Instrument 1989673265, Santa Fe County, New Mexico; Kathy Flynn, "Writers Gather to Celebrate a New Novel," *Santa Fe New Mexican*, November 28, 1999, E-9.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

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Illustrations

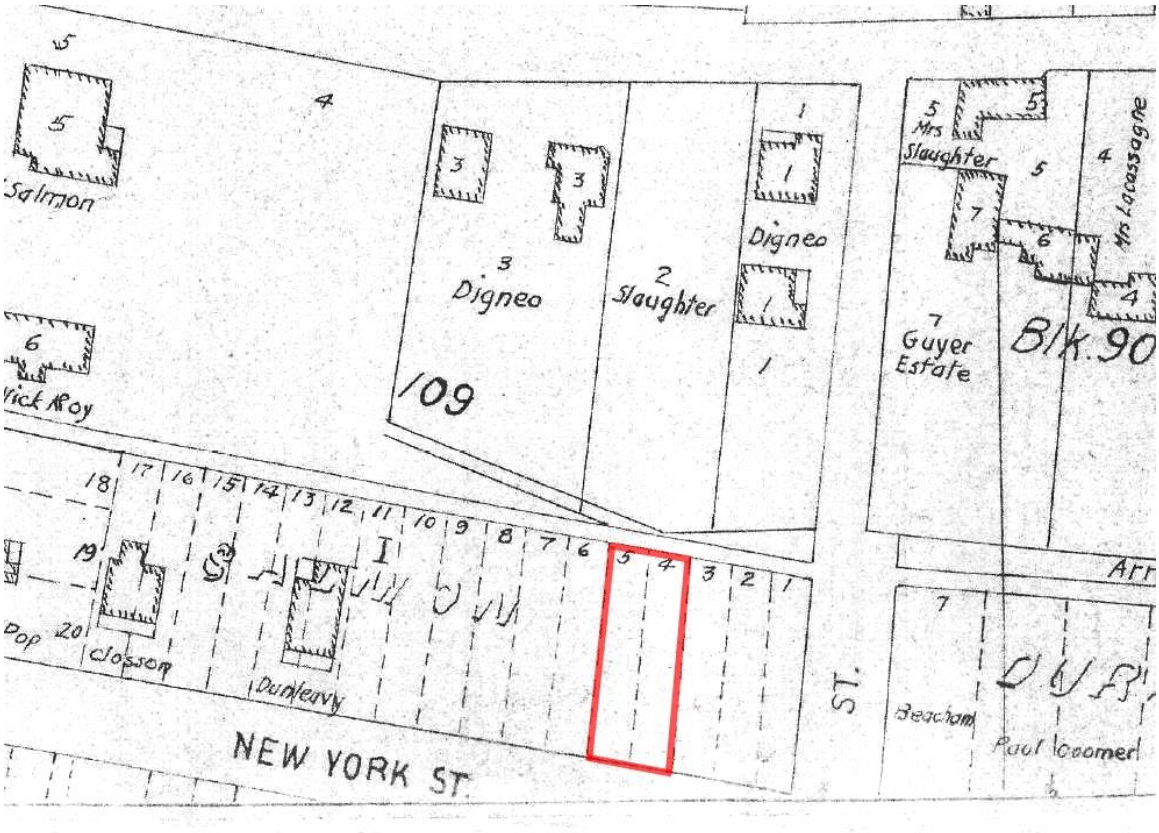

Figure 1: N. L. King, "Official Map of the City of Santa Fe," 1912.
The lots of the future subject property are highlighted.

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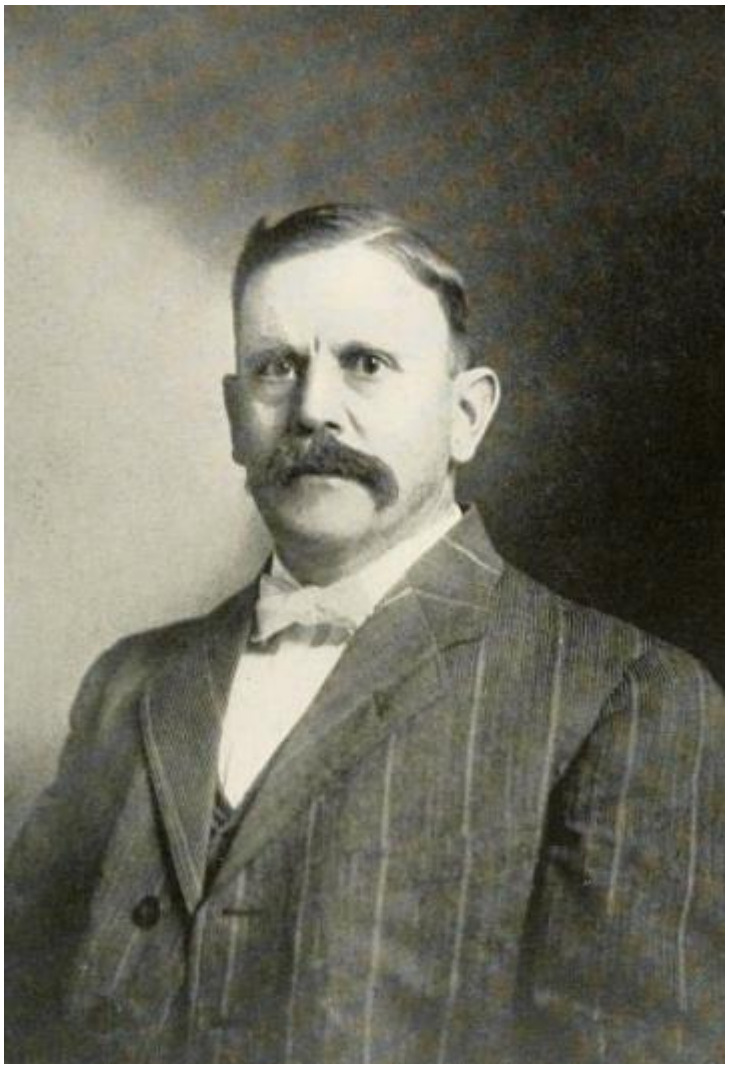

Figure 2: Early 20th century photograph of Cleofes Romero. Courtesy of The American Historical Society, Inc.

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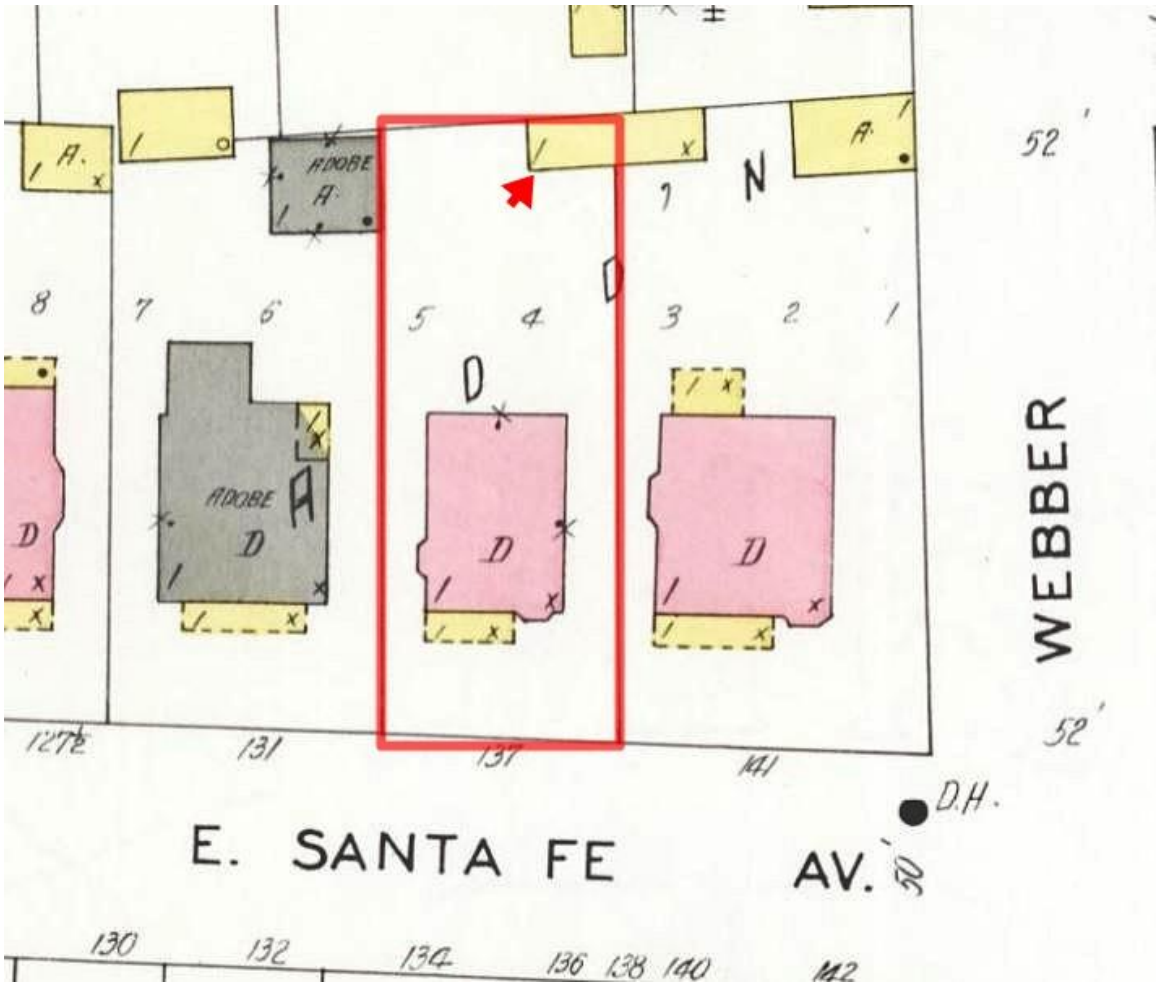

Figure 3: 1930 Sanborn Fire Insurance. Note frame structure in northeast corner.

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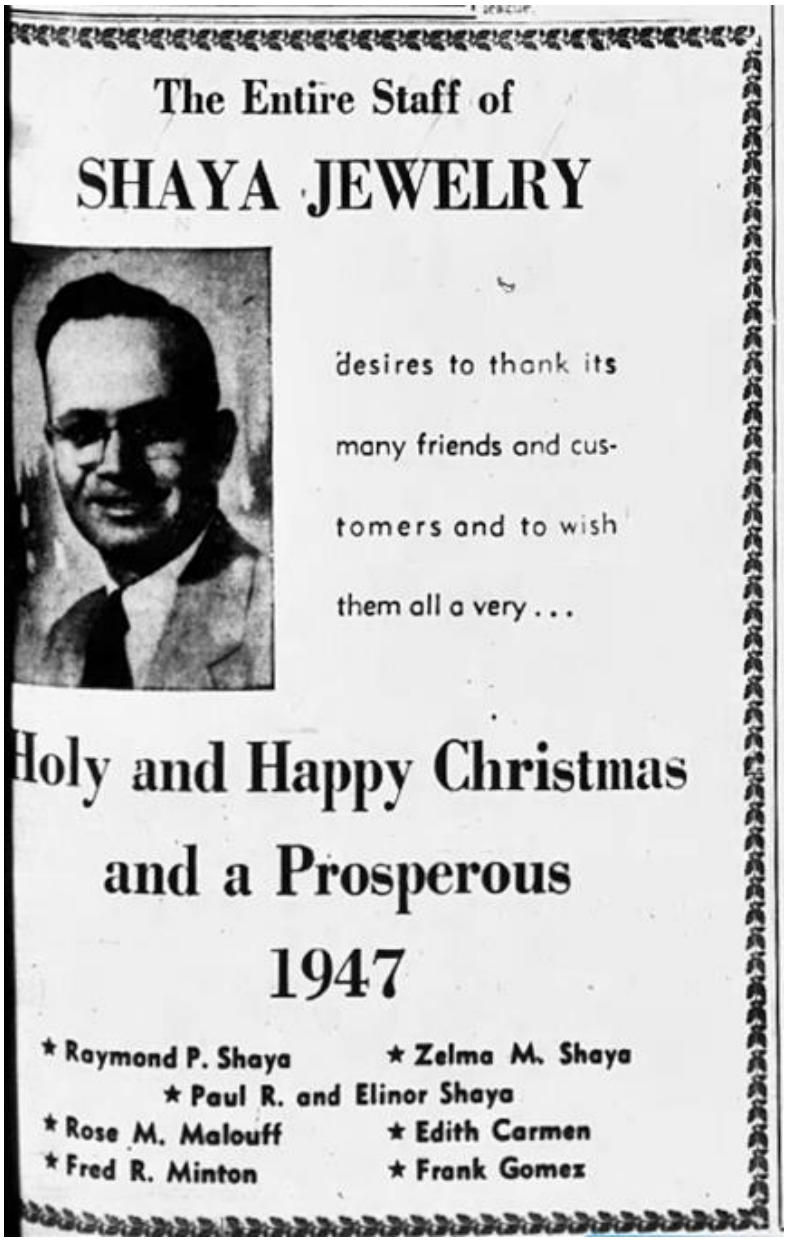

Figure 4: December 1946 advertisement for Shaya Jewely. Raymond Shaya picture. Courtesy of the Santa Fe New Mexican.

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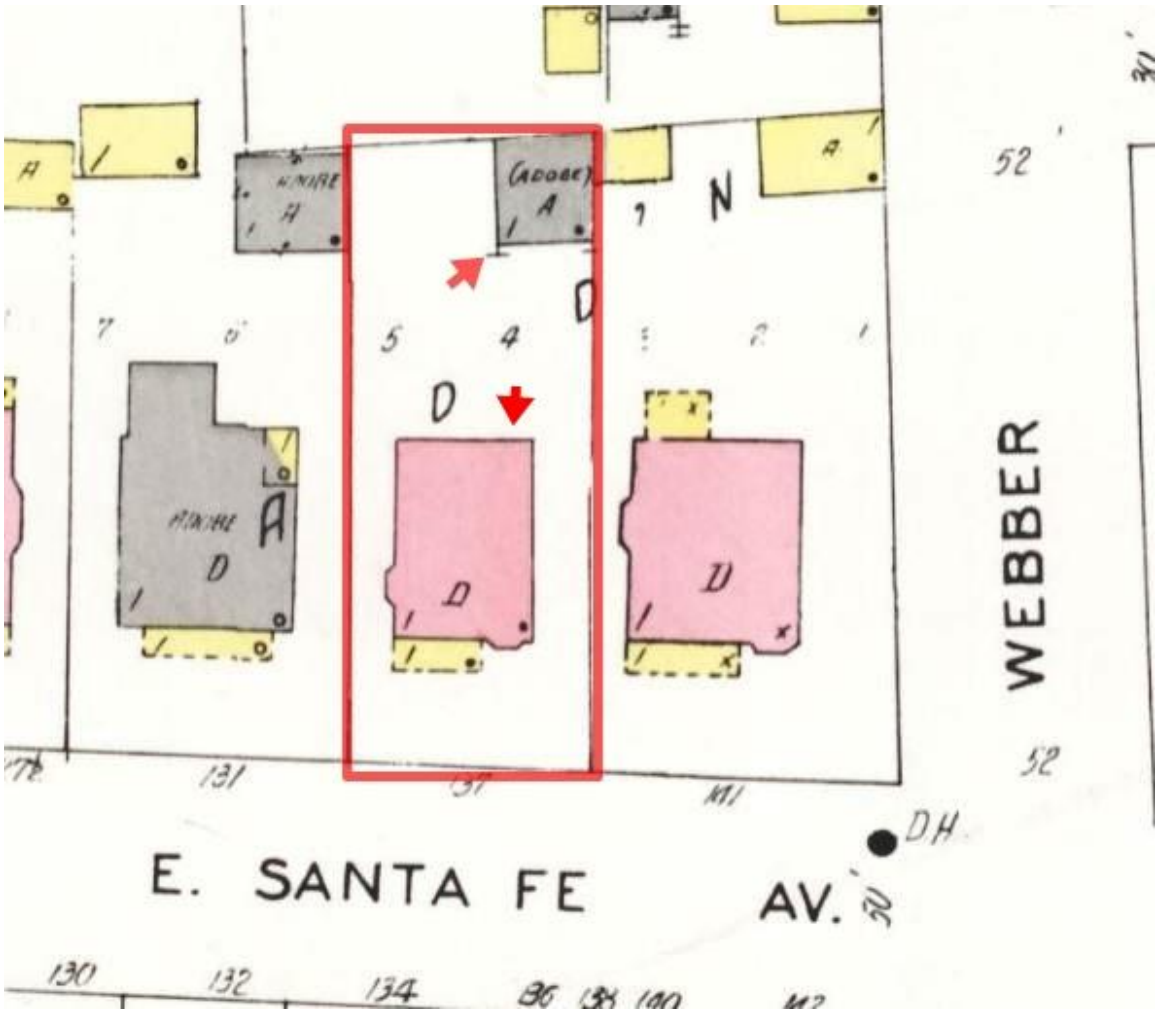

Figure 5: 1948 Sanborn Fire Insurance. Note adobe garage in northeast corner and absence of the mudroom.

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Figure 6: November 10, 1958, aerial photograph.
Note structure along east property line and mudroom.

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Figure 7: February 2, 1968, aerial photograph.

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Figure 8: February 27, 1969, aerial photograph.

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Survey Photographs

(All images taken by John W. Murphey on February 27 and 28, 2025)



Photo 2: Front (south) façade. Camera facing north.

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Photo 4: Bay window and east elevation. Camera facing northwest.

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Photo 5: Bricks at the bay window. Camera facing northwest.

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Photo 6: East elevation windows. Camera facing west.

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Photo 7: East elevation of mudroom addition. Camera facing west.

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Photo 8: North elevation. Camera facing southeast.

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Photo 9: West elevation. Camera facing southeast.

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Photo 9: Details of east dormer widow.

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Photo 10: Deterioration of east dormer window.

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Photo 11: East gable room. Camera facing south.

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Photo 12: Garage, south elevation. Camera facing north.

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Photo 12: Garage, north elevation. Camera facing southeast.

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Photo 14: East property wall. Camera facing northeast.

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board**

VIA: **Heather Lamboy, Planning & Land Use Department Director**
Maggie Moore, Assistant Land Use Director
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Paul A. Duran, Senior Planner, Historic Preservation Division**

2025-010339-HDRB, 629 Camino del Monte Sol, Downtown and Eastside Historic District, Non-contributing, Gayla Bechtol, agent for David Garrity, owner, requests status review with primary façade designation(s) if applicable.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

___ **Zoning Review Sheet**

____ **Other**: Primary Façade Diagram and Previous Case Documents

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

___ **Site Plan/Floor Plan**

___ **Elevations**

___ **Photographs**

____ **Other:**

STAFF RECOMMENDATION:

Staff recommends the historic status of the structure be maintained as non-contributing, per 14-5.2(C)(2) Designation of Significant, Contributing or Noncontributing Status within Historic Districts.

Sample motions:

a. Maintain Non-contributing status for Case #2025-010339.
b. Upgrade to Contributing or Significant status with primary façade(s) designation for Case

#2025-010351.

BACKGROUND & SUMMARY:

The single-family residence at 629 Camino del Monte Sol is listed as non-contributing to the Downtown and Eastside Historic District. The structure is part of a residential compound (623-629) built in 1974 as recorded in the Santa Fe County Assessor map. In Mr. John Murphy's 2025 Historic Cultural Property Inventory (HCPI) survey report identifies the structure as being built pre-1958. While the exact construction date is indeterminate, the 2,379 sq. ft. structure was built in the Spanish Pueblo Revival architectural design style from adobe block and wooden viga construction materials, a flat roof with rounded parapets, and recessed doors and windows. Several additions and alterations were made to the structure in the early 2000s. All doors and windows on the structure are not historic having been replaced in previous renovations. The original structure has been enveloped by these renovations and no longer holds the integrity of its original inception. The 2025 HCPI form identifies that 623-629 Camino del Monte Sol residential compound was established in 1988 per the plat map. Currently, all the structures in the compound are designated as non-contributing to the Downtown and Eastside Historic District.

In the 1983 New Mexico Historic Building Inventory Form (HBI) identifies 625 Camino del Monte Sol as a triplex (possibly 625-629). The structures are noted as being built post-World War II and in the Pueblo Revival design style. The 1992 HBI form records the date of construction from 1947 to 1992, built in the Spanish Pueblo Revival design style and being associated as condominiums. The 2025 HCPI form identifies that 623-629 Camino del Monte Sol residential compound was established in 1988 per the condominium plat. The compound comprises of four separate properties identified as 623, 625, 627, and 629 Camino del Monte Sol. Currently, all the structures in the compound are designated as non-contributing to the Downtown and Eastside Historic District.

Staff finds that, due to the substantive changes to the structure over time, the criteria for a contributing or significant status are not met and therefore recommends that the existing non-contributing status be retained.

Previous Case for 629 Camino del Monte Sol:

On October 14, 2003, in Case No. H-03-137, the Historic Districts Review Board (Board) approved the construction of a 300 sq. ft. free standing carport/storage area to the height of 9'-6" on the southeast side of the main structure and a portal addition to the back of the adjacent structure at 629 Camino del Monte Sol. The motion was passed by unanimous voice vote.

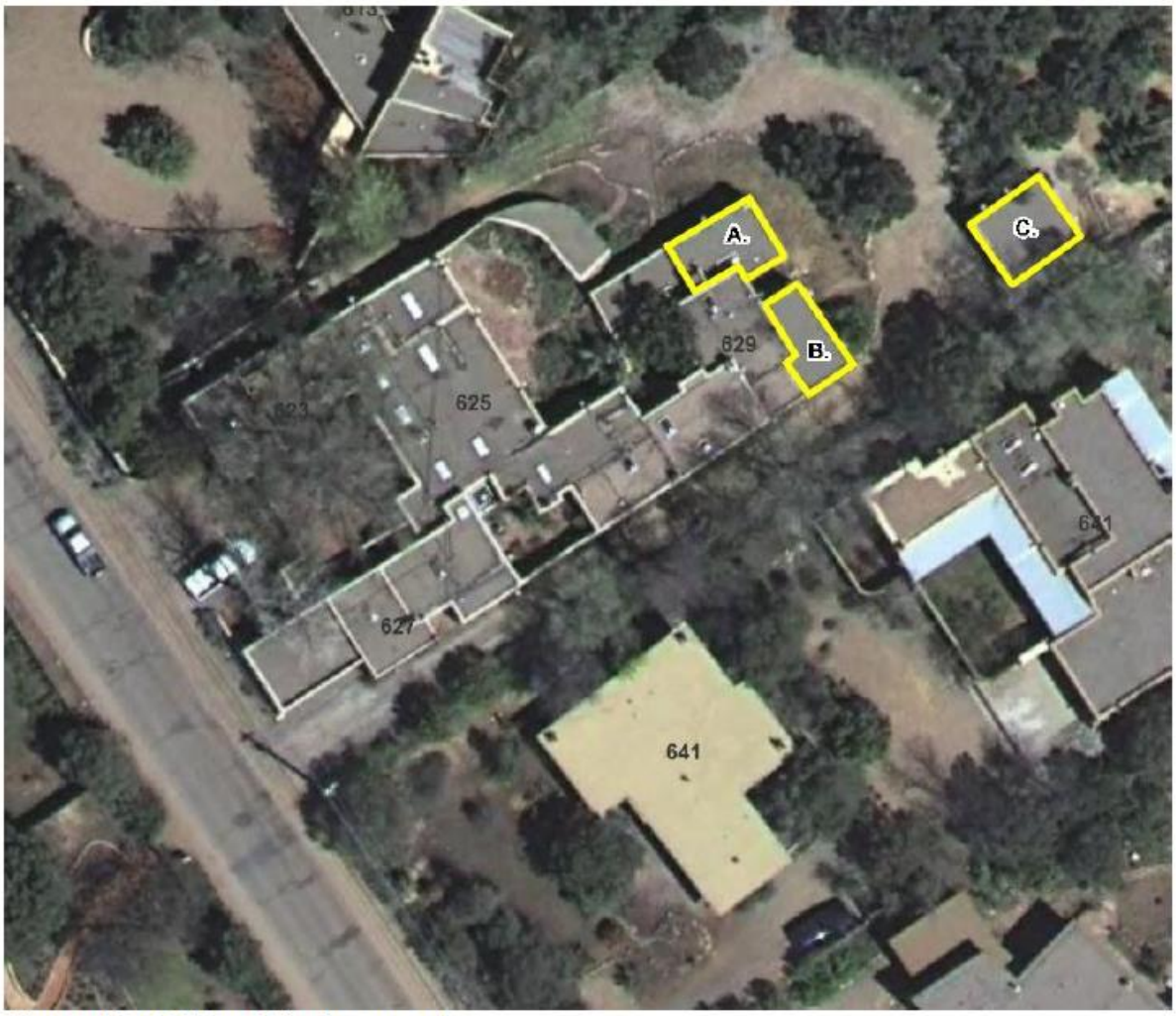


Figure 11: 2005 aerial photograph.
Alterations since the 1992 HBI survey:
A. bedroom built between 1992 and 2001; B. portal built in 2003; C. carport built in 2003.

APPLICANT'S REQUEST:

The applicant requests status review with primary façade(s) designation if applicable.



Proposed Façade Diagram: 629 Camino del Monte Sol

Non-primary Façade(s):

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of

Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(C) **Regulation of Significant and Contributing Structures in the Historic Districts**

(Ord. No. 2004-26)

(1) Purpose and Intent

It is intended that:

(a) Each *structure* to be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical *development*, such as the addition of conjectural features or architectural elements from other *buildings*, shall not be undertaken;

(b) Changes to *structures* that have acquired historic *significance* in their own right shall be retained and preserved, recognizing that most *structures* change over time;

(c) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a *structure* be preserved; and

(d) New additions and related or adjacent new construction be undertaken in such a manner that if removed in the future, the original form and integrity of the historic *property* and its environment would be unimpaired.

(2) Designation of Significant, Contributing, or Noncontributing Status within Historic Districts

(a) Status Designation

Structures within historic districts may be designated a status of "significant," "contributing," or "noncontributing" based upon the definitions of these terms in Article 14-12. Staff shall maintain a record as to the current status of *structures* located in the Historic Districts.

(b) Board Authority to Review Status Designation

(i) The Board is authorized to change the status of a *structure* or to designate a status for a *structure* with no status designated.

(ii) A change in status or the designation of a status shall be based upon an evaluation of data provided through survey or other relevant sources of information and the definitions of "significant," "contributing," or "noncontributing."

(e) Appeals (Ord. No. 2009-42 § 16)

Decisions made by the historic districts review board may be appealed to the *governing body* as set forth in Section 14-3.17.

(f) Restoration of Status

If a *property owner* makes changes to a *structure* without the proper *city* approvals which result in the lowering of the *structure's* status, staff or the board may require the *property owner* to restore the *structure* such that its former status is restored.

(E) **Downtown and Eastside Design Standards**

The *governing body* recognizes that a style of architecture has evolved within the *city* from the year 1600 to the present characterized by construction with *adobe*, hereafter called "old Santa Fe style", and that another style has evolved, hereafter called "recent Santa Fe style", which is a *development* from, and an elaboration of the old Santa Fe style, with different materials and frequently with added decorations.

(1) Old Santa Fe Style

Old Santa Fe style, characterized by construction with *adobe*, is defined as including the so-called "pueblo" or "pueblo-Spanish" or "Spanish-Indian" and "territorial" styles and is more specifically described as follows:

(a) With rare exception, *buildings* are of one *story*, few have three stories, and the characteristic effect is that the *buildings* are long and low. Roofs are flat with a slight *slope* and surrounded on at least three sides by a firewall of the same color and material as the *walls* or of brick. Roofs are never carried out beyond the line of the *walls* except to cover an enclosed *portal* or *porch* formed by setting back a portion of the *wall* or to form an exterior *portal*, the outer edge of the roof being supported by wooden columns. Two- *story* construction is more common in the territorial than in other sub-styles, and is preferably accompanied by a balcony at the level of the floor of the second *story*. Façades are flat, varied by inset *portales*, exterior *portales*, projecting vigas or roof beams, canales or water-spouts, flanking buttresses and wooden lintels, architraves and cornices, which, as well as doors, are frequently carved and the carving may be picked out with bright colors. Arches are almost never used except for nonfunctional arches, often slightly ogive, over gateways in freestanding *walls*;

(b) All exterior *walls* of a *building* are painted alike. The colors range from a light earth color to a dark earth color. The exception to this rule is the protected space under *portales*, or in church-derived designs, inset panels in a *wall* under the roof, in which case the roof overhangs the panel. These spaces may be painted white or a contrasting color, or have mural decorations;

(c) Solid *wall* space is always greater in any façade than window and door space combined. Single panes of glass larger than thirty (30) inches in any dimension are not permissible except as otherwise provided in this section;

(d) The rule as to flat roofs shall not be construed to prevent the construction of skylights or installation of air conditioning devices, or any other necessary roof *structures*, but such *structures* other than chimneys, flues, vents and aerials, shall be so placed as to be concealed by the firewall from the view of anyone standing in the *street* on which the *building* fronts;

(e) True old Santa Fe style *buildings* are made of *adobe* with mud plaster finish. Construction with masonry blocks, bricks, or other materials with which the *adobe* effect can be simulated is permissible; provided, that the exterior *walls* are not less than eight (8) inches thick and that geometrically straight façade lines are avoided. Mud plaster or hard plaster simulating *adobe*, laid on smoothly, is required; and

(f) It is characteristic of old Santa Fe style commercial *buildings* to place a *portal* so that it covers the entire sidewalk, the columns being set at the curb line.

(2) Recent Santa Fe Style

Recent Santa Fe style intends to achieve harmony with historic *buildings* by *retention* of a similarity of materials, color, proportion, and general detail. The dominating effect is to be that of *adobe* construction, prescribed as follows:

(a) No *building* shall be over two stories in height in any façade unless the façade shall include projecting or recessed *portales*, *setbacks* or other design elements;

(b) The combined door and window area in any *publicly visible* façade shall not exceed forty percent of the total area of the façade except for doors or windows located under a *portal*. No door or window in a *publicly visible* façade shall be located nearer than three (3) feet from the corner of the façade;

(c) No cantilevers shall be permitted except over projecting vigas, beams, or wood corbels, or as part of the roof *treatment* described below;

(d) No less than eighty percent of the surface area of any *publicly visible* façade shall be *adobe* finish, or stucco simulating *adobe* finish. The balance of the *publicly visible* façade, except as above, may be of natural stone, wood, brick, tile, terra cotta, or other material, subject to approval as hereinafter provided for *building permits*;

(e) The *publicly visible* façade of any *building* and of any adjoining *walls* shall, except as otherwise provided, be of one color, which color shall simulate a light earth or dark earth color, matte or dull finish and of relatively smooth texture. Façade surfaces under *portales* may be of contrasting or complimentary colors. Windows, doors and *portals* on *publicly visible* portions of the *building* and *walls* shall be of one of the old Santa Fe styles; except that *buildings* with *portals* may have larger plate glass areas for windows under *portals* only. Deep window recesses are characteristic; and

(f) Flat roofs shall have not more than thirty (30) inches overhang.

DEFINITIONS:

14-12 Contributing Structure:
A structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains.

14-12 Noncontributing Structure:

A structure, located in an H district, that is less than fifty years old or that does not exhibit sufficient historic integrity to establish and maintain the character of the H District.

14-12 Primary Façade:

One or more principal faces or elevations of a building with features that define the character of the building's architecture.

14-12 Historic Compound

An identifiable grouping of historic resources, including buildings, structures and landscaping elements, as described in Section 14-5.2(K)(2)(a). Historic compounds may be comprised of more than one lot.

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: February 6, 2025

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: H-768
629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	4. County: Santa Fe Parcel # 19206711

5. Property Type:
_x Buildings: condominium and carport (two)
__ Structures:
__ Site __ Object

6. Date of Survey:
January 20, 2025

7. Previous Survey Date(s):
_x_Yes: April 27, 1992, CofSFe, Deborah Butcher
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long:
35.6734397,-105.9255151



10. Photo Information: Giulia Caporuscio, photographer. Photo 1: View of east, front elevation, facing northwest.

11. Brief Description of the Property:

629 Camino del Monte Sol is a unit of the Monte Sol Compound, a residential condominium developed in 1988 from an existing home, garage, and outbuilding. New additions were erected to build the condominium complex, which grew with additional accretions in the 2000s. 629 is located at the rear of the development and has no public visibility from Camino del Monte Sol. Alterations to 629 started in the 1980s with the creation of the condominium and continued with several additions in the 2000s. These have dramatically altered three of its facades (Figs. 1-3). It is currently designated Non-Contributing to the Downtown and Eastside Historic District.

Continued on Page 5.

12. Who uses the property? Residential condominium

13. Construction Date:
Date: Before 1958, modified two-story block; additions #1, 1987-88; post-1992, bedroom addition; 2003, portal and carport
_x_Known _x_ Estimated Source: newspaper accounts, aerial photographs, HDRB records

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor *Parcel lines are not accurate; author added line along portal, which is currently not designated.*

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Giulia Caporuscio

For: Current owner: David J. Garrity, Gayla Bechtol Architect, PC, Agent

18. Owner (if known) and other knowledgeable people:

Current owner: David J. Garrity
N/A

19. Is Property Endangered? _x_ Unknown __ No __ Yes How?

20. Significance to Current Community: _x_ Unknown __ None __ Low __ Moderate __ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant __ Contributing _x_ Non-contributing: condominium _x_ No Status: carport
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe:
Downtown and Eastside Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2*
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: H-768
629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	4. County: Santa Fe 5. Date of Survey: January 20, 2025

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_x_Adobe __ Brick __ Composition __ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone: __ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood: __ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

__ Wood: Tongue and Groove _x_ Other: block/frame

7. Number of Stories: __ N/A
Number: _x_1: at two grade levels __11/2 __ 2 __ 21/2 Other:_____

8. Foundation: __ N/A
_x_ Not visible __ None
__ At Grade __Raised:
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: _x_Flat __Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
__ Parapets
Materials: _x_Asphalt
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types Condominium Only

Operation	Material	Glazing	Number
Casement	Wood	1	1
Casement	Wood	1-1	3
Combination	Wood	1C-1F-1C	4
Awning	Wood	1	4

11. Door Types Condominium Only

Type	Style	Material	Number
Single-Leaf	10-Light	Wood	1
Single-Leaf	15-Light	Wood	1
Patio	10-Light	Wood	Bank of 6

12. Chimneys _x_ one

13. Porches __ N/A
Type: __ Entry _x_Partial-Width __ Full-Width __ Wrap

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Date: c.1988, alterations and additions; newspaper published building permit
#2 Date: c.1922-2001 (potentially 1999); construction of bedroom addition; 1992 HBI and 2001 aerial photograph.
#3 Date: 2003; construction of east portal; 1992 HBI and HDRB case paperwork.
4. Date: Unknown; wholesale change of windows and doors; visual and material evidence.
5: Date: 2003; construction of carport/storage area; HDRB case paperwork

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	__ Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes:

__ Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

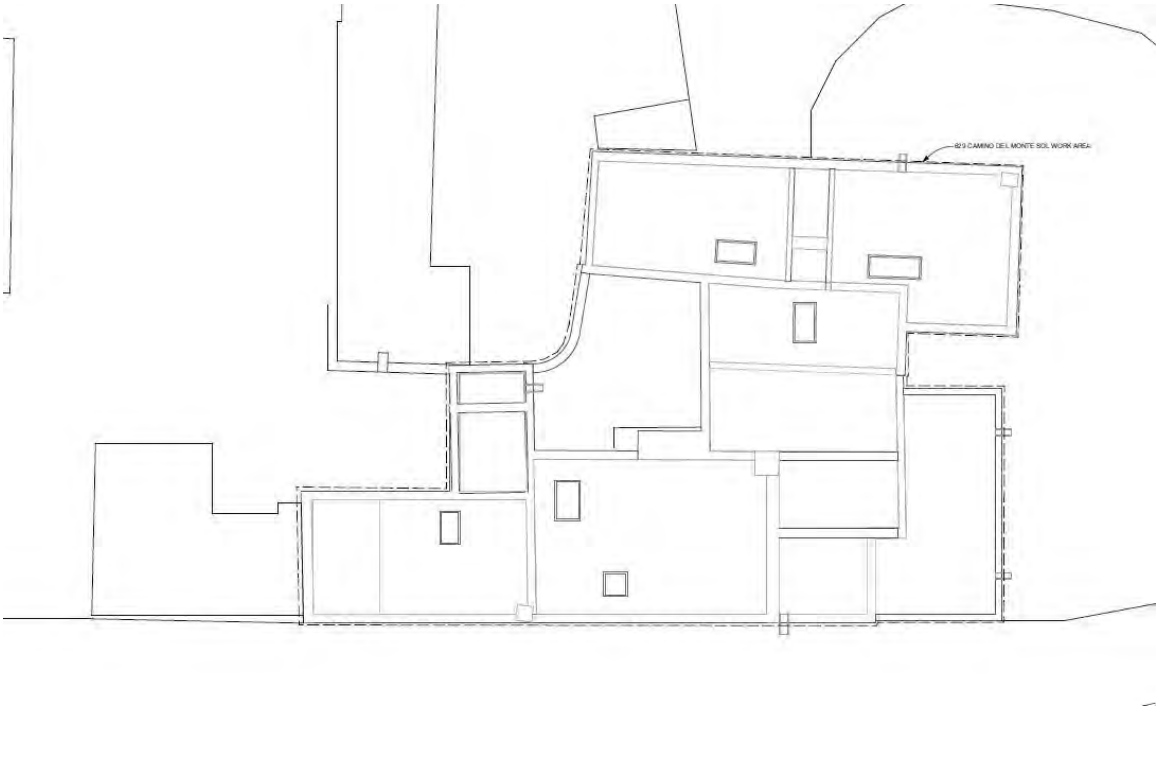
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

SITE:

18. Attached or Associated Properties

Are associated properties eligible for listing: No

19.Site Plan: Existing footprint plan. Courtesy of Gayla Bechtol Architect, PC.



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Historical Connection to Main House

Before the condominium development, 629 sat as a two-story building behind a primary residence. This former residence, now part of the Monte Sol Compound, is addressed as 625 Camino del Monte Sol. The purpose of this two-story section is unclear, but the original homeowners, photographer Wyatt Davis and his wife Mariam had a separate apartment on the property. It may have served this purpose. Whatever the case, 629 was removed from the main house with the development of Monte Sol Compound and has been significantly altered since the Davises' ownership.

Setting and Location

629 Camino del Monte Sol is located 90 feet from the east side of Camino del Monte Sol, with the remodeled older house at 625 and the units 623 and 627 situated in front of it (Photo 2). Access is via a narrow gravel driveway approaching from the south. A l*atilla* vehicular gate positioned between units 627 and 629 obstructs the view of its south elevation (Photos 3 & 4). The driveway runs along this elevation and ends at a carport.

East (Front) Elevation

The east façade serves as the main entrance to the condo and overlooks Arroyo Blanco and the Sackler family estate. A non-historic portal built in 2003 dominates this elevation (Photo 5). This new construction is evident by comparing a photo from 1992 to the present façade (Fig. 9).

Behind the portal is a 15-light door, working as the main entry. Moving north, one encounters a bank of six 10-light patio doors opening onto a brick landing (Photo 6). Like the entry door, these doors are newly installed. Separated by a shallow void is the bedroom addition, which was built after 1992. This section of the house is situated at a lower elevation. The windows on its south and east façades are combination casement units (Photo 7)

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North Elevation

The north side of 629 faces a common area and has undergone significant changes since it was first surveyed in 1992 (Photo 8). An image from that survey displays a shorter elevation with a second-story volume above it (Fig. 2). This design was modified during the construction of the bedroom addition, built between 1992 and 2001. The addition expanded the ground-level elevation by approximately 23 feet and altered the window arrangement of the original structure to which it connects. Its design features three single-light awning windows and a half-glass door.

South Elevation

The south elevation, which represents the longest side of the house, features a variety of windows, none of which are original to the Davis period (Photo 9). Starting from the west, there is a set of small horizontal single-light casements (Photo 10), followed by a pair of vertical single-light casements. Next, there are two combination windows, each consisting of a fixed unit flanked by single-light casement sashes (Photos 11 & 12). The openings align with the windows documented in the 1992 survey, and they may be the same units (Fig.3).

West Elevation

A tall privacy wall creates the west courtyard elevation. While the wall configuration may predate the condominium, the fenestration is recent. This is particularly evident with a pair of single-light casements crowned by a fanlight transom, a New Traditional trope. (Photo 13). Similar-era units — single-light awning and casement units — fenestrate the rest of the elevation. A glazed door opens to the den.

Carport/Storage Area

Sitting at the end of the driveway is a roughly 300-square-foot combined carport and storage area erected in 2003 (Photo 14). It was red-tagged during its construction but received retroactive approval from the Historic Districts Review Board in 2003 under Case H-03-137.

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Historical Overview

In 2003, the Historic Districts Review Board conducted a retroactive review of two additions to 629 Camino del Monte Sol. They based their understanding of the condominium on a staff report which stated that the complex was constructed as a residential compound in the "latter half of the 20th century."[1] The following context establishes that the condominium complex emerged from an earlier residence and garage erected in 1947. This property received substantial additions in the 1980s and further expansions after the condominium was established.

Land Above the Artists

The land flanking the west side of Arroyo Blanco developed about 20 years later than the artist studio homes on the lower stretch of Camino del Monte Sol. Older maps show that the Moya family owned much of this undeveloped land. As depicted on the 1898 White's map, this land comprised a narrow sliver between the arroyo and the future Camino del Monte Sol (Fig. 4).

It lay outside the city limits and did not experience the same level of growth as the properties farther north. Those emerged in the 1920s as a small artists' colony headed by Frank Applegate, who, along with William Penhallow Henderson, owned significant acreage. This land between the artists and Sunmount Sanatorium was more remote and developed more slowly. This is evident by a 1935 aerial photograph that shows the area with no houses (Fig. 5).

The subject house was originally built in 1947 as a much smaller structure, consisting of a single-family residence and a garage, for a photographer and his wife. At that time, the city directory listed only seven addresses between Camino Santander and John Gaw Meem's office, which was located below Sunmount Sanatorium. Today, there are eighteen addresses in that same area.

[1] H-03-137, "Staff Report," October 9, 2003, 2.

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The Photographer

Wyatt Davis was a commercial photographer from the East Coast who had spent time in Santa Fe. He applied for a building permit in October 1946 to construct a house and a garage on Camino del Monte Sol.[2] At $4,000, his project sat below the average home construction cost of the period ($5,150). Here, on land above the old artist enclave, Davis would build his house and own it through the early 1970s. The small house is visible in a 1948 aerial photograph (Fig. 7).

Born on Valentine's Day 1906, in East Orange, New Jersey, John Wyatt Davis (Fig. 6) was the younger brother of Stuart Davis (1892-1964), an important modernist artist known for his jazz-inspired paintings and murals. The brothers grew up in an artistic household headed by their father, Edward Wyatt Davis, the longtime arts editor for the *Philadelphia Press*, and mother, Helen Foulke, a sculptor.[3]

As part of his work, Edward chummed around with influential American artists, including John Sloan (1871-1951), a part-time Santa Fe resident and leader of the Ashcan School. It was through Sloan that young Wyatt would first venture to Santa Fe.

Wyatt did not seem to have the same talent or drive as his older brother. He discovered photography only after buying a camera to photograph one of his brother's works.[4] After graduating from high school in 1923, Wyatt was adrift. That summer, he and his brother spent time with John Sloan and his wife, Dolly, at their home on Garcia Street in Santa Fe. They all drove together from New York. An article in June 1923 reports that Wyatt spent a few weeks at the "cliff dwellings" at Frijoles Canyon.[5]

Wyatt returned in 1924 to spend more time with the Sloans. During that year, he and Cinco Pintores artist Walter Mruk (1883-1942) performed as "Santos" at John Sloan's birthday pageant, which seems (from its description in a newspaper account) to have

[2] "Residence Permits Lead," *Santa Fe New Mexican*, October 2, 1946, 3.
[3] Byron and Sharon Johnson, "Wyatt Davis, *Impact* [*Albuquerque Journal Magazine*], December 18, 1984, 4.
[4] Ibid., 5
[5] "Personals," *Santa Fe New Mexican*, July 2, 1923, 6.

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been a retrograde racist display that would not pass muster today.[6] The same year, Will Shuster (1893-1969) enlisted the 18-year-old to be the first voice of Zozobra. These experiences must have left a lasting impression on him. On the contrary, his brother found New Mexico disappointing, characterizing it as a "place for an ethnologist, not an artist."[7]

Back east, Wyatt enrolled in Columbia University for a year. Dropping out in 1924, he held several odd jobs in the city, including a year as a copy messenger for the *New York Journal*, a job his father had secured for him. He later worked as a surveyor for the New York City Board of Transportation.[8] In 1930, he married Mariam Apetian, a native of Armenia who came to New York in 1920.

As a stroke of luck — or the hand of connection — the Radio City Music Hall Corporation hired Wyatt in 1932 to supervise the mounting of his brother's commissioned mural, "Men without Women," in the Radio City Music Hall. He was also asked to photograph the piece.[9]

Wyatt had no camera nor experience with photography, but he bought a large 8X10 camera and photographed the mural. With this, he found his calling: documentary photography. Wyatt started doing commercial work for Macy's and Saks Fifth Avenue, along with home furnishing photography which appeared in *Midweek Pictorial*, *Architectural Forum*, and other magazines (Fig. 6)

During the Depression, Wyatt —like many artists — joined the WPA as a photographer. His brother entered earlier, being one of the first artists hired to work on the Federal Art Project. Stuart painted the large "Swing Age" (1938) a mural commission by the organization, which is now the subject of a book.

One of his WPA works — an experimental collage photomural for the Newark, New Jersey airport — was exhibited in a group show in 1936 at the Museum of Modern Art (Fig. 6).

[6] "Santos, Negro Revivals, Horse Thief Pantomime, Dialect Recitations Are Features of Sloan's Birthday Party," *Santa Fe New Mexican*, 5.
[7] Quoted in Lowery Stokes Sims, *Stuart Davis: American Painter*, (New York: H. H. Abrams, 1991), 50.
[8] Johnson, "Wyatt Davis," 5.
[9] Ibid.

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Wyatt was transferred by the WPA in 1936 to New Mexico. The Santa Fe paper swooned over his return, writing that Davis "was said to make some of the finest pictures in America."[10] Davis may have worked for the WPA in Santa Fe but soon set up a studio at 901 Canyon Road.

As a freelancer, he supplied photographs to the New Mexico Tourist Bureau, traveling around the state shooting landscapes, towns, and people.[11] He would work for the bureau until 1944. Davis soon fell into Santa Fe's art scene, helping found the Santa Fe Art Association, of which he served as its first president.

In 1937, Davis divorced Mariam and married Helen Farr. Helen, a painter from New York City, had once been John Sloan's student at the Art Students League of New York. (Sloan would marry her in 1945, after his wife, Dolly, died in 1944. They were 40 years apart in age). Soon after, Helen and Wyatt divorced. Wyatt later reconnected with Mariam, with the couple recorded in the 1940 census living with two children on Upper Canyon Road as husband and wife.[12] But this was not true, as they remained divorced.

Enlisting in the Army in January 1944, Wyatt Davis trained at the William Beaumont Army Hospital at Fort Bliss and was transferred to Santa Fe's Bruns Hospital by the end of the year. He was discharged in September 1945. His discharge papers indicate he worked as a photographer.

Wyatt sold the Upper Canyon home and studio the following year and announced he was leaving for Mexico, intending to eventually settle in Guatemala with his family.[13] It is unclear if they made it to Mexico, as Mariam sued Wyatt for dependency that spring. In August 1946, the separated couple were remarried and remained together until his death.

They acquired the land on which the front house (625 Camino del Monte Sol) was built from Ida Rauh Eastman (1877-1970), a well-known suffragette and former actress. The

[10] "People Coming and Going in Old Santa Fe," *Santa Fe New Mexican*, July 2, 1936, 8.
[11] Johnson, "Wyatt Davis," 6.
[12] U.S. Census Bureau, Year: 1940; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: m-t0627-02452; Page: 6B; Enumeration District: 25-5B.
[13] "Wyatt Davises Leave to Settle in Guatemala," *Santa Fe New Mexican*, February 25, 1946, 1.

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transaction was formalized with a deed on March 24, 1947, and the house and garage were likely completed later that year.[14]

After its construction, the Davises remained on Camino del Monte Sol but moved to a property closer to the old William Penhallow Henderson home and studio. Deeds suggest they had additional property in the area. Newspaper accounts and city directories indicate they left 925 Camino del Monte Sol (the subject property) by the mid-1960s. By this time, Wyatt had nearly retired from photography. Like Laura Gilpin, the much more famous photographer living down the hill, he devoted his time to stopping the paving of Camino del Monte Sol.[15]

The Davises did leave for Mexico in 1968, and again in the 1970s, with Wyatt finding Santa Fe "too big" and "too changed."[16] This time they would stay, setting up a home in Oaxaca. They sold their 925 Camino del Monte Sol house in 1974 to Don B. and Pamela G. Lichty.[17] John Wyatt Davis died in Oaxaca in 1984. He was 78. Both Wyatt and Mariam are buried at Santa Fe National Cemetery.

Condominiumization and Change

Beginning in the late 1980s, the old Davis property began to expand with new additions. Its new owners, Judith K. Arnold and Richard and Margaret McCurdy, were each granted building permits in 1987 to erect additions.

Arnold, a real estate broker who owned several condominiums, received a permit on May 8 for a $13,000 addition.[18] Arnold owned what became 629, and the work likely impacted the future condominium. The McCurdys, who appear to be investors, obtained a permit on May 27 for a $45,000 addition.[19] Based on permit records, it is likely that

[14] Warranty Deed, Ida Rauh Eastman to Mariam T. and J. Wyatt Davis, recorded March 24, 1947, Book 30/Page 533, Instrument # 84802, Santa Fe County, New Mexico.
[15] "City Council Hears Plans for Paving Dist. 11," *Santa Fe New Mexican*, February 14, 1957, 1.
[16] Quoted in Johnson, "Wyatt Davis," 8.
[17] Warranty Deed, J. Wyatt and Mariam T. Davis to Don B. and Pamela G. Lichty, deed recorded June 6, 1974, Book 312/Page 603, # 365652, Santa Fe County, New Mexico.
[18] "Building Permits," *Santa Fe New Mexican*, May 16, 1987, B-4.
[19] "Building Permits," *Santa Fe New Mexican*, May 30, 1987, D-2.

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one of these (or both or another) was reviewed by the Historic Districts Review Board. Knowledge of these projects, however, is incomplete.[20]

On March 10, 1988, the three owners filed a condominium declaration, transforming the former Davis house and garage, along with the new additions, into the Monte Sol Compound.[21] It was divided into four units, and included three new addresses: 623, 627, and 629 Camino del Monte Sol. The subject unit was designated as 629 Camino del Monte Sol. The declaration recorded 629 at a size of 1,419 square feet.[22]

Through a series of amendments, the condominiums, including 629, have gained in size with additions. Since it was first surveyed in 1992 with a Historic Buildings Inventory, 929 Camino del Monte Sol has received at least two additions. This included a new bedroom suite at the northeast corner constructed before 2001, and a new portal and carport erected in 2003. Both of these retroactive approval from the Historic Districts Review Board.

Both additions have affected the main façade of the 1980s condo unit. Given all these changes, there is nothing left of the assumed guest apartment of the Davis house.

[20] The author filed an IPRA (#25-469) on January 15, 2025, to see the drawings for the associated project, Plan Number: 1987-010100029. He received an email on February 4, 2025, that City of Santa Fe could not locate the records.
[21] Condominium Declaration [Monte Sol Compound], Richard B. McCurdy, Margaret M. McCurdy, and Judith Arnold, recorded March 10, 1988, Book 606/Page 181, Instrument # 644289, Santa Fe County, New Mexico.
[22] Ibid., Exhibit C.

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Evaluation of Historical Status

The 1988 condominium declaration recorded 629 as holding 1,409 square feet of heated space. Since 1992 when the condo was first surveyed, a bedroom addition was constructed, bringing the building up to 1,840 square feet of heated space. In 2003, following a red-tag violation, the Historic District Review Board approved a 380-square-foot portal across the east elevation. These two changes — the bedroom addition and the portal — have affected 90% of the main facade. Only the secondary south elevation, along the driveway, appears to maintain its design and window openings as recorded in 1992.

Given the extent of the changes, there is little historic integrity left and nothing that can be associated with the Davises, who sold the property in the early 1970s.

For this reason, the recommendation is to maintain 629 Camino del Monte Sol's Non-Contributing status and give the same status to the carport/storage area.

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Illustrations

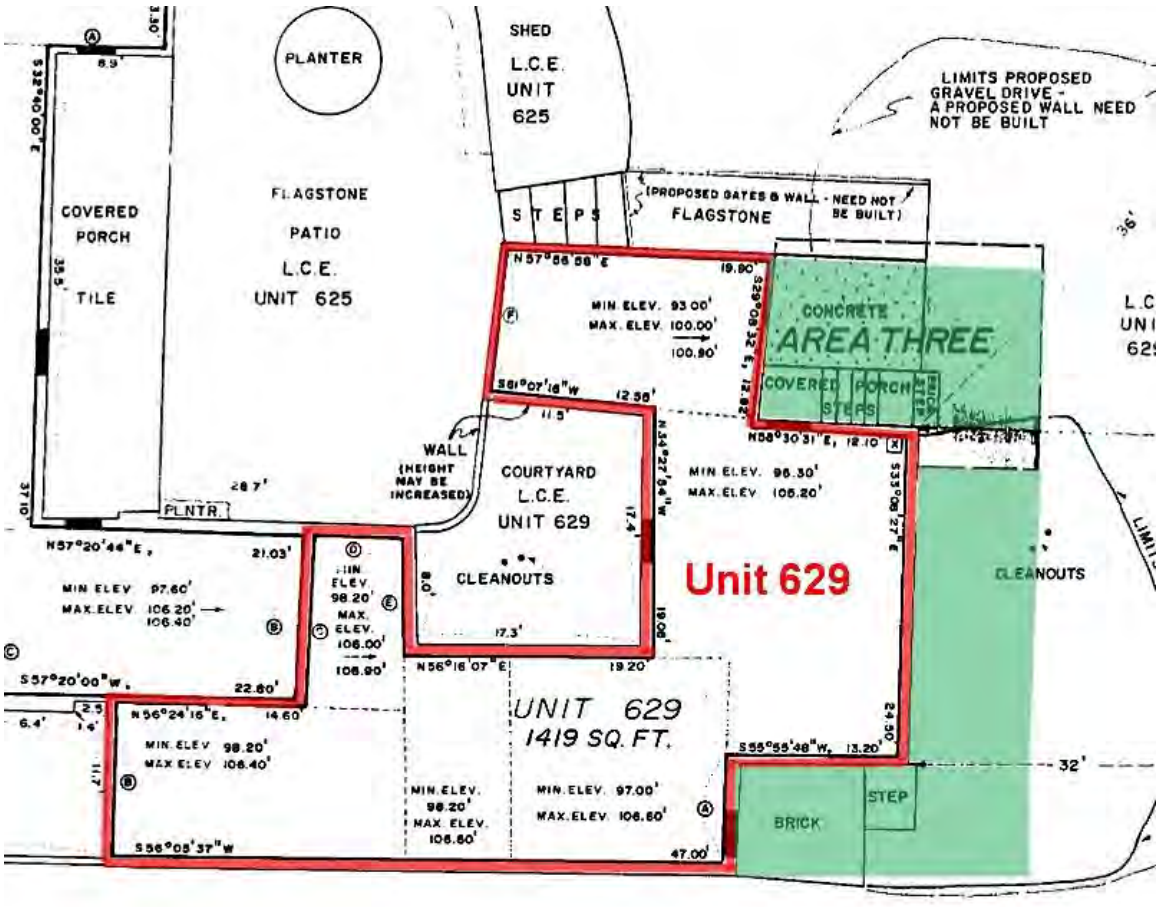

Figure 1: January 8, 1988, condominium plat. The green areas represent additions built after the 1992 HBI survey. Plat courtesy of Southwest Mountain Surveys.

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Figure 2: Comparison of 1992 HBI photograph of north elevation and current conditions.

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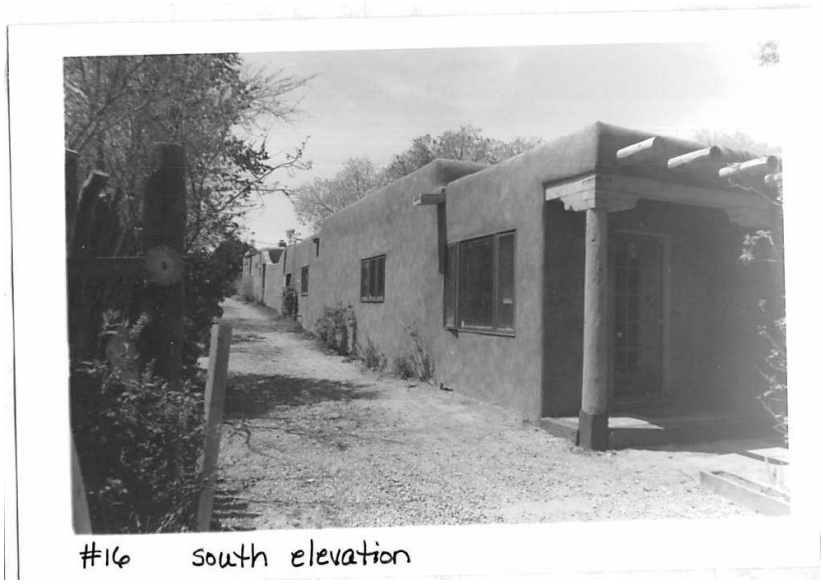



Figure 3: Comparison of 1992 HBI photograph of east elevation and current conditions.

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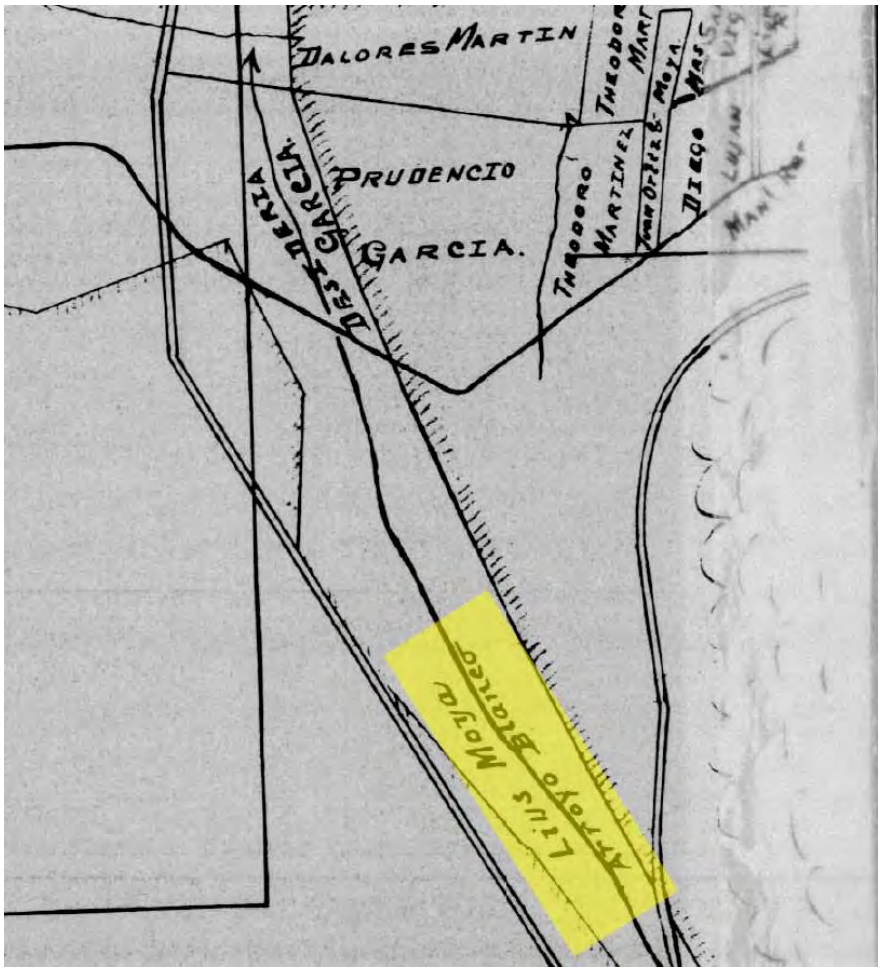

Figure 4: William White, "Owners of Land Within the Santa Fe Grant Outside the City Limits," 1897-98.

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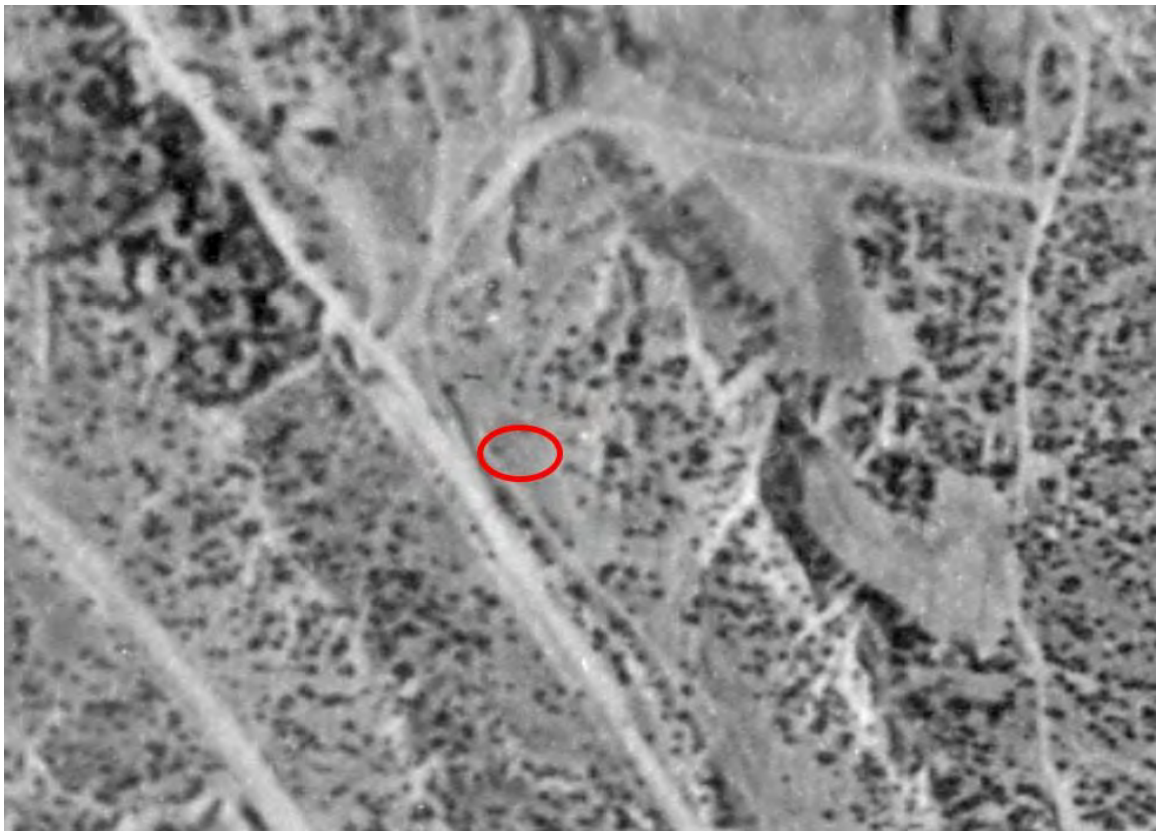

Figure 5: 1935 aerial photograph, Image # 1261. The circled area represents the approximate location of the future subject property.

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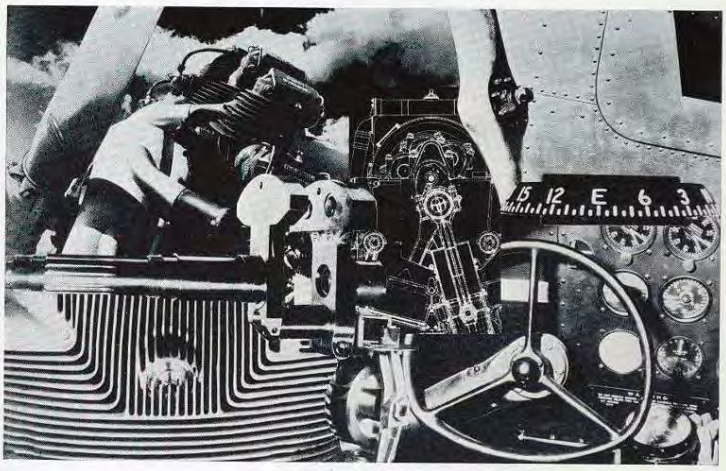



FAMILIAR CHARACTERS FROM NURSERY RHYMES
are printed on the washable curtains of this small boy's room. Strong colors and general simplicity of decoration make the room distinctive. The chair is a washable fabricoid in king's blue, bound in red and white. The scalloped painting and the curtain

By CH

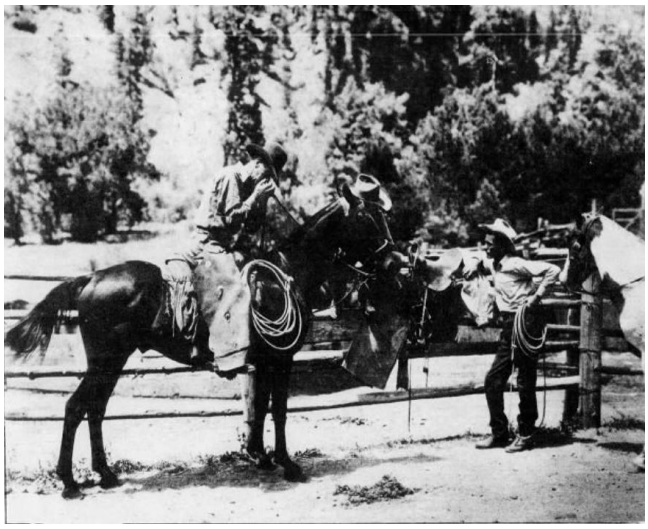

Figure 6: Wyatt Davis Montage.

Upper left, Davis in New Mexico, c.1920s; upper right, WPA photocollage, 1935; lower left, freelance work, *Midweek Pictorial*, 1936; lower right, freelance work, New Mexico State Tourist Board, date unknown. Courtesy of Albuquerque Museum, Museum of Modern of Art, and Archive.org.

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Figure 7: October 25, 1948, aerial photograph.
Highlighted structure appears to the original Davis residence, now identified as 625 Camino del Monte Sol.

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Figure 8: May 26, 1951, aerial photograph.
Overall property highlighted in red, and the historical portion of the subject condominium highlighted in yellow.

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Figure 9: 1966, aerial photograph.
Historical portion of the subject condominium highlighted in yellow.

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Figure 10: April 19, 1975, aerial photograph
Historical portion of the subject condominium highlighted in yellow.

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Figure 11: 2005 aerial photograph.
Alterations since the 1992 HBI survey:
A. bedroom built between 1992 and 2001; B. portal built in 2003; C. carport built in 2003.

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Survey Photographs

(All images taken by Giulia Caporuscio, on January 20, 2025; elevations courtesy of Gayla Bechtol Architect, PC).



Photo 2: Street view of front condominiums. The red arrow indicates entrance drive to the subject condominium. Camera facing southeast.

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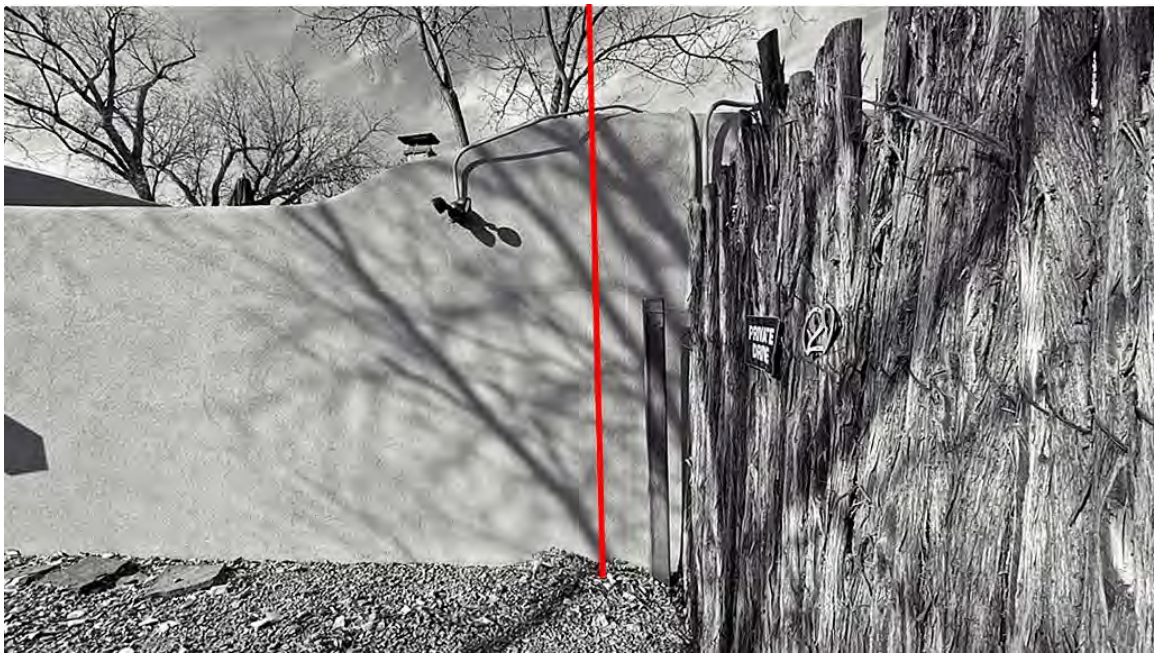

Photos 3 and 4: Entry to subject condominium. The red line indicates the separation between units 627 (left) and 629 (right).

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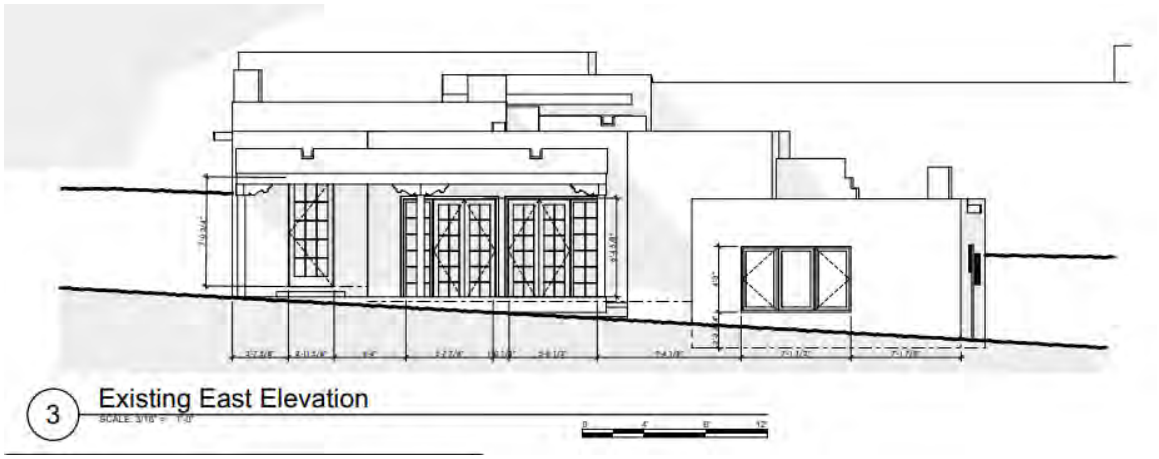



Photo 5: East (front) elevation. Everything in view was constructed after 1992. Camera facing southwest.

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Photo 6: East elevation. Patio doors. Camera facing southwest.

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Photo 7: East elevation. Bedroom addition. This was constructed between 1992 and 2001. Camera facing southwest.

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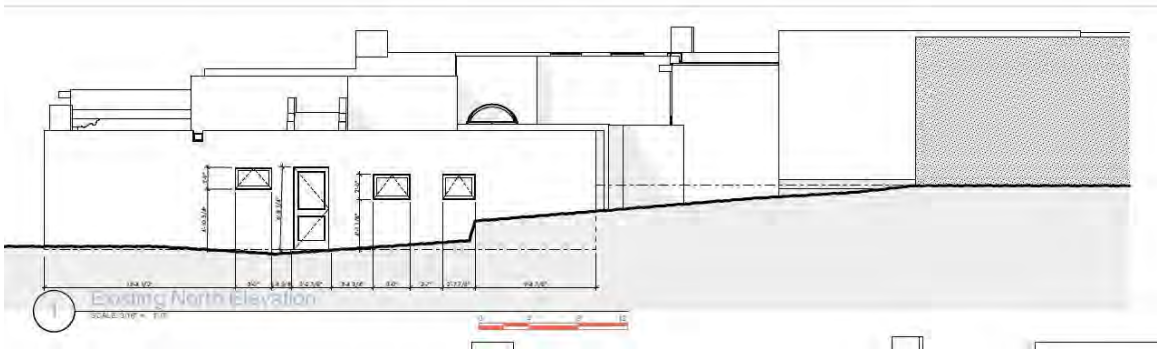



Photo 8: North elevation. Everything in view was constructed after 1992. Camera facing southeast.

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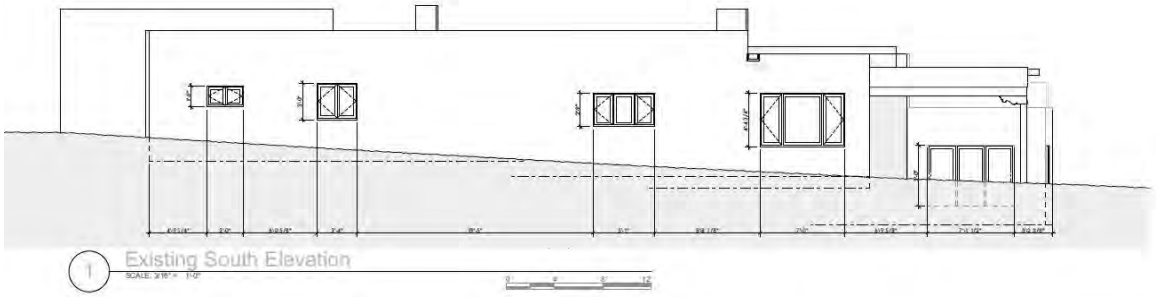



Photo 9: South elevation oblique. Camera facing northeast.

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Photo 10: South elevation. Window detail. Camera facing northwest.

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Photo 11: South elevation East section. Camera facing northwest.

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Photo 12: South elevation. Window detail. Camera facing northwest.

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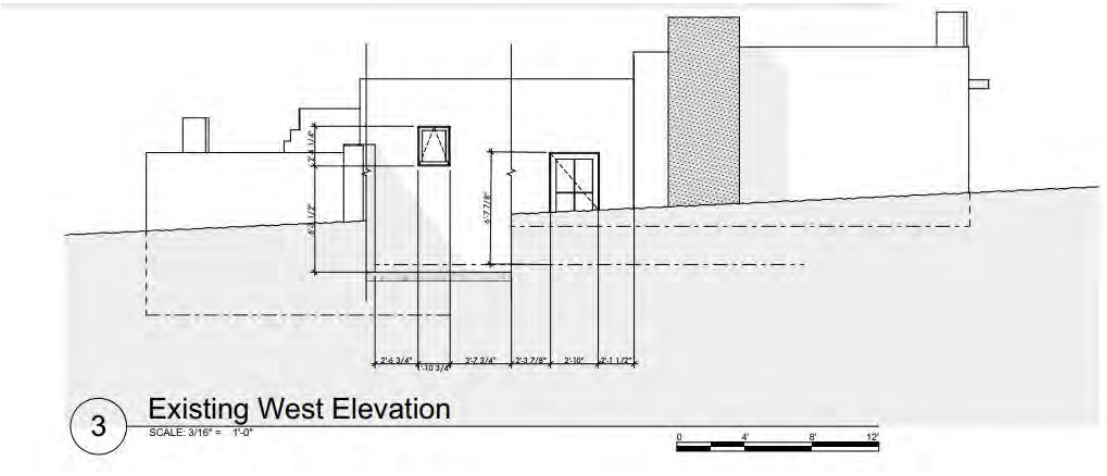



Photo 13: West elevation. Camera facing southeast. Gayla Bechtol, February 3, 2025.

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1. Name of property: 629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	2. Location: 629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	3. Local Reference Number: Santa Fe ID: H-768 4. County: Santa Fe 5. Date of Survey: January 20, 2025



Photo 14: Carport and storage. This structure was built in 2003. Camera facing northeast.

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1992 H768

IDENTIFICATION

ADDRESS: 623-629 Camino del Monte Sol

ID NUMBER: 051600158

BUILDING NAME:

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

TNSP 17 N ● RANGE 10 E ■ SEC 30 SW 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION:

_____ ESTIMATE 1947-present ACTUAL

SOURCE(S) City Directories

BUILDING DATA

ARCHITECTURAL STYLE:

Spanish Pueblo Revival

USE:

HISTORIC: (residential)

OTHER _____

PRESENT: (residential)

OTHER Condominiums

SURROUNDINGS:

residential

RELATIONSHIP TO HISTORIC SURROUNDINGS:

X SIMILAR ___ NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

___ YES X NO

WHAT TYPE?

IF INVENTORIED, LIST ID NUMBER(S)

_____

DEGREE OF REMODELING:

___ MINOR X MODERATE

___ MAJOR

EXPLAIN: addition at back (east)

OVERALL CONDITION:

___ EXCELLENT X GOOD

___ FAIR ___ DETERIORATED

BUILDING THREATENED?

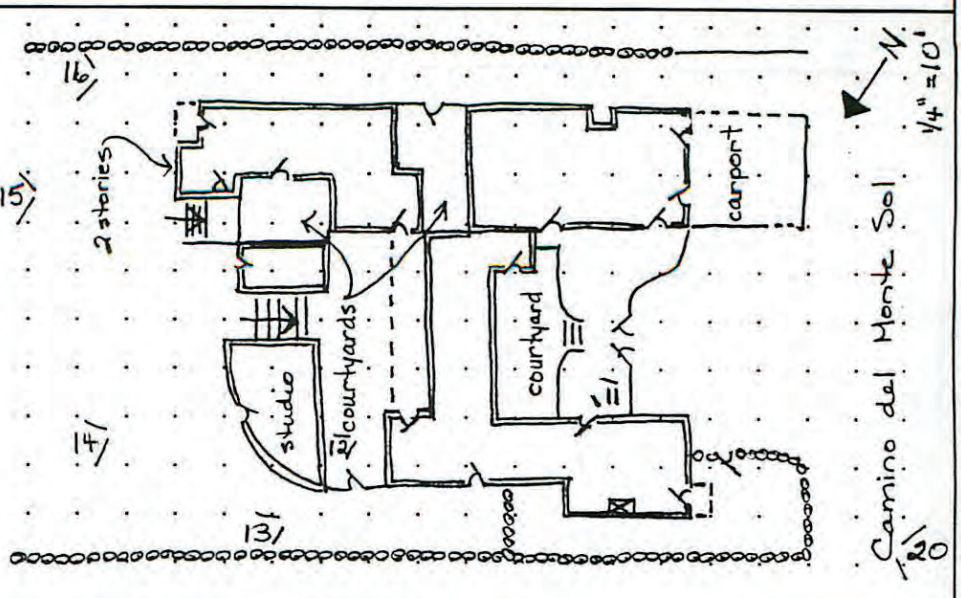
___ YES X NO

PHOTO



#20 west elevation

SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?

___ YES X NO ___ ELIGIBLE

___ CONTRIBUTING ___ NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?

___ YES X NO ___ ELIGIBLE

LOCAL DESIGNATION: Core HISTORIC DISTRICT

___ SIGNIFICANT ___ CONTRIBUTING X NON-CONTRIBUTING

LOCAL LANDMARK ___ YES X NO

SURVEYED 4/27/92 BY DB

NEGATIVES WITH NMHPD ROLL # DB2 NEG # 11 TO 16

$ 20

ARCHITECTURAL AND LANDSCAPE FEATURES

FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	stucco	
FOUNDATIONS	not visible	
DOORS	carved wood, wood with large single light, french	
WINDOWS	new large-light wood casement w/ metal finish	row of glass block on west of 625
PORTALES	along 625 on east - Solomonic columns, corbels, square beams, wall painted white	above wainscot, ceramic tile floor
CANALES	metal with scalloped edge	
PORCHES		small inset porch on SE - new; hewn beam, corbel, exposed vigas
BALCONIES	—	
ROOFS	flat with rounded parapet, some stepping	
COURTYARDS	at entry on west, paved with brick and flagstone; secluded	courtyards between units and west of 623
FENCES/WALLS	stucco courtyard wall, west stucco retaining walls in courtyard	
ARCH. DETAILS	rustic wood gates into courtyard, wood lintels	
OTHER	masonry chimneys with tile flues; double carport on SW; studio in berm, E	
COMMENTS		

ADDITIONAL PHOTOGRAPHS



#11 entry courtyard



#16 south elevation

IDENTIFICATION

ADDRESS
623 - 629 Camino del Monte Sol

ID NUMBER
051600158

SURVEYED/RESEARCHED
DATE 4/27/92 BY DB



#15 east elevation



#14 north elevation, east portion

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1992 (concluded)

IDENTIFICATION

ADDRESS 623 - 629 Camino del Monte Sol

ID NUMBER 0516600158

SURVEYED/RESEARCHED
DATE 4/27/92 BY DB



#12 portal, east



#13 north elevation, west portion

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

building threatened? yes	surveyed date 14-6-83 by mb	county Santa Fe	ID no. 158 051600
field map Santa Fe, New Mexico	number 1	UTM reference zone 12 13	easting northing

location description: 625 Monte Sol

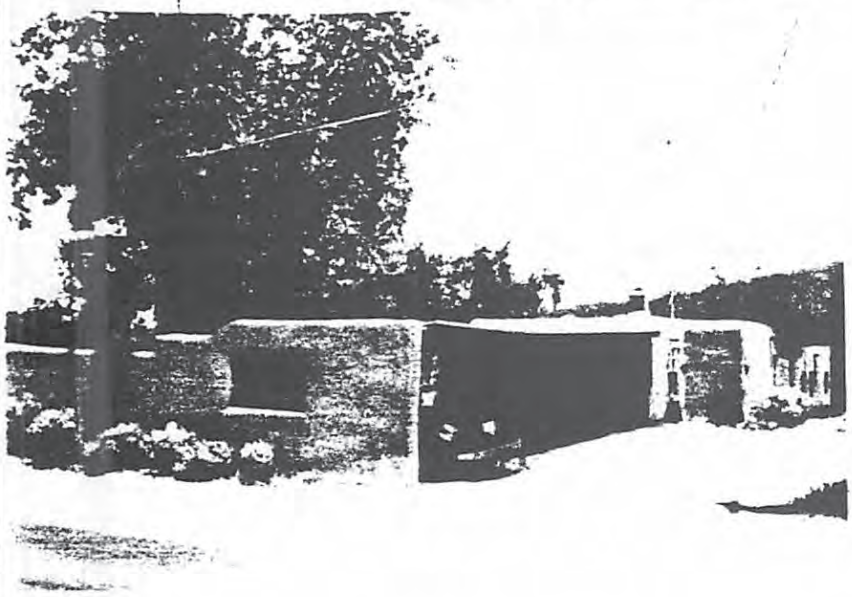
city/town: Santa Fe

land grant/reservation: ~~X~~

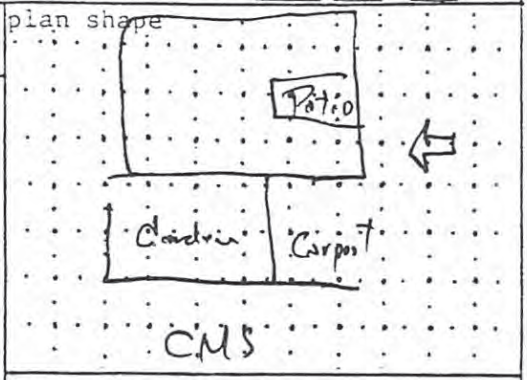
building name:

legal description: tnsp 17 N R 10 E sec 30 SW¼ NE¼

film roll by mb no. 9	negative nos. ~~21,22~~ 20,21	loc. of neg. HPB



plan shape



date of construction: Postwar estimate ____ actual ____

source: Ace to 1982 Directory - Appears older

use
present: residential
other: ____
historic: residential
other: ____

condition
___excellent X good
___fair ___deteriorating

degree of remodeling
X minor ___moderate ___major
describe:

surroundings: Residential

relationship to surroundings
X similar ___not similar

district potential
___yes ___no ?

significance
___eligible ___of interest ___none ?
if eligible, why?

associated buildings? ___yes
what type?

if inventoried, list ID nos.

see back? ___yes

style: Pueblo Revival

foundation material: Not vis

wall material/surface: Stucco

architectural features

Most detailing not vis fr. street
1 masonry chimney
wood detail over carport.

Streetscape
~~comments~~
wall
hedge
wire fence
wood fence
landscape
street trees
stone curb
0 setback
zeq/ula

Appears to be Triplex

Chair Purvis asked which profile they would use: R or M. The applicant described the M profile which Chair Purvis said was okay. Mr. Perrigo said the green pro-panel had been added in 1988.

There were no speakers from the public regarding this case.

Mr. Bell moved for approval of Case #H 03-135 with stone at the base of the porch, propanel of the M profile and according to the drawings submitted to the Board at this meeting. Ms. Shapiro seconded the motion which passed by unanimous voice vote.

2. Case #H 03-136. 1151 E. Alameda. Downtown and Eastside Historic District. Martin Kuziel, agent/owner, proposes to construct an addition on a Non-Contributing building.

Mr. Rasch presented the staff report for this case [attached as Exhibit G]. Mr. Rasch said staff recommended approval of the case as submitted.

Present and sworn was Mr. Martin Kuziel, who said he had nothing to add.

Ms. Rios asked if anything would protrude from the roof. Mr. Kuziel said there was nothing.

There were no speakers from the public regarding this case.

Ms. Rios moved for approval of Case #H 03-136 per staff recommendations. Mr. Montoya seconded the motion which passed by unanimous voice vote.

3. Case #H 03-137. 629 Camino del Monte Sol. Downtown and Eastside Historic District. Justin Young, agent for Anna Jane Hays, proposes to construct a carport and portal on a Non-Contributing property.

Mr. Rasch presented the staff report for this case [attached as Exhibit H]. The staff report recommended approval of the project as submitted.

Present and sworn was Mr. Justin Young, 3957 Agua Fria Street, who said the carport was built on the spot where the previous development plan showed a garage. He said it was built to conform to the Historic guidelines and was built as low as possible. He apologized about not going through the proper procedure.

Chair Purvis asked if the garage had been previously approved. Mr. Young said the site plan showed a garage pad for each condo. He said the carport matches the existing pad.

Chair Purvis asked if there was a reason why they did not get a permit. Mr. Young said it was their mistake.

There were no further speakers from the public regarding this case.

Chair Purvis asked what procedure was done. Mr. Young said they went to the condominium association who okayed the project. He said they talked with the neighbors on the other side of the fence and they seemed okay with it also.

He said their concern came up after the fact and was a surprise. He said their house was just one story but the floor level was about five or six feet higher. He said the seven foot coyote fence between was really not obstructing anything from their house. He added that their house was very tall... probably 18' high.

Mr. Montoya asked if they were part of a compound. Mr. Young said they were not part of a compound.

Mr. Rasch said he met with the neighbors. He said he thought they lived in Santa Fe only part of the year and have already gone back to their other home. He said they were in agreement in theory but then they saw it as constructed and saw the view from their porch a few feet above the coyote fence.

Mr. Montoya asked about screening. Mr. Rasch said there were elm trees there.

Mr. Young said the carport was only 9' 6" high which was a low as possible.

Mr. Montoya asked if additional vegetation would help. Mr. Young said it was dense with Chinese Elms now Mr. Rasch said they could approve a higher coyote fence. Mr. Young said it conforms in every way.

Ms. Rios moved for approval of Case #H 03-137 as submitted. Mr. Montoya seconded the motion which passed by unanimous voice vote.

4. <u>Case #H 03-138</u>. 514-A Alto Street. Westside Guadalupe Historic District. Edward B. Reid, agent/owner, proposes to remodel and existing Non-Contributing building.

City of Santa Fe, New Mexico

200 Lincoln Avenue, P.O. Box 909, Santa Fe, N.M. 87504-0909

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Jim Romero, *City Manager*

Councilors:
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Patti J. Bushee, Dist. 1
David Pfeffer, Dist. 1
Karen Heldmeyer, Dist. 2
Rebecca Wurzburger, Dist. 2
Miguel M. Chavez, Dist. 3
David Coss, Dist. 3
Matthew E. Ortiz, Dist. 4

Project description: Construct a carport and portal on a Non-Contributing property
Project number: 03-10100137
Case number: H-03-137
Project type: HISTORIC DESIGN REVIEW BOARD

PROJECT LOCATION (S): **629 Camino del Monte Sol**
HISTORIC DISTRICT: **DOWNTOWN & EASTSIDE**

PROJECT NAMES:

OW - Anna Jane Hays
Santa Fe, NM 87501

629 Camino del Monte Sol
505-988-7062

AP - Justin Young
Santa Fe, NM 87507

3957 Agua Fria Street
505-660-9600

BOARD ACTION

This is to certify that the Historic Design Review Board (HDRB) at their meeting on October 14, 2003, acted on the above referenced case. The decision of the board was to approve your request as per staff recommendations.

For further information please call 955-6605.

Sincerely,

David A. Rasch
Historic Preservation Planner

NOTE: BUILDING PERMITS FOR HDRB APPROVALS SHALL NOT BE GRANTED UNTIL THE 7-DAY APPEAL FILING PERIOD IS COMPLETED (SFCC 14-70.26 (B)). HDRB APPROVALS EXPIRE ONE (1) YEAR AFTER THE DATE OF THEIR DECISION. RENEWALS OF SUCH DECISIONS ARE AVAILABLE FOR ONE (1) ADDITIONAL YEAR UPON REQUEST (SFCC 1987, SECTION 7-1.6.). **PLEASE PROVIDE COPIES OF THE LETTER WHEN SUBMITTING FOR BUILDING PERMIT.**

City of Santa Fe, New Mexico

memo

DATE: October 9, 2003

TO: Historic Design Review Board Members

VIA: Sandra Aguilar, Planning & Land Use Department Director
Reed Liming, Planning Division Director RL

FROM: David Rasch, Historic Preservation Planner DR

CASE #: H-03-137

ADDRESS: 629 Camino del Monte Sol
Historic Status: Non-contributing
Historic District: Downtown & Eastside

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

_x_ Case Synopsis

___ District Standards & Yard wall & fence standards.

_x_ State Historic Survey Sheets

_x_ Other: Building Height calculation

APPLICANT SUBMITTALS

___ Proposal Letter

_x_ Vicinity Map

___ Site Plan/Floor Plan

_x_ Elevations

_x_ Photographs

_x_ Other. Zoning review sheet

STAFF RECOMMENDATION:

Staff recommends approval of the project which complies with Section 14-5.2 (E) Downtown & Eastside Standards.

BACKGROUND & SUMMARY:

629 Camino del Monte Sol is a part of a residential condominium (623-629) built in the Spanish Pueblo Revival manner in the latter half of the 20th century. The building is listed as Non-contributing in the Downtown & Eastside District. The applicant proposes two items of addition to this property. The work was begun without a building permit and then stopped with a red tag. The red tag was removed when the work had been administratively approved. After a neighbor filed a complaint, it was determined that this Board shall review the project. Both items are now completely built.

1. The applicant has constructed a free standing carport / storage area. The carport is located at approximately 300 feet from the street and behind a driveway gate. Therefore, the building is not visible from the public right-of-way. However, the carport is located approximately 10' away from the southeast side lot boundary which is defined by a tall coyote fence. The neighboring house is approximately 20' beyond the fence and the carport is visible from that location.

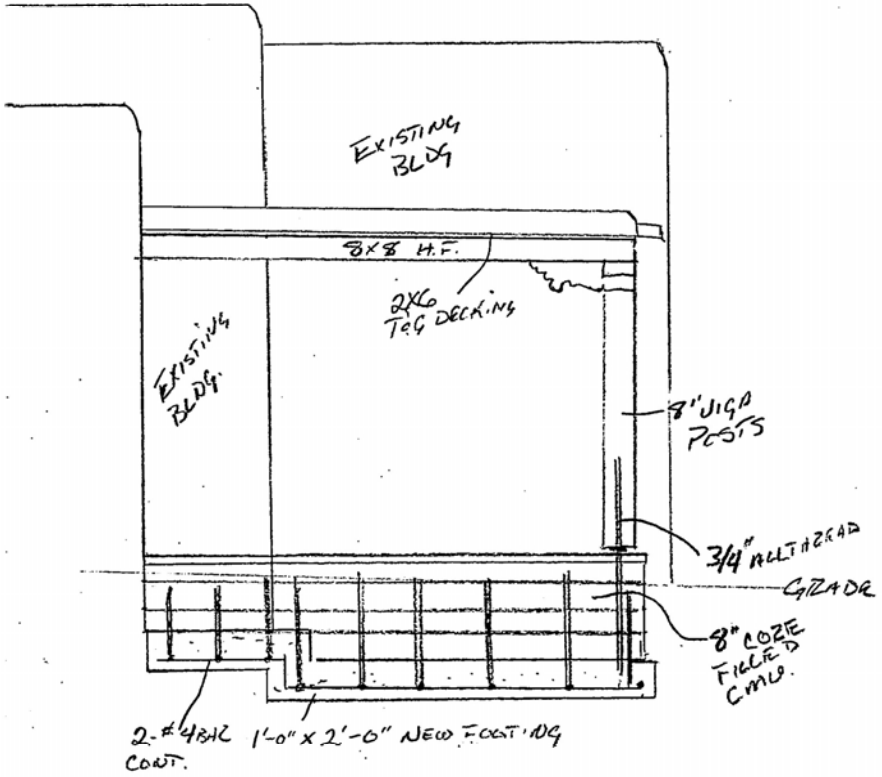
The carport is constructed with exposed natural wooden beams and rafters. The front wooden columns have decorative wooden corbels. The parapet and the back of the carport, which includes a storage area, are finished with stucco in buckskin color. The two storage area doors are painted to match the stucco. The carport height is 9' 6", and within the maximum allowable height of 14' 3", as determined by a 300' radial calculation.

2. The applicant has constructed a portal addition to the back of the adjacent house. The portal mimics the carport in style, with exposed natural wooden elements and buckskin colored stucco. The portal parapet is at least 1' lower than the adjacent building parapet. The portal floor is raised on a concrete platform with brick finishing.

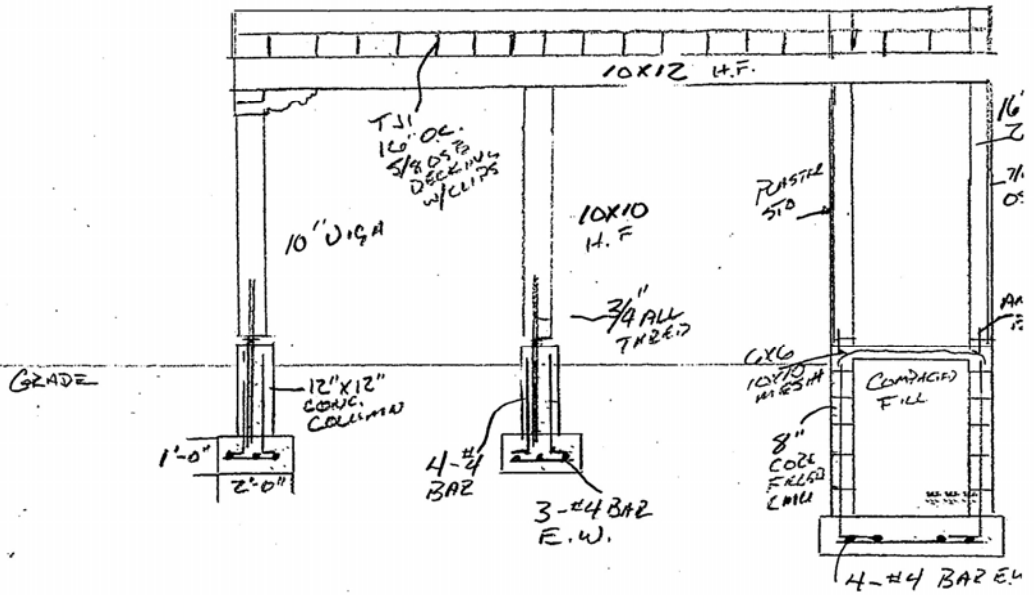
- PLANNING & LAND USE -

		Remarks
✓	Historic Design Review	
○	Landscape Review	
○	Escarpment Arch. Review	
⊘	Approval	
○	Conditional Approval	
○	Reject	

Name: Christopher Purvis Date: 10.14.03



PORTAL

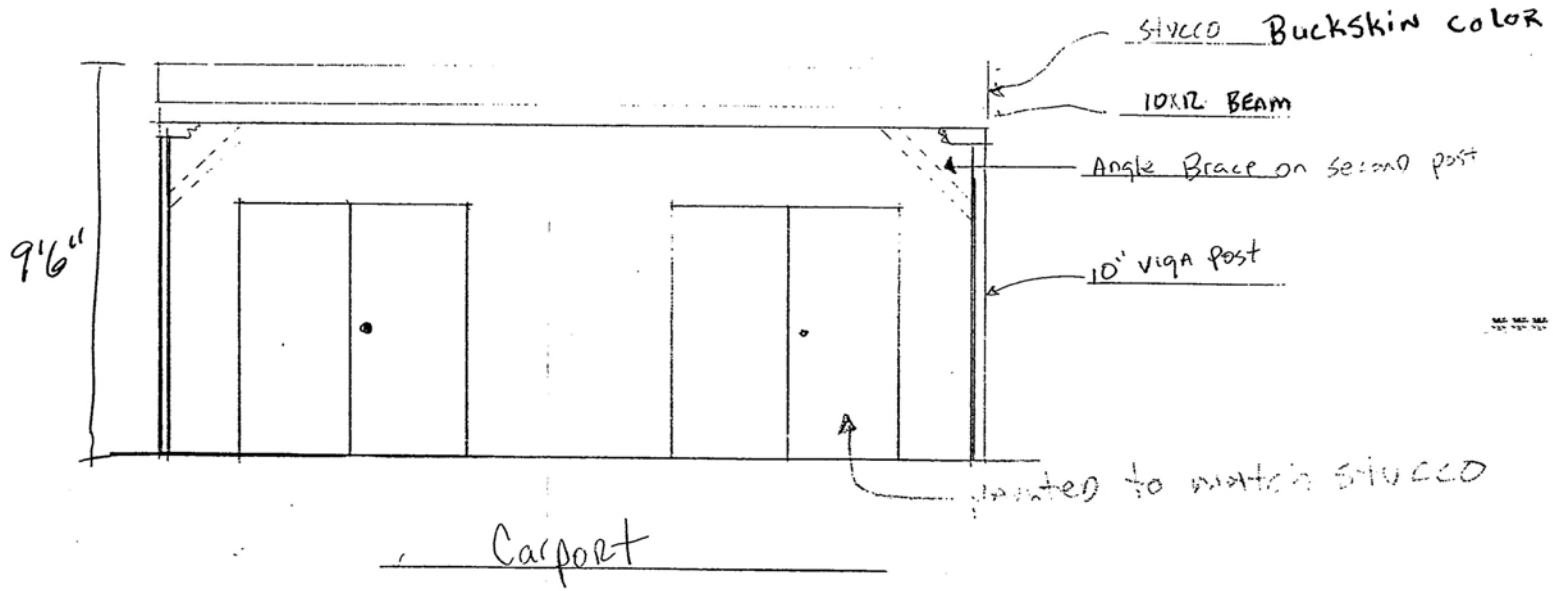


3,500 PSI 3/4" AG. CONCRETE

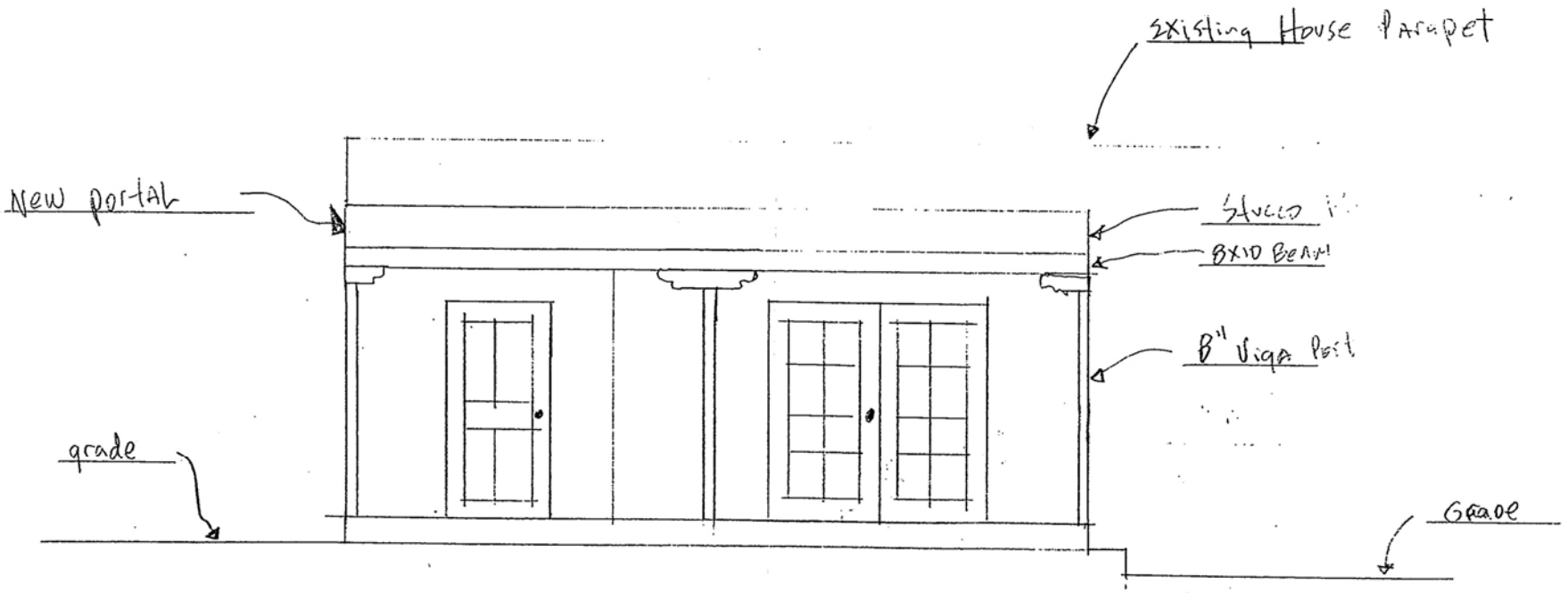
CARPORT

PORTAL AND CARPORT FOUNDATION PLAN 1/4" = 1'-0"

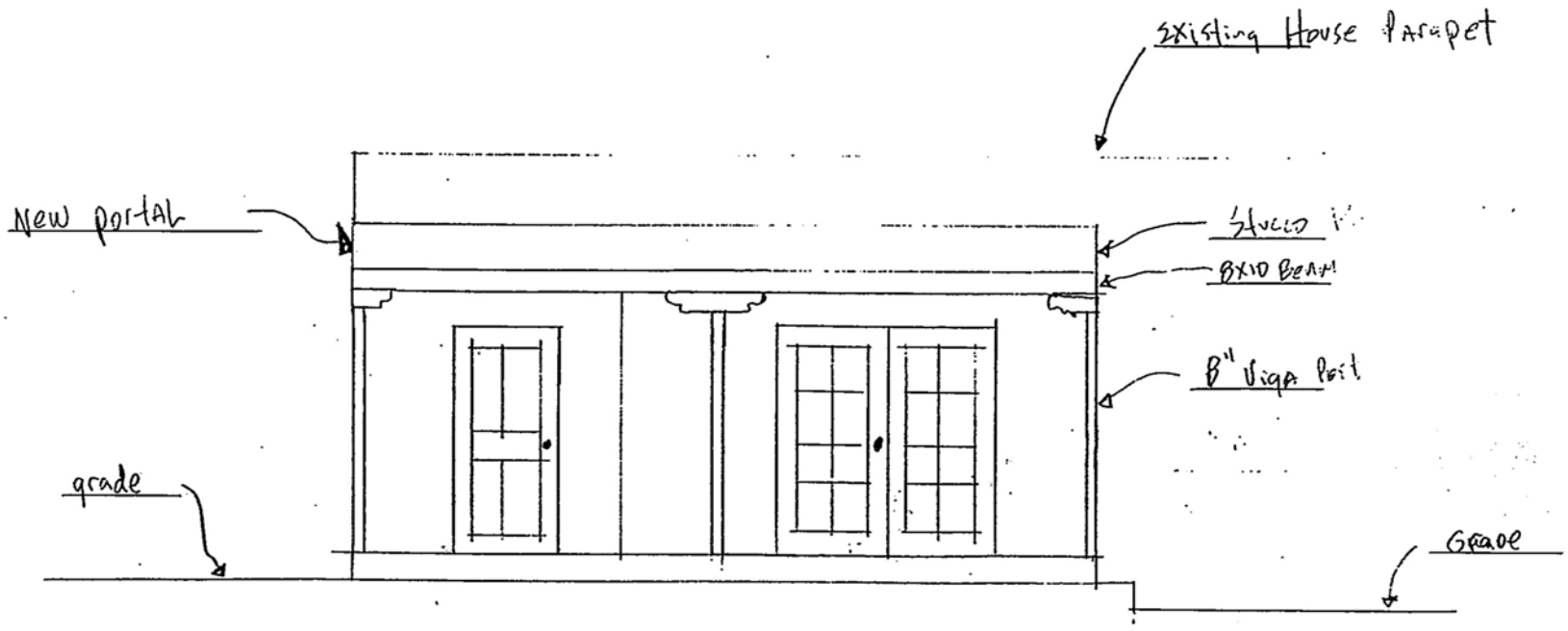
ANNA JANE HAYS
629
CAMINO DE LA MONTE SX


stucco Buckskin color
10x12 BEAM
Angle Brace on second post
9'6"
10" viga post
painted to match stucco

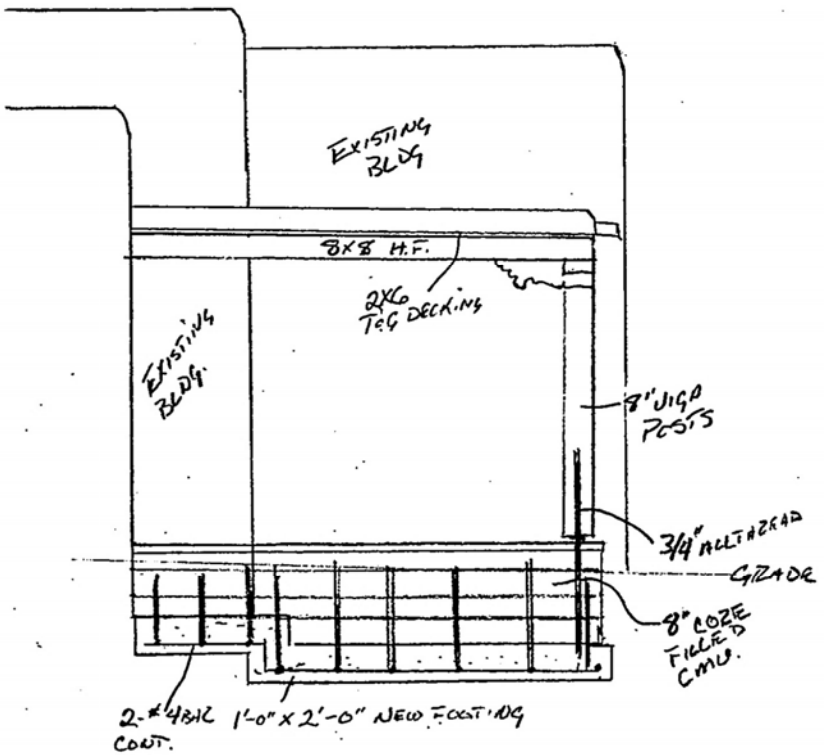
Carport



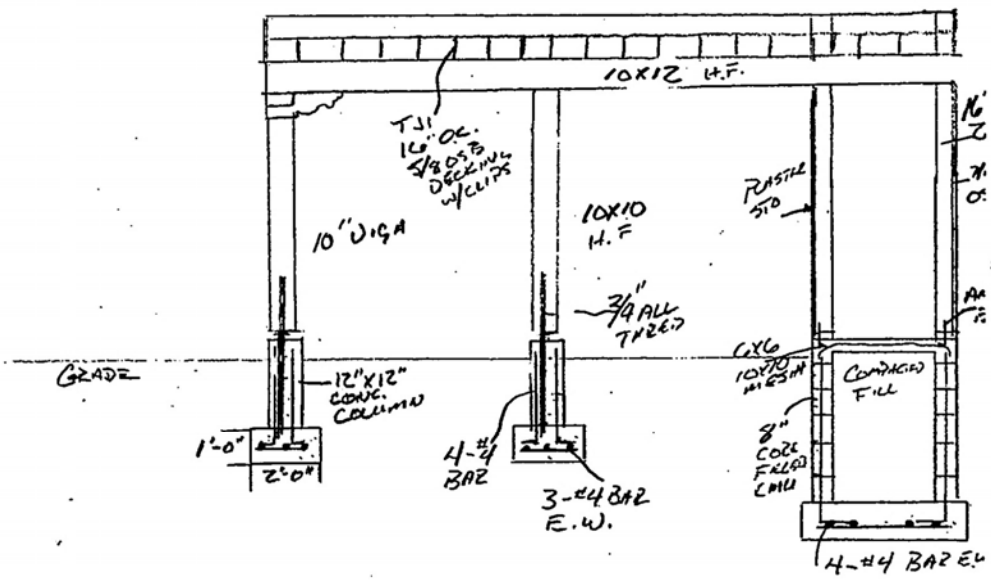
Portal & Door on House



Portal & Door on House



PORTAL

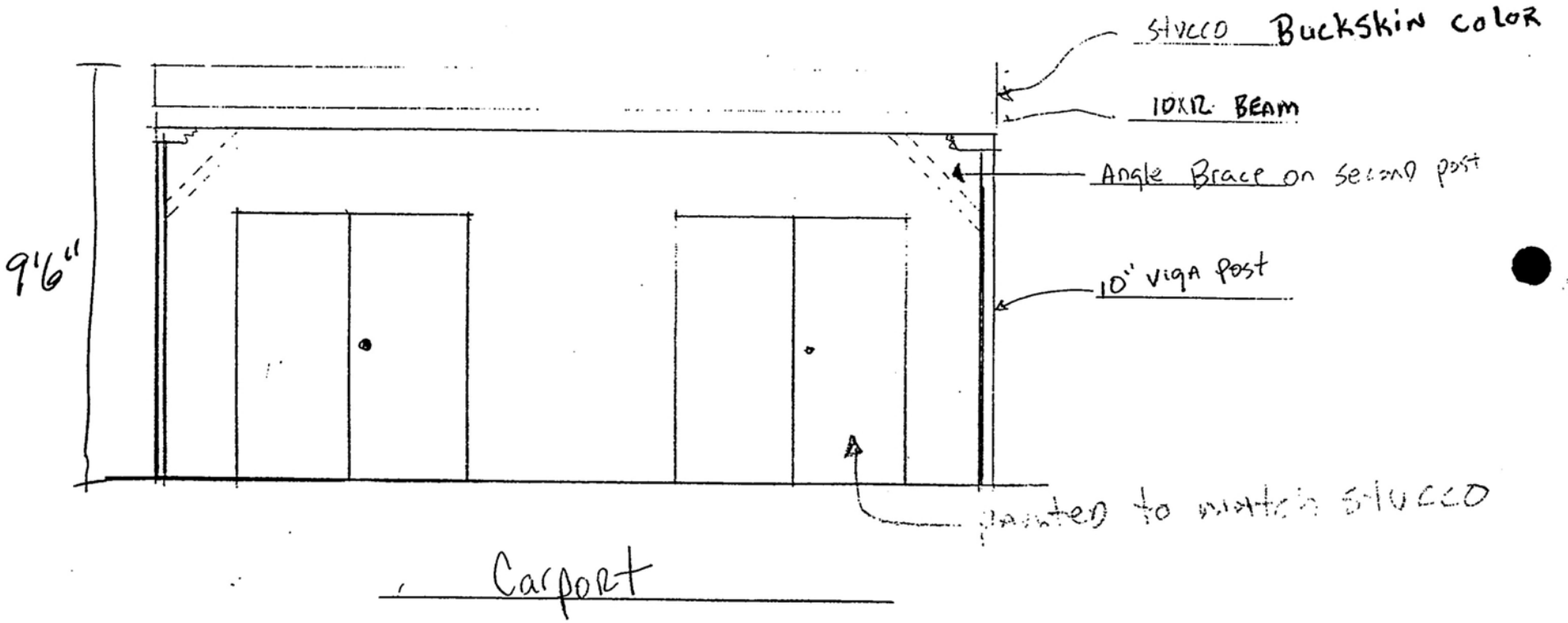


3,500 PSI 3/4" AG. CONCRETE

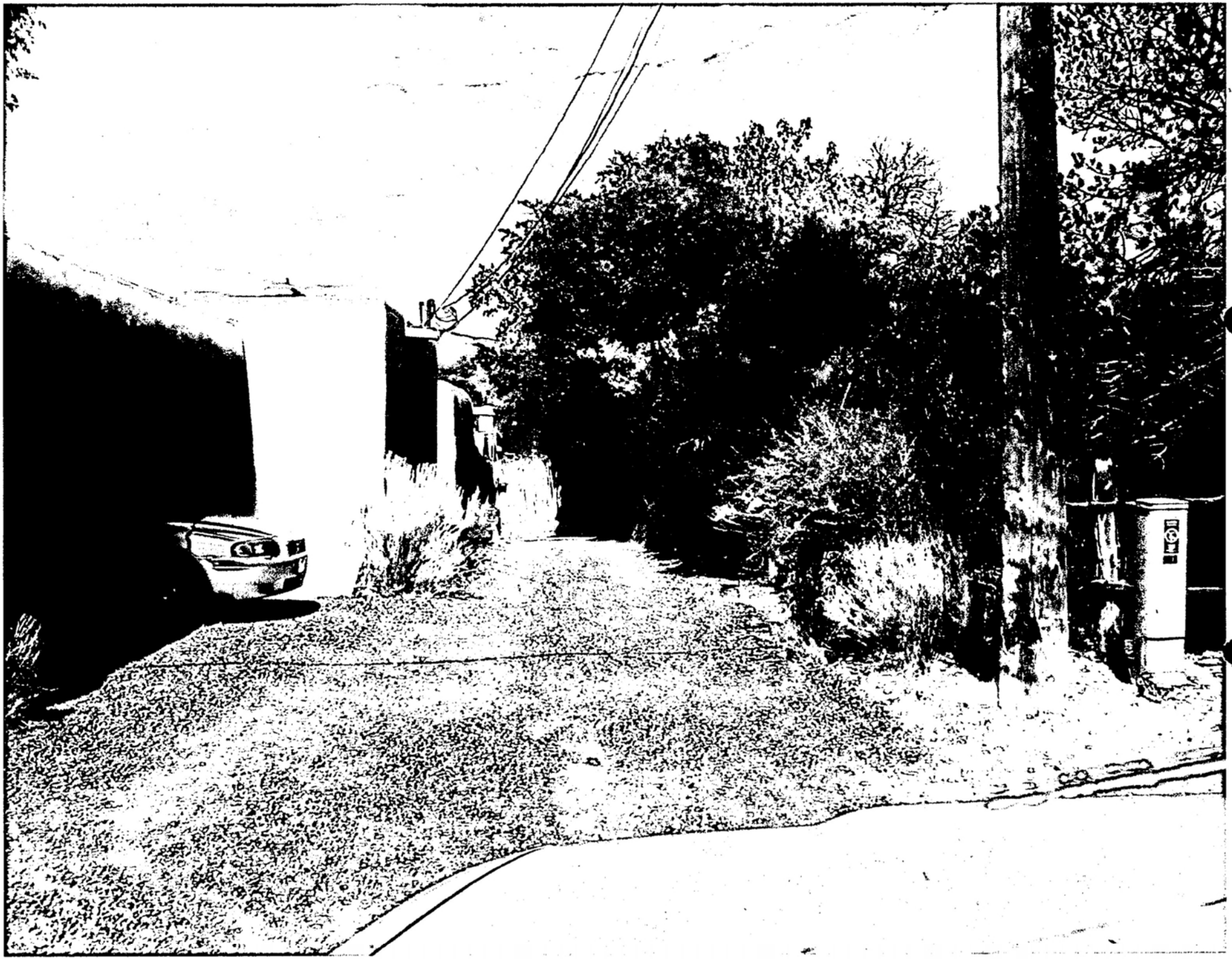
CARPORT

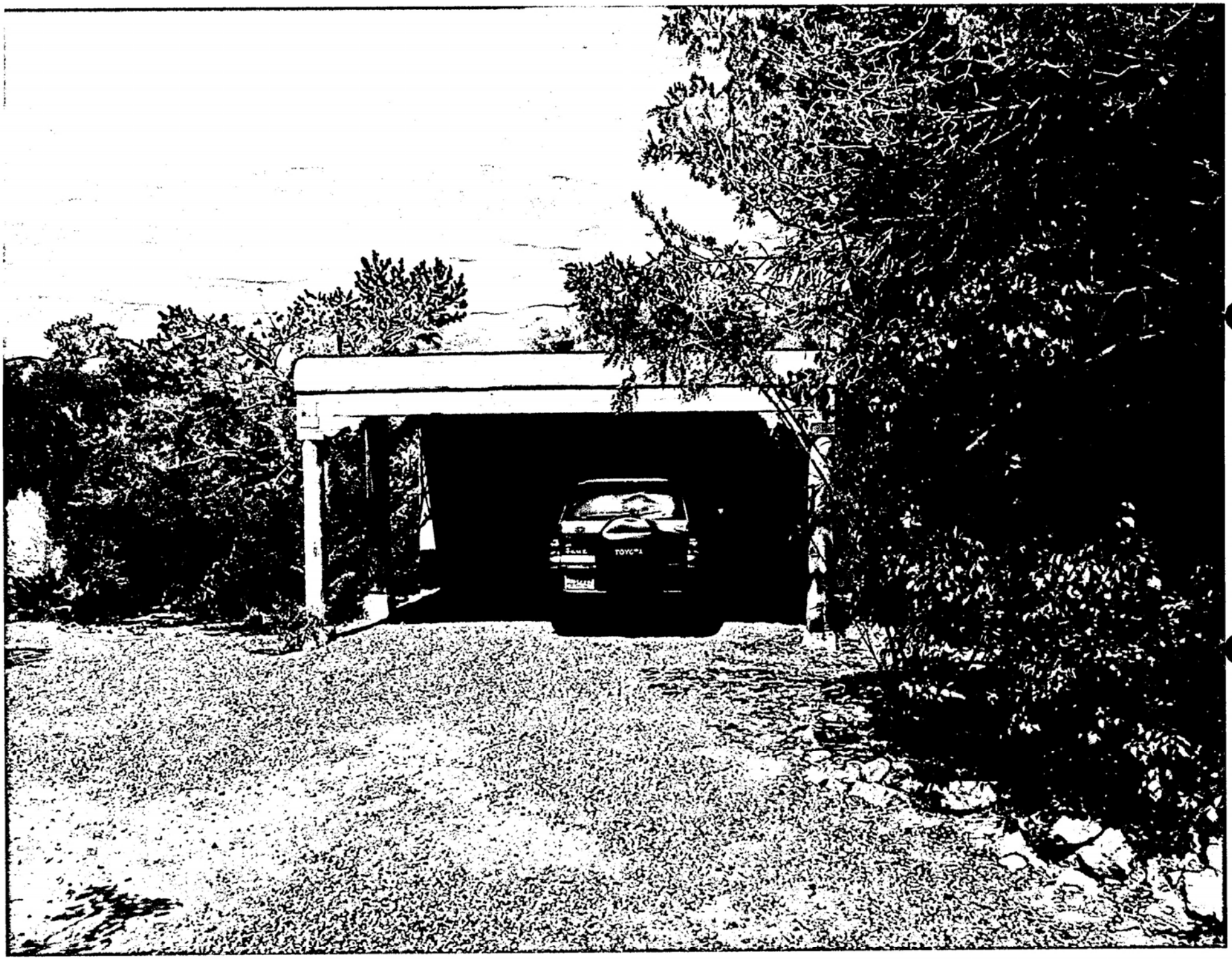
PORTAL AND CARPORT FOUNDATION PLAN 1/4" = 1'-0"

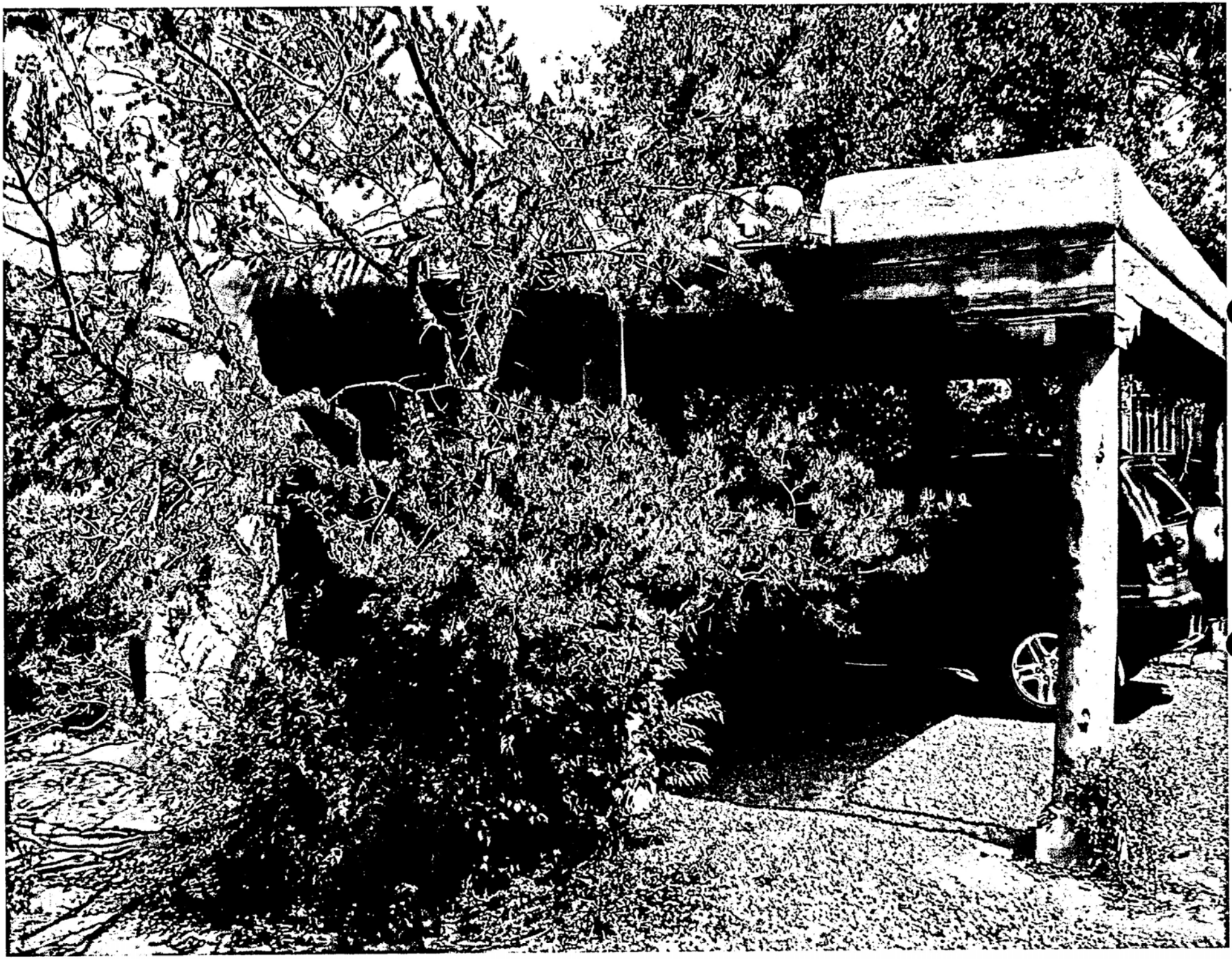
ANNA JANE HAYS
629
CAMINO DE LA COSTA

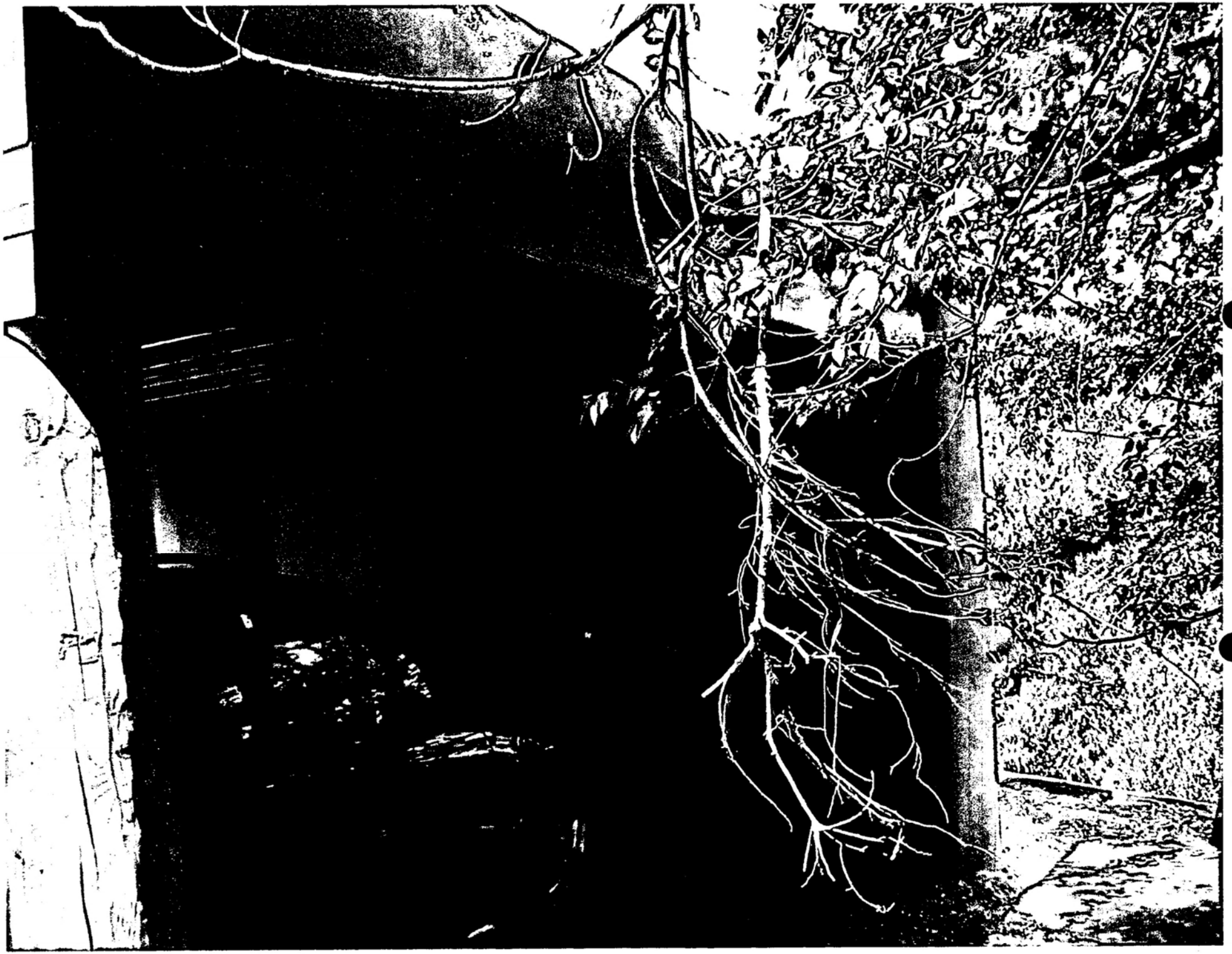

stucco Buckskin color
10X12 Beam
Angle Brace on second post
10" viga post
9'6"
painted to match stucco

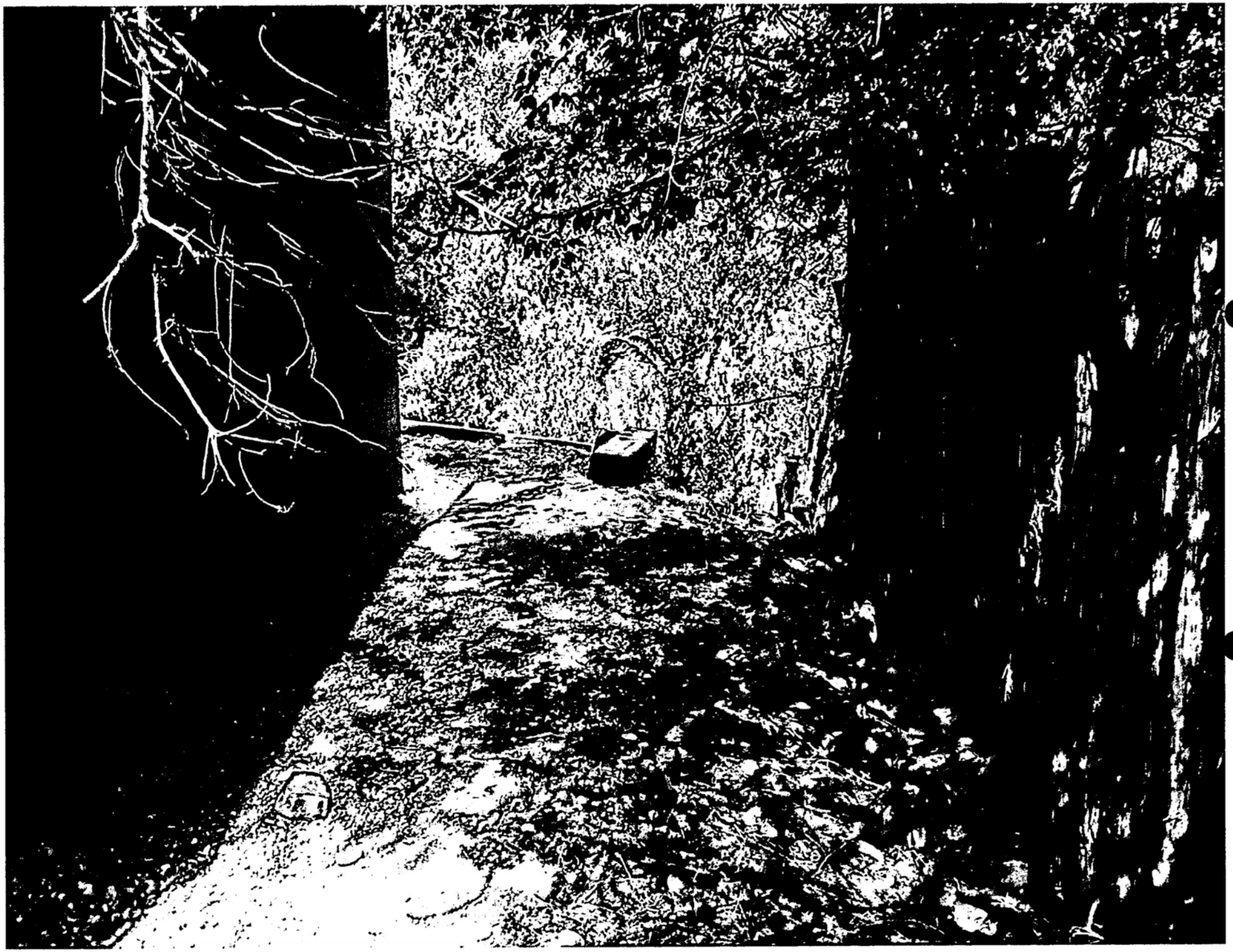
Carport

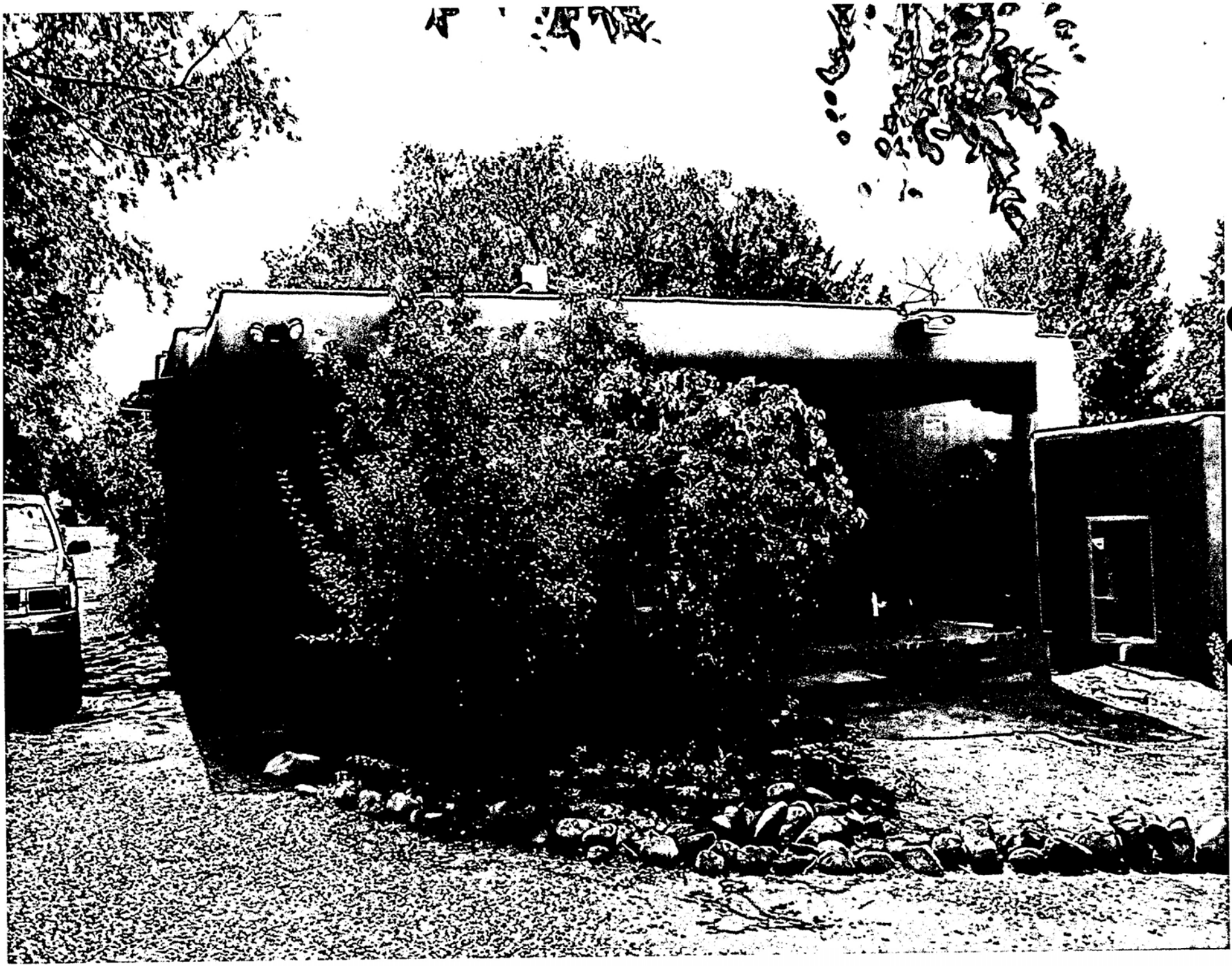












PRELIMINARY ZONING REVIEW WORKSHEET

TO BE COMPLETED BY APPLICANT:

Date Submitted 8-4-03

Property Owner of Record Anna Jane Hays

Applicant Name _____ Phone 660-9600

Site Address 629 Camino de monte Sol

Proposed Construction increase size of portal, ADD carport w closet

_____

Andrew Harnden

New sf roofed: 654sf

TO BE COMPLETED BY STAFF:

Zoning District R2 Subdivision _____ Lot ____ Block ____

Permitted Use : ☑ Section # _____
Accessory Use : ☐ Section # _____
Special Exception: ☐ Case # _____
Variance: ☐ Case # _____
Prohibited Use: ☐ Section # _____

Setbacks:
(Front) Provided 0 -existing Minimum 7' (Rear) Provided 40'+ Minimum 15'
(Left Side) Provided 7' -proposed Minimum 5' (Right Side) Provided 7' (apx.) existing Minimum _____

(Special Yard) Provided _____ Minimum _____

Density: 4 units (existing) Open Space: _____

Lot Size: 29,708 sf Total Roof Area: 4998 sf Lot Coverage: 16.2%

Height: 11' portal / 11' carport Wall Requirement: _____

Parking: # Required 8' # Provided 8'+ Maneuverability _____

Other District Requirements: _____

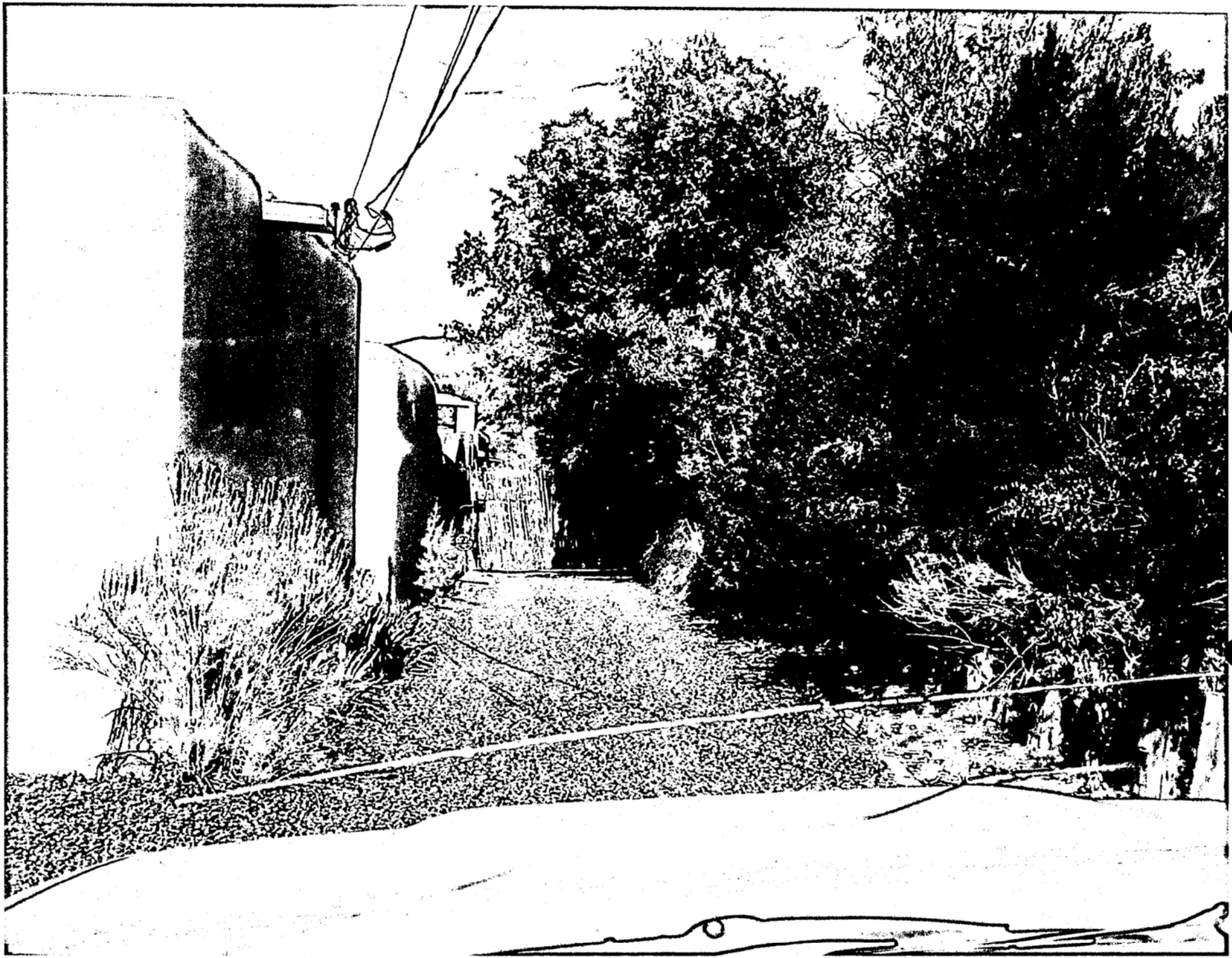
_____

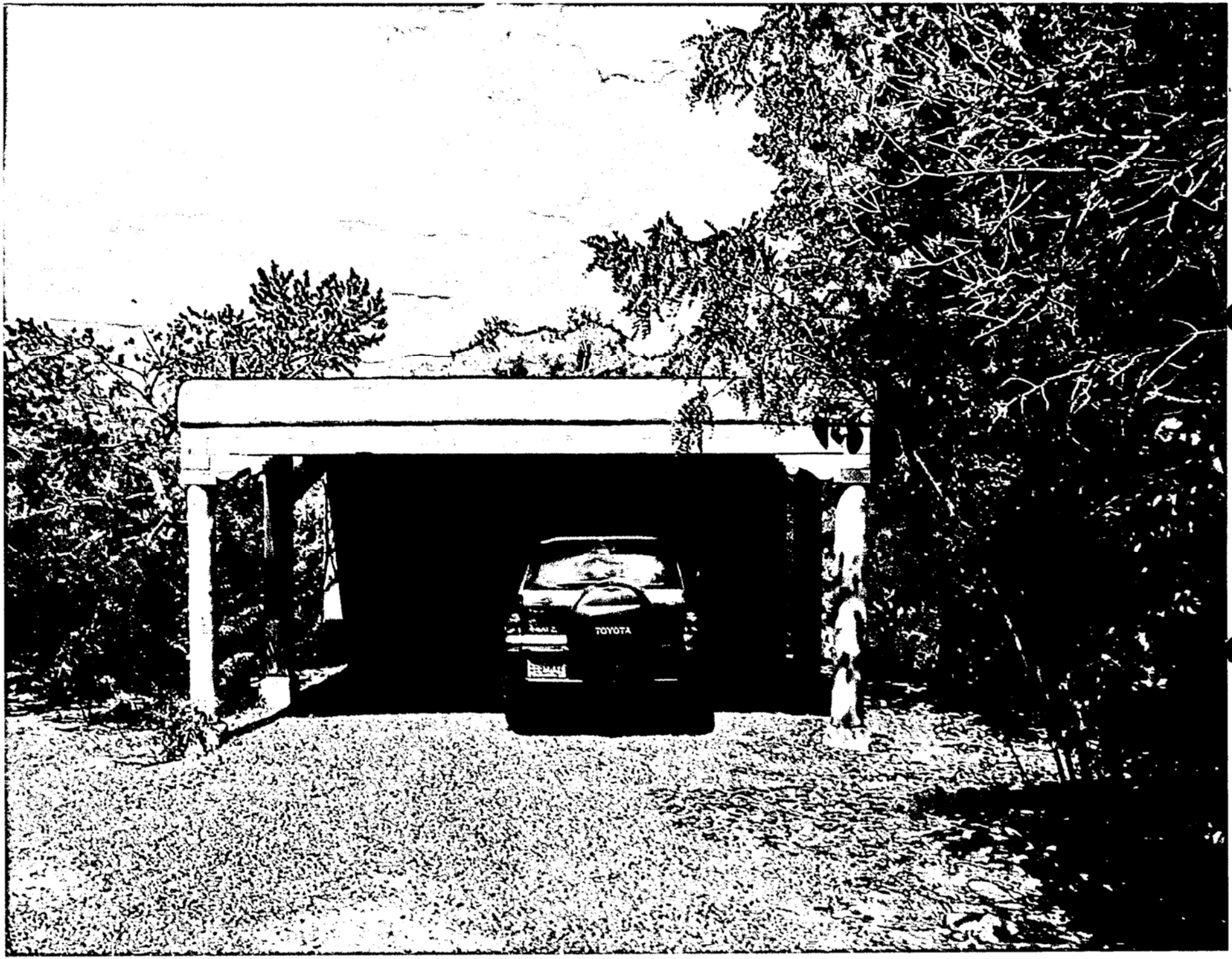
Preliminary Approved ☑
Preliminary Approval w/ Conditions ☐ _____
Preliminary Rejection ☐

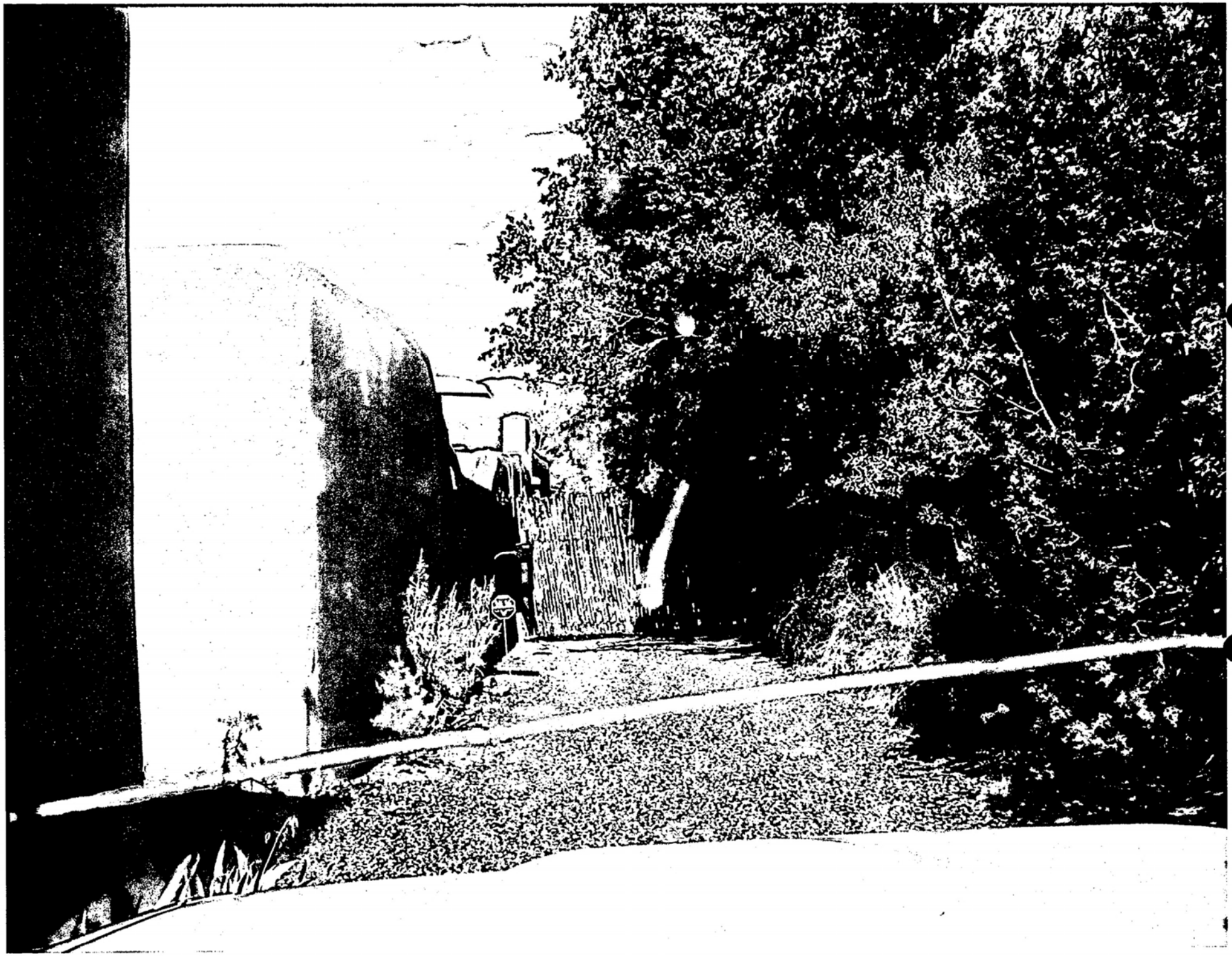
Comments: _____

Reviewer Andrew Harnden Date 9/16/03

Prepared by: Mmontoya 12/99
Revised 4/3/2001




TOYOTA



City of Santa Fe, New Mexico

200 Lincoln Avenue, P.O. Box 909, Santa Fe, N.M. 87504-0909

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Karen Heldmeyer, Dist. 2
Rebecca Wurzburger, Dist. 2
Miguel M. Chavez, Dist. 3
David Coss, Dist. 3
Matthew E. Ortiz, Dist. 4

September 11th, 2003

Louise Taichert, M.D.
Sanford E. Feldman, M.D.
641 Camino del Monte Sol
Santa Fe, NM 87501

Dear Drs. Taichert and Feldman:

Thank you for your recent inquiry regarding the un-permitted work undertaken at 629 Camino del Monte Sol, a non-Contributing property located in the Downtown and Eastside Historic District.

As you mention in your letter, a stop work order (red-tag) was issued by Historic Districts Inspector, Phil Santistevan on July 25, 2003. At the time of the red-tag, the construction of the carport/ storage area, and portal were substantially complete.

We have informed the agent for the property owner that an application for review by the Historic Review Design Board must be filed as soon as possible for this construction. The agent has indicated that he intends to file an application by September 24th for the October 14th, 2003 HDRB meeting. The case will be publicly noticed and a meeting notification sign posted on the property by the owner at least 7 days prior to the meeting.

Please call me directly at 505.955.6657 if you have any questions or if you need more information regarding this matter.

Sincerely,

James M. Hewat
Supervising Historic Preservation Planner

CC: Mayor Larry Delgado
Jim Romero, City Manager
Sandra Aguilar, PLUD Director

HISTORIC DESIGN REVIEW BOARD APPLICATION

APPLICATION TYPE: Preliminary Approval [ ] Final Approval [ ]

PROJECT LOCATION: 629 Camino De Monte Sol

PROJECT PROPOSAL: Carport and enlarge existing portal

CONSTRUCTION COST: $ 7000 FEE: $ 25.00 + $20 Poster Cost = $ 45.00

OWNER: Anna Jane Hays **PHONE#:** 988-7062

OWNER ADDRESS: 629 Camino de Monte Sol

CITY, STATE, ZIP CODE: SF N.M 87501

APPLICANT: Juston Young **PHONE #:** 660 9600

ADDRESS: 3957 Agua Fria St

CITY, STATE, ZIP CODE: Santa Fe, N.M 87507

NEW CONSTRUCTION:
Single-Family Residence [ ] Commercial [ ] Multi-Family Residence [ ]

OTHER CONSTRUCTION:
Demolition [ ] Remodel [ ] Addition [X] Residential [ ] Signs [ ] Wall/Fence [ ]
Antenna [ ]

PREAPPLICATION MEETING: Date:_____ Case Planner:_____

PRELIMINARY ZONING REVIEW: Date:_____ Planner:_____
(You must schedule a meeting with Zoning Planner Andrew Harnden @ 955-6654 prior to the HDRB submittal deadline date: Worksheet will not be reviewed on the HDRB submittal deadline day/Preliminary Zoning Review Form must be submitted with proposal)

HEIGHT CALCULATION
Does the project include multi-story new construction or an addition which will increase the height of the subject building:
YES [ ] NO [X]
If yes, what is the appropriate streetscape height as determined during your pre-application visit? _____

What the proposed height is as illustrated in your project? 10' 6"

I certify that the documents submitted for the Historic Design Review Board meeting meets the minimum standards set forth in the Historic Districts Ordinance, Section 14-70 Santa Fe City Code 1987. Failure to meet these standards may result in rejection of my application. I also certify that I have met with a representative of the city's Zoning staff and verified the attached proposal is in compliance with the city's zoning requirements.

I agree to post notice of the proposed project on the site seven (7) days prior to the Historic Design Review Board meeting.

I am aware that a decision of the HDRB may be appealed by any aggrieved party within seven (7) days of the decision.

Signature of Applicant/Owner

9-12-03
Date



Proposed Façade Diagram: 629 Camino del Monte Sol

Non-primary Façade(s):

GAYLA BECHTOL
ARCHITECT

Paul A. Duran
City of Santa Fe
Historic Preservation Division
Planning and land Use Department

February 10, 2025

RE: Status Review of 629 Camino Del Monte Sol and Primary Facade Designation if necessary

Dear Mr. Duran,

629 Camino del Monte Sol is a unit of the Monte Sol Compound, a residential condominium developed in 1988 in the Downtown and Eastside Historic District. from an existing home, garage, and outbuilding. New additions were erected to build the condominium complex, which grew with additional accretions in the 2000s. 629 is located at the rear of the development and has no public visibility from Camino del Monte Sol.

Alterations to 629 started in the 1980s with the creation of the condominium and continued with several additions in the 2000s. These have dramatically altered three of its facades.

It is currently designated Non-Contributing to the Downtown and Eastside Historic District.

Based on the above description and the attached HCPI by John Murphey we concur and request this building remain Non-contributing based on visibility of historic material and recent changes. In addition we agree the carport be designated Non-contributing based on its age, built circa 2002.

Thank you.

Sincerely,



Gayla Bechtol, AIA

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board**

VIA: **Heather Lamboy, Planning & Land Use Department Director**
Maggie Moore, Assistant Land Use Director
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Paul A. Duran, Senior Planner, Historic Preservation Division**

2025-010351-HDRB, 629 Camino del Monte Sol, Downtown and Eastside Historic District, Non-contributing, Gayla Bechtol, agent for David Garrity, owner, proposes to construct a 60 sq. ft. mechanical room and window and door replacements on the main structure.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

__x__ **Zoning Review Sheet**

____ **Other**: Primary Façade Diagram and Previous Case Documents

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

____ **Other:**

STAFF RECOMMENDATION:

Staff recommends approval of the proposed project and finds that the application complies with Section 14-5.2(D) General Design Standards for all Historic Districts, and 14-5.2(E) Downtown and Eastside Design Standards.

Sample motions:

a. Approve or deny Case #2025-010351 to allow these alterations to 629 Camino del Monte Sol.

b. Approve or deny Case #2025-010351 to allow these alterations to 629 Camino del Monte Sol subject to conditions.

BACKGROUND & SUMMARY:

The single-family residence at 629 Camino del Monte Sol is listed as non-contributing to the Downtown and Eastside Historic District. The structure is part of a residential compound (623-629) built in 1974 as recorded in the Santa Fe County Assessor map. In John Murphy's 2025 Historic Cultural Property Inventory (HCPI) survey report identifies the structure as being built pre-1958. While the exact construction date is indeterminate, the 2,379 sq. ft. structure was built in the Spanish Pueblo Revival architectural design style from adobe block and wooden viga construction materials, a flat roof with rounded parapets, and recessed doors and windows. Several additions and alterations were made to the structure in the early 2000s. The original structure has been enveloped by these renovations and no longer holds the integrity of its original inception.

In the 1983 New Mexico Historic Building Inventory Form (HBI) identifies 625 Camino del Monte Sol as a triplex (possibly 625-629). The structures are noted as being built post-World War II and in the Pueblo Revival design style. The 1992 HBI form records the date of construction from 1947 to 1992, built in the Spanish Pueblo Revival design style and being associated as condominiums. The 2025 HCPI form identifies that 623-629 Camino del Monte Sol residential compound was established in 1988 per the condominium plat. The compound comprises of four separate properties identified as 623, 625, 627, and 629 Camino del Monte Sol. Currently, all the structures in the compound are designated as non-contributing to the Downtown and Eastside Historic District.

Previous Case for 629 Camino del Monte Sol:

On October 14, 2003, in Case No. H-03-137, the Historic Districts Review Board (Board) approved the construction of a 300 sq. ft. free standing carport/storage area to the height of 9'-6" on the southeast side of the main structure and a portal addition to the back of the adjacent structure at 629 Camino del Monte Sol. The motion was passed by unanimous voice vote.

Subject to tonight's status review with potential primary façade(s) designation in Case No. 2025-010339-HDRB, will determine this case's proposed location of the addition. If the status is determined as Non-contributing no further work is needed, however if the status is upgraded to Contributing or Significant, further review by staff and the applicant will be necessary to address any code restrictions.

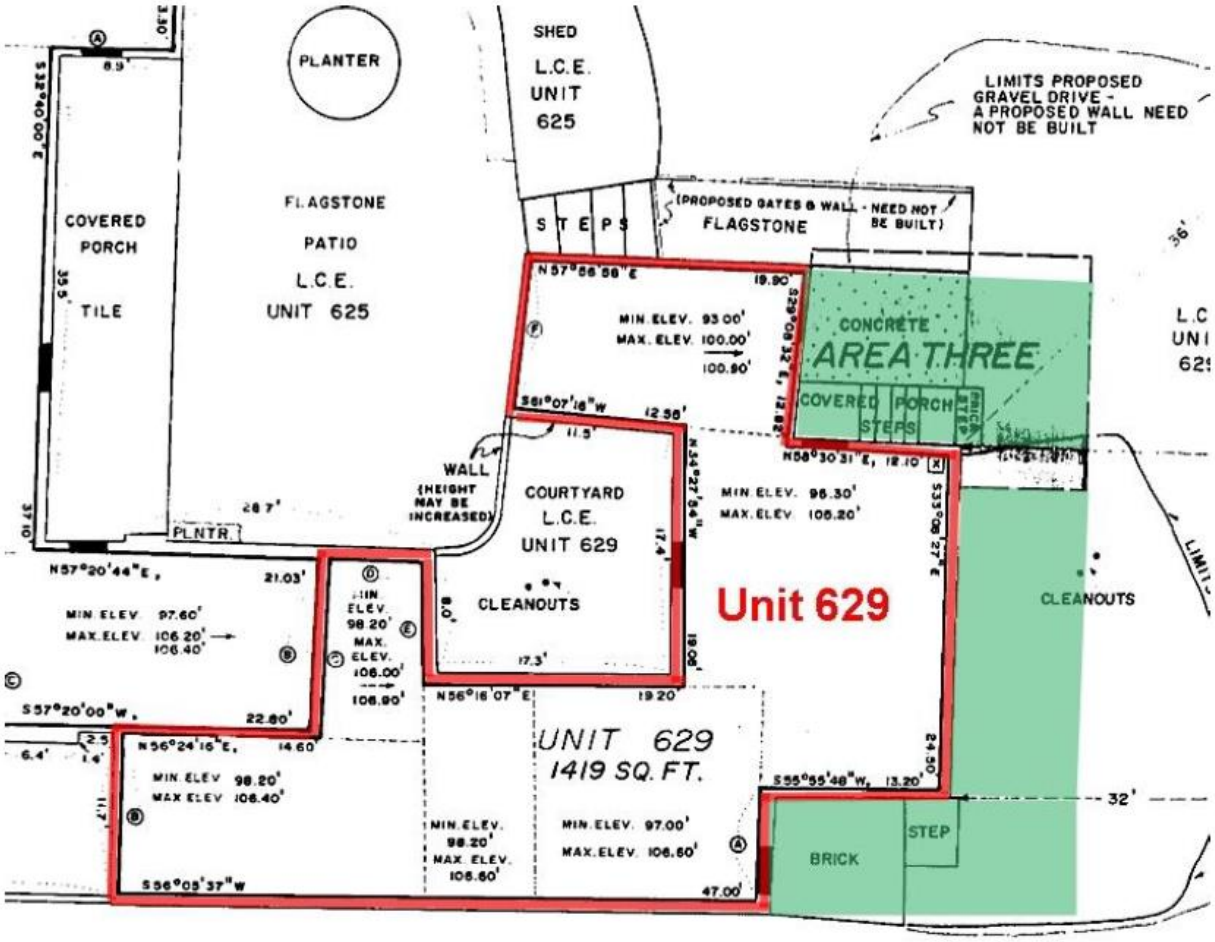


Figure 1: January 8, 1988, condominium plat. The green areas represent additions built after the 1992 HBI survey. Plat courtesy of Southwest Mountain Surveys.

Courtesy of Mr. Murphy 2025.

APPLICANT'S REQUEST:

The applicant proposes the following exterior alterations:

1) Construct a new 60 sq. ft. mechanical room addition on the north elevation to a height of 8'-9" in the Spanish Pueblo Revival design style.
2) Replace all doors and windows with true divided lite doors and windows colored turquoise blue.
3) Possibly raise the parapet on the kitchen's north elevation (façade) 18" if necessary, and the main structure 12" depending on the condition of the roof.

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(D) **General Design Standards for All H Districts**

In any review of proposed additions or alterations to *structures* that have been declared significant or contributing in any historic district or a *landmark* in any part of the *city*, the following standards shall be met:

(1) General

(a) The status of a significant, contributing, or *landmark structure* shall be retained and preserved. If a proposed alteration will cause a *structure* to lose its significant, contributing, or *landmark* status, the *application* shall be denied. The removal of historic materials or alteration of architectural features and spaces that embody the status shall be prohibited.

(b) If a proposed alteration or new construction will cause an adjacent *structure* to lose its significant, contributing, or *landmark* status, the *application* may be denied.

(2) Additions

(a) Additions shall have similar materials, architectural *treatments* and styles, features, and details as the existing *structure*, but shall not duplicate those of the existing *structure* in a manner that will make the addition indistinguishable from the existing *structure*.

(b) Additions to *buildings* that meet the standards of Subsection 14-5.2(E) shall continue to meet those standards set forth in Subsection 14-5.2(E) in addition to the standards set forth in this section.

(c) Additions are not permitted to *primary façades*.

(d) Additions are not permitted to the side of the existing footprint unless the addition is set back a minimum of ten (10) feet from the primary facade. The addition shall not exceed fifty percent of the square footage of the existing footprint, and shall not exceed fifty percent of the existing dimension of the primary facade. To the extent architecturally practicable, new additions shall be attached to any existing noncontributing portion of *structures* instead of attaching them to the significant or contributing portion.

(e) The height of additions:

(i) For significant and *landmark structures* shall be a minimum of six (6) inches less than the parapet or equivalent roof-feature of the existing adjacent connecting facade.

(ii) For contributing *structures* shall be no more than one additional *story* higher than the existing *structure*. To the extent architecturally practicable, two-story additions shall be set to the rear or the side rear of the *structure*. When an additional *story* is to be placed upon an existing contributing *structure*, that footprint may be no greater than fifty percent of the footprint of the existing *structure*, subject to the provisions of Subsection A(1) above. For the purposes of this paragraph, an additional *story* shall not exceed twelve (12) feet from the existing rooftop to the highest point of that *story*.

(3) Remodeling to Increase Height; Rooftop Appurtenances

(a) For *remodeling* of existing significant and *landmark structures*, no increase in height of the *structures* is permitted. (For standards relating to additions to existing *structures*, see paragraph (2) above.)

(b) For significant and *landmark structures*, *publicly visible* roof top appurtenances, including but not limited to solar collectors, clerestories, decks, or mechanical equipment, shall not be added nor shall the parapet be raised to conceal the *rooftop appurtenances*. For contributing *buildings* solar collectors, clerestories, decks, or mechanical equipment if *publicly visible* shall not be added.

(4) Porches and Portals

Existing *porches* or *portals* shall not be enclosed.

(5) Windows, Doors, and Other Architectural Features

(a) For all facades of significant and *landmark structures* and for the primary facades of contributing *structures*:

(i) Historic windows shall be repaired or restored wherever possible. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.

(ii) No new opening shall be made where one presently does not exist unless historic documentation supports its prior existence.

(iii) No existing opening shall be closed.

(b) For all façades of significant, contributing and *landmark structures*, architectural features, finishes, and details other than doors and windows, shall be repaired rather than replaced. In the event *replacement* is necessary, the use of new material may be approved. The new material shall match the material being replaced in composition, design, color, texture, and other visual qualities. *Replacement* or duplication of missing features shall be substantiated by documentation, physical or pictorial evidence.

(6) Roofs

The existing roof styles and materials shall be maintained or replaced in kind if necessary. The addition of dormers or other roof features should only be considered when they are an existing or historical feature of the *structure*.

(8) Archaeological Resources

Discovery of archaeological resources made during the historic districts review process shall be referred to the archaeological review committee.

(9) Height, Pitch, Scale, Massing and Floor Stepbacks

The height, pitch, *scale*, and massing of any *structure* in an historic district, as defined in this section, shall be limited as provided for in this section, unless further restricted within this chapter.

(a) Applicability

The following sections identify specific areas and specific *projects* subject to this section. Planning and land use department staff shall determine whether or not properties are included within this section. (Ord. No. 2007-45 § 30; Ord. #2020-22, § 16)

F. When the proposed *building*, *yardwall*, or fence is located in a *streetscape* that includes no *buildings* , *yardwalls*, or fences, the height of the proposed *building* shall not exceed sixteen (16) feet. *Yardwalls* and fences in this *streetscape* shall not exceed five (5) feet in height.

(c) Height

(ii) In exercising its authority under this section, the board shall limit the height of *structures* as set forth in this section. Heights of existing *structures* shall be as set forth on the official map of *building* heights in the historic districts.

A. If a proposed *building* has a parapet, the façade shall not be in excess of two (2) feet of the average of the height of the façades in the *streetscape*.

B. If the proposed *building* has a pitched roof, the ridge height of the proposed *building* shall not be in excess of two (2) feet of the average of the ridge height of the pitched roofs in the *streetscape*.

C. *Yardwalls* and fences shall be limited to a height that does not exceed the average of the height of other *yardwalls* and fences in the *streetscape*.

D. Pursuant to Section 14-7.4(C), the height of any other *structure* shall be limited to the allowable *building* height within the applicable *streetscape*, as defined in this section. (Ord. No. 2002-37 § 26)

E. The height and dimension of signage are as set forth in Section 14-8.10(H).

F. The board may increase the allowable height for proposed *buildings* and additions located on a sloping site where the difference in the

natural *grade* along the *structure's* foundation exceeds two (2) feet. In no case shall the height of a façade exceed four (4) feet above the allowable height of the applicable *streetscape* measured from natural or finished *grade*, whichever is more restrictive. This increase in height shall be constructed only in the form of *building* stepbacks from the *street*.

(d) Pitch

If the determined *streetscape* includes over fifty percent of *buildings* with pitched roofs, the proposed *building* may have a pitched roof. A pitched roof is defined as a gable, shed, or *hipped roof*. The pitch of the roof shall match the predominant pitch extant in the *streetscape*.

(e) Scale

The height of a proposed *building* or addition, its façade length, and its roof form and pitch shall appear to be in proportion to the height, façade length, and roof form and pitch of *buildings* in the applicable *streetscape*, or the *building* on which the addition is proposed.

(f) Massing and Floor Stepbacks

The Board may require that upper floor levels be stepped back, to carry out the intent of this section; provided that the board in making such determinations shall take into account whether the height of the proposed *building*, *yardwall*, fence, or proposed stepback of upper floor levels is in harmony with the massing of the applicable *streetscape* and *preservation* of the historic and characteristic visual qualities of the *streetscape*. The Board shall also require that the *publicly visible* façades of the *structure* be in conformance with Subsections 14-5.2(E) through (H), and in meeting those requirements, may require that different floor levels be stepped back.

(E) **Downtown and Eastside Design Standards**

The *governing body* recognizes that a style of architecture has evolved within the *city* from the year 1600 to the present characterized by construction with *adobe*, hereafter called "old Santa Fe style", and that another style has evolved, hereafter called "recent Santa Fe style", which is a *development* from, and an elaboration of the old Santa Fe style, with different materials and frequently with added decorations.

(1) Old Santa Fe Style

Old Santa Fe style, characterized by construction with *adobe*, is defined as including the so-called "pueblo" or "pueblo-Spanish" or "Spanish-Indian" and "territorial" styles and is more specifically described as follows:

(a) With rare exception, *buildings* are of one *story*, few have three stories, and the characteristic effect is that the *buildings* are long and low. Roofs are flat with a slight *slope* and surrounded on at least three sides by a firewall of the same color and material as the *walls* or of brick. Roofs are never carried out beyond the line of the *walls* except to cover an enclosed *portal* or *porch* formed by setting back a portion of the *wall* or to form an exterior *portal*, the outer edge of the roof being

supported by wooden columns. Two- *story* construction is more common in the territorial than in other sub-styles, and is preferably accompanied by a balcony at the level of the floor of the second *story*. Façades are flat, varied by inset *portales*, exterior *portales*, projecting vigas or roof beams, canales or water-spouts, flanking buttresses and wooden lintels, architraves and cornices, which, as well as doors, are frequently carved and the carving may be picked out with bright colors. Arches are almost never used except for nonfunctional arches, often slightly ogive, over gateways in freestanding *walls*;

(b) All exterior *walls* of a *building* are painted alike. The colors range from a light earth color to a dark earth color. The exception to this rule is the protected space under *portales*, or in church-derived designs, inset panels in a *wall* under the roof, in which case the roof overhangs the panel. These spaces may be painted white or a contrasting color, or have mural decorations;

(c) Solid *wall* space is always greater in any façade than window and door space combined. Single panes of glass larger than thirty (30) inches in any dimension are not permissible except as otherwise provided in this section;

(d) The rule as to flat roofs shall not be construed to prevent the construction of skylights or installation of air conditioning devices, or any other necessary roof *structures*, but such *structures* other than chimneys, flues, vents and aerials, shall be so placed as to be concealed by the firewall from the view of anyone standing in the *street* on which the *building* fronts;

(e) True old Santa Fe style *buildings* are made of *adobe* with mud plaster finish. Construction with masonry blocks, bricks, or other materials with which the *adobe* effect can be simulated is permissible; provided, that the exterior *walls* are not less than eight (8) inches thick and that geometrically straight façade lines are avoided. Mud plaster or hard plaster simulating *adobe*, laid on smoothly, is required; and

(f) It is characteristic of old Santa Fe style commercial *buildings* to place a *portal* so that it covers the entire sidewalk, the columns being set at the curb line.

(2) Recent Santa Fe Style

Recent Santa Fe style intends to achieve harmony with historic *buildings* by *retention* of a similarity of materials, color, proportion, and general detail. The dominating effect is to be that of *adobe* construction, prescribed as follows:

(a) No *building* shall be over two stories in height in any façade unless the façade shall include projecting or recessed *portales*, *setbacks* or other design elements;

(b) The combined door and window area in any *publicly visible* façade shall not exceed forty percent of the total area of the façade except for doors or windows located under a *portal*. No door or window in a *publicly visible* façade shall be located nearer than three (3) feet from the corner of the façade;

(c) No cantilevers shall be permitted except over projecting vigas, beams, or wood corbels, or as part of the roof *treatment* described below;

(d) No less than eighty percent of the surface area of any *publicly visible* façade shall be *adobe* finish, or stucco simulating *adobe* finish. The balance of the *publicly*

visible façade, except as above, may be of natural stone, wood, brick, tile, terra cotta, or other material, subject to approval as hereinafter provided for *building permits*;

(e) The *publicly visible* façade of any *building* and of any adjoining *walls* shall, except as otherwise provided, be of one color, which color shall simulate a light earth or dark earth color, matte or dull finish and of relatively smooth texture. Façade surfaces under *portales* may be of contrasting or complimentary colors. Windows, doors and *portals* on *publicly visible* portions of the *building* and *walls* shall be of one of the old Santa Fe styles; except that *buildings* with *portals* may have larger plate glass areas for windows under *portals* only. Deep window recesses are characteristic; and

(f) Flat roofs shall have not more than thirty (30) inches overhang.

DEFINITIONS:

14-12 Noncontributing Structure:
A structure, located in an H district, that is less than fifty years old or that does not exhibit sufficient historic integrity to establish and maintain the character of the H District.

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: February 6, 2025

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number:
629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	Santa Fe ID: H-768 4. County: Santa Fe Parcel # 19206711

5. Property Type:
_x Buildings: condominium and carport (two)
__ Structures:
__ Site __ Object

6. Date of Survey:
January 20, 2025

7. Previous Survey Date(s):
_x_Yes: April 27, 1992, CofSFe, Deborah Butcher
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long:
35.6734397,-105.9255151



10. Photo Information: Giulia Caporuscio, photographer. Photo 1: View of east, front elevation, facing northwest.

11. Brief Description of the Property:

629 Camino del Monte Sol is a unit of the Monte Sol Compound, a residential condominium developed in 1988 from an existing home, garage, and outbuilding. New additions were erected to build the condominium complex, which grew with additional accretions in the 2000s. 629 is located at the rear of the development and has no public visibility from Camino del Monte Sol. Alterations to 629 started in the 1980s with the creation of the condominium and continued with several additions in the 2000s. These have dramatically altered three of its facades (Figs. 1-3). It is currently designated Non-Contributing to the Downtown and Eastside Historic District.

Continued on Page 5.

12. Who uses the property? Residential condominium

13. Construction Date:
Date: Before 1958, modified two-story block; additions #1, 1987-88; post-1992, bedroom addition; 2003, portal and carport
_x_Known _x_ Estimated Source: newspaper accounts, aerial photographs, HDRB records

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor *Parcel lines are not accurate; author added line along portal, which is currently not designated.*

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Giulia Caporuscio

For: Current owner: David J. Garrity, Gayla Bechtol Architect, PC, Agent

18. Owner (if known) and other knowledgeable people:

Current owner: David J. Garrity
N/A

19. Is Property Endangered? _x_ Unknown __ No __ Yes How?

20. Significance to Current Community: _x_ Unknown __ None __ Low __ Moderate __ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant __ Contributing _x_ Non-contributing: condominium _x_ No Status: carport
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe:
Downtown and Eastside Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2*
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: H-768
629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	4. County: Santa Fe 5. Date of Survey: January 20, 2025

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_x_Adobe __ Brick __ Composition __ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone:
__ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood:
__ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

__ Wood: Tongue and Groove _x_ Other: block/frame

7. Number of Stories: __ N/A
Number: _x_1: at two grade levels __11/2 __ 2 __ 21/2 Other:_____

8. Foundation: __ N/A
_x_ Not visible __ None
__ At Grade __Raised:
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: _x_Flat __Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
__ Parapets
Materials: _x_Asphalt
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types Condominium Only

Operation	Material	Glazing	Number
Casement	Wood	1	1
Casement	Wood	1-1	3
Combination	Wood	1C-1F-1C	4
Awning	Wood	1	4

11. Door Types Condominium Only

Type	Style	Material	Number
Single-Leaf	10-Light	Wood	1
Single-Leaf	15-Light	Wood	1
Patio	10-Light	Wood	Bank of 6

12. Chimneys _x_ one

13. Porches __ N/A
Type: __ Entry _x_Partial-Width __ Full-Width __ Wrap

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Date: c.1988, alterations and additions; newspaper published building permit
#2 Date: c.1922-2001 (potentially 1999); construction of bedroom addition; 1992 HBI and 2001 aerial photograph.
#3 Date: 2003; construction of east portal; 1992 HBI and HDRB case paperwork.
4. Date: Unknown; wholesale change of windows and doors; visual and material evidence.
5: Date: 2003; construction of carport/storage area; HDRB case paperwork

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	__ Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes:

__ Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

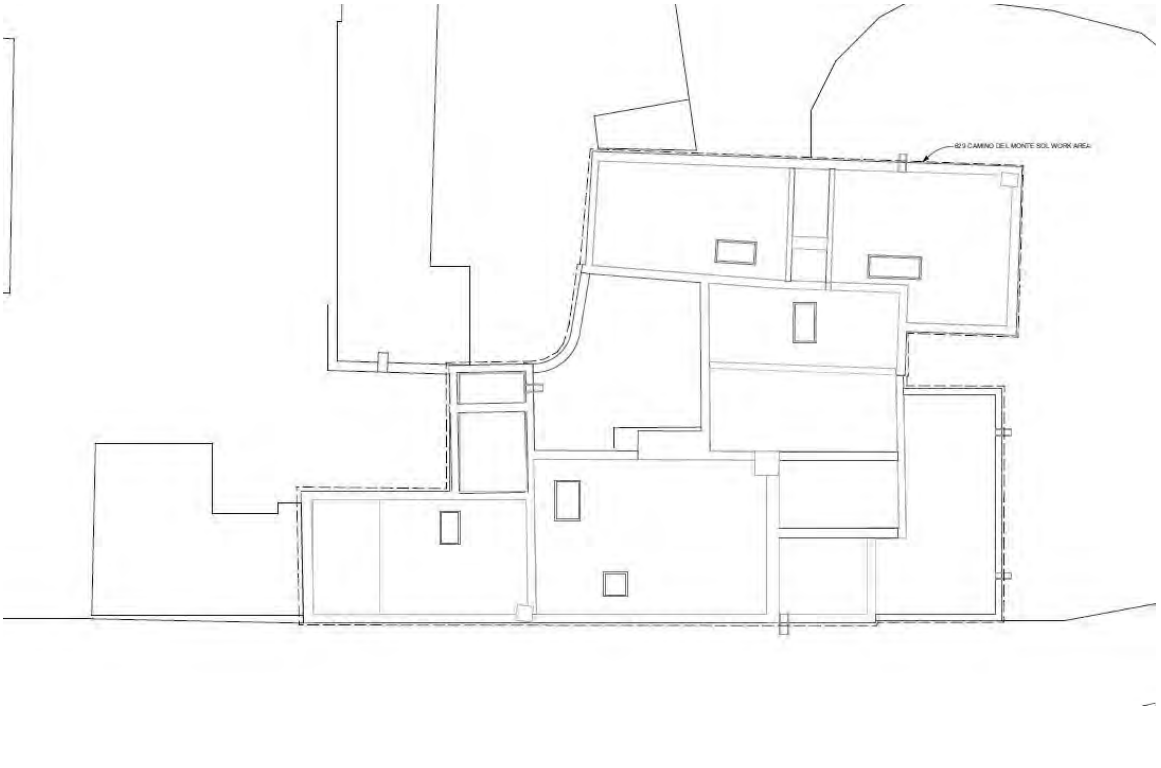
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

SITE:

18. Attached or Associated Properties

Are associated properties eligible for listing: No

19.Site Plan: Existing footprint plan. Courtesy of Gayla Bechtol Architect, PC.



For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: 629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	2. Location: 629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	3. Local Reference Number: Santa Fe ID: H-768 4. County: Santa Fe 5. Date of Survey: January 20, 2025

Historical Connection to Main House

Before the condominium development, 629 sat as a two-story building behind a primary residence. This former residence, now part of the Monte Sol Compound, is addressed as 625 Camino del Monte Sol. The purpose of this two-story section is unclear, but the original homeowners, photographer Wyatt Davis and his wife Mariam had a separate apartment on the property. It may have served this purpose. Whatever the case, 629 was removed from the main house with the development of Monte Sol Compound and has been significantly altered since the Davises' ownership.

Setting and Location

629 Camino del Monte Sol is located 90 feet from the east side of Camino del Monte Sol, with the remodeled older house at 625 and the units 623 and 627 situated in front of it (Photo 2). Access is via a narrow gravel driveway approaching from the south. A l*atilla* vehicular gate positioned between units 627 and 629 obstructs the view of its south elevation (Photos 3 & 4). The driveway runs along this elevation and ends at a carport.

East (Front) Elevation

The east façade serves as the main entrance to the condo and overlooks Arroyo Blanco and the Sackler family estate. A non-historic portal built in 2003 dominates this elevation (Photo 5). This new construction is evident by comparing a photo from 1992 to the present façade (Fig. 9).

Behind the portal is a 15-light door, working as the main entry. Moving north, one encounters a bank of six 10-light patio doors opening onto a brick landing (Photo 6). Like the entry door, these doors are newly installed. Separated by a shallow void is the bedroom addition, which was built after 1992. This section of the house is situated at a lower elevation. The windows on its south and east façades are combination casement units (Photo 7)

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North Elevation

The north side of 629 faces a common area and has undergone significant changes since it was first surveyed in 1992 (Photo 8). An image from that survey displays a shorter elevation with a second-story volume above it (Fig. 2). This design was modified during the construction of the bedroom addition, built between 1992 and 2001. The addition expanded the ground-level elevation by approximately 23 feet and altered the window arrangement of the original structure to which it connects. Its design features three single-light awning windows and a half-glass door.

South Elevation

The south elevation, which represents the longest side of the house, features a variety of windows, none of which are original to the Davis period (Photo 9). Starting from the west, there is a set of small horizontal single-light casements (Photo 10), followed by a pair of vertical single-light casements. Next, there are two combination windows, each consisting of a fixed unit flanked by single-light casement sashes (Photos 11 & 12). The openings align with the windows documented in the 1992 survey, and they may be the same units (Fig.3).

West Elevation

A tall privacy wall creates the west courtyard elevation. While the wall configuration may predate the condominium, the fenestration is recent. This is particularly evident with a pair of single-light casements crowned by a fanlight transom, a New Traditional trope. (Photo 13). Similar-era units — single-light awning and casement units — fenestrate the rest of the elevation. A glazed door opens to the den.

Carport/Storage Area

Sitting at the end of the driveway is a roughly 300-square-foot combined carport and storage area erected in 2003 (Photo 14). It was red-tagged during its construction but received retroactive approval from the Historic Districts Review Board in 2003 under Case H-03-137.

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Historical Overview

In 2003, the Historic Districts Review Board conducted a retroactive review of two additions to 629 Camino del Monte Sol. They based their understanding of the condominium on a staff report which stated that the complex was constructed as a residential compound in the "latter half of the 20th century."[1] The following context establishes that the condominium complex emerged from an earlier residence and garage erected in 1947. This property received substantial additions in the 1980s and further expansions after the condominium was established.

Land Above the Artists

The land flanking the west side of Arroyo Blanco developed about 20 years later than the artist studio homes on the lower stretch of Camino del Monte Sol. Older maps show that the Moya family owned much of this undeveloped land. As depicted on the 1898 White's map, this land comprised a narrow sliver between the arroyo and the future Camino del Monte Sol (Fig. 4).

It lay outside the city limits and did not experience the same level of growth as the properties farther north. Those emerged in the 1920s as a small artists' colony headed by Frank Applegate, who, along with William Penhallow Henderson, owned significant acreage. This land between the artists and Sunmount Sanatorium was more remote and developed more slowly. This is evident by a 1935 aerial photograph that shows the area with no houses (Fig. 5).

The subject house was originally built in 1947 as a much smaller structure, consisting of a single-family residence and a garage, for a photographer and his wife. At that time, the city directory listed only seven addresses between Camino Santander and John Gaw Meem's office, which was located below Sunmount Sanatorium. Today, there are eighteen addresses in that same area.

[1] H-03-137, "Staff Report," October 9, 2003, 2.

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The Photographer

Wyatt Davis was a commercial photographer from the East Coast who had spent time in Santa Fe. He applied for a building permit in October 1946 to construct a house and a garage on Camino del Monte Sol.[2] At $4,000, his project sat below the average home construction cost of the period ($5,150). Here, on land above the old artist enclave, Davis would build his house and own it through the early 1970s. The small house is visible in a 1948 aerial photograph (Fig. 7).

Born on Valentine's Day 1906, in East Orange, New Jersey, John Wyatt Davis (Fig. 6) was the younger brother of Stuart Davis (1892-1964), an important modernist artist known for his jazz-inspired paintings and murals. The brothers grew up in an artistic household headed by their father, Edward Wyatt Davis, the longtime arts editor for the *Philadelphia Press*, and mother, Helen Foulke, a sculptor.[3]

As part of his work, Edward chummed around with influential American artists, including John Sloan (1871-1951), a part-time Santa Fe resident and leader of the Ashcan School. It was through Sloan that young Wyatt would first venture to Santa Fe.

Wyatt did not seem to have the same talent or drive as his older brother. He discovered photography only after buying a camera to photograph one of his brother's works.[4] After graduating from high school in 1923, Wyatt was adrift. That summer, he and his brother spent time with John Sloan and his wife, Dolly, at their home on Garcia Street in Santa Fe. They all drove together from New York. An article in June 1923 reports that Wyatt spent a few weeks at the "cliff dwellings" at Frijoles Canyon.[5]

Wyatt returned in 1924 to spend more time with the Sloans. During that year, he and Cinco Pintores artist Walter Mruk (1883-1942) performed as "Santos" at John Sloan's birthday pageant, which seems (from its description in a newspaper account) to have

[2] "Residence Permits Lead," *Santa Fe New Mexican*, October 2, 1946, 3.
[3] Byron and Sharon Johnson, "Wyatt Davis, *Impact* [*Albuquerque Journal Magazine*], December 18, 1984, 4.
[4] Ibid., 5
[5] "Personals," *Santa Fe New Mexican*, July 2, 1923, 6.

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been a retrograde racist display that would not pass muster today.[6] The same year, Will Shuster (1893-1969) enlisted the 18-year-old to be the first voice of Zozobra. These experiences must have left a lasting impression on him. On the contrary, his brother found New Mexico disappointing, characterizing it as a "place for an ethnologist, not an artist."[7]

Back east, Wyatt enrolled in Columbia University for a year. Dropping out in 1924, he held several odd jobs in the city, including a year as a copy messenger for the *New York Journal*, a job his father had secured for him. He later worked as a surveyor for the New York City Board of Transportation.[8] In 1930, he married Mariam Apetian, a native of Armenia who came to New York in 1920.

As a stroke of luck — or the hand of connection — the Radio City Music Hall Corporation hired Wyatt in 1932 to supervise the mounting of his brother's commissioned mural, "Men without Women," in the Radio City Music Hall. He was also asked to photograph the piece.[9]

Wyatt had no camera nor experience with photography, but he bought a large 8X10 camera and photographed the mural. With this, he found his calling: documentary photography. Wyatt started doing commercial work for Macy's and Saks Fifth Avenue, along with home furnishing photography which appeared in *Midweek Pictorial*, *Architectural Forum*, and other magazines (Fig. 6)

During the Depression, Wyatt —like many artists — joined the WPA as a photographer. His brother entered earlier, being one of the first artists hired to work on the Federal Art Project. Stuart painted the large "Swing Age" (1938) a mural commission by the organization, which is now the subject of a book.

One of his WPA works — an experimental collage photomural for the Newark, New Jersey airport — was exhibited in a group show in 1936 at the Museum of Modern Art (Fig. 6).

[6] "Santos, Negro Revivals, Horse Thief Pantomime, Dialect Recitations Are Features of Sloan's Birthday Party," *Santa Fe New Mexican*, 5.
[7] Quoted in Lowery Stokes Sims, *Stuart Davis: American Painter*, (New York: H. H. Abrams, 1991), 50.
[8] Johnson, "Wyatt Davis," 5.
[9] Ibid.

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Wyatt was transferred by the WPA in 1936 to New Mexico. The Santa Fe paper swooned over his return, writing that Davis "was said to make some of the finest pictures in America."[10] Davis may have worked for the WPA in Santa Fe but soon set up a studio at 901 Canyon Road.

As a freelancer, he supplied photographs to the New Mexico Tourist Bureau, traveling around the state shooting landscapes, towns, and people.[11] He would work for the bureau until 1944. Davis soon fell into Santa Fe's art scene, helping found the Santa Fe Art Association, of which he served as its first president.

In 1937, Davis divorced Mariam and married Helen Farr. Helen, a painter from New York City, had once been John Sloan's student at the Art Students League of New York. (Sloan would marry her in 1945, after his wife, Dolly, died in 1944. They were 40 years apart in age). Soon after, Helen and Wyatt divorced. Wyatt later reconnected with Mariam, with the couple recorded in the 1940 census living with two children on Upper Canyon Road as husband and wife.[12] But this was not true, as they remained divorced.

Enlisting in the Army in January 1944, Wyatt Davis trained at the William Beaumont Army Hospital at Fort Bliss and was transferred to Santa Fe's Bruns Hospital by the end of the year. He was discharged in September 1945. His discharge papers indicate he worked as a photographer.

Wyatt sold the Upper Canyon home and studio the following year and announced he was leaving for Mexico, intending to eventually settle in Guatemala with his family.[13] It is unclear if they made it to Mexico, as Mariam sued Wyatt for dependency that spring. In August 1946, the separated couple were remarried and remained together until his death.

They acquired the land on which the front house (625 Camino del Monte Sol) was built from Ida Rauh Eastman (1877-1970), a well-known suffragette and former actress. The

[10] "People Coming and Going in Old Santa Fe," *Santa Fe New Mexican*, July 2, 1936, 8.
[11] Johnson, "Wyatt Davis," 6.
[12] U.S. Census Bureau, Year: 1940; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: m-t0627-02452; Page: 6B; Enumeration District: 25-5B.
[13] "Wyatt Davises Leave to Settle in Guatemala," *Santa Fe New Mexican*, February 25, 1946, 1.

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transaction was formalized with a deed on March 24, 1947, and the house and garage were likely completed later that year.[14]

After its construction, the Davises remained on Camino del Monte Sol but moved to a property closer to the old William Penhallow Henderson home and studio. Deeds suggest they had additional property in the area. Newspaper accounts and city directories indicate they left 925 Camino del Monte Sol (the subject property) by the mid-1960s. By this time, Wyatt had nearly retired from photography. Like Laura Gilpin, the much more famous photographer living down the hill, he devoted his time to stopping the paving of Camino del Monte Sol.[15]

The Davises did leave for Mexico in 1968, and again in the 1970s, with Wyatt finding Santa Fe "too big" and "too changed."[16] This time they would stay, setting up a home in Oaxaca. They sold their 925 Camino del Monte Sol house in 1974 to Don B. and Pamela G. Lichty.[17] John Wyatt Davis died in Oaxaca in 1984. He was 78. Both Wyatt and Mariam are buried at Santa Fe National Cemetery.

Condominiumization and Change

Beginning in the late 1980s, the old Davis property began to expand with new additions. Its new owners, Judith K. Arnold and Richard and Margaret McCurdy, were each granted building permits in 1987 to erect additions.

Arnold, a real estate broker who owned several condominiums, received a permit on May 8 for a $13,000 addition.[18] Arnold owned what became 629, and the work likely impacted the future condominium. The McCurdys, who appear to be investors, obtained a permit on May 27 for a $45,000 addition.[19] Based on permit records, it is likely that

[14] Warranty Deed, Ida Rauh Eastman to Mariam T. and J. Wyatt Davis, recorded March 24, 1947, Book 30/Page 533, Instrument # 84802, Santa Fe County, New Mexico.
[15] "City Council Hears Plans for Paving Dist. 11," *Santa Fe New Mexican*, February 14, 1957, 1.
[16] Quoted in Johnson, "Wyatt Davis," 8.
[17] Warranty Deed, J. Wyatt and Mariam T. Davis to Don B. and Pamela G. Lichty, deed recorded June 6, 1974, Book 312/Page 603, # 365652, Santa Fe County, New Mexico.
[18] "Building Permits," *Santa Fe New Mexican*, May 16, 1987, B-4.
[19] "Building Permits," *Santa Fe New Mexican*, May 30, 1987, D-2.

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one of these (or both or another) was reviewed by the Historic Districts Review Board. Knowledge of these projects, however, is incomplete.[20]

On March 10, 1988, the three owners filed a condominium declaration, transforming the former Davis house and garage, along with the new additions, into the Monte Sol Compound.[21] It was divided into four units, and included three new addresses: 623, 627, and 629 Camino del Monte Sol. The subject unit was designated as 629 Camino del Monte Sol. The declaration recorded 629 at a size of 1,419 square feet.[22]

Through a series of amendments, the condominiums, including 629, have gained in size with additions. Since it was first surveyed in 1992 with a Historic Buildings Inventory, 929 Camino del Monte Sol has received at least two additions. This included a new bedroom suite at the northeast corner constructed before 2001, and a new portal and carport erected in 2003. Both of these retroactive approval from the Historic Districts Review Board.

Both additions have affected the main façade of the 1980s condo unit. Given all these changes, there is nothing left of the assumed guest apartment of the Davis house.

[20] The author filed an IPRA (#25-469) on January 15, 2025, to see the drawings for the associated project, Plan Number: 1987-010100029. He received an email on February 4, 2025, that City of Santa Fe could not locate the records.
[21] Condominium Declaration [Monte Sol Compound], Richard B. McCurdy, Margaret M. McCurdy, and Judith Arnold, recorded March 10, 1988, Book 606/Page 181, Instrument # 644289, Santa Fe County, New Mexico.
[22] Ibid., Exhibit C.

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Evaluation of Historical Status

The 1988 condominium declaration recorded 629 as holding 1,409 square feet of heated space. Since 1992 when the condo was first surveyed, a bedroom addition was constructed, bringing the building up to 1,840 square feet of heated space. In 2003, following a red-tag violation, the Historic District Review Board approved a 380-square-foot portal across the east elevation. These two changes — the bedroom addition and the portal — have affected 90% of the main facade. Only the secondary south elevation, along the driveway, appears to maintain its design and window openings as recorded in 1992.

Given the extent of the changes, there is little historic integrity left and nothing that can be associated with the Davises, who sold the property in the early 1970s.

For this reason, the recommendation is to maintain 629 Camino del Monte Sol's Non-Contributing status and give the same status to the carport/storage area.

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Illustrations

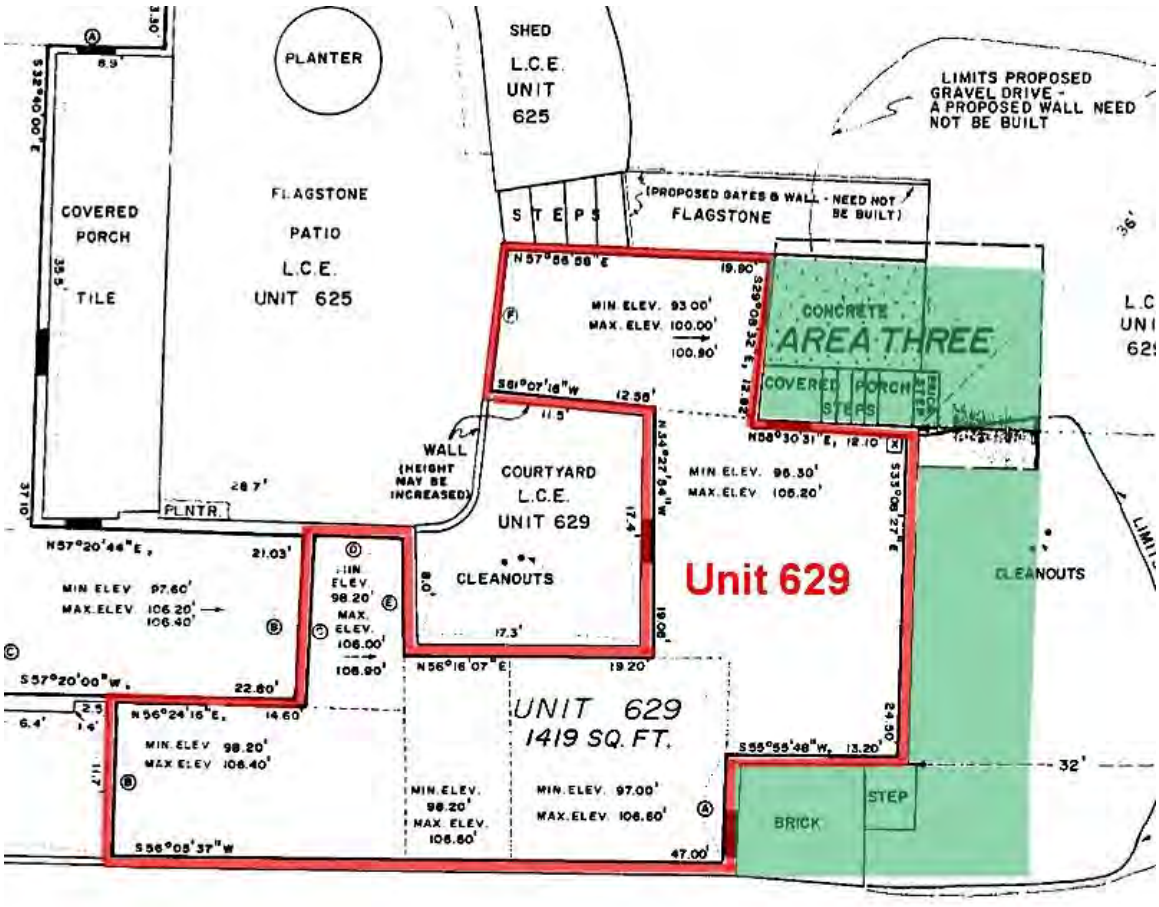

Figure 1: January 8, 1988, condominium plat. The green areas represent additions built after the 1992 HBI survey. Plat courtesy of Southwest Mountain Surveys.

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Figure 2: Comparison of 1992 HBI photograph of north elevation and current conditions.

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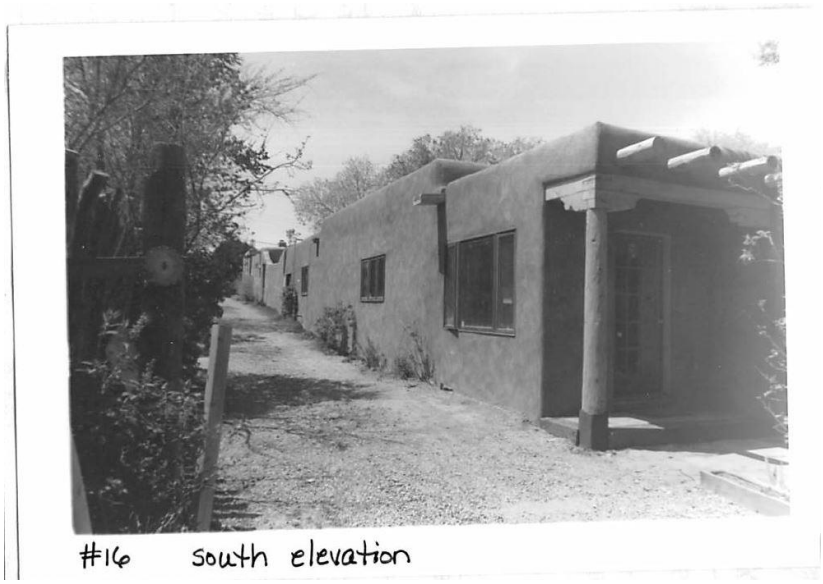

Figure 3: Comparison of 1992 HBI photograph of east elevation and current conditions.

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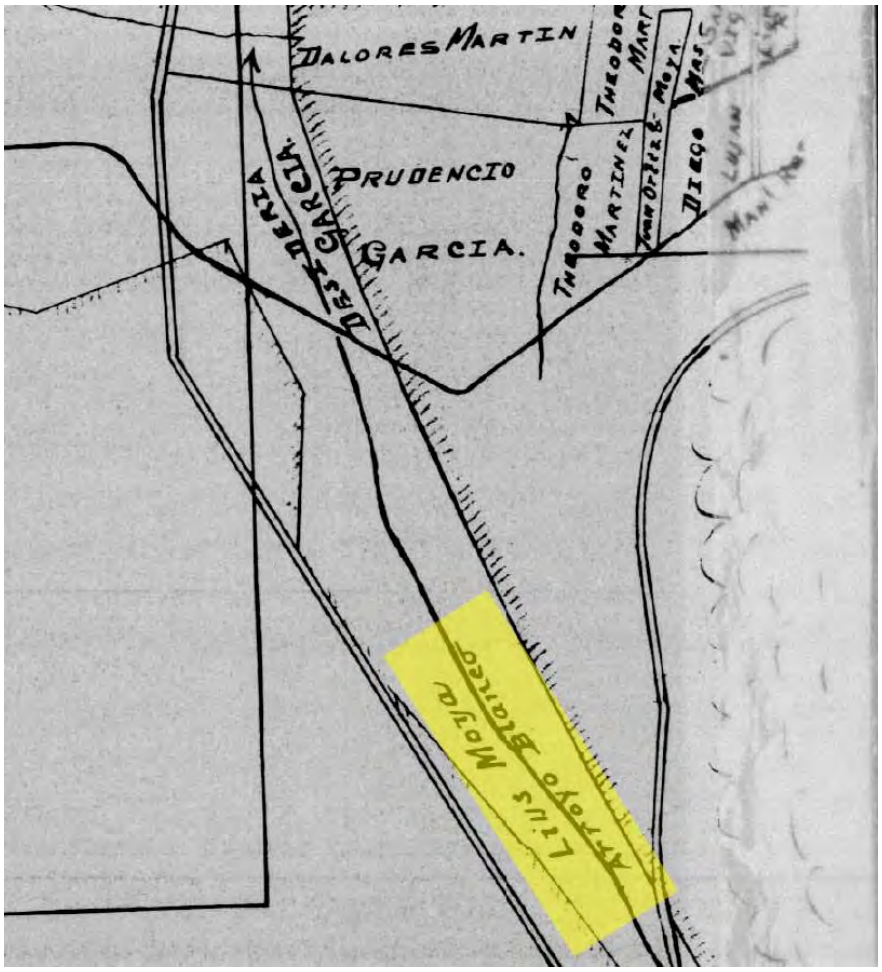

Figure 4: William White, "Owners of Land Within the Santa Fe Grant Outside the City Limits," 1897-98.

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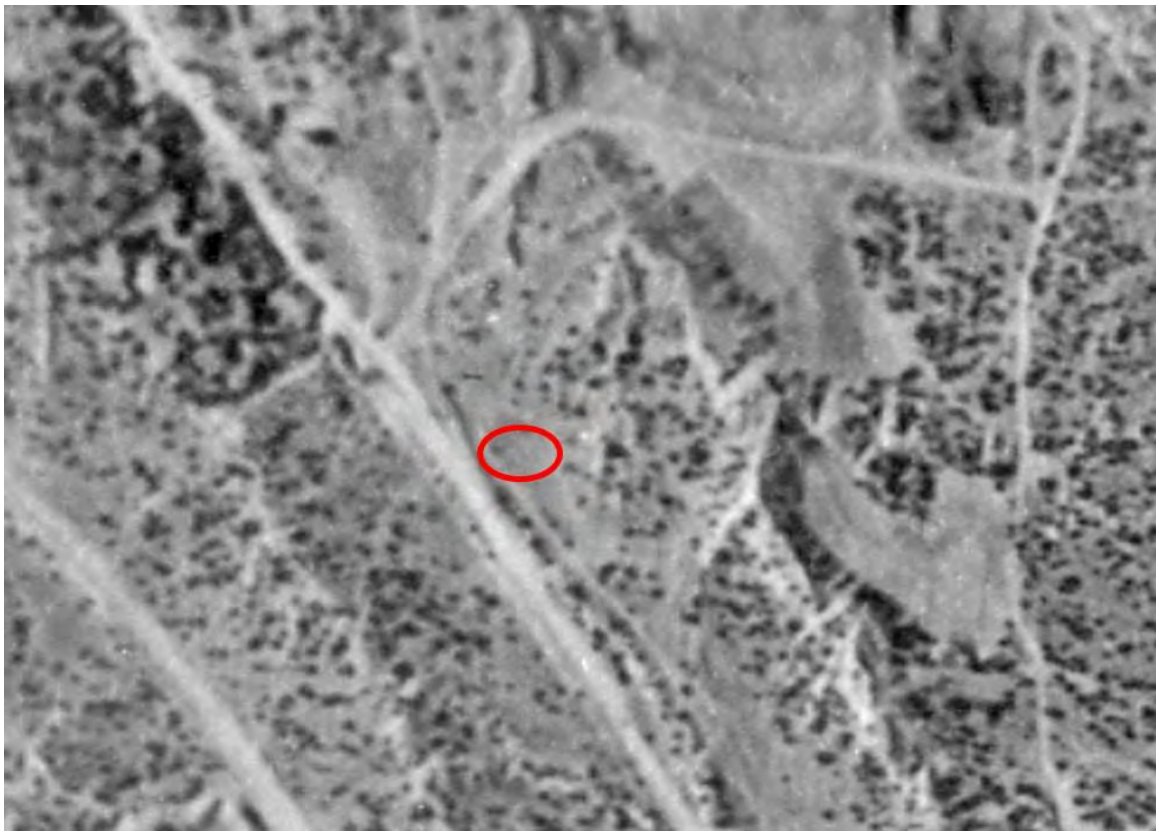

Figure 5: 1935 aerial photograph, Image # 1261. The circled area represents the approximate location of the future subject property.

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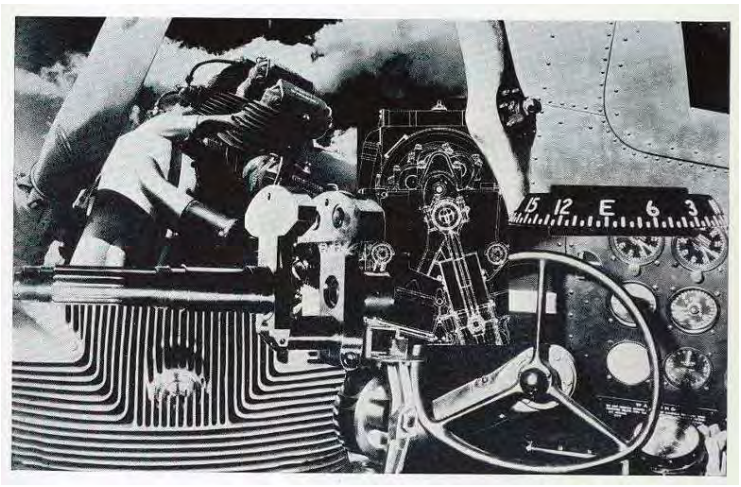



FAMILIAR CHARACTERS FROM NURSERY RHYMES
are printed on the washable curtains of this small boy's room. Strong colors and general simplicity of decoration make the room distinctive. The chair is a washable fabricoid in king's blue, bound in red and white. The scalloped painting and the curtain

By CH

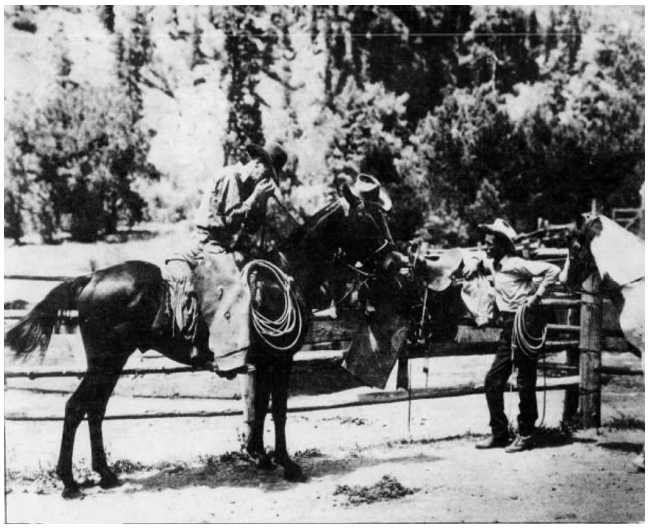

Figure 6: Wyatt Davis Montage.

Upper left, Davis in New Mexico, c.1920s; upper right, WPA photocollage, 1935; lower left, freelance work, *Midweek Pictorial*, 1936; lower right, freelance work, New Mexico State Tourist Board, date unknown. Courtesy of Albuquerque Museum, Museum of Modern of Art, and Archive.org.

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Figure 7: October 25, 1948, aerial photograph.
Highlighted structure appears to the original Davis residence, now identified as 625 Camino del Monte Sol.

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Figure 8: May 26, 1951, aerial photograph.
Overall property highlighted in red, and the historical portion of the subject condominium highlighted in yellow.

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Figure 9: 1966, aerial photograph.
Historical portion of the subject condominium highlighted in yellow.

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1. Name of property: 629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	2. Location: 629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	3. Local Reference Number: Santa Fe ID: H-768 4. County: Santa Fe 5. Date of Survey: January 20, 2025



Figure 10: April 19, 1975, aerial photograph
Historical portion of the subject condominium highlighted in yellow.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Figure 11: 2005 aerial photograph.
Alterations since the 1992 HBI survey:
A. bedroom built between 1992 and 2001; B. portal built in 2003; C. carport built in 2003.

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Survey Photographs

(All images taken by Giulia Caporuscio, on January 20, 2025; elevations courtesy of Gayla Bechtol Architect, PC).



Photo 2: Street view of front condominiums. The red arrow indicates entrance drive to the subject condominium. Camera facing southeast.

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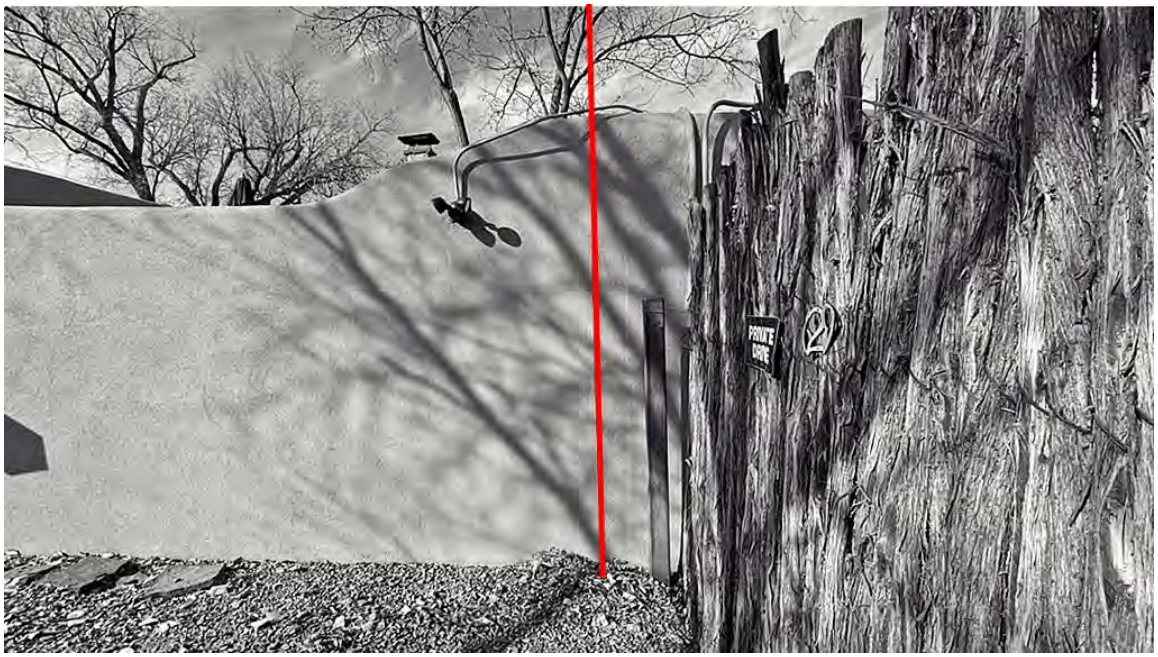

Photos 3 and 4: Entry to subject condominium. The red line indicates the separation between units 627 (left) and 629 (right).

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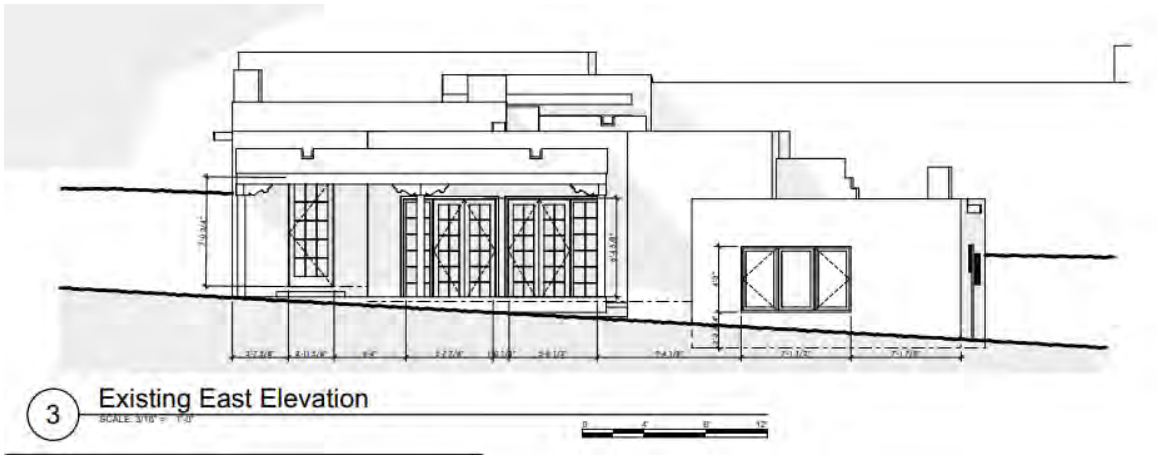



Photo 5: East (front) elevation. Everything in view was constructed after 1992. Camera facing southwest.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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1. Name of property: 629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	2. Location: 629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	3. Local Reference Number: Santa Fe ID: H-768 4. County: Santa Fe 5. Date of Survey: January 20, 2025



Photo 6: East elevation. Patio doors. Camera facing southwest.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Photo 7: East elevation. Bedroom addition. This was constructed between 1992 and 2001. Camera facing southwest.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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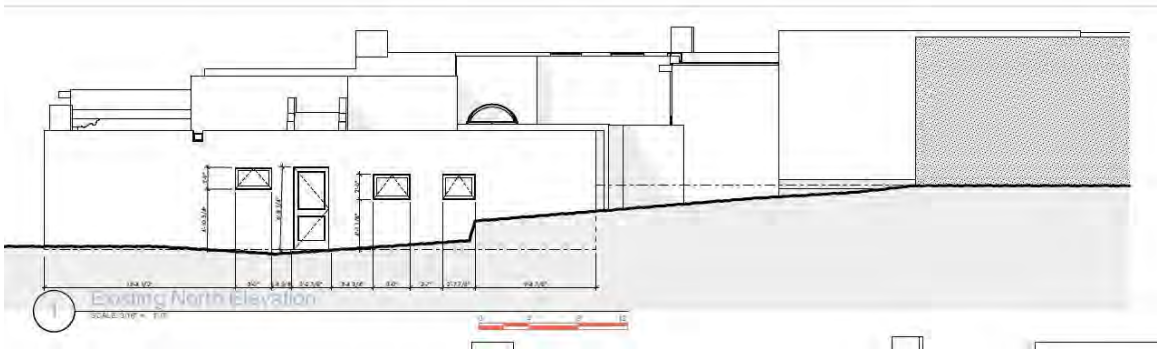



Photo 8: North elevation. Everything in view was constructed after 1992. Camera facing southeast.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

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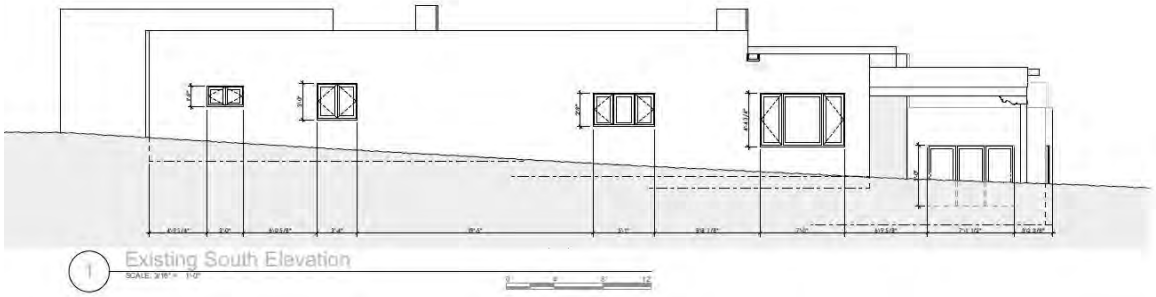



Photo 9: South elevation oblique. Camera facing northeast.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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1. Name of property: 629 Camino del Monte Sol Camino del Sol, A Condominium Formerly the J. Wyatt and Mariam T. Davis Property	2. Location: 629 Camino del Monte Sol Downtown and Eastside Historic District -Santa Fe	3. Local Reference Number: Santa Fe ID: H-768 4. County: Santa Fe 5. Date of Survey: January 20, 2025



Photo 10: South elevation. Window detail. Camera facing northwest.

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Photo 11: South elevation East section. Camera facing northwest.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Photo 12: South elevation. Window detail. Camera facing northwest.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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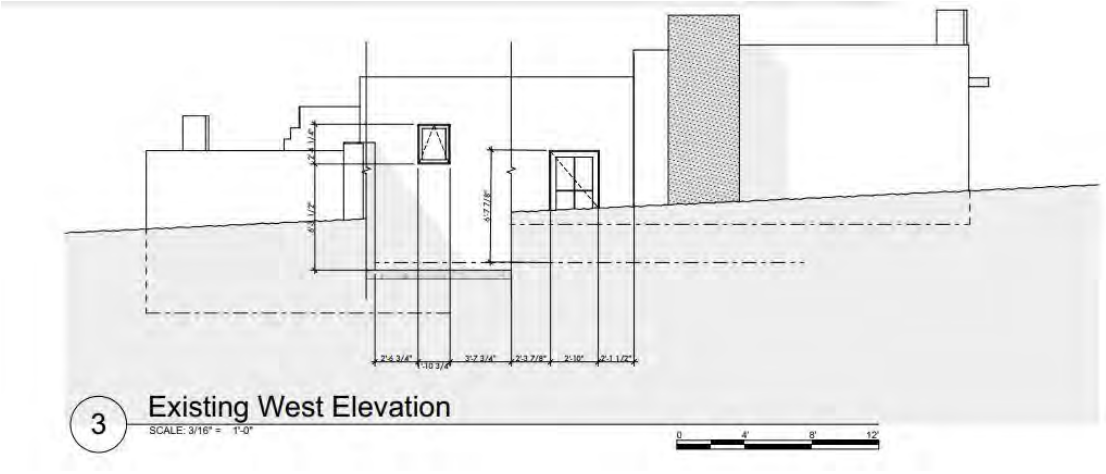



Photo 13: West elevation. Camera facing southeast. Gayla Bechtol, February 3, 2025.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

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Photo 14: Carport and storage. This structure was built in 2003. Camera facing northeast.

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1992 H768

IDENTIFICATION

ADDRESS: 623-629 Camino del Monte Sol

ID NUMBER: 051600158

BUILDING NAME:

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

TNSP 17 N ● RANGE 10 E ■ SEC 30 SW 1/4 NE 1/4

FIELD MAP Santa Fe Historic Structures Survey No. 2, 1983-85

DATE OF CONSTRUCTION:

____ ESTIMATE 1947-present ACTUAL

SOURCE(S) City Directories

BUILDING DATA

ARCHITECTURAL STYLE:

Spanish Pueblo Revival

USE:

HISTORIC: (residential)

OTHER ____

PRESENT: (residential)

OTHER Condominiums

SURROUNDINGS:

residential

RELATIONSHIP TO HISTORIC SURROUNDINGS:

X SIMILAR ____ NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

____ YES X NO

WHAT TYPE?

IF INVENTORIED, LIST ID NUMBER(S)

DEGREE OF REMODELING:

____ MINOR X MODERATE

____ MAJOR

EXPLAIN: addition at back (east)

OVERALL CONDITION:

____ EXCELLENT X GOOD

____ FAIR ____ DETERIORATED

BUILDING THREATENED?

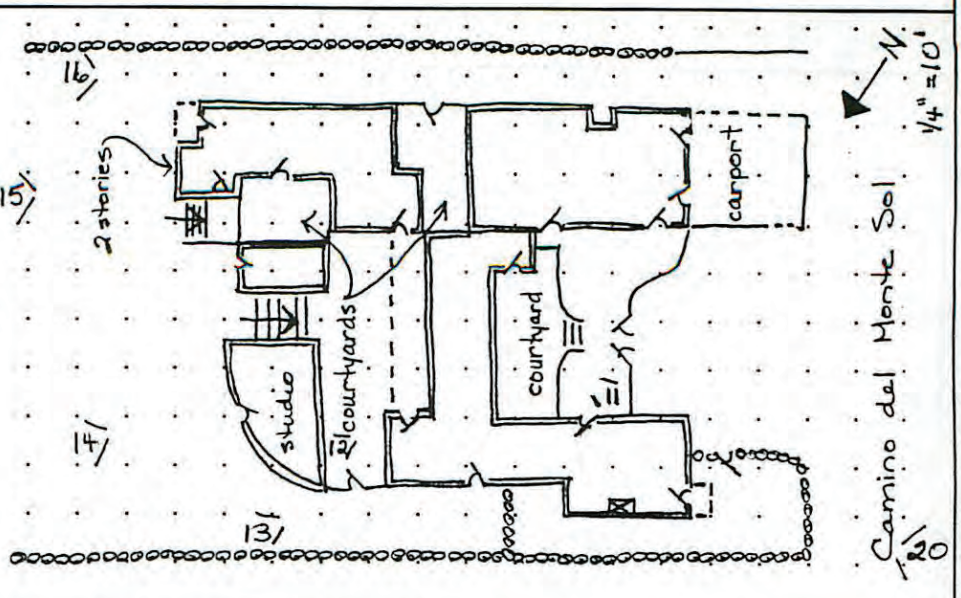
____ YES X NO

PHOTO



#20 west elevation

SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?

____ YES X NO ____ ELIGIBLE

____ CONTRIBUTING ____ NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?

____ YES X NO ____ ELIGIBLE

LOCAL DESIGNATION: Core HISTORIC DISTRICT

____ SIGNIFICANT ____ CONTRIBUTING X NON-CONTRIBUTING

LOCAL LANDMARK ____ YES X NO

SURVEYED 4/27/92 BY DB

NEGATIVES WITH NMHPD ROLL # DB2 NEG # 11 TO 16

$ 20

ARCHITECTURAL AND LANDSCAPE FEATURES

FEATURE	MATERIALS/TYPE	CONDITION AND ALTERATIONS
BUILDING WALLS	stucco	
FOUNDATIONS	not visible	
DOORS	carved wood, wood with large single light, french	
WINDOWS	new large-light wood casement w/ metal finish	row of glass block on west of 625
PORTALES	along 625 on east - Solomonic columns, corbels, square beams, wall painted white	above wainscot, ceramic tile floor
CANALES	metal with scalloped edge	
PORCHES		small inset porch on SE - new; hewn beam, corbel, exposed vigas
BALCONIES	—	
ROOFS	flat with rounded parapet, some stepping	
COURTYARDS	at entry on west, paved with brick and flagstone; secluded	courtyards between units and west of 623
FENCES/WALLS	stucco courtyard wall, west stucco retaining walls in courtyard	
ARCH. DETAILS	rustic wood gates into courtyard, wood lintels	
OTHER	masonry chimneys with tile flues; double carport on SW; studio in berm, E	
COMMENTS		

ADDITIONAL PHOTOGRAPHS



#11 entry courtyard



#16 south elevation

IDENTIFICATION

ADDRESS
623 - 629 Camino del Monte Sol

ID NUMBER
051600158

SURVEYED/RESEARCHED
DATE 4/27/92 BY DB



#15 east elevation



#14 north elevation, east portion

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1992 (concluded)

IDENTIFICATION

ADDRESS 623 - 629 Camino del Monte Sol

ID NUMBER 0516600158

SURVEYED/RESEARCHED
DATE 4/27/92 BY DB



#12 portal, east



#13 north elevation, west portion

(continuation sheet for additional field notes, interview notes, historical documentation/notes, map/plat information)

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

building threatened? yes	surveyed date 4-6-83 by mb	county Santa Fe	ID no. 158 051600
field map Santa Fe, New Mexico	number 1	UTM reference zone 12 13	easting northing

location description: 625 Monte Sol

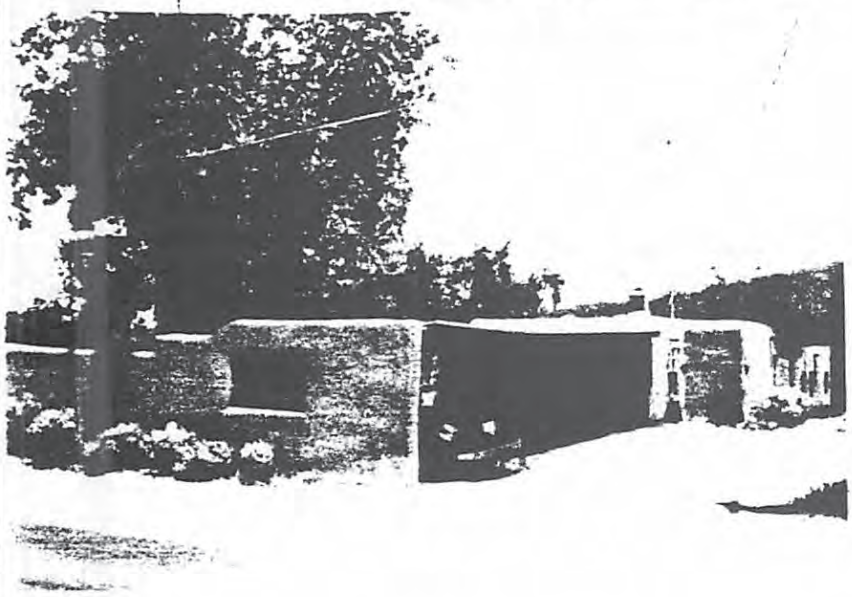
city/town: Santa Fe

land grant/reservation: ~~X~~

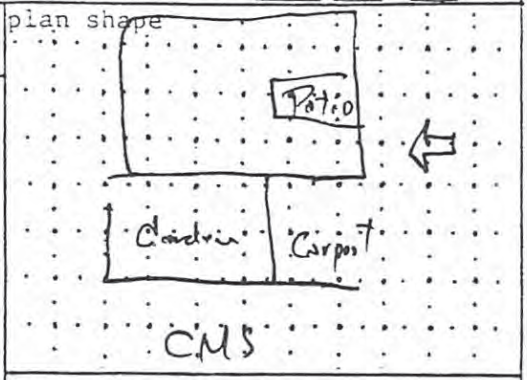
building name:

legal description: tnsp 17 N R 10 E sec 30 SW¼ NE¼

film roll by mb no. 9	negative nos. ~~21,22~~ 20,21	loc. of neg. HPB



plan shape



date of construction: Postwar estimate ____ actual ____

source: Ace to 1982 Directory - Appears older

use
present: residential
other: ____
historic: residential
other: ____

condition
___excellent X good
___fair ___deteriorating

degree of remodeling
X minor ___moderate ___major
describe:

surroundings: Residential

relationship to surroundings
X similar ___not similar

district potential
___yes ___no ?

significance
___eligible ___of ___none ? interest
if eligible, why?

associated buildings? ___yes
what type?

if inventoried, list ID nos.

see back? ___yes

style: Pueblo Revival

foundation material: Not vis

wall material/surface: Stucco

architectural features
Most detailing not vis fr. street
1 masonry chimney
wood detail over carport.

Streetscape
~~comments~~
wall
hedge
wire fence
wood fence
landscape
street trees
stone curb
0 setback
zeq/ula

Appears to be Triplex

Chair Purvis asked which profile they would use: R or M. The applicant described the M profile which Chair Purvis said was okay. Mr. Perrigo said the green pro-panel had been added in 1988.

There were no speakers from the public regarding this case.

Mr. Bell moved for approval of Case #H 03-135 with stone at the base of the porch, propanel of the M profile and according to the drawings submitted to the Board at this meeting. Ms. Shapiro seconded the motion which passed by unanimous voice vote.

2. Case #H 03-136. 1151 E. Alameda. Downtown and Eastside Historic District. Martin Kuziel, agent/owner, proposes to construct an addition on a Non-Contributing building.

Mr. Rasch presented the staff report for this case [attached as Exhibit G]. Mr. Rasch said staff recommended approval of the case as submitted.

Present and sworn was Mr. Martin Kuziel, who said he had nothing to add.

Ms. Rios asked if anything would protrude from the roof. Mr. Kuziel said there was nothing.

There were no speakers from the public regarding this case.

Ms. Rios moved for approval of Case #H 03-136 per staff recommendations. Mr. Montoya seconded the motion which passed by unanimous voice vote.

3. Case #H 03-137. 629 Camino del Monte Sol. Downtown and Eastside Historic District. Justin Young, agent for Anna Jane Hays, proposes to construct a carport and portal on a Non-Contributing property.

Mr. Rasch presented the staff report for this case [attached as Exhibit H]. The staff report recommended approval of the project as submitted.

Present and sworn was Mr. Justin Young, 3957 Agua Fria Street, who said the carport was built on the spot where the previous development plan showed a garage. He said it was built to conform to the Historic guidelines and was built as low as possible. He apologized about not going through the proper procedure.

Chair Purvis asked if the garage had been previously approved. Mr. Young said the site plan showed a garage pad for each condo. He said the carport matches the existing pad.

Chair Purvis asked if there was a reason why they did not get a permit. Mr. Young said it was their mistake.

There were no further speakers from the public regarding this case.

Chair Purvis asked what procedure was done. Mr. Young said they went to the condominium association who okayed the project. He said they talked with the neighbors on the other side of the fence and they seemed okay with it also.

He said their concern came up after the fact and was a surprise. He said their house was just one story but the floor level was about five or six feet higher. He said the seven foot coyote fence between was really not obstructing anything from their house. He added that their house was very tall... probably 18' high.

Mr. Montoya asked if they were part of a compound. Mr. Young said they were not part of a compound.

Mr. Rasch said he met with the neighbors. He said he thought they lived in Santa Fe only part of the year and have already gone back to their other home. He said they were in agreement in theory but then they saw it as constructed and saw the view from their porch a few feet above the coyote fence.

Mr. Montoya asked about screening. Mr. Rasch said there were elm trees there.

Mr. Young said the carport was only 9' 6" high which was a low as possible.

Mr. Montoya asked if additional vegetation would help. Mr. Young said it was dense with Chinese Elms now Mr. Rasch said they could approve a higher coyote fence. Mr. Young said it conforms in every way.

Ms. Rios moved for approval of Case #H 03-137 as submitted. Mr. Montoya seconded the motion which passed by unanimous voice vote.

4. <u>Case #H 03-138</u>. 514-A Alto Street. Westside Guadalupe Historic District. Edward B. Reid, agent/owner, proposes to remodel and existing Non-Contributing building.

City of Santa Fe, New Mexico

200 Lincoln Avenue, P.O. Box 909, Santa Fe, N.M. 87504-0909

Larry A. Delgado, *Mayor*
Jim Romero, *City Manager*

Councilors:
Carol Robertson-Lopez, Mayor Pro Tem, Dist. 4
Patti J. Bushee, Dist. 1
David Pfeffer, Dist. 1
Karen Heldmeyer, Dist. 2
Rebecca Wurzburger, Dist. 2
Miguel M. Chavez, Dist. 3
David Coss, Dist. 3
Matthew E. Ortiz, Dist. 4

Project description: Construct a carport and portal on a Non-Contributing property
Project number: 03-10100137
Case number: H-03-137
Project type: HISTORIC DESIGN REVIEW BOARD

PROJECT LOCATION (S): **629 Camino del Monte Sol**
HISTORIC DISTRICT: **DOWNTOWN & EASTSIDE**

PROJECT NAMES:

OW - Anna Jane Hays
Santa Fe, NM 87501

629 Camino del Monte Sol
505-988-7062

AP - Justin Young
Santa Fe, NM 87507

3957 Agua Fria Street
505-660-9600

BOARD ACTION

This is to certify that the Historic Design Review Board (HDRB) at their meeting on October 14, 2003, acted on the above referenced case. The decision of the board was to approve your request as per staff recommendations.

For further information please call 955-6605.

Sincerely,

David A. Rasch
Historic Preservation Planner

NOTE: BUILDING PERMITS FOR HDRB APPROVALS SHALL NOT BE GRANTED UNTIL THE 7-DAY APPEAL FILING PERIOD IS COMPLETED (SFCC 14-70.26 (B)). HDRB APPROVALS EXPIRE ONE (1) YEAR AFTER THE DATE OF THEIR DECISION. RENEWALS OF SUCH DECISIONS ARE AVAILABLE FOR ONE (1) ADDITIONAL YEAR UPON REQUEST (SFCC 1987, SECTION 7-1.6.). **PLEASE PROVIDE COPIES OF THE LETTER WHEN SUBMITTING FOR BUILDING PERMIT.**

City of Santa Fe, New Mexico

memo

DATE: October 9, 2003

TO: Historic Design Review Board Members

VIA: Sandra Aguilar, Planning & Land Use Department Director
Reed Liming, Planning Division Director RL

FROM: David Rasch, Historic Preservation Planner DR

CASE #: H-03-137

ADDRESS: 629 Camino del Monte Sol
Historic Status: Non-contributing
Historic District: Downtown & Eastside

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

_x_ Case Synopsis

___ District Standards & Yard wall & fence standards.

_x_ State Historic Survey Sheets

_x_ Other: Building Height calculation

APPLICANT SUBMITTALS

___ Proposal Letter

_x_ Vicinity Map

___ Site Plan/Floor Plan

_x_ Elevations

_x_ Photographs

_x_ Other. Zoning review sheet

STAFF RECOMMENDATION:

Staff recommends approval of the project which complies with Section 14-5.2 (E) Downtown & Eastside Standards.

BACKGROUND & SUMMARY:

629 Camino del Monte Sol is a part of a residential condominium (623-629) built in the Spanish Pueblo Revival manner in the latter half of the 20th century. The building is listed as Non-contributing in the Downtown & Eastside District. The applicant proposes two items of addition to this property. The work was begun without a building permit and then stopped with a red tag. The red tag was removed when the work had been administratively approved. After a neighbor filed a complaint, it was determined that this Board shall review the project. Both items are now completely built.

1. The applicant has constructed a free standing carport / storage area. The carport is located at approximately 300 feet from the street and behind a driveway gate. Therefore, the building is not visible from the public right-of-way. However, the carport is located approximately 10' away from the southeast side lot boundary which is defined by a tall coyote fence. The neighboring house is approximately 20' beyond the fence and the carport is visible from that location.

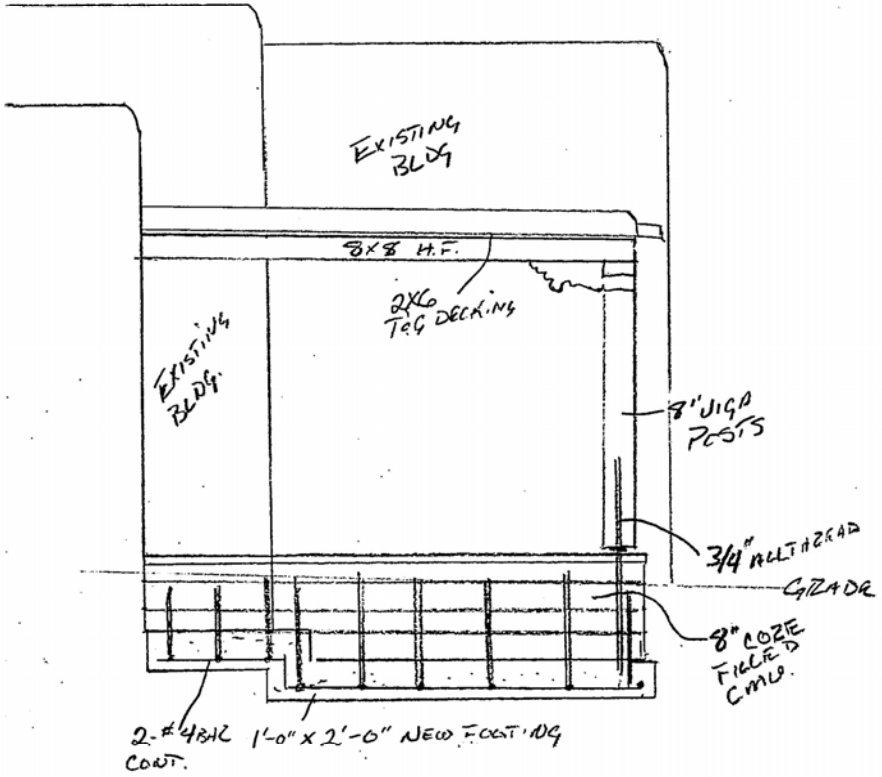
The carport is constructed with exposed natural wooden beams and rafters. The front wooden columns have decorative wooden corbels. The parapet and the back of the carport, which includes a storage area, are finished with stucco in buckskin color. The two storage area doors are painted to match the stucco. The carport height is 9' 6", and within the maximum allowable height of 14' 3", as determined by a 300' radial calculation.

2. The applicant has constructed a portal addition to the back of the adjacent house. The portal mimics the carport in style, with exposed natural wooden elements and buckskin colored stucco. The portal parapet is at least 1' lower than the adjacent building parapet. The portal floor is raised on a concrete platform with brick finishing.

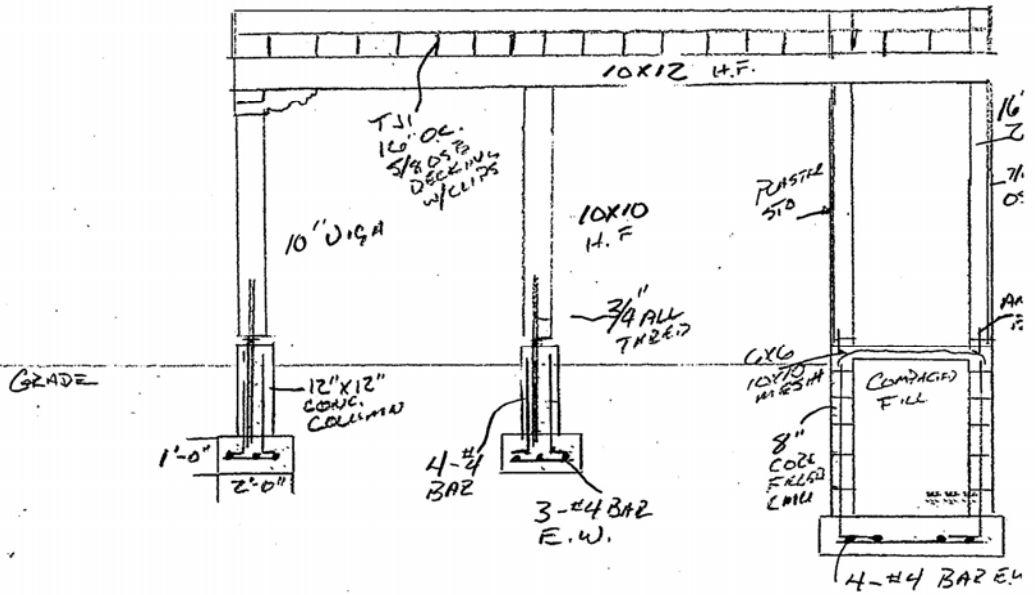
- PLANNING & LAND USE -

✓	HISTORIC DESIGN REVIEW	REMARKS
○	LANDSCAPE REVIEW	
○	ESCARPMENT ARCH. REVIEW	
⊘	APPROVAL	
○	CONDITIONAL APPROVAL	
○	REJECT	

NAME Christopher Purvis DATE 10.14.03



PORTAL

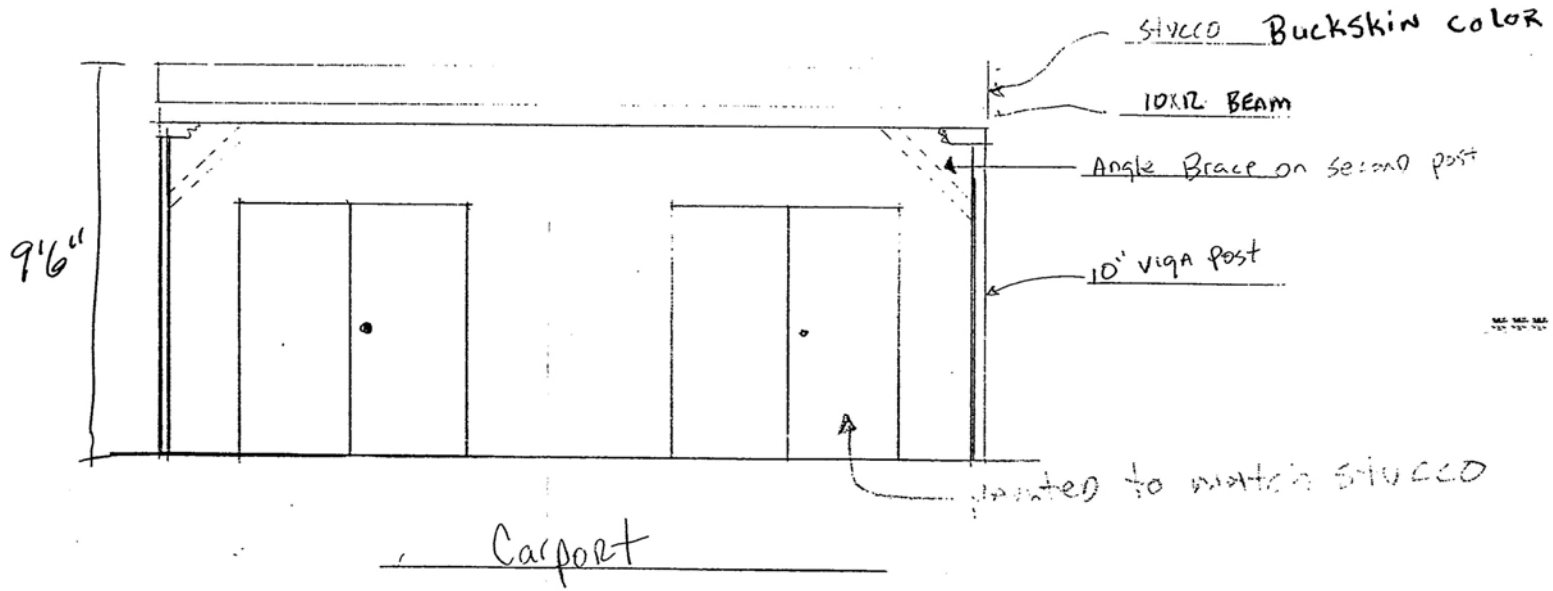


3,500 PSI 3/4" AG. CONCRETE

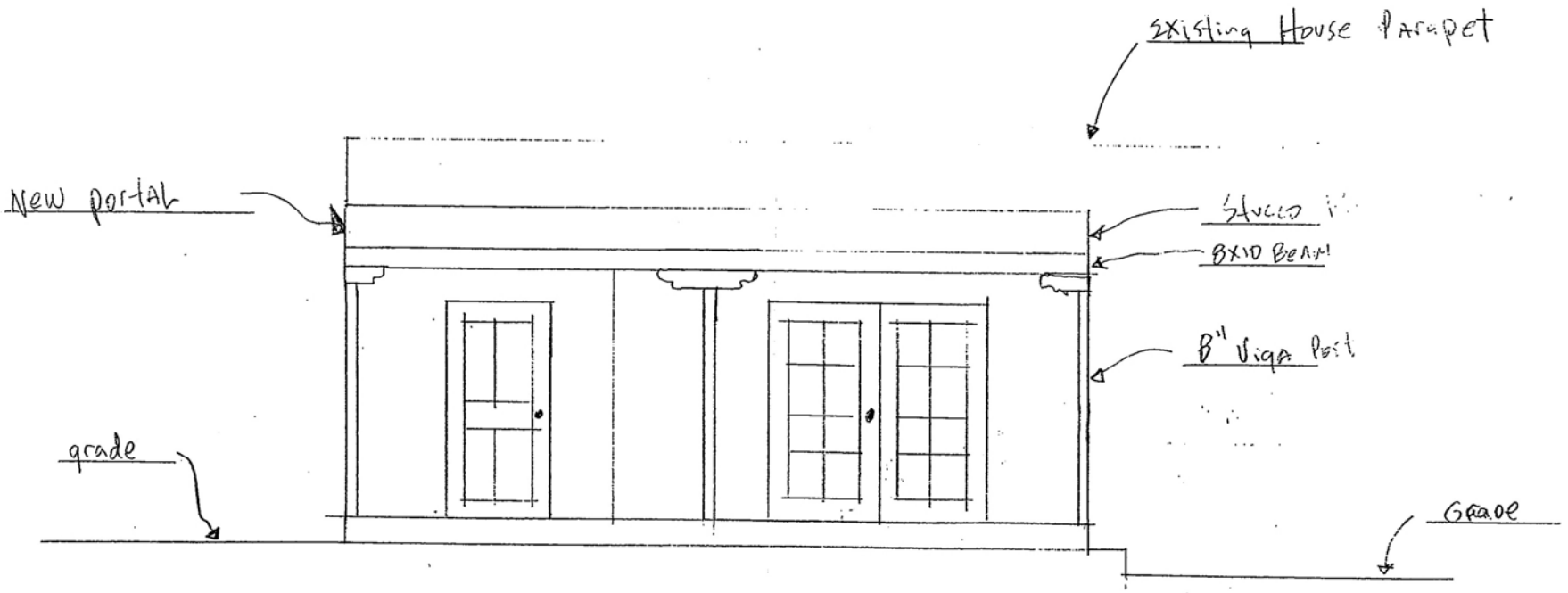
CARPORT

ANNA JANE HAYS
629
CAMINO DE LA MONTE SX

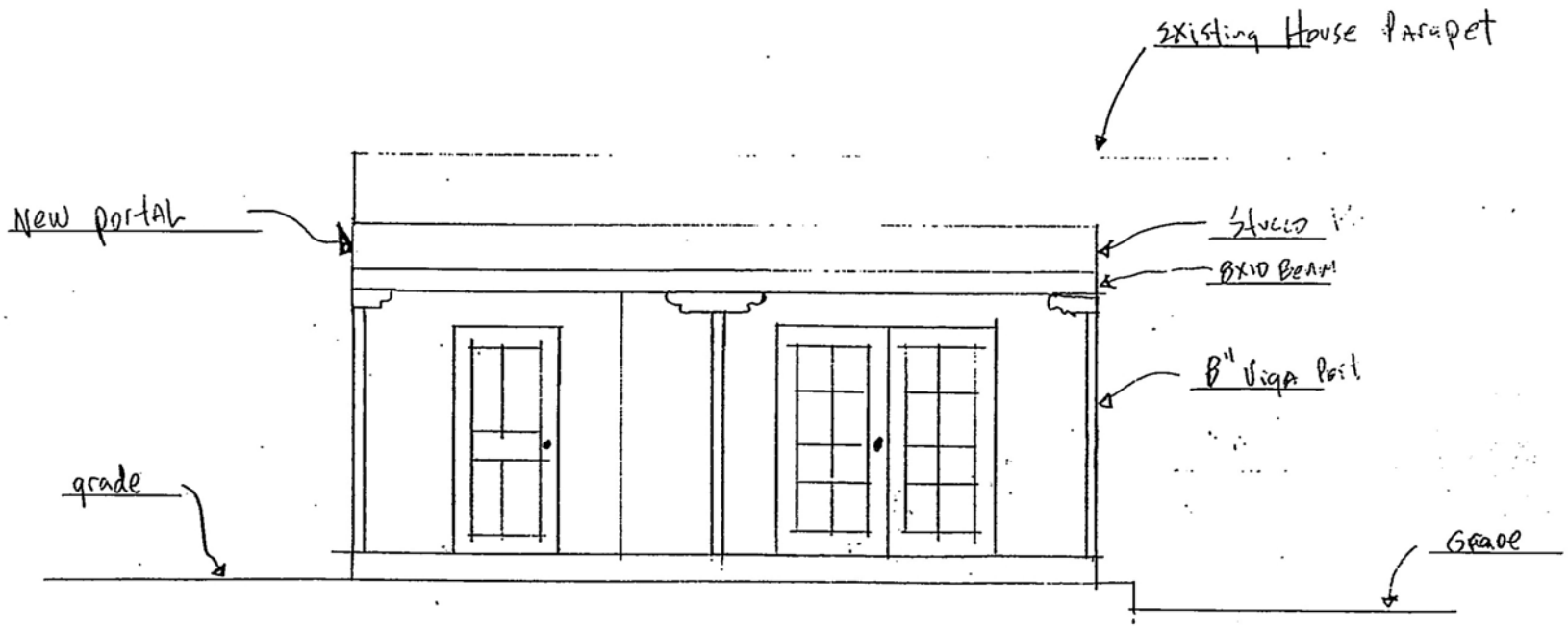
PORTAL AND CARPORT FOUNDATION PLAN 1/4" = 1'-0"


stucco Buckskin color
10x12 BEAM
Angle Brace on second post
9'6"
10" viga post
painted to match stucco

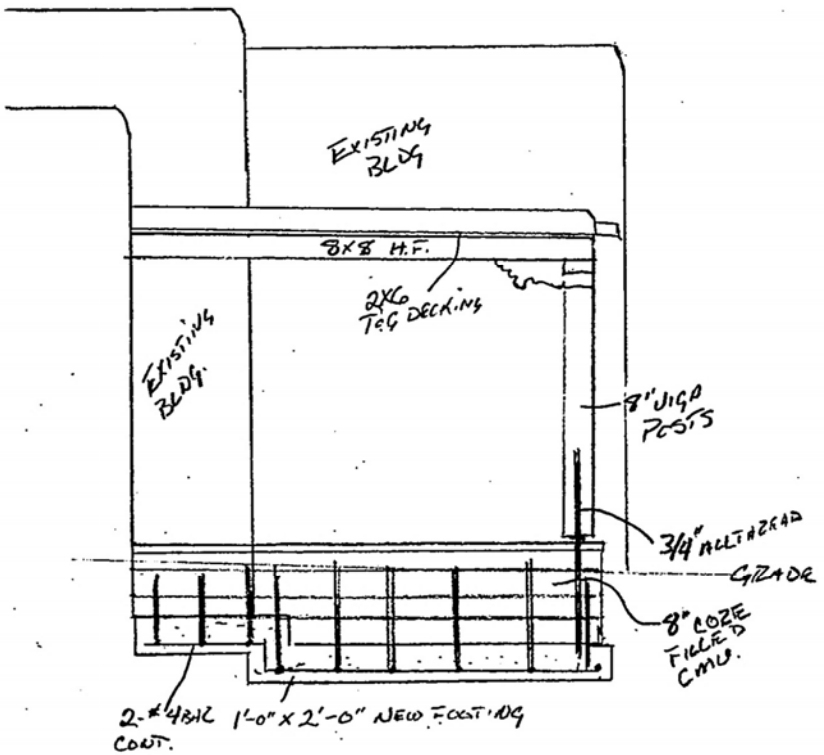
Carport



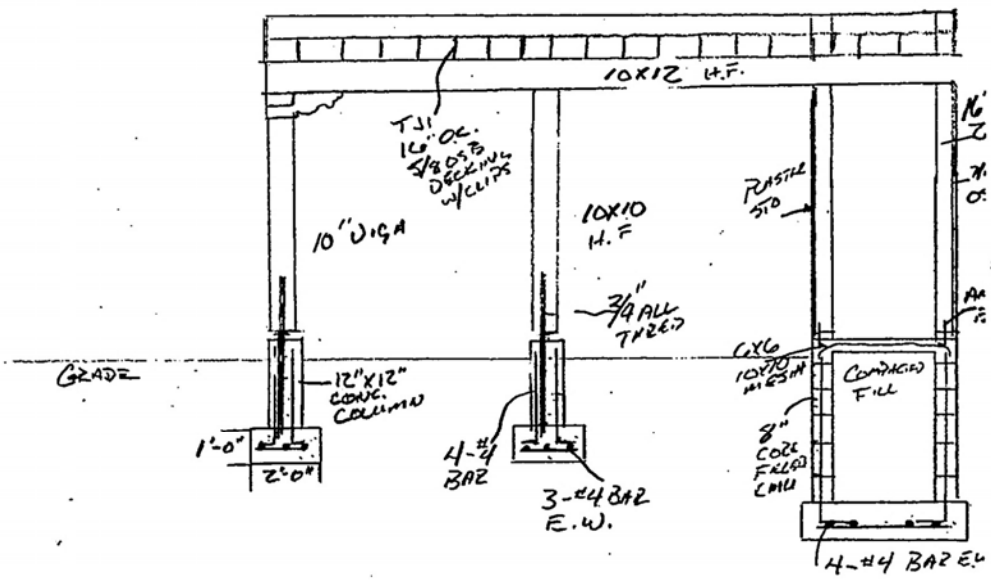
Portal & Door on House



Portal & Door on House



PORTAL

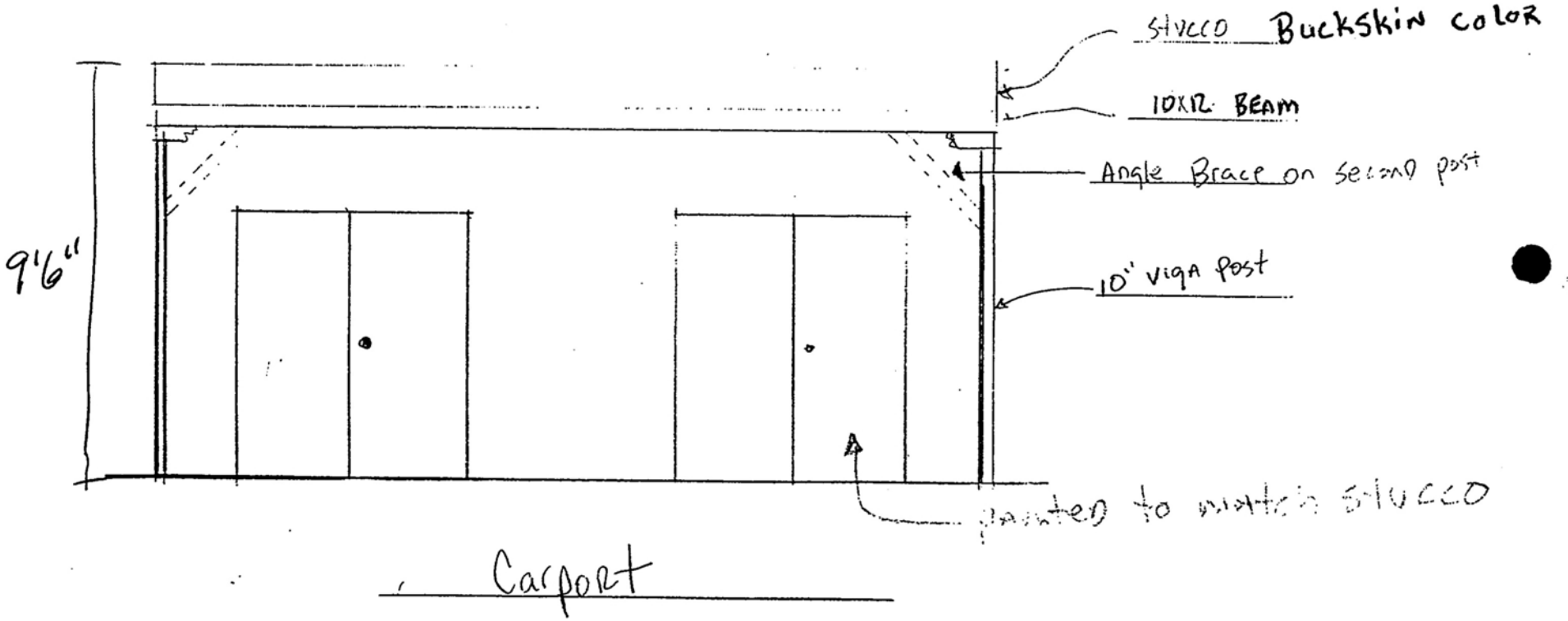


3,500 PSI 3/4" AG. CONCRETE

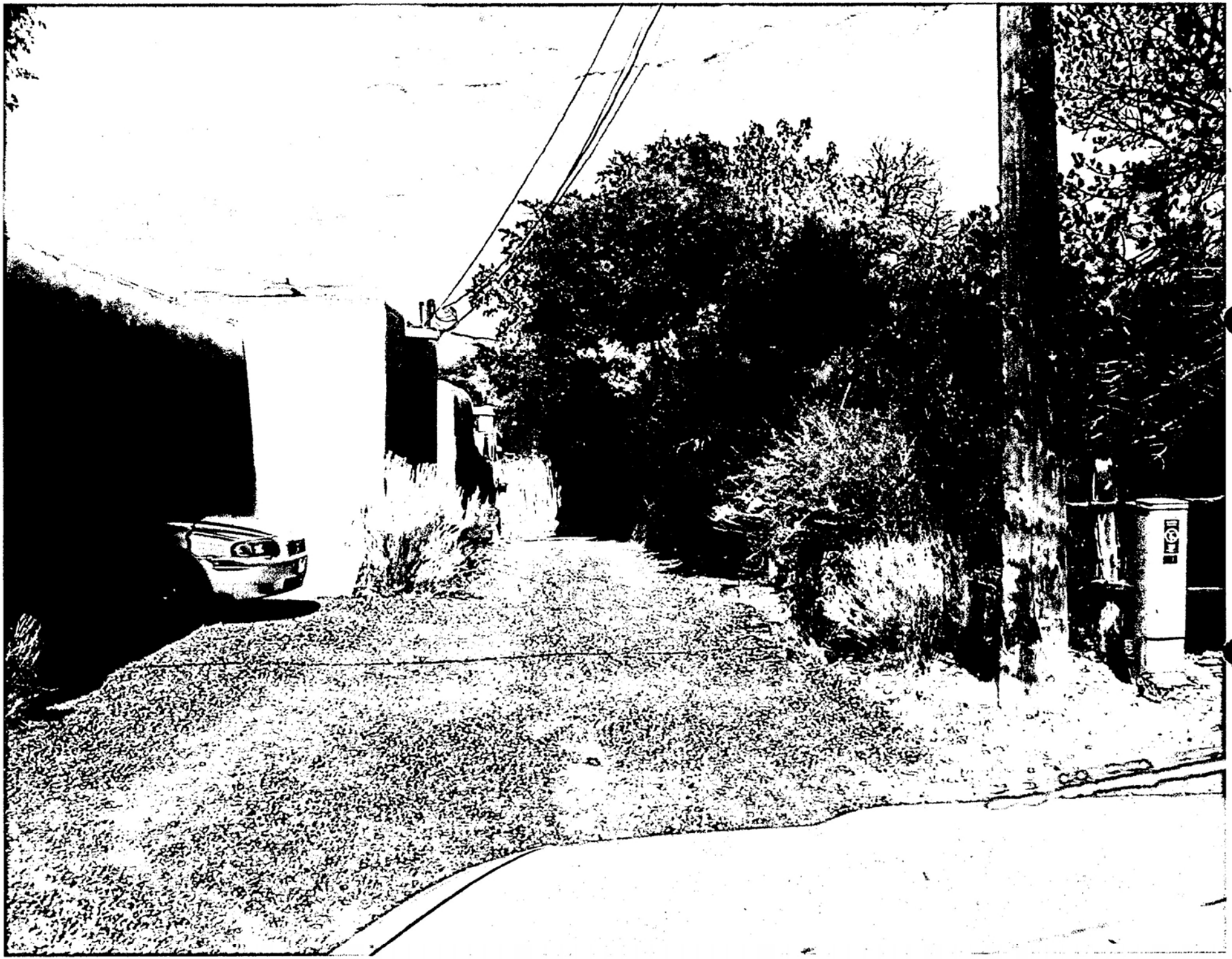
CARPORT

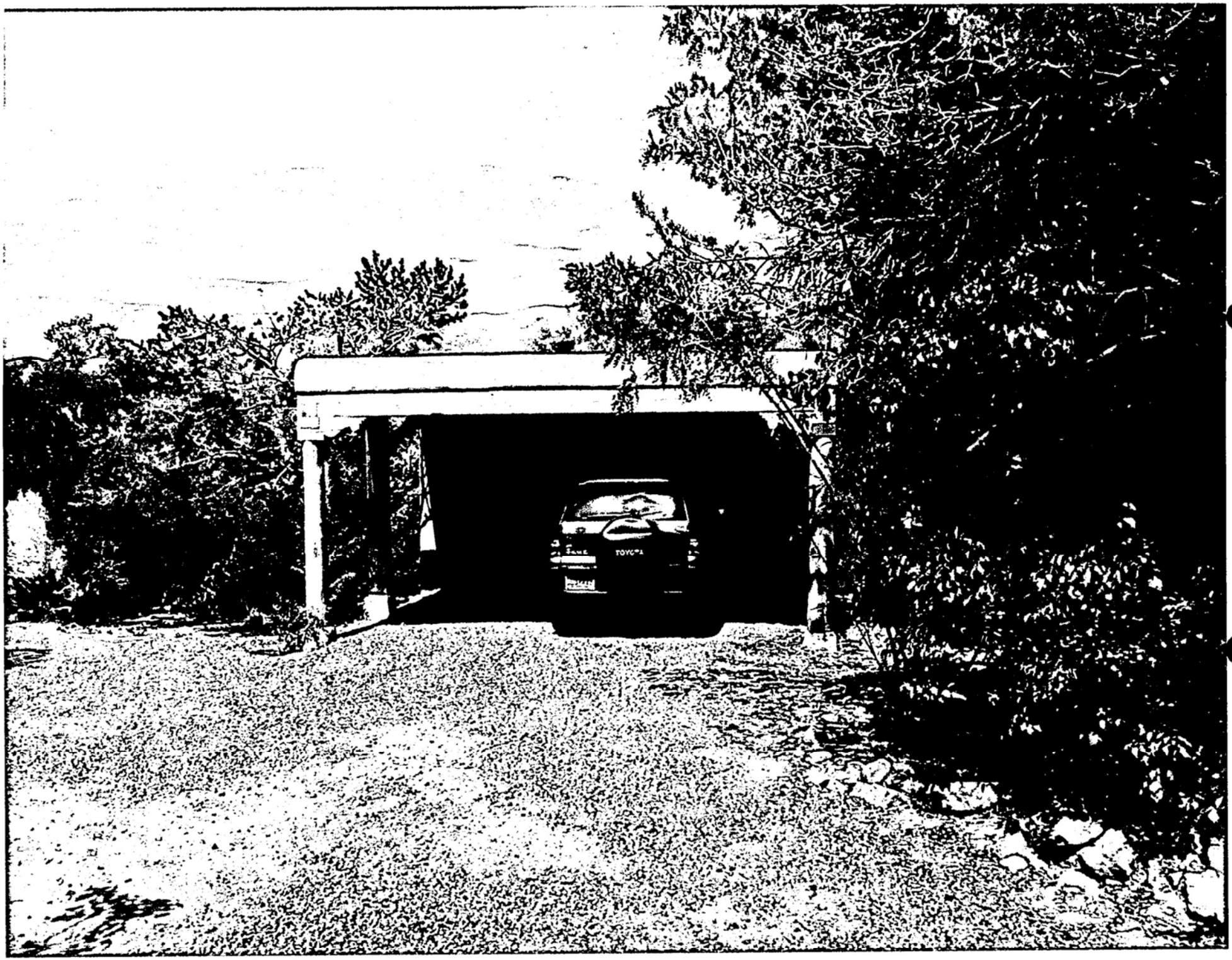
PORTAL AND CARPORT FOUNDATION PLAN 1/4" = 1'-0"

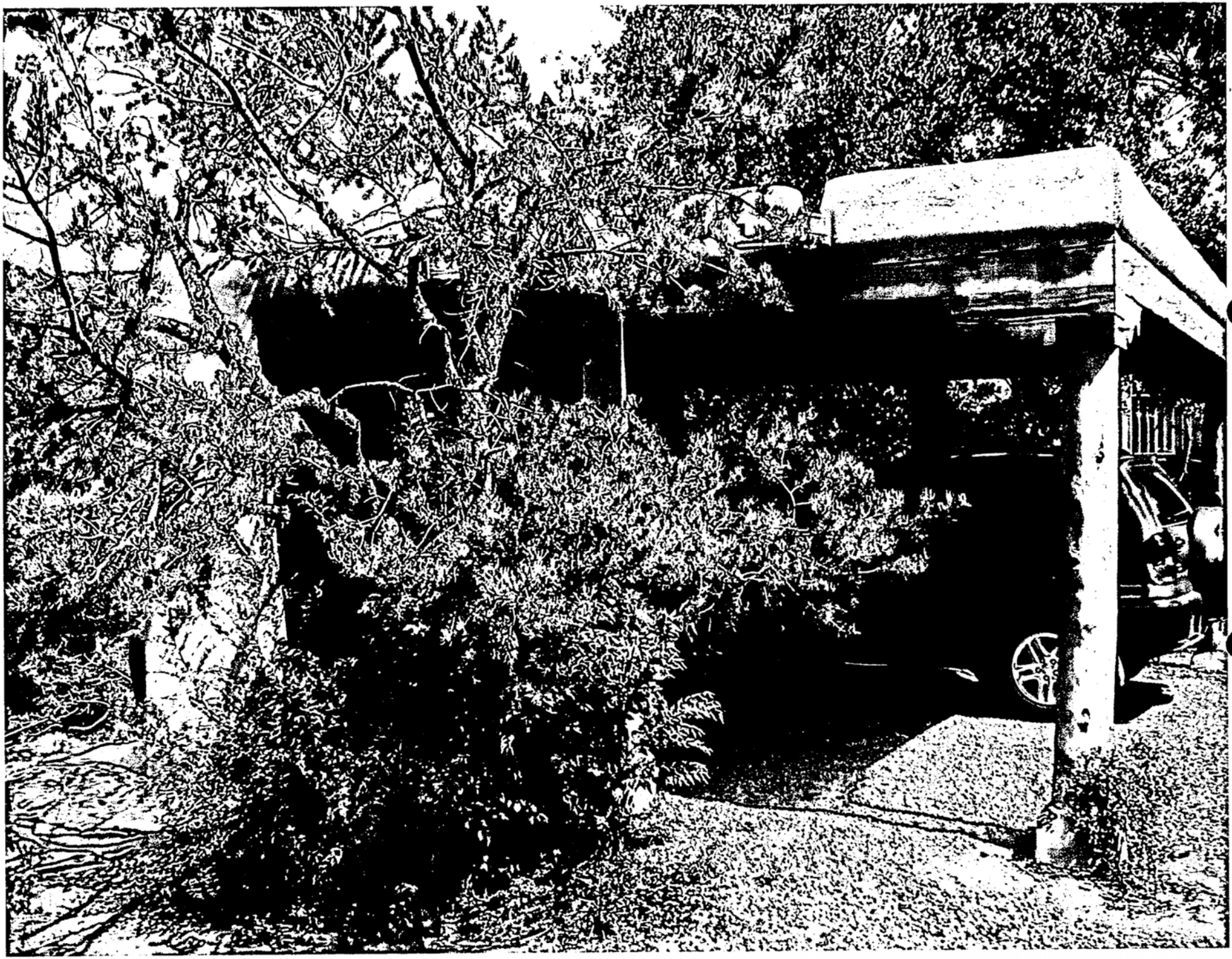
ANNA JANE HAYS
629
CAMINO DE LA ESTRELLA

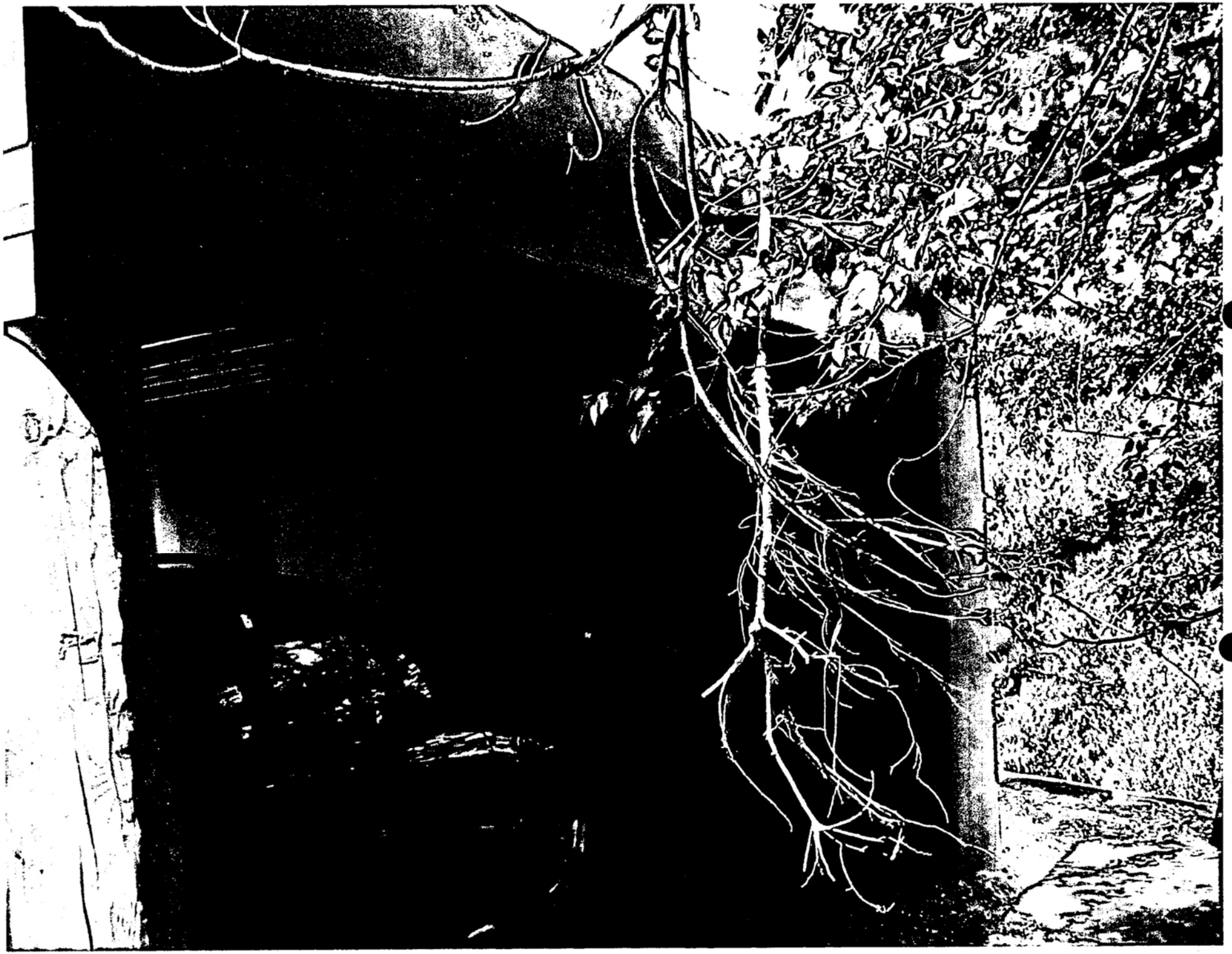

stucco Buckskin color
10X12 BEAM
Angle Brace on second post
10" viga post
9'6"
painted to match stucco

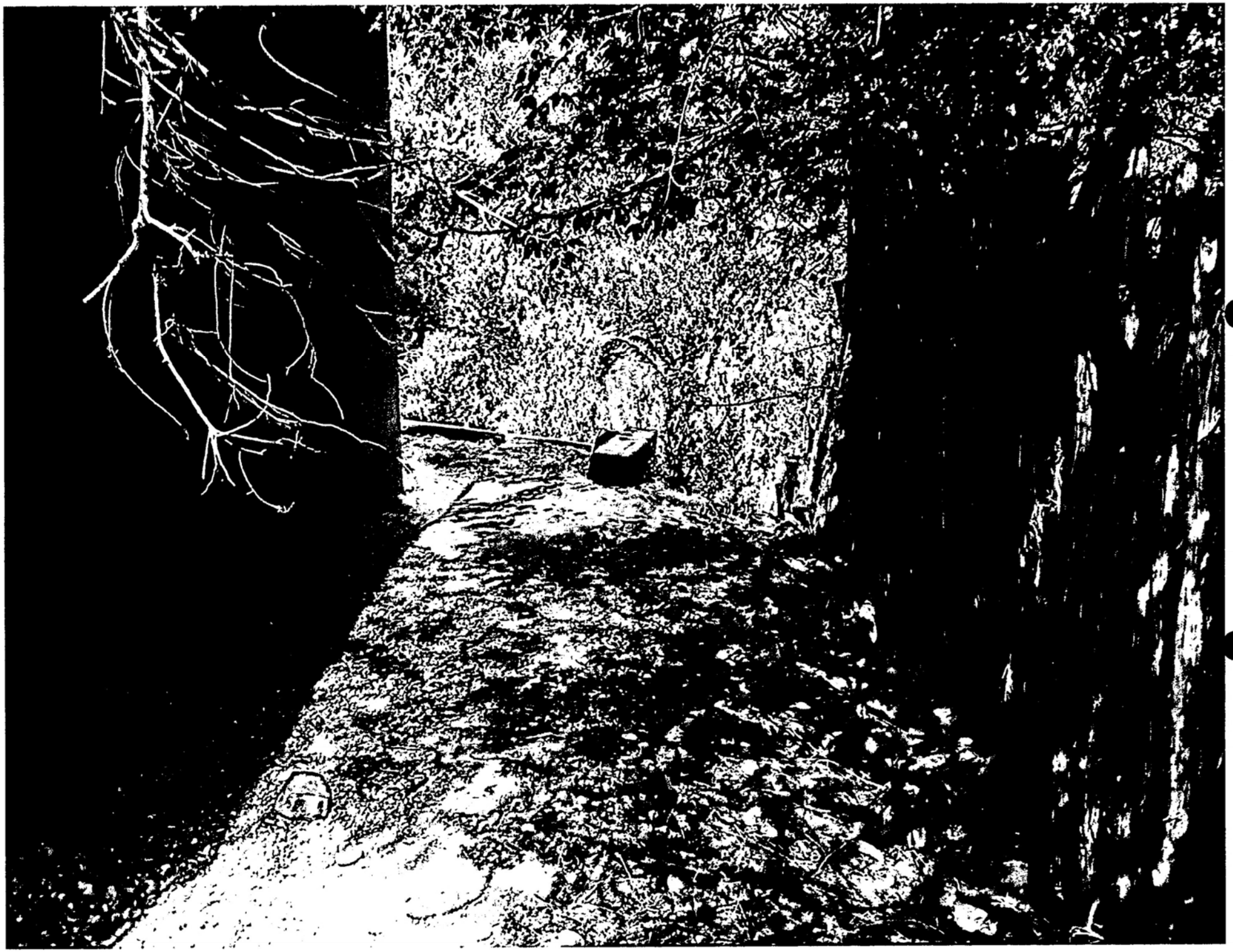
Carport

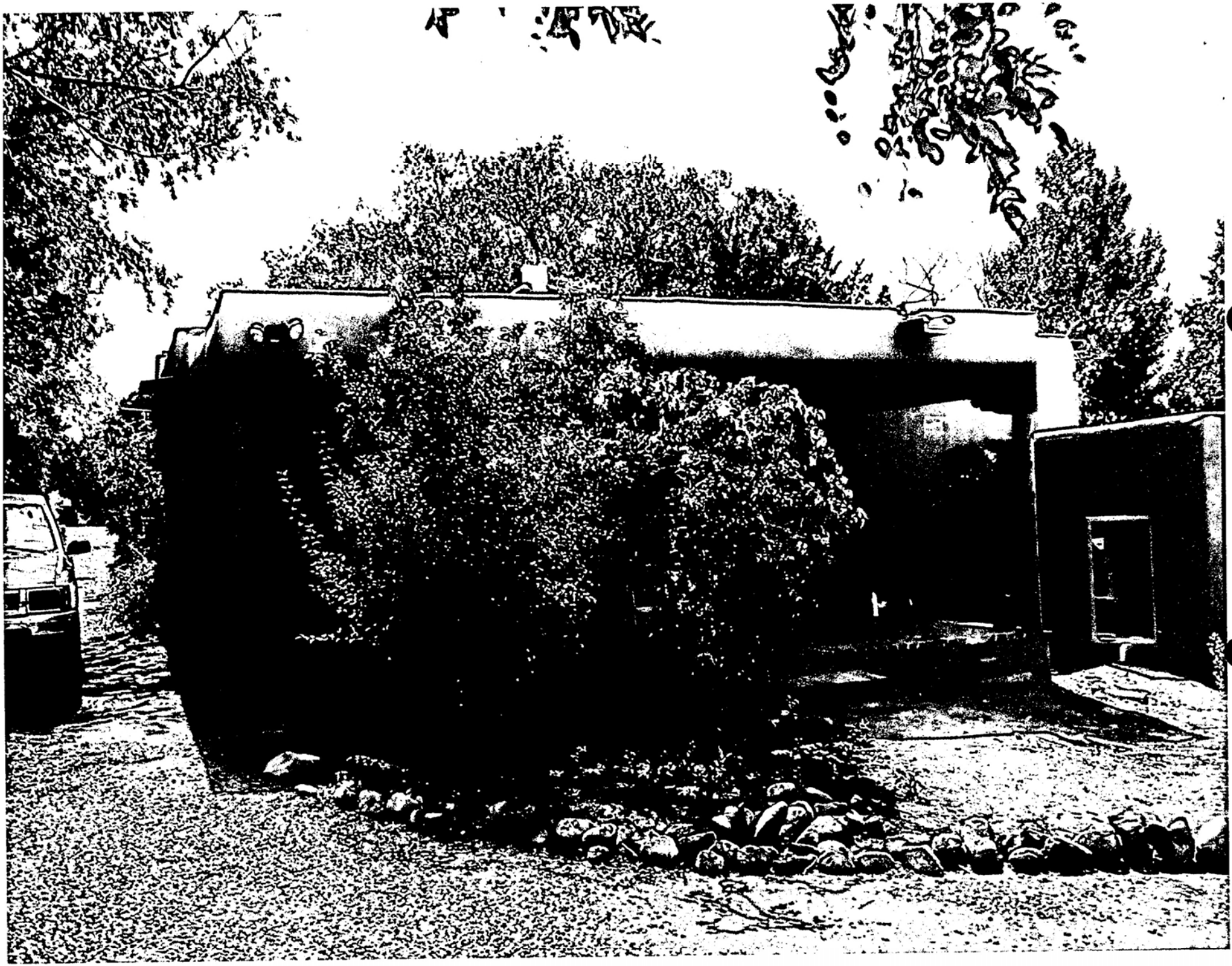












PRELIMINARY ZONING REVIEW WORKSHEET

TO BE COMPLETED BY APPLICANT:

Date Submitted 8-4-03

Property Owner of Record Anna Jane Hays

Applicant Name _____ Phone 660-9600

Site Address 629 Camino de monte Sol

Proposed Construction increase size of portal, ADD carport w closet

_____

TO BE COMPLETED BY STAFF: Andrew Harnden

New sf roofed: 654sf

Zoning District R2 Subdivision _____ Lot ____ Block ____

Permitted Use : ☑ Section # _____
Accessory Use : ☐ Section # _____
Special Exception: ☐ Case # _____
Variance: ☐ Case # _____
Prohibited Use: ☐ Section # _____

Setbacks:
(Front) Provided Ø -existing Minimum 7' (Rear) Provided 40'+ Minimum 15'
(Left Side) Provided 7' -proposed Minimum 5' (Right Side) Provided 7' (apx.) existing Minimum _____

(Special Yard) Provided _____ Minimum _____

Density: 4 units (existing) Open Space: _____

Lot Size: 29,708 sf Total Roof Area: 4998 sf Lot Coverage: 16.2%

Height: 11' portal / 11' carport Wall Requirement: _____

Parking: # Required 8' # Provided 8'+ Maneuverability _____

Other District Requirements: _____

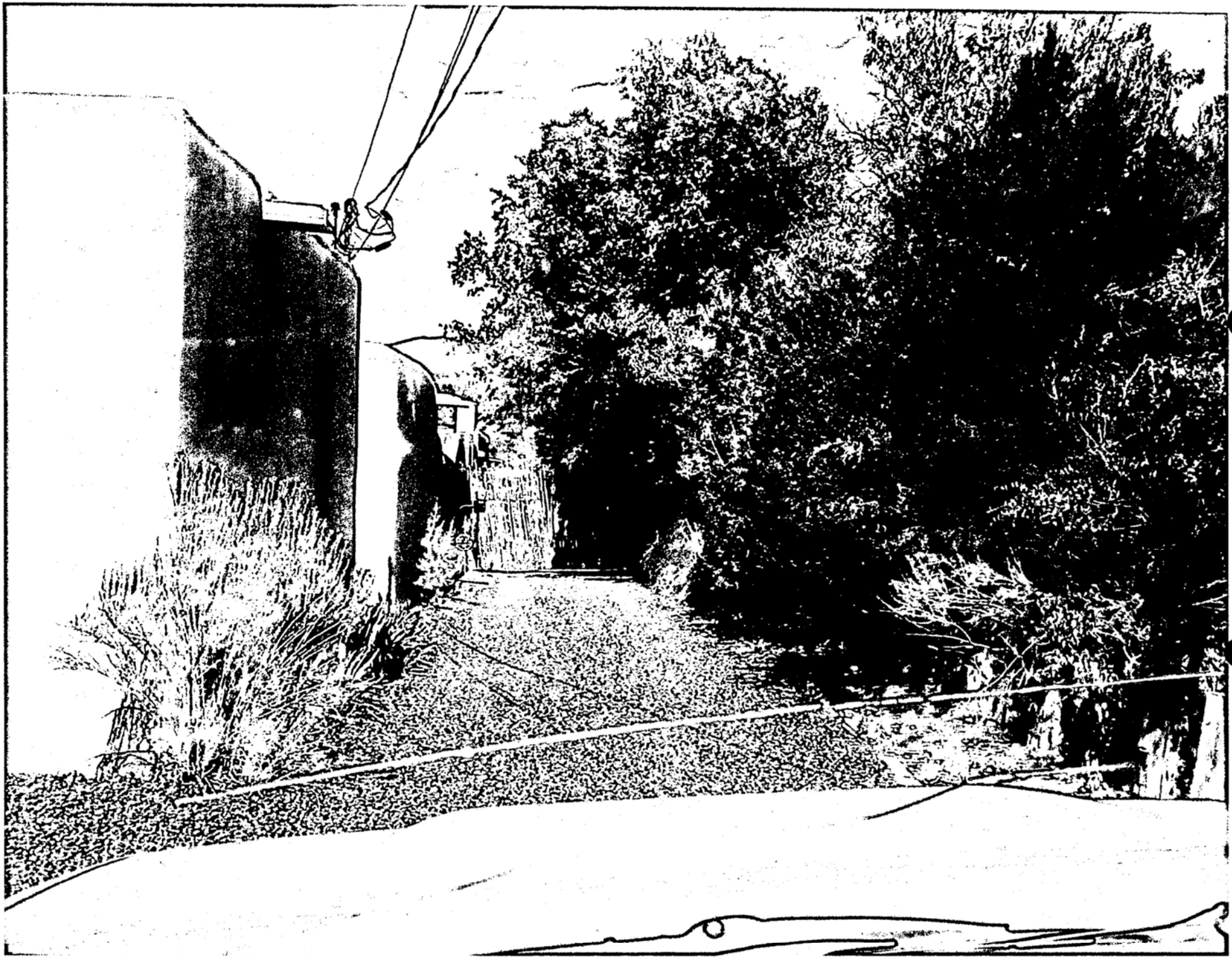
_____

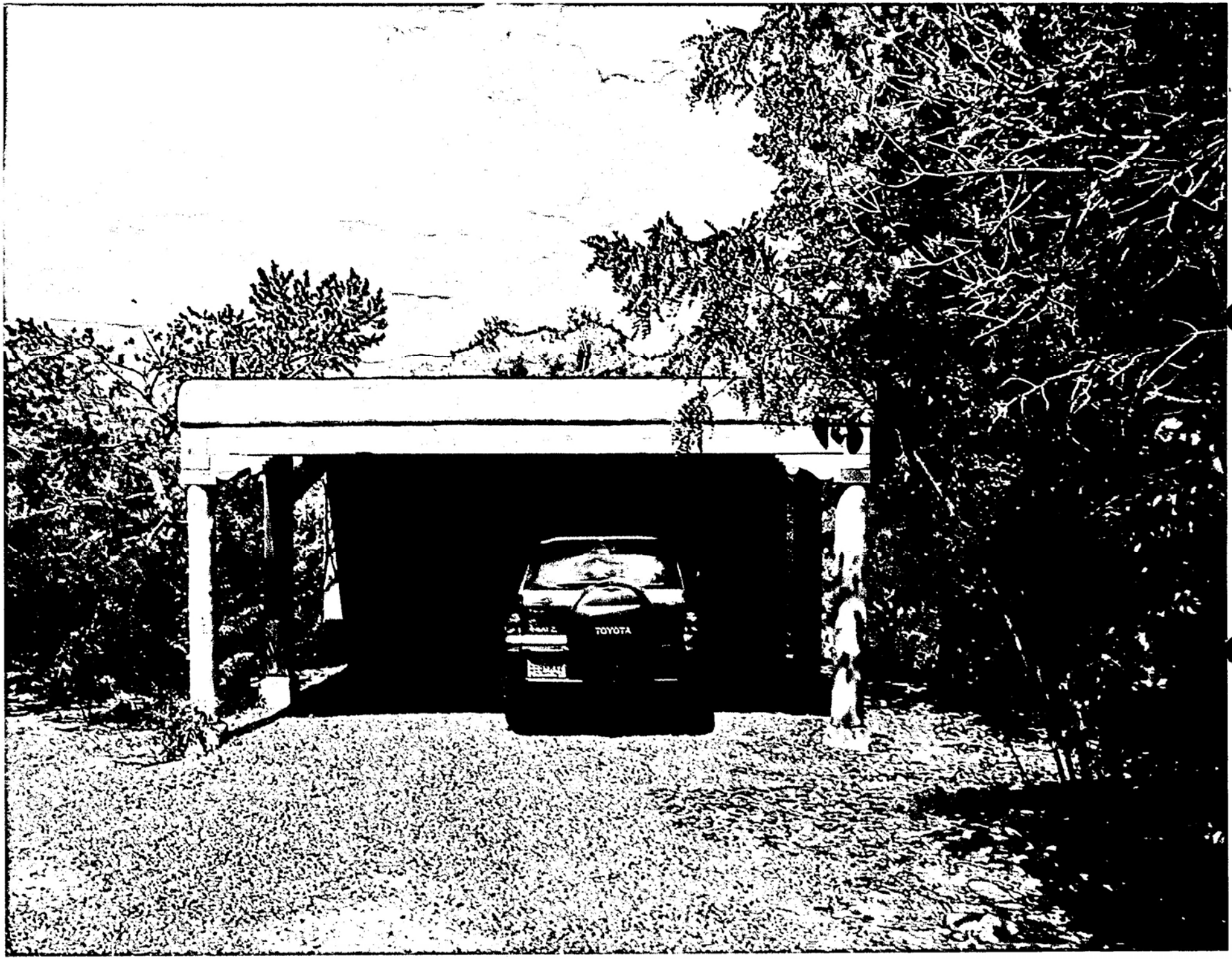
Preliminary Approved ☑
Preliminary Approval w/ Conditions ☐ _____
Preliminary Rejection ☐

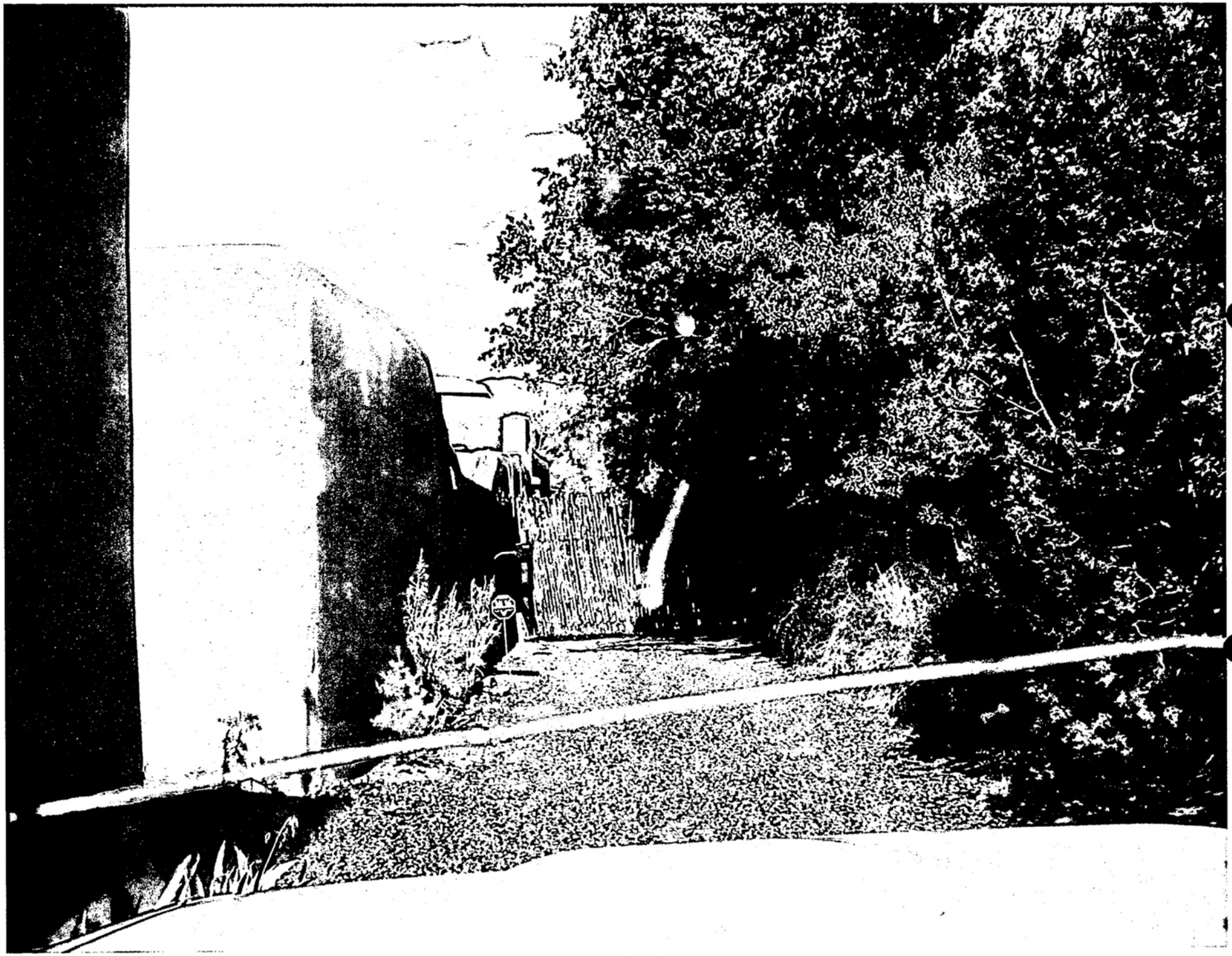
Comments: _____

Reviewer Andrew Harnden Date 9/16/03

Prepared by: Mmontoya 12/99
Revised 4/3/2001




TOYOTA



City of Santa Fe, New Mexico

200 Lincoln Avenue, P.O. Box 909, Santa Fe, N.M. 87504-0909

Larry A. Delgado, *Mayor*
Jim Romero, *City Manager*

Councilors:
Carol Robertson-Lopez, Mayor Pro Tem, Dist. 4
Patti J. Bushee, Dist. 1
David Pfeffer, Dist. 1
Karen Heldmeyer, Dist. 2
Rebecca Wurzburger, Dist. 2
Miguel M. Chavez, Dist. 3
David Coss, Dist. 3
Matthew E. Ortiz, Dist. 4

September 11th, 2003

Louise Taichert, M.D.
Sanford E. Feldman, M.D.
641 Camino del Monte Sol
Santa Fe, NM 87501

Dear Drs. Taichert and Feldman:

Thank you for your recent inquiry regarding the un-permitted work undertaken at 629 Camino del Monte Sol, a non-Contributing property located in the Downtown and Eastside Historic District.

As you mention in your letter, a stop work order (red-tag) was issued by Historic Districts Inspector, Phil Santistevan on July 25, 2003. At the time of the red-tag, the construction of the carport/ storage area, and portal were substantially complete.

We have informed the agent for the property owner that an application for review by the Historic Review Design Board must be filed as soon as possible for this construction. The agent has indicated that he intends to file an application by September 24th for the October 14th, 2003 HDRB meeting. The case will be publicly noticed and a meeting notification sign posted on the property by the owner at least 7 days prior to the meeting.

Please call me directly at 505.955.6657 if you have any questions or if you need more information regarding this matter.

Sincerely,

James M. Hewat
Supervising Historic Preservation Planner

CC: Mayor Larry Delgado
Jim Romero, City Manager
Sandra Aguilar, PLUD Director

HISTORIC DESIGN REVIEW BOARD APPLICATION

APPLICATION TYPE: Preliminary Approval [ ] Final Approval [ ]

PROJECT LOCATION: 629 Camino De Monte Sol

PROJECT PROPOSAL: Carport and enlarge existing portal

CONSTRUCTION COST: $ 7000 FEE: $ 25.00 + $20 Poster Cost = $ 45.00

OWNER: Anna Jane Hays **PHONE#:** 988-7062

OWNER ADDRESS: 629 Camino de Monte Sol

CITY, STATE, ZIP CODE: SF N.M 87501

APPLICANT: Juston Young **PHONE #:** 660 9600

ADDRESS: 3957 Agua Fria St

CITY, STATE, ZIP CODE: Santa Fe, N.M 87507

NEW CONSTRUCTION:
Single-Family Residence [ ] Commercial [ ] Multi-Family Residence [ ]

OTHER CONSTRUCTION:
Demolition [ ] Remodel [ ] Addition [X] Residential [ ] Signs [ ] Wall/Fence [ ]
Antenna [ ]

PREAPPLICATION MEETING: Date:_____ Case Planner:_____

PRELIMINARY ZONING REVIEW: Date:_____ Planner:_____
(You must schedule a meeting with Zoning Planner Andrew Harnden @ 955-6654 prior to the HDRB submittal deadline date: Worksheet will not be reviewed on the HDRB submittal deadline day/Preliminary Zoning Review Form must be submitted with proposal)

HEIGHT CALCULATION
Does the project include multi-story new construction or an addition which will increase the height of the subject building:
YES [ ] NO [X]
If yes, what is the appropriate streetscape height as determined during your pre-application visit? _____

What the proposed height is as illustrated in your project? 10' 6"

I certify that the documents submitted for the Historic Design Review Board meeting meets the minimum standards set forth in the Historic Districts Ordinance, Section 14-70 Santa Fe City Code 1987. Failure to meet these standards may result in rejection of my application. I also certify that I have met with a representative of the city's Zoning staff and verified the attached proposal is in compliance with the city's zoning requirements.

I agree to post notice of the proposed project on the site seven (7) days prior to the Historic Design Review Board meeting.

I am aware that a decision of the HDRB may be appealed by any aggrieved party within seven (7) days of the decision.

Signature of Applicant/Owner

9-12-03
Date



Proposed Façade Diagram: 629 Camino del Monte Sol

Non-primary Façade(s):

GAYLA BECHTOL
ARCHITECT

Paul A. Duran
City of Santa Fe
Historic Preservation Division
Planning and land Use Department

February 10, 2025
Revised May 6, 2025

RE: Proposal for window and door changes, mechanical room addition to 629 Camino Del Monte Sol

Dear Mr. Duran,

629 Camino del Monte Sol is a unit of the Monte Sol Compound, a residential condominium developed in 1988 in the Downtown and Eastside Historic District. from an existing home, garage, and outbuilding. New additions were erected to build the condominium complex, which grew with additional accretions in the 2000s. 629 is located at the rear of the development and has no public visibility from Camino del Monte Sol.

We propose to replace all of the windows with new painted wood true divided lites (turquoise blue), replace the existing doors with new doors, including a handmade wood entry door. Other changes include reconfiguring the courtyard doors and windows, also with true divided lites. Please see attached drawings. The stucco will match the existing units at the Condominium.

The new mechanical system requires more room than is currently in the house. We are adding a 50 SF shed roof for more mechanical space.

We may need to raise the parapet at the kitchen, up to 18”, and at other locations, up to 12”, in order to add insulation on the roof.

Thank you for your consideration.

Sincerely,



Gayla Bechtol, AIA

PLAT OF SURVEY FOR THE MONTE SOL COMPOUND, A CONDOMINIUM

LYING AND BEING SITUATE AT 623-629 CAMINO DEL MONTE SOL WITHIN THE CITY AND COUNTY OF SANTA FE, NEW MEXICO. CONTAINING 0.682 AC.±

208614

231036

231035

222 040

041

SIXTH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 6-3-91 TO EXPAND THE RESERVED DEVELOPMENT RIGHTS AREA OF UNIT 629.

MITCHEL K. NOONAN N.M.P.L.S. No. 6998

8th Amendment Certificate

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON [illegible] 1992 TO SHOW THE CURRENT STATUS OF THE IMPROVEMENTS FOR UNIT 623.

MITCHEL K. NOONAN N.M.P.L.S. 6998

FIFTH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON MAY 1, 1991 TO: SHOW THE CURRENT STATUS OF THE IMPROVEMENTS APPURTENANT TO UNIT 627; SHOW CORRECTED MINIMUM FLOOR ELEVATION ON THE SOUTHEASTERLY SIDE OF UNIT 627 (WAS 100.70' NOW IS 101.90).

MITCHEL K. NOONAN, N.M.P.L.S. NO. 6998

4TH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 09/24/90 TO: LABEL THE INDIVIDUAL GARAGE "STALLS" WITHIN RESERVED DEVELOPMENT RIGHTS AREA TWO AS L.C.E.; EXPAND THE LIMITS OF THE "EXISTING ISLAND"; DELINEATE THE EXPANDED LIMITS OF RESERVED DEVELOPMENT RIGHTS AREA THREE SHOWN AS A CROSS-HATCHED AREA.

MITCHEL K. NOONAN, N.M.P.L.S. NO. 6998

3rd AMENDMENT CERTIFICATE

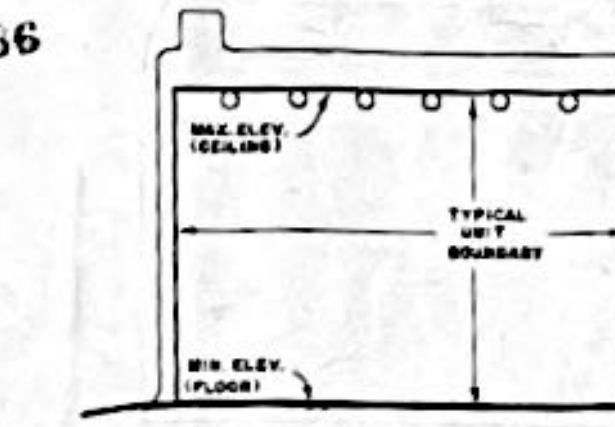
I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 08/31/90 TO SHOW THE CURRENT STATUS OF THE IMPROVEMENTS TO UNIT 629. NO CHANGES TO DATE. THIS AMENDMENT IS AFTER THE SANTA FE COUNTY FILING DATE OF 03/10/88; BOOK 184, PAGE 036.

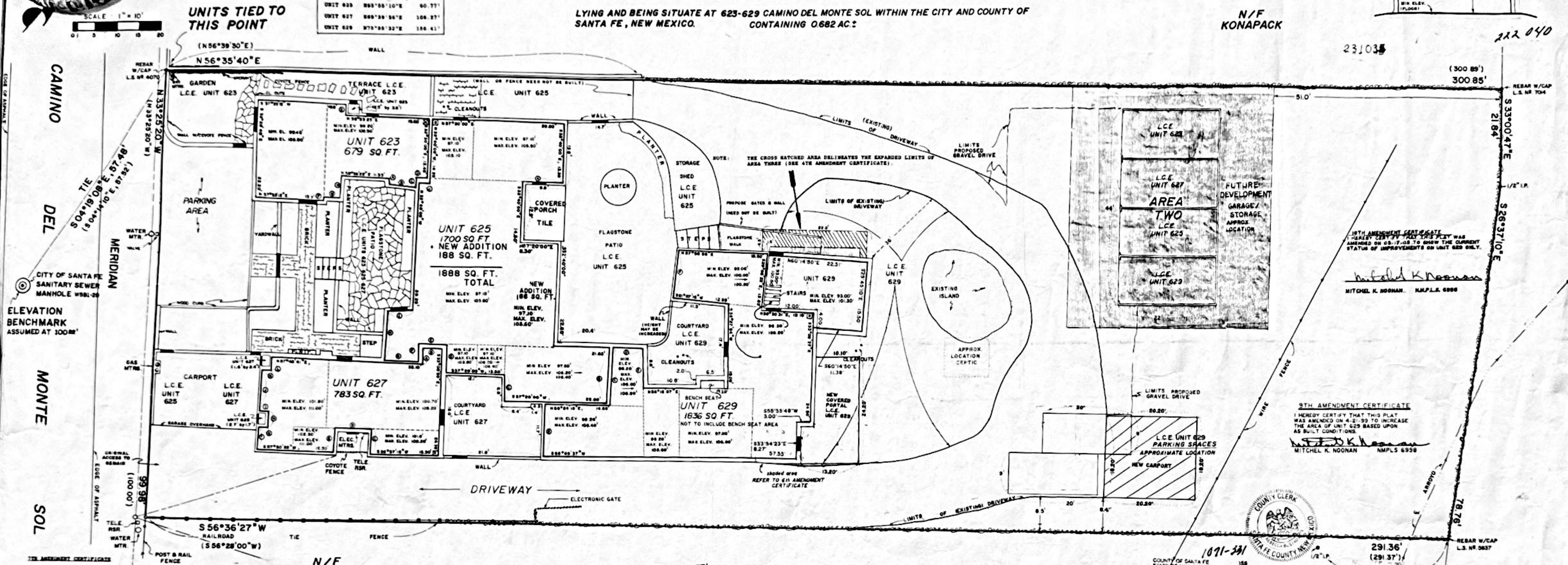
MITCHEL K. NOONAN, N.M.P.L.S. NO 6998

UNIT TIE DATA

▣ DENOTES UNIT TIE POINT

UNIT 623	S69°36'52"W	60.15'
UNIT 625	N65°55'10"E	60.77'
UNIT 627	S69°39'36"E	106.27'
UNIT 629	N75°55'32"E	186.41'





10TH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 03-17-08 TO SHOW THE CURRENT STATUS OF IMPROVEMENTS ON UNIT 629 ONLY.

MITCHEL K. NOONAN N.M.P.L.S. 6998

9TH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 4-21-99 TO INCREASE THE AREA OF UNIT 629 BASED UPON AS BUILT CONDITIONS.

MITCHEL K. NOONAN NMPLS 6998

7TH AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 4/28/91 TO SHOW IMPROVEMENTS TO DATE IN UNIT 623, AND ASSOCIATED LIMITED COMMON ELEMENTS TO UNIT NO. 623. THIS AMENDMENT OCCURS AFTER THE SANTA FE COUNTY RECORDATION OF THIS PLAT ON MAY 21, 1991.

MITCHEL K. NOONAN, N.M.P.L.S. NO. 6998

VICINITY MAP



UNIT DATA CHART

UNIT 623		
Ⓐ	N41°49'57"W	3.80'
Ⓑ	S57°39'27"W	3.98'
Ⓒ	S32°30'00"E	2.10'
Ⓓ	S57°30'00"W	3.40'
Ⓔ	N32°36'48"W	3.30'
Ⓕ	N32°36'48"W	0.80'
Ⓖ	N57°33'12"E	4.00'
Ⓗ	N31°05'17"W	5.13'

UNIT 625		
Ⓐ	S57°20'00"W	8.60'
Ⓑ	S31°05'19"E	11.90'
Ⓒ	N32°40'00"W	5.30'
Ⓓ	N32°40'00"W	5.70'
Ⓔ	S57°20'00"W	6.35'
Ⓕ	S32°40'00"E	4.00'
Ⓖ	S57°20'00"W	7.75'
Ⓗ	N32°40'00"W	10.80'
Ⓘ	N57°20'00"E	6.20'
Ⓙ	N57°20'00"E	2.50'

UNIT 627		
Ⓐ	N32°15'13"W	3.65'
Ⓑ	N56°21'37"E	4.25'
Ⓒ	N32°17'24"W	3.70'
Ⓓ	S56°26'08"W	7.59'
Ⓔ	S31°35'31"E	5.60'
Ⓕ	N32°18'39"W	5.05'
Ⓖ	N57°41'21"E	3.00'
Ⓗ	N32°18'39"W	3.60'
Ⓘ	S57°41'21"W	2.00'
Ⓙ	N32°18'39"W	9.25'
Ⓚ	N57°48'41"E	2.00'
Ⓛ	N32°18'39"W	3.00'

UNIT 629		
Ⓐ	S31°[illegible]"E	8.25'
Ⓑ	N33°16'25"W	11.75'
Ⓒ	N31°05'19"W	13.15'
Ⓓ	N57°21'04"E	6.70'
Ⓔ	S35°33'02"E	9.00'
Ⓕ	N27°58'05"W	11.00'

NOTES:

1. MERIDIAN (N33°25'20"W) BASED ON A PLAT TITLED "LANDS SURVEYED AT 628 CAMINO DEL MONTE SOL," BY GUY D. HAYDEN, N.M.L.S. NO. 4070, DATED SEPT. 15, 1986 AND HAVING PLAT NO. 173-86. DATA IN SINGLE PARENTHESIS ( ) REFERS TO SAID PLAT.
2. ● DENOTES POINT FOUND, AS INDICATED.
3. ● DENOTES POINT SET, CAPPED REBAR L.S. NO. 6998 (REPLACING ORIGINAL 1/2" IRON PIPE).
4. IMPROVEMENTS SHOWN CURRENT AS OF DATE THIS SURVEY.
5. THIS PARCEL SUBJECT TO APPURTENANT UNRECORDED EASEMENTS.
6. ELEVATION BENCHMARK - CITY OF SANTA FE SANITARY SEWER MANHOLE WSBI-20, ASSUMED AT 100.00'. UNIT ELEVATIONS ARE RELATIVE TO THIS POINT.
7. o———— DENOTES UTILITY POLE WITH OVERHEAD WIRES.
8. ------- DENOTES ELEVATION CHANGES WITHIN UNITS.
9. ——●—— DENOTES FENCELINE.
10. L.C.E. DENOTES LIMITED COMMON ELEMENT.
11. ALL AREAS NOT UNIT OR L.C.E. ARE COMMON ELEMENT.

AMENDED CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 07/18/88 TO EXERCISE RESERVED DEVELOPMENT RIGHT NO. 1 AND A PORTION OF RESERVED DEVELOPMENT RIGHT NO. 4, TO UPDATE IMPROVEMENTS TO DATE, AND TO REFLECT CONVERSION OF A PORTION OF THE TERRACE LIMITED COMMON ELEMENT (UNIT 623) FROM LIMITED COMMON ELEMENT TO UNIT.

MITCHEL K. NOONAN, N.M.P.L.S. NO 6998

760,781

92 17 Jan 11:21 231A 035

Virginia Montoya

RESERVED RIGHTS TABLE

I.	AREA ONE	RESERVED DEVELOPMENT RIGHTS HAVE BEEN EXERCISED IN THIS AREA AS SHOWN BY THIS AMENDED PLAT.
II.	AREA TWO	THIS AREA IS SUBJECT TO THE RESERVED DEVELOPMENT RIGHT TO CONSTRUCT A GARAGE, CARPORT AND/OR STORAGE BUILDING AND TO CONVERT ALL OR A PORTION OF THE COMMON ELEMENTS IDENTIFIED IN THE SHADED AREA TO LIMITED COMMON ELEMENTS APPURTENANT TO ONE OR MORE UNITS.
III.	AREA THREE	THIS AREA IS SUBJECT TO THE RESERVED DEVELOPMENT RIGHT TO INCREASE THE SIZE OF UNIT 629 AND TO CONVERT ALL OR A PORTION OF THE C.E. OR L.C.E. IDENTIFIED IN THE SHADED AREA INTO PART OF UNIT 629. (REFER TO THE 4th and 6th AMENDMENT CERTIFICATES)
IV.	WALLS	THE RESERVED RIGHT TO REMOVE THE WALL AND REPLACE. THE WALL NEAR UNITS 623 AND 627 HAS BEEN EXERCISED AS SHOWN ON THIS AMENDED PLAT. THE WALL LOCATED NEAR UNIT 629 IS SUBJECT TO THE RESERVED RIGHT TO INCREASE THE HEIGHT OF THE EXISTING WALL UP TO AN ADDITIONAL TWO FEET.

2ND AMENDMENT CERTIFICATE

I HEREBY CERTIFY THAT THIS PLAT WAS AMENDED ON 12/18/89 TO SHOW IMPROVEMENTS TO DATE ON UNIT 625 ONLY. NOTE THAT THIS UPDATE WAS COMPLETED AFTER THE RECORDING DATE OF MARCH 10, 1988 AT THE SANTA FE COUNTY CLERK'S OFFICE.

MITCHEL K. NOONAN, N.M.P.L.S. # 6998

737,685
COUNTY OF SANTA FE
STATE OF NEW MEXICO)SS
I hereby certify that this instrument was filed for record on the 21 day of May A.D. 19 91 at 10:35 o'clock _m. and was duly recorded in book 222 page 040 of the records of Santa Fe County.
Witness my Hand and Seal of Office
Jona G. Armijo
County Clerk, Santa Fe County, N.M.
Marcella Saiz
Deputy

1071-331
COUNTY OF SANTA FE
STATE OF NEW MEXICO)SS
I hereby certify that this instrument was filed for record on the 26 day of April A.D. 19 99 at 9:51 o'clock A m and was duly recorded in book 1711 page 42 of the records of Santa Fe County.
Witness my Hand and Seal of Office
Rebecca Bustamante
County Clerk, Santa Fe County, NM

644-287
COUNTY OF SANTA FE
STATE OF NEW MEXICO)SS
I hereby certify that this instrument was filed for record on the 10 day of March A.D. 19 88 at 3:57 o'clock p m. and was duly recorded in book 184 page 036 of the records of Santa Fe County.
Witness my Hand and Seal of Office
Jona G. Armijo
County Clerk, Santa Fe County, N.M.
Virginia Montoya
Deputy

695,840
COUNTY OF SANTA FE
STATE OF NEW MEXICO)SS
I hereby certify that this instrument was filed for record on the 20 day of Dec A.D. 19 89 at 8:40 o'clock a m. and was duly recorded in book 205 page 014 of the records of Santa Fe County.
Witness my Hand and Seal of Office
Jona G. Armijo
County Clerk, Santa Fe County, NM
Deputy

CERTIFICATE

I HEREBY CERTIFY TO THE MONTE SOL COMPOUND, A CONDOMINIUM, THAT THIS PLAT AND THE NOTES HEREON, TO THE BEST OF MY KNOWLEDGE AND BELIEF ARE AN ACCURATE COPY OF A FIELD SURVEY COMPLETED BY ME OR UNDER MY DIRECTION ON 01/08/88 AND THAT THEY MEET THE STANDARDS FOR PROFESSIONAL SURVEYORS PRACTICING IN NEW MEXICO, AND THAT IT CONTAINS ALL INFORMATION REQUIRED BY SECTION 47-7B-9, N.M.S.A. 1978.

N.M.P.L.S. NO. 6998 MITCHEL K. NOONAN

MITCHEL K. NOONAN NEW MEXICO 6998 REGISTERED PROFESSIONAL LAND SURVEYOR

NOTARY

STATE OF NEW MEXICO)
) S.S.
COUNTY OF SANTA FE)

OFFICIAL SEAL
WENDY L. ELLIOTT
NOTARY PUBLIC-STATE OF NEW MEXICO
Notary Bond Filed with Secretary of State
My Commission Expires

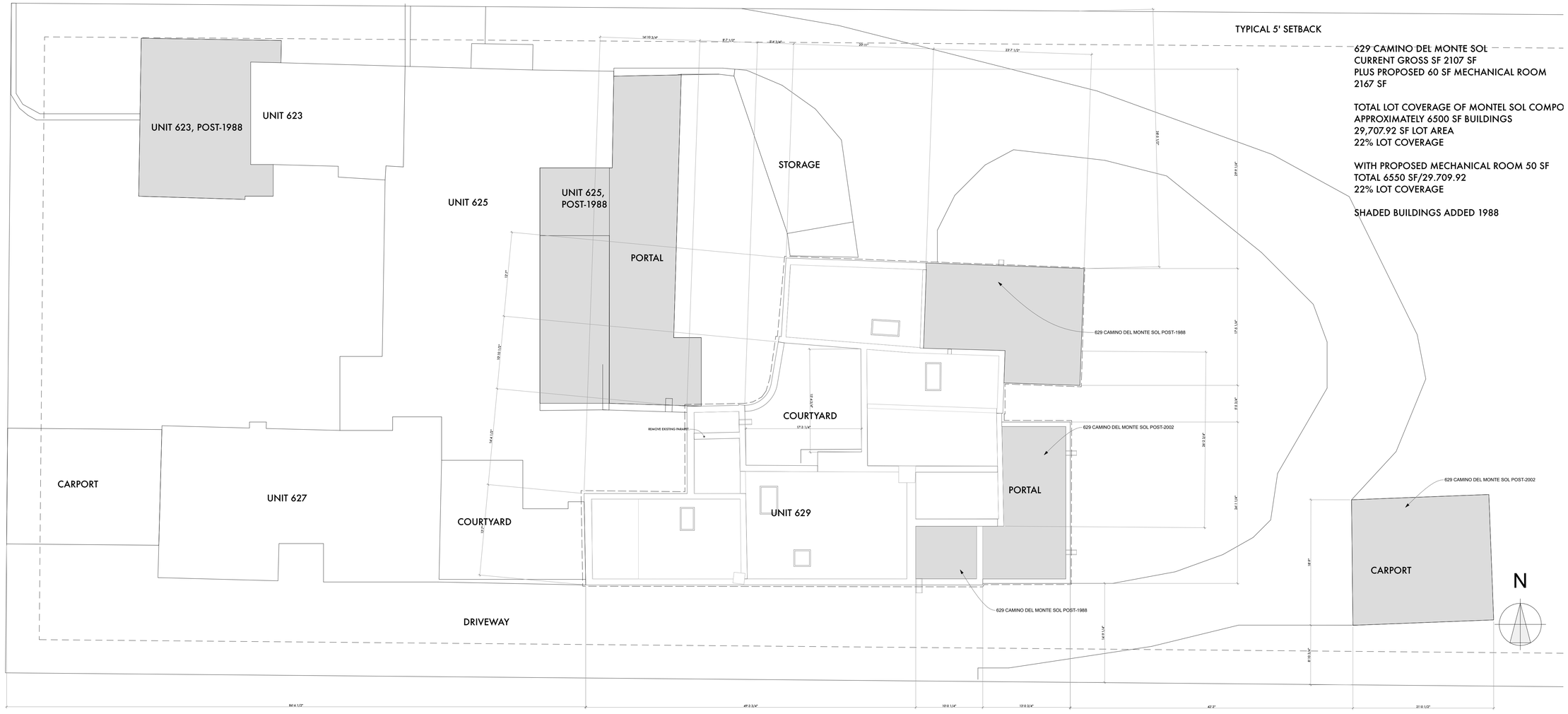
THE FOREGOING INSTRUMENT WAS ACKNOWLEDGED BEFORE ME THIS 11th DAY OF February 1988, BY MITCHEL K. NOONAN.

Wendy Elliott
NOTARY PUBLIC

MY COMMISSION EXPIRES: 7/30/88

SOUTHWEST 982-9429
MOUNTAIN 1114 HICKOX
SURVEYS SANTA FE

C-567



629 CAMINO DEL MONTE SOL
CURRENT GROSS SF 2107 SF
PLUS PROPOSED 60 SF MECHANICAL ROOM
2167 SF

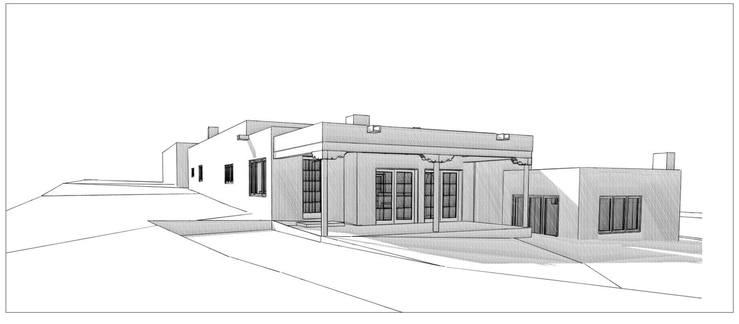
TOTAL LOT COVERAGE OF MONTEL SOL COMPO
APPROXIMATELY 6500 SF BUILDINGS
29,707.92 SF LOT AREA
22% LOT COVERAGE

WITH PROPOSED MECHANICAL ROOM 50 SF
TOTAL 6550 SF/29.709.92
22% LOT COVERAGE

SHADED BUILDINGS ADDED 1988

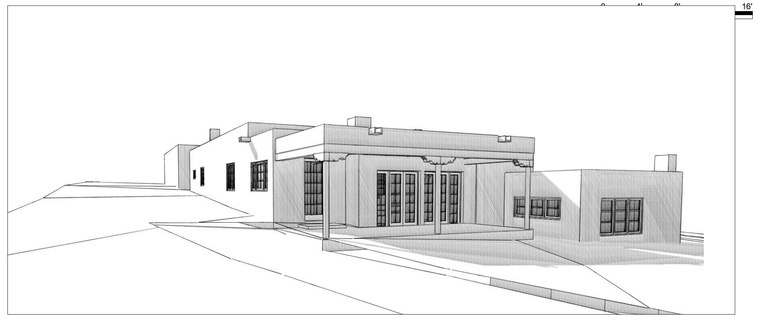
2 Existing Site Plan shown with other units in Monte Sol Compound

SCALE: 1/8" = 1'-0"



EXISTING VIEW OF SOUTHEAST CORNER

SHEET INDEX	
No.	Name
A-1	EXISTING SITE PLAN
A-2	PROPOSED SITE PLAN
A-3	SURVEY
A-4	DEMOLITION PLAN
A-5	PROPOSED FLOOR PLAN
A-6	PROPOSED BUILDING ELEVATIONS
A-7	PROPOSED BUILDING ELEVATIONS



PROPOSED VIEW OF SOUTHEAST CORNER

GBA
GAYLA BECHTOL ARCHITECT
320 AZTEC STREET, SANTA FE, NM 87501
505-660-6301
GAYLA@GBA SANTAFE.COM

GARRITY RENOVATION

629 CAMINO DEL MONTE SOL, SANTA FE, NM 87501

Project Number: Project No.

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GARRITY RESIDENCE
629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

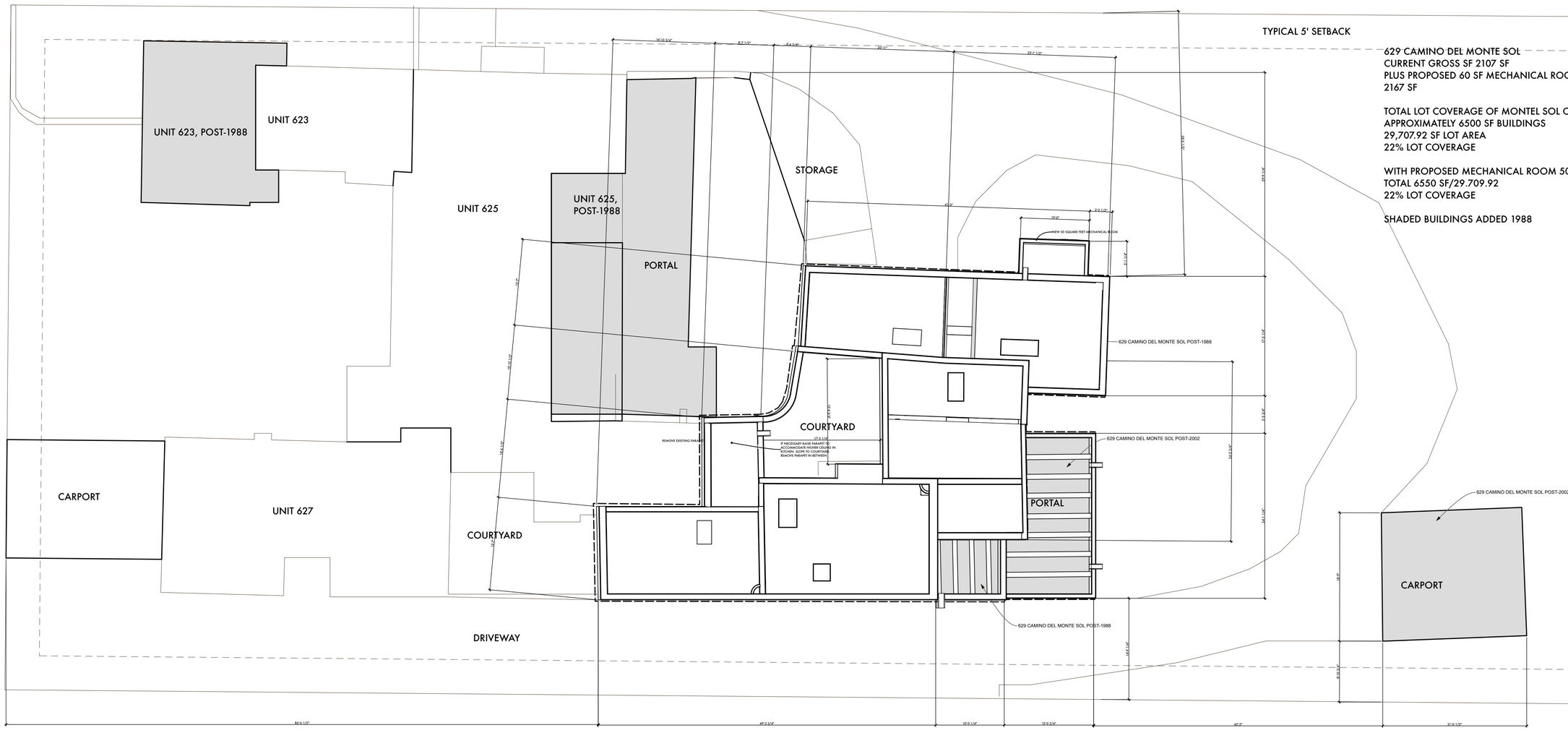
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

EXISTING SITE PLAN

A-1

Printed: 3/10/25



1 Proposed Site /Roof Plan
SCALE: 1/8" = 1'-0"

0 4' 8' 16'

GAYLA BECHTOL ARCHITECT
320 AZTEC STREET, SANTA FE, NM 87501
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629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

PROPOSED SITE PLAN

A-2

Printed: 3/10/25

AMENDED AND RESTATED CONDOMINIUM SURVEY FOR MONTE SOL COMPOUND, A CONDOMINIUM

LYING AND BEING SITUATED WITHIN PROJECTED SECTION 30, T.17N., R.10E., N.M.P.M.,
623-629 CAMINO DEL MONTE SOL WITHIN THE CITY AND COUNTY OF SANTA FE, NEW MEXICO
CONTAINING 0.682 Ac.±

85 17

VICINITY MAP
N.T.S.

Graphic Scale 1" = 10'

L.C.E. FOR UNIT 629 DATA CHART

LINE	CHORD/BEARING	ARC/DIST	RADIUS	DELTA	CHORD
L81	N34°01'19"W	6.08			
L82	N05°08'39"E	3.00			
L83	N33°35'18"W	20.34			
L84	N05°48'32"E	11.41			
L85	N33°35'18"W	21.50			
L86	S65°31'53"W	21.50			
L87	N30°28'09"W	4.16			
C5	S05°47'46"W	15.23	15.85'	57°62'43"	58.03
L88	N61°14'37"E	22.75			
L89	N63°35'53"E	7.41			
C6	S85°17'18"W	3.69	19.84'	26°05'52"	3.73
L70	S56°43'09"E	5.49			
L71	S56°43'09"E	8.18			
C7	N37°09'09"W	15.80	19.34'	63°08'39"	15.00
C8	N05°08'39"W	17.05	30.80'	35°56'21"	17.05
L72	S05°03'21"E	3.70			
C9	N41°43'23"E	26.91	53.93'	30°38'59"	26.59
L73	S55°00'41"W	13.20			

L.C.E. FOR UNITS 625 & 627 CARPORT DATA CHART

LINE	BEARING	DISTANCE
L30	S07°47'32"W	20.43
L31	N33°03'09"W	17.03
L32	N55°48'54"E	20.83
L33	S32°45'09"E	17.55

L.C.E. FOR UNIT 629 CARPORT DATA CHART

LINE	BEARING	DISTANCE
L74	S54°11'09"W	20.42
L75	N35°48'51"W	20.00
L76	N54°11'09"E	20.42
L77	S35°48'51"E	20.00

PUBLIC NOTICE

THIS SURVEY IS BASED ON THOSE RECORDED DOCUMENTS NOTED HEREON, CITY OF SANTA FE STAFF MUST APPROVE ALL DOCUMENTS SUBMITTED WITH AN APPLICATION FOR A BUILDING PERMIT AND MAY REQUIRE SUBMITTAL OF ADDITIONAL DOCUMENTATION TO PROVE LEGAL LOT OF RECORD.

L.C.E. FOR UNIT 627 COURTYARD DATA CHART

LINE	BEARING	DISTANCE
L.C.E.	S05°08'39"E	23.65
L54	N34°51'09"W	17.97
L55	N55°51'19"E	10.15
L56	S39°08'51"E	6.76
L57	N55°51'09"E	6.41
L58	N05°08'39"W	1.45
L59	N55°51'19"E	7.45
L60	S34°43'13"E	17.94

UNIT TIE DATA CHART
(X) DENOTES TIE POINT

LINE	BEARING	DISTANCE	
T4	N85°59'29"E	59.45	UNIT 623
T5	N85°54'49"E	85.53	UNIT 625
T6	S89°59'29"E	106.05	UNIT 627
T7	N89°42'37"E	166.80	UNIT 629

REF
STOFER FAMILY TRUST
INSTR. #1750781
UPC #
1-055-096-165-221

L.C.E. FOR UNIT 623 DATA CHART

LINE	CHORD/BEARING	ARC/DIST	RADIUS	DELTA	CHORD
L1	S57°11'15"W	18.48			
L2	N32°53'57"W	3.50			
L3	S57°06'03"W	85.78			
L4	S32°53'57"E	11.54			
L5	S56°08'27"W	11.54			
C1	S79°08'24"E	7.07	4.50'	88°48'39"	6.39
L6	N34°48'39"W	15.00			
L7	N56°30'45"E	56.08			
L8	S33°05'15"E	6.09			

L.C.E. FOR UNIT 625 DATA CHART

LINE	CHORD/BEARING	ARC/DIST	RADIUS	DELTA	CHORD
L9	N13°38'31"E	4.69	9.91'	83°34'41"	4.41
L40	S56°45'21"W	85.67			
L41	N34°03'44"W	36.58			
L42	N56°53'11"E	6.53			
L43	N56°39'19"W	14.67			
L44	N33°20'41"W	10.00			
L45	N56°39'19"W	31.13			
L46	N56°30'45"E	49.53			
L47	S05°08'41"E	9.49			
L48	S56°45'21"W	12.05	24.45'	40°03'11"	17.55
L49	S41°56'40"E	58.03			
L50	S57°30'37"W	10.69			
L51	S56°34'54"W	37.51			
L52	S39°05'52"E	6.94			

L.C.E. FOR UNIT 629 COURTYARD DATA CHART

LINE	CHORD/BEARING	ARC/DIST	RADIUS	DELTA	CHORD
L62	S55°48'18"W	8.86			
L63	S34°54'43"E	6.56			
L66	S89°48'18"W	8.44			
L65	N35°19'42"W	6.85			
L64	N55°48'18"E	5.54			
C2	N34°01'19"W	4.08	3.81	83°34'41"	5.06
L67	N55°48'18"E	6.95			
L68	N61°31'49"E	11.76			
L69	S34°54'43"E	16.44			

L.C.E. FOR UNIT 625 FLAGSTONE PATIO DATA CHART

LINE	BEARING	DISTANCE
L.C.E.	S05°08'39"E	23.74
L43	N34°54'09"W	5.88
L44	S55°05'51"W	5.88
L45	S34°54'09"E	5.88
L46	S55°05'51"W	19.61
L47	N34°54'09"W	19.61
L48	N55°05'51"E	19.40
L49	N34°53'57"W	5.88
L50	N55°05'51"E	5.88
L51	S34°53'57"E	5.88
L52	S55°05'51"W	5.64
L53	S05°03'09"E	1.60
L54	N55°56'54"E	5.73
L55	S33°11'03"E	20.51
L56	S55°13'15"W	6.64
L57	S33°56'49"E	5.57
L58	N55°56'54"E	5.57
L59	S33°56'49"E	11.15
L60	S55°56'54"W	11.15
L61	N33°56'49"W	5.13

LEGAL DESCRIPTION

A certain tract of land, lying and being situate in Projected Section 30, Township 17 North, Range 10 East, N.M.P.M., City and County of Santa Fe, New Mexico.

Beginning at the northwest corner of said property herein described, from which point Sanitary Sewer Manhole #SB1-20, bears South 04°18'22" East, a distance of 57.41';

Thence from said point of beginning North 56°30'46" East, a distance of 300.85 feet;
Thence South 33°13'31" East, a distance of 21.91 feet;
Thence South 26°36'45" East, a distance of 78.75 feet;
Thence South 56°32'18" West, a distance of 291.36 feet;
Thence North 33°27'42" West, a distance of 99.98 feet to the Point of Beginning.

Containing 0.682 acres, more or less.

SURVEYOR'S CERTIFICATE

I MITCHEL K. NODINAN, N.M.P.L.S. No. 6998 DO HEREBY CERTIFY TO MONTE SOL COMPOUND THAT THIS BOUNDARY SURVEY PLAT AND THE ACTUAL SURVEY ON THE GROUND UPON WHICH IT IS BASED WERE PERFORMED BY ME OR UNDER MY DIRECT SUPERVISION; THAT I AM RESPONSIBLE FOR THIS SURVEY; THAT THIS SURVEY MEETS THE MINIMUM STANDARDS FOR SURVEYING IN NEW MEXICO AND SECTION 47-79-9, IN PARTICULAR; AND THAT IT IS TRUE AND CORRECT TO THE BEST OF MY KNOWLEDGE AND BELIEF. I FURTHER CERTIFY THAT THIS SURVEY IS NOT A LAND DIVISION OR SUBDIVISION AS DEFINED IN THE NEW MEXICO SUBDIVISION ACT AND THAT THIS INSTRUMENT IS A BOUNDARY SURVEY PLAT OF AN EXISTING TRACT OR TRACTS. 05/17/19

10/02/19
MITCHEL K. NODINAN — N.M.P.L.S. No. 6998

LEGEND

- FOUND MONUMENT AS NOTED
- SET 1/2" REBAR STAMPED, M. NODINAN N.M.P.L.S. No. 6998
- ELECTRIC METERS
- GAS METER
- CLEANOUT
- TELEPHONE JUNCTION BOX
- WATER METER
- UTILITY POLE WITH OVERHEAD ELECTRIC
- WATER VALVE
- TELEPHONE BOX
- ELECTRIC BOX
- COYOTE FENCE
- RAILROAD TIE FENCE
- WIRE FENCE
- CENTERLINE OF ARROYO
- ROCK LINE

SURVEYOR'S NOTES:

1) BASIS OF BEARINGS: POST PROCESSED RTK GNSS OBSERVATION
ZONE: NM CENTRAL
HORIZONTAL DATUM: NAD83
VERTICAL DATUM: ORS 1980
ELEVATION: 7198.00
GROUND TO GRID FACTOR: 0.99956960

2) RESTATES PLATS OF SURVEY RECORDED ON M/RCH 10, 1988, IN PLAT BOOK 184, PAGE 36, RECORDED ON DECEMBER 29, 1989, IN PLAT BOOK 205, PAGE 14, RECORDED ON MAY 21, 1991, IN PLAT BOOK 232, PAGE 40, RECORDED ON JANUARY 17, 1992, IN PLAT BOOK 231, PAGE 35, RECORDED ON APRIL 26, 1999, IN PLAT BOOK 411, PAGE 42, AND RECORDED ON FEBRUARY 23, 2005, IN PLAT BOOK 616, PAGE 8, RECORDS OF SANTA FE COUNTY, NEW MEXICO.

3) ELEVATION BENCHMARK IS BASED ON CITY OF SANTA FE SANITARY SEWER MANHOLE #SB1-20, ASSUMED AT 100.00', UNIT ELEVATIONS ARE RELATIVE TO THIS POINT.

4) AREAS NOT DESIGNATED AS LIMITED COMMON ELEMENT OR AS A UNIT ARE COMMON ELEMENT.

5) THIS PARCEL SUBJECT TO APPURTENANT UNRECORDED EASEMENTS.

INDEXING INFORMATION FOR COUNTY CLERK

UPC #: 1-055-096-165-214
NAME: MONTE SOL COMPOUND
FILED:
SUBDIVISION: N/A
SECTIONS: PROJ. SECTION 30, T17N, R10E

COUNTY OF SANTA FE | SS
STATE OF NEW MEXICO
I HEREBY CERTIFY THAT THIS INSTRUMENT WAS FILED FOR RECORD ON THE 22 DAY OF Jan, A.D. 20 20 AT 11:32 O'CLOCK A.M. AND WAS DULY RECORDED IN PLAT BOOK 834 PAGE 17-18 OF THE RECORDS OF SANTA FE COUNTY. Inst # 1907248
WITNESS MY HAND AND SEAL OF OFFICE
GERALDINE SALAZAR
COUNTY CLERK, SANTA FE COUNTY, N.M.
DEPUTY

SHEET 1 OF 2

SOUTHWEST MOUNTAIN SURVEYS
1114 HICKOX ST., SANTA FE, N.M. 87501
(505) 982-9429 FAX (505) 982-3413
DATE (S): 2/8/19 PROJECT No.: C-567A

1 Site Survey
SCALE: 1" = 20'

0 10' 20' 40'

GBA
GAYLA BECHTOL ARCHITECT
320 AZTEC STREET, SANTA FE, NM 87501
505-660-6301
GAYLA@GBA SANTAFE.COM

GARRITY RENOVATION

629 CAMINO DEL MONTE SOL, SANTA FE, NM 87501

Project Number: Project No.

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GARRITY RESIDENCE
629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

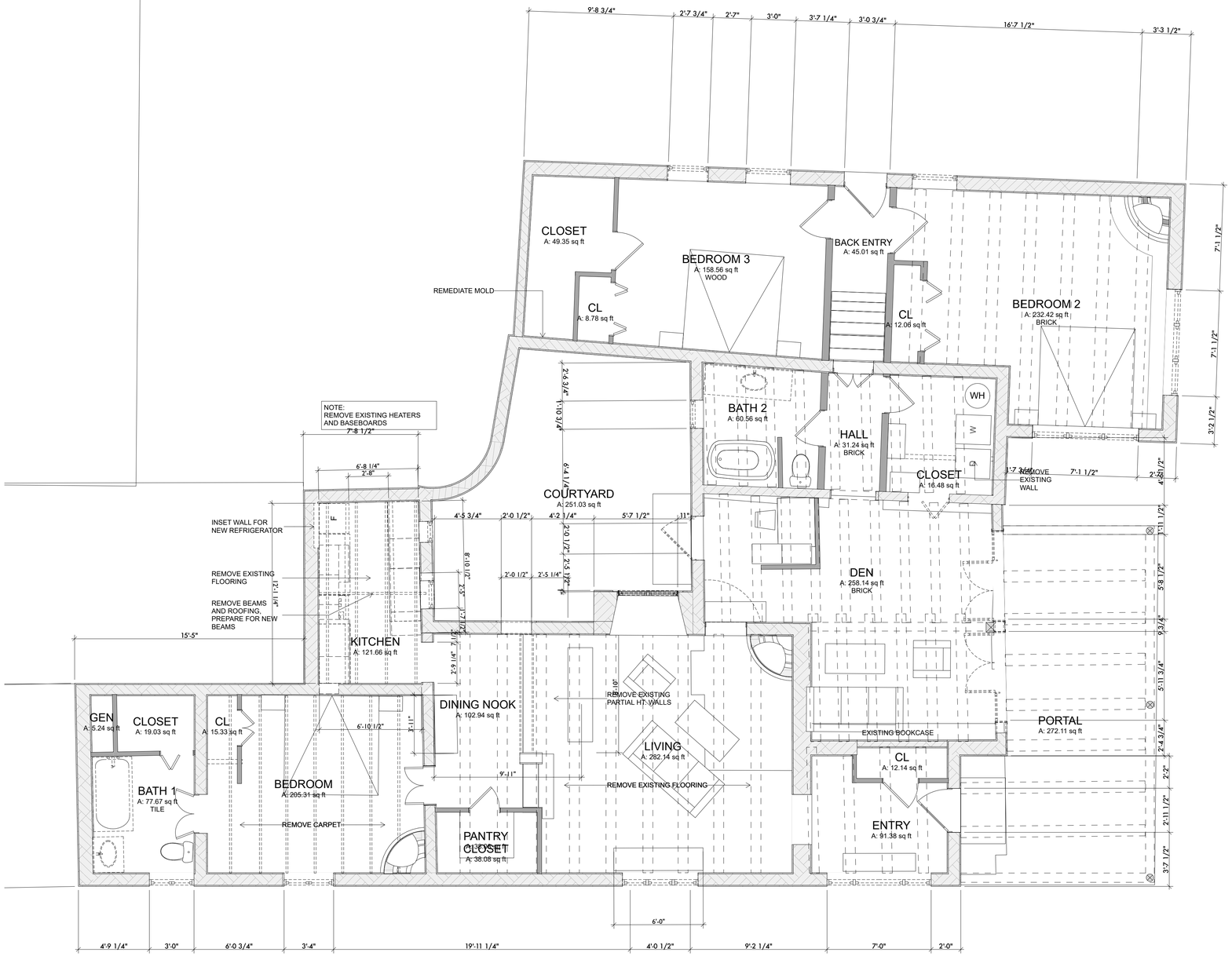
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

SURVEY

A-3

Printed: 3/10/25



1 Main Level Existing/Demolition Plan

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

629 Cm del Monte Sol Renovation.pln; A-4 DEMOLITION PLAN; 100%; 3/10/25, 9:01PM

GAYLA BECHTOL ARCHITECT

320 AZTEC STREET, SANTA FE, NM 87501
505-660-6301
GAYLA@GBA SANTAFE.COM

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SANTA FE, NEW MEXICO

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

DEMOLITION PLAN

A-4

Printed: 3/10/25

DOOR SCHEDULE						
Mark	Door Type	Width	Height	MATL	HW SET	NOTES
	Single Swing	3'-0"	7'-0"			
AA	Double Swing	4'-0"	6'-8"			NEW DOOR IN EXISTING OPE..
BB	Double Swing	4'-0"	6'-8"			
BB	Double Swing	6'-0"	6'-8"			
CC	Double Swing	4'-0"	6'-8"			
CC	Double Swing	6'-0"	6'-8"			
D	Double Swing	2'-6"	6'-8"			
A	Single Swing	2'-10"	7'-0"			ENTRY PORTAL
B	Single Swing	2'-4"	6'-8"			ENTRY CLOSET
C	Single Swing	2'-0"	7'-3 5/8"			PANTRY
E	Double Swing	2'-6"	6'-8"			BATH 1
F	Folding	2'-2"	6'-8"			CLOSET
G	Double Swing	2'-4"	6'-8"			CLOSET 1
H	Single Swing	2'-8"	6'-8"			DEN
J	Single Swing	2'-10"	6'-8"			NEW WINDOW IN THIS OPENI..
K	Folding	2'-8"	6'-8"			DEMOLISH
L	Single Swing	2'-4"	6'-8"			BATH 2
M	Single Swing	2'-4"	8'-0"			LAUNDRY/MECH
N	Double Swing	2'-7"	6'-8"			HALL
P	Single Swing	2'-6"	6'-8"			BEDROOM 3
Q	Single Swing	2'-10"	6'-8"			BACK ENTRY
R	Single Swing	3'-0"	6'-8"			BEDROOM 2
S	Folding	4'-8"	6'-8"			BEDROOM 2
T	Folding	3'-6"	6'-8"			BEDROOM 3 CLOSET 1
U	Single Swing	2'-6"	6'-8"			BEDROOM 3 CLOSET

LINCOLN TRUE DIVIDED PAINTED WOOD WINDOWS AND EXTERIOR DOORS
PAINTED TO MATCH THE EXISTING TURQUOISE

WINDOW SCHEDULE					
Mark	Width	Height	Type	Material	Notes
1	7'-0"	3'-6"	Casement		ENTRY
2	4'-0"	3'-6"	Casement		
3	3'-6"	3'-6"	Casement		
3	2'-0"	3'-0"	Awning		
3	2'-0"	3'-0"	Awning		
3	2'-0"	3'-0"	Awning		
4	3'-0"	2'-0"	Casement		BATH 1- OBSCURE GLASS
5	2'-4"	2'-4"	Casement		KITCHEN
6	2'-0"	3'-6"	Casement		DEN
8	1'-8"	3'-6"	Casement		BATH 2
9	2'-6"	3'-4"	Casement		BEDROOM 3
10	2'-6"	3'-4"	Casement		BEDROOM 3
11	2'-6"	3'-4"	Casement		BEDROOM 2
12	3'-6 1/2"	4'-4"	Casement		
12	3'-6 1/2"	4'-4"	Casement		



NEW CUSTOM WOOD ENTRY DOOR
HAND-CARVED CEDAR

1 Proposed Main Level Plan
SCALE: 1/4" = 1'-0"

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629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

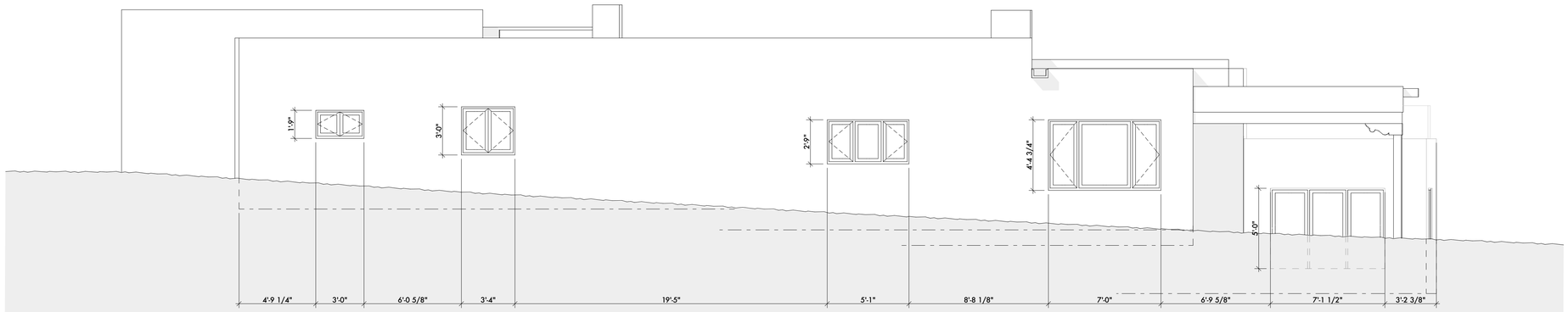
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

PROPOSED FLOOR PLAN

A-5

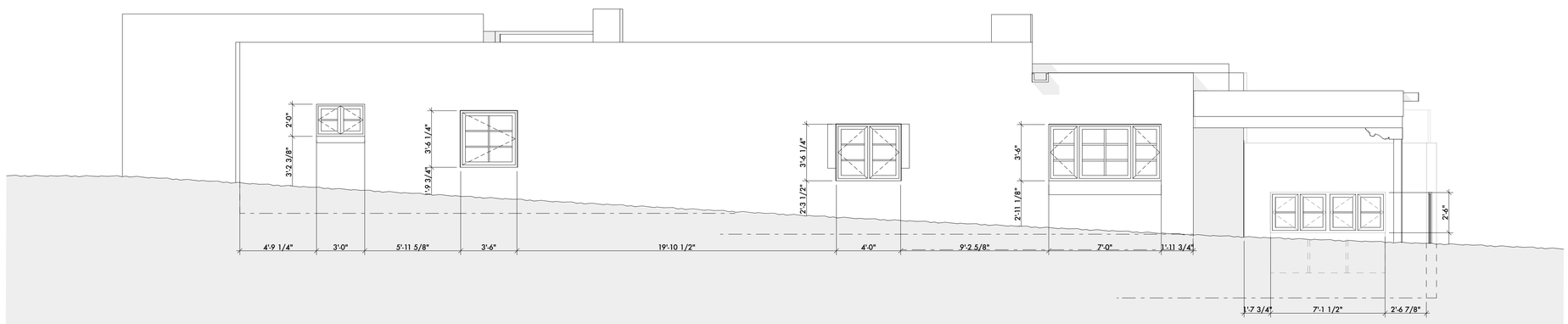
Printed: 3/10/25



1 Existing South Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2 Proposed South Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

GAYLA BECHTOL ARCHITECT

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629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

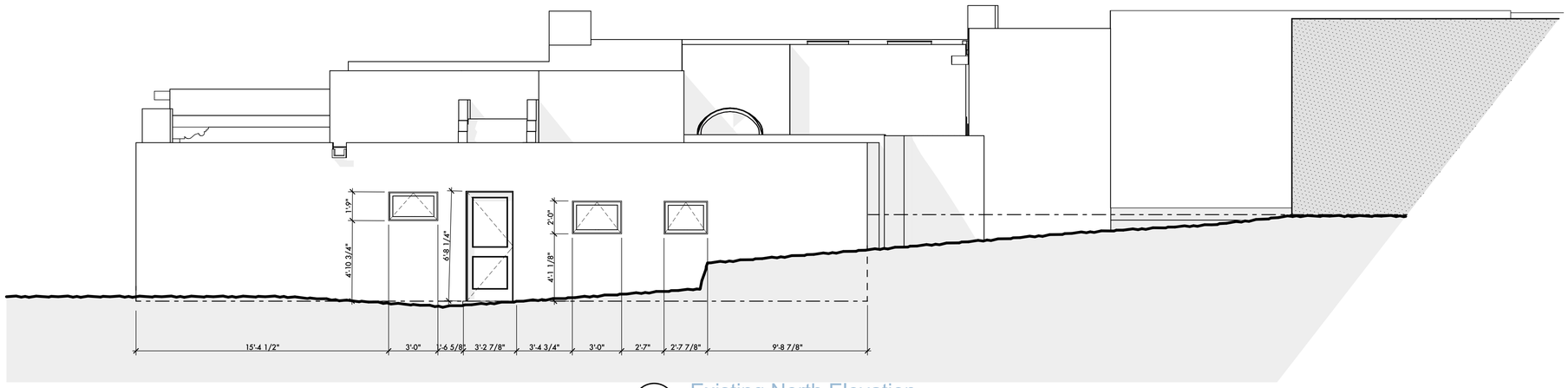
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

PROPOSED BUILDING ELEVATIONS

A-6

Printed: 3/10/25



1 Existing North Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2 Proposed North Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

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SANTA FE, NEW MEXICO

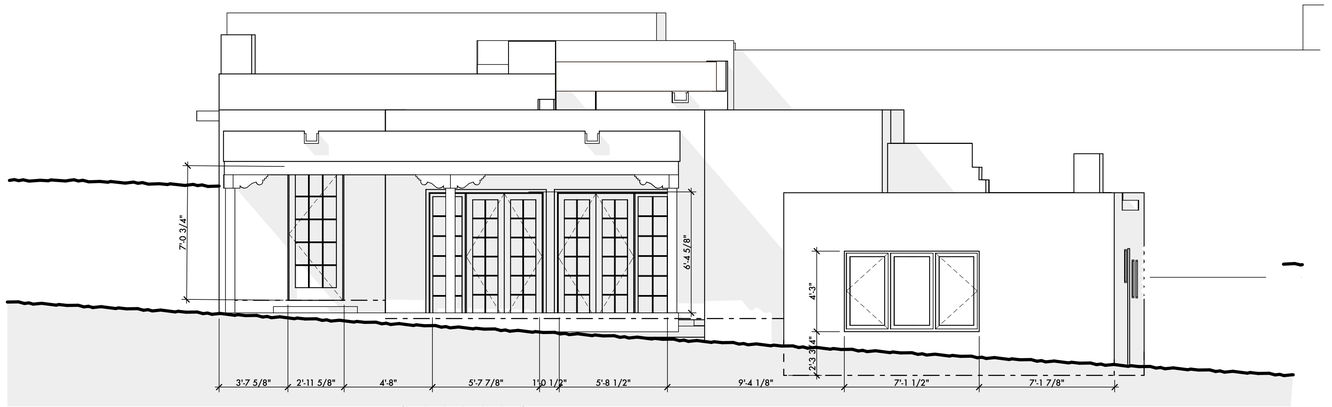
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

PROPOSED BUILDING ELEVATIONS

A-7

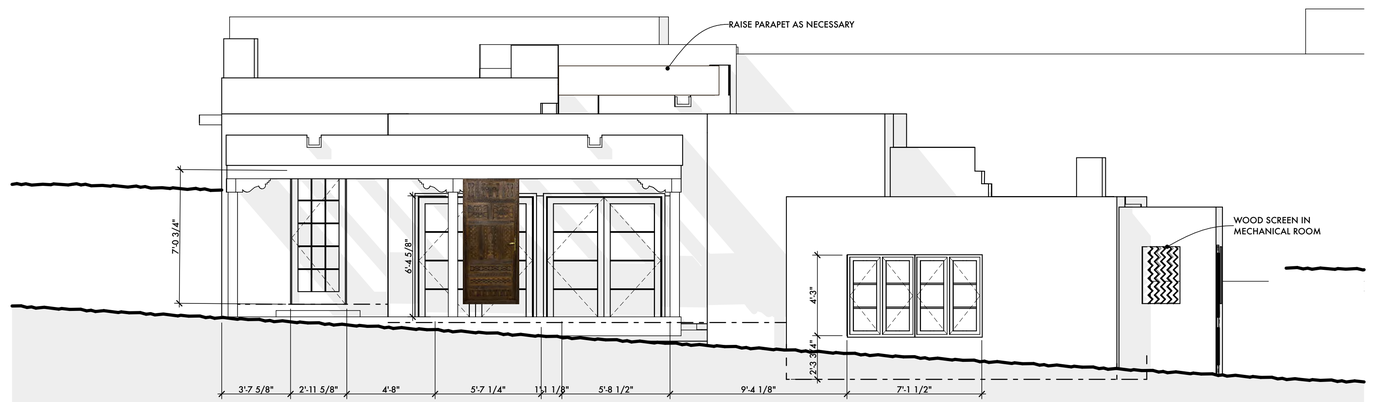
Printed: 3/10/25



1 Existing East Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2 Proposed East Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

GAYLA BECHTOL ARCHITECT

320 AZTEC STREET, SANTA FE, NM 87501
505-660-6301
GAYLA@GBA SANTAFE.COM

GARRITY RENOVATION

629 CAMINO DEL MONTE SOL, SANTA FE, NM 87501

Project Number: Project No.

Drawings and Specifications as instruments of service are and shall remain the property of the Architect. They are not to be used on extensions of the project, or other projects, except by agreement in writing and appropriate compensation to the Architect.

The General Contractor is responsible for confirming and correlating dimensions at the job site. The Architect will not be responsible for construction means, methods, techniques, sequences, or procedures, or for safety precautions and programs in connection with the project.

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GARRITY RESIDENCE
629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

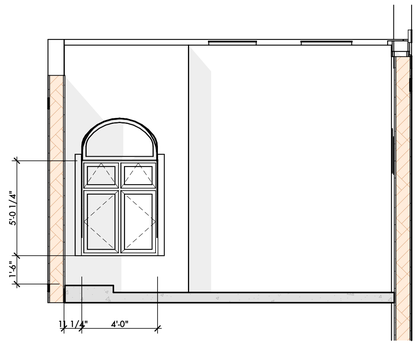
STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

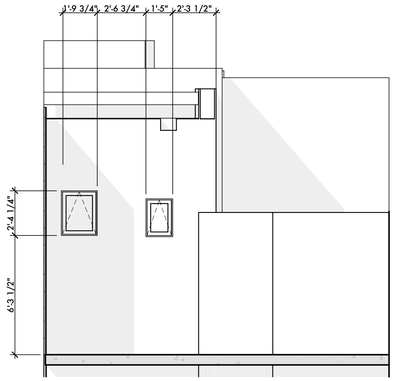
ELEVATIONS

A-8

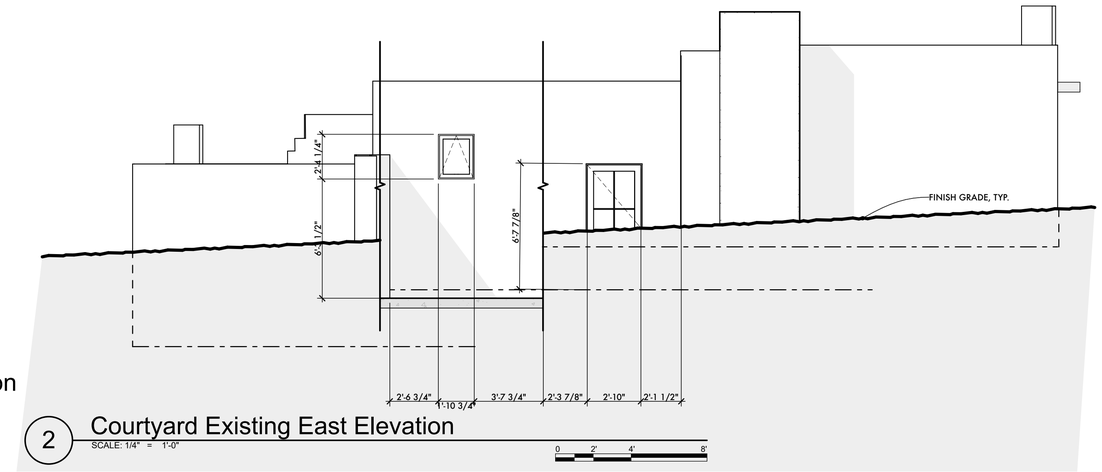
Printed: 3/10/25



6 Courtyard Existing West Elevation
SCALE: 1/4" = 1'-0"



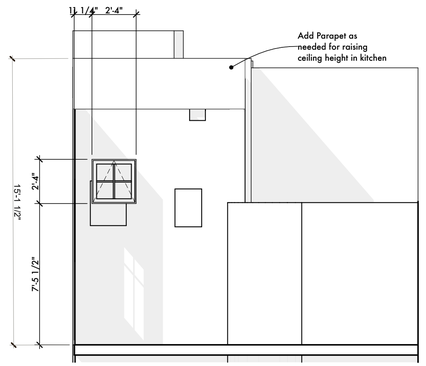
4 Courtyard South Existing Elevation
SCALE: 1/4" = 1'-0"



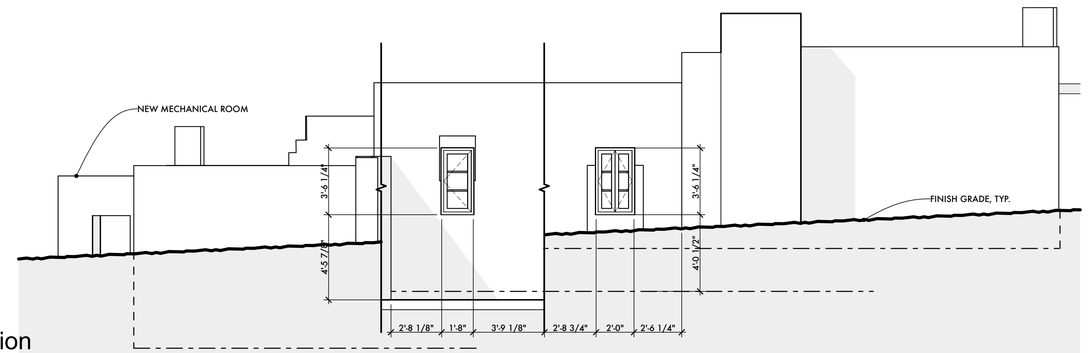
2 Courtyard Existing East Elevation
SCALE: 1/4" = 1'-0"



5 Courtyard Proposed West Elevation
SCALE: 1/4" = 1'-0"



1 Courtyard South Proposed Elevation
SCALE: 1/4" = 1'-0"



3 Courtyard Proposed East Elevation
SCALE: 1/4" = 1'-0"

GAYLA BECHTOL ARCHITECT
320 AZTEC STREET, SANTA FE, NM 87501
505-660-6301
GAYLA@GBA SANTAFE.COM

GARRITY RENOVATION

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GARRITY RESIDENCE
629 CAMINO DEL MONTE SOL
SANTA FE, NEW MEXICO

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

COURTYARD ELEVATIONS

A-9

Printed: 3/10/25

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board Members**

VIA: **Heather Lamboy, Planning & Land Use Department Director** HLL
Maggie Moore, Assistant Land Use Director MRM
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Lani McCulley, Senior Planner, Historic Preservation Division** LJM

2025-010292-HDRB, 345 Garcia St, Downtown & Eastside Historic District, non-contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, proposes to demolish an accessory dwelling unit and carport. (Lani McCulley)

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

____ **Zoning Review Sheet**

__x__ **Other**: previous case documents

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

__x__ **Other:** City Inspector's Letter

STAFF RECOMMENDATION:
Staff finds that the demolition criteria are met and recommends approval of the proposed demolition finding that the application complies with Section 14-3.14 Demolition of Historic or Landmark Structures, and Section 14-5.2(D) General Design Standards for all Historic Districts.

Sample motions:

a. Approve or deny the demolition request noting that the project does or does not comply

with Section 14-3.14 Demolition of Historic or Landmark structures.

BACKGROUND & SUMMARY:

The single-family residence at 345 Garcia Street is listed as contributing to the Downtown and Eastside Historic District. The accessory structure is listed as non-contributing, and the front yard wall is designated contributing. On November 26, 2024, case #2024-009369-HDRB, the HDRB retained the contributing status of the residence, designated the west elevation, northwest corner, and the area around the chimney as the primary facades, downgraded the status of the accessory dwelling unit and associated carport to non-contributing, and designated the street front yard wall as contributing.

Likely constructed in the early 1930s, this Pueblo Revival style main residence is 2,637 sq. ft. and evolved over time as it is constructed of adobe, concrete block and wood frame. According to the 2024 HCPI there were significant changes to the structure circa 1987. The Historic Preservation Division does not have the 1987 case file and cannot verify the full extent of the alterations; however, photographs from the 1987 case were retained and attached to the 1984 HCPI. The main residential structure and yard wall are not under consideration in this case.



Figure 1: East elevation with front yard wall

The accessory structure in the southeast corner of the property currently serves as a guesthouse and is the subject of this request. The front portion of this detached building appears to have started out as a shed as it has a mixture of board siding styles. According to the 2024 HCPI, the remaining portion appears to be an enclosed carport with a wood structure that attaches to the westside to create a partial carport. As noted on the drawings, a portion of this structure encroaches into the adjacent property. The accessory structure was erected after 1958 and does not match the style of the home. Staff did note when visiting the site that the rear or eastern wall was partially built of particle board. This accessory structure is not mentioned in the 1985 HCPI.

The City Inspector evaluated the accessory structure in March 2025 and found that the structure does not meet fire rating requirements, there are concerns with the electrical and mechanical codes, and that the overall condition of the structure is poor.


Figure 2: Guesthouse: west elevation under carport

Noted on the drawing set is the demolition of a coyote fence on the north side of the site. That is not considered as part of this application.

APPLICANT'S REQUEST:

The applicant proposes the following exterior alterations:

1) Demolition of the accessory structure and the attached carport.

DEMOLITION CRITERIA AND RESPONSES:

(a) Whether the structure is of historical importance;

Applicant Response: The structure is not of historical importance and the Historic Districts Review Board determined it was non-contributing on November 26, 2024.

Staff Response: Staff finds that this criterion is addressed. The structure is listed as a non-contributing structure due to its construction and development history. The case regarding the status was case 2024-009369-HDRB on November 26, 2024.

(b) Whether the structure for which demolition is requested is an essential part of a unique street section or block front and whether this street section or block front will be reestablished by a proposed structure ; and

Applicant Response: The structure is not an essential part of a unique street section or block front as the carport/accessory dwelling unit is not readily visible from the street because it is set well back on the property and obstructed from view behind wooden gates and high street-

facing walls. The street section or block front will not be re-established by any proposed replacement structure for these reasons.

Staff Response: Staff finds that the current structure is not an essential part of the street section due to its construction and evolution over time. The structure is publicly visible but has a large setback from the street.

(c) The state of repair and structural stability of the structure under consideration.

Applicant Response: The state of repair is poor due to conditions pre-dating ownership by the current homeowners, with compromised structural stability and materials that are not reusable due to deteriorated wood construction.

Staff Response: Staff finds that the structural stability and safety of the structure is questionable. Per the City Inspector this structure started out as a storage shed that was later converted to a habitable space. However, the electrical, mechanical and energy conservation codes are of concern for the structure. The inspector states that the overall condition of the structure is poor.

RELEVANT CODE CITATIONS:

14-3.14 DEMOLITION OF HISTORIC OR LANDMARK STRUCTURE

(G) **Standards**

(1) In determining whether a request for demolition in a historic district should be approved or denied, the HDRB shall consider the following:

(a) Whether the *structure* is of historical importance;

(b) Whether the *structure* for which demolition is requested is an essential part of a unique *street* section or block front and whether this *street* section or block front will be reestablished by a proposed *structure*; and

(c) The state of repair and structural stability of the *structure* under consideration.

(2) In determining whether a request for demolition of a *landmark structure* should be approved or denied, the HDRB and *governing body* shall consider the following:

(a) The historical importance of the *structure*; and

(b) The state of repair and structural stability of the *structure*.

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city*,

it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(D) **General Design Standards for All H Districts**

In any review of proposed additions or alterations to *structures* that have been declared significant or contributing in any historic district or a *landmark* in any part of the *city*, the following standards shall be met:

(1) General

(a) The status of a significant, contributing, or *landmark structure* shall be retained and preserved. If a proposed alteration will cause a *structure* to lose its significant, contributing, or *landmark* status, the *application* shall be denied. The removal of historic materials or alteration of architectural features and spaces that embody the status shall be prohibited.

(b) If a proposed alteration or new construction will cause an adjacent *structure* to lose its significant, contributing, or *landmark* status, the *application* may be denied.

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: October 11, 2024

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number:
José Alfonso and Celine C. Armijo House	345 Garcia Street Downtown and Eastside Historic District Santa Fe	Santa Fe ID: H-2090 4. County: Santa Fe Parcel # 11697280

5. Property Type:
_x Buildings: 1 house
_x_Structures: walls
__ Site __ Object

6. Date of Survey:
September 29, 2024

7. Previous Survey Date(s):
_x_Yes: February 10, 1984, Michael Belshaw
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long:
35.6815363,-105.9331141



10. Photo Information: Giulia Caporuscio, photographer. Photo 1: View south and east elevations, facing northwest.

11. Brief Description of the Property:

Likely constructed in the early 1930s in an orchard, this Pueblo Revival house is focused on its south elevation and its adjoining patio. The home sits on the east side of Garcia Street just south of the Mary Victory property, from which it was carved out. A tall street wall, partially serving as a retaining wall, crosses the front of the property (Photo 2). Included on the 0.25-acre lot is a former carport now used as a guesthouse. The house, which appears to have at least two additions, encloses 2,687 square feet and is constructed of adobe, concrete block, and frame. It has three bedrooms and three baths. The house and former carport are Contributing to the Downtown and Eastside Historic District.

Continued on Page 5.

12. Who uses the property?

13. Construction Date:
Date: Before 1933-34
__Known _x_ Estimated Source: Deeds and city directories

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor
parcel lines are not accurate

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Giulia Caporuscio

For: Current owner: Robert Holleyman and Bill J. Keller

18. Owner (if known) and other knowledgeable people:

Current owner: Robert Holleyman and Bill J. Keller

N/A

19. Is Property Endangered? _x_ Unknown __ No __ Yes How?

20. Significance to Current Community: _x_ Unknown __ None __ Low __ Moderate __ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant _x_ Contributing: house and former carport __ Non-contributing _x_ No Status: walls
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe:
Downtown and Eastside Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2*
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: H-2090
José Alfonso and Celine C. Armijo House	345 Garcia Street Downtown and Eastside Historic District Santa Fe	4. County: Santa Fe
		5. Date of Survey: September 29, 2024

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_x_Adobe __ Brick __ Composition _x_ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone:
__ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood:
__ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

_x_Wood: Tongue and Groove __ Other:

7. Number of Stories: __ N/A
Number: _x_1 __11/2 __ 2
__ 21/2 Other:_____

8. Foundation: __ N/A
_x_ Not visible __ None
__ At Grade __Raised:
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: _x_Flat __Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
_x_ Parapets
Materials: _x_Asphalt
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types House only

Operation	Material	Glazing	Number
Hung-Sash	Wood	1/1	2
Hung-Sash	Wood	6/6	13
Hung-Sash	Wood	8/8	1
Casement	Wood	6	3
Casement	Wood	8	2
Combination	Wood	6C-6F-6C	1
Awning	Wood	6	1
Bay	Wood	6/6-16F 6/6	1

11. Door Types House only

Type	Style	Material	Number
Single-Leaf	½-Light	Wood	1
Hung-Sash	10-light	Wood	1

12. Chimneys __ N/A Exterior, molded, NW

13. Porches __ N/A
Type: __ Entry __Partial-Width __x Full-Width __ Wrap

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Multiple. c.1987, wholesale window and door replacement; introduction of new openings and/or closure of old openings; replacement and installation of new Territorial-type pediment trim; raised ceiling, roof, and parapets at back of house; alteration of former carport fenestration; change of front (west) wall at vehicular entrance, pedestrian entry, and possibly at other points.

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	_x_Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes: _x Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

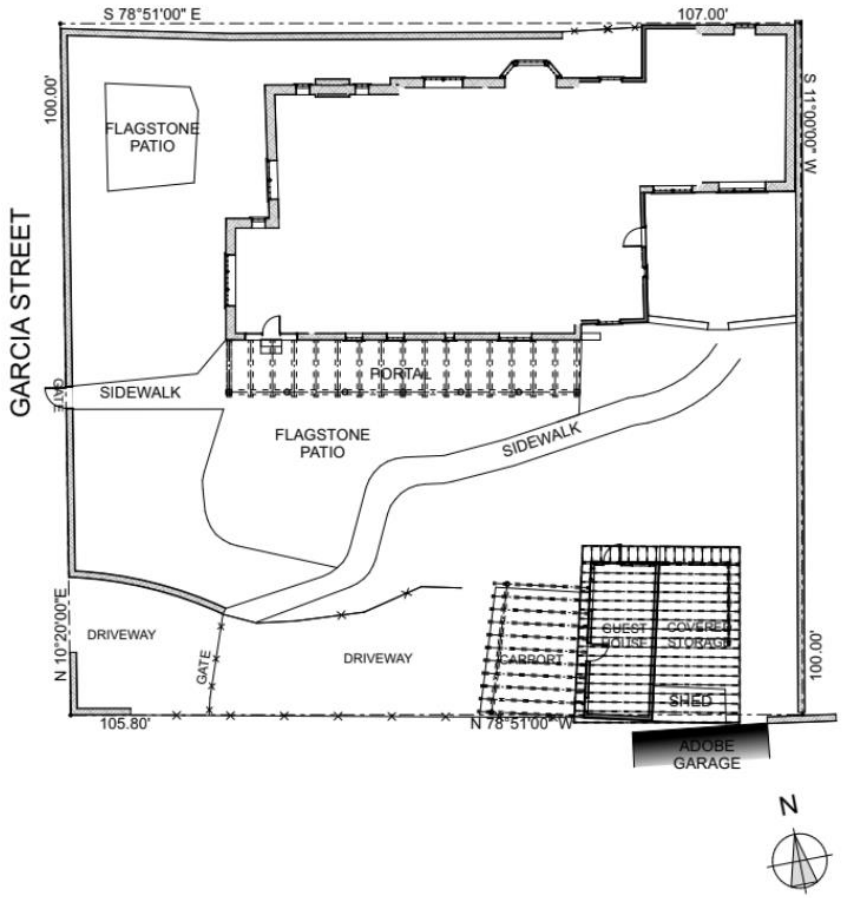
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

SITE:

18. Attached or Associated Properties

Are associated properties eligible for listing:

19.Site Plan: Current site plan. Courtesy Gayla Bechtol Architect.



For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: José Alfonso and Celine C. Armijo House	2. Location: 345 Garcia Street Downtown and Eastside Historic District Santa Fe	3. Local Reference Number: Santa Fe ID: H-2090
		4. County: Santa Fe
		5. Date of Survey: September 29, 2024

Architectural Description Continued

The house sits at a higher grade than the street and is oriented south with a long shade-making *portal*. The date of the portal is unknown but appears on 1958 aerial photograph (Fig. 5). The south elevation has the most architectural expression of the building and, as it holds the main entry, would be considered its front. The portal, which stretches 50', looks over a flagstone patio (Photo 3).

In its shadow is a line of fenestration that has been altered over the years. This is established by comparing current conditions with how the porch appeared in 1987 before being renovated (Fig. 9). Some window openings were removed, while others were newly installed. One enters the house at the west end of the portal through a narrow ten-light wood door flanked by divided side lights. Marching east are various multi-light windows, all with pedimented heads.

At the east end of the portal, the building steps back a few feet to what appears to be an enclosed porch (Photos 1 & 4). The space has a different type of parapet than the older portion of the house. In the 1980s, the roofs of this room, the primary bedroom, the library, and the two baths were raised to a uniform height and given new parapets with vents.[1]

Stepping 18' back from this section is the last piece of the house — the primary bedroom suite (Photo 5). Based on aerial photographs, this room was constructed by 1958 but may have served a different purpose (Fig. 5). The enclosed porch is now a bathroom, which along with the bedroom frames a private patio (Photos 5 & 6). According to a 1987 photo, the patio elevations have significantly changed in fenestration — both doors and windows (Fig. 10). Like the rest of the house, the elevations are presently pierced with newer units topped with pedimented heads.

West Elevation

The west elevation faces the street with a façade divided by a 6' offset (Photo 7). Both pieces have Territorial-style window heads topping groupings of hung sash (Photo 8). A 1987 photo of the right (south) window shows that it had a different casing and head

[1] "Notes," Sharon Mitchell Residence drawings, August 1987, John Dessau, 5.

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trim (Fig. 11). In the photo, the end pediment stopped where it met the vertical casing. Presently, it extends beyond this juncture by a few inches and has a different type of molding. In the 1980s, the windows terminated at the bottom with a piece of horizontal casing. Today, they rest on a sill with no casing. According to the current owner, the patch of ivy on the north side of the façade covers what may be an infilled door opening.[2]

North

The north elevation sits close to the property line, separating it from the old Mary Victory house. A low stuccoed wall and *latilla* pole fence define the property line. This side of the building was also altered in the 1980s. Starting at the west is a molded, stucco chimney flanked by modern casement windows trimmed with triangular heads (Photo 9). Moving eastward, one encounters an asynchronous bay window (Photos 10 & 11) which was added in the 1980s. It mimics the style of a similar window on the south elevation of the Mary Victory house facing the subject house.

The area east of the bay window was bumped out in the 1980s to extend the wall of the library room to meet a new primary bedroom closet (Photo 12). As seen in the 1987 photograph, the library at the time contained a window and a door (Fig. 12). The north elevation terminates at the primary bedroom closet addition.

Guesthouse (former carport and shed)

An older wood structure sits at the southeast corner of the property. It is composed of two pieces. The front piece, facing the driveway, likely started as a shed (Photo 13). It has a mixture of diagonal plank and tongue-and-groove board siding. It is entered from this elevation by a ½-light wood door. A barn sash casement window and a steel combination window flank the door. A non-historic wood structure attaches to the building, creating a shaded parking spot. The north side has a pedestrian door and a modern window (Photo 14). The roof appears to have been extended over the façade by

[2] Robert Holleyman, email Gayla Bechtol, October 11, 2024.

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dummy rafters. The east side faces the former carport (Photo 15). It is now used as an outdoor work area.

Walls

The property has two sections of stucco wall. The first is a roughly 80-foot-long section that runs across the front of the property (Photo 2). It rests on a stone base and serves as a retaining wall. The inside measurement varies between 51" and 53" above the finished grade. It is 12" thick at its top. Near its center is an arched opening that rises 90" above grade, opening to a rock-lined channel flanking a flagstone path leading to the house (Photo 16). The area south of the linear section at the driveway appears to be altered. The wall's origin is unclear.

Aerial photographs and physical evidence indicate that the current pedestrian gate and path were a parking space in the 1950s-60s. The variation in rock masonry around the gate supports this, as well as a 1966 aerial which shows an automobile parked in this position (Fig. 6). However, the current difference in elevation between the street and the house suggests that the parking pad may have been carved out of the ground, as the pedestrian entry is now. Whatever the case, the location of the parking spot would not have been congruent with the home's design or grade. By 1973, the current driveway had been established (Fig. 7).

The second piece of wall connects to the front wall at the northwest corner. It extends eastward for approximately 80' (Photo 18). It measures 39" above grade with a 15" thickness. Areas where the stucco has deteriorated show several layers of traditional plasterwork. It appears to be of the same vintage as the front wall.

Historical Overview

The subject parcel and its resulting home came through the winnowing of the Mary Persis Maltby Victory property. As Easterners, Mary and her husband, John Patrick Victory, had erected a traditional two-story gabled house on land now addressed 333 Garcia Street. An apple orchard and *acequia*-irrigated alfalfa fields surrounded it. After her husband died in 1900, the land went to Mary. The nearly five-acre parcel included

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over 500' of frontage on Garcia Street and the same amount along future Delgado Street, which was partially created from her land.

Houses in the Orchard

Born in New York in 1848, Victory arrived in New Mexico in 1878 by stagecoach with her sister and brother William T. Thornton, who had been appointed U.S. District Attorney for the territory.[3] She married politician and attorney John Patrick Victory in 1890. After his death, Mary left Santa Fe and relocated to Santa Barbara.

In the 1920s, Mary Victory began selling her land fronting Garcia Street and eventually sold the two-story house. A 1921 advertisement described the land as "attractive building lots with fruit trees and alfalfa on Garcia Street, adjoining Victory home."[4] Deeds show that some of the transactions were made as options. The property became more attractive when a sewer line was installed along Garcia Street in 1926.

A 1927 article in the *New Mexican* announced that the lots, with their "fruit and shade trees," were quickly disappearing, lamenting that "it will not be long until the old associations will be gone and in their stead will be a row of modern houses."[5]

In 1932, Victory, then living in New York, deeded one of the last lots — the subject parcel — to J. Alfonso Armijo and his wife, Celine Armijo.[6] Victory died ten years later in Havana, Cuba, at age 82.

A House of Music, A House for Entertaining

The Armijos, who had been living on Hillside Avenue, moved to their new Garcia Street property in the early 1930s. They built the house circa 1933-34, presumably after receiving the deed for the property from Mary Victory on April 6, 1932. City directories

[3] "Former Resident of Santa Fe Dies at Havana, Cuba," *Santa Fe New Mexican*, January 10, 1914, 1.
[4] "Lots for Sale," *Santa Fe New Mexican*, April 11, 1921, 5.
[5] "Old Victory Property on Garcia Street is Rapidly Being Sold," *Santa Fe New Mexican*, April 8, 1927, 3.
[6] Warranty Deed, Mary M. Victory to J. A. and Celine C. Armijo, recorded April 12, 1932, Book 10/Page 462, Instrument # 43322, Santa Fe County, New Mexico. The deed was recorded again under Instrument # 43323.

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suggest it was constructed during this period. The Armijos lived in the adobe home for about 15 years.

José Alfonso, a native Santa Fean, was born in 1899 and grew up on Hillside Avenue.[7] He served in the Army during World War I and graduated from St. Michael's College. José was in his 30s when they acquired the Garcia Street property and managed the Santa Fe post office mail department. He would later become assistant postmaster.[8]

Celine was born in Conejos, Colorado, and lived there until her family relocated to Santa Fe in 1914. She attended Loretto Academy and later Loretto Heights College in Denver. She was a singer and pianist, starting as a member of the Loretto Academy choir and singing from the loft of the famous chapel.[9] José and Celine got married in 1928.

Newspaper accounts show that the house was a site for entertainment. While it wasn't grand, it had a large patio and surrounding garden. These events mainly revolved around Celine's activities with *La Sociedad Folkorica*, a Spanish preservation society and the League of United Latin American Citizens (LULAC), a Hispanic/Latino civil rights organization. Several of these events appeared at the top of the *New Mexican*'s weekly society column.

In 1945, the paper described a LULAC party held at the house "as one of the most colorful pre-Fiesta events…Floodlights and luminarias lit up the exterior, and the members and their guests sang and danced to Kellogg's Marimba Orchestra music."[10] José was selected one year to portray Don Diego de Vargas.

In the late 1940s, the Armijos left Garcia Street and returned to Hillside Avenue. They rented out their Garcia Street home for a time. In early 1948, Roy Ringwald, the musical arranger for Fred Waring's Pennsylvanians, leased the home. Waring, once called the "The Man Who Taught America How to Sing," later joined him on Garcia Street.[11] It's not hard to imagine that they worked on music at the patio home.

[7] 1900 and 1910 federal censuses.
[8] "Jose A. Armijo [obituary]," *The Kansas City Times*, February 28, 1978, 5-C.
[9] "Celine 'Nina' Armijo [obituary]," *The Kansas City Times*, November 24, 1996, C-4.
[10] "Fiesta Queen is Guest at Lulac's Party," *Santa Fe New Mexican*, August 28, 1945, 3.
[11] "Waring Will Visit," *Santa Fe New Mexican*, March 20, 1948, 1.

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In 1950, the Armijos moved away from Santa Fe, relocating to Kansas City, Missouri where José died in 1978. Celine passed away in the same city 18 years later.

Bankers and Lawyers

Before moving to Kansas City, the Armijos sold the Garcia Street house to Lafayette Cantrell and Jessie Hart Wright, a middle-aged couple with Southern roots.[12]

Lafayette was a Texas native, and the president of Santa Fe National Bank. He arrived in New Mexico in 1946 from Blackwell, Oklahoma, where he had been hired from to become the president of the newly formed Santa Fe bank. He had managed a large bank in Blackwell for 14 years and had served as the Oklahoma Bankers' Association president.[13] Jessie was born in South Carolina but moved to the Oklahoma Territory with her family before statehood. She married Lafayette in 1913. Federal censuses recorded her as being self-employed as a fiction writer and a gardener. The couple owned other land around Santa Fe and invested in oil in Oklahoma.

Their household in the Garcia Street home included Jessie's mother and sister. Like many well-off Santa Feans, the Wrights got help from a maid. Living in the house was Della Alarid, a young woman in her 20s who came from Colorado.[14]

Unlike the Armijos, the Wrights lived quietly. Their only appearance in the newspaper occurred in 1950 when a natural gas leak at the house nearly asphyxiated the family.[15] Lafayette and Jessie, however, had a civic streak, helping establish the Santa Fe Sinfonietta and Choral Society. Lafayette served on various boards, including the Santa Fe Boys Club and the St. Vincents Hospital Advisory Board.[16]

[12] Warranty Deed, J. A. and Celine C. Armijo to L. C. Wright, recorded June 1, 1948, Book 34/Page 540, Instrument # 89313, Santa Fe County, New Mexico.
[13] "Wright Ends 14 Year Active Career in City," *The Blackwell Tribune-Journal*, February 10, 1946, 1.
[14] 1950 U.S. Census Bureau, National Archives at Washington, DC; Washington, D.C.; Seventeenth Census of the United States, 1950; Year: 1950; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: 3578; Page: 20; Enumeration District: 26-5.
[15] "Santa Feans Overcome by Gas Fumes," *Santa Fe New Mexican*, February 14, 1950, 1.
[16] "L. C. Wright, SF Banker, Dies at Home," *Santa Fe New Mexican*, October 31, 1962, 1.

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Lafayette Cantrell Wright died in the house in 1962. He was 74 years old. Jesse, the executor of his estate, sold the property in 1963 to John A. and Sharon O. Mitchell.[17]

John Anthony Mitchell was born in 1936 near Chicago. His father, Stephen A. Mitchell, was an attorney who had run for governor in the state of Illinois in 1960. The family summered in Colfax County and later built a vacation home in Talpa.[18]

John graduated from Cornell University in 1958 and, the same year, married his high school sweetheart, Sharon Oelerich. After John graduated with a law degree from the University of Chicago in 1961, they moved to Santa Fe and he joined his father's law firm. The father and son formed the First Northern Savings and Loan in Taos a year later and were involved in developing the Taos Ski Valley.[19] Most of the recent changes to the house occurred during the Mitchell family's ownership.

In Santa Fe, John became involved in local activities, helping form the Historical Eastside Neighborhood Association which worked to preserve the Eastside's historic character. John Mitchell died in 2010. Sharon lived in the house until shortly before it went up for sale in 2023.[20]

Evaluation of Historical Status

House

The house has undergone significant changes over its 90 years of existence, particularly across the south elevation and the back side of the home. All the windows and doors have been replaced, with at least eight openings modified in size or location.[21]

[17] Warranty Deed, Jessie Hart Wright to Sharon O. and John A. Mitchell, recorded July 29, 1963, Book 203/Page 438, Instrument # 267026, Santa Fe County, New Mexico. This followed an executrix deed made the same day (Instrument # 267025).
[18] "John Anthony Mitchell [obituary]," *Santa Fe New Mexican*, May 6, 2010, A-10.
[19] Ibid.
[20] Robert Holleyman, email Gayla Bechtol, October 11, 2024.
[21] "General Project Description & Notes," Sharon Mitchell Residence drawings, August 1987, John Dessau), 4.

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The original design of the west elevation is not known, but it seems to have undergone fewer changes compared to the south and rear parts of the house. If the Board decides to maintain its Contributing status, the recommendation is to designate the west elevation and the northwest corner (the area around the chimney) as the primary façades.

Guesthouse

It is unclear why the guesthouse, a former shed and carport, was designated Contributing. Erected after 1958, the building is utilitarian and does not match the style of the home.

Walls

Portions of the front wall and the entire span of the north wall appear to be vintage. It is recommended to designate the sections that retain integrity as a Contributing structure.

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Illustrations



Figure 1: Approximate location of subject parcel highlighted.
P. C. Gaynor, "Map of Santa Fe," 1892.

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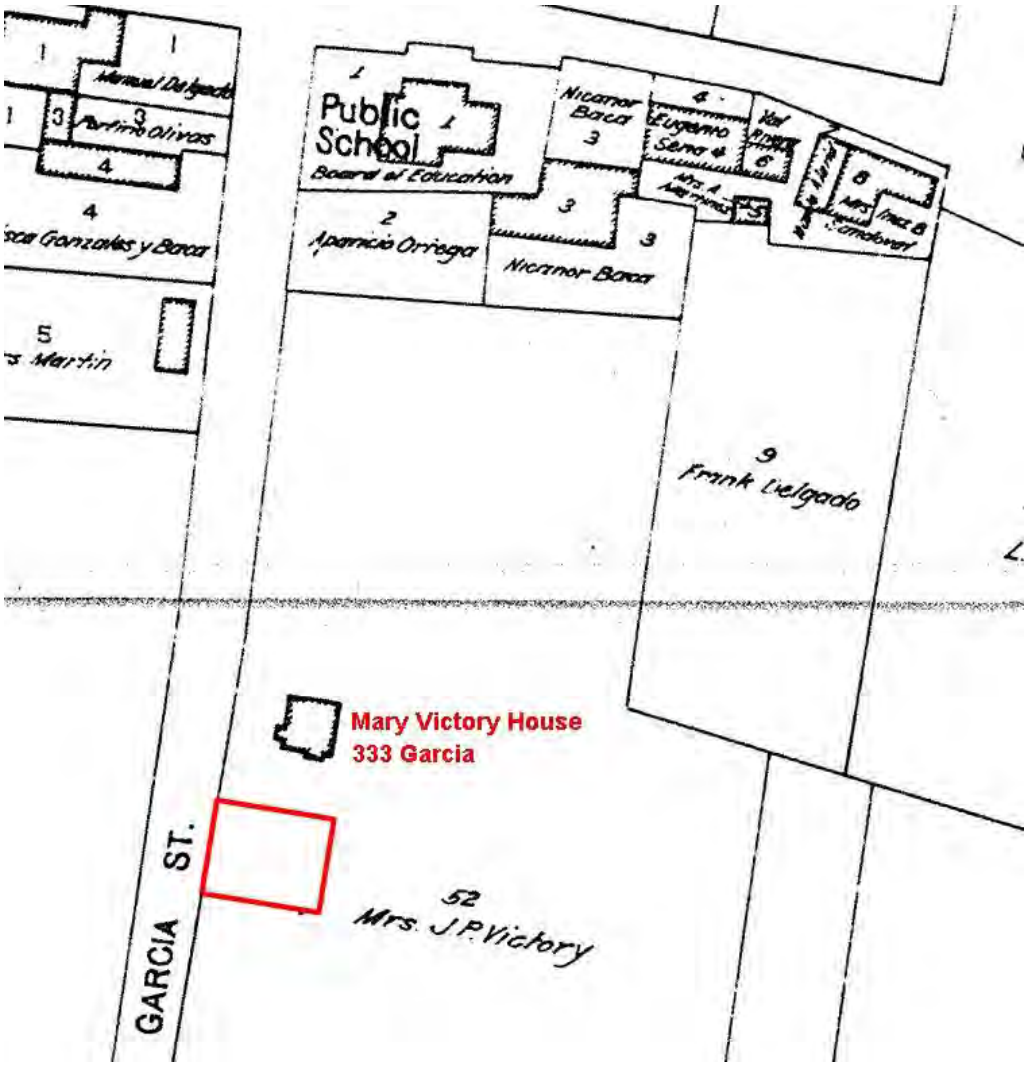

Figure 2: Approximate location of subject parcel highlighted.
N. L. King, "Official Map of the City of Santa Fe," 1912.

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Figure 3: 1927. Approximate location of subject parcel highlighted.
Portion of "Plat of Mrs. J. R. Victory on Garcia Street, Precinct No, 3, Block 58, City of Santa Fe, N.M." Surveyed February 18, 1927. Instrument No. P-1189564. Courtesy of Santa Fe County Clerks Office.

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Figure 4: 1935 aerial photograph, Image # 1261. Subject house highlighted.

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Figure 5: November 10, 1958, aerial photograph.

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Figure 6: May 2, 1966, aerial photograph. Circle shows car parked at what is now pedestrian entry.

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Figure 7: May 11, 1973, aerial photograph.

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Figure 8: September 11, 1978, aerial photograph.

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Figure 9: 1987 photograph of south elevation. Circles indicate fenestration that was changed by either elimination or enlargement of opening. Compare with Photo 3. Courtesy of City of Santa Fe Historic Preservation Division.

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Figure 10: 1987 photograph of south elevation, primary bedroom suite. Circles indicate fenestration that was changed by new openings. Compare with Photos 5 & 6. Courtesy of City of Santa Fe Historic Preservation Division.

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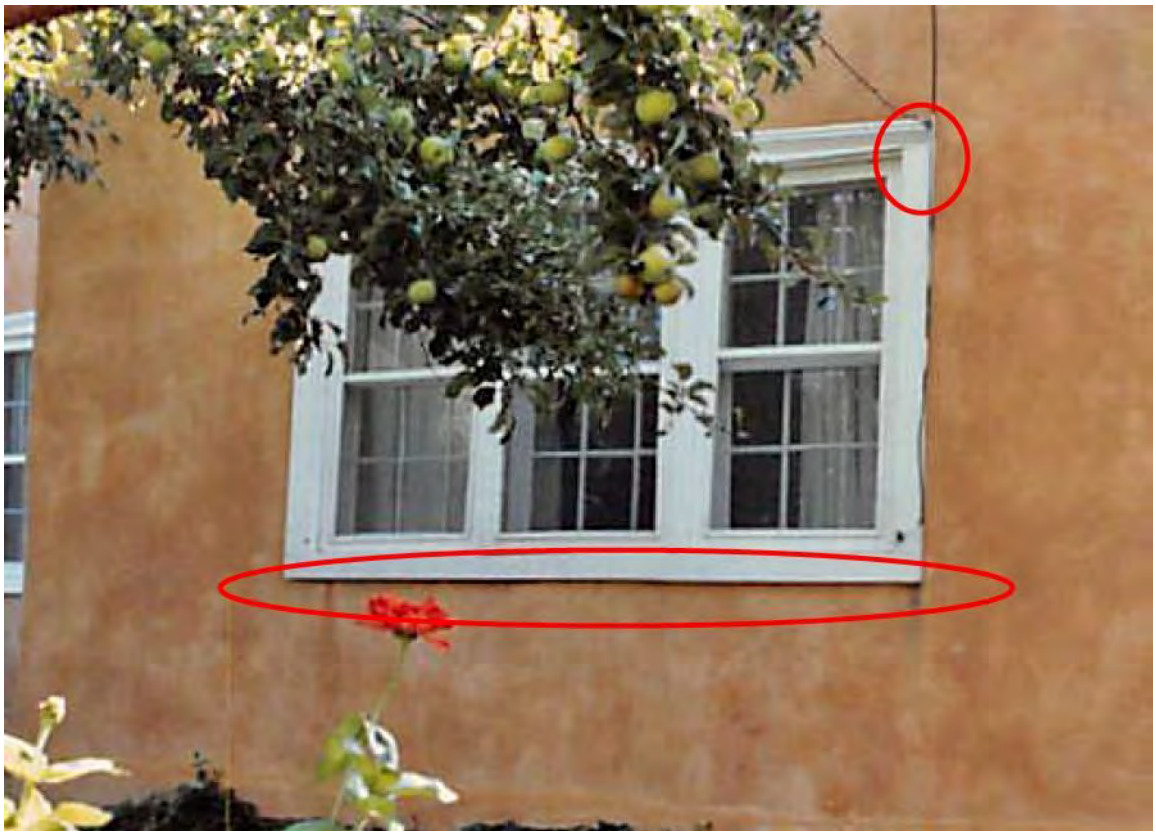

Figure 11: 1987 photograph of west elevation, right window. Circles indicate changes of trim, casing, and sill. Compare with Photo 8. Courtesy of City of Santa Fe Historic Preservation Division.

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Figure 12: 1987 photograph east end of north elevation. Circle indicates change of wall position and fenestration. Compare with Photo 12. Courtesy of City of Santa Fe Historic Preservation Division.

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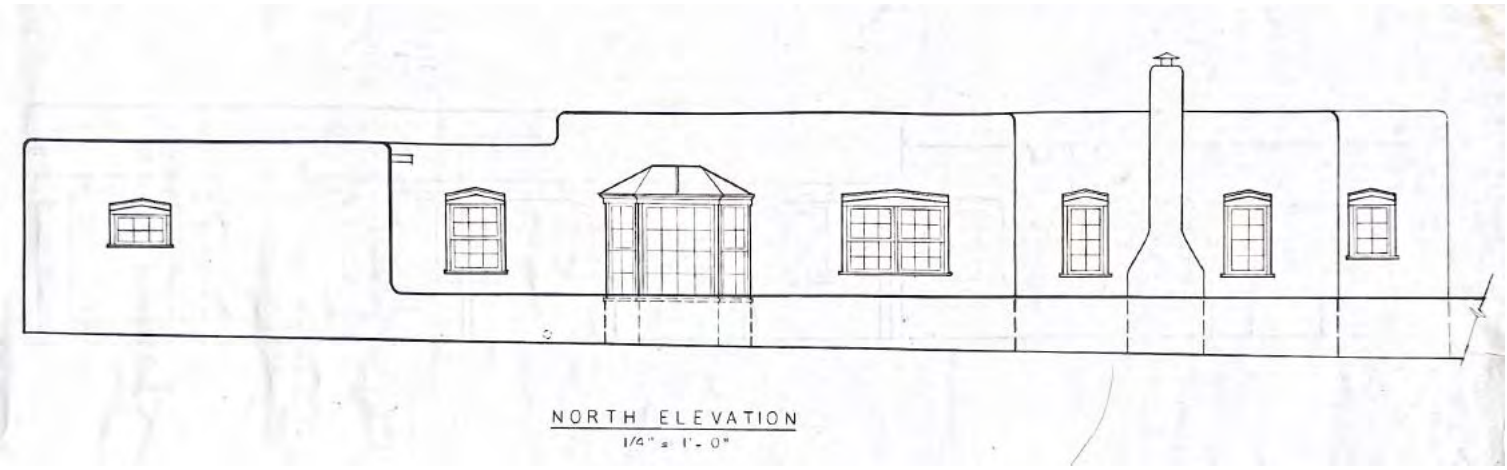

Figure 13: North elevation, proposed, August 1987. Courtesy of John Dessau. Note introduction of bay window.

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Survey Photographs

(All images taken by Giulia Caporuscio, September 29, 2024, unless otherwise noted)



Photo 2: Front wall taken from street. Camera facing east.

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Photo 3: South elevation, west end. Camera facing north.

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Photo 4: South elevation, east end and presumed enclosed porch. Camera facing north.

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Photo 5: South elevation, primary bedroom suite. Camera facing north.

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Photo 6: East elevation and presumed enclosed porch. Camera facing west.

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Photo 7: West elevation. Camera facing east.

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Photo 8: West elevation, detail of right (south) window. Camera facing east.

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Photo 9: North elevation oblique. Camera facing southeast.

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Photo 10: North elevation, bay window in distance. Camera facing southeast.

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Photo 11: North elevation, east end. Camera facing southwest.

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Photo 12: North elevation, east end. Camera facing southeast.

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Photo 13: Guesthouse, west elevation. Camera facing east.

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Photo 14: Guesthouse, north elevation. Camera facing south.

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Photo 15: Former carport. Camera facing southeast.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: José Alfonso and Celine C. Armijo House	2. Location: 345 Garcia Street Downtown and Eastside Historic District Santa Fe	3. Local Reference Number: Santa Fe ID: H-2090
		4. County: Santa Fe
		5. Date of Survey: September 29, 2024



Photo 16: Front wall, entry gate. Camera facing west.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: José Alfonso and Celine C. Armijo House	2. Location: 345 Garcia Street Downtown and Eastside Historic District Santa Fe	3. Local Reference Number: Santa Fe ID: H-2090
		4. County: Santa Fe
		5. Date of Survey: September 29, 2024

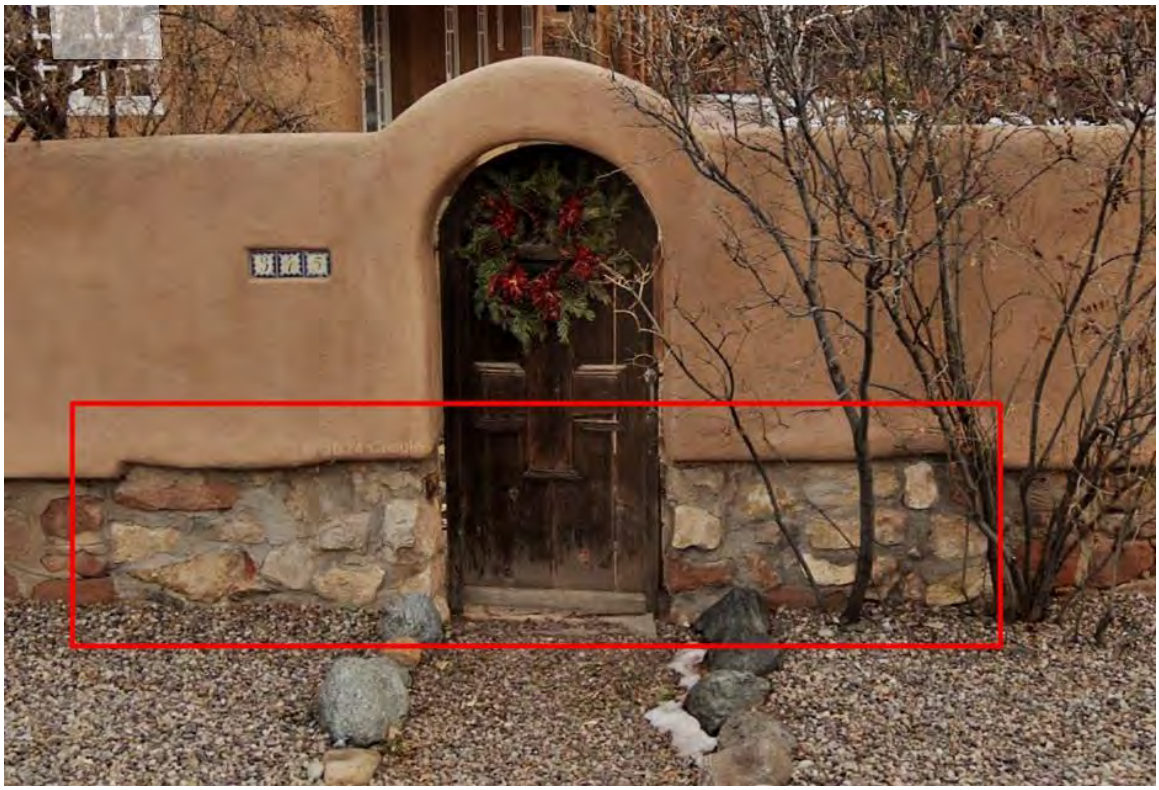


Photo 17: Altered portion of base of wall. Google Street View, December 2023.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2* HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D		
1. Name of property: José Alfonso and Celine C. Armijo House	2. Location: 345 Garcia Street Downtown and Eastside Historic District Santa Fe	3. Local Reference Number: Santa Fe ID: H-2090
		4. County: Santa Fe
		5. Date of Survey: September 29, 2024



Photo 18: North property wall. Camera facing north.

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H2090

building threatened? yes	surveyed date 2-10-84 by mb	county Santa Fe	ID no. 051611160
field map SFHD	number 3-1160	UTM reference zone 12 13 easting	northing

location description: 345 GARCIA *

city/town: Santa Fe

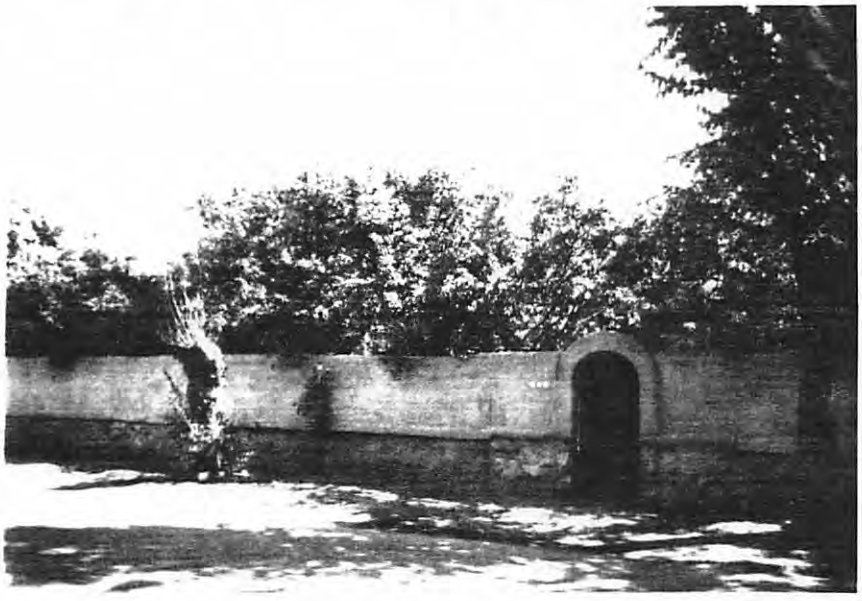
land grant/reservation:

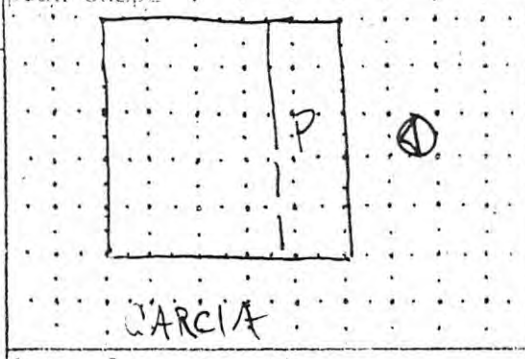
building name:

legal description: tnsp N S range E W sec ¼ ¼

film roll by mb no. 7 | negative nos. 20 | loc. of neg. HPB

plan shape





date of construction: 1929-33 estimate ___ ___actual

source: Bus/Dir

use
present: residential
other:
historic: residential
other:

condition
___excellent X good
___fair ___deteriorating

degree of remodeling
X minor ___moderate ___major
describe:

style: Pueblo Rev

foundation material: NV

wall material/surface: Adobe(?) Stucco

architectural features
Roof - flat shed overhang above portal, Most not vis

Windows 6/6 w pediment, white trim.

Door - NV

surroundings: Res

relationship to surroundings
X similar ___not similar

district potential
___yes ___no

significance
___eligible X of interest ___none

if eligible, why? contrib.

comments

* Very little visible fr. street

associated buildings? ___yes.
what type?

if inventoried, list ID nos.

see back? ___yes

Case # H-87-124
345 Garcia St.





Case# H-87-124
345 Garcia St.























GAYLA BECHTOL ARCHITECT

To: City of Santa Fe HDRB staff

Date: April 11, 2025

Re: Demolition of 345 Garcia Street Accessory Building

We propose to demolish the non-contributing carport and accessory dwelling unit. The buildings as they exist are not re-usable as functional buildings.

The proposal meets the three criteria set by City Code section 14-3.13 (G).

(a) Whether the *structure* is of historical importance;

The structure is not of historical importance and the Historic Districts Review Board determined it was non-contributing on November 26, 2024.

(b) Whether the *structure* for which demolition is requested is an essential part of a unique *street* section or block front and whether this *street* section or block front will be reestablished by a proposed *structure* ; and

The structure is not an essential part of a unique street section or block front as the carport/accessory dwelling unit is not readily visible from the street because it is set well back on the property, and obstructed from view behind wooden gates and high street-facing walls. The street section or block front will not be be re-established by any proposed replacement structure for these reasons.

(c) The state of repair and structural stability of the *structure* under consideration.

The state of repair is poor due to conditions pre-dating ownership by the current homeowners, with compromised structural stability and materials that are not re-usable due to deteriorated wood construction.

Thank you for your consideration.

Sincerely,



Gayla Bechtol, AIA

320 Aztec Street Suite C, Santa Fe, NM 87501 www.gbasantafe.com

GAYLA BECHTOL
ARCHITECT

City of Santa Fe

Land Use Department
200 Lincoln Ave.
Santa Fe, New Mexico 87504-0909

PROJECT DESC: 2024-009369-HDRB, 345 Garcia St., Downtown & Eastside Historic District, Contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, requests downgrade of historic status from Contributing to Non-Contributing for a residential structure and an accessory structure and a status review for a street frontage yard wall.

CASE NUMBER: 2024-009369--HDRB

PROJECT TYPE: Historic Status Review

LOCATION: 345 GARCIA ST
Santa Fe, NM 87501

CONTACTS:		
Property Owner	ROBERT HOLLEYMAN II	2245 46TH ST NW
Applicant	Gayla Bechtol	320 Aztec Street AVE SANTA FE , NM 87505

BOARD ACTION

This is to certify that the Historic Districts Review Board (HDRB) acted on your request at their hearing on Nov 26, 2024. The decision of the Board was to retain the status of the main residential structure as contributing and designate the west and northwest corner as the primary facades, to downgrade the accessory dwelling unit to non-contributing, and to designate the street frontage yardwall as contributing.

For further information please call 505-955-6605.

Sincerely,

Lani McCulley

NOTE: Applicant can use this action letter to apply for construction permit, but the permit shall not be released until the end of the appeal period which starts on the date of filing of the Findings and Conclusions in the City Clerk's office (SFCC 14-3.17(D)). Your permit will be denied if any changes on plans that were not approved by the HDRB or if conditions of approval are not met. **Please attach copies of this letter to all sets when submitting for construction permits.**

City of Santa Fe, New Mexico

memo

Historic Inspection Report

DATE: **3/19/2025**

TO: Gary Moquino,
Division Manager
Historic Preservation

FROM: Bobby Padilla, BP
Building Official, Division Manger
Inspections

ITEM & ISSUE
345 Garcia Street

BACKGROUND & SUMMARY

An inspection was carried out on March 19, 2025, at the above-mentioned address. The structure is built out of wood framing with exterior wood siding. Site observation the low height and floor layout, the structure was built as storage/work shop and at some point, the front area was converted into habitable space.
South wall is constructed near the property line, doesn't meet setbacks or fire rating requirements. The electrical, mechanical systems, and energy conservation codes are of concern. At the time no information was available to verify any approvals for the conversion.

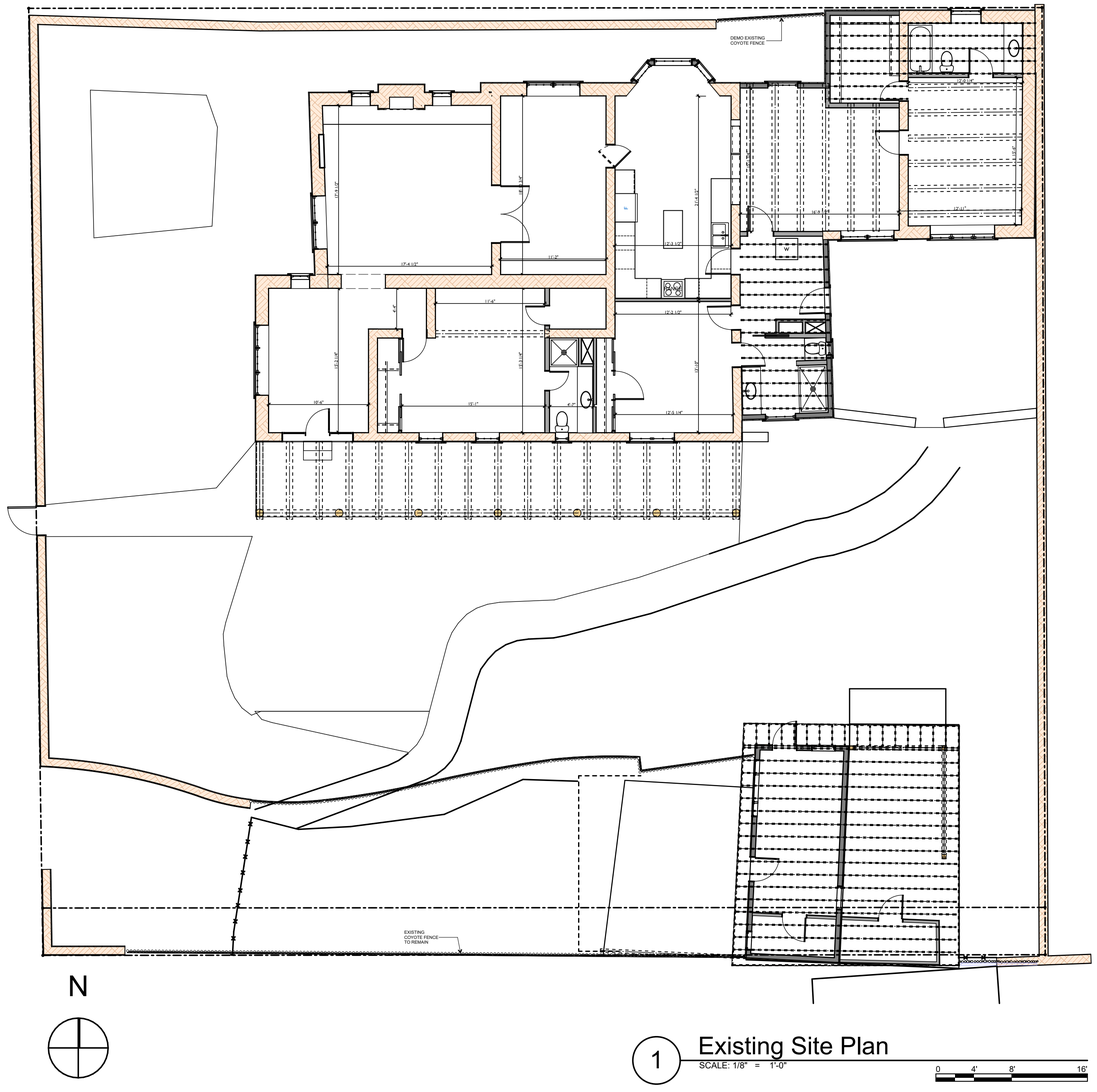
The overall condition of the structure is poor and will need a considerable amount of renovation and repairs to meet code requirements.

Should you have any questions pertaining to this matter, please feel free to contact me at 955-6503.
Thank you,

GAYLA BECHTOL ARCHITECT



North view of outbuilding



1 Existing Site Plan
SCALE: 1/8" = 1'-0"

0 4' 8' 16'

GAYLA BECHTOL ARCHITECT

320 Axtec Street, #C Santa Fe Santa Fe NM 87501
505-660-6301
www.gbasantafe.com

Holleyman Keller Residence

345 Garcia Street
Santa Fe, NM 87501

Project Number: Project No.

Drawings and Specifications as instruments of service are and shall remain the property of the Architect. They are not to be used on extensions of the project, or other projects, except by agreement in writing and appropriate compensation to the Architect.

The General Contractor is responsible for confirming and correlating dimensions at the job site. The Architect will not be responsible for construction means, methods, techniques, sequences, or procedures, or for safety precautions and programs in connection with the project.

© 2022 - #Contact Company

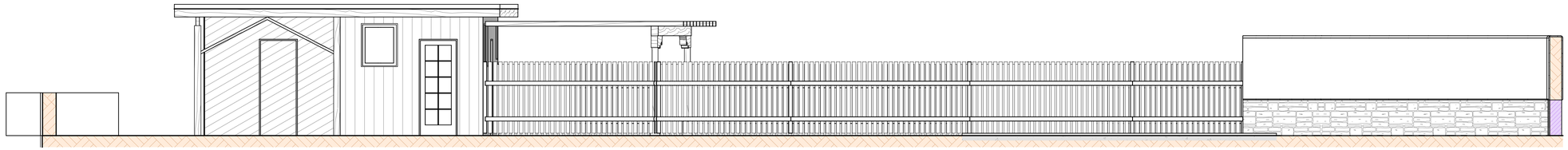
Holleyman Keller Residence

ISSUED:

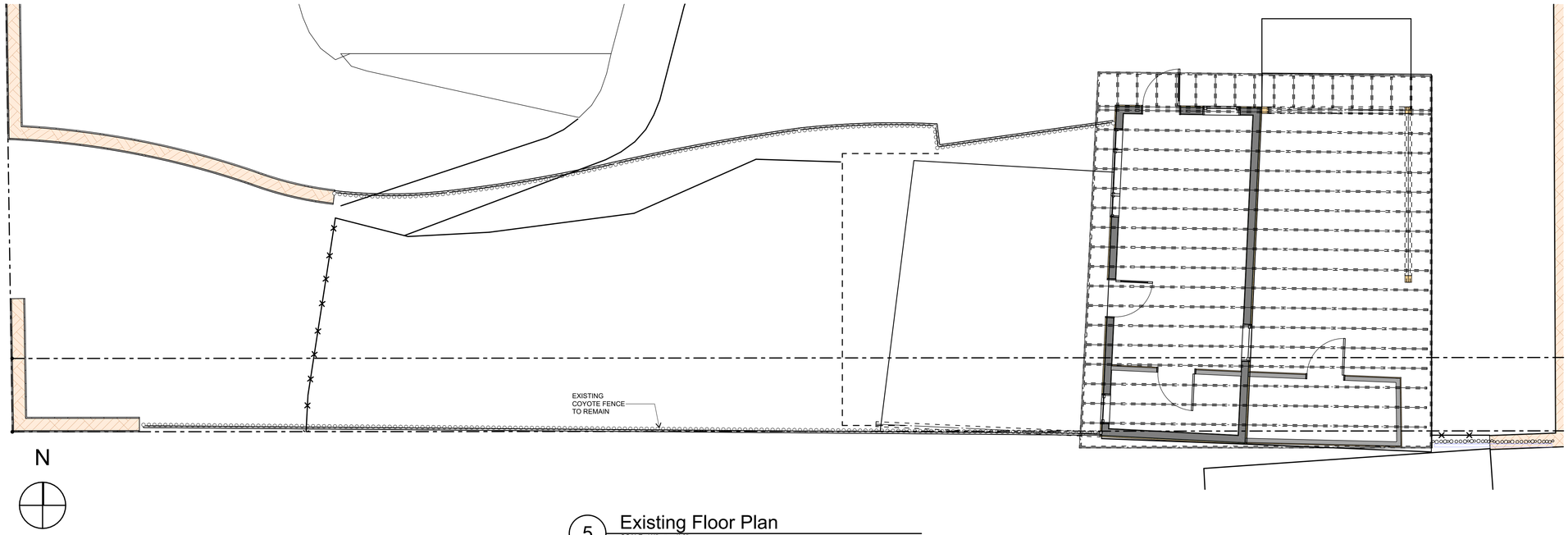
EXISTING SITE PLAN

EX.1

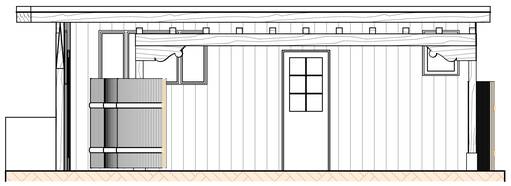
Printed: 10/31/24



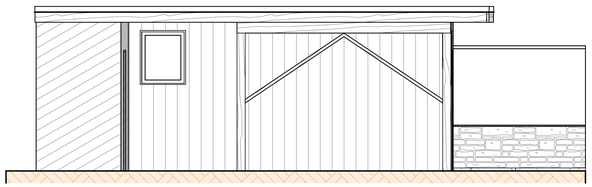
1 Carport North Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



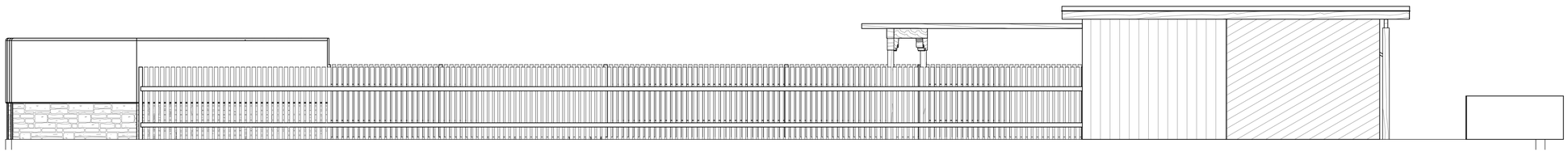
5 Existing Floor Plan
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



3 Carport West Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



4 Carport East Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



2 Carport South Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'

GAYLA BECHTOL ARCHITECT
320 Axtec Street, #C Santa Fe Santa Fe NM 87501
505-660-6301
www.gbasantafe.com

Holleyman Keller Residence
345 Garcia Street
Santa Fe, NM 87501

Project Number: Project No.

Drawings and Specifications as instruments of service are and shall remain the property of the Architect. They are not to be used on extensions of the project, or other projects, except by agreement in writing and appropriate compensation to the Architect.

The General Contractor is responsible for confirming and correlating dimensions at the job site. The Architect will not be responsible for construction means, methods, techniques, sequences, or procedures, or for safety precautions and programs in connection with the project.

© 2022 - #Contact Company

Holleyman Keller Residence

ISSUED:

OUTBUILDING PLANS AND ELEVATIONS

EX.4

Printed: 10/31/24

City of Santa Fe

Land Use Department
200 Lincoln Ave.
Santa Fe, New Mexico 87504-0909

PROJECT DESC: 2024-009369-HDRB, 345 Garcia St., Downtown & Eastside Historic District, Contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, requests downgrade of historic status from Contributing to Non-Contributing for a residential structure and an accessory structure and a status review for a street frontage yard wall.

CASE NUMBER: 2024-009369--HDRB

PROJECT TYPE: Historic Status Review

LOCATION: 345 GARCIA ST
Santa Fe, NM 87501

CONTACTS:		
Property Owner	ROBERT HOLLEYMAN II	2245 46TH ST NW
Applicant	Gayla Bechtol	320 Aztec Street AVE SANTA FE , NM 87505

BOARD ACTION

This is to certify that the Historic Districts Review Board (HDRB) acted on your request at their hearing on Nov 26, 2024. The decision of the Board was to retain the status of the main residential structure as contributing and designate the west and northwest corner as the primary facades, to downgrade the accessory dwelling unit to non-contributing, and to designate the street frontage yardwall as contributing.

For further information please call 505-955-6605.

Sincerely,

Lani McCulley

NOTE: Applicant can use this action letter to apply for construction permit, but the permit shall not be released until the end of the appeal period which starts on the date of filing of the Findings and Conclusions in the City Clerk's office (SFCC 14-3.17(D)). Your permit will be denied if any changes on plans that were not approved by the HDRB or if conditions of approval are not met. **Please attach copies of this letter to all sets when submitting for construction permits.**

Public Comment:
Ms. Stefanie Beninato, previously sworn in. Ms. Beninato expressed her concern that the south façade was character a defining façade, an addition on this façade would distract from the appreciation of the original structure.

Board Action:
Member Biedscheid moved that in case number 2024-009376-HDRB at 907 Don Miguel Place to retain the contributing status of the main house with the west façade designated as primary and to designate the shed as non-contributing and on the main house exclude the portal and the non-historic material. Member Mather seconded. The motion passed with the Board voting unanimously (5-0).

e. **2024-009378-HDRB, 835 E. Alameda St**., Downtown & Eastside Historic District, non-contributing, John Padilla, agent for Carole Peet, owner, proposes to construct a 284 sq. ft. addition to a height of 13'-3" where the maximum allowable is 13'-3", relocate HVAC. (Gary Moquino, GSMoquino@santafenm.gov)

Gary Moquino presented the case and staff recommendation. Staff recommended approval of the proposed project and found that the application complies with 14-5.2(E) Downtown and Eastside Design Standards.

John Padilla, P.O. Box 22986, Santa Fe, NM, was sworn in. Mr. Padilla presented a summary of the proposal and clarification about item number three in the staff report is not part of the application as there is no second floor on the residence.

Public Comment:
There was no public comment.

Board Action:
Member Aguilar Medrano moved in case number 2024-009378-HDRB at 835 E. Alameda Street to approve the application as submitted noting that it is a one floor structure, and that item number three has been struck. Member Mather seconded. The motion passed with the Board voting unanimously (5-0).

f. **2024-009369-HDRB, 345 Garcia St**., Downtown & Eastside Historic District, Contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, requests downgrade of historic status from Contributing to Non-Contributing for a residential structure and an accessory structure and a status review for a street frontage yard wall. (Lani McCulley)

Lani McCulley presented the case and staff recommendation. Staff recommended the historic status of the main residential structure be downgraded to non-contributing due to the number of alterations and additions to the original structure including all fenestrations, and the status of the accessory structure be downgraded to non-contributing while the front wall be designated as contributing due to it helping define the character of the streetscape, per 14-5.2(C) Designation of Significant and Contributing Structures.

Gayla Bechtol, (inaudible), was sworn in. Ms. Bechtol presented a summary of the proposal and stated that due to the changes of this structure it should be downgraded to non-contributing.

Public Comment:
Ms. Stefanie Beninato previously sworn in, expressed her concern regarding the designation of the wall as contributing, her mixed feelings of the residence and that the approvals from 1987 should not change its' status.

Board Action:
Member Bienvenu moved that in case number 2024-009369-HDRB at 345 Garcia Street for the reasons stated on the record earlier I move that the historic status of the main residential structure be maintained as contributing with the west elevation and northwest corner, the area around the chimney as the primary facades as recommended in the HCPI, that the status of the accessory structure be downgraded to non-contributing and that the front wall be designated as contributing. Member Biedscheid seconded. The motion passed with the Board voting unanimously (5-0).

g. **2024-009372-HDRB, 1182 Cerro Gordo Rd**., Downtown & Eastside Historic District, Contributing and no-historic status, High Desert Contractors LLC, agent for Lanalee Lewis Rev. Trust, owner, requests a status review with primary façade designation, if applicable, for an accessory structure. (Lani McCulley)

Lani McCulley presented the case and staff recommendation. Staff recommended the historic status of the accessory structure be designated as significant, the upper retaining walls be designated as contributing, and the lower retaining wall at the acequia be designated as contributing per 14-5.2(C) Designation of Significant and Contributing Structures.

Christopher Hill, 74 Happy (address inaudible), was sworn in. Mr. Hill presented a summary of the proposal and his actions for the remodel of the property, the building of the retaining wall from the previous owner, and the accuracy of the acequia location.

City of Santa Fe

Land Use Department | Historic Preservation Division

Plan Number: 2024-009369--HDRB

Project Description: 2024-009369-HDRB, 345 Garcia St., Downtown & Eastside Historic District, Contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, requests downgrade of historic status from Contributing to Non-Contributing for a residential structure and an accessory structure and a status review for a street frontage yard wall.

Project Location(s): 345 GARCIA ST
Santa Fe, NM 87501

Contacts:

Property Owner: ROBERT HOLLEYMAN II
2245 46TH ST NW

Applicant: Gayla Bechtol gayla@gbasantafe.com
320 Aztec Street AVE
SANTA FE , NM 87505

Historic District: HD: Downtown And Eastside, HD: Downtown And Eastside

Historic Building Status:

Non-Statused: False Non-Contributing: False Contributing: True Significant/Landmark:

Primary Elevations:

Publicly Visible Facade-East:

Publicly Visible Facade-North:

Publicly Visible Facade-South: Yes

Publicly Visible Facade-West: Yes

Historic District Inventory Number: 1984

Year of Construction: early 1930s

Project Type: Primary Elevation Designation

Historic Building Name:

City of Santa Fe, New Mexico

memo

DATE: **November 26, 2024**

TO: **Historic Districts Review Board Members**

FROM: **Lani McCulley, Senior Planner, Historic Preservation Division**

2024-009369-HDRB, 345 Garcia St., Downtown & Eastside Historic District, Contributing, Gayla Bechtol, agent for Robert Holleyman and Bill Keller, owners, requests downgrade of historic status from Contributing to Non-Contributing for a residential structure and an accessory structure and a status review for a street frontage yard wall.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

__x__ **Zoning Review Sheet**

____ **Other**:

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

__x__ **Other:** 2024 HCPI

STAFF RECOMMENDATION:

Staff recommends the historic status of the main residential structure be downgraded to non-contributing due to the number of alterations and additions to the original structure including all fenestrations, and the status of the accessory structure be downgraded to non-contributing while the front wall be designated as contributing due to it helping define the character of the streetscape, per 14-5.2(C) Designation of Significant and Contributing Structures.

BACKGROUND & SUMMARY:

The single-family residence and the accessory structure at 345 Garcia Street are listed as contributing to the Downtown and Eastside Historic District.

Likely constructed in the early 1930s, this Pueblo Revival style main residence is 2,637 sq. ft. and evolved over time as it is constructed of adobe, concrete block and wood frame. According to the 2024 HCPI there were significant changes to the structure circa 1987 including replacement of all of the windows and doors, the introduction of new openings and closure of old openings; replacement of the Territorial-type pediment trim; raising of the ceiling, roof, and parapets at the back of the house; alteration of the former carport fenestration; change of front or west wall at the vehicular entrance, a pedestrian entry, and possibly at other points of fenestration. Historic Preservation Division does not have the 1987 case file and cannot verify the full extent of the alterations; however, photographs from the 1987 case were retained an attached to the HCPI.


Figure 1: East elevation with front yard wall

The accessory structure in the southeast corner of the property currently serves as a guesthouse. The front portion appears to have started out as a shed as it has a mixture of board sidings. The remaining portion appears to be an enclosed carport according to the HCPI. A wood structure attaches to the building on the west to create a partial carport. The accessory structure was erected after 1958 and does not match the style of the home. Staff did note when visiting the site that the rear or eastern wall was partially built of particle board. This structure is not mentioned on the 1985 HCPI for the property so the reason for its' contributing status is unclear.


Figure 2: Guesthouse: west elevation under carport

A tall street wall, partially serving as a retaining wall, crosses the front of the property. The base is retaining and is constructed of stone. The remaining portion height of the wall is stuccoed and the full height is about 53”. Near the center is an arched opening at the pedestrian gate. The area of the gate was previously a parking space in the 1950s-60s according to aerial photographs. The current driveway and pedestrian entrance were constructed by 1973 and is historic. The second portion of the wall connects to the front wall in the northwest corner and extends east. It is about 39” in height and in areas shows several layers of plasterwork.



Figure 3: Yardwalls with construction dates

The applicant requests:

1) Downgrade of the designation for the main residential structure from contributing to non-contributing.
2) Downgrade of the designation for the accessory structure from contributing to non-contributing.
3) Historic status designation of the yard and retaining wall.

RELEVANT CODE CITATIONS:

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city*, it is deemed essential by the *governing body* that the qualities relating to the history of

Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(C) **Regulation of Significant and Contributing Structures in the Historic Districts**

(Ord. No. 2004-26)

(1) Purpose and Intent

It is intended that:

(a) Each *structure* to be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical *development*, such as the addition of conjectural features or architectural elements from other *buildings*, shall not be undertaken;

(b) Changes to *structures* that have acquired historic *significance* in their own right shall be retained and preserved, recognizing that most *structures* change over time;

(c) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a *structure* be preserved; and

(d) New additions and related or adjacent new construction be undertaken in such a manner that if removed in the future, the original form and integrity of the historic *property* and its environment would be unimpaired.

(2) Designation of Significant, Contributing, or Noncontributing Status within Historic Districts

(a) Status Designation

Structures within historic districts may be designated a status of "significant," "contributing," or "noncontributing" based upon the definitions of these terms in Article 14-12. Staff shall maintain a record as to the current status of *structures* located in the Historic Districts.

(b) Board Authority to Review Status Designation

(i) The Board is authorized to change the status of a *structure* or to designate a status for a *structure* with no status designated.

(ii) A change in status or the designation of a status shall be based upon an evaluation of data provided through survey or other relevant sources of information and the definitions of "significant," "contributing," or "noncontributing."

14-12 Significant Structure:

A structure located in a historic district that is approximately fifty years old or older, and that embodies distinctive characteristics of a type, period or method of construction. For a structure to be designated as significant, it must retain a high level of historic integrity. A structure may be designated as significant:

(A) for its association with events or persons that are important on a local, regional, national or global level; or

(B) if it is listed on or is eligible to be listed on the State Register of Cultural Properties or the National Register of Historic Places.

14-12 Contributing Structure:
A structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains.

14-12 Noncontributing Structure:
A structure, located in an Historic district, that is less than fifty years old or that does not exhibit sufficient historic integrity to establish and maintain the character of the Historic District.

14-12 Primary Façade:
One or more principal faces or elevations of a building with features that define the character of the building's architecture.

APPROVED AS TO FORM BY THE PLANNING AND LAND USE DEPARTMENT:

Title	**Name**	**Initials**
Department Director	Heather Lamboy	
Assistant Department Director	Maggie Moore	MRM
Planning Manager	Gary Moquino	GM
Planner Senior	Lani McCulley	LMRM

NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H2090

building threatened? yes	surveyed date 2-10-84 by mb	county Santa Fe	ID no. 051611160
field map SFHD	number 3-1160	UTM reference zone 12 13 easting	northing

location description: 345 GARCIA *

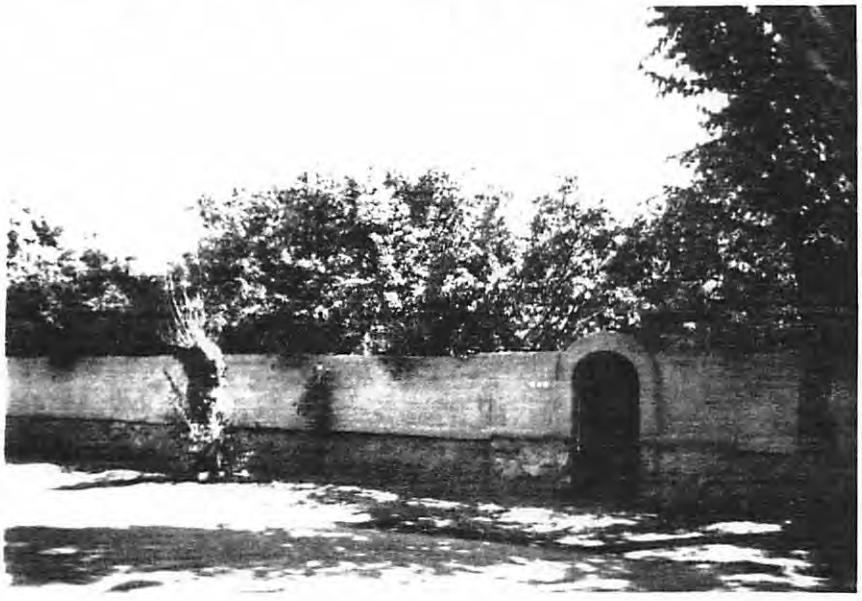
city/town: Santa Fe

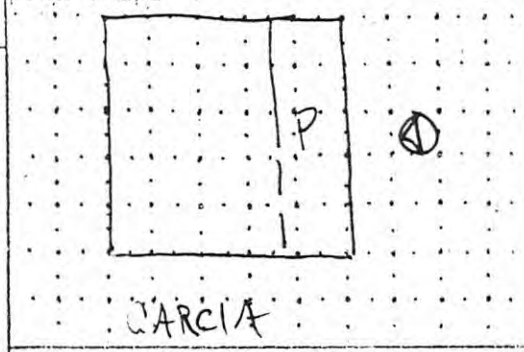
land grant/reservation:

building name:

legal description: tnsp N S range E W sec ¼ ¼

film roll by mb no. 7 | negative nos. 20 | loc. of negs. HPB





date of construction: 1929-33 estimate ___ ___actual

source: Bus/Dir

use
present: residential
other:
historic: residential
other:

condition
___excellent X good
___fair ___deteriorating

degree of remodeling
X minor ___moderate ___major
describe:

style: Pueblo Rev

foundation material: NV

wall material/surface: Adobe(?) Stucco

architectural features
Roof - flat shed overhang above portal, Most not vis

Windows 6/6 w pediment, white trim.

Door - NV

comments

* Very little visible fr. street

surroundings: Res

relationship to surroundings
X similar ___not similar

district potential
___yes ___no

significance
___eligible X of interest ___none

if eligible, why? contrib.

associated buildings? ___yes.
what type?

if inventoried, list ID nos.

see back? ___yes

Case # H-87-124
345 Garcia St.





Case# H-87-124
345 Garcia St.























GAYLA BECHTOL
ARCHITECT

Lani McCulley
City of Santa Fe
Historic Preservation Division
Planning and land Use Department

October 28, 2024

RE: Status Review of 345 Garcia Street and Primary Facade Designation

Dear Ms. McCulley,

We propose the HDRB reviews the new HCPI by John Murphey and designate whether the main building will remain contributing and designate the primary facade. In addition we propose the outbuilding also be reviewed.

Mr. Murphey did not designate the recommended status for the main building but assumed the board would vote that the house would retain its status. We do not contest the opinion however we would like to point out that probably no openings in the house other than the windows flanking the fireplace remain in their original location, the front door has changed position and the front southwest room was actually a front porch.

Please note in the photographs the location of a light switch next to a door-sized bookcase in the current living room. And a scored concrete step at the location of the door on the outside. Admittedly these are subtle clues to changes so we are actively looking for photographs of the house during its Folklorica days as mentioned in the the HCPI. The other change not mentioned in Mr. Murphey's HCPI is another entrance closer to the parking space off Garcia might have been the "front porch". I mention these because of the nature of most houses on the street, and accepted practice in the 30's, that front doors face the street, especially in a compact bungalow-style house such as this. Unfortunately the aerial photographs do not reveal when the south portal was built, but again, these more bungalow-style homes, in whatever style was appropriate, in this case it was Territorial Revival (selective demolition has not occurred to reveal brick parapets) were built facing the street. This house was renovated over the years so that we arrive in its current south-facing orientation. If the portal had been original to the house the portal would have had Territorial Revival style wood columns and beams, but the portal is with corbels and vigas in the Pueblo Spanish Style.

Even with the changes the house contributes to the district but only the north facade around the chimney seems to have any integrity. We concur with Mr. Murphey the outbuilding is non-contributing.

Sincerely,



Gayla Bechtol, AIA

Historic Cultural Properties Inventory (HCPI) Base Form (FORM 1)

Historic Preservation Division, New Mexico Department of Cultural Affairs

Date of Form: October 11, 2024

For HPD Office use only:
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number:
José Alfonso and Celine C. Armijo House	345 Garcia Street Downtown and Eastside Historic District Santa Fe	Santa Fe ID: H-2090 4. County: Santa Fe Parcel # 11697280

5. Property Type:
_x Buildings: 1 house
_x_Structures: walls
__ Site __ Object

6. Date of Survey:
September 29, 2024

7. Previous Survey Date(s):
_x_Yes: February 10, 1984, Michael Belshaw
__ No:

8. Name of Project:
HDRB Status Evaluation

9. Lat/Long:
35.6815363,-105.9331141



10. Photo Information: Giulia Caporuscio, photographer. Photo 1: View south and east elevations, facing northwest.

11. Brief Description of the Property:

Likely constructed in the early 1930s in an orchard, this Pueblo Revival house is focused on its south elevation and its adjoining patio. The home sits on the east side of Garcia Street just south of the Mary Victory property, from which it was carved out. A tall street wall, partially serving as a retaining wall, crosses the front of the property (Photo 2). Included on the 0.25-acre lot is a former carport now used as a guesthouse. The house, which appears to have at least two additions, encloses 2,687 square feet and is constructed of adobe, concrete block, and frame. It has three bedrooms and three baths. The house and former carport are Contributing to the Downtown and Eastside Historic District.

Continued on Page 5.

12. Who uses the property?

13. Construction Date:
Date: Before 1933-34
__Known _x_ Estimated Source: Deeds and city directories

14. Setting:
_x_ Suburban __ Rural __ Village __ Urban If Urban: __ Commercial __ Industrial _x_ Residential __Public

15. Relationship to Surroundings: _x_ Similar __ Dissimilar
Comments: N/A

16. Additional Perspective: (Photos, drawing, footprint, etc., indicate north arrow when possible)



Source: Office of the Santa Fe County Assessor
parcel lines are not accurate

17. Surveyor:
(your name, address, telephone number, and any group affiliation)

John W. Murphey
Architectural Historian
Architectural History Services
505-577-7593/707-583-7819
John@archhistoryservices.com
w/ Giulia Caporuscio

For: Current owner: Robert Holleyman and Bill J. Keller

18. Owner (if known) and other knowledgeable people:

Current owner: Robert Holleyman and Bill J. Keller

N/A

19. Is Property Endangered? _x_ Unknown __ No __ Yes How?

20. Significance to Current Community: _x_ Unknown __ None __ Low __ Moderate __ High
Describe: Unknown

21. Other Significance or Information of Interest: (such as historical, legendary, structural, former ownership, etc.)
See Historical Overview.

22. National or State Register:

Is this property individually listed on a historic register? __ Unknown _x_ No __Yes
If yes: __ State __ National
If 'no' or unknown, do you think this property is eligible for listing? _x_ No __Yes
Why? See Evaluation of Historical Status

23. National or State Historic District: City of Santa Fe

Is this property in a historic district? __ Unknown __ No _x_ Yes
If yes: __ Significant _x_ Contributing: house and former carport __ Non-contributing _x_ No Status: walls
Per City of Santa Fe official designation map

If 'yes', what is the name of the district? __ State __ National _x_ City of Santa Fe:
Downtown and Eastside Historic District

24. Supplemental Forms:

__ None _x_ HCPI Detail Form (FORM 2) __ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

For HPD Office use only: *Please complete HCPI FORM 1 before completing FORM 2*
HCPI No._____ District No._____ ___NRHP ___SRCP Criteria __A __B __C __D

1. Name of property:	2. Location:	3. Local Reference Number: Santa Fe ID: H-2090
José Alfonso and Celine C. Armijo House	345 Garcia Street Downtown and Eastside Historic District Santa Fe	4. County: Santa Fe
		5. Date of Survey: September 29, 2024

ARCHITECTURAL AND CONSTRUCTION DETAILS:

6. Visible Construction Material:

_x_Adobe __ Brick __ Composition _x_ Concrete: Block

__ Concrete: Cast Stone __Concrete: Poured __ Earth Plaster __ Masonry: Simulated

__ Metal: Corrugated __ Metal: Structural Siding __ Metal: V-Crimp __ Stone: Random Ashlar

Stone:
__ Random Coursed __Stone: River Rock __Stone: Rusticated __ Stone: Tabular

_x_Stucco: __ Tile: Clay __ Vinyl Siding __ Wood: Board and Batten

Wood:
__ Horizontal Siding __ Wood: Jacal __ Wood: Log __ Wood: Shingle

_x_Wood: Tongue and Groove __ Other:

7. Number of Stories: __ N/A
Number: _x_1 __11/2 __ 2
__ 21/2 Other:_____

8. Foundation: __ N/A
_x_ Not visible __ None
__ At Grade __Raised:
Materials: _x_ Concrete: __Stone
Other:
Notes

9. Roof: __ N/A

Shape: _x_Flat __Gabled
__ Hipped __ Pyramidal
__ Shed Other:
Pitch: __ None __ Low
__ Medium __ Steep
Features: __ Eave:
_x_ Parapets
Materials: _x_Asphalt
__ Earth
__ Composition shingle __ Metal: Pressed
__ Composition Roll __Metal: Corrugated
__ Metal: Standing Seam __Metal: Standing Seam
__ Tile: Terra Cotta __ Wood: Shingle
Other:

10. Window Types House only

Operation	Material	Glazing	Number
Hung-Sash	Wood	1/1	2
Hung-Sash	Wood	6/6	13
Hung-Sash	Wood	8/8	1
Casement	Wood	6	3
Casement	Wood	8	2
Combination	Wood	6C-6F-6C	1
Awning	Wood	6	1
Bay	Wood	6/6-16F 6/6	1

11. Door Types House only

Type	Style	Material	Number
Single-Leaf	½-Light	Wood	1
Hung-Sash	10-light	Wood	1

12. Chimneys __ N/A Exterior, molded, NW

13. Porches __ N/A
Type: __ Entry __Partial-Width __x Full-Width __ Wrap

14. Other Significant Features N/A

15. Modifications: x __ No known modifications

#1 Multiple. c.1987, wholesale window and door replacement; introduction of new openings and/or closure of old openings; replacement and installation of new Territorial-type pediment trim; raised ceiling, roof, and parapets at back of house; alteration of former carport fenestration; change of front (west) wall at vehicular entrance, pedestrian entry, and possibly at other points.

16. Primary Architectural Style __ Not Applicable

__ Art Deco/Streamline Moderne	__ Gothic Revival	__ Mission Revival	__ Pueblo	_x_Spanish-Pueblo Revival
__ Bungalow/Craftsman	__ International	__ Neo-Classical	__ Queen Anne	__ Territorial
__ Colonial Revival	__ Italianate	__ Northern NM	__ Ranch	__ Territorial Revival
__ Folk Victorian	__ Mediterranean	__ Prairie	__ Spanish-Colonial	__ Tudor Revival

Notes: _x Other: Vernacular

17. Documents Available and Their Locations

Historic Preservation Division
Land Use Department
City of Santa Fe
200 Lincoln Avenue
Santa Fe, NM 87504
(505) 955-6605
https://www.santafenm.gov/land-use/historic-preservation

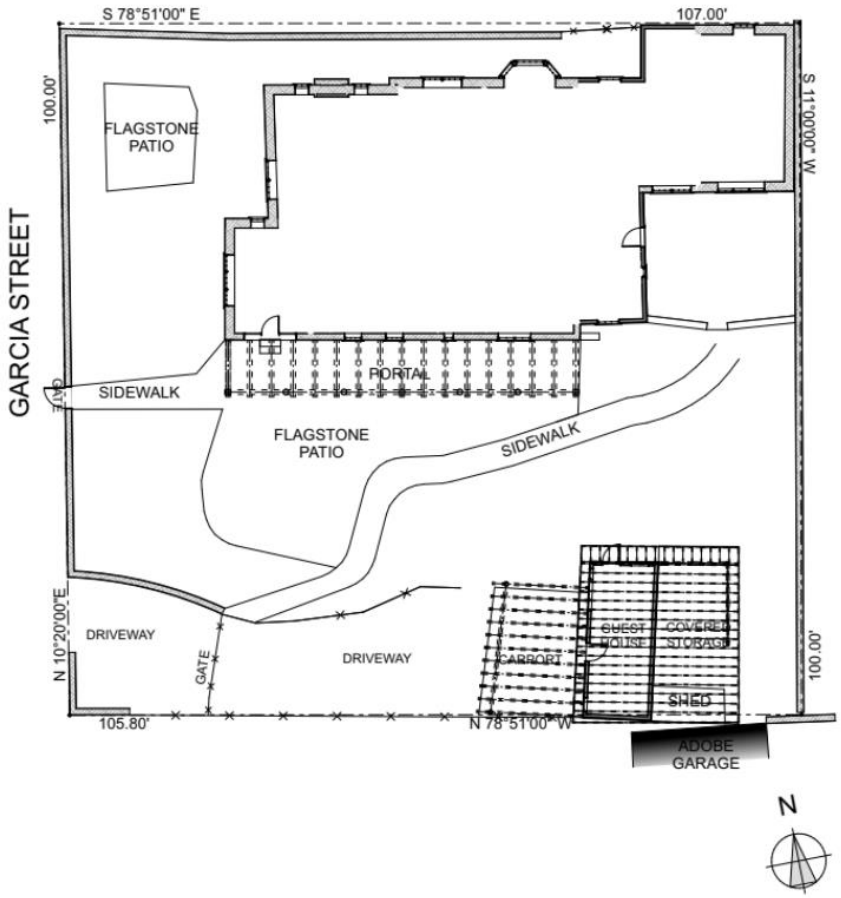
Archaeological Records Management Section
Laboratory of Anthropology
708 Camino Lejo
Santa Fe, NM 87501
(505) 476-1320
https://nmhistoricpreservation.org/arms.html

SITE:

18. Attached or Associated Properties

Are associated properties eligible for listing:

19.Site Plan: Current site plan. Courtesy Gayla Bechtol Architect.



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Architectural Description Continued

The house sits at a higher grade than the street and is oriented south with a long shade-making *portal*. The date of the portal is unknown but appears on 1958 aerial photograph (Fig. 5). The south elevation has the most architectural expression of the building and, as it holds the main entry, would be considered its front. The portal, which stretches 50', looks over a flagstone patio (Photo 3).

In its shadow is a line of fenestration that has been altered over the years. This is established by comparing current conditions with how the porch appeared in 1987 before being renovated (Fig. 9). Some window openings were removed, while others were newly installed. One enters the house at the west end of the portal through a narrow ten-light wood door flanked by divided side lights. Marching east are various multi-light windows, all with pedimented heads.

At the east end of the portal, the building steps back a few feet to what appears to be an enclosed porch (Photos 1 & 4). The space has a different type of parapet than the older portion of the house. In the 1980s, the roofs of this room, the primary bedroom, the library, and the two baths were raised to a uniform height and given new parapets with vents.[1]

Stepping 18' back from this section is the last piece of the house — the primary bedroom suite (Photo 5). Based on aerial photographs, this room was constructed by 1958 but may have served a different purpose (Fig. 5). The enclosed porch is now a bathroom, which along with the bedroom frames a private patio (Photos 5 & 6). According to a 1987 photo, the patio elevations have significantly changed in fenestration — both doors and windows (Fig. 10). Like the rest of the house, the elevations are presently pierced with newer units topped with pedimented heads.

West Elevation

The west elevation faces the street with a façade divided by a 6' offset (Photo 7). Both pieces have Territorial-style window heads topping groupings of hung sash (Photo 8). A 1987 photo of the right (south) window shows that it had a different casing and head

[1] "Notes," Sharon Mitchell Residence drawings, August 1987, John Dessau, 5.

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trim (Fig. 11). In the photo, the end pediment stopped where it met the vertical casing. Presently, it extends beyond this juncture by a few inches and has a different type of molding. In the 1980s, the windows terminated at the bottom with a piece of horizontal casing. Today, they rest on a sill with no casing. According to the current owner, the patch of ivy on the north side of the façade covers what may be an infilled door opening.[2]

North

The north elevation sits close to the property line, separating it from the old Mary Victory house. A low stuccoed wall and *latilla* pole fence define the property line. This side of the building was also altered in the 1980s. Starting at the west is a molded, stucco chimney flanked by modern casement windows trimmed with triangular heads (Photo 9). Moving eastward, one encounters an asynchronous bay window (Photos 10 & 11) which was added in the 1980s. It mimics the style of a similar window on the south elevation of the Mary Victory house facing the subject house.

The area east of the bay window was bumped out in the 1980s to extend the wall of the library room to meet a new primary bedroom closet (Photo 12). As seen in the 1987 photograph, the library at the time contained a window and a door (Fig. 12). The north elevation terminates at the primary bedroom closet addition.

Guesthouse (former carport and shed)

An older wood structure sits at the southeast corner of the property. It is composed of two pieces. The front piece, facing the driveway, likely started as a shed (Photo 13). It has a mixture of diagonal plank and tongue-and-groove board siding. It is entered from this elevation by a ½-light wood door. A barn sash casement window and a steel combination window flank the door. A non-historic wood structure attaches to the building, creating a shaded parking spot. The north side has a pedestrian door and a modern window (Photo 14). The roof appears to have been extended over the façade by

[2] Robert Holleyman, email Gayla Bechtol, October 11, 2024.

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dummy rafters. The east side faces the former carport (Photo 15). It is now used as an outdoor work area.

Walls

The property has two sections of stucco wall. The first is a roughly 80-foot-long section that runs across the front of the property (Photo 2). It rests on a stone base and serves as a retaining wall. The inside measurement varies between 51" and 53" above the finished grade. It is 12" thick at its top. Near its center is an arched opening that rises 90" above grade, opening to a rock-lined channel flanking a flagstone path leading to the house (Photo 16). The area south of the linear section at the driveway appears to be altered. The wall's origin is unclear.

Aerial photographs and physical evidence indicate that the current pedestrian gate and path were a parking space in the 1950s-60s. The variation in rock masonry around the gate supports this, as well as a 1966 aerial which shows an automobile parked in this position (Fig. 6). However, the current difference in elevation between the street and the house suggests that the parking pad may have been carved out of the ground, as the pedestrian entry is now. Whatever the case, the location of the parking spot would not have been congruent with the home's design or grade. By 1973, the current driveway had been established (Fig. 7).

The second piece of wall connects to the front wall at the northwest corner. It extends eastward for approximately 80' (Photo 18). It measures 39" above grade with a 15" thickness. Areas where the stucco has deteriorated show several layers of traditional plasterwork. It appears to be of the same vintage as the front wall.

Historical Overview

The subject parcel and its resulting home came through the winnowing of the Mary Persis Maltby Victory property. As Easterners, Mary and her husband, John Patrick Victory, had erected a traditional two-story gabled house on land now addressed 333 Garcia Street. An apple orchard and *acequia*-irrigated alfalfa fields surrounded it. After her husband died in 1900, the land went to Mary. The nearly five-acre parcel included

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over 500' of frontage on Garcia Street and the same amount along future Delgado Street, which was partially created from her land.

Houses in the Orchard

Born in New York in 1848, Victory arrived in New Mexico in 1878 by stagecoach with her sister and brother William T. Thornton, who had been appointed U.S. District Attorney for the territory.[3] She married politician and attorney John Patrick Victory in 1890. After his death, Mary left Santa Fe and relocated to Santa Barbara.

In the 1920s, Mary Victory began selling her land fronting Garcia Street and eventually sold the two-story house. A 1921 advertisement described the land as "attractive building lots with fruit trees and alfalfa on Garcia Street, adjoining Victory home."[4] Deeds show that some of the transactions were made as options. The property became more attractive when a sewer line was installed along Garcia Street in 1926.

A 1927 article in the *New Mexican* announced that the lots, with their "fruit and shade trees," were quickly disappearing, lamenting that "it will not be long until the old associations will be gone and in their stead will be a row of modern houses."[5]

In 1932, Victory, then living in New York, deeded one of the last lots — the subject parcel — to J. Alfonso Armijo and his wife, Celine Armijo.[6] Victory died ten years later in Havana, Cuba, at age 82.

A House of Music, A House for Entertaining

The Armijos, who had been living on Hillside Avenue, moved to their new Garcia Street property in the early 1930s. They built the house circa 1933-34, presumably after receiving the deed for the property from Mary Victory on April 6, 1932. City directories

[3] "Former Resident of Santa Fe Dies at Havana, Cuba," *Santa Fe New Mexican*, January 10, 1914, 1.
[4] "Lots for Sale," *Santa Fe New Mexican*, April 11, 1921, 5.
[5] "Old Victory Property on Garcia Street is Rapidly Being Sold," *Santa Fe New Mexican*, April 8, 1927, 3.
[6] Warranty Deed, Mary M. Victory to J. A. and Celine C. Armijo, recorded April 12, 1932, Book 10/Page 462, Instrument # 43322, Santa Fe County, New Mexico. The deed was recorded again under Instrument # 43323.

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suggest it was constructed during this period. The Armijos lived in the adobe home for about 15 years.

José Alfonso, a native Santa Fean, was born in 1899 and grew up on Hillside Avenue.[7] He served in the Army during World War I and graduated from St. Michael's College. José was in his 30s when they acquired the Garcia Street property and managed the Santa Fe post office mail department. He would later become assistant postmaster.[8]

Celine was born in Conejos, Colorado, and lived there until her family relocated to Santa Fe in 1914. She attended Loretto Academy and later Loretto Heights College in Denver. She was a singer and pianist, starting as a member of the Loretto Academy choir and singing from the loft of the famous chapel.[9] José and Celine got married in 1928.

Newspaper accounts show that the house was a site for entertainment. While it wasn't grand, it had a large patio and surrounding garden. These events mainly revolved around Celine's activities with *La Sociedad Folkorica*, a Spanish preservation society and the League of United Latin American Citizens (LULAC), a Hispanic/Latino civil rights organization. Several of these events appeared at the top of the *New Mexican*'s weekly society column.

In 1945, the paper described a LULAC party held at the house "as one of the most colorful pre-Fiesta events…Floodlights and luminarias lit up the exterior, and the members and their guests sang and danced to Kellogg's Marimba Orchestra music."[10] José was selected one year to portray Don Diego de Vargas.

In the late 1940s, the Armijos left Garcia Street and returned to Hillside Avenue. They rented out their Garcia Street home for a time. In early 1948, Roy Ringwald, the musical arranger for Fred Waring's Pennsylvanians, leased the home. Waring, once called the "The Man Who Taught America How to Sing," later joined him on Garcia Street.[11] It's not hard to imagine that they worked on music at the patio home.

[7] 1900 and 1910 federal censuses.
[8] "Jose A. Armijo [obituary]," *The Kansas City Times*, February 28, 1978, 5-C.
[9] "Celine 'Nina' Armijo [obituary]," *The Kansas City Times*, November 24, 1996, C-4.
[10] "Fiesta Queen is Guest at Lulac's Party," *Santa Fe New Mexican*, August 28, 1945, 3.
[11] "Waring Will Visit," *Santa Fe New Mexican*, March 20, 1948, 1.

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In 1950, the Armijos moved away from Santa Fe, relocating to Kansas City, Missouri where José died in 1978. Celine passed away in the same city 18 years later.

Bankers and Lawyers

Before moving to Kansas City, the Armijos sold the Garcia Street house to Lafayette Cantrell and Jessie Hart Wright, a middle-aged couple with Southern roots.[12]

Lafayette was a Texas native, and the president of Santa Fe National Bank. He arrived in New Mexico in 1946 from Blackwell, Oklahoma, where he had been hired from to become the president of the newly formed Santa Fe bank. He had managed a large bank in Blackwell for 14 years and had served as the Oklahoma Bankers' Association president.[13] Jessie was born in South Carolina but moved to the Oklahoma Territory with her family before statehood. She married Lafayette in 1913. Federal censuses recorded her as being self-employed as a fiction writer and a gardener. The couple owned other land around Santa Fe and invested in oil in Oklahoma.

Their household in the Garcia Street home included Jessie's mother and sister. Like many well-off Santa Feans, the Wrights got help from a maid. Living in the house was Della Alarid, a young woman in her 20s who came from Colorado.[14]

Unlike the Armijos, the Wrights lived quietly. Their only appearance in the newspaper occurred in 1950 when a natural gas leak at the house nearly asphyxiated the family.[15] Lafayette and Jessie, however, had a civic streak, helping establish the Santa Fe Sinfonietta and Choral Society. Lafayette served on various boards, including the Santa Fe Boys Club and the St. Vincents Hospital Advisory Board.[16]

[12] Warranty Deed, J. A. and Celine C. Armijo to L. C. Wright, recorded June 1, 1948, Book 34/Page 540, Instrument # 89313, Santa Fe County, New Mexico.
[13] "Wright Ends 14 Year Active Career in City," *The Blackwell Tribune-Journal*, February 10, 1946, 1.
[14] 1950 U.S. Census Bureau, National Archives at Washington, DC; Washington, D.C.; Seventeenth Census of the United States, 1950; Year: 1950; Census Place: Santa Fe, Santa Fe, New Mexico; Roll: 3578; Page: 20; Enumeration District: 26-5.
[15] "Santa Feans Overcome by Gas Fumes," *Santa Fe New Mexican*, February 14, 1950, 1.
[16] "L. C. Wright, SF Banker, Dies at Home," *Santa Fe New Mexican*, October 31, 1962, 1.

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Lafayette Cantrell Wright died in the house in 1962. He was 74 years old. Jesse, the executor of his estate, sold the property in 1963 to John A. and Sharon O. Mitchell.[17]

John Anthony Mitchell was born in 1936 near Chicago. His father, Stephen A. Mitchell, was an attorney who had run for governor in the state of Illinois in 1960. The family summered in Colfax County and later built a vacation home in Talpa.[18]

John graduated from Cornell University in 1958 and, the same year, married his high school sweetheart, Sharon Oelerich. After John graduated with a law degree from the University of Chicago in 1961, they moved to Santa Fe and he joined his father's law firm. The father and son formed the First Northern Savings and Loan in Taos a year later and were involved in developing the Taos Ski Valley.[19] Most of the recent changes to the house occurred during the Mitchell family's ownership.

In Santa Fe, John became involved in local activities, helping form the Historical Eastside Neighborhood Association which worked to preserve the Eastside's historic character. John Mitchell died in 2010. Sharon lived in the house until shortly before it went up for sale in 2023.[20]

Evaluation of Historical Status

House

The house has undergone significant changes over its 90 years of existence, particularly across the south elevation and the back side of the home. All the windows and doors have been replaced, with at least eight openings modified in size or location.[21]

[17] Warranty Deed, Jessie Hart Wright to Sharon O. and John A. Mitchell, recorded July 29, 1963, Book 203/Page 438, Instrument # 267026, Santa Fe County, New Mexico. This followed an executrix deed made the same day (Instrument # 267025).
[18] "John Anthony Mitchell [obituary]," *Santa Fe New Mexican*, May 6, 2010, A-10.
[19] Ibid.
[20] Robert Holleyman, email Gayla Bechtol, October 11, 2024.
[21] "General Project Description & Notes," Sharon Mitchell Residence drawings, August 1987, John Dessau), 4.

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The original design of the west elevation is not known, but it seems to have undergone fewer changes compared to the south and rear parts of the house. If the Board decides to maintain its Contributing status, the recommendation is to designate the west elevation and the northwest corner (the area around the chimney) as the primary façades.

Guesthouse

It is unclear why the guesthouse, a former shed and carport, was designated Contributing. Erected after 1958, the building is utilitarian and does not match the style of the home.

Walls

Portions of the front wall and the entire span of the north wall appear to be vintage. It is recommended to designate the sections that retain integrity as a Contributing structure.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Department of Cultural Affairs

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Illustrations



Figure 1: Approximate location of subject parcel highlighted.
P. C. Gaynor, "Map of Santa Fe," 1892.

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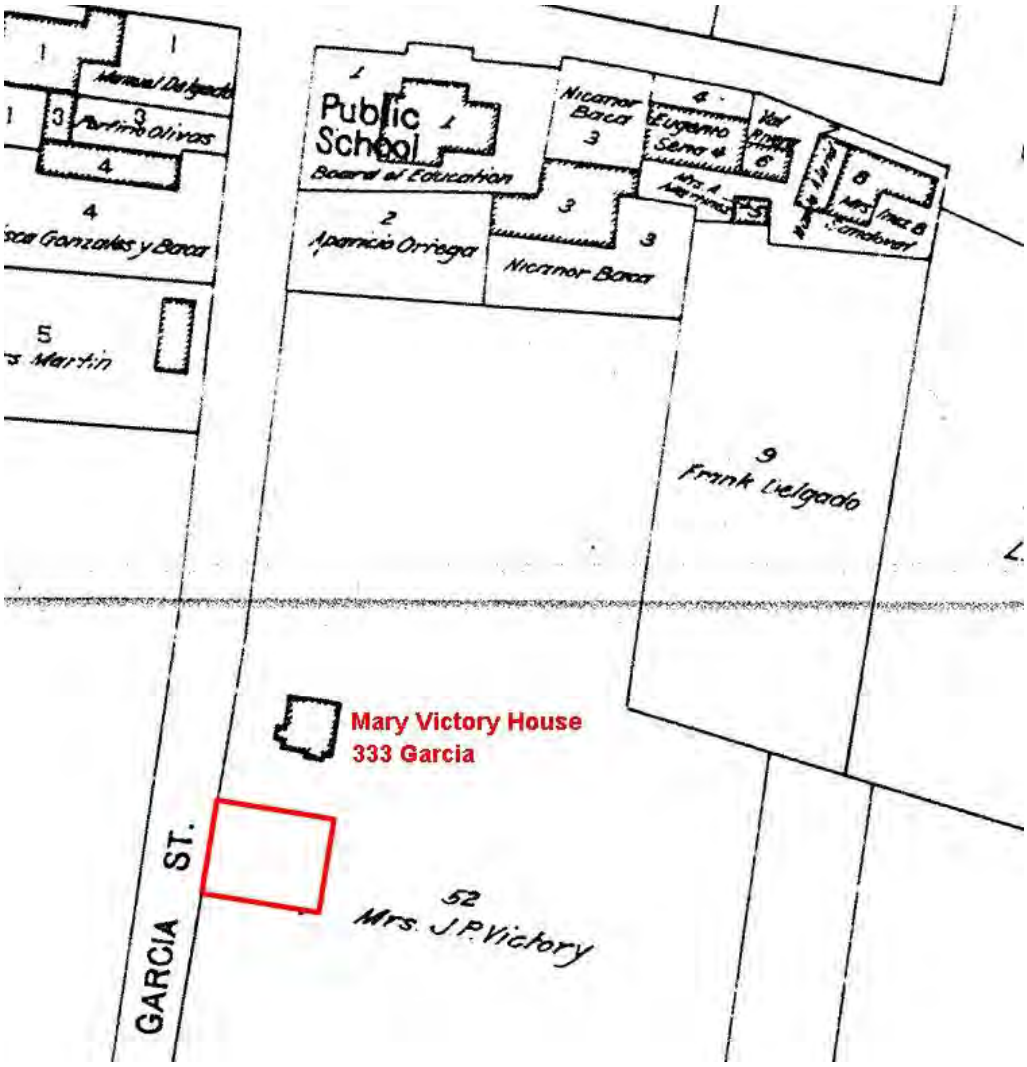

Figure 2: Approximate location of subject parcel highlighted.
N. L. King, "Official Map of the City of Santa Fe," 1912.

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Figure 3: 1927. Approximate location of subject parcel highlighted.
Portion of "Plat of Mrs. J. R. Victory on Garcia Street, Precinct No, 3, Block 58, City of Santa Fe, N.M." Surveyed February 18, 1927. Instrument No. P-1189564. Courtesy of Santa Fe County Clerks Office.

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Figure 4: 1935 aerial photograph, Image # 1261. Subject house highlighted.

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Figure 5: November 10, 1958, aerial photograph.

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Figure 6: May 2, 1966, aerial photograph. Circle shows car parked at what is now pedestrian entry.

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Figure 7: May 11, 1973, aerial photograph.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Figure 8: September 11, 1978, aerial photograph.

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Figure 9: 1987 photograph of south elevation. Circles indicate fenestration that was changed by either elimination or enlargement of opening. Compare with Photo 3. Courtesy of City of Santa Fe Historic Preservation Division.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Figure 10: 1987 photograph of south elevation, primary bedroom suite. Circles indicate fenestration that was changed by new openings. Compare with Photos 5 & 6. Courtesy of City of Santa Fe Historic Preservation Division.

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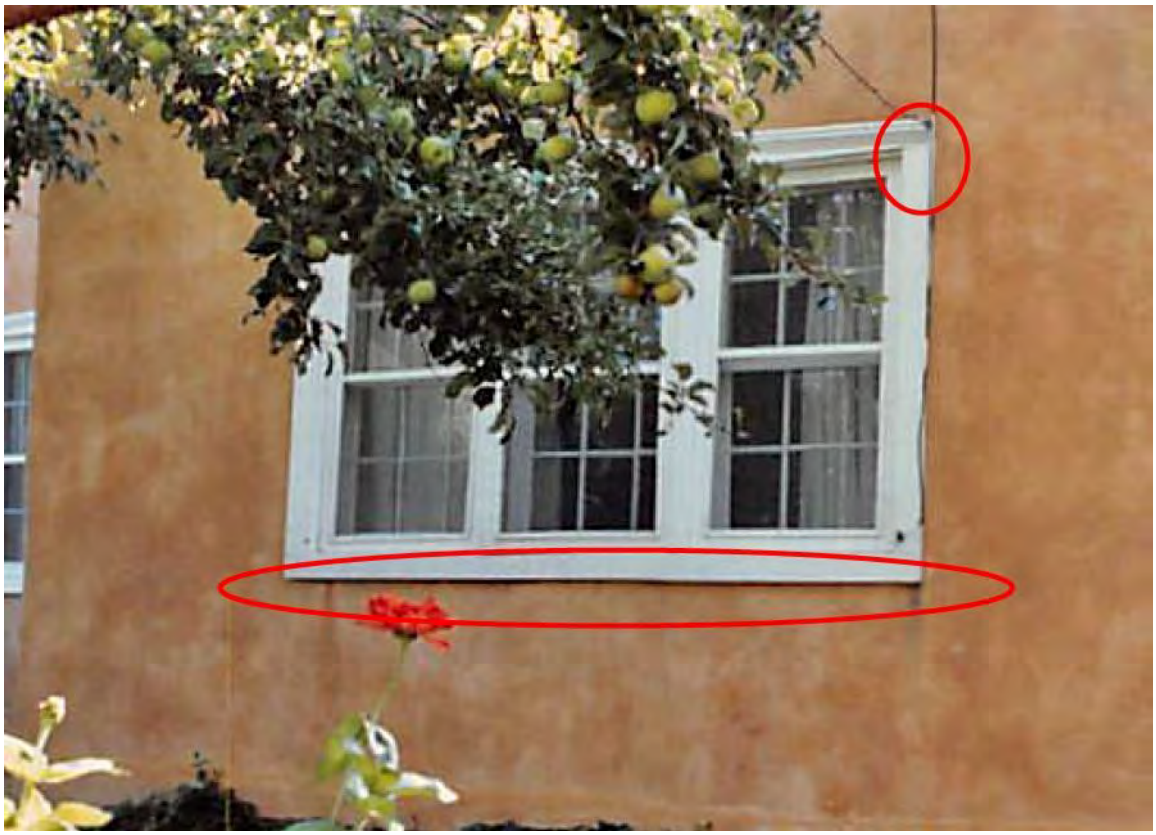

Figure 11: 1987 photograph of west elevation, right window. Circles indicate changes of trim, casing, and sill. Compare with Photo 8. Courtesy of City of Santa Fe Historic Preservation Division.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Figure 12: 1987 photograph east end of north elevation. Circle indicates change of wall position and fenestration. Compare with Photo 12. Courtesy of City of Santa Fe Historic Preservation Division.

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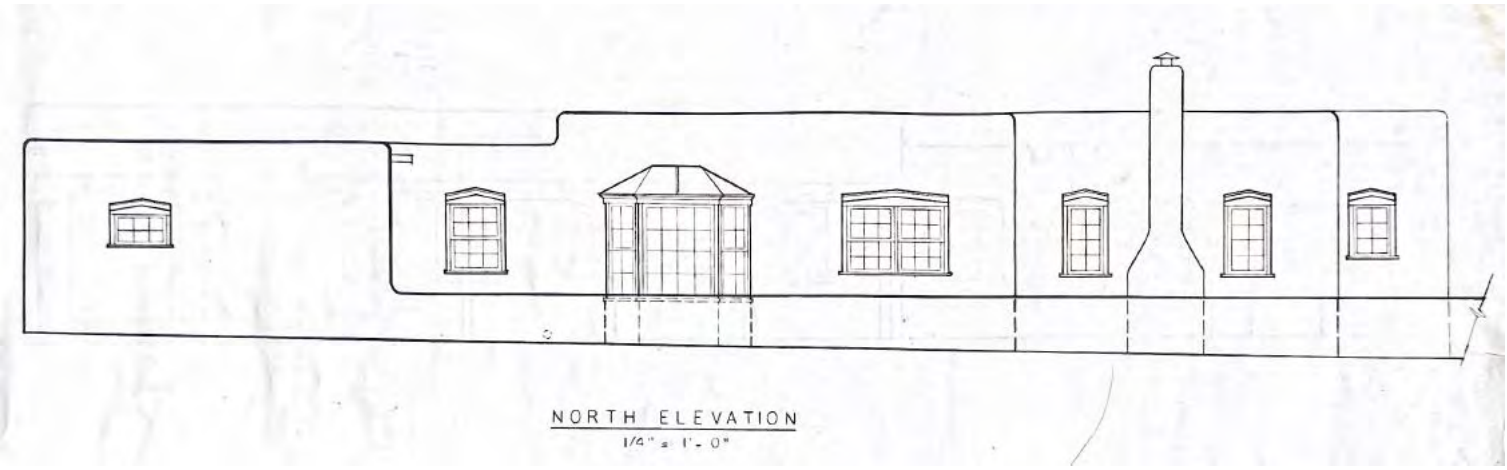

Figure 13: North elevation, proposed, August 1987. Courtesy of John Dessau. Note introduction of bay window.

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

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Survey Photographs

(All images taken by Giulia Caporuscio, September 29, 2024, unless otherwise noted)



Photo 2: Front wall taken from street. Camera facing east.

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Photo 3: South elevation, west end. Camera facing north.

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Photo 4: South elevation, east end and presumed enclosed porch. Camera facing north.

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Photo 5: South elevation, primary bedroom suite. Camera facing north.

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Photo 6: East elevation and presumed enclosed porch. Camera facing west.

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Photo 7: West elevation. Camera facing east.

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Photo 8: West elevation, detail of right (south) window. Camera facing east.

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Photo 9: North elevation oblique. Camera facing southeast.

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Photo 10: North elevation, bay window in distance. Camera facing southeast.

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Photo 11: North elevation, east end. Camera facing southwest.

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Photo 12: North elevation, east end. Camera facing southeast.

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Photo 13: Guesthouse, west elevation. Camera facing east.

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Photo 14: Guesthouse, north elevation. Camera facing south.

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Photo 15: Former carport. Camera facing southeast.

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Photo 16: Front wall, entry gate. Camera facing west.

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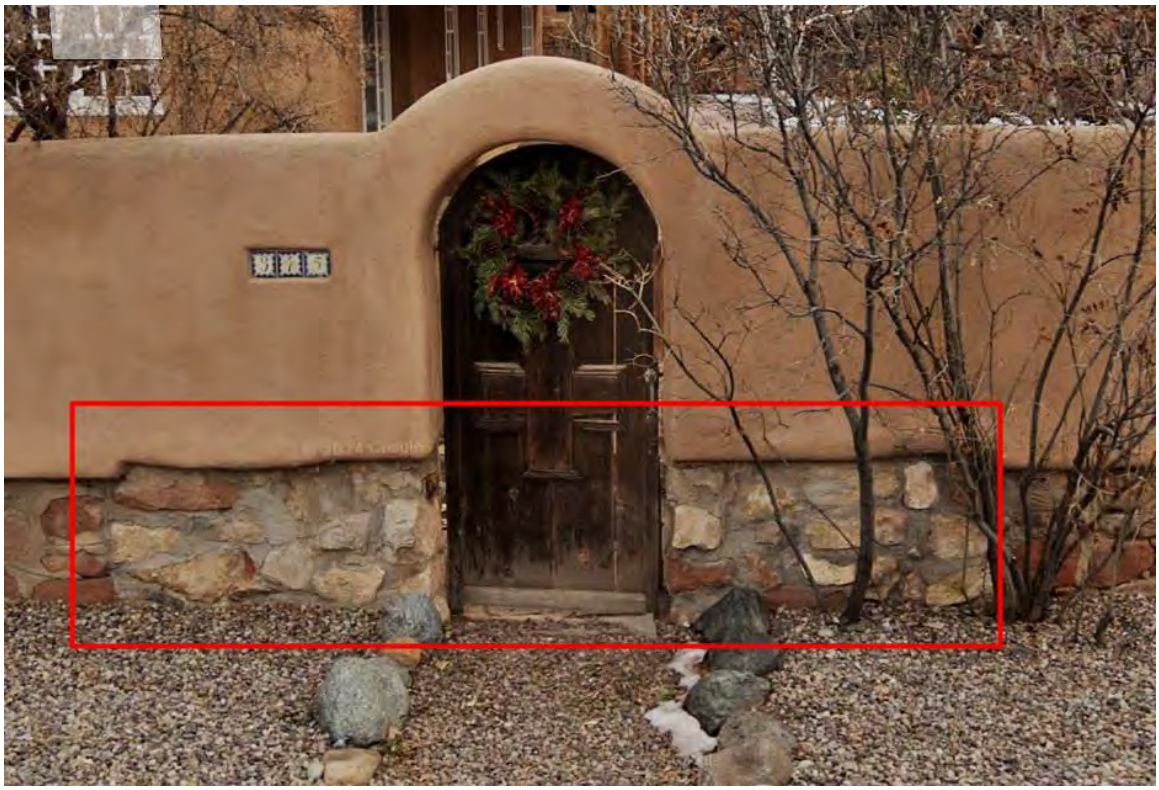

Photo 17: Altered portion of base of wall. Google Street View, December 2023.

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Photo 18: North property wall. Camera facing north.

GAYLA BECHTOL ARCHITECT



Living Room facing west. Note light switch, now blank, next to the old doorway.

GAYLA BECHTOL ARCHITECT



Living Room facing Northwest

GAYLA BECHTOL ARCHITECT



Photo of driveway entrance at wall. Notice different stone and stucco.

GAYLA BECHTOL ARCHITECT



Pedestrian entrance facing west and Garcia Street, formally the car entrance. Notice different stone and grout pattern.

GAYLA BECHTOL ARCHITECT



Garcia Street wall. Notice the difference in stone pattern and grout. this entrance would have lined up with the former pedestrian entrance facing west, and Garcia Street.

GAYLA BECHTOL ARCHITECT



North view of outbuilding

GAYLA BECHTOL ARCHITECT



Southeast corner

GAYLA BECHTOL ARCHITECT



Northeast corner

GAYLA BECHTOL ARCHITECT



Southwest Corner

GAYLA BECHTOL ARCHITECT

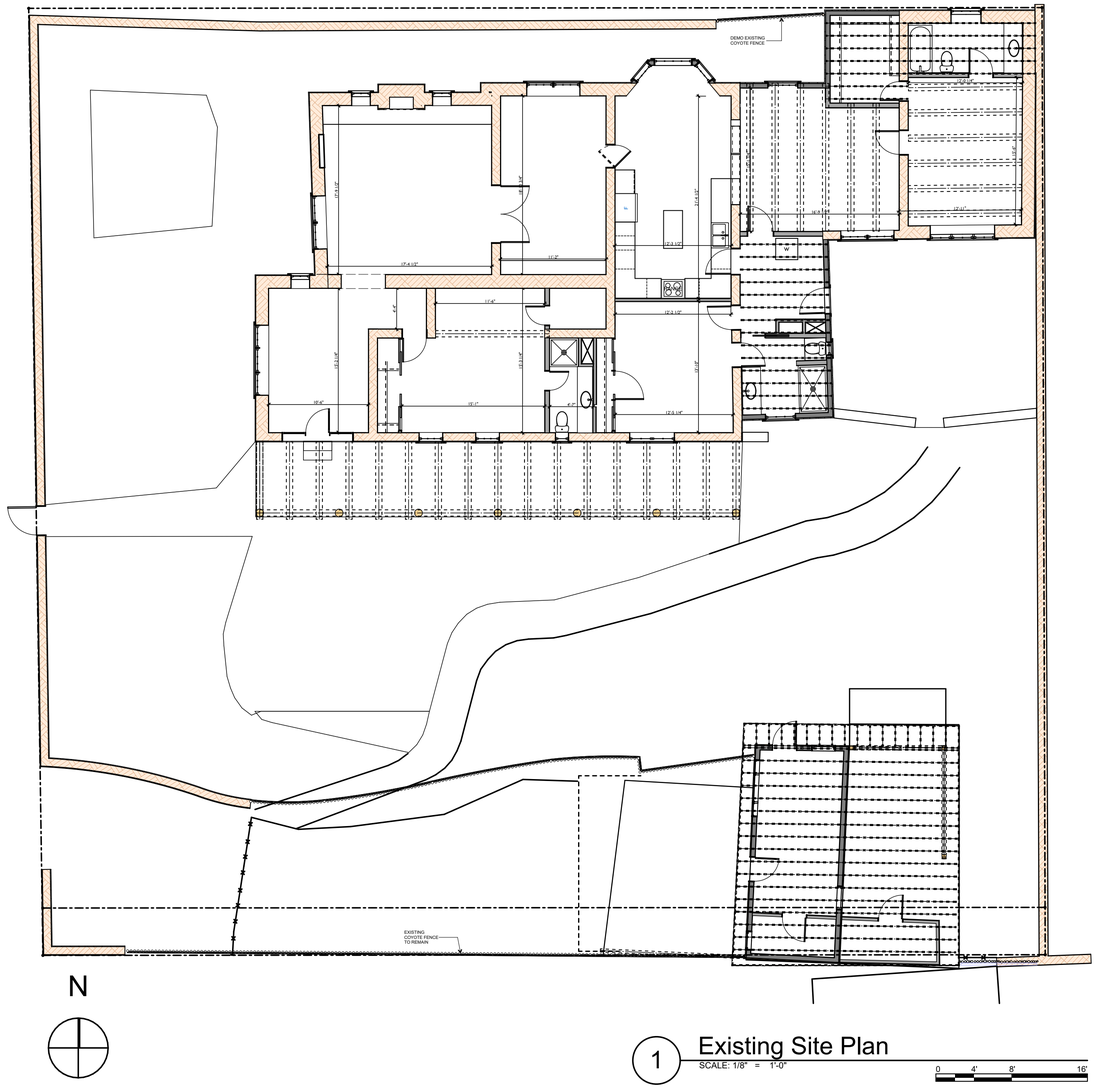


From the Northeast corner.

GAYLA BECHTOL ARCHITECT



Garcia Street view



1 Existing Site Plan
SCALE: 1/8" = 1'-0"

0 4' 8' 16'

GAYLA BECHTOL ARCHITECT

320 Axtec Street, #C Santa Fe Santa Fe NM 87501
505-660-6301
www.gbasantafe.com

Holleyman Keller Residence

345 Garcia Street
Santa Fe, NM 87501

Project Number: Project No.

Drawings and Specifications as instruments of service are and shall remain the property of the Architect. They are not to be used on extensions of the project, or other projects, except by agreement in writing and appropriate compensation to the Architect.

The General Contractor is responsible for confirming and correlating dimensions at the job site. The Architect will not be responsible for construction means, methods, techniques, sequences, or procedures, or for safety precautions and programs in connection with the project.

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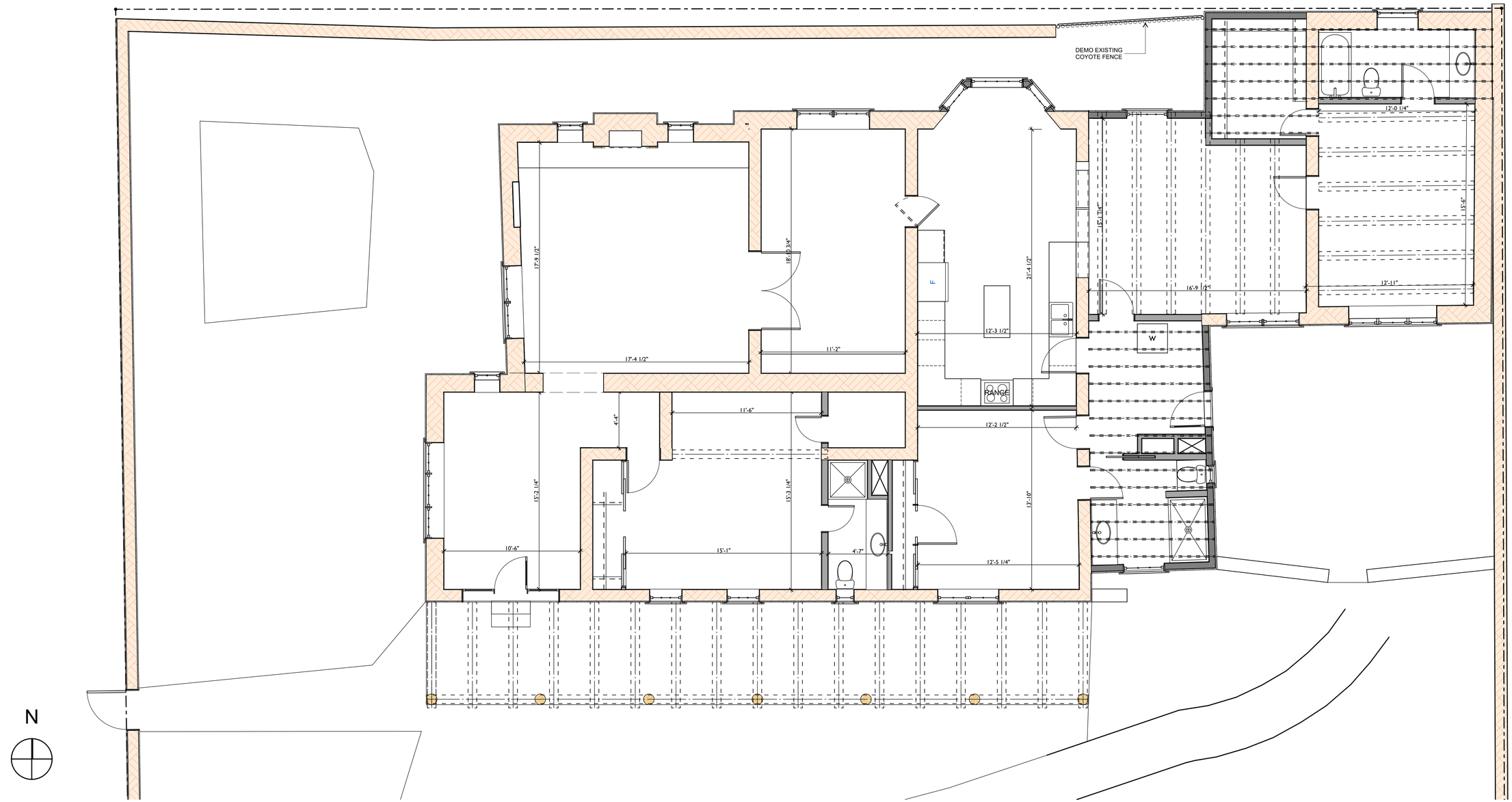
Holleyman Keller Residence

ISSUED:

EXISTING SITE PLAN

EX.1

Printed: 10/31/24



1 Existing Floor Plan

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

GAYLA BECHTOL ARCHITECT

320 Axtec Street, #C Santa Fe Santa Fe NM 87501
505-660-6301
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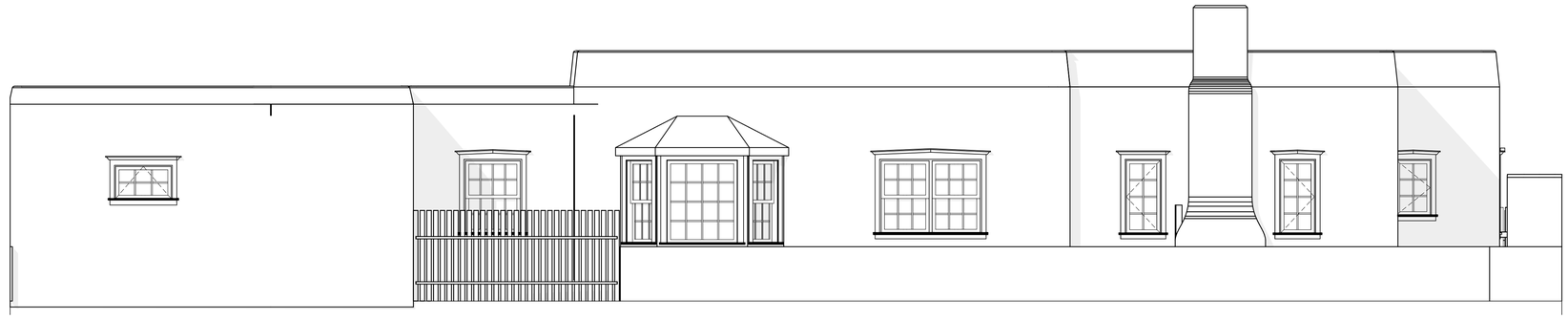
ISSUED:

EXISTING HOUSE PLAN

EX.2

Printed: 10/31/24



1 Existing North Elevation
SCALE: 1/4" = 1'-0"
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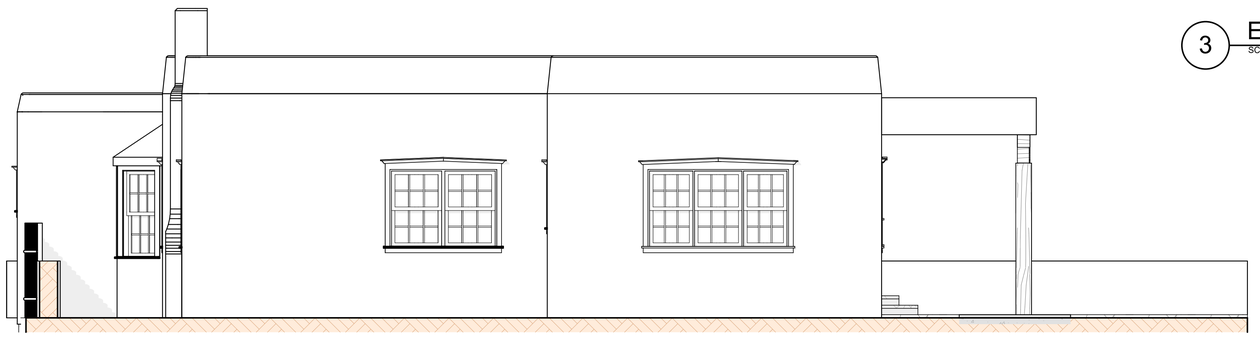
2 Existing East Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



3 Existing South Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



4 Existing West Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'

GAYLA BECHTOL ARCHITECT

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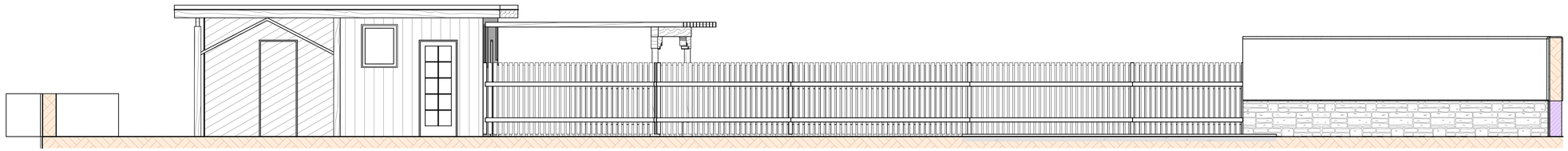
ISSUED:

EXISTING HOUSE ELEVATIONS

EX.3

Printed: 10/31/24



1 Carport North Elevation
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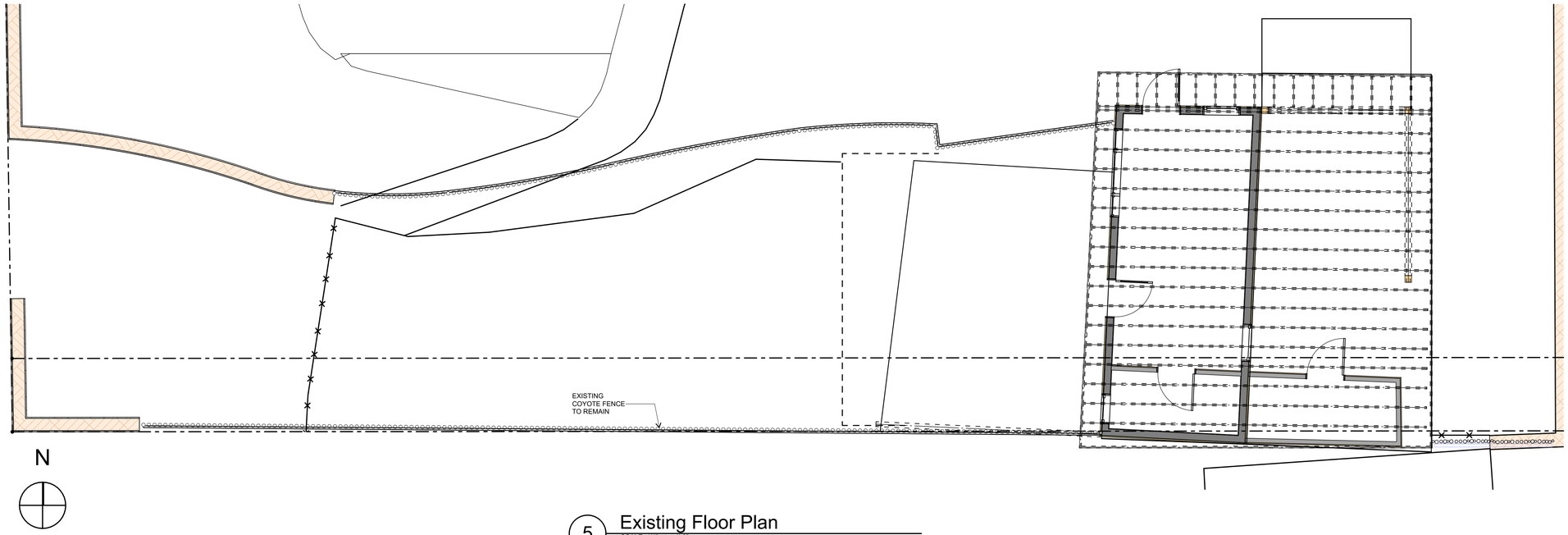
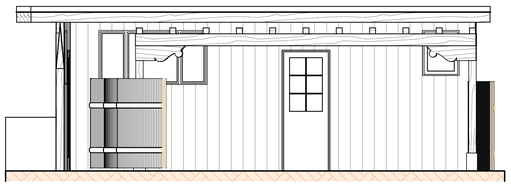
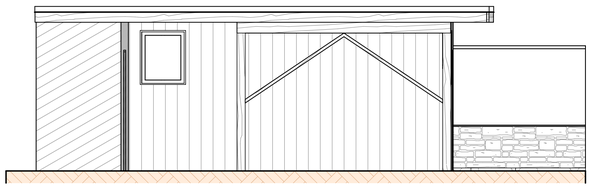
0 2' 4' 8'



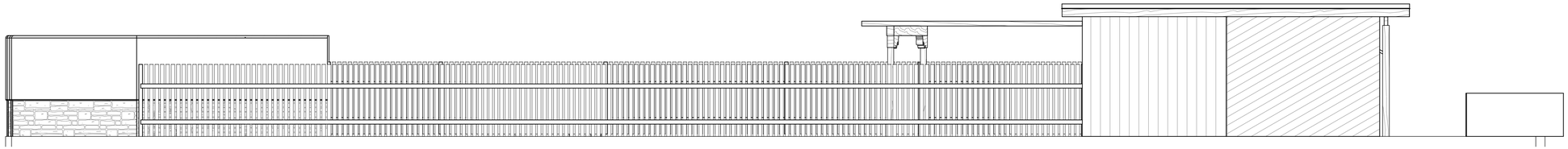
5 Existing Floor Plan
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



3 Carport West Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



4 Carport East Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'



2 Carport South Elevation
SCALE: 1/4" = 1'-0"
0 2' 4' 8'

GAYLA BECHTOL ARCHITECT
320 Axtec Street, #C Santa Fe Santa Fe NM 87501
505-660-6301
www.gbasantafe.com

Holleyman Keller Residence
345 Garcia Street
Santa Fe, NM 87501

Project Number: Project No.

Drawings and Specifications as instruments of service are and shall remain the property of the Architect. They are not to be used on extensions of the project, or other projects, except by agreement in writing and appropriate compensation to the Architect.

The General Contractor is responsible for confirming and correlating dimensions at the job site. The Architect will not be responsible for construction means, methods, techniques, sequences, or procedures, or for safety precautions and programs in connection with the project.

© 2022 - #Contact Company

Holleyman Keller Residence

ISSUED:

OUTBUILDING PLANS AND ELEVATIONS

EX.4

Printed: 10/31/24

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board**

VIA: **Heather Lamboy, Planning & Land Use Department Director**
Maggie Moore, Assistant Land Use Director
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Paul A. Duran, Senior Planner, Historic Preservation Division**

2025-010349-HDRB, 821 Acequia Madre, Downtown and Eastside Historic District, Contributing, Gayla Bechtol, agent for Mary and Elaine Alarid, owners, propose to remodel the existing garage with a 496 sq. ft. living addition, 538 sq. ft. new garage, and 135 sq. ft. portal addition to a maximum height of 16'-8" where the maximum allowable is 16'-11".

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

__x__ **Zoning Review Sheet**

____ **Other**: Previous Case Documents

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

____ **Other:**

STAFF RECOMMENDATION:

Staff recommends approval of the proposed project and finds that the application complies with Section 14-5.2(D) General Design Standards for all Historic Districts, and 14-5.2(E) Downtown and Eastside Design Standards.

Sample motions:

a. Approve or deny Case #2025-010349 to allow these alterations to 821 Acequia Madre.

b. Approve or deny Case #2025-010349 to allow these alterations to 821 Acequia Madre subject to conditions.

Should the Board deny the application request, the applicant shall return with an alternative proposal for review and approval prior to proceeding for the building permit.

BACKGROUND & SUMMARY:

The single-family residence at 821 Acequia Madre is listed as contributing and the garage and yard wall as non-contributing to the Downtown and Eastside Historic District. The main residential structure was built in the late 1940s on a 0.19-acre lot and comprises approximately 1,400 sq. ft. of roofed area. The main structure was built in the Spanish Pueblo Revival architectural design style as seen by the adobe block construction material, flat roof with rounded parapets, and recessed doors and windows. The garage was built in the 1960s and constructed out of masonry cinder block and stucco. A yard wall encapsulates an open area between the main house and the garage and is approximately 4 ft. high and constructed out of masonry cinder block. The main structure has had an addition added to the north elevation with a portal on the east elevation.
The proposed remodel of the garage into livable space and the construction of a new garage and portal will provide the owners with the space needed to live while preserving the contributing status and primary façade of the main structure.

Staff recommends approval of the proposed design and finds that the current design accentuates the current streetscape while meeting the standards of the Downtown and Eastside Historic District (14-5.2(E)). The applicant's proposed design for the alterations and additions at the subject property are harmonious with what has been previously approved by the Historic Districts Review Board (Board) without the need for the request of exceptions.

Previous Cases for 821 Acequia Madre:

On November 26, 2024, in Case No. 2024-009400-HDRB, the Historic Districts Review Board (Board) approved the application for the addition to the main house finding that the exception criteria had been met for the reasons stated in the staff report but denied the height exceptions for the garage addition. In denying the exception request, the Board entered findings that the design and height would damage the character of the District, were not needed to prevent a hardship to the applicant or an injury to the public welfare, would not strengthen the heterogeneous character of the City, were not due to special conditions or circumstances peculiar to the way of the structure, were not due to special conditions and circumstances which were not a result of the applicant, did not provide the least negative impact with respect to the purpose of this section, and that the applicant may come back to the Board with a redesign including the request for exceptions pursuant to a redesign.

On March 15, 2022, in Case No. 2022-004717-HDRB, the Board designated the house as contributing, but not the garage, with the primary façade being the south façade facing Acequia Madre.

APPLICANT'S REQUEST:

The applicant proposes the following exterior alterations:

1) Remodel the existing garage with a new 496 sq. ft. living addition.
2) Construct a new 538 sq. ft. garage to a maximum height of 16'-8".
3) Construct a new 135 sq. ft. portal addition to a maximum height of 16'-8".

14-5.2 HISTORIC DISTRICTS

(A) General Provisions

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(D) General Design Standards for All H Districts

In any review of proposed additions or alterations to *structures* that have been declared significant or contributing in any historic district or a *landmark* in any part of the *city*, the following standards shall be met:

(1) General

(a) The status of a significant, contributing, or *landmark structure* shall be retained and preserved. If a proposed alteration will cause a *structure* to lose its significant, contributing, or *landmark* status, the *application* shall be denied. The removal of historic materials or alteration of architectural features and spaces that embody the status shall be prohibited.

(b) If a proposed alteration or new construction will cause an adjacent *structure* to lose its significant, contributing, or *landmark* status, the *application* may be denied.

(2) Additions

(a) Additions shall have similar materials, architectural *treatments* and styles, features, and details as the existing *structure*, but shall not duplicate those of the existing *structure* in a manner that will make the addition indistinguishable from the existing *structure*.

(b) Additions to *buildings* that meet the standards of Subsection 14-5.2(E) shall continue to meet those standards set forth in Subsection 14-5.2(E) in addition to the standards set forth in this section.

(c) Additions are not permitted to *primary façades*.

(d) Additions are not permitted to the side of the existing footprint unless the addition is set back a minimum of ten (10) feet from the primary facade. The addition shall

not exceed fifty percent of the square footage of the existing footprint, and shall not exceed fifty percent of the existing dimension of the primary facade. To the extent architecturally practicable, new additions shall be attached to any existing noncontributing portion of *structures* instead of attaching them to the significant or contributing portion.

(e) The height of additions:

(i) For significant and *landmark structures* shall be a minimum of six (6) inches less than the parapet or equivalent roof-feature of the existing adjacent connecting facade.

(ii) For contributing *structures* shall be no more than one additional *story* higher than the existing *structure*. To the extent architecturally practicable, two-story additions shall be set to the rear or the side rear of the *structure*. When an additional *story* is to be placed upon an existing contributing *structure*, that footprint may be no greater than fifty percent of the footprint of the existing *structure*, subject to the provisions of Subsection A(1) above. For the purposes of this paragraph, an additional *story* shall not exceed twelve (12) feet from the existing rooftop to the highest point of that *story*.

(3) Remodeling to Increase Height; Rooftop Appurtenances

(a) For *remodeling* of existing significant and *landmark structures*, no increase in height of the *structures* is permitted. (For standards relating to additions to existing *structures*, see paragraph (2) above.)

(b) For significant and *landmark structures*, *publicly visible* roof top appurtenances, including but not limited to solar collectors, clerestories, decks, or mechanical equipment, shall not be added nor shall the parapet be raised to conceal the *rooftop appurtenances*. For contributing *buildings* solar collectors, clerestories, decks, or mechanical equipment if *publicly visible* shall not be added.

(4) Porches and Portals

Existing *porches* or *portals* shall not be enclosed.

(5) Windows, Doors, and Other Architectural Features

(a) For all facades of significant and *landmark structures* and for the primary facades of contributing *structures*:

(i) Historic windows shall be repaired or restored wherever possible. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.

(ii) No new opening shall be made where one presently does not exist unless historic documentation supports its prior existence.

(iii) No existing opening shall be closed.

(b) For all façades of significant, contributing and *landmark structures*, architectural features, finishes, and details other than doors and windows, shall be repaired rather

than replaced. In the event *replacement* is necessary, the use of new material may be approved. The new material shall match the material being replaced in composition, design, color, texture, and other visual qualities. *Replacement* or duplication of missing features shall be substantiated by documentation, physical or pictorial evidence.

(6) Roofs

The existing roof styles and materials shall be maintained or replaced in kind if necessary. The addition of dormers or other roof features should only be considered when they are an existing or historical feature of the *structure*.

(8) Archaeological Resources

Discovery of archaeological resources made during the historic districts review process shall be referred to the archaeological review committee.

(9) Height, Pitch, Scale, Massing and Floor Stepbacks

The height, pitch, *scale*, and massing of any *structure* in an historic district, as defined in this section, shall be limited as provided for in this section, unless further restricted within this chapter.

(a) Applicability

The following sections identify specific areas and specific *projects* subject to this section. Planning and land use department staff shall determine whether or not properties are included within this section. (Ord. No. 2007-45 § 30; Ord. #2020-22, § 16)

F. When the proposed *building*, *yardwall*, or fence is located in a *streetscape* that includes no *buildings* , *yardwalls*, or fences, the height of the proposed *building* shall not exceed sixteen (16) feet. *Yardwalls* and fences in this *streetscape* shall not exceed five (5) feet in height.

(c) Height

(ii) In exercising its authority under this section, the board shall limit the height of *structures* as set forth in this section. Heights of existing *structures* shall be as set forth on the official map of *building* heights in the historic districts.

A. If a proposed *building* has a parapet, the façade shall not be in excess of two (2) feet of the average of the height of the façades in the *streetscape*.

B. If the proposed *building* has a pitched roof, the ridge height of the proposed *building* shall not be in excess of two (2) feet of the average of the ridge height of the pitched roofs in the *streetscape*.

C. *Yardwalls* and fences shall be limited to a height that does not exceed the average of the height of other *yardwalls* and fences in the *streetscape*.

D. Pursuant to Section 14-7.4(C), the height of any other *structure* shall be limited to the allowable *building* height within the applicable *streetscape*, as defined in this section. (Ord. No. 2002-37 § 26)

E. The height and dimension of signage are as set forth in Section 14-8.10(H).

F. The board may increase the allowable height for proposed *buildings* and additions located on a sloping site where the difference in the natural *grade* along the *structure's* foundation exceeds two (2) feet. In no case shall the height of a façade exceed four (4) feet above the allowable height of the applicable *streetscape* measured from natural or finished *grade*, whichever is more restrictive. This increase in height shall be constructed only in the form of *building* stepbacks from the *street*.

(d) Pitch

If the determined *streetscape* includes over fifty percent of *buildings* with pitched roofs, the proposed *building* may have a pitched roof. A pitched roof is defined as a gable, shed, or *hipped roof*. The pitch of the roof shall match the predominant pitch extant in the *streetscape*.

(e) Scale

The height of a proposed *building* or addition, its façade length, and its roof form and pitch shall appear to be in proportion to the height, façade length, and roof form and pitch of *buildings* in the applicable *streetscape*, or the *building* on which the addition is proposed.

(f) Massing and Floor Stepbacks

The Board may require that upper floor levels be stepped back, to carry out the intent of this section; provided that the board in making such determinations shall take into account whether the height of the proposed *building*, *yardwall*, fence, or proposed stepback of upper floor levels is in harmony with the massing of the applicable *streetscape* and *preservation* of the historic and characteristic visual qualities of the *streetscape*. The Board shall also require that the *publicly visible* façades of the *structure* be in conformance with Subsections 14-5.2(E) through (H), and in meeting those requirements, may require that different floor levels be stepped back.

(E) **Downtown and Eastside Design Standards**

The *governing body* recognizes that a style of architecture has evolved within the *city* from the year 1600 to the present characterized by construction with *adobe*, hereafter called "old Santa Fe style", and that another style has evolved, hereafter called "recent Santa Fe style", which is a *development* from, and an elaboration of the old Santa Fe style, with different materials and frequently with added decorations.

(1) Old Santa Fe Style

Old Santa Fe style, characterized by construction with *adobe*, is defined as including the so-called "pueblo" or "pueblo-Spanish" or "Spanish-Indian" and "territorial" styles and is more specifically described as follows:

(a) With rare exception, *buildings* are of one *story*, few have three stories, and the characteristic effect is that the *buildings* are long and low. Roofs are flat with a slight *slope* and surrounded on at least three sides by a firewall of the same color and material as the *walls* or of brick. Roofs are never carried out beyond the line of the *walls* except to cover an enclosed *portal* or *porch* formed by setting back a portion of the *wall* or to form an exterior *portal*, the outer edge of the roof being supported by wooden columns. Two- *story* construction is more common in the territorial than in other sub-styles, and is preferably accompanied by a balcony at the level of the floor of the second *story*. Façades are flat, varied by inset *portales*, exterior *portales*, projecting vigas or roof beams, canales or water-spouts, flanking buttresses and wooden lintels, architraves and cornices, which, as well as doors, are frequently carved and the carving may be picked out with bright colors. Arches are almost never used except for nonfunctional arches, often slightly ogive, over gateways in freestanding *walls*;

(b) All exterior *walls* of a *building* are painted alike. The colors range from a light earth color to a dark earth color. The exception to this rule is the protected space under *portales*, or in church-derived designs, inset panels in a *wall* under the roof, in which case the roof overhangs the panel. These spaces may be painted white or a contrasting color, or have mural decorations;

(c) Solid *wall* space is always greater in any façade than window and door space combined. Single panes of glass larger than thirty (30) inches in any dimension are not permissible except as otherwise provided in this section;

(d) The rule as to flat roofs shall not be construed to prevent the construction of skylights or installation of air conditioning devices, or any other necessary roof *structures*, but such *structures* other than chimneys, flues, vents and aerials, shall be so placed as to be concealed by the firewall from the view of anyone standing in the *street* on which the *building* fronts;

(e) True old Santa Fe style *buildings* are made of *adobe* with mud plaster finish. Construction with masonry blocks, bricks, or other materials with which the *adobe* effect can be simulated is permissible; provided, that the exterior *walls* are not less than eight (8) inches thick and that geometrically straight façade lines are avoided. Mud plaster or hard plaster simulating *adobe*, laid on smoothly, is required; and

(f) It is characteristic of old Santa Fe style commercial *buildings* to place a *portal* so that it covers the entire sidewalk, the columns being set at the curb line.

(2) Recent Santa Fe Style

Recent Santa Fe style intends to achieve harmony with historic *buildings* by *retention* of a similarity of materials, color, proportion, and general detail. The dominating effect is to be that of *adobe* construction, prescribed as follows:

(a) No *building* shall be over two stories in height in any façade unless the façade shall include projecting or recessed *portales*, *setbacks* or other design elements;

(b) The combined door and window area in any *publicly visible* façade shall not exceed forty percent of the total area of the façade except for doors or windows located under a *portal*. No door or window in a *publicly visible* façade shall be located nearer than three (3) feet from the corner of the façade;

(c) No cantilevers shall be permitted except over projecting vigas, beams, or wood corbels, or as part of the roof *treatment* described below;

(d) No less than eighty percent of the surface area of any *publicly visible* façade shall be *adobe* finish, or stucco simulating *adobe* finish. The balance of the *publicly visible* façade, except as above, may be of natural stone, wood, brick, tile, terra cotta, or other material, subject to approval as hereinafter provided for *building permits*;

(e) The *publicly visible* façade of any *building* and of any adjoining *walls* shall, except as otherwise provided, be of one color, which color shall simulate a light earth or dark earth color, matte or dull finish and of relatively smooth texture. Façade surfaces under *portales* may be of contrasting or complimentary colors. Windows, doors and *portals* on *publicly visible* portions of the *building* and *walls* shall be of one of the old Santa Fe styles; except that *buildings* with *portals* may have larger plate glass areas for windows under *portals* only. Deep window recesses are characteristic; and

(f) Flat roofs shall have not more than thirty (30) inches overhang.

DEFINITIONS:

14-12 Contributing Structure:
A structure, located in a historic district, approximately fifty years old or older that helps to establish and maintain the character of that historic district. Although a contributing structure is not unique in itself, it adds to the historic associations or historic architectural design qualities that are significant for a district. The contributing structure may have had minor alterations, but its integrity remains.

14-12 Noncontributing Structure:
A structure, located in an H district, that is less than fifty years old or that does not exhibit sufficient historic integrity to establish and maintain the character of the H District.

14-12 Primary Façade:
One or more principal faces or elevations of a building with features that define the character of the building's architecture.

Historic Cultural Properties Inventory (HCPI) Base Form (FORM1)

Historic Preservation Division, New Mexico Office of Cultural Affairs

For HPD Office use only: HCPI No. _____ District No. _____ ☐ NRHP ☐ SRCP Criteria: ☐ A ☐ B ☐ C ☐ D

1 Name of Property *(Historic and/or current name for property)*

2 Location *(Address or description of location)*

821 ACEQUIA MADRE

3 Local Reference Number

4 County

SANTA FE

5 Property Type

☒ Building ☐ Structure ☐ Site ☐ Object

6 Date of Survey

6 / 27 / 03

7 Previous Survey Date(s)

__ / __ / 84

☐ No previous survey

8 Name of Project

9 UTM

Zone

Easting

Northing



10 Photo Information

Negative Location: CITY OF SANTA FE View of: WEST / SOUTH

Roll #: 10

Frame #: 15

11 Brief Description of the Property *(What is it?)*

SMALL RECTANGULAR VERNACULAR HOUSE

12 Who Uses the Property? *(Current and historic users and uses made of property. Indicate cultural affiliation of users.)*

13 Construction Date

Date: PRE-1953 ☒ Known ☐ Estimated Source: CITY DIRECTORIES

14 Setting

☐ Suburban ☐ Rural ☐ Village ☒ Urban If Urban: ☐ Commercial ☐ Industrial ☒ Residential ☐ Public

15 Relationship to Surroundings ☒ Similar ☐ Dissimilar

Comments:

Continued on other side

HCPI Base Form (FORM 1) *(Continued from the other side)*

Historic Preservation Division, New Mexico Office of Cultural Affairs

16 Additional Perspective *(Photo, drawing, footprint, etc.; indicate north arrow when possible.)*

17 Surveyor

(Your name, address, telephone number, and any group affiliation.)

GIOVANA BUCKLEY
505 465-0029

18 Owner (if known) and Other Knowledgeable People

(Provide contact information for persons known or believed to have information about property.)

Notes: *(If photo, include photo information, as in #10.)*

19 Is Property Endangered? ☐ Unknown ☒ No ☐ Yes How?

20 Significance to Current Community ☒ Unknown ☐ None ☐ Low ☐ Moderate ☐ High

Describe:

21 Other Significance or Information of Interest *(Such as historical, legendary, structural, former ownership, etc.)*

22 National or State Register *(See instructions for eligibility criteria.)*

Is this property individually listed on a historic register? ☐ Unknown ☒ No ☐ Yes

If yes: ☐ State ☐ National

If 'no' or unknown, do you think this property is eligible for listing? ☒ No ☐ Yes

Why?

23 National or State Historic District

Is this property in a historic district? ☐ Unknown ☐ No ☒ Yes

If yes: ☐ Contributing ☒ Non-Contributing ☐ Unknown

If 'yes,' what is name of district? SANTA FE ☐ State ☒ National

24 Supplemental Forms ☐ None ☒ HCPI Detail Form (FORM 2) ☐ Continuation Sheets, # pages: _____

Historic Cultural Properties Inventory (HCPI) Detail Form (FORM 2)

Historic Preservation Division, New Mexico Office of Cultural Affairs >>>>>**Please complete HCPI FORM 1 before completing Form 2** <<<<<<

For HPD Office use only: HCPI No. District

3 Local Reference Number

1 Name of Property *(Historic and/or current name for property)*

2 Location *(Address or description of location)*

821 ACEQUIA MADRE

4 County: SANTA FE

5 Date of Survey: 7-21-03

ARCHITECTURAL AND CONSTRUCTION DETAILS

6 Visible Construction Material

- ☐ Adobe
- ☐ Brick
- ☐ Composition
- ☐ Concrete: Block
- ☐ Concrete: Cast Stone
- ☐ Concrete: Poured
- ☐ Earth Plaster
- ☐ Masonry: Simulated
- ☐ Metal: Corrugated
- ☐ Metal: Structural Siding
- ☐ Metal: V-Crimp
- ☐ Stone: Random Ashlar
- ☐ Stone: Random Coursed
- ☐ Stone: River Rock
- ☐ Stone: Rusticated
- ☐ Stone: Tabular
- ☒ Stucco
- ☐ Tile: Structural Clay
- ☐ Vinyl Siding
- ☐ Wood: Board & Batton
- ☐ Wood: Horizontal Siding
- ☐ Wood: Jacal
- ☐ Wood: Log
- ☐ Wood: Shingle
- ☐ Wood: Tongue & Groove
- ☐ Other: _____

Notes:

7 Number of Stories ☐ Not Applicable

Number: ☒ 1 ☐ 1/2 ☐ 2 ☐ 2 1/2 Other: _____

8 Foundation ☐ Not Applicable

☒ Not Visible ☐ None ☐ At Grade ☐ Above Grade ☐ Raised

Materials: ☐ Concrete ☐ Stone Other: _____

Notes:

9 Roof ☐ Not Applicable

Shape: ☒ Flat ☐ Gabled ☐ Hipped ☐ Pyramidal ☐ Shed ☐ Other: _____

Pitch: ☒ None ☐ Low ☐ Medium ☐ Steep

Features: ☐ Eave ☒ Parapet

Materials: ☒ Asphalt ☐ Composition: Shingle ☐ Composition: Roll ☐ Earth ☐ Metal: Corrugated ☐ Metal: Pressed ☐ Metal: Standing Seam ☐ Metal: V-Crimp ☐ Tile: Terra Cotta ☐ Wood: Shingle ☐ Other: _____

10 Windows *(Describe operation, materials, and glazing patterns of those windows on main or street facing elevation and other notable windows.)*

☐ Not Applicable

Operation	Material	Glazing	Number
CASEMENTS	METAL	2X8	1

Notes:

11 Doors *(Describe type, style, and material of those doors on main or street facing elevation and other notable doors.)*

☐ Not Applicable

Type	Style	Material	Number
1 LEAF	1 SMALL LT.	WOOD	1

Notes:

12 Chimneys *(Describe whether interior or exterior and material)*

13 Porches ☐ Not Applicable

Type: ☒ Entry ☒ Partial-Width ☐ Full-Width ☐ Wrap

14 Other Significant Features

15 Modifications *(For each modification, indicate the source of the modification date stated. If it is your own, write "surveyor." If prior survey, give date of survey.)*

☒ No known modifications

1. GARAGE ADDED Date: 1968 ☒ Known ☐ Estimated Source: OWNER
2. _____ Date: _____ ☐ Known ☐ Estimated Source: _____

Continued on other side

HCPI Detail Form (FORM 2) *(Continued from the other side)*

Historic Preservation Division, New Mexico Office of Cultural Affairs

16 Primary Architectural Style

- ☐ Not Applicable
- ☐ Art Deco/Streamline Moderne
- ☐ Bungalow/Craftsman
- ☐ Colonial Revival
- ☐ Folk Victorian
- ☐ Gothic Revival
- ☐ International
- ☐ Italianate
- ☐ Mediterranean
- ☐ Mission Revival
- ☐ Neo-Classical
- ☐ Northern New Mexico
- ☐ Prairie
- ☐ Pueblo
- ☐ Queen Anne
- ☐ Ranch
- ☐ Spanish-Colonial
- ☒ Spanish-Pueblo Revival
- ☐ Territorial
- ☐ Territorial Revival
- ☐ Tudor Revival
- ☐ Other: _____

Notes:

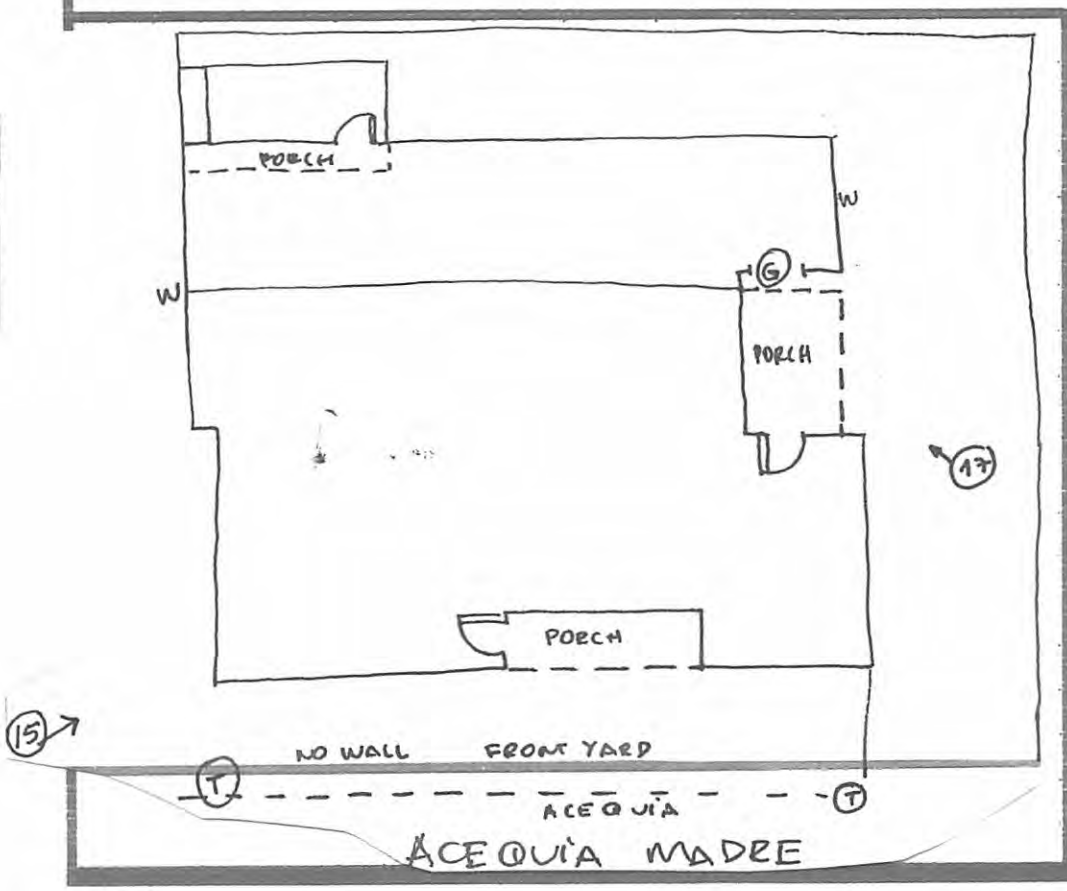
17 Documents Available and Their Locations *(Plans, histories, oral histories, maps, aerial photos, bibliographical references, etc.)*

SITE

18 Attached or Associated Properties *(List & describe. Indicate whether surveys exist for these and provide survey numbers, if known.)*

Are associated properties eligible for listing? NO

19 Site Plan



Please Include:

- Footprint of building
- Porches and balconies
- Major landscape features
- North arrow
- Associated properties
- Walls, fences, gates
- Nearby roads
- Driveways

Notes:

LEGEND

- (T) TREE
- G GATE
- YARD WALL
- BUILDNG WALL
- DOOR
- (3) PHOTO LOCATION
- NORTH ARROW

yes | date 14-XI-84 / mb | county Santa Fe | ID no. 05161473 | H83

field map number SFHD-6-173 | UTM reference easting zone 12 13 | northing

location description
821 Acequia Madre

city/town
SANTA FE

land grant/reservation

building name

legal description
tnsp N S range E W sec ¼ ¼

film roll by mb no. 17 | negative nos. 32 | loc. of neg. HPO

plan shape



date of construction
P estimate actual

source
BD

use
present residential
other
historic residential
other

condition
excellent good
fair deteriorating

degree of remodeling
minor moderate major
describe:

style | foundation material

wall material/surface

architectural features

surroundings
Rps

relationship to surroundings
X similar not similar

district potential
yes no

significance
eligible of interest X none

if eligible, why?

comments

associated buildings? yes
what type?

if inventoried, list ID nos.

see back? yes

HISTORIC DISTRICTS REVIEW BOARD APPLICATION

PROJECT LOCATION: 821 Acequia Madre

HISTORIC DISTRICT: Downtown & Eastside [X] Don Gaspar Area [ ] Westside-Guadalupe [ ]
(from attached map) Historic Transition [ ] Historic Review [ ] Landmark (outside of historic districts) [ ]

PROJECT PROPOSAL: STATUS REVIEW + PRIMARY FACADE DESIG.

CONSTRUCTION COST: $ 0 NA X

BASE FEE: $ 250.00 + **EXCEPTION:** $ NA + **POSTER:** $ 25 = **TOTAL:** $ ____

(base fee = ½ of 1% of construction cost, not to exceed $2,000 and not less than $250)

(each exception has an additional fee of $350) **($25 per poster with one (1) poster per street frontage)**

OWNER: Alarid Co LLC, MARY ALARID-ENRIGHT **PHONE #:** 408.892.6077
OWNER MAILING ADDRESS: 821 ACEQUIA MADRE
CITY, STATE, ZIP CODE: SANTA FE, NM 87505
EMAIL: alaridco@gmail.com

AGENT: GAYLA BECHTOL, AIA **PHONE #:** 505.660.6301
MAILING ADDRESS: 320 AZTEC ST. #C
CITY, STATE, ZIP CODE: SANTA FE, NM, 87501
EMAIL: gayla@gbasantafe.com

PREAPPLICATION MEETING/SITE VISIT: 17 Sep 2021 Case Planner: Angela S. Bordegaray

---

AFFIDAVIT TO AUTHORIZE SOLE AGENT (IF APPLICABLE)

I am/We are the owner(s) and record title holder(s) of the property located at: 821 Acequia Madre

I/We authorize GAYLA BECHTOL, A/A to act as my/our agent to execute this application.

Signed: Mary Alarid Sole Member Alarid Co LLC Date: 1-6-2022

Printed Name: MARY ALARID-ENRIGHT

I/We shall act as my/our own agent to execute this application.

Signed: _____ Date: _____

Printed Name: _____

****ALL signatures on this page are required**

Application form must be submitted with Historic Districts Review Board Application packet.

All documents submitted to the Historic Preservation Division are public record. HPD does not return documents.

City of Santa Fe

Land Use Department
200 Lincoln Ave.
Santa Fe, New Mexico 87504-0909

PROJECT DESC: Historic Status Review and Primary Facade(s) Designation

CASE NUMBER: 2022-004717--HDRB

PROJECT TYPE: Historic Status Review

LOCATION: 821 ACEQUIA MADRE
Santa Fe, NM 87505

CONTACTS:	Applicant	Gayla Bechtol	320 Aztec Street AVE SANTA FE , NM 87505
	Property Owner	Mary Alarid	

BOARD ACTION

This is to certify that the Historic Districts Review Board (HDRB) acted on your request at their hearing on March 15, 2022. The decision of the Board was to designate the main house historically contributing, the garage and yard wall non-contributing. The board designated the south elevation the primary facade.

For further information please call 505-955-6605.

Sincerely,

Angela S. Bordegaray

Angela Bordegaray

NOTE: Applicant can use this action letter to apply for construction permit, but the permit shall not be released until the end of the appeal period which starts on the date of filing of the Findings and Conclusions in the City Clerk's office (SFCC 14-3.17(D)). Your permit will be denied if any changes on plans that were not approved by the HDRB or if conditions of approval are not met. **Please attach copies of this letter to all sets when submitting for construction permits.**

CITY OF SANTA FE

HISTORIC PRELIMINARY ZONING REVIEW
PLUD-20

PURPOSE AND INSTRUCTIONS

Prior to a public hearing in front of the Historic District Review Board (HDRB) all applicants must obtain Historic Districts Preliminary Zoning Review (HPZR) from the Current Planning Division. The HPZR does not grant zoning approval. Following design approval from the HDRB, final zoning review will be performed at the time of building permit.

Applicants must submit complete and accurate information for review. Incomplete submittals will not be processed. All HPZR requests must be submitted to Current Planning via zoningcounter@santafenm.gov

PROJECT INFORMATION

Date 2.18.25	Property Owner of Record The Alarid Co LLC		
Applicant/Agent Contact	Gayla Bechtol, AIA		
Site Address	821 Acequia Madre		
Suite or Space #	Subdivision Name		
Lot #	Block #	Total Roof Area (square feet) 4287	
Lot Coverage % 49	Lot Size (square feet) 8712		
Proposed Construction Description	Add living space and garage to garage.		
The following documents are required for review as applicable:	Legal Lot of Record; Building Plans; Existing site plan w/ setbacks; Proposed site plan w/ setbacks; Existing & Proposed Elevations; Development Plan		
Zoning District RC8	Overlay Districts; Escarpment; Flood Plain; Other Historic		
Proposed Setbacks	Front NA	Rear 5'	Left Side 0' Exist.	Right Side 5'
Required Setbacks	Front ~~NA~~ 7'	Rear 0/15'	Left Side 0/5	Right Side 0/5
Proposed Height 16'8	Max Height 16'11	Parking Required 1	Provided 2	Bike Parking 0	Provided 0

Historic Planning Case Manager Paul A. Duran

If you selected "other," please write in the name of your case manager. _____

ADDITIONAL SUBMITALS (IF APPLICABLE)

Y N Affidavit Restricting Use of an Accessory Structure Containing a Bathroom or Kitchen		
Y N Setback Affidavit and Agreement		
Y N Site Visibility Triangle	Y N Escarpment Slope Analysis	Y N Flood Plain Grading Plan

This hereby certifies that the information provided for preliminary zoning review is accurate and will not be modified without consulting the Land Use Department staff prior to HDRB hearing.

_____ Owner Applicant Agent

To Be Completed by Land Use Department Staff

PRELIMINARY REVIEW STATUS

Preliminarily Reviewed X	Reviewed w/ conditions	Denied
Comments/Conditions		
Preliminary Zoning Review completed by Joel Cruz-Haber	Date 3/21/2025	
Preliminary Zoning Review # 2025-010142		

GAYLA BECHTOL
ARCHITECT

To:

City of Santa Fe HDRB staff

February 9, 2025

Re: Proposed Work at 821 Acequia Madre

Work Complete:

Status review (contributing) and primary façade designation (front, street facing) for 821 Acequia Madre. Detached Garage is non-contributing.

> *The house is a simple rectangle low sloped shed roof stucco over adobe structure with concealed beams inside with wood windows, both 3/1 and some 6/6, and two wood panel entry doors with glass panels. A wood framed portal was added in the 70's on the east side off the driveway. A garage, also a simple rectangle with a low sloped shed roof, was also built out of CMU at the same time.*
>
> *The stucco color of the house and garage have changed over the years, from gray, to light brown, then darker brown with white at the portals, with brown below. The yard walls were painted brown as they are now. The house was built by the parents of the current owners, the Alarid family, next to their parent's house in 1948. The current owners grew up in the house and wish to modify it to suit their current needs for family vacations and visiting family.*

Main House Work Previously Approved on November 26, 2024:

On the main house (1704 House + 218 SF Portal) we will add an addition (296 Bedroom Addition +280 Portal) with a bedroom, bath, closet and wrap-around portal to the existing adobe house. (Proposed Main House Total = 2498). The interior of the house we propose to enlarge kitchen, reconfigure bedrooms and bathrooms, and laundry. We will repair as necessary the floor and ceiling structure, currently the ceiling is sagging. The ceiling over the new dining room and the bedroom will be raised 2'-0". Future solar photovoltaics and/or ground source heat pump for heating and cooling will be investigated. A 4' wall and gravel parking will be added at the front of the house necessitating a new culvert at the existing acequia lateral. The wall will zigzag behind the existing stone curb of the acequia. The existing elm tree at the foot of the driveway remains.

GAYLA BECHTOL
ARCHITECT

The simplified Spanish Pueblo revival existing house is 13'-6" from grade, pier and beam construction over approximately 3' crawl space. The additional height 5' over the dining room will be 19'-0" from grade. Adding the height to the existing bedroom will bring it to 17'-6" above grade, matching the proposed height of the bedroom addition. The front portal and windows on the south facade remain as is. The existing wood double hung windows on the north will be reused in the new bedroom addition.

Revised Proposal:

The Spanish Pueblo Revival garage (620 SF Garage) shall be remodeled keeping the window and wall and existing gate at the property line adding a slightly larger garage (New Ground Floor Living 496 + New Garage 538 + New Portal 135 SF) including one bedroom with a small kitchen adjacent to new garage/multi- purpose area for workshop. The proposed height is 16'-8", allowable is 16'-11"

Finishes:

Color of stucco and wood trim: Buckskin or similar with white/turquoise painted trim

New windows are painted wood true divided lite.

Light fixtures- Shielded Wrought iron similar to existing.

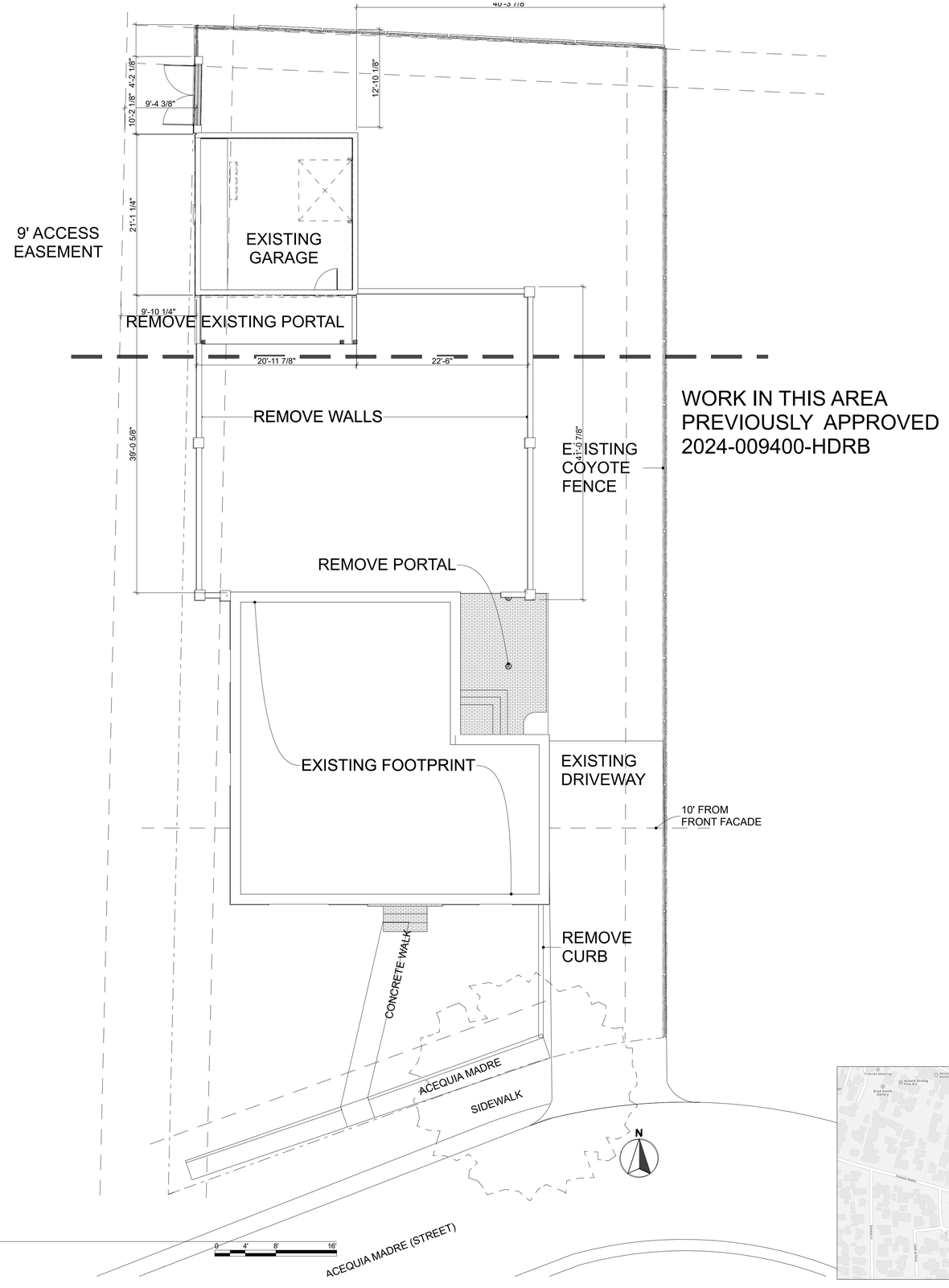
Colored Concrete and brown gravel in site work.

Thank you for your consideration.

Sincerely,



Gayla Bechtol, AIA



1
1.1

Existing Site Plan

SCALE: 1/8" = 1'-0"

0 4' 8' 16'



Vicinity Plan
not to scale

821 Acequia Madre Design One Story.pln; 1.1 Existing Site Plan; 100%; 3/10/25, 7:28PM

GBA
GAYLA BECHTOL ARCHITECT

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505-660-6301
www.gbasantafe.com

HDRB Review

821 Acequia Madre
Santa Fe , NM 87501

Project Number: 2021

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ALARID RENOVATION AND ADDITION
821 ACEQIA MADRE
HISTORIC DISTRICTS REVIEW
DOWNTOWN/EASTSIDE

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

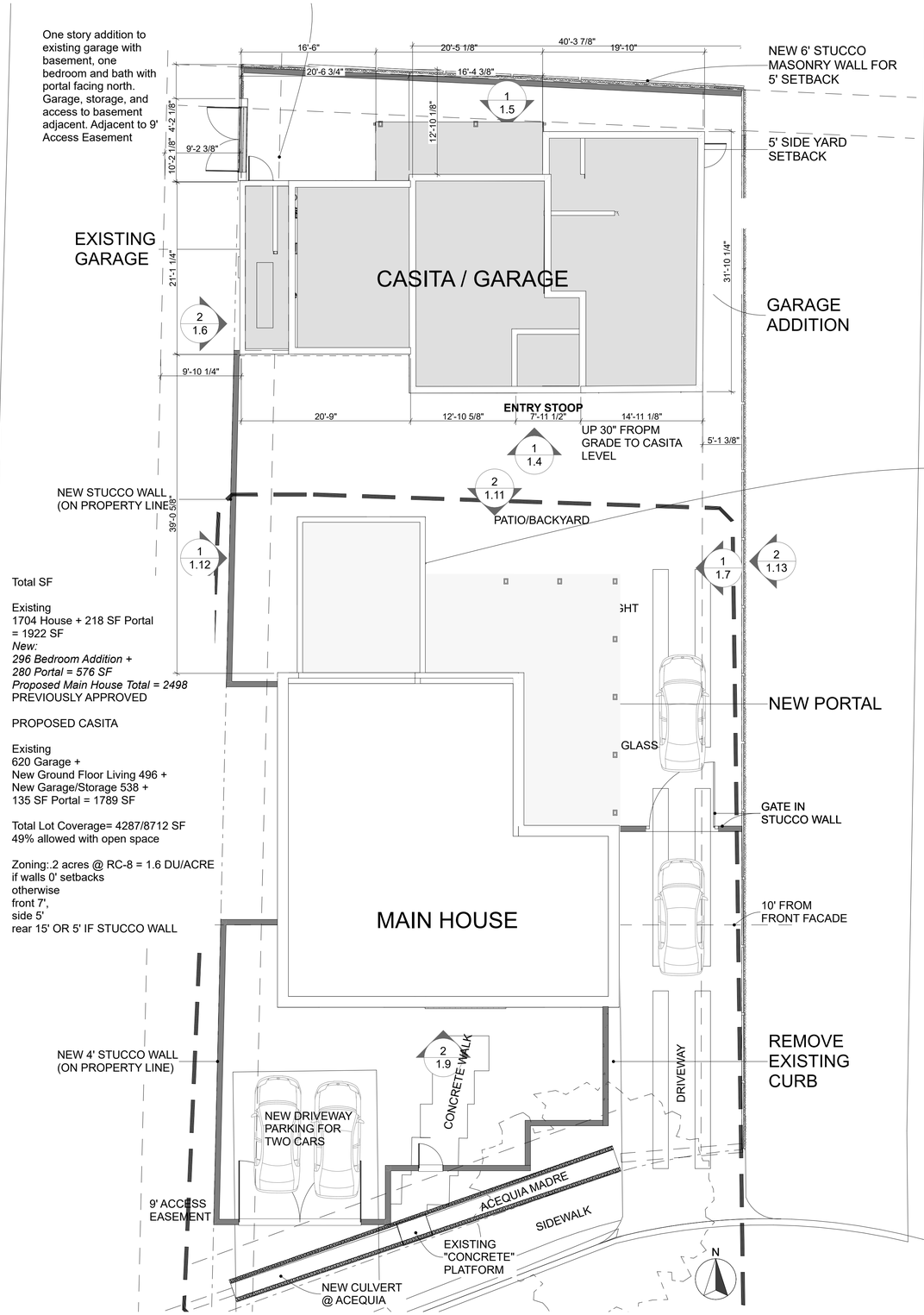
ISSUED:
05/29/24 - HDRB Submittal

Existing Site Plan

1.1

Printed: 3/10/25

One story addition to existing garage with basement, one bedroom and bath with portal facing north. Garage, storage, and access to basement adjacent. Adjacent to 9' Access Easement



Total SF

Existing
1704 House + 218 SF Portal
= 1922 SF
New:
296 Bedroom Addition +
280 Portal = 576 SF
Proposed Main House Total = 2498
PREVIOUSLY APPROVED

PROPOSED CASITA

Existing
620 Garage +
New Ground Floor Living 496 +
New Garage/Storage 538 +
135 SF Portal = 1789 SF

Total Lot Coverage= 4287/8712 SF
49% allowed with open space

Zoning:.2 acres @ RC-8 = 1.6 DU/ACRE
if walls 0' setbacks
otherwise
front 7',
side 5'
rear 15' OR 5' IF STUCCO WALL

1/1.2 Proposed Site Plan

SCALE: 1/8" = 1'-0"

0 4' 8' 16'

821 Acequia Madre Design One Story.pln; 1.2 Site Plan; 100%; 3/10/25, 7:28 PM

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HISTORIC DISTRICTS REVIEW
DOWNTOWN/EASTSIDE

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

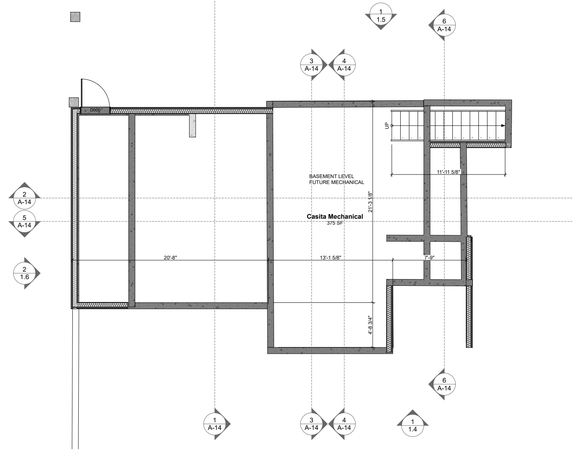
ISSUED:

05/29/24 - HDRB Submittal

Site Plan

1.2

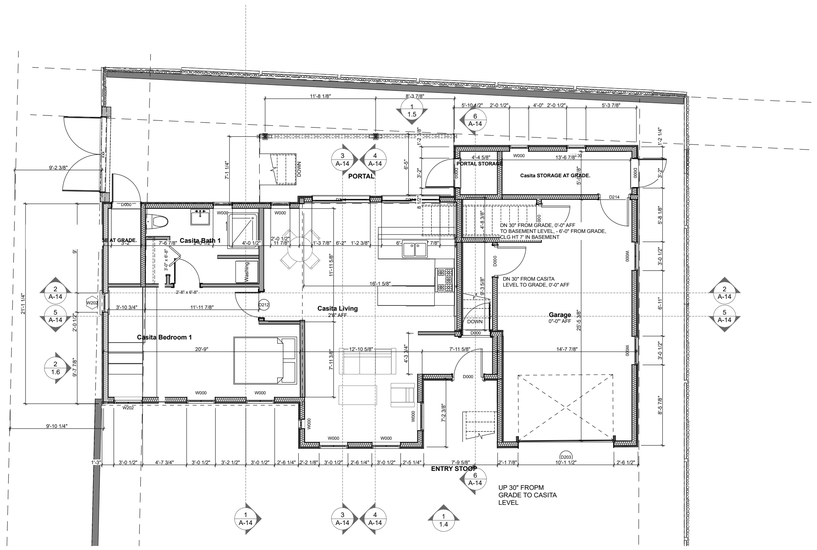
Printed: 3/10/25



3 / 1.3 Basement - Proposed

SCALE: 1/8" = 1'-0"

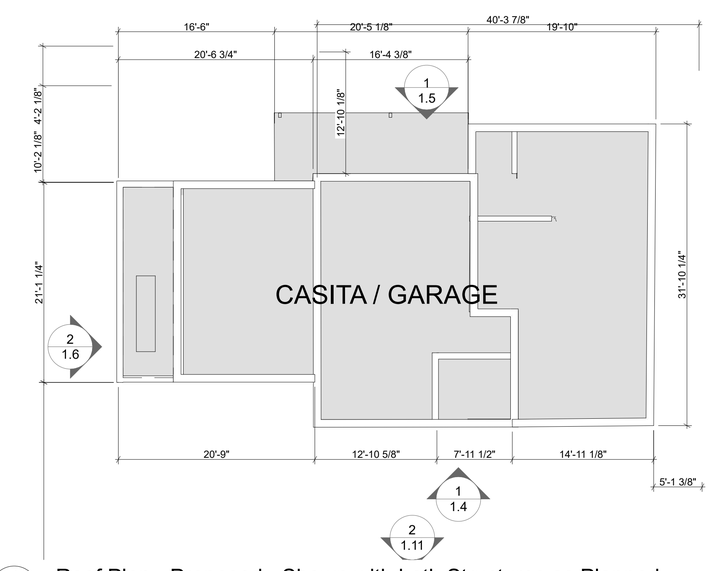
0 4' 8' 16'



1 / 1.3 Main Floor Plan - Proposed

SCALE: 1/8" = 1'-0"

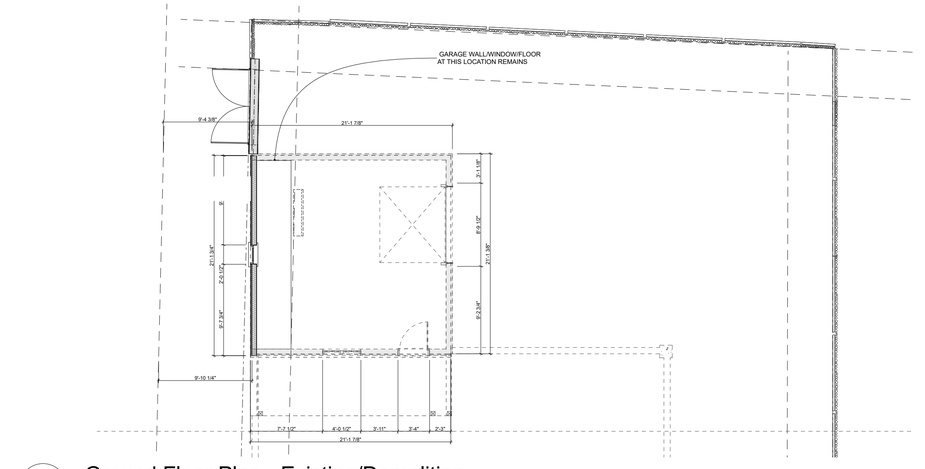
0 4' 8' 16'



4 / 1.3 Roof Plan - Proposed - Shown with both Structures as Planned

SCALE: 1/8" = 1'-0"

0 4' 8' 16'



2 / 1.3 Ground Floor Plan - Existing/Demolition

SCALE: 1/8" = 1'-0"

0 4' 8' 16'

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HDRB Review

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Santa Fe , NM 87501

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HISTORIC DISTRICTS REVIEW
DOWNTOWN/EASTSIDE

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

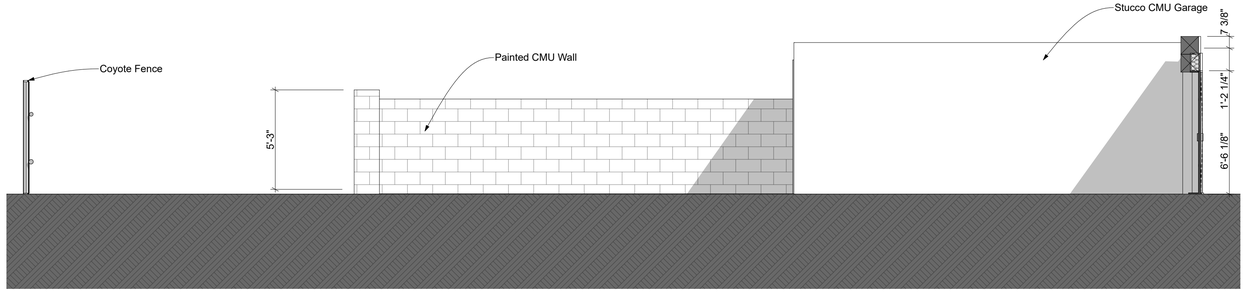
ISSUED:

05/29/24 - HDRB Submittal

Existing/Proposed Main Level Plan

1.3

Printed: 3/10/25

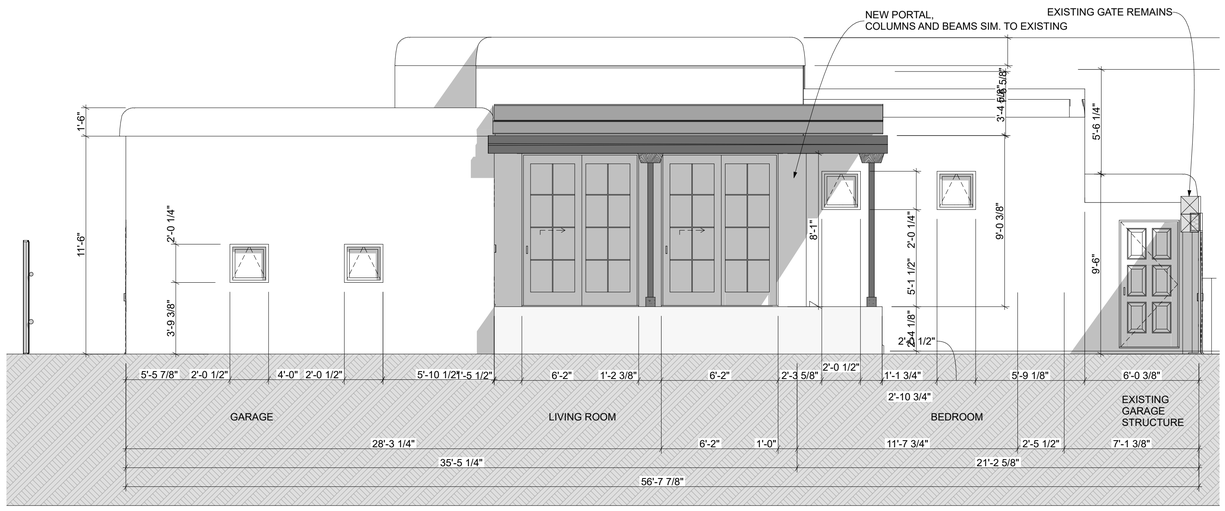


1
1.5

Existing North Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2
1.5

Proposed North Elevation - Casita

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

821 Acequia Madre Design One Story.pln; 1.5 Back House Elevations; 100%; 3/10/25, 7:28 PM

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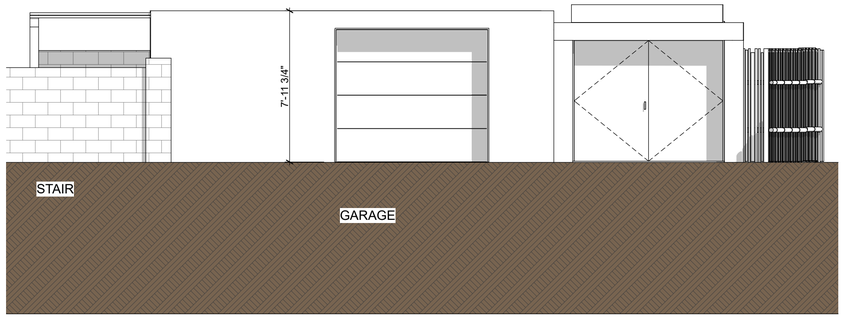
Back House Elevations

1.5

Printed: 3/10/25

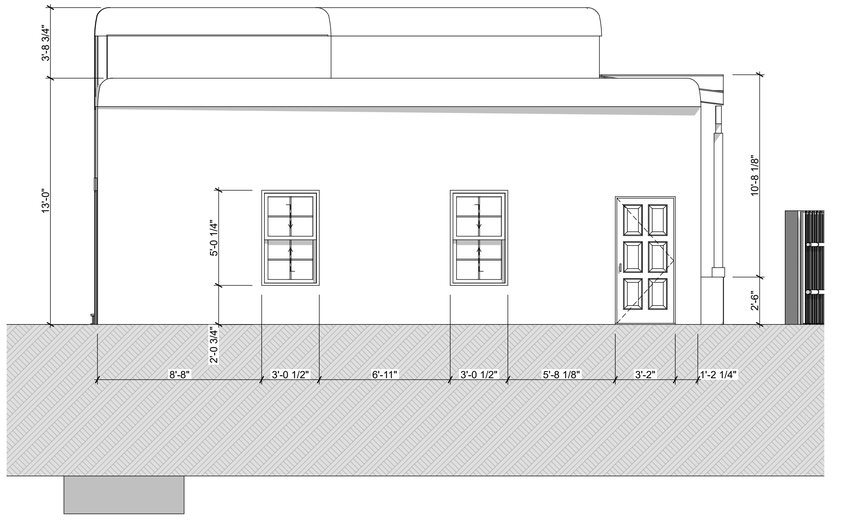


2
1.7

East Elevation - Existing

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



1
1.7

East Elevation - Proposed - Shown with both Structures as Planned

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

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STATE OF NEW MEXICO
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No. 2824
REGISTERED ARCHITECT

ISSUED:

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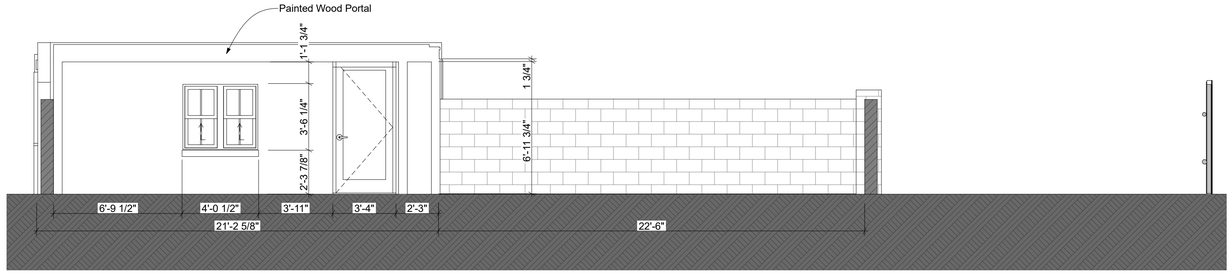
Back House

1.7

Printed: 3/10/25

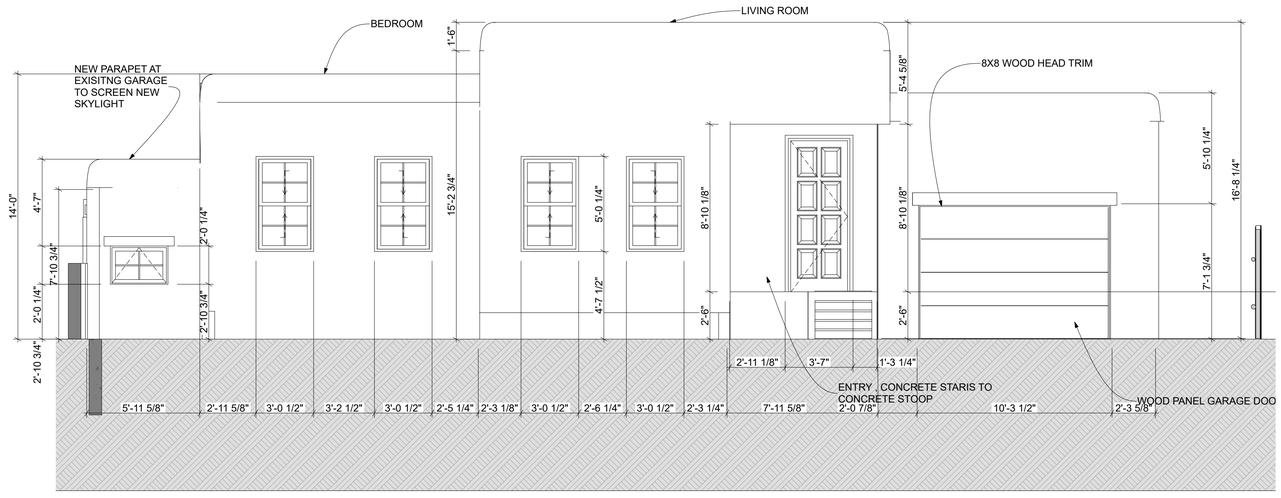


1
1.4

Existing South Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2
1.4

Proposed South Elevation - Casita

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

821 Acequia Madre Design One Story.pln; 1.4 Back House Elevations; 100%; 3/10/25, 7:28 PM

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STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

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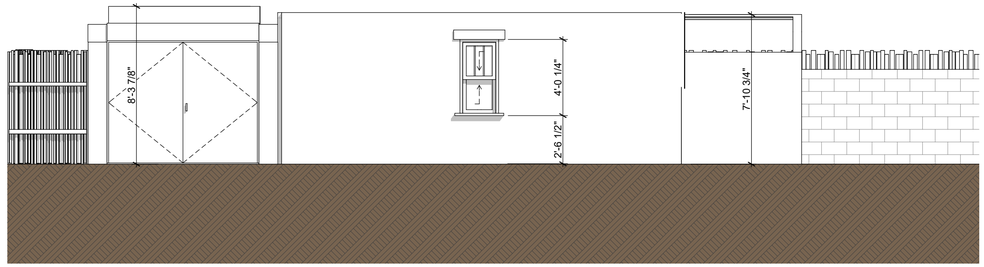
Back House Elevations

1.4

Printed: 3/10/25

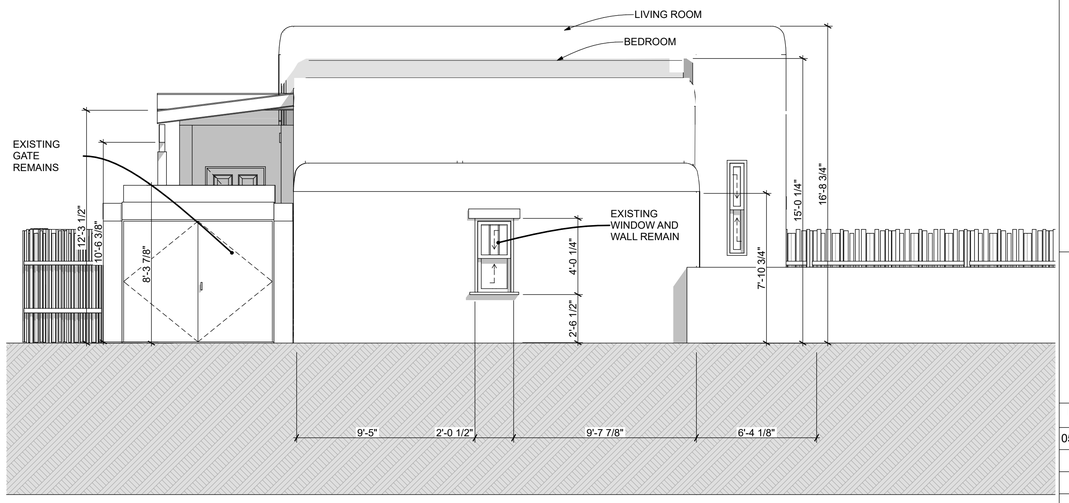


1
1.6

Existing West Elevation

SCALE: 1/4" = 1'-0"

0 2' 4' 8'



2
1.6

Proposed West Elevation - Casita

SCALE: 1/4" = 1'-0"

0 2' 4' 8'

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HDRB Review

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HISTORIC DISTRICTS REVIEW
DOWNTOWN/EASTSIDE

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:

05/29/24 - HDRB Submittal

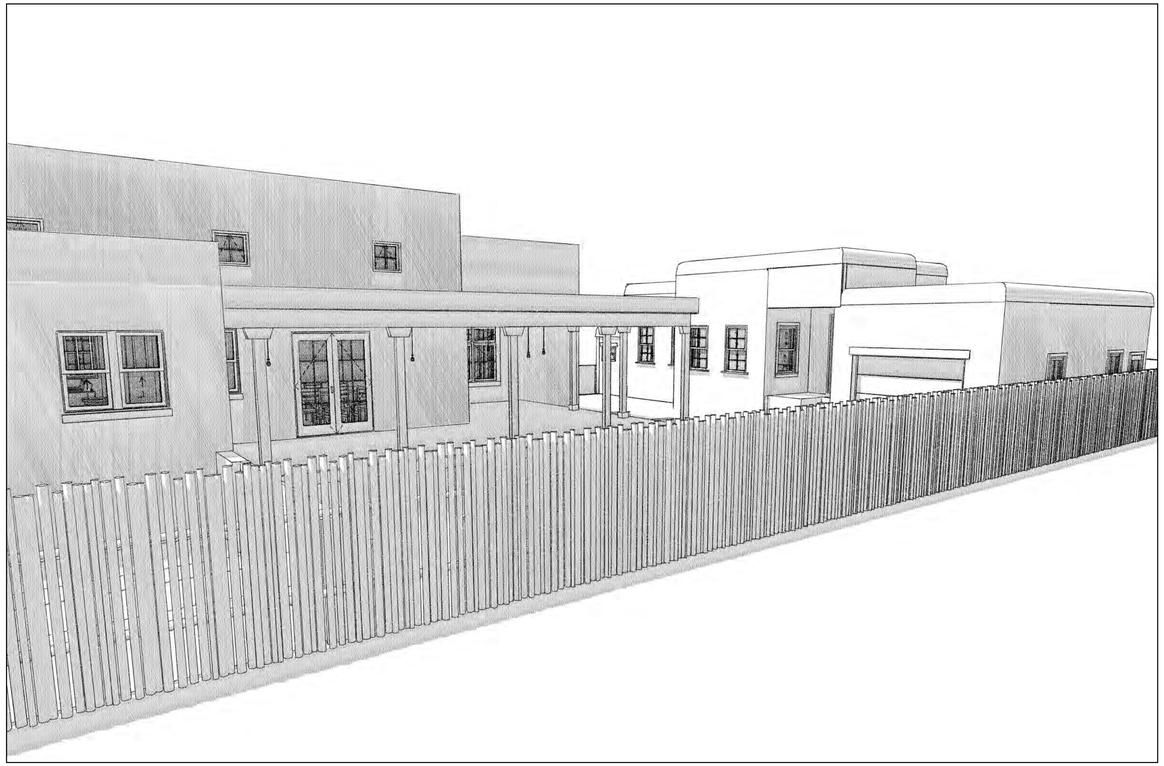
Back House Elevation

1.6

Printed: 3/10/25



View of Southwest



View of Northeast

Birds Eye View of Northeast



View of West



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DOWNTOWN/EASTSIDE

STATE OF NEW MEXICO
Gayla D. Bechtol
No. 2824
REGISTERED ARCHITECT

ISSUED:
05/29/24 - HDRB Submittal

Renderings

1.8

Printed: 3/10/25

City of Santa Fe, New Mexico

memo

DATE: **May 13, 2025**

TO: **Historic Districts Review Board Members**

VIA: **Heather Lamboy, Planning & Land Use Department Director** HLL
Maggie Moore, Assistant Land Use Director MRM
Gary Moquino, Historic Preservation Division Manager GM

FROM: **Lani McCulley, Senior Planner, Historic Preservation Division** LJM

2025-010093-HDRB, 224 and 228 East Palace Avenue, Downtown and Eastside Historic District, Significant and Contributing, Dimitrov Design Studio LLC, Tiho Dimitrov, agent for Drury Southwest Santa Fe Inc., owner, propose to reestablish the walkway connecting Marian Hall (significant) to the Drury Hotel (contributing), construct a 92 sq. ft. second and third floor addition, change a window to a door and infill windows on a primary facade, replace non-historic windows and doors, exterior lighting, and other renovations. Three exceptions are requested for Marian Hall to 14-5.2(D)(2)(c) to construct an addition on a primary façade, 14-5.2(D)(5)(a)(i) to change a window to a door on a primary façade, and 14-5.2(D)(5)(a)(iii) to infill windows on a primary façade.

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

____ **District Standards & yard wall & fence standards.**

__x__ **Historic Inventory Form**

__x__ **Zoning Review Sheet**

__x__ **Other**: [development plan, previous case documents, photos]

APPLICANT SUBMITTALS

__x__ **Proposal Letter**

__x__ **Site Plan/Floor Plan**

__x__ **Elevations**

__x__ **Photographs**

__x__ **Other:** [exception criteria]

STAFF RECOMMENDATION:

Staff's analysis of the proposed project identified 3 exceptions to the design standards of the Historic District overlay. The following recommendations summarize the staff's analysis of the exception criteria for each request. A more detailed analysis and the applicant's responses can be found in the Exception Criteria and Response section of this report.

1) **14-5.2(D)(2)(c)** *Additions are not permitted to primary facades*. For the proposed 92 sq. Ft. second/third floor addition to the existing stairwell on Marian Hall's east elevation, staff finds that the exception criteria have been met and recommends **approval** of the exception.
2) **14-5.2(D)(5)(a)(i)** *For all façades of significant, contributing and landmark structures, architectural features, finishes, and details other than doors and windows, shall be repaired rather than replaced. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.* For the proposed change of a window to a door on east elevation Marian Hall, staff finds that the criteria have been met and recommends **approval** of the exception.
3) **14-5.2(D)(5)(a)(iii)** *No existing openings shall be closed.* For the proposed closing of two windows on Marian Hall's east elevation, staff finds that the criteria have not been met and recommends **denial** of the exception.

Staff recommend approval of the other elements of the application that do not require exceptions as they comply with 14-5.2(D) General Design Standards for all Historic Districts, and 14-5.2(E) Downtown and Eastside Design Standards.

Sample motions:

a. Approve or deny the exception to **14-5.2(D)(2)(c)** for the proposed 92 sq. Ft. second/third floor addition to the existing stairwell on Marian Hall's east elevation, finding that the exception criteria have/have not been met,
b. Approve or deny the exception to **14-5.2(D)(5)(a)(i) f**or the proposed change of a window to a door on east elevation Marian Hall, finding that the exception criteria have/have not been met,
c. Approve or deny the exception to **14-5.2(D)(5)(a)(iii)** for the proposed closing of two windows on Marian Hall's east elevation, finding that the exception criteria have/have not been met, and
d. Approve or deny the elements of the project that do not require exception.

Should the Board deny the exception requests, the applicant shall return with an alternative proposal for review and approval prior to proceeding to building permit, or the Board may impose additional conditions of approval to ensure compliance with the Historic District overlay standards.

While no archaeological clearance is required for this request at Marian Hall, it may be required for subsequent development plans as only 2.9 acres of the 4.9 acres of the property currently have archaeological clearance.

BACKGROUND & SUMMARY:

Site Description

The 4.9-acre property located on the southwest corner of Palace Avenue and Paseo de Peralta currently houses the Drury Hotel which was previously the St. Vincent hospital. Other structures on the property include the boiler building which currently houses conference rooms, the 2008 approved parking garage and the 2008 approved retail and restaurant spaces (see figure 1). The property holds outside courtyards, seating areas, concrete and red brick pathways, an open-air hotel parking area, and open access to Cathedral Park to the west. The property is subject to a 2004 phased Development Plan. This application focuses on Marian Hall and the Drury Hotel structures only and is considered phase three of the development plan. Phase 1 is complete and Phase 2 is incomplete.

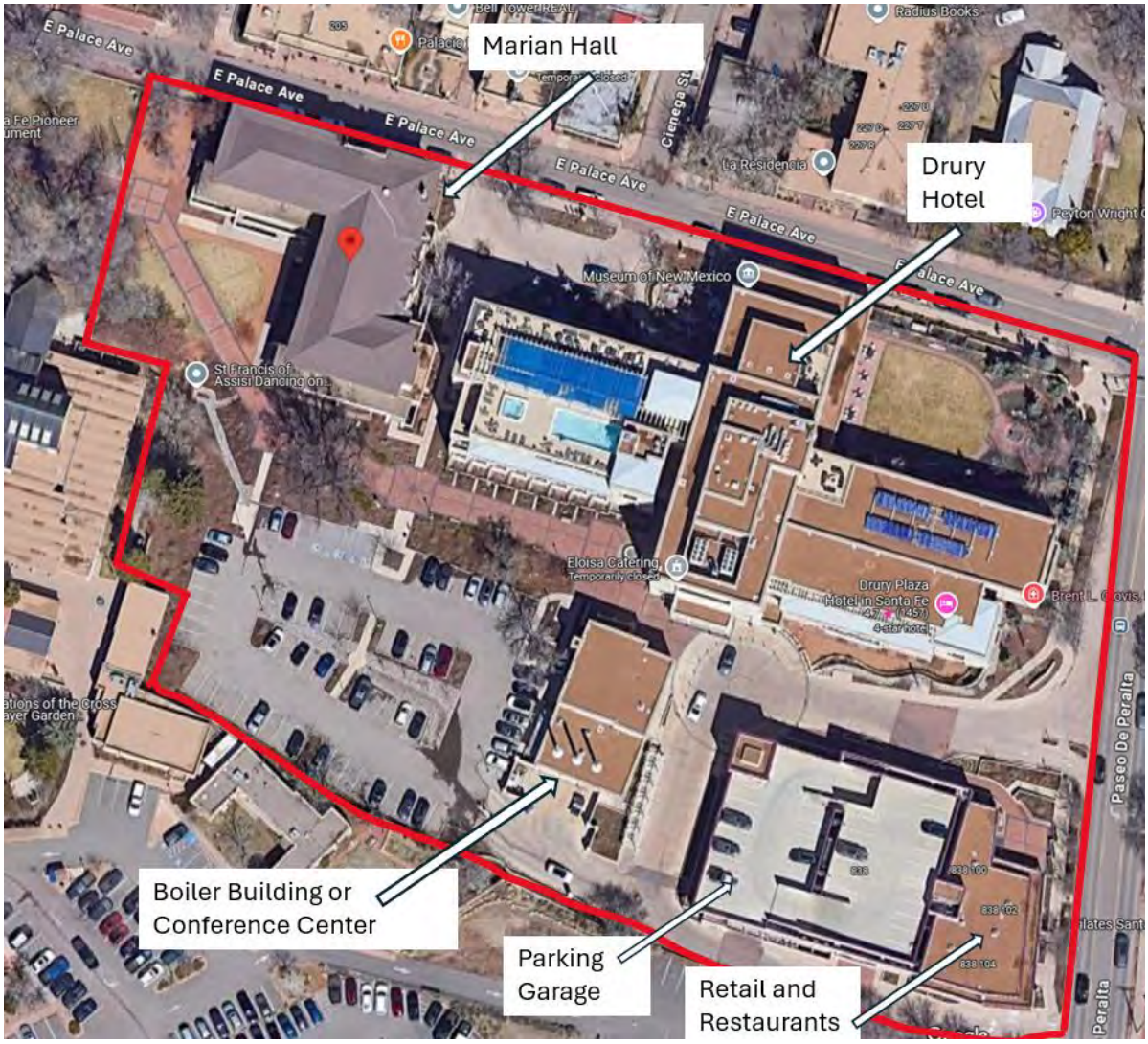


Figure 1: Drury Hotel Campus 2025.

Marian Hall

The original St. Vincent Sanitarium was constructed in 1882 and was founded by Archbishop John B. Lamy in the location that is now Marian Hall. The 1882 Sanitarium was destroyed by fire in 1896.

In 1907, Santa Fe began a capital campaign for a new hospital complex. The sanitarium was reconstructed at this time in a craftsman style by Isaac Hamilton Rapp for the Sisters of Charity. The rebuilt St. Vincent Sanitorium (Marian Hall) reopened in 1910 and according to the *New Mexican* it was "*One of the most modern and complete sanitariums in the country.*" The new sanitarium featured surgical facilities, electric lighting, steam heating system, running hot and cold water, and sleeping porches. Additionally, it had a reception area and lobby, dining room, library, billiard room, and the Sacred Heart Chapel.

In 1954, the sanatorium building was remodeled for the use as a convent and was then named Marian Hall in honor of the Marian Year proclaimed by Pope Pius XII in devotion to the Blessed Virgin Mary. The alterations to Marian Hall at this time included the removal of the original sleeping porches on the second and third floors.

In 1954, just a few years after the St. Vincent's hospital (now the Drury Hotel) was built, two corridor walkways were constructed to connect the new hospital to Marian Hall (see Figure 2). These corridors were designed by John Gaw Meem and were constructed with the same materials and style as the Hospital. The design included large undivided windowpanes, which would not have met the current standards of the Historic District overlay, but were emblematic of the mid-century modern style John Gaw Meem was known for. The corridors obscured the important east elevation of Marian Hall which was established as significant in 2008.

In 1984, when the State of New Mexico to over the property, they moved offices into Marian Hall, removed all the historic windows, and installed replicated windows. During the State's tenure, the buildings were used as State offices, an assisted living facility, and an outpatient treatment center.



Figure 2: Aerial Photo 1969 showing previous connections between the Marian Hall (left, red roof) and the St Vincent Hospital (right).

In 2008 under case H-08-095, the Historic Districts Review Board designated Marian Hall significant to the Downtown and Eastside Historic District with all elevations considered as primary because the building retains most of its original integrity. As part of the remodel the Board approved the following alterations and improvements at Marian Hall; removal of non-historic materials, including the stucco finish, cladding on bay windows, the south elevation ADA ramp and handrails, the non-contributing addition to the southeast corner and replaced the shingle roof with a clay tile roof. The corridors built by John Gaw Meem, which connected the hospital to Marian Hall which were designated as non-contributing in the 2008 case and were approved for demolition. The corridors were subsequently demolished in 2011. The Board also approved the reconstruction of the multistory verandas and the west elevation solarium along the south and west elevations, utilizing historic documentation as a guide. The Board allowed the construction of a canopy in front of the east elevation entry door, designed to not attach to the east elevation, but to affect weather protection by overlapping with a restored overhang.

There were conditions to this approval including all of the historic elements on the Marian Hall building such as windows (including the divided light pattern and proportion of the windows) were to be duplicated; the verandas, balustrades and solarium were to be restored to their original historic appearance; any material that was being replaced, such as roofing material, were to be replaced in kind; and the nonhistorical elements proposed for removal included the southeast stairway. Further the conditions for Marian Hall included lighting, which were required to be shielded to meet the City's lighting ordinance; there were to be no visible rooftop appurtenances; and the existing rooftop appurtenances (such as air conditioning units) were not to be replaced if removed in the future. The signage on the Marian Hall building was to be brought back to the Board for review and approval. The new canopy to be constructed on the east elevation of Marian Hall was to be clear glass.

None of the approved work on Marian Hall under case H-08-095 has been completed except for the 2011 demolition of the hallways that connected the hospital to Marian Hall and the in-kind roof.



Figure 3: Drury Hotel West Elevation Primary Facade and Marian Hall East Elevation 2025

Since its inception, Marian Hall has served the community as a sanitarium, convent, provisions distribution station for the needy, an overflow hotel, dormitory, assisted living facility, seminary, and government office building. The building has been vacant since the government offices vacated the property in the early 1990s. The Drury Hotel bought the property in 2001 and included it in their development plan that was approved in 2011 as the final phase of development. They are now coming forward to request improvements to Marian Hall as phase III of their approved Development Plan to adaptively reuse the building as an extension of the Drury Hotel.

Hospital Building

The original St. Vincent's hospital structure (now the Drury Hotel) was constructed in 1952 by John Gaw Meem and was designed with brick in Territorial Revival style with the defining features being the brick coping, neoclassical details, balustrades, and decorative brick panels. The St. Vincent's hospital relocated to its current site off St. Michael's Drive in 1977. The building was used by the State during the late 1970s and early 1980s. The building remained unused after the State's departure.

Drury Hotel Redevelopment

The Drury Hotel purchased the property in 2001and in 2004, presented their development plan to the Historic Districts Review Board under case H-04-082. The development plan comprised three phases of development. The first phase was to remodel the existing hospital and boiler buildings

and to construct a retail building, and a garage building. The second phase was the construction of new hotel suite buildings. The third phase was the renovation of Marian Hall (see Figure 6). The development plan was approved through the Planning Commission and signed and filed in 2011.

In 2008 under case H-08-095, the hospital building was established as a contributing structure with the NW-N(1) N(3) NE-E(4) NE-N(5), E(6), S(9) and W (12) facades listed as primary (See Figure 4).

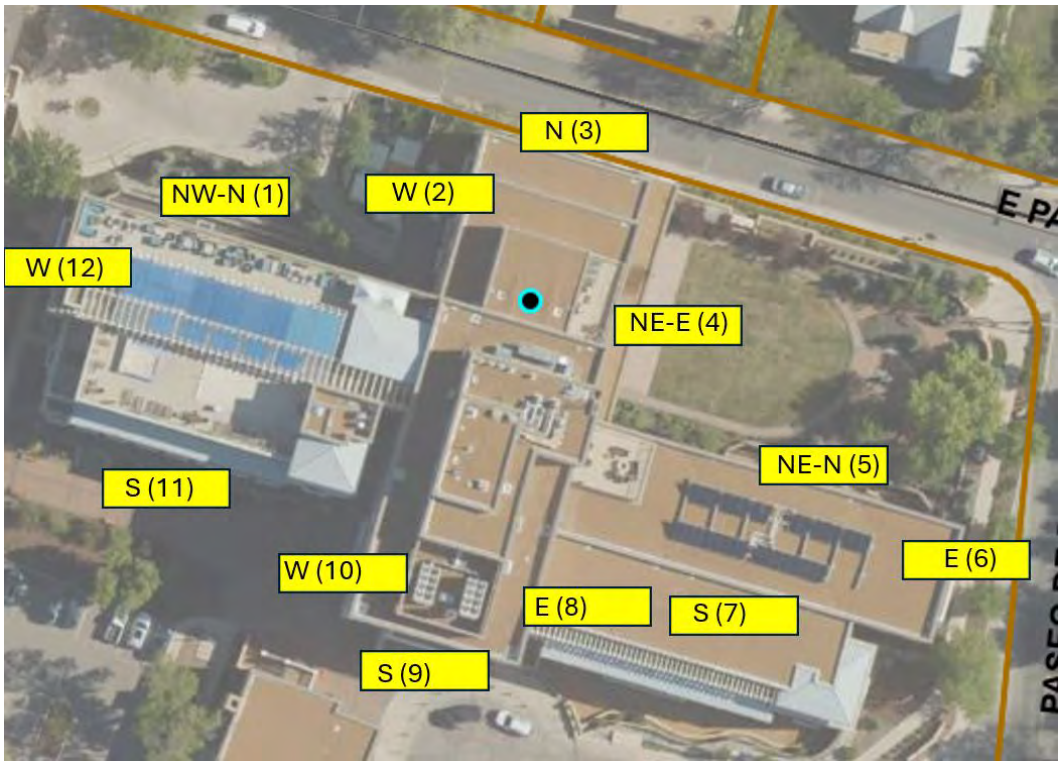


Figure 4: Drury Hotel Façade Map

The development plan included approval for construction of the parking garage, the three hotel room buildings (buildings 1, 2, and 3), and the retail shop building (see Figure 6). The remodel consisted of constructing a portal and canopy on façade nine (S) of the hospital building, creating new window openings and modifying window openings on facade nine (S), installing windows with single panes in excess of thirty inches on facades nine (S) and ten (W) of the hospital building, creating a new window opening on the north end of the east elevation of the Boiler Building; and increasing the height of the retail building. The approved demolition included the connecting hallways between the hospital building and Marian Hall, the mechanical gangway between the hospital building and the boiler room, and the maintenance buildings.

The conditions for the Hospital building included the windows for the new subgrade window openings on facade number five (NE-N) were to be reused from other existing windows from the building; the deck of the portal on facade number nine (S) was to be ten feet deep rather than twelve feet deep; the ceiling material of the second-level balcony was to be wood tongue and groove; and the trim was to be white; and the brick was to be a color approved by the Board. There

were conditions for the approvals of the other structures as well. Those conditions are not defined here as those buildings are not part of this application and some were not constructed.

As of 2025, the property consists of the Drury Hotel which was previously St Vincent's hospital, the boiler building which currently houses conference rooms, the parking garage and the structure facing Paseo de Peralta that was intended as a gallery but now houses retail and restaurant spaces. The area designated as Phase 2 of the Development Plan including hotel suites in the southwestern portion of the property have not been constructed and remain as surface parking for the hotel.

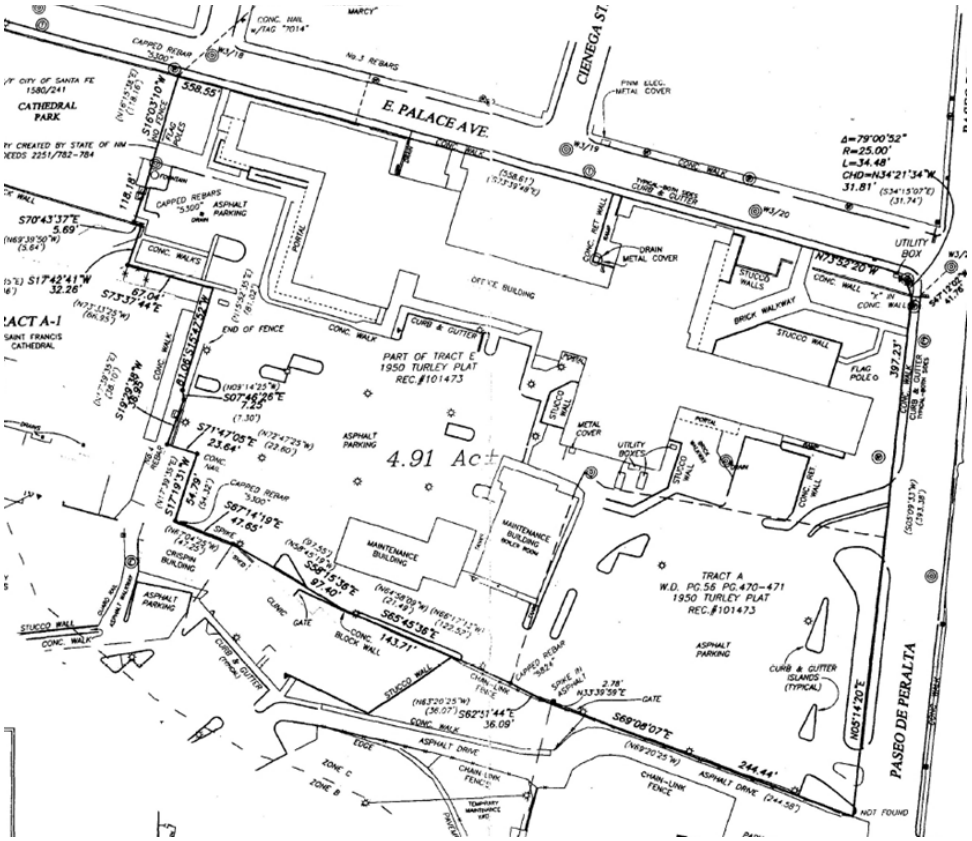


Figure 5: 2007 Plat showing buildings of the original St. Vincent Hospital campus

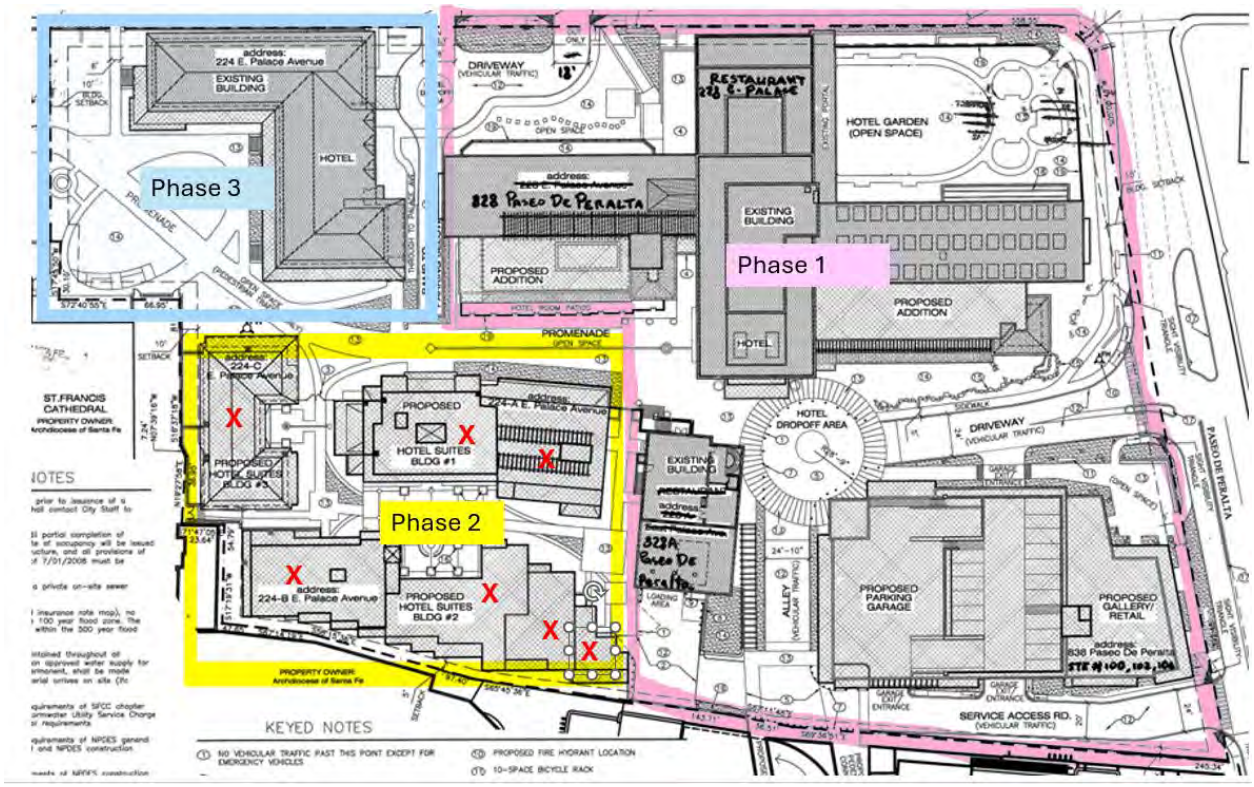


Figure 6: 2011 Development Plan showing buildings post approval in case H-08-095. The approved hotel suites in the southwestern portion of the property were not constructed and that area remains as parking for the hotel.

PREVIOUS CASE SUMMARIES:

The property for the Drury Hall and Marian Hall has had multiple approvals issued through the Historic District Review Board and Administratively as part of the redevelopment of the property for the Drury Hotel. The 2004 case was an informational session regarding the development plan. The 2008 case was discussed over a series of hearings and was the design for the first two phases of the development plan. Some structures that were approved have been completed though they are not necessarily used as planned in 2008, other structures and portions of remodels were not constructed or completed. This is intended as a short synopsis of each case and hearing.

HDRB:

H-03-048 Approved the extension of the brick walkway to the east from Cathedral Park. The existing concrete sidewalk on the west side of Marian Hall, was removed and replaced with a brick walkway to the Palace Avenue gate. The fence north from the Cathedral Park fence line was extended to match the heights and details and terminate in line with the parking lot. A fountain was installed in the brick walkway to reflect a historic fountain located on that site previously.

H-04-082 This case was an informational session and assignment of a subcommittee regarding the development plan for the property. While the review and approval was managed through the Current Planning Division, the HDRB reviewed the proposed architecture and changes to the site.

The development plan is in this packet under "224 and 228 East Palace Avenue Development Plan" for reference.

H-08-095 This case had several study sessions and hearings which spanned from 2008 through 2012. During the earlier hearings, on August 26, 2008, the status of the hospital, boiler building, and Marian Hall were established. Marian Hall was designated as significant with all elevations to be considered primary. The Hospital building was designated contributing had primary facades designated. However, the primary elevations for the Drury Hotel were redacted and reconsidered on May 26, 2009. The connections between the hospital and Marian Hall were designated non-contributing. The boiler building was designated as contributing with the concrete block portion as non-contributing.

There was further discussion regarding the primary facades of the hospital and on May 26, 2009 the designation of the primary facades was established as the facades; 1-NWN (this is the northwestern north façade or the north of the west wing), 3-N, 4-NEE, 5-NEN, 6-E, 9-S, and 12-W finding that all of these facades meet the definition in the ordinance as cited in 14-12.1 and that they all have character defining features and the elevations all embody all of the character defining architectural details that call for a primary facade.

On May 26, 2009, there was a discussion regarding the heights of the new buildings and approval for a height of 36' for the detached garage and 27' for the retail building was granted.

On June 30, 2009, the retail space, gallery, and garage heights were approved. The final decision was for the heights to be at the garage area, from 22'- 8" not to exceed 29'-6", and at the retail area from 16'- 9" to 20'- 9". This hearing also addressed openings and glazing on the hospital building (Drury Hotel). The addition on elevation number nine (south), specifically the portal and canopy, the 30" glazing on elevation nine (south), the glazing openings on elevation nine (south) except for the narrow window, the 30" rule exception on elevation ten (west), and the boiler building openings were approved and the elongated windows on the west were postponed for a redesign as discussed. This hearing also discussed and approved the arches on the new building number two, and regarding the new building three, a pitch roof was approved.

On July 22, 2009, the Board approved improvements for both Marian Hall and the hospital (Drury Hotel). At Marian Hall these improvements included the removal of non-historic material, including the stucco finish, cladding on bay windows, the south elevation ADA ramp and handrails, the non-contributing addition to the southeast corner and replace the shingle roof with a clay tile roof. The Board also approved reconstructing the multistory verandas and the west elevation solarium along the south and west elevations by using historic documentation as a guide and constructing a canopy in front of the east elevation entry door, which was designed not to attach to the east elevation, but to affect weather protection by overlapping with a restored overhang. The connecting hallways from Marian Hall to the hospital were approved to be demolished. The findings of fact and conclusions of law reads, "*As to Marian Hall, all historic elements on this building such as windows (including the divided light pattern and proportion of the windows) will be duplicated; the verandas, balustrades and solarium will be restored to their original historic appearance; any material that is being replaced, such as roofing material, will be replaced in kind; the non-historic elements proposed for removal by the applicant will be removed; the southeast stairway will be removed; the signage on the building will be brought back*

to the Board for review and approval; the lighting will be downlighting and meet the City's lighting ordinance; there will be no visible rooftop appurtenances; and existing rooftop appurtenances (such as air conditioning units) will not be replaced if removed in the future." The verandas and solarium were not reconstructed.



Figure 7: Verandas and Solarium in the 1950s image are not on the 2025 structure.

On September 1, 2009, the Board clarified the actions taken for the garage and gallery building and the Board approved the remodel of the gallery building. This structure is currently used for retail and restaurant space.

At the hearing on October 6, 2009, the Board approved the installation of yard walls, fences, exterior lighting, and signs for the Drury Hotel and signs for Marian Hall.

Finally, at the June 12, 2012, hearing the Board approved the stairwell overrun on the hospital roof, and to replace historic windows at the St. Vincents Hospital building (Drury Hotel).

Administrative approval 2.24.2012 Approved the demolition of the non-contributing gangway between the Hospital Building and the Boiler Building, as well as the demolition of half of the portal on the southeast corner and the stairwell on the northeast corner of the hospital building, and the demolition of the CMU shed and the maintenance buildings on the west of the boiler plant.

Administrative approval 4.4.2013 Approved eight changes to the HDRB approval for the Drury Hotel under case H-08-095B.

1. The west facing, fifth floor door, allowed replacement of the 6-lite door and transom with a window matching adjacent windows.
2. The north Facing, fifth floor equipment access louver/panel was allowed replacement with a window in the same location and with the same opening dimensions.

3.& 4. The east facing window and door were approved for the existing east facing, center window to stay a window. Instead, replace the east facing, left of the center window with a door.

5. The east facing door (2) was approved to be a 6-lite, single door with transom.
6. The second floor, east facing portal at the northernmost, east facing portal window was approved to be replaced with a 3-lite door and transom.
7. The parapet extension and elevator override were approved to allow for the override requirement of the specified elevator

8. Entrance canopy sconces were approved.

Administrative approval 10.20.2013 The Marian Hall roof was approved replacing asphalt shingles in-kind using Owens Corning true definition shingle in color "teak".

Administrative approval 1.2.2015 Approved a minor amendment to HDRB approval for the wedding garden walls and fence detail, west wing south patio fence, boiler building stairway, lights on posts and sconces.

Administrative approval 2.5.2015 Approved installation of bronze colored metal handrails on old boiler building.

Archaeological clearance was issued under case AR-15-09 for a Reconnaissance Report and Treatment Plan for 2.9 acres on the southwest corner of Paseo de Peralta and Palace Avenue and case AR-09-2011 for an Amended Treatment Plan for 228 E. Palace Avenue.

APPLICANT'S REQUEST:

The applicant proposes the following exterior alterations:

1) Reconstruct a 275 sq. ft. portion of the walkway that was demolished in 2011 which connected the east elevation of Marian Hall to the west facade of the Drury Hotel building. The walkway will be constructed of brick, with a brick coping with concrete cap, exposed concrete header above the windows, painted steel casement windows, painted concrete columns and concrete sills. The windows will consist of larger panes in the same layout as the original walkway. Per section 14-5.2(D)(5)(b) "… *Replacement or duplication of missing features shall be substantiated by documentation, physical or pictorial evidence."* The proposed walkway mimics the original design from John Gaw Meem and will connect in the same location on each of the two structures as the original walkway.





Figure 8: Location of planned walkway at the Drury Hotel (left) and Marian Hall (right)



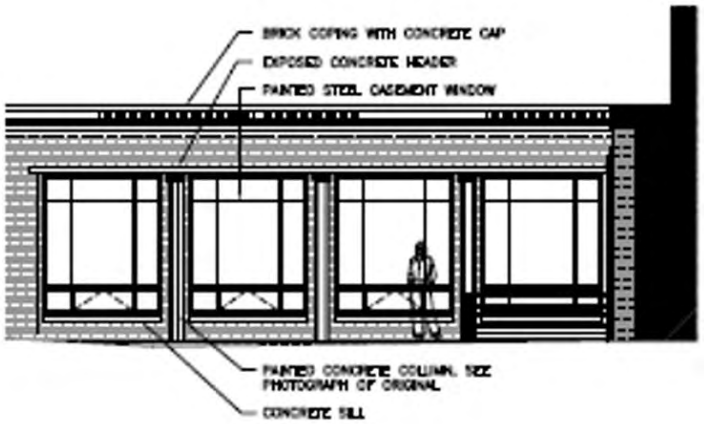


Figure 9: The walkway designed by John Gaw Meem that was demolished in 2011 and the 2025 proposed walkway.

2) Construct a 92 sq. ft. addition on the second and third floors of the east elevation to create a stairwell for egress.
3) Infill two windows on the east elevation of Marian Hall. An exception is requested to 14-5.2(D)(5)(a)(iii) for removal of openings on a primary façade.
4) Replace a window with a door on the east elevation of Marian Hall. An exception is requested to 14-5.2(D)(5)(a)(i) to alter the dimensions of a window to create a door on a primary façade.
5) Replace a window with a door on the west elevation of Marian Hall per section 14-5.2(D)(5)(b) "… *Replacement or duplication of missing features shall be substantiated by documentation, physical or pictorial evidence."* This opening shows a door in photos (see Figure 10).

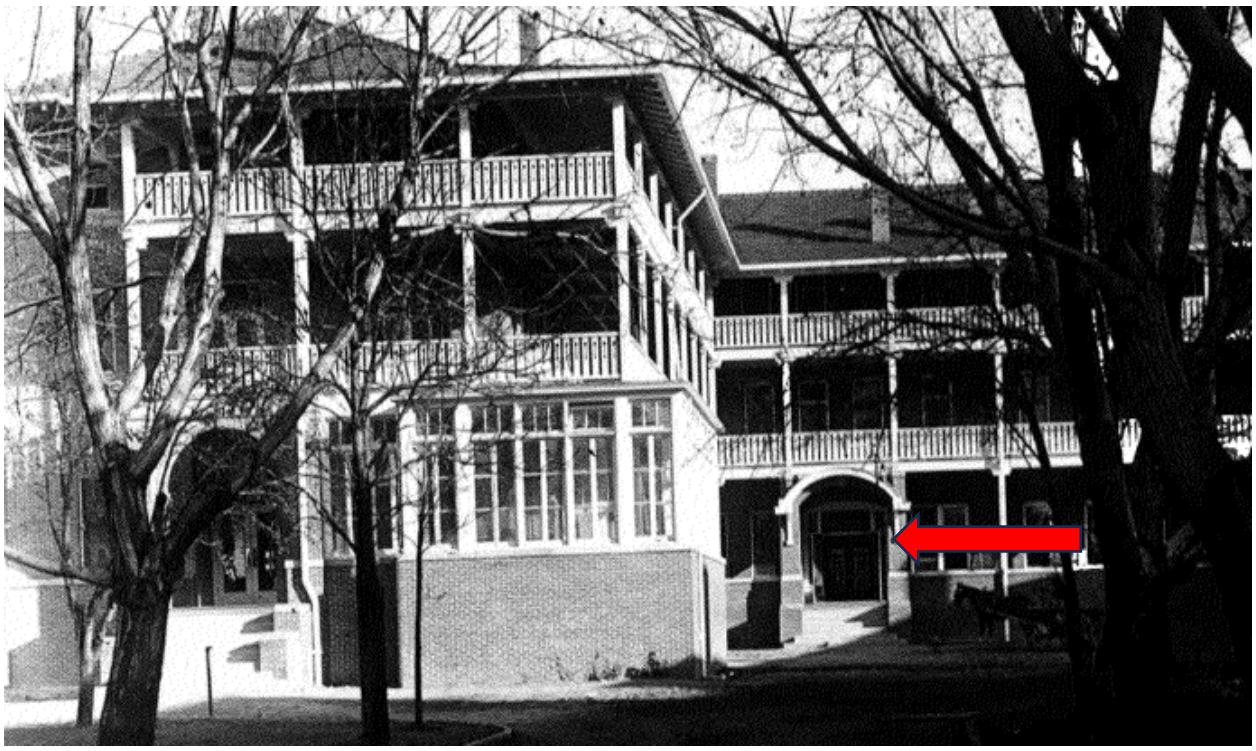


Figure 10: Photo circa 1950 showing the current window as a door

6) Replacing windows and doors in Marian Hall. The windows and doors requested are non-historic 1984 replacements.
7) Removal of the second-floor balcony on the west primary façade of the Drury Hotel in order to reestablish the walkway listed under item 1 above.
8) Repair of joints in the brick façade of Marian Hall.
9) Repair or replacement of wood elements in kind for existing beams and columns of veranda porch and roof eave outriggers of Marian Hall.
10) Replacing exterior concrete stairs at Marian Hall.
11) Install exterior lighting at Marian Hall.
12) Remove metal guardrail at exterior stairs to basement on the south façade of Marian Hall.
13) Remove conduits, flood lights, rooftop equipment on Marian Hall. There is no intent of reestablishing any of these items.
14) Paint existing brick facades of Marian Hall in Sherwin Williams SW7704, Tower Tan.
15) Paint Brick facades under porches of Marian Hall in Sherwin Williams SW6385, Dover White.
16) Paint existing wood, concrete, and metal trim at Marian Hall in Sherwin Williams SW6385, Dover White.
17) Paint wood window frames at Marian Hall in Sherwin Williams SW6385, Dover White.
18) Stucco in the existing locations on Marian Hall with stucco finish and color which is to be confirmed but will be to match the existing stucco finish.

EXCEPTION CRITERIA AND RESPONSES:

The applicant has provided exception criteria for three items:

1) **14-5.2(D)(2)(c)** *Additions are not permitted to primary facades*. For the proposed 92 sq. Ft. second/third floor addition to the existing stairwell on Marian Hall's east elevation.
2) **14-5.2(D)(5)(a)(i)** *For all façades of significant, contributing and landmark structures, architectural features, finishes, and details other than doors and windows, shall be repaired rather than replaced. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.* For the proposed change of a window to a door on east elevation.
3) **14-5.2(D)(5)(a)(iii)** *No existing openings shall be closed.* For the proposed closing of two windows on Marian Hall's east elevation.

Exception to 14-5.2(D)(2)(c): *Additions are not permitted to primary facades*.

The applicant proposes constructing a 92 sq. Ft. second and third floor addition to the existing stairwell on Marian Hall's east elevation.

Criterion 1: Do not damage the character of the district.	**Criterion Met:** (Yes/No) **YES**

Applicant Response:

Allowing this exception does not damage the character of the district for these reasons:
The stairwell in question is not original to the building, as shown in 1951 photographs (Exhibit 4 attached below). The small addition to extend the stairwell is set back from the street and will be in harmony with the rest of the building. The scale of the addition (92 sf) is only a small fraction of the overall building footprint, roughly 10,000 square feet, and blends with the architecture of the building, retaining, and protecting the character of the district. Even though this portion of the façade is considered part of the primary façade, there are no character-defining features or any unique details in the design of this nonoriginal stairwell. Per the Secretary of the Interior's Standards and Guidelines for Rehabilitation, alterations and additions are allowed, so long as they do not remove any character-defining features or historic materials that characterize the property.

Staff Response: While the stairwell is not original, it is historic in its own right, is designated as significant, and altering **a** primary façade is not allowed. However, accommodation for current egress regulations is necessary in this case. This small addition to the east of the building will minimize the impact of public visibility and the impact on the district.

Criterion 2: **Prevent a hardship to the applicant or an injury to the public welfare.**	**Criterion Met:** (Yes/No) **YES**
Applicant Response: *Granting an exception to alter the façade by adding on to the existing stair well will prevent the following hardship. The existing stair does not provide egress from the 3rd floor and 2nd floors to an exit at ground level. It is a challenge to satisfy the current building code standards relating to egress and exits without affecting the footprint of the stairwell. Also, literal application of the design standards would create a hardship by denying the applicant the option to use the available building area to its full potential. Similar to above, adapting this building to a new use without any modifications to the exterior is hardly possible or practical. The hardship to the applicant is that not allowing the extension of the stairwell results in a significant loss of floor space/area at the ground level, making it unusable.* **Staff Response:** Egress regulations are a requirement for this adaptive reuse of Marian Hall. It would harm the public welfare and would not meet building code to not have an egress at this end of the hall.	
Criterion 3: **Strengthen the unique heterogeneous character of the city by providing a full range of design options to ensure that residents can continue to reside within the historic districts.**	**Criterion Met:** (Yes/No) **YES**
Applicant Response: *Applying the design standards without an exception in this condition does not strengthen the unique heterogeneous character of the City as it denies the applicant a full range of design options, therefore limiting the outcome. Without this exception, it would be a challenge to upgrade the building to meet egress/code requirements, either prohibiting or limiting the use of the building. Allowing the exception would enable the applicant to move forward towards a successful reuse of a building, which is more than 100 years old, and have a positive impact on the residents of the Historic Districts. This exception will help make the building safer and it will contribute to the applicant's ability to make this project viable. See photo Exhibit 4 showing the original façade, which was altered in the 1950's.* **Staff Response:** The challenge is creating the egress at the stairs from the second floor to the ground level. This design option for access, which creates egress connection to the ground floor is required as other options such as internal access in the existing location is not viable.	

Exception to 14-5.2(D)(5)(a)(i): *For all façades of significant, contributing and landmark structures, architectural features, finishes, and details other than doors and windows, shall be repaired rather than replaced. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.* The applicant requests to change a window to a door on the east primary façade.	
Criterion 1: Do not damage the character of the district.	**Criterion Met:** (Yes/No) **YES**
Applicant Response: *This exception to allow changing a window to a door in a primary façade will not damage the character of the district because the proposed changes to the façade will not alter the overall character of the building, its style and detailing, or its impact on the district. The proposed new door will be in harmony with the style and size of the existing openings. Further, none of the window and door openings in this section of the façade are original, as seen in photographs taken in 1951(Exhibit 4). Changing this window to a door does not alter the character of the district, as it is located in a portion of the façade, which is concealed from public view by the larger Drury Hotel building. This section of Palace Avenue is characterized by the presence of these larger institutional buildings of different eras, and the proposed change does not take away from that or have any adverse effect on the architecture. This opening does not have any character-defining features or unique details and historic materials and changing it to a door will not destroy any character defining features of this façade.* **Staff Response:** Egress regulations do require an egress at this side of the structure. There is not currently one for this area. Replacing a single window with a door for egress is sensitive to the building and the location of the door will not be publicly visible. This impact on the district will be minimal.	
Criterion 2: **Prevent a hardship to the applicant or an injury to the public welfare.**	**Criterion Met:** (Yes/No) **YES**

Applicant Response: *Applying the design standards for existing and new openings in primary facades without an exception would create a hardship for the applicant because it would limit the range of design options, denying the applicant optimum use of the available building and interior space. Further, allowing this exception will prevent a hardship by making it possible for the applicant to adapt this old building to a new use. Successful adaptive reuse of this building would be impossible or impractical if there was no flexibility to make any changes to the building exterior. The proposed door is a code-required exit. The hardship to the applicant and the public is that not having a door to the exterior from the stairwell limits the use of the building by code and poses a health, safety and welfare concern.*

Staff Response: Egress is required and these regulations by design are meant to prevent injury to the public welfare.

Criterion 3:	**Criterion Met:**
Strengthen the unique heterogeneous character of the city by providing a full range of design options to ensure that residents can continue to reside within the historic districts.	(Yes/No) **YES**

Applicant Response: *Allowing this exception strengthens the unique heterogeneous character of the City in several ways. Changing this window to a door allows the opportunity to offer a design solution that is centered around authenticity, rather than a "false façade" approach. It allows for an adaptive reuse of this building that respects its history and also does not try to hide its evolution over time. These necessary changes to the façade will contribute to a successful adaptive reuse of a vacant building, which has been the subject of vandalism. Bringing this building back to life will have a positive impact on the residents of the Historic Districts. The proposed door is a code-required exit.*

Staff Response: Replacing a single window with a door for egress is sensitive to the building and the location of the door will not be publicly visible. This impact on the district will be minimal and minimizes impact on the significant structure.

Exception to 14-5.2(D)(5)(a)(iii): *No existing openings shall be closed.* The applicant proposes to infill two windows on Marian Hall's east elevation.	
Criterion 1: Do not damage the character of the district.	**Criterion Met:** (Yes/No) **NO**
Applicant Response: *This exception to allow closing existing openings in a primary façade will not damage the character of the district because the proposed changes to the façade will not alter the overall character of the building, its style and detailing, or its impact on the district. Further, none of the window and door openings in this section of the façade are original, as seen in photographs taken in 1951(Exhibit 4). Removal and/or closing of these openings does not alter the character of the district, as they are located in a portion of the façade, which is concealed from public view by the larger Drury Hotel building. This section of Palace Avenue is characterized by the presence of these larger institutional buildings of different eras, and the proposed closing of openings does not take away from that or have 224 E. Palace Avenue – Marian Hall Rehabilitation & Adaptive Reuse, updated 04/14/2025 any adverse effect on the architecture. These openings do not have character-defining features or historic material and infilling them will not destroy any historic material or remove any features that characterize this façade.* **Staff Response:** While these windows are not visible from the streetscape, they are a part of a primary façade on a significant structure. They harmonize with the original structure and bring balance to the structure's layout. There are other designs that can be considered to prevent the infill of these windows. To make too many alterations on a primary façade will affect the status of the structure and ultimately damage the character of the district.	
Criterion 2: **Prevent a hardship to the applicant or an injury to the public welfare.**	**Criterion Met:** (Yes/No) **NO**

Applicant Response: *Applying the design standards for existing and new openings in primary facades without an exception would create a hardship for the applicant because it would limit the range of design options, denying the applicant optimum use of the available building and interior space. Further, allowing this exception will prevent a hardship by making it possible for the applicant to adapt this old building to a new use. Successful adaptive reuse of this building would be impossible or impractical if there was no flexibility to make any changes to the building exterior. Leaving the windows without infilling them creates a hardship to the applicant as it limits the use and layout of the interior space.*

Staff Response: Having windows on this façade does not cause hardships nor injury to public welfare. There are other design options that can provide privacy in a first-floor hotel room without enclosing these windows. If it is found to be necessary to close off the windows, the design option staff would prefer would be to fill the window on the interior only and leave the windows on the exterior of the structure. This is a planned hotel room. It is possible to leave the windows and use shutters, curtains, blinds, or other interior window treatments to prevent view into the room.

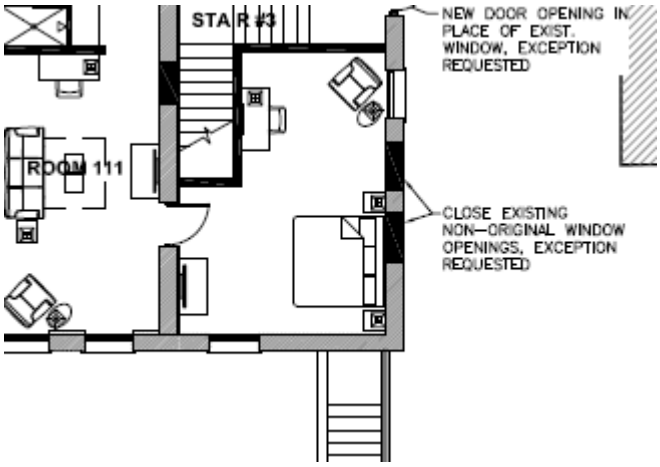


Figure 11: Section of the proposed first floor affected.

Criterion 3:	**Criterion Met:**
Strengthen the unique heterogeneous character of the city by providing a full range of design options to ensure that residents can continue to reside within the historic districts.	(Yes/No) **NO**

Applicant Response: *Allowing this exception strengthens the unique heterogeneous character of the City in several ways. Changing the façade by closing some existing openings allows the opportunity to offer a design solution that is centered around authenticity, rather than a "false façade" approach. It allows for an adaptive reuse of this building that respects its history and also does not try to hide its evolution over time. These necessary changes to the façade will contribute to a successful adaptive reuse of a vacant building, which has been the subject of vandalism. Bringing this building back to life will have a positive impact on the residents of the Historic Districts. The windows in question are not original openings, as can be seen in photo Exhibit 4.*

Staff Response: While these windows are not visible from the streetscape, they are a part of a primary façade on a significant structure. They harmonize with the original structure and bring balance to the structure's layout. There are other designs that can be considered to prevent the infill of these windows such as closing the windows off from the interior without infilling them on the exterior. Also, this is a planned hotel room. It is possible to leave the windows and use shutters, curtains, blinds, or other interior window treatments to prevent viewing into the room.

APPLICANT'S EXHIBITS:



Exhibit 1. Historic connecting corridor photograph taken in 2008, showing the connection, designed by John Gaw Meem in built in 1954 and demolished in 2011.



Exhibit 2. Aerial Photograph, showing connecting corridor, 1969.


Exhibit 3. Marian Hall West Facade double-door entry, historic photo circa 1950



Exhibit 4. East Facade of Marian Hall, historic photograph, taken 1951

RELEVANT CODE CITATIONS:

14-5.2 HISTORIC DISTRICTS

(A) **General Provisions**

(1) General Purpose

In order to promote the economic, cultural, and general welfare of the people of the *city* and to ensure the harmonious, orderly and efficient growth and *development* of the *city* , it is deemed essential by the *governing body* that the qualities relating to the history of Santa Fe, and a harmonious outward appearance, which preserve *property* values and attract tourists and residents alike, be preserved, some of these qualities being:

(a) The continued existence and *preservation* of historical areas and *buildings*;

(b) The continued construction of *buildings* in the historic styles; and

(c) A general harmony as to style, form, color, height, proportion, texture and material between *buildings* of historic design and those of more modern design.

(C) **Regulation of Significant and Contributing Structures in the Historic Districts**

(Ord. No. 2004-26)

(1) Purpose and Intent

It is intended that:

(a) Each *structure* to be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical *development*, such as the addition of conjectural features or architectural elements from other *buildings*, shall not be undertaken;

(b) Changes to *structures* that have acquired historic *significance* in their own right shall be retained and preserved, recognizing that most *structures* change over time;

(c) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a *structure* be preserved; and

(d) New additions and related or adjacent new construction be undertaken in such a manner that if removed in the future, the original form and integrity of the historic *property* and its environment would be unimpaired.

(4) Compliance with General and Specific Design Standards Required

All *development* located within the historic districts and subject to this Section 14-5.2 shall comply with all applicable general *development* standards set forth in Subsection 14-5.2(D), as well as any applicable specific *development* standards set forth in Subsections 14-5.2(E) through (I).

(D) General Design Standards for All H Districts

In any review of proposed additions or alterations to *structures* that have been declared significant or contributing in any historic district or a *landmark* in any part of the *city*, the following standards shall be met:

(1) General

(a) The status of a significant, contributing, or *landmark structure* shall be retained and preserved. If a proposed alteration will cause a *structure* to lose its significant, contributing, or *landmark* status, the *application* shall be denied. The removal of historic materials or alteration of architectural features and spaces that embody the status shall be prohibited.

(b) If a proposed alteration or new construction will cause an adjacent *structure* to lose its significant, contributing, or *landmark* status, the *application* may be denied.

(2) Additions

(a) Additions shall have similar materials, architectural *treatments* and styles, features, and details as the existing *structure*, but shall not duplicate those of the existing *structure* in a manner that will make the addition indistinguishable from the existing *structure*.

(b) Additions to *buildings* that meet the standards of Subsection 14-5.2(E) shall continue to meet those standards set forth in Subsection 14-5.2(E) in addition to the standards set forth in this section.

(c) Additions are not permitted to *primary façades*.

(d) Additions are not permitted to the side of the existing footprint unless the addition is set back a minimum of ten (10) feet from the primary facade. The addition shall not exceed fifty percent of the square footage of the existing footprint, and shall not exceed fifty percent of the existing dimension of the primary facade. To the extent architecturally practicable, new additions shall be attached to any existing noncontributing portion of *structures* instead of attaching them to the significant or contributing portion.

(e) The height of additions:

(i) For significant and *landmark structures* shall be a minimum of six (6) inches less than the parapet or equivalent roof-feature of the existing adjacent connecting facade.

(ii) For contributing *structures* shall be no more than one additional *story* higher than the existing *structure*. To the extent architecturally practicable, two-story additions shall be set to the rear or the side rear of the *structure*. When an additional *story* is to be placed upon an existing contributing *structure*, that footprint may be no greater than fifty percent of the footprint of the existing *structure*, subject to the provisions of Subsection A(1) above. For the purposes of this paragraph, an additional *story* shall not exceed twelve (12) feet from the existing rooftop to the highest point of that *story*.

(5) Windows, Doors, and Other Architectural Features

(a) For all facades of significant and *landmark structures* and for the primary facades of contributing *structures*:

(i) Historic windows shall be repaired or restored wherever possible. Historic windows that cannot be repaired or restored shall be duplicated in the size, style, and material of the original. Thermal double pane glass may be used. No opening shall be widened or narrowed.

(ii) No new opening shall be made where one presently does not exist unless historic documentation supports its prior existence.

(iii) No existing opening shall be closed.

(b) For all façades of significant, contributing and *landmark structures*, architectural features, finishes, and details other than doors and windows, shall be repaired rather than replaced. In the event *replacement* is necessary, the use of new material may be approved. The new material shall match the material being replaced in composition, design, color, texture, and other visual qualities. *Replacement* or duplication of missing features shall be substantiated by documentation, physical or pictorial evidence.

(8) Archaeological Resources

Discovery of archaeological resources made during the historic districts review process shall be referred to the archaeological review committee.

(9) Height, Pitch, Scale, Massing and Floor Stepbacks

The height, pitch, *scale*, and massing of any *structure* in an historic district, as defined in this section, shall be limited as provided for in this section, unless further restricted within this chapter.

(a) Applicability

The following sections identify specific areas and specific *projects* subject to this section. Planning and land use department staff shall determine whether or not properties are included within this section. (Ord. No. 2007-45 § 30; Ord. #2020-22, § 16)

(e) Scale

The height of a proposed *building* or addition, its façade length, and its roof form and pitch shall appear to be in proportion to the height, façade length, and roof form and pitch of *buildings* in the applicable *streetscape*, or the *building* on which the addition is proposed.

(f) Massing and Floor Stepbacks

The Board may require that upper floor levels be stepped back, to carry out the intent of this section; provided that the board in making such determinations shall take into account whether the height of the proposed *building*, *yardwall*, fence, or proposed stepback of upper floor levels is in harmony with the massing of the applicable *streetscape* and *preservation* of the historic and characteristic visual qualities of the *streetscape*. The Board shall also require that the *publicly visible* façades of the *structure* be in conformance with Subsections 14-5.2(E) through (H), and in meeting those requirements, may require that different floor levels be stepped back.

(E) **Downtown and Eastside Design Standards**

The *governing body* recognizes that a style of architecture has evolved within the *city* from the year 1600 to the present characterized by construction with *adobe*, hereafter called "old Santa Fe style", and that another style has evolved, hereafter called "recent Santa Fe style", which is a *development* from, and an elaboration of the old Santa Fe style, with different materials and frequently with added decorations.

(1) Old Santa Fe Style

Old Santa Fe style, characterized by construction with *adobe*, is defined as including the so-called "pueblo" or "pueblo-Spanish" or "Spanish-Indian" and "territorial" styles and is more specifically described as follows:

(a) With rare exception, *buildings* are of one *story*, few have three stories, and the characteristic effect is that the *buildings* are long and low. Roofs are flat with a slight *slope* and surrounded on at least three sides by a firewall of the same color and material as the *walls* or of brick. Roofs are never carried out beyond the line of the *walls* except to cover an enclosed *portal* or *porch* formed by setting back a portion of the *wall* or to form an exterior *portal*, the outer edge of the roof being supported by wooden columns. Two- *story* construction is more common in the territorial than in other sub-styles, and is preferably accompanied by a balcony at

the level of the floor of the second *story*. Façades are flat, varied by inset *portales*, exterior *portales*, projecting vigas or roof beams, canales or water-spouts, flanking buttresses and wooden lintels, architraves and cornices, which, as well as doors, are frequently carved and the carving may be picked out with bright colors. Arches are almost never used except for nonfunctional arches, often slightly ogive, over gateways in freestanding *walls*;

(b) All exterior *walls* of a *building* are painted alike. The colors range from a light earth color to a dark earth color. The exception to this rule is the protected space under *portales*, or in church-derived designs, inset panels in a *wall* under the roof, in which case the roof overhangs the panel. These spaces may be painted white or a contrasting color, or have mural decorations;

(c) Solid *wall* space is always greater in any façade than window and door space combined. Single panes of glass larger than thirty (30) inches in any dimension are not permissible except as otherwise provided in this section;

(d) The rule as to flat roofs shall not be construed to prevent the construction of skylights or installation of air conditioning devices, or any other necessary roof *structures*, but such *structures* other than chimneys, flues, vents and aerials, shall be so placed as to be concealed by the firewall from the view of anyone standing in the *street* on which the *building* fronts;

(e) True old Santa Fe style *buildings* are made of *adobe* with mud plaster finish. Construction with masonry blocks, bricks, or other materials with which the *adobe* effect can be simulated is permissible; provided, that the exterior *walls* are not less than eight (8) inches thick and that geometrically straight façade lines are avoided. Mud plaster or hard plaster simulating *adobe*, laid on smoothly, is required; and

(f) It is characteristic of old Santa Fe style commercial *buildings* to place a *portal* so that it covers the entire sidewalk, the columns being set at the curb line.

(2) Recent Santa Fe Style

Recent Santa Fe style intends to achieve harmony with historic *buildings* by *retention* of a similarity of materials, color, proportion, and general detail. The dominating effect is to be that of *adobe* construction, prescribed as follows:

(a) No *building* shall be over two stories in height in any façade unless the façade shall include projecting or recessed *portales*, *setbacks* or other design elements;

(b) The combined door and window area in any *publicly visible* façade shall not exceed forty percent of the total area of the façade except for doors or windows located under a *portal*. No door or window in a *publicly visible* façade shall be located nearer than three (3) feet from the corner of the façade;

(c) No cantilevers shall be permitted except over projecting vigas, beams, or wood corbels, or as part of the roof *treatment* described below;

(d) No less than eighty percent of the surface area of any *publicly visible* façade shall be *adobe* finish, or stucco simulating *adobe* finish. The balance of the *publicly visible* façade, except as above, may be of natural stone, wood, brick, tile, terra cotta, or other material, subject to approval as hereinafter provided for *building permits*;

(e) The *publicly visible* façade of any *building* and of any adjoining *walls* shall, except as otherwise provided, be of one color, which color shall simulate a light earth or dark earth color, matte or dull finish and of relatively smooth texture. Façade surfaces under *portales* may be of contrasting or complimentary colors. Windows, doors and *portals* on *publicly visible* portions of the *building* and *walls* shall be of one of the old Santa Fe styles; except that *buildings* with *portals* may have larger plate glass areas for windows under *portals* only. Deep window recesses are characteristic; and

(f) Flat roofs shall have not more than thirty (30) inches overhang.

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1995

IDENTIFICATION

ADDRESS: 224 E. Palace (previously surveyed as 200)

ID NUMBER: 0516 10355

BUILDING NAME: Marian Hall

SANTA FE ID NUMBER: H2859

UTM REFERENCE EASTING NORTHING

ZONE 12 13

LEGAL DESCRIPTION:

TNSP 17 (N) S RANGE 9 (E) W SEC 24 SE 1/4 NW 1/4

FIELD MAP Santa Fe Historic Structures Survey, 1983-85/1992

DATE OF CONSTRUCTION:

1910 ESTIMATE 1930 by ACTUAL

SOURCE(S) newspaper / Sanborn

BUILDING DATA

ARCHITECTURAL STYLE: Craftsman

USE:

HISTORIC: ~~residential~~

OTHER Sanitorium/convent

PRESENT: ~~residential~~

OTHER state offices

SURROUNDINGS: commercial/religious

RELATIONSHIP TO HISTORIC SURROUNDINGS:

X SIMILAR ___ NOT SIMILAR

ASSOCIATED BUILDINGS ON SITE:

X YES ___ NO

WHAT TYPE? attached by walkway to 820 Paseo de Peralta

IF INVENTORIED, LIST ID NUMBER(S)

DEGREE OF REMODELING:

___ MINOR X MODERATE

___ MAJOR

EXPLAIN: new doors, windows replaced, door hidden by walkway, porches removed 2nd & 3rd floors

OVERALL CONDITION:

___ EXCELLENT ___ GOOD

X FAIR ___ DETERIORATED

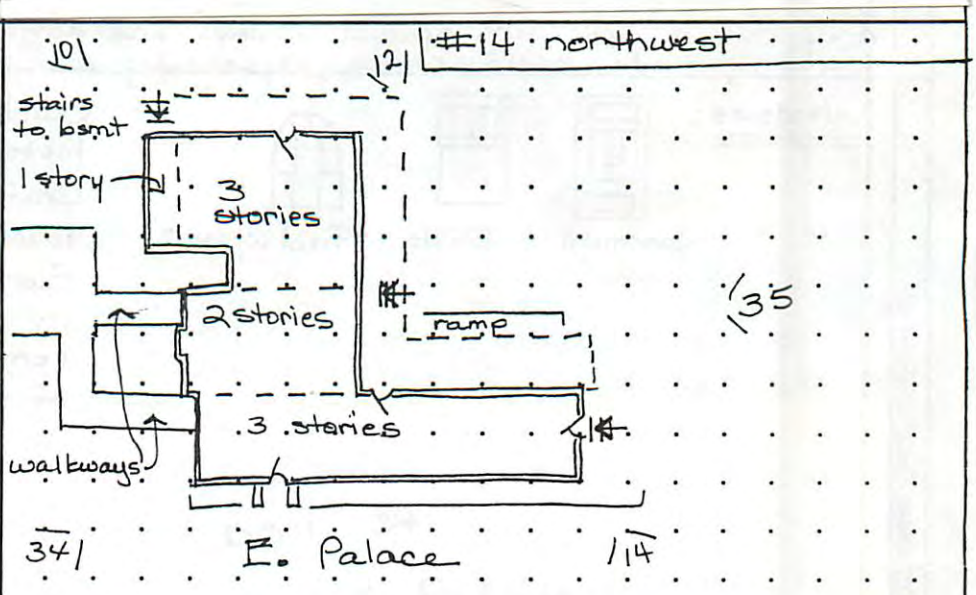
BUILDING THREATENED?

X YES ___ needs maintenance, preservation

PHOTO



SITE PLAN



SIGNIFICANCE

LISTED ON NATIONAL REGISTER OF HISTORIC PLACES?

X YES ___ NO ___ ELIGIBLE

X CONTRIBUTING ___ NON-CONTRIBUTING

LISTED ON STATE REGISTER OF CULTURAL PROPERTIES?

X YES ___ NO ___ ELIGIBLE

LOCAL DESIGNATION: Downtown & Eastside HISTORIC DISTRICT

X SIGNIFICANT ___ CONTRIBUTING ___ NON-CONTRIBUTING

LOCAL LANDMARK ___ YES X NO

SURVEYED 7/95 BY DB

NEGATIVES WITH NMHPD ROLL # DB11 NEG # 10 ~~12~~ 12,14

DB11 # 34 & 35

ARCHITECTURAL FEATURES: STYLE, MATERIALS, AND CONDITION

ROOFS & DRAINS	hipped asphalt shingle w/ wide overhang, shaped rafters (orig. roof was tile)
BUILDING WALLS	painted brick – peeling – uncertain when brick was first painted
FOUNDATIONS	not visible
DOORS	N – heavy wood prairie door with 5-light sidelights & 5-light segmental transom, recessed in brick surround; others large light wood (modern) with sidelights & clear transom, oversize wood french with wide muntins
WINDOWS	2/2 & 1/1 wood DHWs with hanging screens, concrete sills; prairie DHWs in trios & bay; prairie casement paired with 4-light transoms; fixed with flanking casements & fanlight
PORCHES OR PORTALES	S & W – flat roofed wood frame porch with wood/metal fascia, square posts, small corbels on low brick wall with concrete cap, concrete steps with brick banisters, pipe banisters, concrete floor (wood needs to be restored – peeling paint, ~~wood damage~~)
BALCONIES	
COURTYARDS	small patio on E surrounded by walkways and building at 820 Paseo de Peralta – obscures E side of this building. Removal of N walkway would correct this problem.
~~FENCES/WALLS~~ FENCES	wrought iron fence along N
ARCH. DETAILS	N – windows grouped in pairs, groups – some set in oriels w/ small balconies on brackets, one group recessed with lintel, one segmental
~~OTHER~~	N door has round hood on brackets – hood extends to tiny arched windows on each side; E – tower with mixtilinear parapet with cap

COMMENTS Renovated in 1984 (plaque) – the building retains overall historic appearance and has a few very special windows and doors that should be preserved. The building needs maintenance, especially on wood porches.

ADDITIONAL PHOTOGRAPHS

Windows:



casement DHWs fixed w/csmt

Building is architecturally and historically significant. Excellent Craftsman example with Mission touches on previous chapel. Survivor of healthseeker era in New Mexico. Building was renovated in 1950s in the "year of the Marian" and so renamed.



#34 northeast (walkway in foreground)

NEW MEXICO HISTORIC BUILDING INVENTORY - SANTA FE RESURVEY 1995 (concluded)

IDENTIFICATION		
	ADDRESS 224 E. Palace	ID NUMBER: 0516 10355 SANTA FE ID NUMBER: H 2859 SURVEYED/RESEARCHED DATE 7/95 BY DB



#10 south elevation, E end

#12 south elevation, W end



#35
west elevation,
N end

(continuation sheet for additional field notes, ... /notes, map/plat information)

224 E. Palace

1948 Sanborn

JAN. 1930
SANTA FE
N. MEX.

4

9

OTERO ST.

CIENEGA ST.

AV.

4" W.P. 6" W.P. D.H. 6" W. PIPE

150 210 334 722 928

SANITARIUM BLDG

CHAPEL 2D DINING RM 1ST

HOSPITAL BLDG

SISTERS & NURSES DWELLING ADOBE

ST. VINCENT SANITARIUM & ORPHANS HOME & INDUSTRIAL SCHOOL

NO WATCHMAN. HEAT: STEAM LIGHT: ELEC.

PIERS

R. C. CATHEDRAL

RED BRICK NURSES QUARTERS

ORPHANS' INDUSTRIAL SCHOOL

H'G PLANT & LAUNDRY

RECTORY

W. RM ADOBE

ADOBE WALL 6'

MEDICAL CLINIC

ADOBE WALL 5'

ADOBE WALL 6' HIGH

DRIVE

ADOBE WALL 4'

Where are Marian Hall's valuables?

157 where are marion Hall's Valuables? NM 3/26/1981

By DENISE KESSLER
The New Mexican Staff

Marian Hall isn't what it's cracked up to be.

The former sanitarium, standing silently boarded up on Palace Avenue, is headed for certain demolition. But the building doesn't contain historical artifacts it's suppose to house, and no one seems to know where the vanishing valuables are.

Some say the Sisters of Charity, who built the original hospital on the site where Marian Hall now stands, sold the artifacts before vacating the building in 1977. Others say the stained glass, pews and handcarved wooden doors were incorporated in the new St. Vincent Hospital chapel. Still others point to vandals, who apparently entered the empty building and carried off the goods.

Whatever the explanation, historical artifacts listed in a resolution recently adopted by the city council do not exist in Marian Hall. The resolution, which states, "it would be in the traditional heritage of Santa Fe to promote the preservation of these items," counts hand wrought woodwork, the inlaid marble flooring and the unique stained glass decorating this building" among items suitable for preservation.

A thorough inspection of the building failed to turn up the marble floor or stained glass that councilors want preserved. The only resemblance of stained glass that now decorates the building is a glass door covered with colored paper that leads from the kitchen to an outdoor patio. Rather than inlaid marble, the floor of the old dining room is covered with a majestic-looking tile mosaic. While the hand-carved doors seem to have slipped off their hinges, elegantly designed wooden handrails and banisters still line several staircases.

When asked about the artifacts supposedly housed in the building, Tom Chavez, curator of collections for the state Museum's History Division said, "there's no historical value in Marian Hall."

Chavez, who also sits on the city's Historical Styles Committee, said the building's value lies in its architectural style. Marian Hall [illegible] the evolution of [illegible]

extolls Marian Hall as a 19th century structure, the building was constructed in 1910, and was remodeled as late as 1954.

Construction of the original hospital, erected on the site of Marian Hall, began in 1878 by the Sisters of Charity, who had arrived in Santa Fe in 1865 with the intent of opening the first hospital in northern New Mexico.

In 1896, the first hospital was destroyed by fire, although other structures had been erected to house patients. In 1908, another building was begun on the site of the original hospital, and two years later, the new sanitarium opened its doors.

According to "The Hospital at the End of the Santa Fe Trail" by Clark Kimball and Marcus J. Smith, a pamphlet of the day boasted of the structure that later was to become Marian Hall. "Porches for outdoor living," electric lights, steam heat, running cold and hot water, a sanitary kitchen and milk from Jersey cows were announced. No mention was made of marble floors or stained glass.

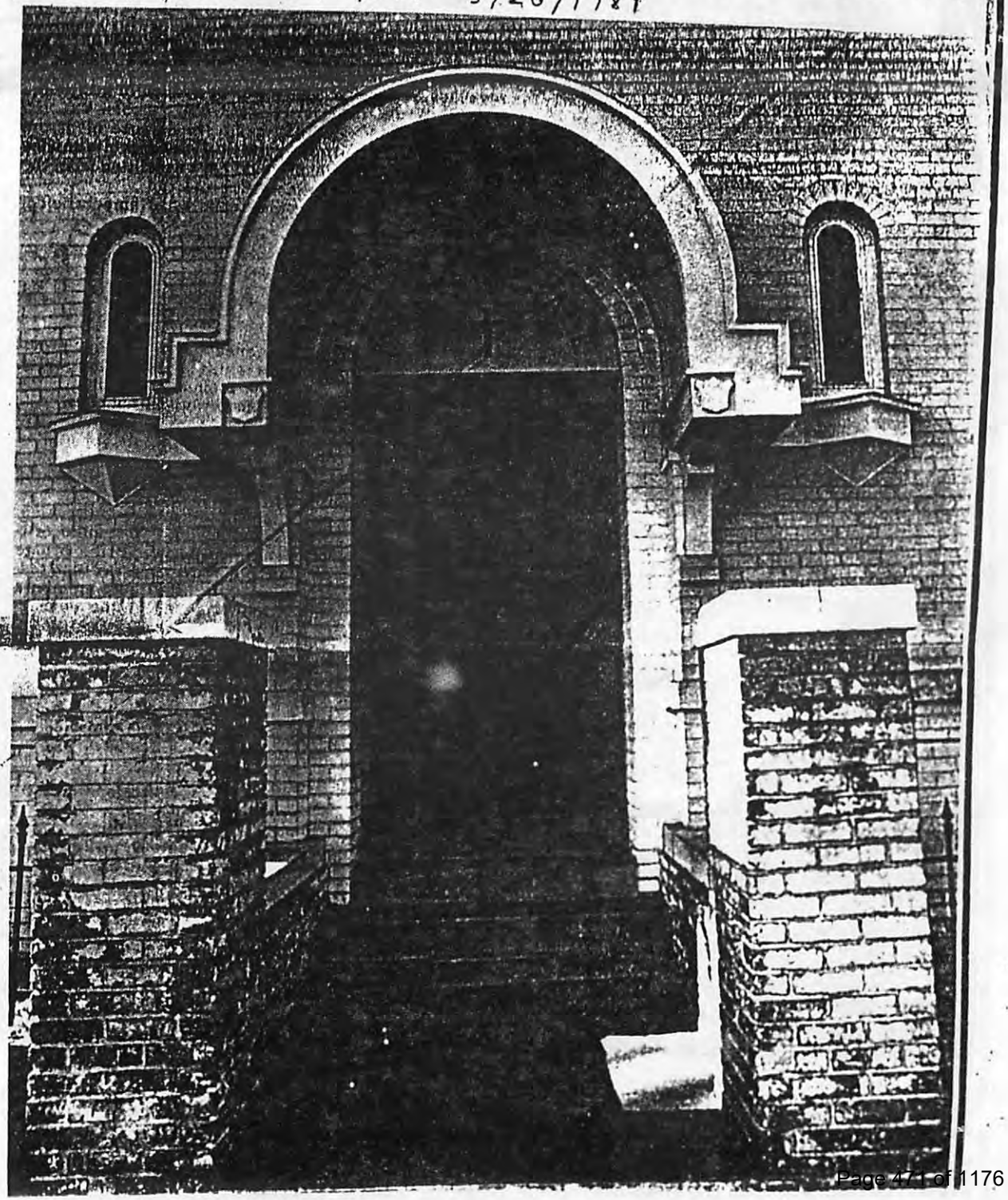
Rooms were rented for $100-160 per month, including food and medical care. In addition to patients, the hospital let rooms to guests, including legislators who came to Santa Fe on business.

In 1954, the structure was remodeled for use as a convent and school for nurses. At that time, the building was christened Marian Hall.

Since St. Vincent Hospital moved to St. Michael's Drive, Marian Hall has remained vacant. A lone guard walks the empty floors with a frisky black puppy, the building's only resident.

Until recently, the building was destined to be razed to make way for an Indian Arts Museum. But during this year's Legislative session, the museum's request for funds to construct the Indian museum on the site was given a thumbs down.

Jim Snead, president of the museum Board of Regents, said he is "very disappointed the Legislature didn't see fit to fund" the proposal. He believes legislators now want the Indian museum built on Caminio Lejo, near the Laboratory of [illegible] and the Wheelright



nts the style of architecture of
t period.
To preserve and document the
chitectural style, the museum's
story Division has photographed
interior and exterior of the
lding. Chavez also plans to
ng segments of the tile floor into
collections so that architects
d other interested persons can
w and re-create the remarkable
nstruction.

Although the city council passed
e resolution to alert the Museum
d the governor of the need to pre-
rve the valuables, Chavez said
eservation of Marian Hall arti-
cts was initiated soon after the
ilding was vacated, and muse-
plans call for the work to con-
ue before the building is gutted.
attributed the council's resolu-
n to a lack of information about
ork underway. "They didn't
ow about this."

Chavez said he does not believe
arble floors ever existed in Mari-
Hall, but he acknowledged that
me of the artifacts disappeared
fore the museum could lay its
nds on them. He speculated
me valuables were moved to the
w hospital.

Father Edward O'Byrne, direc-
r of St. Vincent's pastoral care,
onfirmed that the hospital's new
hapel contains some valuables
om the old Marian Hall chapel.

O'Byrne, who lived in Marian
all and helped the hospital
rough the moving transition,
id one of the old building's
ained glass windows is in the new
hapel. He also said some of the
ews and small altars from Mari-
n Hall now decorate the hospital
hapel, and Mass vestments from
e old days are used in services in
e new building.

The pastoral director said the
rge main altar from Marian Hall
as given to St. Catherine Indian
chool, and many items, including
tations of the cross, were sold by
he nuns during a sale to benefit
he new hospital.

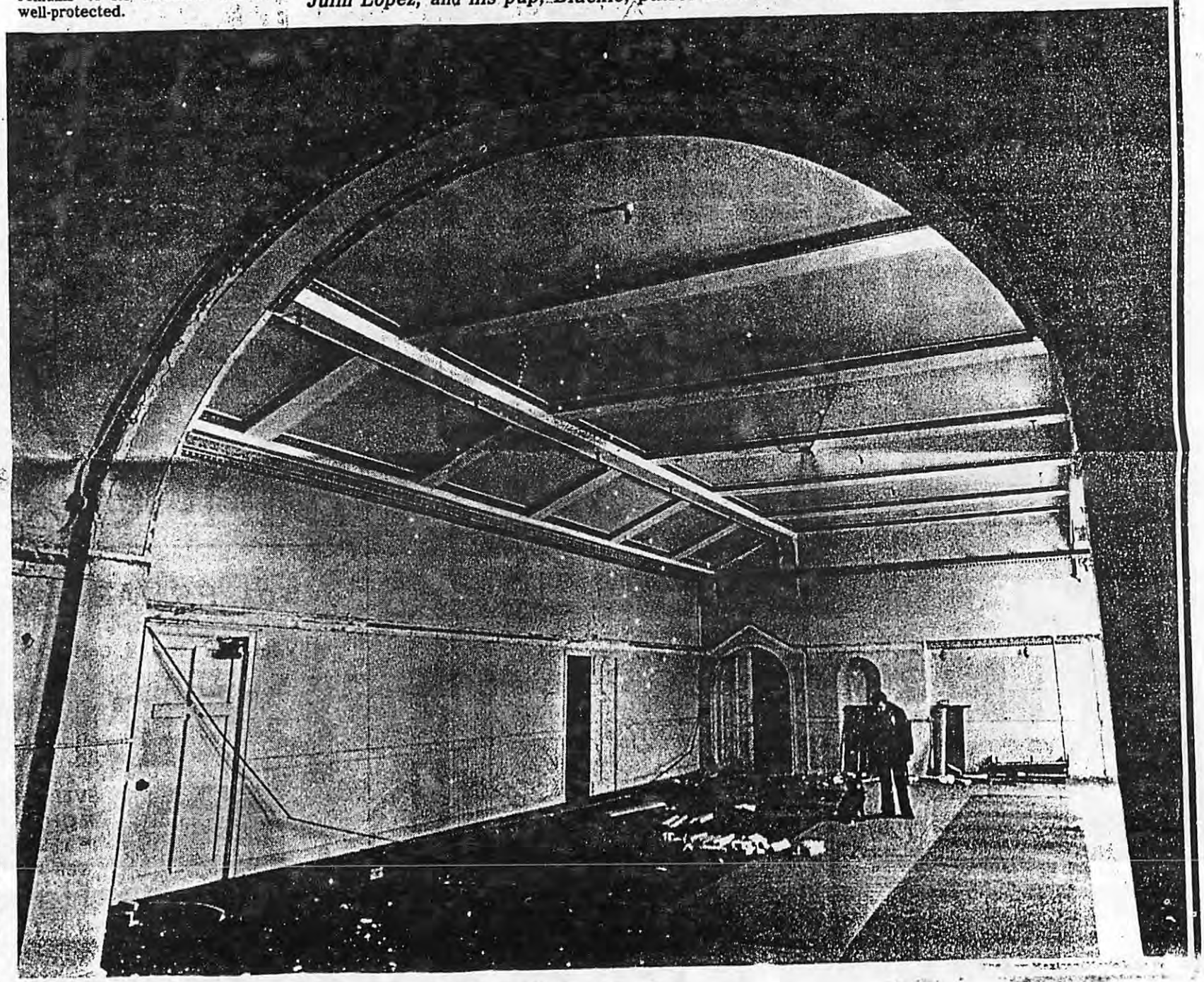
O'Byrne has no idea what hap-
ened to the carved wooden doors
n the old building. "They were
here when we left." He said he has
eard that vandals entered the
uilding, a rumor that was con-
irmed by a guard hired to watch
Marian Hall and the old hospital
ext door.

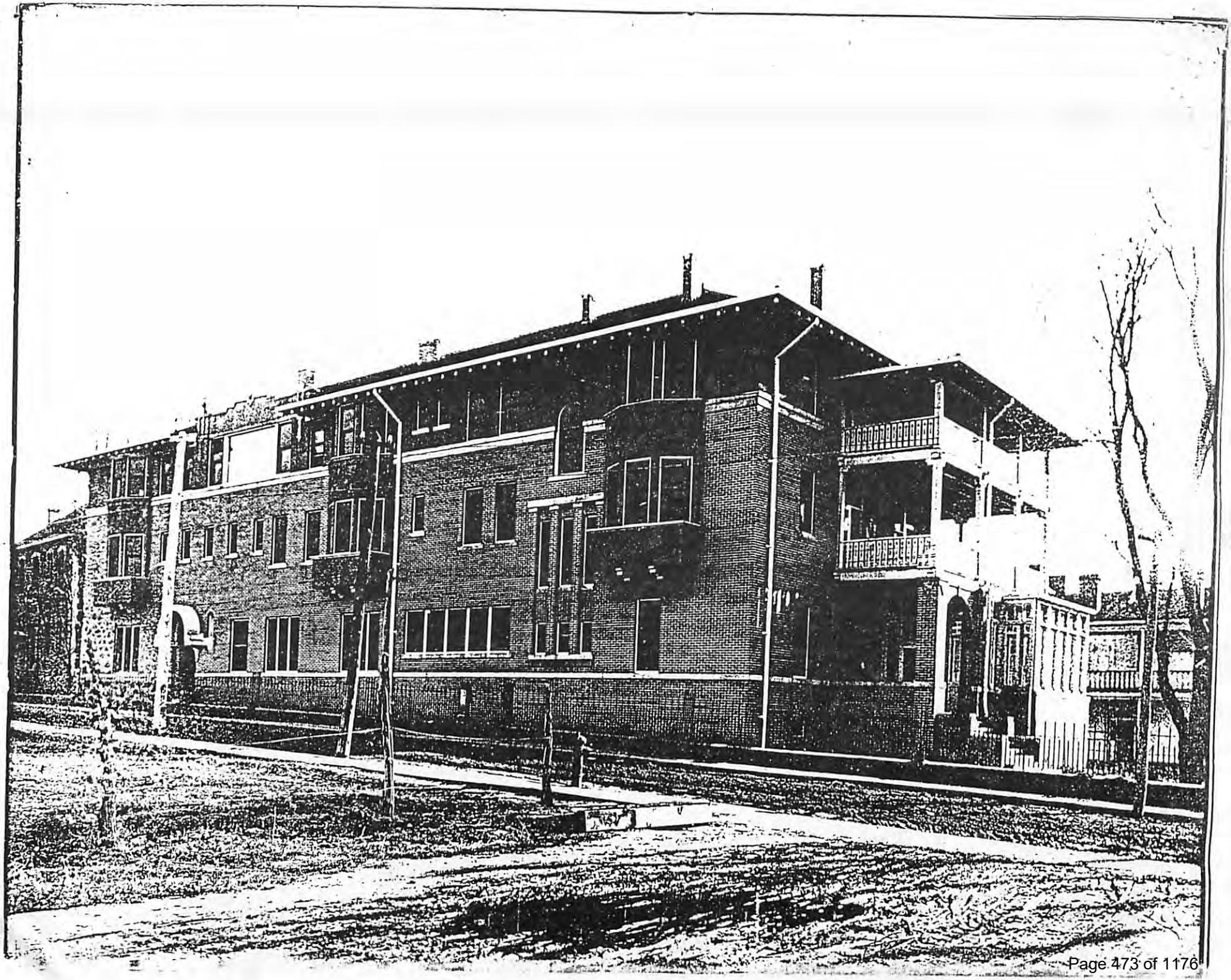
Although the council's resolution

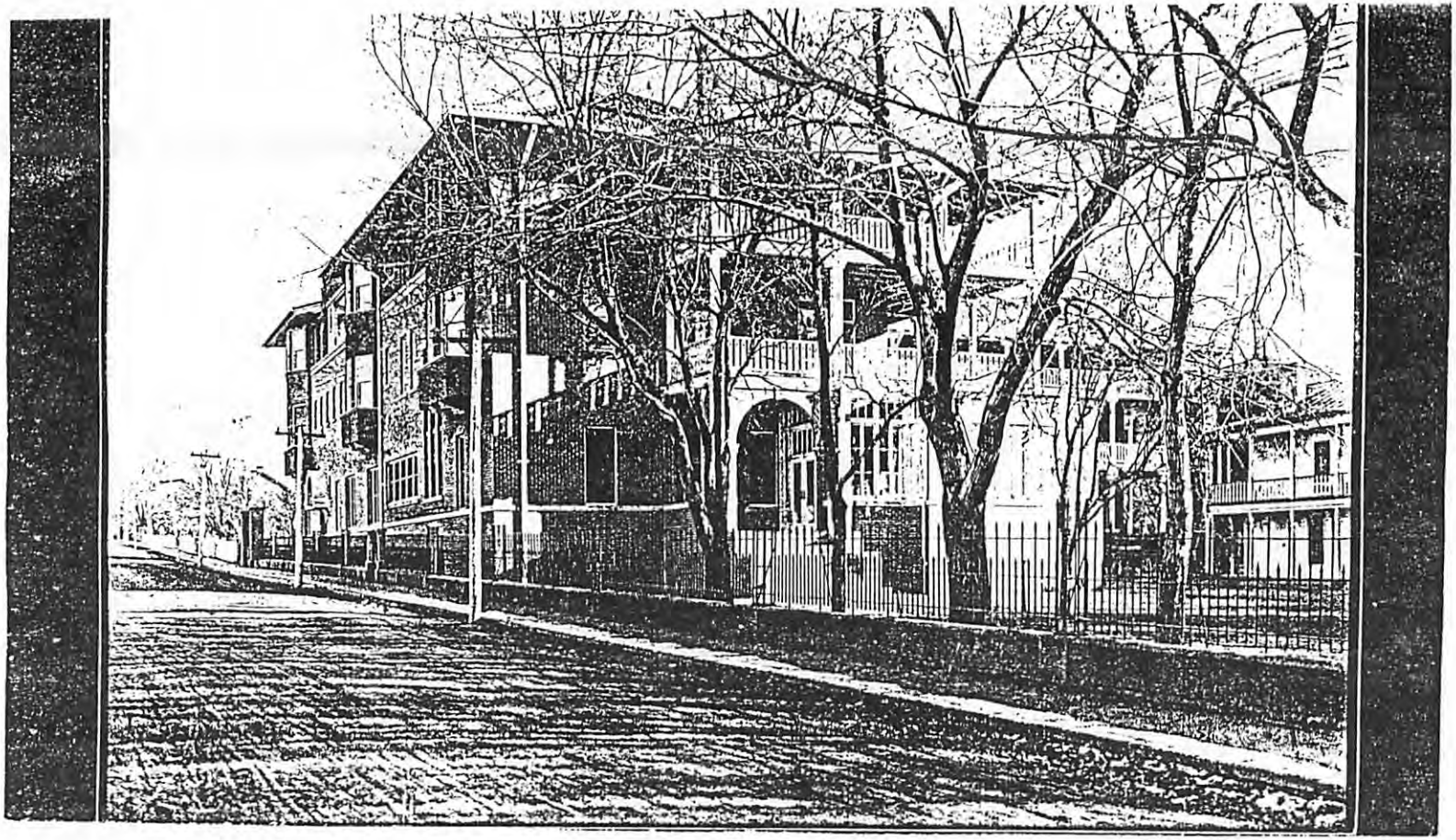
The museum board is expected to discuss location of the Indian museum at its April meeting. In the meantime, the fate of Marian Hall hangs in the lurch, although Santa Feans can rest assured what remains of its artifacts will be well-protected.

The New Mexican/Mario Villafuerte

LOST ANTIQUITIES - Marian Hall stands silently boarded up, above, while a lone guard, Julin Lopez, and his pup, Blackie, patrol the former sanitarium and convent. Valuables listed in a city council resolution have disappeared from the building.







M 61371 St Vincent Sanitarium (Morton Hall) 1911
Nusbaum

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H 2859

building threatened?	surveyed	county	ID no.
yes	date 11/85 by HMW	SANTA FE	051610355

field map	number	UTM reference	easting	northing
SFHD #1	355	zone 12 13		

location description
~~200~~ 224 (?) E. PALACE

city/town
SANTA FE

~~land grant/reservation~~

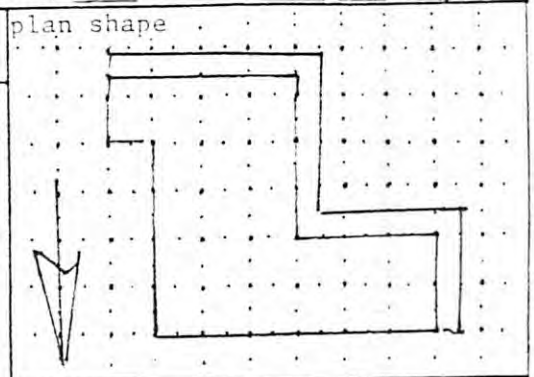
building name
MARION HALL

legal description
tnsp ___ N S range ___ E W sec ___ ___ ___

film roll	negative nos.	loc. of neg.
by HMW no. SFHD 17	10	HPB



plan shape



date of construction
1 estimate 1912 actual

source
C. SHEPPARD.

use
present residential
other STATE OFFICES.
historic residential
other SANITORIUM / CONVENT.

condition
X excellent ___ good
___ fair ___ deteriorating

ARTS & CRAFTS.

CONC.

wall material/surface
BRK / PAINTED BRK & STUCCO

degree of remodeling
X minor ___ moderate ___ major
describe:

architectural features
HIPPED & GABLE RFS - RF PLAN NOT DISCERNIBLE, OPEN EAVE W/ EXP'D DECOR. RAFTER ENDS; EAVE BROKEN ON N W/ RAISED STEP PARAPET.
1/1 D.H. WD WDWS, SGLS, TAND & TRIP W/ CONC (?) LUG SILLS.
3 ORIELS W/ ROUGH STUCCO CARRIED ON 2 HEAVY WD CORBELS.
SILL COURSES (CONC?) @ 1ST & 3RD FLR WDWS.
1 TRIP 2/1 D.H. WDW GROUP N SIDE.

comments FRAME PORCH W & S SIDE HAS OVERSCALED DENTILS. N SIDE ENTRY. RECES'D SGL LF FIRE DOOR W/ STEPS IN RECESS, OPENING COVERED W/ SEMI-CIRC ARCHED HOOD ON BRKTS.
E SIDE: 2ND FLR HAS 3 SEMI-CIRC ARCHED WDWS W/ INDIVIDUAL CABLED PARAPET (CTR ONE W/ CROSS), CONC COPING, & CONC UPPER SURR TYING INTO STRING COURSE.

surroundings
COMMERCIAL / RELIGIOUS

relationship to surroundings
X similar ___ not similar

district potential
___ yes ___ no

significance
X eligible ___ of ___ none
if eligible, interest
why? PRIMARY: STYLE, ARCHT INTEG.

associated buildings? ___ yes
what type?

if inventoried, list ID nos.

see back? ✓ yes

COMMENTS: RAPP & RAPP, ARCHTS.

MISSION ISLE SERVED AS A T.B. SANITORIUM & LATER AS A CONVENT.

IT ORIG. HAD A 3 STORY GLAZED WARM ARCADED PORCH ON W & S SIDES (WHERE CURRENT PORCH RUNS) AS SLEEPING PORCHES/SOLARIUM FOR PATIENTS.

DATE OF DEMOLITION UNK.

IT RESEMBLES OTHER WORK BY RAPP & RAPP FOR THE SISTERS IN LAS VEGAS.

A GOOD ARTS & CRAFTS/CRAFTSMAN BLDG W/ MISSION REV. OVER TONES IN THE PARAPETS.

THE CURRENT WINDS ARE REPRODUCTION REPLACEMENTS OF ORIGINALS INSTALLED IN RETROFIT TO STATE OFFICES 1984-85.

ADDRESS: 200 E. Palace **HIST. SURVEY #:** 355

(OD = Out of District; M = Moved
DEM = Demolished; N/A = not a building)

NAME: Marion Hall

CITY SURVEY

Area #: 1 Signif. Status: S

(S = Significant; C = Contributing; NC = Noncontributing

REGISTER STATUS (Individual Nominations)

National: N State: N State #: N/A

HSFF: N **HABS:** N

(OSFT = To be in forthcoming 4th edition of Old Santa Fe Today.
Not covered by a more detailed Bulletin article.)

DOCUMENTATION

SFHS Inventory: Y

NR Nomination: N/A SR Nomination: N/A

HSFF Bulletin: N/A HABS Data: N/A

Historic Photos: Y Museum: 2 Archives:

Modern Photos: MNM: SRC:

Surveys: Floor Plans: Elevations:

Other: NM 3/26/1981 possible dem. Misc. newspaper articles on 1984 renovations.

Bibliography:

Comments:

Clovis News Journal

DEC 21 1983

New Mexico Press Clipping Bureau
Albuquerque, N. M.

Building renovations

152

SANTA FE (AP) — The state Board of Finance has agreed to support legislation to finance renovations of a state office building for the Public Service Commission.

The board voted Tuesday to support legislation in lieu of issuing a $1.6 million loan requested by the state Property Control Division for the renovation.

Division director Mike Trujillo said a loan would allow the project to begin soon with an expected completion date of November 1984, but that waiting for the Legislature to appropriate the funds would delay the project only a couple of months.

After some discussion, the board decided to support a request to the Legislature for a direct appropriation to renovate the former convent in Santa Fe because the loan would have had to be repaid into the Capitol Buildings Repair Fund by legislation anyway.

Gov. Toney Anaya agreed with the decision, saying the PSC has to be moved into more spacious quarters in any event.

"The only question is, if it's an emergency we allocate the money as a loan, or let the Legislature do it directly," Anaya said.

The loan was sought last month after the state fire marshal found overcrowding and other fire code violations in the Bataan Memorial Building, which houses the PSC, the Economic Development and Tourism Department and other smaller agencies.

Marian Hall is located west of the newest state office building, La Villa Rivera, which is the former St. Vincent Hospital. La Villa Rivera now houses the Office of Indian Affairs and some divisions of the Office of Cultural Affairs.

Trujillo told the board some of the smaller agencies now located in the Bataan Memorial Building will have to be moved out in any case because of the overcrowded conditions cited by the fire marshal. He said he would seek from $126,000 to $155,000 from the board next month for moving and rental costs in other buildings for those agencies.

The Economic Development and Tourism Department and the Regulation and Licensing Department are slated to move into the new state office building under construction and scheduled for completion in mid-1986.

•• THE NEW MEXICAN ••
SANTA FE N M

DEC 13
New Mexico Press Clipping Bureau
Albuquerque, N. M.

Marian Hall fix-up OK'd

Marian Hall will be getting a new roof, new paint and new landscaping in preparation for its new role as the home of the state Public Service Commission.

152

The city Historic Design Review Board on Monday approved the remodeling plans presented by Steven Day, an architect for the state.

Day said Marian Hall, built in 1910 as a hospital at Otero and Palace Avenue, was remodeled in the early 1950s by architect John Gaw Meem for use as a convent and for classrooms. At that time, balconies on the west side were removed and its clay tile roof replaced with shingles.

He said few changes are planned for the building's exterior, although no decision has been made on whether to keep the pink color.

The first-floor dining room and second-floor chapel will be remodeled for PSC hearing rooms, while the third-floor dormatories will be used for staff offices, he said. Parking spaces will be added on the building's south side, along with an entry ramp for the handicaped, he said.

1953?
rehab was done in
"year of the Marian"
a special type of
devotion = so structure
renamed to reflect
that devotion
from Stan Hordes TLS
7-16-85

Journal Nov. 8/4/87

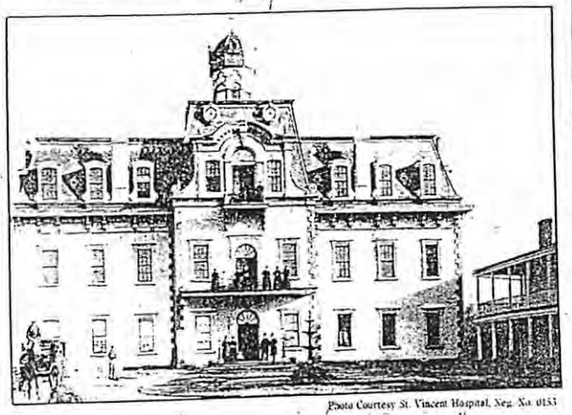


Photo Courtesy St. Vincent Hospital, Neg. No. 0153

Original St. Vincent Sanatorium in 1885

Old Sanatorium Being Nursed To Recovery

By JOHN SHERMAN
Journal Correspondent

MARIAN Hall, a landmark Santa Fe building on East Palace Avenue, is slowly being nursed back to good health.

Built in 1910 by the Sisters of Charity as St. Vincent Sanatorium, it's being renovated to open next January as the new office of the state Public Service Commission.

The tile floors with their colorful designs, the dark woodwork on the walls and ceilings and the brick fireplace in the visitors room will be retained, according to contractor Robert L. Doose of Albuquerque.

Only about 25 percent of the decorative plaster-of-paris trim remainded in the second-floor Sacred Heart Chapel when reconstruction began, Doose said. The workers were instructed to pick up, wrap and box all that could be her house.

According to Clark Kimball and Dr. Marcus J. Smith, authors of "The Hospital at the End of the Santa Fe Trail," a pictorial history of St. Vincent, the 1910 sanitorium contained an elevator, hot and cold running water, electric lights and modern surgical facilities on the third floor.

Monthly rates, payable in advance, were $100 to $160 for private rooms and suites. This included "food, nursing, and medical care, pneumothorax, and fluoroscopy."

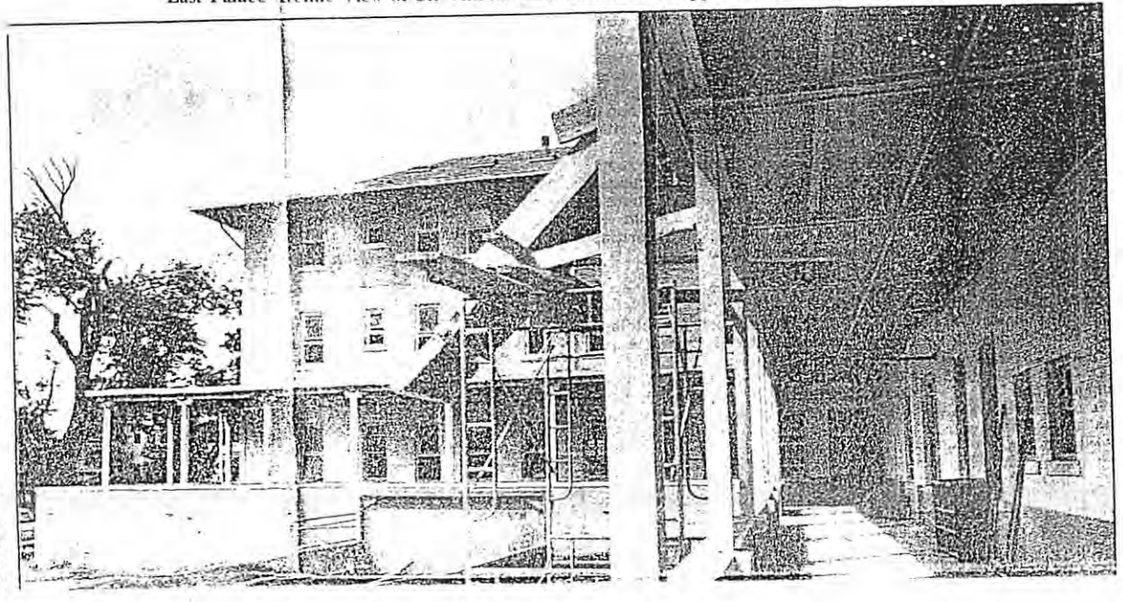
There was a "certain air of elegance" about the place, said Mrs. Claffey. Patients were served with silverplated water pitchers and coffee pots. A look at the old photographs of the patient's rooms shows attractive fixtures, wicker rocking chairs and colorful rugs.

The elevator did not work for many years, according to Kimball and Smith, and a surgeon, Dr. LeGrand Ward, and a nurse had to



Photo by Jesse Nusbaum Courtesy St. Vincent Hospital, Neg. No. 0015

East Palace Avenue View of St. Vincent Sanatorium as It Appeared Earlier This Century



up, wrap and box all that could be found in order to restore it to the walls of the room where daily mass was said for many years.

Marian Hall has been vacant since St. Vincent Hospital moved in 1977 from its next-door location to the present site on St. Michael's Drive.

In December 1910, the sanitorium was dedicated and the public had a chance to see the latest in medical apparatus, enjoy a "Spanish supper" and a military band for 50 cents, and purchase "fancy work," candy or ice cream from a booth, according to *New Mexican* reports of that week.

Amalia Sanchez, 91, is one of the few people around who attended the opening festivities. Not only does she recall the first days of the sanitorium, she also remembers when its precedessor, the first St. Vincent's Sanatorium, called "the old San" by some oldtimers, burned down in 1896.

"I was 4 years old," she said. "We climbed up on the roof of Sena Plaza (her family home) and watched the blaze" until adults in the family made her and the other children get down. She believes the fire started because the slate roof of the building got too hot.

That first sanitorium served the community from 1883 until the fire. Between its demise and the opening of the second, other buildings at the site were used for the patients.

Like its precedessor, the second sanitorium was used not only for medical purposes but as a hotel of sorts, as well. It was common practice for visitors to Santa Fe to board at the sanitorium, and poker-playing legislators frequented the rooms, including the billiard room off the lobby, when the Legislature was in session.

Marguerite Claffey, a longtime employee and volunteer at St. Vincent, remembers running up and down the tile floors with other children when her mother and grandmother took out rooms in the sanitorium during the legislative sessions.

Her grandfather, Thomas D. Burns, represented Rio Arriba county in the Legislature. He and the other men in the family stayed at the DeVargas Hotel, another gathering spot for legislators. The children made so much noise they were banished to the old seminary building, attached to St. Francis Cathedral, where, Mrs. Claffey recalled, most of the people were deaf.

She also remembered sending unexpected out-of-town guests to the sanitorium during Fiesta week in the late 1930s when too many other guests already filled LeGrand Ward, and a nurse had to carry anesthetized patients down the stairway after their operations.

One of the other doctors to work out of the sanitorium was a Sister of Charity, Sister Mary de Sales, who was granted her M.D. in 1901 by the state of New Mexico. She was believed to be the first woman doctor in the West. She had come to Santa Fe in 1880 in the last years of the Santa Fe Trail.

Some of the chapel's stained-glass windows have been preserved and are now in the chapel at the current St. Vincent. Prominent residents, such as the Luna family, donated the windows for the 1910 opening.

Looking around the room that was once the chapel, now filled with construction equipment and debris, Mrs. Sanchez said, shaking her head, "Oh, this was so beautiful." The former chapel, like the former dining room directly below it, will become a hearing room for the commission.

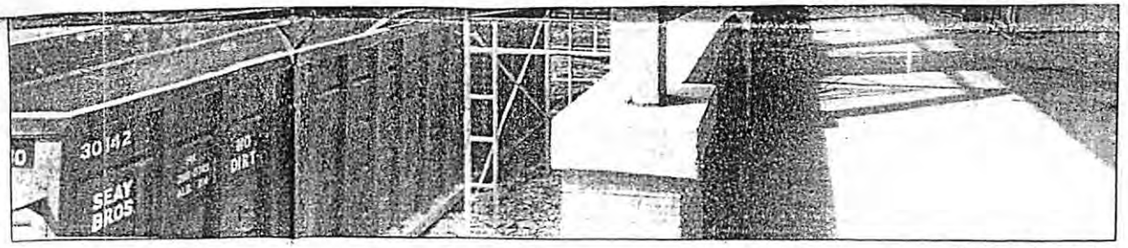
The white altar that was used for so many years for patients and visitors alike is still in use in a Catholic institution in Santa Fe, St. Catherine Indian School.

For 43 years, the second sanitorium served as Santa Fe's sole public hospital. After World War II, a growing community made a larger hospital necessary and, in 1953, St. Vincent's Hospital opened next to the sanitorium. That building is now called La Villa Rivera, and is known to many residents as "the old hospital."

The sanitorium was remodeled and renamed Marian Hall. According to Sr. Mary Joaquin Bitler, administrator of St. Vincent's from 1960 to 1976, who was in Santa Fe a few days ago for a brief visit, the sisters moved to the second floor (their old dormitory was razed). The Regina School of Nursing, a joint effort by St. Vincent and St. Joseph Hospital in Albuquerque, occupied the other two floors.

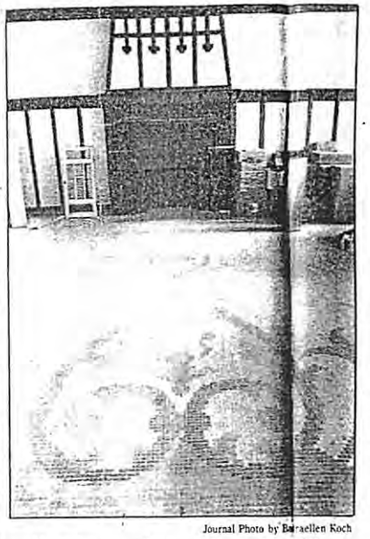
St. Vincent became a community-owned hospital in 1973, although Sister Mary Joaquin remained as administrator for three more years at the request of the board. Once the sisters moved out of Marian Hall and the other school of nursing was transferred to the College of Santa Fe, according to Mrs. Claffey, various departments of the hospital moved into the building.

Four years later, the building was vacated when the hospital moved to St. Michael's Drive. The state purchased the former hospital and Marian Hall.



Journal Photo by Barbaraellen Koch

Marian Hall Undergoes Reconstruction for Its Reopening in January as State Offices



Journal Photo by Barbaraellen Koch

Dust Covers Dining Hall Floor Tiles

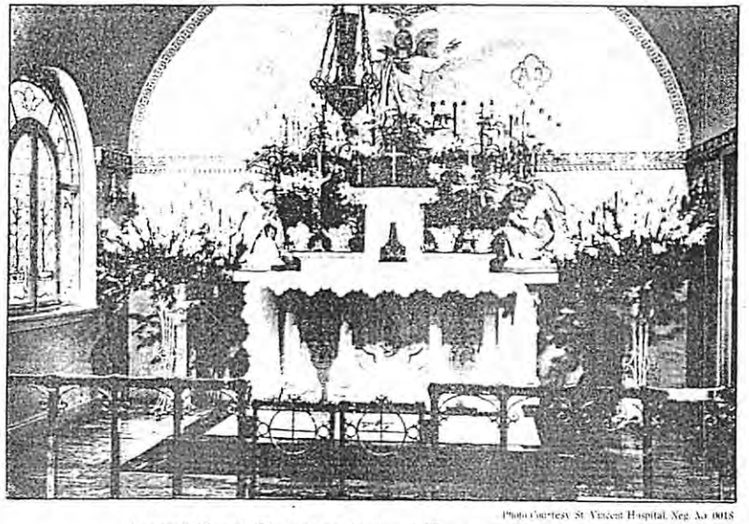
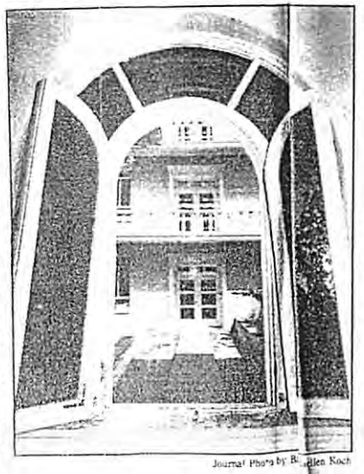


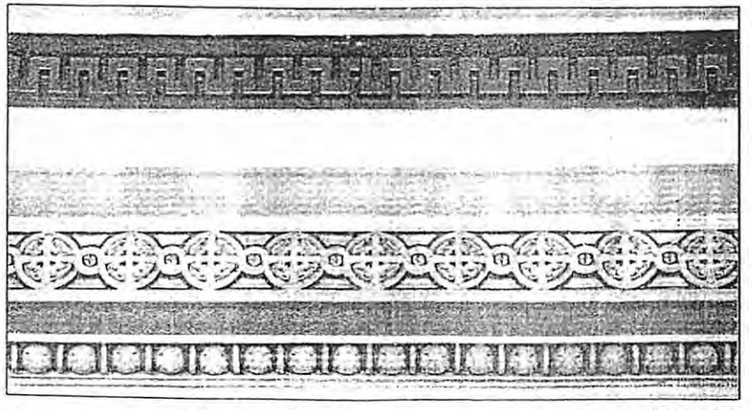
Photo Courtesy St. Vincent Hospital, Neg. Ax 0018

Sacred Heart Chapel on Second Floor of Sanatorium



Journal Photo by Barbaraellen Koch

Chapel Windows Were Once Stain Glass



Journal Photo by Barbaraellen Koch

Plaster-of-Paris Decorations in Chapel

Attachment B
NEW MEXICO HISTORIC BUILDING INVENTORY FORM

H3026

building threatened? yes	surveyed date 2/85 by HMW	county SANTA FE	ID no. 051610354
field map SFHD #1	number 354	UTM reference zone 12 13 easting	northing

location description
~~820 Pº de PERALTA~~ 228 E. Palace Ave
SW CORNER AT PALACE

city/town SANTA FE

land ~~grant~~/reservation

building name ST. VINCENT'S HOSPITAL
LA VILLA RIVERA BLDG. ('84)

legal description
tnsp ___ N S range ___ E W sec ___ ¼ ___ ¼

film roll by HMW no. SFHD 17	negative nos. 18	loc. of neg. HPB

plan shape



date of construction
1951-52 estimate ___ actual
source

use
present residential
other OFFICES / CLINIC
historic residential
other HOSPITAL

condition
___ excellent ___ good
___ fair ___ deteriorating

style

wall material/surface

degree of remodeling
___ minor ___ moderate ___ major
describe:

architectural features

surroundings
COMMERCIAL / RELIGIOUS

relationship to surroundings
___ similar X not similar

district potential
___ yes ___ no

significance
___ eligible ✓ of X none
if eligible, interest
why? N.C. DATE "Cont." 7/28/98 HDRB

comments
JOHN GAW MEEM, ARCHT.

associated buildings? ___ yes
what type?

if inventoried, list ID nos.

see back? ___ yes

City of Santa Fe, New Mexico

memo

DATE: 28 July 1998

TO: Historic Design Review Board Members

VIA: Cyrus Samii, Acting Planning Division Team Leader CS

FROM: Heather L. Pierson, Historic Preservation Planner HP

ITEM & ISSUE:

Consideration of a "*Contributing*" Status ADDRESS 228 East Palace Avenue

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS

__ Case Synopsis

__ District Standards

_x_ State Historical Survey Sheet

__ Minutes of _____

__ Other _____

APPLICANT SUBMITTALS

_x_ Proposal Letter

_x_ Vicinity Map

_x_ Site Plan/Floor Plan

_x_ Elevations

_x_ Photographs

__ Other _____

STAFF RECOMMENDATION:

Staff acknowledges the requirements for a designation of "contributing" have been met. Staff recommends that the subject building be designated as "contributing."

BACKGROUND & SUMMARY:

The subject building was constructed by 1952 as a hospital, and was designed by John Gaw Meem, a preeminent architect in 20th Century Santa Fe. The hospital is one of the few hospital buildings designed by Meem. Much of the architectural integrity has been retained.

It is the opinion of Staff that the building, under the provisions of Section 14-70.71 SFCC 1987 and Section 14-70.72 SFCC 1987 meet the requirements for a "contributing" status.

b:sr\hp\villarivera.mem

COPYRIGHT © SANBORN
MAP & GEOGRAPHIC INFORMATION SERVICES
THIS SANBORN MAP IS A CERTIFIED
PRODUCED BY SANBORN FROM ITS ARCHIVES
INFORMATION ON THIS MAP IS DERIVED FROM
SANBORN FIELD SURVEYS CONDUCTED IN
1948
(year)

8

JAN. 1930
SANTA FE
N. MEX.

OTERO ST.

CIENEGA ST.

D.H.

4" W.P. 6" W.P.

E. PALACE AV.

150 210

330 222

SANITARIUM BLDG

CHAPEL 2D DINING RM

HOSPITAL BLD

SISTERS & NURSES DWELLING ADOBE

ST. VINCENT SANITARIUM & ORPHANS HO.
INDUSTRIAL SCHOOL
NO WATCHMAN. HEAT: STEAM LIGHT: ELEC

TOWER 75'

CONC. PIERS

FIRE PROOF CONSTN EXCEPT WOOD FL. CONC. RF. FALSE WOOD RF. STONE WALLS

CONC PILASTERED PIERS WALL

TOWER 75'

ST. FRANCIS R. C. CATHEDRAL
HEAT: STEAM. LIGHT: ELEC

RED BRICK

ADOBE NURSES QUARTERS

ORPHANS' INDUSTRIAL SCHOOL

RECTORY

W. RM ADOBE

ADOBE WALL 5'

44

ADOBE WALL 5'

MEDICAL CLINIC

CITY OF SANTA FE, NEW MEXICO

RESOLUTION NO. 2001- 16

INTRODUCED BY:

A RESOLUTION

CALLING FOR A JOINT MEMORIAL OF THE STATE LEGISLATURE DIRECTING THAT THE SALE OF THE MARIAN HALL BUILDING AND LA VILLA RIVERA BUILDING BE NEGOTIATED TO ENSURE THAT ANY REDEVELOPMENT OF THE PROPERTY IS IN THE PUBLIC INTEREST, CONSISTENT WITH THE HISTORIC CHARACTER OF THE BUILDING AND THE AREA IN WHICH THEY ARE LOCATED AND MAXIMIZES MIXED USE AND ECONOMIC DEVELOPMENT IN THE SANTA FE DOWNTOWN AREA.

WHEREAS, it is in the public interest to encourage diversity of housing types and opportunities for small local business in the core urban areas of the City of Santa Fe; and

WHEREAS, the Marian Hall Building and La Villa Rivera Building, located on East Palace Avenue, and Paseo de Peralta, in Santa Fe, New Mexico, (also known as the old St. Vincent Hospital) are presently owned and utilized by the State of New Mexico; and

WHEREAS, the City of Santa Fe has designated Marian Hall a significant building and La Villa Rivera a contributing building to the Downtown and Eastside Historic District; and

WHEREAS, the State of New Mexico has thus far sought and failed to identify a purchaser for said buildings; and

WHEREAS, the State of New Mexico now has the opportunity to ensure that if said buildings are sold they will be redeveloped in a manner that will encourage diverse uses and mixed use development in the downtown area of the City of Santa Fe; and

WHEREAS, the City wishes to ensure that the redevelopment of the property is consistent with the important historic character of the buildings; and

WHEREAS, the City wishes to encourage the use of local, state and federal tax incentives for historic preservation, affordable housing, economic development, Community Economic Development Plan adopted by the City, and other uses consistent with this Resolution; and

WHEREAS, the City wishes to ensure that the redevelopment of the property also helps diversify the downtown area's economy and provide for mixed uses within the downtown area; and

WHEREAS, the Governing Body of the City of Santa Fe wishes to urge the State of New Mexico to adopt a joint memorial consistent with the foregoing objectives.

NOW, THEREFORE, BE IT RESOLVED BY THE GOVERNING BODY OF THE CITY OF SANTA FE that the City Manager is directed to seek support in the form of a joint memorial from the state legislature attaching conditions to the sale of the property in question so that the eventual redevelopment and use of the property will be a mixed use residential and commercial development that maintains the historic character of the property.

PASSED, APPROVED and ADOPTED this 31st **day of** January **, 2001.**

Larry A. Delgado

LARRY A. DELGADO, MAYOR

ATTEST:

Yolanda Y. Vigil

YOLANDA Y VIGIL, CITY CLERK

APPROVED AS TO FORM:

PETER A. DWYER, CITY ATTORNEY

Patty-Resolution-MarionHall-LaRiveraBldg2-27-01

CITY OF SANTA FE

COMMERCIAL PRELIMINARY ZONING REVIEW
PLUD-21

Prior to submitting a commercial building permit, applicants for commercial developments may request a preliminary zoning review.

The CPZR is not required prior to submitting for building permit and does not grant zoning approval for a building permit. The final zoning approval will be performed at the time of building permit. Applicants must submit complete and accurate information for review. Incomplete submittals will not be processed. All CPZR requests must submitted to Current Planning via zoningcounter@santafenm.gov

PROJECT INFORMATION

Date 02/18/2025	Property Owner of Record DSW Santa Fe LLC		
Applicant/Agent Contact Tiho Dimitrov / Dimitrov Design Studio LLC			
Site Address 224 E. Palace Avenue Santa Fe New Mexico 87501			
Suite or Space #	Subdivision Name n/a		
Lot # n/a	Block # n/a	Total Roofed Area (square feet) 77,655	
Lot Coverage % 36.3	Lot Size (square feet) 213,692		
Proposed Construction Description	Interior & Exterior Alteration of existing 3-story building and a 275 sf addition to connect two exist. buildings		
Please include the following for review	✔ Development Plan ✔ Building Plans ✔ Existing site plan w/ setbacks ✔ Proposed site plan w/ setbacks ✔ Existing & Proposed Elevations ☐ Legal Lot of Record		
Zoning District BCD	Overlay Districts ☐ Escarpment ☐ Flood Plain ☐ Other		
Proposed Setbacks	Front 4'-3" (existing)	Rear 22'-8" (existing)	Left Side 10'-0" (exist) / Right Side 39'-6" (exist)
Minimum Setbacks	Front 10'-0"	Rear 10'-0"	Left Side 5'-0" / Right Side 5'-0"
Proposed Height 75' exi	Max Height 27'	Parking Required 220 / Provided 280	Bike Parking 15 / Provided 16

ADDITIONAL SUBMITTALS

☐ Y ☐ N Site Visibility Triangle	☐ Y ☐ N Escarpment	☐ Y ☐ N Flood Plain

This hereby certifies that the information provided for preliminary zoning review is accurate and will not be modified without consulting the Land Use Department staff prior to submittal for a building permit.

_____ ☐ Owner ☐ Applicant ✔ Agent

To Be Completed by Land Use Staff

PRELIMINARY REVIEW STATUS

✔ Preliminarily Reviewed	☐ Reviewed w/ conditions	☐ Denied
Comments/Conditions:		
Preliminary Zoning Review completed by: Joel Cruz-Haber		Date: 3/10/25
Preliminary Zoning Review # 2025-010049-PAR		

Lani McCulley
Historic Preservation Division
City of Santa Fe
200 Lincoln Avenue, Santa Fe, NM

Re : Case # 2025-010093 HDRB, 224 and 228 E. Palace Avenue
Marian Hall Réhabilitation & Adaptive Re-use, HDRB Application

March 10, 2025

Dear Ms. McCulley,

We would like to thank the Board and HPD Staff for the informational hearing held on April 8th, 2025. The comments and feedback we received from the Board were taken into consideration and we have updated our proposal accordingly. The owner supports the Board's comments and wish to see the connecting corridor be recreated per its original details, as designed by John Gaw Meem.

Below, I have provided a brief history of the building and a description of the proposed exterior alterations, including a list of proposed finishes and materials.

224 East Palace Avenue, known as St. Vincent's Sanatorium and also Marian Hall, is a three-story building, constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style, with a gross area of 27,910 sf. The building originally functioned as a convent and a sanatorium with sleeping porches on the second and third floors. The 2nd and 3rd floor porches were removed at an unknown date, believed to be circa 1954. Two hallway connections and a stairwell were constructed on the east elevation when the new hospital was constructed in 1952. These hallway connections had a non-contributing status and were demolished in 2011, when the Drury Plaza Hotel began construction. All historic windows were removed and replicated windows were installed when the State of New Mexico moved offices into the building in 1984. The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The owner's proposal is to rehabilitate the building, taking an adaptive reuse approach to accommodate 39 hotel rooms, which will be operated by the existing Drury Hotel, adjacent to Marian Hall. Some of the primary interior spaces will be preserved, while secondary spaces will be reconfigured or adapted to fit this reuse. Most of the exterior facades will remain unchanged with few proposed alterations, necessary to adapt the building to its new use. The proposed hotel facility will be an addition to the existing Drury Hotel and not a standalone hotel. Part of the proposed alterations consists of re-establishing and recreating the connecting hallway between Marian Hall and the Drury Plaza Hotel building, to allow for the integration of this addition to the hotel. The building height, overall massing, roof pitch, roof finish, and wall finish will remain the same, except for proposed new colors for exterior wall paint, exterior trim paint, and new color for existing stucco finish. All existing windows (non-historic, dated 1984) will

be replaced in kind. Existing rooftop mechanical equipment, wall-mounted electrical conduit and non-historic flood light fixtures will be removed.

The Drury team recognizes the historic significance of this building and is dedicated to maintaining and preserving its historic fabric and integrity, while making some necessary alterations to adapt it to its new use.

Below is a list of all proposed exterior alterations for each façade:

North Façade

- New paint color for existing brick surface
- New paint color for existing wood/concrete/metal trim
- New color for existing stucco finish
- Selective repair or replacement in kind of wood outriggers at roof eaves, damaged by water/weather.
- Repair brick façade and repoint as needed.
- Replace all windows in kind with new insulated windows.
- Remove non-historic metal guardrail at exterior stair to basement
- Recreate connecting hallway per original design by John Gaw Meem, featuring steel casement windows with panes larger than 30", painted concrete columns with chamfered corners, painted brick walls with brick coping and concrete coping cap, as shown in historic photographs.

West Façade

- New paint color for existing brick surface
- New paint color for existing wood/concrete/metal trim
- New paint color for existing brick façade under porch to match porch trim color
- Selective Repair or replacement in kind of existing wood beams/columns of veranda porch and roof eave outriggers, damaged by water/weather.
- Repair brick façade and repoint as needed
- Replace all windows in kind with new insulated windows
- Repair or replace existing concrete stair to veranda
- Remove wall-mounted electrical conduit, flood lights, and rooftop equipment.
- New light fixtures at porch are to be determined and will be submitted for review
- Recreate a double door entrance with sidelights and transom, which was removed at an unknown date, believed to be in the 50's, with detailing per historic photographs
- Replace existing non-historic entry door with new

South Façade

- New paint color for existing brick surface
- New paint color for existing wood/concrete/metal trim
- New paint color for existing brick façade under porch to match porch trim color
- Selective repair or replacement in kind of wood outriggers at roof eaves, damaged by water/weather.
- Repair brick façade and repoint as needed.
- New light fixtures at porch are to be determined and will be submitted for review
- Replace all windows in kind with new insulated windows

- Recreate connecting hallway per original design by John Gaw Meem, featuring steel casement windows with panes larger than 30", a painted metal door, painted brick walls with brick coping and concrete coping cap, as shown in historic photographs.

East Façade (three exceptions requested)

- New paint color for existing brick surface
- New paint color for existing wood/concrete/metal trim
- Selective repair or replacement in kind of wood outriggers at roof eaves, damaged by water/weather.
- Repair brick façade and repoint as needed.
- Replace all windows in kind with new insulated windows
- Closing of two existing window openings– exception requested
- Changing existing window to a door – exception requested
- Addition/s to primary façade – proposed 92 sf addition to extend the length of existing stairwell (not original to building), exception requested

Drury Hotel West Façade

- Recreate connecting hallway per original design by John Gaw Meem, featuring steel casement windows with panes larger than 30", painted concrete columns with chamfered corners, painted brick walls with brick coping and concrete coping cap, as shown in historic photographs.
- Remove existing non-historic balcony and balustrade at 2nd floor (built in 2014)

The exterior finish and color selections are the following:

a. Existing brick facades – new paint, Sherwin Williams SW7704, Tower Tan
b. Brick facades under porches – new paint, Sherwin Williams SW6385, Dover White
c. Existing Wood/concrete/metal trim – new paint, Sherwin Williams SW6385, Dover White
d. Window frames – wood, painted Sherwin Williams SW6385, Dover White
e. Existing Stucco Finish and color to remain
f. Existing Shingle Roof to remain
g. Windows at Connecting Hallway Addition – Painted Steel casement, per historic photograph, matching remaining existing steel casement window.

New Light fixtures for the porches on the south and west facades have not been selected yet and will be submitted for review by the Board and/or HPD Staff.

We understand the building's significance, both architectural and historic, and we have studied it carefully, researched diligently, and considered many factors before making the decisions outlined in this proposal. Our decision to ask the Board for exceptions to the Design Standards was not taken lightly and we hope that you and the Board will find our responses satisfy and meet the Exception Criteria. The goal of our proposal is to rehabilitate and bring back to life a building, which has been vacant for decades and which stands as a significant symbol of Santa Fe's history. We plan to do so with a sensitive approach, maintaining and rehabilitating the work of Isaac Hamilton Rapp, and also taking the necessary steps to make the building viable for use in the 21st century.

I have attached the application form, along with all required supporting documentation, as listed below:

1. 224 E. Palace Avenue – HDRB Application
2. 224 E. Palace Avenue - HDRB Drawings – site plan, existing and proposed floor plans, existing and proposed exterior elevations
3. 224 E. Palace Avenue – Existing Photos Exhibit
4. 224 E. Palace Avenue – Historic Photos Exhibit
5. 224 E. Palace Avenue - Finish & Color Exhibit (virtual)
6. 224 E. Palace Avenue - Exception Criteria & Responses, updated 04/14/2025
7. 224 E. Palace Avenue – Preliminary Zoning Review

Thank you for your time and your consideration of this application. If you need any additional information, please let me know.

Best Regards,



Tiho Dimitrov, AIA
Dimitrov Design Studio LLC

Design Standards & Signage Exceptions

The requested exceptions to Design Standards are listed below:

1) 14-5.2(D)(2)(c) Addition to the second/third floor at stairwell east (primary) elevation
2) 14-5.2(D)(5)(b) changing a window to a door on east (primary) elevation Marian Hall
3) 14-5.2(D)(a)(iii) closing two windows on the east (primary) elevation Marian Hall

I.) Exception will not damage the character of the district.

1) Addition to the second/third floor at stairwell east elevation of Marian Hall

Allowing this exception does not damage the character of the district for these reasons: The stairwell in question is not original to the building, as shown in 1951 photographs (Exhibit 4 attached below). The small addition to extend the stairwell is set back from the street and will be in harmony with the rest of the building. The scale of the addition (92 sf) is only a small fraction of the overall building footprint, roughly 10,000 square feet, and blends with the architecture of the building, retaining, and protecting the character of the district. Even though this portion of the façade is considered part of the primary façade, there are no character-defining features or any unique details in the design of this non-original stairwell. Per the Secretary of the Interior's Standards and Guidelines for Rehabilitation, alterations and additions are allowed, so long as they do not remove any character-defining features or historic materials that characterize the property.

2) Changing a window to a door on east (primary) elevation of Marian Hall

This exception to allow changing a window to a door in a primary façade will not damage the character of the district because the proposed changes to the façade will not alter the overall character of the building, its style and detailing, or its impact on the district. The proposed new door will be in harmony with the style and size of the existing openings. Further, none of the window and door openings in this section of the façade are original, as seen in photographs taken in 1951(Exhibit 4). Changing this window to a door does not alter the character of the district, as it is located in a portion of the façade, which is concealed from public view by the larger Drury Hotel building. This section of Palace Avenue is characterized by the presence of these larger institutional buildings of different eras, and the proposed change does not take away from that or have any adverse effect on the architecture. This opening does not have any character-defining features or unique details and historic materials and changing it to a door will not destroy any character-defining features of this façade.

3) Closing two windows on the east (primary) elevation of Marian Hall

This exception to allow closing existing openings in a primary façade will not damage the character of the district because the proposed changes to the façade will not alter the overall character of the building, its style and detailing, or its impact on the district.. Further, none of the window and door openings in this section of the façade are original, as seen in photographs taken in 1951(Exhibit 4). Removal and/or closing of these openings does not alter the character of the district, as they are located in a portion of the façade, which is concealed from public view by the larger Drury Hotel building. This section of Palace Avenue is characterized by the presence of these larger institutional buildings of different eras, and the proposed closing of openings does not take away from that or have

any adverse effect on the architecture. These openings do not have character-defining features or historic material and infilling them will not destroy any historic material or remove any features that characterize this façade.

II.) Exception required to prevent a hardship to the applicant or an injury to the public welfare.

1) Addition to the second/third floor at stairwell east (primary) elevation of Marian Hall

Granting an exception to alter the façade by adding on to the existing stair well will prevent the following hardship. The existing stair does not provide egress from the 3rd floor and 2nd floors to an exit at ground level. It is a challenge to satisfy the current building code standards relating to egress and exits without affecting the footprint of the stairwell. Also, literal application of the design standards would create a hardship by denying the applicant the option to use the available building area to its full potential. Similar to above, adapting this building to a new use without any modifications to the exterior is hardly possible or practical. The hardship to the applicant is that not allowing the extension of the stairwell results in a significant loss of floor space/area at the ground level, making it unusable.

2) Changing a window to a door on east elevation of Marian Hall

Applying the design standards for existing and new openings in primary facades without an exception would create a hardship for the applicant because it would limit the range of design options, denying the applicant optimum use of the available building and interior space. Further, allowing this exception will prevent a hardship by making it possible for the applicant to adapt this old building to a new use. Successful adaptive reuse of this building would be impossible or impractical if there was no flexibility to make any changes to the building exterior. The proposed door is a code-required exit. The hardship to the applicant and the public is that not having a door to the exterior from the stairwell limits the use of the building by code and poses a health, safety and welfare concern.

3) Closing two windows on the east elevation of Marian Hall

Applying the design standards for existing and new openings in primary facades without an exception would create a hardship for the applicant because it would limit the range of design options, denying the applicant optimum use of the available building and interior space. Further, allowing this exception will prevent a hardship by making it possible for the applicant to adapt this old building to a new use. Successful adaptive reuse of this building would be impossible or impractical if there was no flexibility to make any changes to the building exterior. Leaving the windows without infilling them creates a hardship to the applicant as it limits the use and layout of the interior space.

III.) Exception will strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts.

1) Addition to the second/third floor at stairwell east elevation of Marian Hall

Applying the design standards without an exception in this condition does not strengthen the unique heterogeneous character of the City as it denies the applicant a full range of design options, therefore limiting the outcome. Without this exception, it would be a challenge to upgrade the building to meet egress/code requirements, either prohibiting or limiting the use of the building. Allowing the exception would enable the applicant to move forward towards a successful reuse of a building, which is more than 100 years old, and have a positive impact on the residents of the Historic Districts. This exception will help make the building safer and it will contribute to the applicant's ability to make this project viable. See photo Exhibit 4 showing the original façade, which was altered in the 1950's.

2) Changing a window to a door on east elevation of Marian Hall

Allowing this exception strengthens the unique heterogeneous character of the City in several ways. Changing this window to a door allows the opportunity to offer a design solution that is centered around authenticity, rather than a "false façade" approach. It allows for an adaptive reuse of this building that respects its history and also does not try to hide its evolution over time. These necessary changes to the façade will contribute to a successful adaptive reuse of a vacant building, which has been the subject of vandalism. Bringing this building back to life will have a positive impact on the residents of the Historic Districts. The proposed door is a code-required exit.

3) Closing two windows on the east (primary) elevation of Marian Hall

Allowing this exception strengthens the unique heterogeneous character of the City in several ways. Changing the façade by closing some existing openings allows the opportunity to offer a design solution that is centered around authenticity, rather than a "false façade" approach. It allows for an adaptive reuse of this building that respects its history and also does not try to hide its evolution over time. These necessary changes to the façade will contribute to a successful adaptive reuse of a vacant building, which has been the subject of vandalism. Bringing this building back to life will have a positive impact on the residents of the Historic Districts. The windows in question are not original openings, as can be seen in photo Exhibit 4.

Additional information and references of these buildings can be found in HDRB case #08-095B.



Exhibit 1. Historic connecting corridor photograph taken in 2008, showing the connection, designed by John Gaw Meem in built in 1954 and demolished in 2011.



Exhibit 2. Aerial Photograph, showing connecting corridor, 1969.



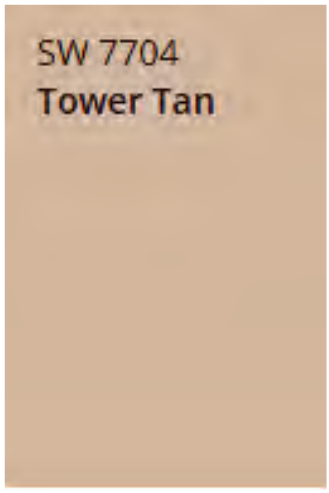
Exhibit 3. Marian Hall West Facade double-door entry, historic photo circa 1950



Exhibit 4. East Facade of Marian Hall, historic photograph, taken 1951

224 E. Palace Avenue
Marian Hall Rehabilitation & Adaptive Reuse
Color Selections · March 2025

Marian Hall	**Material / Color**
Wall Surface (Primary)	Existing Brick - Paint SW7704 Tower Tan
Wall Surface (Secondary)	Existing Stucco / Existing Color to remain
Trim (Primary)	Wood / Paint SW6385 Dover White
Roof Material	Shingles (Existing color to remain)



Exterior Wall Paint

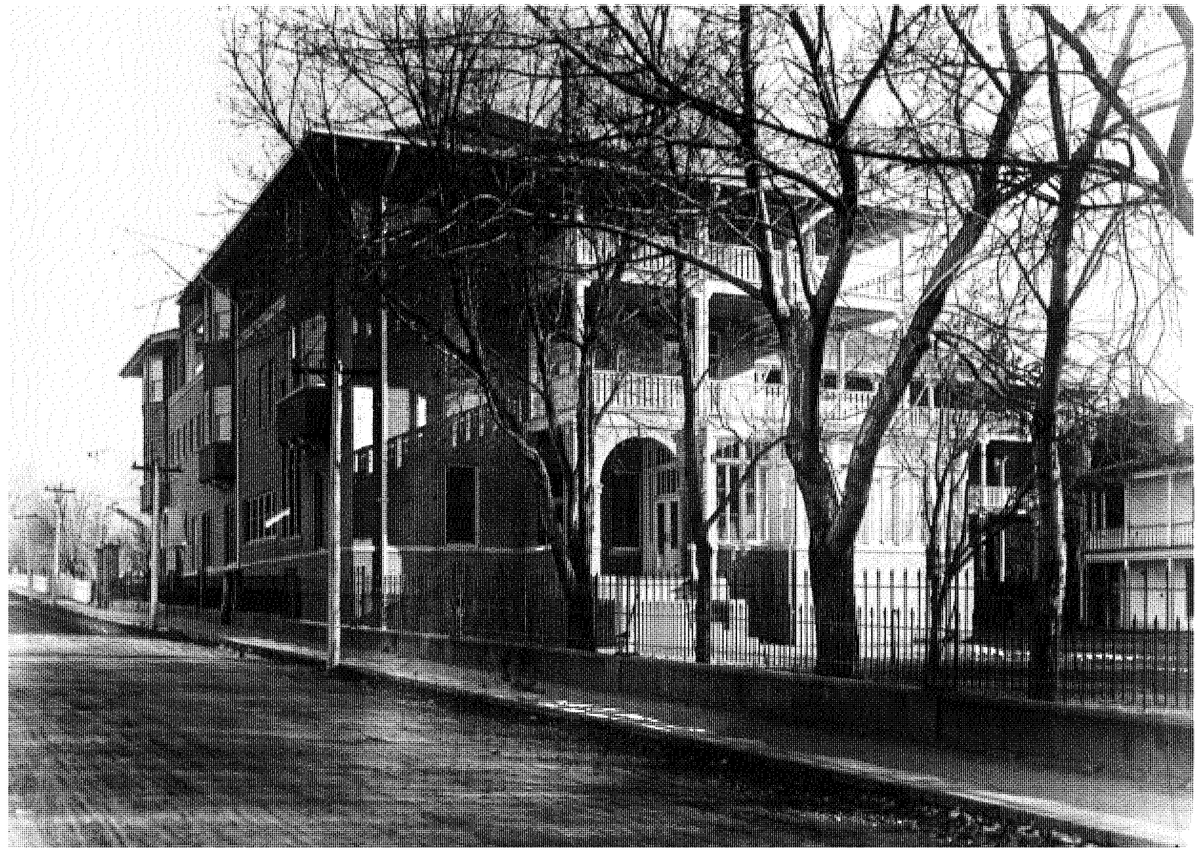


Exterior Trim & Window Frame Paint

*Paint colors may be modified based on original colors used as determined by sample analysis. Any proposed modifications to these selections will be presented to staff for administrative approval or brought back to the HDRB.



NORTH FACADE, CIRCA 1915



NORTHWEST CORNER, CIRCA 1910



WEST FACADE, CIRCA 1950



EAST FACADE, 1951



CONNECTING HALLWAY, 2008

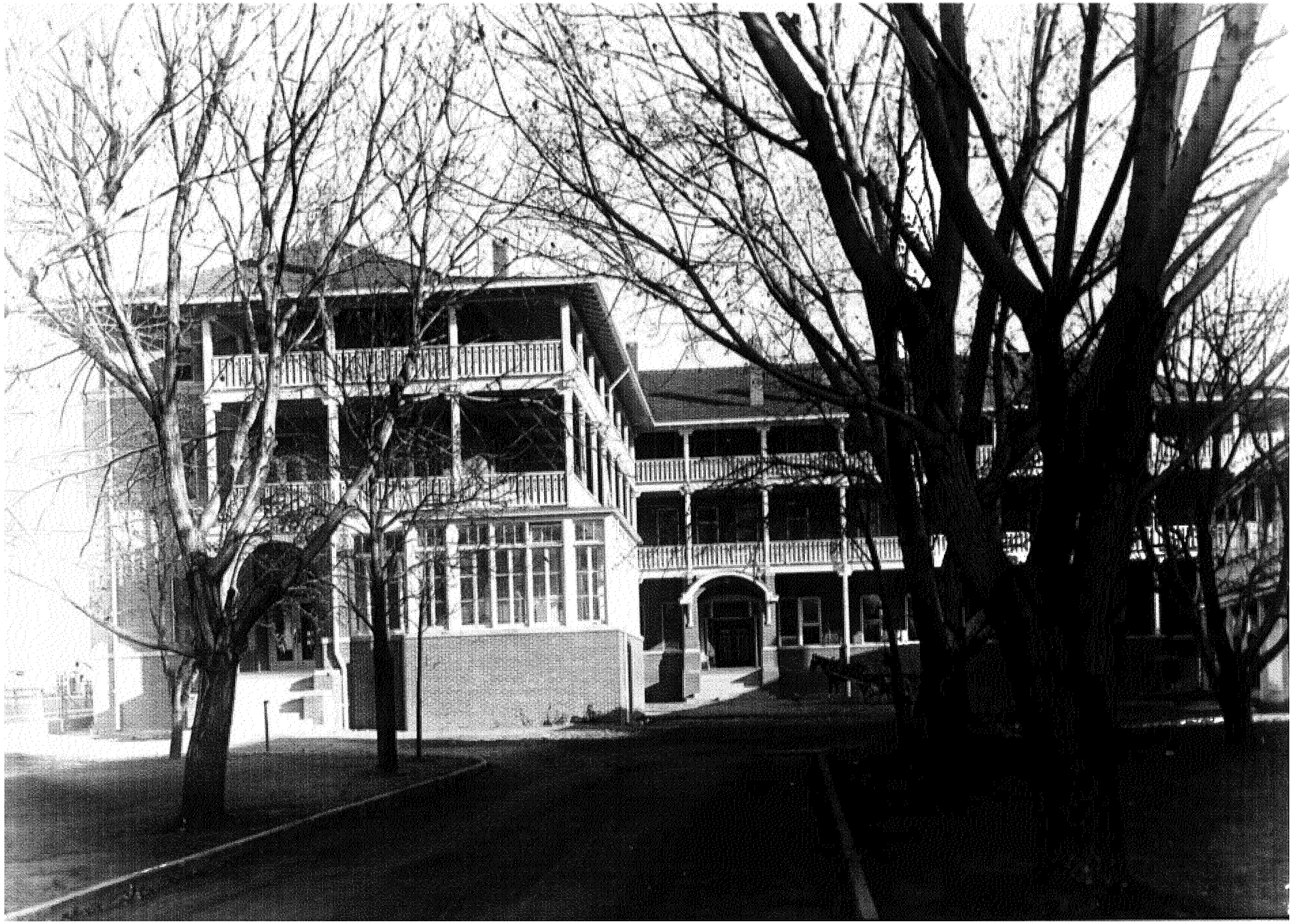


AERIAL PHOTO SHOWING CONNECTING HALLWAY, 1958

224 E. PALACE AVENUE - MARIAN HALL
REHABILITATION & ADAPTIVE REUSE

CASE # 2025-010093 HDRB

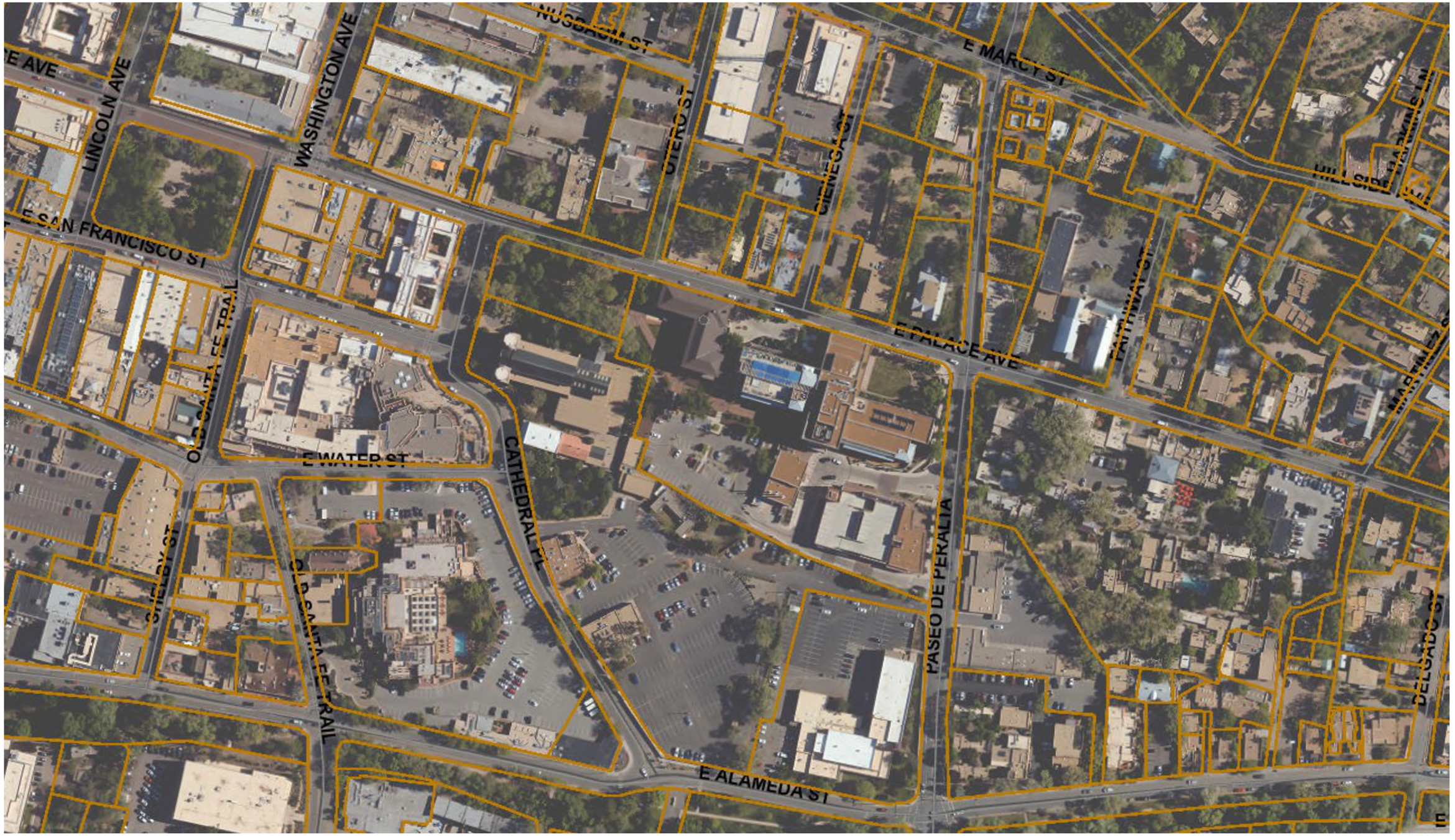
HDRB REVIEW DRAWINGS, ISSUED 04/14/2025



AERIAL PHOTO, 1969

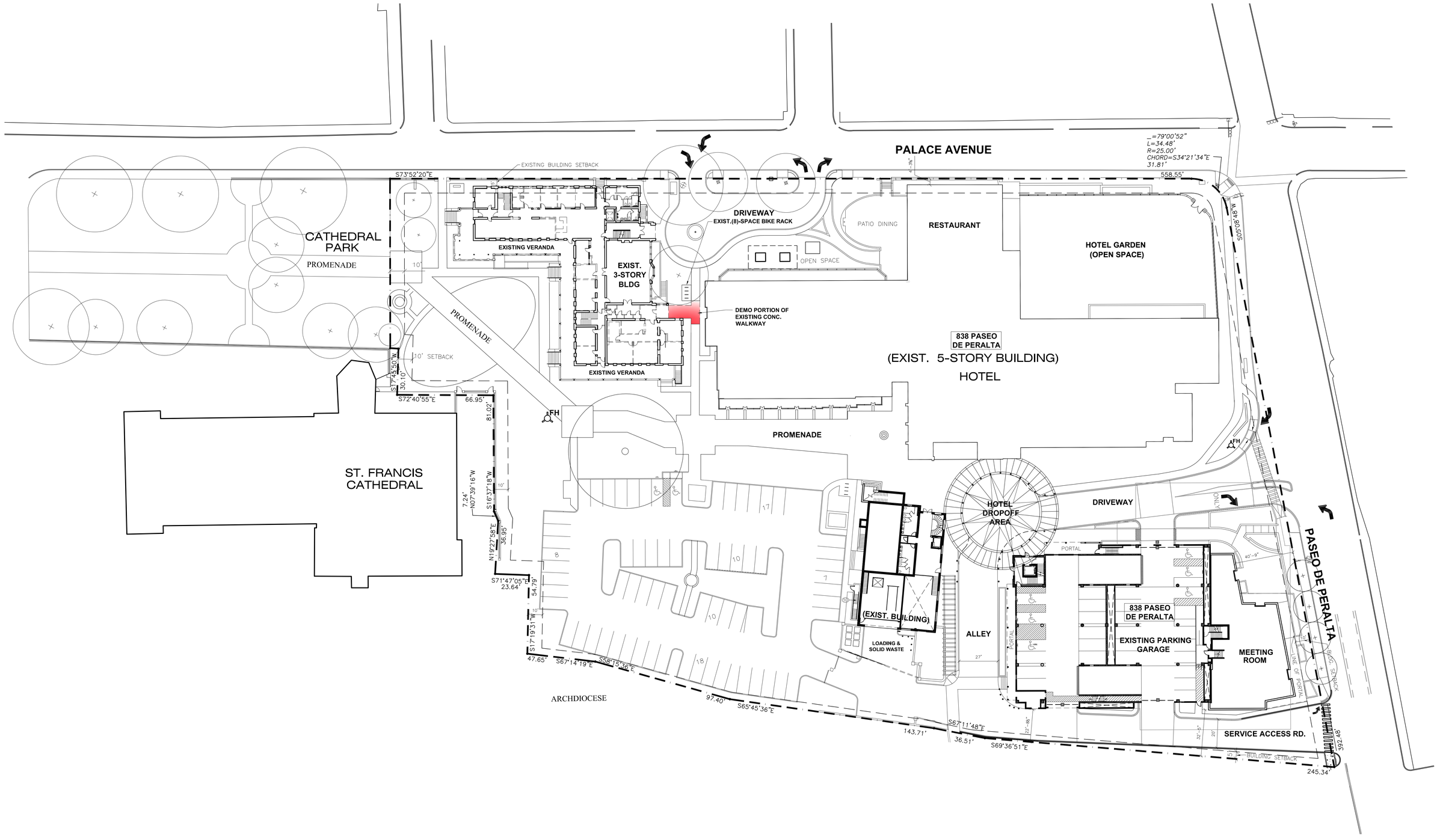


VICINITY MAP-AERIAL PHOTO, 2019



DRURY PLAZA

DIMITROVDESIGNSTUDIO LLC



DRURY PLAZA

EXISTING & DEMOLITION SITE PLAN

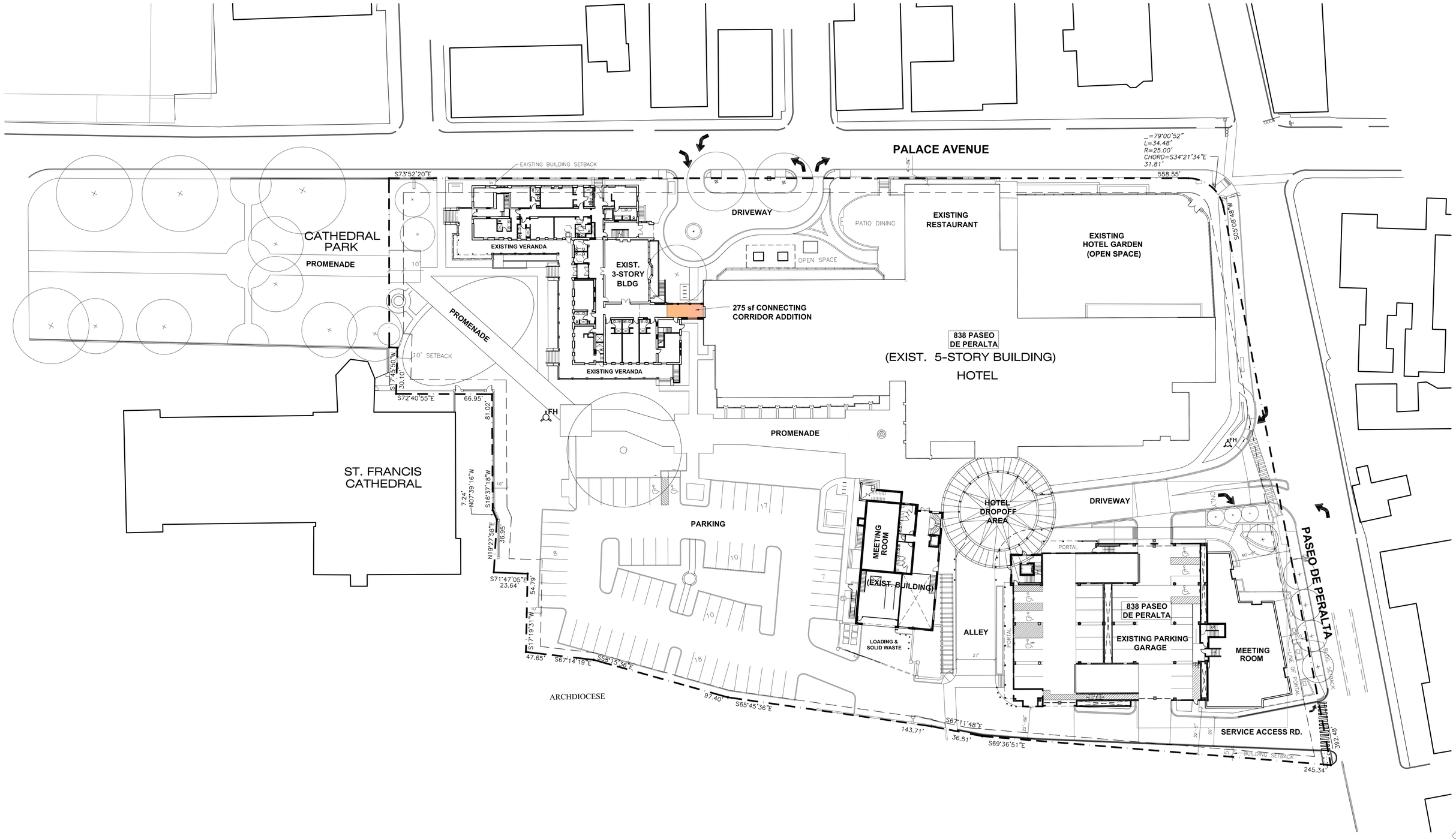
0 15' 30' 60' 120'

SCALE: 1" = 30'-0"

03/10/2025

DIMITROVDESIGNSTUDIO LLC

A0.1



PROPOSED SITE PLAN

0 15' 30' 60' 120'

SCALE: 1" = 30'-0"

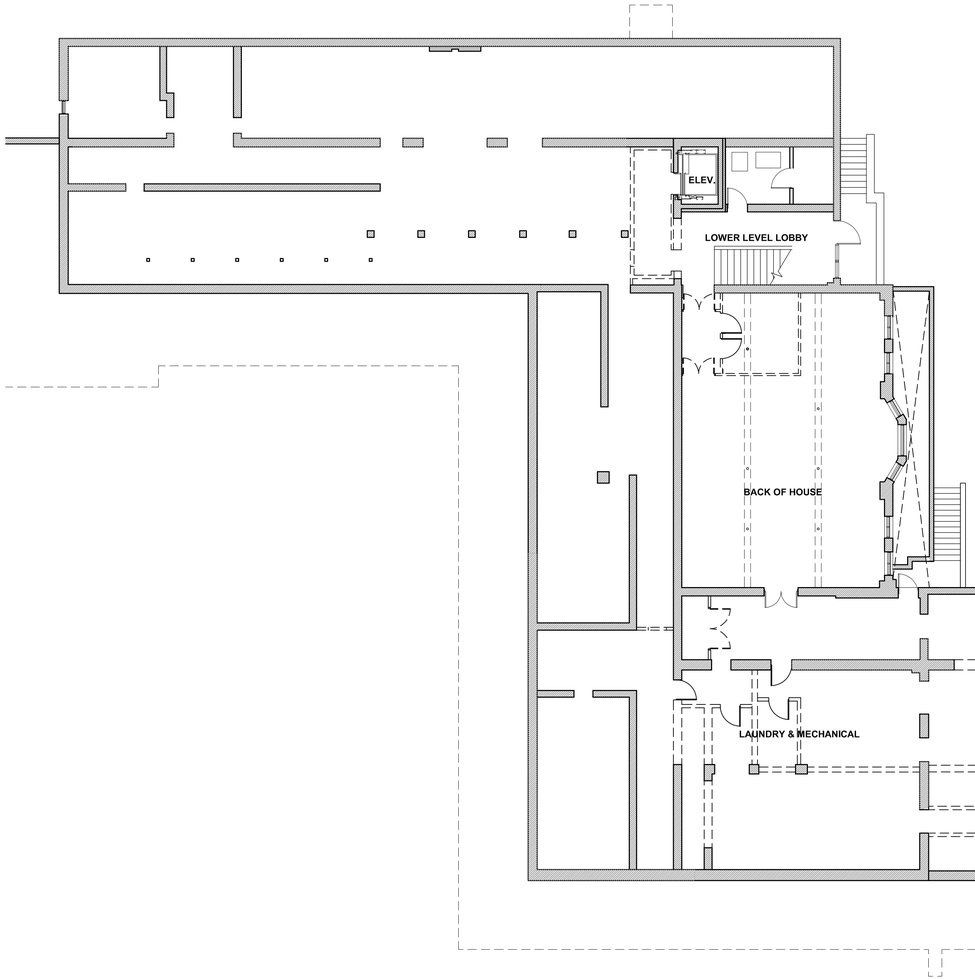
03/10/2025

DIMITROVDESIGNSTUDIO LLC

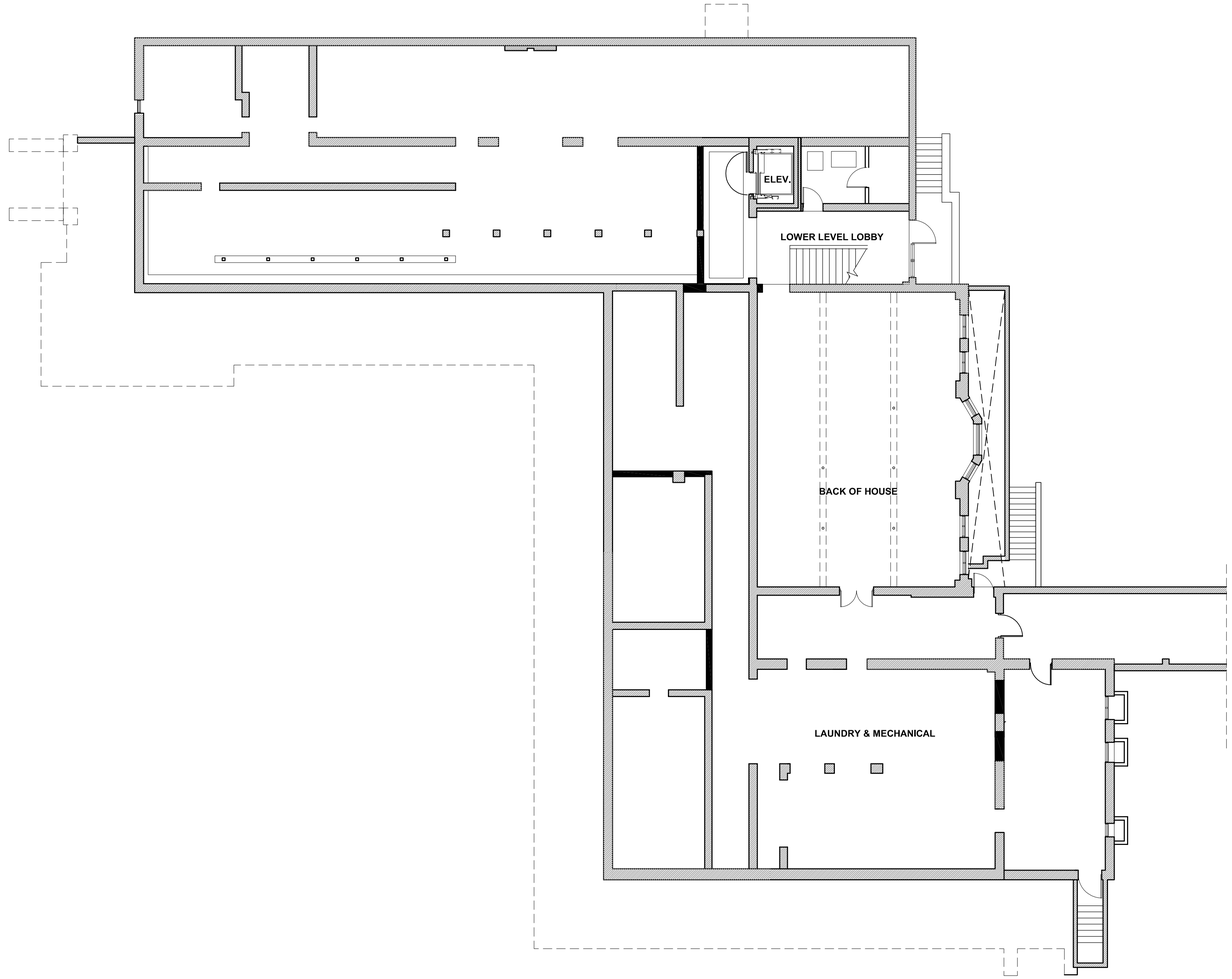
A0.2

LEGEND

- WALLS TO BE DEMOLISHED
- EXISTING WOOD FRAME WALLS
- EXISTING MASONRY WALLS
- NEW WALLS
- PROPOSED ADDITION AREA



EXISTING BASEMENT FLOOR PLAN



PROPOSED BASEMENT FLOOR PLAN

DRURY PLAZA

BASEMENT LEVEL FLOOR PLAN PLANS

0 1' 5' 10' 20'
SCALE: 3/32" = 1'-0"

04/14/2025

DIMITROVDESIGNSTUDIO LLC

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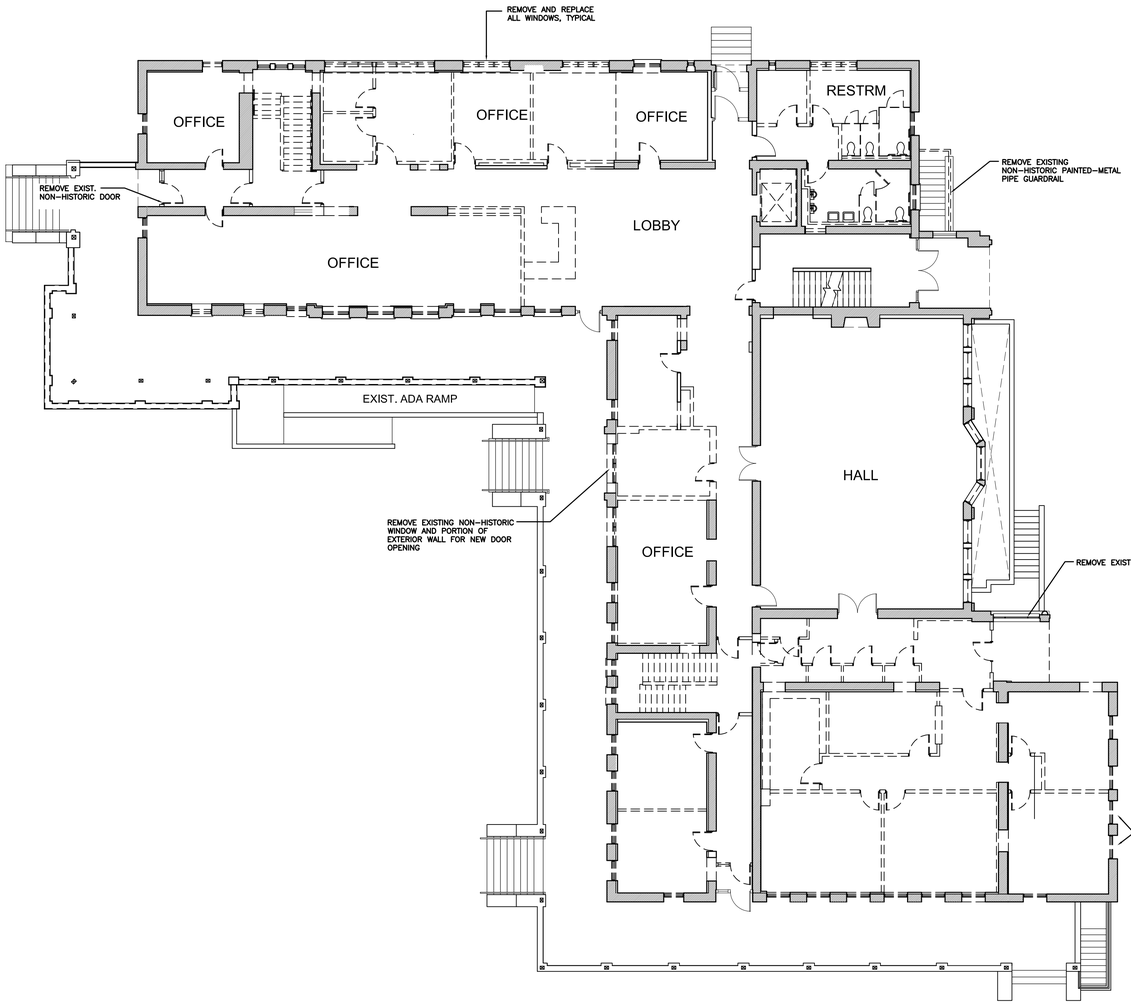
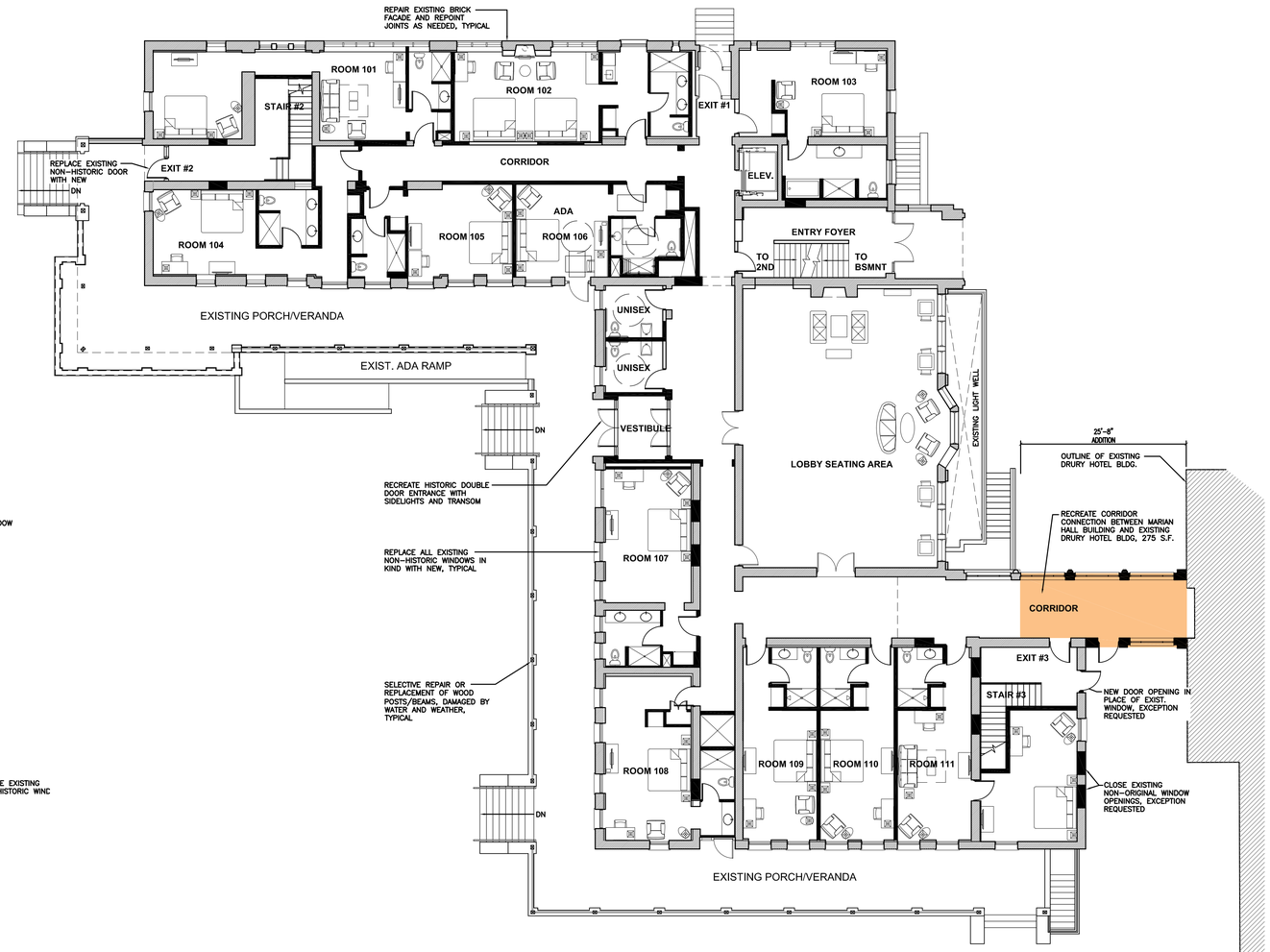
A1.0

LEGEND

- WALLS TO BE DEMOLISHED
- EXISTING WOOD FRAME WALLS
- EXISTING MASONRY WALLS
- NEW WALLS
- PROPOSED ADDITION AREA



EXISTING GROUND FLOOR PLAN



PROPOSED GROUND FLOOR PLAN

DRURY PLAZA

GROUND FLOOR PLAN PLANS

0 1' 5' 10' 20'
SCALE: 3/32" = 1'-0"

04/14/2025

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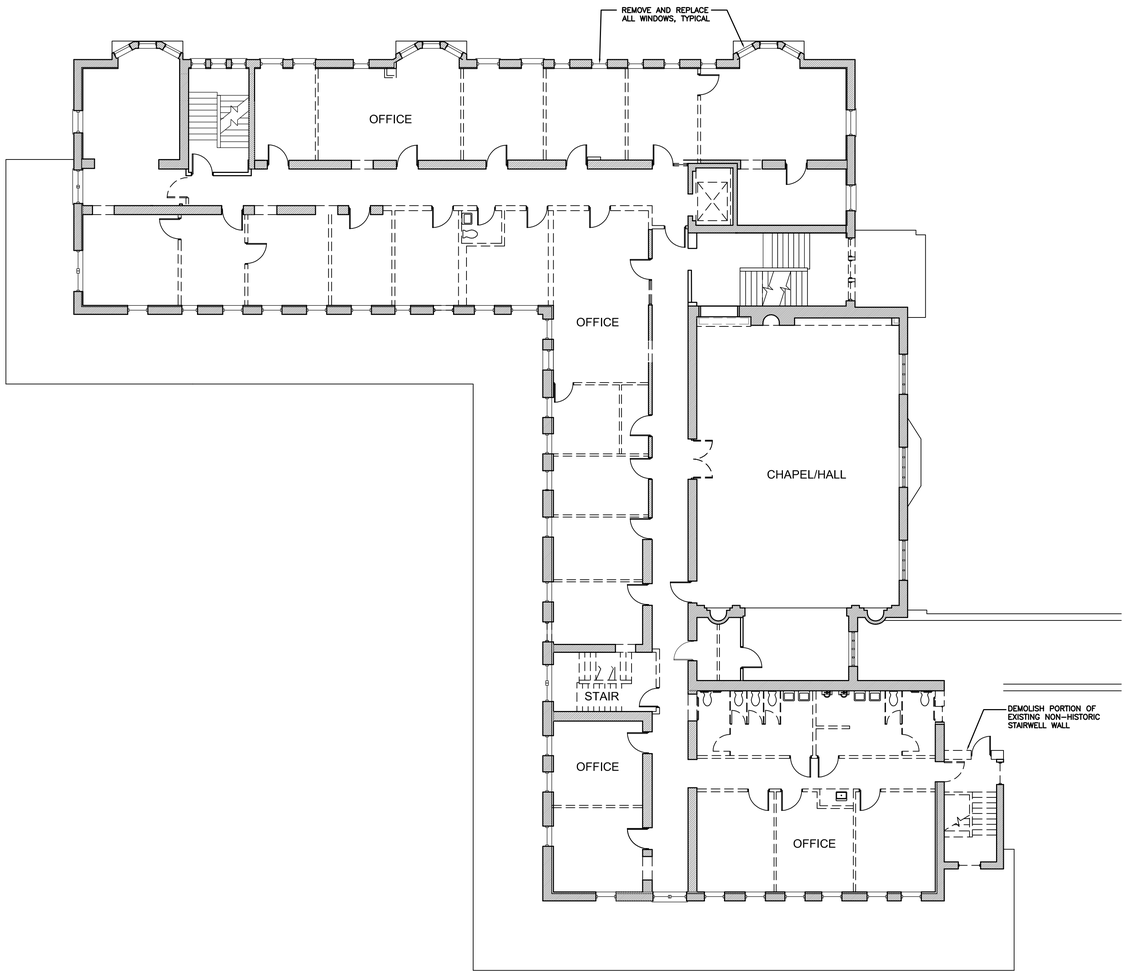
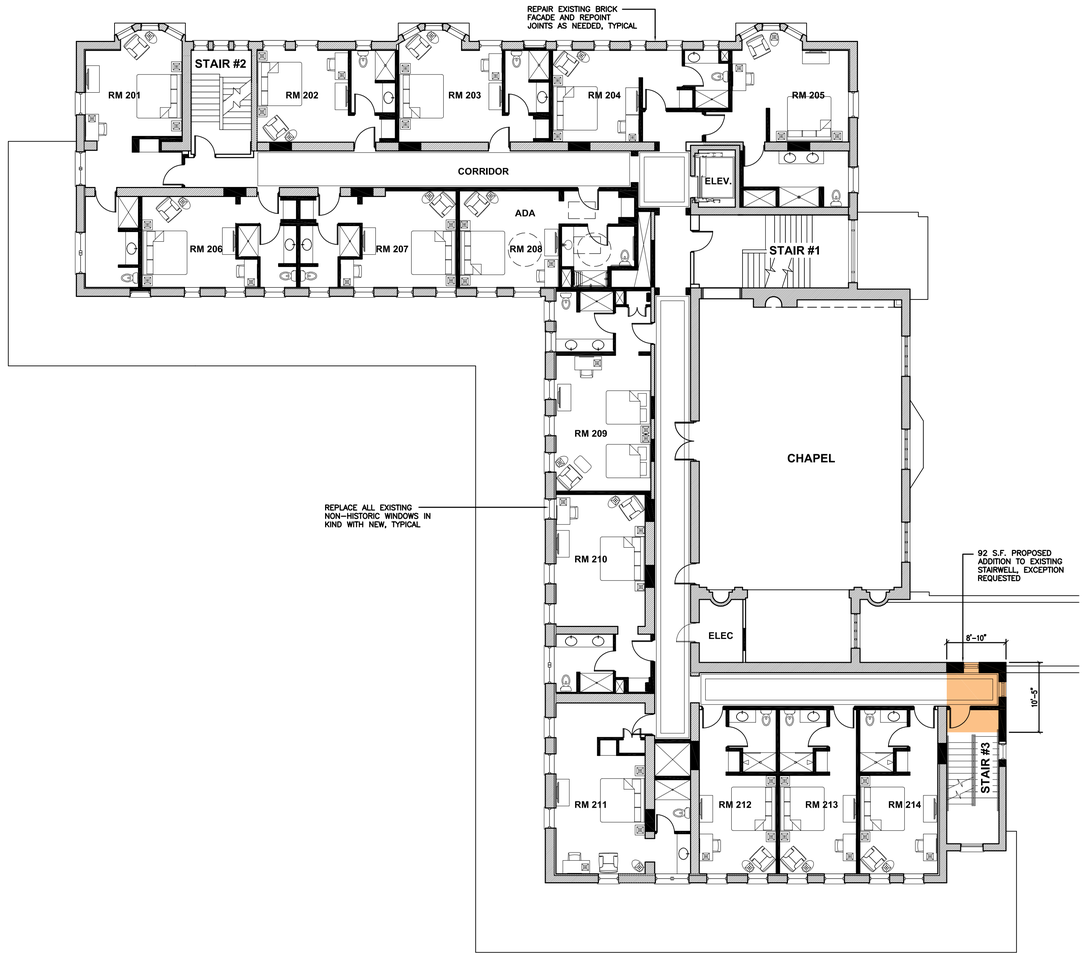
A1.1

LEGEND

- WALLS TO BE DEMOLISHED
- EXISTING WOOD FRAME WALLS
- EXISTING MASONRY WALLS
- NEW WALLS
- PROPOSED ADDITION AREA



EXISTING SECOND FLOOR PLAN



PROPOSED SECOND FLOOR PLAN

DRURY PLAZA

SECOND FLOOR PLAN PLANS

0 1' 5' 10' 20'
SCALE: 3/32" = 1'-0"

04/14/2025

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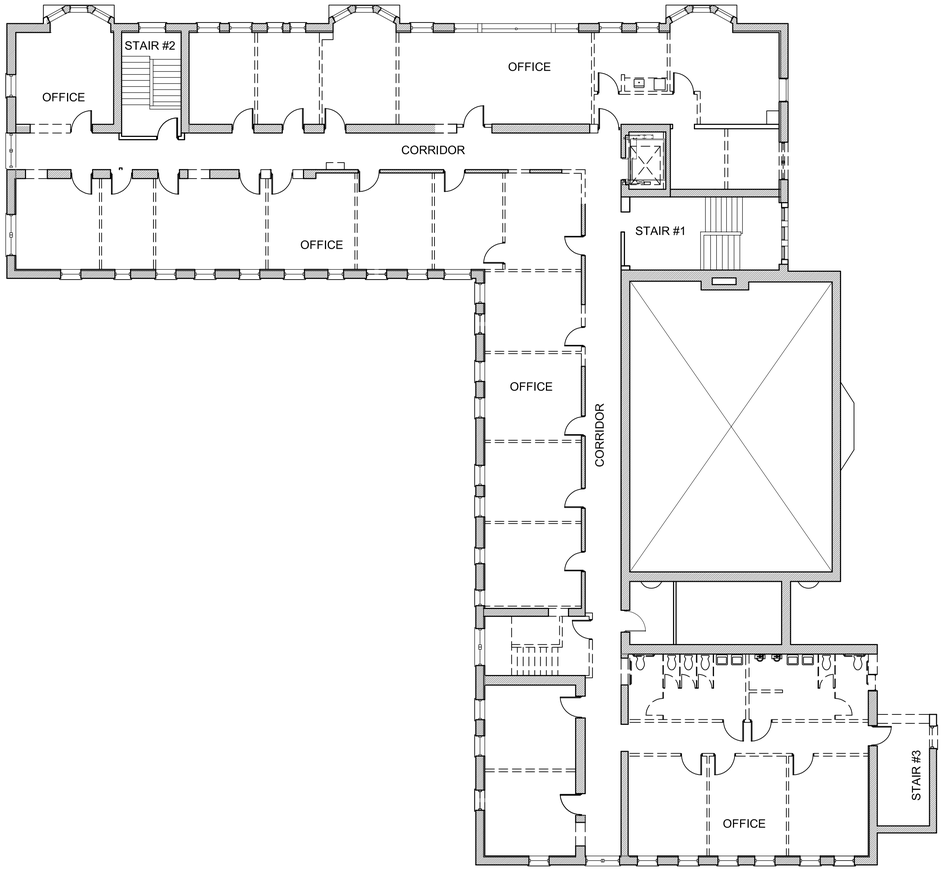
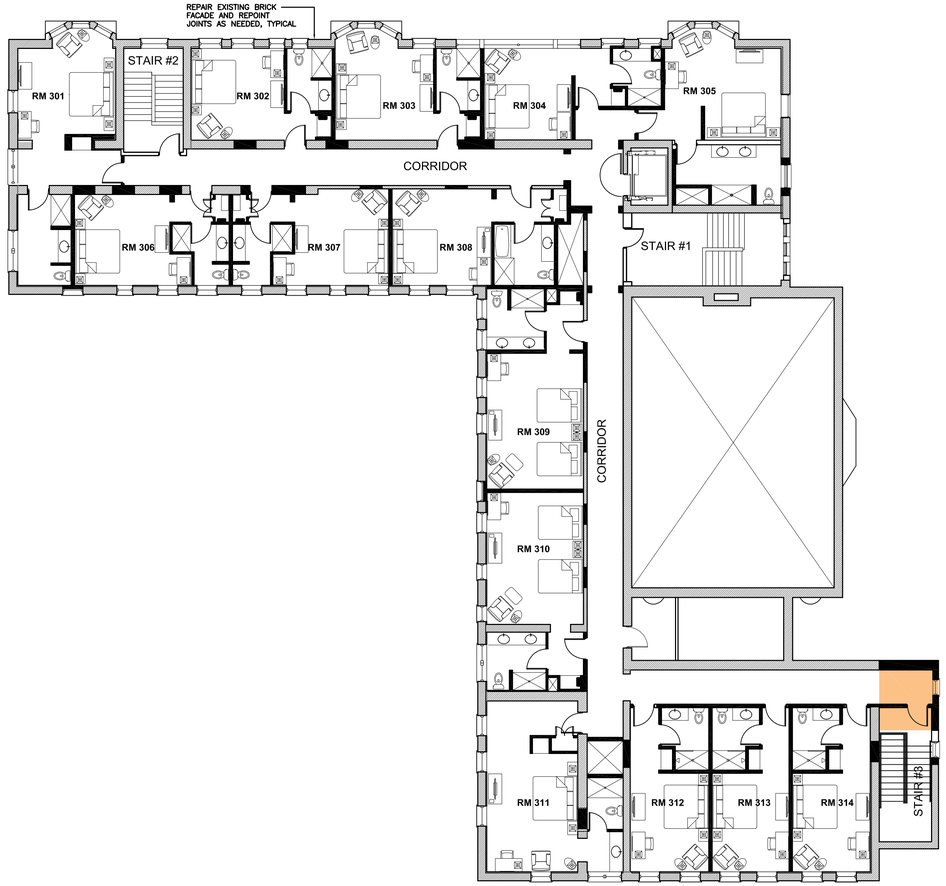
A1.2

LEGEND

- WALLS TO BE DEMOLISHED
- EXISTING WOOD FRAME WALLS
- EXISTING MASONRY WALLS
- NEW WALLS
- PROPOSED ADDITION AREA



EXISTING THIRD FLOOR PLAN



PROPOSED THIRD FLOOR PLAN

DRURY PLAZA

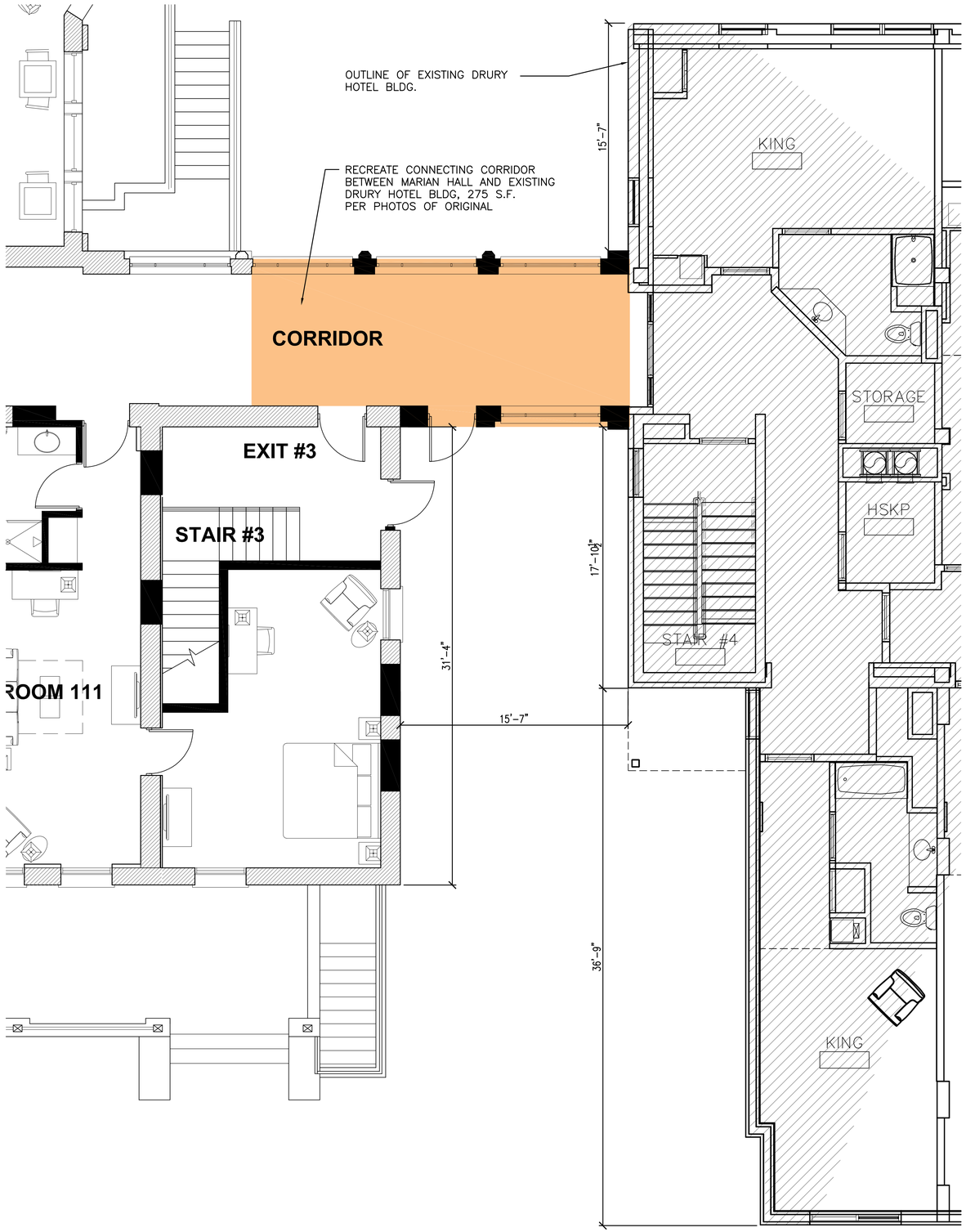
THIRD FLOOR PLAN PLANS

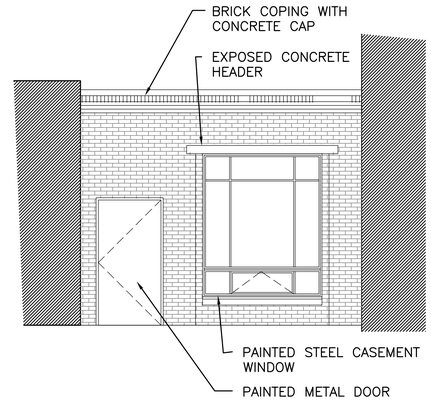
0 1' 5' 10' 20'
SCALE: 3/32" = 1'-0"

04/14/2025

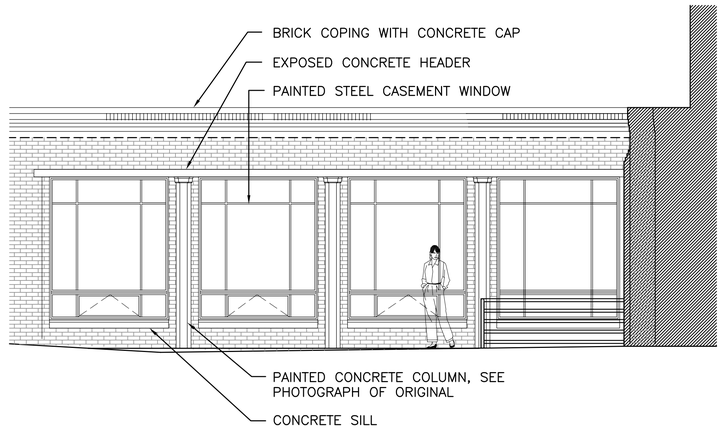
DIMITROVDESIGNSTUDIO LLC

A1.3





PROPOSED CONNECTION - SOUTH FACADE



PROPOSED CONNECTION - NORTH FACADE





ORIGINAL CONNECTING CORRIDOR BY JOHN GAW MEEM

DRURY PLAZA

ENLARGED PLAN - PROPOSED CONNECTING CORRIDOR

04/14/2025

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A1.4



EXISTING SOUTH ELEVATION

SCALE: 1/8" = 1'-0"



DRURY PLAZA

PROPOSED SOUTH ELEVATION

SCALE: 1/8" = 1'-0"

04/14/2025

DIMITROVDESIGNSTUDIO LLC

A2.1



EXISTING NORTH ELEVATION

SCALE: 1/8" = 1'-0"



DRURY PLAZA

PROPOSED NORTH ELEVATION

SCALE: 1/8" = 1'-0"

04/14/2025

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A2.2



EXISTING WEST ELEVATION

SCALE: 1/8" = 1'-0"



DRURY PLAZA

PROPOSED WEST ELEVATION

SCALE: 1/8" = 1'-0"

04/14/2025

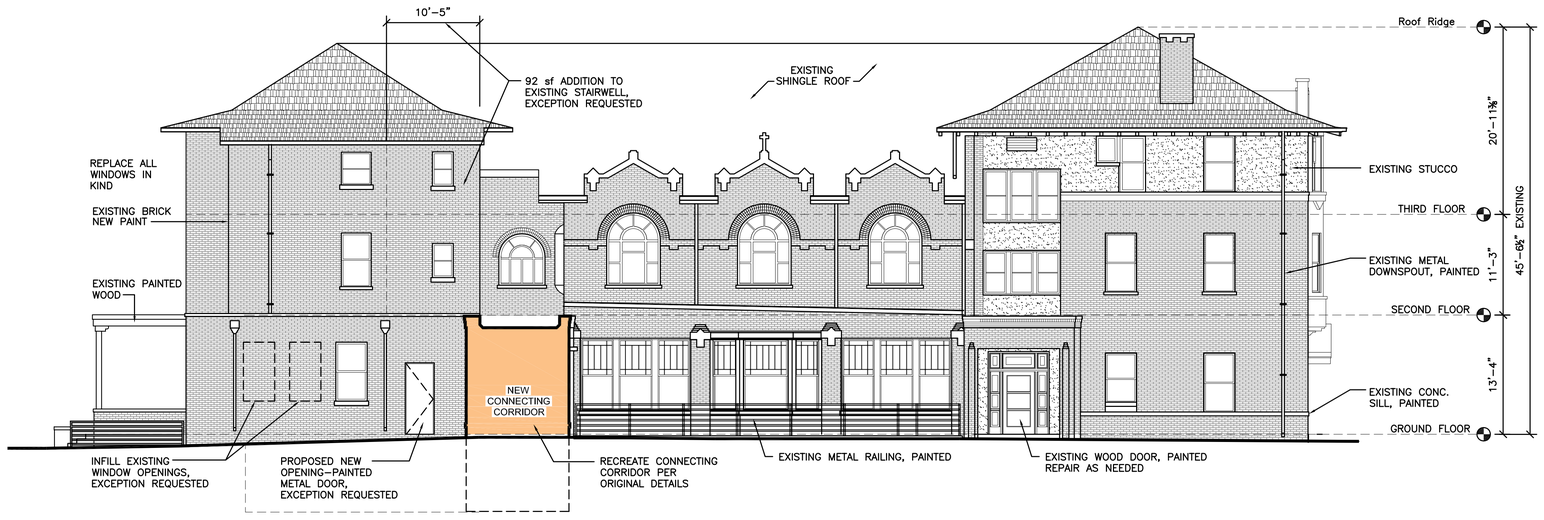
DIMITROVDESIGNSTUDIO LLC

A2.3



EXISTING EAST ELEVATION

SCALE: 1/8" = 1'-0"



DRURY PLAZA

PROPOSED EAST ELEVATION

SCALE: 1/8" = 1'-0"

04/14/2025

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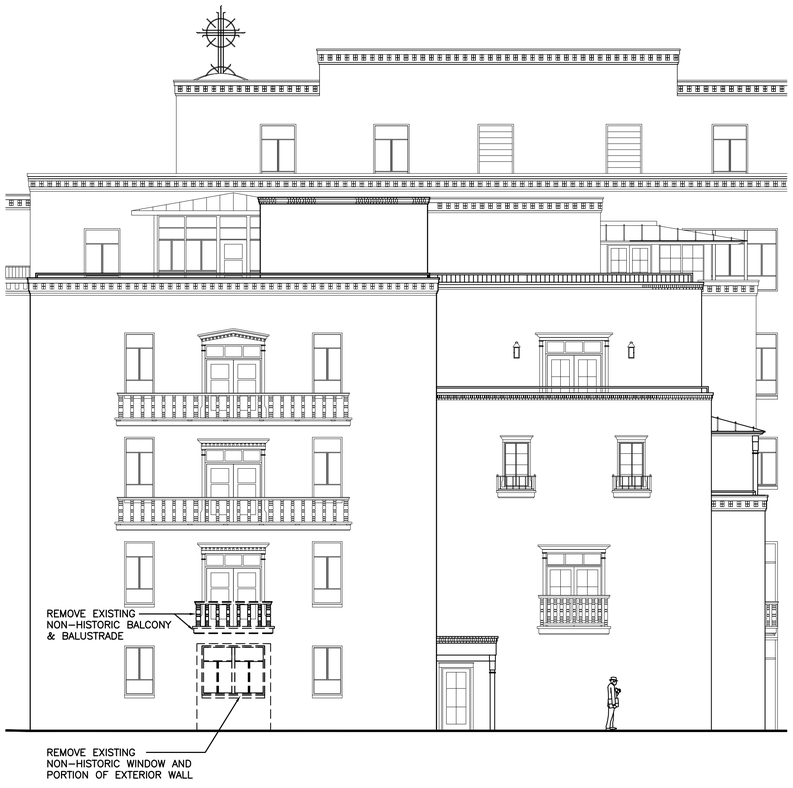
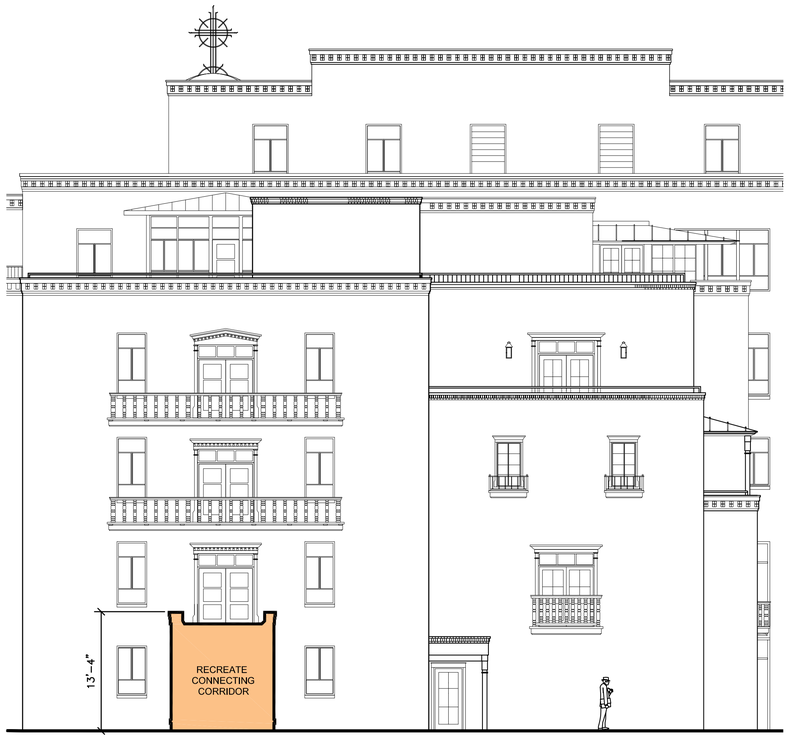
N

A2.4



DRURY HOTEL - EXISTING WEST ELEVATION



DRURY HOTEL - PROPOSED WEST ELEVATION

DRURY PLAZA

DRURY HOTEL WEST ELEVATION

SCALE: 1/8" = 1'-0"

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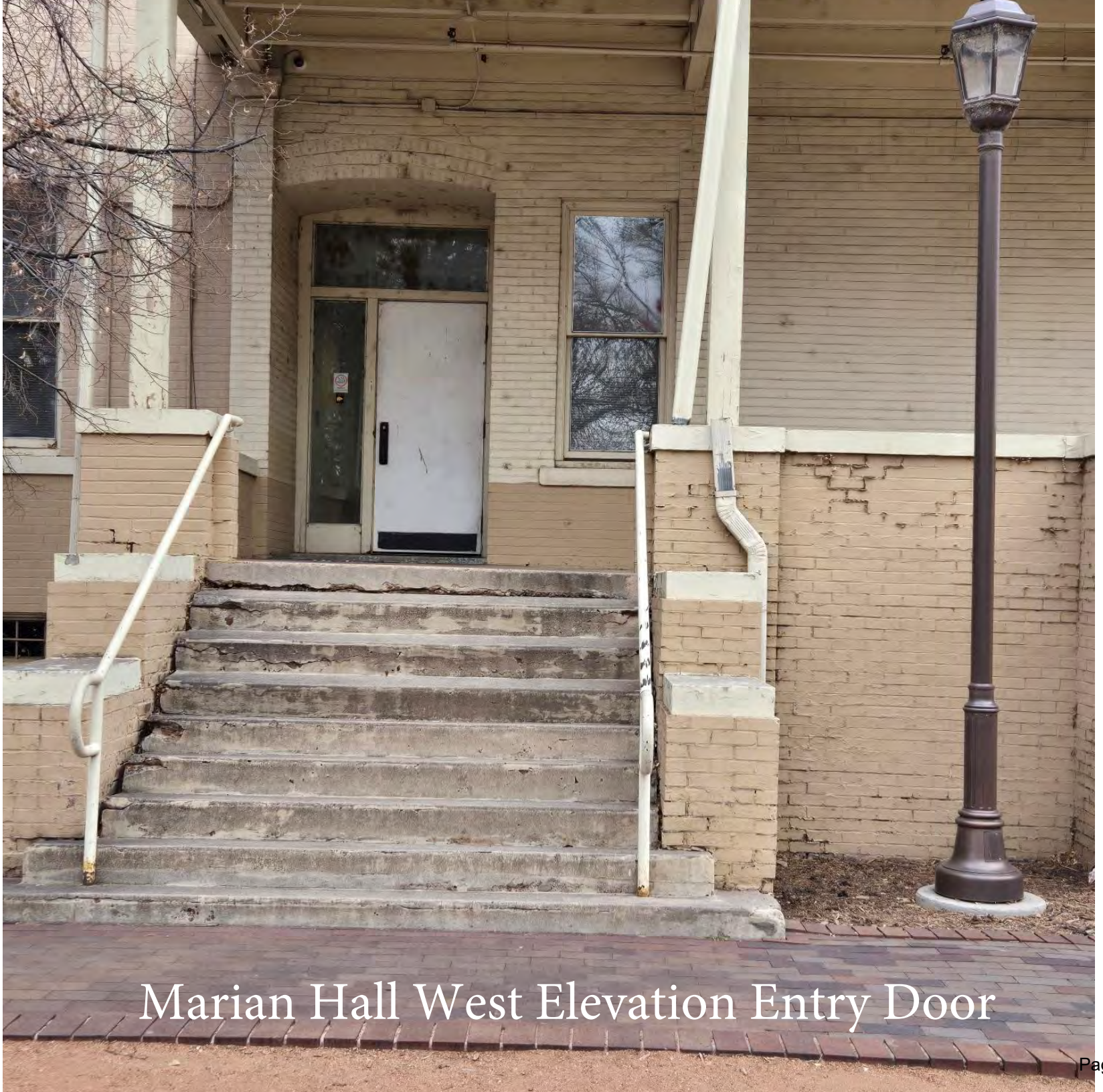
Marian Hall North Elevation



Marian Hall West Elevation Entry Door



Marian Hall West Elevation



Marian Hall West Elevation



West Portal Roof Area



West Elevation North End Steps



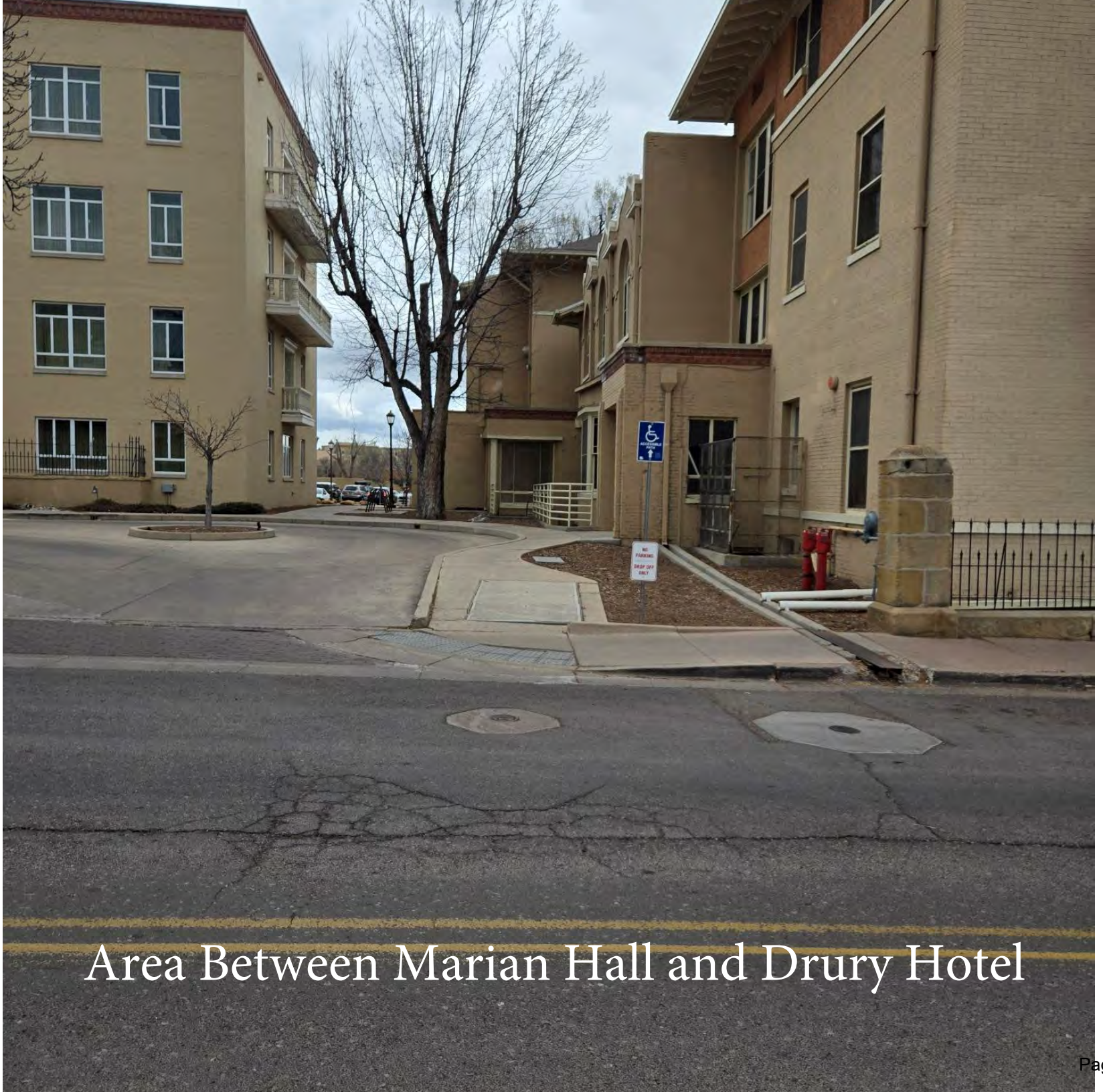
West Elevation Wall at ADA Ramp



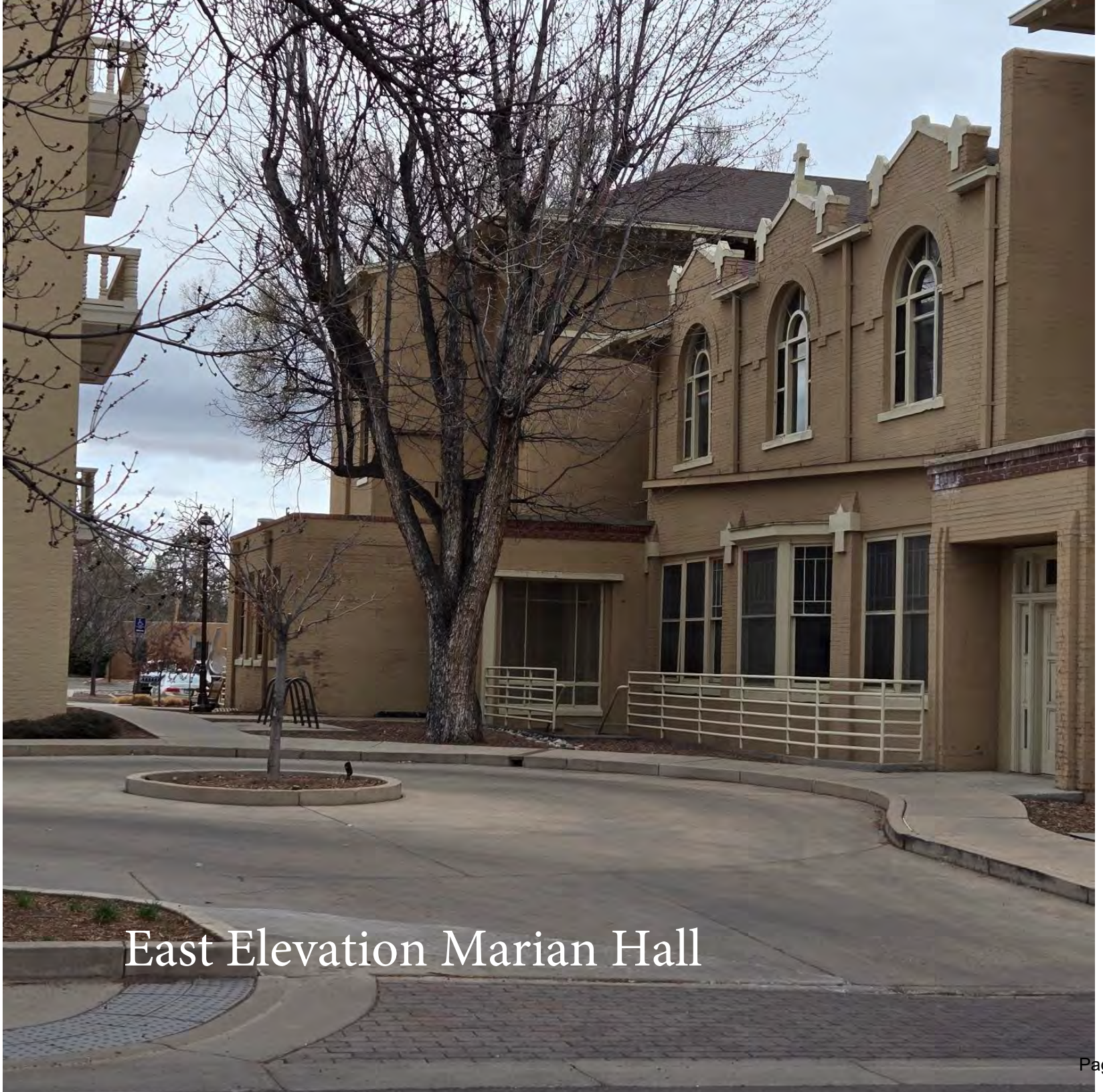
West Elevation at South End



South Elevation



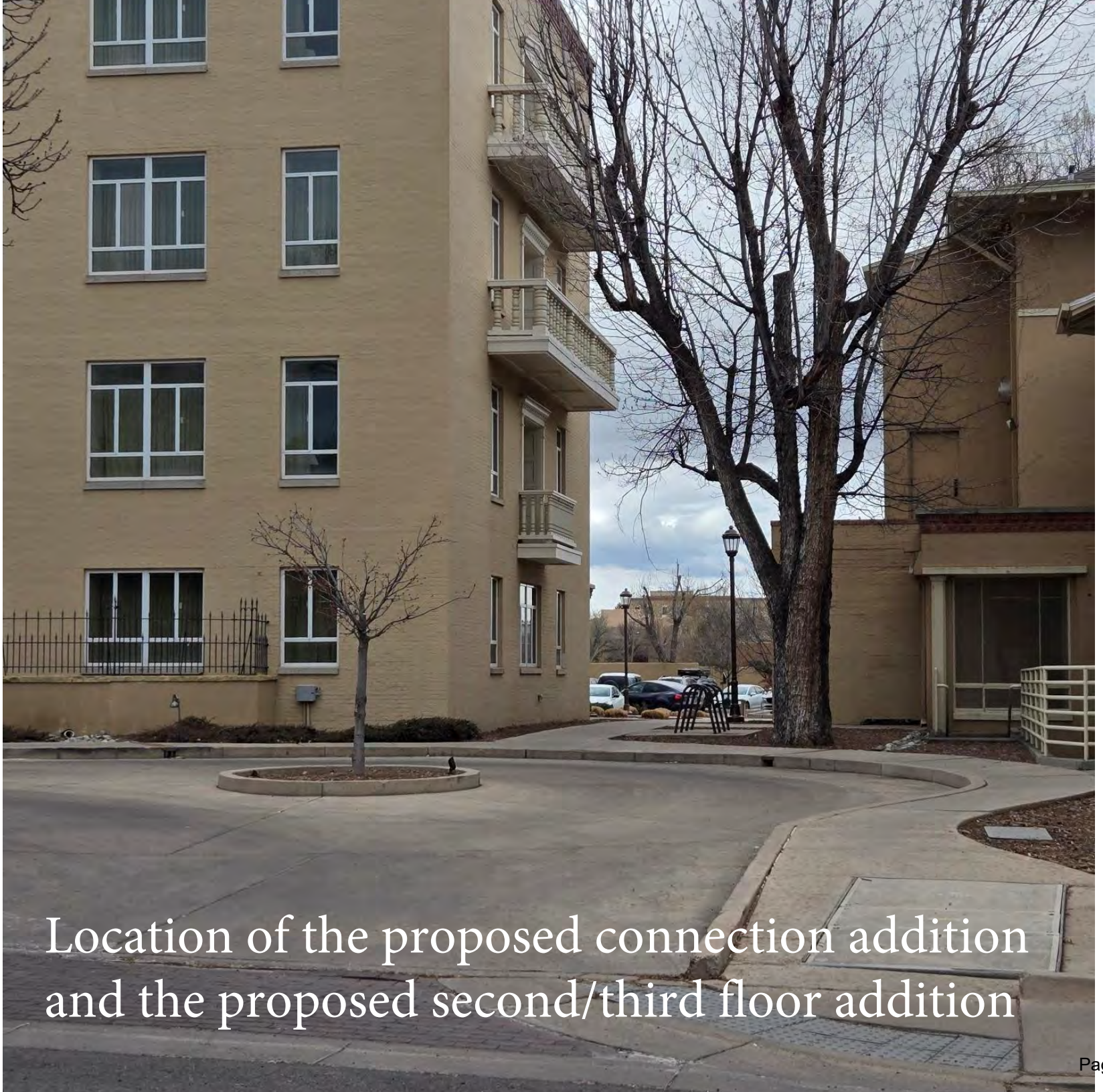
Area Between Marian Hall and Drury Hotel



East Elevation Marian Hall



Breezeway Location of Proposed Connecting Hall



Location of the proposed connection addition and the proposed second/third floor addition



Doorway at Marian Hall where connecting addition will be located



Window at Marian Hall entry where connection will be (window will be removed)


Location of Connection to the Drury Hotel



Second/Third Floor addition location

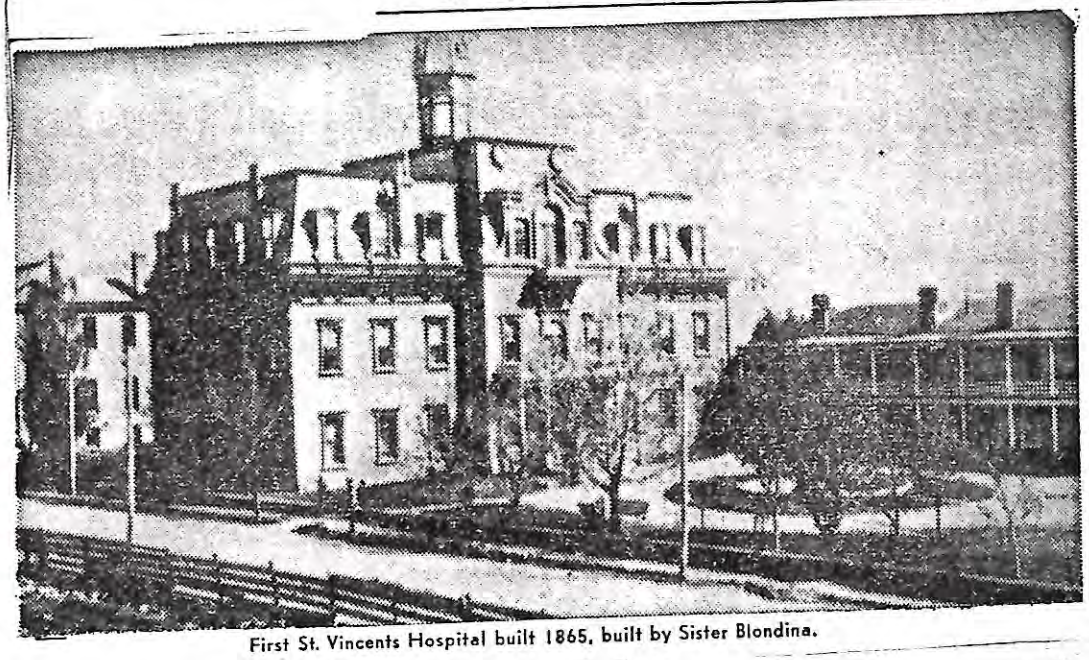


Second/third floor addition location


East Elevation Windows proposed to be infilled



East Elevation: Window on Right to be changed to egress door, Windows on left to be infilled



First St. Vincents Hospital built 1865, built by Sister Blondina.

On August 21, 1865, a little band of four Sisters left from Cincinnati, Ohio for the West, for the conquest of souls—the souls of the sick poor. On September 14, 1865 they arrived and were shown the place of their future labors—a building which was adobe, with mud floor and ceiling. The railroads were being built in the West and all the men who needed surgical or medical treatment were sent to the Sisters.

As time went on, the Sisters found that they would have to build an addition to the small Hospital to accommodate the many demands for private rooms by health seekers coming to Santa Fe. The two-story brick building, which was later used for the old folk's home was then erected at a cost of $10,000.

On June 14, 1896 a fire broke out, the loss being estimated between $50,000 and $75,000.

On December 31, 1910 the present hospital, situated on Palace Avenue was opened. This Institution is approved by the American College of Surgeons, the Catholic Hospital Asociation—the American Medical Association, and the American Hospital Association—the International College of Surgeons and the Western Hospital Association, thus giving the Hospital an A-1 rating.

Preservation of hospital urged

The Historic Santa Fe Foundation board of directors has passed a resolution favoring preservation of the old St. Vincent Hospital site, including Marian Hall.

Hospital officials and others are supporting a plan to sell the property to the State of New Mexico.

The hospital's finance committee has recommended that Marian Hall, an old wooden structure with brick veneer, be considered expendable during negotiations for sale of the property.

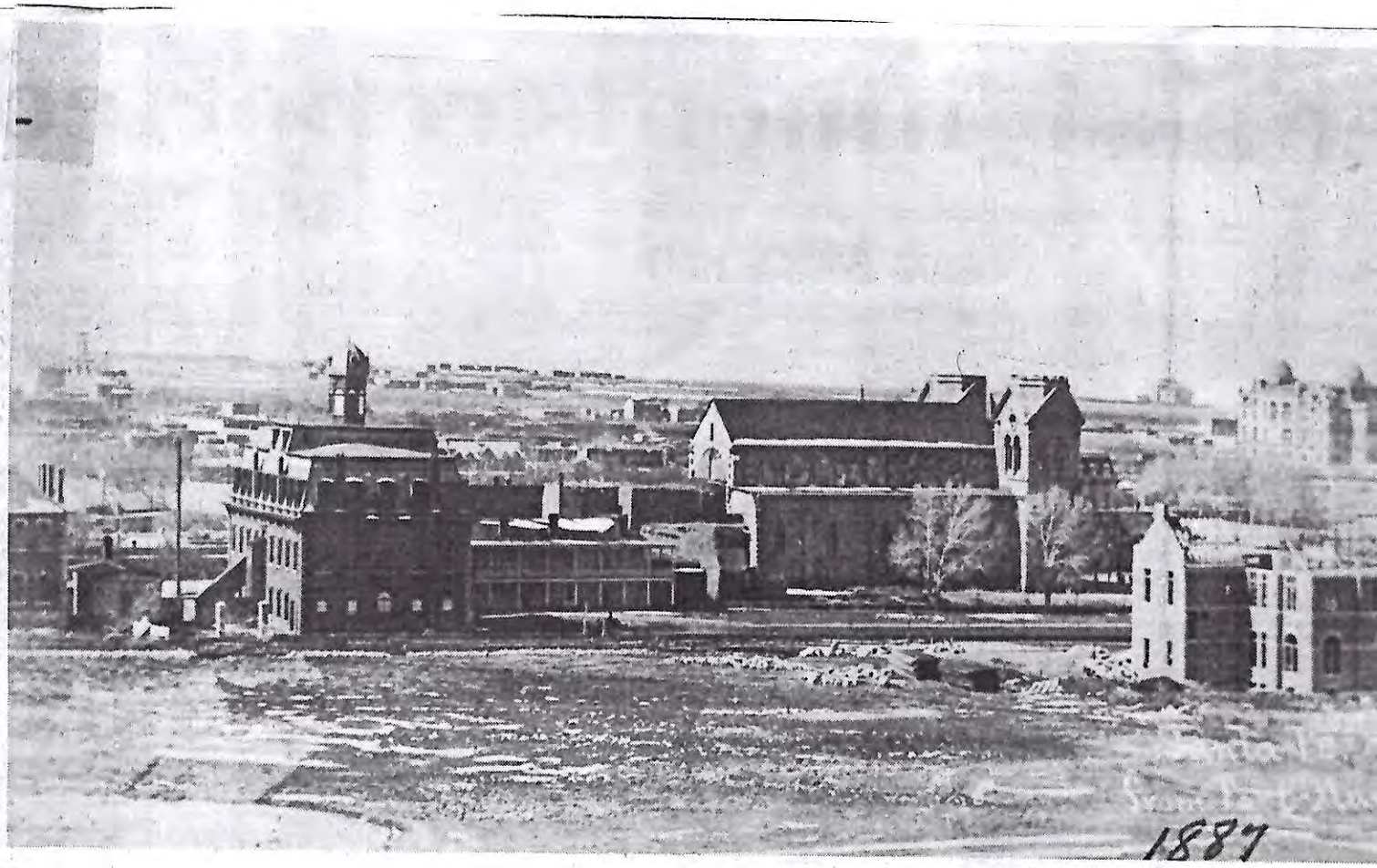
The foundation vote came after a discussion of the historic significance of the site where the Sisters of Charity founded the hospital in the late 19th century.

Five St. Vincent Hospital buildings, dating back to 1865, have existed in the vicinity of Marian Hall.

New Mexico

The 500-member foundation passed a resolution to join with the 800-member Old Santa Fe Association and the State of New Mexico's Properties Review Committee in expressing interest in Marian Hall's preservation.

In other action, the foundation board voted to offer portions of the historic Tully House at Grant and Griffin streets for lease as business offices.



St. Vincent's Hospital

THE BEGINNINGS—This view from Fort Marcy in 1877, looking south, shows the old St. Vincent Sanatarium (with tower) behind St. Francis Cathedral (center-right). Building in background at right is the old state Cap which later burned, as did the sanatarium. The p shows an empty field north of Palace Avenue.

St. Vincent... legacy of servic

By Howard Houghton
The New Mexican Staff

It was a rugged, muddy Santa Fe that Sister Blandina Segale arrived in around Christmastime 100 years ago.

Shortly after her arrival, she wrote in her journal, "What can I say of this nested (am I coining a word?) town! 'Antique' to the first degree, is uppermost in my mind. There is a small brick dwelling northeast of the hospital, the rest are all made of adobe laid in mud."

Sister Blandina's published journal has provided one of the few glimpses into the history of the small bands of religious women who, enduring considerable hardships, came to Santa Fe from Ohio in the late 1800's to help found community institutions.

Their most visible achievement: St. Vincent Hospital, founded as the first hospital in the territory by the Sisters of Charity shortly after they began arriving in 1865, 15 years ahead of the railroad.

While their story hasn't been completely ignored, a recent push by the hospital to gather in its history before completing its transformation into a locally-owned, secular institution is bringing together pieces of the story of these missionaries from a wide variety of sources for the first time.

With the transfer of title to a local board of trustees in 1972, the departure this year of Sister Mary Joaquin as chief administrator, and the forthcoming move from its site behind St. Francis Cathedral, the hospital's officials felt the need to preserve some record of its past.

As an outgrowth of a project to gather data for an archive, the hospital plans to publish next summer a new book that will tell the hospital's history in photographs.

Photographs from other archives, various libraries, hospital files and private collections are being gathered and catalogued by the hospital's first archivist, Clark Kimball.

Some date back to the earliest days. Some have never been published.

There are saintly faces, some stern, some warm, staring out from under hooded garments; grainy images of people on territorial-style porches; vistas of a frontier town that had few large buildings to block the horizons.



St. Vincent's Hospital Photo

FIRST OF MANY—Sister Vincent O'Keefe, first mother superior of the Sisters of Charity in Santa Fe (1865-1872), was crippled while rescuing patients from the fire that burned the old St. Vincent Sanatarium near the end of the 19th century. Though courageous, she never overcame the loneliness and homesickness she felt in the Southwest.

Stacks of the photographs set on the tables in the bare, top floor office of the archivist in the old Marian Hall section of the hospital.

By next summer, about 100 of them will have been chosen for the book.

"It's really a fascinating story," says Kimball. "It's a story that criss-crosses with the story of the railroad. The hospital was busy treating the men who worked on building the railroad. It's a story that criss-crosses with the history of the military. Ft. Marcy had an infirmary but no hospital of its own...It's the people-to-people aspect of the story that seems most important...They were good people."

Kimball betrays some excitement when he talks about the hospital's role in the region's history.

"Most people hear about nowadays is the financial problems and the infighting that goes on" he says. "Now is a good time to remember the history of the hospital—the fact that it started with just the idea of people helping people."

Even without the journals of the times, the photographs portray the starkly simple surroundings of the early hospital—surroundings that bore no resemblance to the midwestern homelands of the sisters, just as their garments were at first strange to the natives.

The first sisters who came, crossed the prairies in wagons, braving attacks by Indians or desperadoes and contending with discomfort and disease.

The later sisters tried financing their homes for orphans and old folks by building a sanitarium where Easterners of means could enjoy the therapy of fresh air, nearby mineral springs and sunny days.

The stone Victorian-style building, which stood about where Marian Hall stands today, burned down around the turn of the century.

Marian Hall was built around 1911. More contemporary photos show the state's governor Ed Mechem helping dedicate the present four-story hospital building in the early 1950's.

"We've been really lucky," says Kimball. "We're pretty pleased with the photographs we've gotten. It tells the story very well.

"Right now we are identifying the photographs and writing the caption material. Once this is done, by the end of February, will lay them out as a b of photographs and t find a painter."

The project has alre received a $1,000 grant fr the New Mexico A Commission to help printing costs. Attempts being made to raise m ching funds throu donations of money materials of value to archive.

Beyond publishing book, Kimball also hope microfilm all newspa clippings and other exist documents relating to history of St. Vinc Hospital and gather medical instruments other relics of the hospita

"We don't want to get fanatical about this beca there will probably be v few people who will wan do research on this," s the 29-year-old archiv "Nevertheless, we feel t these things are wo preserving."



St. Vincent's Hospital Photo

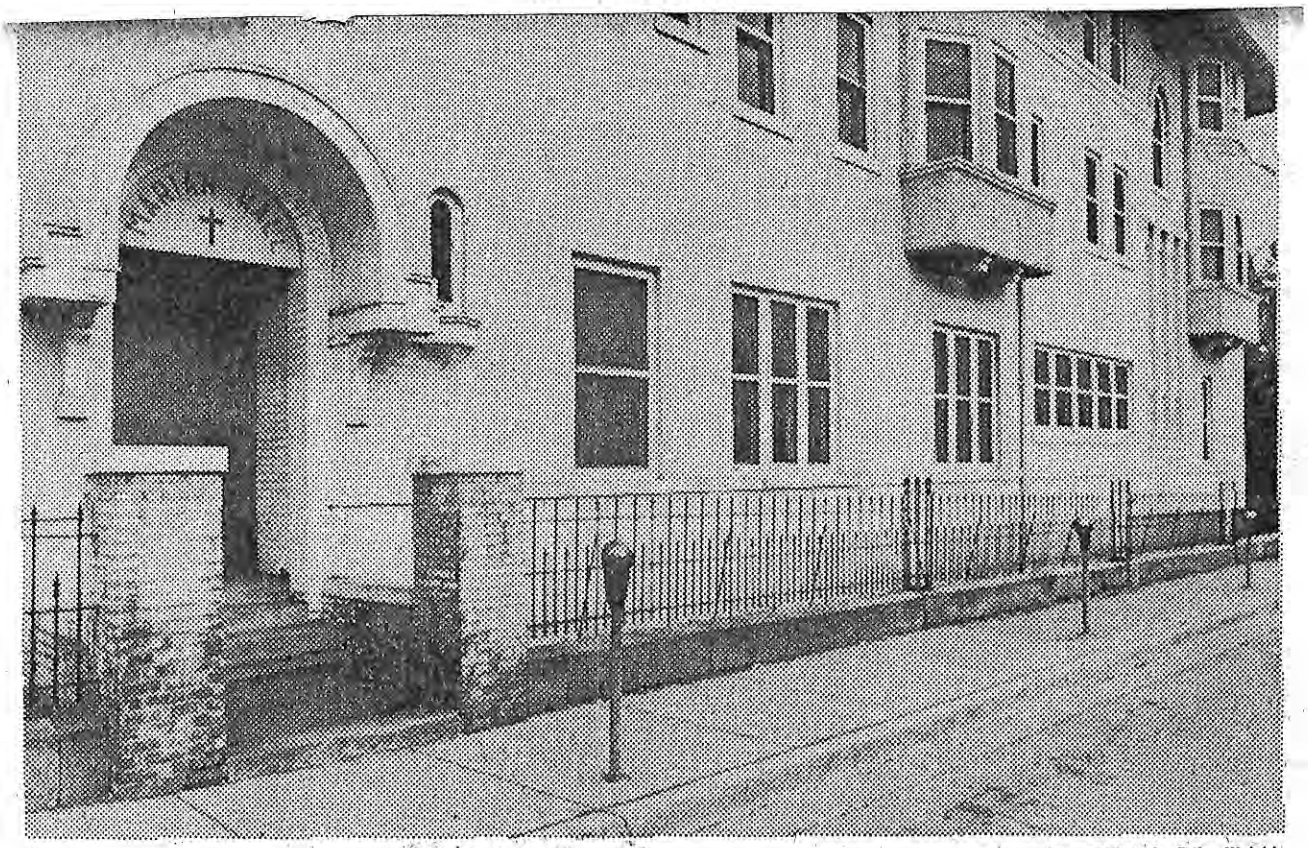
SCENES OF HARDSHIP—This 1876 photograph (unsucessfully retouched after it was taken) shows Bishop Lamy and members of a wagon train preparing to bury Sister Alphonsa Thompson on the Kansas plains. She was said to have died of fright during an Indian attack. Mourning beside her are fellow Sisters of Loretto and two Sisters of Charity on their way to Santa Fe at Lamy's request to found hospitals and schools.



The New Mexican

SEARCHING—St. Vincent Hospital archivist Clark Kimball, 29, looks through photographs of the way the hospital used to look. A book of historic photos is scheduled for publication next year.

JOURNAL NORTH
March 13, 1981



Journal Photo by Brian Walski

Preserving Woodwork, Floor, Stained Glass at Marian Hall Concerns Officials

Council Wants Artifacts Saved

By HOWARD HOUGHTON
Journal Staff Writer

SANTA FE — Whatever happens to the old St. Vincent Hospital property, the Santa Fe City Council wants the hand-wrought woodwork, inlaid marble flooring and stained glass in Marian Hall preserved.

Marian Hall, a wood-frame and brick building on Palace Avenue, is the oldest structure on the vacant, state-owned property. It would likely be razed if the state decides to put museum facilities at the site.

A resolution adopted by the council this week recommends to museum officials and Gov. Bruce King "that if the state desires to proceed with the demoliton of Marian Hall, that every consideration and precaution be taken to preserve those irreplaceable building artifacts incorporated in the building."

One section of Marian Hall includes a chapel once used by the Sisters of Charity, which founded the hospital in the late 1800s.

The resolution also asked that the historical preservation unit of state government be consulted before any demolition.

The measure was introduced by Councilor Dolores Lee, who said she was inspired by historical preservation efforts in Washington, D.C., during a recent visit there for a National League of Cities convention.

Structural problems with Marian Hall have left its chances of survival doubtful since the hospital was relocated to St. Michael's Drive three years ago. Even before its evacuation, signs had been posted in the structure warning of the dangers of fire in the largely wooden building.

The Museum of New Mexico's plans to raze the building and construct a new Indian arts museum there have been left in uncertainty by the current session of the Legislature.

A bill to provide an additional $1.5 million for the project was rejected by the influential House Appropriations and Finance Committee. The museum still has $2.7 million appropriated in 1977 for use in building the facility.

The committee chairman, Rep. John Mershon, D-Lincoln-Otero, maintained that the museum should be built near the International Folk Art Museum on Camino Lejo.

A bill still pending in the House would force the state to sell the entire hospital property for commercial development.

A number of native northern New Mexicans were born in Marian Hall when it housed the old hospital's delivery room.

PSC Offices Proposed for Marian Hall

SANTA FE — The Anaya administration hopes to restore Marian Hall for use by the state Public Service Commission next year, a city panel was told Monday.

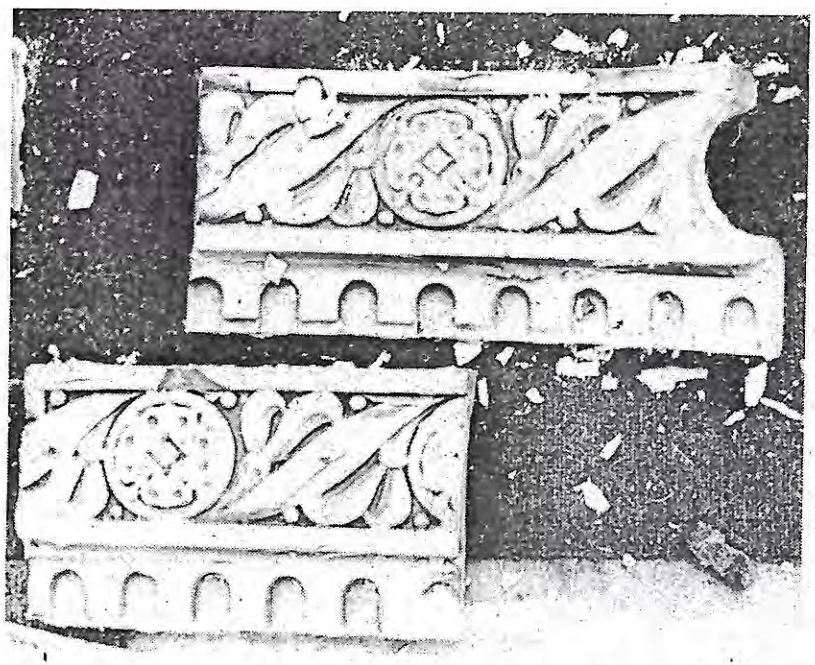
Funds will be sought from the Legislature to fix up the 73-year-old brick structure on Palace Avenue, which originally was a hospital and is the birthplace of a number of Santa Fe area residents.

State Property Control Director Michael Trujillo told the city's Historic Design Review Board that the remodeling project would be sensitive to community sentiments toward the old building.

The exterior would be largely restored to its original appearance and the interior would be renovated to accomodate offices and meeting rooms.

The building has been vacant since the state bought the old St. Vincent Hospital property eight years ago. An inspection of the property on Monday showed it has been extensively vandalized.

The former second-floor chapel once used by the Sisters of Charity is littered with broken glass, pieces of ceramic molding that once ornamented the room and feces. Plans call for converting the room into a hearing chamber for the PSC.



Terra Cotta Molding Lies in Pieces on Chapel Floor

The former dining room, which also would be converted into a meeting room, was filled with old beds, furniture and discarded hospital equipment. Paint is peeling from the ceilings of the unheated building, which has had numerous windows broken out. Plumbing fixtures have been removed and cans, bottles and other indications of use by transients litters several rooms.

Although the city's review board has no jurisdiction over the proposed $1.6 million state project, the remodeling plans were presented as a courtesy. The existing exterior windows are to be restored and backed with a second window for energy efficiency.

PSC offices currently are located in the crowded Bataan Building.

According to Trujillo, the project is to be presented for final review by the Board of Finance next week and presented to the Legislature for an appropriation early next year. If approved, the remodeling could be completed by late 1984 or early 1985.

After a major hospital addition was completed in the early 1950s, Marian Hall was used as a residence for hospital personnel, a school for nurses and a meeting place for the hospital board of trustees.

Journal Norm 12/13/83



Journal Photos by Barbaraellen Koch

Johnny Vigil, Building Services Construction Manager, Looks Out Window of 2nd-Floor Chapel of Marian Hall

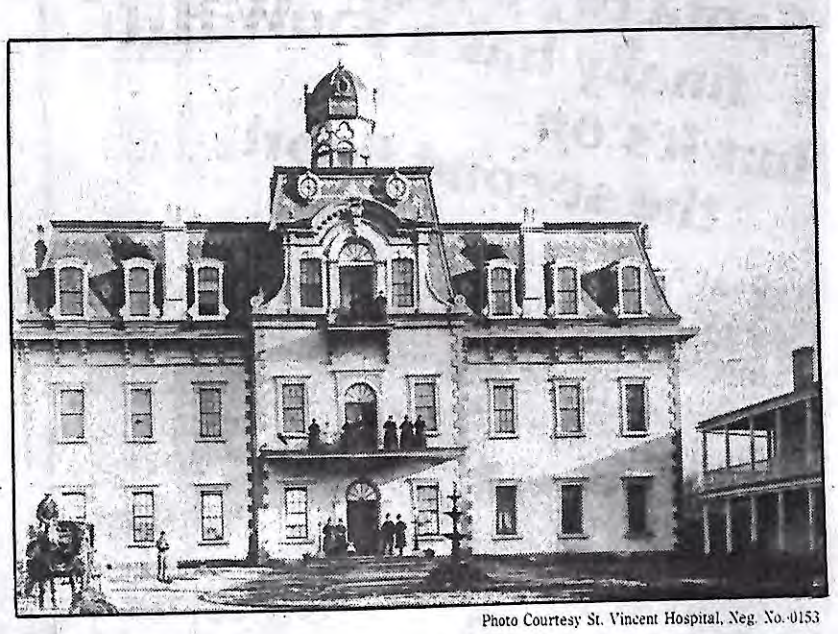


Photo Courtesy St. Vincent Hospital, Neg. No. 0153

Original St. Vincent Sanatorium in 1885

Old Sanatorium Being Nursed To Recovery

By JOHN SHERMAN
Journal Correspondent

MARIAN Hall, a landmark Santa Fe building on East Palace Avenue, is slowly being nursed back to good health.

Built in 1910 by the Sisters of Charity as St. Vincent Sanatorium, it's being renovated to open next January as the new office of the state Public Service Commission.

The tile floors with their colorful designs, the dark woodwork on the walls and ceilings and the brick fireplace in the visitors room will be retained, according to contractor Robert L. Doose of Albuquerque.

Only about 25 percent of the decorative plaster-of-paris trim remainded in the second-floor Sacred Heart Chapel when reconstruction began, Doose said. The workers were instructed to pick up, wrap and box all that could be found in order to restore it to the walls of the room where daily mass was said for many years.

Marian Hall has been vacant since St. Vincent Hospital moved in 1977 from its next-door location to the present site on St. Michael's Drive.

In December 1910, the sanitorium was dedicated and the public had a chance to see the latest in medical apparatus, enjoy a "Spanish supper" and a military band for 50 cents, and purchase "fancy work," candy or ice cream from a booth, according to *New Mexican* reports of that week.

Amalia Sanchez, 91, is one of the few people around who attended the opening festivities. Not only does she recall the first days of the sanitorium, she also remembers when its precedessor, the first St. Vincent's Sanatorium, called "the old San" by some oldtimers, burned down in 1896.

"I was 4 years old," she said. "We climbed up on the roof of Sena Plaza (her family home) and watched the blaze" until adults in the family made her and the other children get down. She believes the fire started because the slate roof of the building got too hot.

That first sanitorium served the community from 1883 until the fire. Between its demise and the opening of the second, other buildings at the site were used for the patients.

Like its precedessor, the second sanitorium was used not only for medical purposes but as a hotel of sorts, as well. It was common practice for visitors to Santa Fe to board at the sanitorium, and poker-playing legislators frequented the rooms, including the billiard room off the lobby, when the Legislature was in session.

Marguerite Claffey, a longtime employee and volunteer at St. Vincent, remembers running up and down the tile floors with other children when her mother and grandmother took out rooms in the sanitorium during the legislative sessions.

Her grandfather, Thomas D. Burns, represented Rio Arriba county in the Legislature. He and the other men in the family stayed at the DeVargas Hotel, another gathering spot for legislators. The children made so much noise they were banished to the old seminary building, attached to St. Francis Cathedral, where, Mrs. Claffey recalled, most of the people were deaf.

She also remembered sending unexpected out-of-town guests to the sanitorium during Fiesta week in the late 1930s when too many other guests already filled her house.

According to Clark Kimball and Dr. Marcus J. Smith, authors of "The Hospital at the End of the Santa Fe Trail," a pictorial history of St. Vincent, the 1910 sanitorium contained an elevator, hot and cold running water, electric lights and modern surgical facilities on the third floor.

Monthly rates, payable in advance, were $100 to $160 for private rooms and suites. This included "food, nursing, and medical care, pneumothorax, and fluoroscopy."

There was a "certain air of elegance" about the place, said Mrs. Claffey. Patients were served with silverplated water pitchers and coffee pots. A look at the old photographs of the patient's rooms shows attractive fixtures, wicker rocking chairs and colorful rugs.

The elevator did not work for many years, according to Kimball and Smith, and a surgeon, Dr. LeGrand Ward, and a nurse had to carry anesthetized patients down the stairway after their operations.

One of the other doctors to work out of the sanitorium was a Sister of Charity, Sister Mary de Sales, who was granted her M.D. in 1901 by the state of New Mexico. She was believed to be the first woman doctor in the West. She had come to Santa Fe in 1880 in the last years of the Santa Fe Trail.

Some of the chapel's stained-glass windows have been preserved and are now in the chapel at the current St. Vincent. Prominent residents, such as the Luna family, donated the windows for the 1910 opening.

Looking around the room that was once the chapel, now filled with construction equipment and debris, Mrs. Sanchez said, shaking her head, "Oh, this was so beautiful." The former chapel, like the former dining room directly below it, will become a hearing room for the commission.

The white altar that was used for so many years for patients and visitors alike is still in use in a Catholic institution in Santa Fe, St. Catherine Indian School.

For 43 years, the second sanitorium served as Santa Fe's sole public hospital. After World War II, a growing community made a larger hospital necessary and, in 1953, St. Vincent's Hospital opened next to the sanitorium. That building is now called La Villa Rivera, and is known to many residents as "the old hospital."

The sanitorium was remodeled and renamed Marian Hall. According to Sr. Mary Joaquin Bitler, administrator of St. Vincent's from 1960 to 1976, who was in Santa Fe a few days ago for a brief visit, the sisters moved to the second floor (their old dormitory was razed). The Regina School of Nursing, a joint effort by St. Vincent and St. Joseph Hospital in Albuquerque, occupied the other two floors.

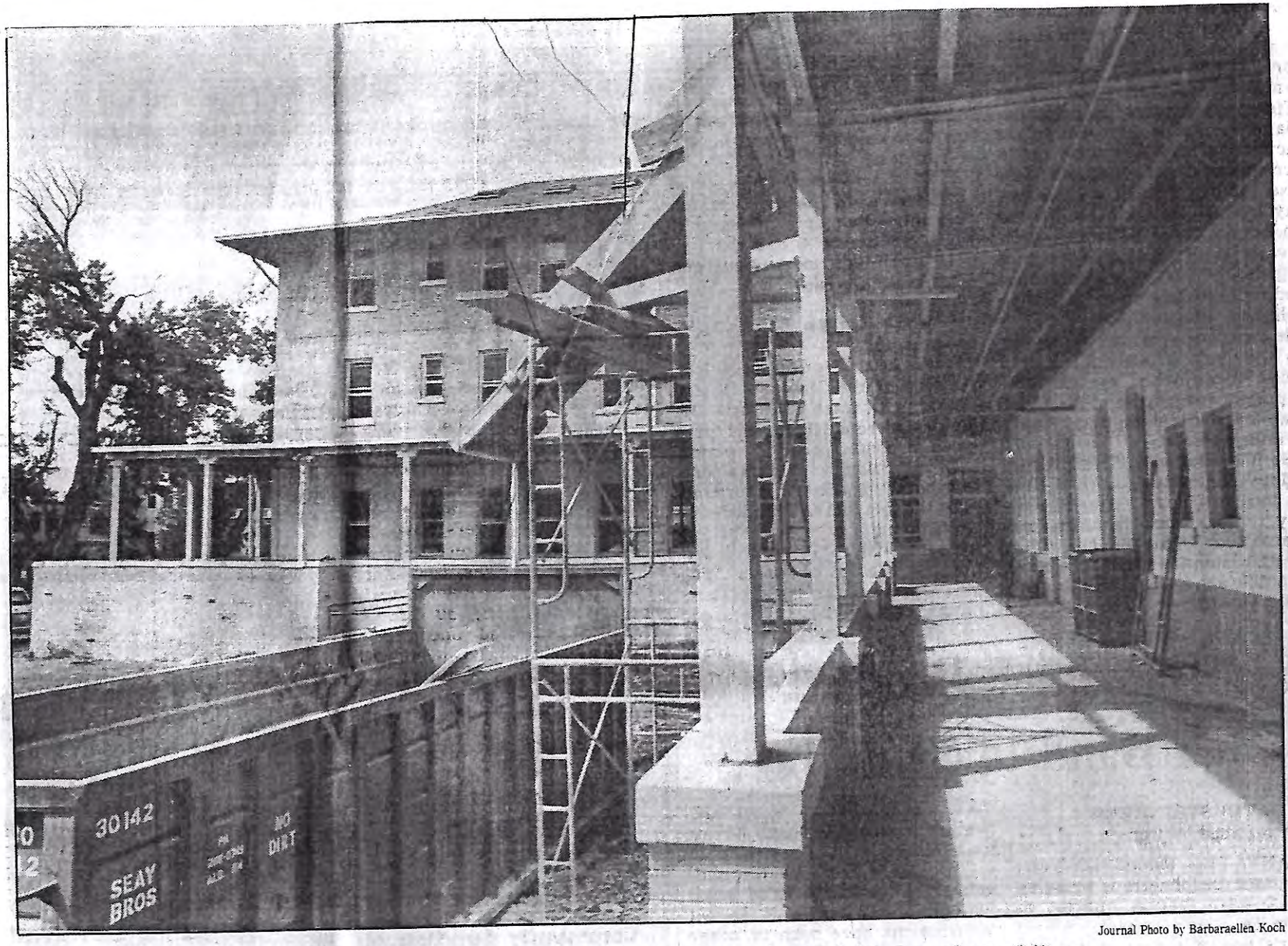
St. Vincent became a community-owned hospital in 1973, although Sister Mary Joaquin remained as administrator for three more years at the request of the board. Once the sisters moved out of Marian Hall and the other school of nursing was transferred to the College of Santa Fe, according to Mrs. Claffey, various departments of the hospital moved into the building.

Four years later, the building was vacated when the hospital moved to St. Michael's Drive. The state purchased the former hospital and Marian Hall.



Photo by Jesse Nusbaum Courtesy St. Vincent Hospital, Neg. No. 0015

East Palace Avenue View of St. Vincent Sanatorium as It Appeared Earlier This Century



Journal Photo by Barbaraellen Koch

Marian Hall Undergoes Reconstruction for Its Reopening in January as State Offices



Journal Photo by Barbaraellen Koch

Dust Covers Dining Hall Floor Tiles

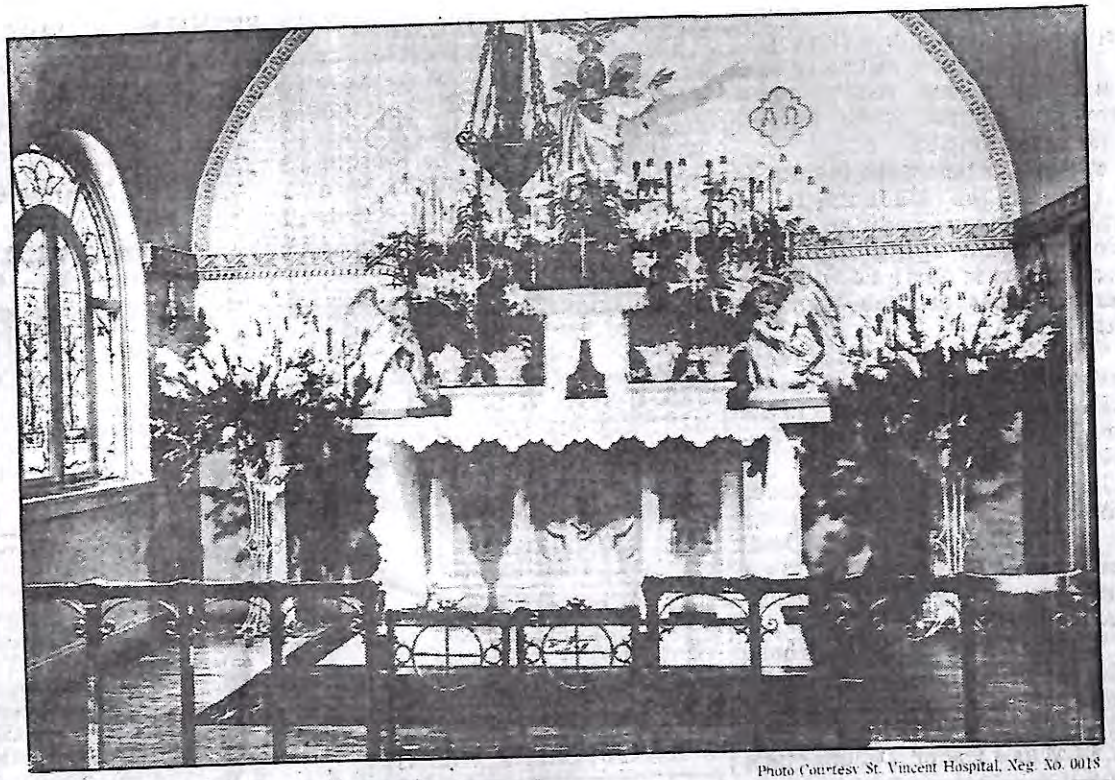
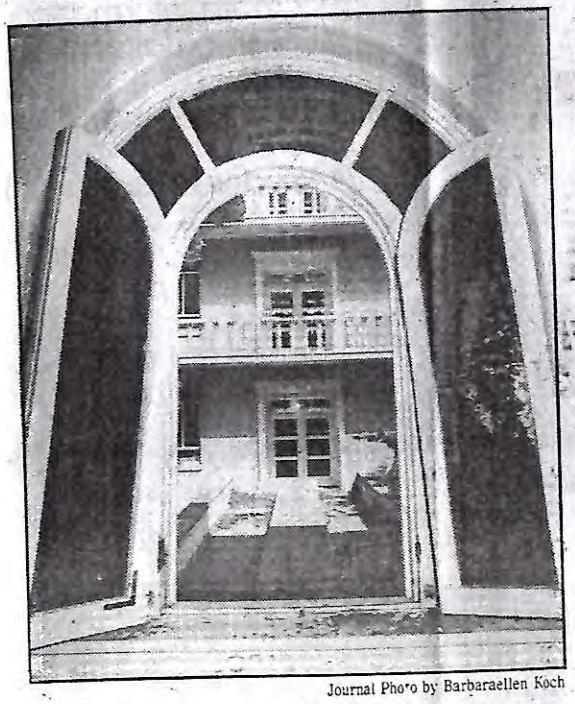


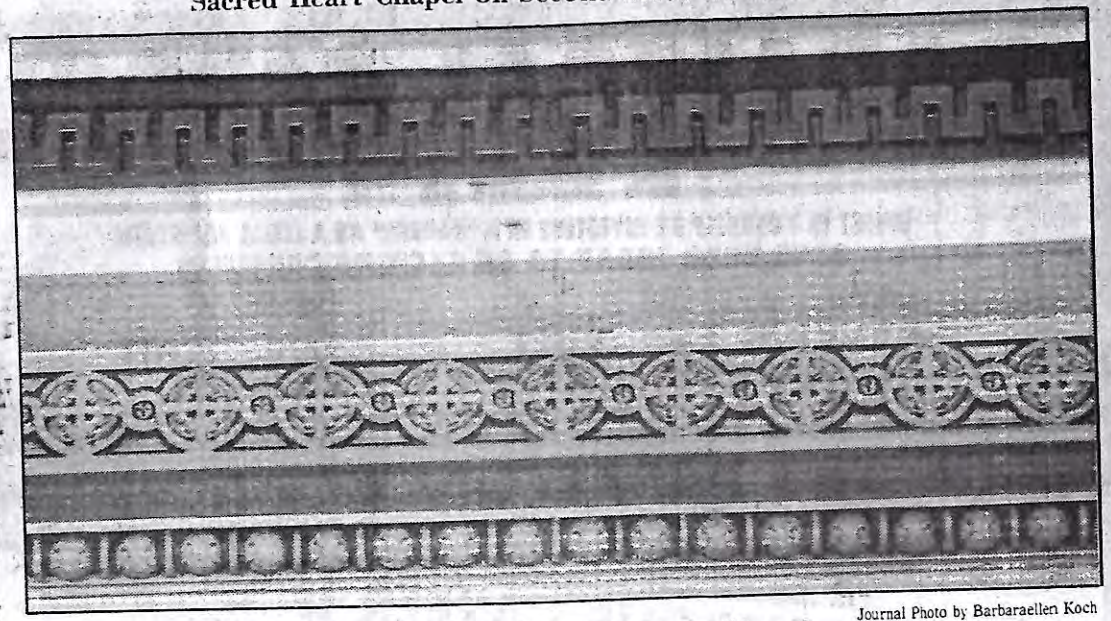
Photo Courtesy St. Vincent Hospital, Neg. No. 0018

Sacred Heart Chapel on Second Floor of Sanatorium



Journal Photo by Barbaraellen Koch

Chapel Windows Were Once Stained Glass



Journal Photo by Barbaraellen Koch

Plaster-of-Paris Decorations in Chapel

The Sisters of Charity and their Good Works: A History of Land Use and Ownership at 210-230 East Palace Avenue, Santa Fe, New Mexico

FINAL D R A F T

A Paper Prepared for DSW, Santa Fe

By

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January 12, 2009

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INTRODUCTION

Archival research was conducted on land use, ownership and history of property located at 210-230 East Palace Avenue, Santa Fe, New Mexico for Drury Southwest, Inc. The project area, which includes Marian Hall and old St. Vincent Hospital, is scheduled for redevelopment following historical and archaeological investigations. The historical investigations include determination of property ownership and use through time and, more importantly, a determination of the location of the pre-Revolt parish church, or *parroquia*, in Santa Fe. Traditionally located in the area of the present Cathedral-Basilica of St. Frances, the precise location of the pre-Revolt parroquia is crucial to development of the area because prior to August 1680 when the church was in use, it was customary to bury the dead beneath church floors. In accordance with state law (Section 11.2 of the New Mexico Cultural Properties Act, 18-6-1 through 18-6-17, NMSA 1978) and the Archdiocese of Santa Fe Policy on Human Remains (1991) prohibits exhumation or removal of human burials on church property without a permit from the Historic Preservation Division.



Fig. 1. Aerial view of the project area. New Mexico DOT photo taken June 27, 1969.

While tradition places the *parroquia*, or parish church, in the project area during the decades between the formal founding of the Villa de Santa Fe in 1610 and August 1680 when Spaniards and their Mexican and other Indian slaves and servants abandoned the villa as the result of the Pueblo Revolt. Without specific documents and maps to provide us with the actual length of the plaza and location of the parish church, we can only guess at the plan of the villa. For example, we will never know if how long the original plaza may have been, or if privately owned house and garden lots abutted church property prior to the Revolt, as was the case, based on extant archival evidence, during most, if not all, of the 18th and 19th centuries. Not until bishop, later archbishop, Jean Baptiste Lamy purchased the project area just a few years after his arrival in Santa Fe in 1851, did the property belong to the church and become part of the famed Bishop's Gardens. Lamy subsequently deeded the project area to The Sisters of Charity after they came to Santa Fe in 1865. An order devoted to healing, the Sisters of Charity operated hospitals throughout the eastern seaboard. In addition to a series of hospitals and sanatoriums in Santa Fe, the Sisters of Charity also operated an orphanage and an industrial school.

Archival research was undertaken at the State Records Center and Archives (SRCA), the Fray Angélico Chávez Library of the Palace of the Governors, the Santa Fe County Court House and Planning Department of the City of Santa Fe. The author is deeply grateful to Michelle Garcia and Minnie Murray, librarians at the Laboratory of Anthropology, and Tomas Jahn at the Fray Angélico Chávez Library for their assistance. Special thanks go to Robert Glick, president of the St. Vincent Hospital Foundation for his assistance it trying to locate an archive of materials set up by Dr. Marcus Smith, author of an 800-page manuscript on the history of the Sisters of Charity, their hospitals and sanatoria, orphanage and other good works in Santa Fe. Special thanks also go to Brian Nenninger and Scott Hayne of Drury Southwest who provided me with wonderful maps and photographs of the project area.

HISTORY OF THE CHURCH IN NEW MEXICO

Although a Catholic church may be any one of dozens of architectural styles and although it can be constructed of any medium, whether adobe, stone, fired brick and/or

wood, according to Giffords (2007:43), a Catholic church must be permanent and must never be used for any other purpose. Further,

> ...It must have the following elements: a sanctuary area (in sight of, but separate from, the congregation) for an altar and celebrants, where services would be performed, a nave for the congregation, and a choir for the singers. If the church was a parochial church or was specially designated to provide baptisms (as were mission churches) then it would also have a baptismal font with suitable space around it, and a porch, portal, or some available space for use at the beginning of the baptismal rite. Both the height of the altar and the material used for its construction were prescribed. Whether mission or diocesan, the church had to be first consecrated, or sometimes merely blessed...and had to contain at least one consecrated altar or, in most cases, one *ara* [small, flat altar stone]" (Giffords 2007:43).

While a church could be located virtually anywhere, the Ordinances of 1573 promulgated by Philip II of Spain, later known as the Laws of the Indies, prescribed those churches away from coastal areas:

> No. 124. The temple in inland places shall not be placed on the square but at a distance and shall be separated from any other nearby buildings, or adjoining buildings, and ought to be seen from all sides so that it can be decorated better...efforts should be made that it be somewhat raised from the ground level in order that it be approached by steps, and near it next to the main plaza, the royal council and cabildo and customs houses shall be built...in a manner that would not embarrass the temple but add to its prestige...(Crouch, Garr and Mundigo 1982:115; C. T. Snow 1990:67).

In addition to the above requirements, canon law prescribed the church have a cemetery or *camposanto* (Giffords 2007:70; Will 2000; Will de Chaparro 2007). Traditionally, the camposanto was located in front of the church although it could also be located to either side or even behind the church. Regardless throughout the Spanish Colonial period in New Mexico and elsewhere throughout the Spanish Empire, cemetery notwithstanding, many burials took place inside churches with the most important individuals being interred closest to the altar (Giffords 2007:70; Will 2000; Will de Chaparro 2007). Although outlawed in New Mexico by official decree in 1787 and again in 1804 because it was unsanitary, according to Will (2000:5 fn.57), sub-floor burials within churches may have taken place in Las Trampas as late as 1905.

The first Catholic Church in New Mexico was built in August of 1598. Within weeks of the first permanent Spanish settlement in New Mexico, a small church dedicated to the Archangel San Miguel was constructed at San Gabriel del Yunque (Bloom and Scholes 1944:327; Hammond and Rey 1953). Because the church was intended for use by the Spaniards who settled at San Gabriel, it was the only parish church in the colony until the parroquia was constructed in the Villa de Santa Fe sometime during 1610. Shortly after the first parroquia was constructed at San Gabriel, Fray Lugo constructed the first of the mission churches in 1600 at San Diego de Guisewa, now Jemez State Monument in Jemez Springs (Bloom and Scholes 1944:328; Hammond and Rey 1953). Subsequently other missions were constructed at San Juan, San Ildefonso, Santo Domingo (which became the ecclesiastical center of the Province), and possibly San Felipe (Bloom and Scholes 1944:329-330).

With the ouster of Juan de Oñate and his son, Cristóbal after 1607 as sole proprietors of New Mexico, the focus of settlement in province changed from to an effort based on the missionization of the local natives. Fray Alonso de Peinado, the commissary or prelate for the missions arrived in New Mexico in the same wagon train as the new governor, Pedro de Peralta who moved the capital of the province to Santa Fe. Beginning with the second decade of the 17th century both Spanish missionization and colonization efforts flourished in New Mexico. It should be noted insofar as churches are concerned that, as with the small parish church at San Gabriel, so long as there was only one villa in New Mexico, there was only one parish church. Further, even though Franciscan commissaries and custodians may have lived part-time in Santa Fe, the ecclesiastical center of the Church was located at the Mission of Santo Domingo. As a result, the parroquia in Santa Fe was always secondary to the missions and the clash of wills between strong individuals on both sides frequently exacerbated an already uneasy situation between church and state.

THE SEVENTEENTH CENTURY

Unfortunately, no 17th century maps of Santa Fe exist, and because there are few extant documents that pre-date the Pueblo Revolt of 1680, little is known of the appearance of 17th century Santa Fe. Equally unfortunate, much of what is believed to be known about the villa is based, willy-nilly, upon idealized stories of what could or should

have been rather than fact. This illusory version of the history of the villa has come about in part because Santa Fe *was* the northernmost settlement in New Spain during the seventeenth century and contemporary writers *did* complain about the remoteness of the colony. At the same time, the mythological history of Santa Fe is also due to the fact that late-19th century boosters of Santa Fe created a history of the town out of whole cloth when the Tertio Millenial was celebrated in 1883 (Chavez 1955; Snow 1992). Content for the most part with legend, only within the last twenty years have historians really begun to study extant Inquisition and other records for clues both to the appearance of the villa and its inhabitants (Esquibel 2006; Post 2006; Snow 2004).

The fact of the matter is, while Colonial New Mexico was distant from central Mexico, and even farther removed from Spain, the province did not exist in isolation and the settlers who came to the settlement did not leave their culture or Spanish heritage in El Paso del Norte on their way north. Thus, even though there was no mineral wealth to speak of, the colony exported other goods including livestock, hides, mantas, salt, piñon nuts and slaves to work the mines in the south in sufficient quantities to make it an economically viable operation. Even though it was remote, Santa Fe, as the only official villa in the province, was laid out in accordance with the Ordinances of 1573, or Laws of the Indies. The *casas reales*, or government buildings which included the Palace of the Governors and the *casa de cabildo,* or house of the cabildo analogous to city hall, were constructed around the main plaza of the villa, while the parish church was constructed in semi-isolated splendor at the east end of the plaza then twice as long as it is today. Still it is curious that the main plaza in the villa was laid out on the north side of the Santa Fe River in the midst of a cienega, a swamp or marsh, when land better suited for development lay on the south side of the river in what became the Barrio de Analco. It appears at this late date, 400 years after the villa was founded, we shall never know the answer to that question.

Exactly where the earliest church was located in relation to the present Cathedral-Basilica of Saint Francis is unknown and has been the source of conjecture and debate among historians for decades (Chavez 1949; Ellis 1976; Hordes 1990; Pratt 1990; Snow 1990; Snow 2004). However, because of the proposed development of the project area the location of the parroquia has become more than just a matter of historical curiosity, it

has become a necessity since it was customary to bury the dead beneath the floors of churches prior to the territorial period (Chávez and Chávez 2004:32; Giffords 2007:70; Will 2000; Will de Chaparro 2007). Moreover, because the Archdiocese of Santa Fe and State of New Mexico prohibit the disturbance of human remains, the location of the church must be determined so that it can be avoided or burials legally excavated and reburied prior to development of the area.

Without going into a lengthy discussion of when and by whom Santa Fe was founded, one of the first buildings constructed after Pedro de Peralta formally founded the villa in 1610 was the parish church (Scholes 1936:29). Although the parish church was one of three churches—the parroquia; a military chapel associated with the casas reales; and the *Ermita de San Miguel* in the Barrio de Analco—in the villa on the eve of



Fig. 2. The Urrutia Map of 1767 is the earliest extant map of Santa Fe. Drawn by Lt. José Urrutia more than 150 years after the founding of the villa, we can only suppose the map bears some resemblance to the villa prior to the Pueblo Revolt of 1680.

the Pueblo Revolt, the parroquia was the earliest, the most important, and the only church to serve the entire populace of the villa. While the earliest extant documents that refer to Santa Fe do not provide the location of the church, conventional wisdom and tradition

have placed that edifice at the east end of the plaza on the north side of the Santa Fe River (Twitchell 2007:46). Again, according to tradition, the plaza during the 17th century was twice as long as the present plaza and extended east to present-Cathedral Place. However, since there are no known maps of 17th century Santa Fe to provide us with a view of the villa or relationship of structures to the plaza, the eastern boundary of the plaza is based on nothing more than conjecture. It may well be the original plaza actually extended east beyond present Cathedral Place which would place the original parroquia even further east than traditionally supposed. At the same time, the pre-Revolt church could have been located north or south of the present Cathedral-Basilica. Regardless, we may be assured that the earliest parish church in Santa Fe, as well as all other 17th and 18th century churches in the villa were constructed on sites and in styles consistent with Franciscan architectural precepts of the age (Giffords 2007).

It is not surprising that the earliest mention of the parish church in Santa Fe comes from documents that detail the bitter fight between the Church and the State as to who was more important to the wellbeing and success of the colony. Pedro de Peralta, appointed by the viceroy in March 1609 to follow Juan de Oñate and Juan Martinez de Montoya as governor, was responsible for laying out the site of the new villa in Santa Fe. Almost from the beginning of the arrival of Fray Isidro Ordóñez in 1611, he and Governor Peralta were at cross-purposes with one another (Scholes 1936:30-47). By 1613, matters had reached such an impasse; Ordóñez threatened Peralta with excommunication (Scholes 1936:34). Subsequently on July 7, 1613, Peralta found his chair—a symbol of his civic authority—thrown into the street in front of the church in Santa Fe. Peralta "ordered the chair…*placed inside the door near the baptismal font, and there among the Indians he sat down*, the others, captains, alcaldes and cabildo being seated near the high altar" (Scholes 1936:38; my emphasis). In other words, Peralta took his seat in the rear of the church, possibly under the choir loft, near the main door where the baptismal font was located. The fact there were Indians at the service would indicate there was no other church in the villa to provide services for the slaves and servants of the Spaniards—as a result, it appears that San Miguel, known centuries later as the so-called "oldest church in Santa Fe," did not exist in1613. Unfortunately in any case,

although matters escalated between Ordóñez and Peralta, which culminated in the former holding the latter prisoner until 1614, there are no further descriptions of the church.

Using George Kubler (1990) and his own historic structures reports as the basis for his work, historian James Ivey (n.d.; see also1988; 1998) postulated a sequence for the architectural development of mission churches in New Mexico. According to Ivey (n.d: 11-14) there was a simple architectural progression from the "Temporary Church" through the "Interim Church" to the "Permanent Church." Ivey's "Temporary Church" (1598 to ca. 1609) "was a small, simple church with an attached convento of two or three rooms, effectively the same plan as used at visitas throughout the seventeenth century in New Mexico" (Ivey n.d:11). The "Interim Church (1609-1620)" was the

> ...standard church in New Mexico...all of the same general plan, with some variation: the sanctuary could be either shouldered or tapered, or a combination of the two. All were single-naved, and none had transepts (Ivey n.d:12).

Finally, the "Permanent Church," which first appeared in New Mexico around 1620, frequently included "Baroque stylistic concepts" such as transepts, transverse clerestory windows, and, as at Sandia, an *artesanado* or coffered ceiling (Ivey n.d: 13). If Ivey's architectural progression from temporary through interim to permanent were applied to the earliest parroquia in the Villa de Santa Fe, then the first parish church would fall into his 'interim' category. Accordingly, that church would be "relatively narrow, ranging from twenty to twenty-eight feet wide" (Ivey 1998:48). Based on other such churches, the length of the parish church would lie between "sixty-seven and one hundred fifteen feet with either polygonal or shouldered apses and flat, beam-supported roofs" (Ivey 1998:48-49). More than likely the church did not have a transverse clerestory window (Ivey 1998:49). Based on contemporary accounts, the church had an attached convento to house the resident friars (Scholes 1936:40).

Throughout New Spain the word *convento* referred to the living quarters for the priests associated with a given church or mission. The convento, occasionally two stories in height, consisted of a series of rooms or cells, storerooms, kitchen, dining room or refectory, often built around a patio or courtyard. Conventos were usually located on the south side of the church. In addition, to living quarters, a convento often contained classrooms, a *porteria*, or porch for travelers, gardens, orchards, and possibly a stable and

corral. Occasionally, the convento also had quarters for Indian servants and others (Chavez 1949:89; Giffords 2004:61, 409, note 22; Ivey n.d:14-18).

The next mention of the parish church in Santa Fe occurs in 1620 during Juan de Eulate's term of office (Bloom 1928: 357-380). In the document, Governor Eulate was cautioned to remain on cordial terms with the "father Custodian of those Provinces and with the *guardian* of the convent of that Villa of Sanct. Fee and [with] to other *definidores* [councilors] of the Order if there be such and if not with the Two Religious of longest service in the Custody, and with the *cabildo* [village council] of that Said Villa" (Bloom 1928:363-364). Eulate was also told, contrary to the wishes of the cabildo or town council, that it was not advisable to move the location of the villa "to a better site on a squared location with four Towers; and for this object to erect a church [and] government buildings" (Bloom 1928:369). The governor and cabildo were further admonished:

> "And as to the parochial church which is proposed to found in that said Villa of Sancta Fee and as to sending a curate vicar for it, inasmuch as there is already there a church and a convent of Sant. Francisco which seems sufficient for the number of residents that there now is, there is no occasion at present for it to be done" (Bloom 1928:370).

Even though the viceroy denied the request of the cabildo to move the villa, he sent a quantity of tools, nails, and other materials to repair buildings already constructed there (Bloom 1928: 370).

The viceroy's counsel notwithstanding, within a matter of years the parroquia was either remodeled extensively, or rebuilt entirely because the church described in 1626 had a transept unlike the church of 1613 (Hodge, Hammond and Rey 1945:129). As we will see, the remodeled or rebuilt church was constructed along the lines of Ivey's permanent churches, which were larger and more impressive than 'interim' structures.

In 1623, Fray Alonso de Benavides became the Custodian or head of the Franciscans in New Mexico although he did not arrive in the province until late in 1625 (Hodge, Hammond and Rey 1945:2). A reception celebrating Benavides' arrival was held in January 1626 (Hodge, Hammond and Rey 1945:3). There is no question that Benavides was aware of the remodeling/rebuilding of the parroquia for he brought with him a wooden tabernacle "2 ½ yards [varas] high by 1 ¾ wide, octagonal in shape, its interior



Fig. 3. La Conquistadora, Our Lady of Peace is the oldest Marian figure in the United States. She is shown here in a late 18th century retablo, or altar screen placed in the chapel dedicated to her located on the north side of the present cathedral-basilica in Santa Fe.

and appurtenances all gilt and laterals and panels adorned with oil paintings, all of it ornamented" valued at 210 pesos (Hodge, Hammond and Rey 1945:114). Benavides was also responsible for overseeing the shipping of a three-piece retablo or altar screen,[1] for the new church along with a *bulto* or statue of the Virgin (Fig. 3). That figure known today as *La Conquistadora*, Our Lady of Peace is the oldest Marian bulto in the United States (Fig. 3; Chávez 1948; Hodge, Hammond and Rey 1945:120-121; Sheehan 1998: xix).

When Benavides entered Santa Fe on January 24, 1626, Fray Pedro de Hortega and all the Franciscans in the province, along with the governor, alcaldes, cabildo, and residents of the villa (Hodge, Hammond and Rey 1945:128), greeted him. After being escorted "through the principal streets" of the villa, he was led to his cell in the convento attached to the parroquia (Hodge, Hammond and Rey 1945:138). The following day a high mass was held in the parish church to celebrate the arrival of the new custodian:

> ...The said governor, alcaldes, cabildo and all the other people and the harquebusiers came to the cell of the said father commissary to accompany him to the church. This they did, the banner of our holy Catholic faith being carried before them in the hands of the said sargento mayor, accompanied by the captains. Behind him came the alguacil mayor, accompanied by the friars and I, the said notary [Hortega], with the most prominent friars of this custodia...In this order we entered the church up to the place of the father commissary, which was on the side of the gospel [to the left of the altar; the epistle side refers to the right] at the main altar. He had a kneeling chair with a cushion, and opposite him, on the other side, a platform covered with a carpet where I, the present notary [Hortega], sat and also the alguacil mayor and the sargento mayor, who carried the banner. *The said governor* [Felipe de Sotelo Osorio] *took his seat at the transept of the church* and high mass began (Hodge, Hammond and Rey 1945:128-129; my emphasis).

The fact that the parroquia had a transept in January 1625 would make it one of the earliest transepted churches in New Mexico, and characteristic of Ivey's "permanent" churches (Ivey 1998; Ivey, personal communication May 2004).

Fray Alonso de Benavides remained in Santa Fe until 1629 and upon his return to Mexico wrote two memorials of his stay in New Mexico: *The Memorial of Fray Alonso de Benavides 1630* (Ayer, Hodge and Lummis 1965) and the *Revised Memorial of 1634*

[1] Frequently referred to by the French word *reredo* or *reredos*, the correct word in Spanish for altar screen is *retablo.*

(Hodge, Hammond and Rey 1945). Actually, upon close reading there are significant differences in the descriptions of Santa Fe between the two Benavides' *Memorials* and the annotations made by the various editors. In the *Memorial of 1630*, Benavides noted that while about 1,000 people lived in Santa Fe there were only 250 Spaniards, at best, with no more than fifty men capable of carrying arms (Ayer et al. 1965:22-23). Benavides went on to say,

> ...They must have in service seven hundred souls; so that between Spaniards, half-breeds [*mestizos*], and Indians there must be a thousand souls [in Santa Fe]...There lacked only the principal [thing], which was the church. The one they had was a poor hut, for the religious attended first to building the churches for the Indians they were converting and with who they were ministering and living. And so, as soon as I came in as Custodian [1622, sic, 1623], I commenced to build the church and monastery – and to the honor and glory of God our Lord, it would shine in whatsoever place. There already the Religious teach Spaniards and Indians to read and write, to play [instruments] and sing, and all the trades of civilization...(Ayer et al. 1965:23).

Contrast this with Benavides' description of the villa from his *1634 Memorial*:

> ...There is the villa of Santa Fe, where reside the governors and the Spaniards, who may number up to two hundred and fifty. Most of them are married to Spanish or Indian women or to their descendents. With their servants they number almost one thousand persons. This city was founded by the Adelantado, Don Juan de Oñate [sic, meaning the villa was founded during the time Juan de Oñate was governor], when he entered [New Mexico] with seven hundred married Spaniards, but the majority returned to Mexico. The houses are not costly, but adequate as living quarters. They lacked a church, as their first one had collapsed. I built a very fine church for them, at which they, their wives and children, personally aided me considerably by carrying the materials and helping to build the walls with their own hands. We have them well instructed, and they set a good example. The most important Spanish women pride themselves on coming to sweep the church and wash the altar linen, caring for it with great neatness, cleanliness, and devotion, and very often they come to partake of the holy sacraments (Hodge, Hammond and Rey 1945:68).

In other words, it would appear from the *1630 Memorial*, Benavides built a new parish church and convento for the residents, both Spaniard and Indian, of the villa; however, the *1634 Memorial* introduces some uncertainty to the matter.

Since, as we have already pointed out, it was unlikely that the earliest parish church in Santa Fe had a transept, and since there is no evidence the Ermita de San Miguel ever had a transept, the fact that Governor Sotelo de Osorio sat at the transept of the church during high mass on January 25, 1626, suggests the parroquia had been remodeled prior to Benavides' arrival in Santa Fe. The fact that Benavides brought a wooden tabernacle, new altar screen and bultos with him lends credence to the suggestion the furnishings were for the remodeled church rather than for one that was not yet constructed. More important, perhaps, is that the only church mentioned in all of Santa Fe prior to Benavides arrival is the parroquia. Thus the church Benavides mentions building during his term as custodian appears to have been San Miguel (see also Hodge, Hammond and Rey, 1945: 274; Kubler 1990:80).

If, as Kubler (1990:80) believed, the Ermita of San Miguel was not constructed until1628, two years after Benavides came to Santa Fe that would explain why Indian slaves and servants who lived in the Barrio de Analco had worshiped at the parroquia. It would also explain why Benavides distinguished between the women and children who helped build a "very fine church...by helping to build the walls with their own hands" and the "important Spanish women who sweep the church and wash the altar linen" (Hodge, Hammond and Rey 1935:68). The latter chores are characteristic of duties performed by members of a *cofradia*, or confraternity, a local religious society whose members cared for the patron saint(s) of a church and assisted with parish affairs (Adams and Chavez 1975:353). The former are much more characteristic of local and other Native American groups where the women and children were actually responsible for adobe construction.

The remaining references to the parish church in Santa Fe before the Pueblo Revolt of 1680 are essentially anecdotal. One of the more curious of those references mentioned that, while the villa had a "very good church [and] a fair convento" the villa only had some 200 Indians under its administration. That figure is reminiscent of the number of Indian slaves and servants in Santa Fe in 1613 and considerably less than the 700 Indians mentioned in the Benavides' *Memorials* of 1630 and 1634. The difference in numbers cannot be explained. An undated document that requests the services of five friars, four priests and one lay brother for the parish church (Scholes 1929:52) actually, possibly inadvertently, provides more unexpected information about the villa than the

church. The author of the document noted that the reason additional religious personnel were needed was that the church in Santa Fe ministered to three visitas in addition to several estancias. Presumably, one of those visitas was San Miguel since that hermitage was located in the Barrio de Analco on the south side of the Santa Fe River opposite the Spanish plaza. The other two visitas are unknown although one could conceivably be the military chapel in the Palace of Governors. The location of the estancias or livestock and farming operations is also unknown; although, at least one of these operations may have been located on irrigated lands that included the *milpas de San Miguel* within and surrounding the Barrio de Analco, but that is pure speculation on the part of the author.

Bernardo López de Mendizábal, governor of New Mexico between 1659 and 1661, noted upon his arrival in Santa Fe that

> ...the church was without an organ, which seemed to him very improper, and so he said to Fray Juan Ramírez, Custodian, and to Fray Miguel Sacristán, guardian of the villa, that an organ ought to be brought there, and if it was too expensive to do so [he], the accused, would pay half the cost, and if the expense was moderate, he would bear it all (Hackett 1937:213).

Further, according to research conducted by historian José Esquibel (2005), during the López administration a religious procession led by a friar carrying a "a large crucifix of Jesus Christ elevated" made its way through the plaza every Monday, Wednesday and Friday.

Unfortunately, except for the fact that the pre-Revolt parish church in Santa Fe was cruciform in plan, we know nothing else of its appearance. However, we do have a contemporary 17th century description of the construction details and plan of the mission of Nuestra Señora de Guadalupe in El Paso de Norte, modern Cuidad Juárez. Although N. S. de Guadalupe was a mission and not a parish church, and although it was dedicated in 1668, some 40 years after the parish church in Santa Fe, the church was cruciform in plan and may have resembled the earlier structure in New Mexico.

> ...The nave is ninety-nine feet long and thirty-three feet wide; the transept measures twenty-eight feet by forty-five feet; and the chancel is twenty feet long and twenty-one feet wide on the side of the transept. The altar steps are very beautiful...
>
> The temple has a handsome choir loft, so spacious that the services of fifty clerics...could easily be celebrated there...

> The baptistry has its door under the choir-loft, and is fifteen feet long and of the same width. The sacristy has its door at the transept, and is twenty-four feet long and eighteen feet wide; (it has) a very suitable closet for sacristy utensils...
>
> The convent which has been built in this conversion has a good porter's lodge, a spacious cloister, and seven cells—one with a rear cell and little office, two with rear cells, and three, like the rest, spacious, well lighted, and nicely finished off in wood. In addition to these there is a little hall *de profundis*, a refectory with an office for the *intento*, a kitchen, and closets, all so spacious and orderly that it would be a pleasure to come to see them. Everything is finished with doors, windows, and keys.
>
> In front of the church there is a garden, and the fruits of the orchard are already being enjoyed grapes, apples, quinces, plums, peaches and figs (Scholes 1929:198-199).[2]

The fact there was a garden in front of the church instead of a cementerio is interesting as the area in front of the church was usually reserved for a *camposanto* (Giffords 2007:70). As noted elsewhere, while burial inside churches was common practice in New Mexico, and throughout the Spanish world in the 17th and 18th centuries, it was eventually banned for sanitary reasons (Giffords 2007:70).

CONSTRUCTION METHODS

Given the abundance of suitable soils and plentiful water found in the Santa Fe area, prior to the third quarter of the 19th century when Archbishop Jean Lamy directed the construction of the Cathedral of St. Francis of coursed stone masonry, all churches in the villa were constructed of adobe bricks.[3] Whether any of the adobe bricks were fired prior to construction as at San Diego de Guisewa in the Jemez remains to be seen. It is likely the floor of the parroquia consisted of adobe bricks laid in herringbone or other patterns that may have been covered with a thin layer of poured adobe similar to floors uncovered in the portions of the 17th century Palace of the Governors (Snow 1974). As with all Spanish Colonial adobe structures two stories in height the foundations for the church would have been approximately one meter in width. At the same time, even though the friars at each mission received "one box of loza de Puebla, majolica, every three years, it was highly unlikely churches or conventos in New Mexico were decorated

[2] The 17th century mission church of Nuestra Señora de Guadalupe still stands in Ciudad Juárez. It was the last of the missions built in New Mexico prior to the Pueblo Revolt.

[3] To the best of our knowledge the first church to be constructed of coursed stone masonry in Santa Fe was the Cathedral of St. Francis build under the aegis of Archbishop Jean B. Lamy and dedicated in 1886.

with lead-glazed majolica tiles due to the excessive weight and prohibitive cost of shipping those tiles over the Camino Real into the province (Hodge, Hammond and Rey, 1945:101; Snow 2004). More likely, all decorations on the interior of the church would be painted on the walls, probably by local Indian artisans using local pigments. Whether the church had a transverse clearstory window is unknown; however, if it did, the widow likely glazed with selenite rather than glass. Finally, the ceiling of the pre-Revolt parroquia in Santa Fe was probably no different from the ceilings of most of the mission churches in the province. In other words, with the exception of the mission church at Sandia Pueblo which had an *artesanado* or coffered ceiling (Adams and Chavez 1975:139; see also Gifford 2007:124, 128), all other missions had carved and painted *vigas* or roof timbers rested on carved and painted *corbels* and the spaces between were filled with *latillas* or small branches. The ceilings would be covered by a foot or more of mud to provide a weather-proof roof.

Although the majority of construction materials were produced locally, metal for tools and building supplies had to be transported to the colony over the Camino Real (Bloom1928:370; Hodge, Hammond and Rey 1945; Ivey 1988:39) Tools and building materials sent by the viceroy in 1620 included:

> ...Six hundred-weight of crude iron and two of steel; two hundred picks, one hundred axes, thirty adzes, twelve doublebladed axes, two hundredweight of nails, ten hundredweight of powder, thirty of lead; eighty gratings [rajas were barred frames used to defend windows], and five hundred reaping hooks (Bloom 1928:370).

Each Franciscan friar sent to New Mexico received the following basic items with which to build a church:

> 10 axes for cutting trees for beams and other wooden items:
> 3 adzes for trimming beams, lintels and other wooden items;
> 10 hoes for the preparation and maintenance of the convento garden and for digging foundation trenches;
> 1 medium-sized saw for cutting boards;
> 1 chisel with collar and handle for detailed shaping of beams, lintels, and boards;
> 2 augers for drilling holes for pegs, the usual way of fastening the components of doors;
> One box plane for planing board and beam surfaces flat (Hodge, Hammond and Rey 1945; Ivey 1988:39).

Ivey also included a list of construction materials received by each friar:

> Six hundred tinned nails for decorating the church door;
> Sixty nails about 4 inches long;
> Sixty nails about 7 inches long;
> One hundred nails *de a quinientos en suma*;[4]
> Four hundred nails *de a mil en suma*;[5]
> Eighteen hundred roofing nails;
> Twelve hundred nails *de medio almud*;[6]
> Eight hundred tacks;
> Other Items included:
> Ten pounds of steel for making other needed items and tools;
> One large latch for the church door;
> One pair of braces for double doors, probably the church doors;
> Two small locks;
> Twelve hinges for doors and windows;
> Twelve hook and eye latches (Hodge, Hammond and Rey 1945:103-104; Ivey 1988:39-40).

Each friar would direct the work of crews of local and Mexican Indians, including as Benavides noted, women and children, in the construction of a church. Although we have no records for the earliest decades of Spanish settlement in the villa, we do know that by 1660 during the term of López de Mendizábal, at least one *albañil maestro*, or master mason, a native of the Valley of Mexico by the name of Juan Chamico or Chamiso, lived and worked in Santa Fe (Esquibel 2005).[7] Since Chamiso was responsible for work done on the Palace during the López administration, it seems likely that he and his crews probably worked on the parroquia and elsewhere in the villa too.

As mentioned previously, there were three churches in the Villa de Santa Fe on the eve of the Pueblo Revolt in August of 1680: the parroquia located on the east end of the main plaza; a military chapel in the casas reales or royal buildings, also on the north side of the river; and the Ermita de San Miguel in the Barrio de Analco on the south side of the Santa Fe River opposite the plaza.

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[4] Unknown Spanish weight and/or measure.
[5] Unknown Spanish weight or measure.
[6] An almud is a Spanish dry measure that varies by locality, "it can be from 3 to 23 liters," Adams and Chavez, *Missions 1776*, page 350.
[7] According to a muster roll in Hackett and Shelby, *Revolt of the Pueblo Indians*, (vol 1: 157) "Juan Chamico, Mexican Indian, passed muster [on October 1, 1680] with a horse and two jacks [mules], no arms and with twenty persons, including wife, children, grandchildren, and *servants*. He did not sign because of not knowing how." Juan Chamico's status can be determined from the fact that he had personal servants and was one of only several other Mexican Indians mentioned in the muster rolls.

THE PUEBLO REVOLT, AUGUST 1680

On August 9, 1680, Governor Don Antonio de Otermín

> "...received three messages, one from the reverend father visitador, Fray Juan Bernal, another from the father preacher, Fray Fernando de Velasco and the third from Captain Marcos de Dehezas, alcalde mayor and war captain of the jurisdiction of Los Taos, all of which messages notify his lordship that the Christian Indians of this kingdom are convoked, allied, and confederated for the purpose of rebelling, forsaking obedience to his Majesty, and apostatizing from the holy faith; and that they desire to kill the ecclesiastical ministers and all the Spaniards, women, and children, destroying the whole population of this kingdom. They are to execute this treason and uprising on the thirteenth of the current month, as they have disposed and planned among themselves (Hackett and Shelby 1970:3).

On August 13, 1680, after receiving reports of fighting at Los Cerrillos and of the deaths of a number of Franciscans in addition to colonists, Otermín directed Fray Francisco Gómez de la Cadena "to consume the most holy sacrament, and take the images,[8] sacred vessels, and things appertaining to divine worship, close the church and convent, and bring everything to the Palace, accompanied by Father Fray Francisco Farfán (Hackett and Shelby 1970:11). Otermín then ordered the casas reales to be fortified with watches set and harquebusiers stationed on the roofs. The next day Otermín received a report that more than 500 Indians from the Pueblos of Pecos, San Cristóbal, San Lázaro, San Marcos, Galisteo and La Cienega were one league [between 2.5 and 3 miles] from the villa and were intent upon reclaiming the villa and all of New Mexico for their own (Hackett and Shelby 1970:13). On the morning of August 15, a Puebloan army was seen in "the maize fields of San Miguel and in the houses of the Mexicans, which they sacked shamelessly and in which they lodged in order to lay siege to the villa" (Hackett and Shelby 1970:13, 99-100). After negotiations failed, "they derided and ridiculed this reply. . .ringing the bells of the hermitage of San Miguel, spreading destruction among the houses of the district, and setting fire to the hermitage of San Miguel" (Hackett and Shelby 1970:14, 100), the Barrio de Analco became the focus

[8] The images included the bulto known today as La Conquistadora, Our Lady of Peace that had been brought to New Mexico by Fray Alonso Benavides in 1626.

of a pitched battle. When the Puebloan army on the south was joined by Puebloan forces from unspecified Tewa Pueblos, Taos, Picuris and Jemez, the Spaniards in the casas reales found themselves besieged (Hackett and Shelby 1970:13-14, 100). Fields and houses on the north side of the river were sacked and the parish church burned while the Spaniards were held captive for nine days, two of which were without water after the ditches to the casas reales were cut (Hackett and Shelby 1970:15, 100-101). Although the attackers even set fire to the military chapel in the casas reales, the siege was broken after hand-to-hand combat, and with that, Otermín and the surviving colonists and Franciscans prepared to leave Santa Fe, their homes and belongings (Hackett and Shelby 1970:103-105). The Spaniards would not return to Santa Fe until 1692. More important, the parroquia, or parish church that had been set on fire and burned during the uprising essentially disappears from the historic record.

THE AFTERMATH OF THE PUEBLO REVOLT, 1692-1694

Although Otermín attempted to retake the Province in 1681, he was not successful (Hackett and Shelby 1970). Meanwhile, Tanoan and other Puebloan peoples who had attacked Santa Fe moved into the former Spanish villa, remodeled, and rebuilt structures around the plaza into a multi-storied pueblo with a single entrance that apparently faced south towards the Barrio de Analco and San Miguel.

In 1692 when Diego de Vargas Zapata Luján Ponce de León reconnoitered and reclaimed the Province of New Mexico and Villa de Santa Fe for the Spanish Crown, he described the site of the former villa and suggested it be moved:

> ..."During the time I was in the villa of Santa Fe, I paid attention to and considered its terrain...I think the only place to found the villa is the very place where it is, making its very foundation on this side [south side] of the arroyo [Santa Fe River], which is high. From it, one dominates the area and the fortress-pueblo the Tewas and Tano nations have in the villa. The greater part of it was the palace and the casas reales of the governor and the houses of the settlers of the villa who left because of the rebellion. The Indians expanded and extended it, raising the walls and fortifying the ones it had, so that it is a walled pueblo. They found themselves in a swamp and on low ground that makes the waters from the sierras and surrounding mesas collect. Because the fortress is next to these hills, it is shady and for that reason the sun is late in shining on it in the morning. One would imagine that the sun does not favor it with its rays in the afternoon. According to the climate and temperature of that kingdom, so very cold with abundant snow and rain and such heavy frost and freezes,

> because of the shade, the fogs and vapors must be excessive, of known detriment, noxious and an obvious reason to reject that miserable outpost…
>
> The favor conceded to the Indians, as I promised them at the time of their conquest, is not to the detriment of the settlers, rather it is directed at settling them where I set up my company and camp on the day of the entrada, which is a musket shot away… (Kessell, Hendricks and Dodge 1995:110-111).

Vargas's camp was "on the llano beyond the milpas and within sight of the fortress" (Kessell and Hendricks 1992:391), which we assume to be the plain south of the fields of San Miguel. At the same time Vargas made a specific promise to "build the church and holy temple, placing in it the patron saint of that kingdom and the villa, Our Lady of the Conquest" which is the one they freed from the ferocity of those barbarians" (Kessell, Hendricks and Dodge 1995:112).

Subsequently Vargas returned to Santa Fe in December 1693 accompanied by the cabildo and about 1,000 people intent upon recolonizing New Mexico (Kessell, Hendricks and Dodge 1995:33). After he settled the colonists "in the place they call Camino de Cuma…about two musket shots from the villa," a camp traditionally believed to have been located in the area of present-Rosario Chapel and National Cemetery (Kessell, Hendricks and Dodge 1995:495; Twitchell 2007:122), Vargas reconnoitered the area surrounding the former villa (Kessell, Hendricks and Dodge 1995:476-477).

Aside from a brief mention that the church and all the houses belonging to the Spaniards had been torn down to the foundations (Kessell, Hendricks and Dodge 1995:495), Vargas does not mention the parroquia in either 1692 or 1693. At the same time, however, Vargas inspected the former "hermitage that served as the parish church for the Indians from Mexico City who lived in the villa. Its title was the advocation of their patron saint, the Archangel St. Michael" (Kessell, Hendricks and Dodge 1995:477). Vargas reported that he found San Miguel to be "a small church and not large enough for all the people", but because he needed a church "in which to celebrate the divine offices and the holy sacrament of the mass, and so that "Our Lady of the Conquest might have a decent place," he ordered San Miguel rebuilt (Kessell, Hendricks and Dodge 1995:477; Kessell Hendricks and Dodge 1998:68). However, the Indians who were ordered to rebuild the church refused due to the weather and difficulty in obtaining the necessary building material. Subsequently after ordering that a kiva be remodeled into a chapel—a

chapel/kiva Fray José Díaz refused to use because it was not suitable—Vargas was forced to find another structure to use as a church (Kessell, Hendricks and Dodge 1998:68). Eventually Vargas found a small house about a musket shot away from the villa that could be remodeled into a church (Kessell, Hendricks and Dodge 1988:68). Presumably, it was in this latter church that Vargas was buried after his death in Bernalillo in 1704 (Kessell, Hendricks, Dodge, and Miller 2002:227).

DISCUSSION

Based on the foregoing, there was a simple parish church in the Villa of Santa Fe as early as 1613. It appears the church was either remodeled or rebuilt to include a transept sometime before 1626 when Fray Alonso de Benavides assumed the custody of the Franciscan mission effort in the Spanish Province of New Mexico. Aside from a few brief mentions of the parroquia in the succeeding decades, the church is not discussed again until the Pueblo Revolt of August 1680 when Puebloan dissidents attacked and besieged the villa and its residents, set fire to the church and burned it to the ground. After the church was razed, the Tano and other Puebloan occupants of the former villa apparently used the area where the church had been for planting crops. It should be noted the wholesale demolition of the church and convento in Santa Fe was not without precedence for the great Suárez church at Pecos, once described as a "most splendid temple," was also razed and demolished during the Revolt (Ivey 2005:278-279). Twelve years after Otermín and the surviving colonists fled the villa in 1680, when Diego de Vargas entered Santa Fe he mentioned briefly that the parroquia had been razed to the ground but then never mentioned the church again. Instead, when Vargas returned a year later accompanied by nearly 1,000 would-be settlers he brought with him the bulto of La Conquistadora, which was eventually placed in a temporary church located about a musket shot from the villa.

REBUILDING SANTA FE, 1694-1720

After the reconquest of Santa Fe in December 1693, in addition to overcrowded living conditions the residents of the villa faced a drought and famine. To exacerbate those problems, the Pueblo Indians rebelled again in 1696. To make matters even worse to some minds, Pedro Rodríquez Cubero replaced Vargas as governor; however, one of

Cubero's first acts as governor was to donate land and begin construction of a convento for the Franciscans who served Santa Fe (Chavez 1949).

> "...Said Lord Governor and Captain-General had the convent begun which is now being built, which is situated in front of the ancient church and convent which borders on the north side with the water ditch that passes in front of this Villa. And on the south side, all that once was a street which forms a front before the convent and church which existed in olden times. And on the west side with the former plaza of this Villa...he made and has made Grant of said ground together with all the rest of the land which should be needed both for building the church as well as [that needed] if said Reverend Father Custos should wish to extend said Convent further, and likewise a piece of land for a Garden which is situated and extends along the east side and reaches up to said church..." (Chavez 1949:86-87).

Some years later John Kessell et al. translated the same passage as follows:

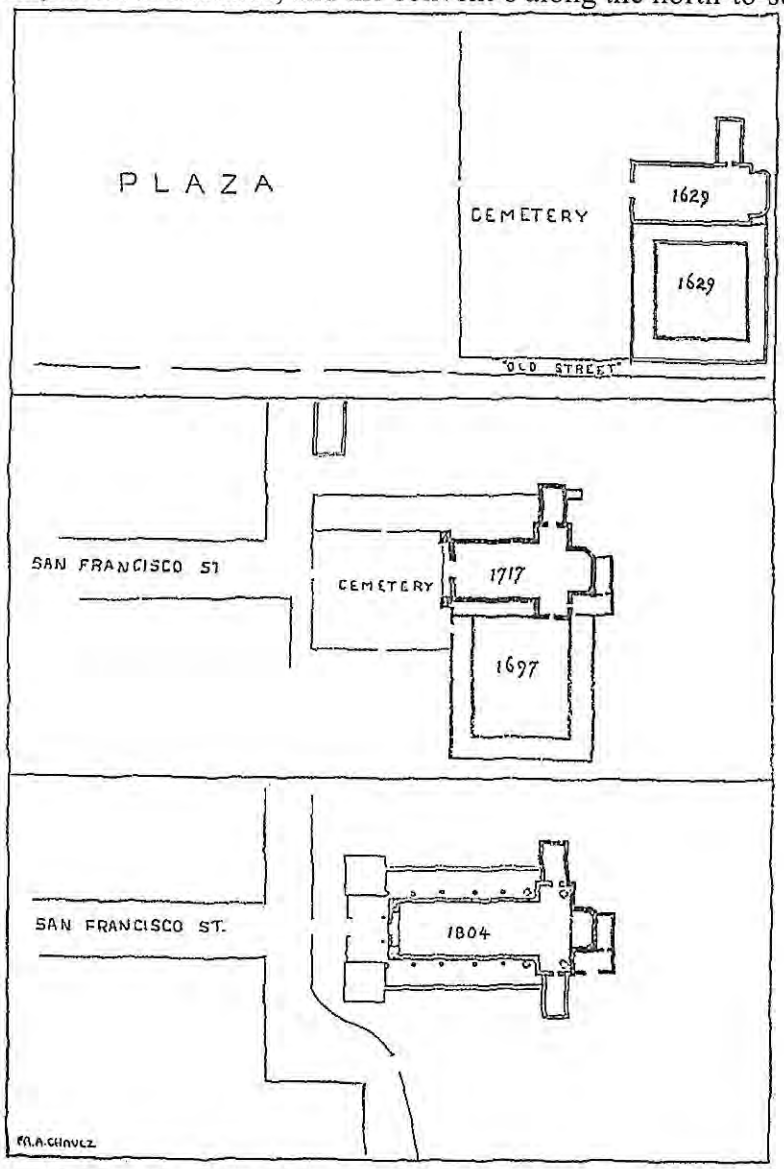
> ...It [the convento] is opposite the church and the old convento, which on the north borders the acequia that crosses in front of the villa. On the south it borders all of what was the street that passes in front of the church and the old convento. On the west it borders the former plaza of the villa (Kessell, Hendricks, Dodge and Miller 2000:403).

DISCUSSION

Looking at the descriptive sketch prepared by Fray Angélico Chávez (Fig. 4), one can see that Fray Angélico placed the pre-Revolt parroquia some distance behind, or east of the 1717 parish church and convento. Chávez based his location on the fact that "the 1697 convent, built as a quadrangle with inner cloister, touched this church [the 1717 church] at the front south corner and at the southwest corner of the sacristy" (Chávez 1949:92). Fray Angélico continued: "...therefore, the Santa Fe Plaza in its original form, from 1610 to 1680, ran clear up to the middle of the present Cathedral (Chávez 1949:92). If constructed as depicted by Chávez then the Cubero convento, and subsequently the 1717 church were built in part within the confines of the pre-Revolt cemetery (Fig. 4). It should also be noted that according to research compiled by Chávez (1992:342) this old cemetery was still in use as late as 1696.

> ...These church-convent foundations stood east of the 1697 convent, and with enough space left between them for a small garden. North of it ran a ditch, its water drawn from a marsh above; south of it was a street 'that had been' before 1680, and directly on it was built the south flank of the

convent. This would place the Benavides church of 1629 [the church built during Benavides time, but see above] almost directly behind the present Cathedral, its front entrance, and the convent's along the north-to-south



Descriptive but not accurate sketch showing relative position of the Plaza and Church-Convent before 1680 (top); the post-Reconquest Church-Convent (center) with San Francisco Street emerging between groups of houses built on the upper Plaza after 1693; and (bottom) the present Cathedral built around the 1804 Church, shown by shaded lines. Black outlines show 1717 sections still in use.

Fig. 4. Chávez sketch of relative positions of the parroquia and conventos before and after the Pueblo Revolt. From NMHR XXIV(2):84, 1949.

line now occupied by the hospital's two-story brick quarters [Marian Hall] to the rear of the Cathedral—and not on the front lawn of St. Vincent's facing the Post Office [present location of the I. A. I. A. Museum], as commonly believed. The space between it and the original

upper limits of the plaza would have been the logical place for the pre-Revolt cemetery in front of the Benavides Church (Chávez 1949:93; see also Snow 2002).

THE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

By 1714, some ten years after the death of Diego de Vargas, members of the Franciscan order in Santa Fe decided to replace the temporary church constructed in 1694 with a new parish church located at the east end of the plaza (Fig. 4). Based on the information provided in the Cubero donation of land for the 1697 convento, Chávez placed the 1717 church west of the pre-Revolt church. The south façade of the 1717 church abutted the north side of the 1697 convento (Chávez 1949:93; Fig 4). Had Chávez used an overlay, the pre-Revolt structures would have been directly east, but in line with the 1717 church and earlier convento (Fig. 4). Because the 1717 church and all subsequent churches on that site are west of the present project area, they will not be discussed in the same detail as the pre-Revolt parish church.

Although Vargas had died in 1704, his wish to honor the bulto of Our Lady who had been brought to Santa Fe by Fray Alonso Benavides in 1626 was finally fulfilled with the construction of a small side chapel on the north side of the church dedicated to La Conquistadora, now also known as Our Lady of Peace (Fig. 3). This side chapel, although greatly altered, is the only remaining portion of the 1717 parish church.

The 1717 church is mentioned briefly in one of the most fascinating documents to survive in the colonial archives of New Mexico. In 1715 Diego Arias de Quiros, who owned land east of the Palace of the Governors on the edge of the cienega, decided to develop a spring to construct a tanque or pond for irrigation (SANM I:8; SANM I:169). However, the governor and others believed construction of the tanque would endanger the rest of the cienega and cause it to dry up. As a result, the governor called upon the cabildo who, aided by Roque and Lorenzo Madrid, vecinos of pre-Revolt Santa Fe, inspected the tanque and after consultation, ordered it closed. After taking care of the matter of the tanque, the investigators toured the Barrio de San Francisco, the settlement of Spaniards on the north side of the river, to inspect the entrances and exits of the villa. As the inspectors stood on the edge of the cienega and looked toward the church that was

under construction, they noted that the houses of Nicolas Ortiz and Miguel Carrillo both obscured the street in front of the new parroquia (SANM I:169).

Eventually, in 1746, then Governor don Joachin Codallos y Rubal [aka Rabal, or Roybal] purchased the former Ortiz house for the express purposed of demolishing it because it obstructed " the entrance to the church" (SANM I:181).

> A low house, this is very close to the church cemetery of the parish of this villa, and has its main door to the street that goes therefrom to the parish church, and which house is composed of four rooms, one story high, a kitchen and a hallway, all in poor condition, being constructed of adobe and having been built many years ago; and its boundaries are: On the north by the same house that was left after the death of Don Alfonso Rael de Aguilar; on the South by the public street [present San Francisco St.]; on the east by the cemetery; and on the West by a lot which is said to belong to the Parish residence (SANM I:181)

In other words, the house of Nicolas Ortiz must have been located in close proximity to the present Museum of the Institute of American Indian Art.

In 1767, the Bishop of Durango recommended that the parish churches in Santa Fe, Santa Cruz de la Cañada, Albuquerque and El Paso be turned over to secular priests instead of remaining with Franciscans (Martinez y Alíre 1998:331). Thus, when Fray Francisco Atanasio Domínquez was ordered in 1775 to make a detailed report on the "spiritual and economic status of the New Mexico missions," as part of an expedition led by Fray Silvestre Vélez de Escalante to investigate a route from New Mexico to California, he became the last Franciscan from the Archbishopric of Durango to visit the Spanish colony (Adams and Chavez 1975:xiv-xv).

Upon his arrival in Santa Fe on March 22, 1776, Fray Domínquez described, in his usual acerbic fashion, the parish church that had been constructed in 1717 (Adams and Chavez 1975:xv, 12-29). He noted, among other things, the walls of the church were more than a vara, or in excess of 33 inches, thick and that the nave was 44 varas [121 feet] long from the door to the high altar (Adams and Chavez 1975:12). He also noted the church had a transept and a transverse clerestory window, and that a cemetery or camposanto was located on the Epistle, or left side of the church as one faced it, while the convento and convento garden lay on the Gospel or right side of the church (Adams and Chavez 1975:12). Finally, Domínquez reported that while more or less useable, portions of the old 1697 convento were generally neglected and in ruins.

SECULARIZATION AND THE SANTA FE TRAIL

After Fray Domínquez's visit to New Mexico, there was little change in the number of Franciscans who served in New Mexico until 1782 when their numbers began to drop (Wright:1998:221). By 1796, the only two Franciscans left in the colony prepared a report of the condition of the old parish church and that portion of the 1697 convento not in ruins for Governor Fernando Chacón (Ellis 1985:60-61). In 1798, the first secular priests arrived in New Mexico: while the priest assigned to Santa Cruz left shortly after he arrived, the second priest remained in Santa Fe until 1803 (Chavez 1987:14; Wright 1998:226).

As with all adobe buildings, the 1717 parish church was refurbished numerous times, but the most extensive repairs appear to have been undertaken and funded by Antonio José Ortiz in the last decade of the 18th and first decade of the 19th century (Ellis 1985: 59-63). Ortiz was a direct descendent of the Nicolás Ortiz who came to New Mexico in 1693 with Diego de Vargas (Chavez 1992:237) and who, in 1715, lived opposite the new church under construction (SANM 1:169), now the site of the Museum of the Institute of American Indian Art. Among other things, Ortiz was responsible for paying the construction costs of the San José Chapel on the south side of the parroquia, opposite the Conquistadora Chapel on the north and for the reconstruction of the walls of the nave and replacement of the roof after the church was hit by lightning (Ellis 1985:61-62). According to Ellis (1985:63) though, Antonio José Ortiz did somewhat more than simply rebuild the church as Ellis reports that Ortiz not only widened the transept by nearly 8 feet, but also "lengthened" the nave by almost 27 feet! At the same, Ortiz may not have rebuilt as many walls as he had stated (Ellis 1985:63). Additional remodeling and reconstruction was undertaken in 1814, 1817 and 1826 (Ellis 1985:65-81).

Meanwhile, in 1821 Mexico won independence from Spain and, as a result, Spanish rule in New Mexico came to an abrupt end after nearly 225 years. At the same time with the end of Spanish dominion, trade opened between the eastern United States and Mexico via the Santa Fe Trail. Soon traders and their goods flooded into New Mexico.

Although secularization had started in 1767, according to Ellis, the parroquia was not really affected until 1824 when the Mexican government decreed the mendicant

orders could no longer own church property (Ellis 1985:83-84). About the same time native New Mexicans Antonio José Martínez, José Manuel Gallegos, and Juan Felipe Ortiz went to Durango to train for the secular priesthood (Chávez and Chávez 2004:26). Ortiz, the grandson of José Antonio Ortiz, was appointed pastor in Santa Fe in 1828 and then in 1831was named Vicar Forane, the Bishop's "rural dean," the first New Mexican appointed to that post since Santiago Royal in 1730 (Chávez and Chávez 2004:26; Ellis 1985: 84). Shortly thereafter, Ortiz purchased the convento associated with the parroquia (Chávez and Chávez 2004:28; Ellis 1985: 84-85). The purchase of other lands belonging to the old parroquia followed.

Aside from buying land surrounding the parroquia, in 1833 Vicar Ortiz issued "an Episcopal edict" that banned burials inside churches "for sanitary reasons" (Chávez and Chávez 2004:32; Will 2000; Will de Chaparro 2007:137-167). Initially banned in 1804 by King Carlos IV of Spain, New Mexicans had generally ignored the edict in favor of burying selected individuals beneath the floor of the local churches as they had done for two centuries (Will 2000:2; Will de Chaparro 2007:137-167). While the ban may have been of limited effect in some areas, requests for sub-floor burial in churches continued at least until the 1850s, and possibly, in rare instances, into the early 20th century (Will 2000: 2-5, fn. 57; Will de Chaparro 2007:137-167). Throughout the period, of course, those who could not afford burial inside churches continued to be buried in the camposanto associated with a given structure. At the same time, anyone who committed suicide or was convicted of a crime such as murder was denied burial in sanctified ground; however, there are no records to indicate where such burial ground was located in Santa Fe.

Ironically, just as the Pueblo Revolt of 1680 occurred in the month of August, U. S. military troops under Brigadier General Stephen Watts Kearny invaded Santa Fe in August of 1846. Both events brought lasting change to Santa Fe. When Governor Manuel Armijo announced the capitulation of his government in Santa Fe, Vicar Juan Felipe Ortiz fled Santa Fe (Chávez and Chávez 2004:63). Within a matter of years, Ortiz was replaced as vicar by Bishop Jean Baptiste Lamy.

ACEQUIAS AND ROADS

Before embarking on a discussion of Lamy and the American Period in Santa Fe, it seems best at this point to review the acequias, roads and other colonial features besides the succession of churches and the cienega found in the project area. Prior to the first decades of the eighteenth century, there were no wells in Santa Fe and all domestic water was provided through a series of acequias or irrigation ditches. Because the acequias were free flowing and required nearly constant maintenance, they were usually bordered by roads to provide ease of access. One of the earliest mentions of an acequia within the project area was in 1696 when Cubero donated land for the construction of a convento for the Franciscans who had accompanied Diego de Vargas to Santa Fe (Chavez 1949:93). This ditch appears to be analogous with the Casas Reales Acequia that flowed from east to west along present Palace Avenue (D. H. Snow 1988:8; Twitchell 1912:52). That same ditch also appeared as the north boundary of property purchased by Bishop Lamy from José Baca y Terrus discussed in greater detail below (SFCO C:17; SFCO N:413-422). Traces of The Bishop's Garden ditch (Snow's Ditch 12) are found along the present south boundary of the project area (Snow 1988:38). Whether this ditch was once paralleled by the road that ran along the south side of property Cubero donated to the Church for the construction of the convento of 1696 is unknown.

Although San Francisco Street and a road analogous to modern Palace Avenue are mentioned frequently in the documents (see also Fig. 2, the Urrutia Map of 1767), with the exception of a road analogous to modern Cathedral Place, few roads that bisected the project area from north to south were mentioned. However, there is one modern road in the area, Otero Street, which appears to be a remnant of a 17th century feature. If one were to project Otero Street from its present terminus on Palace Avenue, through the project area, the street would run behind, or east of the sanctuary for the modern cathedral-basilica and intersect modern Alameda Street at the intersection of that thoroughfare with Cathedral Place and the modern Brother's Path to San Miguel and the Barrio de Analco (Snow 2004).

LAMY AND THE AMERICAN PERIOD

Jean Baptiste Lamy was born in Lempdes, France in 1814, and was ordained in 1838. Lamy and his childhood friend, Joseph Priest Machebeuf, arrived in Cincinnati,

Ohio in 1836 and were ordained in 1838. Both Lamy and Machebeuf were assigned parishes of their own upon their ordinations. Lamy was elevated to Bishop in 1850 and shortly thereafter, in 1851, he and Machebeuf received orders to leave for Santa Fe in the Territory of New Mexico (Horgan1975). Upon the arrival of Lamy and Machebeuf as representatives of a synod of bishops and archbishops from Baltimore, Maryland, the clash between the newcomers, both former citizens of France, on the one hand, with Ortiz, a descendent of Nicolas Ortiz who once owned property opposite the 1717 church, and who had been appointed to his position by the Bishop of Durango, Mexico, was immediate and beyond reconciliation.

Although the initial meeting between the Bishop of Santa Fe, Jean Baptiste Lamy, and the Vicar of Santa Fe, Juan Felipe Ortiz was said to have been cordial, even to the point of the vicar preparing a gala reception for the bishop (Chávez and Chávez 2004:85), that cordiality quickly turned to mistrust and resentment on the part of Lamy, and even more so on the part of Machebeuf (Ellis 1985:86-87). Denied the use of the parroquia for services, Lamy insisted upon the return of La Castrense, the old military chapel located on the south side of the plaza, for English-language services (Horgan 1975). To add insult to injury, Lamy was even more horrified to find that Ortiz, in fact, owned the convento, the traditional residence of the Franciscans who served Santa Fe, in addition to numerous other pieces of property that belonged to the parroquia (Ellis 1985:85). However, before Lamy could set about buying back property he believed belonged to the church, he had to build a new rectory because he could not move into the convento.

Carlos Brun constructed Lamy's first rectory in 1853 (Fig. 5; Fig. 6; Sherman 1983:65). A single story building, the residence and sometime seminary or boys' school was located in the southeast quadrant of present Cathedral Park, north and east of the Conquistadora Chapel. Identified on occasion as "the Bishop's Palace (Segale 1948:86), the building extended into the present parking lot south and west of Marian Hall. Once Lamy was able to arrange for living quarters, he set about raising funds to buy back land he believed belonged to the diocese and for construction of new buildings, especially a new parish church. In order to raise funds the first thing Lamy did was sell the former military chapel on the plaza, La Castrense as well as property around San Miguel, to Simon Delgado (SFCO C:105).

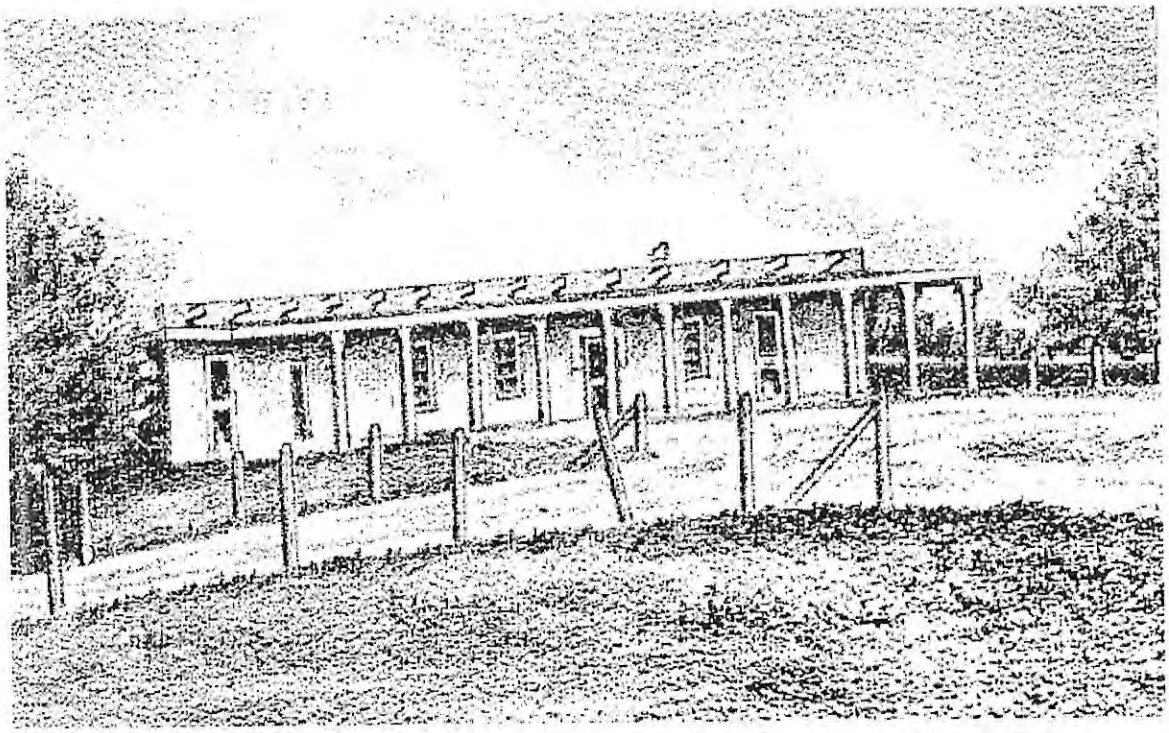


Fig. 5. The building later known as the Old Seminary, Lamy's rectory and boy's school constructed in 1853 by Carlos Brun. Figure from Kimball and Smith 1977.

Then in 1855, Lamy began to purchase property that had once belonged to the parish church. Oddly enough, one of the earliest of Lamy's purchases, if not the very first purchase he made, was a small parcel, which may have been the location of the pre-Revolt parroquia (Chavez 1949; Snow 2004). The small plot of land bought from Juan Felipe Ortiz measured approximately "100 varas [ca 275'] in length and 50 varas [ca 138'] in width" and lay immediately east of the parroquia (SFCO C:16-17; N:413-422), south of present Marian Hall. We do not know if Lamy purchased the lot because he was aware the old parish church might have been located there, or if the property was purchased for another reason entirely, but in any, case this parcel, which has never been built upon, became the core of Lamy's gardens.

Lamy followed that purchase with purchase of "a house lot and land" that belonged to José Franciso Baca y Terrus (SFCO C:17; SFCO N:413-422), that is now the site of Cathedral Park and Marian Hall. In both cases, the properties were bounded on the east by the cienega. Unfortunately, it has not been possible to trace the Baca y Terrus property back in time, so we do not know how or when Baca obtained the land.

Juan Felipe Ortiz died January 20, 1858 (Chávez and Chávez 2004:201), unlamented by Lamy. Ironically, in direct opposition to his "Episcopal edict" of 25 years before, it appears that Ortiz was buried in the parroquia beneath the floor of San José Chapel that had been built by his grandfather more than 50 years earlier (Chávez and Chávez 2004:2003). Juan Felipe's death did not deter Lamy from buying back lands he believed belonged to "his" parish church (SFCO C:57-60; N:413-422), until he owned almost everything between present Palace Avenue and Alameda Streets, and from present Paseo de Peralta on the east, west to present Cathedral Place. The only land Lamy was not immediately successful in obtaining was the house and lot owned by Ana Maria Ortiz, half-sister of the old vicar (Snow 2004:51-52). Even then, Lamy had obtained the bulk of Ana Maria Ortiz's property by 1866 (SFCO F1:136; H:522; N:274-276; N:412-422; SRCA Avery Papers #17).

Even while Lamy continued to buy property surrounding the parroquia and elsewhere in New Mexico, he also was deeply involved in other matters such as education. Between 1852 and 1853, the Sisters of Loretto founded a school for girls in Santa Fe, and in 1859, the Christian Brothers, an order dedicated to teaching, founded St. Michael's College, a school for boys (Hanks 1998:388). Education taken care of, in 1865 Lamy invited the Sisters of Charity, an order located in Cincinnati, Ohio, to Santa Fe and New Mexico to provide hospital care and open an orphanage and industrial school for girls (Hanks 1998:389). Thus begins one of the more fascinating chapters of the history of land use and ownership of the project area.

THE SISTERS OF CHARITY AND THEIR GOOD WORKS

Sister Blandina Segale was not among the first of the Sisters of Charity to arrive in the Territory of New Mexico, but may have been among the most remarkable and influential members of that order to live in Santa Fe. Rosa Maria Segale was born in Cicagna Italy, near Genoa, on January 23, 1850 (Fig. 7; Segale 1948:1-2). Four years later, Rosa Maria's family immigrated to the United States where they settled in Cincinnati, Ohio. In 1866, both Rosa Maria and her sister, Maria Maddelena entered the Sisters of Charity motherhouse in Cincinnati. Blandina, as Rosa Maria became known, and her



Fig. 6. The Old Seminary. Constructed in 1853 by Carlos Brun as a single story building for use as a rectory and boys school for Bishop Lamy (see Fig. 4). The second story with porches was added by the Sisters of Charity after 1865 when they used the building as a hospital. Sleeping porches on Marian Hall can be seen in the left. The Old Seminary was demolished in 1954. Photograph from Kimball and Smith 1977.

sister, Justina, the former Maria Maddelena, pronounced their holy vows in 1868 (Segale 1948:3). Sister Blandina was sent to New Mexico in 1877 where she remained until 1894 when she returned to Ohio. Blandina's journal, which she kept throughout her life, was first published in 1932 and reissued in 1948 (Segale 1948:3).

When Sister Blandina Segale arrived in Santa Fe in 1877, she found that Bishop Lamy had designed his new cathedral and laid the cornerstone, but that no further work had been done due to lack of funds. She also found that Lamy had sold his old rectory, the Old Seminary, with the exception of two rooms reserved for his use, to the Sisters of Charity for a hospital in 1865 (Fig. 5; Fig. 6; SFCO D:438-441).

> Imagine the surprise of persons coming from places where houses are built with every convenience and sanitary device, suddenly to find themselves introduced into several oblong walls of adobes, looking like piled brick ready to burn, to enter which, instead of stepping up, you step down onto a

> mud floor, rafters supporting roof made of the trunks of trees, the roof itself of earth which they were told had to be carefully attended, else the rain would pour in, door openings covered with blankets, the whole giving you a prison feeling; a few chairs, handmade and painted red; a large quantity of wood which they were assured was clean and for their use; no stoves, square openings in corners where fires could be built—all those things were to constitute their future home (Segale 1948:86).

Described by Lamy as having "no architectural character," the sisters added a second story and two-story sleeping porches on all sides of the building (Fig. 6; Kimball and Smith 1977:2, 6; Sherman 1983:65; Snow 2002:26). Other improvements included pine floors in the kitchen and refectories and puncheons, or rough-hewn lumber floors, in the schoolroom (Smith 1990:272). At the same time, there is no indication the Old Seminary ever had even a partial basement dug after the fact, nor is there any indication any burials were disturbed at the time the building was constructed or later remodeled. Used as an orphanage in addition to a hospital, the Old Seminary remained standing until 1954 when it was demolished after being condemned as a firetrap (*Santa Fe New Mexican*, Sunday May 9, 1954). It should be noted that adjacent to the Old Seminary, close to Lamy's cathedral was an old adobe building that became part of the property owned by the Sisters (Kimball and Smith 1977:72, 73; Smith n.d. 400). This building, which obviously pre-dates Sister Blandina's brickyard (see below), served as the orphanage, Sister's dormitory and classroom and general all-purpose structure for decades, but when and by whom it was built remains a mystery.

Frustrated at not being able to obtain fired brick for her construction projects, in 1877, Sister Blandina started her own brickyard. After much trial and error, the brickyard became a reality in 1878 and revolutionized the face of Santa Fe architecture (Ellis 1985:3-5; Segale 1948:108-110, 114-115). In 1879, the Sisters of Charity initiated construction of an Industrial School for Girls and Sister Blandina was put in charge of raising the necessary funds for construction of the trade school. Although Sister Blandina had no funds with which to begin construction, she asked Father Augustine Truchard, the rector of the parroquia, to request volunteers to dig the foundation (Segale 1948:108). Accordingly, 12 men appeared the next day with picks and shovels to begin work (Segale 1948:108). There are no reports in the local newspaper or in the Segale journal that human remains were encountered during the excavation for the foundations of the

building, so we must assume none was uncovered. Two weeks later Sister Blandina reported in her journal, "part of the land excavated makes a natural foundation[9], so we are ready for masonry work" (Segale 1948:108). Once again, Sister Blandina requested that volunteers supply teams and wagons to haul quarried stone for the foundation and once again volunteers materialized and the foundations were laid (Segale 1948:109). One



Fig. 7. Sister Blandina Segale, Sisters of Charity.
Photo from Segale 1948.

volunteer was local businessman Antonio Ortiz y Salazar who sent a team of mules with a wagon. Another individual donated a team of horses, which was sold for $200. In a somewhat convoluted deal, Blandina paid the owner of the horses $150, donated $40 to a poor family, and retained $10 to pay for lime for mortar (Segale 1948:109). Looking to the future, Sister Blandina saw that pipes were installed for both gas and water, even though at the time there was neither gas nor waterworks in Santa Fe (Segale 1948:110).

[9] What Sister Blandina meant by a "natural foundation" is unknown.

According to her autobiography, at the same time she begged and borrowed to arrange funds and in-kind donations to build her trade school for girls, Sister Blandina was not above stealing produce from Bishop Lamy's famed gardens for the orphans and students in her charge (Segale 1948 144). Finally, Sister Blandina arranged with the Santa Fe County Commissioners—the City of Santa Fe would not be incorporated until 1891—to see that indigents who died at the Sister's hospital would be buried in a "long strip of land" in one of the cemeteries at the rear of San Miguel College at a minimal cost (Segale 1948:151-152).

As construction slowly proceeded, brick by brick on the new school, Archbishop Lamy announced in 1880 the need for hospital beds had become overwhelming and with that, Sister Blandina's Industrial School for Girls became, overnight, the St. Vincent



Fig. 8, St. Vincent Sanatorium was originally planned to be an industrial school for girls; however, because there was a desperate need for a larger hospital in Santa Fe, the original purpose changed. The building opened in 1883 and burned to the ground in 1896. The two story porches of the Old Seminary can be seen at the right.

Sanatorium (Fig. 8). The new sanatorium, the "tallest building in the city, 60 feet high with a cupola on top," opened in 1883 (Fig. 8; Kimball and Smith 1977:11; Hanks 1998; Segale 1948; 189; Snow 2002:29). The new sanatorium was also the most stylish building in Santa Fe with its symmetrical Second Empire features of a Mansard roof, bracketed cornices, and quoins, and entrance via an allee, or formal walk, lined with horse chestnut trees donated by the Archbishop (Smith 1980; Snow 2002:29). By 1890 the steam heating system was operational. Ironically, aside from Sister Blandina's "natural foundation" mentioned previously, the new sanatorium does not appear to have had a basement, at least I can find no contemporary references to a basement in the building. It may be, since Blandina arranged to have the kitchen, laundry room and boilers for the steam heat in another building, no basement was necessary. These safety features aside, St. Vincent Sanatorium burned to the ground in 1896 (Smith 1980:273; Snow 2002:31). The following year Sister Eulalia Whitty had a tennis court constructed on the site of what had been the most modern building in Santa Fe (Smith 1980:282). Given these unfortunate circumstances, it is probably just as well Sister Blandina had left Santa Fe in 1894 (Segale 1948).

Seton Hall was constructed in 1886 to replace the Old Seminary as a home or convent for the Sisters of Charity (Fig. 9). It was later used for a variety of purposes including a hospital. The new building was located east of the cathedral and at right angles to the Old Seminary, and although constructed of fired brick, it is obvious the structure resembled the Sisters' former home with its two story portales or verandas. Seton Hall remained in use until 1954 when it was demolished. There is no evidence the building had a basement. Another two-story brick and stone structure was constructed east of St. Vincent Sanatorium in 1886. Although it was not connected with the sanatorium, it did share a kitchen with that building. The new hospital, essentially an annex to the sanatorium, eventually became a home for the aged until 1948 when it was demolished to make way for the construction of the new St. Vincent Hospital designed by John Gaw Meem.

A large brick and frame orphanage was also constructed in 1890 (Fig. 10). It was located on the south side of the Sisters property, and according to Kimball and Smith (1977:13); funds for the construction of the orphanage had been raised by Father Thomas



Fig. 9. Seton Hall. Photo from Kimball and Smith 1978.

A. Hayes, a Catholic priest stationed in Bernalillo. Initially planned as a home where orphaned girls aged 3 to 19, could receive a basic education through grade 6 and learn "all kinds of house work, for instance cooking, washing, ironing cleaning and arranging rooms, sweeping, dusting...in addition to hygiene, domestic work, ballroom dancing, dramatics, tennis and gardening (Smith 1980:238). They are taught plain sewing [and] many of the girls twelve years old make their own dresses and aprons" (Smith 1980:351). The new orphanage had five dormitories for as many as 90 girls and each dormitory had an alcove for a member of the Sisters of Charity. There were also classrooms, a library and reception room; there were five showers and three indoor toilets along with six outdoor privies (Smith 1980:237-238). The new building was arranged around a large playground and the aforementioned tennis courts (Smith 1980:238). Since the orphanage lacked an infirmary, seriously ill children were admitted to and treated in the new St. Vincent Hospital east of the new sanatorium.

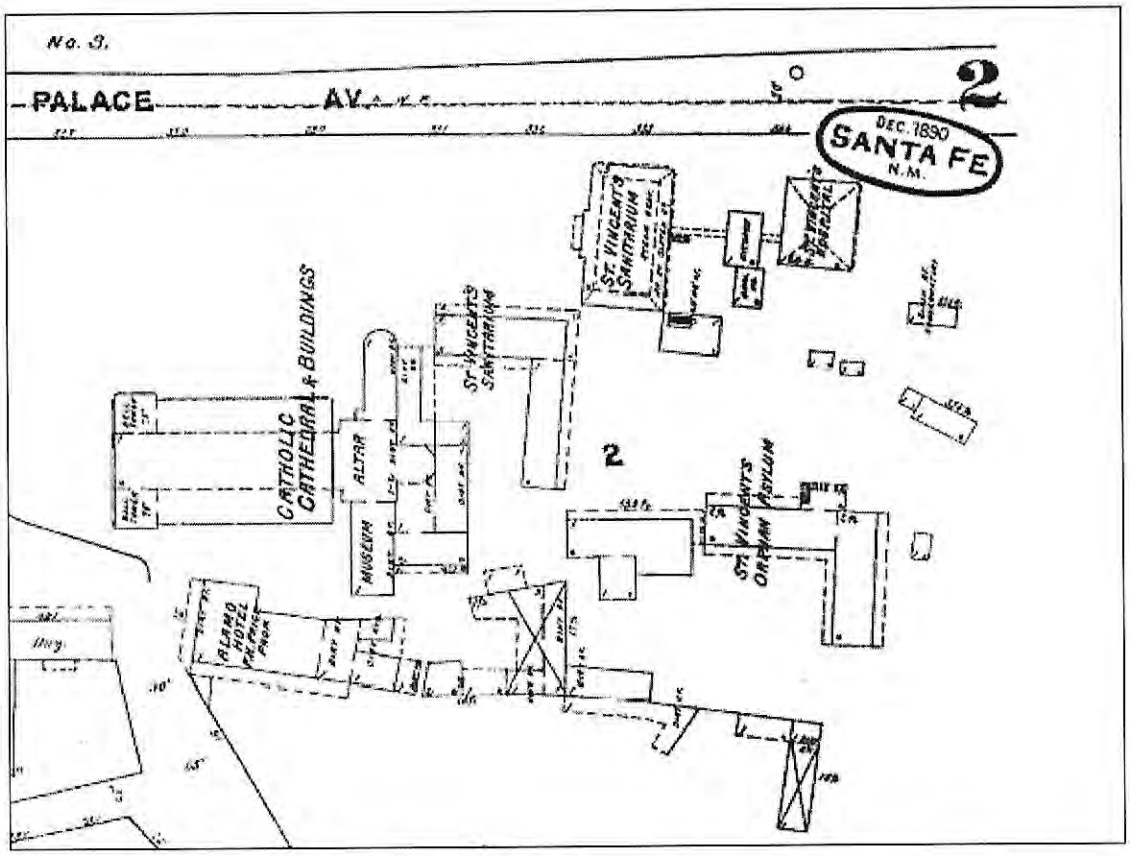


Fig. 10. 1890 Sanborn Insurance Map showing all structures built by the Sisters of Charity by that date. Clockwise from the 1883 Sanatorium, the structures are a kitchen shared with the 1886 hospital and a coalhouse. One of the small service buildings is a conservatory. The orphanage is the L-shaped building at 4:00 o'clock. An adobe schoolroom is west of the orphanage. Seton Hall is northwest of Seton Hall. The Old Seminary abuts Seton Hall. Both buildings are show with the title "St. Vincent's Sanatorium." The Alamo Hotel and other structures along the lower part of the map did not belong to the Sisters of Charity.

According to Dr. Marcus Smith (1980:328), during the summer of 1903, the Sisters began to raise funds to build another hospital to replace St. Vincent Sanatorium. Because they dealt with patients who had tuberculosis, the sisters realized the construction of a laundry facility was of the utmost importance (Smith 1980:228-229). As a result, a boiler room and laundry, "located near the orphanage," were under construction by May 1904 and were completed June 22 (Smith 1980:229). This indicates the earliest construction at the present power plant south of old St. Vincent Hospital dates from 1904 instead of circa 1908-1910 as previously thought.

In actuality, the Sisters of Charity were not able to begin construction of a replacement for the St. Vincent Sanatorium until 1908 when work started on the building

now known as Marian Hall (Fig. 11). Designed by Isaac Hamilton Rapp of the firm, Rapp and Rapp, Architects, who would later design the Fine Arts Museum on West Palace Avenue, the second St. Vincent Sanatorium encompassed not only the footprint of the ill fated earlier sanatorium, but also included a part of the circular turnabout and fountain at the east end of the former allee or entrance (Fig 11; Sheppard 1988:56; Smith 1980:365). The new sanatorium resembled some ways the annex to St. Anthony's Sanatorium the Rapp firm designed for the Sisters of Charity in Las Vegas, New Mexico (Sheppard 1988:56). Designed to have the primary entrance on the east side of the building, the new St. Vincent Sanatorium in the only Rapp building that remains in Santa Fe that was not built in the Rapp's Santa Fe Style (Sheppard 1988:56). Unfortunately, design and construction of the later John Gaw Meem St. Vincent Hospital almost completely obscured the original entrance to the sanatorium (Sheppard 1988:154).



Fig. 11, Marian Hall looking east from Palace Avenue, ca. 1910. The two-story portales of the Old Seminary can be seen on the extreme right.

SISTERS OF CHARITY AIDING GROWTH AND PROSPERITY OF SANTA FE, said the New Mexican. The New and Modern Sanitarium would "absolutely surpass anything heretofore attempted in the West."

> Costs were expected to exceed $75,000. The Sanitarium would have 6,600 square feet, and the addition 7000 feet. Hard burned penitentiary bricks would be used except in the front of the building where unglazed vitrified dark red and brown vitrified bricks would be placed. Red tile of the latest style would adorn the roof. White tile would cover the kitchen floor and siding; corridors and bathrooms would also be tiled. Bedrooms would have hardwood floors (Smith 1980:375; Fig. 9; Fig. 10).

Additionally,

> Plans for the first floor included the lobby, a reception area, guest's waiting room, office, housekeeper's room, dining room, physician's consulting room, library, billiard room, five bedrooms for guests, a serving room, cooling room, storage room, toilet and bathrooms, and a large convenient kitchen on a concrete foundation. Beneath the [wood] range and oven, a concrete pit would receive ashes; thus employees would no longer haul ashes out of the kitchen. Three stairways would connect the three floors, and an electrical elevator would be large enough to accommodate a cot with a patient.
>
> The second floor would house the chapel and sacristy, bed chambers, two toilets and baths, large linen closets, and a diet kitchen where special food for very ill patients would be prepared.
>
> On the third floor there would be private rooms and suits, and the operating suite—a large operating room, a surgeon's room, a surgeon's dressing room with a shower bath, and separate anesthetic and sterilizing rooms. [The new sanatorium would be] Comparable to the best hospitals in the country (Smith 1980:376).

In an interesting aside, Dr. Smith noted that the Rapp's plans for the new sanatorium "included a number of shutes [sic, chutes] to run from the third floor to the kitchen, for linens and bed clothing, room sweepings and ashes from rooms with fireplaces to a pit in the cellar" (Smith 1980:376). At the same time, he also noted that, "In 1899, shutes [sic, chutes] or flues for dirty linen were condemned," although he never said by whom. Besides the ash and laundry pits, the cellar also had a large storeroom, coal bins and "other compartments" (Smith 1980:377). Aside from the basement beneath the Meem-designed St. Vincent Hospital, the cellar beneath present Marian Hall is the only one described for any of the buildings constructed by the Sisters of Charity.

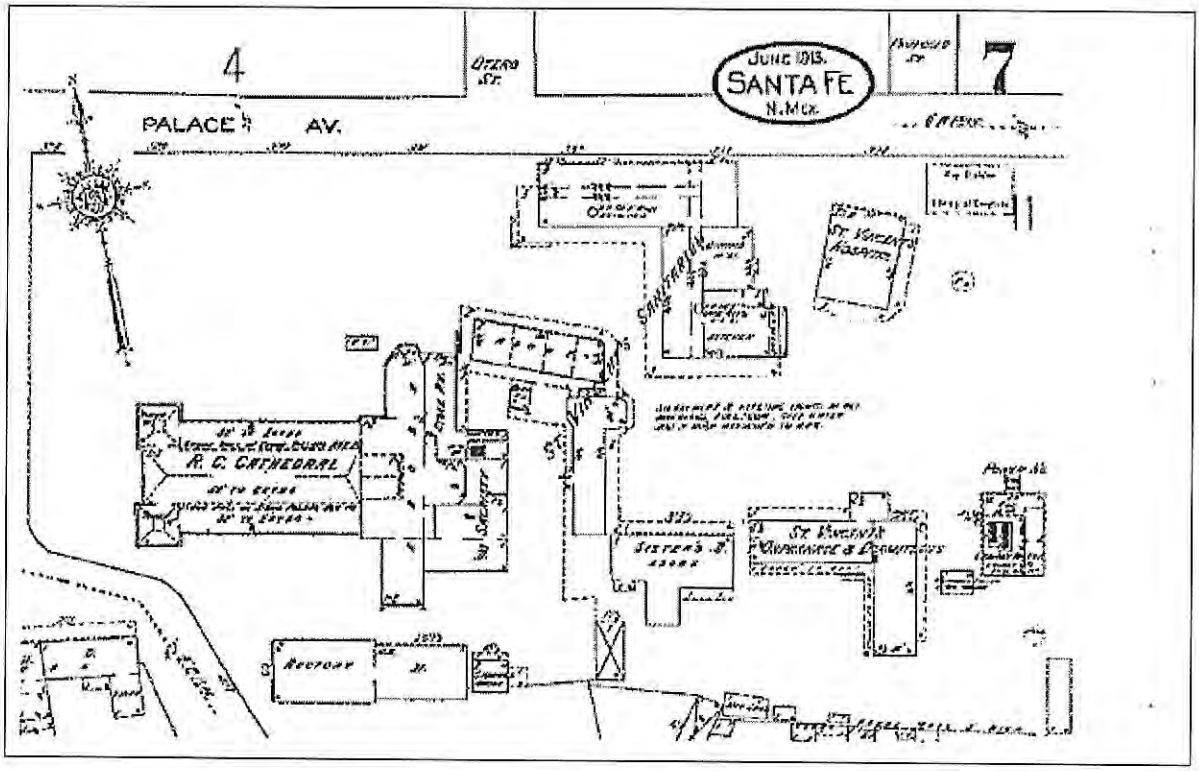


Fig. 12. Sanborn Insurance Map of 1913. The map shows the relationship of the holdings of the Sisters of Charity to St. Francis Cathedral. The Old Seminary is north and east of the cathedral, while the new sanatorium was located on the site of the former sanatorium. The hospital was located east of the new sanatorium. The Sisters' lodge, the orphanage and the powerplant were located on the south side of the property. The area due east of Seton Hall, between present Marian Hall and the orphanage has never been built upon.

Because fresh air and sunshine were considered the best cure for tuberculosis, the most noticeable architectural feature of the new sanatorium was the verandas or sunrooms that opened into the rooms of the patients. Ten-foot wide verandas were located on the south and west sides of the building, while the sunroom, encased in glass was located in the southwest corner of the building. Fire-stairs connected the verandas to ground level. Some years later after the construction of Marian Hall, John Gaw Meem added covered ambulatories that connected his new hospital to the east façade of the Rapp-designed St. Vincent Sanatorium (Sheppard 1988:54-56; Smith 1980:377). Carl Sheppard (1988:54) was very critical of these ambulatories saying they almost completely hid the Rapp façade.

The new St. Vincent Sanatorium opened December 13, 1910 (Smith 1980:399).

The opening was celebrated with an evening of music by the military band from Fort Marcy Military Reservation, a "Spanish supper," and a bazaar (Smith 1980:399). With the opening of the new facility, the Sisters of Charity were responsible for the Old Seminary used for classrooms for nurses, Seton Hall, the orphanage, a hospital, and a boiler room and laundry (Smith 1980:400; Fig. 9; Fig. 12). All of the structures were situated around the north, west, and south sides of the property owned by the Sisters, all of which was bounded on the east by the cienega.

While the Sisters undertook no large-scale construction projects within the project area for nearly 40 years until after World War II that is not to say the Sanatorium or home for the aged were neglected: an emergency room was constructed, and numerous interior changes were made to the structures. In 1937, the driveway to the hospital was paved with concrete and a canopy placed over the main entrance (Smith 1980: 558). After WWII, however, the Sisters began first to contemplate, and then plan in earnest construction of a new, modern hospital to replace St. Vincent Sanatorium.

John Gaw Meem's architectural firm was hired to design the new St. Vincent Hospital, which would be located east of St. Vincent Sanatorium. According to Meem,

> 'In plan, this building is roughly in the shape of a cross, symbolic of the spirit of love and sacrifice of the Divine Master whom the Sisters of Charity serve in devoting their lives in hospital work.' Three elevators in the center of the cross arm would provide communication with each wing of the five floors. Most of the rooms would face south, toward the archbishop's garden. The rooms facing north would be recessed from the street, and would be protected by trees and landscaping. 'The rooms,' he said, would have soft, pleasant colors.'
>
> A public lobby, administrative areas, a gift shop, medical library, 57 medical beds, and a 14-bed psychiatric unit would occupy the ground floor. Laboratories, the X-ray department, seven operating rooms and cystoscopy room, and 57 surgical beds would fill the second floor. There would be two delivery and four labor room, a 39-bed maternity unit and a 17 bed pediatric nursing section on the third floor. The fourth floor would accommodate a 16-bed contagious section, a small oratory, and a sun deck. Outpatient services such as the emergency room, pharmacy, a coffee shop and cafeteria, would be located on the ground floor, and so too were the kitchens, central sterilizing, central supply, and storage areas, and a physical therapy department for poliomyelitis victims.

> Mr. Meem hoped that the building would reflect 'the technical and scientific aspects of the completely modern hospital by the simplicity and the clean functional quality of its masses... (and) recall the traditional architecture of our region of which Santa Fe is so proud. The building would harmonize with the territorial style...' The brick and reinforced concrete walls would have a pink sand finish, and the parapet would be finished with red brick (Smith 1980:655-656; Fig. 12).

According to Dr. Marcus Smith, "trees were cut down and bulldozers churned up the ground. In the process of excavation, the contractor struck the old river bed, the old cienga [sic], and in the years to follow, the basement of the future hospital was often flooded (Smith 1980:650). The cornerstone was laid July 24, 1951 (Kimball and Smith 1977:121).

Given the tenor of the times with the Korean War and the "Cold" War when the new hospital was under construction, it is not surprising the new structure included a disaster shelter with an emergency kitchen, first aid, and waste facilities (Smith 1980:656). In addition, there were a special ambulance entrance to the sub-basement; a standby electrical system with generator; and the heating system could be switched from oil to gas at a moments' notice (Smith 1980:664). Finally, the old laundry and boiler rooms were remodeled to provide for a modern facility (Smith 1980:656). The new hospital was opened in 1953 (Kimball and Smith 1977:123).

In order to provide room for the new hospital, a number of the surrounding structures used by the Sisters were razed. These buildings included the Old Seminary, described in 1954 as a firetrap (*Santa Fe New Mexican*, Sunday, May 9, 1954; Fig. 9; Fig. 10), Seton Hall, and the former hospital or Old Folks Home.[10] The orphanage was also eventually closed and razed. Subsequently ambulance bays, now maintenance buildings, were constructed south and west of the 1904 power plant.

At the same time that many of the original structures constructed under the direction of the Sisters were being demolished, the former sanatorium was remodeled into a residence and convento for the Sisters with offices and classrooms, library and chapel for the nurses (Smith 1980:670). The remodeled structure was renamed Marian

[10] According to Marcus Smith (1980: 670), local architect John McHugh, salvaged the second floor railing at the "ancient hospital" and used it at his home where it is still located. McHugh also salvaged lilacs from the former Bishop's Garden which he planted in his own garden where they are said to thrive.

Hall in honor of the Year of Mary or Marian Year of the Catholic Church (Smith 1980:671).



Fig. 12, the Meem-designed St. Vincent Hospital circa 1955. Note Marian Hall, former St. Vincent Sanatorium to the east of the west wing of the hospital.

Ironically, by the early 1960s, little more than ten years after the new hospital was opened major renovations and improvements became necessary. In addition to wide-spread interior remodeling, significant changes were made to the exterior including an annex to the waiting area and port for two ambulances on the south side of the building. Less than 25 years after the opening of the new St. Vincent Hospital in 1953, the facility was deemed "inefficient and outmoded" (Smith 1980:767). According to staff:

> the 23-year old building was sturdy but inflexible and inefficient, and outmoded as a medical facility. Eighty percent remodeled since its opening. Related services scattered randomly. Nowhere to add new services our equipment without sacrificing patient rooms. Landlocked on a five acre site unable to expand up, or out, or down. Deplorable parking space. Located in the congested downtown area with poor access, especially for ambulances…at least 35,000 square feet of additional space were needed for diagnostic and service departments (Smith 1980:767).

Staff also pointed out:

> Maximal use of the downtown property could be obtained with a two story addition south of the hospital to house several service departments and the surgical suite, and a five level nursing unit to provide additional beds. Disadvantages were the costly land, no additional parking areas, and the increasing traffic problems created by additions to the hospital (Smith 1980:768).

Santa Fe needed a new hospital. The Sisters of Charity and the trustees of the hospital decided finally to build a new hospital in a new location, well away from downtown Santa Fe (Smith 1980:768).

Construction of the new hospital on St. Michael's Drive started in 1975 and was completed in 1977 (Kimball and Smith 1977:133). During construction of the new hospital, Sister Mary Joaquin Bitler, who had been administrator of St. Vincent since 1960, resigned her position (Kimball and Smith 1977:124). With Sister Mary Joaquin's resignation, the responsibilities of administration of the hospital were assumed by a board of trustees. The Sisters of Charity relinquished all rights and title to their property east of St. Francis Cathedral that had been deeded to them more than 100 years before by Archbishop Jean Baptiste Lamy. An era had ended.

> Before the hospital and Marian Hall were abandoned by the Sisters:
>
> most of the religious articles and relics in the Marian Hall Chapel and in a small interdenominational chapel would be sold or given away. These included many statues: St. Gerard, the patron saint of expectant mothers, a bust of St. Elizabeth Seton, Our Lady of Guadalupe, St. Vincent de Paul accompanied by a child, and St. Anthony holding a child. The 14 Stations of the Cross were for sale, and so were some of the stained glass windows—a few would be placed in the interdenominational chapel planned for the new hospital. The big altar was donated to St. Catherine's Indian School, and a tabernacle was given to church in Albuquerque. The other tabernacle and the bust of St. Elizabeth Seton were to be placed in the new chapel [in the new hospital]...(Smith 1980:805-806).

In 1978 after the new St. Vincent Hospital opened on St. Michael's Drive, the State of New Mexico purchased both Marian Hall and "old" St. Vincent Hospital for $2,000,000 (Kimball and Smith 1977:133; *Santa Fe New Mexican* December 29, 2007). Renamed La Villa Rivera Building after remodeling, all but the east wing of old St. Vincent Hospital housed five different state agencies until 2006 when the agencies moved and the property was purchased by Drury Hotels, a subsidiary of DSW Santa Fe

LLC (*Santa Fe New Mexican,* December 26, 2007). Between 1983 and 2003, the east wing of the former hospital housed La Residencia Nursing Home that was run by Presbyterian Medical Services (*Santa Fe New Mexican*, December 26, 2007). Both Marian Hall and old St. Vincent Hospital are scheduled for restoration and renovation by DSW Santa Fe LLC as a hotel complex.

DISCUSSION

Beginning in 1865, the Sisters of Charity, a healing organization, owned property along Palace Avenue and present Paseo de Peralta in Santa Fe. The property had been deeded to the Sisters by then Bishop Jean Baptiste Lamy to be used for construction of a series of sanatoria, hospitals, and orphanages, in addition to residences for the Sisters. Throughout the time the Sisters owned the property, in fact even to the present day, the various buildings used by the Sisters surrounded an area used by Lamy for his gardens. This parcel, purchased by Lamy from Vicar Juan Felipe Ortiz in 1855, has never been built upon and may well contain the archaeological remains of the pre-Revolt parroquia of Santa Fe.

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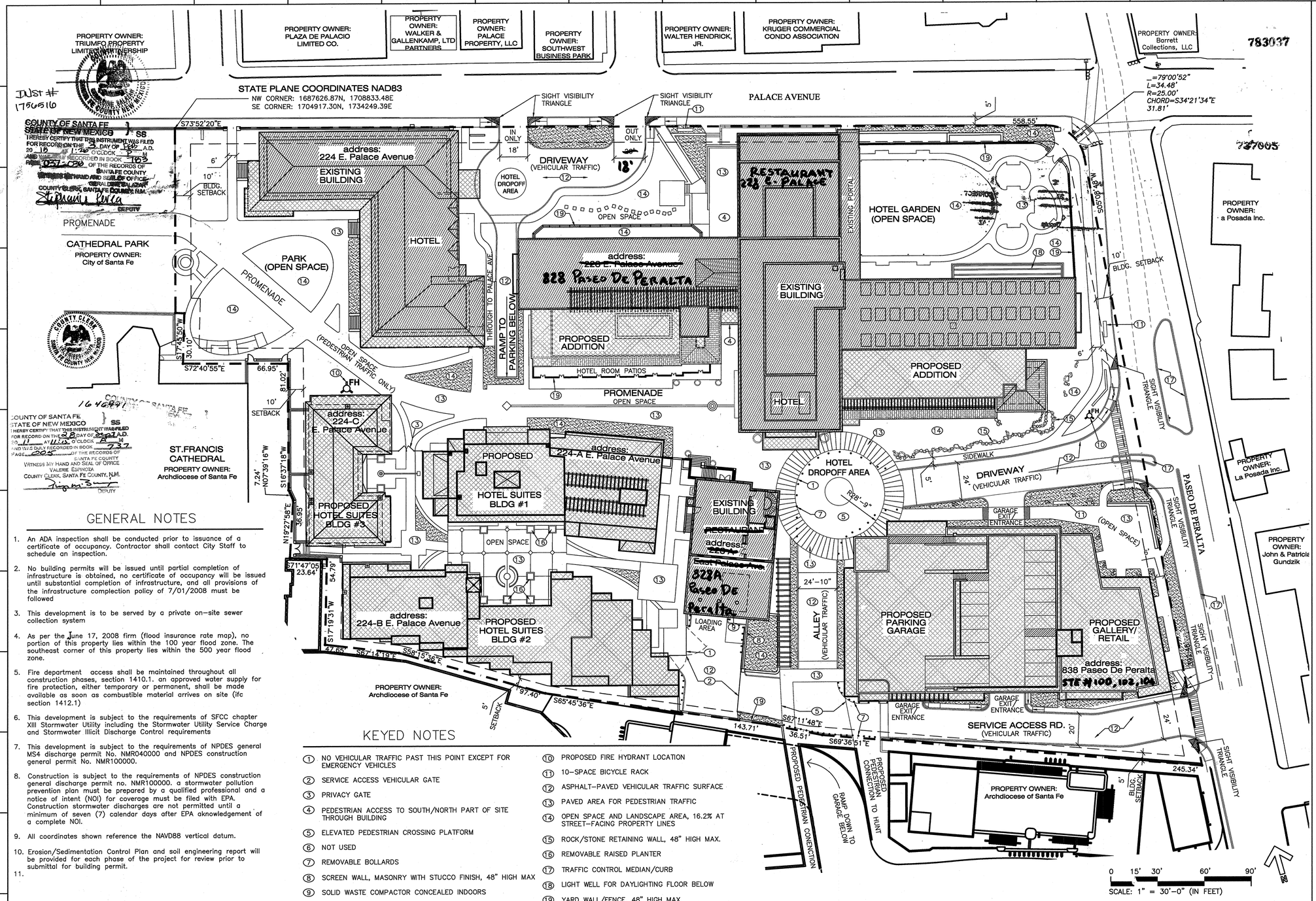


GENERAL NOTES

1. An ADA inspection shall be conducted prior to issuance of a certificate of occupancy. Contractor shall contact City Staff to schedule an inspection.
2. No building permits will be issued until partial completion of infrastructure is obtained, no certificate of occupancy will be issued until substantial completion of infrastructure, and all provisions of the infrastructure completion policy of 7/01/2008 must be followed
3. This development is to be served by a private on–site sewer collection system
4. As per the June 17, 2008 firm (flood insurance rate map), no portion of this property lies within the 100 year flood zone. The southeast corner of this property lies within the 500 year flood zone.
5. Fire department access shall be maintained throughout all construction phases, section 1410.1. an approved water supply for fire protection, either temporary or permanent, shall be made available as soon as combustible material arrives on site (ifc section 1412.1)
6. This development is subject to the requirements of SFCC chapter XIII Stormwater Utility including the Stormwater Utility Service Charge and Stormwater Illicit Discharge Control requirements
7. This development is subject to the requirements of NPDES general MS4 discharge permit No. NMR040000 and NPDES construction general permit No. NMR100000.
8. Construction is subject to the requirements of NPDES construction general discharge permit no. NMR100000. a stormwater pollution prevention plan must be prepared by a qualified professional and a notice of intent (NOI) for coverage must be filed with EPA. Construction stormwater discharges are not permitted until a minimum of seven (7) calendar days after EPA aknowledgement of a complete NOI.
9. All coordinates shown reference the NAVD88 vertical datum.
10. Erosion/Sedimentation Control Plan and soil engineering report will be provided for each phase of the project for review prior to submittal for building permit.
11.

KEYED NOTES

1. NO VEHICULAR TRAFFIC PAST THIS POINT EXCEPT FOR EMERGENCY VEHICLES
2. SERVICE ACCESS VEHICULAR GATE
3. PRIVACY GATE
4. PEDESTRIAN ACCESS TO SOUTH/NORTH PART OF SITE THROUGH BUILDING
5. ELEVATED PEDESTRIAN CROSSING PLATFORM
6. NOT USED
7. REMOVABLE BOLLARDS
8. SCREEN WALL, MASONRY WITH STUCCO FINISH, 48" HIGH MAX
9. SOLID WASTE COMPACTOR CONCEALED INDOORS
10. PROPOSED FIRE HYDRANT LOCATION
11. 10–SPACE BICYCLE RACK
12. ASPHALT–PAVED VEHICULAR TRAFFIC SURFACE
13. PAVED AREA FOR PEDESTRIAN TRAFFIC
14. OPEN SPACE AND LANDSCAPE AREA, 16.2% AT STREET–FACING PROPERTY LINES
15. ROCK/STONE RETAINING WALL, 48" HIGH MAX.
16. REMOVABLE RAISED PLANTER
17. TRAFFIC CONTROL MEDIAN/CURB
18. LIGHT WELL FOR DAYLIGHTING FLOOR BELOW
19. YARD WALL/FENCE, 48" HIGH MAX.

1. Property development is required to comply with applicable provisions of Chapter 14, Land Development Code, SFCC 1987 and subsequent amendments.
2. Property development is required to comply with the provisions of each applicable City of Santa Fe Ordinance adopted prior to final Plat and/or Development Plan recording with the County Clerk or submittal with a Building Permit Application that modifies any provision of requirements called for in Chapter 14, Land Development Code, SFCC 1987 and subsequent amendments.
3. Buildable areas for platted parcels will be determined at the time of building permit application as detailed in the Land Development Code. Any buildable areas shown hereon are subject to relocation per code requirements.
4. Property development is subject to the provisions of Section 14–8.4(F)(5), Plant Material Standards
5. Metes and Bounds description of lots, roadways, drainage, utility, and access right–of–ways and/or easements are described on the subdivision plat as are lot areas, all as included herein.
6. All building units shall conform to the intent of the Development Plan with actual size and shape of each structure contained within the herein defined building envelopes, including walls and fences, subject to applicable building permit requirements.
7. Building setbacks shall apply to all permanent structures, including accessory structures.
8. All proposed changes to the approved improvement plans shall receive prior approval by the City of Santa Fe's Planning and Land Use Department before construction.
9. This development lies within the Downtown and Eastside Historic District
10. This development lies within the Historic Downtown Archeological Review District

STORMWATER AGREEMENT

Property owner(s) hereby agree that all stormwater easements and any other drainage and stormwater management improvements are on private property and will be maintained and kept fully functional as originally designed and constructed within private property boundaries by the property owner and subsequent heirs, assigns, and future owners. The City is hereby granted the following: (1) access for inspection of said improvements; (2) in the event of drainage and stormwater management improvement maintenance deficiency and after ten (10) days written notice to the respective property owner, to enter and restore full functional capacity of the drainage and stormwater management improvements; and (3) to lien the property for both direct and indirect costs associated with such work. By signature affixed to this instrument, the property owner(s) approve and agree that this AGREEMENT is binding perpetually, running with the land, on present and future owners, heirs, and assigns.

DSW Santa Fe, LLC — 9-22-11
By: Drury Southwest, Inc., Member — Carolyn T. Bohnett
Owner's Printed Name — Owner's Signature/Date
By: Carolyn T. Bohnett Sr. Vice-President

The foregoing instrument was acknowledged before me this 22nd day of September, 2011 (or equal)

KAREN SEABAUGH, Notary Public - Notary Seal, STATE OF MISSOURI, Commission for Cape Girardeau, My Commission Expires March 10, 2013, Commission #10...

Notary Public — My Commission Expires

DEVELOPMENT PLAN DRAWINGS

ALL REPORTS, PLANS, SPECIFICATIONS AND OTHER DOCUMENTS PREPARED BY HOGAN GROUP INC. ARE INSTRUMENTS OF SERVICE AND SHALL REMAIN THE PROPERTY OF HOGAN GROUP INC.

HoganGroup
HOGAN GROUP INC. 505-988-1913 FAX 505-988-5094
ARCHITECTS • PLANNERS • INTERIORS • LANDSCAPES
994 OLD PECOS TRAIL, SANTA FE, NEW MEXICO 87501

DRURY PLAZA

228 Palace Avenue
Santa Fe, New Mexico

DEVELOPMENT PLAN

DATE: 02–02–10
PROJECT #: 0801

DP-1

APPROVAL BLOCK FOR FRANCHISE UTILITY

PNM Electric Services	7-6-10 Date
~~PNM Gas Services~~ NEW MEXICO GAS COMPANY	7-6-10 Date
Qwest Communications, Inc.	7-7-10 Date
Comcast Cable	7-6-10 Date

APPROVAL BLOCK FOR BCD DESIGN REVIEW COMMITTEE

Approved by the Business Capitol Disctrict Design Review Committee at their meeting on ..... 20..... as PD&R Case No. .....

Design Review Committee Chairperson	9/27/11 Date
Design Secretary	9/27/11 Date

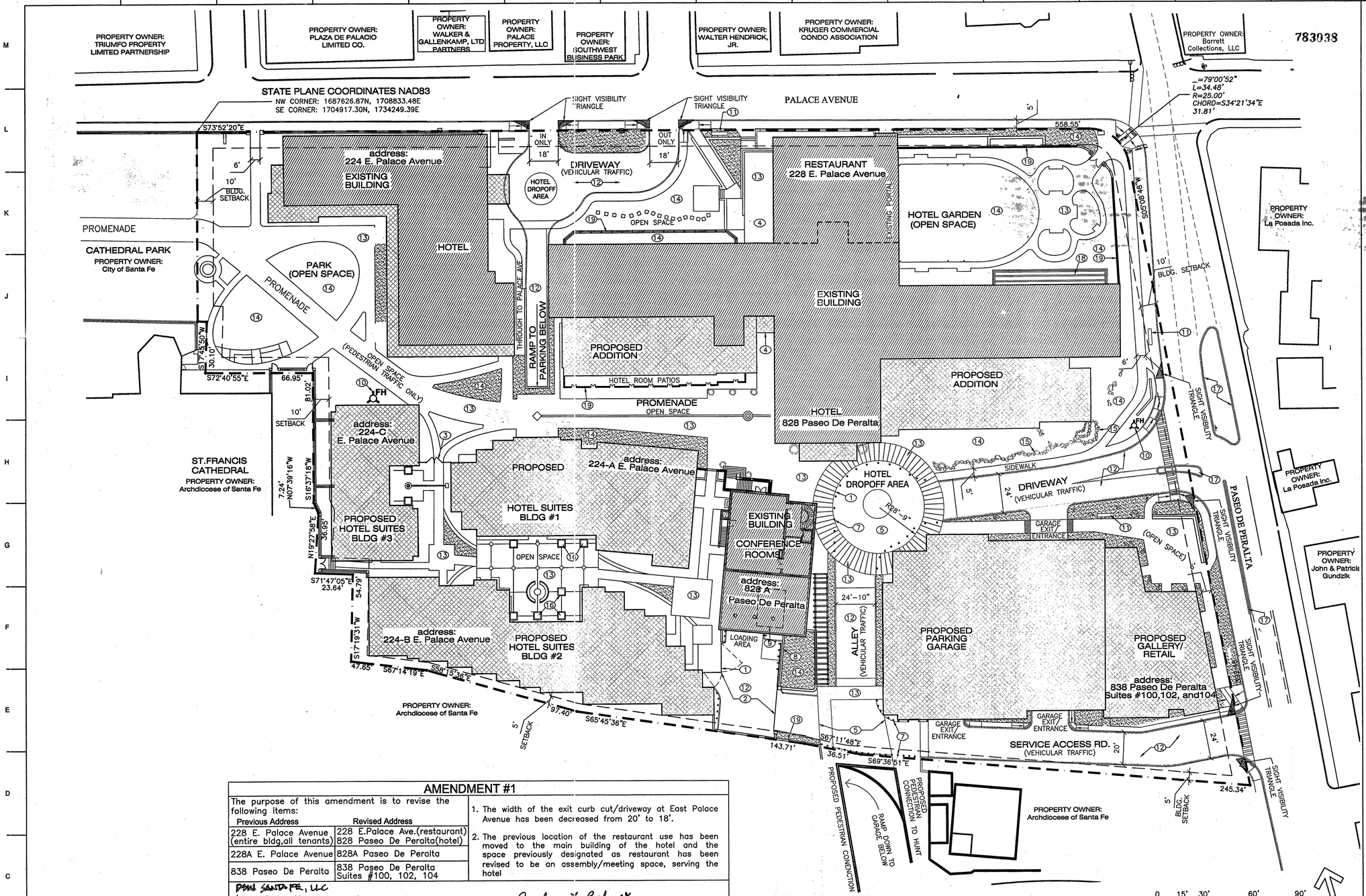
APPROVAL BLOCK FOR P&DR

Reviewed by the Santa Fe Permit & Development Department

City Planner	9.28.11 Date
Permit & Development Review	09/28/11 Date

PD&R Case # BCD-2008-2

11-38 A



KEYED NOTES

1. NO VEHICULAR TRAFFIC PAST THIS POINT EXCEPT FOR EMERGENCY VEHICLES
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3. PRIVACY GATE
4. PEDESTRIAN ACCESS TO SOUTH/NORTH PART OF SITE THROUGH BUILDING
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9. SOLID WASTE COMPACTOR CONCEALED INDOORS
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18. LIGHT WELL FOR DAYLIGHTING FLOOR BELOW
19. YARD WALL/FENCE, 48" HIGH MAX.

AMENDMENT #1

The purpose of this amendment is to revise the following items:

Previous Address	Revised Address
228 E. Palace Avenue (entire bldg,all tenants)	228 E.Palace Ave.(restaurant) 828 Paseo De Peralta(hotel)
228A E. Palace Avenue	828A Paseo De Peralta
838 Paseo De Peralta	838 Paseo De Peralta Suites #100, 102, 104

1. The width of the exit curb cut/driveway at East Palace Avenue has been decreased from 20' to 18'.
2. The previous location of the restaurant use has been moved to the main building of the hotel and the space previously designated as restaurant has been revised to be an assembly/meeting space, serving the hotel

DSM SANTA FE, LLC
DRURY SOUTHWEST, INC., MANAGER
Owner's Printed Name

Carolyn F. Bohnert
Owner's Signature/Date
CAROLYN F. BOHNERT, SR. VICE PRESIDENT

The foregoing instrument was acknowledged before me this 16th day of JANUARY, 2015

Notary Public Karen Seabaugh My Commission Expires March 10, 2016

KAREN SEABAUGH
Notary Public - Notary Seal
STATE OF MISSOURI
Commission for Cape Girardeau County
My Commission Expires Mar. 10, 2016
Commission #12545592

Architect Signature [signature] Date 1/21/15

City/Land Use Engineer RISANA BAXUM Date 01/26/15

INST # 1756515
COUNTY OF SANTA FE
STATE OF NEW MEXICO
BK 3 PG 163
01/27/15
Stephanie Ruiz

DEVELOPMENT PLAN DRAWINGS

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ARCHITECTS • PLANNERS • INTERIORS • LANDSCAPES
994 OLD PECOS TRAIL, SANTA FE, NEW MEXICO 87501

DRURY PLAZA

228 Palace Avenue
Santa Fe, New Mexico

DEVELOPMENT PLAN AMENDMENT #1

DATE: 01-05-2015

PROJECT #: 0801

DP-1A

PD&R Case # BCD-2008-2

11-38A

See also AR-09-11

CITY OF SANTA FE
ARCHAEOLOGICAL SUBMITTAL CHECKLIST/CLEARANCE PERMIT AND APPROVAL

Case File Number AR#-15-09 Date Application Submitted June 9, 2009

District: Historic Downtown District X ; River & Trails-Regular ____ ; Santa Fe Trail ____ ; Suburban ____

Building Sq. Ft. ____ Development Acreage 2.9 acres

Project Description: Reconnaissance Report & Treatment Plan

Site Address/Location: SW corner of Paseo de Peralta & Palace Ave Property Owner: Drury Southwest 11331 Coker Loop East San Antonio, TX 78216

Permit: Grading ____ ; Development ____ ; Building ____

Applicant Information: Name: James L. Moon, OAS

Mailing Address: PO Box 2087, SF NM 87504 Phone No.: 827-6387

Archaeological Consultant: James L. Moon Office of Archaeological Studies

RECONNAISSANCE REPORT

1. X Project Archaeologist's Resume
2. X Vicinity Map
3. X Project Site Description
4. X Development Project Description
5. X Outline of Research & Methodology
6. X Site Map or Aerial Photograph at a Minimum of 1"=200' for Downtown Dist. & 1"=400' for other Districts
7. X Archival Research
   a. X Historic Maps & Aerial Photos
   b. X ARMS Files & Archaeological Reports
   c. X General Land Office (BLM) Surveys or Land Grant Plats
   d. X 1917 Hydrological Survey and Santa Fe Acequia System Report (needed if acequia present or nearby)
   e. X National and State Register Nominations (needed if in Historic Downtown District or near Historic Structure)
   f. X Historic Photos (needed if in Historic Downtown District)
   g. X Information from Title Abstract (if available)
8. X 2% Testing (Historic Downtown District Only)
9. X Description of Prehistoric & Historic Occupation & Land Use
10. X Description of Cultural Remains Discovered and Significance
11. X NM Site Inventory Forms and Other Documentation
12. X Recommended Site Significance
13. X Assessment of Development's Impact on Cultural Remains
14. X Recommended Treatment for Site
15. X Listing of Sources, i.e. historic maps, aerials, reports, etc.

____ **ARC APPROVAL: MEETING DATE:** 6.18.09
Special Conditions: X Yes (see attachment)
____ No minor collection

TREATMENT PLAN REQUIRED:

Yes: X No: ____

____ **TREATMENT PLAN ARC APPROVAL: MEETING DATE:** 6.18.09
Special Conditions: ____ Yes (see attachment) ____ No

PRELIMINARY TREATMENT REPORT

____ a. Research Design Outline
____ b. Site Map of Excavations
____ c. Other Documentation: Photographs and New Mexico Site Inventory Forms; if applicable
____ d. Description of Cultural Remains Discovered
____ e. Description of Prehistoric and Historic Occupation and Land Use
____ f. Listing of Sources

TREATMENT REPORT ARC APPROVAL: MEETING DATE: ____
Special Conditions: ____ Yes (see attachment) ____ No

FINAL TREATMENT REPORT

____ Date Final Report Due ____ Date Final Report Received

PLU010.PMS-6/94

Permit Approved: ____ Date: ____
Archaeological Review Committee Chairperson

CITY OF SANTA FE
ARCHAEOLOGICAL SUBMITTAL CHECKLIST/CLEARANCE PERMIT AND APPROVAL

Case File Number AR-09-11 Date Application Submitted July 5, 2011

District: Historic Downtown District ✓ ; River & Trails-Regular _____ ; Santa Fe Trail _____ ; Suburban _____

Building Sq. Ft. _____ Development Acreage 4.9

Project Description: Amended Treatment Plan

Site Address/Location: 228 Palace Avenue Property Owner: Drury Southwest

Permit: Grading _____ ; Development ✓ ; Building _____

Applicant Information: Name: Drury Southwest Inc.
11331 Coker Loop East
Mailing Address: San Antonio, TX. 78210 Phone No.: _____

Archaeological Consultant: Office of Archaeological Studies, James Moore & Stephen Post

RECONNAISSANCE REPORT

1. ___ Project Archaeologist's Resume
2. ___ Vicinity Map
3. ___ Project Site Description
4. ___ Development Project Description
5. ___ Outline of Research & Methodology
6. ___ Site Map or Aerial Photograph at a Minimum of 1"=200' for Downtown Dist. & 1"=400' for other Districts
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   g. ___ Information from Title Abstract (if available)
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12. ___ Recommended Site Significance
13. ___ Assessment of Development's Impact on Cultural Remains
14. ___ Recommended Treatment for Site
15. ___ Listing of Sources, i.e. historic maps, aerials, reports, etc.

_____ **ARC APPROVAL: MEETING DATE:** _____
Special Conditions: _____ Yes (see attachment)
_____ No

TREATMENT PLAN REQUIRED:

Yes: ✓ amendment No: _____

_____ **TREATMENT PLAN ARC APPROVAL: MEETING DATE:** 7.21.11
Special Conditions: ____Yes (see attachment) ____No

PRELIMINARY TREATMENT REPORT

___ a. Research Design Outline
___ b. Site Map of Excavations
___ c. Other Documentation: Photographs and New Mexico Site Inventory Forms; if applicable
___ d. Description of Cultural Remains Discovered
___ e. Description of Prehistoric and Historic Occupation and Land Use
___ f. Listing of Sources

TREATMENT REPORT ARC APPROVAL: MEETING DATE: _____
Special Conditions: _____ Yes (see attachment) _____ No

FINAL TREATMENT REPORT

_____ Date Final Report Due _____ Date Final Report Received

PLU010.PM5-6/94

Permit Approved: _____ Date: _____
Archaeological Review Committee Chairperson

PADILLA & ASSOCIATES
A R C H I T E C T S

1925 Aspen Drive • Suite 801 A • Santa Fe, NM 87505 • 505.471.5727 • Fax 471.5799

February 26, 2003

James M. Hewat
Historic Preservation Planner
Planning Division
Planning & Land Use Department
City of Santa Fe

Re: Walkway extension and site improvements
Cathedral Park/Marian Hall

Mr. Hewat,

Upon request from the Cathedral Park Committee and the City of Santa Fe, Marian Hall, LLC has been asked to participate in additional upgrades to the Cathedral Park design and improvements. This submittal includes requests of the Owners to extend the existing brick walkway design to the East from Cathedral Park and to remove the existing concrete sidewalk on the West side of Marian Hall and replace it with a brick walkway to the Palace Avenue gate.

Included in this submittal is the request from the City of Santa Fe and the Cathedral Park Committee to construct a new low sandstone wall with wrought iron fence detail to match the North fence line detail of St. Francis Cathedral. This fence would extend North from the Cathedral fence line matching the heights and details and terminate in line with the parking lot. Also, included is the installation of a new fountain in the brick walkway area to reflect the fountain that has been seen in the attached historical photos.

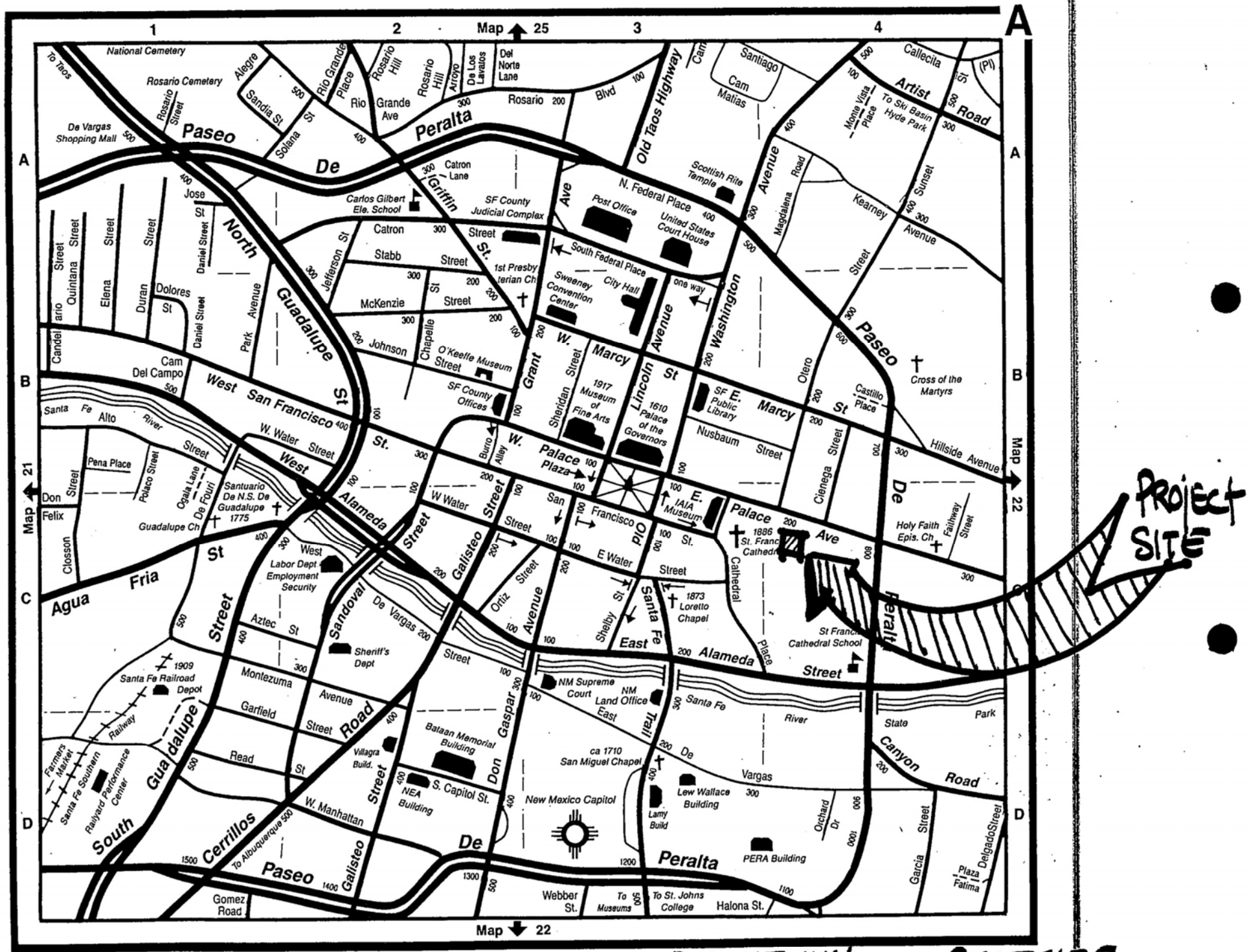
This work is being undertaken by Marian Hall, LLC as a cooperative measure with the City of Santa Fe and the Cathedral Park Committee to successfully terminate the Cathedral park improvements to the east and to tie into Marian Hall.

Padilla & Associates Architects wishes to submit the required documents for review and approval by the Historic Design Review Board at their meeting of March 18, 2003.

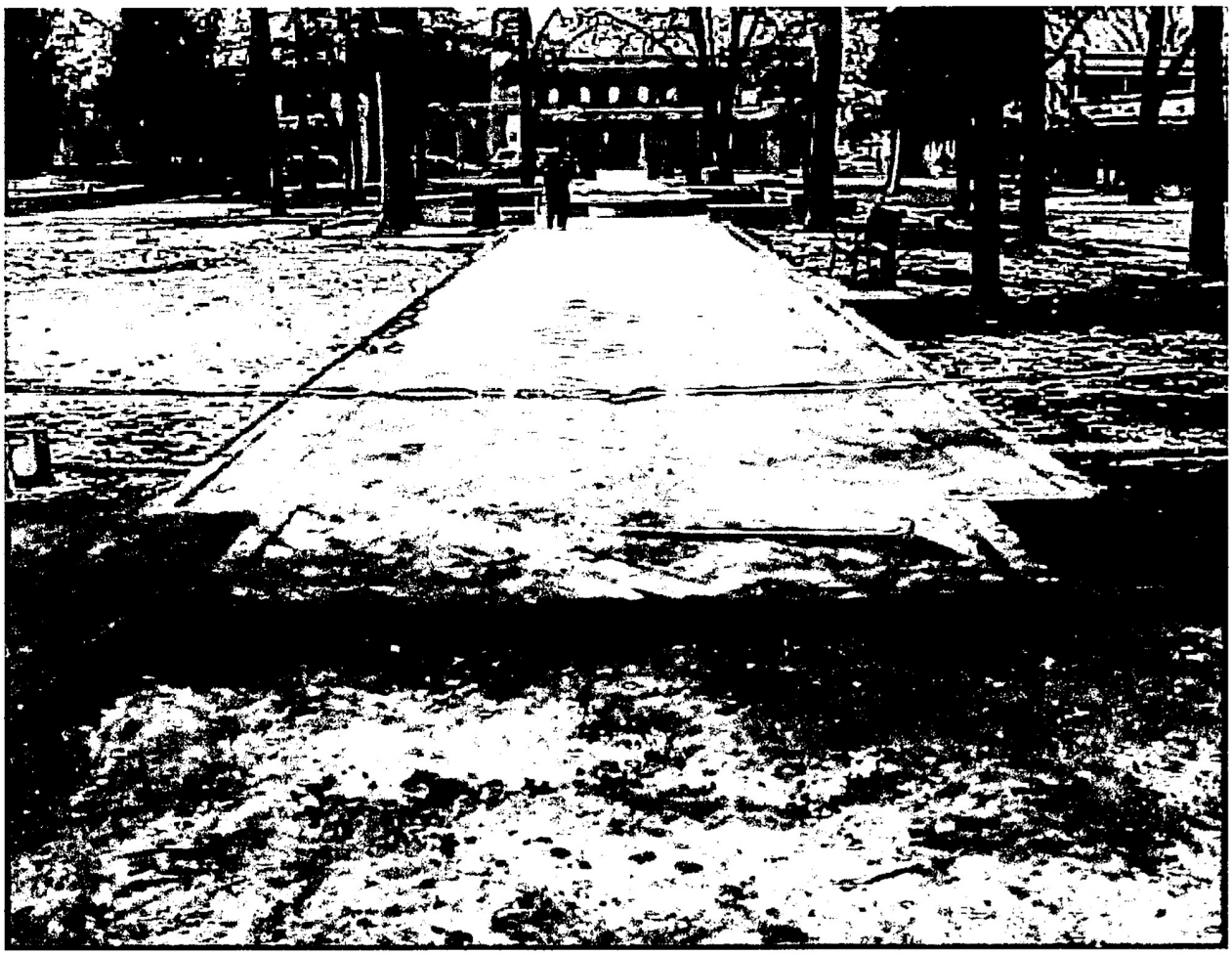
Should you have any questions please do not hesitate to contact my office.

Respectfully,

John A. Padilla, AIA
Principal



DOWNTOWN AND EASTSIDE



- VIEW TOWARDS CATHEDRAL PARK -



- VIEW FROM CATHEDRAL PARK -



· WEST SIDE OF MARIAN HALL ·



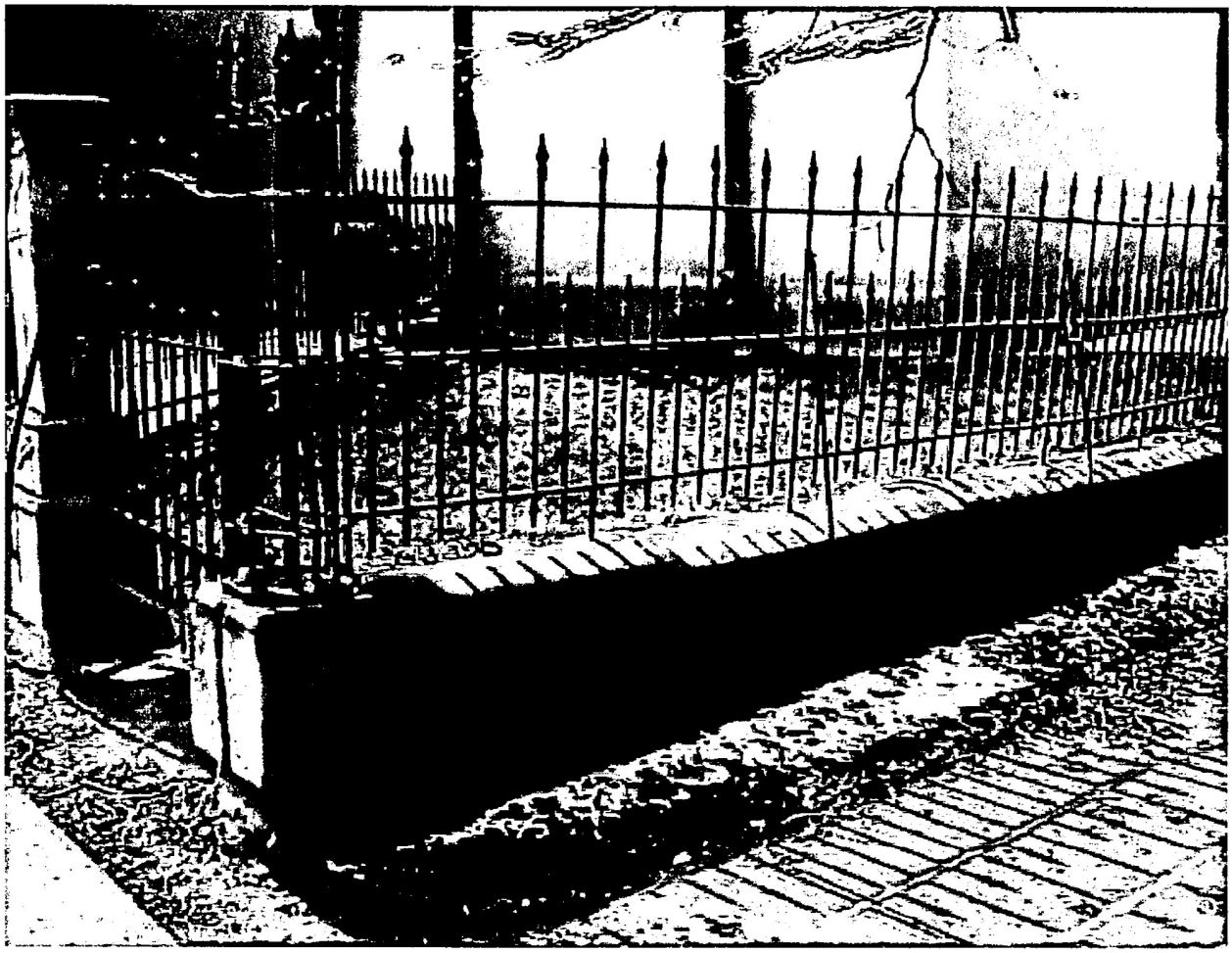
- WEST SIDE OF MARIAN HALL -



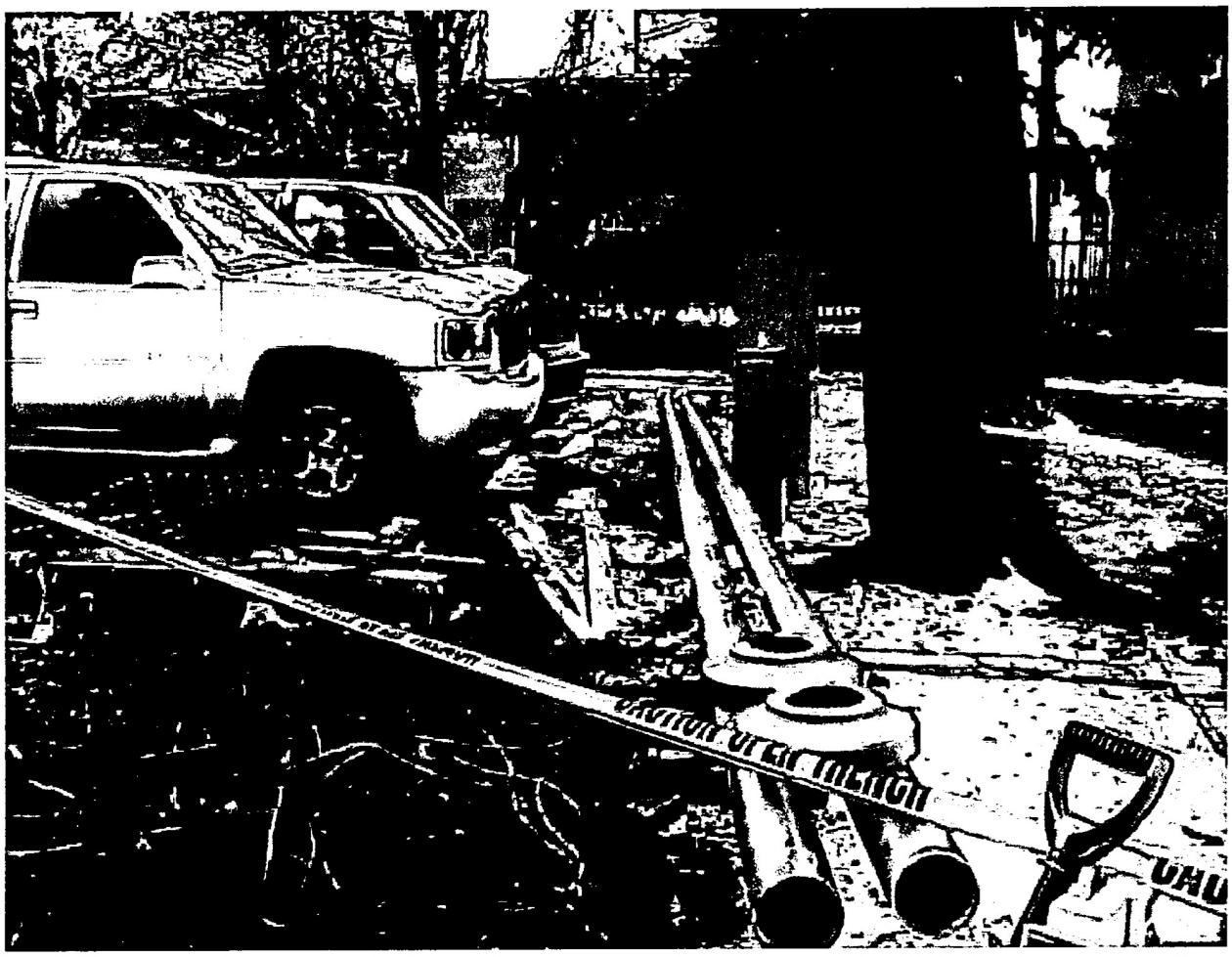
- VIEW OF WEST SIDE OF MARIAN HALL -



- VIEW TOWARDS E. PALACE GATE -



- ST. FRANCIS - FENCE DETAIL -



- VIEW TO THE SOUTH ALONG PARKING LOT TOWARDS ST. FRANCIS CATHEDRAL.

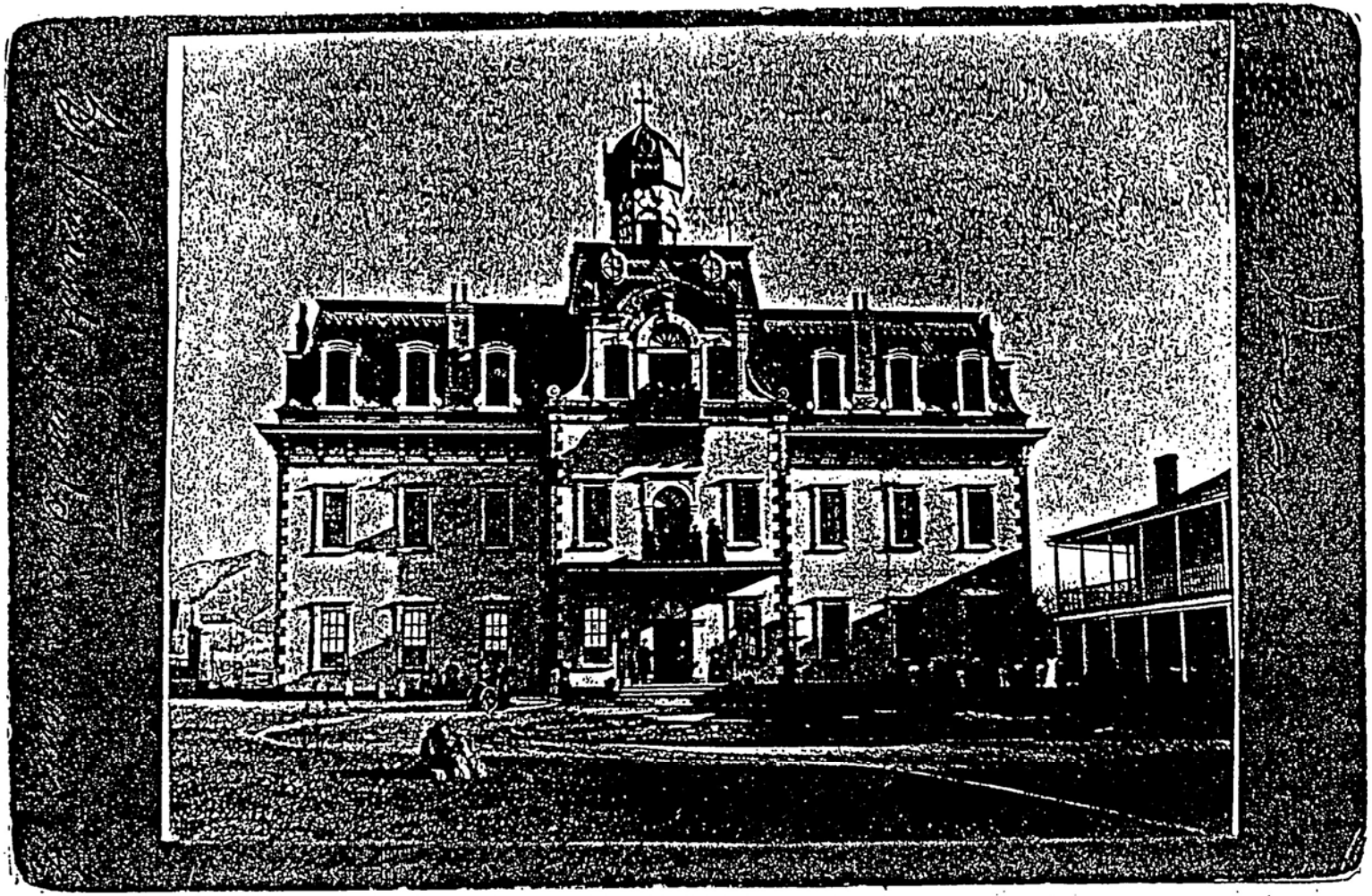


No. 19 New Cathedral and Hospital of the Sisters of Charity.—D. B. Chase, Photographer, Santa Fe, N. M.

1887

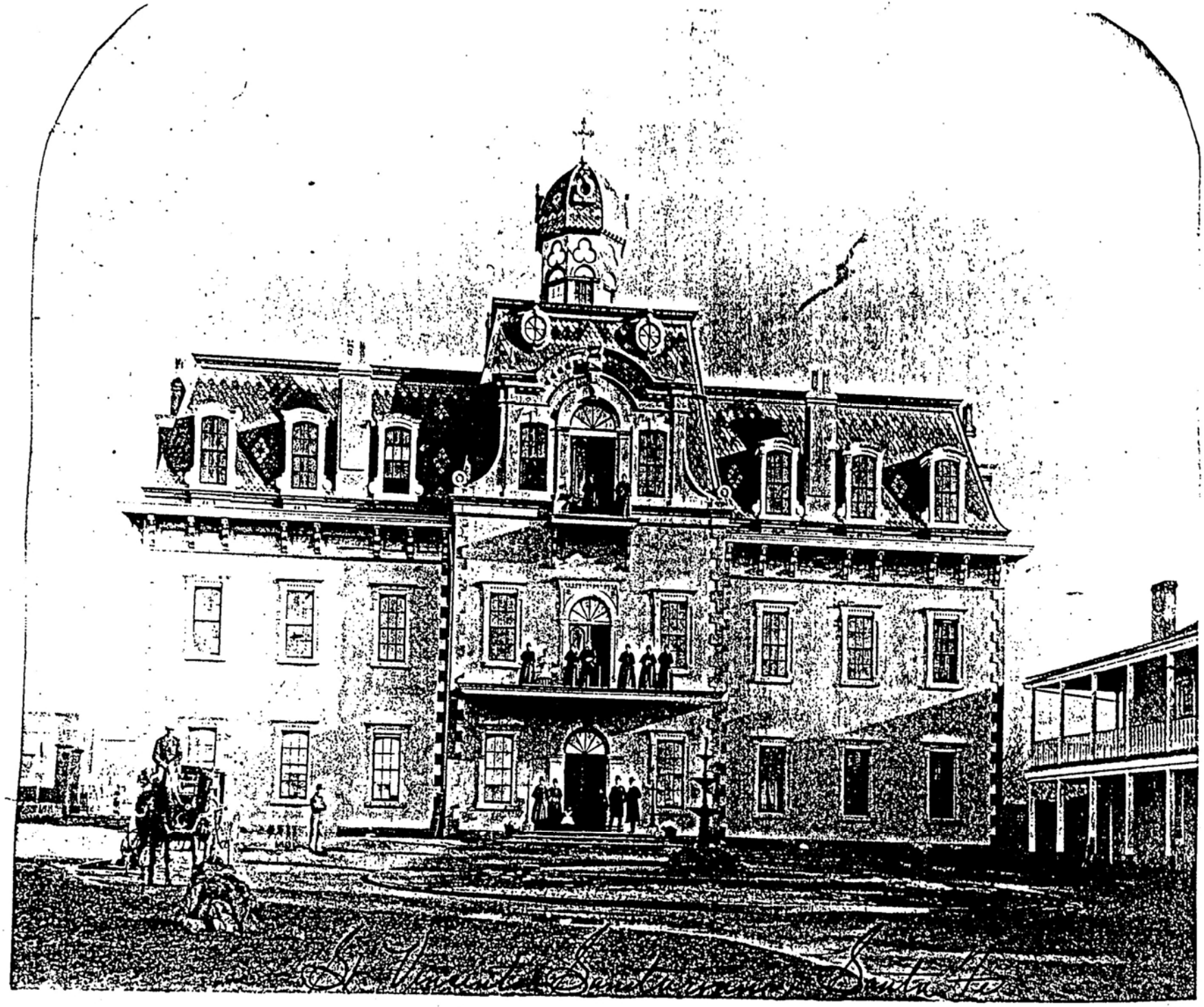
Sanitaria
Institutions
Sanitariums
St. Vincents Sanitarium /
fire

1379

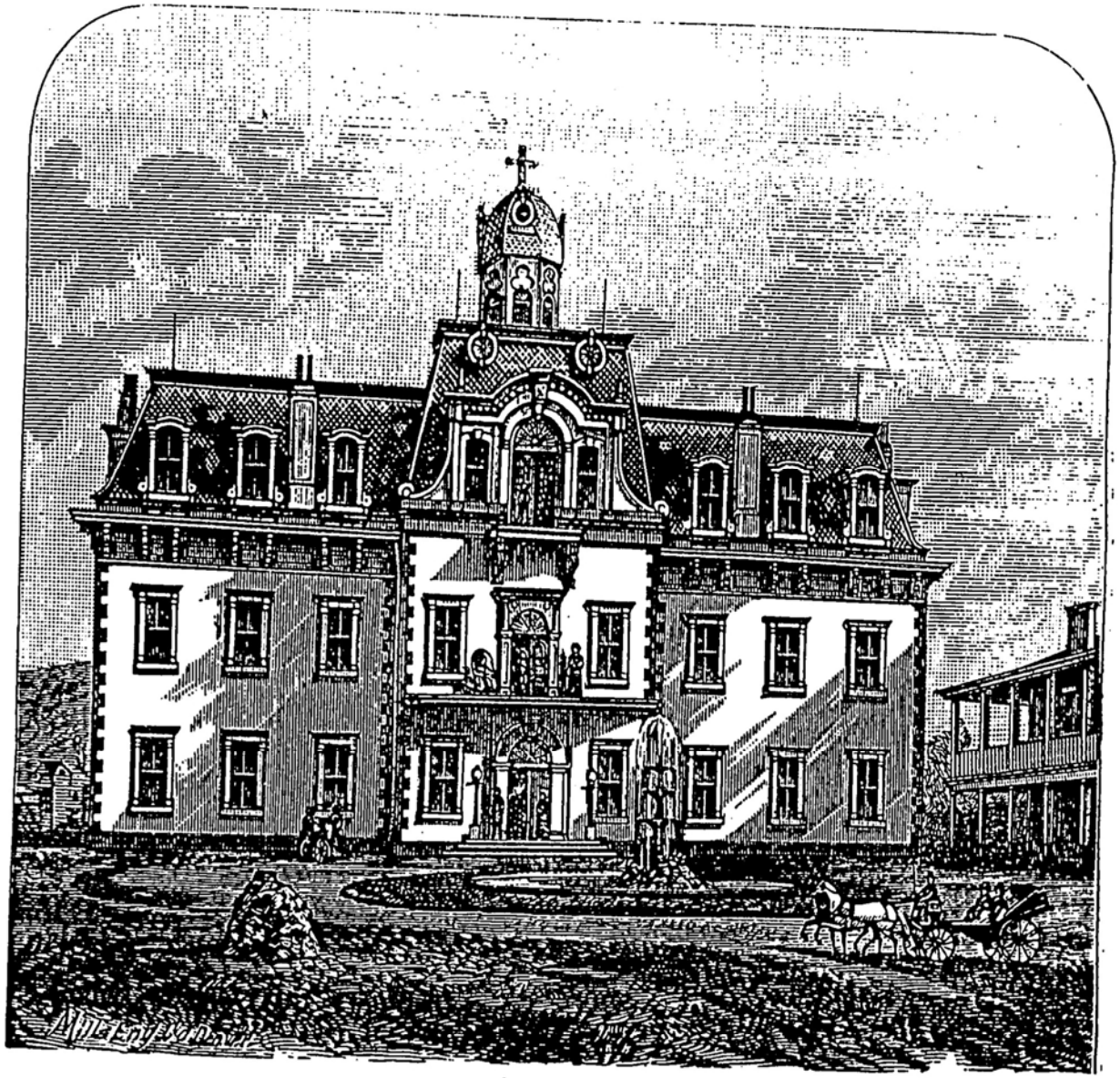


St. Vincent Trade School (foundation laid June 1878), Completed June 1881. Later used as a sanitarium Burnt down June 12, 1896

Corig. in Archives



C. 1896



SAINT VINCENT'S HOSPITAL, SANTA FE.

FROM ILLUSTRATED NM 5TH ED 1885

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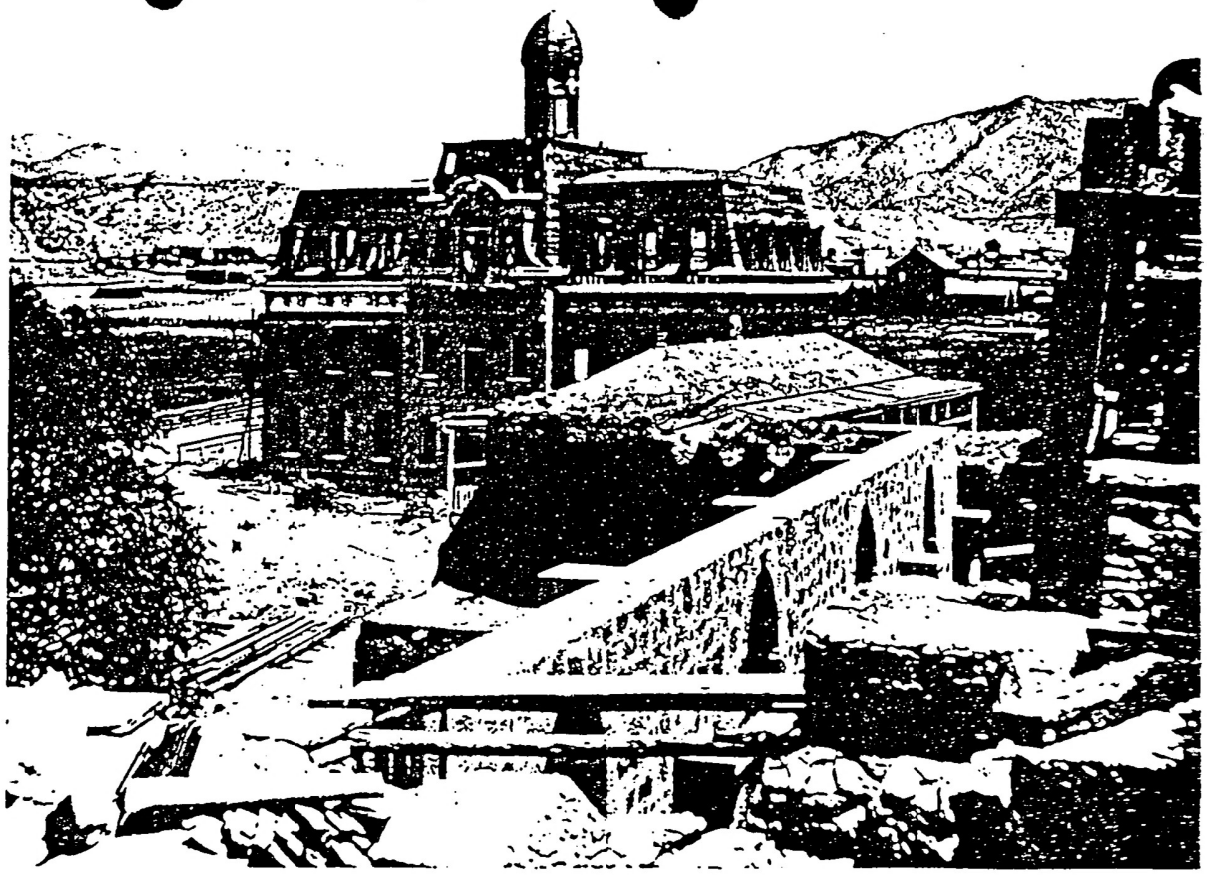

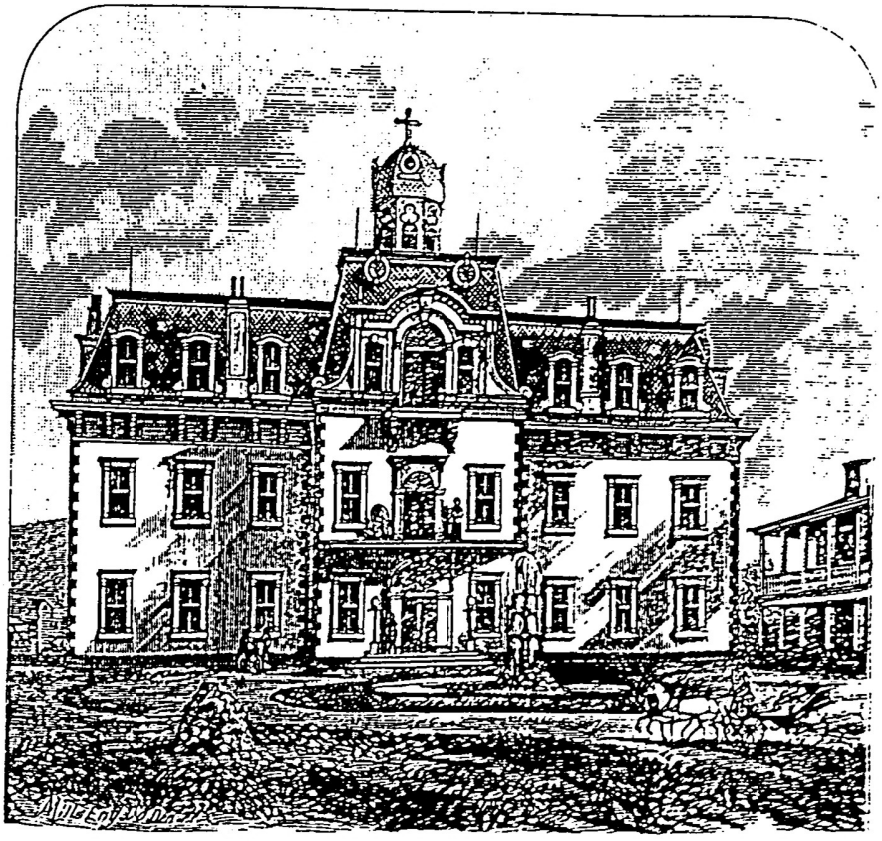

SAINT VINCENT'S HOSPITAL, SANTA FE.



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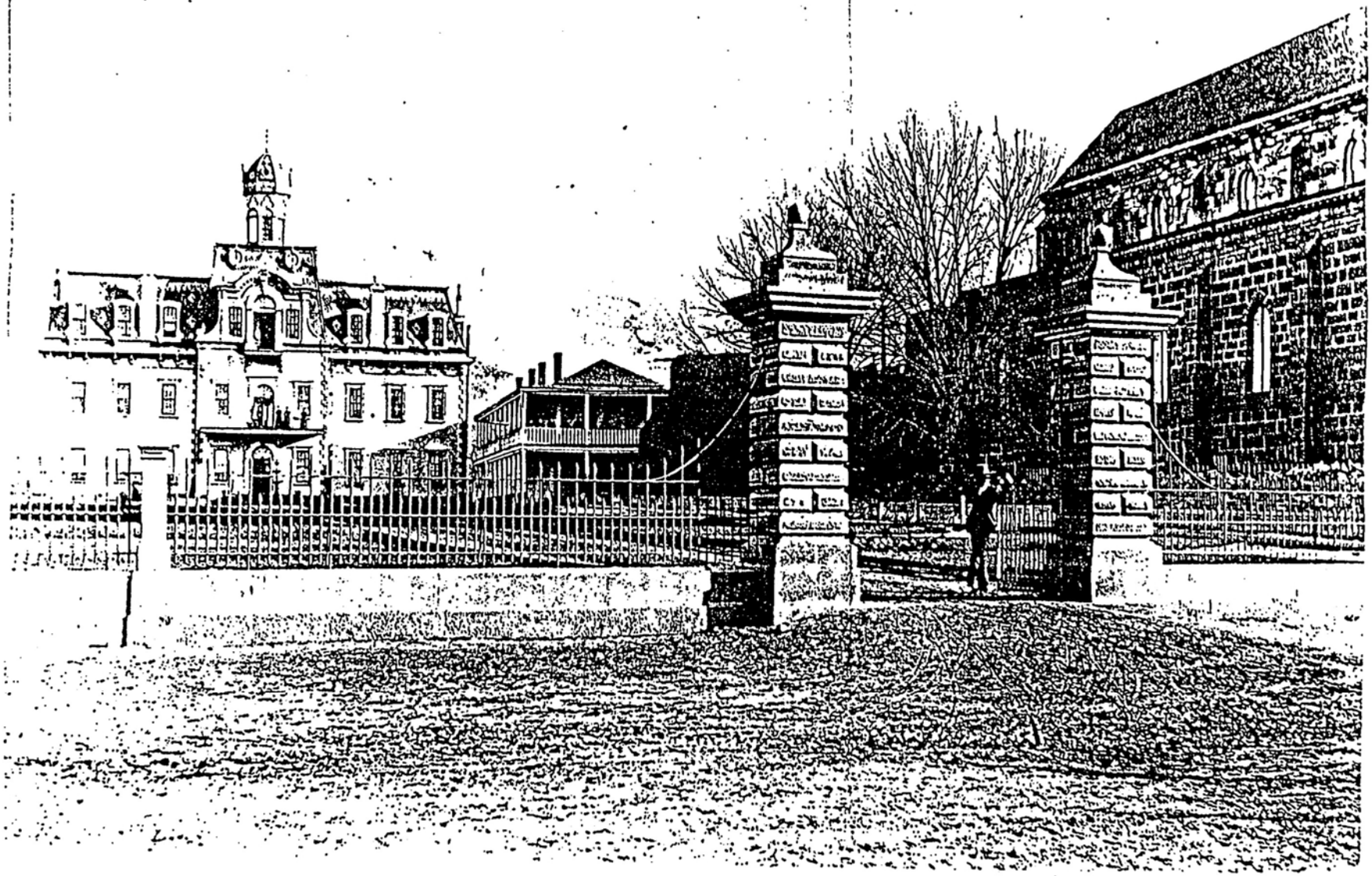



c 1880

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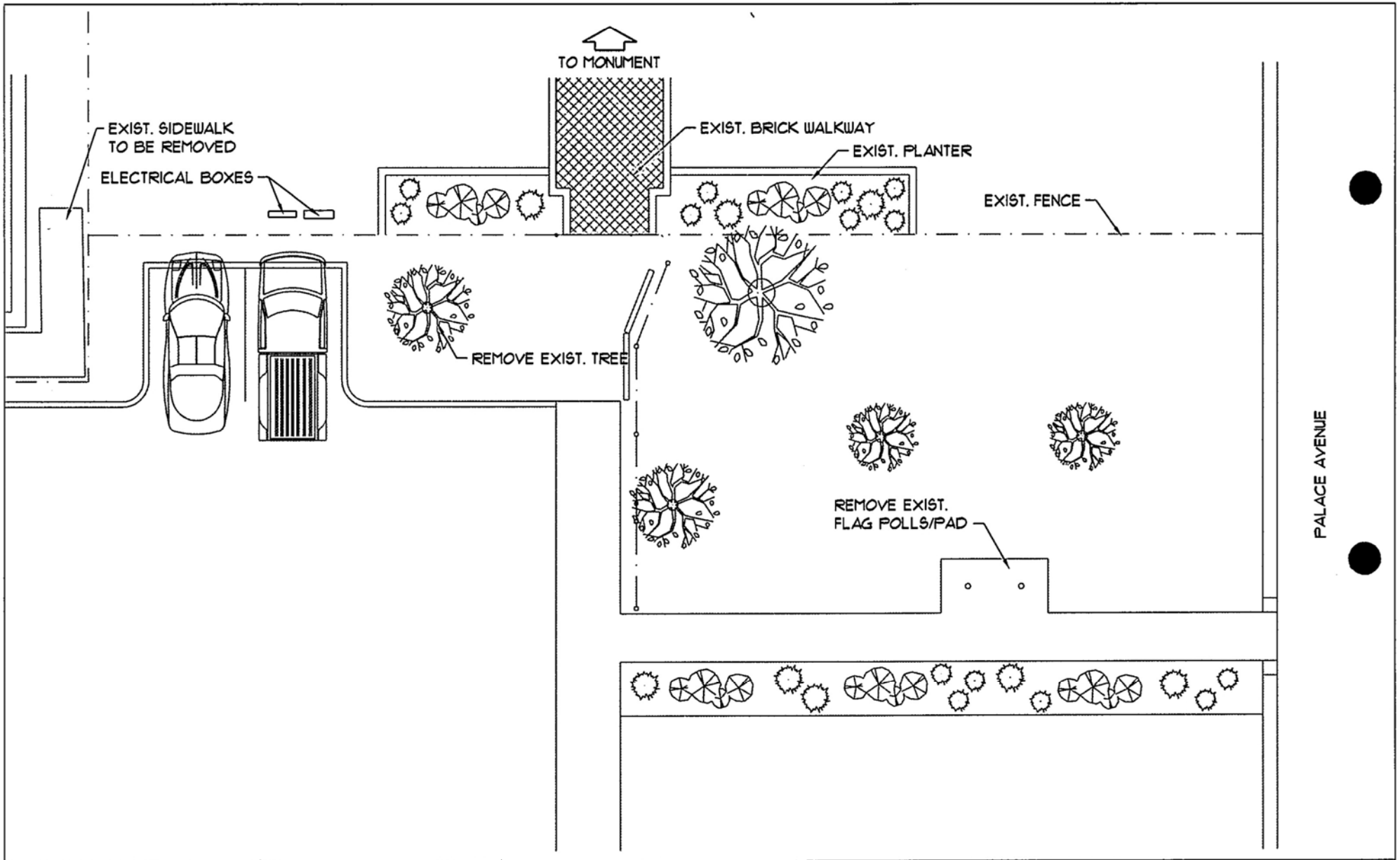

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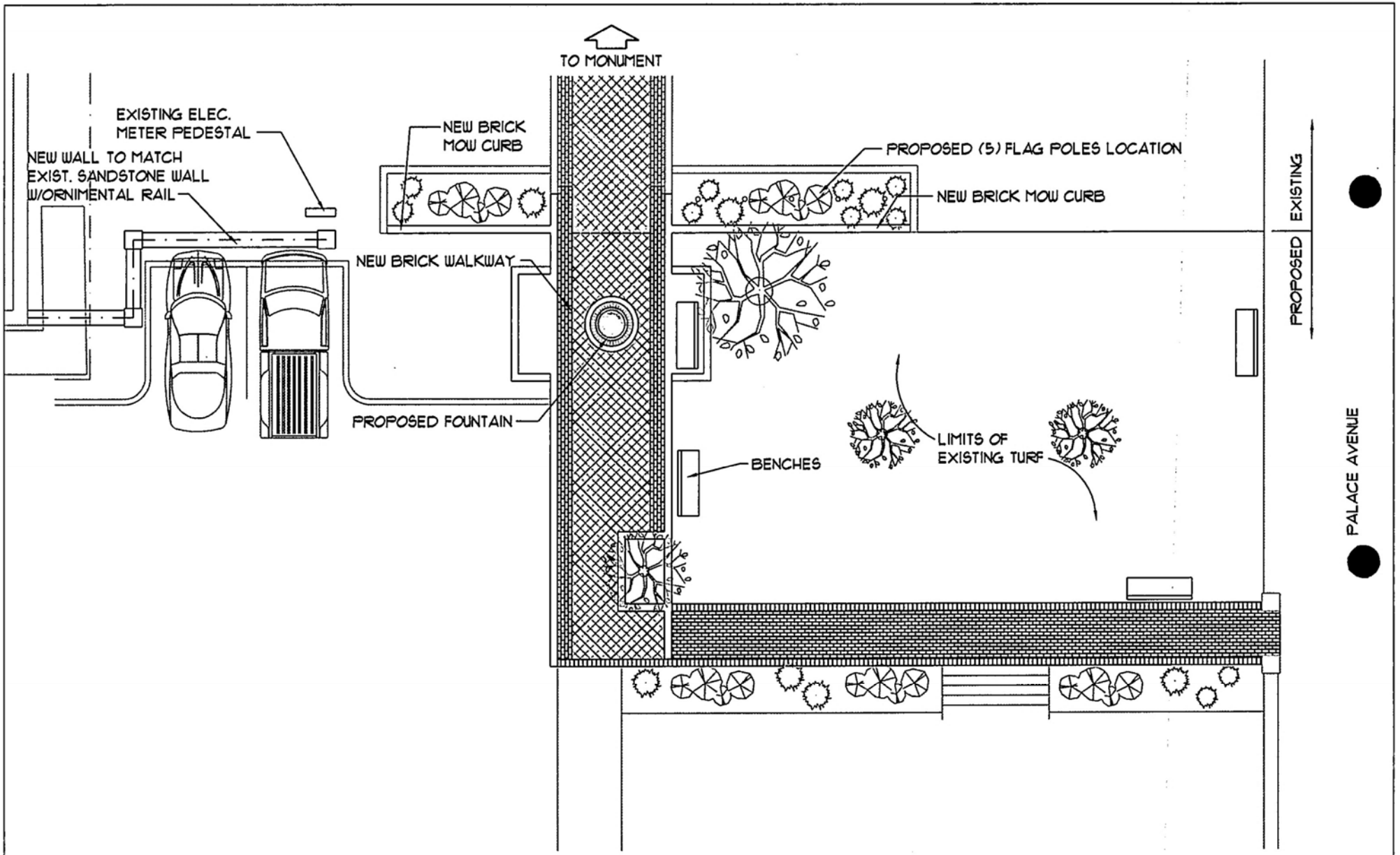
PARTIAL SITE PLAN

NORTH



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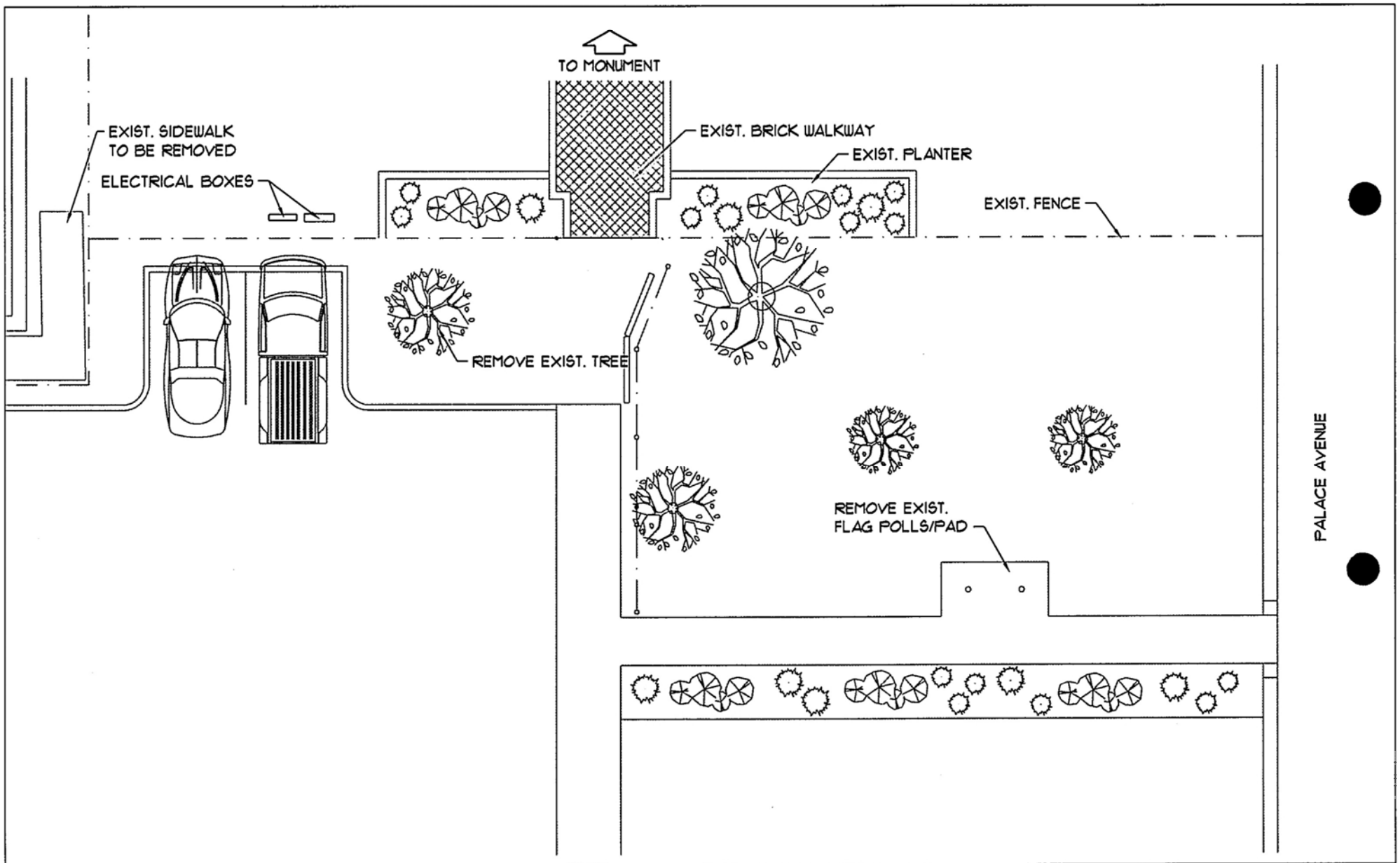
PROPOSED SITE PLAN

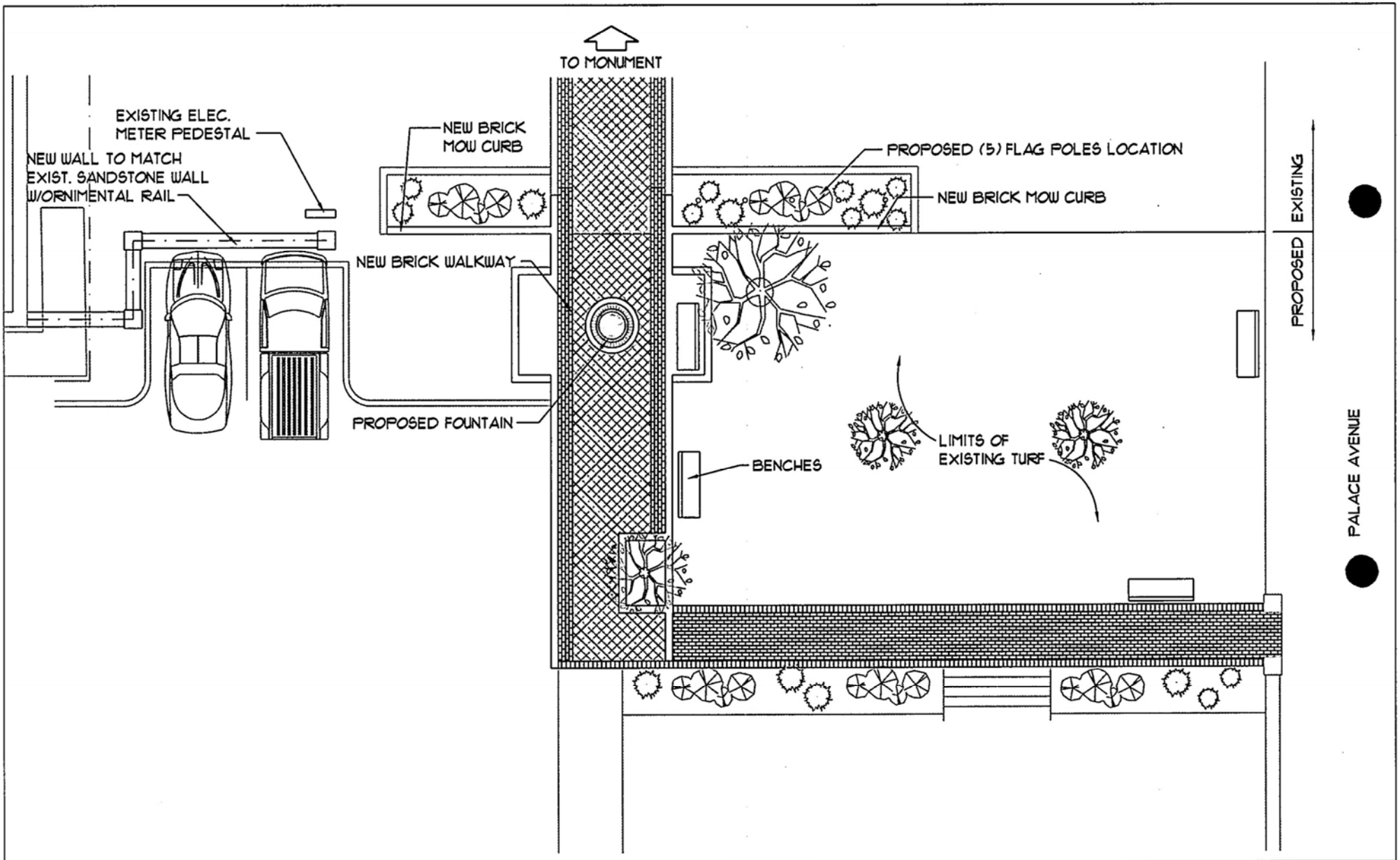
NORTH



SCALE: 1/8" = 1'-0"

PARTIAL SITE PLAN

NORTH



SCALE: 1/8" = 1'-0"

PROPOSED SITE PLAN

NORTH

ITEM # 09-0946

City of Santa Fe
Historic Design Review Board

Case #H-08-095B
Owner's Name – DSW Santa Fe, LLC
Applicant's Name – Mark A. Hogan for Hogan Group, Inc.

THIS MATTER came before the Historic Design Review Board (Board) for hearing (Hearing) on August 26, 2008 (August 26 Hearing) upon the application (Application) of Mark A. Hogan for Hogan Group, Inc., as agent for DSW Santa Fe, LLC (Applicant).

The Applicant proposes to develop 4.9-acre parcel located at the southwest corner of Palace Avenue and Paseo de Peralta (Property) by remodeling the existing buildings at 224 East Palace Avenue, known as Marian Hall (Marian Hall), and 228 East Palace Avenue, known as the Old St. Vincent's Hospital (the Hospital Building), as well as the boiler plant (Boiler Building) built to serve Marian Hall, which is located on the Property behind the Hospital Building and includes two additions on its west elevation (the Maintenance Buildings) and constructing five (5) new buildings on the Property, including a retail building (the Retail Building), a parking garage building (Parking Garage Building) and three (3) hotel room buildings (Building 1, Building 2 and Building 3, collectively the New Hotel Buildings), together with certain related site improvements (the Site Improvements) (collectively, the Project). The Project also includes the demolition of two hallways connecting Marian Hall and the Hospital Building (the Connecting Hallways), a mechanical equipment bridge between the Hospital Building and the Boiler Building (the Mechanical Gangway), the Maintenance Buildings and certain other non-historic elements of Marian Hall, the Hospital Building and the Boiler Building, as well as the construction of three additions on the south side of the Hospital Building. The Project is more specifically described on Exhibit A, attached hereto and incorporated herein.

The Project is located in the Downtown and Eastside Historic District (H-District). At the time the Application was filed, Marian Hall and the Connecting Hallways were designated as "significant". The Hospital Building, the Boiler Building, the Maintenance Buildings and the Mechanical Gangway were "noncontributing".

The Applicant has requested overall final design approval for the Project as presented by the Applicant to the Board, including the following exceptions to the H-District design standards:

1. The Applicant requests exceptions from the H-District permitted height standards to construct (a) the Parking Garage Building to a height of 29 feet, 6 inches; (b) Building 1 to a height of 36 feet; (c) Building 2 to a height of 36 feet; and Building 3 to a height of 27 feet.

2. The Applicant requests exceptions from the H-District general design standards (a) to construct a portal and canopy to facade no. 9 of the Hospital Building, a primary facade; (b) to create new window openings and modify existing window openings on facade no. 9 of the Hospital Building; (c) to install windows with single panes in excess of 30 inches in any direction on facade nos. 9 and 10 of the Hospital Building; (d) to create a new window opening on the north end of the east elevation of the Boiler Building; (e) to construct an

arcade of arches on the north elevation of Building 2; and (f) to construct a pitched roof on Building 3.

The Applicant has also requested that the Board grant an allowance pursuant to Santa Fe City Code (Code) Section 14-5.2(D)(9)(d)(ii)(F) to increase the permitted height of the Retail Building to 20 feet, 9 inches for difference in slope.

At the August 26 Hearing the Board confirmed the significant status of Marian Hall. The Hospital Building and the Boiler Building were designated as contributing. The Maintenance Buildings, the Mechanical Gangway, and the Connecting Hallways were designated as noncontributing. The matter was postponed to a future date and two Board study sessions were subsequently held, the first on November 5, 2008 and the second on December 2, 2008, at which the Applicant presented the design to the Board, responded to the Board's questions, and took the Board's comments. The Hearing was resumed on May 26, 2009 and was heard on June 30, 2009, July 22, 2009 and September 1, 2009, when the Board decided finally on the matter.

After conducting the Hearing on the matter and having heard from the Applicant and all interested persons, the Board hereby FINDS, as follows:

FINDINGS OF FACT

1. The Board heard testimony and received evidence from staff, the Applicant, and members of the public interested in the matter. The matter was heard on August 26, 2008, May 26, 2009, June 30, 2009, July 22, 2009 and September 1, 2009. In addition, study sessions were held on August 26, 2008, November 5, 2008 and December 2, 2008, at which the Applicant presented the proposed design to the Board, responded to the Board's questions, and took the Board's comments.
2. Board staff provided the Board with a report (Staff Report) describing the Project and evaluating the Application's compliance with applicable Code requirements and recommending that the Board:
   (a) Designate Marian Hall as a significant structure, the Hospital Building as a contributing structure, and the Maintenance Buildings, the Mechanical Gangway, and the Connecting Hallways as "non-contributing.
   (b) Designate certain facades of the Hospital Building as primary facades.
   (c) Approve the Applicant's request for exceptions from the H-District design standards in order to (i) construct the Parking Garage Building to a height of 29 feet, 6 inches; (ii) construct Building 1 to a height of 36 feet; (iii) construct Building 2 to a height of 36 feet; (iv) construct Building 3 to a height of 27 feet; (v) construct a portal and canopy to primary facade no. 9 of the Hospital Building; (vi) create new window openings and modify existing window openings on primary facade no. 9 of the Hospital Building; (vii) install windows with single panes in excess of 30 inches in any direction on facade nos. 9 and 10 of the Hospital Building; (viii) create a new window opening on the north end of the east elevation of the Boiler Building; (ix) construct an arcade of arches on the north elevation of Building 2; and (x) construct a pitched roof on Building 3;

(d) Approve under Section 14-5.2(D)(9)(c)(ii)F an allowance to increase the permitted height of the Retail Building to 20 feet, 9 inches for difference in slope; and
(e) Approve the Application as complying with Section 14-5.2(D), and Section 14-5.2(E).

3. The Property is located in the Downtown and Eastside Historic District and is subject to the requirements of the following sections of Code:
   (a) Section 14-5.2(C)(2), Designation of Significant, Contributing, or Noncontributing Status within Historic Districts.
   (b) Section 14-5.2(C)(3)-(5), Review by [Board] Required; Compliance with General and Specific Design Standards Required; and Exceptions.
   (c) Section 14-5.2(D)(1)-(9), General Design Standards for All H Districts.
   (d) Section 14-5.2(E), Downtown and Eastside Historic District.
   (e) Section 14-3.14, Demolition of Historic Structure.
   (f) Section 14-12.1, Definitions.
4. Under Sections 14-5.2(A)(1)(b) and (c), 14-2.7(A)(1), and 14-2.7(A)(3), the Board has the authority to review, approve, with or without conditions, or deny, all or some of the Applicant's proposed design to assure overall compliance with applicable design standards.
5. Under Section 14-5.2(C)(3)(b), the Board has the authority to approve an application for alteration or new construction on the condition that changes relating to exterior appearance recommended by the Board be made in the proposed work, and no permit is to issue until new exhibits, satisfactory to the Board, have been submitted.
6. Under Section 14-5.2(C)(2) the Board has the authority to designate a status of "significant", "contributing", or "noncontributing" and to change the designated status of structures within the Historic Districts in accordance with the requirements set forth in such section.
7. Marian Hall is designated as a significant structure. The Hospital Building and the Boiler Building are contributing structures. The Maintenance Buildings, the Mechanical Gangway, and the Connecting Hallways are noncontributing structures.
8. Section 14-12.1 defines "primary facade" as *"[o]ne or more principal faces or elevations of a structure with features that define the character of the structure's architecture."*
9. With respect to Marian Hall, all facades are primary, since all facades of a structure designated as "significant" are deemed to be primary.
10. With respect to the Hospital Building, using Board staff's numeric inventory of that building's facades, facade nos. 1, 3, 4, 5,6, 9 and 12 have features that define the character of the Hospital Building's architecture.
11. With respect to the Boiler Building, using Board staff's numeric inventory of that building's facades, facade nos. 1, 2 and 3 have features that define the character of the Boiler Building's architecture.
12. Under Section 14-5.2(C)(5) the Board has the authority to grant exceptions to the regulations set forth in Section 14-5.2 provided that any such exception does not exceed the underlying zoning. Under 14-5.2(C)(5)(c) the Board has the authority to grant exceptions and impose conditions thereon from the regulations set forth in Section 14-5.2(D)(9). The Applicant for such exceptions shall conclusively demonstrate that such exceptions:
   (a) Do not damage the character of the streetscape;
   (b) Prevent a hardship to the applicant or an injury to the public welfare;

(c) Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside with the Historic Districts;
d) Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;
(e) Are due to special conditions and circumstances which are not a result of the actions of the applicant; and
(f) Provide the least negative impact with respect to the purpose of this section as set forth in Section 14-5.2(A)(1).

13. The Board has considered the exception criteria established by Section 14-5.2(C)(5) and Section 14-5.2(C)(5)(c) and based upon the submissions of the Applicant in support of its requests for exceptions as described in paragraph 2(a) above and upon the recommendations on such requests contained in the Staff Report, the Applicant has met the exception criteria.
14. There is a difference in the natural grade along the foundation of the Retail Building that exceeds two (2) feet and under Section 14-5.2(D)(9)(c)(ii)F the Applicant is entitled to increase height by four (4) feet in accordance with the requirements of such section.
15. Subject to the conditions set forth herein and in accordance with the approval by the Board of the exceptions and the allowance described in paragraphs 2(a) and (b) hereof, the Project complies with all applicable requirements of Code.

CONCLUSIONS OF LAW AND ORDER

Under the circumstances and given the evidence and testimony submitted at the Hearing, the Board CONCLUDES AND ORDERS as follows:

1. Marian Hall is a significant structure. The Hospital Building and the Boiler Building are contributing structures. The Maintenance Buildings, the Mechanical Gangway, and the Connecting Hallways are noncontributing structures.
2. All the facades of Marian Hall are primary facades. Facade nos. 1, 3, 4, 5, 6, 9 and 12 of the Hospital Building are primary facades. Facade nos. 1, 2 and 3 of the Boiler Building are primary facades.
3. The Applicant's requests for exceptions to construct the Parking Garage Building to a height of 29 feet, 6 inches; Building 1 to a height of 36 feet; Building 2 to a height of 36 feet; and Building 3 to a height of 27 feet, are granted.
4. The Applicant's requests for exceptions to construct a portal and canopy to primary facade no. 9 of the Hospital Building; create new window openings and modify existing window openings on primary facade no. 9 of the Hospital Building; install windows with single panes in excess of 30 inches in any direction on facade nos. 9 and 10 of the Hospital Building; create a new window opening on the north end of the east elevation of the Boiler Building; construct an arcade of arches on the north elevation of Building 2; and construct a pitched roof on Building 3 all are granted.
5. The Applicant's request to increase the height of the Retail Building to 20 feet, 9 inches due to slope is granted.
6. The Applicant's request to demolish the Connecting Hallways is granted.

7. The Applicant's request to remove the Mechanical Gangway is granted.
8. The Applicant's request to remove the Maintenance Buildings is granted.
9. Subject to the conditions set forth in paragraph 10 below, the Applicant's request for final design approval for the Project as presented to the Board is granted, including approval approval of colors, materials and lighting.
10. The approvals set forth herein are subject to the following conditions:
    (a) The maximum height of the torreon on the Parking Garage Building, which is considered a roof-top appurtenance, will not exceed 33 feet.
    (b) As to Marian Hall, all historic elements on this building such as windows (including the divided light pattern and proportion of the windows) will be duplicated; the verandas, balustrades and solarium will be restored to their original historic appearance; any material that is being replaced, such as roofing material, will be replaced in kind; the non-historic elements proposed for removal by the Applicant will be removed; the southeast stairway will be removed; the signage on the building will be brought back to the Board for review and approval; the lighting will be downlighting and meet the City's lighting ordinance; there will be no visible rooftop appurtenances; and existing rooftop appurtenances (such as air conditioning units) will not be replaced if removed in the future.
    (c) As to the Hospital Building, the awning type canopies proposed for façade no. 2 are not approved and will be eliminated from the remodel; the windows for the new subgrade window openings on façade no. 5 will be reused from other existing windows from the building; the deck of the portal on façade no. 9 will be ten feet deep rather than 12 feet deep; the ceiling material of the second-level balcony will be wood tongue and groove; the trim will be white; and the brick will be a color approved by the Board.
    (d) As to the Boiler Building, the garage door will be painted to match the stucco; the French doors on the north elevation will be two-over-two with single light transom over each and arched if possible; the windows on the left corner of the north elevation will match the two-over-five pattern of the window on the east elevation; the windows on the east elevation are to match the corresponding windows to the south of each of the new windows being installed; roof-top appurtenances will not be visible; the two gates that are 8 feet high and 10 feet wide will be stained rather than painted; the railing on the north elevation will be painted a cream color; and the foregoing items will be reviewed once more by staff and at least one member of the Board before applying a building permit.
    (e) As to Building 1, the coping detail will be brick throughout; rooftop appurtenances (excluding the pergola) will not be visible; the window on the far right of the east elevation will be two-over-three; all trim will be painted white except for the pergola; the ground level beams and posts and the second story portal will be stained; the pitched roof will be zinc standing seam; and the coping details will be reviewed and approved by staff and at least one member of the Board before applying for a building permit.
    (f) As to Building 2, all coping on the building will be brick; the windows on the torreon should be two-over-three (which may be offset one side to the other a little bit for the stairway); rooftop appurtenances will not be visible (excluding cupola); trim color will be cream; and the height of the cupola and design of the windows will be constructed in

accordance with the east and west elevations on Applicant's sheet SD 9 as opposed to what is shown for the north and south elevations on the same sheet.

(g) As to Building 3, the roof material will be true standing seam; the railing will be painted cream; rooftop appurtenances will not be visible; the fence will be black wrought iron; and the building will include the window on the second floor of the north elevation that was inadvertently omitted from the drawing submitted to the Board.

(h) As to the new canopy to be constructed at the east elevation of Marian Hall, the glass covering the canopy will be clear.

(i) As to the Parking Garage Building, muntins will be installed over the window openings and will have a minimum face width of 1 inch and a minimum depth of 2 inches, and the end-wall on the parapets on the rooftop will be thickened to 2 feet.

(j) The exterior colors of buildings will be limited to a single color per building (excluding the Hospital Building, which will have different colors for new and existing brick).

(k) The Applicant will submit drawings to the Board showing the heights of walls, locations of walls and signage for review and approval by the Board, including any requests for exceptions from applicable regulations, if required.

(l) The sconce design submitted by the Applicant (type "B") will be replaced with a sconce that has a more rectangular shape similar to the other lighting fixtures submitted for approval.

(m) Retangular step lights will match adjacent stucco color.

(n) All other standing lighting (excluding landscape lighting) will be resubmitted for approval by the Board.

(o) Signage, the design, height and location of walls, and site lighting shall remain subject to further review and approval by the Board and will include requests for exceptions if necessary.

IT IS SO ORDERED ON THE 6th OF OCTOBER 2009 BY THE HISTORIC DESIGN REVIEW BOARD OF THE CITY OF SANTA FE

Sharon Woods
Chair

10/6/09
Date:

ATTEST:

Yolanda Y. Vigil
City Clerk

10-8-09
Date:

Kelley Brennan
Assistant City Attorney

10/6/09
Date:

Exhibit A

Project Description

1. **The Property includes the following existing structures:**

(a) **Marian Hall, located at 224 East Palace Avenue.** This building was formerly known as St. Vincent's Sanatorium, constructed of brick around 1908 by Isacc Hamilton Rapp for the Sisters of Charity in the Craftsman style. Original porches have been removed. Two hallway connections and a stairwell were constructed on the east elevation when the new hospital building (old St. Vincent hospital building) was constructed in 1952-1953. All historic windows were removed, and replicated windows were installed in their place in 1984. Marian Hall has been designated as a significant structure.

(b) **Old St. Vincent Hospital, located at 228 East Palace Avenue.** This building, previously known as La Villa Rivera and the old St. Vincent Hospital ("Hospital Building"), was constructed in 1950 and designed by John Gaw Meem in the Territorial Style. (Staff prepared a numeric inventory of each façade of the Hospital Building which was used by the Board in its discussion and approvals for this building.) In its present condition, the Hospital Building includes a number of non-historic renovations, including two stair towers on façade nos. 2 and 11, closure at the entrance to Palace Avenue on façade no. 3, changes in the dimensions of openings on façade no. 7. The building has been designated as contributing.

(c) **Connecting hallway between the Hospital Building and Marian Hall.** This connection was constructed at the time that the Hospital Building was constructed. The connection was constructed using the same materials and style as the Hospital Building. The connections have been designated as non-contributing and are proposed to be removed.

(d) **Boiler Building.** The building located to the south of and behind the Hospital Building is known as the Boiler Building. It was originally constructed of concrete and brick in 1904 to serve Marian Hall. At a later and unknown date, the original historic stairway and landing on the north elevation were removed. The original arched double entry doors were also changed to a rectangular opening. In the 1950s, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing the original pitched roof with a flat roof and adding Territorial detailing to match the Hospital Building that it now served. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date. The building has been designated as contributing.

(e) **Maintenance Buildings.** The additions to the west elevation of the Boiler Building are known as the Maintenance Buildings. The two-story portion of this structure was built of poured concrete between 1935 and 1951. The two one-story portions were built of CMU

block and brick coping in 1958-1960 and 1960-65 respectively. The additions comprising the Maintenance Buildings have been designated as non-contributing and are proposed to be removed.

2. **Summary of the Project**

(a) **Hospital Building.** The Applicant proposes to remodel the Hospital Building to include various changes and additions depicted in the materials presented to the Board and to add approximately 39,000 square feet of additions to façade nos. 7 and 11. The entrances to the building will be located at the south side, where the Applicant proposes the construction of a new canopy and portal and other design features associated with this entrance. The proposed additions will not exceed the existing height of the building façades where they are to be added. The Applicant also proposes to remove the mechanical gangway between the Hospital Building and the Boiler Building.

(b) **Boiler Building.** The applicant proposes to make modifications to the Boiler Building to include the construction of a new landing and stairs, infilling of various window and door openings, creation of new window and door openings, removal of the non-historic CMU block addition at the northwest corner of the building, installation of a new railing at the landing on the west elevation, and modifications to the garage doors, as further described in the materials presented by the Applicant to the Board.

(c) **Marian Hall.** The Applicant proposes to restore the original historic character of this building by removing various non-historic materials, including the stucco finish where applicable, cladding on bay windows and the wheelchair ramp and handrail on the south elevation. The non-original stair addition to the southeast corner will also be removed. Verandas and a solarium will be added to the south and west elevations intended to replicate those features as shown in historic documentation. A new canopy will be added at the front of the east elevation entry door without attaching to the structure. The connecting hallway between Marian Hall and the Hospital Building will be removed.

(d) **New Retail Building.** The Applicant proposes the construction of a new 5,518 square feet retail building ("Retail Building") along Paseo de Peralta to a height of 20 feet, 9 inches. The maximum allowable height for this location, based on a linear calculation, is 16 feet, 9 inches. There is difference in the natural grade along the proposed structure's foundation that exceeds two feet.

(e) **New Parking Garage Building.** The Applicant proposes the construction of a new two-story parking garage building ("Parking Garage Building"), with a 13,310 square feet footprint and a height of 29 feet, 6 inches. This building is adjacent to the new Retail Building, but is considered a separate building from the new Retail Building because a fire wall separates the two structures. The window openings will include muntins without glass, and the lower portion of the window openings will include safety grills affixed to the interior of the openings. The permitted height at this location is 18 feet, 8

inches based on a radial calculation. There is a difference in the natural grade along the proposed structure's foundation that exceeds two feet.

(f) **Building 1.** The Applicant proposes the construction of a new 21,209 square feet, three-story building, with a height of 36 feet, referred to throughout these proceedings and shown on the materials presented by the Applicant as Building No. 1. The building is designed in the Territorial Revival Style with architectural features that include white-finished window and door surrounds with cornices and pediments, shutters and balconies, arches over hallway entries and low-pitched roofs over portals, as further described in the materials presented by the Applicant to the Board. The permitted height at this location is 18 feet, 8 inches based on a radial calculation.

(g) **Building 2.** The Applicant proposes the construction of a new 23,232 feet, three-story building, with a height of 36 feet, referred to throughout these proceedings and shown on the materials presented by the Applicant as Building No. 2. The structure includes a tower element, which is excluded from the measurement of permitted height because it is considered a roof-top appurtenance. The building is designed in the Territorial Revival Style. Architectural features include balconies, white-finished window and door surrounds with cornices and pediments, as further depicted in the materials presented by the Applicant to the Board. The permitted height at this location is 18 feet, 8 inches based on a radial calculation.

(h) **Building 3.** The Applicant proposes a new 7,486 feet, two-story building, with a height of 27 feet, referred to throughout these proceedings and shown on the materials presented by the Applicant as Building No. 3. The building is designed in the Territorial Style with a U-shaped floor plan with a low-angled pitched roof to reflect the pitched roof of Marian Hall, as depicted further in materials presented by the Applicant.

(i) **Other Site Improvements.** As further depicted in the materials presented by the Applicant, the project also includes:
(i) removal of multiple yard walls, curbs and ramps, including the wall along Palace Avenue on the northeast corner of the site;
(ii) two new curb cuts along Palace Avenue, stuccoed retaining walls and yard walls, an iron fence surmounting certain interior yard walls, arched iron gates with flanking pilasters and spherical ornaments, and iron pedestrian gates in the locations and with the features depicted in the materials presented by the Applicant to the Board; and
(iii)new lighting throughout the project, and signage.

City of Santa Fe, New Mexico

memo

DATE: May 28, 2009

TO: Historic Design Review Board Members

FROM: David Rasch, Supervising Planner Historic Preservation Division DR

CASE # H-08-095B

ADDRESS: SW Corner Palace and Paseo
Historic Status: Significant/Contributing/Non-cont.
Historic District: Downtown & Eastside

REFERENCE ATTACHMENTS (Sequentially):

CITY SUBMITTALS	APPLICANT SUBMITTALS
_X_ Case Synopsis	_X_ Proposal Letter
___ District Standards & Yard wall & fence standards.	_X_ Vicinity Map
_X_ Historic Survey Forms	_X_ Site Plan/Floor Plan
___ Zoning Review Sheet	_X_ Elevations
_X_ Other: height and pitch calculations	_X_ Photographs
	_X_ Other: exceptions responses

This report replaces the previous report of April 14, 2009.

STAFF RECOMMENDATION:

Staff recommends the following primary elevations on the old Hospital (1, 3, 4, 5, and 6) and on the Boiler Plant (1, 2, and 3) and staff recommends approval of the exception requests to exceed the maximum allowable height for non-street-frontage buildings only, construct a pitched roof where pitches are not allowed, construct the non-conforming style of a round-arched arcade, construct windows that exceed the 30" rule, and to alter opening dimensions on a primary elevation as described in the background and summary. Staff further recommends that exterior light fixtures be submitted to staff for approval at a later date. Otherwise, this application complies with Section 14-5.2 (C) Regulation of Significant and Contributing Structures, (D) General Design Standards, and (E) Downtown & Eastside Historic District.

BACKGROUND & SUMMARY:

The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The applicant proposes to remodel the property as follows.

Marian Hall

224 East Palace Avenue, known as St. Vincent's Sanatorium and also Marian Hall, was constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style. The building originally functioned as a convent and a sanatorium with sleeping porches on the second and third floors. The porches have been removed at approximately 1954. Two hallway connections and a stairwell were constructed on the east elevation when the new hospital was constructed in 1952-1953. All historic windows were removed and replicated windows were installed when the State of New Mexico moved offices into the building in 1984. The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The building will be rehabilitated to restore important elements of original integrity. In case of building code conflicts, the applicant proposes to restore original character if not the literal historic construction. Non-historic material will be removed, including the stucco finish where applicable, cladding on bay windows, and the south elevation ADA ramp and handrails. The non-original stair addition to the southeast corner also will be removed. Using historic documentation, the multistory verandas with replacement of non-historic windows with doors leading onto the verandas and the solarium will be reconstructed along the south and west elevations along with restoration of the exterior brick finish. This proposal follows the Regulation of Significant Structures (Section 14-5.2 (C)) which preserves distinctive historic features such as brick finishes and the General Design Standards which requires documentation to replace or duplicate missing architectural features (Section 14-5.2 (D)).

The historic canopy over the east elevation entry will be recreated from historic documentation. A larger canopy will be constructed in front of the east elevation entry door and over the recreated canopy without attaching to the structures but with an overlap to achieve weather protection. The larger canopy will have wooden beams on brick piers with cement caps and a standing seam pitched metal accent roof that harmonizes with the existing roof pitch on the building.

Marian-Hospital Connecting Hallways

The connecting hallways from the Hospital to Marian Hall were part of the Hospital construction campaign. They are constructed with the same materials and style of the Hospital but, they do not have unique merit in themselves. The connections obscure the important east elevation of Marian Hall, the adjacent significant building. The connections were listed as non-contributing to the district in 2008. These additions will be removed.

Old St. Vincent's Hospital

228 East Palace Avenue, known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New Mexico offices. The HCPI is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 11, sealing-up of the north elevation entrance on elevation 3, and opening dimension changes on the south elevation 7. The building is listed as contributing to the district and this status was confirmed in 2008. The following inventory by elevations helps to establish which elevations may be considered as primary. Elevations are assigned in a clockwise manner from the northwest corner on Palace Avenue. **See attached elevations map and photographic images.**

1. NW-N historic brick coping, historic steel casement windows, historic concrete sills, historic decorative brick panels between windows on upper floors.

2. NW-W historic brick coping, historic steel casement windows, historic concrete sills, stepped massing, non-historic stairs tower, historic wooden balustrade wall with equal-sized spindles.

3. N historic brick coping, historic steel casement windows, historic concrete sills, historic decorative brick panels between windows on upper floor, stepped massing, historic wooden window surrounds with pilasters and dentil cornice, unique historic wooden door surrounds with Corinthian-capital pilasters and dentil cornice with dental triangular pediment, historic wooden balustrade wall with equal-sized spindles.

4. NE-E historic brick coping, historic steel casement windows, historic concrete sills, stepped massing, historic wooden door surrounds with pilasters and dentil triangular pediment, historic wooden balustrade rails on upper balconies with uneven-sized spindles, historic wooden window surrounds with pilasters and dentil cornice, unique historic portal with cast concrete octagonal columns and capitals, non-historic entry doors.

5. NE-N historic brick coping, historic steel casement windows, historic concrete sills, historic decorative brick panels between windows on upper floors, along with (1) establishes scale of building

6. E historic brick coping, historic steel casement windows, historic concrete sills, historic wooden door surrounds with pilasters with star-carved capitals and dentil and scroll-carved triangular pediment or dentil cornice, historic wooden balustrade rails on upper floor balconies with uneven-sized spindles, non-historic entry door.

7. SE-S historic brick coping, historic steel casement windows, historic concrete sills, non-historic portal painted blue, non-historic opening dimension changes.

8. SE-E historic brick coping, historic steel casement windows, historic concrete sills, stepped massing, historic one-story addition painted blue.

9. S historic brick coping, historic steel casement windows, historic concrete sills, historic wooden door surrounds with pilasters with star-carved capitals and dentil and scroll-carved triangular pediment or dentil cornice, historic wooden balustrade rails on upper floor balconies with uneven-sized spindles, non-historic entry door, non-historic mechanicals.

10. SW-W historic brick coping, historic steel casement windows, historic concrete sills, stepped massing.

11. SW-S historic brick coping, historic steel casement windows, historic concrete sills, non-historic stairs tower, non-historic entry door alterations.

12. W historic brick coping, historic steel casement windows, historic concrete sills, historic wooden door surrounds with pilasters with star-carved capitals and dentil and scroll-carved triangular pediment or dentil cornice, historic wooden balustrade rails on upper floor balconies with uneven-sized spindles.

Character-defining historic integrity which substantiates the contributing historic status exists on elevations 1, 3, 4, 5, and 6. These elevations embody all of the unique architectural details and establish the building massing and stepbacks with upper floors.

The building will be remodeled with approximately 39,000 square feet of additions on the south side. The entrance to the hotel will be located on the south side, changed from the original hospital entry on the north side.

The following changes are described by elevation number.

1. A Territorial surround will be installed at a second and first story window group and the first story window will be removed with the subsequent opening lengthened for a door entrance. This historic steel casement window will be reused on a subgrade wall on elevation 5, see below.

A 10' high pergola will be constructed on the roof attached to the west elevation of the solarium.

2. The non-historic stair tower will be removed.

The first and second story windows will be remodeled. The second story window openings will be lengthened and doors installed with balcony rails. Awnings will be installed above these doors. The first story window openings will be lengthened and doors installed.

A non-historic solid door on the fourth floor will be replaced with a door with divided-lights in the same opening dimension.

A portion of the historic wooden balustrade will be retained to protect a tree but the level of installation will be altered after the stairwell is removed.

Some of the balustrade is in very poor condition and parts that are not repairable will be replaced in-kind.

3. The original portal opening that served as the main hospital entrance will be restored by removing the wall infill. Restoration of architectural wood detail will be completed.

4. The 8' high rooftop finial will be reconstructed from historic photographs. It appears to be iron.

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see below.

5. Six new window openings will be added subgrade in a new window well. All new window openings can be installed with historic steel casement windows which were removed from other elevations on the building.

6. There are no changes proposed to this elevation. Restoration of architectural wood detail will be completed.

7. The non-historic portal will be removed.

An approximately 22,000 square foot 4-story addition will be constructed at this southeast side. The addition features Territorial details that are similar to but do not repeat the existing details. The addition will be set off from elevation 6. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and a trellis on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics existing non-conforming features on the building.

8. The one-story room addition will be removed.

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see above.

The rooftop mechanicals barrier screening will be enlarged and capped with brick.

9. The mechanical ducts will be removed.

Restoration of architectural wood detail will be completed for upper balustrades and window casing.

The lower façade will be remodeled as the main entrance to the building. Three two-story openings will have large windows and an entry portal with a balustraded balcony above. The large windows flanking the entry violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The 30" Glazing Rule exception is requested to allow the glazing in new openings at the buildings entry areas to exceed the limit of 30" diagonal for any single pane of glass not under a portal. Allowing this exception will not alter the character of the streetscape because this building elevation is not part of the streetscape and because adherence to this rule would create a disharmonious condition between the buildings existing windows which are non-conforming and the new windows designed for the entry areas. The contrast in scale can be compared to the diagonal measure of the ***smallest*** *existing windows of 48" and the 30" allowed by current code. The largest diagonal measure of a proposed window at these two facades measures 6ft. A visual comparison makes clear that the 30" windows are out of scale with the existing architecture whereas the proposed windows are more appropriate for the new entry elements.*

The entry area may be visible from a distance on Paseo de Peralta, but compliant glazing on these larger panes would damage the building's harmony. From the street distance the size of the glazing is not relevant to the streetscape.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The 30" Glazing rule creates a hardship to the applicant in that it requires a design solution that is not harmonious with the existing architecture and presents a disjointed elevation that poorly melds old and new.

Compliant glazing would be visually disturbing in this proposed design.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed 30" Glazing Rule exception will allow for the successful integration of new and old architectural features that will provide harmony and architectural integrity to the finished design. These characteristics are important features to any business as well as to any Santa Fe resident that cares about the quality of spaces found in our unique city. Attractive buildings will draw local residents and visitors alike and that will perpetuate the viable use of these buildings which in turn continues to serve those that live and work within the Historic District.

The larger panes will effectively help to draw the attention that the entry needs for this appropriate adaptive re-use of the building.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed design is specific to an existing building. The existing hospital which has been determined to be a historically contributing building was originally developed with windows that are consistently larger than the maximum size of glass panes that are currently allowed under the 30" glazing rule. Other building and projects in the H-District do not have these existing conditions to relate to architecturally.

The existing historic windows are non-conforming because they predate the 30" glazing rule.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The applicant purchased this property with the existing Hospital, Boiler Plant/Laundry and Marian Hall already constructed. Recognizing the importance of these existing buildings the applicant committed to preserving these buildings through adaptive re-use of the structures. Similar to the answer to point above the

conditions that exist were established as part of a former and quite different use. The applicant did not create these conditions but in this application requests the understanding and assistance in completing the renovation with integrity of design that such prominent buildings require.

The applicant purchased the non-conforming condition as part of the historic character of this building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

*There is no negative impact resulting from the granting of this exception. The negative impact will come from the exception **not** being approved since it will create conflicts with the existing architecture and degrade the overall appearance of the project and specifically the integrity of the existing building. This proposal presents no conflict with the intent of the Code for development in Historic Districts and supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.*

This proposed design is the least negative in impact to the building.

10. The lower façade will be remodeled where three two-story openings will have large windows and doors. These large windows violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested, see above on elevation 9.

11. The non-historic stair tower will be increased in height to gain access to the roof with an elevator. The stair tower will be incorporated into an approximately 17,000 square foot 4-story addition on at the southwest side. A two-story entrance will be constructed that mimics the new two-story entrance on elevation 1.

The addition features Territorial details that are similar to but do not repeat the existing details. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and an inset portal with a brick capped parapet on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics the roof on the existing solarium. These features are similar to but do not repeat existing non-conformities.

12. There are no changes proposed to this elevation other than removal of the connecting hallways. Restoration of architectural wood detail will be completed.

Hospital-Boiler Connecting Bridge

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the Hospital but, it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the Hospital. The connection angles between the structures and it is not integral to either structure. The connection was listed as non-contributing to the district in 2008. These additions will be removed.

Central Boiler Plant

The building that is located south of and behind the Hospital is known as the Central Boiler Plant. It was constructed with concrete and brick in 1904 to serve

Marian Hall. At an unknown date, the historic stair and landing on the north elevation were removed. Also, the original arched double entry doors on the north elevation were altered to a rectangular opening. In the 1950s, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing a pitched roof with a flat roof and adding Territorial detailing to match the architectural style of the new Hospital that it now also served.

The building retains its historic materials, including wood double-hung windows in the 1904 portion, and the non-original additions are now considered to be part of the historic character. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date. The building was listed as contributing to the district in 2008. The following inventory by elevations helps to establish which elevations may be considered as primary. **See attached elevations map and photographic images.**

1. 1910 N historic brick coping, historic 2-over-2 WDH windows, historic corner quoins, historic balcony opening, non-historic opening dimension alteration, non-historic CMU block addition not set back.

2. 1910 W historic brick coping, historic 2-over-2 WDH windows, historic corner quoins, historic chimney massing, non-historic CMU block addition, non-historic mechanicals.

3. 1950 E historic brick coping, historic steel casement windows, historic concrete sills, stepped massing.

4. 1950 N historic brick coping, historic steel casement windows, historic concrete sill.

5. 1950 S historic brick coping, non-historic vehicle and pedestrian doors.

Character-defining historic integrity which substantiates the contributing historic status exists on elevations 1, 2, and 3. These elevations embody all of the unique architectural details and establish a record of the historic changes to the building.

The following changes are described by elevation number.

1. The historic balcony opening on the north elevation will be restored with installation of transom windows and doors. The historic landing and stair will be reestablished with a change of orientation on the stair from north to west due to fire-lane restrictions and mimicking the historic stair that exists on the west elevation. Detailed drawings of the rail design, materials, and colors areattached.

Non-historic alterations to wall openings on the north elevation will be remodeled. The historic window opening at the east side will be retained in the same location. The non-historic door infill at the center will be retained. The non-historic alteration to the window opening at the west side with a mechanical grille will be infilled with brick wall rather than restored to the original opening dimension.

2. The non-historic CMU block addition at the northwest corner will be removed.

A new railing at the landing on the west elevation is proposed to match the new railing on the stair of the north elevation. This railing does not reestablish an historic rail in this location, but it is required to meet current building codes.

3. New door and window openings are proposed for the north end of the east elevation. An exception is requested to create new openings where opening do not exist on a primary elevation (Section 14-5.2 (D)(5)(a)(ii)). The windows mimic the non-conforming style of the existing historic windows.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The opening *exception requested to allow two new openings in an existing building will not alter the character of the streetscape because this building elevation is not part of a streetscape. The east façade of this building is setback from the sidewalk by over 240 ft. and is largely obscured by the proposed parking structure that is located between the Boiler Building and Paseo de Peralta. There is limited Public Visibility of this feature in relation to the Paseo de Peralta Streetscape and the proposed openings are not out of character with the existing window openings and will be only subtly different from other windows on the building.*

The east elevation of this building will not be fully visible from the street and therefore judgments about damage are not relevant. The building has changed over time and those changes may confuse its character.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The Existing Boiler Building is an example of adaptive re-use of an existing building to maintain a viable current use of the structure. The new openings proposed will bring light and air into the corner of the building adjacent to main entry to the hotel. Without the proposed openings the building does not present an attractive structure for restaurant use, would prove itself difficult to lease and or market, and would not enhance the experience of any potential restaurant clientele, and thus creates a hardship for the re-use of this building.

The northeast corner of the building is most visible from the street and needs to draw attention to the entry of this appropriate adaptive re-use project.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed opening exception will allow for the practical re- use of the existing building and provide a viable space and configuration for a secondary use, which in this case is a restaurant. The planned restaurant will serve the local community as well as hotel guests. The availability of a wide variety of dining establishments has always been a magnet for the Downtown and will clearly continue to strengthen the unique character of the site and this portion of the City to ensure that residents can continue to reside in and enjoy the Historic District.

The restaurant will provide for a use that does not exist on this side of the Paseo, thus strengthening the heterogeneity of this streetscape.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed openings are on an existing building that relates to another existing building (the old hospital). These circumstances cannot be duplicated on any other land or in another structure. The building in question is an architectural anomaly of sorts based on its two distinct architectural styles being blended and manifested on each separate elevation. The structure in question barely equates to the adjacent hospital in terms of harmony and character, and has no relationship to structures and styles found in the streetscape.

The building is a remnant of former conditions on this site which have long since changed.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

Similar to the answer to point 'c' above the conditions that exist were established as part of a former and quite different use of both buildings. The applicant did not create these conditions but in this application for exception attempts to find new and viable uses for these buildings. The proposed openings endeavor to make this re-use viable.

The applicant purchased the non-street facing condition of this commercial building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the structure or the overall historic integrity of the building due to the series of changes to the building over time. There is not a coherent historic design that needs to be preserved but an evolution of changes to the building. This proposal presents no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.

Due to the building's location on the property and in the proposed development, the southeast corner is the best location for an entrance to the building. It will also retain the integrity of the original north elevation but not altering that location for an entrance.

4. New door and window openings are proposed on the north elevation of the Meem addition. These meet the 30" glazing rule and the 3' corner rule.

5. The south elevation will be reconfigured and it will retain the "back-of-house" loading facility. Several window and door openings will be infilled with wall and the vehicle door will be enlarged.

The existing walls and new wall infills will be repainted. The proposed paint color is attached.

Maintenance Buildings

The additions on the west elevation of the Boiler Plant are known as the Maintenance Buildings. They are described in the HCPI as Blocks A, B, and C. The two-story Block A portion was constructed with poured concrete between 1935 and 1951 and it retains the historic character of a projecting flat roof and wooden windows. One-story Blocks B and C were constructed with CMU block and brick coping on the parapets in 1958-1960 and 1960-1965 respectively. These non-historic additions detract from the original massing integrity in form and architectural character. The additions were confirmed as non-contributing to the district in 2008. These additions will be removed.

New Gallery/Retail/Parking Garage Building

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of 16' 9" where the maximum allowable height is 16' 9" as determined by a linear calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the retail building to 20' 9". The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is 20' 9".

A 13,310 square foot 2-story garage building footprint is proposed to 29' 6" where the maximum allowable height is 18' 8" as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the garage building to 22' 8". A height exception is requested (Section 14-5.2(D)(9)) and the required criteria responses are attached. The maximum height of the building is 33' where rooftop appurtenances, which include vertical transportation, are not required to conform to the maximum allowable height.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The height exception requested for the structures mentioned will not alter the character of the streetscape for two reasons: (1) The proposed gallery located on that section of the street (Paseo de Peralta) is at the historic height allowed and screens the other structures where additional height is requested and (2) the grades of the site drop toward the interior of the site so the buildings with additional height are sited at lower elevation so that increase in height is offset by the lower grades. No change to the character of the streetscape will occur except by the addition of the gallery which is within the allowable height.

The height exception is for non-street-facing structures only and the public street is at a higher elevation than the height exception requests. Buildings that do not exceed the maximum allowable height would be dwarfed by the surrounding existing tall buildings which are non-conforming in height because they predate the height ordinance.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The applicant, Drury Southwest, has committed a large percentage of the developable area of site to public pedestrian uses that serve the community. Drury has also committed to the restoration and renovation of two substantial and historically important buildings. While serving their business interest their investment also presents an opportunity to rehabilitate a neglected property and an important landmark in Santa Fe. The exception will allow the efficient use of the property while maintaining the public benefits mentioned.

The height exceptions will allow the applicant to maintain a beneficial amount of public open space while still meeting their square footage goals.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed height exception will allow for the efficient use of the site in providing a viable project economically and architecturally. The rehabilitation of the three historic buildings on this property will

clearly strengthen the unique character of the site and this portion of the City. Inversely, the continued decay and degradation of these structures will have a detrimental affect on the Historic District.

The proposed heights utilize appropriate stepbacks and massing details that will give the buildings design interest and reduce uniformity.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the height exception is requested has a natural existing grade that falls some 15 feet below the existing grade at the adjacent street (Paseo de Peralta). Therefore, the requested height exceptions will not create any new height in this sub-district of the BCD. In addition, the portion of the subject property where the height variance is requested is surrounded by buildings larger than those proposed in this application. The five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet already exists and the property directly to the south has been approved for heights up to 42 feet. Literal interpretation would deny the applicant full use of this site which is already enjoyed by adjacent properties and ignores the existing heights and pattern of development already establish on this site.

The height ordinance works better with residential streetscapes than with preexisting commercial and institutional streetscapes. This site is surrounded by tall commercial and institutional buildings that are non-conforming because they predate the height ordinance and they are removed form the height averaging that leads to the maximum allowable height calculation.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

In addition to the circumstances previously mentioned regarding existing grades and heights of surrounding buildings which were clearly not a result of the actions of Drury Southwest, the condition of the existing buildings should be understood to be poor and neglected. Drury will be taking responsibility for addressing the deferred maintenance of the buildings and correcting the damage that has occurred over the many years prior to Drury's acquisition of the property.

The applicant purchased a site that is surrounded by taller non-conforming structures which are the reference for harmonizing of new structures.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

The new construction proposed has been distributed throughout the site with the objective in mind of creating a historically respectful design that considers density as well as height. The addition of the height requested is consistent with existing and proposed patterns of development on this site and the surrounding area and respect the tenants of historic preservation as described in the purpose and intent of Chapter 14-5.2.

Larger footprints with less height would be detrimental to the public open space and to the need for harmonizing with adjacent buildings.

The subgrade parking will extend beyond the at-grade footprint of this structure extending west, around the existing Boiler Plant building, to near the west property boundary.

The buildings are designed in the Territorial Revival style with wall-dominated stepped massing and a brick parapet cap. Other architectural features include white-finished window and door surrounds with cornices and pediments,

balconies, portals, a second-story trellis, and decorative brick panels on the elevator tower.

The retail building will be finished in a different earth-toned color than the garage building. This treatment effectively mitigates the massing of this large building with color changes, stucco and trim colors are attached.

New Building #1

A 21,209 square foot 3-story building is proposed to 36' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception is requested (Section 14-5.2 (D)(9)) and the required criteria responses are attached, see above under **Garage Building**. The Business Capitol District Design Review Committee granted a variance to the underlying maximum allowable height of 27' for only a portion of the third floor at a hearing on April 9, 2009. The Committee reduced the area of the third floor to mitigate a perception of a "canyon effect" along the south side of the pedestrian promenade. The applicant requests that the HDRB consider the application as submitted to determine whether the Boards feels that there is or is not a canyon effect at this location.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps and brick coping. Other architectural features include white-finished window and door surrounds with cornices and pediments, shutters, and balconies. Several accent features include arches over recessed hallways and low-pitched roofs over portals.

Two bay windows on the south elevation third floor are not subject to the 3' corner rule (Section 14-5.2 (E)(2)(b)) because the window projections do not extend 4' or more beyond adjacent facades and so do not constitute new facades.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #2

A 23,232 square foot 3-story building is proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception is requested (Section 14-5.2 (D)(9)) and the required criteria responses are attached, see above under **Garage Building**. The Business Capitol District Design Review Committee granted a variance to the underlying maximum allowable height of 27' for the third floor at a hearing on April 9, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and balconies. Several accent features include a pitched roof and circular windows in the tower.

An arcade of arches on the north elevation violate the Santa Fe style vocabulary (Section 14-5.2 (E)(1)(a)) and an exception is requested to construct multiple functional arches.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The style exception requested to allow the limited use of arches as part of an entry arcade will not alter the character of the streetscape for these reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta. There is no Public Visibility of this feature in relation to the Paseo de Peralta Streetscape or any other. These arches are viewed only from within the property and provide an important visual accent architecturally defining the entry for Building Two and present a more formal façade treatment to define the South edge of the Public Square

The defined streetscape for this building is a 300 foot radius and the proposed use of the site as a hotel is publicly visible. The arcade will be part of a newly created streetscape consisting of an interior courtyard.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the style is requested is surrounded by a mix of architecturally diverse buildings. Literal interpretation would deny the applicant the full range of design options needed to integrate the new construction with the existing buildings, styles and pattern of development that already establish on this site and within the immediately surrounding area.

The arcade will function to give focus to this entrance within the new courtyard. Without this accent, the courtyard may lack interest.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed style exception will allow for a variety of architectural experience similar to the variety found in the downtown area where a pedestrian experiences a variety of buildings done in different styles by different architects. Given the size of the property, it is apparent that all the buildings cannot be developed all in a similar style without creating a monotonous experience. The variety proposed will strengthen the unique character of the site and this portion of the City and is consistent with what one may find in other parts of the historic downtown.

There are historic buildings in the downtown with arcades, such as the significantly historic St. Francis Hotel. This Spanish Colonial style was an important part of early twentieth century style in Santa Fe.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style exception is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street (Paseo de Peralta) and is completely screened from public view. Therefore, the requested exception will not create any conflicts with existing streetscapes in this Historic District.

The courtyard where this arcade faces is entirely within the property and entirely new construction.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by the existing five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet and the property directly to the south has been approved for heights up to 42 feet.

These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs.

The arcade proposal is non-conforming because of the Santa Fe Style ordinance requirement. The applicant wishes to bring back a former historic style to add interest.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact there is no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property values and to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

The minimal public visibility will not harm the Downtown & Eastside Historic District and the arcade is only a small portion of this proposed building.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #3

A 7,486 square foot 2-story building is proposed to 27' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception is requested (Section 14-5.2 (D)(9)) and the required criteria responses are attached, see above under **Garage Building**.

The building is designed in the Territorial Revival style with wall dominated massing in a "U"-shaped floor plan. A low-angled standing-steam metal hipped roof is proposed to reflect the similar roof forms of Marian Hall. An exception is requested to construct a pitch where a pitch is not allowed (Section 14-5.2 (D)(9)(d)) and the required criteria responses are attached.

The following exception criteria responses are presented:

i. Do not damage the character of the streetscape;

The pitch exception requested will not alter the character of the streetscape for two reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta and the proposed gallery on Paseo screens the interior of the site where the pitch exception is requested. Also, no Streetscape will be affected by this exception since Building Three is not part of any existing block. In addition, the grades of the site drop toward the interior of the site where Building Three is located, with additional screening provided by the extra drop in grade. Therefore the exception will not change the character of the streetscape at all.

Although the official map of roof pitches shows no pitched roofs in the 300 foot radius, the roofs on Marian Hall and the Cathedral Basilica are pitched. Although there are not the required 50% or more pitches, two adjacent existing roofs are pitched, so the streetscape will not be damaged.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the pitch exception is requested is surrounded by the existing Territorial Style Hospital building, the pitch roof of Marion Hall and the St. Francis Cathedral. Literal interpretation would deny the applicant the full range of design options to integrate the new construction with

the vernacular of the existing buildings and pattern of development that are already establish on this site and within the immediately surrounding area.

The requested roof pitch will give the building distinction of design and it will harmonize with surrounding buildings. The project may be uninteresting without the roof pitch.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed pitch exception will clearly strengthen the unique character of the site and this portion of the City by recognizing building features that are unique to the history of this site. While the Pitch exception requested will have little affect on residents wishing to continue to reside within the Historic District it will make the experience more enjoyable as the history of this sites architecture is demonstrated in elements of the new buildings proposed. The pitch roof requested not only responds well architecturally to the existing Marian Hall both in it's siting and in and form but also emulates features of the old Rectory that used to stand in the same vicinity of the one proposed. The proposed building three make no attempt to replace the original Rectory but will hearken back to the form and details of the original building thus strengthening the unique heterogeneous character of the site and the City.

The pitched roof will add interest and heterogeneity to the courtyard.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style variance is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street to the East (Paseo de Peralta) and is completely screened from public view. Therefore this exception applies to the special circumstances unique to this property and not applicable to other properties within the surrounding streetscapes.

The adjacent existing roof pitches are non-conforming because they predate the 50% rule and the new building could harmonize better with the adjacent buildings if there were a pitched roof.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by unique structures with diverse architectural styles. These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs. The pitch roof structure of Building Three responds to the existing architectural context created by the proximity of the Cathedral, Marion hall and the historical context established on the site as early as the Old Seminary (original rectory building) constructed in 1853. Other historical buildings with pitched roofs constructed after the Old Seminary include Seton Hall and the Old Orphanage (both demolished along with the seminary in the early 1950's).

The pitched roof proposal is non-conforming because of the 50% rule requirement. The applicant wishes to harmonize with adjacent buildings which have older styles.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact of a pitch roof at this location there is no conflict with this exception request and the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving the integrity of historic properties, values and will attract visitors and residents alike. A general harmony as to style, form, color,

height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

A flat roof would be disharmonious.

Other architectural features include window and door surrounds with cornices and pediments, wooden balustrade portals on the north and east elevations, similar balustrades on balconies on the south and west elevations, and a stuccoed yardwall to a maximum height of 3' at the northwest corner with a 3' high iron fence installed on the top.

Other Site Improvements

Multiple yardwalls, curbs, and ramps will be removed, including the retaining wall along Palace Avenue on the northeast corner of the lot.

A curb cut on Palace Avenue that reestablishes an historic curb cut will allow access to the entrance to Marian Hall off from the street.

Stuccoed retaining walls and yard walls will be constructed along the streetscape corner of Paseo de Peralta and Palace Avenue to a maximum height of 3'. An iron fence at 3' high will surmount the interior yardwalls. Arched iron gates will be installed at the corner with flanking 6' high pilasters surmounted with spherical ornaments. A similar stuccoed yardwall and iron fence will be constructed closer to the Hospital building at elevation 1. A stuccoed yardwall at 2' high will be constructed in front of the new southwest addition on the Hospital building. It will be surmounted with a 3' high iron fence. Iron pedestrian gates will access multiple courtyards.

The Landscape Plan on page 30 and the Landscape Lighting Plan on page 31 of the submittal itemizes multiple changes to the site. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

Conclusion

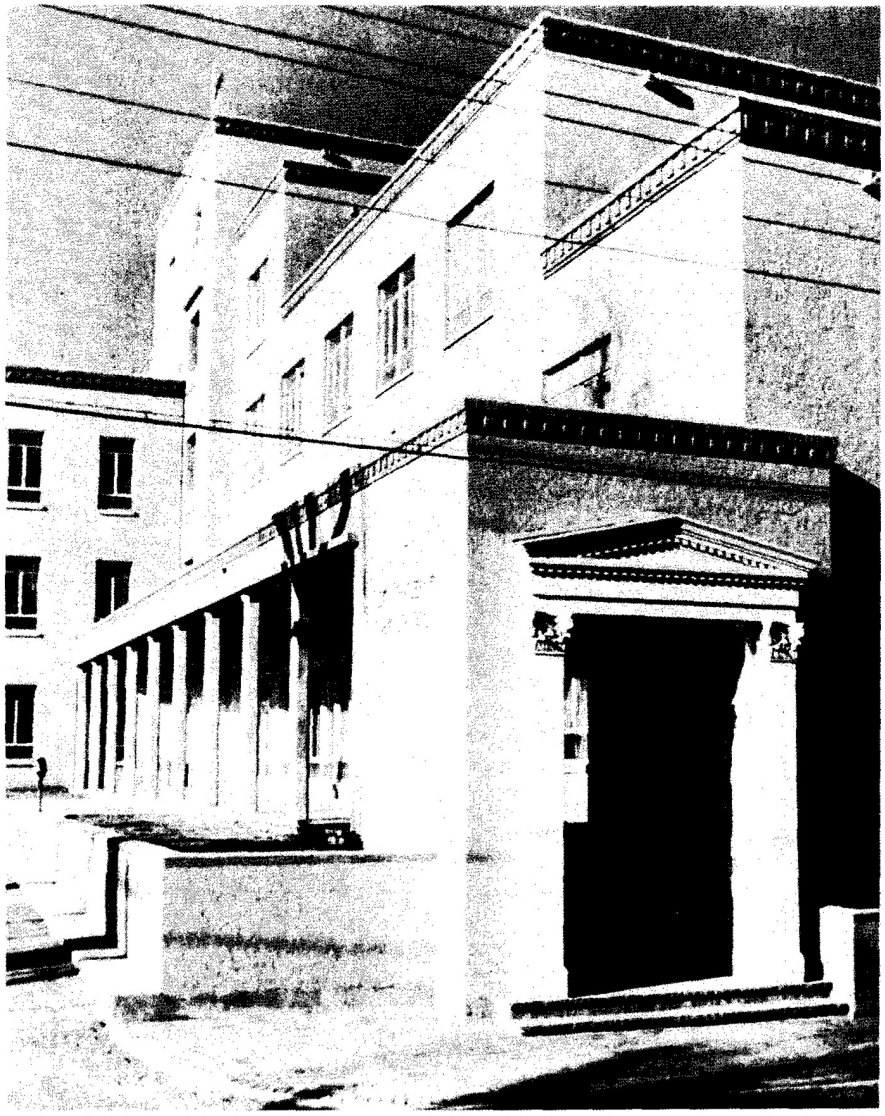
In many ways this application has served as a model project in dealing with such a large and complex proposal involving historically-sensitive buildings. The project has been through three previous reviews with the HDRB to allow the Board and the applicant to discuss the various elements of the plan and design.

This submittal addresses entitlement issues with regard to placement and intensity of use. In addition, the Board is presented with all the architectural information and detail for a typical historic design review. In order to advance the approval process, staff encourages the Board to first review and comment on the project as a whole to establish the framework for the review of the specific issues relevant to each building and the proposed exceptions.

In the past, the Board has given a conceptual approval to a project overall and then refined the details of an application. This serves the Board and applicant in realizing the full-scope of the project so that the further study of detail occurs in an established context similar to a typical building review.

An Assessment of Facades:

Old St. Vincent Hospital
Santa Fe, NM



By: Gayla Bechtol, AIA

March 24, 2009

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I. Introduction

At the request of Drury Southwest, I've conducted an independent assessment of the Old St. Vincent Hospital facades designed by John Gaw Meem between 1948 and 1950. The assessment includes consideration of the Boiler Building originally built in 1904 but later modified to match the Territorial Architecture of Meem's hospital design.

The purpose of the analysis is to identify those facades that are "Primary" as required by the City of Santa Fe's code for "Contributing" structures. It is also intended for use by Santa Fe's Historic Design Review Board in their consideration of Drury Southwest's redevelopment proposal for the Old St. Vincent Hospital site.

The report is largely organized into two major sections: Section II is an Executive Summary covering my conclusions and a concise version of the supporting evidence; and Section III which contains a visual record of the site and an in depth discussion of findings and arguments in support my conclusions.

The analysis in this report offers a visual record in an effort to catalog *what of the building's integrity is still intact*. It contemplates the *architectural design techniques employed* by Meem, his *intentions for experiencing the building*, and the *context* in which the hospital interacted *with the surrounding townscape*. Finally, it examines the *importance and contemporary uniqueness* the hospital structure presented to the City of Santa Fe.

II. Conclusions & Executive Summary

After a thorough analysis of the Old St. Vincent hospital's architectural features, original design intent, historic use, and place in the Santa Fe community; I have concluded there are two primary facades associated with this building:

Primary Façade 1: The Northern most face of the building closest to East Palace Avenue
Primary Façade 2: The Eastern face of the North wing with Entry Portal and Tower Element

(See Figures 3,4,5,6,7)

A professional analysis of the Old St. Vincent Hospital clearly suggest these two facades as framing the main entry and entry sequence as designed and intended by John Gaw Meem. By design, Meem communicated his vision for the hospital entry by applying unique architectural details found only on these faces. These details include a sizeable portal with entry (off the prominent East Palace Streetscape) that incorporated columns with decorative capitals and ornate fenestrations; a tower element with cruciform; stepped massing, and a window detail with a specific trim, brick relief, and patterning combination.

In addition to these two Primary facades, my findings conclude there are two more faces that are important as they play a role in supporting the Primary facades along Palace Avenue but do not rise to the level of Primary themselves:

Supporting Façade 1: The East Wing's Northern face (East Palace Ave. side)
Supporting Façade 2: The West Wing's Northern face (East Palace Ave. side)

(See Figures 11,12,13)

Meem intentionally designed these faces to mark a visual transition along the East Palace Streetscape by embellishing them with only two of the details found on the Primary Facades – namely a variation of the brick relief and window patterning themes. This resulted in a subtle but understood transition in importance from the primary facades. By design this subordination technique, essentially created a funnel effect, increasing façade interest along Palace from the East and from the West until it peaked at buildings center and main entry.

My findings support the belief that Meem intended the building to be experienced primarily from Palace Avenue. This is clear by the attention paid to the design of the entry sequence and the architecture that created/framed the sequence. It is also very understandable as Palace Avenue was arguably one of if not the most prominent Santa Fe streets at the time.

In addition, the Palace (North) side of the building presents itself well to the pedestrian streetscape and adjacent Palace Avenue community with features designed to soften/relieve the structures height. Conversely, the height on the South facades of the building are left sheer and unmitigated.

It is important to note that after its purchase by the State, the building saw a ~~serious~~ series of unfortunate façade modifications in the mid 1980's. These included: the bricking up of the main portal entry, the relocation of windows and doors on the South faces of the building, the addition of a portal on the Southeast façade, the addition of stair/elevator towers, and the establishment of multiple entrances to serve multiple tenants.

These changes when viewed in the context of Meem's original intent have not served to enhance or elevate the importance of any particular building face. In fact the opposite is true as these largely insensitive modifications were purely utilitarian in nature. Although most of Meem's original North side design detail can still be found, it has been obscured by the State's confused/decentralized and poorly re-designed entry sequence. The bricking up of the Palace portal entry alone has greatly diminished the urban connection and relationship the building was designed to have with the Palace Streetscape and surrounding community.

Finally, in assessing the hospital building and its relationship to Marian Hall, I have also concluded the connecting links between Marian Hall and the hospital are an unimpressive fit architecturally. The East façades of Marian Hall (revealing the first story dining hall bay windows and the second/third story chapel façade detailing) are hidden by these added links. Although these connecting links do serve to form a courtyard, it is difficult to find the space in harmony with either Marian Hall or the St. Vincent Hospital (Figure 14).

III – A. Brief History

The Sisters of Charity opened the St. Vincent hospital in 1953. It was built to replace the outdated facility housed in what is now Marian Hall which served Santa Fe well for 45 years (after its 1908 opening). The Marian Hall structure occupies the same location on which the first Sanatorium was built by the Sisters in 1883 but tragically destroyed by fire just 13 years later.

The new St. Vincent hospital, built during the post WWII era, was attached to the old facility (Marian Hall) which was remodeled to accommodate living quarters for the Sisters as well as a nursing school. Both the new construction and remodel projects were designed by most noted Southwestern architect John Gaw Meem with partners Edward O. Holien and Hugo Zehner. This St. Vincent hospital building is an example of Meem's Territorial Revival style. Meem often employed the Territorial style on institutional buildings which demanded a more modern appearance. Although budget constraints dictated a modest and focused use of decorative detail, the St. Vincent hospital building remains an important example of Meem's regional use of the Territorial Revival style.

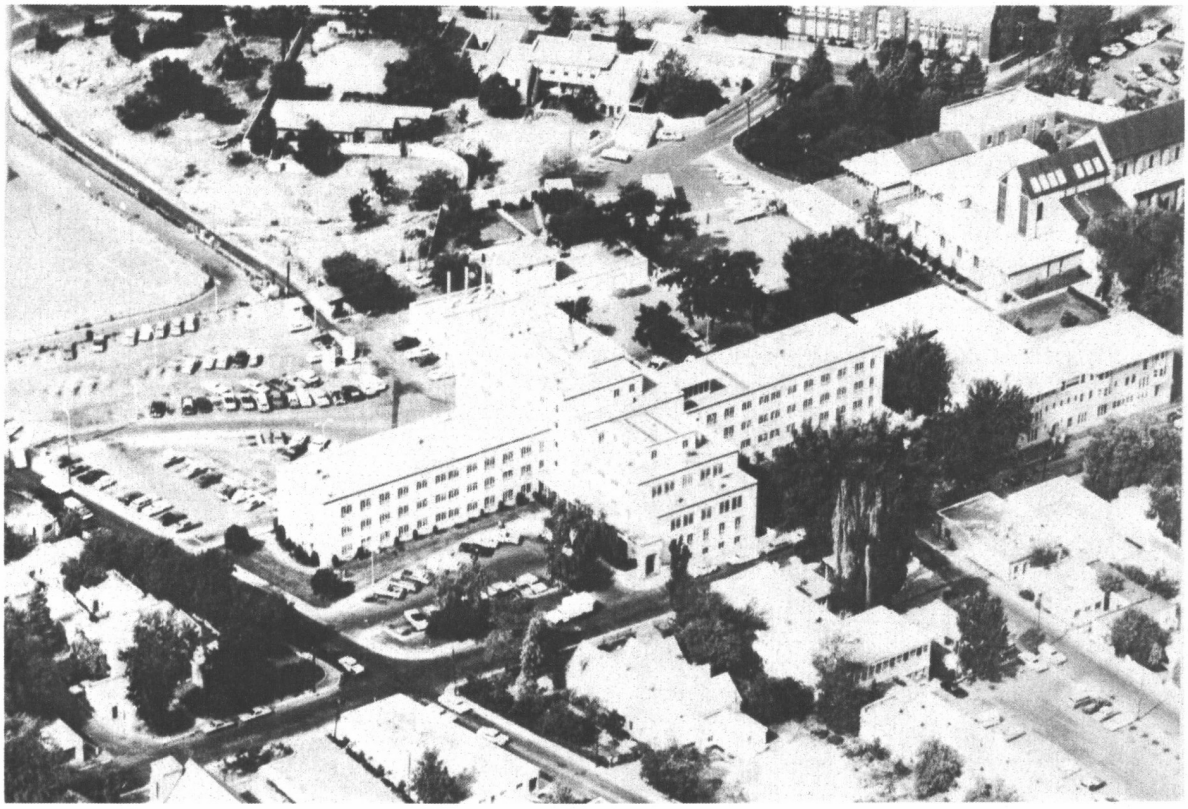

Figure 1: A bird's Eye View of St. Vincent's looking South West. Note the symmetry developed on the North facing facades, that the face closest to Palace is the same height as Marian Hall, and the Main Entry and Visitor Parking is at the corner of Palace Ave and Castillo.

The new St. Vincent hospital was located on Palace Avenue, arguably THE most important avenue in Santa Fe at the time. By 1890, Palace saw the first Sanatorium, the County Courthouse as well as large residential properties. This prestigious avenue was anchored to the West by the Palace of the Governor's and the Santa Fe Plaza. When the St. Vincent hospital was built the Plaza was still the cultural and functional center of the community (as suburban growth was still several years into the future). To the East, Palace Avenue connected a neighborhood with homes originated by prominent American merchants in the late nineteenth century. In between, one could find vibrant shops and businesses housed in restored courtyard buildings such as Sena Plaza.

In 1970, Paseo de Peralta was built replacing Castillo Street. The street has been characterized as a new auto-age townscape, from which windshield views are available of many historic quarters and landmarks, as well as distant views of mountains.

At the time of Old St. Vincent's construction, other large scale structures in the neighborhood included the Cathedral, the newly built St. Francis Cathedral School, and the Post Office across the street from the Cathedral. Other buildings in the area were the inn where La Posada is now, the Holy Faith Episcopal Church, and the large residences up and down Palace Avenue. These buildings were of various styles then acceptable in Santa Fe. The Cathedral School, also designed by Meem, was a Spanish Pueblo revival with very simple massing and few details.

The St. Vincent Hospital building was used as a hospital for only 24 years as the demands of modern medicine and expanded services overtook the facilities capability and Sisters of Charity resources. After the hospital moved to its current location in 1977, the State of New Mexico acquired the building putting it to use for State Offices, a nursing home, and out patient treatment center.

In the mid 80's, the State made several facade alterations in an effort to bring emergency exits into compliance with current code requirements and offer its multiple tenants separate and distinct points of entry into the building.

These alterations had the net effect of seriously diminishing the entry sequence as designed and intended by Meem.

III – B. General Description & Visual Record

What is the remaining integrity of the building?

The building is four to six stories when including the mechanical penthouse, with flat roof, concrete frame and floors, and 16" brick walls. The structure has simple massing in a radial, cruciform plan that forms four wings (Figure 2). The Northern wing has a massing that steps down to two stories at Palace Avenue (Figure 10). Meem used this strategy to soften the impact of the buildings large scale at the streetscape. The height of the immediate Palace Avenue elevation is roughly the same as Marian Hall.

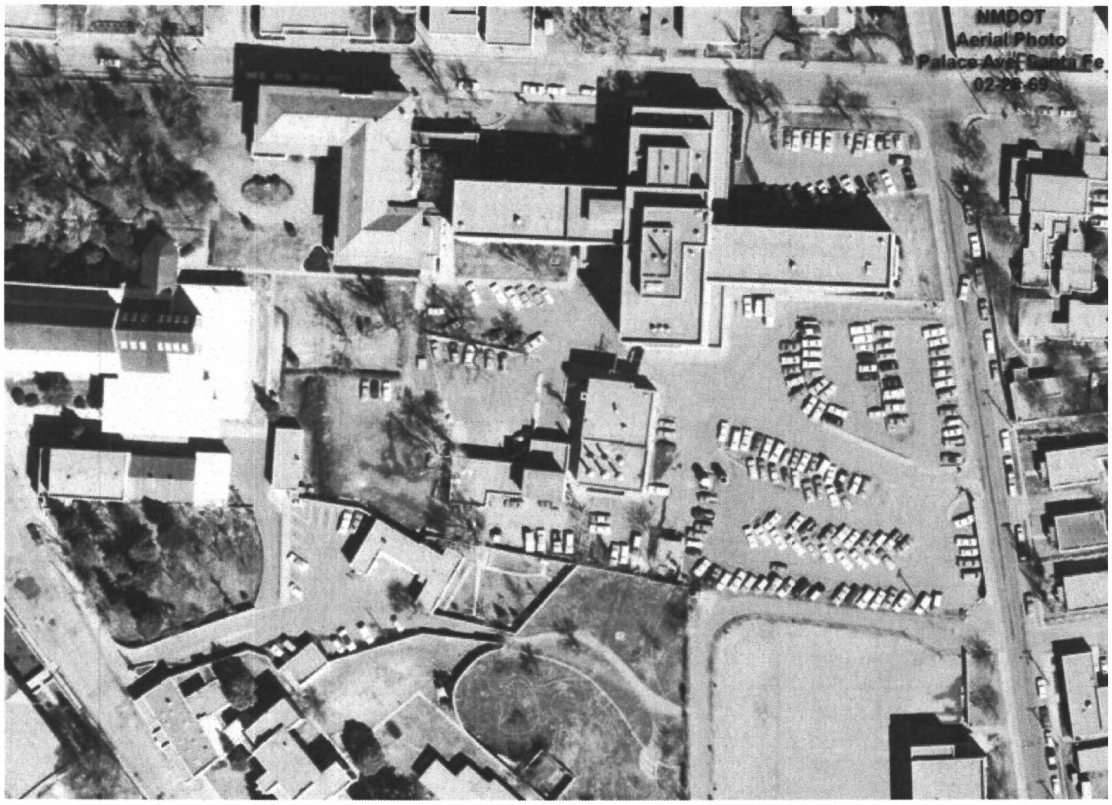

Figure 2: Aerial Photograph of Site, 1969

On the Northeast side only three stories are visible because of the downward sloping grade change from East to West. A full four stories is gradually revealed at the building's connection with Marian Hall as the grade gradually slopes downward. The painted brick walls are made of Common or American Bond with every sixth course a header course, capped with an unpainted decorative brick parapet, and topped with a natural concrete coping. The elevations are largely planar and with regular window spacing.

The windows are two-double steel casements with a single fixed panel above and awning window below, and incorporate a pre-cast concrete sill. On the North facing elevations only selected windows are ganged and employ the decorative brick relief detail with a continuous concrete sill, eliminating the lower panel (Figures 3,13). Key accent windows and the original portal opening on the North wing's Palace facing façade are trimmed in a Territorial Revival wood detail (Figure 7).

The doors at the main entry and end of the East & West wings were originally wood and glass with three divided lites, a divided lite transom (above each pair of doors), and trimmed with a wood Territorial Revival detail (Figure 15). This door detail was also originally used on the Southeast façade under the former cantilevered canopy and in the enclosed courtyard between St. Vincent hospital and Marian Hall. At the end of each wing a pediment arch was used above the recessed door openings. Some of the doors still survive while others have been replaced with aluminum and glass doors.

The original Meem design employed only a single portal as a linear element to help define and emphasize the main entry. Meem's skilled use of recessed doors, ornate balustrades, Territorial Revival detailing, and stepped massing visually suggested a tower element on the East façade at the juncture of the North and East wings. This served to further define the primary entry of the building as defined by Meem (Figure 3).

As previously noted, the Old St. Vincent hospital building underwent several alterations by the State in the 1980's. These included:

- Bricking up the main portal entry off East Palace (Figure 7)
- Addition of two external towers to accommodate two new stairs and an elevator (Figure 18,21)
- Replacement of a Southeast side cantilevered overhang with a portal (Figures 16,17)
- Modification/Relocation of windows & doors on the South side (Figures 19,20)
- Removal of the East Palace/Paseo de Peralta drop-off and parking (Figure 2)

As a result of these modifications, the crispness and clarity of architecture as Meem intended was/is compromised. The strong entry sequence as designed by Meem is no longer clearly legible. Much of the wood architectural details are still intact, but now have lost meaning because they are not collectively rooted in a well defined purpose as the original entry sequence offered.

For this late example of Meem's institutional work to have any integrity, the portal entry off East Palace should be opened and re-established. The building as it stands reads as a degraded, obsolete structure that has been mistreated over the years. The fine architecture that remains is muted by the State's practical minded, yet architecturally insensitive modifications.



Figure 3: A 1950's photo of the tower element visible at the corner of Palace and Castillo. Most of the defining elements are visible: the ornate classical details with brick parapet, the brick relief pattern and ganged windows, the portal with natural concrete columns, the development of the tower element accentuated with the voids leading up to the cross.



Figure 4: The Primary entry to hospital core as designed by Meem and with associated tower element. The wood entry doors have been replaced with Aluminum, some trim has been removed, light fixtures have been added, and the former parking lot is replaced with lawn.

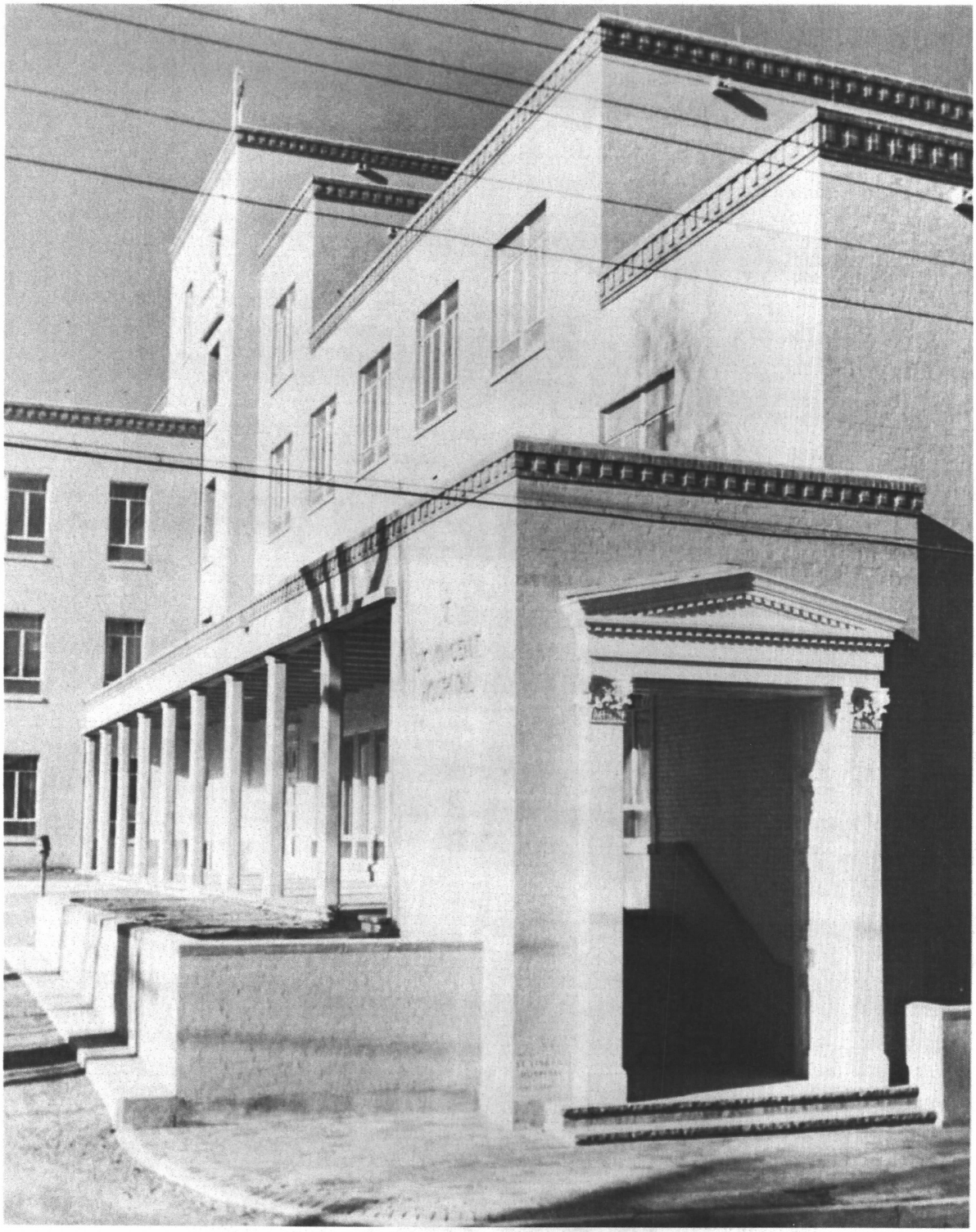

Figure 5: The primary entry as designed by Meem and viewed from the entrance to the portal off Palace Avenue. Note the keystone on the lower left of the portal entry was removed during the State of New Mexico's remodeling project in the mid 1980's. This portal entrance was also bricked shut as part of the same project.



Figure 6: The Northeast corner of the North wing at Palace Avenue. These are the two primary facades of this building. Note the detail of the windows on the North façade, the decorative capitals at the now bricked in portal entry, the natural concrete columns at the portal leading to the main entry that faced the former parking lot/drop-off. Note the absence of the sign (See Figure 22) that used to be on the east wall, the missing cross at the top of the bricked up portal entrance pediment and the missing cruciform on top of the tower element.

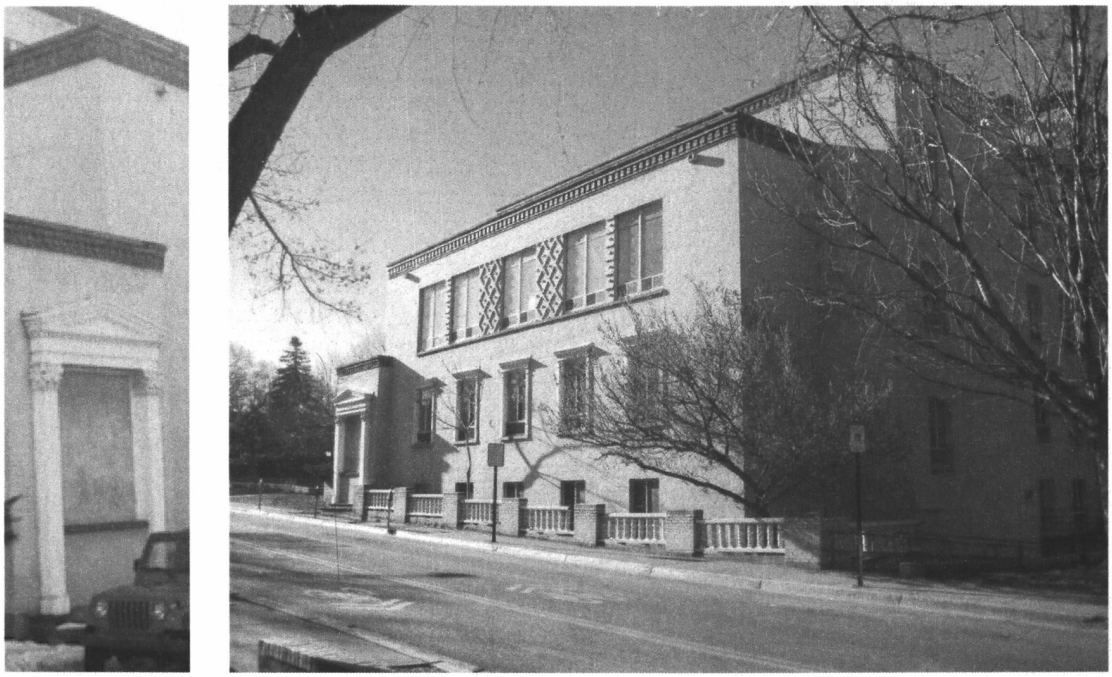

Figure 7: On this most public façade fronting Palace, ornate detailing is used at the portal entry, classical detailing on the lower windows while the upper windows are ganged with a brick relief pattern. This elevation also benefits from the stepped massing and the balusters at the sidewalk.



Figure 8: The entry portal. The columns, capitals and the beams are natural concrete, a traditional form in modern material selection at the time.



Figure 9: The entry portal at the entry off Palace. Note the chamfered capitals and columns, the natural concrete sills on the Windows (a detail found throughout the building), and the classical detail topping the windows.



Figure 10: The view from Palace Avenue and Paseo de Peralta. From a distance the same as Meem designed although the cruciform is missing atop the tower element. Note the stepping down of mass toward Palace Avenue.



Figure 11: View from Palace Avenue of the Eastern Supporting Façade generating interest from the East toward the building center and main entry. Note the window patterning in the center of this East wing is modulated with a common sill (A detail repeated on the West wings Palace facing façade).

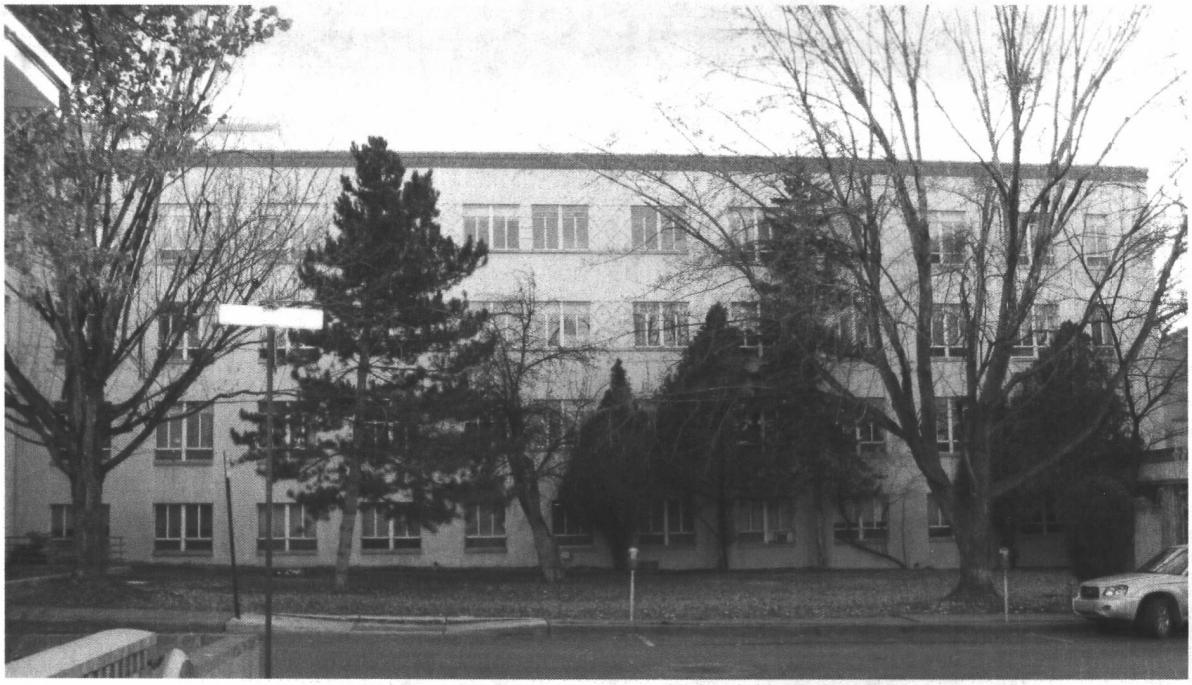

Figure 12: View from Palace Avenue of the Western Supporting Façade generating interest from the West toward the building center and main entry. Note the window patterning in the center of this West wing is modulated with a common sill (A detail repeated on the East wing's Palace facing façade).

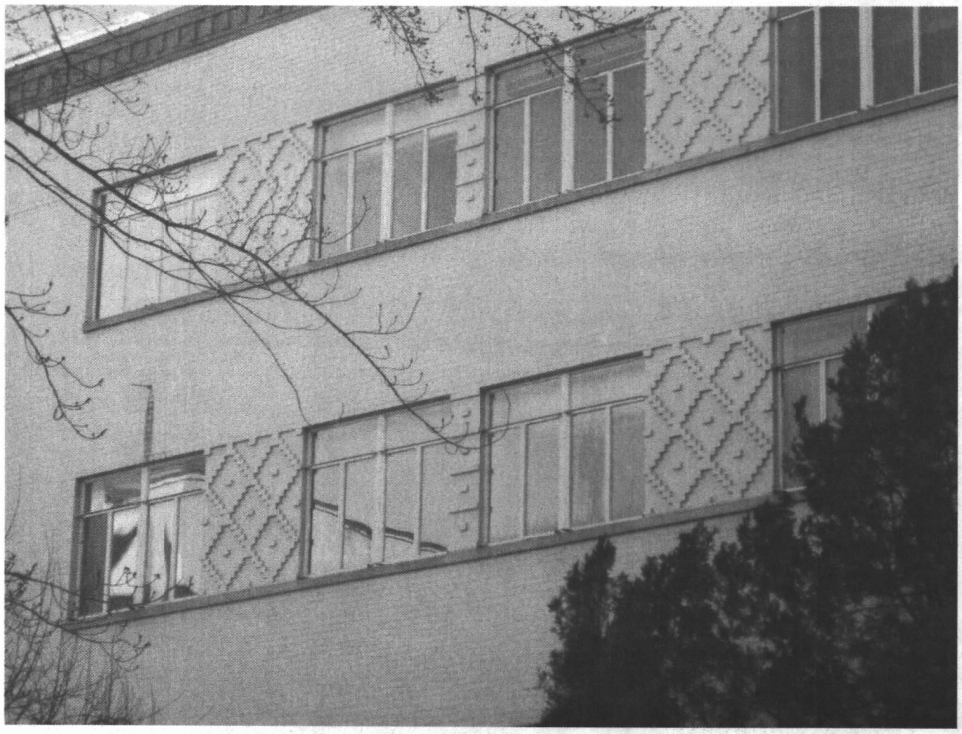

Figure 13: The ganged windows on the North supporting facades with brick relief and common sills. Meem added these for interest and placed them symmetrically in the facades that flank/support the Primary Façades visible in Figures 4, 6, and 7.

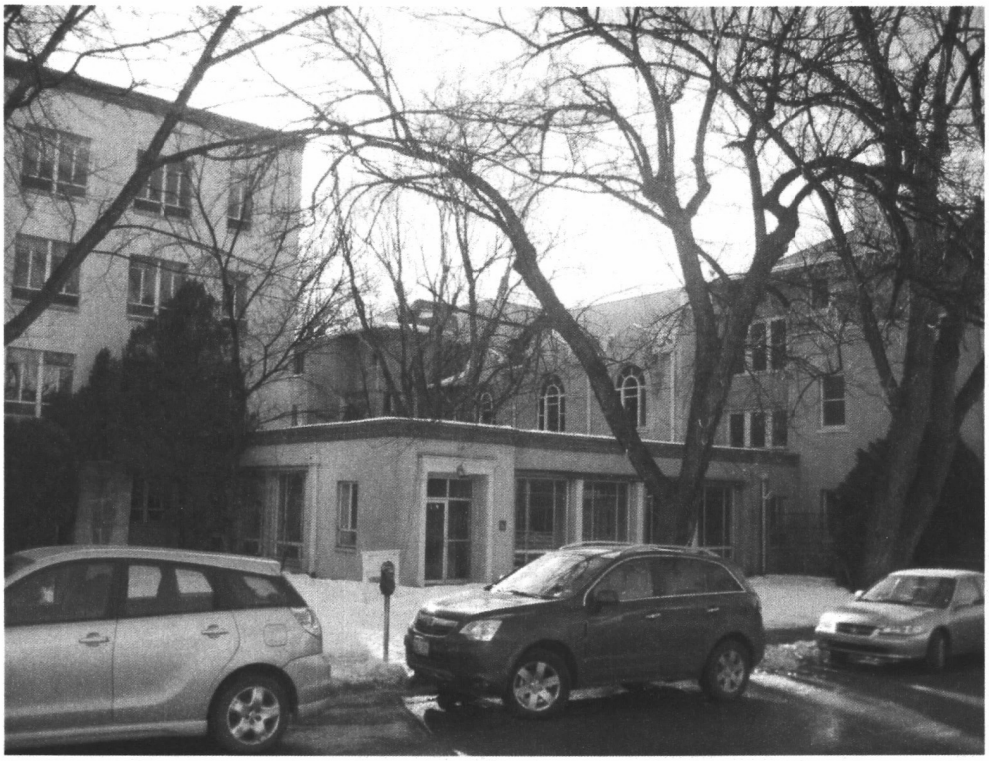

Figure 14: The connection to Marian Hall on Palace Avenue. Is it a breezeway? …a portal? …a secondary entrance? …an enclosed courtyard? This element does not seem to be architecturally clear or function as intended. Note there was a drop off here originally for ambulatory patients that remained until the late 70's. The connection effectively serves to obscure the elevation of Marian Hall (a significant structure) where the dining room and chapel window detailing is located.



Figure 15: A 1950's photo of the Castillo facing façade with the classical details at the doors and balconies contrasts with the simple planar quality of the South. Note the cantilevered canopy, now a portal with brick parapets.



Figure 16: A 1950's view of the South wing with classical details on the upper floors that unify this elevation. Note the canopy connecting the Boiler Building now also serves as pipe rack for the steam heating system.



Figure 17: A similar view as Figure 16 as photographed in 2009. Note the added portal on the East wing.



Figure 18: This is the cover sheet from the 1980's remodel package executed by the State of NM. This is the South façade. Note the repetitive windows and the new stair/elevator tower. Compare this with Meem's rendering of the North side in Figure 22, 22a, and the experience that he created. The building is called St. Vincent Hospital even though the hospital moved 7 years prior to this renovation. The architectural expression is muted and utilitarian in nature as compared to the North façades thoughtful design.



Figure 19: One of the south facing entrances showing the changes made to this façade in the 1980's that diminished the integrity of Meem's back of house entry originally created with a short cantilevered canopy.



Figure 20: Another South facing entrance modified in the 1980's. There is little architectural merit in either this or the entry depicted in Figure 18 as compared to the original entry Meem created on the North.



Figure 21: The West face of the North wing showing the addition of the stair tower which dilutes the development of a three-sided courtyard opportunity between Marian Hall and the hospital structure. It also serves to obscure the stepped massing from the West.

III – C. Architectural Understanding

What was the intention of the builders?

A primary or principal façade's function is to convey the functional, social, emotional, and spiritual values of the builders reflecting the time and place of their making. This is done by making connections and relationships, so that levels of meaning may be established. How might they by analyzed, perceived and experienced? How are buildings transformed into coherent, useful and meaningful structures of space and enclosure?

*"Architecture is generally conceived, designed and realized -**built**- in response to an existing set of conditions...it is assumed the existing set of conditions -**the problem**- is less than satisfactory and that a new set of conditions - **a solution**- would be desirable. The act of creating architecture, then, is a problem-solving or design process."*
Francis D. K. Ching, Form, Space, Architecture

Architects use detail to convey value to the architecture of buildings. Architecture is a reflection of our times, culture, and institutions. An architect's job is to create a building that reflects the values of the institution and communicate that to the public/user, while also expressing the values of the time he or she lives. The building also must be clear how it is to be used. How do I get in? Where do I park? Where is the visitor desk? Etc.

The Old St. Vincent Hospital building expresses the typical use of Territorial Revival style where the classical details are reserved for the entries, with different orders used at different locations. For example, the modified, more decorative order is used only once at the North and East entry facade just off Palace Avenue. This approach draws the public to the open portal which leads to the entrance at the center of the building, the most important place in a radial plan. The most decorative window details are also reserved for the windows on this portal. Meem made use of brick relief, ganged windows with a continuous sill, stepped massing, and the suggestion of a tower element to further establish the primary entry to the building. Examples of Classical detail can also be found at the balconies defining the end of the East, South, and West wings. Other building entries use a simpler, more modest detail that is utilitarian in nature.

The entry sequence that Meem designed addresses the challenge of fitting the radial plan of a modern hospital onto a street corner site (Palace and Castillo, now Paseo de Peralta). Instead of using an L-shaped design similar to his layout for the St. Francis Cathedral School (1948), Meem employed the radial plan with building corridors that all begin or end at the center (or common core), which is the logical place to enter.

At the time of this building's construction, the natural pedestrian entry urbanistically was off of Palace Avenue, the intended front of the building. However, the common structural core was setback from the corner and more specifically Palace Avenue some 90 feet as a result of the radial design. In addition, space for vehicular drop off and parking impacted the Northeast corner. The solution Meem employed was the use of a formal Portal running

North – South to address the drop off (See Figures 2,5,6). However, he cleverly designed and ornately embellished a North Portal entry that was directly on Palace Avenue. The result was a primary and formal entry on Palace that naturally drew the public to the main interior entry at the building's inset core.

The connecting links between Marian Hall and the "New" St. Vincent Hospital were needed to facilitate the Sister's of Charity movement between the two structures. Marian Hall was converted from a hospital itself to a convent and nurses' school after the "New" hospital was complete. Due to the change in site grade, the connection is a full story below the hospital's main entry off of Palace.

Examination of Meem's site plan sketches (Figures 24,25,26) show arrows pointing to the entrances – one off of Palace and one off of the former Northeast drop off/parking lot labeled "visitor" (at the corner of Palace Avenue and what was then Castillo Street, now Paseo de Peralta). The Site Plan also shows a second drop off at the North connection between Marian Hall and the new hospital. This connection has a developed floor pattern and symmetry, labeled patio on the drawings. Meem used concrete columns with abstracted capitals at the portal and engaged similar columns at the drop off entrance to Marian Hall.

The Territorial Revival style is based on the Territorial precedent that has flat roofs, stucco walls, and decorative brick coping along the parapet, elaborated entry, pediments on doors and windows, and multi-paned window sashes. Classical details were used to signal the importance of the agency or institutions of civic buildings. Meem used these details in combination with the modern materials of brick and concrete throughout his career, calling this style "a variant of our regional style". The modest but strategic use of detail on this building illustrates the intention of the architect to establish clear connections and context, transforming an ordinary brick building into a meaningful regional style on a very prominent street in Santa Fe.

The visual scale of the elevations that are at the four story height are alleviated on Palace Avenue by the grouping of the windows and some added brick relief symmetrically located and found on only the North faces. Conversely, this detail was not used on the South and the windows merely repeat. Because of the large size of the building Meem used architectural devices to reduce scale in targeted areas: stepping the upper stories back and using human scale architectural elements such as doors, windows, columns, portals. Again these devices were only used on the North side of the building leaving the South faces to reveal the full and unmitigated impact of a five story structure.

There can be little doubt Meem made a deliberate choice to develop the entrance at the corner of Palace and Castillo in a manner allowing the "New" hospital its own identity that was separate from the "Old" structure, now Marian Hall. The connecting links to Marian Hall were perhaps minimized out of respect for Marian Hall's own unique architecture (by Rapp and Rapp) and a desire to keep the "New" separate from the "Old".

The partial wrapping of the Boiler Building with the same brick walls, similar windows and parapet used on the hospital somewhat unified it with the hospital, consolidating a regional architectural identity of an important Santa Fe institution and site.

In this analysis two anomalies present themselves: the connection to Marian Hall and the wrapping of the Boiler Building.

In the design of the "New" St. Vincent Hospital building the intention of the architect is clear. However, his design intent regarding the connection to Marian Hall is more obscure. The courtyard formed by the connecting links is formal on three sides, with the same columns and capitals used at the entry portal off of Palace but engaged with walls that are mostly glass and steel. Similar to a breezeway, yet not clear in that capacity, the connections result in an uncertain/slightly confused effect. In addition, there is a discomfort in the courtyard itself because the fourth side is bordered by a light well open to the basement of Marian Hall. The connection design offered in Meem's sketches seems practical enough, however its reality was never resolved architecturally. Even though the connection architecture has similarities to the hospital building, this component struggles to belong easily to either building.

The Boiler Building is a Victorian-Era structure originally built in 1904 as a laundry facility (Figure 30). Likely an Italian Renaissance (or possibly a simplified Italianate Style) when built, the structures design employed exposed red brick with a low to medium hipped roof, quoins, an arched doorway, paired and single double hung windows with masonry lintels. During the St. Vincent hospital project in the early 1950's, the Boiler Building underwent major alterations as well as received additions on the East and South sides. The North exterior stair at the main entry was removed. The arched doorway was also removed and replaced with solid wood doors, the sandstone rusticated belt course, walls, and window lintels were painted pink, the same color as the then new hospital. The hipped roof and eaves were removed and replaced with a decorative brick parapet and concrete coping matching the hospital. The East and South additions used the same brick, similar steel casement windows and an exposed brick parapet. It's understood Meem's intention was to unify the site with the new identity of the Modern Hospital and propagate/establish the Santa Fe style. However, its reality is again confused as both the remaining original Italian Renaissance fabric can be read right along with Meem's regional territorial style. In trying to establish the relevance of the structure both can be represented with equal cause and both are historic. The resulting palimpsest is instructive to the history of the site and historical architectural styles that exist in Santa Fe.

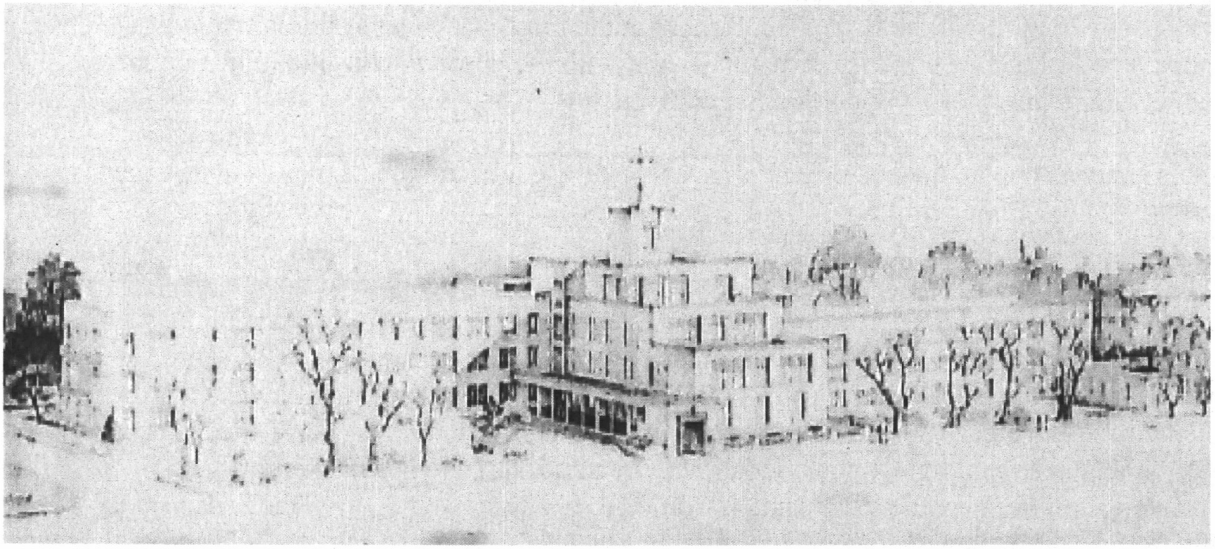

Figure 22: From Meem's Sketch of the North face of the building shown on the title page of his 1950's design package. He clearly applied the most detailing at this section of the building

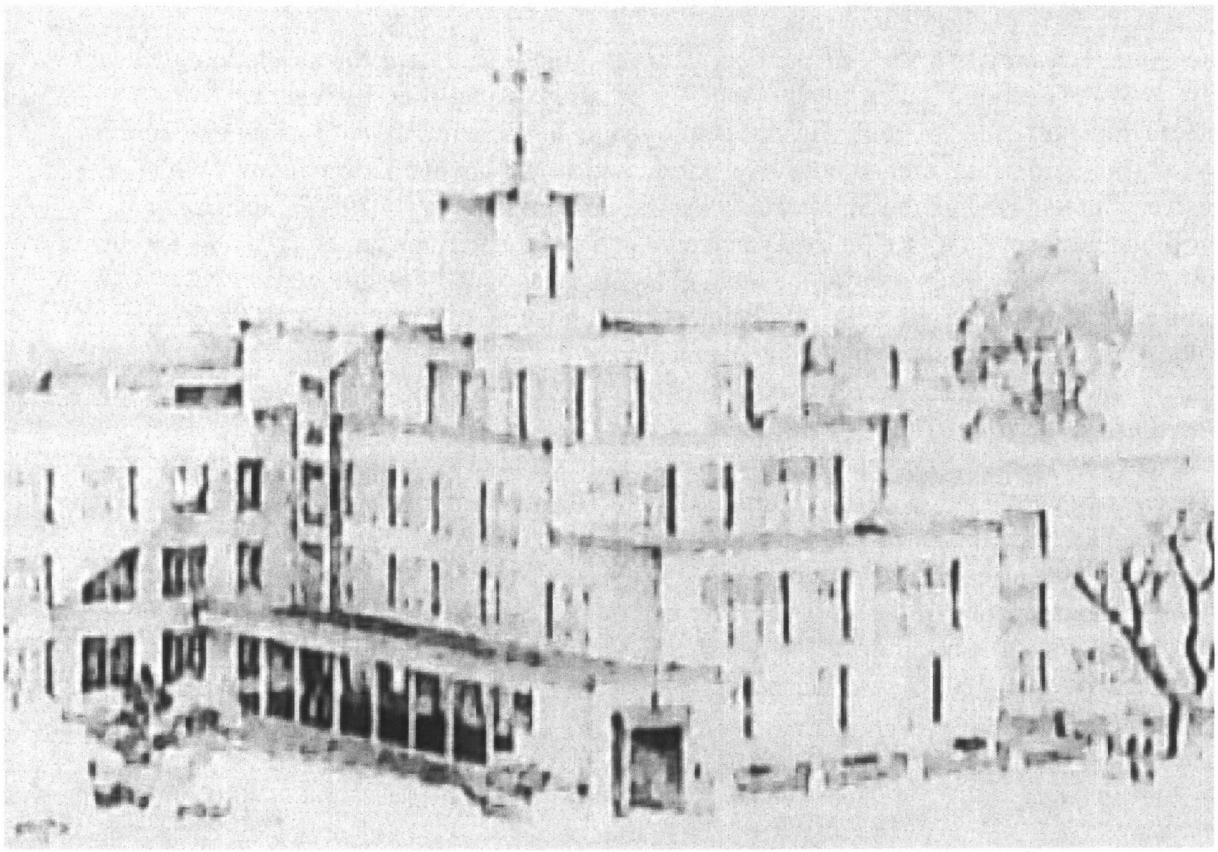

Figure 22a: A blow up of the main entrance and Primary facades from Meem's North face sketch.



Figure 23: The Main Entry Portal. Note the St. Vincent Hospital sign literally faces East, but metaphorically faces Palace Avenue.

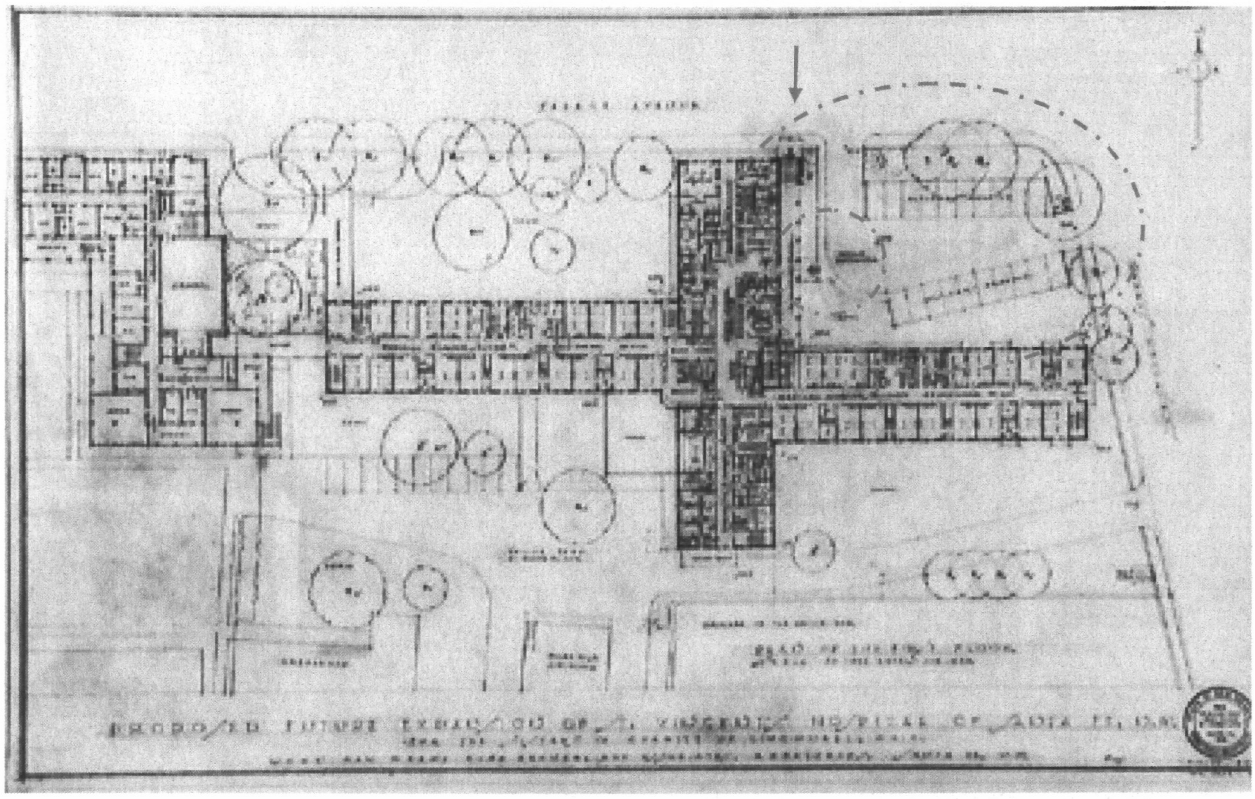

Figure 24: A proposed first floor plan for the hospital. Note the parking lot at the corner, the portal and the North entrance off of Palace Avenue. Close observation will reveal an arrow by Meem noting the main visitor entry into the core of the building.

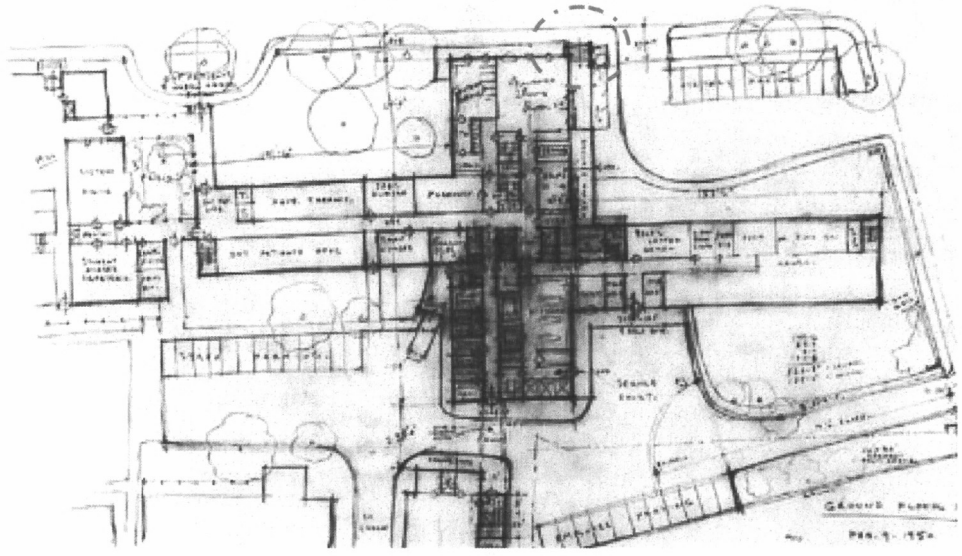

Figure 25: A Meem sketch of the ground floor (A pre-curser to Sketch 25 below). Note again the main portal entry off Palace Avenue.

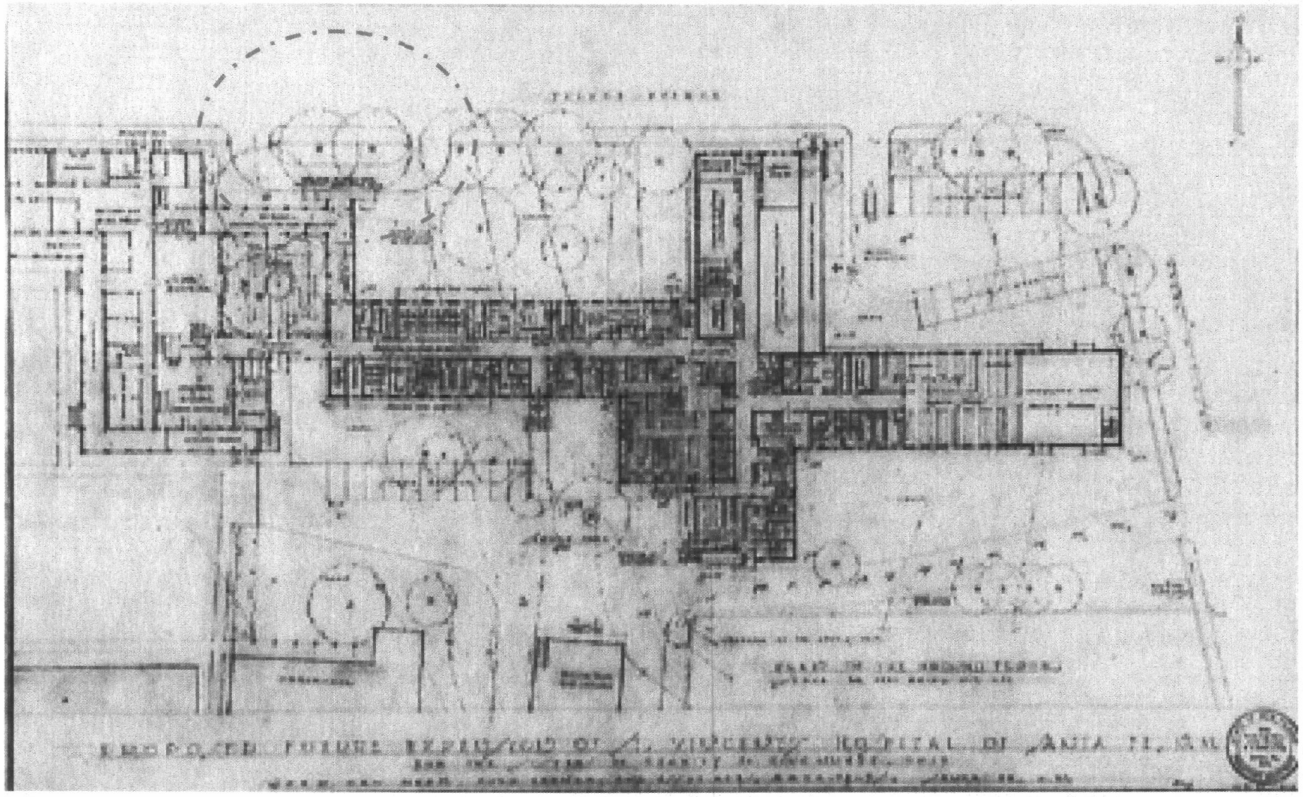

Figure 26: Ground floor proposed plan. This plan is at the same grade as the east side of Marian hall. Note the second drop-off North of the connecting link between Marian Hall and the hospital (which lines up with the door to the West edge of the hospital).

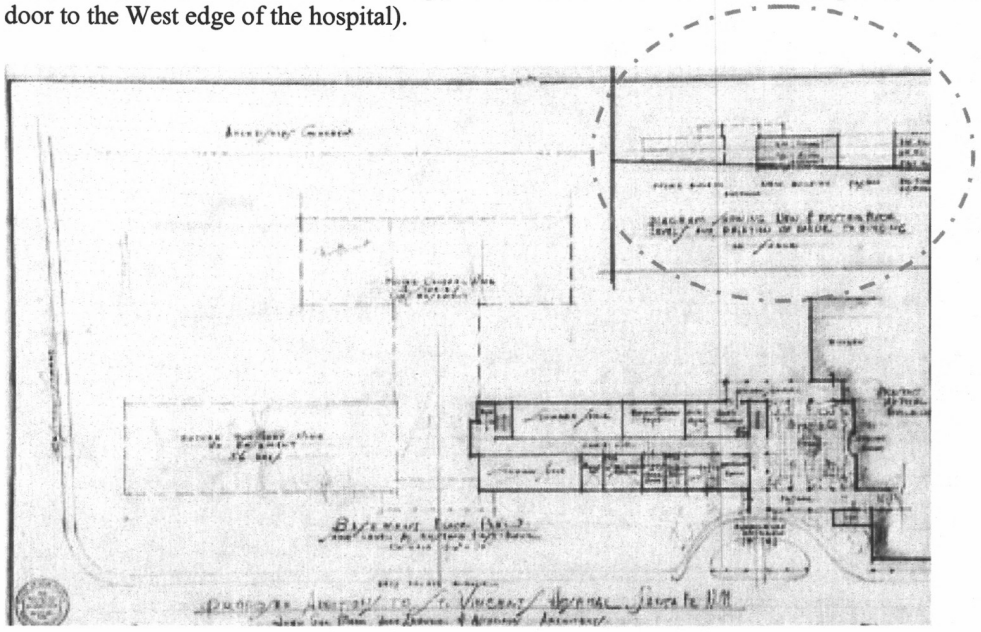

Figure 27: A proposed plan conceiving the new hospital as being built in distinct stages with a connection to the old hospital "Marian hall". Note the section showing the grade change and relative heights of the new hospital to Marian Hall. Also the orientation of the drawing is North down, not a usual drawing convention but sometimes used to facilitate communication of what is important, i.e. Palace Avenue. This plan shows a different connection to the hospital than what was built.

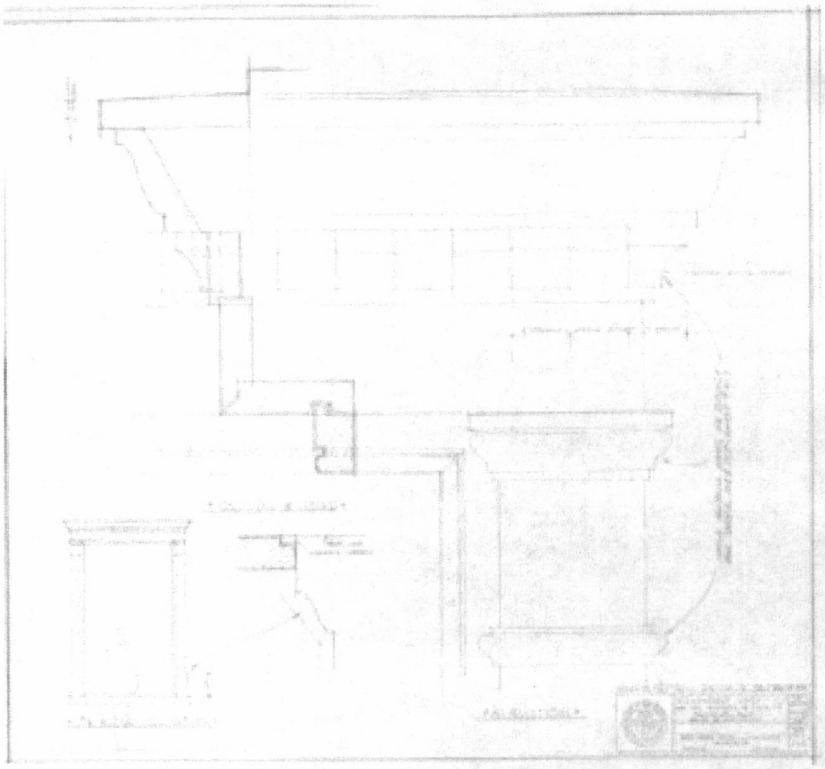

Figure 28: Details from Meem's drawings for the hospital showing the window treatment at the portal and on the Northern most façade fronting Palace Avenue.

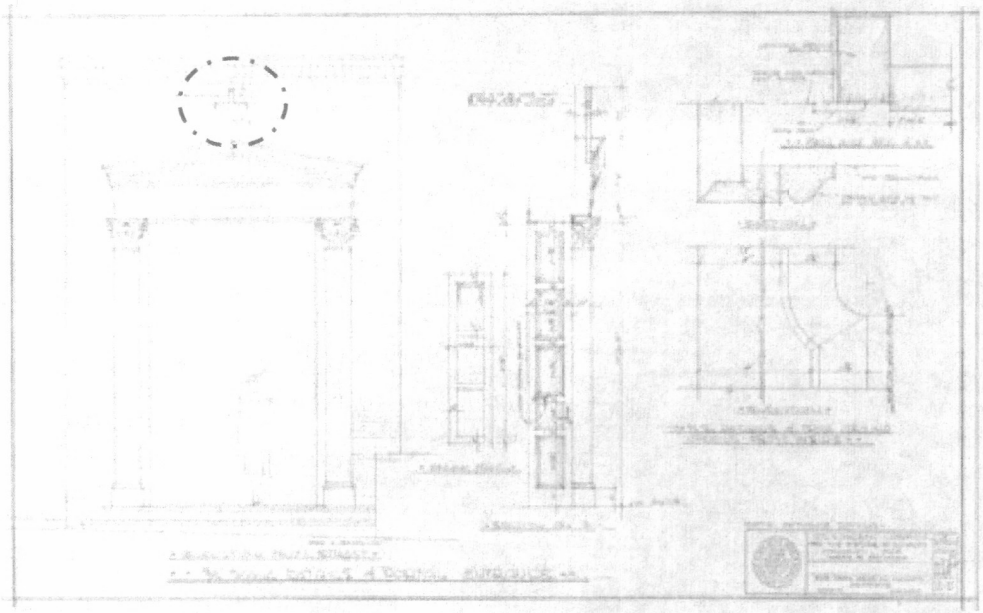

Figure 29: Drawing of the ornate entry detail at Portal Entry off Palace Avenue. Note the cruciform at the pediment peak. As far as we know, this cruciform was never actually installed.

BOILER BUILDING PHOTOS



Figure 30: A 1951 photograph of Boiler Buildings North face. Note the pitched roof and Victorian detailing. Also note the entry stair had just recently been removed in preparation for the "New" hospital construction.

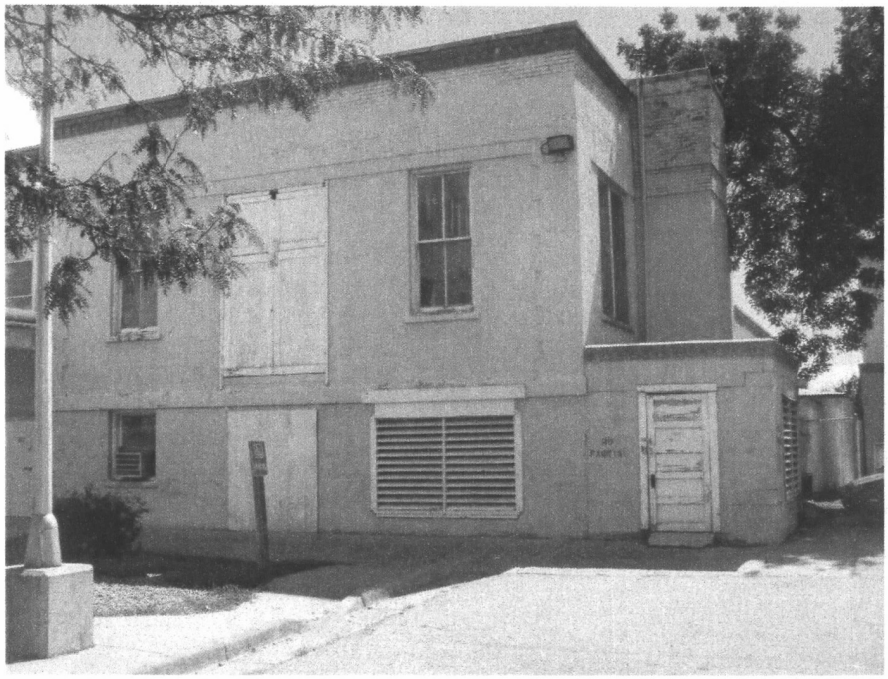

Figure 31: A 2008 photograph of North face. Even with the changes the original building can be read.



Figures 32 and 33: Drawings of Boiler building, North and East Elevations

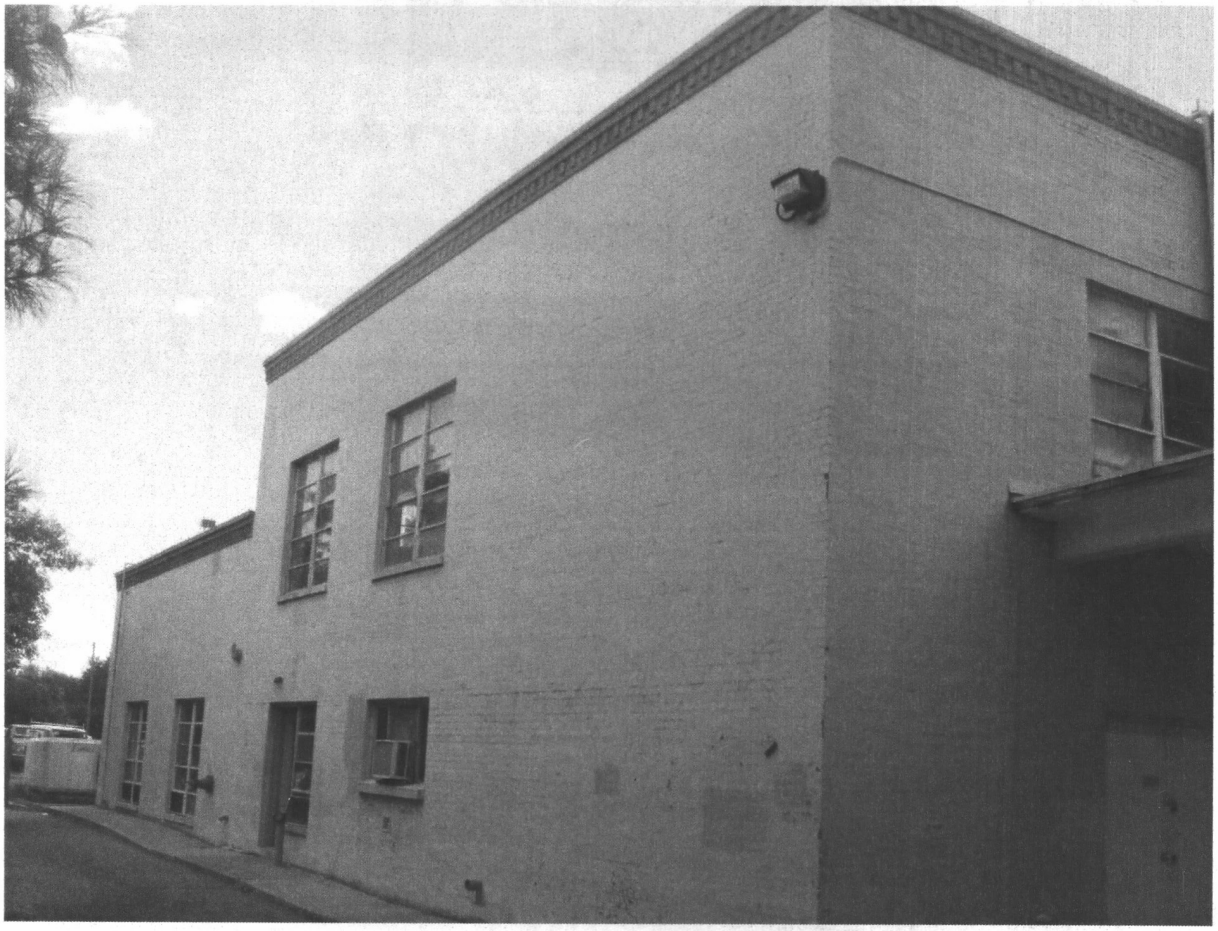

Figure 34: East Elevation and addition as designed by Meem

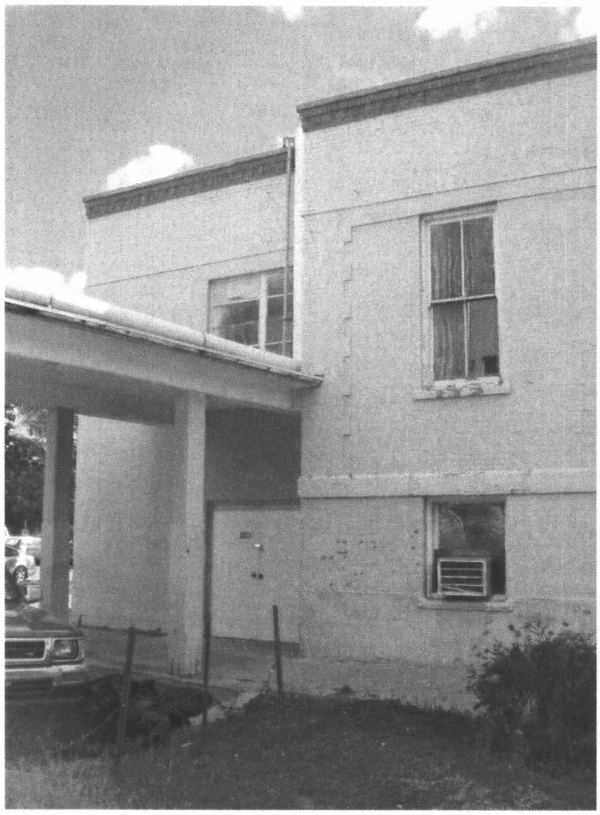

Figure 35: Connection of Meem design and original boiler building with canopy/pipe rack that connects to the hospital structure.



Figure 36 and 37: West elevation. The original Boiler building can still be read through the Meem modifications.

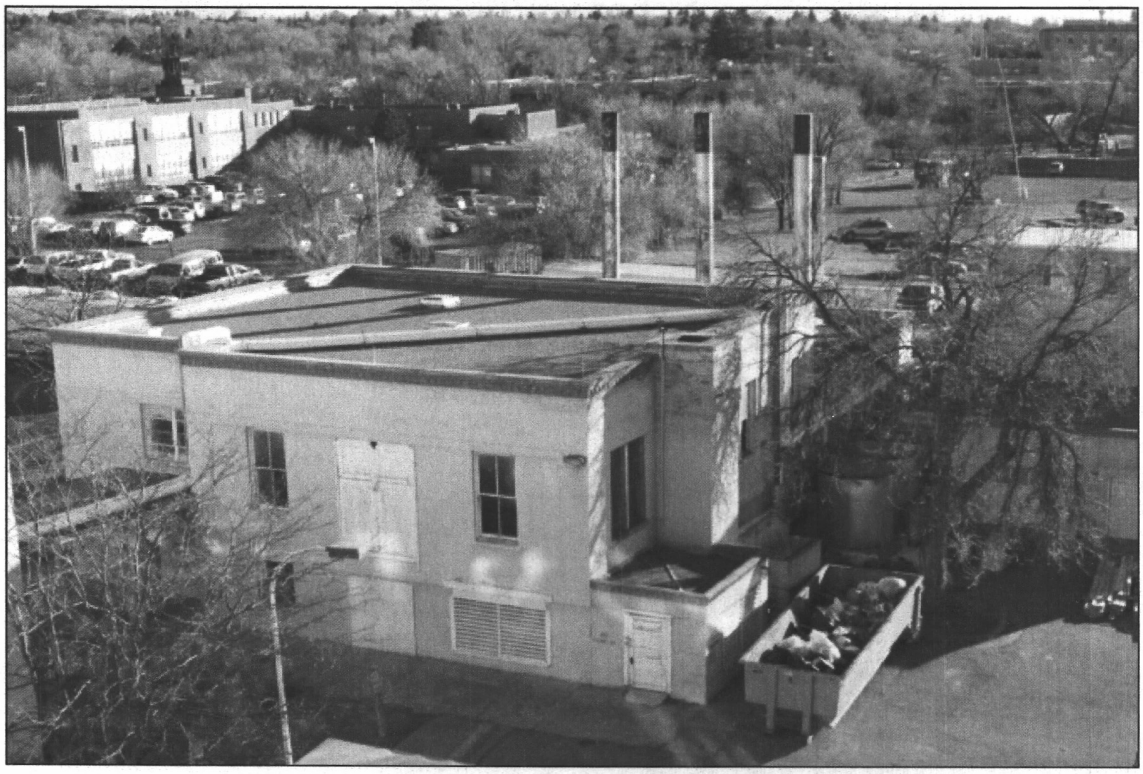

Figure 38: Bird's eye view of the Boiler Building from the Northwest



Figure 39: The South Elevation of Meem's addition

III – D. Original Importance and Contemporary Uniqueness

How will the adaptive reuse affect the integrity that remains?

He asserted that Southwestern architecture 'reflects our history' having both American and regional origins...this broader perspective reflects Meem's efforts to include the bricks and millworks as well as the paints that became available following the opening of the Santa Fe trail and the subsequent occupation and creation of the Territory of New Mexico during the 19th c. combining traditionally used materials such as adobe with newly available brick used as coping to waterproof cornices and milled lumber used around windows and doors to replicate Greek Revival details then popular in the eastern United States...newcomers created the Territorial style. Terming it a "variant of our regional style, which is in wide use today," Meem began as early as the Manderfield School (1928) to adopt some of these details to his regional design vocabulary....the style seems more pertinent to the requirements of civic or institutional buildings. In those buildings, where design, in part, conveyed the prestige of the institution it housed, the often imposing formality of Classical details signaled the importance of a government agency, educational facility or religious body. ....the final phase of his career reflects his efforts to adapt his embrace of regionalism to a rapidly changing design world in which new building technologies, new materials and changing cost structures posed new challenges to designers....St. Vincent's Hospital (1950) is lacking the enriching detail that had permitted his earlier buildings to employ "symbolic forms to provide an additional emotional or spiritual value," that suggested the increasingly apparent incongruity that existed between modern building practices and those of the past."
New Mexico Office of the State Historian....by David Kammer on John Gaw Meem (State Records Center and Archives)

Other buildings of the Territorial Revival style in Santa Fe by Meem include: The Villagra Buildng (1934), originally the NM Public Welfare building built during the New Deal and recently restored after an emergency save by the Cultural Properties Resources Committee of the State Historic Preservation Office; The Manderfield, Kaune, Salazar, Carlos Gilbert, Gonzales and Acequia Madre Schools, and The Santa Fe Main Public Library. Some of these buildings are shown in subsequent pages as photographed in 2009 (See page 35).

"....A shift from Pueblo to the Territorial Revival style for large scale government buildings in New Mexico occurred in fact with the design of the NM Public Welfare Building followed by Gordon Street's (a former employee of Meem's) 1937 Supreme Court Building...these two state owned buildings had set the standard for the design of large public buildings, especially those that would make up the State Capitol Complex in the 1940's and 1950's....it synthesized the stripped-down classicism of New Deal architecture....the Villagra Building (formerly the NM Public Welfare Building and headquarters for FERA) represents the mature formation of Meem's Territorial Revival work, and is an important influence in the development of the Territorial Revival style for

state and public architecture... " from John W. Murphey's essay on the 1935 Public Welfare Building on the website of the New Mexico Office of the State Historian.

John Gaw Meem's legacy in New Mexico remains largely summarized by this definition. His work brought important refinements to the Spanish-Pueblo Revival style and broadened the definition of historic regionalism to include a revival of the Territorial style.

The best buildings adjust and adapt to changing users and changing needs. They are never torn down, never erased; instead they are always embellished, modified, reduced, enlarged, and improved... Adaptive use is often the only economic way in which old buildings can be saved, by adapting them to the requirements of new tenants. James Marston Fitch, Historic Preservation, Curatorial Management of the Built World

Through my study and analysis of this building and its related history, my conclusion is that there are two Primary façades on this building:

(1.) The Northern most face of the building closest to East Palace Avenue as it has the most detailed elevation (Figures 3,4,5); and
(2.) The Eastern face of the North wing with Entry Portal (the main/primary entry by design) and Tower Element (Figures 5,6,7)

These two faces are clearly the most important and unique facades on the building. The other North facing elevations are important and architecturally function in support of the two Primary facades. They have symmetrically organized window patterning and brick detailing that contribute to the formality of the architecture by supporting the entry experience. Although the East face of the Eastern wing does not rise to the level of Primary, it fronted directly onto Castillo (now Paseo de Peralta), and is an example of the Classical detail Meem used in this building. Both the North face of the West wing and the connecting links to Marian Hall are important for their function and because Meem used the same pre-cast concrete columns and capitals as for the portal entry giving the message that this is important. However, as stated earlier the connecting link is an anomaly, not quite convincing in its architectural form or intention, and has the negative affect of obscuring the East façade of Marian hall, a significant structure. Each one of these facades contributes to the expressions developed to engage the neighborhood and streetscape. It is the façade that ultimately communicates the values and rhythms of the institution to the City and its residents.

Conversely, the South side is purely functional and could only have been considered important after the state modified the North entrance off Palace Avenue to the South parking lot entrances in the mid 1980's. Even then these entrances do not face a street, do not contribute to any streetscape except from afar, and do not incorporate any of Meem's architectural detailing found on the North faces of the building.

The top of the building can be seen from many vantage points downtown. The South facades expression is seen related as purely utilitarian in nature. The only classical details found on

the South occur on the upper two floors of the Southern wing which employ balustrades similar to that found on the Eastern and Western most faces of the structure. These Southern balustrades serve to unify the back of the building with the rest of the structure. The balustrades also balance this elevation with its sheer height and irregular windows. This is clearly the back of the building as it does not face a street, does not denote an entrance, and does not incorporate architectural detail unique to the building face. It therefore cannot be considered Primary in nature. The entry at the Southeast façade saw an increase in use after the State of New Mexico remodeled it in the 1980's to accommodate multiple building tenants and uses. However, it is important to note these changes are not historic and do not embody architectural detailing that rises to the level of expression still found on the North side of the building.

This building is a decent example of Meem's later work as seen in context of the other institutional buildings he designed in this style. The building is a tribute to Meem's lexicon of Territorial Revival Style buildings, and exists as an important part of Santa Fe's downtown identity, streetscape, and history.

Although the architectural expression and integrity of the hospital building has been compromised, it could be rehabilitated through a responsible and carefully considered adaptive reuse project.

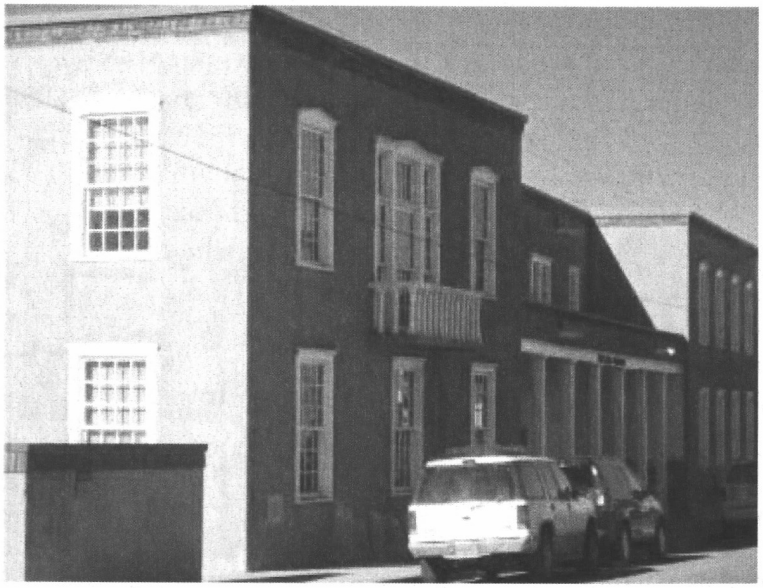

Figure 40: Villagra Building, 1934



Figure 41: Manderfield School, 1928

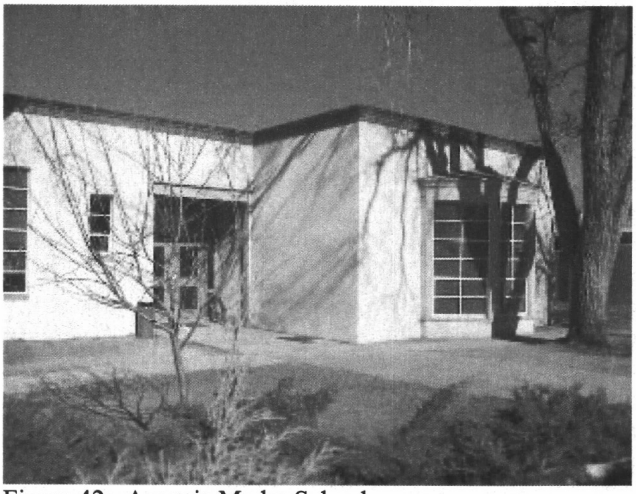

Figure 42: Acequia Madre School

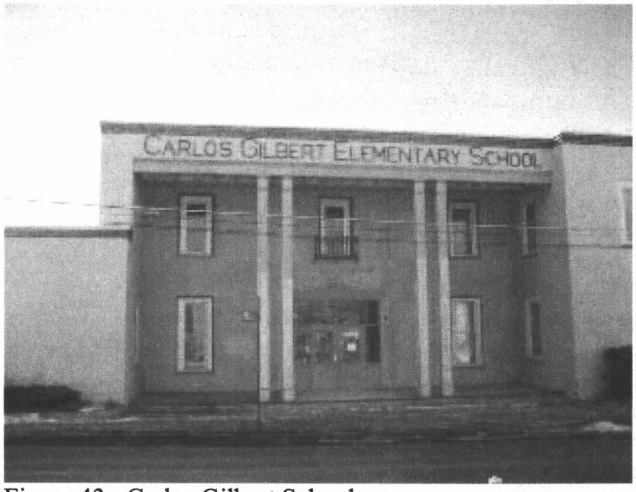

Figure 43: Carlos Gilbert School

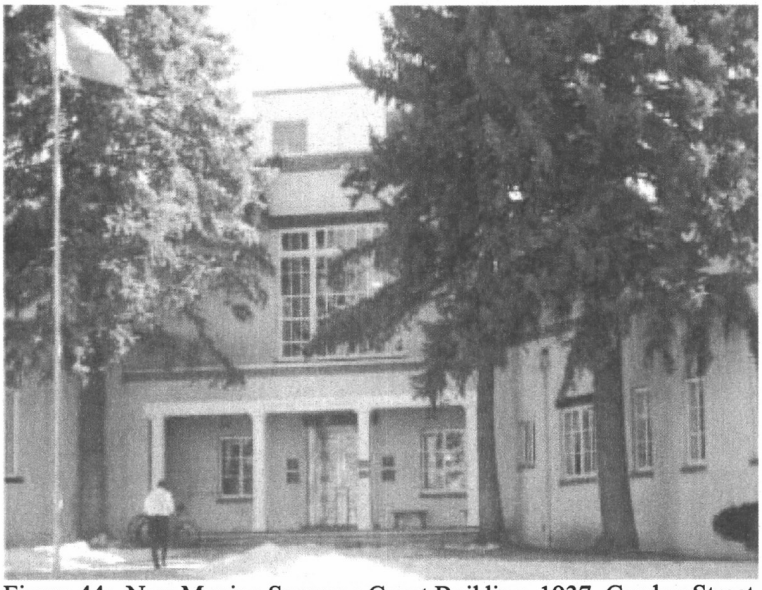

Figure 44: New Mexico Supreme Court Building, 1937, Gordon Street, Architect

IV. Postscript

Definitions of primary façade gathered from different sources provided as food for thought....

City of Santa Fe:

> One or more principal faces or elevations of a structure with features that define the character of the structure's architecture.

Encyclopedia of Architecture:

> The front of a building or any of its sides facing a public way or space, especially one distinguished by its architectural treatment.

Definitions from a Historic Board at large with oversight of a program to distribute city funds to Main Street businesses for restoration/renovation purposes (they actually want to limit what was considered Primary to prevent misuse of the funds):

> The side of the dwelling containing the front door or main entryway....
>
> Funds are available only for the rehabilitation and improvement of a primary façade of a building which is defined as the vertical face of a building that fronts directly on a public street...

V. Sources

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John Gaw Meem, Southwestern Architect
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A School of American Research Book
University of New Mexico Press, Albuquerque, 1983

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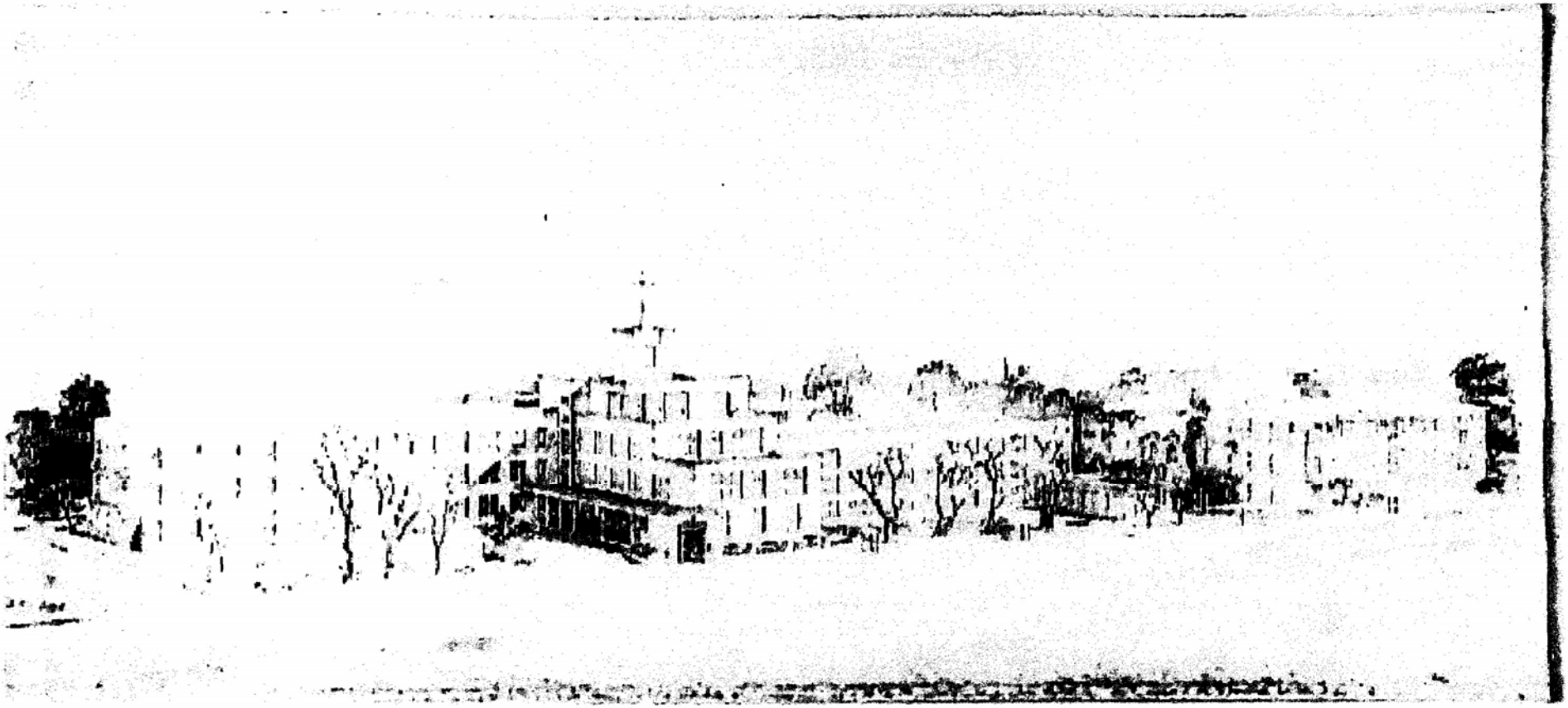
- The Business Capitol District Handbook, 1990
- Design and Preservation in Santa Fe: A Pluralistic Approach, 1977
- Historical District Handbook, A guide to Architectural Preservation and Design Regulations in Santa Fe's Five Historic Districts, 1986
- Eastside Historic Streetscapes by Marlys Bush Thurber, 1989
- Historic Districts Handbook, A Guide to Historic Preservation and Design Regulations in Santa Fe, 1996

Photos were collected at the courtesy of Drury Southwest. Specific citations not immediately available are from public collections at the University of New Mexico, and the State of New Mexico, Fray Angelico Library

Old St Vincent Hospital

Inventory and Consideration of Facades



…John Gaw Meem sketch of North Elevation fronting East Palace

Definitions; *SFCC 14-12*

Façade:

One whole exterior face or elevation of a structure, from grade up to and including the top of the parapet. An individual façade is defined as including at least an eight-foot width that is offset from an adjacent plane by at least four feet.

Primary Façade:

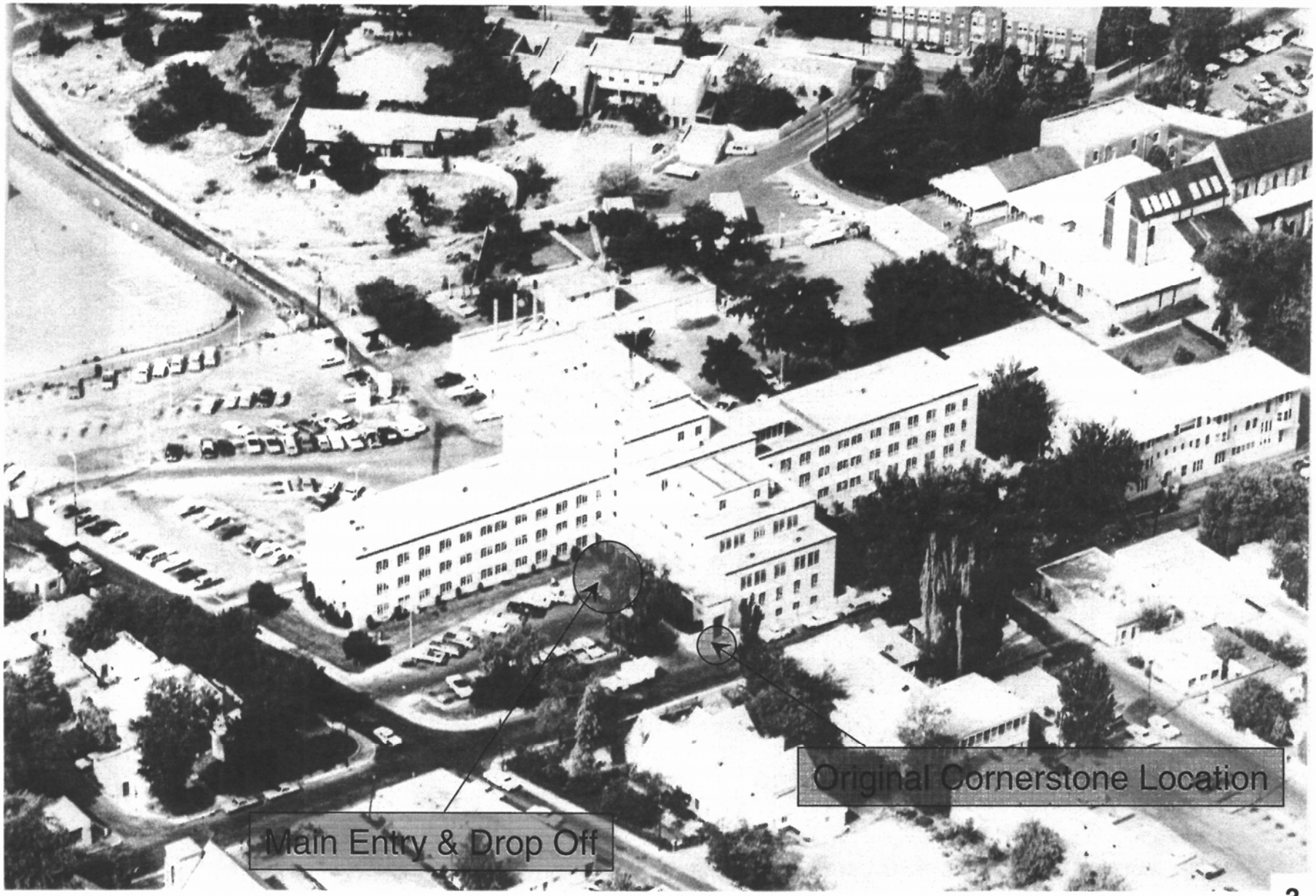
One or more (1) ***principal*** faces or elevations of a structure (2) ***with features that define the character*** of the structures architecture.

Definitions; *Webster*

Principal:

1. most important, consequential, or influential **: chief <the *principal* ingredient> <the region's *principal* city>**
2. of, relating to, or constituting principal or a principal

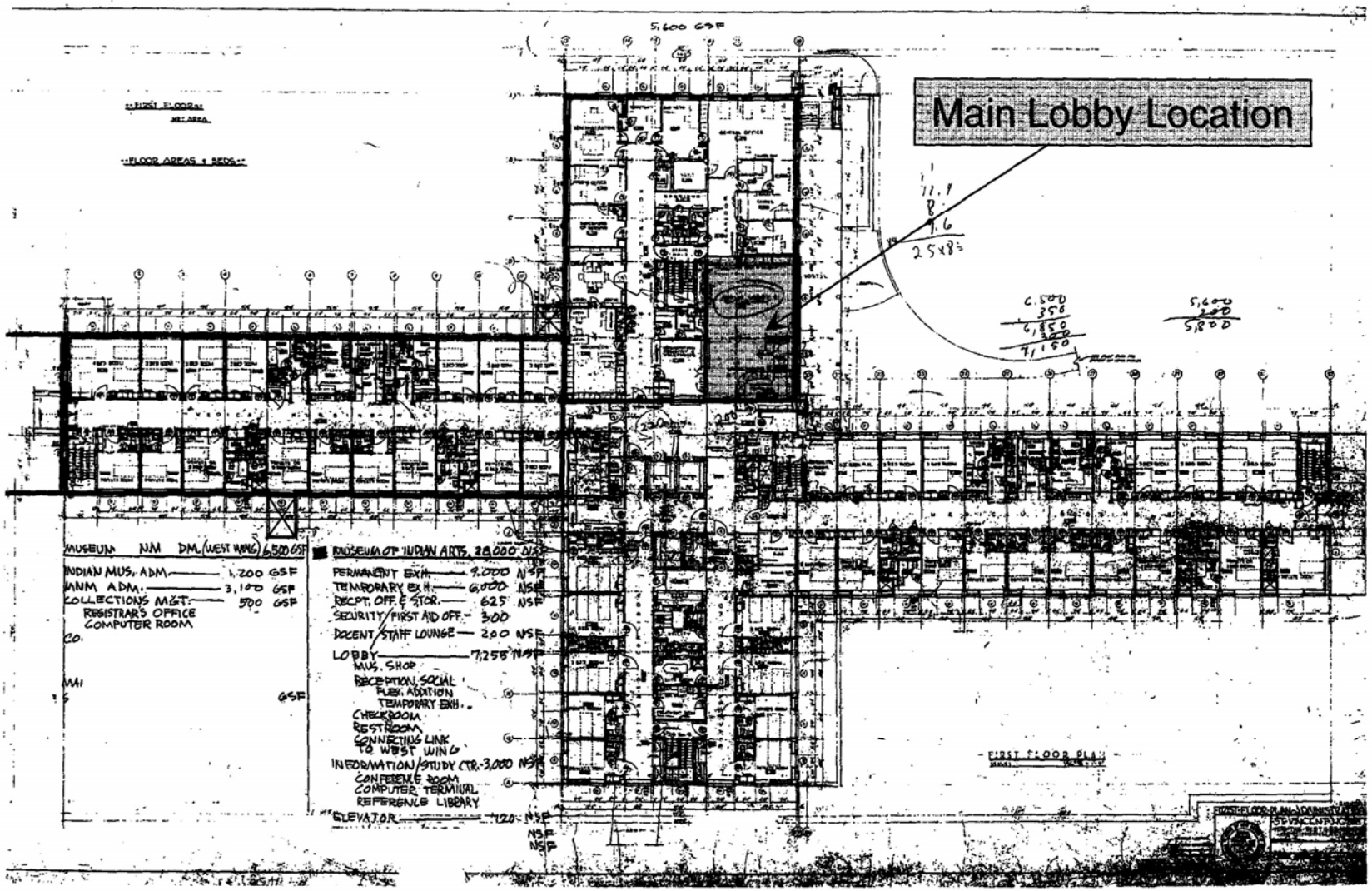
1960's Aerial Photograph - Old St. Vincent Hospital



3

Meem First Floor Plan - Old St. Vincent Hospital

East Palace Ave



Paseo de Peralta

Main Lobby - Old St. Vincent Hospital



5

Features that define the character of the structure's architecture

The defining architectural features, as detailed below, are consistently present on street facing facades where public interaction is respected by the architect and absent on the back side of the structure where public view is not emphasized.

1. Territorial Style

- Brick parapet coping
- Neo-classical building elements including:
    - Columns with detailed capitals
    - Window frames with base, column and capital
    - Ornate railing and balustrades
    - Portal used to emphasize main entry

2. Developed Massing

- Massing is used to develop interest and break down the scale on street facing elevations especially at the main entry elevation.
- Massing is used to create prominence at main entry by developing a vertical element or tower, completed by a cruciform element at the top.

3. Brick Detailing and Window Patterning on Elevations

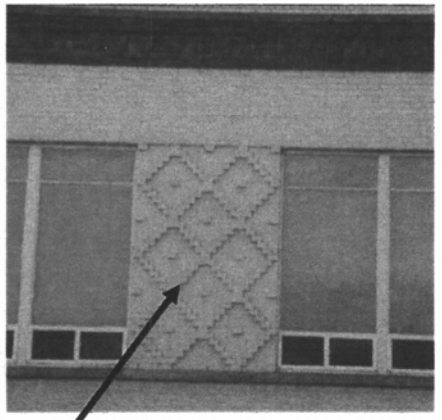
Meem emphasized the importance of individual building facades by providing added architectural details to selected elevations including:

- added brick detailing between windows
- modulated window patterning

Character Defining Features - Old St. Vincent Hospital







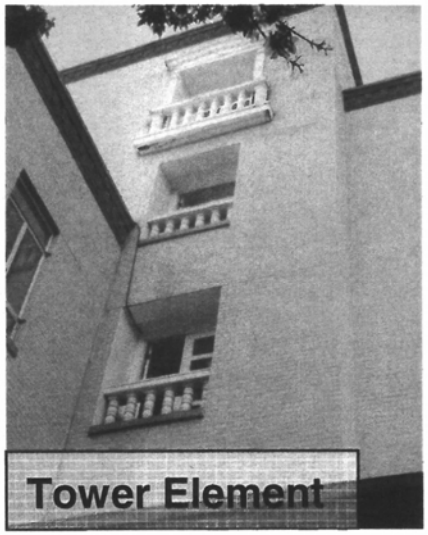


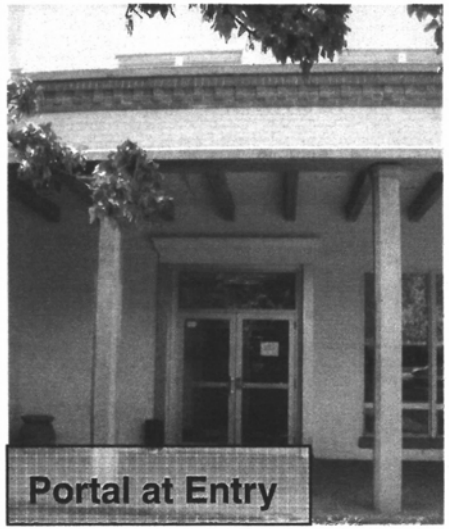
Developed Stepped Massing

Modulated Window Patterning

Brick Detailing to Break Façade

Classical Details on Facade









Facade: #1 – North Facing

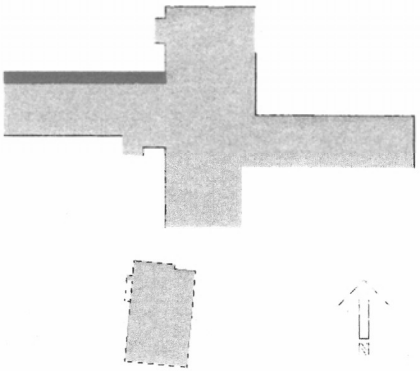
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

Note: Brick detailing is unique to North street facing elevations







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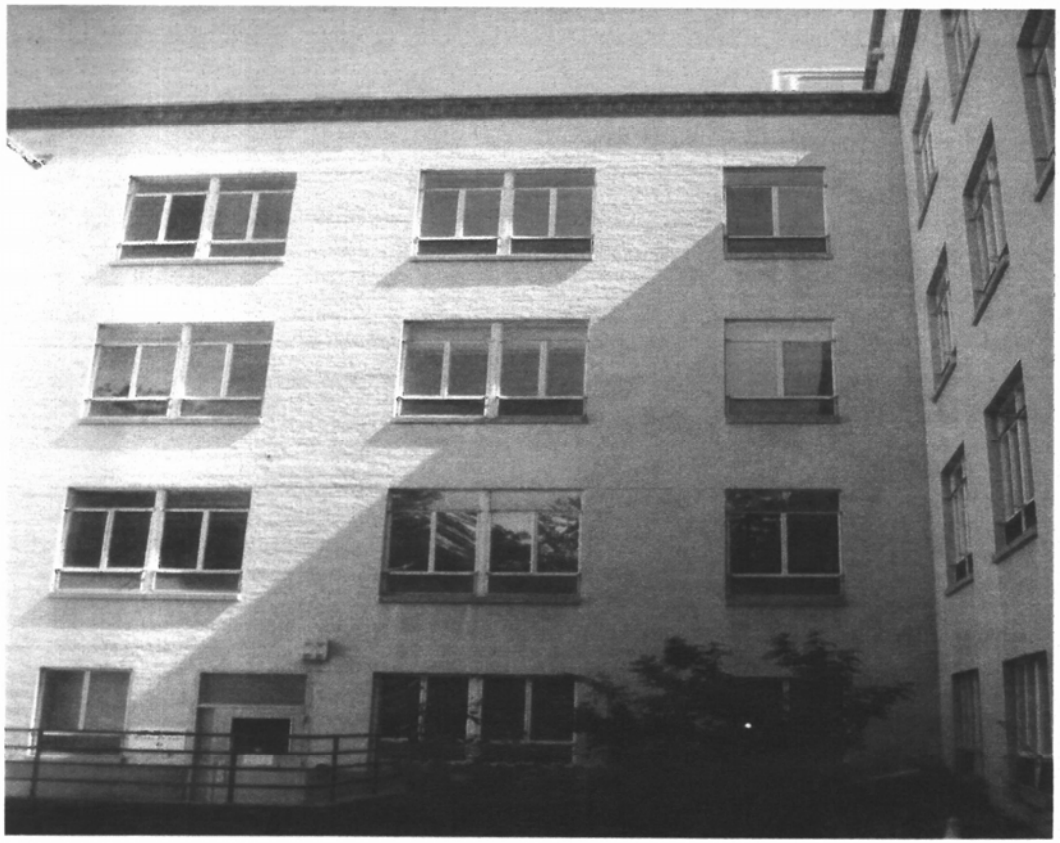


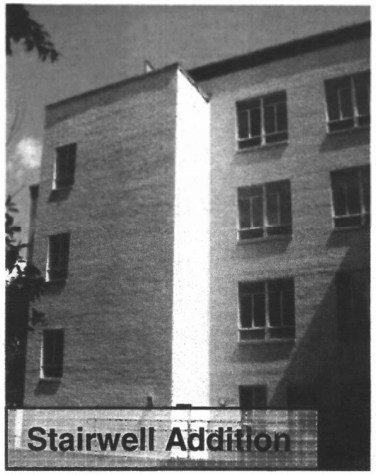
Facade: #2 – West Facing

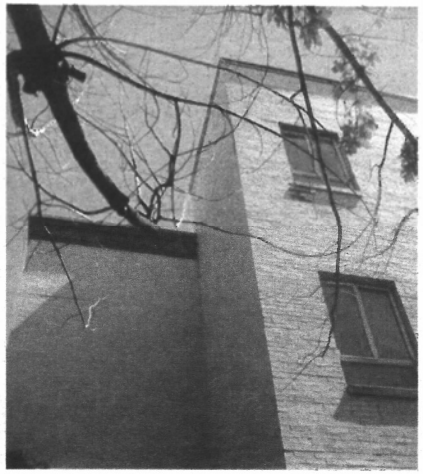
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

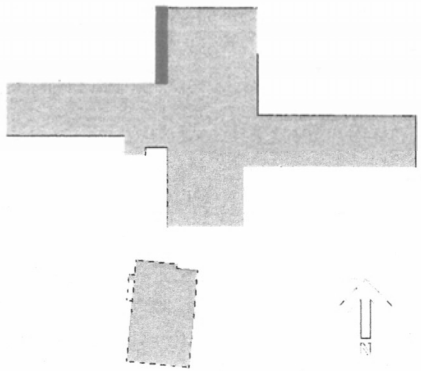
1982-83 Façade Modifications

1. Exterior Stairwell was added









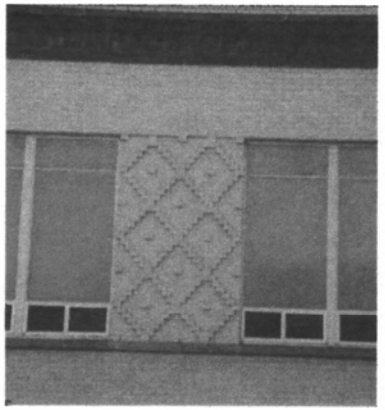
9



Facade: #3 – North Facing

Architectural Features:

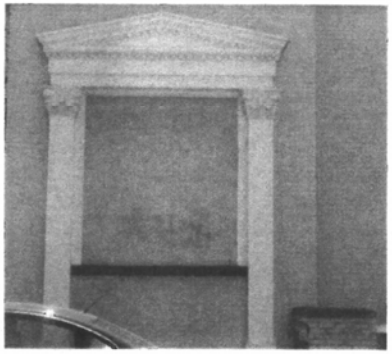
	Yes	No
Developed Stepped Massing	☑	☐
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

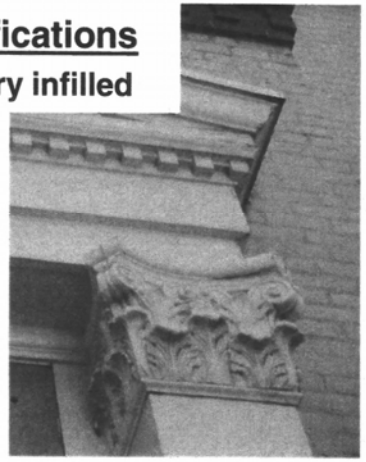


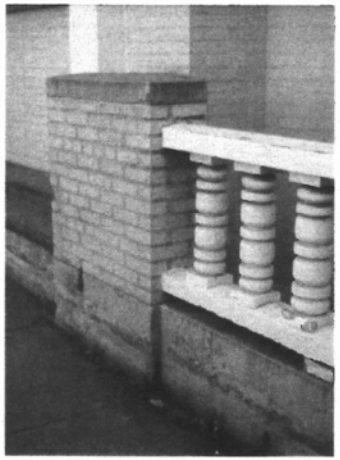


1982-83 Façade Modifications

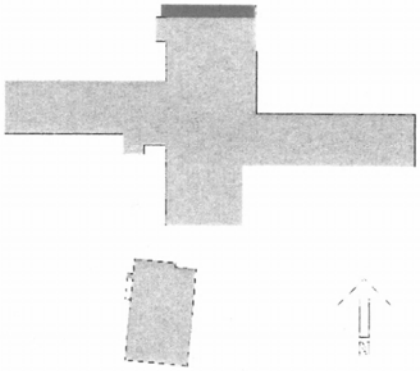
1. East Palace portal entry infilled



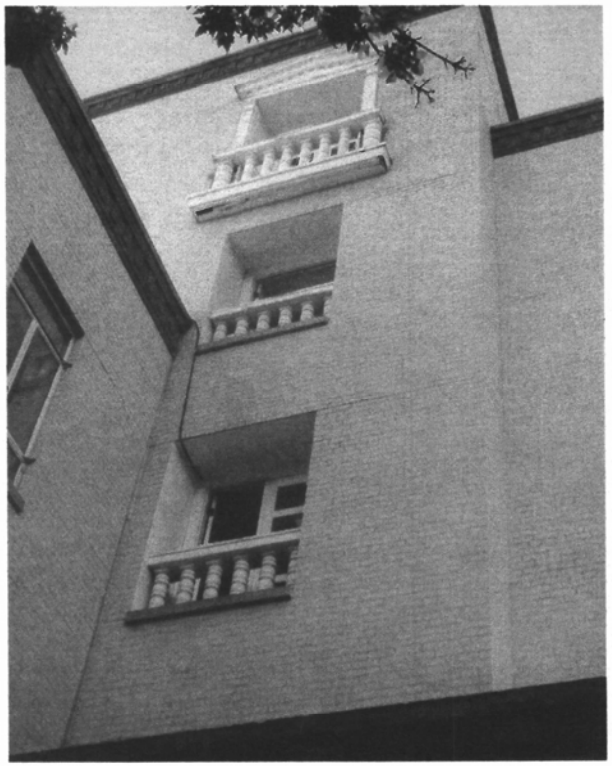




Note:
Brick detailing is unique to North street facing elevations





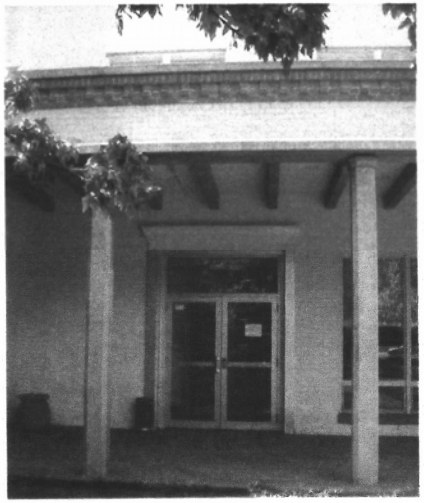




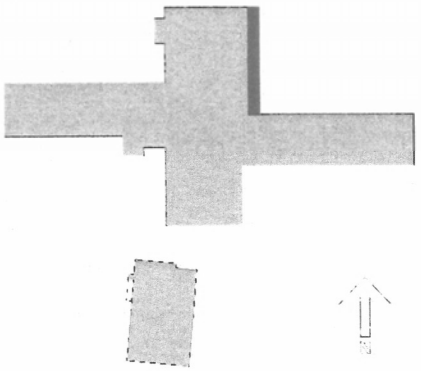
Facade: #4 – East Facing

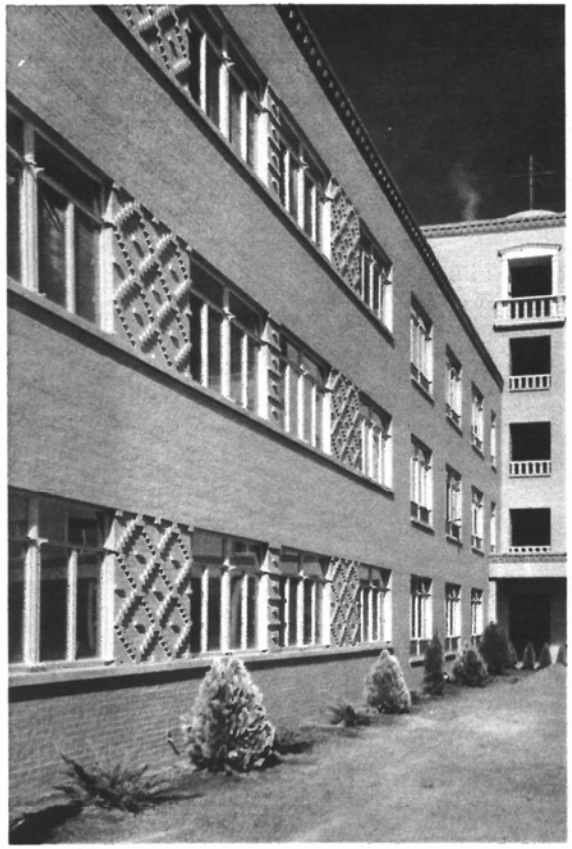
Architectural Features:

	Yes	No
Developed Stepped Massing	☑	☐
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐



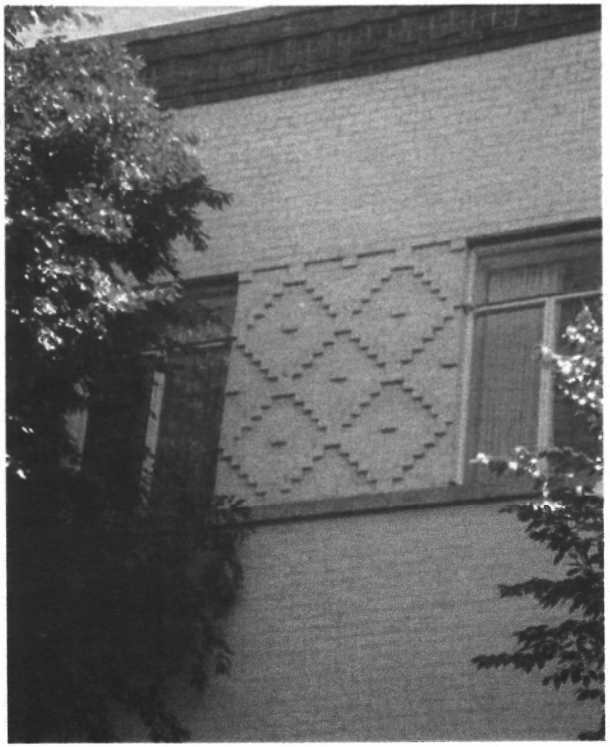










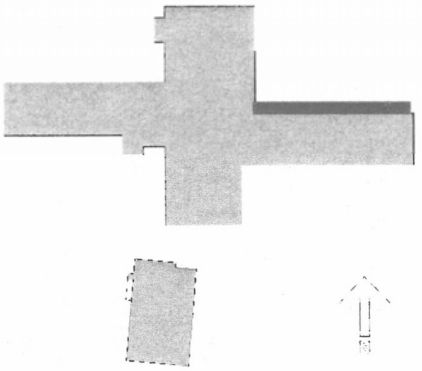


Facade: #5 – North Facing

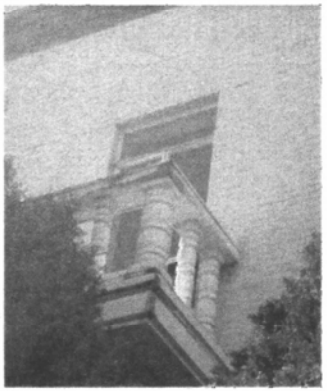
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☑	☐
Modulated Window Patterning	☑	☐
Primary Facade as Defined	☑	☐

Note: Brick detailing is unique to North street facing elevations



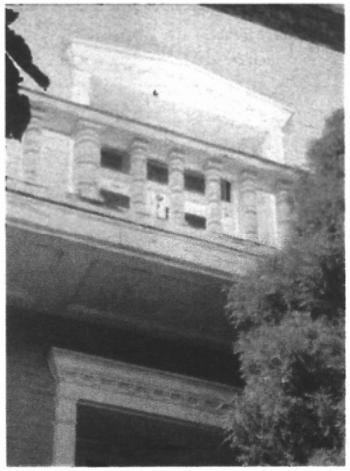


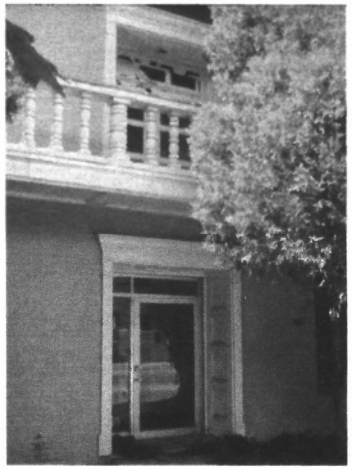


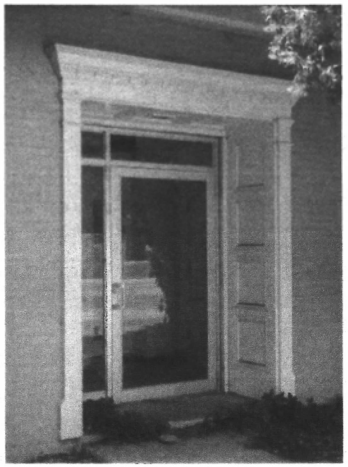
Facade: #6 – East Facing

Architectural Features:

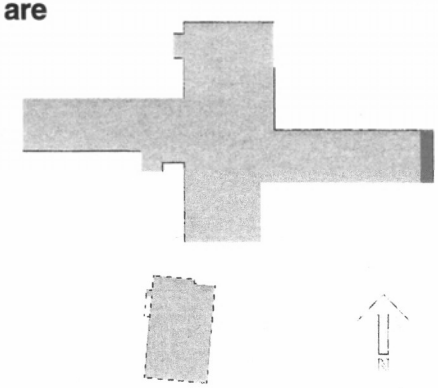
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☑	☐







Note: Classical Details and arrangement are unique.







Facade: #7 – South Facing

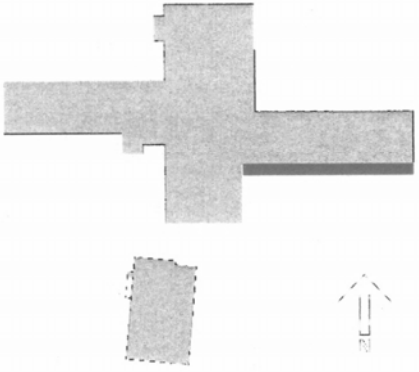
Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

1982-83 Façade Modifications

1. Two ground level windows replaced with entry doors
2. One ground level door replaced with window
3. Shallow canopy replaced with portal

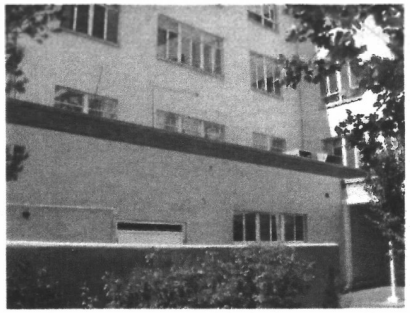








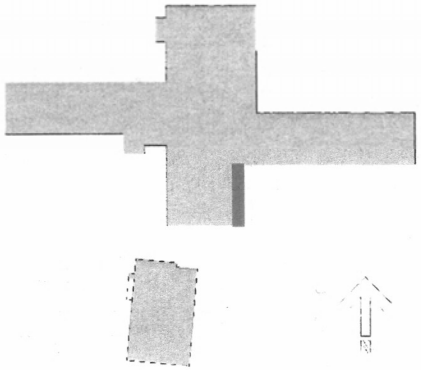




Facade: #8 – East Facing

Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Facade: #9 – South Facing

Architectural Features:

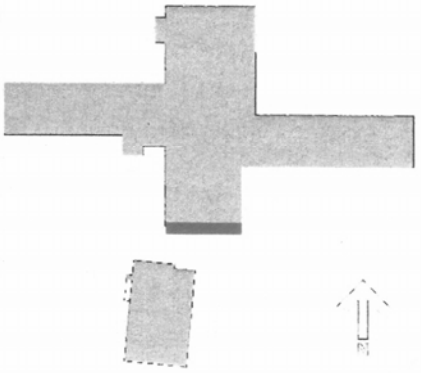
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Note: Classical details are not unique to this facade.





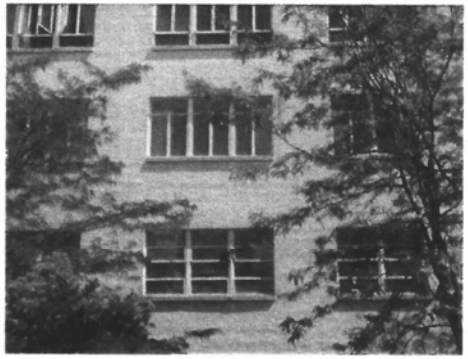


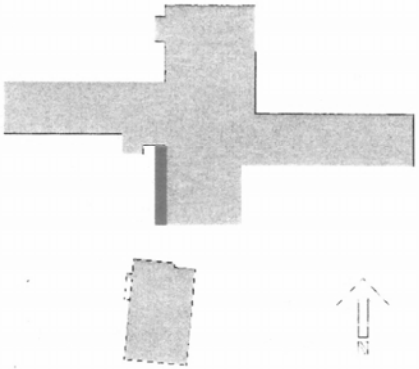


Facade: #10 – West Facing

Architectural Features:

	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑







Facade: #11 – South Facing

Architectural Features:

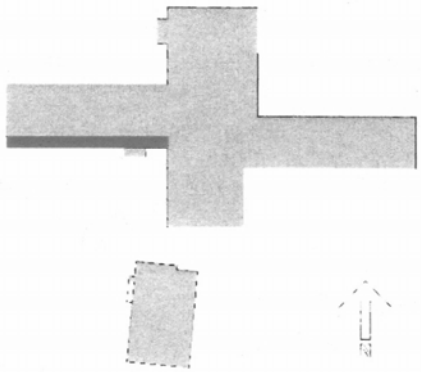
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☐	☑
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

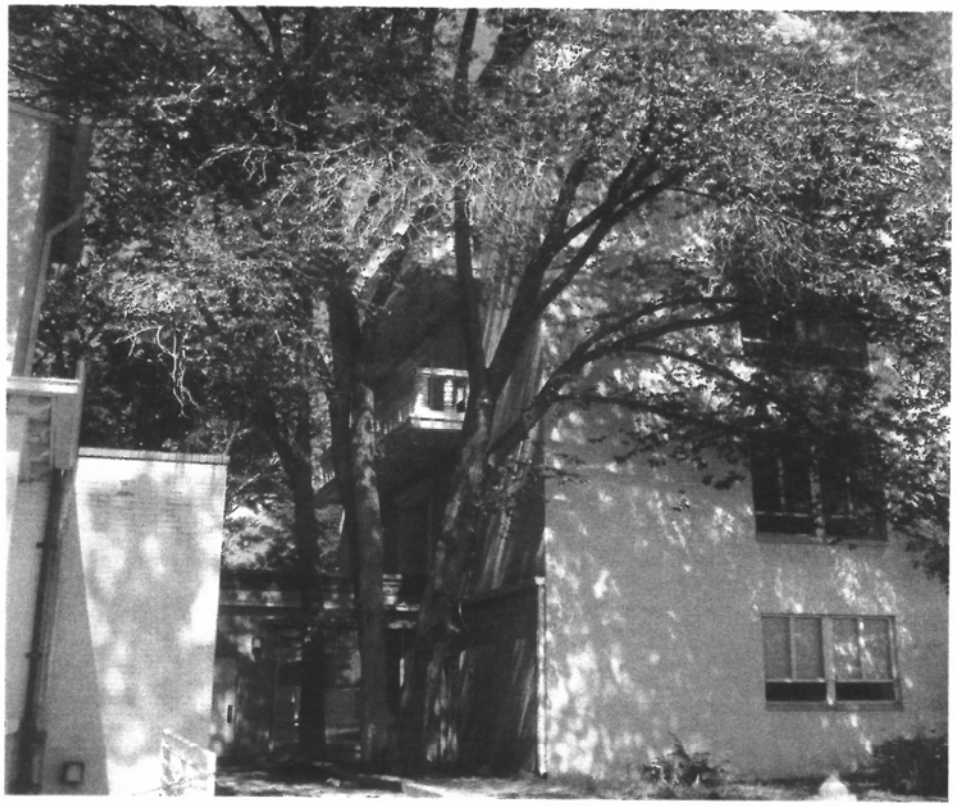
1982-83 Façade Modifications

1. Exterior Stairwell & Elevator Shaft added
2. Double entry doors moved to West
3. Ambulance garage & canopy removed









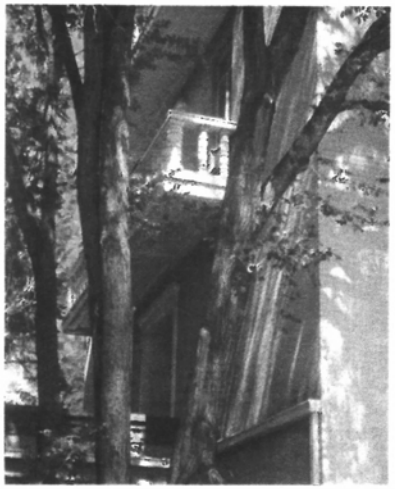
Facade: #12 – West Facing

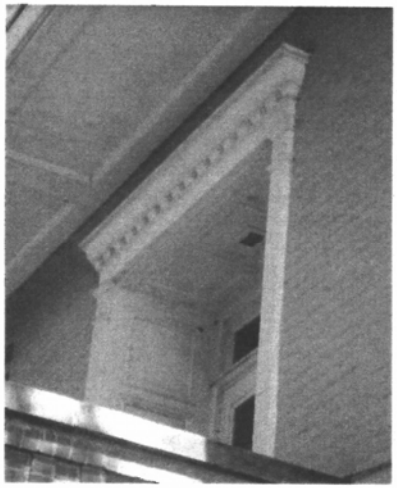
Architectural Features:

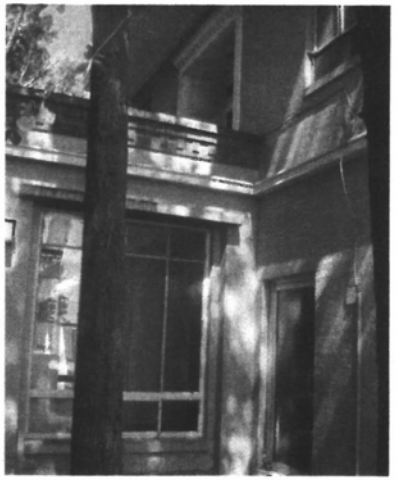
	Yes	No
Developed Stepped Massing	☐	☑
Classical Details on Facade	☑	☐
Brick Detailing to Break Façade	☐	☑
Modulated Window Patterning	☐	☑
Primary Facade as Defined	☐	☑

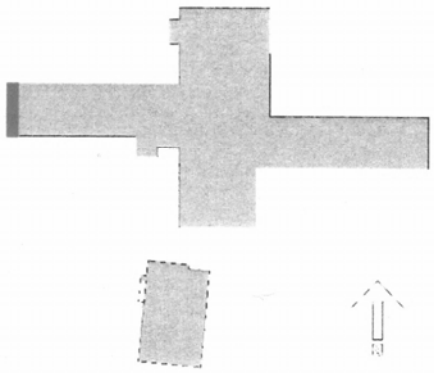
Notes:

1. Classical details and balustrades are not unique to this facade.
2. Modifications to facade addition of connecting halls to Marion Hall.



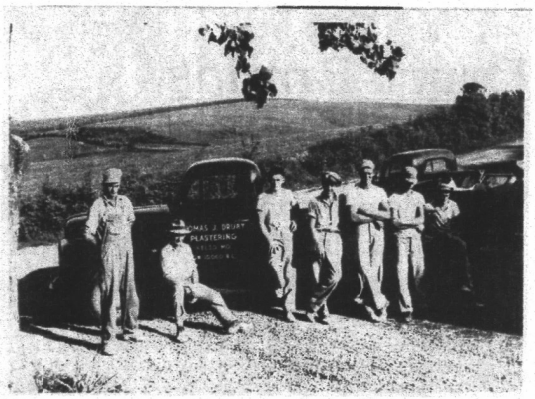






DRURY HOTELS

Drury History



The Drury family business was established in the 1940's as a plastering company in Kelso, Missouri. In 1962 Drury entered into the hotel business when they opened a 108-room Holiday Inn in Cape Girardeau, Missouri. Drury expanded its operations in the early 1970's with the addition of two, full-service, Ramada Inns in Nashville, Tennessee. To allow for freedom in hotel operations and development, Drury created its own brand and built the first Drury Inn in Sikeston, Missouri in 1973. Since then Drury Hotels has grown to 120 Hotels with nearly 16,000 rental units in 19 states. Drury Hotels remains a family owned and operated corporation committed to good business ethics and customer satisfaction. Owners, Bob and Charles Drury remain actively involved in the continued development and expansion of the company.

Company Overview



Drury Hotels is an aggregate of three companies that carry out the hotel development, construction, and operation functions of the organization. Drury Southwest, Inc., Drury Inns, Inc., and Drury Development Corporation currently employ and staff approximately 4,000 team members. This group provides a broad range of expertise supporting a strong Architectural, Engineering, Construction, Operation, and Marketing capability. In order to consistently furnish our hotels with quality products Drury also maintains its own Supply and Furniture Company. Being a privately owned company, with the in-house capability described, has allowed Drury the flexibility to take on a variety of challenging, yet unique projects.

DRURY HOTELS

Drury Brands

Drury Plaza Hotel is an upper end hotel product that offers a first class environment, enhanced meeting space, and on-site dining. The Drury Plaza competes with the Up-Scale Hotel Market while continuing to offer the exceptional value Drury is known for.

Drury Inn & Suites is an award winning hotel concept at the top end of the Limited Service hotel category. The product offers a wide range of room types and amenities. The Drury Inn & Suites has proven to be one of our most successful brands.

Drury Inn, was the first Drury hotel concept. This product offers the same great quality found at the Drury Inn & Suites.

Drury Suites, is an all suite hotel product, upholding the same standard of excellence and value that put Drury Hotels at the top of the Limited Service Market.

Pear Tree Inn by Drury provides a balance between quality, amenities, and value for the price-conscious traveler. Pear Tree Inn is an extension of our efforts to provide each customer with a product that will meet their needs and make their Drury experience an excellent one.

Franchises; Drury has purchased franchises from Hampton Inn, Holiday Inn Express, Staybridge, and Best Western hotels. By operating these hotels we're able provide the same level of service found at Drury hotels while maximizing the benefits of the markets where these hotels are located.

Historic Renovations

In an effort to provide our guest with a matchless traveling experience and preserve our cities history Drury Hotels has taken on a number of historic building renovations. These historic renovations are some of our most unique properties allowing us to demonstrate our capability in delivering an exceptional product. Listed below are the historic renovations we've had the privilege of developing, followed by a few pictorial illustrations.

St. Louis Railroad YMCA Building, St. Louis – 1907
Drury Inn & Suites, St. Louis Union Station, Opened 1988

Union Market Building, St. Louis – 1925
Drury Inn & Suites Convention Center, Opened 1990

City Public Service Building, San Antonio – 1921
Drury Inn & Suites River Walk, Opened 1999

Cumberland Phone Building, New Orleans – 1917
Drury Inn & Suites, Opened 2000

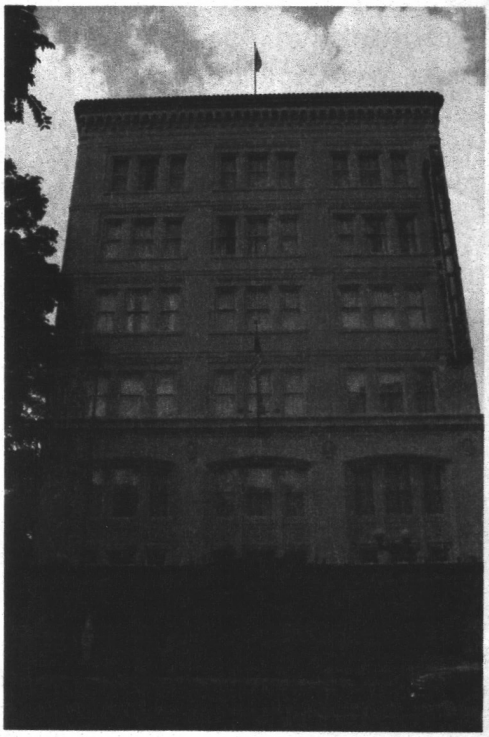
International Fur Exchange Building, St. Louis - 1919
Drury Plaza at The Arch, Opened 2000

Aztec Theater, San Antonio - 1926
Aztec on The River, Opened 2006
Future home of San Antonio Rose Live

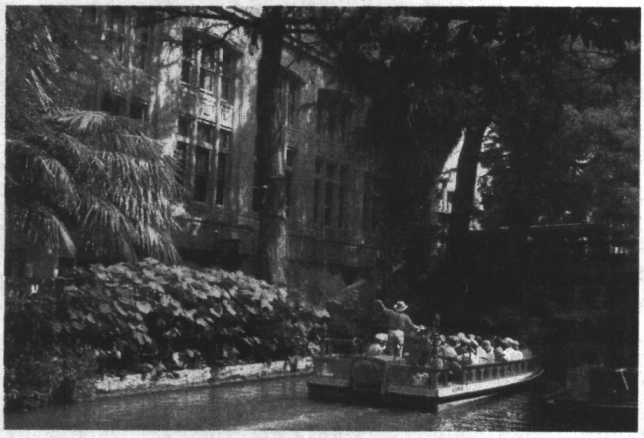
Alamo National Bank Building, San Antonio - 1929
Drury Plaza River Walk, Opened 2007

DRURY HOTELS

Drury Inn & Suites, San Antonio – River Walk







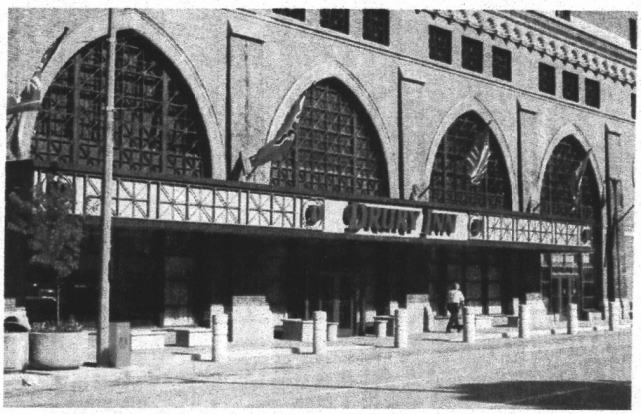
Drury Plaza at The Arch, St. Louis



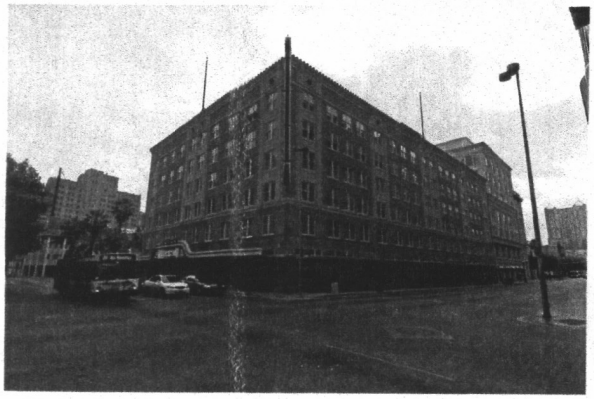


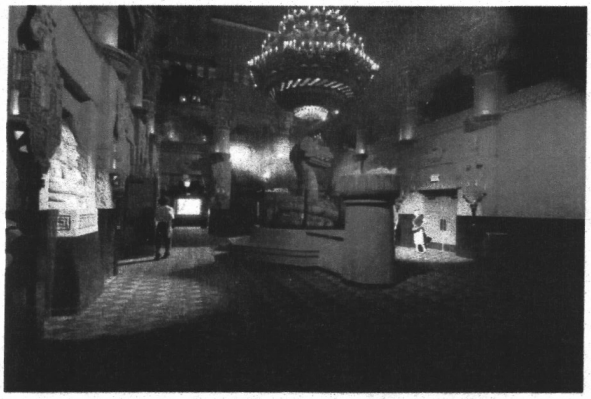
Drury Inn & Suite Convention Center, St. Louis



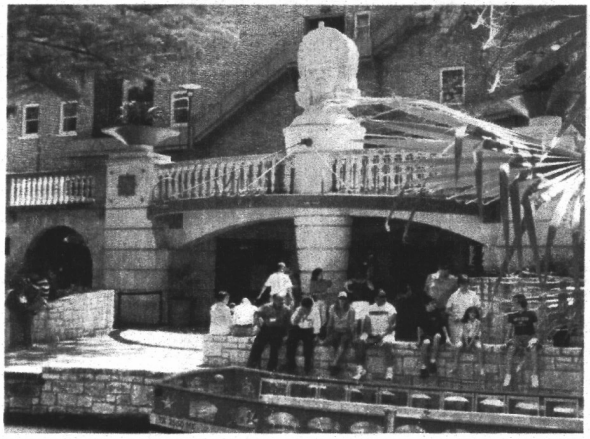


Aztec Theater, San Antonio – River Walk





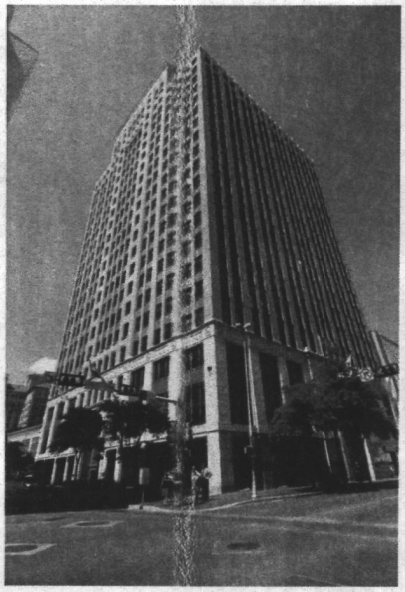




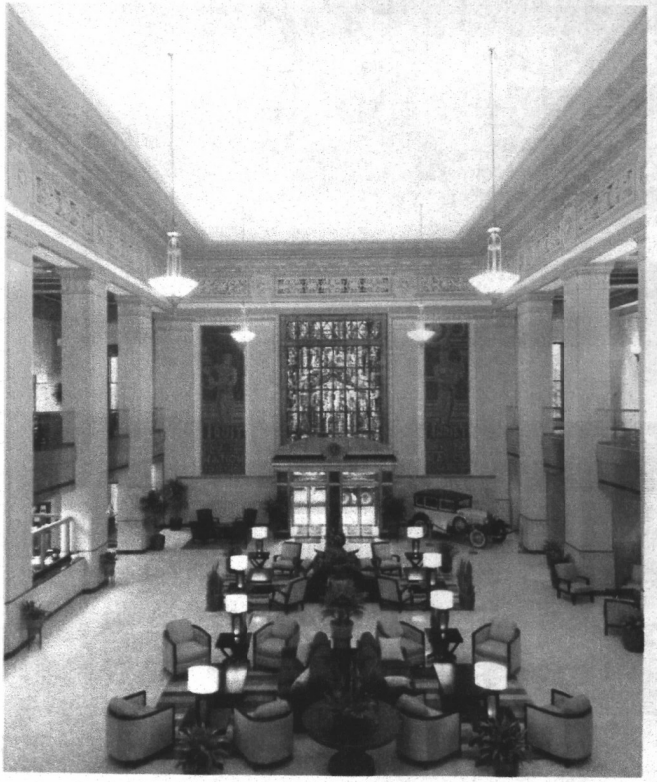
DRURY HOTELS

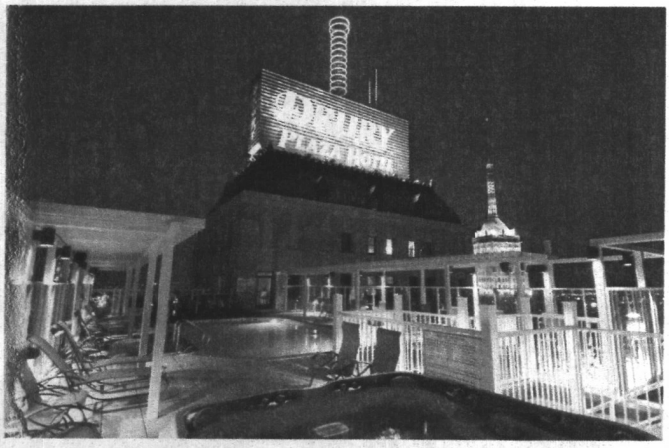
Drury Plaza Hotel, San Antonio – River Walk

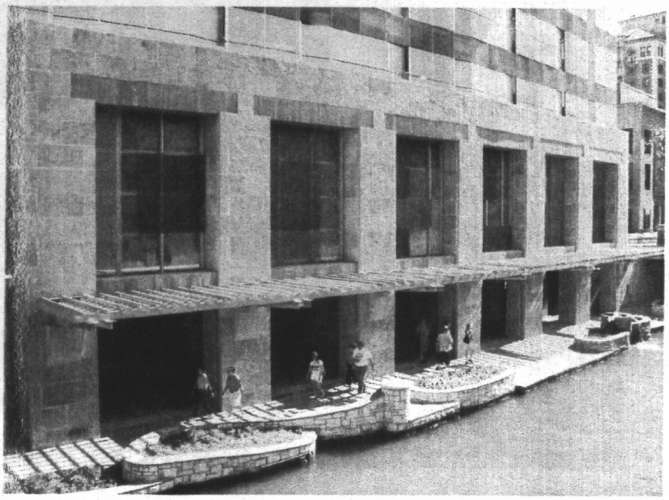












Awards

J.D. Power:

In July 2007, J.D. Power and Associates recognized Drury Inn & Suites with the award for **"Highest in Guest Satisfaction Among Mid-Scale Hotel Chains with Limited Service"** for the second year in a row.

The J.D. Power and Associates study reviewed reservations, check-in/check-out, guest room, food and beverages, hotel facilities, costs, and fees. Responses from 47,634 guests measured 16 mid-scale, limited service hotels. These results were published in the J.D. Power and Associates 2007 North American Hotel Guest Satisfaction Index Study, released July 24, 2007. J.D. Power and Associates is a global marketing information firm that represents the voice of the customer.

Market Metrix:

In 2007 Drury Hotels also earned top honors from the Market Metrix Hospitality Index, ranking **#1 in the Mid-scale Without Food & Beverage Segment**, out of over 90 brands.

Drury Hotels was the first hotel chain to win top honors in the Market Metrix Hospitality Index three quarters in a row, achieved in 2006.

Also in 2006 Drury Hotels was ranked **#1 Overall Hotel**, this is an industry wide award, encompassing full and limited-service hotels, resorts, up-scale, mid-scale, and economy hotels.

Drury Hotels was rated **#1 in Overall Customer Satisfaction** for 2005 in surveys of 35,000 travelers conducted each quarter by Market Metrix.

Market Metrix, LLC is the leading provider of market research services for the hospitality industry. The Market Metrix Hospitality Index evaluates customer satisfaction with hotel, airline, and car rental companies based on 140,000 in-depth consumer interviews conducted each year.

DRURY HOTELS

Looking Forward

In an effort to improve our environment in surrounding communities Drury Hotels is exploring the benefits of "green" technology. We are proud to be opening our first "green" building in Flagstaff, Arizona in May 2008 with an anticipated Silver LEED Certification. Drury is developing its second LEED hotel in San Antonio, Texas. We intend to continue applying green technologies to produce environmentally conscientious and energy efficient projects.

There are currently 11 Drury hotels under construction with 19 future developments planned. Drury will expand its operations and develop hotels as new market opportunities present themselves.



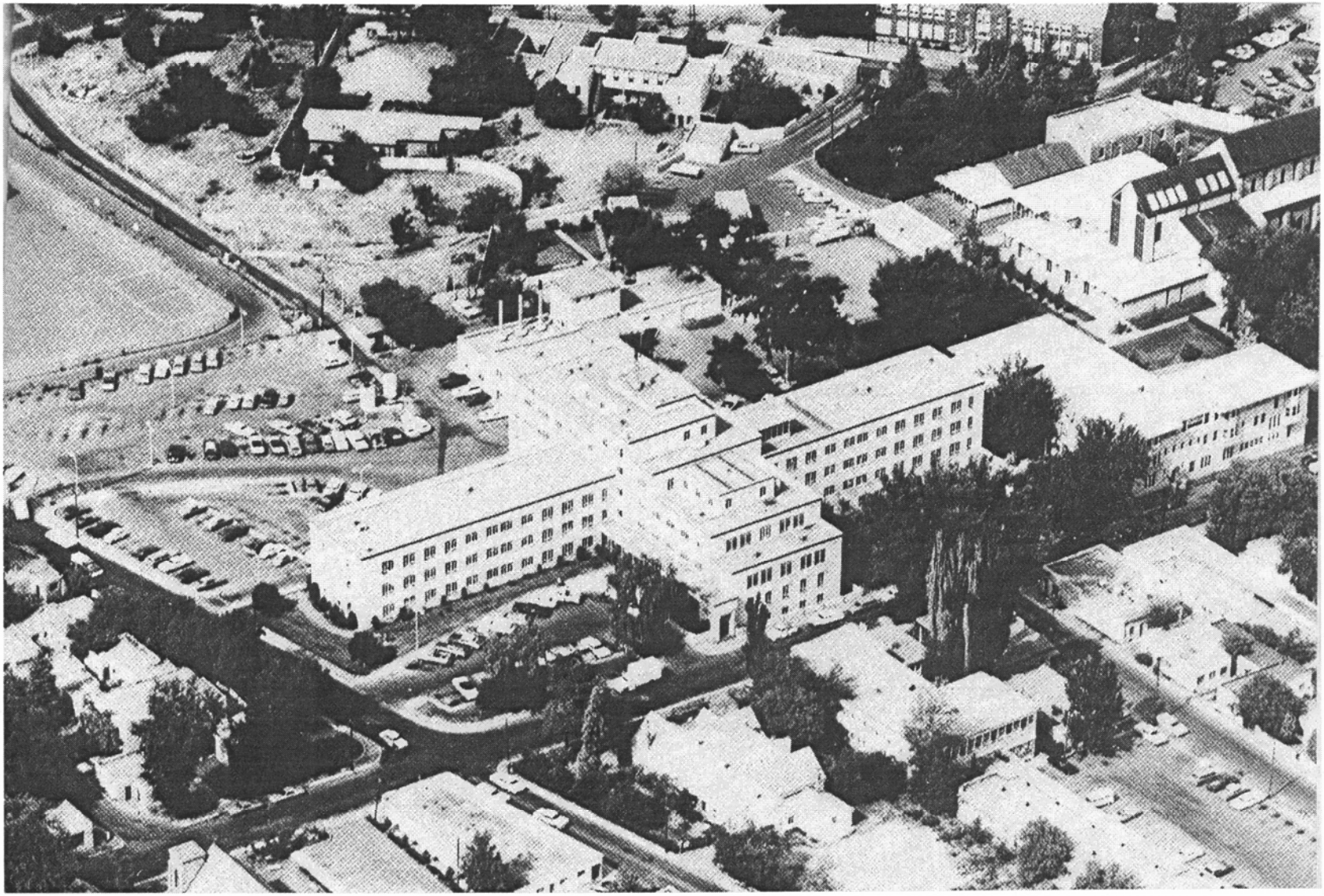


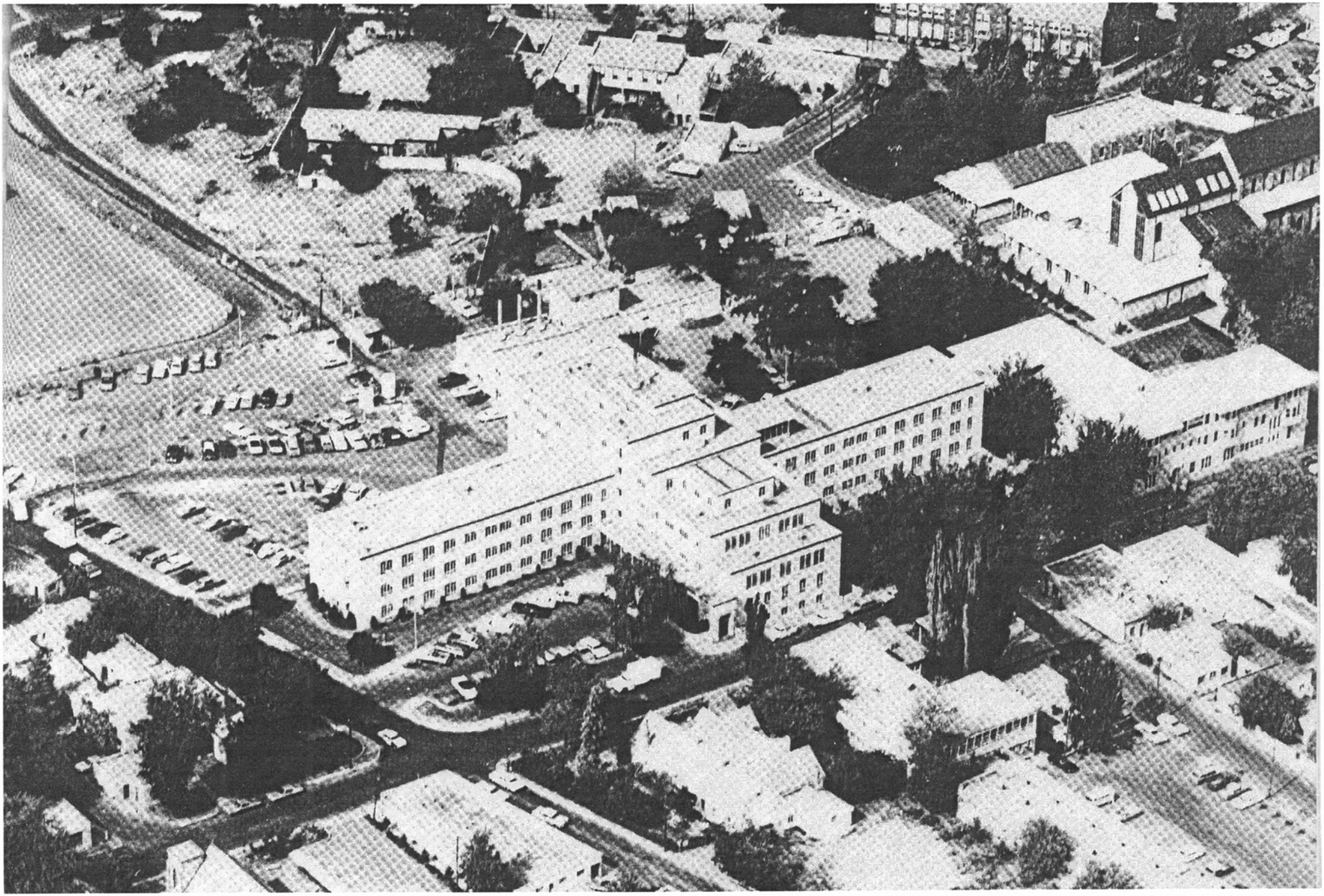




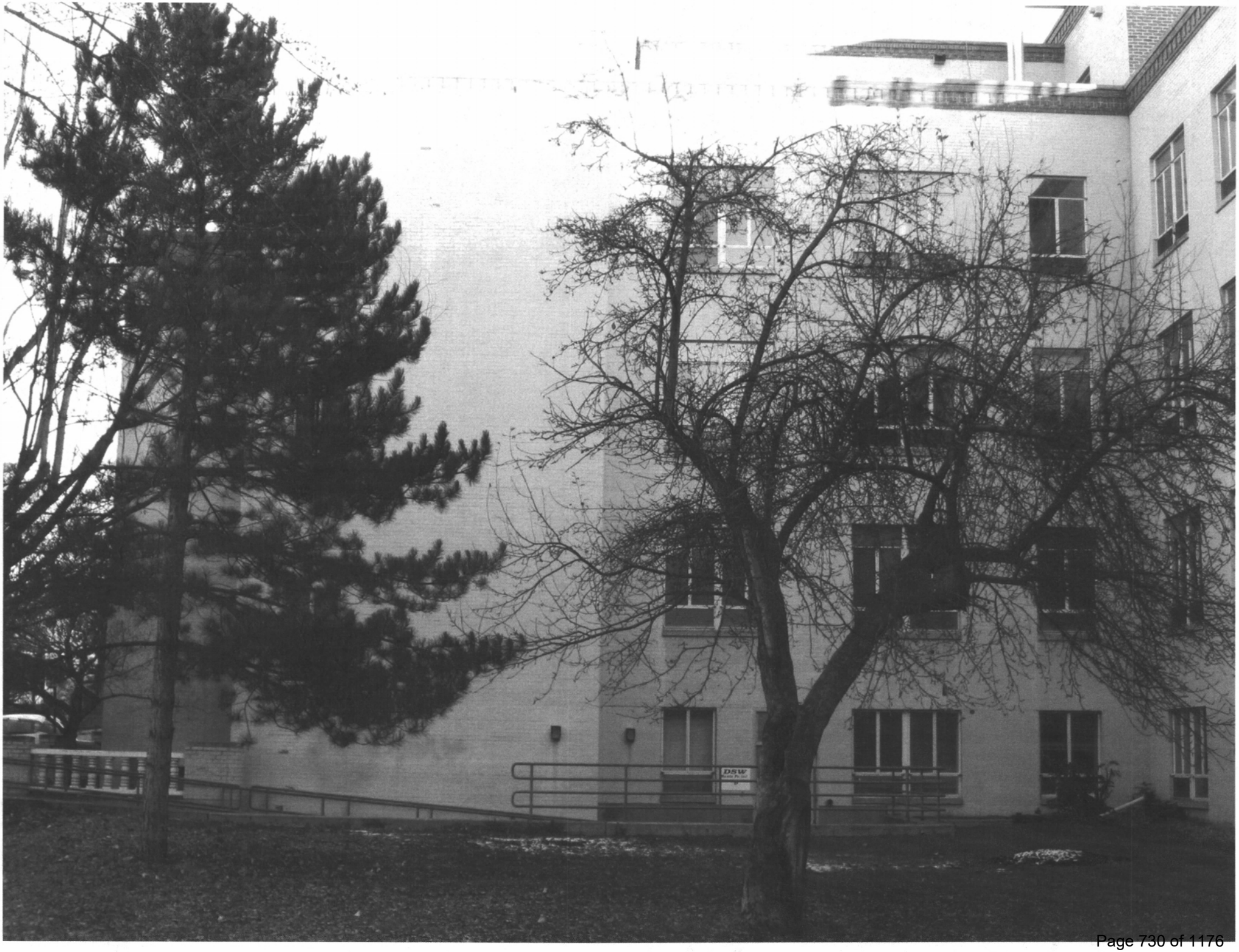






















SW corner Palace & Paseo



east

north

SW corner Palace & Paseo



east

SW corner Palace & Paseo



South east South

SW corner Palace & Paseo



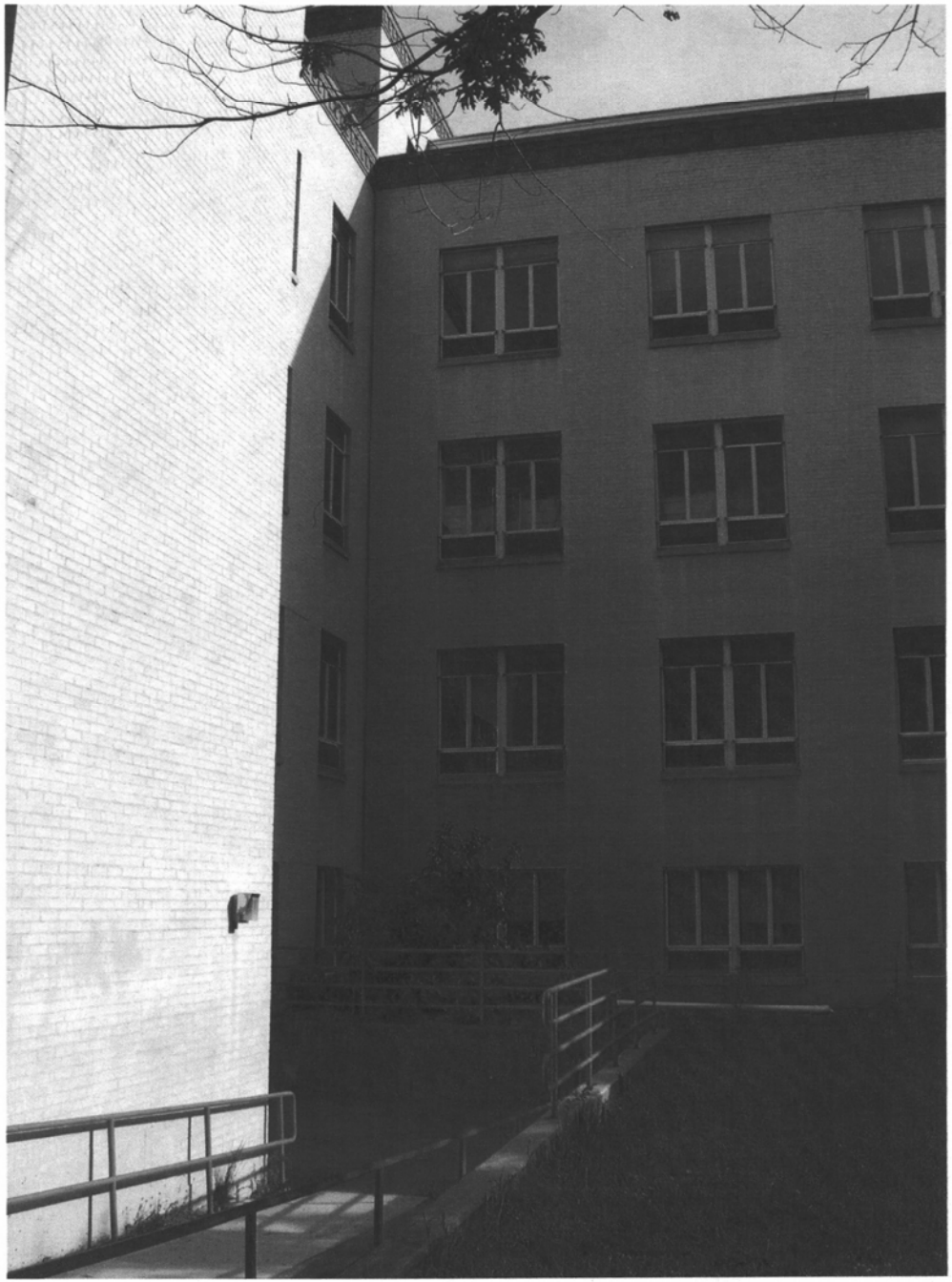
South West South

SW corner Palace & Paseo



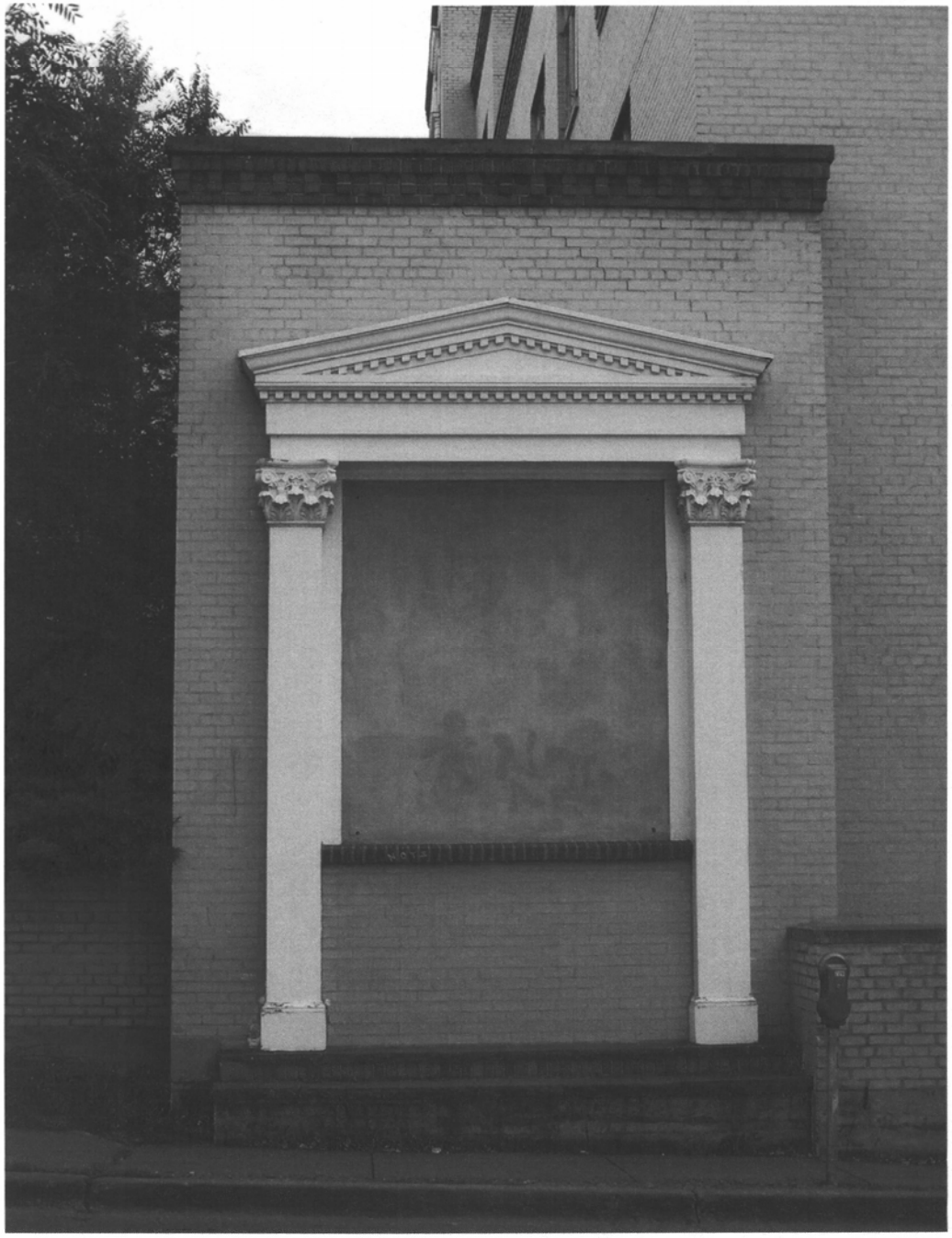
South

SW corner Palace & Paseo



west north

SW corner Palace & Paseo

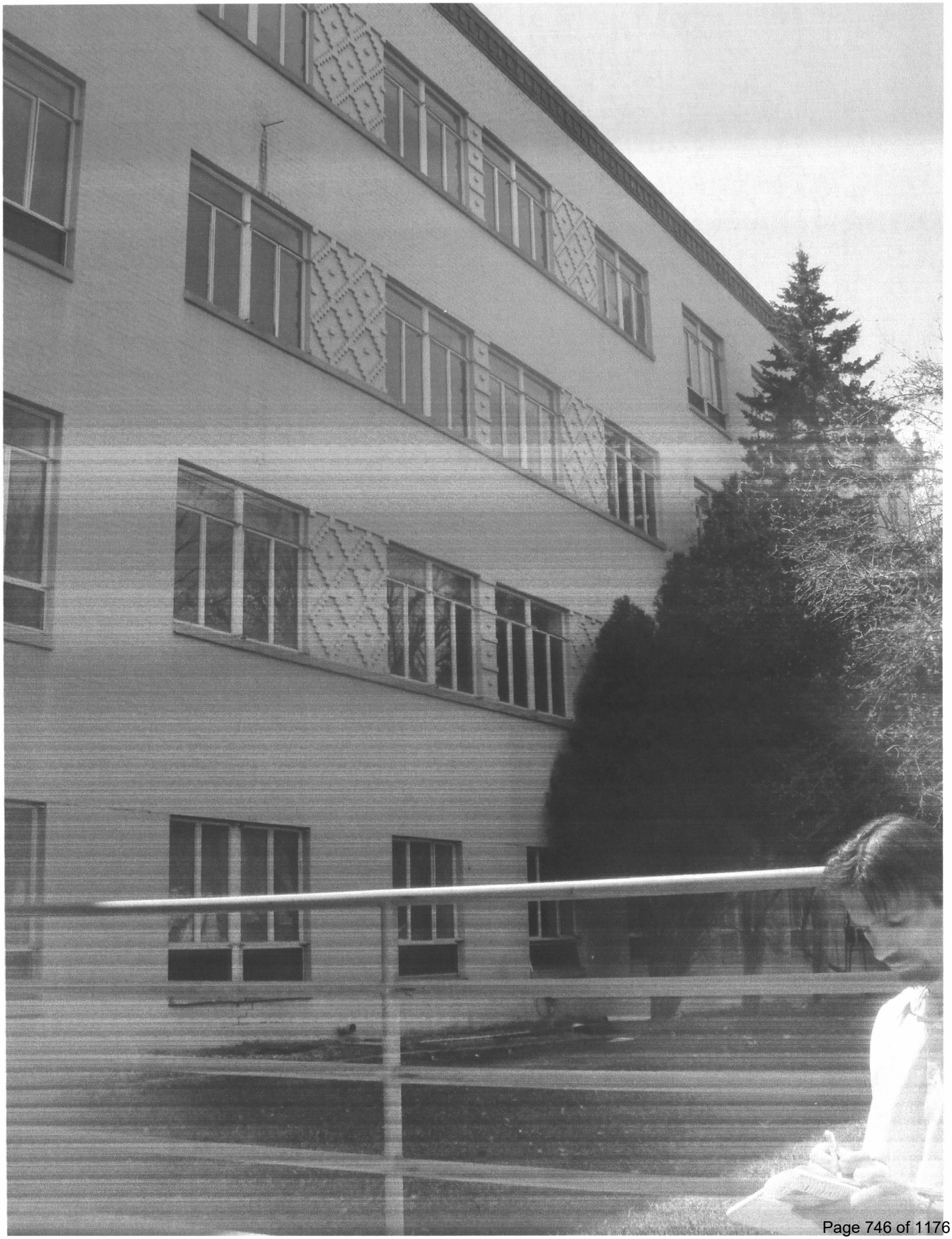


north

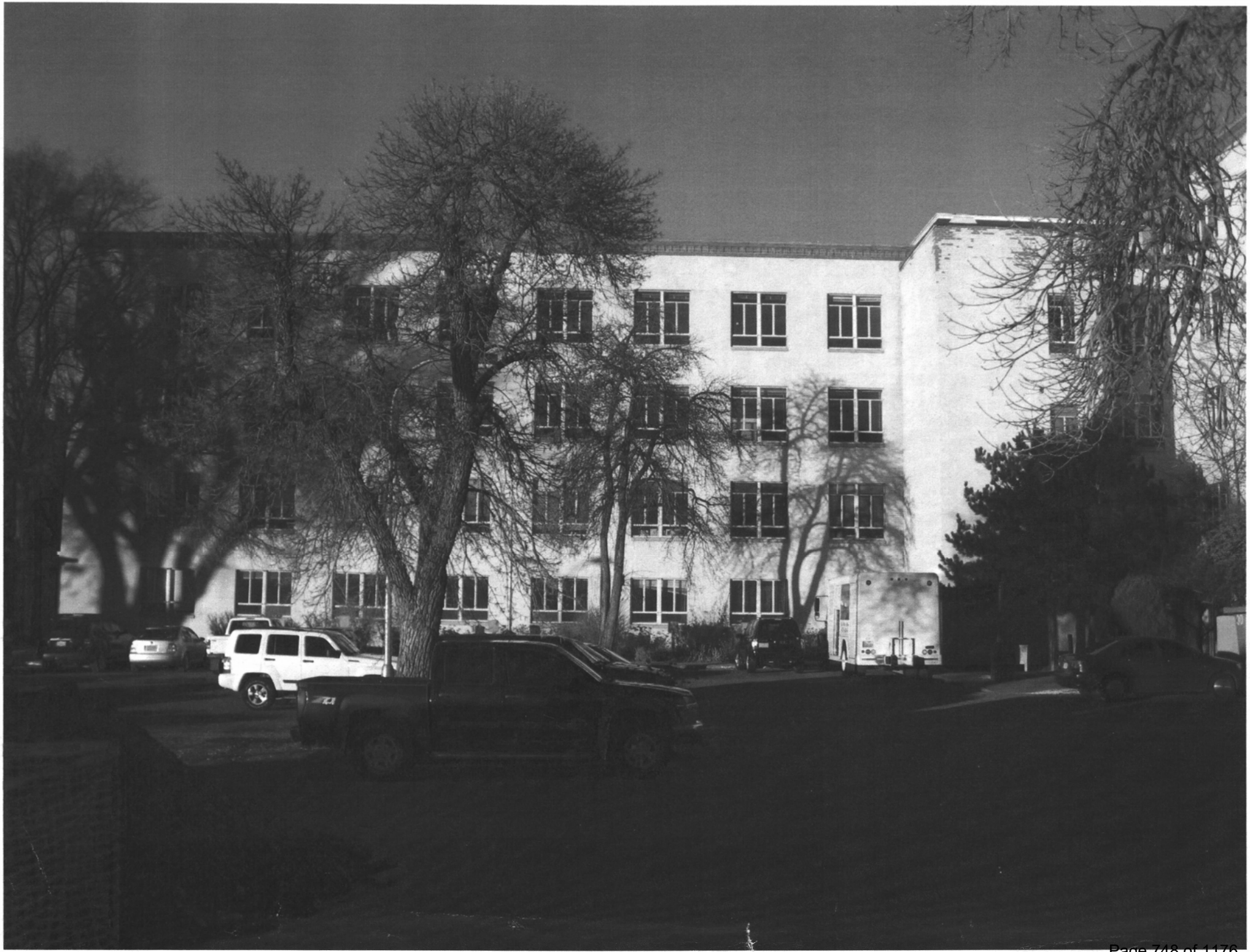






















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DRURY PLAZA

228 PALACE AVENUE, SANTA FE, NEW MEXICO 87501

DESIGN TEAM INFORMATION

CIVIL ENGINEER
Wallbridge C R & Associates, LLC
1421 Luisa Street
Santa Fe, New Mexico 87505
ph # (505) 982-9711

LANDSCAPE ARCHITECT
surroundings

OWNER
DRURY HOTELS
101 S. Farrar Drive
Cape Girardeau, MO 63701
ph # (573) 335-3134
fax # (573) 335-5125

ARCHITECT
HoganGroup

LIGHTING CONSULTANT
Drury Southwest
101 South Farrar Drive
Cape Girardeau, MO 63701
ph# 573.335.3134

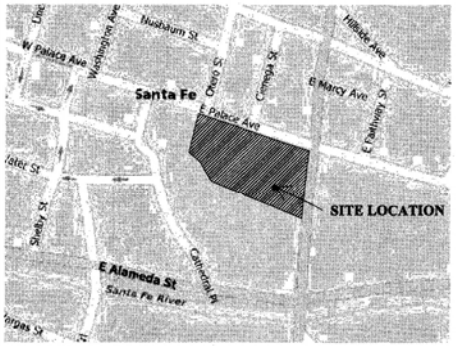
PROJECT SUMMARY

LOT AREA = 213,692 S.F. (4.9 ACRES)

LOT COVERAGE
- EXISTING = 52, 114 S.F. (24.3%)
- MAXIMUM ALLOWED = NO LIMIT
- PROPOSED = 100,937 S.F. (51.6%)

OPEN SPACE
- REQUIRED = 10% (21,369 S.F.) OF LOT AREA TO BE AT STREET-FACING PROPERTY LINES
- PROVIDED = 16% (34,000 S.F.) AT STREET-FACING PROPERTY LINES
- TOTAL OPEN SPACE PROVIDED = 39.2% (83,895 S.F.)

- TOTAL ROOM COUNT = 280
- TOTAL NET AREA = 12,418 S.F.
- TOTAL DEVELOPMENT FLOOR AREA
- EXISTING AREA = 175,674 S.F.
- ADDITIONS & NEW CONSTRUCTION = 88,402 S.F.
- **TOTAL DEVELOPMENT AREA = 264, 076 S.F.**



VICINITY MAP NOT TO SCALE

HOSPITAL BUILDING
- 5 stories (existing)
- Proposed Use: 175 hotel rooms, a 2,000 s.f. spa, and 2,240 s.f. of retail space
- total existing gross floor area = 135,918 s.f.
- total proposed gross floor area = 166,879 s.f.

MARIAN HALL BUILDING
- 3 stories (existing)
- Proposed Use: 35 hotel rooms
- total existing gross floor area = 31,262 s.f.
- total proposed gross floor area = 31,258 s.f.

BOILER BUILDING
- 2 stories (existing)
- Proposed Use: 3,818 s.f. restaurant + bar
- total existing gross floor area = 8,494 s.f.
- total proposed gross floor area = 8,494 s.f.

BUILDING #1
- 3 stories
- Proposed Use: 28 hotel rooms and a 531 s.f. coffee shop/retail space
- total proposed gross floor area = 21,209 s.f.

BUILDING #2
- 3 stories
- Proposed Use: 29 hotel rooms
- total proposed gross floor area = 23,232 s.f.

BUILDING #3
- 2 stories
- proposed use: 12 hotel rooms
- total proposed gross floor area = 7,486 s.f.

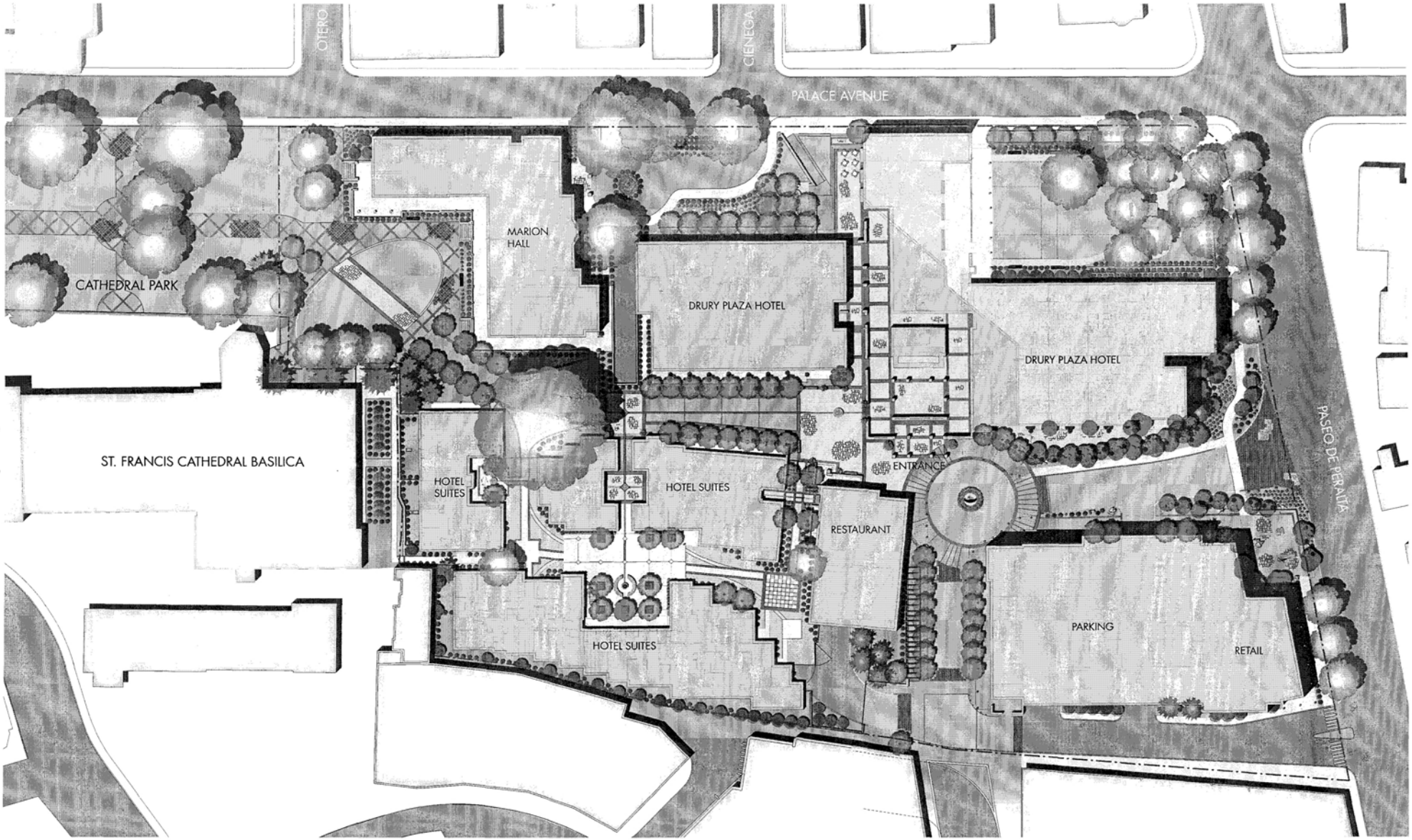
GALLERY/RETAIL SPACE
- 1 story
- proposed use: 3,829 s.f. gallery/retail space
- total proposed gross floor area = 5,518 s.f.

PARKING GARAGE
- an above & below grade parking structure with 4 split-level tiers and 324 parking spaces

OPEN SPACE & PARK
- 83,895 s.f. of park & open/pedestrian space

SHEET INDEX

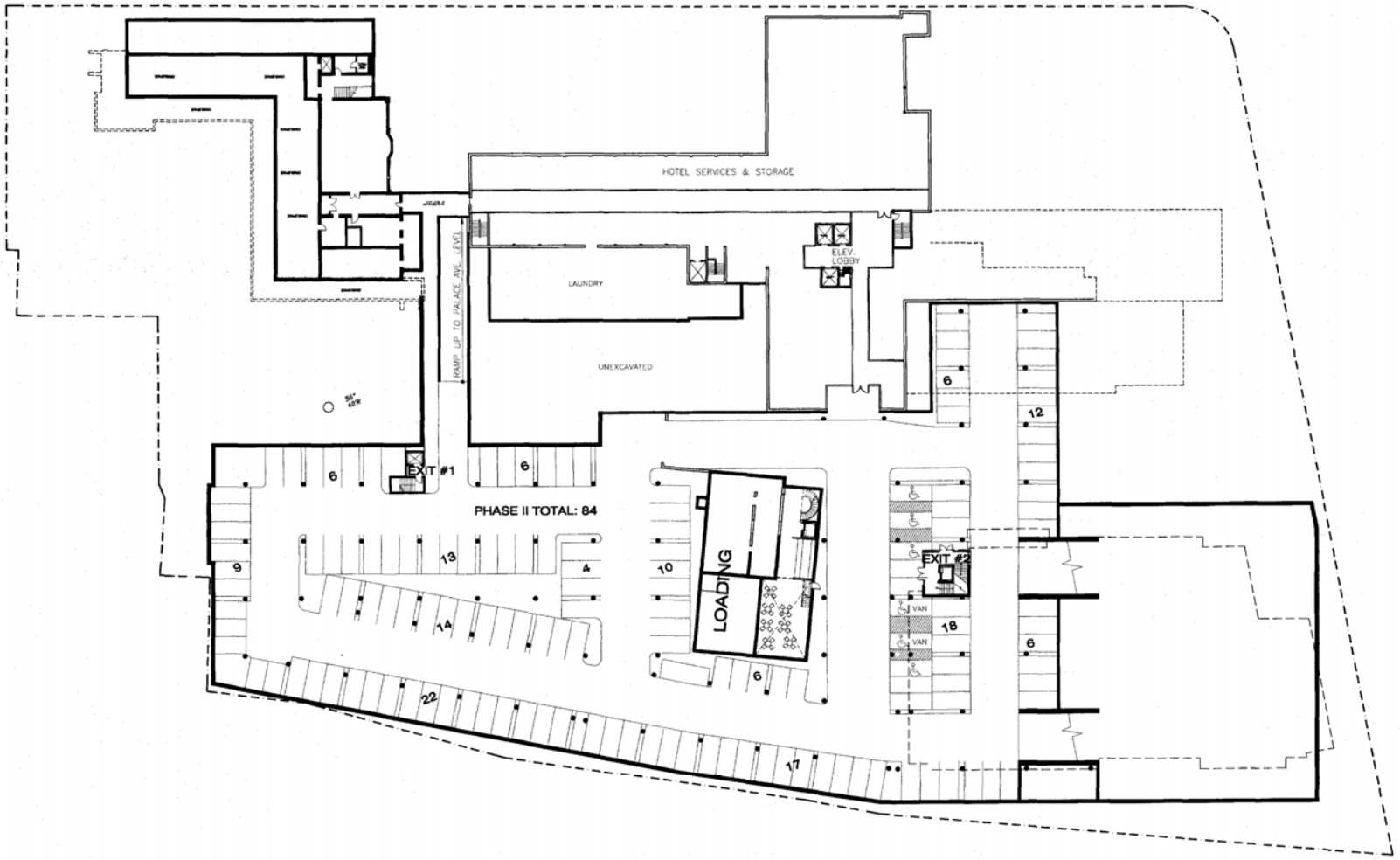
1. COVER SHEET AND PROJECT SUMMARY
2. DEVELOPMENT PLAN
3. SITE PLAN - BASEMENT LEVEL
4. SITE PLAN - GROUND LEVEL
5. SITE PLAN - FIRST FLOOR LEVEL
6. SITE PLAN - SECOND FLOOR LEVEL
7. SITE PLAN - THIRD FLOOR LEVEL
8. SITE PLAN - ROOF LEVEL
9. SITE SECTIONS & ELEVATIONS
10. BUILDING HEIGHT VARIANCE EXHIBIT
11. EMERGENCY ACCESS PLAN
12. PHASING PLAN - BASEMENT LEVEL
13. PHASING PLAN - GROUND LEVEL PHASE I
14. PHASING PLAN - GROUND LEVEL PHASE II
15. HOSPITAL BUILDING PLANS - GROUND AND 1ST
16. HOSPITAL BUILDING PLANS - 2ND AND 3RD
17. HOSPITAL BUILDING PLANS - 4TH AND ROOF
18. HOSPITAL BUILDING ELEVATIONS - SOUTH
19. HOSPITAL BUILDING ELEVATIONS - EAST
20. HOSPITAL BUILDING ELEVATIONS - WEST
21. HOSPITAL BUILDING ELEVATIONS - NORTH
22. MARIAN HALL BLDG PLANS
23. MARIAN HALL BUILDING ELEVATIONS
24. BOILER BUILDING PLANS AND ELEVATIONS
25. GALLERY & PARKING GARAGE PLANS
26. GALLERY & PARKING GARAGE EXTERIOR ELEVATIONS
27. BUILDING #1 PLANS AND ELEVATIONS
28. BUILDING #2 PLANS AND ELEVATIONS
29. BUILDING #3 PLANS AND ELEVATIONS
30. CONCEPTUAL LANDSCAPE PLANTING PLAN
31. CONCEPTUAL LANDSCAPE LIGHTING PLAN



DRURY PLAZA HOTEL

Site Plan
scale: 1/16" = 1'-0"

HoganGroup surroundings

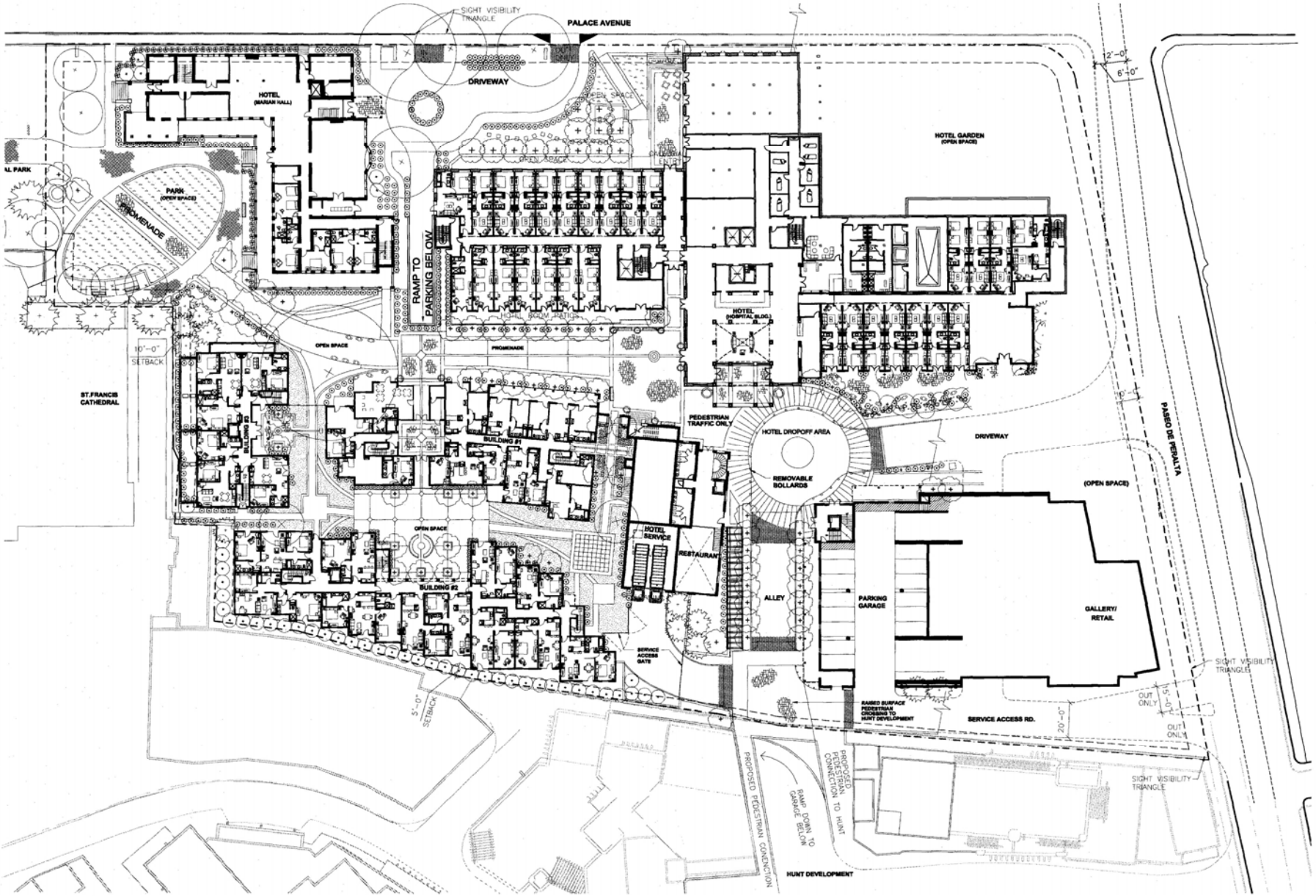


DRURY PLAZA HOTEL

SITE PLAN - BASEMENT PARKING LEVEL

scale: 1/16"=1'-0"

HoganGroup surroundings

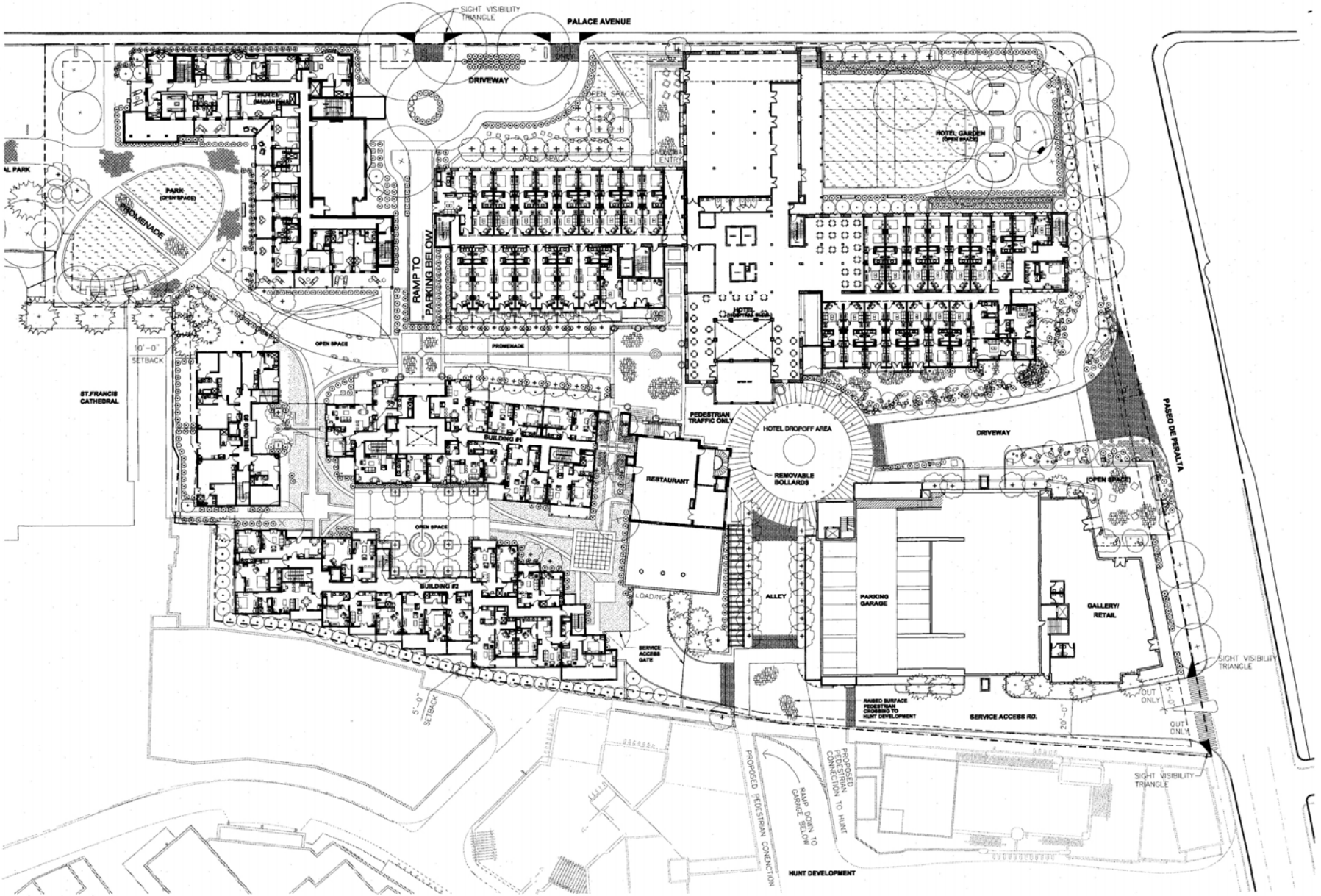


DRURY PLAZA HOTEL

SITE PLAN - GROUND FLOOR LEVEL

scale: 1/16"=1'-0"

HoganGroup surroundings



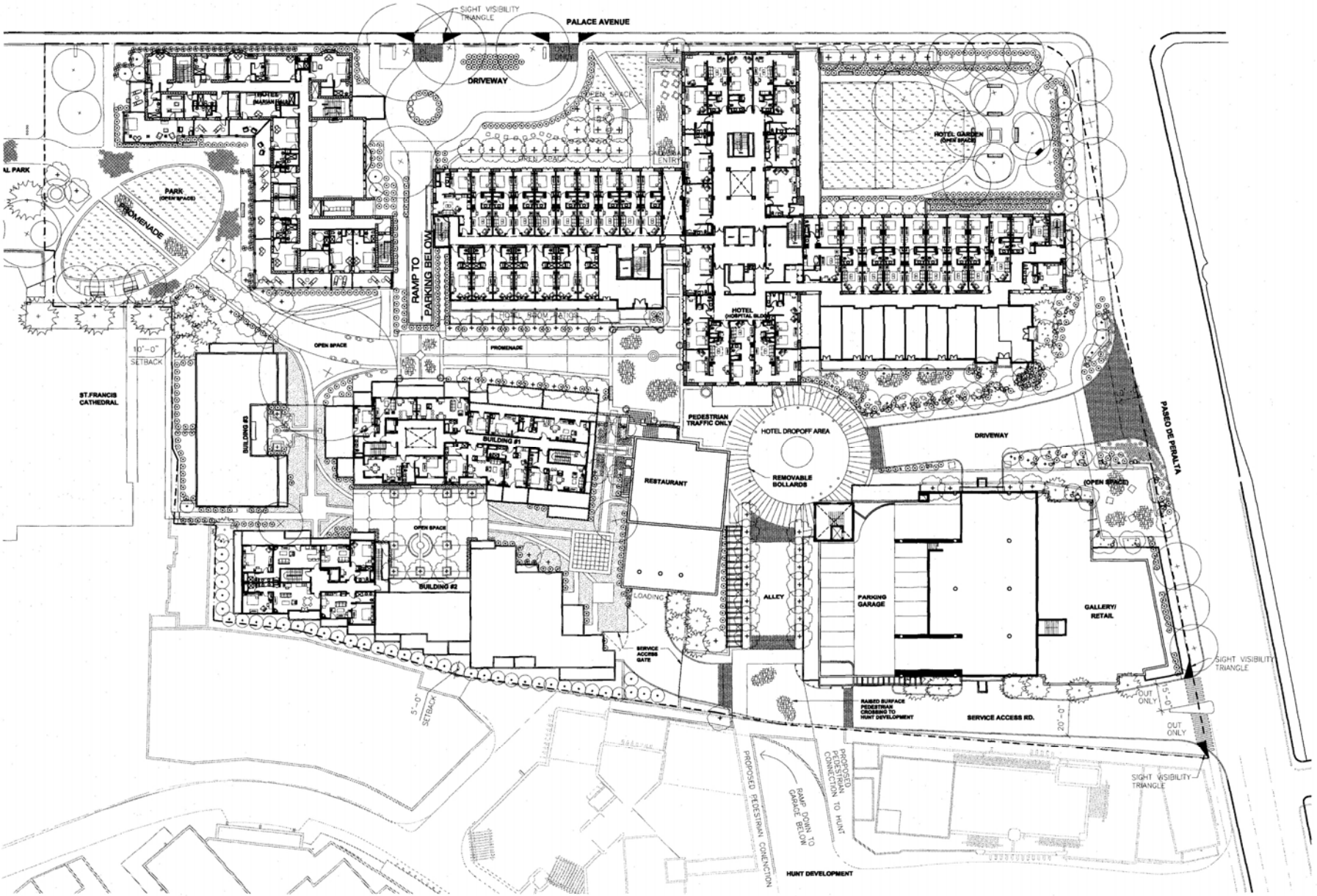
DRURY PLAZA HOTEL

SITE PLAN - FIRST FLOOR LEVEL

scale: 1/16"=1'-0"

SCALE: 1/16" = 1'-0"

HoganGroup surroundings



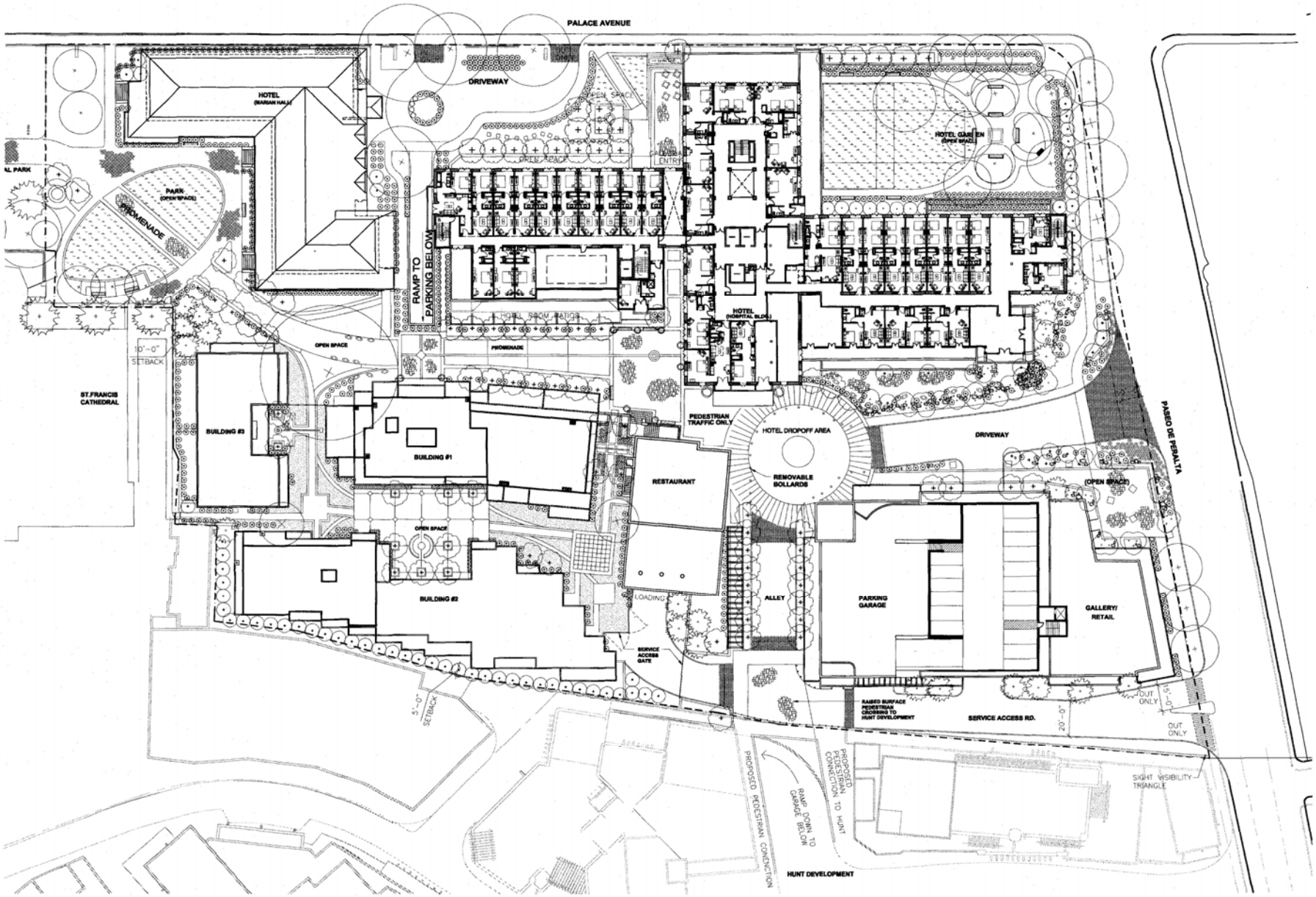
DRURY PLAZA HOTEL

SITE PLAN - SECOND FLOOR LEVEL

scale: 1/16"=1'-0"

NORTH

HoganGroup surroundings



DRURY PLAZA HOTEL

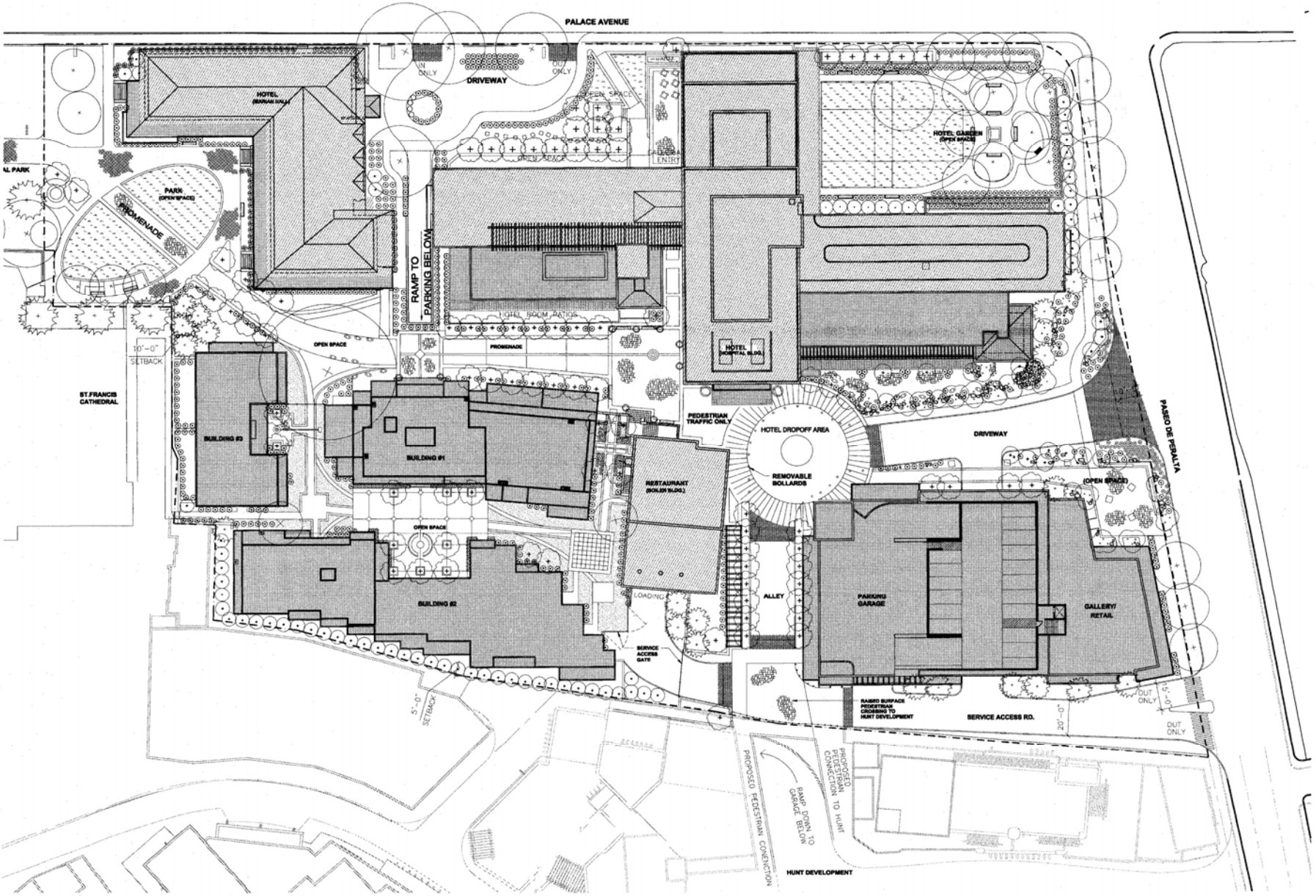
SITE PLAN - THIRD FLOOR LEVEL

scale: 1/16"=1'-0"

SCALE: 1/16" = 1'-0"

NORTH

HoganGroup surroundings



DRURY PLAZA HOTEL

SITE PLAN - ROOF LEVEL

scale: 1/16"=1'-0"

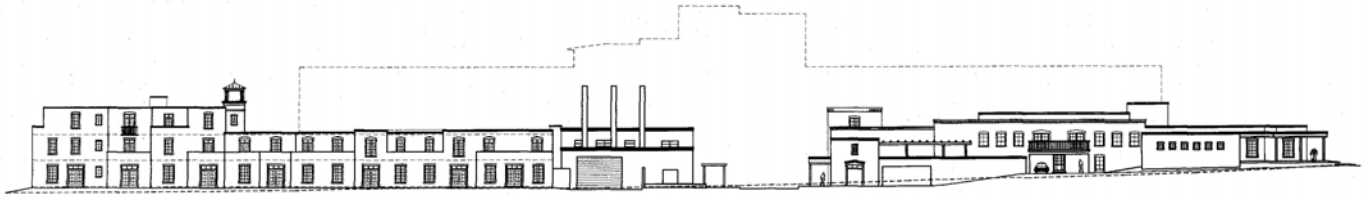
HoganGroup surroundings



SITE SECTION - LOOKING NORTH



SITE ELEVATION - EAST (PASEO DE PERALTA STREET VIEW)



SITE ELEVATION - SOUTH



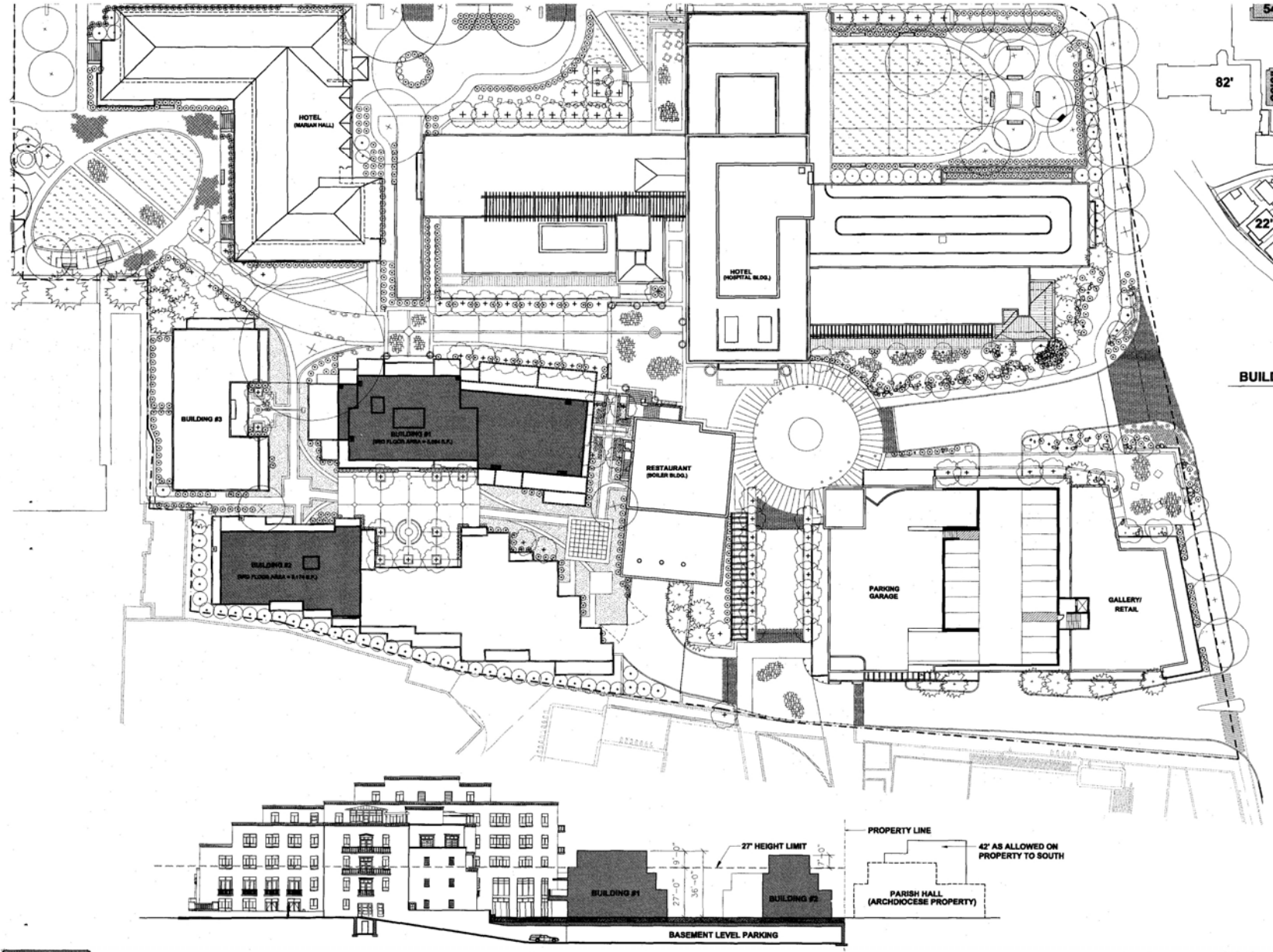
SITE ELEVATION - PROMENADE VIEW, NORTH

DRURY PLAZA HOTEL

SITE ELEVATIONS

scale: 1/16"=1'-0"

HoganGroup surroundings





BUILDING HEIGHTS MAP

NOT TO SCALE

EAST MARCY/EAST PALACE HEIGHT LIMIT = 27'

PROPOSED MAX. HEIGHT = 36' (9' VARIANCE)

DRURY PLAZA HOTEL

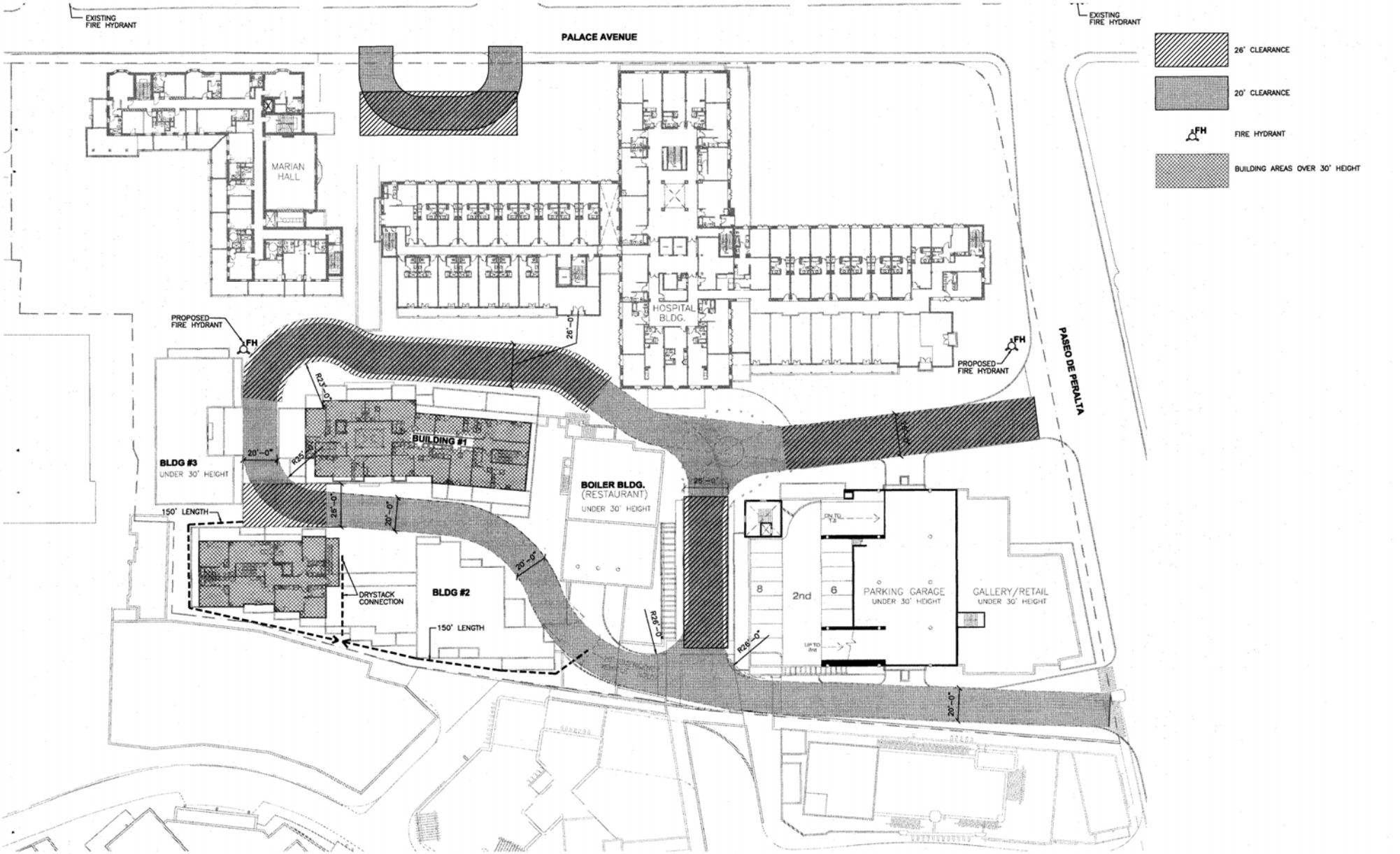
HEIGHT VARIANCE EXHIBIT

scale: 1/16"=1'-0"

SCALE: 1/16" = 1'-0"

NORTH

HoganGroup surroundings

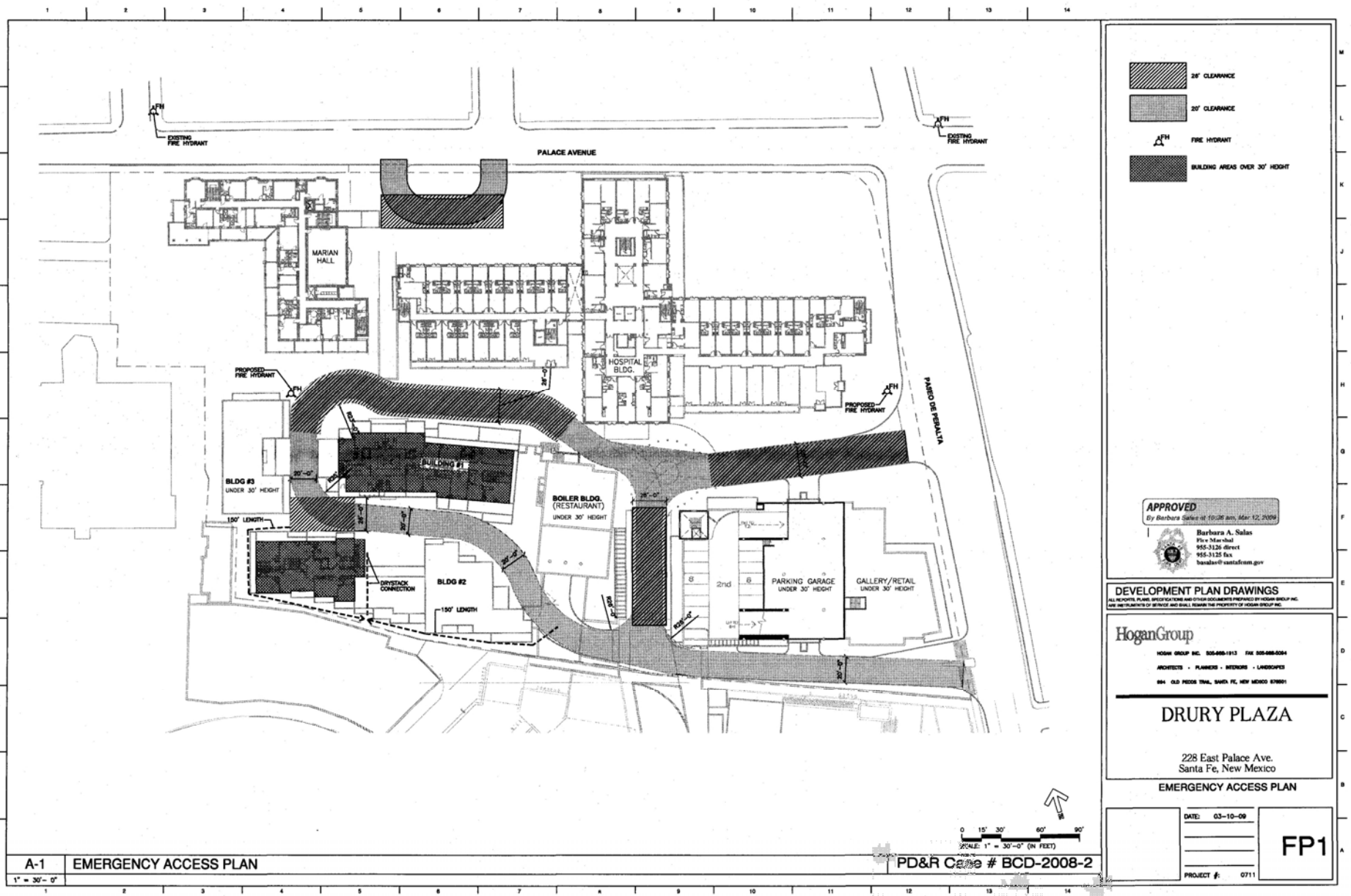


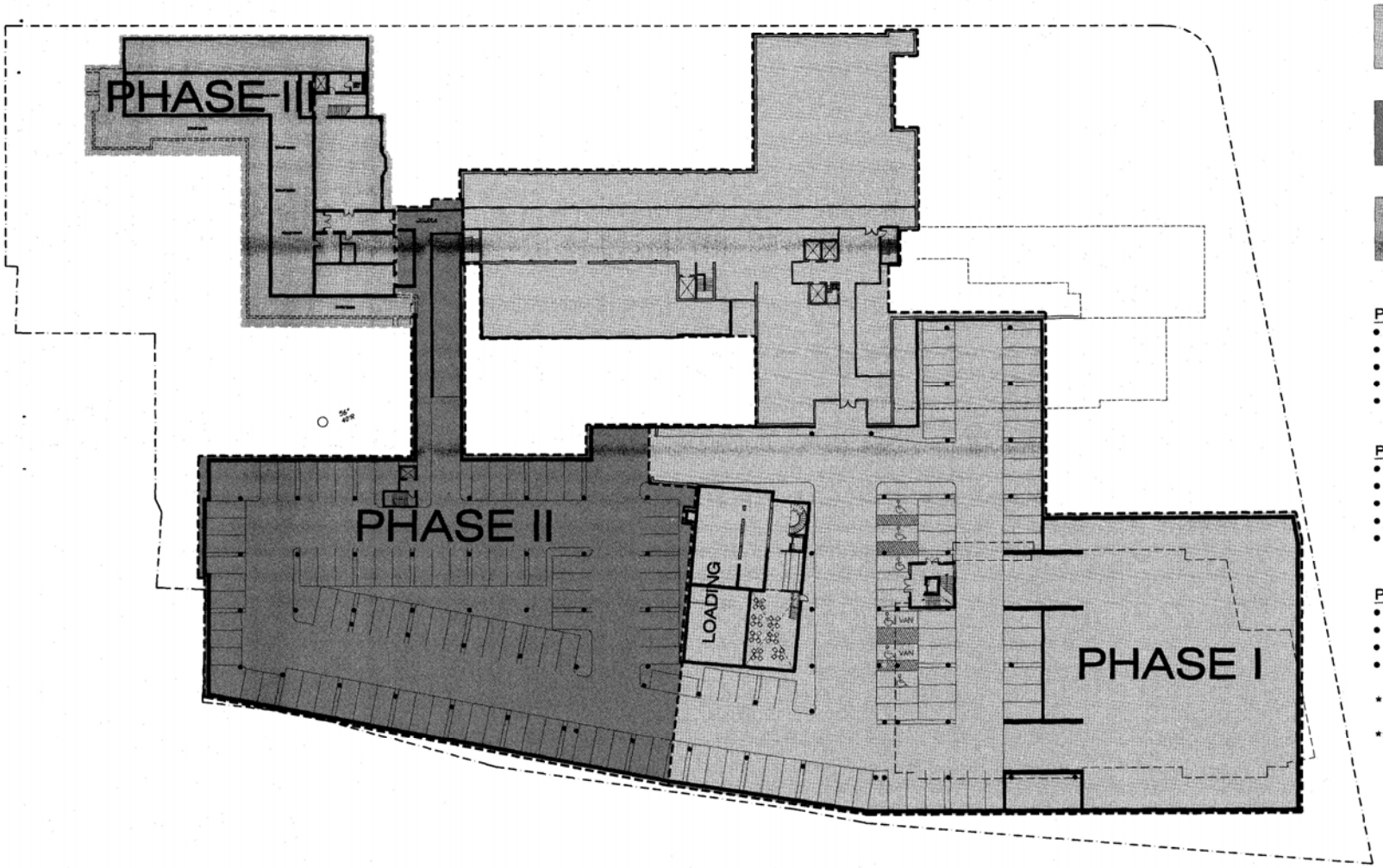
DRURY PLAZA HOTEL

EMERGENCY ACCESS PLAN

scale: 1/16"=1'-0"

HoganGroup surroundings


PALACE AVENUE
EXISTING FIRE HYDRANT
EXISTING FIRE HYDRANT
MARIAN HALL
HOSPITAL BLDG.
PROPOSED FIRE HYDRANT
PROPOSED FIRE HYDRANT
PASEO DE PERALTA
BLDG #3
UNDER 30' HEIGHT
150' LENGTH
BOILER BLDG.
(RESTAURANT)
UNDER 30' HEIGHT
DRYSTACK CONNECTION
BLDG #2
150' LENGTH
2nd
PARKING GARAGE
UNDER 30' HEIGHT
GALLERY/RETAIL
UNDER 30' HEIGHT
26' CLEARANCE
20' CLEARANCE
FIRE HYDRANT
BUILDING AREAS OVER 30' HEIGHT
APPROVED
By Barbara Salas at 10:26 am, Mar 12, 2009
Barbara A. Salas
Fire Marshal
955-3126 direct
955-3125 fax
basalas@santafenm.gov
DEVELOPMENT PLAN DRAWINGS
HoganGroup
DRURY PLAZA
228 East Palace Ave.
Santa Fe, New Mexico
EMERGENCY ACCESS PLAN
DATE: 03-10-09
PROJECT #: 0711
FP1
A-1
EMERGENCY ACCESS PLAN
1" = 30'-0"
PD&R Case # BCD-2008-2



PHASE I

PHASE II

PHASE III

PHASE I
- 175 HOTEL ROOMS
- NET (LEASEABLE) AREA = 11,887 S.F.
- MARIAN HALL EXISTING USE (OFFICE)
- REQUIRED PARKING = 251
- PROVIDED PARKING = 323

PHASE II
- 245 HOTEL ROOMS *
- NET (LEASEABLE) AREA = 12,418 S.F.
- MARIAN HALL EXISTING USE (OFFICE)
- REQUIRED PARKING = 323
- PROVIDED PARKING = 324

PHASE III
- 280 HOTEL ROOMS **
- NET (LEASEABLE) AREA = 12,418 S.F.
- REQUIRED PARKING = 316
- PROVIDED PARKING = 324

* HOTEL SUITE BUILDINGS ADDED

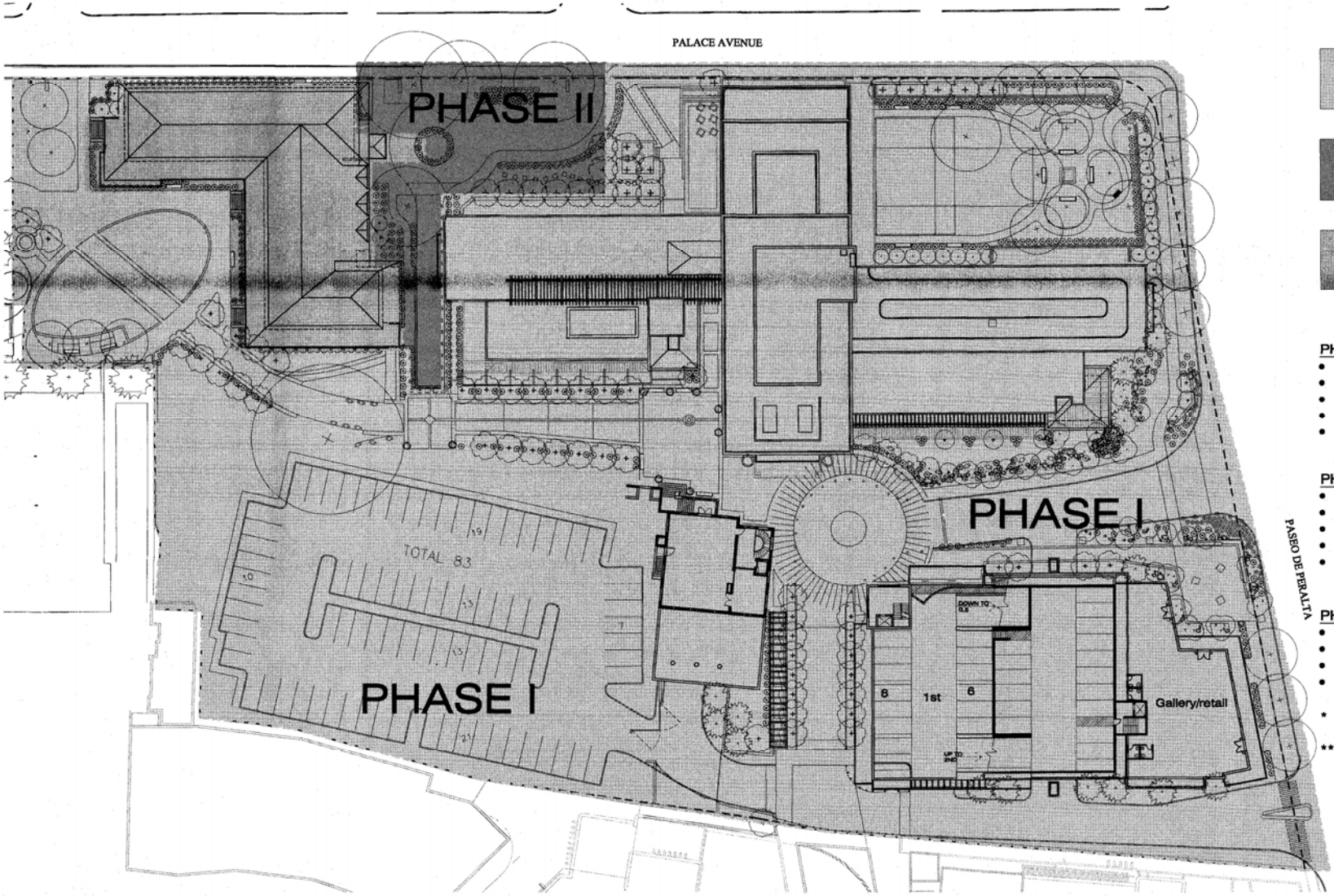
** 35 ROOMS ADDED FROM MARIAN HALL. OFFICE USE ELIMINATED

DRURY PLAZA HOTEL

PHASING PLAN - BASEMENT LEVEL

scale: 1/16"=1'-0"

HoganGroup surroundings



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DRURY PLAZA HOTEL

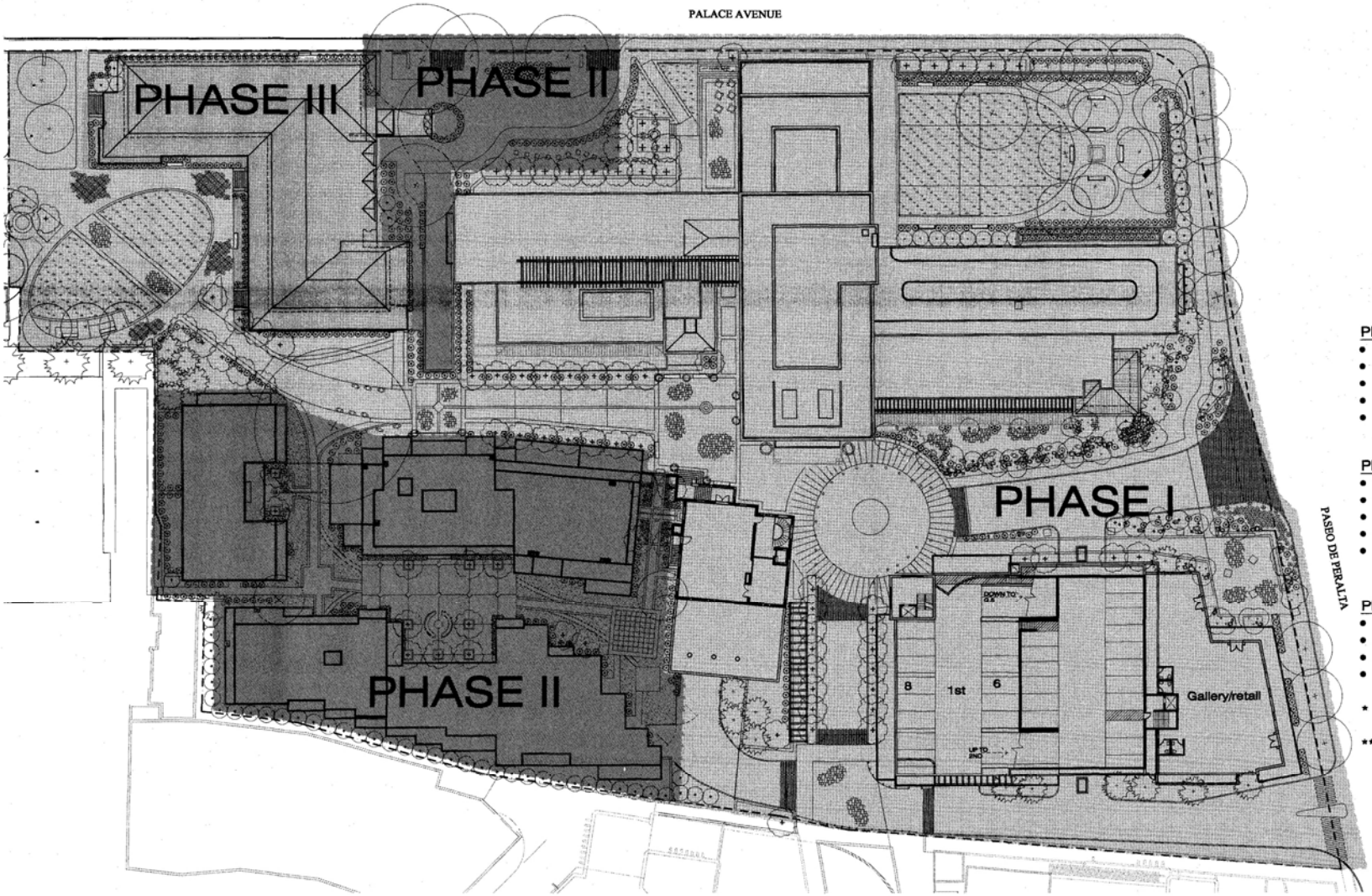
PHASING PLAN - GROUND LEVEL PHASE I

scale: 1/16"=1'-0"

SCALE: 1/16" = 1'-0"

NORTH

HoganGroup surroundings



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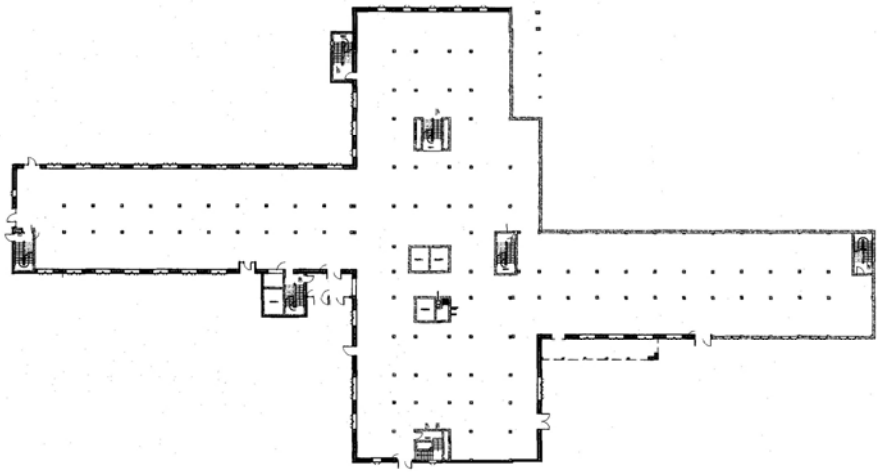
DRURY PLAZA HOTEL

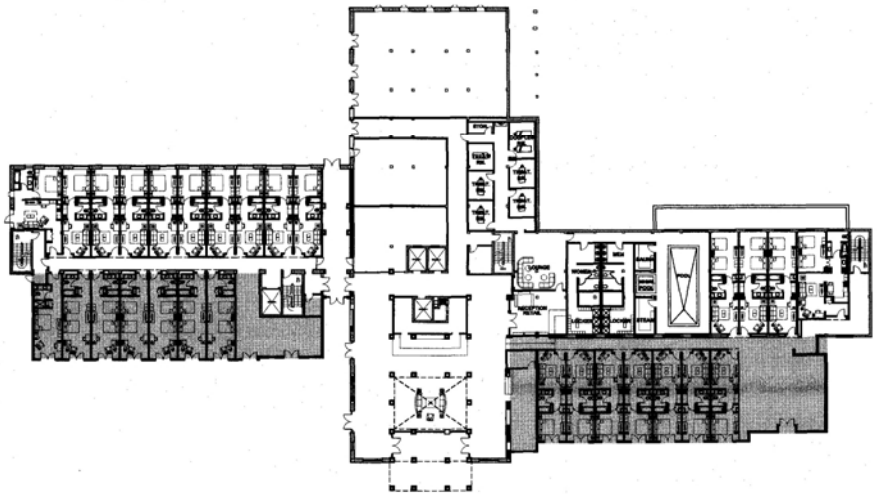
PHASING PLAN - GROUND LEVEL PHASE II

scale: 1/16"=1'-0"

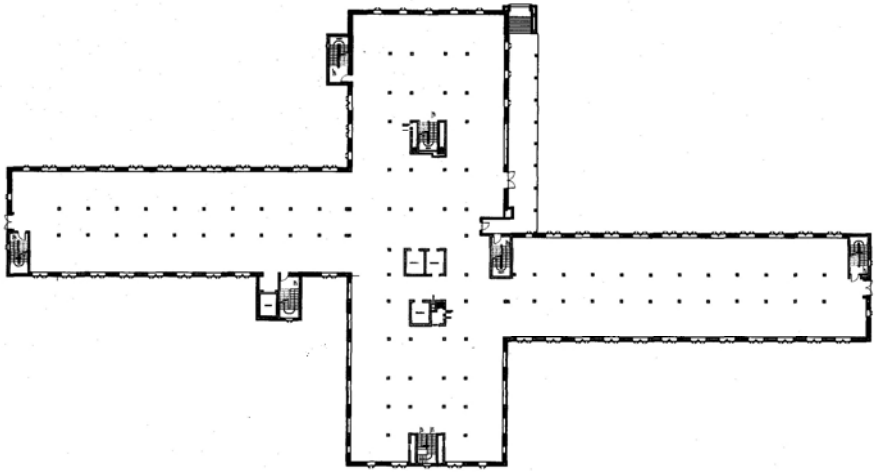
HoganGroup surroundings



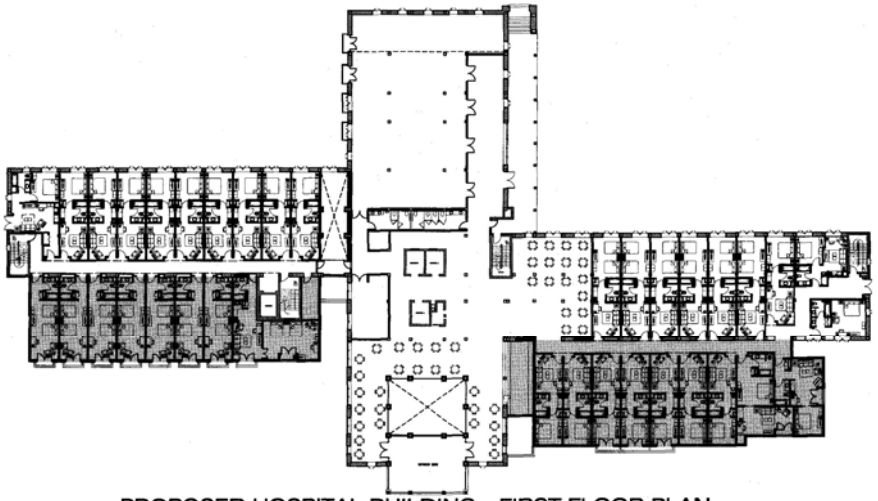
EXISTING HOSPITAL BUILDING - GROUND FLOOR PLAN



PROPOSED HOSPITAL BUILDING - GROUND FLOOR PLAN



EXISTING HOSPITAL BUILDING - FIRST FLOOR PLAN



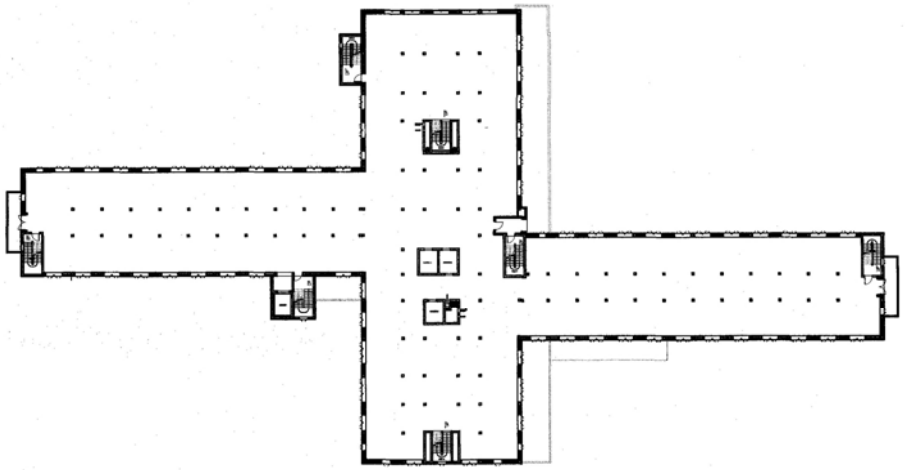
PROPOSED HOSPITAL BUILDING - FIRST FLOOR PLAN

DRURY PLAZA HOTEL

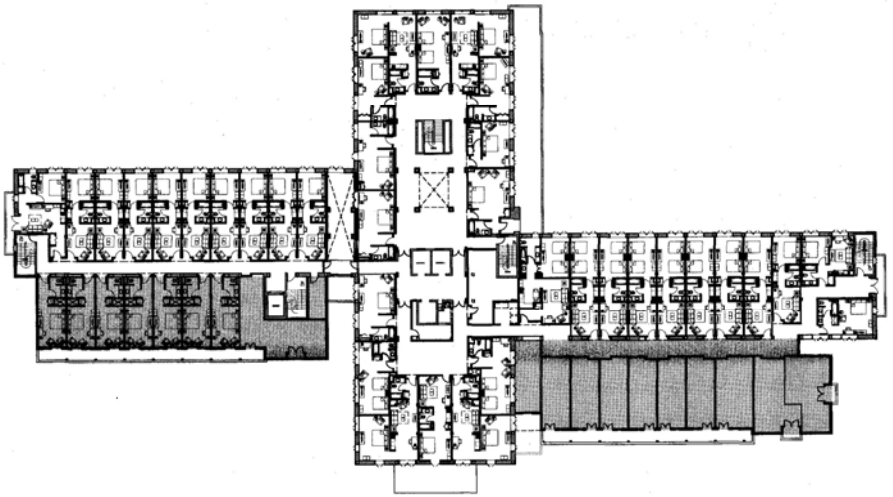
HOSPITAL BUILDING FLOOR PLANS

scale: 1/16"=1'-0"

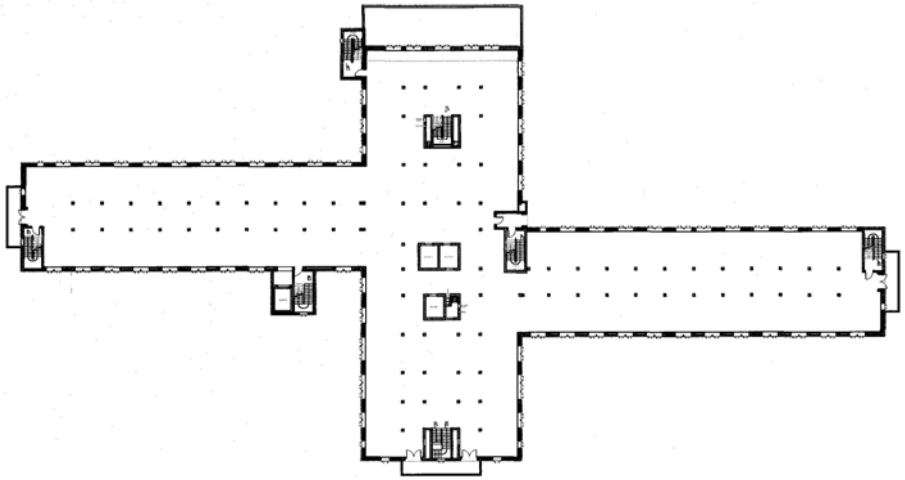
HoganGroup surroundings



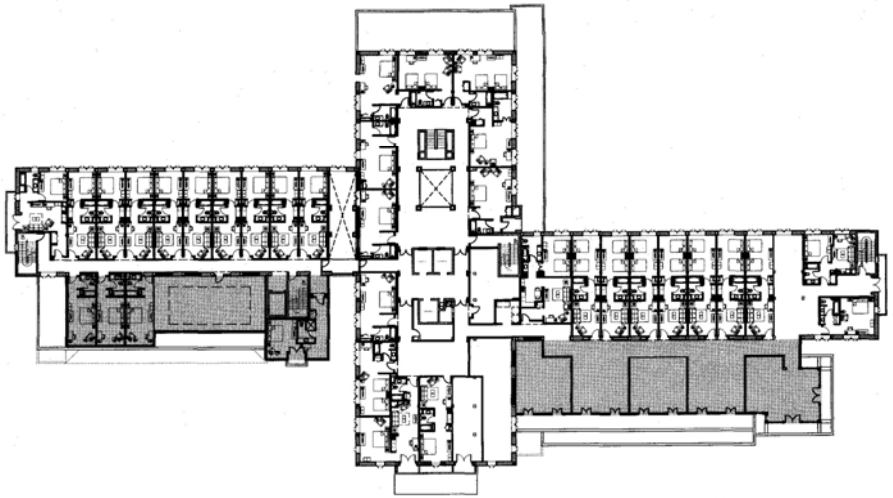
EXISTING HOSPITAL BUILDING - SECOND FLOOR PLAN



PROPOSED HOSPITAL BUILDING - SECOND FLOOR PLAN



EXISTING HOSPITAL BUILDING - THIRD FLOOR PLAN



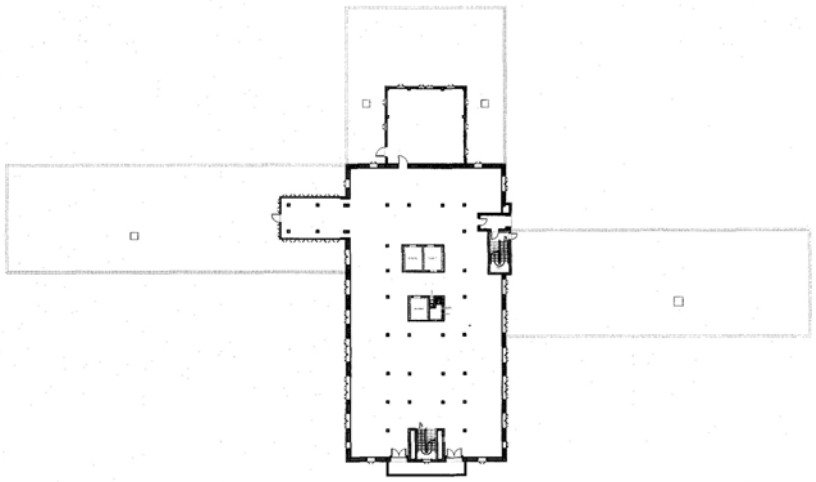
PROPOSED HOSPITAL BUILDING - THIRD FLOOR PLAN

DRURY PLAZA HOTEL

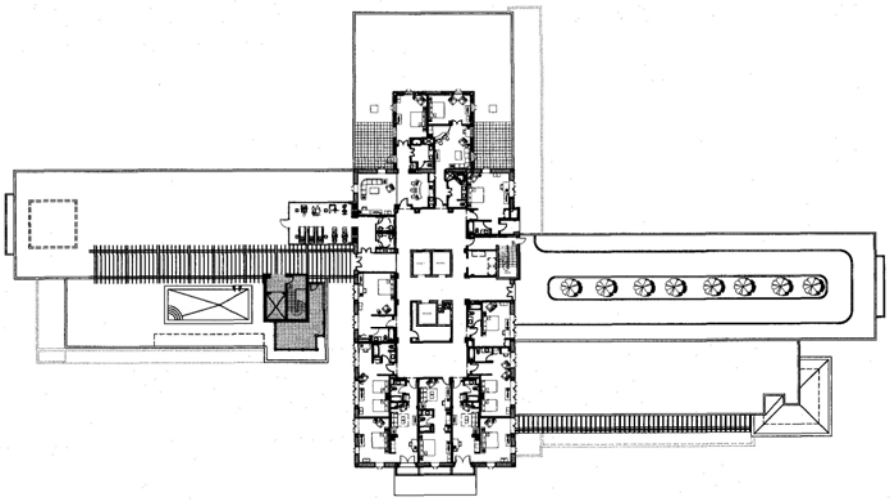
HOSPITAL BUILDING FLOOR PLANS

scale: 1/16"=1'-0"

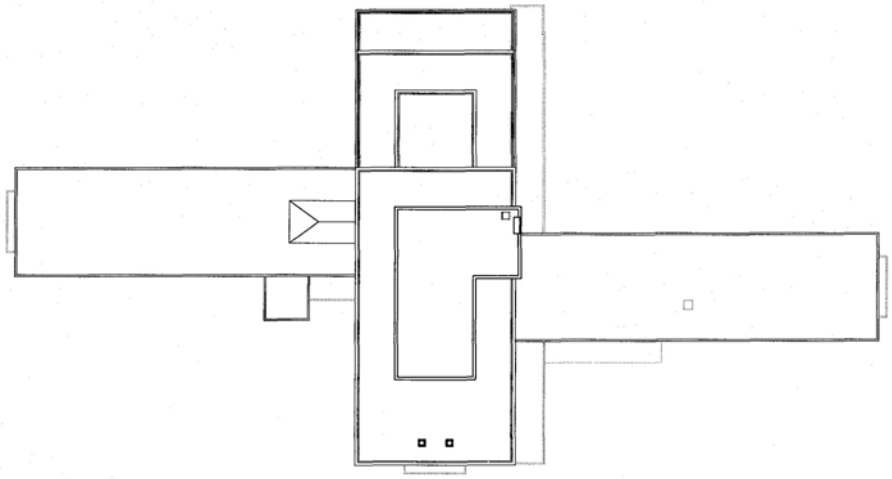
HoganGroup surroundings



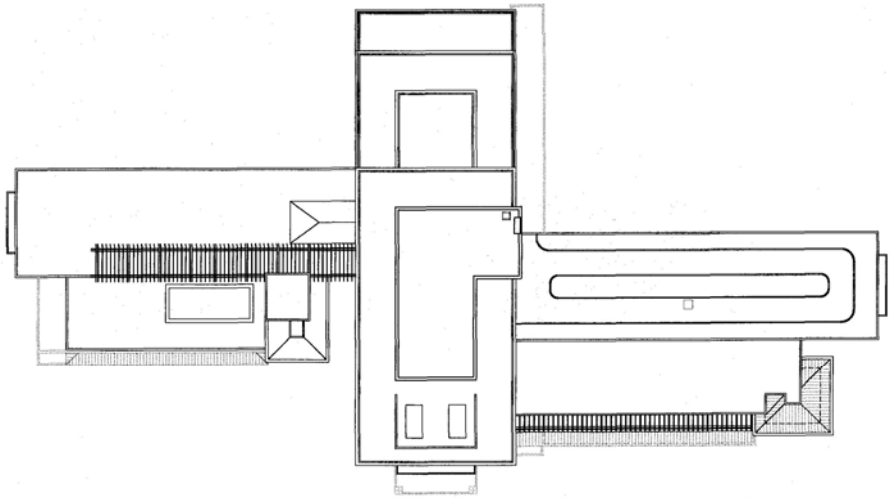
EXISTING HOSPITAL BUILDING - FOURTH FLOOR PLAN



PROPOSED HOSPITAL BUILDING - FOURTH FLOOR PLAN



EXISTING HOSPITAL BUILDING - ROOF PLAN



PROPOSED HOSPITAL BUILDING - ROOF PLAN

DRURY PLAZA HOTEL

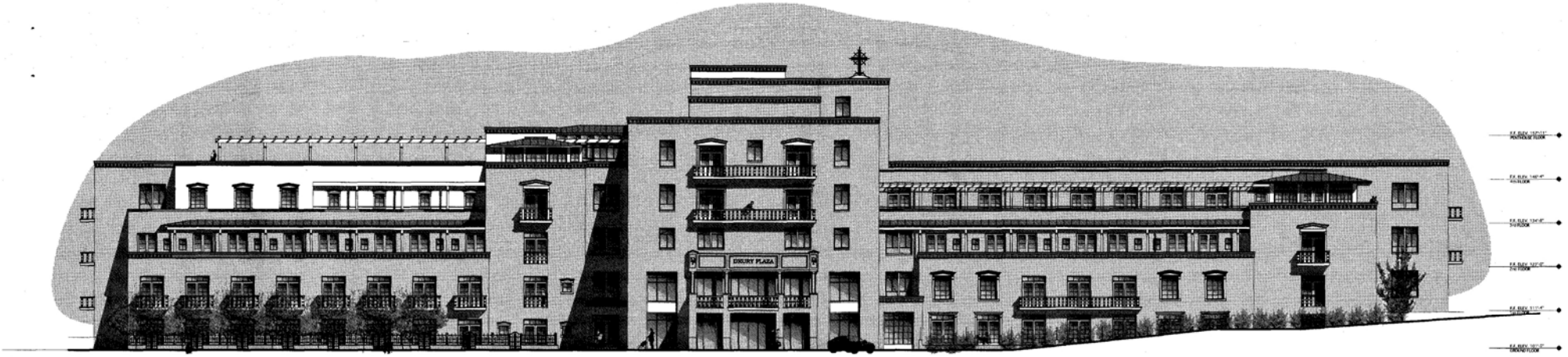
HOSPITAL BUILDING FLOOR PLANS

scale: 1/16"=1'-0"

HoganGroup surroundings



Existing Hospital - South Elevation



Proposed Hospital - South Elevation

DRURY PLAZA HOTEL

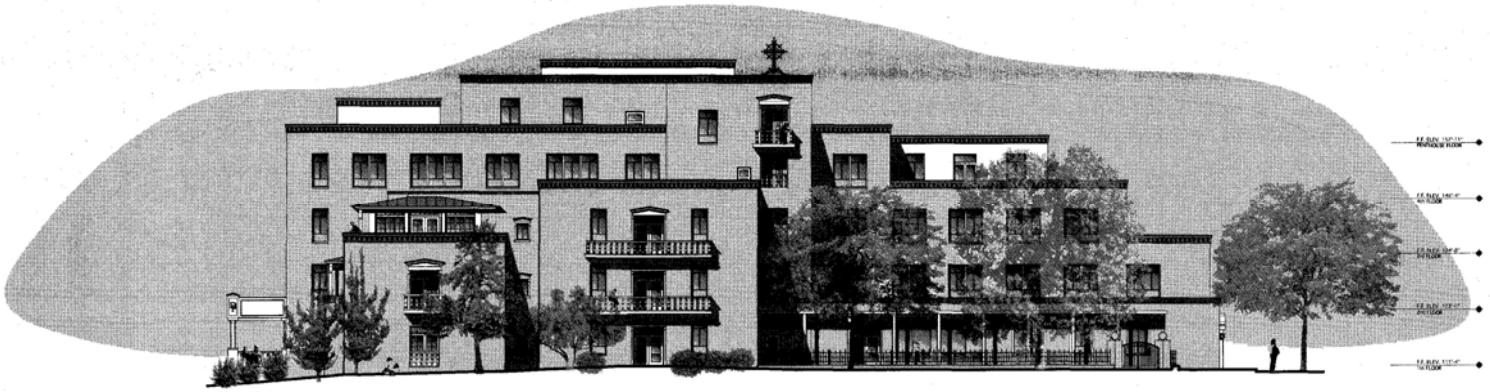
Drury Plaza Hotel South Elevations

scale: 1/8" = 1'-0"

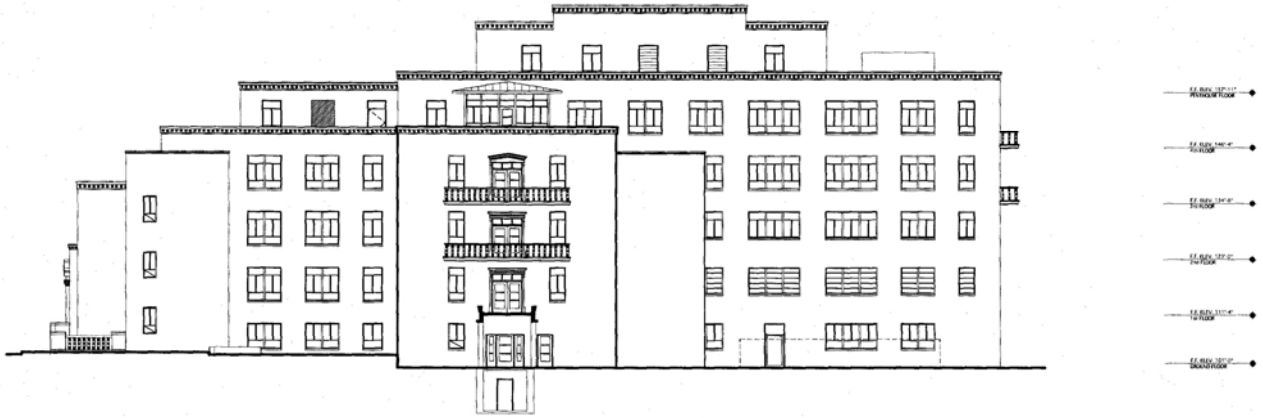
HoganGroup surroundings



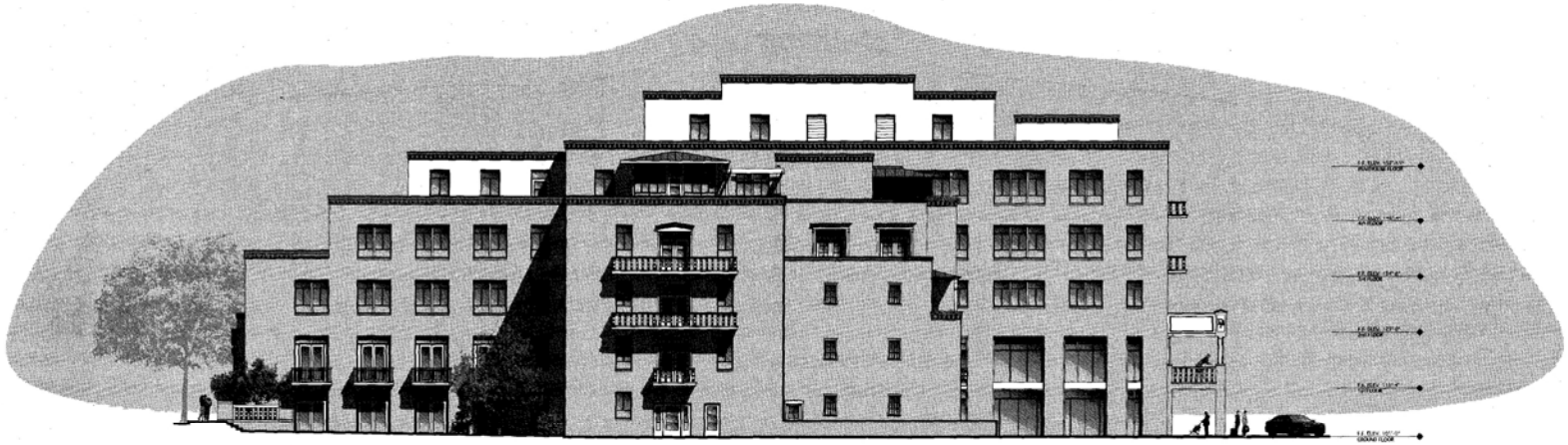
Existing Hospital Building - East Elevation



Proposed Hospital Building - East Elevation



Existing Hospital Building - West Elevation



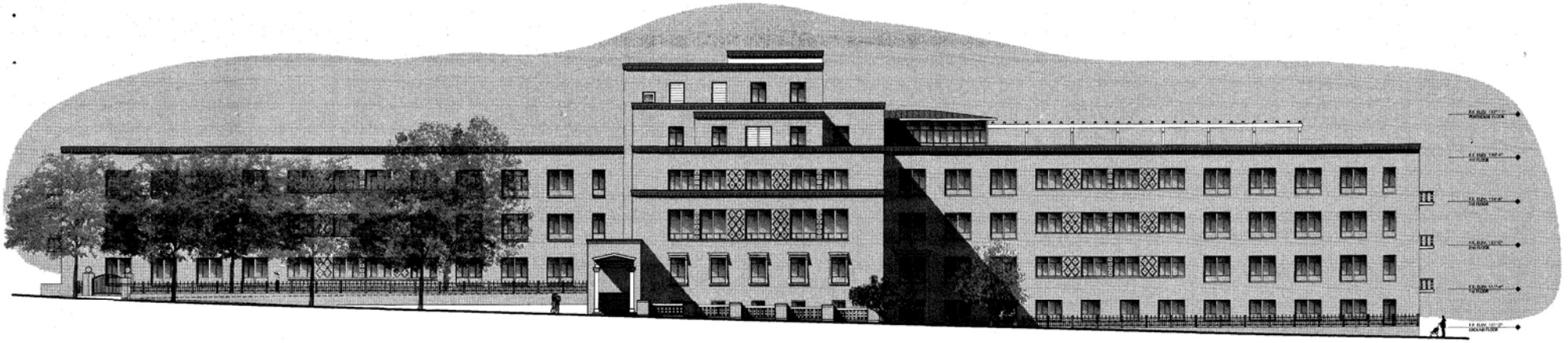
Proposed Hospital Building - West Elevation

Drury Plaza Hotel West Elevations
scale: 1/8" = 1'-0"

HoganGroup surroundings



Existing Hospital - North Elevation



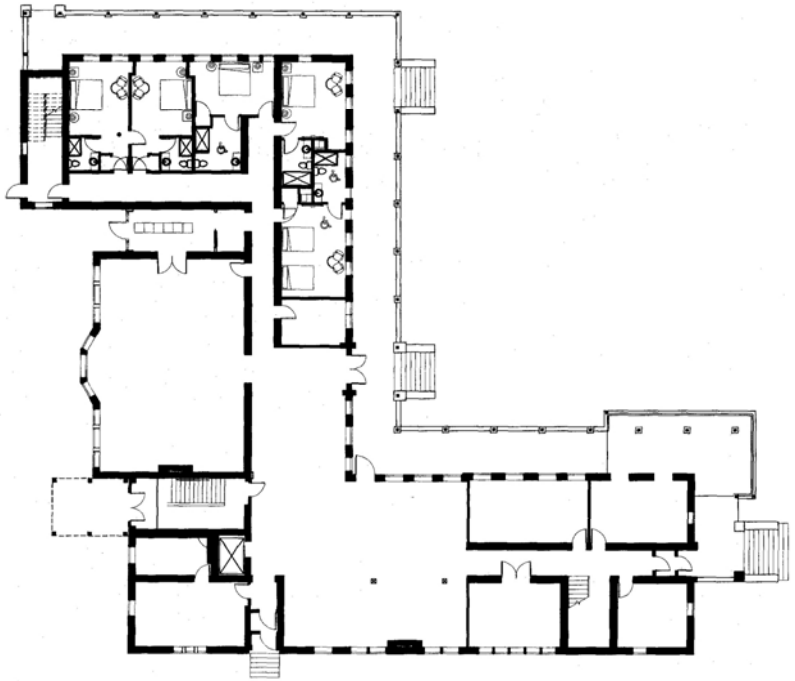
Proposed Hospital - North Elevation

DRURY PLAZA HOTEL

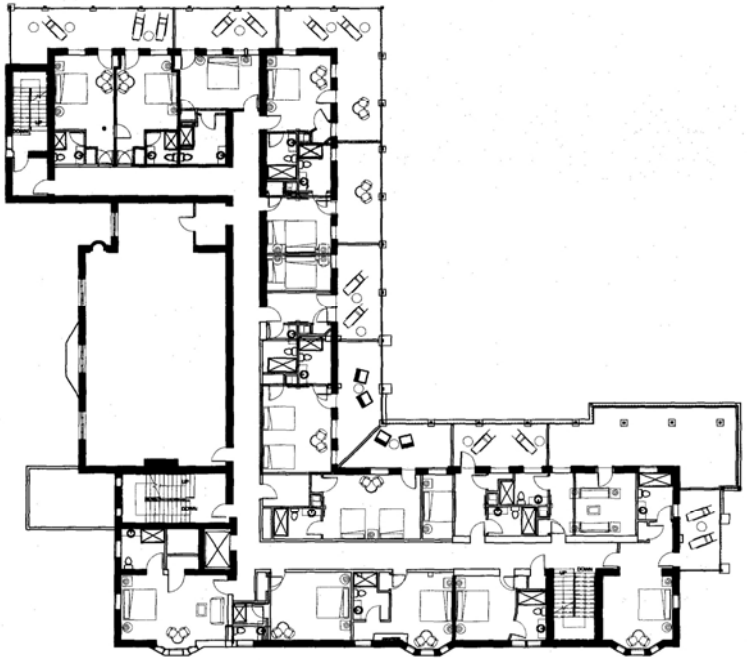
Drury Plaza Hotel North Elevations

scale: 1/8" = 1'-0"

HoganGroup surroundings



GROUND FLOOR PLAN



SECOND FLOOR PLAN (THIRD FLOOR SIMILAR)

DRURY PLAZA HOTEL

MARIAN HALL FLOOR PLANS

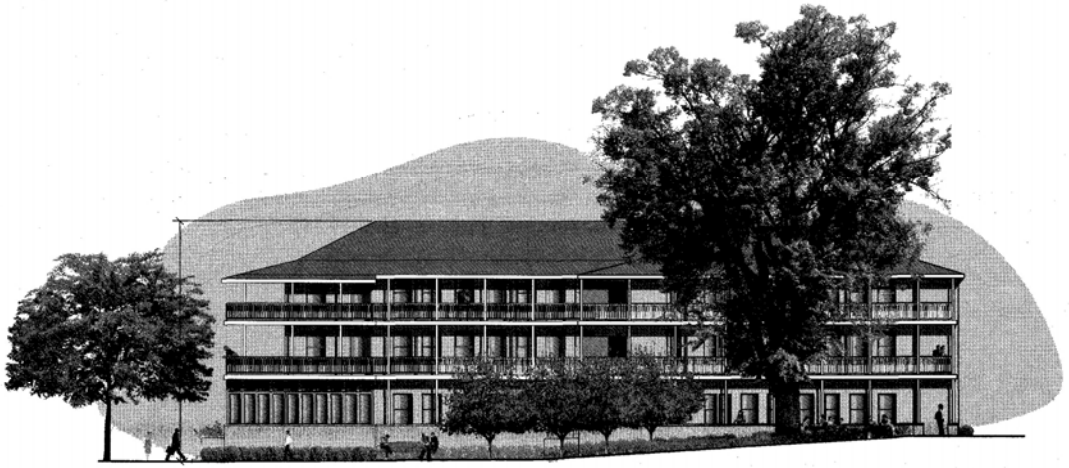
scale: 1/8"=1'-0"

DATE: 03-03-09

HoganGroup surroundings



Marian Hall East Elevation



Marian Hall South Elevation



Marian Hall North Elevation



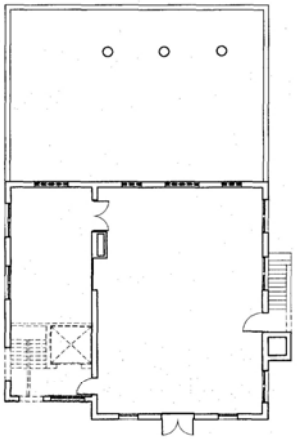
Marian Hall West Elevation

DRURY PLAZA HOTEL

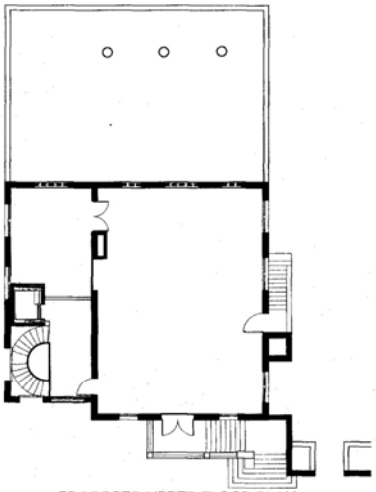
Marian Hall Elevations

scale: 1/8" = 1'-0"

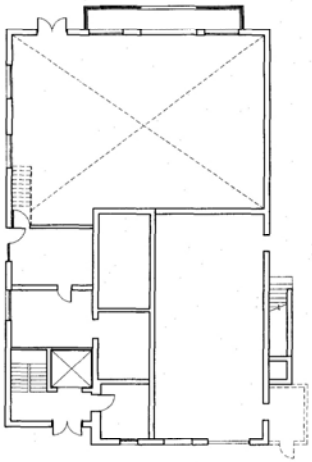
HoganGroup surroundings



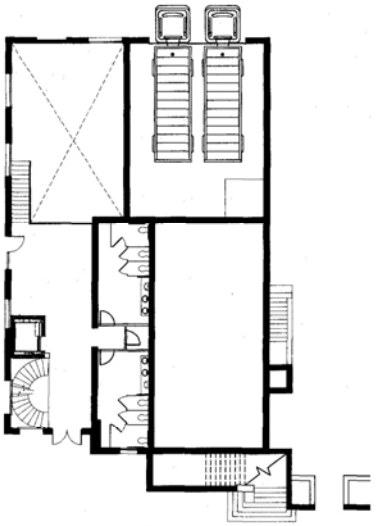
EXISTING UPPER FLOOR PLAN



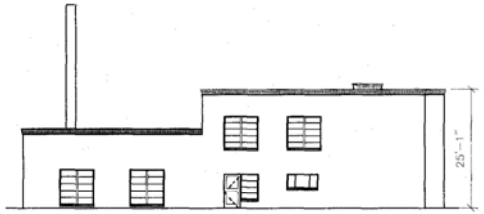
PROPOSED UPPER FLOOR PLAN



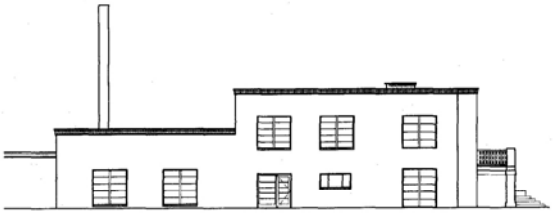
EXISTING GROUND FLOOR PLAN



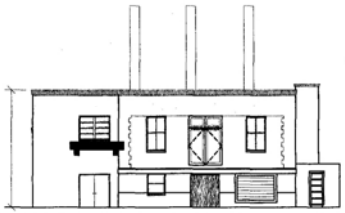
PROPOSED GROUND FLOOR PLAN



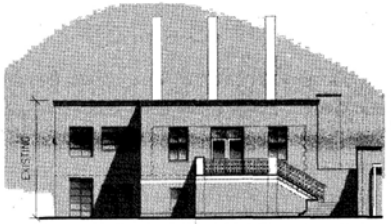
EXISTING BOILER BUILDING EAST ELEVATION



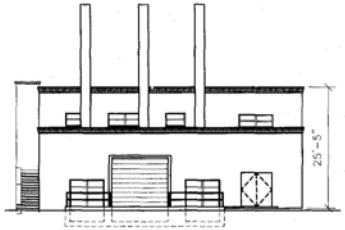
PROPOSED BOILER BUILDING EAST ELEVATION



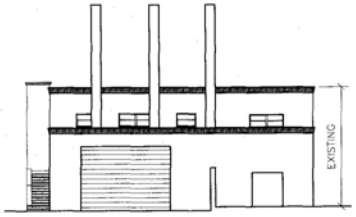
EXISTING BOILER BUILDING NORTH ELEVATION



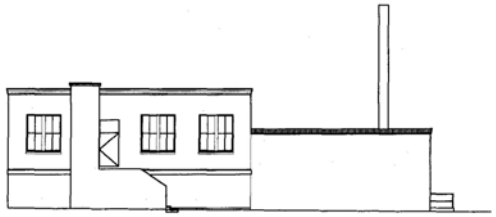
PROPOSED BOILER BUILDING NORTH ELEVATION



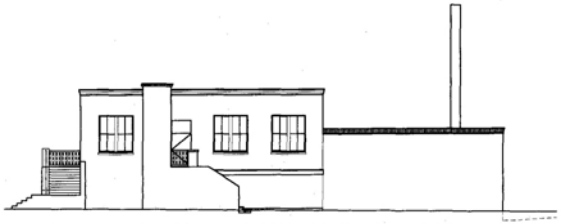
EXISTING BOILER BUILDING SOUTH ELEVATION



PROPOSED BOILER BUILDING SOUTH ELEVATION



EXISTING BOILER BUILDING WEST ELEVATION



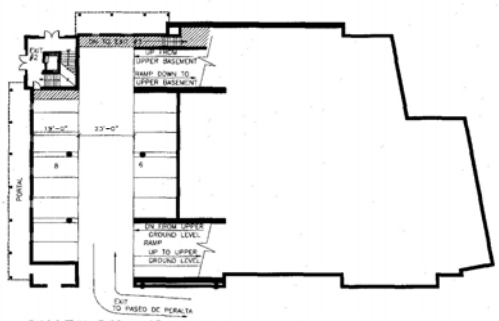
PROPOSED BOILER BUILDING WEST ELEVATION

DRURY PLAZA HOTEL

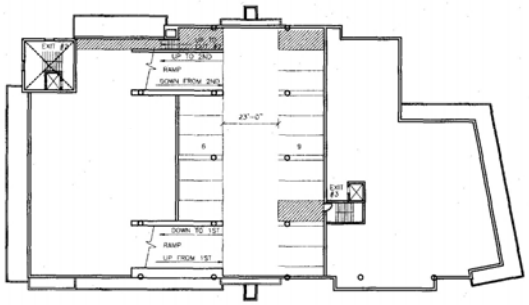
BOILER BUILDING EXTERIOR ELEVATIONS

scale: 1/8"=1'-0"

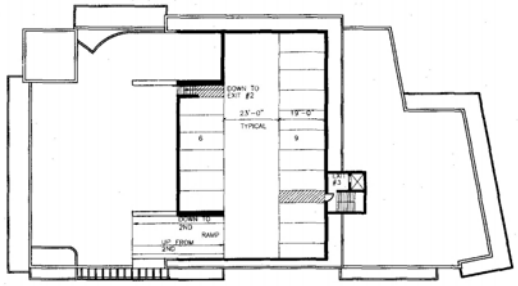
HoganGroup surroundings



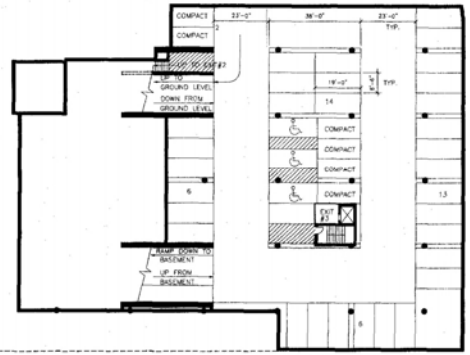
GALLERY/PARKING BUILDING - GROUND FLOOR PLAN



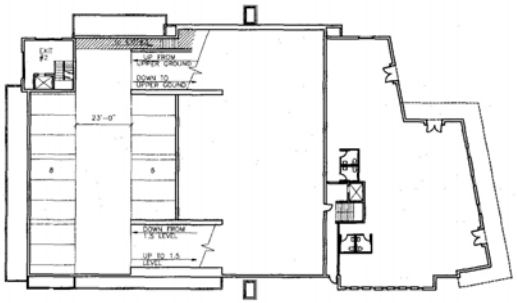
GALLERY/PARKING BUILDING - 1.5 LEVEL FLOOR PLAN



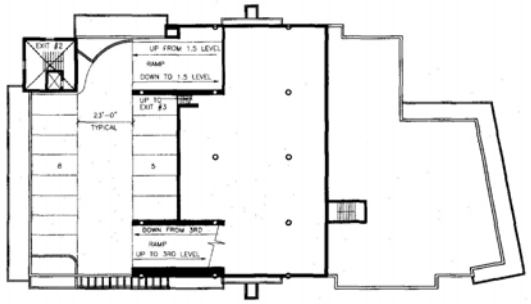
GALLERY/PARKING BUILDING - 3RD LEVEL FLOOR PLAN



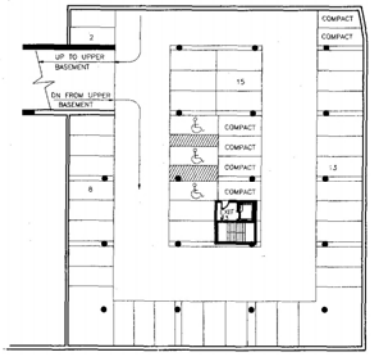
GALLERY/PARKING BUILDING - UPPER BASEMENT FLOOR PLAN



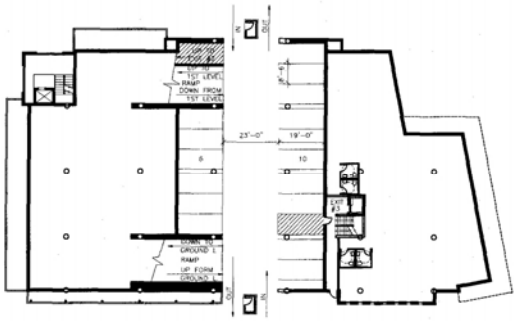
GALLERY/PARKING BUILDING - 1ST LEVEL FLOOR PLAN



GALLERY/PARKING BUILDING - 2ND LEVEL FLOOR PLAN



GALLERY/PARKING BUILDING - LOWER BASEMENT FLOOR PLAN



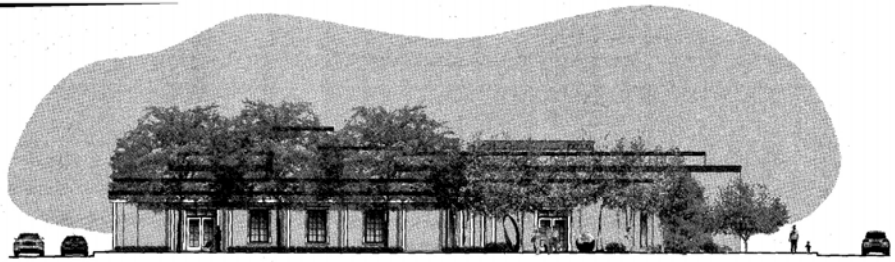
GALLERY/PARKING BUILDING - UPPER GROUND LEVEL FLOOR PLAN

DRURY PLAZA HOTEL

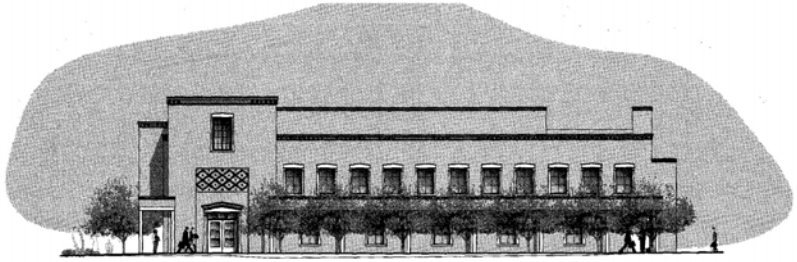
GALLERY & PARKING GARAGE PLANS

scale: 1/8"=1'-0"

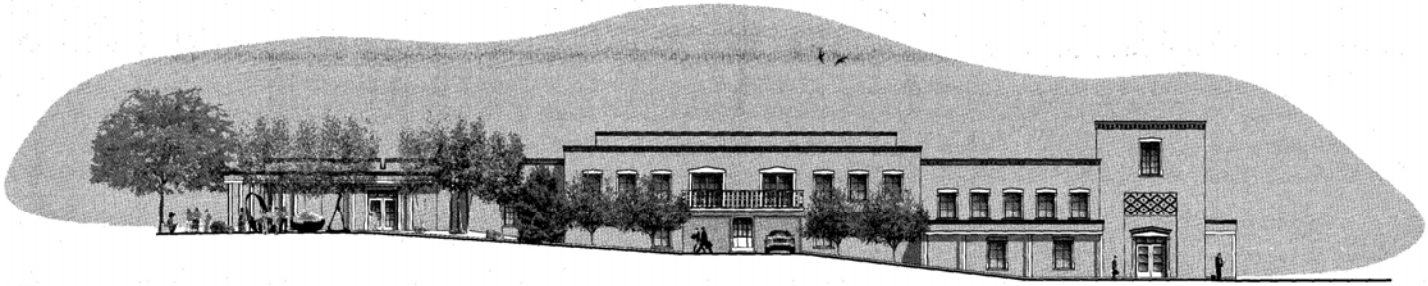
HoganGroup surroundings



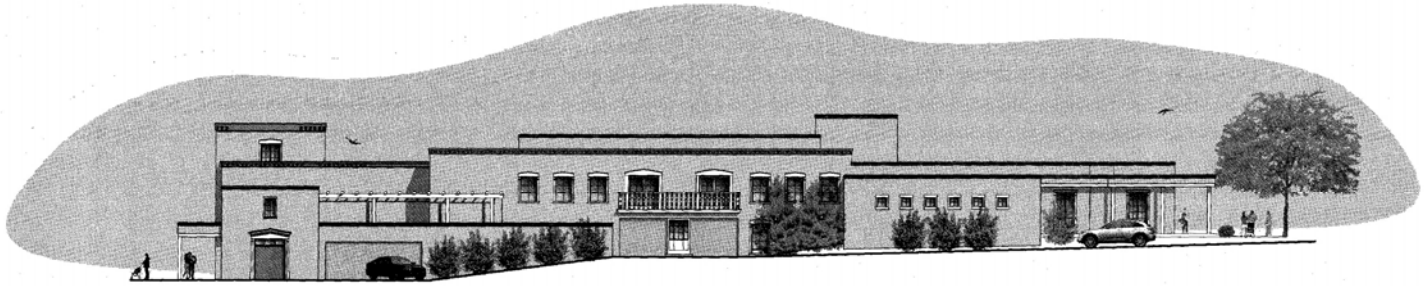
Proposed Gallery/Parking Building - East Elevation



Proposed Gallery/Parking Building - West Elevation



Proposed Gallery/Parking Building - North Elevation



Proposed Gallery/Parking Building - South Elevation

DRURY PLAZA HOTEL

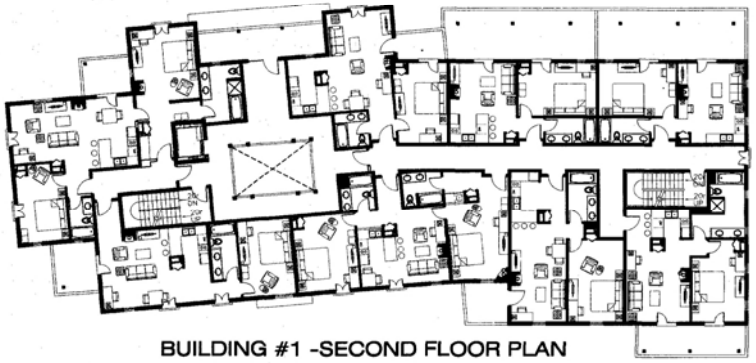
Parking / Gallery Elevations

scale: 1/8" = 1'-0"

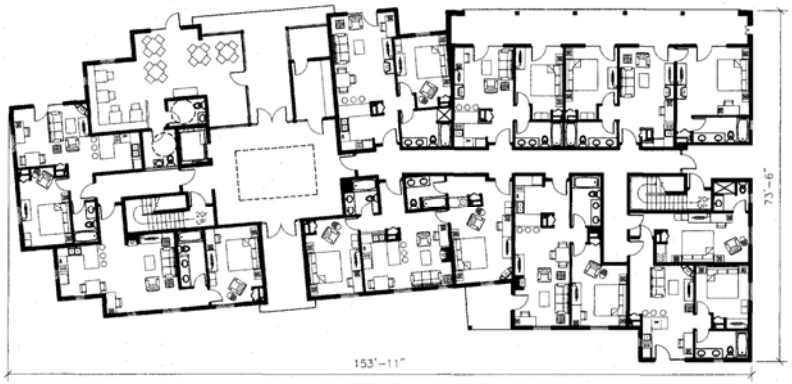
HoganGroup surroundings



BUILDING #1 - THIRD FLOOR PLAN



BUILDING #1 -SECOND FLOOR PLAN



BUILDING #1 - GROUND FLOOR PLAN



BUILDING #1 PROPOSED EAST ELEVATION



BUILDING #1 PROPOSED WEST ELEVATION



BUILDING #1 PROPOSED SOUTH ELEVATION



BUILDING #1 PROPOSED NORTH ELEVATION

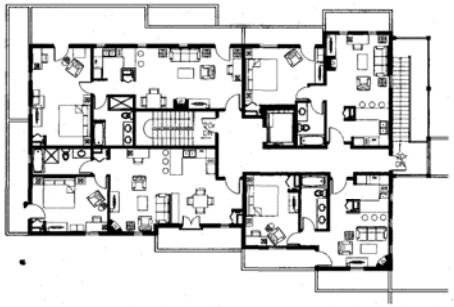
DRURY PLAZA HOTEL

BUILDING #1 - PLANS AND ELEVATIONS

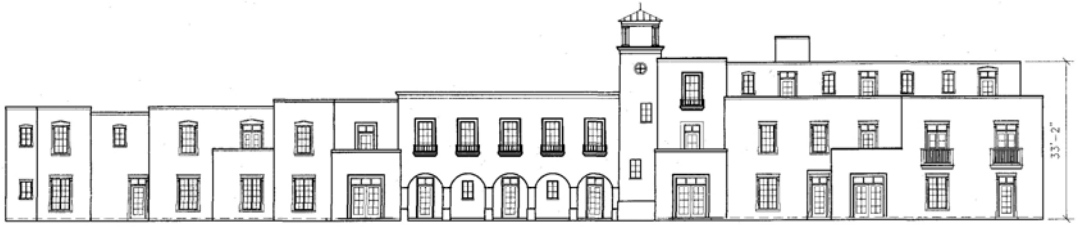
scale: 1/8"=1'-0"

SCALE: 1/8" = 1'-0"

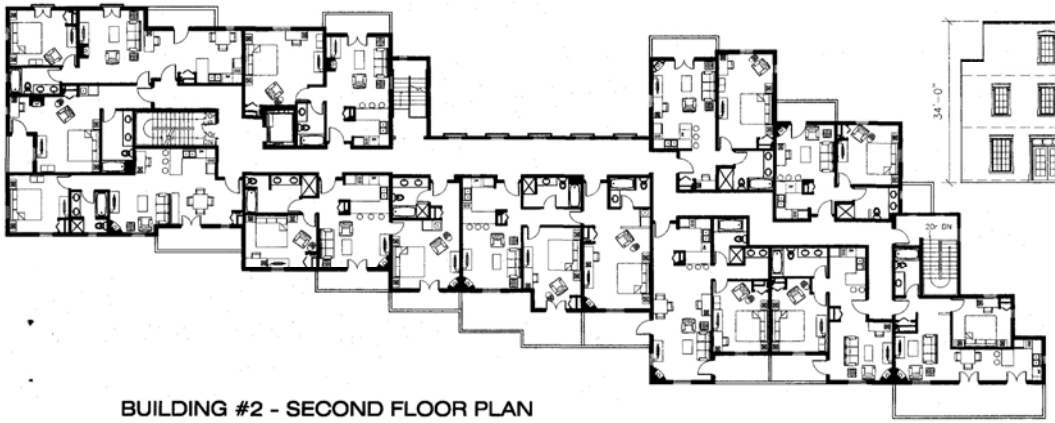
HoganGroup surroundings



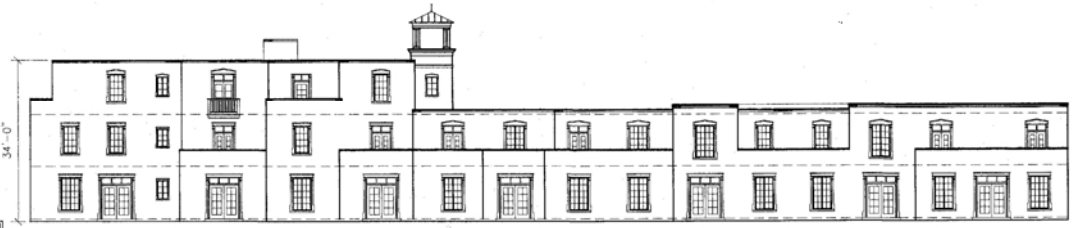
BUILDING #2 - THIRD FLOOR PLAN



BUILDING #2 - PROPOSED NORTH ELEVATION

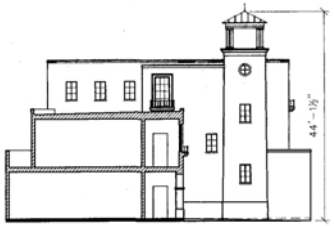


BUILDING #2 - SECOND FLOOR PLAN

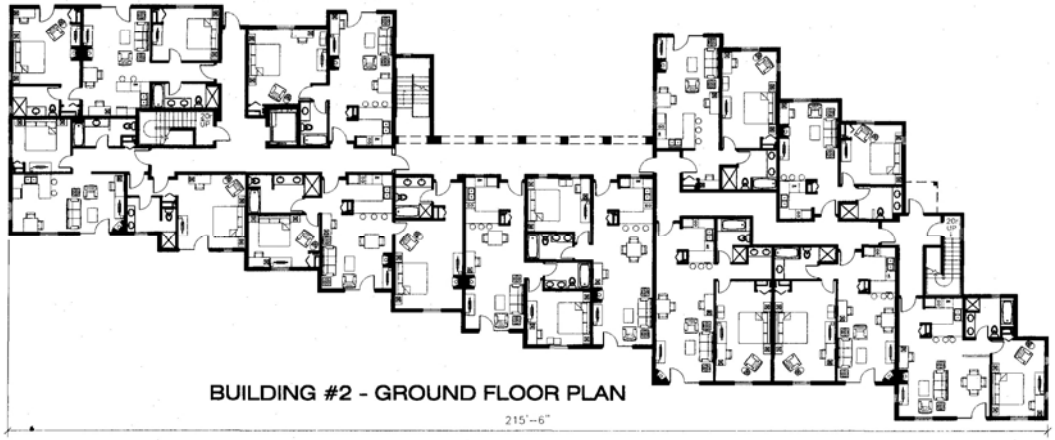


BUILDING #2 - PROPOSED SOUTH ELEVATION





BUILDING #2 - PROPOSED EAST ELEVATION



BUILDING #2 - GROUND FLOOR PLAN



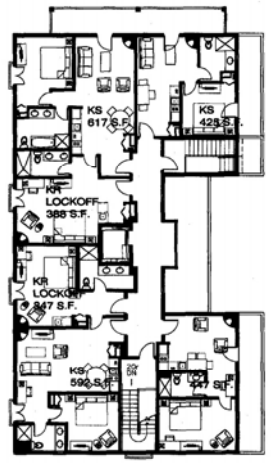
BUILDING #2 - PROPOSED WEST ELEVATION

DRURY PLAZA HOTEL

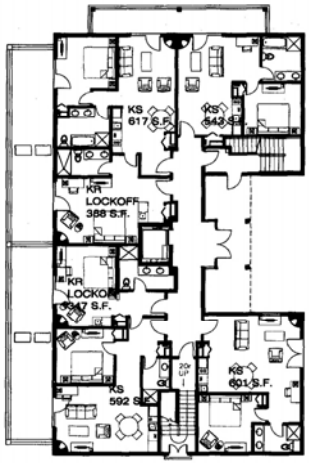
BUILDING #1 - PLANS AND ELEVATIONS

scale: 1/8"=1'-0"

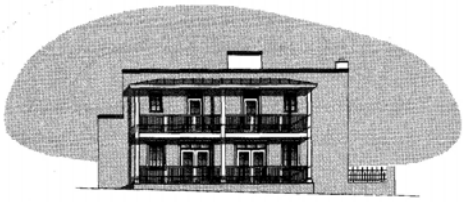
HoganGroup surroundings



Building #3 Second Floor Plan



Building #3 Ground Floor Plan



Proposed Building #3 - North Elevation



Proposed Building #3 - South Elevation



Proposed Building #3 - West Elevation



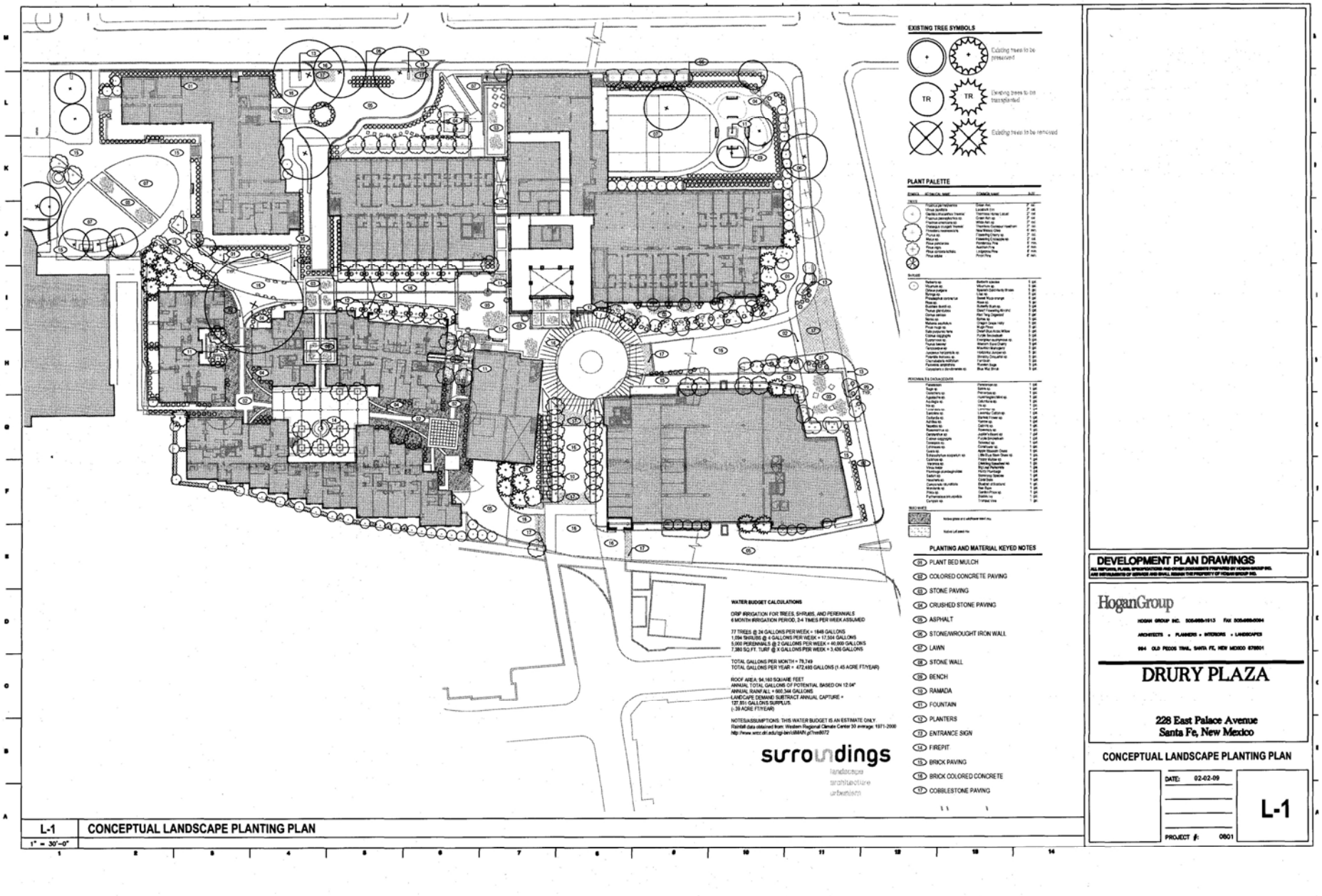
Proposed Building #3 - East Elevation

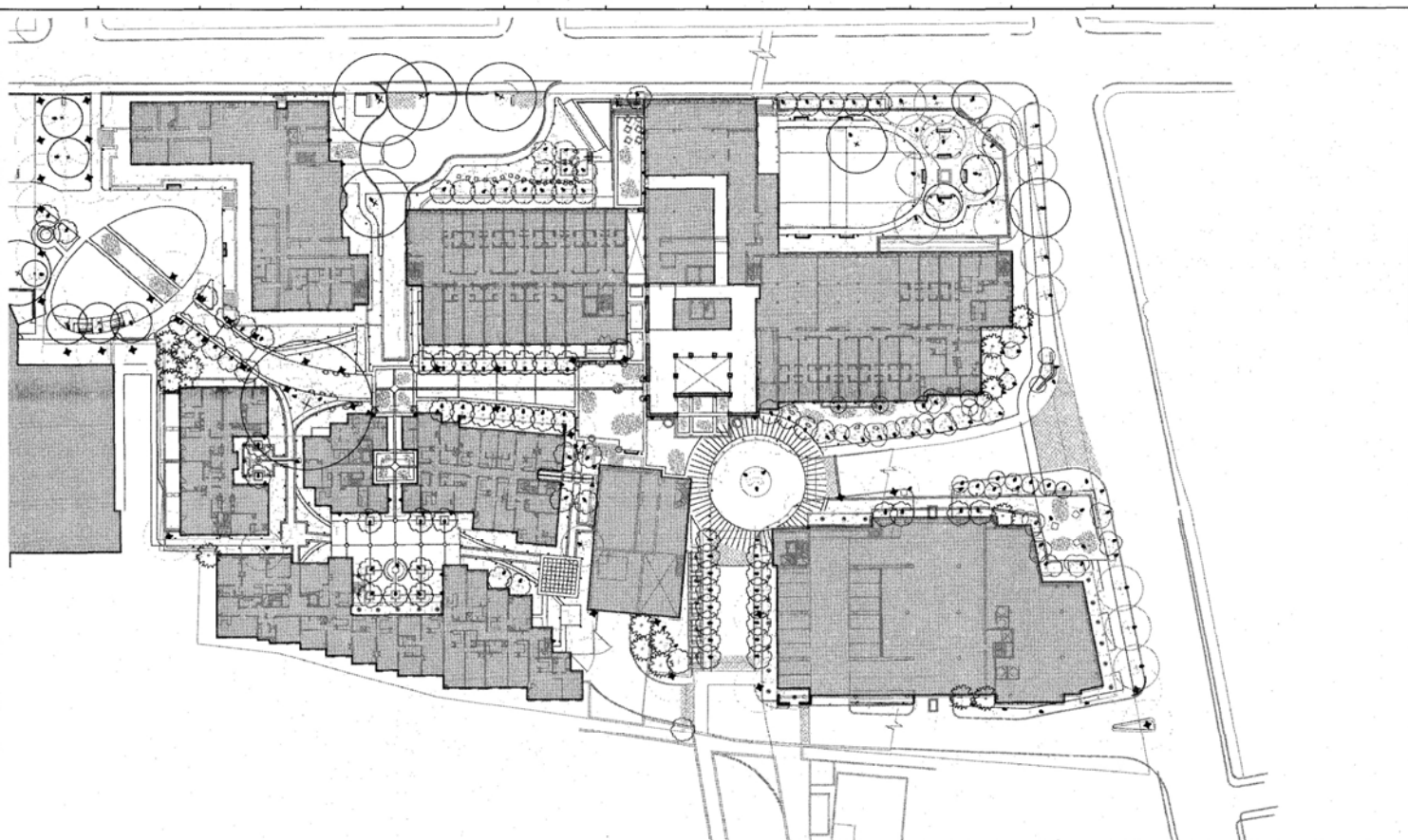
DRURY PLAZA HOTEL

Building #3 Plans & Exterior Elevations

scale: 1/8" = 1'-0"

HoganGroup surroundings


EXISTING TREE SYMBOLS
Existing trees to be preserved
TR
TR
Existing trees to be transplanted
Existing trees to be removed
PLANT PALETTE
PLANTING AND MATERIAL KEYED NOTES
01 PLANT BED MULCH
02 COLORED CONCRETE PAVING
03 STONE PAVING
04 CRUSHED STONE PAVING
05 ASPHALT
06 STONE/WROUGHT IRON WALL
07 LAWN
08 STONE WALL
09 BENCH
10 RAMADA
11 FOUNTAIN
12 PLANTERS
13 ENTRANCE SIGN
14 FIREPIT
15 BRICK PAVING
16 BRICK COLORED CONCRETE
17 COBBLESTONE PAVING
WATER BUDGET CALCULATIONS
DRIP IRRIGATION FOR TREES, SHRUBS, AND PERENNIALS
6 MONTH IRRIGATION PERIOD, 3-4 TIMES PER WEEK ASSUMED
77 TREES @ 24 GALLONS PER WEEK = 1848 GALLONS
1,094 SHRUBS @ 4 GALLONS PER WEEK = 17,504 GALLONS
5,000 PERENNIALS @ 2 GALLONS PER WEEK = 40,000 GALLONS
7,380 SQ.FT. TURF @ X GALLONS PER WEEK = 3,426 GALLONS
TOTAL GALLONS PER MONTH = 78,749
TOTAL GALLONS PER YEAR = 472,493 GALLONS (1.45 ACRE FT/YEAR)
ROOF AREA: 94,160 SQUARE FEET
ANNUAL TOTAL GALLONS OF POTENTIAL BASED ON 12.04"
ANNUAL RAINFALL = 600,344 GALLONS
-LANDCAPE DEMAND SUBTRACT ANNUAL CAPTURE =
127,851 GALLONS SURPLUS
(-.39 ACRE FT/YEAR)
NOTES/ASSUMPTIONS: THIS WATER BUDGET IS AN ESTIMATE ONLY.
Rainfall data obtained from: Western Regional Climate Center 30 average: 1971-2000
http://www.wrcc.dri.edu/cgi-bin/cliMAIN.pl?nm8072
surroundings
landscape
architecture
urbanism
DEVELOPMENT PLAN DRAWINGS
HoganGroup
ARCHITECTS • PLANNERS • INTERIORS • LANDSCAPES
DRURY PLAZA
228 East Palace Avenue
Santa Fe, New Mexico
CONCEPTUAL LANDSCAPE PLANTING PLAN
DATE: 02-02-09
PROJECT #: 0801
L-1
L-1 CONCEPTUAL LANDSCAPE PLANTING PLAN
1" = 30'-0"



TYPE	DESCRIPTION	VOLTS	MOUNTING	LIGHT FIXTURE SCHEDULE LAMPS	BALLAST	LENS	MANUFACTURER/MODE	NOTES
A	12' POLE WITH CAST AL BASE DECORATIVE DIE-CAST AL POST-TOP FIXTURE WITH FULL CUT-OFF TYPE 5 DISTRIBUTION AND TOOL-LESS LAMP/BALLAST ACCESS.		POLE CONCRETE BASE	70W MH		FLAT TEMPERED GLASS	KIM # FMILE319DCHH5/70PMH000X/CBA – HSAF12-534188 FM	
B	DECORATIVE DIE-CAST AL PENDANT MOUNT FIXTURE WITH FULL CUT-OFF TYPE 5 DISTRIBUTION AND TOO-LESS LAMP BALLAST ACCESS.		PENDANT	70W MH			KIM # LET19DCHH5/70PMH000X/CBA - CUSTOM PENDANT LENGTH TBD	
C	36" TALL DECORATIVE DIE-CAST AL BOLLARD WITH FULL CUT-OFF DISTRIBUTION		CONCRETE BASE	70MH		FLAT TEMPERED GLASS	KIM # ERA BOLLARD	
D	DECORATIVE DIE-CAST AL WALL MOUNT FIXTURE WITH FULL CUT-OFF TYPE III DISTRIBUTION AND TOO-LESS LAMP BALLAST ACCESS.		ARM	70MH		FLAT TEMPERED GLASS	KIM #TWILET19DCHH3/70PMH000X/CBA/HS – HA11SW	
F	DIE-CAST AL DIRECTIONAL LANDSCAPE LIGHT		SPIKE	LED			KIM # EL731P-6LED120-DB	
G	DIE-CAST AL RECESSED STEP LIGHT		RECESSED IN WALL	LED		TEMPERED PRISMATIC	KIM # EL897-5LED120-BL	
H	DIE-CAST AL PATHWAY LIGHTER - ADJUSTABLE		STEM	LED		FLAT TEMPERED GLASS	KIM # EL167-5LED120-CBA	

surroundings
landscape
architecture
urbanism

L-2 CONCEPTUAL LANDSCAPE LIGHTING PLAN

1" = 30'-0"

DEVELOPMENT PLAN DRAWINGS

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ARCHITECTS • PLANNERS • INTERIORS • LANDSCAPES

994 OLD PECOS TRAIL, SANTA FE, NEW MEXICO 87501

DRURY PLAZA

228 East Palace Avenue
Santa Fe, New Mexico

CONCEPTUAL LANDSCAPE LIGHTING PLAN

DATE: 02-02-09

PROJECT #: 0801

L-2

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 8-14-08 TIME 3:15
SERVED BY
RECEIVED BY

HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY, AUGUST 26, 2008 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD MEETING

TUESDAY, AUGUST 26, 2008 – 5:30 PM

CITY COUNCIL CHAMBERS

A. **CALL TO ORDER**

B. **ROLL CALL**

C. **APPROVAL OF AGENDA**

D. **APPROVAL OF MINUTES**

E. **APPROVAL OF FINDINGS/CONCLUSIONS**

F. **COMMUNICATIONS**

G. **BUSINESS FROM THE FLOOR**

H. **ADMINISTRATIVE MATTERS**

1. Case #H-08-095A. SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark Hogan, agent for Drury Plaza, proposes an Informational Study Session regarding the redevelopment of the Old St. Vincent Hospital and Marion Hall property. (David Rasch)

2. Case #H-08-095B. SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. City of Santa Fe staff proposes an historic status review for all significant, contributing, and non-contributing structures. (David Rasch)

I. **STATUS REVIEW**

1. Case #H-08-096. 1150 Canyon Road. Downtown & Eastside Historic District. City of Santa Fe staff proposes an historic status review for the non-contributing Manderfield School. (David Rasch)

J. **OLD BUSINESS**

1. Case #H-07-123. 515&519 Cerrillos Road. Historic Transition District. Richard Martinez, agent for WIV Co. proposes construct a 9,427 sq. ft. building to a height of approximately 36' where the maximum allowable height is 15'6". An exception to exceed the maximum allowable height is requested (Section 14-5.2 (D)(9)). (David Rasch)

K. **NEW BUSINESS**

1. Case #H-08-086. 441 Apodaca Hill. Downtown & Eastside Historic District. Nancy Alexander, owner/agent, proposes to construct an approximately 260 sq. ft. portal, enclose an approximately 220 sq. ft. portal, and alter doors and windows on a non-contributing building. (Marissa Barrett)

SS002.pmd-11/02

2. Case #H-08-087. Gomez and Paseo de Peralta. Don Gaspar Area. Santa Fe Habitat for Humanity, owner/agent, proposes to construct an approximately 976 sq. ft. single family residence to a height of 12'6" where the maximum allowable height is 16'5" and construct yardwalls and coyote fencing ranging in height from 3'6" to 6' where the maximum allowable height is 4'9" to 6' on a vacant lot. (Marissa Barrett)

4. Case #H-08-090. 1229 Paseo de Peralta. Don Gaspar Area. Bull Fulginiti, agent for New Mexico Municipal Leauge, proposes to re-stucco a non-contributing building and re-painting all trim using new colors. (Marissa Barrett)

5. Case #H-08-092. 623 Alameda. Westside-Guadalupe Historic District. Liaison Planning Services, INC., agent for Marty Horowitz, proposes to construct an approximately 2000 sq. ft. single family residence to the maximum allowable height of 14'6", construct stuccoed CMU wall to a height of 3' where the maximum allowable height is 3'8" on a vacant lot. (Marissa Barrett)

6. Case #H-08-093. 1301 Canyon Road. Downtown & Eastside Historic District. Michael Munson, owner/agent, proposes to construct a coyote fence to the maximum allowable height of 6' and a 16' long mechanical vehicular gate to the maximum allowable height of 6' on a non-contributing property. (Marissa Barrett)

7. Case #H-08-089. 309 Read Street. Historic Transition District. James Horn/Spears Architect, agent for Lannan Foundation, proposes to remodel a significant structure by replacing the wood shingle roof with a metal standing seam roof, installation of solar panels, and landscaping alterations. An exception is requested to not replace material in-kind (Section 14-5.2 (D)(6)). (David Rasch)

8. Case #H-08-091. 151 Gonzales Road #12. Downtown & Eastside Historic District. Joan Zenker and Arnol Metz, owner/agent, proposes to replace windows on a non-contributing and re-stucco. An exception is requested to exceed the 30" window rule (Section 14-5.2 (E)(1)(c)). (Marissa Barrett)

9. Case #H-08-094. 532 Alto Street. Westside-Guadalupe Historic District. Sylvia Leet, owner/agent, proposes to remodel a contributing building by replacing the entry door, installing skylights, and constructing yardwalls, gates, and a planter. An exception is requested to alter an opening dimension on a primary elevation (Section 14-5.2 (D)(5)(a)(i)). (David Rasch)

L. MATTERS FROM THE BOARD

M. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Interpreter for the hearing impaired is available through the City Clerk's Office upon five (5) days notice. If you wish to attend the August 26, 2008 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday, August 26, 2008.

Ms. Walker said they had the poles in the packet to consider it.

Mr. Rasch agreed. He said they could if there was time that evening to discuss it, and said it was up for action on Sept 9th.

Chair Woods informed the Board about appeals.

H. ADMINISTRATIVE MATTERS

1. Case #H 08-095A. SW Corner of Palace Avenue and Paseo de Peralta. Downtown and Eastside Historic District. Mark Hogan, agent for Drury Plaza, proposes an informational study session regarding the redevelopment of the Old St. Vincent Hospital and Marion Hall property. (David Rasch)

Mr. Rasch presented the staff report for this case as follows:

"The Marion Hall and the Old St. Vincent Hospital property is proposed for redevelopment. The applicant requests a preliminary informational session with the H-Board in order to provide an overview of the project and get feedback before submitting a complete proposal for action.

"The maximum allowable height for free-standing structures along the Paseo de Peralta frontage is 16' 9" as determined by a linear calculation. The maximum allowable height for free-standing structures on the interior of the lot behind Marion Hall and the Hospital and behind a structure that has frontage on Paseo de Peralta is 18' 8" as determined by a radial calculation."

Present and sworn were Mr. Kevin Whitfield, Mr. Brian Brineger, and Mr. Mark Hogan.

Mr. Brineger said they were excited to be there. He said it was a great opportunity. He provided the background information about Drury Hotels, including the one in Albuquerque. He identified several historic renovations that had been done by Drury, and showed customer satisfaction rankings by J.D. Powers. He noted that they had 120 hotels in 19 states. He explained that the hotel would have 280 rooms, 375 parking spaces and about 20,000 sq. feet of retail space.

Mr. Whitfield outlined the existing site by aerial photo. He showed a site history map from 1865 to 1977, and identified the structures on the site. He said the verandas on Marian Hall would be restored. He said a lot of historic fabric was still there, and said they would find it.

Mr. Hogan said they were present to introduce the plans with regard to conceptual organization, massing and scale and to discuss any height exceptions that were required. He said they were also there to receive the Board's input on style and details.

Mr. Hogan said they wanted to reduce the amount of surface asphalt on the property. He said their second goal was to open space for pedestrian circulation in the area. He said their third goal was to

strengthen the historic fabric by reusing the historic parts of the site. He said Marian Hall was a significant building, and said the Hospital and out buildings were non-contributing. He said they would review the status after the presentations.

Mr. Hogan showed the vehicular circulation around the site, and the existing surface parking at the site. He then showed a parking garage that would replace the surface parking, which he said would have a smaller footprint. He said they wanted to reactivate the circular drive at Paseo. He said the Downtown Vision Plan was to open up access in the downtown. He said their plan increased pedestrian circulation. He showed the access through the promenade and Cathedral Park. He said they wanted to restore the old pedestrian access between Marian and the Hospital. He said they also wanted Marian to the Rosary Gardens to connect to Water Street.

Mr. Hogan showed a diagram of the design opportunities and restraints. He showed how it would relate to the Hunt development to the south. He then showed a developed plan site view. He explained that multi-storied Casitas would supplement the rooms at Marian Hall. He said the area would be open 24 hours a day. He said they would remove the existing ambulatories in order to complete the restoration of Marian Hall. He said the promenade would help visitors find their way from the Plaza to Canyon Road. He said the parking garage would have gallery space to ameliorate the relationship with Paseo.

Mr. Hogan then showed a site plan that clarified the new buildings from the existing ones, and showed areas where material would be removed. He then showed the uses for each area on the site. He said they would have solar units on top of the hospital. He showed where archaeological studies would be done. Next he showed the building elevations. He clarified that the drawings were not designed to show style or colors. He said the screen wall would be at 22' 5" and would require a height exception.

Mr. Hogan showed a cross section where they would require two height exceptions: one at 14' 4" and the other at 4' 10", next to Paseo. He explained that the existing lot coverage was 24%, and said with their proposal the coverage would become 53%. He said 10% of the casitas were three stories tall. He showed several renderings of proposed structures. He concluded with several walk throughs. He said they would have ENN meetings and wanted to take the information gathered from the Board to those meetings.

Chair Woods said they would take a ten minute break.

PUBLIC COMMENT

Richard Ellenberg, of 1713 Canyon Road, was present and sworn. He said the proposal did not indicate that the structures needed height exceptions. He said it was next to two major developments. He said it struck them that to maximize the height exceptions; they would need to see the developments together. He said they would like to see how the proposed buildings related to the buildings that would be next to them. He said they also needed a traffic study with the ingress and egress off Paseo, and said they should maybe rely more on Palace. He said the massing model made a huge assumption on traffic flows.

Ms. Beninato, who was previously sworn in, said she appreciated that they wanted to bring Marion Hall

back to John Gaw Meem's design. She said she was concerned about lot coverage. She said it was hard to see how massive it would be without seeing the development next to it. She said she appreciated the solar and things like that, but asked where they were going to get the water for the grass. She also said there were trees on Palace and Paseo that she hoped they would keep.

Ms. Beninato said she liked the pedestrian walkways. She said it was appropriate for interior of the building, but said she had concerns regarding parking and traffic there. She said she would have liked to see it when it was fully developed, and said the glass doors to the gallery looked contemporary, no historic.

Ms. Katherine Beck was sworn in. She said her business was directly across the street. She said she hoped they would survive the renovation. She said her concern was if anyone would coordinate the proposed developments and the parking that was necessary.

No other members of the public wished to speak regarding this case.

Ms. Rios said it was a lot to digest with the lengthy presentation. She asked staff if SHPO had purview over the interior of the structure, since the Board only had purview over the exterior.

Mr. Rasch said SHPO did not have any purview over the interior, since there were no federal funds involved.

Mr. Whitfield said they would pursue credits, so they would have to comply with the SHPO.

Ms. Rios asked, if the two connectors were removed, the space would simply be a walkway.

Mr. Whitfield said it would be a pedestrian walkway as well as a drop off place for the hotel. He said the Hospital and Marian would be two different hospitals. He said there was also a connection for the garage.

Ms. Rios asked how close the construction would be to Marian and the Hospital, since Marian was Historically Significant and the Hospital was potentially contributing.

Mr. Whitfield said the sidewalk and ramp down to the garage would be between them.

Ms. Rios asked if the 53% lot coverage included the old buildings.

Mr. Whitfield agreed.

Ms. Rios asked how many of the casitas would be three stories tall. She pointed out that casita meant little house.

Mr. Whitfield said roughly 60 of them would be three stories tall.

Ms. Rios asked if any of them would be connected.

Mr. Whitfield said about 4 or 5 were, but said most were not.

Ms. Rios asked if they would disturb the existing grade.

Mr. Whitfield said they would, but not drastically. He said there would be some infill at Paseo, because the garage came out of the ground there.

Ms. Walker said it was not popular to take trees down. She asked if they had considered trimming them.

Mr. Whitfield said they had. He explained that the apricot and pear trees would be moved where possible. He said the other areas would be kept. He said trees were part of the park atmosphere.

Ms. Walker noted they would be removing public parking from private property. She asked if they would replace that parking.

Mr. Whitfield said they would replace three spaces. He said there were other opportunities to do so, and said they would have public parking in the garage.

Ms. Walker said the two big additions to the contributing building would obscure the south side.

Mr. Whitfield agreed. He said they were allowed, and said they were careful to consider what would be the primary facade.

Ms. Walker said there could be more than one. She said she was also concerned with the heavy duty massing.

Mr. Whitfield said he thought they still had some work to do. He said they did not want it to appear massive, and said he thought the portals would help break up the large massing. He said the fenestration would not help much, and so he said they would be careful.

Ms. Walker said they really needed to see a model for a project of that size. She said she felt there was no way to give good advice without one.

Mr. Whitfield said the electronic model would give them a perspective they could not achieve with a physical model. He said a physical model gave a bird's eye view, but did not allow the viewer to go inside.

Ms. Walker pointed out that they did not have jurisdiction over the interior. She said a model really helped, and said one would be ideal to see the whole package.

Mr. Featheringill said if they bermed up against the gallery on Paseo, they would not have an entrance

there. He asked if he was misreading it.

Mr. Hogan said they were proposing an entrance, and said the berm would go down at that point.

Mr. Rasch pointed the entrance out.

Mr. Hogan said they knew the doors that were shown would not be compliant.

Mr. Featheringill said on the SE view of the hostel, there was an existing portal and he said he was not sure of the age of that portal. He said he thought they needed to look at it. He said if they could get all three together it would be helpful to make decisions about them. He asked if the drop off to Marian on Palace was rounded.

Mr. Hogan explained that the drop off to the Hospital was one floor level down from there.

Ms. Shapiro said she was also concerned about the neighboring projects, and the south side of the hospital and the relation of the garage to developments to the south. She said she had one comment on the connectors. The Board was not sure if they were historic or not although the covering over the Marian Hall entrance might be. She suggested they might incorporate it into their designs.

Ms. Rios said she was also concerned about the streetscape from Paseo, when looking at the garage. She said there needed to be some kind of relationship to the existing hospital.

Chair Woods said she was confused about what was happening on the roof.

Mr. Whitfield said the roof on Marian Hall would be kept as it was. He said there had once been a tile roof on Marian Hall. He said they had a concern about that, but said they were flexible.

Chair Woods thanked them for their presentation and for their willingness to work with the HDRB.

Mr. Hogan said they were neutral on the style at that time, but said they had thought the Pueblo style would be more appropriate than Territorial. He said the other thing had been that some of the original buildings on the site had been very simple. He said they had thought it might be appropriate to bring some of that style into it even though they didn't fall clearly in either style. He said they wanted to pursue the entitlements for the project. He said they would be happy to do construction plans by early 2009.

Mr. Featheringill said he thought Pueblo style or some variation of it for the casitas was a very good idea. He said he would welcome their ideas on Marian Hall. He said the southeast elevation on their rendition was problematic. He said it needed to be maintained. He said he also thought they needed to be very careful with the gallery parking.

Ms. Walker said the massing on the south facade was a concern for her. She said besides that, she thought they needed to see it in some kind of context.

Ms. Rios said she appreciated the electronic rendering, but said they really did need a model. She said she thought story poles would be helpful. She added that anytime they could reduce the massing and height, it would help. She said she thought the garage on Paseo could be problematic. She said she had not heard anyone mention the terrain on Palace. She was not sure it would work.

Ms. Shapiro said she was concerned about the massing on the south side, and about the architectural details on the garage.

Chair Woods the lot coverage was a concern. She said when they looked at it electronically, it was great, but it was wide angle but said a model helped the Board a lot. She said it was hard to determine massing and scale with the electronic rendering. She also recommended that the additions be lower.

Chair Woods said she disagreed with Mr. Featheringill about the Pueblo style casitas. She said she thought it would take away from the project. She said it looked like they had air lifted part of La Posada and dropped it there. She said she would like to have seen what actual trees they would take down. She said she would also like to have seen specifically what Marian Hall would look like.

Chair Woods said she was concerned about the Pueblo portals going down the way they did. She said she didn't think it worked at all. She was concerned about the historic fabric, especially the windows. She said she was concerned about how the new fabric would work with it. She said she thought changing the roof line would be a mistake. She said the rounded walls out front did not work, given the John Gaw Meem building. She said they had, in the past, citizens work with the applicant. She encouraged them to consider that.

2. Case ~~H 08-095B~~. SW Corner of Palace Avenue and Paseo de Peralta. Downtown and Eastside Historic District. City of Santa Fe staff proposes an historic status review for all significant, contributing, and non-contributing structures. (David Rasch)

Mr. Rasch noted that Dede Snow was present, and said she might answer some questions about the historic aspects of the structure.

Mr. Rasch presented the staff report for this case as follows:

BACKGROUND & SUMMARY:

"The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; Central Boiler Plant behind 228; and Maintenance Buildings behind 228. In addition there are connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

Marian Hall

"224 East Palace Avenue, known as St. Vincent's Sanatorium and also Marian Hall, was constructed in brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style. The building originally functioned as a convent and a sanatorium with sleeping porches on the second and third floors. The porches have been removed at an unknown date. Two hallway connections were constructed on the east elevation when the new hospital was constructed in 1952. All historic windows were removed and replicated windows were installed when the State of New Mexico moved offices into the building in 1984. The building retains most of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and this status is supported by the 1995 Historic Cultural Property Inventory (HCPI).

Old St. Vincent's Hospital

"228 East Palace Avenue, known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed in brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New Mexico offices. The HCPI is silent regarding alterations, but there appears to be none upon visual inspection. Therefore, evidence shows that the building has a historic date of construction and a high integrity of historic materials.

"The Historic Design Review Board (HDRB) upgraded the historic status from non-contributing to contributing on July 28, 1998 and this status is supported by the 1985 HCPI. However, that recommendation was never forwarded to the Governing Body for formal adoption. The Board now has, since 2003, the authority to designate and change historic status without the Governing Body. The north and east elevations may be considered as primary. Staff did not see unique characteristics on the west and the south elevations.

Central Boiler Plant

"The building that is located south of and behind the Hospital is known as the Central Boiler Plant. It was constructed in concrete, brick, and rusticated stone in 1910 to serve Marian Hall. In 1950, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing a pitched roof with a flat roof and adding Territorial detailing to match the architectural style of the new Hospital that it now also served.

"The building retains its historic materials, including wood double-hung windows, and the non-original additions are now considered to be part of the historic character. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date. The building is listed as non-contributing to the district and the 1998 HDRB hearing record does not identify if this portion of the structure was included in the status upgrade. The 2008 HCPI recommends contributing status. The north and east elevations may be considered as primary.

Maintenance Buildings

"The building that is located to the west of the Boiler Plant is known as the Maintenance Buildings. It is described in the HCPI as Blocks A, B, and C. The two-story Block A portion was constructed with poured concrete between 1935 and 1951 and it retains the historic character of a projecting flat roof and wooden windows. One-story Blocks B and C were constructed with CMU block and brick coping on the parapets in 1958-1960 and 1960-1965 respectively. These non-historic additions detract from the original massing integrity in form and architectural character. Block A can only be appreciated from the southeast corner. The building is listed as non-contributing to the district with the Hospital and Boiler Plant footprint. The 2008 HCPI recommends non-contributing status.

Connecting Hallways

"The connecting hallways from the Hospital to Marian Hall and from the Hospital to the Boiler Plant were part of the Hospital construction campaign. They are constructed with the same materials and style of the Hospital but, they do not have unique merit in themselves.

"In the case of Marian Hall, the connections obscure the important east elevation of the adjacent significant building. There is no information in the HCPI forms regarding this connection. This connection is listed as part of the significant building rather than as part of the Hospital. Staff believes that this connection should be considered as part of the Hospital and not as part of Marian Hall.

"In the case of the Hospital, the connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the new Hospital. The connection angles between the structures and is not integral to either structure. There is no information in the HCPI forms regarding this connection. but it is listed as non-contributing with the Hospital and Boiler Plant footprint.

STAFF RECOMMENDATION:

"Staff recommends the following historic statuses: retain Marian Hall as significant; formally adopt previous decision for Old St. Vincent's Hospital as contributing; upgrade Central Boiler Plant from non-contributing to contributing; retain Maintenance Buildings as non-contributing; downgrade connection between Marian and Hospital from significant to contributing or non-contributing; and retain connection between Hospital and Boiler Plant as non-contributing."

Mr. Whitfield said they were satisfied with the staff report.

No members of the public wished to speak regarding this case.

Ms. Shapiro discussed the south elevation of the hospital. She said it was hard to see because of the vegetation, but asked about the portal.

Mr. Rasch said the applicant had pictures with it very much smaller.

Mr. Whitfield agreed they had the photo. They showed it.

Ms. Shapiro said the portion was quite a bit lower, so it was not just a model.

Mr. Rasch agreed, and said it was one floor lower.

Ms. Shapiro said, if the Board didn't consider it primary, the applicants were proposing to build right in front of it, and would obscure it.

Mr. Hogan said the additions on the south elevation were lower than the brick parapet, and said they were set back to expose the corner of it.

Mr. Featheringill asked to look at the photo of what was there at that time. He said he didn't think the portal was much different than the original. He said it was obscured by the trees. He said the balustrades were there.

Mr. Rasch agreed. He added that they were not unique enough to him to be considered primary.

Mr. Featheringill said it had the elements necessary.

Chair Woods asked if they could do separate motions for each building.

Mr. Rasch said that would be acceptable, but was not required.

Chair Woods said they should do Marion Hall first.

Mr. Rasch said all four were primary.

Ms. Rios moved to retain the Historically Significant status of Marian Hall, and that all elevations were to be considered primary. Mr. Featheringill seconded the motion. The motion passed by unanimous voice vote.

Chair Woods asked if they were saying the connectors were not considered contributing structures.

Mr. Rasch said they should say specifically.

Mr. Featheringill moved to designate the Old St. Vincent's Hospital as contributing with the North, East, and Southeast elevations as the primary elevations, with the connections not considered contributing. Ms. Shapiro seconded the motion. The motion passed by unanimous voice vote.

Ms. Rios moved to designate the boiler building as contributing, and the concrete block portion as non-contributing. Ms. Walker seconded the motion. The motion passed by unanimous voice vote.

Ms. Dede Snow was sworn in. She said they did not know what the original use for Block A was. She said they could not locate it. She said they had thought it might be a remnant of the orphanage torn down

in 1955, but were not sure.

Chair Woods said the applicants had the original photo of that building.

Mr. Hogan said they knew that it had not been part of the original footprint of the orphanage, but had been added later to the east elevation of the orphanage. He said it was possibly part of the stairwell, but said it was larger than that...

Chair Woods said she agreed with Mr. Rasch that there was just not enough evidence to make it contributing.

Mr. Rasch said it was listed as non-contributing at that time.

Chair Woods said a motion was not needed.

Mr. Frank Herdman (not sworn in) said the primary façades were beyond the notice of the proceeding.

Ms. Brennan said she would need to determine that.

Chair Woods suggested they move to the next case, and return to this case later.

I. STATUS REVIEW

1. Case ~~#H 08-096~~. 1150 Canyon Road. Downtown & Eastside Historic District. City of Santa Fe staff proposes an historic status review for the non-contributing Manderfield School. (David Rasch).

Mr. Rasch presented the staff report for this case as follows:

BACKGROUND & SUMMARY:

"1150 Canyon Road, known as Manderfield Elementary School, was originally constructed with hollow clay tile in the Territorial Revival style by John Gaw Meem in 1927 with approximately 3,000 square feet. The building was designed for future expansion along a north-south hall axis. The building features a flat roof with brick coping at the parapet and windowsills, earth-toned stuccoed walls, and white-painted window and door trim.

"The 1984 Historic Cultural Property Inventory (HCPI) recommends non-contributing historic status for the structure due to lack of historic date of construction at that time. The form notes moderate remodeling from changes to windows at the southeast corner and 1947 additions by Meem.

"The 2005 HCPI recommends contributing historic status and further describes the historic building as an important prototype for other schools along with the note that original wood double-hung windows are

SUMMARY INDEX
HISTORIC DESIGN REVIEW BOARD
November 5, 2008

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Business from the Floor	None.	2
Administrative Matters		
1. **Case #H 08-095A** SW Corner of Palace and Paseo	Discussion	2-11
2. **Update on Chapter 14 Rewrite**	Discussion	2
Matters from the Board	Not Considered	11
Adjournment	Adjourned at 7:55 p.m.	11

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

November 5, 2008

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:
Ms Sharon Woods, Chair
Mr. Dan Featheringill
Ms. Cecilia Rios
Ms. Deborah Shapiro
Ms. Karen Walker

MEMBERS ABSENT:
Two Vacancies

OTHERS PRESENT:
Ms. Marissa Barrett, Senior Planner
Mr. David Rasch, Historic Planner Supervisor
Mr. Greg Smith, Current Planning Division Director
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

The agenda was accepted as published.

D. BUSINESS FROM THE FLOOR

None.

E. ADMINISTRATIVE MATTERS

Chair Woods asked for Mr. Smith's report first.

2. Update on Chapter 14 Rewrite. (Greg Smith)

Mr. Smith presented the report for this case. He said it had become almost triple in length but some of it had been deleted. They were working from the Clarion draft. The revisions were not a major overhaul of authorities or powers of the HDRB but a clarification and refinement of their current roles.

He was optimistic that by December there would be a complete draft ready for public review.

Chair Woods said they had been meeting each Wednesday. She appreciated the progress the group was making.

Mr. Rasch distributed copies of the current draft revisions of the ordinance. He noted that in this one, each of the five historic districts had its own descriptions. He asked the Board to look at the editing that had taken place.

Chair Woods asked that a copy be emailed to each Board member.

Mr. Smith said the text paralleled the information in the old historic ordinance.

1. **Case #H 08-095A.** SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark Hogan, agent for Drury Plaza, proposes an Informational Study Session regarding the redevelopment of the Old St. Vincent Hospital and Marion Hall property. (David Rasch)

Mr. Brian Nenninger with Drury Southwest, Inc. introduced himself and his association, Kevin Whitfield. He thanked the Board for the time and promised would be brief. He then introduced Steve Flance who was the Project Director.

Mr. Flance said he had been consulting with Drury for about a year. He thanked the Board for taking this time.

He said they wanted to work with the Board to flesh out the issues the Board had regarding their project and examine options for dealing with those issues. Trying to get agreement on the rules of the game out on the table and understand where the Board was coming from was their goal.

They would briefly orient the Board to the project and then go into the key issues. He said they had a list to would share with the Board [attached as Exhibit A].

He asked Mark Hogan go through the site plan and models

Mr. Hogan pointed out the elements of the site plan that included the cathedral, Marion Hall, the hospital, Paseo; the cathedral project was included for scale. Also the Archdiocese project. The walk way started at Cathedral Park and ran all the way to Paseo de Peralta. They were trying to create pedestrian crossings throughout. The elements included renovation of Marian Hall for hotel rooms, less than 6000 sq ft of gallery space fronting on Paseo, a parking structure below grade. The ht of it would be one story as it faced the street and went to two on the back side.

He pointed out where the property lines were adjacent to the Cathedral and Archdiocese projects.

Ms. Rios suggested they color code the model to show what was cathedral and what was archdiocese and not Drury.

Mr. Hogan explained that this was just a massing model and they would have another model to show other aspects of it.

Ms. Shapiro asked him to point out what were new buildings and what was existing. Mr. Hogan pointed them out.

Ms. Rios asked if between Marian Hall and hospital they wanted a car turnaround.

Mr. Hogan agreed and said they wanted to replicate the turnaround that was there previously. He pointed it out on a rendering. He explained it would provide access for Marian Hall and an entry into the parking garage.

Mr. Flance had a list of issues to talk about. He said they met with downtown leaders and historic preservation people. Some of the issues came out of those discussions. He passed out the list [attached as Exhibit A].

Chair Woods asked where additions were in relation to primary facades. Mr. Hogan pointed out where the additions were and where restoration of facades would occur.

Mr. Flance noted that with Marian Hall, they were taking it back to its original status with porches. But they wanted to get into the whole discussion on designations because those were important to the project and how they would arrange the massing on the site.

Mr. Rasch read what the Code said about primary façades (having features that defined the architecture of the structure).Owners were limited in the changes that could be made on a primary façade so the Board needed to define which of the twelve façades were primary.

He explained that staff would start at the front of the building (typically the one facing a street) and catalog the qualitative features on that elevation and work their way around the building. There was nothing in the code about how to do that. They would look for another street-facing elevation and assessed the features on each elevation. Just because there were historic features on all sides didn't mean they were all primary and that was where the challenge was on this building. Public visibility was not in that definition although it might come into play here.

Mr. Flance said they had prepared an assessment of each of the facades, using the rationale Mr. Rasch gave. When they felt they were not primary, they assigned a secondary position. He clarified that he was not looking for agreement but feedback. They put the drawing on the front because it was the first determinant. When built, Palace Avenue was the most important street along with San Francisco and Alameda. East and west along the river, Palace was residential with very fine homes. He oriented the building to Palace and Marian to Cathedral. The parking lot at the corner provided the primary entrance to the hospital. The emergency entrance was at the back of the hospital.

In the 1980's the southeast façade was changed when a minor overhang was added but it was a major change on that elevation.

On page 11, they identified 4 major features of the building: Stepped massing, Classical Details, Brick Detailing and Modulated window patterning.

Mr. Hogan pointed out several characteristics, cruciform, balustrades and a very classical detail at the entrance on the pediments themselves. They used that as a basis for the character defining features.

He pointed out the window details on the more important facades that Meem did not include on lesser facades. The sill heights were changed to identify various groupings of windows.

Then they used that checklist to go around the building.

Mr. Flance asked if there were other things the Board felt they should be looking at.

Ms. Walker acknowledged they had worked hard on this but the Board might have a disagreement on some of it

Mr. Flance agreed. They were trying to get an agreement on the approach, not necessarily the result. The status they used was principal façade. If there were other characteristics to add, they would like to know. They want to know if this was a good approach.

Mr. Featheringill agreed with the approach. He thought there was a lot more than just saying it was most decorative so it was primary. The streetscape of facades did need to be preserved in the historic district. So the most visible was important to consider.

Mr. Flance said they met with some neighborhood folks last week. One said this was a hospital and

defined a symbol of the community of place and time when it was the only hospital there. He seemed to be saying that he did not want that character to be lost in any development of the site.

Mr. Featheringill agreed.

Ms. Rios said to determine what was primary, she looked at what defined the character. What they had listed was on her list. But she added that you have to look at the parapet itself, what materials were there, the size and orientation of the windows, what the building materials were. This has exposed brick and detail between the windows. You also have to consider how it was occupied; what the use of it was; who designed it; were they well known in the community.

Ms. Shapiro thought the façade on page 14 was probably the most contentious. There were a few elements not on the list.

Mr. Flance asked if they were saying it was not just architecture

Ms. Rios agreed there were other things to be taken into consideration.

Mr. Flance asked if there was a middle ground where the building could be modified but still retain enough of its original architecture but allowed some modification of the façade.

Chair Woods felt they were not yet at that point of seeking an agreement. They were in a subjective place. Perhaps they should back up to be more objective. There were licensed historic surveyors who did this for a living that could be employed – someone that did not have the investment in it to get their definition as well. They were not reinventing the wheel here.

Mr. Flance thought that was a very good suggestion and was glad she brought it up. They wanted to know what the approach was that they could all agree on. The standards used by a qualified historic surveyor related to national register or whatever, could help.

Chair Woods said it would help shine the light on it. It was too premature to get the Board to agree with their assessment.

Mr. Featheringill noted that when they first discussed it, they were missing a lot of information. They now had some additional facts they would have to look at.

Mr. Flance said they would proceed with that recommendation.

Chair Woods added that the City had an approved list.

Mr. Flance felt they needed to do it on some basis of credibility. Having someone who was objective with solid historic status could make a big difference.

Ms. Rios reminded him that the ultimate decision rested on the shoulders of this Board but they would listen to a respected surveyor.

Mr. Flance said they wanted to make this project work with this Board and didn't intend to go to the Council if they don't like what the Board said nor was he looking for answers tonight.

Ms. Rios asked if the City Council had to ratify the decision of the Board regarding primary facades.

Mr. Rasch said it did not since the Council gave that authority to the Board in 2005.

Mr. Flance asked if there were other issues.

Ms. Shapiro had concerns about the façade on page 14. They thought the portal was historic but in the model it was completely cut.

Mr. Flance clarified that on page 14, they were trying to provide information and showed how much alteration had taken place in 50 years. All of this apparently took place by the State in the early 1980's.

Ms. Shapiro asked if there were modifications to windows.

Mr. Flance said it was changed to a more formalized entrance probably by Presbyterian or State. The window pattern was different from the window pattern that Mr. Hogan discussed.

Mr. Hogan noted that the portal on the back was greatly changed. He pointed out the differences which were made by changing the sills. There were doors changed to windows and vice versa.

Chair Woods felt it was good for him to have different fenestration on the primary from the other façades.

Mr. Hogan explained that they turned the corner and then they began the addition. They also tried to develop a stepping on that side so it didn't "hit you all at once." He said they looked at several variables and had discussions with staff on whether it compromised that. On top, the windows would be kept intact. There were several things that did not follow the traditional pattern. They also looked at whether or not the little addition could be taken off.

Mr. Flance said the base architecture would play through. He reviewed a couple of options but they were inaudible. The last option would be to pull away the addition and put in a glass façade and allow some of the original building to show. That was a technique seen in a lot of restorations.

Mr. Featheringill was not enthused by any of the options.

Ms. Rios didn't know if she would support the glass wall option, depending on what that façade would be. She asked how much space the additions would provide.

Mr. Flance clarified that the additions were essentially restaurants.

Ms. Shapiro liked the atrium. To have it transparent so you could see what was under it was a good idea. She was confused by the window detail. The top windows were very tall and the lower ones square

Mr. Hogan said the ground floor had a walk out patio so they wanted to maintain height (taller).

Ms. Shapiro was not seeing those there now.

Mr. Hogan said they were there. Then on the upper level, it was set back and would have some doors incorporated on them.

Ms. Shapiro thought it looked a little flat and just a duplication. It was too symmetrical, but if they added an atrium on it, it would help.

Mr. Hogan said the top was a completely separate block.

Chair Woods pointed out that the façade was four floors going straight up. So when they take the little addition off, it mitigates the height. It needed some kind of step back or something that would mitigate the "jarring" of it. With this particular façade, something could make the building better.

Mr. Flance said something that would modulate the massing of the building was exactly what they were thinking of.

Ms. Shapiro said that was what made this façade so unique.

Mr. Flance understood there were two options they could explore.

Mr. Featheringill suggested putting the little addition on the other side.

Ms. Shapiro excused herself from the meeting.

Mr. Hogan pointed out a problem they would have in moving the little addition to the other side. It would just shorten those rooms.

Mr. Featheringill thought the lowering of one level would work. He asked if they could step just the hallway back 2-3 windows.

Mr. Hogan asked for clarification and Mr. Featheringill explained it at the model.

Mr. Featheringill didn't think the glass wall would work well in the historic district.

Ms. Rios asked how they would characterize that architecture style.

Mr. Flance said it was presented as Territorial style. They hadn't filled it out yet as they were trying to deal with massing, scale and height.

Mr. Hogan explained the east elevation briefly with a stepped back portal. He showed the elevator tower. They were looking at more simplified Territorial to help distinguish it from the historic portions.

Chair Woods was concerned about sticking a big mass on a big mass.

Mr. Rasch reviewed more of the code. If the proposed addition causes it to lose its status, it shall be denied. Additions should have similar materials and styles but not duplicate so as to make it indistinguishable. They were talking about a massing change and he cautioned them not to go too far on it.

Mr. Flance said they heard some questions from the public about how they intended to camouflage the garage. The street front of the garage would be bermed and reflect a commercial front similar to what one would see elsewhere downtown that was pedestrian friendly and would be screened heavily. So the model didn't say much about it but the drawings did.

Mr. Hogan said it went well below the street level on that street. He pointed it out so it would not read as a parking garage there.

Ms. Walker was confused because on page three it showed the main entrance on the east façade, not where the trees were.

Mr. Hogan pointed out the original entry and where they would have it.

Mr. Flance said the entry and drop off at Marian Hall would take place after removing the breezeway.

Ms. Walker understood.

Chair Woods invited the public to examine the model and then they would take comments from the public. She declared a brief recess.

Mr. Martínez was concerned that they not stop the traffic with the design they build. The old hospital needed a lot of work to bring it up to where it should be. He felt they should not close the street down. It should never be closed.

There were no other speakers from the public.

Ms. Rios was concerned about the appearance of the garage on Paseo.

Mr. Flance addressed height issue.

Mr. Hogan said if the allowable height was 16' 2", they were at 22' stepped back.

Ms. Rios asked what the exception would be.

Mr. Hogan said the height calculation as defined by code was shown in the elevation as the dashed line at 16' 2". The top of the building was 22' 2" from the sidewalk so it would be a 5' 5" exception.

They briefly discussed the way height was calculated.

Chair Woods noted the whole lot was sloping down.

Mr. Hogan agreed and said the height increased as you went down the slope. The height was determined on the street facing elevation at midpoint.

Mr. Rasch said anything above 4' above the 16' 2" would be an exception, wherever it was on the lot.

Chair Woods asked if they were going to ask for exceptions. Mr. Hogan agreed.

Mr. Rasch read the code on exceptions. The code addressed buildings as isolated occurrences.

Mr. Hogan said they would ask for a couple of feet.

Mr. Flance clarified they would have a height exception all the way through this site that they would have to discuss with the Board. It was a matter of degree. They wouldn't need one for the garage and they needed to sort out where they were.

Chair Woods said having cars parking on the roof, would be a problem. It would require a five foot parapet to hide them.

Mr. Hogan said they wanted it like La Fonda's garage.

Chair Woods pointed out that La Fonda have everything under the roof.

Mr. Whitfield said they didn't want those cars visible either.

Chair Woods appreciated what they were putting underground but would be mad if she paid for a room there and looked out on a parking lot. She suggested they could put a parapet wall set back from Paseo.

Mr. Hogan went through some of the other heights and pointed them out on the model (18' 8"). They were trying to come up with appropriate massings with setbacks and scale. He said the maximum exception needed was 14' 4".

Mr. Flance explained that it was for the third story.

Mr. Featheringill asked Mr. Rasch about the height percentages negotiated in the Cathedral project.

Mr. Rasch said they wanted multiple buildings and the Board came up with percentages - how much could be 3 story, how much at 2 story and how much at one story.

Mr. Hogan said they asked what was appropriate for those spaces, not what was going on adjacent to them. He gave rough estimates of the numbers for their project.

Mr. Whitfield said their percentages were less than their neighbor's. He added that there was a fifteen foot drop from Paseo.

Mr. Flance said there was very little to be seen on Palace.

Mr. Rasch commented that currently there was a solarium on that roof.

Chair Woods asked if the needed exception for height for the ramada would affect the historic status.

Mr. Rasch said for contributing, no more than one more story to be set at the rear of the structure was allowed. But practice was to match or go slightly lower than existing heights on contributing buildings.

Mr. Flance said this was not a solid structure and was about the height of the parapet of the cruciform.

Chair Woods explained that whatever they had on top could not be visible from the public way.

Mr. Rasch considered, because of the architectural character, that an increased parapet would make the windows look too low.

Mr. Flance said they would study it carefully. He said their presentation was completed.

Ms. Rios thanked them, acknowledging that they had done a lot of input and that was what made a project go forward. She was sure they wanted the best project at the end.

She asked for more on the turnaround by Marian Hall. She didn't care for that. It was now a smooth walkway with no traffic – none there or at the corner for a long time. All the traffic had been in the back. So she would like it to remain a walkway.

Mr. Flance explained the goal was to separate Marian Hall from the hospital. They wanted to remove the current connection that was non-contributing and take an entrance off Palace that would provide a drop off to Marian Hall. They wanted it so motorists would not have to enter the garage to turn around.

Mr. Hogan said it would not be constant traffic but would remain for pedestrians.

Mr. Featheringill asked if that was the original entrance. Mr. Flance agreed.

Chair Woods said they could still provide access from Paseo. She liked the idea of separating them.

Mr. Nenninger said they definitely didn't want someone stopping on Palace.

Mr. Flance suggested they might work with the city on a bulb out there to allow a drop off.

Mr. Flance asked the Board to let them go back to the drawing board and submit ideas on how to make the drive pedestrian friendly and not an interruption to the sidewalk.

Mr. Rasch said the opening would be part of the restoration. Staff world support the opening there. He also noted that the boiler plant additions would have exceptions as well.

Mr. Flance said they were respecting that it was contributing. They hadn't determined which façade they thought was primary but they would transform a boiler plant at the rear into a restaurant. They would have to work with Mr. Rasch on which ones were primary and wouldn't mess with them. They were giving a much higher use in terms of land use.

Chair Woods thanked everyone including staff and presenters and the public for coming.

Mr. Flance said they would continue to take the steps necessary to work through these things.

F. MATTERS FROM THE BOARD

Not considered.

G. ADJOURNMENT

Having completed the agenda and with no further business to come before the Board, the meeting was adjourned at 7:55 p.m.

Approved by:

Sharon Woods, Chair

Submitted by:

Carl Boaz, Stenographer

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 12-17-08 TIME 3:40
SERVED BY
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HISTORIC PRESERVATION DIVISION

HISTORIC DESIGN REVIEW BOARD SPECIAL MEETING

TUESDAY, DECEMBER 2, 2008 – 5:30 PM

COMMUNITY ROOM-MAIN PUBLIC LIBRARY

145 WASHINGTON- SECOND FLOOR

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. BUSINESS FROM THE FLOOR

E. ADMINISTRATIVE MATTERS

1. Case #H-08-095A. SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark Hogan, agent for Drury Plaza, proposes an Informational Study Session regarding the redevelopment of the Old St. Vincent Hospital and Marion Hall property. (David Rasch)

F. MATTERS FROM THE BOARD

G. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Interpreter for the hearing impaired is available through the City Clerk's Office upon five (5) days notice. If

SS002.pmd-11/02

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December 2, 2008

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Matters from the Board	None	8
Adjournment	Adjourned at 7:30 p.m.	8

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

December 2, 2008

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the Community Room of the Downtown Public Library, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:
Ms Sharon Woods, Chair
Ms. Cecilia Rios
Ms. Deborah Shapiro
Ms. Karen Walker

MEMBERS ABSENT:
Mr. Dan Featheringill [excused]
Two Vacancies

OTHERS PRESENT:
Ms. Marissa Barrett, Senior Planner
Mr. David Rasch, Historic Planner Supervisor
Ms. Kelley Brennan, Asst. City Attorney
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet was on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

The Agenda was accepted as published.

D. BUSINESS FROM THE FLOOR

None.

E. ADMINISTRATIVE MATTERS

1. **Case #H 08-095A** SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark Hogan, agent for Drury Plaza, proposes an Informational Study Session regarding the redevelopment of the Old St. Vincent Hospital and Marian Hall property (David Rasch)

No further staff report was needed since this was a continuation of an earlier presentation.

Mr. Steve Flance introduced the team for the applicant. It included Mr. Ken Francis, Mr. Mark Hogan, Mr. Brian Nenninger and Mr. Kevin Whitfield.

Mr. Nenninger said they wanted to address the things the Board brought up last time and pick up where they left off.

Mr. Flance said they had some new drawings and a photo montage. The areas they studied were the garage, the southwest corner of the hospital, Marian Hall, the existing boiler building and the area where they had suites and small buildings. Since they met last, they received Rad Acton comments and made a presentation at OSFA.

Mr. Hogan pointed out the changes made to the garage to screen it from street view. He pointed out the public portal. The gallery was a separate building with the garage behind it. Pushing it back allowed them to lower the parapet so they would not ask for a height exception on the gallery.

Mr. Flance said it had been pulled back 20-25' with a parapet to screen from view the area of parking. He showed where it would be open and where the parapet would be located. The length from sidewalk to the portal was ten feet. He pointed out the sidewalk under the portal.

Ms. Walker asked if when the new parapet was moved, it still would need an exception.

Mr. Hogan said with the 4 foot allowance it would not need an exception.

Mr. Rasch explained it.

Chair Woods said they would have to continue the parapet on the sides so people could not see driving on Paseo.

Mr. Flance said they tried to avoid the exception here but if it was required it would be okay.

Chair Woods said if they pushed the screen wall back, it might mitigate the height exception and really screen those cars. To mitigate that whole high wall would be more palatable.

Mr. Hogan said the gallery (with the parapet) was 16' 9" from natural grade and the garage was 20' 4" and the portal was 12' 6". He said the trellis would be inside the parapet wall with vines to help screen.

Chair Woods pointed out that there was nothing on the property that was diagonal so she wondered why they were doing it here.

Mr. Hogan said the promenade would turn toward the south there and it created more of a pedestrian space there.

Chair Woods thought it looked good until you get to the second elevation. It was of concern.

Ms. Walker said they would need to see the elevations to even imagine it.

Mr. Hogan pointed out the angle on the massing model.

Mr. Rasch agreed it would be more traditional with rectilinear shapes.

Mr. Flance clarified that what the Board was seeing tonight was a progress report on it.

Mr. Flance said they had not come to a final decision on the components, status, etc. for the boiler room building. The building didn't have any fine characteristics, but it was an important part of property so they decided to incorporate it into a restaurant and take advantage of the east side with kind of an atrium feel. The smokestacks would stay as a statement of what it was.

Mr. Hogan went through the current status in the transformation to a restaurant. They were trying to put the function on the upper level. They wanted to do a patio addition on that same level. He pointed out the entrance on the corner. He clarified that the patio area was a rooftop. The patio would be about 7' off existing grade and have a railing. He showed the original door.

Ms. Shapiro said right now it would go beyond the door all the way to the corner. She felt if they brought the patio only to the door, it would be better.

Chair Woods thought it was interesting and didn't know if it would impact the historic status.

Ms. Rios said even if a primary elevation, they could ask for exception.

Chair Woods thought it would look funky if they tried to bring up the grade. What they were trying to do was okay but it had to look like it was part of the building.

Mr. Rasch pointed out that changes to the boiler building mimicked the hospital. He asked how much

of that one would consider in determining the primary façade. It all existed on the north elevation except stepped massing.

Chair Woods agreed and they were not changing the stepped massing.

Mr. Flance pointed out that the bridge carrying the ducting between buildings attached to that side of the building so there was in place a significant modification (added later) on that façade from main hospital to boiler room. It was massive and read almost as an archway. They intended to take it down but it ought to be considered.

Mr. Rasch said it didn't affect the rest of the façades.

Chair Woods felt they were removing a non-historic element. Keeping the stacks and using it as a restaurant were good. Hopefully it would not impact status.

Mr. Flance turned to the area of the suites and shops. They had a discussion last time about changing the massing of these smaller units.

Mr. Hogan went through the changes in that detail. He said they tried to keep down the massing. Also they looked at the relevant massing and character, holding to Pueblo architecture there like La Casa Sena.

He pointed it all out on the site map, identifying the buildings included in that area. He pointed out where they were two-story and where they were one-story additions. He pointed out where they would be located on the massing model.

Ms. Walker thought the beauty of separate buildings was the light and passageways. The larger blocks would cut that down substantially. She asked if it was possible to do two sets of elevations: one showing consolidation and one showing no consolidation. She felt it would be very helpful.

Mr. Hogan provided the heights by number: #1 was 34' 6"; #2 was 24'; and some single stories were at 11'. He said the 3rd floor was set back. He described it further. He pointed out the setbacks from first to second floors.

The Board briefly discussed the extent of the height exceptions.

Ms. Walker was concerned about the height of the portals.

Mr. Flance noted this area of the site was an anomaly. It sat 10' below Paseo. When they come in to ask for an exception they would like to discuss it with the Board. He asked if they would do a site visit if they put up story poles. Chair Woods agreed.

In response to the Board, Mr. Hogan pointed out the new buildings on the perimeter and described the distance between them. The distance was between #1 and #2 as 20+'.

Chair Woods thought the massing they proposed seemed to fit better with the buildings around it. It fit better with the hospital and was better than a lot of smaller pueblo buildings.

Ms. Shapiro agreed with Chair Woods. It looked as if it were a completely separate project earlier. She liked the cohesiveness.

Ms. Rios said the reason she agreed with Ms. Walker about consolidating those buildings was to have more open space.

Ms. Shapiro thought unconsolidated would provide more open space.

Mr. Nenninger pointed out that because of required fire lanes and escapes, their plan would fit better on the property.

Mr. Hogan said he didn't have the comparison of open space square footage but would bring it to the Board.

Mr. Flance said they would try to bring both ways. He pointed out that there were courtyards throughout with substantial open spaces.

Mr. Flance asked for comments regarding the old hospital.

Ms. Rios asked if the turnaround was still proposed.

Mr. Hogan agreed and said they wanted to improve the quality of the sidewalk around it. They were keeping the deciduous trees. They increased the area in here to have a park-like place.

Ms. Walker asked if they had discussed sharing ingress/egress, bringing theirs further south and not using Palace.

Mr. Flance said they hadn't discussed that. This was a bigger issue between the hospital and Marian Hall. They wanted to reestablish the original entrance there. To do that, they went back to the turnaround that was there as part of the operation of the hospital until the state took it over. It would provide the drop off for Marian hall. It was historically there. They would try to maintain the landscaping and hardscaping along the drive there.

He said the other issue of egress and ingress on Paseo was a separate issue. They would give more attention to the landscaping and hardscaping there. They were trying to control circulation through the property with this design. It would minimize traffic on the property. They did the traffic studies. They could bring the traffic information to the Board.

Mr. Flance said it also gave access to the garage.

Regarding hospital façades, Mr. Flance said they heard the Board.

Mr. Hogan showed a series of photos going north on Paseo. Then superimposed the changes proposed to the hospital building. He described four different options for adding on.

Mr. Flance said they were trying to find a balance between proper massing and maintaining architectural elements that defined the character of the building or were enough to reflect the true character of the building.

Ms. Walker said the south and southeast façades were part of the historic view. She felt they should step down on the southwest façade to break up the one story.

Mr. Flance said they were here to listen. Part of the input was Mr. Rasch's assessment of what was defining character. Some were primary and some were not last time. They suggested a classification approach that was accurate in defining the architecture of the building. Some were on the north and some on the east but they didn't on the south façade .There was a tradeoff. In order to make it successful, they had to have certainty or achieve a balance. That was essentially what the Board was seeing there.

Ms. Walker said the southwest façade had not been part of the City's visual history. But people went by that building every day and to attach something to it would change all that.

Mr. Hogan said just because it was there didn't mean it was good.

Ms. Walker said it was really a landmark.

Mr. Flance said this particular façade was essential to their project's success. He felt they could respect the disagreement with each other.

Ms. Rios asked if all the old hospital rooms were going to be hotel rooms.

Mr. Flance said no and listed some other uses including a little retail.

Ms. Rios felt the building was already too big to begin with. They only had a handful of big buildings like this. She was reluctant to consider adding to the southeast façade. She said she was not closed minded about it but felt it was already big. She understood what the applicant was saying about the economic aspect.

Mr. Flance said they were trying to meet the Board half way. They were taking away the parking lot for an underground parking and doing the area in a tasteful manner.

Ms. Rios asked if it was a state building longer than a hospital.

Mr. Flance agreed. It was a hospital for 23 years and 31 years as a state building

Ms. Shapiro was concerned about the architectural details on the addition. It was a blocky rectangle and on Paseo had only two windows on the east elevation facing Paseo.
Mr. Hogan said they could address that.

Ms. Shapiro said for her the two were not tied together and the height of the parapet on the bottom section was not in scale with the short little portals. It looked like three blocks put together. She didn't find it very interesting. She wanted their hotel to be the most beautiful thing to see on Paseo. Mr. Nenninger agreed.

Chair Woods asked if they got a historian to consider the primary façades.

Mr. Flance said they chose to defer to Mr. Rasch. They didn't want to preempt him from advising the Board.

Chair Woods said it didn't preempt Mr. Rasch or insult him. She said she was in agreement with Mr. Rasch but other members were not. That was the purpose in having a historian.

Mr. Hogan said Ms. Snow was present and consulted with them on it.

Mr. Flance said Ms. Snow also told them that if they wanted to retain an independent historian, it would be someone else. If they got to a point where they had a disagreement, they would hire an independent historian. He asked if the Board would want them to submit an independent historian's report before coming back.

Chair Woods thought that was up to them.

Mr. Flance said he understood but the decision had to be based on findings of fact and the Board had to consider its own experts.

Mr. Flance said he heard the Board's comment that going from large windows to very small was not appropriate on the east façade. He also heard the parapet on the lower level was in need of being lowered and maybe put railings there.

Ms. Shapiro added that the portal over the second and third floors should be broken up a little and asked where else that detail was seen on the building.

Mr. Hogan described the ramada. It would be screened from Palace. It would provide some shade cover and screen the elevator top.

Chair Woods felt the design of that part was rather mundane. It was so pedestrian when they had worked so hard on the other parts.

Chair Woods asked for public comment. There was none.

Chair Woods thanked the team for their work and the time they had taken.

Mr. Flance said they appreciated the Board's time and they would try to make it better next time.

F. MATTERS FROM THE BOARD

None.

G. ADJOURNMENT

Having completed the agenda and with no further business to come before the Board, the meeting was adjourned at 7:30 p.m.

Approved by:

Sharon Woods, Chair

Submitted by:

Carl Boaz, Stenographer

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 5-14-09 TIME 2:15pm
SERVED BY
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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY, MAY 26, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY, MAY 26, 2009 – 5:30 PM

COMMUNITY ROOM-MAIN PUBLIC LIBRARY

145 WASHINGTON- SECOND FLOOR

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. COMMUNICATIONS

F. BUSINESS FROM THE FLOOR

G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to assign primary elevations to contributing structures and to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Five exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); creating openings on a primary elevation (14-5.2(D)(5)(a)); and exceeding the 30" window rule (14-5.2(E)(1)(c)) . (David Rasch)

H. NEW BUSINESS

I. MATTERS FROM THE BOARD

J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the May 26, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday, May 26, 2009.

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HISTORIC DESIGN REVIEW BOARD
May 26, 2009

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Old Business		
1. **Case #H 08-095B** SW Corner of Palace and Paseo	Approved primary facades & height exceptions	2-52
New Business	None	
Matters from the Board	None	52
Adjournment	Adjourned at 8:38 p.m.	53

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

May 26, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the Community Room of the Downtown Public Library, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:
Ms Sharon Woods, Chair
Mr. Dan Featheringill
John Kantner
Christine Mather
Ms. Cecilia Rios
Ms. Karen Walker

MEMBERS ABSENT:
Ms. Deborah Shapiro

OTHERS PRESENT:
Ms. Marissa Barrett, Senior Planner
Mr. Rasch, Historic Planner Supervisor
Ms. Kelley Brennan, Asst. City Attorney
Charmaine Clair, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet was on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

Approval of Minutes was on the Agenda; the minutes were not included in the packet and would be approved at the next meeting.

Ms. Walker moved to approve the Agenda as amended. Ms. Mather seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

To be approved the next meeting.

E. COMMUNICATIONS

None.

F. BUSINESS FROM THE FLOOR

None.

G. OLD BUSINESS

1. **Case #H 08-095B** SW Corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark Hogan, agent for DSW Santa Fe, LLC, requests assignment of primary elevations on contributing structures and proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and an interior lot structure is 18'8". New structures are proposed a 25'9" and 44'4". Five exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); creating openings on a primary elevation (14-5.2(D)(5)(a)); and exceeding the 30" window rule (14-5.2(E)(1)(c)). (David Rasch)

At the request of the applicant, this portion of the meeting is transcribed verbatim.

Chair Woods - Before we start this case in going through it is safe to say in all the years I've served on the Board which I think now is 12 or 13, Cecilia has been longer than I have, that this is probably one of the most complex cases that has ever come before us certainly in the years I've chaired. There could be others I'm sure. And I believe this is too much for us to make a motion on the entire presentation. And it's going to need to be broken down and what I'd like to do is decide how we are going to break it down and what I would suggest we can decide to take on something like primary façade. We could do Marian Hall. We could do the height calculation. Although I think that would be premature with the exceptions, and I can call this or we can call

this together as to what works out. The way I am going to do is say we're not going to take this on as the entire thing and make a motion its way too complex. If you want to respond to that. Why don't you get sworn in, Steve?

Ms. Clair - Under penalty of perjury, do you swear the testimony you are about to give is the truth, the whole truth and nothing but the truth?

Mr. Flance - I do.

Mr. Flance - Steve Flance. I represent the Flance Company, 521 Weber Street, Santa Fe.

Chair Woods - This is Case #H 08-095B. Steve, would you want to respond to that?

Mr. Flance - We've discussed this among ourselves, knowing that there's a lot here. It would be our preference to break up the case to deal with two issues tonight. One would be the height issue. The height issue is very important to us because, frankly, it is really a matter of whether we can move on with this project or we can't.

The second would be the determination of the primary façades which is the heart of the overall design issue but again if we can't reach an agreement on the primary façades then we don't have a project to present to you. So those are the two things we would like if you are going to break the case up, to try to get through.

Chair Woods - What I would like to do is start with the primary façades and then let's see where we get with that and then we'll look at the height issue. There's a height issue basically on two or three buildings.

Mr. Rasch - There's three new ones in the rear and half of the one along the streetscape.

Chair Woods - And there's no height issue on the old hospital?

Mr. Rasch - No.

Chair Woods - So, it would be on those two. Let's take it in that order starting with the primary façade.

Mr. Flance - Let's do the best we can.

Chair Woods - Okay what I'm going to ask for then, is because we have to be out of here at 8:30, and hopefully we'll be out sooner.

Ms. Walker - David, would you please explain what is magic about 8:30?

Mr. Rasch - At 8:30 the library starts announcing that they are closing.

Chair Woods - What I would like to do is first have David do his staff report on just the primary façades and then have all your people who were going to speak all be sworn in together and then I would like to take it building by building. We are basically dealing with Marian Hall and the old hospital. So we'll start with Marian Hall-no, we're not?

Mr. Rasch - Marian Hall is a significant building so all are primary.

Chair Woods - So then we're dealing with the old hospital and the boiler, so let's start with the boiler and then we'll go to the old hospital. And what I also ask is for you guys not to review (?) yourselves and not that you have I really appreciate, you've been great, we're not selling here we're just trying to get all the facts and move on to the next so, David.

Mr. Rasch - The slide up on the screen now shows the footprint and how I have numbered those elevations. Do you want to start with the boiler right?

Chair Woods - Yes

Mr. Rasch - That starts on page 7 of your staff report and the elevations are called out on page 8. The central boiler plant building is located south of and behind the hospital is known as Central Boiler Plant.

Chair Woods - David, one second, as you do this these guys refer to north, south, east and west and you've got numbers which makes it really hard so I'm going to ask you to translate your numbers to directions so we're all on the same page.

Mr. Flance - We do have numbers and use those numbers.

Mr. Rasch - Oh good, thank you. The boiler plant is constructed with concrete and brick in 1904 to serve Marian Hall. At an unknown date, the historic stair and landing on the north elevation were removed. Also the original arch double entry doors on the north elevation were altered to a rectangular opening. In the 1950s, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing the pitch roof with a flat roof and adding Territorial detailing to match the architectural style of the new hospital that it now also served.

The building retains its historic materials, including wood double hung windows in the 1904 portion, and the non-original editions are now considered to be part of the historic character by John Gaw Meem in the 50's. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date.

The building was listed as contributing to the district in 2008. The following inventory by elevations helps to establish which elevations may be considered as primary. Now as you see on the screen to the top, elevation one, that's at the north end and that's the original 1904 elevation as well as the West side elevation number two. Elevation number three, the 1950s Meem addition as well as number five and four, four is a little part on the north where it is separate from one because it does set back the required definition amount by whatever feet it is to make it a separate elevation. So we have five elevations to actually assign.

So this is the north elevation of both the 1904 on the right and that little section on the left is the 1950s North elevation Meem addition.

Ms. Rios- What numbered section does that respond to?

Mr. Rasch- That would be one and four. One and four, four is at the far left , that little section, and on number one you can see the historic double pane two over two windows and almost see the quoining on corners to the main block and then the changes that were historic was coping along the top.

You also see down where the person is, the window was slightly altered in front of that, on the other side of that parking sign there's a wall-infill and then there's this big mechanical grate; that's all kind of non-historic alteration. And then at the far right you can see the CMU block addition that's being proposed to be removed from that west elevation.

So that's, elevation one I'm recommending contributing, elevation four, I don't see anything different when we get to elevation three the addition, so I'm not recommending approval of four as primary.

This is the west elevation, elevation number two. And in here you see again those historic two over two double hung windows, you do see some historic massing, the chimney, and you get the quoining as well as the brick coping and then that CMU block. So I do recommend this elevation for primary especially because they are proposing to remove that block addition. This is the east elevation which I think is probably the one that you're going to discuss the most. This elevation does not have the character of the 1904 building, it's more relevant to the 1950s hospital building and I believe Meem did this east elevation, which faces Paseo de Peralta to mimic the hospital, to tie it together so you have the metal casement windows, the brick coping which is just now on the old building, but this is a historic addition so I would consider part of the character of the building even though it's not the original character, and I'm recommending primary elevation for elevation number three.

This is elevation number five which is the 1950s addition. It's on the South elevation and I

don't see any character defining elements here that are required to be retained so I am not recommending primary elevation for elevation number five.

Finally I would say the character defining historic integrity which said substantiates the contributing historic status on elevations one, two and three; these elevations embody all of the unique architectural details and establish a record of the historic changes to the building.

Chair Woods- Kelly, before I go any further I am going to ask you for both the board and the people present, is to, for us as the ordinance defines and historic façade so we clearly understand what is needed for a façade to be termed primary.

Ms. Brennan- I'm actually going to read you two definitions okay? Primary façade is one or more principal faces where elevations of a structure, with features that define the character of a structure's architecture. Principal is the primary or predominate as applied to a use or structure, as distinguished from secondary or accessory.

Chair Woods- Want to translate that last sentence.

Ms. Brennan- The principal primary or predominate, meaning that not, you shouldn't assume that all the sides are primary. It's really what defines the unique characteristics of the structure as a whole and that's intrinsic in the primary façade definition. One or more principal faces or elevations of a structure with features that define a character of a structure, the structures architecture.

Chair Woods- How does this relate to a building keeping its contributing status when we; either one of you.

Ms. Brennan- I'd like David to speak to this too because there's practice I think that this case has brought forward the sort of importance of designating primary façades early on in these things, so David can speak to what we've done historically and answer your question.

Mr. Rasch- Sure, I guess I've two points. By procedure, since the code is silent about how to determine the primary elevation, it just gives the definition, we've, staff has kind of consistently had a procedure where we start on the street facing or main entrance and work our way around the building. And what we do is try to do is try to grab those character defining elements and if we grab it on one elevation, say the street facing one, and that same two over two historic double hung window is on every elevation we don't necessarily need to grab those elevations because we already have that character defining feature preserved on that one. So as we work our way around the building we try to amass all of those character defining elements that are essential to making that building a contributing historic building and that's why I'm recommending on elevation three on the boiler plant because it has the 1950s historic windows and massing.

So that's one answer. Now the other thing I wanted to talk about was why the primary elevation is important on a significant building like Marian Hall, all elevations are primary on a contributing building. This board assigns which elevations. And on the primary elevation a lot of the re-modeling and rehabilitation standards depend on the contributing primary elevations. On those elevations you can't replace historic material. You need to maintain it. On non-primary elevations you can replace historic material, so it's the primary elevations one or more, whichever this board determines on any building, are the ones that you need to preserve in order to maintain the contributing status. Now, if we treat a primary elevation essentially like a non-primary elevation and remove the historic material, put additions on it that would in effect remove the contributing status to the building.

Chair Woods- If you had and I'm asking for clarification so were all on the same page here and understand, if you had in this building you're saying there were three primary façades and if you say one was changed you are saying the building would lose its status.

Mr. Rasch - It can, depending on the amount of change. Now that's a hard job that this board has is once you assign those primaries you look at the way they're being altered or not, and it's the whole. In my opinion on the boiler plant, the front, elevation number one holds a lot of that 1904 character with symmetry, the Westside has unique massing but also the Eastside has that later historic addition so I see three pieces to this contributing building.

Chair Woods- Does anybody have questions for staff before I turn this over?

Ms. Rios- David do you agree that the CMU block addition on the northwest corner on the boiler room is not historic and can be removed?

Mr. Rasch- Yes.

Ms. Rios- Just a point that I wanted to make, in reference to primary façade's, you can, when you think of primary you think naturally of main. As was stated in the definitions primary- a building can have many primary façades, as long as they have character defining features.

Ms. Walker- David would you mind saying one is North, which digit is West which...

Mr. Rasch- Yes one is North, and also four, those are both North; West is number two, the 1904 elevation, number three is the East, that's the 50s Meem addition, and number five is the South. That's the Meem addition.

Chair Woods - Dan just pointed out that they're right on page 8. Are there are any other questions?

Steve do you want to get everybody sworn in at once that's going to speak.

Mr. Flance- Sure, let's see. We have Mark, Kevin, Frank, I think that's it.

Ms. Clair- Raise your right hand please. Do you swear to tell the truth, the whole truth, and nothing but the truth.

Flance group- Yes.

Ms. Clair- State your name and address when you come up to the podium to speak, please.

Mr. Flance- One of the things we were talking about with this primary façade was who we relied on to make those kinds of judgments. We agreed with, I'll say from the outset, and this will cut through a lot of stuff, we agreed with the approach that Mr. Rasch has taken and we've also prepared and we'll submit this for the record, an independent façade (Exhibit 1) that was prepared by Gayla Bechtol, who's an art professional historian who is on your list of people who are qualified to take a building, look at a building, and determine not only what architectural characteristics are defining but then condense that and synthesize that into a determination of primary façade.

Chair Woods- Is there was only one copy for the whole board?

Mr. Flance- I have one for the whole board if you like.

Chair Woods- Yes, please give each person one and these guys need one and the recorder.

[The independent façade report was passed out to the board members, staff and the recorder.]

Mr. Flance. - There are two things that will make this project work. This is one of them. Not so much on the boiler plant, but certainly on the main hospital, we had two in existence on the St. Vincent's Hospital. For the record this was part of the application and for the record this report was included in the application and I would like the record show that we also distributed the report to the board here.

So there are three sources of our determination of our primary façade. One is Ms. Bechtol's report in which she identifies three of the façade's as being primary, all of them on the north side of the building. There is a second report which I think is probably, just as thorough and authoritative and that was the report by Mr. Rasch, who had identified it.. excuse me, let's go back. Ms. Bechtol did not find any primary façades in the boiler plant. Mr. Rasch has identified virtually all of the façades as being primary on the boiler plant; we have no disagreement with that. We have a list of things that we will be asking the board to do.

Chair Woods- Steve can I ask you as you are doing that... we have this nice thing you gave us. Tell us the page number that you would like us to turn to.

Mr. Rasch- Page 22.

Ms. Brennan- Page 22 of Gayla Bechtol's report.

Chair Woods- No, that's the little one; I am talking about this one. [and held up a handout]

Mr. Flance. – I'm looking at the boiler plant that, if you look at old pictures of boiler plants basically it had a gabled roof or a pitched roof, if you want to call it, it was a brick building, it was, basically it had an entrance on the north side that, with a series of stairs going up to the landing and to the property. We are not going to sit here and argue about the boiler plant but we have come before you, and the reason I just passed out a list of things (Exhibit 2) we are going to ask approval for on this project is because, one of the things we will ask you for is an exception that would allow us to introduce two openings into what will be designated if you accept Mr. Rasch's recommendation, as primary. So we have no disagreement with Mr. Rasch's assessment and later when we get to the issue of exceptions we will be asking for exception for two openings for two windows we'd like to introduce into the east façade and the north façade. So that ought to make that easy.

Chair Woods- Okay and now is that all of your entire presentation on the boiler building at this point? You're basically accepting staff's recommendations of 1, 2 and 3 these primary façades although your historian believes, Gayla believes, nothing is primary in this building.

Mr. Flance.- That is correct. I think I am trying to follow your lead which is to cut to the chase and that's where we are. To discuss the role of the boiler building and all that we have to get into it but I don't think we're here for that.

Chair Woods- Is there anyone from the public who wishes to speak because what we're going to do is vote on these things one at a time and then set them aside, we're done with that, and move onto the next thing. Is there anyone from the public who wishes to speak concerning the primary elevations, that's what we'll be voting on the existing boiler plant?

[None]

Okay, so, with that let's entertain a motion for the primary elevations on the existing boiler plant.

Ms. Mather - I'd like to make the motion that regarding case #H-08-095B the existing boiler plant, that we

accept staff's recommendation for the primary façades-elevations one, two and three.

Chair Woods- Is there a second.

Ms. Rios – Second.

Chair Woods - Is there any discussion? All in favor? All opposed?

All- aye.

[The motion passed by unanimous voice vote. There was no one in opposition.]

Chair Woods- So, ok so our next...so what we're going to entertain next is the primary façades on the hospital and I'm going to ask for the staff report, please on the hospital.

Mr. Rasch- Again you have maps showing the elevations as numbered, again it starts with number one on the West end of the north elevation.

Chair Woods- What page David, we have so many things in front of us we need pages from everybody.

Mr. Rasch- Starts on page 2... I mean 3. Elevations are numbered clockwise from the northwest on Palace Ave. Elevation 6 is the one closest to the Paseo del Peralta, and then all 7 through 11 faces the interior of the lot and 12 faces Marian Hall. So it goes clockwise around the building.

Chair Woods- I'm confused David, is Paseo at the top?

Mr. Rasch – Yes, 3 is the closest...Palace is the closest to 3, and Paseo is the closest to 6, yes, thank you.

228 E. Palace Ave. known previously as La Villa Riviera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival Style. The building originally functioned as a hospital, then as a home for the elderly, and finally as the State of New Mexico office. The inventory is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 12, I'll point to them, yeah, thank you, those are the two stair towers. Sealing up of the north elevation entrance on elevation three, right along the street, there and opening dimension changes on the South elevation # 7. The building is listed as contributing to the district and this status was confirmed last year. The following inventory by elevations helps to establish which elevations may be considered as primary. Elevations are assigned in a clockwise manner.

Ok, now I have some photos. This is elevation one, which is the northwest corner of the building facing Palace. And a lot of the essential character defining elements you find here, you see the steel casement windows, you see the brick decorative panels on the upper stories and the brick coping. You also notice that this building is quite massive, three-four stories straight up, no set back and relief. So there's a lot of character on façade number 1.

Façade number 2, I don't see much change in character from façade number 1; we do have this stair tower there as well.

Façade number 3, this is the one closest to Palace and again some very interesting character here. The main entrance has the most elaborate classical detail of the entire building, there are Corinthian capitals on the pilasters, there's dentil pediment, it's got a lot of detail that you don't see anywhere else on the building. You also see the steel casement windows and brick coping but there's also these surrounds on the lower windows which add a little more character detail than elevation 1 or 2, and you also have for the first time that you will see over and over again, this wooden balustrade. Here it's at the street level. And there's an interesting variation balustrade as we go around the building. The uprights are all either the same dimension in diameter or they change, and you'll see that as we move around the building. But, that's elevation 3. By the way, I guess I should go through as I go: number 1, I'm recommending primary. Number 2, I'm recommending non-primary. Number 3, I'm recommending primary.

Now the east elevation facing the corner of Palace and Paseo, number 4. This facade is the first time you get a sense of that stepped massing with the height, so that I consider a character defining detail that's established with elevation 4. You also see the beautiful balustraded porches on the upper stories showing up for the first time. So that's a nice little element of character that's new. And also down under the portal that faces east are these window surrounds, with this nice classical detail. So here again, we're grabbing new character defining elements so I'm suggesting façade 4 as a primary elevation.

When we go to façade 5, façade 5 does not look any different than façade 1. It's the counterpart to 1, but I considered it important and I'm recommending primary for it, because it establishes the mass of this building along Palace Avenue. It shows it has these kind of symmetrical wings, and even though all of the character details are duplicated, I find that the massing part is important just like elevation 4 shows the step massing. Elevation 5 and 1 show that long linear four-story structure. Without 1 it would be only part of this building. So that's why I'm recommending façade 5 as primary as well.

Façade 6 is the eastern most facing the Paseo. Here we have these balustraded porches and again if you look closely at the balustrades they are two different sizes in diameter on this elevation. And we have surrounds on the doors on all three stories. I don't know if you can

see it from where you are, but on the surrounds around the doors, at the capitals you will see carved stars and in the middle of the pediment there's a scroll pattern so again there's that more detail that lends interest to this elevation and I recommend façade 6 as primary. So that is all the elevations I recommend as primary for and I will go through them again; 1, 3, 4, 5 and 6.

Façade 7. I don't see any difference with façade 7 from 1 and 5 and I see enough alteration of that lower floor to not recommend façade 7 for contributing primary status.

Façade 8, same problem, I don't see any new character defining detail and I also have that alteration down bottom with that blue colored addition next to the new portal. So I don't recommend façade 8 for primary.

Façade 9 is a lot like façade 6. There's actually no difference and here you can see more closely that detail on the top with the scroll on the pediment and the stars on the capitals. Now these are character defining elements but they occur identically on façade 6, so I'm not finding new character here and it doesn't have that street frontage as much, so I'm not recommending façade 9 as primary either.

Façade 10, again no new detail, just like 1 and 5.

Façade 11, same thing, I don't recommend primary on 10 or 11.

And on 12, which you can barely see because it's so close to Marian Hall, it has all that same character as 9 and 6 and I'm recommending 6 for primary. So elevations 7,8,9.10, 11, and 12 I do not recommend primary elevation status for.

Chair Woods- Is there any questions for staff.

Ms. Walker – David, it sounded like you were saying the reason those last ten didn't get any recommendation is that there were no new introductions or materials.

Mr. Rasch- Yes, that's part of our procedure is as we grab character defining elements we try not to restrict the building by having duplications be the only reason to add it as primary.

Ms. Walker- Interesting. And then on the other hand, a couple of the ones that you did designate as primary, there were similarities between that and number 7. So you're saying because there are similarities, none of them can't be primary. So therefore, 1 and 4 could be changed and 7 could become primary; or 4 and 7 or 1 and 7.

Mr. Rasch- The difference-that's a good point you're making; I'm going to go back to that floor plan so we

can look at all the elevations as I speak. Clearly when you look at this elevation 1, elevation 5, elevation 7 and elevation 11 have a lot in common, except a few issues which are very important. Elevation 1 and 5 have those brick detailed panels, those decorative panels, between the windows and Meem distinctly left them off of elevations 7 and 11. It almost seems like back of house that he left them off. So 1 and 5 are distinctly different from 7 and 11 but the other problem I have with 7 and 11 that I don't have with 1 and 5 is the alterations. On 7, we have this portal alteration and window opening alterations and on 11 we have the stair tower added by the state.

Ms. Walker – - But on 4, which you recommended primary, there was a non-historic entry door that was also addition.

Mr. Rasch- The entry door right here on 4, that is not historic, but they are looking to re-establish the entrance here on 3, come down the hallway.

Chair Woods- At this point it's not...

Ms. Walker – I'm trying to figure out his rationale, that's all.

Chair Woods- Why don't we listen to theirs and then you can go back if you still have questions. And correct me if I'm wrong David, but part of it is Meem, basically saying it's the front of the building and the back of the building, and I think part of that is the rationale.

Mr. Rasch- Yes, I would characterize that.

Chair Woods- Ok, so it's your turn Mr. Flance. Why don't you tell us what pages you will be turning to we have in front of us?

Mr. Flance- Well right now I'm going to start with page 3 of 31 of the report from Gayla Bechtol, and then what else I'm going to do Madam Chair will be on page 7.

[Mr. Flance gave directions to staff on presentation materials]

I think it's constructive to be trying to look at this the way David is looking at it. Can everyone see this? [He pointed to the drawings and turned the table so the board could see.] One of the things that I think that the board really does need to deal with is that the definition of the primary façade in the Santa Fe ordinance is specific to that ordinance and is not necessarily specific to other historic regulations you might find at the national level, let's say.

In reviewing the property Ms. Bechtol came to the conclusion there were really two primary facades to the property and both of those primary façades from the north side of the building,

frame the entrance to the building and basically for these facades,(three and four) the façade closest to Palace Ave. and the façade carrying the portal to the entrance to the building. Now, she looked at lots of different information in the 38 page report that describes architectural detail, orientation of openings in the buildings, lots of things that you'd put on a list that would define what might be primary; for example repetition of windows, or the existence of decorative brick work between windows or the presence of concrete mantels or capitals over windows or those kinds of things. Basically she came to the conclusion that if you're looking on page 3 of her report, there are really two primary façades and those were the two façades.

In considering her report, which we did submit with the application, Mr. Rasch did his own assessment and we felt that that it was up to Mr. Rasch to make its own independent determination and we were not going to try and bias that one way or the other, other than provide independent information that Ms. Bechtol had prepared. And in his determination he's identified five primary facades and in reviewing his recommendations, we are prepared to agree with his recommendation-that there are five primary façades on this building as shown; primary façades being number facade one, number three, number four, number five and number six for the reasons that he has articulated. I think if you would allow me two minutes Madam Chair, and I don't want to drift off into the architecture unless you want us to, but there are reasons why I put these particular elevations up so that you could see what our intent is and how we deal with non-primary façades that are going to be built on.

Let me start this east façade, (pointed to the map) this is Paseo del Peralta right here. This is the entry to the existing building under this portal, which would be re-established by the construction we are proposing to do and open it back up as also, as you can see on the site plan; create a garden entry into the property a portal open to the traditional entrance to the façade. We agree with Mr. Rasch and Ms. Bechtol that it was the north side of this building facing Palace Avenue that was probably one of the most important streets in Santa Fe at the time that gave it a status as a primary façade and that's where he put a lot of his emphasis on the architecture that he was trying to establish for the building.

This is John Gaw Meem. This is John Gaw Meem. So this part of the building is primary under the analysis of both Mr. Rasch and Ms. Bechtol and this is where our addition begins to the building. This becomes part of the Drury addition here and the reason I wanted you to see this was because the transition between what has been designated primary by both Mr. Rasch and Ms. Bechtol and what we plan to do, is quite complimentary. Not exactly the same, but certainly complimentary. Mark will get into the architecture if you have a chance to, a little bit later. So that's the east façade of the building.

This is the north façade of the building, but basically this is the portal that would be reopened that was cemented up by the state when they took over the building. This portal would provide a natural entry into the hotel lobby and an access into the hotel. Not the primary entrance but

a, an important entrance again on Palace Avenue.

Moving further down here [pointing on map] this façade was identified by Mr. Rasch as being a primary façade and is not identified by Ms. Bechtol. There are a few minor changes that we would like to introduce into this façade, primarily an opening into a gallery that would pass from Palace Avenue through the property to the promenade that we have discussed with you before. There will be a open space promenade that will run through the site. And that's this promenade that you see right here [pointing on drawing] that becomes the pedestrian orientation moving from Cathedral Park all the way up to the entrance to the property and out to Paseo del Peralta. That gallery will be located right here [pointing] so we have to create a doorway for that gallery. That is one of the exceptions that you see on the list of approvals that we are going to be asking from you later when we get to that point in the review of the project.

This is the south facing façade of the addition that we want to add to this building. Now remember what we are talking about here is adaptive reuse of a 55-year-old building that has gone through numerous iterations and deterioration and has become frankly a blight on this part of downtown. And in doing so, what we are doing here is we are adding the majority of the hotel rooms that are added are on these additions that you've already seen and we've presented to this board earlier. This drawing has a lot more detail and architectural elements than you've seen before and this is the main entrance to this building. So, this is the south facing façade or façade number 7 and these additions that we are talking about all fall within the limits and requirements of the historic design review code and, both in terms of height and massing, and do not affect if Mr. Rasch's recommendations and Ms. Bechtol's recommendations is accepted by this board, do not affect in a primary façade either the southeast facing façade, the middle of the building where we are trying to create some massing with some torreons and some massing here and on the southwest side of the building.

So, in short...and this is taking a little longer than last time....

Chair Woods- It's a little bigger building...

Mr. Flance- In short, we have submitted a report as a finding of fact and I would like this reflected in the record, please, that was done by a qualified historian registered with the City of Santa Fe to determine primary façades on this building and she has identified two façades which I have described which are contained in the report that we have just submitted for the record. And we have reviewed Mr. Rasch's report and had an opportunity to discuss his findings and we understand where he's coming from and we agree with his findings in terms of primary façade and are willing to come back to you once again with some minor exceptions particularly for that one opening for the gallery that runs through the hotel on one primary façade that he is

designated as façade number one.

Mr. Hogan [inaudible]

Mr. Flance - I'm being told it does not require an exception because we are taking the window down to the ground. Thank you very much.

So with that our presentation is essentially is that we agree with Mr. Rasch's recommendations and we will proceed accordingly.

Chair Woods- I think what we'll do before I have the board ask any questions is ask if anyone from the public wishes to speak concerning the façades on this building and the designation of primary.

[No one came forward.]

Chair Woods- I'm going to ask the board if they have questions for Mr. Flance.

Ms. Rios- I actually have a question for David. On the south elevation here you've indicated that none of those façades are primary. Is that correct?

Mr. Rasch – Yes that is my recommendation.

Ms. Rios- Including the portion, if we see the top of the building that's existing the bottom is proposed. Is that correct? Including the top part which I think corresponds with your nine, is that correct?

Mr. Rasch – That's correct.

Ms. Rios- It has the balcony features and you indicated in other elevations that those balcony features were primary.

Mr. Rasch- Yes, correct.

Ms. Rios- So, in this particular elevation I disagree with your nine; I think that, that portion of that building at least, corresponding to your nine, should be primary and also 12 on the west... where's the elevation? When you showed it up on the projector it had similar features and I think those are really character defining features, those, those in my opinion, those definitely should be included as primary.

Chair Woods- Does anyone else have questions?

Ms. Mather- My question is for Mr. Flance, I believe that when you pointed out to us where the window was

going to become a doorway that you actually pointed to the driveway instead to the back part of the building, if you look down on your bottom drawing.

Mr. Flance- [pointing to the drawing] this right here.

Ms. Walker- Yes, you pointed to the drive way down below and I just want the board to know.

Mr. Flance - Yes, you're right.

Ms. Walker- So it's not that big broad opening.

Mr. Flance- No this is, I apologize, this is the entry that we are going to establish for the Marian Hall and this is the gallery entrance after the promenade across from the restaurant. Thank you for pointing that out.

Ms. Mather- David when you talked to us earlier about how you would establish primary and the reiteration of the same features, again, then you remove them from primary because of that reiteration factor?

Mr. Rasch- Yes, we tend to start with those elevations that are more publically visible facing streets to grab those elements. If they exist on non-street building and don't have any unique character then we usually don't recommend them as primary.

Ms. Brennan- If I could just add to that, that goes to the distinction of the principal and predominant façade from secondary or accessory that falls into that definition; which is why I read the second, the print definition of principal as well as primary.

Ms. Walker – So David then a logic would be, if I'm following you, that if a façade isn't 100% representative of the others, would make it more likely to be primary.

Mr. Rasch – Yes, especially even if it doesn't have public visibility, we don't dismiss it. If it doesn't have public visibility and its unique definitely its primary. But if it brings in unique character I would recommend it. But on nine and 12, 12 is identical to six which is right on Paseo. And on 9 we have a lot of the same character but it really reads back of house to me and it doesn't read like six or 12, and that's just my opinion.

Ms. Walker – No, I think that Ms. Bechtol's report is very interesting in describing what Mr. Meem intended 55 years ago but that doesn't change history for the fact that the south façade 7 has been part of our visual history for 55 years. To me that is definitely an element that is significant enough to describe.

Chair Woods- So, you're saying by it being part of the visual history it makes it primary?

Ms. Walker- I think it's worth discussing. It's got some of the elements of the legend; it's not repetitious which is what David is trying to avoid, too much repetition of the same things of these added items that is removable. So I would like the board to discuss it, when the time comes, Madam Chair.

Chair Woods- I'd ask Kelly to respond to that of Karen, adding this element of visual history of how that is, how that would be addressed as part of the legal definition within the ordinance.

Ms. Brennan- I think that the definition there was really referring to the physical architectural elements of the structure; one or more principal faces for elevations of the structure with features that define the character of the structures architecture. So, it's a piece of the structure that defines the whole, essentially. And then principal is primary or predominant as applied to a use or structure as distinguished from secondary or accessory. And I think that when David is talking about the practice that has typically been applied that's the aspect that he's saying, by repetition of elements.

Mr. Rasch- They're secondary.

Mr. Flance- A couple of things; first of all, the...up on the balconies, [pointed on map] that you see, this is the west elevation down here, this is the east elevation here, so this is what is being referred to as the west elevation of the building and I believe this is the east elevation. Am I correct? Is this what you're talking about?

Chair Woods- I think you were talking about elevation 12 west....

Mr. Rasch- 12 and 6.

Mr. Flance – Let me just cut to the chase, there. The balconies that you are talking about will be preserved. We have on the elevation, on elevation 6, the east facing façade, those balconies will be preserved; some are not in very good shape, they will be restored to natural condition, the openings on those balconies will be restored as they are shown. Same with the curve on elevation # 12 even though it is not primary our intent is to maintain that elevation. So let me deal with that particular issue.

As far as elevation # 7 is concerned, there have been a lot of changes on elevation #7. I've looked at the early drawings we presented earlier to this board, and went through extensively, both aerial photographs and straight on photographs that was back of buildings, parking lots, the delivery entrance to the building, Mr. Meem's drawings themselves identified the north facing elevation and the corner of Palace and what was then Castillo Street which was the

intersection of two major streets in Santa Fe so again, remember we have an important building that was going to be a symbol of community being built.

Chair Woods- Steve, Steve, they are not voting; we're voting.

Mr. Flance- The presence of this building at that important intersection oriented it to the north and to the east, not to the south. If you look at the level of detail on the south facing façades that currently exists, it nowhere near compares to the level of detail that you see on the north facing facades that had been designated as primary by Mr. Rasch and by Ms. Bechtol.

Chair Woods- I have a question Steve. So you're saying on 6, David is saying that that is primary which they are agreeing with. Twelve is the one that faces right on to Marian Hall, is that what you're saying? Which is the other one you were talking about?

Ms. Rios- 9 and 12.

Mr. Flance- I thought you were talking about 7.

Ms. Rios – No, I was talking about 9 south and southwest.

Mr. Flance- Ok, I apologize, 9 is this façade [pointed on map] currently exists with these two balconies here and those two balconies would be maintained and what is essentially a rather ugly façade at this point will become the main entrance to the hotel.

I guess we would maintain that the...these balconies, while they exist on this element of the building, this is a five story element with two stories of balconies, it's not something that is a major element of that particular façade.

Chair Woods- Is there any other questions for the applicants.

Ok, so if there's no other questions let's just review quickly so everybody understands. Our applicant, as I understand, has asked Gayla Bechtol, who is a licensed historic surveyor for the city, to identify the primary facades. She's identified 4 and 5...

Mr. Rasch- 3 and 4.

Chair Woods- 3 and 4.

Mr. Flance- Ms. Bechtol's here if you'd like to swear her in.

Chair Woods- Yes, I think that'd be great. Could you be sworn in so the board can you ask some questions.

Is that Okay?

Ms. Bechtol- Yes.

Ms. Clair- Ms. Bechtol, please raise your right hand. Do you swear to tell the truth, the whole truth and nothing but the truth?

Ms. Bechtol- I do.

Ms. Clair- State your name and address for the record.

Ms. Bechtol- When I get up there?

Ms. Clair- Yes.

Ms. Bechtol- Gayla Bechtol-1813 Hondo Road, Santa Fe.

Chair Woods- Do you want to talk a little bit about your background and how you came to your conclusions on this building.

Ms. Bechtol- On my background in terms of this building?

Chair Woods- Your background in terms of being a licensed surveyor, historic surveyor with the city.

Ms. Bechtol- When I arrived in Santa Fe, seventeen years ago, I initially worked for Beverly Spears and we did a lot of historic work and surveys as well. I came from Maxwell, New Mexico where I also did some historic work there. During the course of the last twelve years I've done various historic surveys for the City of Santa Fe, on Agua Fria, mostly. I was also involved in the historic height ordinance. So, when the State of New Mexico started the historic architect, you know, certification, I don't really know if it's a license particularly, I applied, and with my background, my education as well as my experience in New Mexico they agreed that I could act as an historic architect. So that is sort of that background.

When I was approached by Drury Southwest, by Brian and also Steve Flance, I thought they just wanted a survey and I thought oh, that's easy. It's gotten more complicated. I had not really paid very much attention to this building in the last year I just drove by it and it had just changed use and it changed owners. When I began really looking at it and studying it and also began studying some of Meem's other work, I had been involved with the First Presbyterian Church when that was added on to, so I knew a little bit more about that piece of Meem but I didn't know that he was instrumental in the Territorial Style being used in almost all the institutional buildings in Santa Fe. That came as news to me.

This building as I went around looking at first, I agreed mostly with where David ended up, with pretty much all the north facing facades being primary as well as the one on Paseo, mostly because they were so visible, they did contain many of the elements that Meem used to define the institution of this hospital. But as I started writing the report and having to defend those arguments it became a much narrower focus for me because of the use, the Palace Avenue at that time, this was before the suburban development of Santa Fe when this building was built and Palace Avenue was still, and also the connection to the plaza was really important. People were still congregating as I imagined it. I wasn't here obviously. But as I imagined it this was still a neighborhood and this was the neighborhood hospital, in some ways. And so I imagined people, that he wanted to continue the urban quality of Santa Fe connecting people to the sidewalk, to the entrance and yet at the same time responding to what was then, the post world war boom, that was happening with parking, the automobile becoming important and so the corner solution to this, what could be a suburban building, in a cruciform, was a hospital form used at that time sort of cutting edge technology., but it was more often set in the middle of a field or a parking lot in a suburban situation. And so Meem, I thought very cleverly, put the suburban form into an urban context and when he used, and the way that he did that, was the portal that faced north, I'm sorry, that faces east, and then the very decorative façade that faces Palace. So that's why I came back and sort of contracted my view because those are truly the most important primary facades of this building. Those couldn't be primary unless there were some supporting, and so then 1 and 5 for me became supporting and so they became the background that set up what could happen with 3 & 4. So, I was quite amazed at actually at the cleverness of the architecture of getting in a suburban typology of this hospital into an urban context and that was most important to me in my façade, you know...

I tried to think about how I would address the idea of the visual history of 7 because I knew that argument was out there, and I couldn't find a way architecturally, for, you know, based on the definitions I felt like were most important in terms of a primary façade, what were the intentions, I couldn't find an argument to say that that was important, that it truly was the back of the house. And if my charge was to determine what primary façades were; 3 & 4 and then 1 & 5 were the runners up for secondary.

Chair Woods- Does anyone have any questions?

Ms. Walker- Gayla on your postscript, page 37, definitions of primary facade you've listed different sources, Encyclopedia of Architecture: "the front of the building or any of its sides, facing a public way..."

Ms. Bechtol – Especially one that is distinguished by its architectural (indecipherable)..

Ms. Walker- Especially, but not necessarily required, according to that that you put in there and I would just get your comments on that.

Ms. Bechtol- The front of the building? I don't think you could ever say that 7 is the *front* of a building.

Ms. Walker- No, it says the front of building or, and here is the significant word, any of its sides facing a public way; and number 7 faces a public way.

Ms. Bechtol – It doesn't face a public way, it's *visible* from a public way.

Ms. Walker- So you don't consider, even though we've been looking at it for 50 years,

Ms. Bechtol- I tried to go there, I really did try to go there because, and I thought, well how, because it is important and you can actually see the top of 9 all the way from Alameda. In some ways 9 is more defensible in that argument as a "from visible from a public way." And I'm wondering if that's why the balconies and that detail were ultimately put up there because it is so visible, because it is such a tall façade that when you walk around, that 9 is more important than 7 as a visual history. Seven you kind of have to really have to take a look at. I tried to get there and I couldn't make that argument stick for myself.

Chair Woods- Does anyone else have any questions?

I think that's really interesting, I never thought of this suburban footprint that's usually surrounded by parking lot, and then to respond as opposed to a parking lot landscape and buffer from the street. I've never thought of that of those terms from that observation.

Mr. Flance - Not only a public street but probably at that time one of the most important public streets in Santa Fe.

I'd like to make one comment if I may, Madam Chair, in light of the (indecipherable.) We're here to evaluate this project under the ordinances of the City of Santa Fe and the definition of primary façade which has now been repeated three times, is clear that it does not take into account whether or not you've been able to look at this building for 50 years or 100 years. That is not one of the criteria. I think it's incumbent upon the board frankly as an applicant to stick to the definition within the City of Santa Fe code and as the representative of the applicant, I am going to ask the board to do so and make the finding of fact accordingly.

Chair Woods- Why don't you help out here Kelly when we're being asked to make the finding of fact, how you would coach the board in doing that in making their motion. I would ask you to speak up, it's hard to hear. Oh! They turned on the air conditioning; now it's cooler but we have noise.

Kelly — I think that when you make the motion if you want to make that specific fact, that you just say so. That you find that ....

Chair Woods- — Why don't you, I think you have to give it to us more specifically; if we were to make a motion say that was...

Are you asking if we are in disagreement Steve, with either Gayla or David that a finding of fact be stated, or no matter what's stated in the motion? What are you specifically asking us for?

Mr. Flance- — My feeling, both personally and professionally and having served on this board and lots of other boards, is that a finding of fact is finding of fact in context of the regulatory authority granted the board. So, in this case were talking about the historic design review board ordinance, or whatever it's called these days. And the finding of fact means that it either does or does not meet the requirements of that ordinance.

So that if you make a finding of fact for example, that façade number 6 is a primary façade, it's a primary façade because of the information, which I won't go through, in Mr. Rasch's report. He does list in his report the criteria that he has used to make that determination.

Ms. Rios- — That is what you usually do.

Mr. Rasch- — Madam Chair, I have two sentences that may be useful. Character defining historic integrity which substantiates the contributing historic status exists on elevations one, three, four, five and six. These elevations embody all of the unique architectural details and establish the building massing and step backs with upper floors. That's on the middle of page four.

Chair Woods- — Could you please cite the number of the ordinance Kelly, that, so we can draft that?

Ms. Brennan- — That is the Definitions-it's 14-12.1 of Definitions.

Chair Woods- — 14-12.1 under Definitions. Can I have one more minute and then we do have here a licensed surveyor who has made her recommendations which is façade 4 and 5, I'm sorry 3 and 4. And we have our staff who has cited 1, 3, 4, 5 and 6 based on our ordinance. So we understand if you are in disagreement; the applicant has agreed to go with staff and be more restrictive than the surveyor. If you are going to do something different than that, what Mr. Flance is asking is that you cite ordinance based on why you believe it's that, that then becomes a primary façade. With that said, then you want to be sure.

Ms. Rios — **In reference to the old hospital building I move to adopt all the façades as primary as identified by staff's report on page 3 and 4; 1-NWN , 3-N, 4-NEE, 5-NEN, 6-E, 9-S, and 12-W. As a finding of fact all, of these meet the definition in the ordinance as cited in 14-**

12.1 and they use the definition that they all have character defining features and the elevations all embody all of the character architectural details that call for a primary façade.

Chair Woods- Is there a second?

Ms. Walker- Second.

Chair Woods- Is there discussion?

Ms. Mather - I'd like to discuss façade number 9. I find the upper half of that to be character defining, but the lower half has had all of these strange things added to it.

Ms. Rios- In my opinion I think that the character defining features outweigh the few changes in the lower (indecipherable.)

Chair Woods- Is there any further discussion?

Mr. Featheringill- If you look on page 17 of the Gayla Bechtol report it has a picture of elevation 9. It has all those windows with a 50's view which makes it basically over 50 years old and historic.

Ms. Rios- Where are you?

Mr. Featheringill- On 17, figure 16 and 18, it has all those windows and they are all in original locations so it's not as if it's been changed and is not primary. It's not as if there's been renovation and it's definitely a primary elevation.

Chair Woods- And that's...we're talking about which one?

Mr. Featheringill- Nine. It's not exactly a beautiful elevation down at the bottom part of it; it's just kind of hodge-podgy, but it is original.

Chair Woods - Now, in saying whether something is original or not doesn't necessarily make it a primary façade.

Mr. Featheringill - But I kind of heard that it was hodgepodge...I thought I heard somebody mention that it had been changed or altered and so I was just showing it has not been changed or altered, it is original and so I agree with Ms. Rios.

Chair Woods – So you agree based on its original, not but..that that makes it a primary façade.

Mr. Rasch- No it's the fact that there are character defining features at the top and I didn't want the

hodgepodginess of the original to be misconstrued as being changed. It is original and has character defining features and should be a character defining (indecipherable.)

Chair Woods- So are there any further? Yes, John.

Mr. Kantner- I guess because I'm newer to the board I'm assuming there's two separate issues here; one is whether or not all the façades have integrity, they are all features that still have their integrity issues preserved or whether we just preserve...by ordinance preserve representative features. And I guess I was going to ask, what would be the rationale for only preserving a representative sample of all façades that might otherwise have integrity? Does that make sense?

Ms. Brennan- Yes, it does. I think that the code, and this is a general statement, is always searching for balance between interest and this may be one of the places where the use and reuse of buildings. It's a recognition that some buildings are extremely distinctive and have a high degree of integrity and those would be significant buildings and all facades of significant buildings are primary. Contributing buildings are sort of a step down and I don't think that it is they are picking and choosing; let's just say a couple of representative ones, that's somewhat of a simplification. I think they're trying to say these are primary and these are secondary and our focus is on making sure the primary façades remain but retain their integrity. And David could probably speak more practically.

Mr. Rasch- Besides what I was going to say with the definition, also you have to remember that in a primary elevation alterations have much stronger restrictions. So when we get to the re-model what is primary and what is not primary are very critical. But I want you to really think very clearly and hardily about, does 9 or 12 define the character of this building without, and it's hard to say, you look at one elevation-does it define it? Because I'm asking for a number of elevations but can you do with or without 9, can you do with or without 12; just like can you do with or without 3 because anything that is non-primary is certainly on the table for alteration.

Chair Woods- So, David let me ask for a little further classification. If there are and not necessarily with their proposal, but if there are changes to the facades that you are proposing to, that we ranked as secondary and there or changes to those, would the impact, would that change the contributing status?

Because I think that's the final goal, the purpose of doing that is to maintain the contributing status of the building- so and this is a way to get there. These are steps. So these are things that obviously have a significant building by all facades being primary that you can't make changes, that building remains significant.

So the bottom line here to me is, by the façades that you have defined as primary, if there

were changes to the others, would with the building maintain its contributing status; assuming that it's still within the ordinance.

Mr. Rasch - Madam Chair that's a very important question and I believe that any non-primary elevation that's altered will not change the character of the building. Additions can be added, openings can be changed. On the primary elevations in order to alter them, needs an exception to retain its contributing status.

Chair Woods- Okay, so at this point you are saying , the ones that you have defined as secondary, there's changes to those, this building will still maintain its contributing status.

Mr. Rasch- Yes, in my opinion, it would.

Mr. Flance- Can I ask a question.

Chair Woods- No, not when we are in the middle of a motion, it's been closed off Steve; we can't at this point.

Ms. Walker- David you were also saying if a façade is declared a primary they can make the changes but it just requires an exception to keep..

Mr. Rasch- To keep the contributing status, yes, an exception would be required if it violates code. And there was a clarification about elevation 1. The proposal there to alter elevation 1, wouldn't defy code when we look at it closely, when we get down there.

Mr. Kantner- So are you saying if we define a number of primary facades and then we allow changes to them, we're actually jeopardizing its' contributing status?

Mr. Rasch- Jeopardizing is probably the correct word. It's the board's authority to determine if a proposed exception alteration change does degrade the character and that's part of your reason for when you decide if an exception is warranted or not.

Chair Woods- Because of the rather extraordinary..Kelly, am I ok in taking a question at this time from the applicant, even though...since we're in a motion I would assume no.

Ms. Brennan- Typically no.

Ms. Walker – David, John asked a question I asked earlier. If two sides of the building have all these yummy architectural touches, you know? You're saying by procedure in the past, not based on ordinance you'll just pick one, is the image redundant?

Mr. Rasch – We have in the past not restricted the building in a way that may preclude adaptive reuse or development or whatever. But if it's...if two facades are identical, the only reason I would probably recommend both as primaries was either if both had street frontage or the building was so incredibly symmetrical; four-sided symmetrical that you would need the two to establish that but otherwise I would probably only recommend one.

Ms. Walker – So earlier you said you didn't say they were identical but you said this façade has a great number of the things that are already in this façade therefore this first façade I won't recommend primary but the one that's similar to, I will; which is not logical.

Mr. Rasch- But on 1 and 5, I am recommending both thought they are essentially identical, they're a mirror image of one another.

Chair Woods- I think Karen a lot of it has to do with the position of the façade to what's happening. As Gayla said, as David said, this is like the back of the building. And in my mind coming from my profession it is important to establish what's primary, what's the important part of the building, and what's not as important. It's like what makes something beautiful, you also recognize something that's not so beautiful and that that's part of developing architecture in the building. I agree with David, personally, in that these are...this is the parking lot, this is the back of the building, and it doesn't.. and the front of the building in relationship to the street makes that primary. Otherwise if it was all of these, it should be a significant building not a contributing building.

Mr. Featheringill- But, it's also a little bit disturbing in the fact that we define primary elevation by how much gingerbread they have on them. There are elevations that are plain that are character defining. And so, you know, we pick only the pretty elevations and even if an elevation does face public thoroughfares and is probably the one that most of the city would recognize as part of the hospital. Now that one, because it doesn't have the gingerbread, will not be the primary elevation. I understand how the ordinance is written, it sounds like it needs some help. So, this is more a statement as much as anything else.

Chair Woods- Then again I think it's positioning and if there's a part of the building that's a back of the building, yes, there's gingerbread. There's all these things that are taken into account. One of them is character defined features. One of them is where is it in relationship to the building and so all of that comes together to decide what are the primary façades. And if again, if it's a significant building then they're basically whether they're plain or gingerbread or whatever it is they are all primary. We're dealing with contributing buildings so I think that criteria changes.

Mr. Featheringill- But a character defining elevation of that building is the fact that it's a hospital. It's a large expansive U and it's what you see from the street which really portrays more to the south side of the building than the north side. Because the north side has all the trees, you really can't

see it as you're driving past Palace as you can from Paseo. But that's not the way the ordinance is written, and I guess we're stuck with that.

Ms. Mather- Yes, I just want to make comment, that in some ways Meem helped define what the primary façade was of this building by putting all of the elements of the ornament on that north side. Of course the trees have done their job, and have grown and have obscured parts of that north side but I think it's pretty clear that he meant the grand entryway to be through that the front door, although the only time I was ever in the hospital when it was a hospital, was through the emergency room. We really weren't looking at the building. It's pretty clear that that's where the business took place, actually on the back but the ceremonial part was on the north side.

Mr. Featheringill- As a historic district aren't we supposed to maintain what we saw as historic fabric of the neighborhoods; and the historic fabric of that neighborhood was the fact that 90% of the city went into that building through the back door.

Chair Woods- Do you want to address that if that's...Kelly, David..as to how that, because that's been brought up a couple of times.

Mr. Rasch – Yeah, Madam Chair I do see this dilemma and I do see the dilemma of the ordinance because the definition is so clearly physical. When you look at the definition of contributing versus significant, that's where this other story comes to play; cultural importance, the fact that you come in through elevation 7 when it used to be a hospital, but that's not part of the primary elevation definition. It's truly physical at that level and the reason why I don't believe this is not, why I believe this is not a significant building is that it has had enough alteration. The other criteria for significance is little or no alteration but I don't think it's eligible for the significant status.

Chair Woods- Are there any other questions?

Ms. Rios- I'll just make one comment, I do believe that character defining features can be found in elevations that are not publicly visible. In my 18 years on this board you can find character defining features on the back of a building if those features are important and define, help to define that building from an architectural standpoint. So again that's why and in reference to my including 9-S and 12 West, look at them, they're just small portions which I do believe have the character defining features, particularly in the balconies and in the pediments.

Chair Woods- So David, Kelly, could you respond to that because it's different from what you have stated in that, yes these are character defining features, therefore it makes these primary facades.

Mr. Rasch- Certainly, elevation 12 is identical to elevation 6 and Member Rios is suggesting 12 for the same reason I believe that I suggested 1 and 5, because they help establish something more.

Nine again, as the same type of balustrades as 6 and 12 but it doesn't carry through to the lower elevations. There's just something about elevation 9, where yeah, it has some of that character defining detail which is not unique on 9 and that's why I didn't recommend it.

Mr. Kantner- Just quick question in reference to 12; is there something in the ordinance that would say that because that façade is next to a significant building that that could lend weight to its definition of a primary façade or at least significant so you could alter, even right next to Marian Hall, you could alter that façade all you want.

Mr. Rasch- In terms of alteration there is something but in terms of establishing primary, no. But in terms of alteration yeah, elevation 12 could not be altered in such a way that it degrades Marian Hall's status.

Chair Woods- Any other questions or comments?

So we have the motion on the table asking that façades 1, 3, 4, 5 and 6 which are in agreement with staff, be primary and also in addition façades 9 and 12. And we have a second. All in favor? All opposed?

Who's opposed; John's opposed. Okay, let's do it again.

All in favor?

[All were in favor except for Mr. Kantner who opposed.]

So that is the establishment according to the board of the primary façades. If you wish to appeal to the governing body you could do that within seven days.

Why don't we continue? Do you want to continue on to heights at this point?

Mr. Flance- Yes, I guess we better.

Could you give us a couple of minutes?

Chair Woods- Okay, Why don't we take a five-minute break?

The meeting broke at 7:10 p.m. and resumed again at 7:20 p.m.

Chair Woods- I'd like to call the meeting back to order please.

Kelly, did you have something you wanted to add.

Ms. Brennan- I did just to clarify on seven days for an appeal. Because you're taking action on small pieces of a larger application, what triggers the appeal period is the adoption by the board of the findings of fact and conclusion of law, so those won't be adopted until you've acted on everything in the application and that will trigger the appeal period, just to clarify that.

Chair Woods- Do you guys have any questions?

Mr. Hogan- We are completely in agreement with that and we would ask actually, that the board confirm that that's true in light of prior comment; we just don't want to be...

Chair Woods- My comment was only to say that you have the right to appeal; and I understand it's seven days but, I.. the board would be in agreement after seven days after the findings of facts, so we have that clear.

Mr. Flance- On the whole project?

Chair Woods- Yes, on the entire project. Okay so did anyone have any questions or are we ready to go on to staff report? Did you have questions?

Mr. Flance- I do, before we go on to the height issue, [he asked that the drawing for the south elevation be displayed]. Members of the board, these projects all have interesting aspects to them and interpretation is always part of any board decision. Please bear in mind we are working as hard as we know how, on creating an adaptive reuse of this property that is appropriate to both to down town Santa Fe and the community as a whole.

Our main entrance happens to be on what you have just designated as primary façade. We understand that, and heard I believe in between the discussion going on, that there is the opportunity to request as we have in a couple of other instances...as we have in a couple of other instances, we're going to be requesting exceptions to what the ordinance prescribes. But I would like to know before, and I'll try to word this as carefully as I can, is that if we come back, because we're not going to finish this, when we come back from another meeting right? If we properly submit an application for the exception for development of this element, this particular façade, as our main entrance, perhaps the changes to the architecture that you may dictate in terms of what are we using for... how are we supporting this entrance, how we are creating this portal, what have you.

Our intent has always been to be to maintain the two balconies and the capitals that you see shown over the balconies, that has never been a dispute. The question I have for you is if you could give us an indication tonight of your willingness to consider, without obligation, the development of that particular façade as the entry to our property. That will affect, I can tell

you our ability to continue with this project. If we haven't got an entrance, we're going back to square one, this property may be something else but.. so I'm asking Madam Chair if there's a way for you, we didn't advertise this particular exception, but we did include this in the plan that has been presented to you, properly advertised and I would like to know if conceptually if you are comfortable with the entrance being on that façade if we can meet the exception requirements.

Chair Woods- So we would not do this Mr. Flance, as a formal vote since it hasn't been, since we did not have a, there was not a public notice...

Mr. Rasch- You can give advice.

Chair Woods- But what I would be willing to do is poll the board and so each person on the board can give you some feedback. Does that work for you? And obviously we're not voting, but at least you can get some idea...

Mr. Flance- Then at least we get a sense of what direction we're going. If we have a wagon without wheels on it, guess what, we're probably not going to...

Chair Woods- I think we got that part.

Mr. Rasch – Madame Chair, just for the boards clarification, with 9 as primary elevation, I see, I believe, two exceptions and I'll ask if there's a third but I don't think so. The first one, and when it was not a primary elevation, see, these exceptions weren't required, that's the consequence of primary. Opening dimension alterations on primary elevation and an addition on a primary elevation; this entrance has this structure in front. Those are the two exceptions I see. If you look at lower illustration on the bottom, their addition on elevation seven and eight, as long as its ten feet back from elevation 9, there's no exception for a set back and I believe it is more than ten feet. So it looks like there are two exceptions that are potential with elevation 9.

Chair Woods- The two being that you are changing the openings and adding this...

Mr. Rasch- Yes, and they already have advertised the thirty inch rule exception and we can get into that.

Chair Woods – I think that's a different type of thing.

So, Christine could you start?

Ms. Mather – Sure, I have no objection to the plan that you've proposed here.

Ms. Rios- I don't oppose.

Ms. Walker – Was that your question Steve or was it would we look at something?

Mr. Flance- Would you consider it or if you don't have a problem you could say that; whatever you would like to advise me. I need some help here because, we're, this is a very critical element of our project.

Ms. Walker- And do we consider the exceptions of....

Chair Woods- The exceptions of adding the portal and changing the opening side.

Ms. Walker – And the question is *would we consider*, not are we *approving* now.

Mr. Flance – We are asking you to approve the architecture; we're not asking you to approve the ...

Chair Woods- They are asking if you would consider it.

Ms. Walker- But you're asking if we would consider? Sure of course, we consider everything.

Chair Woods – He's trying to get some feedback of if this is absolutely out of the question and we don't want to ....

Ms. Walker- You mean as an entrance?

Chair Woods- Well, there's going to be two exceptions on that façade now that it's considered a primary façade. One is they are adding on a portal,

Ms. Walker, I got it, yeah,

Chair Woods- And they are also changing the opening and these are the two exceptions and they are maintaining the historic balconies. Would, we are asking each person individually, would, how do you feel about these exceptions. Is it something you feel works or doesn't work?

Ms. Walker- Well, I would look at it. I am assuming they would redesign the entrance or not? Would you just leave it the way it is?

Mr. Flance- The entrance if I may Madame Chair, the entrance needs to be where it is.

Ms. Walker – Well I didn't mean Steve, are you, is that your final...

Mr. Flance – Well that's our current proposal but we are certainly open to modifying the detail of the

elements that you are seeing.

Ms. Walker – So the question is would I consider, or would each of us consider...

Mr. Flance- Would you have a problem, let me phrase it the way two other members said it, would you have a problem of us putting the entrance to the hotel there if we meet the exception requirements for the ordinance.

Ms. Walker – No I wouldn't have a problem with that; that isn't what I heard you say earlier.

Chair Woods- Well it's not just- by putting the entrance there, would mean changing the openings which you would do on a primary façade and it also means adding a portal.

Ms. Walker – I understand, but I'm assuming now that it is a primary façade you might work with that a little bit or...

Mr. Flance – We can work with the detail, but the question is would you have a problem with a portal and significant openings there that represents a reasonable access to a major hotel.

Ms. Walker – No but I would just need to see your final.

Mr. Featheringill- I think we just wanted that to be a primary elevation just to keep, you know, the upper part, and so you've done that pretty well. I'm assuming because we didn't make 7 and 11 primary, what you propose now won't change.

Mr. Flance- Well you have the authority to advise us of architectural changes to what's been proposed in the record and discussed on those tonight. And when we get to them you certainly have the opportunity to say, you know, we prefer that you not use the shed roof over one of the portals or something like that.

Mr. Featheringill- Right, but we discussed some concessions on the way on those and I think because we did not make those primary, that this has kind of a semi-complete view of the massing.

Mr. Flance- Right, what we'd be talking about would be changes to the detailing of the portal, the two-story portal, with major glazing that would allow a refracted light to come into a lobby and focus of the main entry of the hotel to be used to that entry.

Mr. Featheringill- Yes I don't have any trouble looking at that, I think this is probably where it needs to be, I just don't want to throw the baby out with the bathwater with all the other concessions that have been on both people's parts to get to this design on the south elevation, the whole building design.

Mr. Flance- We understand that and we are willing to meet..we are intending, have been intending to maintain the view pretty well defined, that you think are the character defining elements and rather than go to the city council, I'll go back to the first meeting we had; I said we wanted to try to work things out with this board and not be on appeal to the city council on some of these things. Procedurally we find ourselves able to reach an accommodation. You get a primary façade that maintains the main elements that you're concerned about and we get to take the lower part of that building and introduce a major entrance, the major entrance, to the hotel in some form or another, just call it similar to what you're looking at but with changes that you may make. Do you have a problem?

Mr. Featheringill - No.

Mr. Kantner- I'll have what he said. I'm fine with that.

Chair Woods- So are we done with this now? Do you feel comfortable with...you've got...

Mr. Flance- Yes, we're done with it and we can work it out. And we will probably, Mr. Rasch we will need some help from you, but we will probably want to submit a, an exception to this particular decision with the criteria appropriate and have come in...when we come in the next time for the rest of our discussion.

And let me also say that for the record that we do not have a problem with your designation of elevation number 12, façade number 12, its primary. It's gonna face what will be the main entry into the Marian Hall portion of the hotel.

Chair Woods- Steve, I think that the board has expressed to you their feelings on that. I think in looking at the design, I would ask that it be a little bit more in keeping with the other architectural features. I think that that sort of square parapet that says Drury on it, I understand that it brings people in, but if we could look at that little more carefully to bring in some of the architectural elements on the rest of the building. And I understand why you want it unique, because you want people to see here's the entrance, here's who owns the hotel and has gone through all this aggravation to get it, but it's not quite in keeping, it's a start. If you could look at that a little more carefully I think that would be helpful. And one of the ways, and David you may disagree with me on that, is that you almost, that you push in an inset as opposed to adding such a big element. You could still put something on there but if you inset a little bit of the entry that might help mitigate this kind of large element that's that's going on there. But I think the board is pretty much telling you that you can look at that as the entrance.

Mr. Flance- Okay great, I think that's good advice. Guys thank you very much.

Ms. Walker- Yes, I agree with her.

Mr. Flance- That's fine we certainly hear you loud and clear.

Chair Woods- Okay so now are we moving to height exceptions?

Mr. Flance- Yes.

Chair Woods- If we're doing that we have something else here, gentlemen?

Mr. Flance- May I have one minute with my client? [Confided with client for a moment.]

Madam Chair, thank you.

Chair Woods- Are we done? We're done. So when we talk about the height exception, I'd rather take it an area, a building at a time so we, if that's okay. Which one would you like to start with?

Mr. Flance- Well, the easiest...might as well start in the order shown on your sheet. Actually, you know, I would like to hold the garage, I think that's kind of a separate discussion. I'd like to discuss buildings 1, 2 and 3 in that order. I think they all have plenty of characteristics (indecipherable).

Chair Woods- I think since they're clustered we don't have to vote on it separately, I think we can handle it in the motion as clustered buildings.

Mr. Flance- If it's all right with you can we start with those three.

Chair Woods- Yes, one, two and three David can you do your staff report on those exceptions?

Mr. Rasch- Yes, now Madam Chair board members, for all the new buildings I talk about all the stuff for the new building including the style and other exceptions, but Madam Chair if I'm correct, you want me to just focus on the height of these new buildings only.

Chair Woods- We're only doing exceptions tonight and they've asked that we only do, because we're done in another hour here, so, that we're going to go with height's here because that lets them know if they have a viable project.

Mr. Rasch- Okay I will read page 13 and I'm going to read from new buildings one, two and three only the elements that are relevant to height exceptions.

Chair Woods- Right, and what page.

Mr. Rasch - Page 13, new building number one; a 21,209 ft.² three-story building is proposed to 36 feet high where the maximum allowable height is 18'8" as determined by a radial calculation. A height exception is requested and the required criteria responses are attached and those are under the Garage Building. All the height exceptions answers are under one of the citations, there are four height exceptions.

The Business Capital District Design Review Committee granted a variance to the underlying maximum allowable height of 27 feet for only a portion of the third-floor at a hearing on April 9, of this year. The hearing committee reduced the area of the third-floor to mitigate a perception of "canyon effect" along the south side of the pedestrian promenade. The applicant requests that the H. board consider the application as submitted to determine whether the board feels that there is or is not a canyon effect at this location.

So, on building number one you see here, 18' 8" is the maximum and they're going to 36. And now, on building, and there's a nice color rendition on building 1. On building 2, a 23,232 ft.² building three-story building is proposed to 36 feet high where a tower element, with a tower element at 44 feet high where the maximum allowable height is the same, 18'8" as determined by a radial calculation. And here's a color rendition of building number two.

And finally on page 15, a 7,486 ft.² two-story building is proposed to 27 feet high where the maximum allowable height is the same18' 8" as determined by a radial calculation. So those are the three height exceptions of the buildings that are located on the interior rear of the lot.

Ms. Rios- So David, on building number one, the Business Capital District Review Committee, they suggested they go up to 27 feet? Did I understand that correctly?

Mr. Rasch- What happens with building number one is because it's closer than 2 or 3 to Marian Hall and the old hospital. There were some members that thought there might be a canyon effect. So they didn't allow the entire amount of the proposed three-story; they only allowed half of it.

Chair Woods- Is there any other questions for staff?

[There were no other questions for staff]

Mr. Flance, you're up.

[Mr. Flance gave some directions to his staff for setting up display]

Mr. Flance- I think I'm going to start with a couple of facts about the property that I think ought to be considered by the board in the context of the site exceptions that we are asking for, for height.

This is a site plan for the property [pointing to drawing]. This is the existing hotel with the additions that would be added on. The front entrance, [indecipherable], we can work something out with you. This is the parking lot, this is the gallery. We'll talk about that in just a minute. This is Marian Hall. This is St. Francis Cathedral. And over in this area here is the Hunt Development, which has a ready been granted a certain height, both restrictions and levels that they are able to achieve that are beyond the scope of the board, beyond the ordinance.

One of the things that we tried to do... there is several things we tried to do, with height. First of all there's a 15 foot drop in elevation from Paseo del Peralta which is the main window on, and I'll agree with Ms. Walker, the main window into the property, a window into the property. And there's a 15 foot drop from here to this end of the property.

We chose the lower part of the property to site the suites that are going to be constructed in multi-story configurations. The suites are going to be constructed in two-story and three-story configurations. When we went to the Business Capital District, again we pointed out that we were working with the lower part of the property that essentially is surrounded by buildings that are much higher than these buildings will be even with the exception.

So for example, Marian Hall's at an elevation of about 50 feet rounding off, the Cathedral is at an elevation of 80 feet, the hospital itself is a five-story structure, there are going to be buildings built in front of, if you will. These buildings will be relative to the Paseo del Peralta frontage. And these buildings will essentially be hidden by the surrounding development, all of which is higher in elevation than the buildings. There will be some small windows into this area that will be visible. One window will be between Marian Hall and the hospital. This little driveway that comes down and goes into our parking lot will provide for a window of approximately 30 to 40 feet in width. There will be a window, a very small window, on Paseo del Peralta at the entrance to our property into this area. But one of the things we've done is provide a lot of curvature in the promenade, in the street system itself, so that you're not coming into a property with the wide straight multilane street; you're coming into the property with the narrow curving street that basically will direct your eye to other elements of the property such as the restaurant which will sit in front of, if you will. These buildings here.

So these buildings are all surrounded by buildings that are either, mostly would be taller than these buildings and in most cases the line of sight is broken by another building or another element of the site plan of the development of the property. When we went to the Business Capital District Commission, we showed them this drawing here. What you see in green are second-story elements of the buildings. And what you see in orange are the third story elements of buildings. At that meeting the Business Capital District Commission asked, and we agreed, to remove part of the third-floor component of building number one. Is that right?

Mr. Hogan- It's reflected on the plan.

Mr. Flance- Right, it says it's a big X.

To remove a part of the third story component of building number one, so that basically it contained the third story in about half of the square footage of the second floor, first and second floor. And then building number three is basically a two-story building. So, our height exceptions that we're asking for on these three buildings are as follows. They are on your sheet and you can follow them easily on your sheet:

Building one -we're asking for...

Chair Woods- Can you just tell us where you are in our book? You're on page 27 in our book?

Mr. Flance- You know where I am is on the sheet I handed out.

Chair Woods- Oh, Okay, I got it, I got it.

Mr. Flance- On building # 1 we are asking for an exception of 13'4" to a height of 36 feet. Now that..all of these height exceptions take into account the 4 foot allowance for slope on the property, so I want that to be clear, I don't want to mislead the board. But basically so if you add 4 feet to that that's 17'4" but the bottom line is that that building is being built in a location that is 10 to 15 feet below the street elevation of Paseo del Peralta and hidden behind other larger buildings.

Building number two, which is, this building right here [pointing], this is building number 1, we're asking for a partial third story, as dictated by the Business Capital District Commission. Building number two we're asking again for a partial third story and that would be another 13.4 feet to a height of 36 feet.

And building number three, which is this building right here [pointing] we're asking for an exception, even though it's a two-story building, to a height of 27 feet. That would be an exception of 4.4 feet. Now part of the exception for building number three is, I feel like I'm jumping around a little bit but it's important to know, we tried to pick up the roof system that we have on Marian Hall and incorporate that into the (indecipherable) so that added height to the building and is part of the reason why we need an exception on the height to get to the south on the full second-story.

We prefer that you consider these exceptions in context of how many stories they represent. And the height we are asking for is the typical height for a two or a three story building. I want

to be quite candid with the board. You've been candid with us. This is one of the most important elements of our project. This and the issue of primary façade are really the two key elements; that of making this adaptive reuse of this property work. Without it, frankly, we don't have a project. We gave up half of the third story element to the Business Capital District Commission. That represented how many rooms? About six suites. That may not seem a lot but when you're working on a pro forma, that can be fairly tight on these things. That's a significant amount of use of the building.

In this context, Madam Chair, we haven't had an opportunity to have the number of people who came to support our project tonight, say anything. And I don't think you want to have... you've asked for comments. They haven't said anything. I just would like to, I almost walked into that one. What I'd like to do is simply ask, because I don't think we have the time at this point for a lot of comments, a show of hands if you wouldn't mind of those in the audience who would support the two and three story configurations that I just described in the location where they've been shown. If that would that be all right with you?

Chair Woods- I still haven't had the public comment section of people who were not in favor of it at all. So, I don't think...it's not fair to them to have a show of hands. I'm happy if they just want to raise their hands, but if other people wanted to speak or not in support, they do get to speak and not just raise their hands.

Mr. Flance- Can I ask for a show of hands both ways?

Chair Woods- I can. So are you ready to open this to public comment?

Mr. Flance- Let me just finish with one general comment. It's a comment we've made before. The height issues here that obviously we need in order to accommodate the use of the property; the height issues are first of all a trade off against the amount of open space, which we really didn't have a chance to get into the whole site plan here with you tonight. But over 50% of this site is open space, and it is significant open space, it is significant park area. This area here [pointing] is comparable to about half of Cathedral Park. The open spaces that run through the property, the interior courtyards that we have left in creation of a major open space area next to Marian Hall, all of that has to do with how much height we can get in a contained site in order to accommodate the density we need to make the project work. So there is a trade off here and we'd ask you to please consider that in your assessment of our request for height exception.

There was one other thing I wanted to mention. Oh! I also think it's important to look at the urban design elements of this project against the buildings and structures that surround this, this site. This is not a site that's characterized in an area of Santa Fe... that's characterized by one-story buildings. We have numerous buildings that are multi-story in the area which

surround the site and... so that a height exception would not be out of character for example with the Cathedral at 80' or the three-story building, office building you have across the street or La Fonda's garage, which is located right here [pointing] which is a three and half story structure, or the Inn at Loretta, which is a five or six story structure, or La Fonda itself, which has always been sort of the standard by which everything else is measured, at an elevation of 65 feet. So the highest building exception we're asking for is the 36' height. We would like you to consider the three exceptions.

Chair Woods- So, can we ask for anyone who is opposed to this project to please come forward and be sworn in, or has opposition to what the applicant's requesting. Marilyn do you want to come forward?

Marilyn Bane- Yes, thank you.

And Pen, why don't you both be sworn in at one time so we can do it quickly.

Ms. Clair Do you swear to tell the truth, the whole truth, and nothing but the truth?

[Ms. Bane and Mr. LaFarge were sworn]

Ms. Clair- State your name and address at the podium please.

Ms. Marilyn Bane- Thank you very much to the group members. I'm Marilyn Bane. I live at 622 ½ B Canyon Road, Santa Fe. I'm president of the Old Santa Fe Association, and I'm speaking on behalf of my organization this evening. I should start out and say that Mr. Flance is also correct. There were those of us who did testify before the BCDDRC that we had concern about the height because of the canyon effect. And I noticed in the notes that you need to determine whether or not that is the case. It was in recognition of that that indeed they asked that part of building two be reduced in height in trying to achieve that.

The problem is one of human scale when you are walking. What we're looking at is looking down on top of things. When you're actually visualizing walking through there, I think Steve's absolutely right, there are a lot of tall buildings around and I think that's exactly what our concern is. I do want to clarify that I am not against this project. I just have some concerns that I wanted to share with you.

In terms of, I think it will be fair enough, certainly there will be people very involved with these three buildings. But there are one-story buildings across the entire length of Paseo del Peralta, right opposite this, where virtually everything is a one story building with the exception of what Steve's was talking about. When you start talking height or density I am very sympathetic to these; Brian and I have talked about these. Quite frankly, I'd trade the density

for height any day; my greatest fear is we will continue to build up one building at a time over and over and over.

The ultimate result of that where you have the proverbial (indecipherable) that always happens, is that we are going to end up with a town of skyscrapers in terms of perpendicular communities(?) and that concerns us very much. My board did ask me to speak to that concern tonight. And this is not...we're not trying to delay this project. We're not asking that they redesign this project, what we're saying is, we have a height problems and we will always have a height problem when it comes to our historic district.

So truly, I do think that the board and I know most of the board is here right now(?), but right through here [pointing]... when we're over there we can't see what you all are seeing. When you are taking this path right here, guess what, the human scale, right through here is, you're surrounded. And I think that was a primary concern for me and I believe that's why at least, the BC and I believe that's why at least with BCDDRC went part way in asking that they reduce this portion of the building. Obviously, we would ask for nothing; and ask that you grant no exception there. Thank you very much.

Mr. Pen LaFarge — My name is Pen La Farge. I live at 647 Old Santa Fe Trail. I'm also on the board of the Old Santa Fe Association and I'm the president of the Historic Neighborhood Association. I won't repeat everything that Marilyn said. She's put it quite well. I think it's a matter of scale and a matter of overwhelmingness. The town of Santa Fe is characterized by low scale. I think it ought to be continued to be characterized by low scale. And I think adding to height is by and large a mistake because of the scale.

Without repeating a lot of what Marilyn has said, I would give the same exact concerns and as to the passageway she mentioned here [pointing] between Marian Hall and the west wing of the old hospital and this building in particular, does tend to become very tall and rather overwhelming. I would suggest that these marked increase in scale is a mistake and that you think about it carefully, before you say yes. Otherwise, I will also agree with Marilyn, I have nothing against the project or don't wish to sound as though I am against the whole thing. I'm not.

Chair Woods- — Thank you. Is there anyone else who wishes to speak in opposition?

[There were no others.]

Is there anyone who wishes to speak for the project?

Mr. Sommer- — My name is Karl Sommer and I haven't been sworn in.

Chair Woods- Is there anyone else who wishes to speak so let's get sworn in all together.

Ms. Clair- Raise your right hand please. Do you swear to tell the truth, the whole truth and nothing but the truth? State your name and address when you come up to the podium, please.

Karl Sommer- My address is PO Box 2476, Santa Fe, 87504. Madame Chairman, members of the board, I do not represent Drury, I'm not on their design team, I'm not paid by them. I'm here because I'm interested in this project and interested in what this board has been doing for the last several years with respect to the issue of height, and I will keep my comments central to that.

This board, over the course of the last several years, and I believe the council has sent a consistent message to the people in the property business, property owners, people who are.... would be developing property, people who are investing in property, and that is with respect to height in the downtown area. It is critical and important and an essential element of the job that has to be done in determining the design. With respect to the height exceptions that have been allowed in the course, I'll say, in the course of the last four years, the message has been 'impact is really critical and important on the street scale.'

The second is if you are going to grant an exception the board has generally required that the property owners centralize any height that is above the height above the requirement of the ordinance, to the center and away from the edge of the property. That is the principle that was applied to the Hunt Property, it was applied to at least three other cases I know in the downtown area. And it was for (indecipherable) certain elements that were used; step back massing, moving to the center, reduce the impact.

That has been the policy of this board in considering height exceptions. I think it's a wise policy, it's been extremely helpful to people in the design business and the legal business in advising people, that's the policy of this board. This project, in my opinion, does exactly that with respect to the buildings you're considering. This property has a hole in it right here [pointing to map]. This streetscape's going to be established with a single story. It slopes down. All of the new height is centralized. It is away from the edge of this property. I think they've done a masterful job.

We could spend decades describing the impacts of things. There is nothing like seeing it in this scale. You look down at the alleyway, the view pours into this property; your eye is not drawn to the new buildings or the height of the new buildings, in fact your eye is drawn to the elements that are already there, the heights that is already in this building. I think this design does a great job along those lines.

I'm here to say the policy that this board has established time and time again has been useful; I think that this project complies with it.

With respect to the other element that I really love about this building and this design and the new buildings, is another element that my clients and other cases have used the same ideas. That when you walk in, the scale along the buildings that are new and that are high, or higher, have a step back to them which produces a human scale. For somebody sitting on the street, they look up and as you all know, we went through several studies, the angle of your eye doesn't go to the third story it goes to the parapet of the second story. I believe that this design achieves that and I think that relates to the idea of whether or not the canyon effect or not. I think that this building, this project has sensibly addressed what I think is probably fundamental to the economic issue in a way that does not do violence to the character of the downtown district and actually takes this property and strengthens the character of this block in many, many ways.

And I applaud Mark and Steve and Ryan and Kevin and the whole design team that has worked on this for a long time. And I believe with the respect to the issue of height, the height exceptions they are asking for is reasonable. They are within the policy and the direction that this board has set and I would encourage you to grant the exceptions. Thank you very much.

Chair Woods- If there any other people that wish to speak, that were supposed to raise their hand, please come up to speak. Do you want... I mean you asked that they all raise their hands. Would you like ...anyone that wishes to speak, come up and speak. Okay.

Ms. Jenkins- Good evening board members. My name is Jennifer Jenkins, 130 Grant Ave., Suite 101. I like all that I'm seeing just as a member of this community. I've been following this project very closely with a lot of interest since it was...since Drury originally got involved. I honestly couldn't believe our good fortune. I have been aware for years of different groups who would look at the project, purchase the project, and I actually did a due diligence report for one of them several years ago and they all went packing. They couldn't make it work. And when a group like Drury comes in who really wants to make it work, that is really exciting. This is such an important opportunity for this community.

All of the historic communities across the country have to wrestle with adaptive re-use. At the end of the day, you have to embrace it as the method. This is the means by which we maintain historic structures, maintain their vitality and integrity and maintain a vital downtown. And so, it's really exciting that someone just as a member of this community but also in the business community, who sees the great pains that were taken to bring a proposal to you this evening that is not only tasteful and is historically accurate but really respectful of this property. And respectful of the Marian Hall and of the hospital and with these buildings have meant to people. But it's time for something to change here, because if something doesn't change here it's going to change for the worse. In our current economic climate there are not people lining up to drop millions of dollars into this project. So Drury has come here and they

really get it.

We've had people from other parts of the country who have come here and attempted projects. One that comes to mind is the Teleus in the Rail Yard; we sent them packing. They didn't get it. Drury gets it. They really have embraced what this community is about. They really made pains to apply this historic ordinance and again we cannot let this opportunity slip through our fingers.

This board serves a vital function in the community and now, I think, your role is bigger with respect to this project and what this will mean for this corner; this very important corner which has lost some of its importance over the years. A lot of people driving down Palace, they don't really pay attention that that was (indecipherable.) And this is an opportunity to really revitalize something. And you know, more service parking we lose in downtown Santa Fe? Thank you for your time.

Chair Woods- Anyone else wish to speak?

[Some applause]

We're going to hold onto applause okay, and just let people talk.

Ms. Abrahms- My name is Maureen Nestas Abrahms. My business address is 1000 Paseo del Peralta, 87501. I'm here because I followed this project. I have a reason for my interest; I'm in the situation of being in that building on that property several times a month; sometimes several times a week and I'm sad that it languishes. And I've followed this project on kind of a cursory level. I've heard the compromise that's gone on and appreciate that. One of the things that I think is really important and Jennifer pointed it out, and I think it needs to be restated, aesthetically and economically this has been very well conceived.

Nobody has gone at this with this kind of flip attitude; it's been very well conceived. I think everything that's been asked for has been reasonable and on then on the occasion when it hasn't been perceived to be reasonable by this board, there's been compromise and I want to applaud that.

The canyon effect-I don't see where canyon effect is an issue here because you have elevations well in excess of what they're asking for; 36 feet. You have 80' right here [pointing], or more. You have a greater height to the north, you have greater heights to the south and southwest and they're not asking for more height than already exists. They're just asking for an exception.

The other issue I'd like to go back to in terms of the primary elevations and primary façades; please don't just consider, please act on allowing them to have an exception because as Mr. Flance pointed out and is extremely true, without those entrances, without that appropriate and suddenly pleasing impact on the street level, there is no project. It would completely hamstring them on what they're trying to do. Please do more than consider. Please make that accommodation to them for all the accommodations they've made in their project. I think it's very important and I think it's a very important project.

I've watched Santa Fe grow and change over 40 years. On the occasion I first noticed it was about four years ago, as a kid. I don't see skyscrapers here, on any level. I just see responsible growth, promotion of Santa Fe economically and for its character's its very appropriate. Thank you.

Mr. Nye- John Nye, #66 Paseo Encantado NE, Santa Fe 87506. Without repeating what's been said, I was with a group that looked at this property a few years back and we could not make it work. That was the Wyndham group, Wyndham Hotels. There was no way we could see where we could financially make this project come to fruition. It is critical. Sometimes just a few units, can make the difference in your bottom line as to whether you can make something like this work.

And I think the other point that I just wanted to bring up is that we're very close to this project, and we don't see- excuse me, this property, and I don't believe we see what an eyesore we have at best. This property, at my [inaudible] and people that I've brought into this city, look at this property and they wonder what's going on downtown Santa Fe. We've got an abandoned building; we've got a building that is very open to vandalism and fire, more so than if there was someone in it. This, I think, this is something that we don't consider and I would like to at least bring it up at this point.

From a financial standpoint these people have done a wonderful job. A few units can be very critical as to whether something will work or not.

Chair Woods- Thank you John. Does anyone else wish to speak?

Ms. Hogan My name is Nancy Hogan, 1861 S. Niagara Way, Denver Colorado. So, I'm coming with an objective viewpoint, of course, but (inaudible comment and laughter) so objectively and as an out-of-towner, I'm having difficulty with discussing what are the big problems with this project because I happen to think it's fantastic. What we're talking about is an area that I always thought, "this is really sad for Santa Fe" because I know Santa Fe. That block is just an eyesore and I thought, you know, for years, somebody's gonna have to do something with that eventually because it doesn't fit.

And when you talk about height, you know the hospital building that we're working with is high and if you start building low, scale has a lot to do with it. So, I mean, you know, on that (indecipherable) anyway, there's a million details that are required. I guess a special project, but I think this process that you're going through- I don't know why these people don't quit, because it, it is degrading. So I want you to know, I think it is.

Mr. Sommer- Madam Chair, I would just want to make one more comment and that is just this; the comment that you made about the importance of the term primary I thought was right on and apropos. If you and I have ever agreed on anything before, you might be able to point it out, I don't know.

Ms. Laduskey My name is Chris Laduskey. My work address is 1012 Marquez Place, 304A, Santa Fe 87505. In following this project I saw the full presentation with boards and I congratulate the entire Drury team. They've really done an exceptional job in the design and transforming that pad. But I look at this project threefold. I look at it as a long time citizen of Santa Fe and that corner is completely nondescript and the plan that's being put together brings vibrancy both from an aesthetic and financial and adding to the welfare of the entire city.

I also look at it as a design professional. I currently am involved with the design of hotels and certainly the number of rooms is key when you're looking at doing a business plan. So, I think that they've been so astute in terms of the way that they have allocated space as well as height. And to your point, the building already existing is quite tall and so they're making the best of use.

And thirdly, I am a parishioner at the Cathedral and the part next to the cathedral is a wonderful space and both locals and visitors alike spend time in that park. And how wonderful it is to be able to extend the promenade that they have and turn it into a much bigger experience for all of us to enjoy.

On a final note I think that Mr. Meem would be very proud with the transformation that they're suggesting.

Chair Woods- Does anyone else wish to speak?

Ms. Sorokian Andrea Sorokian, business address 1807 2nd St., Suite 17, Santa Fe 87505. I'm speaking mostly as a small business owner here in Santa Fe. I've lived here 17 years and I've been in business for 15. I do floral design and décor. I specialize in weddings and special events and I can't begin to tell you how excited I am about this, both as a business, from a business point of view and as a creative person. And I'm so impressed that both Ryan and Kevin and two other of their Drury Associates took the time to contact me, had me come in and sit down with

them, look at this, look at plans and really ask me for my advice, and asked me what is important and how do we make this work. And the thing there..the thing that struck me, was how dedicated they are to maintaining the integrity of the whole property, of the historic nature of it.

Santa Fe is a huge; I don't know if you know this, a huge destination wedding town, both, also local as well. And it is a huge source of revenue for a lot of the hotels and a lot of the resorts. And I just am very excited about it and when brides come to me, and they're both local and all over the country, they ask me- actually I ask them- what is it you're looking for and they say I'm looking for something that is uniquely Santa Fe. And I don't think it gets more uniquely Santa Fe than this. So, I think it's... I applaud it.

Chair Woods- Is there anyone else who wishes to speak.

[There were no other speakers.]

So what I'm going to ask, this would help me and I hope the rest of the board members; is that we just take two minutes. We still want to vote on this before our time is up, to go up- and any of the public is certainly welcome- so you can point out Steve, the buildings specifically right now that you are asking for so we see them on the... We'll just take two minutes; that'll be great.

[Mr. Flance pointed to the drawing and on the model showed building number 1 and 2 and 3 on which the exceptions were asked for. He answered questions and pointed out the line of sight.]

Chair Woods- Okay, let's go guys. We only have 10 minutes. Okay, Steve you can stand for questions. If we are going to vote tonight, we've got 10 minutes. Who has questions?

Mr. Flance- There's no pressure here.

Chair Woods- Well I let you guys speak for good reason.

So, Karen, go ahead.

Ms. Walker- Is one of those the elevation that shows (indecipherable)? Could you point that out for us please?

Mr. Flance- Yes, it's this one right here. [points] Mark why don't you come up here and show them the portion of the building that was removed was not any two-story elevation.

Ms. Walker- So we don't have a drawing? You're just gonna show us?

Mr. Flance- This is a drawing.

Mark Hogan- I need to be sworn in.

Mr. Flance- You did get sworn in.

Mr. Hogan- Oh, I did get sworn in.

Mr. Flance- Mark come up and please show them where we have removed a third story that is now a second-story, two-story.

Mr. Hogan- This is the ground floor plan, second floor plan, third floor plan [pointed]. The third floor extended over this portion to this area here and the area in this section was removed at the request of the BCD. The one element that could not be removed was the stair tower, that's what we thought pertinent. That provides the exiting, the second exit from this floor. So that is represented in elevation by this mass here.

This is a ramada element that is shown here [pointed] well step back from there so there is no perception of the canyon effect. That provides cover to get to, or some shade, the rooftop area because we have to have access out there for pedestrians, to people on the roof.

Mr. Flance- This is where the third story was and has been removed and what is shown is a ramada which is an open ramada to provide some shade or protection moving to the stair tower, which is here [pointed].

Chair Woods- So the ramada then is an exception as well, not just the third floor. The ramada's got to be an exception as well because you got the height of the ramada.

Mr. Flance- Okay, so the ramada needs an exception as well, which we'll have to come back with.

Chair Woods- Okay so we're not voting on the ramada then, were only voting on that there's...

Mr. Hogan- We have it posted. You can, you can vote on that. Does that clarify Is everybody satisfied?

Chair Woods- Is there any other questions?

Ms. Rios - Steve, all of these buildings one, two and three and also the old hospital, all of those buildings here in Marian Hall; it's all hotel rooms, correct?

Mr. Flance- Yes, hotel rooms and suites. So they're like, yeah, they range from a suited hotel room like you might find at Marriott Courtyard.

Ms. Rios.- Okay let's take for instance, building number one, you have 21,000+ square feet. And you are wanting a third story on that. How many buildings.. how many rooms would you be accommodating on that third story?

Mr. Flance- On the third story, in building one? Could somebody...

Mr. Hogan- As revised by the BCD?

Ms. Rios- Yes. No, that's not the one that's revised...

Mr. Hogan- Yes, building one is revised. So as it stands there's three suites remaining on the third floor.

Ms. Rios- Okay Mark, so you have three on the third floor?

Mr. Hogan- I'm sorry I'm going to correct myself on that. There's five suites.

Mr. Flance- Six when we're done.

Ms. Rios- So probably ten. Can you tell us how many are on one and two?

Mr. Hogan- On floors one and two, I just put that data in for that information; 11 on the ground floor, 10 on the second floor.

Chair Woods- Any other questions? Anyone else?

[There were no other questions from the other board members]

I have a question. does the tower make or break the project? Does the tower make or break the project?

Mr. Flance- No.

Mr. Hogan- [pointing to a tower]

Chair Woods- The other tower; that tower.

Mr. Hogan- There is a stair access to the roof that is required by code so we chose to make that tower element so that it did not look out of place.

Chair Woods- I think the roof feature makes it even more, possibly, more prominent than it needs to be. It just seems to be really ...

Mr. Flance- You're talking about the bells for the bell tower?

Chair Woods- Yes. And how about the ramadas? The ramadas (indecipherable) the ramadas are not really roofed, so it's not a portal. It's a ramada so it's not roofed.

Mr. Hogan- That was our effort to make those roof decks more usable for hotel guests; so it is not central to the architecture.

Chair Woods- Any other questions? Yes, Dan?

Mr. Featheringill- The parking structure- what is the comparable elevation in height between the parking structure and the buildings 1, 2 and 3. It would be nice if you had a section that led east and west.

Mr. Hogan- Yeah, let's see. I think the...perhaps the easiest thing to do is to look at the model. The parking structure top elevation which incidentally, at the request of (indecipherable), will be raised so that all the cars will be screened. That security screen request for the exception, but the...I don't know what the ... right off the, what the difference in the elevation is. We've got ..

Mr. Flance- 6'6" difference. My statistician just ...

Mr. Hogan – The highest part of the third floor is 6'6 over the highest portion of the parking garage.

Chair Woods- Any other questions?

Mr. Flance – Can I, can I just ...

Chair Woods- Karen has a question.

[Mr. Flance was given the okay to proceed with his question]

Mr. Flance – (indecipherable) would hide that 6'6.

Chair Woods- Karen.

Ms. Walker- You mentioned both 10 feet below Paseo grade (indecipherable)and 15. Would you show us where exactly is ten and where exactly is 15?

Mr. Flance- I don't have the topo..[Staff gave Mr. Flance information] I'm being told that 10 is at the boiler building which is this building here [pointed], so this is Paseo del Peralta so we're 10' difference in elevation at this point [pointed], and by the time we get to this point we're 15 feet.

Chair Woods – I have a very quick question for staff; David. Because this portion is surrounded by such, so many buildings higher than what they're proposing, how did you reach the height calculation which then had them ask for an exception? Really quickly.

Mr. Rasch- Yes, Madam Chair, page 45, if you look at page 45, that's the radial height calculations for interior site buildings and you'll notice some buildings are x'ed out because they are institutional as defined by code and some buildings are in. Marian Hall was included. Our data base which we're required to use says its 40' high. Across on Palace Avenue there's three 12 'high buildings and then down on the Cathedral property, there's two 12' buildings. So we have six buildings in the defined streetscape for any interior new structure and the maximum allowable height came to 18'8".

Now that's part of why I recommended approval of the height exception is that for institutional buildings to be removed when this site is totally surrounded by them, I felt that it was a flaw so it was one of the reasons why I sought to recommend approval.

Chair Woods- Ok, anything else.. we can...you've got three minutes and we have to be out of this building so if you'd like a motion we better get it.

So what the motion, what the applicant is requesting is, we're looking at building 1, for an exception from 13'4" to a height of 36'

Building 2, 13'4" to a height of 36'

Building three, for an exception of 4'4" to a height of 27 and what page are the exceptions on? If due, where were these exceptions? Is page 111, yes?

Mr. Rasch- Page 11.

Ms. Brennan?- 111 on the staff report; all the exceptions are there.

Chair Woods- On which ? -So you would have to cite that. What are the wishes of the board?

[Library announcement of closure in 30 minutes interrupted the discussion.]

Mr. Rasch- They do this interruption every few minutes from now on.

Ms. Brennan - On each of these, it's as the applicant has presented. Karen has asked me to qualify building one, at that height exception has been, part of it has been changed by the applicant as specified by BCD. So it's ... but again it's as shown.

Chair Woods- So, could we please entertain a motion?

Ms. Mather- I'd like to make a motion.

Chair Woods- Christine.

Ms. Mather- I'd like to make a motion that regarding this case of the Drury Project the height exceptions on building one, be accepted and on building two, that the height of ....to a height of 36 feet. And on building two, that the height exception be accepted to a height of 36 feet. And on building three that the height exception of 27 feet be accepted based on the applicant's and the findings approved by staff on page, the exceptions on page

Chair Woods- So we have a motion and ...

Mr. Featheringill- Second.

Chair Woods- A second; is there any discussion?

Ms. Walker – I'm planning to vote with you but I want you to know it's only because there are so many tall buildings around. If this were standing alone, I would not agree to it.

Chair Woods- Is there any other discussion? All in favor?

All- Aye.

[The motion passed by unanimous voice vote.]

Chair Woods- All opposed?

It's 8:30. Is there a motion to adjourn?

F. MATTERS FROM THE BOARD

None.

G. ADJOURNMENT

Ms. Walker moved to adjourn. Ms. Rios seconded the motion and it passed by unanimous voice vote.

Having completed the agenda and with no further business to come before the Board, the meeting was adjourned at 8:38 p.m.

Approved by:

Sharon Woods, Chair

Submitted by:

Carl Boaz, Stenographer

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 6/18/09 TIME 1:05pm
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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY, JUNE 30, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY, JUNE 30, 2009 – 5:30 PM

CITY COUNCIL CHAMBERS

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. COMMUNICATIONS

F. BUSINESS FROM THE FLOOR

G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Six exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); altering openings on primary elevations (14-5.2(D)(5)(a)); exceeding the 30" window rule (14-5.2(E)(1)(c)); and constructing an addition on a primary elevation (14-5.2(D)(2)(c)). (David Rasch)

H. NEW BUSINESS

I. MATTERS FROM THE BOARD

J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the June 30, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday, June 30, 2009.

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 6/18/09 TIME 1:05pm
SERVED BY
RECEIVED BY

HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY, JUNE 30, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY, JUNE 30, 2009 – 5:30 PM

CITY COUNCIL CHAMBERS

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. COMMUNICATIONS

F. BUSINESS FROM THE FLOOR

G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Six exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); altering openings on primary elevations (14-5.2(D)(5)(a)); exceeding the 30" window rule (14-5.2(E)(1)(c)); and constructing an addition on a primary elevation (14-5.2(D)(2)(c)). (David Rasch)

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SUMMARY INDEX
HISTORIC DESIGN REVIEW BOARD
June 30, 2009

ITEM	ACTION TAKEN	PAGE(S)
Approval of Agenda	Approved as amended	1-2
Approval of Minutes	None	
Communications	None	2
Business from the Floor	None	2
Old Business		
1. **Case #H 08-095B** Palace at Paseo de Peralta	Approved with condition	2-66
New Business	None	67
Matters from the Board	None	67
Adjournment	Adjourned at 8:00 p.m.	67

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

June 30, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Ms. Cecilia Rios, Vice Chair
Mr. Dan Featheringill
Dr. John Kantner
Ms. Christine Mather
Ms. Deborah Shapiro
Ms. Karen Walker

MEMBERS ABSENT:

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

Chair Woods announced to the public that anyone wishing to appeal a decision of the Historic Design Review Board could do so and would need to file the appeal within seven days of this meeting.

C. APPROVAL OF AGENDA

Ms. Rios moved to approve the agenda as published. Ms. Shapiro seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

None.

E. COMMUNICATIONS

None.

F. BUSINESS FROM THE FLOOR

None.

G. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings and site improvements. The maximum allowable height for streetscape structures is 16'9" and interior lot structures is 18'8". New structures are proposed at 25'9" and 44'4". Six exceptions are requested: height (14-5.2(D)(9)); roof pitch (14-5.2(D)(9)(d)); Santa Fe Style (14-5.2(E)); altering openings on primary elevations (14-5.2(D)(5)(a)); exceeding the 30" window rule (14-5.2(E)(1)(c)); and constructing an addition on a primary elevation (14-5.2(D)(2)(c)). (David Rasch)

A handout from the Drury Southwest team was distributed to the Board members.

Chair Woods asked that Mr. Rasch read the staff report. She decided that the exception criteria responses did not need to be read but were included in this record. She explained that at this meeting they were taking the remaining height exceptions. Mr. Rasch would read a section of the staff report for the topic being focused upon and then have public comments and then they would go to the openings and glazing exceptions; and then they would go to the style exceptions. They probably would not get to project design approval. That would probably in their final meeting.

Ms. Walker asked if the exception was an additional six foot ten inches.

Chair Woods responded that they should let Mr. Rasch present his report and explained that this

handout was not an official document but was something that the Board would correct it if needed.

Mr. Rasch presented the staff report in separate sections. However, the staff report in its entirety and the exception criteria and responses are presented herein for the record.

BACKGROUND & SUMMARY:

The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The first exception we will hear is the remaining height exception and that is for the new gallery - retail - parking garage building. That starts on page 11 in your packet.

The applicant proposes to remodel the property as follows.

Marian Hall

224 East Palace Avenue, known as St. Vincent's Sanatorium and also Marian Hall, was constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style. The building originally functioned as a convent and a sanatorium with sleeping porches on the second and third floors. The porches have been removed at approximately 1954. Two hallway connections and a stairwell were constructed on the east elevation when the new hospital was constructed in 1952-1953. All historic windows were removed and replicated windows were installed when the State of New Mexico moved offices into the building in 1984. The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The building will be rehabilitated to restore important elements of original integrity. In case of building code conflicts, the applicant proposes to restore original character if not the literal historic construction. Non-historic material will be removed, including the stucco finish where applicable, cladding on bay windows, and the south elevation ADA ramp and handrails. The non-original stair addition to the southeast corner also will be removed. Using historic documentation, the multistory verandas with replacement of non-historic windows with doors leading onto the verandas and the solarium will be reconstructed along the south and west elevations along with restoration of the exterior brick finish. This proposal follows the Regulation of Significant Structures (Section 14-5.2 (C)) which preserves distinctive historic features such as brick finishes and the General Design Standards which requires documentation to replace or duplicate missing architectural features (Section 14-5.2 (D)).

The historic canopy over the east elevation entry will be recreated from historic documentation. A larger canopy will be constructed in front of the east elevation entry door and over the recreated canopy without attaching to the structures but with an overlap to achieve weather protection. The larger canopy

will have wooden beams on brick piers with cement caps and a standing seam pitched metal accent roof that harmonizes with the existing roof pitch on the building.

Marian-Hospital Connecting Hallways

The connecting hallways from the Hospital to Marian Hall were part of the Hospital construction campaign. They are constructed with the same materials and style of the Hospital but, they do not have unique merit in themselves. The connections obscure the important east elevation of Marian Hall, the adjacent significant building. The connections were listed as non-contributing to the district in 2008. These additions will be removed.

Old St. Vincent's Hospital

228 East Palace Avenue, known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New Mexico offices. The HCPI is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 11, sealing-up of the north elevation entrance on elevation 3, and opening dimension changes on the south elevation 7. The building is listed as contributing to the district and this status was confirmed in 2008. The following elevations were determined to be primary on May 28, 2009: 1. NW-N; 3. N; 4. NE-E; 5. NE-N; 6. E; 9. S; and 12. W. These elevations embody all of the unique architectural details and establish the building massing and step backs with upper floors.

The building will be remodeled with approximately 39,000 square feet of additions on the south side. The entrance to the hotel will be located on the south side, changed from the original hospital entry on the north side.

The following changes are described by elevation number.

1. A Territorial surround will be installed at a second and first story window group and the first story window will be removed with the subsequent opening lengthened for a door entrance. This historic steel casement window will be reused on a subgrade wall on elevation 5, see below.

A 10' high pergola will be constructed on the roof attached to the west elevation of the solarium.

2. The non-historic stair tower will be removed.

The first and second story windows will be remodeled. The second story window openings will be lengthened and doors installed with balcony rails. Awnings will be installed above these doors. The first story window openings will be lengthened and doors installed.

A non-historic solid door on the fourth floor will be replaced with a door with divided-lights in the same opening dimension.

A portion of the historic wooden balustrade will be retained to protect a tree but the level of installation

will be altered after the stairwell is removed. Some of the balustrade is in very poor condition and parts that are not repairable will be replaced in-kind.

3. The original portal opening that served as the main hospital entrance will be restored by removing the wall infill. Restoration of architectural wood detail will be completed.

4. The 8' high rooftop finial will be reconstructed from historic photographs. It appears to be iron.

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see below.

5. Six new window openings will be added subgrade in a new window well. All new window openings can be installed with historic steel casement windows which were removed from other elevations on the building.

6. There are no changes proposed to this elevation. Restoration of architectural wood detail will be completed.

7. The non-historic portal will be removed.

An approximately 22,000 square foot 4-story addition will be constructed at this southeast side. The addition features Territorial details that are similar to but do not repeat the existing details. The addition will be set off from elevation 6. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and a trellis on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics existing non-conforming features on the building.

8. The one-story room addition will be remodeled as part of the proposed addition on elevation #7 and this existing condition is non-conforming to the 10' required setback from primary elevation #9 (Section 14-5.2 (D)(2)(d)).

An existing historic window on the fourth floor will be removed and a divided-light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation 5, see above.

The rooftop mechanicals barrier screening will be enlarged and capped with brick.

9. The mechanical ducts will be removed.

Restoration of architectural wood detail will be completed for upper balustrades and window casings.

The lower façade will be remodeled as the main entrance to the building. Three two-story openings

will have large windows and an entry portal, a second story balcony, and a canopy above. Three exceptions are requested for this remodel.

Excpt1. The portal and canopy additions at the entry violates the primary elevation rule for additions (Section 14-5.2 (D)(2)(c)) and an exception is requested.

The following exception criteria are presented:

I. Do not damage the character of the streetscape;

The Addition exception requested is to allow a new entry feature to be located on façade #9 of this existing building. This addition will not alter the character of the streetscape because this portion of the building is removed from the streetscape and is more internally focused. While visibility of this feature is important to the hotel, the portion of the south Façade of this building where the hotel's new entry is proposed is setback from the sidewalk by over 220 ft. While there is Public Visibility of these south elevation entry additions, they are not in relation to the Paseo de Peralta Streetscape.

Staff is in agreement with this response.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The renovation of the Old St. Vincent's Hospital Building is an example of adaptive re-use of an existing historic building to create and maintain a new and viable use of the existing structure. The entry addition proposed is required to serve the new main entrance to this important renovation project. Without the proposed additions the building does not present a suitable public entrance for a quality hotel. The denial of this exception would create a hardship for the applicant by prohibiting the best use of the building as well as for the surrounding merchants and the downtown historic community which will suffer the continued blight this building presents to the Downtown.

Staff is in agreement with this response.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

This application, when approved, stands to remove one of the largest and most conspicuous blights in the downtown. This alone will greatly strengthen the character of the City as well as restore civic pride in the appearance of our community. The proposed Addition exception will allow for the practical re-use of the existing building and will provide a viable space and configuration for a secondary use. The planned hotel will serve the local community as well as their guests with Dining, Shopping, Fitness and Spa activities and services. The availability of a wide variety of activities and quality environments in the Downtown will continue to strengthen the unique character in this portion of the City and ensure that residents can continue to reside in and enjoy the Downtown.

Staff is in agreement with this response.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed design is specific to an existing building. The Old St. Vincent's Hospital, a historically contributing building, was originally developed with the ambulance entry and the kitchen's back door on the South Elevation on the façade now known as #9. Above these back-of-house uses, on the two uppermost floors, Meem the building's architect, centered two balconies, similar to the balconies he had built on the East Elevation. These balcony features do not reduce the overall height of this very tall and very flat portion of the building but add detail that creates an architectural accent and provides some relief to the façade. This proposal retains the important upper balconies of the original construction as well as removes the unsightly back of house functions from the newly activated ground level. Other buildings and projects in the H-District do not have these existing conditions to relate to architecturally.

Staff is in agreement with this response.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The applicant purchased this property with the existing Hospital, Boiler Plant/Laundry and Marian Hall already constructed. Recognizing the importance of these existing buildings the applicant committed to preserving these buildings through adaptive re-use of the structures. Similar to previous answers on this subject, the conditions that exist were established as part of a former and quite different use of this building. The applicant did not create these conditions but in this application for exception attempts to work with these special conditions and circumstances to find new and viable uses for this area of the building. The proposed additions to this lower portion of the façade in question endeavor to make this entry viable without disturbing any of the more Historical Appearing Elements on the upper floors.

Staff is in agreement with this response.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the historic structure or the overall historic integrity of the buildings on the site due to this proposed addition. The planning of the adaptations and restorations calls for taking the least functional and historically sensitive portion of the existing building and carefully working with the existing structure to add and integrate the hotel's main entry. This proposal presents no conflict with the Code for development in Historic Districts and supports the Department of the Interior's practices for the Adaptive Re-Use of Historic Structures. The proposed design also supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion,

texture and material is accomplished in the re-use of this portion of the building.

Staff is in agreement with this response and the proposed addition could be reversed to return original integrity to the façade.

Excpt2. The opening dimensions on the primary elevation will be altered in violation of the rule that does not allow enlarging opening dimensions (Section 14-5.2 (D)(5)(a) and an exception is requested.

The following exception criteria are presented:

I. Do not damage the character of the streetscape;

The opening exception is requested to allow new openings in an existing building that will not alter the character of the streetscape. The portion of the south Façade of this building where the hotel's new entry is proposed is setback from the sidewalk by over 220 ft. There is limited Public Visibility of these south elevation openings in relation to the Paseo de Peralta Streetscape. The proposed openings are not out of character with the pattern of existing openings and follow the pattern for structural columns and window openings found elsewhere on the structure. The scale of the openings has been increased to two story openings with inset panels that cover the floor structure and have windows above and below (see elevations).

Staff is in agreement with this response.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

Drury Southwest's redevelopment of the Old St. Vincent Hospital Building is an example of adaptive re-use of an existing historic building to create and maintain a new and viable use of the structure. The new openings proposed are required to serve the new Main Entrance to this renovation project designed to bring people, light and air into the Lobby of the hotel. Without the proposed openings the building does not present a suitable public entrance for a quality hotel use. The denial of this exception would create a hardship for the applicant by prohibiting the best use of the building. The hardship is extended to the surrounding merchants and for the downtown historic community which will suffer the continued blight this building presents to the Downtown and the continued degradation of Historic Properties.

Staff is in agreement with this response.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed opening exception will allow for the practical re- use of the existing building and provide a viable space and configuration for a secondary use. The planned hotel will serve the local community as well as their guests with Dining, Shopping, Fitness and Spa activities and services. The availability

of a wide variety of activities in the Downtown will continue to strengthen the unique character in this portion of the City and ensure that residents can continue to reside in and enjoy the Historic Downtown.

Staff is in agreement with this response.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique to this project in that the applicant proposes to convert a former service entry and back of house portion of the original hospital building into a stately feature that will serve as the building's Main Entry. These circumstances cannot be duplicated on any other land or in another structure.

Staff is in agreement with this response.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

Similar to previous answers on this subject, the conditions that exist were established as part of a former and quite different use of this building. The applicant did not create these conditions but in this application for exception attempts to work with these special conditions and circumstances to find new and viable uses for these buildings. The proposed openings endeavor to make this re-use viable.

Staff is in agreement with this response.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the structure or the overall historic integrity of the buildings on this site. The planning of the adaptations and restorations calls for taking the least attractive and historically sensitive portion of the existing building and carefully working with the existing structure to integrate the hotel's main entry. This proposal presents no conflict with the Code for development in Historic Districts and supports the Department of the Interior's practices for the Adaptive Re-Use of Historic Structures. The proposed design also supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished in the re-use of this portion of the building.

Staff is in agreement with this response.

Excpt3. The large windows in the entry violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The 30" Glazing Rule exception is requested to allow the glazing in new openings at the buildings entry areas to exceed the limit of 30" diagonal for any single pane of glass not under a portal. Allowing this exception will not alter the character of the streetscape because this building elevation is not part of the streetscape and because adherence to this rule would create a disharmonious condition between the buildings existing windows which are non-conforming and the new windows designed for the entry areas. The contrast in scale can be compared to the diagonal measure of the ***smallest*** *existing windows of 48" and the 30" allowed by current code. The largest diagonal measure of a proposed window at these two façades measures 6ft. A visual comparison makes clear that the 30" windows are out of scale with the existing architecture whereas the proposed windows are more appropriate for the new entry elements.*

The entry area may be visible from a distance on Paseo de Peralta, but compliant glazing on these larger panes would damage the building's harmony. From the street distance the size of the glazing is not relevant to the streetscape.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The 30" Glazing rule creates a hardship to the applicant in that it requires a design solution that is not harmonious with the existing architecture and presents a disjointed elevation that poorly melds old and new.

Compliant glazing would be visually disturbing in this proposed design.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed 30" Glazing Rule exception will allow for the successful integration of new and old architectural features that will provide harmony and architectural integrity to the finished design. These characteristics are important features to any business as well as to any Santa Fe resident that cares about the quality of spaces found in our unique city. Attractive buildings will draw local residents and visitors alike and that will perpetuate the viable use of these buildings which in turn continues to serve those that live and work within the Historic District.

The larger panes will effectively help to draw the attention that the entry needs for this appropriate adaptive re-use of the building.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed design is specific to an existing building. The existing

hospital which has been determined to be a historically contributing building was originally developed with windows that are consistently larger than the maximum size of glass panes that are currently allowed under the 30" glazing rule. Other building and projects in the H-District do not have these existing conditions to relate to architecturally.

The existing historic windows are non-conforming because they predate the 30" glazing rule.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The applicant purchased this property with the existing Hospital, Boiler Plant/Laundry and Marian Hall already constructed. Recognizing the importance of these existing buildings the applicant committed to preserving these buildings through adaptive re-use of the structures. Similar to the answer to point above the conditions that exist were established as part of a former and quite different use. The applicant did not create these conditions but in this application requests the understanding and assistance in completing the renovation with integrity of design that such prominent buildings require.

The applicant purchased the non-conforming condition as part of the historic character of this building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

*There is no negative impact resulting from the granting of this exception. The negative impact will come from the exception **not** being approved since it will create conflicts with the existing architecture and degrade the overall appearance of the project and specifically the integrity of the existing building. This proposal presents no conflict with the intent of the Code for development in Historic Districts and supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.*

This proposed design is the least negative in impact to the building.

10. The lower façade will be remodeled where three two-story openings will have large windows and doors. These large windows violate the 30" rule (Section 14-5.2 (E)(1)(c)) and an exception is requested, see above on elevation 9. Also, a canopy like that proposed for elevation #9 will be constructed. This addition conforms to the 10' setback requirement from primary elevation #9 (Section 14-5.2 (D)(2)(d)).

11. The non-historic stair tower will be increased in height to gain access to the roof with an elevator. The stair tower will be incorporated into an approximately 17,000 square foot 4-story addition on at the southwest side. A two-story entrance will be constructed that mimics the new two-story entrance on elevation 1.

The addition features Territorial details that are similar to but do not repeat the existing details. Along

the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story, and an inset portal with a brick capped parapet on the fourth story. A brick-surfaced tower block on the addition features a pitched roof accent that mimics the roof on the existing solarium. These features are similar to but do not repeat existing non-conformities. Also, the addition conforms to the 10' setback requirement from primary elevation #12 (Section 14-5.2 (D)(2)(d)).

12. There are no changes proposed to this elevation other than removal of the connecting hallways. Restoration of architectural wood detail will be completed.

Hospital-Boiler Connecting Bridge

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the Hospital but, it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the Hospital. The connection angles between the structures and it is not integral to either structure. The connection was listed as non-contributing to the district in 2008. These additions will be removed.

Central Boiler Plant

The building that is located south of and behind the Hospital is known as the Central Boiler Plant. It was constructed with concrete and brick in 1904 to serve Marian Hall. At an unknown date, the historic stair and landing on the north elevation were removed. Also, the original arched double entry doors on the north elevation were altered to a rectangular opening. In the 1950s, a large addition was constructed by John Gaw Meem on the east and south elevations, and the character of the entire structure was altered by replacing a pitched roof with a flat roof and adding Territorial detailing to match the architectural style of the new Hospital that it now also served.

The building retains its historic materials, including wood double-hung windows in the 1904 portion, and the non-original additions are now considered to be part of the historic character. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date. The building was listed as contributing to the district in 2008. The following elevations were determined to be primary on May 28, 2009: 1. 1910 N; 2. 1910 W; and 3. 1950 E. These elevations embody all of the unique architectural details and establish a record of the historic changes to the building.

The following changes are described by elevation number.

1. The historic balcony opening on the north elevation will be restored with installation of transom windows and doors. The historic landing and stair will be reestablished with a change of orientation on the stair from north to west due to fire-lane restrictions and mimicking the historic stair that exists on the west elevation. Detailed drawings of the rail design, materials, and colors are attached.

Non-historic alterations to wall openings on the north elevation will be remodeled. The historic window opening at the east side will be retained in the same location. The non-historic door infill at the center will be retained. The non-historic alteration to the window opening at the west side with a

mechanical grille will be infilled with brick wall rather than restored to the original opening dimension.

2. The non-historic CMU block addition at the northwest corner will be removed.

A new railing at the landing on the west elevation is proposed to match the new railing on the stair of the north elevation. This railing does not reestablish an historic rail in this location, but it is required to meet current building codes.

3. New door and window openings are proposed for the north end of the east elevation. An exception is requested to create new openings where opening do not exist on a primary elevation (Section 14-5.2 (D)(5)(a)(ii)). The windows mimic the non-conforming style of the existing historic windows.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The opening *exception requested to allow two new openings in an existing building will not alter the character of the streetscape because this building elevation is not part of a streetscape. The east façade of this building is setback from the sidewalk by over 240 ft. and is largely obscured by the proposed parking structure that is located between the Boiler Building and Paseo de Peralta. There is limited Public Visibility of this feature in relation to the Paseo de Peralta Streetscape and the proposed openings are not out of character with the existing window openings and will be only subtly different from other windows on the building.*

The east elevation of this building will not be fully visible from the street and therefore judgments about damage are not relevant. The building has changed over time and those changes may confuse its character.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The Existing Boiler Building is an example of adaptive re-use of an existing building to maintain a viable current use of the structure. The new openings proposed will bring light and air into the corner of the building adjacent to main entry to the hotel. Without the proposed openings the building does not present an attractive structure for restaurant use, would prove itself difficult to lease and or market, and would not enhance the experience of any potential restaurant clientele, and thus creates a hardship for the re-use of this building.

The northeast corner of the building is most visible from the street and needs to draw attention to the entry of this appropriate adaptive re-use project.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed opening exception will allow for the practical re- use of the existing building and provide

a viable space and configuration for a secondary use, which in this case is a restaurant. The planned restaurant will serve the local community as well as hotel guests. The availability of a wide variety of dining establishments has always been a magnet for the Downtown and will clearly continue to strengthen the unique character of the site and this portion of the City to ensure that residents can continue to reside in and enjoy the Historic District.

The restaurant will provide for a use that does not exist on this side of the Paseo, thus strengthening the heterogeneity of this streetscape.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

This request is unique in that the proposed openings are on an existing building that relates to another existing building (the old hospital). These circumstances cannot be duplicated on any other land or in another structure. The building in question is an architectural anomaly of sorts based on its two distinct architectural styles being blended and manifested on each separate elevation. The structure in question barely equates to the adjacent hospital in terms of harmony and character, and has no relationship to structures and styles found in the streetscape.

The building is a remnant of former conditions on this site which have long since changed.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

Similar to the answer to point 'c' above the conditions that exist were established as part of a former and quite different use of both buildings. The applicant did not create these conditions but in this application for exception attempts to find new and viable uses for these buildings. The proposed openings endeavor to make this re-use viable.

The applicant purchased the non-street facing condition of this commercial building.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

There is no negative impact to the structure or the overall historic integrity of the building due to the series of changes to the building over time. There is not a coherent historic design that needs to be preserved but an evolution of changes to the building. This proposal presents no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed changes.

Due to the building's location on the property and in the proposed development, the southeast corner is the best location for an entrance to the building. It will also retain the integrity of the original north

elevation but not altering that location for an entrance.

4. New door and window openings are proposed on the north elevation of the Meem addition. These meet the 30" glazing rule and the 3' corner rule.

5. The south elevation will be reconfigured and it will retain the "back-of-house" loading facility. Several window and door openings will be infilled with wall and the vehicle door will be enlarged.

The existing walls and new wall infills will be repainted. The proposed paint color is attached.

Maintenance Buildings

The additions on the west elevation of the Boiler Plant are known as the Maintenance Buildings. They are described in the HCPI as Blocks A, B, and C. The two-story Block A portion was constructed with poured concrete between 1935 and 1951 and it retains the historic character of a projecting flat roof and wooden windows. One-story Blocks B and C were constructed with CMU block and brick coping on the parapets in 1958-1960 and 1960-1965 respectively. These non-historic additions detract from the original massing integrity in form and architectural character. The additions were confirmed as non-contributing to the district in 2008. These additions will be removed.

New Gallery/Retail/Parking Garage Building

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of 16' 9" where the maximum allowable height is 16' 9" as determined by a linear calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the retail building to 20' 9". The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is 20' 9".

A 13,310 square foot 2-story garage building footprint is proposed to 29' 6" where the maximum allowable height is 18' 8" as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the garage building to 22' 8". A height exception is requested (Section 14-5.2(D)(9)) and the required criteria responses are attached. The maximum height of the building is 33' where rooftop appurtenances, which include vertical transportation, are not required to conform to the maximum allowable height.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The height exception requested for the structures mentioned will not alter the character of the streetscape for two reasons: (1) The proposed gallery located on that section of the street (Paseo de Peralta) is at the historic height allowed and screens the other structures where additional height is requested and (2) the grades of the site drop toward the interior of the site so the buildings with

additional height are sited at lower elevation so that increase in height is offset by the lower grades. No change to the character of the streetscape will occur except by the addition of the gallery which is within the allowable height.

The height exception is for non-street-facing structures only and the public street is at a higher elevation than the height exception requests. Buildings that do not exceed the maximum allowable height would be dwarfed by the surrounding existing tall buildings which are non-conforming in height because they predate the height ordinance.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The applicant, Drury Southwest, has committed a large percentage of the developable area of site to public pedestrian uses that serve the community. Drury has also committed to the restoration and renovation of two substantial and historically important buildings. While serving their business interest their investment also presents an opportunity to rehabilitate a neglected property and an important landmark in Santa Fe. The exception will allow the efficient use of the property while maintaining the public benefits mentioned.

The height exceptions will allow the applicant to maintain a beneficial amount of public open space while still meeting their square footage goals.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed height exception will allow for the efficient use of the site in providing a viable project economically and architecturally. The rehabilitation of the three historic buildings on this property will clearly strengthen the unique character of the site and this portion of the City. Inversely, the continued decay and degradation of these structures will have a detrimental affect on the Historic District.

The proposed heights utilize appropriate step backs and massing details that will give the buildings design interest and reduce uniformity.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the height exception is requested has a natural existing grade that falls some 15 feet below the existing grade at the adjacent street (Paseo de Peralta). Therefore, the requested height exceptions will not create any new height in this sub-district of the BCD. In addition, the portion of the subject property where the height variance is requested is surrounded by buildings larger than those proposed in this application. The five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet already exists and the property directly to the south has been approved for heights up to 42 feet. Literal interpretation would deny the applicant full use of this site which is already enjoyed by adjacent properties and ignores the existing heights and pattern of development already establish on

this site.

The height ordinance works better with residential streetscapes than with preexisting commercial and institutional streetscapes. This site is surrounded by tall commercial and institutional buildings that are non-conforming because they predate the height ordinance and they are removed from the height averaging that leads to the maximum allowable height calculation.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

In addition to the circumstances previously mentioned regarding existing grades and heights of surrounding buildings which were clearly not a result of the actions of Drury Southwest, the condition of the existing buildings should be understood to be poor and neglected. Drury will be taking responsibility for addressing the deferred maintenance of the buildings and correcting the damage that has occurred over the many years prior to Drury's acquisition of the property.

The applicant purchased a site that is surrounded by taller non-conforming structures which are the reference for harmonizing of new structures.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

The new construction proposed has been distributed throughout the site with the objective in mind of creating a historically respectful design that considers density as well as height. The addition of the height requested is consistent with existing and proposed patterns of development on this site and the surrounding area and respect the tenants of historic preservation as described in the purpose and intent of Chapter 14-5.2.

Larger footprints with less height would be detrimental to the public open space and to the need for harmonizing with adjacent buildings.

The subgrade parking will extend beyond the at-grade footprint of this structure extending west, around the existing Boiler Plant building, to near the west property boundary.

The buildings are designed in the Territorial Revival style with wall-dominated stepped massing and a brick parapet cap. Other architectural features include white-finished window and door surrounds with cornices and pediments, balconies, portals, a second-story trellis, and decorative brick panels on the elevator tower.

The retail building will be finished in a different earth-toned color than the garage building. This treatment effectively mitigates the massing of this large building with color changes, stucco and trim colors are attached.

New Building #1

A 21,209 square foot 3-story building is proposed to 36' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps and brick coping. Other architectural features include white-finished window and door surrounds with cornices and pediments, shutters, and balconies. Several accent features include arches over recessed hallways and low-pitched roofs over portals.

Two bay windows on the south elevation third floor are not subject to the 3' corner rule (Section 14-5.2 (E)(2)(b)) because the window projections do not extend 4' or more beyond adjacent façades and so do not constitute new façades.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #2

A 23,232 square foot 3-story building is proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and balconies. Several accent features include a pitched roof and circular windows in the tower.

An arcade of arches on the north elevation violate the Santa Fe style vocabulary (Section 14-5.2 (E)(1)(a)) and an exception is requested to construct multiple functional arches.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The style exception requested to allow the limited use of arches as part of an entry arcade will not alter the character of the streetscape for these reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta. There is no Public Visibility of this feature in relation to the Paseo de Peralta Streetscape or any other. These arches are viewed only from within the property and provide an important visual accent architecturally defining the entry for Building Two and present a more formal façade treatment to define the South edge of the Public Square

The defined streetscape for this building is a 300 foot radius and the proposed use of the site as a hotel is publicly visible. The arcade will be part of a newly created streetscape consisting of an interior courtyard.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the style is requested is surrounded by a mix of architecturally diverse buildings. Literal interpretation would deny the applicant the full range of design options needed to integrate the new construction with the existing buildings, styles and pattern of development that already establish on this site and within the immediately surrounding area.

The arcade will function to give focus to this entrance within the new courtyard. Without this accent, the courtyard may lack interest.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed style exception will allow for a variety of architectural experience similar to the variety found in the downtown area where a pedestrian experiences a variety of buildings done in different styles by different architects. Given the size of the property, it is apparent that all the buildings cannot be developed all in a similar style without creating a monotonous experience. The variety proposed will strengthen the unique character of the site and this portion of the City and is consistent with what one may find in other parts of the historic downtown.

There are historic buildings in the downtown with arcades, such as the significantly historic St. Francis Hotel. This Spanish Colonial style was an important part of early twentieth century style in Santa Fe.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style exception is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street (Paseo de Peralta) and is completely screened from public view. Therefore, the requested exception will not create any conflicts with existing streetscapes in this Historic District.

The courtyard where this arcade faces is entirely within the property and entirely new construction.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by the existing five story hospital building with a maximum height of 76 feet, Marion Hall at 51 feet. The St. Francis Cathedral at approximately 82 feet and the property directly to the south has been approved for heights up to 42 feet. These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs.

The arcade proposal is non-conforming because of the Santa Fe Style ordinance requirement. The applicant wishes to bring back a former historic style to add interest.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact there is no conflict with the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving property values and to attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

The minimal public visibility will not harm the Downtown & Eastside Historic District and the arcade is only a small portion of this proposed building.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

New Building #3

A 7,486 square foot 2-story building is proposed to 27' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 27' on May 28, 2009.

The building is designed in the Territorial Revival style with wall dominated massing in a "U"-shaped floor plan. A low-angled standing-steam metal hipped roof is proposed to reflect the similar roof forms of Marian Hall. An exception is requested to construct a pitch where a pitch is not allowed (Section 14-5.2 (D)(9)(d)) and the required criteria responses are attached.

The following exception criteria responses are presented:

I. Do not damage the character of the streetscape;

The pitch exception requested will not alter the character of the streetscape for two reasons. The first is that the only streetscape adjacent to these structures is Paseo De Peralta and the proposed gallery on Paseo screens the interior of the site where the pitch exception is requested. Also, no Streetscape will be affected by this exception since Building Three is not part of any existing block. In addition, the grades of the site drop toward the interior of the site where Building Three is located, with additional screening provided by the extra drop in grade. Therefore the exception will not change the character of the streetscape at all.

Although the official map of roof pitches shows no pitched roofs in the 300 foot radius, the roofs on Marian Hall and the Cathedral Basilica are pitched. Although there are not the required 50% or more pitches, two adjacent existing roofs are pitched, so the streetscape will not be damaged.

ii. Prevent a hardship to the applicant or an injury to the public welfare;

The portion of the subject property where the pitch exception is requested is surrounded by the existing Territorial Style Hospital building, the pitch roof of Marion Hall and the St. Francis Cathedral.

Literal interpretation would deny the applicant the full range of design options to integrate the new construction with the vernacular of the existing buildings and pattern of development that are already establish on this site and within the immediately surrounding area.

The requested roof pitch will give the building distinction of design and it will harmonize with surrounding buildings. The project may be uninteresting without the roof pitch.

iii. Strengthen the unique heterogeneous character of the City by providing a full range of design options to ensure that residents can continue to reside within the Historic Districts;

The proposed pitch exception will clearly strengthen the unique character of the site and this portion of the City by recognizing building features that are unique to the history of this site. While the Pitch exception requested will have little affect on residents wishing to continue to reside within the Historic District it will make the experience more enjoyable as the history of this sites architecture is demonstrated in elements of the new buildings proposed. The pitch roof requested not only responds well architecturally to the existing Marian Hall both in it's siting and in and form but also emulates features of the old Rectory that used to stand in the same vicinity of the one proposed. The proposed building three make no attempt to replace the original Rectory but will hearken back to the form and details of the original building thus strengthening the unique heterogeneous character of the site and the City.

The pitched roof will add interest and heterogeneity to the courtyard.

iv. Are due to special conditions and circumstances which are peculiar to the land or structure involved and which are not applicable to other lands or structures in the related streetscape;

The portion of the subject property where the style variance is requested has a natural existing grade that is some 15 feet below the existing grade at the adjacent street to the East (Paseo de Peralta) and is completely screened from public view. Therefore this exception applies to the special circumstances unique to this property and not applicable to other properties within the surrounding streetscapes.

The adjacent existing roof pitches are non-conforming because they predate the 50% rule and the new building could harmonize better with the adjacent buildings if there were a pitched roof.

v. Are due to special conditions and circumstances which are not a result of the actions of the applicant;

The portion of the subject property where the style exception is requested is surrounded by unique structures with diverse architectural styles. These existing conditions were not created by the applicant but require the applicant to respond with appropriate Architectural Designs. The pitch roof structure of Building Three responds to the existing architectural context created by the proximity of the Cathedral, Marion hall and the historical context established on the site as early as the Old Seminary (original rectory building) constructed in 1853. Other historical buildings with pitched roofs constructed after the Old Seminary include Seton Hall and the Old Orphanage (both demolished along with the

seminary in the early 1950's).

The pitched roof proposal is non-conforming because of the 50% rule requirement. The applicant wishes to harmonize with adjacent buildings which have older styles.

and vi. Provide the least negative impact with respect to the purpose of this section as set forth in paragraph 14-5.2 (A)(1).

Since there is no negative impact of a pitch roof at this location there is no conflict with this exception request and the Code for development in Historic Districts. The proposed design supports the purpose and intent of 14-5.2 in preserving harmony in outward appearance and preserving the integrity of historic properties, values and will attract visitors and residents alike. A general harmony as to style, form, color, height, proportion, texture and material is accomplished between buildings of historic design and the proposed structure.

A flat roof would be disharmonious.

Other architectural features include window and door surrounds with cornices and pediments, wooden balustrade portals on the north and east elevations, similar balustrades on balconies on the south and west elevations, and a stuccoed yardwall to a maximum height of 3' at the northwest corner with a 3' high iron fence installed on the top.

Other Site Improvements

Multiple yardwalls, curbs, and ramps will be removed, including the retaining wall along Palace Avenue on the northeast corner of the lot.

A curb cut on Palace Avenue that reestablishes an historic curb cut will allow access to the entrance to Marian Hall off from the street.

Stuccoed retaining walls and yard walls will be constructed along the streetscape corner of Paseo de Peralta and Palace Avenue to a maximum height of 3'. An iron fence at 3' high will surmount the interior yardwalls. Arched iron gates will be installed at the corner with flanking 6' high pilasters surmounted with spherical ornaments. A similar stuccoed yardwall and iron fence will be constructed closer to the Hospital building at elevation 1. A stuccoed yardwall at 2' high will be constructed in front of the new southwest addition on the Hospital building. It will be surmounted with a 3' high iron fence. Iron pedestrian gates will access multiple courtyards.

The Landscape Plan on page 30 and the Landscape Lighting Plan on page 31 of the submittal itemizes multiple changes to the site. The applicant will submit a detailed lighting plan for later approval. (see recommendation.)

Conclusion

In many ways this application has served as a model project in dealing with such a large and complex proposal involving historically-sensitive buildings. The project has been through three previous reviews with

the HDRB to allow the Board and the applicant to discuss the various elements of the plan and design.

This submittal addresses entitlement issues with regard to placement and intensity of use. In addition, the Board is presented with all the architectural information and detail for a typical historic design review. In order to advance the approval process, staff encourages the Board to first review and comment on the project as a whole to establish the framework for the review of the specific issues relevant to each building and the proposed exceptions.

In the past, the Board has given a conceptual approval to a project overall and then refined the details of an application. This serves the Board and applicant in realizing the full-scope of the project so that the further study of detail occurs in an established context similar to a typical building review.

STAFF RECOMMENDATION:

Staff recommends approval of the exception requests to exceed the maximum allowable height for the non-street-frontage building, construct a pitched roof where pitches are not allowed, construct the non-conforming style of a round-arched arcade, construct windows that exceed the 30" rule, to alter opening dimensions on a primary elevation, and construct an addition on a primary elevation as described in the background and summary. Staff further recommends that exterior light fixtures be submitted to staff for approval at a later date. Otherwise, this application complies with Section 14-5.2 (C) Regulation of Significant and Contributing Structures, (D) General Design Standards, and (E) Downtown & Eastside Historic District.

At the request of the applicant, the minutes for **Case #H 08-095B** are transcribed verbatim as follows:

Mr. Rasch: The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The first exception we will hear is the remaining height exception and that is for the new gallery - retail - parking garage building. That starts on page 11 of your packet.

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of 16' 9" where the maximum allowable height is 16' 9" as determined by a linear calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the

retail building to 20' 9". The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is 20' 9".

So you'll need to grant that.

Mr. Boaz: Where are you in the staff report?

Mr. Rasch: Page 11.

Mr. Boaz: My page numbers are different.

Mr. Rasch: Oh, oh. That's not good.

Mr. Boaz: What is the section title?

Mr. Rasch: It is called New Gallery Retail Parking Garage Building. It comes after Maintenance Buildings. I guess I should .... no, not yet. I'll mention those later.

So the Board does need to grant that two feet due to slope for the maximum allowable height to go to 20' 9" and that is what they are requesting. And that is without an exception. That's just slope issue.

A 13,310 square foot 2-story garage building footprint is proposed to 29' 6" where the maximum allowable height is 18' 8" as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slope change over the footprint of the garage building to 22' 8". A height exception is requested and the required criteria responses are attached. The maximum height of the building is 33' where rooftop appurtenances, which include vertical transportation; these are not required to conform to the maximum allowable height.

So it is 22' 8" is the.... footprint area that the maximum is.

Then there is the height exception criteria and my responses to them. And then there is stuff about the design of the building but I believe we are getting into that later. Is that correct, Madam Chair? Okay.

Then I just wanted to show you... The fact is, when we look at the retail building, the footprint runs [inaudible]. There is actually a wall separating here. The streetscape building fronts on Paseo and then a [inaudible]

Chair Woods: Are there any questions for staff? Okay, could the applicant... Anybody who is going to speak on or with this application, let's you get sworn in at once. Okay?

[All the members of the applicant team stood.]

Mr. Boaz: Please raise your right hands. Under penalty of perjury do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Team members: I do.

Mr. Boaz: Please state your name and address when you speak.

Chair Woods: Go ahead, Steve.

Mr. Flance: My name is Steve Flance. I am with the Flance Company, 521 Webber Street. My firm is part of the design team that is representing Drury Southwest which is the applicant here tonight. Our firm is doing planning consulting and some of the development consulting on the project. Between... There are other members of the team that are here this evening that will be speaking to you.

Chair Woods: Steve, before you go ahead, if anyone from the public wants to watch this presentation, you want to come up behind Carl to see these posters, that's good. Because I've heard that it is really hard on the public because they cannot see what is going on. So you can come over behind Carl to get a better view. I know we don't have... Or maybe you guys can tilt it a little bit more so these people can see. Because it has been an ongoing problem when they cannot see what is going on.

Is that good still for everybody on the Board?

Okay, is that better for you guys? Okay, Steve. Go ahead.

[Ms. Brennan joined the meeting at this time.]

Mr. Flance: Okay. Good. Madam Chair, members of the Board, we are pleased to be here tonight. Thank you. This is something like our fifth meeting. I feel we are getting pretty close. Hopefully it is to some conclusion of this and I feel we are getting very close as friends. So let's hope we can get through it quickly this evening.

What you have in front of you is a sheet which we prepared, Ms. Walker.. If there is something you think needs to be changed on this, we can change it. But basically, we were simply trying to outline an agenda for the review of the exceptions that we will be discussing this evening. It is not meant to be terribly specific. Having said that, we are talking now about, under Item 1, an exception for the height of the garage. You heard the staff report and recommendation.

I'd like to move to the boards, if I may, Madam Chair.

Chair Woods: Carl has to hear? Can you hear Carl? You are okay?

Mr. Boaz: Yes.

Mr. Flance: I think he will be able to hear. I've tried to use these hand-held microphones before. [inaudible – feedback].

Chair Woods: Please don't start singing, Steve.

Mr. Flance: Yeah. The first song....

I'd like you to focus on this building right here. [abandoned the hand held mike].

I'm going to speak loudly. I think it will be better.

Chair Woods: Is this your introduction? We need to turn all the cell phones off, please.

Mr. Flance: This is the retail space that is facing Paseo de Peralta..You had an opportunity to see this at the previous meeting. There are really two buildings with a common wall; a fire wall. Think of this as two buildings at five feet high in a condo development with a common wall and basically three entirely separate uses. This area here is the part of the parking lot, the part that can be seen at the surface. . The rest of the parking lot really spreads through [inaudible] of the development. The majority of the parking will be underground.

In response to comments we received from the Chair and members of the Board, we have done a couple of things with this level of parking. The first thing we did was pull this parapet back because of the view someplace. We pulled this parapet back so we could pull the parking at this level back from Paseo de Peralta and raised the height of the parapet to five feet so you would be behind the parapet. I'm 5' 6" so five feet is about here.

So the idea is to be able to have some of the parking events here that would be screened and the parapet coming around screening the view from Paseo de Peralta.

The height exceptions we were asking for.... Pardon me. The Retail Building meets the City's historic design height exception. I mean the historic design height requirements. So this building presents itself to the street and the streetscape at the height that it meets and is fully compliant with the height ordinance of the historic district. .

This building which is attached behind does need an exception so that we are able to accommodate the number of cars we need on the entire site.

[Mr. Flance went to the elevations.]

[inaudible] A big drawing to look at on these two elevations.... This is an elevation from the north looking south. You can see in this area is the gallery and this area right here does meet the height requirements of the City's ordinance.

Ms. Rios: Which is what, Steve?

Mr. Flance: Sixteen feet, nine inches. Then what happens. This is the street level and what happens is that the natural grade is here and the finished grade will fall to a level that is approximately ten feet below the natural grade of Paseo de Peralta here.

It is this area, along in here coming down to this torreon element that we will talk about in a minute – that are requiring the exceptions that David outlined for you. The design will read as one of the regular structures in the concourse. But we do need a height except so we can still build this parapet up here, park in this area here and continue to have our parking in here.

This [pointing to the torreon] houses the elevator and stairway and doesn't require an exception, as I understand it, because it is a functional element of the building that provides access. Then if you follow east or west on the building, we will have a portal on this torreon element.

Now we are looking from the south to the north. If you were driving , you would drive this way to go to Palace Ave. This is Paseo de Peralta. You can see how we raised the parapet again to block screen any possibility of public visibility on the over [inaudible]. The building itself will be designed in the same Territorial style as the rest of the buildings on the property. It will have a ramada in this location.

The inset window here... and actually this is the exit of the parking garage. Then we come back down to this [inaudible] because the stairway and the elevator do not [inaudible] with the portal. So that is the explanation for the height variance that we are looking for on this building.

To summarize it will read as being complete and consistent with the calculated streetscape that came from staff. On all of the site, the issues that we have are that surrounding this property we have buildings much higher that we could not count in the height calculation because they were institutional or they were a church and the old hospital itself far exceeds the height. So that is my pitch to you this evening and we would be open for questions.

Chair Woods: Well I think we should defer the questions. What I would like to do is if we could break for 5 minutes so people can.... because it is hard for us to those and we didn't get in our packet a detail of what you have there. So we can break to see that and

the model and then we will take public input and then the Board can ask you questions.

Ms. Walker: Madam Chair, may I just... You notice, everybody on the Board, that when they want to make the views feel cheaper, they put yellow cars in them?

Chair Woods: Thank you, Karen. Okay, we'll break for five minutes.

The Board recessed from 5:46 p.m. to 5:52 p.m.

Chair Woods: Can we come back to order please?

Okay, Steve, before we go to the public speaking, I think because the drawings represent those windows as glass, and if they are not, I think you need to explain it; what is happening so that the public can be made aware of before they speak.

Mr. Flance: The windows will be open and will not be glass.

Chair Woods: Can you show which windows you are talking about?

Mr. Flance: Mark, why don't you do that? Mark can explain which ones and what they are doing with the muntins. [He made further comments but they were inaudible.]

Mr. Hogan: Mark Hogan, 994 Old Pecos Trail.

We want it to read like a building with windows so we scaled them with dividing that looks like muntins but there is not glazing - through the garage - we do have them in the lobby and in the elevator. [His other comments were inaudible.]

Chair Woods: Mark, you still don't have a good idea because your openings are going to be bigger than Code allows and a kid could fall through. The code is going to tell you four inches. So I don't think the muntins are really representing what the building inspector's going to make you do

Mr. Hogan: The height of the sills is also relevant so that is where that fits in. There is an open rail. [inaudible]

Chair Woods: I know. What I want to make sure is what you are representing so we don't have to come back. My concern is your liability and openings that big in places where people are is significant. And what I don't want to see is what happened on the State parking garage with the wire mesh. That's really going to look bad. And so I'm not convinced that what you're saying is actually what can happen, either by the building inspector or the liability you guys might have if the openings are that big in a place where people are going to be walking around and you are that high up off the

ground. So I am concerned about that.

Mr. Flance — May I make a suggestion, Madam Chair? That is a design issue that we can certainly address before we have our last meeting with you on overall design and come back with what the building inspector would or would not accept and, if it is an issue, we will find a solution to it and present it to you at that time. And it won't affect the height of the building one way or the other.

Chair Woods: — I know and I appreciate that, Steve. I just thought it was important with all we are going through, that what we are looking at is actually what's going to happen. And I think I am very sensitive to this because of what happened on the state parking garage We did end up with this mesh that's going to.... I think when it is all said and done that people are going to be appalled. Obviously you guys aren't going to do that but I think that is where my concern is coming from.

Mr. Hogan: — There is also on the inside a rail set back from the wall. I agree with you that it would be [inaudible]. ...

Mr. Featheringill: — On most of that wire mesh was security to prevent people from the outside getting in as opposed to people falling out; just to let you know.

Chair Woods: — Okay. Let's hear from the public. Thank you. Anyone from the public who wishes to speak concerning these height exceptions - this particular issue, please come forward and speak.

Public Comment -

Mr. Boaz: — Please state your name and address.

Mr. Acton: — Rad Acton. 1206 Upper Canyon Road.

Mr. Boaz: — Under penalty of perjury to you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Mr. Acton: — I do.

Okay, I'm just going to digress about the legacy of those windows just for a second. Now, Mark, I just... The detail that we were unable to prevail with the State was a complete metal... white painted metal sash inside of the window opening with a mullion pattern reminiscent of a Territorial set of proportions. So the security grid notwithstanding, that mullion pattern should not just be like a tic, tac, toe board inside the opening but should have a perimeter wrap around it so that it looks like a sash.

Mr. Hogan: [inaudible].

Mr. Acton: Okay. With mullions and, you know, some dimension. Okay.

Chair Woods: Okay, let's just let the public speak and then you can respond.

Mr. Acton: But that's just where... Dan and I were unable to procure from the state. I sure wish we were able to.

But I want to say that I have no opposition to this massing. I think it's a fairly creative way to deal with some conflicting functions that are totally juxtaposed a 3 story parking garage behind an art gallery on a busy street I think it is fairly sensitively crafted from my point of view. I don't have personal opposition to this layout.

Chair Woods: Thank you very much. Is there anyone else who wishes to speak? Okay.
[There was no one else from the public who wished to speak on this segment.]

Mr. Flance: We actually bought her a suite at the Brown Derby Hotel.

Chair Woods: All right. There is no one else who wishes to speak. So I'm going to open it up for the Board for questions.

Yes, Cee.

Ms. Rios: Steve, the retail space gallery area you indicated is 68' 9"?

Mr. Flance: Yes, Ma'am.

Ms. Rios: And I'm reading from staff's report - there is a request for the Board to increase the allowable height due to two feet for slope change over the footprint of the retail building to 20' 9".

Mr. Flance: That's correct.

Ms. Rios: So, can you show us where 16' 9" is and 20' 9"?

Mr. Rasch: Where the retail building touches the garage is the highest point and it is on the north elevation, not on the street elevation.

Ms. Rios: Okay so the street elevation is the 16....

Mr. Rasch: It is 16' 9".

Ms. Rios: So can you tell us the height of the torreon?

Mr. Flance: I believe it is 33'

Ms. Rios: And do you know the dimensions of the torreon as well?
Mr. Flance: No.

Mr. Hogan: It is probably [inaudible] - about 15 by 15'.

Ms. Rios: And there is a little block on top of the.... Right. What is that? Would you explain to us what that is?

Mr. Hogan: It is the- override for the elevator to the garage.

Ms. Rios: And at what height is that?

Mr. Hogan: It is 30' on the back side but I'm not sure on the... It is essentially the same height as the front building.

Ms. Rios: And are we going to be able to see any of the cars at all or are they totally screened?

Mr. Hogan: We believe they are totally screened. We believe there is no visibility of cars. [inaudible] all the way back [inaudible] ...the plans here. We believe you won't see any cars in here.

Mr. Flance: May I point out, Madam Chair... We are viewing these elevations [inaudible] from about this height from this point. From the ground you would look up so the parapet will screen them.

Ms. Rios: Okay. Thank you. That's all I have for right now.

Chair Woods: Yes, Deborah?

Ms. Shapiro: I'm confused about the fire wall and the screening wall. You said one of them was 5 feet and its...

Mr. Flance: The parapet

Ms. Shapiro: Okay, along the outside of the garage is five feet. Then how tall is the screening wall?

Mr. Flance: That is the screening wall.

Ms. Shapiro: It looks to me like there are two walls there.

Mr. Flance: That is not shown. There are two sets of parapets actually on the building.

Mr. Hogan: [He showed the screening wall and the parapet and made comments that were inaudible.].

Ms. Shapiro: How tall is the parapet then?

Mr. Hogan: [inaudible] to the top of the parapet is ...

Mr. Flance: it is five feet.

Mr. Hogan: Well it's...

Ms. Shapiro: Okay, from the gallery roof...

Mr. Flance: Oh, I see.

Mr. Hogan: That is probably about 3' 6" and then steps up to five feet.

Ms. Shapiro: Okay, so the total distance is five feet.

Mr. Hogan: [at the model] This parapet is five feet all the way around. So the walls that you are looking at now, these are set back [inaudible]

Ms. Shapiro: Okay. So it is actually the screening wall is higher from the roof of the gallery?

Mr. Hogan: Yes.

Ms. Shapiro: Okay. Do you know how tall it is from the gallery?

Woman: If you look on page 26, it looks like...

Mr. Flance: We have our statistical expert person sitting behind us.

Chair Woods: Okay. Go ahead Debbie, what is your question?

Ms. Shapiro: Well my question is on this...I'm wondering about the proportion of the two walls in relationship to the height of the gallery and, if you are coming from the north, heading south on Paseo, what are we going to see in terms of the parapets?.

Mr. Flance: From Paseo... the parapet is approximately 6' 8" above this...

Ms. Shapiro: Okay. So the first one is five feet; the fire wall is five feet and the screening wall is

six feet.

Mr. Hogan: The [inaudible] is from the inside...

Ms. Shapiro: Oh, okay.

Mr. Hogan: And you are looking from the outside.

Ms. Shapiro: Oh. Interesting.

Mr. Flance: What you have is six so you've got about 3' from this parapet to that parapet and about five feet from the inside of the...

Ms. Shapiro: garage. We don't really know how much it's going to stick above the original... yeah.

Mr. Flance: Five feet.

Mr. Hogan: From here to here it is approximately 6' 8" and divided into four steps.

Ms. Shapiro: Okay. It looks like the coping around the first one is thicker than the coping around the second one. Is that true?

Mr. Hogan: Yes. We were trying to put the emphasis on the first one because that's where you're going to first perceive the height. Since the other parapet is set back further, we put less emphasis on that and just did two courses of brick, versus the heavier coping on the closer.

Ms. Shapiro: Okay. And how much is the space between the two?

Mr. Hogan: About three feet. Again, it's shown here.

Ms. Shapiro: Yeah. Okay.

Chair Woods: Any other questions?

Ms. Mather: I have a question about the pergola that is on the side of the building. Does it... Can you reach that? Is it functional in any way?

Mr. Hogan: Here?

Ms. Mather: Yes.

Mr. Hogan: It is functional in that we hope to grow plants and vines and such, so we want it to help soften the garage and provide more of an [inaudible].

Ms. Mather: I see. Okay. How many parking spaces do you hope to provide?

Mr. Hogan: Over all the site is 324. That is only partially contained here as Dave mentioned. Underneath all of this is additional parking, and most of it is accessed through this door.

Ms. Mather: And that's going to be public parking for those visiting the galleries?

Mr. Hogan: Yes. It's for hotel guests and for uses on the site. We have about twenty spaces surplus that give us a little sway on that, for bigger events.

Ms. Mather: Okay.

Chair Woods: Any other questions? I've got a couple. On the higher parapet to screen the cars, that's not roofed?

Mr. Hogan: Correct.

Chair Woods: And there's no openings up there cause that would tend to look like a western storefront. Okay, so we don't have openings up there. In the places we have the stepped parapets, are you gonna turn them so they will read as thick walls, as opposed to having a skinny end of a parapet. Because the way it's shown, it doesn't return.

Mr. Hogan: There are two places here where they would need to be turned back some distance, and it is not shown that way, that's correct.

Chair Woods: Okay. Can you guys note that? That's really important. Otherwise you're gonna get this skinny end, and you're gonna defeat everything you just tried to do.

So I'm really concerned about these–I know, Steve, you want to move on and not get into the windows, but I want to get into a little more detail with that 'cause I am concerned. And one thing I'm concerned about is if it's a big opening...are you...and you've done this great job of having it look like windows, but because they're substantial, are we just gonna look in there and see cars? And what does that look like? I think La Fonda did an excellent job of screening the cars, 'cause they have a similar situation of it being open, whereas I don't think they did at the state building. So, that's critical, because you're going to all this...these Territorial windows and trim, and you're just gonna look into an open space that's not glass, and see automobiles.

Mr. Flance: Well what La Fonda did, if I may. They didn't use the muntins. They basically used poles to provide a visual screen as well as deal with the issue of safety and access.

So they have enough open space in the windows that basically they're not using the muntin pattern of construction. I suppose we could look at that.

Chair Woods: I'm just bringing up concerns.

Mr. Flance: I'm trying to respond to your observation that you wonder if you're gonna look in and see cars. And, I think my answer would be that, under this configuration, in some cases you will see cars, and in some cases, where you don't have cars parked right up against the exterior wall, you won't.

Chair Woods: Well, I think it has to do with a lot of things. It has to do with the thickness of the walls, the proportion of the windows, how the mullions are going in. One other possibility you might want to think about, and I'm not trying to redesign your project, Mark, but, just as an idea, you know. All these balconies that we wanted to save, and that you have saved on the hospital – does it make sense to pull some of these openings together, and have a balustrade coming out in front that's reminiscent of the hospital? It doesn't have to match it exactly, which will help visually block those cars. And I'm not exactly sure how you'd divide up the windows behind it, but I think it might break up what's happening.

Again, I really appreciate what you are trying to do, but I think there are some drawbacks. Especially 'cause you haven't worked out what's happening with the muntins. So, I would ask the Board that, if we are passing the exception, that we just make sure that there's a condition that this get re-looked at, so we know exactly what's gonna be built.

Ms. Walker: I'm leaving it off for safety's sake. Would that all come under this later subject - Project Design?

Chair Woods: I mean it just doesn't make any difference how we do it in the motion, just so that you guys are aware that this is of concern and do we want to look at...

Mr. Flance: I think you're raising a very good point, and I know that Mark and the team, all of us are happy to spend the time to see if there's a better way to build this mousetrap. But I think...you want to comment on it?

Mr. Hogan: Well, when you were pointing out the balustrades – we did attempt to use that in a couple of specific places. Again, just to add interest and not do the same thing too much. So it's kind of lost in that. So, what we did is similar places on the hotel, where we just did a very shallow balcony – that the balustrade just sticks out twelve inches or so, with a screen across those windows to help mitigate that. I think, as it is, there are places you will see cars, through the window, and it is part of the garage [inaudible]. But we want to do whatever we can to mitigate that. But we also wanted it to read more like a building with openings, as opposed to big long open gates that

would make it signal parking garage.

Chair Woods: And the deeper your windows, the more shadow you get, the more you're going to mitigate it. Dan did you have something?

Mr. Featheringill: If they're windows, what is the sill height from the floor inside?

Mr. Hogan: It varies and I'm not sure we have that. I said earlier that the railing is at 42" and the sill height is down below that. We will need to put something on the inside that will provide protection from the four inch rule extension.

Mr. Featheringill: Right, but if the sill heights are all basically 42 inches, you know, the hood of a car is only 32 inches high, for the most part, that's gonna block the view of the cars. The only other issue is at night, and up higher on Paseo you might be able to see in the upper windows, and see cars. Now, the lower windows in that, are there cars inside there?

Mr. Hogan: Yes.

Mr. Featheringill: So those need some landscaping or something.

Mr. Hogan: And I think we have the same thing along this portal on the west side, that is also set back by the portal, in deeper shadows, so there's less direct light on the cars [inaudible].

Mr. Featheringill: But that one will not show from the street, that's an interior view.

Chair Woods: I would also ask, that when you guys come back with this, I mean, the trees and the rendering and the people and the yellow cars are all very nice. Take them out. And let's just see the elevation, and where your floor levels are, and sill heights. So we know that... and again .... I'm sensitive because we've got this beautiful rendering on the State building, and it was very different than what got built, and I think we're all sensitive to that. So let's just see a straight elevation, so we know exactly what we're looking at.

Anyways, back to the height and the exception, because that's what we're talking about, does anybody else have any questions? If you do choose to pass this, please cite the exceptions, which are on page...David?

Mr. Rasch: They start on page 11 and go through page 12, and my response on 13 is the first sentence.

Chair Woods: And you don't have to read them. Mr. Herdman, are we okay? We're not reading them out loud? Okay. Unless somebody from the Board wishes to do that. I would

also ask, too, in your motion, that you do request a return on those parapets, just at the ends, since it was not represented that way.

Mr. Rasch: Yes, Madam Chair. We kind of morphed out of the height exception into the design, and I didn't even read that part of my staff report, but you can choose to just work on the height, not even the design. That's coming back anyway.

Chair Woods: Well, we're doing the height, but I think the parapets relate to that. So, that would be the only reason. We're not getting into windows and stuff. Cee?

Ms. Rios: Madam Chair, what I would suggest, and I agree with Ms. Walker, is that we address that part of it under number four, even though we're not going into deep detail about the design, but that is a design element, so I would suggest that we...

Chair Woods: However you want to do the motion. Can we have a motion?

Ms. Rios: **Yes, I will be happy to do a motion. In reference to the retail space gallery garage, I move for approval for the heights as proposed in the garage area, from 22' 8" to 33', and the retail area from 16' 9" to 20' 9". And I believe the applicant has met the criteria for the exceptions as stated on pages 11 through 13 of the packet.**

Chair Woods: Is there a second?

Ms. Walker: **Second.**

Chair Woods: Is there any discussion?

Mr. Featheringill: The 33 feet is only the rooftop appurtenances. Is that what we want to say as the height? Is that what is supposed to be said? Okay, because...

Ms. Rios: Well, I just want to indicate that even thought the torreon is not under our jurisdiction in terms of the height exception.

Mr. Rasch: Yes. That is the maximum of the building, but the height exception will be to 29' 6".

Ms. Rios: So, should I indicate that instead?

Chair Woods: You might want to indicate that the height of the building does not exceed as presented, and that the torreon does not exceed as presented. .

Ms. Rios: **Okay. The height that the garage area will be 22' 8", not to exceed 29' 6" and the torreon being 33'.**

Chair Woods: Is that okay? Any other discussion? All in favor?

All: **Aye.**

Chair Woods: All opposed? [None.] Okay. Thank you.

Chair Woods Okay, moving forward, let's go to the next one. And if you take them one at a time, and you go through your presentation, we'll take another quick break again to refer to the model, and then we'll take public comment.

Mr. Flance Okay, can we have 30 seconds to get our boards up, here?

Mr. Rasch: Madam Chair, do you want me to read?

Chair Woods: Yes, David. Thank you.

Ms. Rios: And, could you indicate the page you're reading?

Mr. Rasch: Yes. Madam Chair, Board members, Carl, I'm starting with the third heading of the background and summary, it's on your page two, Old St. Vincent Hospital. We know that it's La Villa Rivera, built by Meem in 1950. And I wanted to reiterate the building is listed as contributing to the District, and the status was confirmed last year, and the following elevations were determined to be primary on May 28th of 2009: 1, 3, 4, 5, 6, 9 and 12. Now I'm gonna skip down, everybody, to page four, because we're discussing exceptions for elevation 9, one of the primary elevations.

The mechanical ducts will be removed, those are the existing ones that go up the façade. Restoration of architectural wood detail will be completed for upper balustrades and wood casings. The lower façade will be remodeled as the main entrance to the building. Three, two-story openings will have large windows and an entry portal, a second story balcony, and a canopy above.

Three exceptions are requested for this remodel. Exception one is the portal and canopy additions at the entry, which violates the primary elevation rule for additions. That occurs just on elevation 9. Then, those are their answers and my responses to them.

On page five, exception two. The opening dimensions on the primary elevation will be altered in violation of the rule that does not allow enlarging opening dimensions. And then their responses and my critique of those.

And then exception three, and that's on page seven, the large windows and the entry violate the 30' rule, and an exception is requested. So, because elevation 9 is now primary, we have three exceptions on this elevation, an addition to a primary

elevation, changing opening dimensions on a primary elevation, and exceeding the 30' glazing rule on a primary elevation.

Ms. Walker: Can I ask staff?

Chair Wood: Yes, please.

Ms. Walker: David, on page 5, near the bottom, you say staff is in agreement with this response, and the proposed addition could be reversed to return original integrity to the façade.

Mr. Rasch: Yes.

Ms. Walker: What does that mean?

Mr. Rasch: Yes, this is the exception for the addition of the portal and the canopy on the primary. And because I felt that the portal and the canopy is a factor that could be removed, the original façade could be restored. And that's kind of an interior [inaudible]

Ms. Walker: So you mean removed, not reversed.

Mr. Rasch: Exactly.

Ms. Walker: I see. Okay. Thank you.

Chair Woods: Any other questions for David? Okay, Steve, you're on.

Mr. Flance: Well, let's pass a few of these around. Okay, but you don't have that [inaudible] Alright. It's just hard to see this one down here, but we'll work with it. Thank you Madam Chair. First of all, I think it's important for the Board to recognize that the building was built before the adoption of the historic design review ordinance. And that most if not all of the openings and windows on the existing building as designed John Gaw Meem do not meet the 30" rule. So, we're dealing with a non-conforming structure to begin with.

The general reason why we design with the size of the openings that you see is because we were trying to deal with scale, we were trying to deal with light, and we were trying to deal with a pedestrian orientation that invites people from the outside into the building. So, starting with a non-conforming building, that doesn't meet the 30" rule, I would like to take first façade number 9.

This is a photograph of the building. I don't know the date of this, probably about 1955 or something like that, and façade number 9 is this façade that you're looking at right here. You can see that it's really part of the back of the building, with two

balustrades and then we have a series of windows of different size and pattern that don't follow any particular design criteria. And then we have an open area in here. So this has been defined now as a primary façade, and we have tried to deal with it accordingly.

Based on the meeting we had...this is another picture of the same façade...it will give you an idea. It's a little bit bigger picture, of what it looks like right now. Except that there's a few more transformers and garbage dumpsters in this area.

Ms. Walker: They can't see, Steve.

Mr. Flance: Hi. Can you guys see that? This is what it looks like now. Does that help? I'm gonna use this drawing here. It's a little hard to see. If you can't see it I'll bring it up closer. But this is façade number nine right here. This little punch out over here is also part of façade 9. That is this little piece of building right here. Can you see that? Well, that's what we are talking about.

Let me start with the entrance to the hotel and I guess I would ask that we try to stay with the issue of the exception, and we can deal with the design issues separately. If you want to talk about them tonight, that's fine, but let's just...

Chair Woods: Why are you talking to me, Steve? [laughter]

Mr. Flance: Darts. Sometimes I feel like the guy, you know, where they're throwing the knives [laughter] with the apple on the head.

These are places where we need the exceptions: this window here, which is really two windows separated by some kind of a masonry panel. These windows here, which again are two windows up and down, separated by a masonry panel. This door here which is shown primarily in glass, and is on that piece, that little punch out right here on the building. And the rest of the windows do not require, in this area, an exception, because they are under a portal.

So, let's start with the sidelights, if you will, over here. The interior of this hotel will have sort of a mezzanine running around the major, central lobby. And so, these windows are designed to both pick up the pattern of what [inaudible] under the portal, but also provide light and a pedestrian orientation to people who are coming up into the hotel, and inviting them into the building. They are really designed to provide two levels of light and two levels of pretty openness, so we have an open and very light entry into the main lobby, and so that people approaching the hotel have a feeling of pedestrian friendliness and welcome-ness, if you will, into the building.

This opening into this little punch out here is part of this façade because it does not

have a set back of four feet, and so it becomes part of the façade. This is where we'll have a bell stand under here, and this would be a place where people can store luggage. And we have the bellman activity occurring right in here. So we wanted to have some glass doors that are large enough to accommodate a little bit of luggage and [inaudible]. Those are the exceptions we are asking for on façade number 9.

Associated with that is the west side of this particular building, which is right here. You can't see it because it's in shadow, but there is an overhang portal with a balustrade here and again that occurs in the area right in here. This is the front of the building right here. That occurs right in here. And it is designed, again... This is a courtyard we're trying to establish and create a pedestrian-friendly entry into the lobby area from that courtyard. So, this is essentially a glass entry into the lobby. So that you'd have an entry at the front of the building, and you'll have an entry at the side of the building from the...what really is part of our promenade and courtyard area.

Mr. Flance: It might help if I use the model. This is the front of the building. These are the two side light windows I have been talking about. Oh, here, you can't see, can you? Trust me, they're there. Two side light windows here, and then we have this promenade that is picked up at Cathedral Park and is carried all the way through. And one of the focal points of the promenade is going to be between Boiler Building and the hotel...and this southwest wing of the hotel where we hope to have a lot of activity going on. And it's outdoor patio seating, that kind of thing. And that provides access to the [inaudible] from this point here. The little bump out I keep talking about is right here, and that is for the bellman and baggage storage room.

I would be happy to answer any questions. It's a pretty straightforward request.

Chair Woods: So, this is everything you're asking for in #2, but how about the Boiler Building East?

Mr. Flance: I was gonna hold that until we dealt with just this one area. If you want me to do...

Chair Woods: The only reason I want you to go on is because we're going to break for people to look, and I'd rather they know what they were looking at. So that we can not have to break two more times.

Mr. Flance: Okay. Let's do that.

Mr. Rasch: So, let's see what I have for that. Central Boiler Plant. This is the heading "Central Boiler Plant" it starts on page 8. The building that is located south of and behind the hospital, known as Central Boiler Plant. Remember, it has that 1904 Historic section, and then the Meem addition. And the Meem addition is on the east and south. The Board determined that there are three primary elevations, on the north, number one, on the west, number two, those are both the original 1910, and then the east

elevation facing Paseo, the 1950 addition, is elevation number three. So there are three primary elevations.

On elevation number three, new door and window openings are proposed for the north end of the east elevation. An exception is requested to create new openings where openings do not exist on a primary elevation. These windows mimic the non-conforming style of the existing historic windows. Now, you recall, elevation number three is the historic Meem addition which has those steel casement windows. And what they're proposing are similar openings on that primary elevation.

Chair Woods: Any questions for David? Yes.

Ms. Walker: David, page 8, at the bottom, your response to "do not damage the character of the streetscape"... judgments about damage are not relevant, building has changed over time and those changes may confuse its character. What did you mean on that last sentence? The building is changed over time, and those changes may confuse its character?

Mr. Rasch: Yes. I know that this building is somewhat of a chimera because we have this 1910 Victorian building, and then this 1950s Meem addition that mimics the Hospital, with very different architectural features. And at the same time Meem did that addition that doesn't mimic that 1910 Victorian building, he also, for lack of a better word, pueblo-ized or Meem-ified the original building. So, the building does have a lot of character difficulty.

And that was why it was so hard for you to determine which were the primary elevations, and you did do the right thing by taking all the historic character, not just the original historic character. So, what I meant was, those changes that happened over time, while they were historic, kind of make it a difficult building to read historically.

Ms. Walker: So how does that relate to do not damage the character of the streetscape?

Mr. Rasch: Because I think that the openings that they're proposing mimic part of that historic character. They mimic that east elevation that Meem created, and it does not match the character of the north and west elevations of the1910 building. So, I think it doesn't damage it because they mimic it.

Ms. Walker: Which changes... in this sentence, one more try... in this sentence, which changes are you referring to? The historic changes? Or something...

Mr. Rasch: That Meem did, yeah. That Meem did to the original building.

Ms. Walker: It didn't "<u>may</u> confuse its character." It did confuse it's character.

Mr. Rasch: Thank you.

Ms. Rios: Any other questions for staff? Steve?

Mr. Flance: First of all, the...just a segue...Ms. Walker's comments. This building didn't look anything like this before it was converted by John Gaw Meem. This was a very simple rectangular, we call it Victorian, building with a hipped roof. It was pretty nondescript, and probably meant to be nondescript because essentially it was a boiler.

What we're trying to do here...and I'll approach the group so you can really see this. The east elevation, and [inaudible] see this, the east elevation of this building exists right here. And the east elevation has these large windows and if you look into the windows, you're looking into the boiler plant itself. It almost has an atrium kind of feel. Like you're bringing light into a dark space, and, again, creating kind of an atrium feel.

So when David says we are trying to mimic the same thing, that's really what we're trying to do. This building, this would be adding these two windows right here that are at the end of the building here. [inaudible] There are no windows here. We are adding them right in here to mimic the kind of openings you already have on that east elevation to create an atrium feel into what will be a restaurant. And again, we're trying to bring light into it, make it pedestrian friendly, not have a blank façade that you have right now in this area here. But basically invite people into what is happening inside this restaurant and bring a lot of light into that part of the building.

Chair Woods: Any other questions? No? Well, let's break for five minutes so that everybody and the public can get a look at these exceptions.

[A short break was taken from 6:37 p.m. to 6:44 p.m. during which the recorder was turned off.]

Chair Woods: Let's resume the meeting please, and open it up to the public. Okay, anyone form the public who wishes to speak regarding the exceptions on façade 9, and the glazing and the boiler room, please come forward. Anyone wish to speak?

[There were no speakers from the public regarding this section.]

Okay. So then let's open it up to the Board. I just want to voice one concern. On that side elevation that you talked about coming from the promenade, that elevation is west facing...that's different than your color rendering, that one is very hard to read.

I would suggest to the Board that if we grant the exception that something can

happen on that façade, but we just need a much better idea of what you are doing. That's way too hard to read for us for what's going on. 'Cause you've got one thing going on in one and another in another, so you told me not to get into design. That's fine, but just...I want to make sure that the Board is seeing what is actually happening. And what's on the big colored façade is different than what's on that façade. Just so we know that it comes back to us, but we can still grant the exception.

Mr. Rasch: And, Madam Chair, elevation ten does not need an exception.

Chair Woods: Okay, so then we don't even need to deal with it. Then why are we dealing with it if it's not an exception?

Mr. Hogan: Its' the glazing.

Mr. Flance: For glazing it does.

Chair Woods: The glazing issue. [inaudible, multiple speakers] Got it. Okay. Great. [inaudible, multiple speakers] Right. Same thing on the front entry. If the Board is okay putting the front entry on that, what is now primary façade, great. We're not gonna get into the design tonight. I don't think the design is there yet. So, what are questions for Steve? Yes, Karen.

Ms. Walker: Let's see. Hotel entry west, would be the west elevation that was in our packet on this page Steve? Okay, it is. However, keyed notes 16, 17, 18, and 19 are missing. They show on the building but not on the keys. You could just...Mark didn't know they were missing, I told him already

Mr. Hogan: The reason those are not on that [inaudible, multiple speakers, papers rustling]

Mr. Flance: I hear you on the west side. What we would like is the exception on the glazing, and we'll come back with the design...

Chair Woods: Would you be willing though, Steve, as you look at it...because as you're looking straight on at what you're asking for, you broke up two of these big windows with the balustrade. But then you've got this long skinny one to the right that's really not broken up. It's a very tall skinny window, to the right of those balustrades on the west elevation. Could we blow off those windows on the right that are very tall and skinny? Then you've got a lot of meat on each side of your balustrades, and it would really set them off. At this point, that windows seems really out of proportion to me for everything else you're doing.

Mr. Flance: We'll come back to that...

Chair Woods: That was not the right answer, Steve. My concern is if we're giving the exception on all of this glazing, and we're giving it on that, and that window's not working, I'm concerned.

Mr. Flance: Give me 30 seconds. [He and Mark went to the rendering to discuss it.]

Mr. Flance: The right or wrong answer is that Mark thinks there's already an acoustic window partially shown here, but we will look at it more closely.

Chair Woods: You're on the wrong window. It's the window to the far right. The long, tall, skinny one.

Mr. Hogan: I know you want this one. What I was hearing was that you felt this needed to be [inaudible]

Chair Woods: No, I'm just concerned, Steve, that this window, the way it's reading, you're asking for this exception on your glazing. This is reading as a very tall and skinny and is not in proportion to anything else on that building. And I'm saying I am nervous about us granting the exception on this window because it is so out of proportion. Can we blow off that window, or can it get smaller and have stucco in between, or something? 'Cause it's reading, even with the panel in the middle, it's reading as a very tall, skinny element on that façade.

Ms. Walker: You can see it better right there.

Mr. Hogan: Well, to answer that, we're working with the existing conditions, so we've got an existing window here that's [inaudible] width as well as the head height. In terms of breaking that into [inaudible] width, making that a two story opening and letting the brick continue through, we were trying to create consistency with the way those three windows worked. As you saw them from the end of the promenade. But if we needed to do something like a transom panel in there or do something to break that up, we can do that. [inaudible] What we can't do without violating the set back for the primary façade, is extend that balustrade all the way...

Chair Woods: No, no, I'm not asking for that. I'm saying either, because that's reading as this very tall skinny element, different than anything else, either omit the entire window, or have stucco in between the two windows, because a panel is going to make it still read as a window, and stucco in between the windows, and then you'll be more in keeping with the proportion of the other windows.

Ms. Rios: Mark, question. The top window, you say that is existing?

Mr. Hogan: The head of all three of these windows are the heads of existing windows. [inaudible] We just took those and...

Ms. Rios: And elongated them.

Mr. Hogan: And elongated it down to the ground to really create a more of a higher sense of scale there in proportion to [inaudible].

Ms. Rios: So, just that little portion on the long, long windows, that little portion is...

Mr. Hogan: We can do that as stucco, so that it doesn't read as [inaudible] windows.

Chair Woods: Let John have a chance, 'cause he wanted to...

Dr. Kantner: I had a question about the primary entry way.

Chair Woods: You guys? Please stay with us.

Dr. Kantner: The primary entryway, looking at some of these drawings, it looks like it's actually recessed back into the building. Is that correct?

Mr. Hogan: It is. It's both. This portion shows the columns where it projects out. This is the façade of the building and recessed into the building as well to help create more covered area for the outside.

Dr. Kantner: And what is the depth into the building? A guesstimate is fine.

Mr. Hogan: Between ten and twelve feet.

Dr. Kantner: Okay, thank you.

Chair Woods: And, John, I think, actually, we suggested that, so that the front portal didn't protrude so much that we take a little bit and recess it in.

Dr. Kantner: Alright. And that's my concern, is how far out the front portal is...

Chair Woods: So, your front portal extends how far?

Mr. Hogan: Nine feet, which is three feet less than it was at our last meeting.

Ms. Walker: But that doesn't make it...it's still a very narrow passageway in there, Mark. But maybe after you see Sharon's ideas, you'll be able to...

Chair Woods: I can't...it's not that narrow because they're recessing it into the building. What they're adding on is the nine feet, but they're also taking, and carving into the building, which gives it the depth that they need.

Ms. Walker: Right, but they don't need to buttress out into the open space there. That's what I'm saying.

Chair Woods: They probably do, or I think it would probably get too narrow again, from what you're saying.

Ms. Walker: It's too narrow now...it was too narrow at 12 feet. The walking space. Because it comes to a very narrow...it's not grand at all as a walking space. And I think when we get to the design phase, we could help a little bit...figure out something very attractive, very noteworthy, and still create more space. You'd have to walk sideways and be an 89 pound weakling to fit through there, you know.

Chair Woods: Go ahead.

Ms. Mather: I have some questions. Again, returning to the west façade where you are adding the windows. Looking at the original west elevation, it looks like your big windows there on the first and second floor are taking up what was sort of a mechanical type windows before...or maybe vents. I can't quite tell what they are. And then, but you've added this third set, the tall skinny things that are in question. But on your original plan there is just one small vent there at the top. And then on the ground level there is a blank wall. And perhaps you might consider returning to that same pattern that was on the original building, where you're just adding windows where there were vents. As opposed to creating a whole window that goes all the way to the ground.

Mr. Hogan: [inaudible]

Mr. Flance: You need to speak up.

Mr. Hogan: We did consider that, and we can go back, depending on how strong the objection is. Now, what we're again trying to do is create light in this area, so we've got a window here, and one coming in...this is the tall skinny one. We're just trying to get as much natural light into that lobby space as possible.

Ms. Walker: Or perhaps another small window.

Mr. Hogan: As much as anything we're also worried about just blank façades on an area this active in terms of trying to create a sense of history. So those are the issues we are wrestling with, whether or not they're fully resolved yet.

Mr. Flance: Does that....

Chair Woods: No, she's got another question, and then you can respond, Steve.

Mr. Flance: No, I just want to ask if that answered her question.

Ms. Mather: Yeah, I mean, I'm not happy with that long narrow proportion. Even if it's broken up with a little bit of stucco in between. I think it's the long narrowness of it that really is in conflict with that.

Mr. Flance: Thank you. That's all I was trying to get to.

Ms. Mather: Then on your page...it's both page 20 and page 25. On, again, this is the west elevation, looking at the little canopy area, it appears, on the copy I have now, that the pillars do not connect up through to the other balcony. Or is that....

Mr. Rasch: That's in an earlier rendition. You'll notice on page 25 the canopy on the second story has a cable. That would have been another exception, and they didn't go that way. There is a portal post at the corner of that upper canopy, connecting to the lower portal. That's how we show it on the main drawing on page 26. So 26 is correct, and shows those narrow posts making it not an exception. On page 25, you're correct, there were cables holding that canopy, and I said, in this district, we've got a cantilever exception, and they said we don't' want to go there. So these drawings were earlier.

Chair Woods: Okay, so David there's not an awning then, it's a regular portal as shown on 26.

Mr. Rasch: Correct.

Chair Woods: Okay, good.

Ms. Mather: Thank you.

Chair Woods: Is there any other question?

Ms. Walker: Please. Going back to the west elevation, which you say is an older drawing, is that correct?

Mr. Rasch: The west elevation, yes. That's elevation ten.

Ms. Walker: Well, could somebody just go through the missing key, 16, 17, 18 and 19 and explain them to us, or is it irrelevant if this is all changed?

Mr. Hogan: 16 was making reference to the awnings on these windows, and on our copy we're not seeing 17 and 18...

Ms. Walker: I'll show you where they are. Here's 17, here's 18, here's 19.

Mr. Rasch: Those are all on elevation 2 [inaudible, multiple speakers away from microphone] Those are all on elevation 2, which is non-primary. There is no exception on that elevation.

Mr. Hogan: If I could, I'll just tell you on her notes, [inaudible] 16 has to do with the awnings.

Chair Woods: Which are no longer there.

Mr. Rasch: No, that's elevation two. We're not talking about elevation two.

Chair Woods: Okay.

Mr. Hogan: It's these awnings. And then 17, that is a piece of balustrade that turns the corner at that location, [inaudible] locating the existing one.

Ms. Walker: So, it looks smaller than the prior one, is that correct.

Chair Woods: But, I don't think we're voting on this stuff tonight. We're only voting on exceptions. This is design stuff.

Ms. Walker: Well, I just don't like being given something that isn't complete.

Chair Woods: Right, but we could ask that they have it complete for the next one with the design.

Ms. Walker: That's a good idea, Madam Chair.

Chair Woods: So that we can just focus on exceptions tonight. I'm afraid we will get lost in all this design stuff, and then we can just do design stuff in the next meeting, how's that? And I'll try and control myself, Steve, and not redesign your project, how's that?

Mr. Flance: There have been numerous iterations of this design, and so there may be some mistakes and lack of coordination between the notes that you're looking at, and the most current version of the drawings. And I think that's what's going on here.

Chair Woods: Okay. Any other questions regarding the exceptions? Yes, Christine.

Ms. Mather: Madam Chair, I have a question for you. So, if we're just voting on the exceptions, right now, the a, b, and c of number two, and we are not going to discuss the design elements of those exceptions, is that it?

Chair Woods: Well, I think what you could do, because we're a little bit at a crossover, here, because they're asking for exceptions on this glazing, is if you specifically want to recede when the design is presented to us, say the one window on the west façade,

the entry, the [inaudible] plaza entry. That. Yes we are approving that they can violate the 30" rule, that they can recess into the building as well as add the portal. But we are not accepting the design yet of that particular window, and the way the entry is being presented. And that way I think they get the message that – yes, they're getting their exception, but no, we're not getting the design yet. How's that? David?

Mr. Rasch: And if I may, I want to clarify what's on the table right now. I see 5 exceptions that are currently on the table. And I'll outline them for you.

The first exception I see is the addition, on elevation 9, the exception criteria responses are on page 4 and 5.

Chair Woods: Wait. Addition on...

Mr. Rasch: Elevation nine, it's the portal and the canopy. That's the first exception I see and that's on page 4 and 5. The second exception I see on the table is also on elevation nine, and that's the 30" glazing rule for the glass they're putting in not under a portal or a canopy, and that's on page 7 and 8. The third exception on the table is also on elevation nine, and that is the glazing openings. They're changing openings on a primary elevation. That's on pages 5 through 7. So there are three exceptions on the table for elevation nine.

There are two more exceptions on the table. Elevation ten, they're asking for a 30" glazing rule. That is not a primary elevation, so you are talking about changing opening dimensions, but that's allowed on elevation ten. What is not allowed on elevation ten is the 30" glazing rule for those large windows. That's again on page 7 and 8.

Mr. Rasch: And then the last exception that's on the table is the east elevation of the boiler plant, and that is the openings on a primary elevation. And that's on page nine and ten. So there are five exceptions discussed on the table right now.

Chair Woods: Okay, thanks, David, that really helped clarify it. I really appreciate it. Is there any other questions or are we ready for a motion?

Mr. Flance: May I make one comment, Madam Chair? We are hearing loud and clear that you are not approving a design. What we are dealing with are the exceptions on the glazing. And we will come back to you, hopefully, with design of both that main entry on the west elevation, that addresses some of the things you brought up this evening. We'll do our best, and we'll have a chance to discuss it at the design review.

Chair Woods: Thank you, Steve.

Mr. Flance: Thank you.

Ms. Rios: **In reference to the exceptions being asked for under openings and glazing, and as follows specifically, I would move for approval as follows: In reference to the addition on elevation number nine, regarding the portal and canopy, I would move for approval of that, the exceptions being met on pages four and five. Regarding elevation number nine, the 30" glazing that is being asked for as an exception, in reference to criteria stated on pages seven and eight, that has been met as well. As has on elevation number nine, the glazing openings that are changing.. . and David, stop me when it comes to the narrow window because I don't want to include that...the criteria on that is on pages five and seven. That has been met. Elevation number ten, the 30" rule exception, pages seven and eight, criteria have been met, and the East elevation, the boiler openings, pages criteria nine and ten, have been met. And I would indicate that on the west elevation, the elongated windows, that those be revisited, and are not part of this exception process, that those be redrawn...that they be redesigned.**

Ms. Walker: **Second.**

Chair Woods: **The only thing that I think makes sense to clarify is that, when they do redesign, it is okay to violate the 30" rule as they have in all of the other windows. Because they all work together.**

Ms. Rios: **I agree with that.**

Chair Woods: **Anything else? All in favor?**

All: **Aye.**

Chair Woods: **All opposed?**

This is like giving birth. [laughter] Next?

Mr. Rasch: Next, Madam Chair, we're gonna go to the heading called New Building #2, and it's on your packet number 13.

A 23,232 square foot 3-story building is proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28, 2009.
The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and

balconies. Several accent features include a pitched roof and circular windows in the tower.

And here comes the exception. An arcade of arches on the north elevation violate the Santa Fe style vocabulary (Section 14-5.2 (E)(1)(a)) and an exception is requested to construct multiple functional arches. That's it.

Chair Woods: So, David, I don't see where that is in our packet.

Mr. Rasch: That was previously handed out. I only gave in this packet elevation nine, but I have them here.

Ms. Mather: Can you tell us what page it is on the old one?

Mr. Rasch: So, here on building two, you can see on the north elevation, the proposed arcade of arches.

Chair Woods: So, David, the only exception on this is the arcade of arches.

Mr. Rasch: Correct. We've already approved the height, and there are only two exceptions on this building.

Chair Woods: Okay, so for those of you that brought in the big book they gave us, it's on page 28, up at the proposed north elevation. Okay, is there any questions for David? Okay, Steve.

Mr. Flance: Okay. Thank you. This is really a design issue, but I thought it might help for the Board to see a photograph of what such an arcade might look like. [inaudible, multiple speakers, laughter] What's being referred to as the arcade of arches is not dissimilar to what you're seeing in that photograph. We thought we might just remind everybody that they do exist in downtown Santa Fe in the Historic District.

It requires an exception because it is not allowed in this particular district. There are two places where we are using arches. One is we have a series of zaguans that provide access to the interior courtyards of a couple of the buildings. Thank you. There's one [inaudible away from microphone] we have an arch here, and this is the archaic arches we talked about. There's another arch here. We're just trying to introduce a different architectural element into the building that provides a sense of massing because these are deep arches.

Mr. Flance: The arches that are shown where the arcade of arches is, the center arch is in a direct line with the arch that is the entrance from the zaguan into that particular courtyard. I think that's about it. We are trying to give some interest to the building, create different elements of depth. This is not something we're going to fall on our

sword over, but we thought it was an interesting element that Mark came up with to provide some more diversity and give a sense of depth and weight to those entries.

Chair Woods: So, is it necessary for us to break again to see the model or are we okay? We can move on? Okay. So why don't we... before the Board comments. Is there any public comment on this? Okay. So, we have questions. Karen?

Ms. Walker: Would you call this a touch of Tilacapaque? I think Mark must have spent a lot of time there, because didn't you put these in the Lensic building, too. I happen to like it. That is my only comment.

Chair Woods: Any other...yes, Christine.

Ms. Mather: I have a question for you, Madam Chair. We're just ruling on the exception of the arches, and no other element on this building?

Chair Woods: Right. Because they will come back with the design. So we're only approving that we would allow arches.

Ms. Mather: I just want to make a comment that I have no objection to the arches, but I do have an objection to them being in conjunction with this tower. It starts looking like a pastiche to me of a lot of different architectural things.

Chair Woods: Well, we've already approved the tower, then, so you might not...

Ms. Mather: We approved the height of the tower.

Chair Woods: Okay, the height of the tower not the style. Okay thank you. Anyone else? Yes, Cee.

Ms. Rios: Okay, so you are proposing, on the north elevation, 5 arches. Can you let us know the depth of those, and the height.

Mr. Hogan: The depth is established by the width of the columns, which are approximately 2 by 2, so they are substantial, and the arch follows that. So that the depth of the arches is two feet from the columns all the way through. The depth of the arcade here is about six feet and the height I believe is... the height of our doors are about nine feet, so the height of the arches is about ten feet .

Chair Woods: Any other questions?

Ms. Rios: These are gonna be publicly, correct?

Mr. Hogan: They're really not publicly visible. This is one place where looking at the model is very helpful. It's actually in this back pocket, which you only see from this interior

space. And that also kind of explains why they're in that spot, as is the tower. There is a public square back there and we're trying to use those two devices to give prominence to that space.

Chair Woods: Any other questions?

So, I have a concern Steve. I'm not really concerned with the arches, but I am concerned...when you look... when we're looking straight on at these arches. Do you have them, David? Well, it's really hard to see. Yeah, when you look on our elevation, which is on page 28 of your packet, do you have just a straight elevation, not the perspective?

[inaudible, speaker away from microphone]
Yeah, but the perspective isn't working. So, do you have page 28 in front of you so you can know what I'm talking about? If you look at page 28, you're holding up a second story with these arches. So, if you look at either end of the arches, you've only got these two-foot columns. And I think it looks like it's not really reading where it's holding up the second story.

I think those end columns need to read as a thicker building mass and not as columns. And at the other end. Especially at the other end. So it's almost like it's being held up on tip toes and the second story is teetering. I don't mind you using them, but I think there's a couple things you can do to thicken that up. Even if you set the second story back a foot, or pushed the front story and thickened those ends. Now, it does throw off all your centering, if you thicken those ends, but it's not reading right now that it can hold up the second story. And everything else has mass in it, and that doesn't.

Does everybody get what I'm talking about? So again, the arches I don't have a problem with, but I do have a problem with them holding up that second story at the ends.

Mr. Hogan: We can thicken up those end [inaudible] space. It still stays with our center spacing if we apply the five arches [inaudible].

Chair Woods: Well, what you need is you need the thickness and then the post on each end. So that's throwing everything off quite a bit. But that will make it read from the second story down as a mass. Okay?

Ms. Rios: So does that mean that they're still gonna have five arches?

Chair Woods: Well, you might not. Or if you have thinner arches you're going to have to make them lower to keep them in proportion. But, I think again, we can tell you, hey, go with the arches, but the way they're drawn is not reading, so you gotta look at that

again. Okay?

Mr. Flance: Form and function.

Chair Woods: Absolutely.

Mr. Flance: I understand.

Chair Woods: And yes, now we have steel, so we can hold it up, adobe wouldn't have held up that second story the way you're doing it. I would also...I know you've got those little balconies, but even if it's thrown forward a little bit if there's a bit of a set back in the first story and the second story, that will also help it read as a possibility. Not necessarily, but as a possibility. Okay?
So any other questions or comments? Is there a motion?

Ms. Walker: **I'll make a motion. Concerning new building number two, and the subject of arches, as part of the Santa Fe Style vocabulary, I move to approve, in this case, the use of arches, the design to be determined later, and the criteria response, beginning on page 13, seem to me totally appropriate.**

Chair Woods: **Is there a second?**

Dr. Kantner: **Second.**

Chair Woods: **Any discussion? All in favor?**

All: **Aye.**

Chair Woods: **Opposed?**

Okay. So, it is a little early.

Mr. Rasch: One more.

Chair Woods: Oh, we have another one? What is the next one? Oh, got it.

Mr. Rasch: So, this is heading New Building #3, and it starts on page 15. It's new building number three.

Chair Woods: And what page is it on in this thing if we didn't get our... 29?

Mr. Rasch: You got it? Okay. A 7,486 square foot, two story building is proposed to 27' high, where the maximum allowable 18' 8" as determined by a radial calculation. A height exception was granted for 27' on May 28th of this year. The building is designed in

the Territorial Revival style with wall dominated massing, and a U-shaped floor plan, a low-angled, standing seam, metal-hipped roof is proposed, to reflect the similar roof forms of Marian Hall.

An exception is requested to construct a pitch where a pitch is not allowed. And the following responses are attached on pages 13 through 16. So, it's a pitch on the entire building, and a U-shaped footprint.

Chair Woods: Is there any questions for staff? Mr. Flance.

Mr. Flance: I'm trying to take a step here to try to architecturally provide integration of this project in transition from existing architectural character that you find on Marian Hall, and to some degree on the Archdiocese properties, where there are pitched roof elements, and transition that into the Drury [inaudible].

To get you oriented, this is Marian Hall, which carries a pitched roof right now. And this is St. Francis Basilica, which also carries...I don't know if you'd call it a pitched roof, but it's a dormer, pitched, hipped, you know...it's not a flat roof. And this is Cathedral Park.

So, the idea was to take this building right here, and create a roof and balcony structure that emulates and imitates Marian Hall. This is a perspective. Right now you're sort of about at the second floor level, looking at this building. And the idea is to take this same kind of design, and as you create the entry from Cathedral Park, into our promenade, that works its way up into the property. Have this one structure that had a pitched roof element that emulates what you have in Marian Hall. With the rest of the structures as you then move into the property being more typical Territorial style with brick coping and a flat roof.

There's a historical reason for this, and Dedie Snow will probably address this during the public comment period, but this is a photograph of Marian Hall and the rectory that was built next to it. Somebody tell me [inaudible] about a hundred feet? Fifty feet? About a hundred feet, but in the same L-configuration you see here.

So, this was the traditional streetscape or design, if you will, of this area of the site, and you can see we are trying to create something similar with these two buildings. This being Marian Hall, this being one of the cathedral's.

So, that's the argument, frankly, for going with the pitched roof on this one building and then moving into, as you can see from this perspective you've seen elsewhere, more traditional territorial styles. Then we've also incorporated balcony elements, as you see in Marian Hall, that are similar in the rectory that was removed back in the '40s? [inaudible, multiple speakers away from microphone] So, we'd be happy to answer any questions.

Chair Woods: Do we need to break for the model? Or we're okay?

Mr. Hogan: Well, Mark thinks it would help if people looked at the model.

Chair Woods: Okay. Let's break for five minutes to look at the model.

[A short break was taken from 7:24 p.m. to 7:30 p.m. during which the recorder was turned off.]

Chair Woods: Do we have anyone from the public who wishes to speak concerning the pitch exception? Come forward, please.

Public Comment-

Ms. Snow: Dedie Snow, 425 East Coronado road. The old seminary, which is the name of the pitched roof structure over here on the end, was constructed in 1853 by Carlos Brunn for then Bishop Lamé. It was the first rectory that Lamé occupied. It was also a school for boys. It was a one story adobe structure, and described later by Lamé as having no architectural character. Seriously. [laughter] In 1865, the Sisters of Charity were given the structure by Lamé. They added a second story, the pitched roof, and two story sleeping porches on all sides of the building. There were other improvements. Most of those were on the interior of the structure. The structure was used as an orphanage, a dormitory, a hospital, and remained standing until 1954, when it was demolished because it was a fire trap. I think it is one of the more charming buildings that once existed on that property. Any questions?

Chair Rios: Well, did you want to comment on what they're proposing, or...

Ms. Snow: I think it's wonderful because they're restoring the pitch to the streetscape that was there for almost a hundred years.

Chair Rios: Okay. Thank you, Dedie. Next, please?

Ms. Maestas: My name is Maureen Maestas, 1000 Paseo De Peralta, Santa Fe.

Mr. Boaz: Were you sworn in before?

Ms. Maestas: I was not.

Mr. Boaz: Under penalty of perjury to you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

Ms. Maestas: Yes, I do.

I think the thing that catches my eye the most is this is an effort on the part of developer and the architect to create a motif that doesn't otherwise exist. You have that pitch elevation Marian Hall, and that doesn't exist anywhere else.

It's a nice segue onto the property as one moves through it. I think it's appropriate. There was a good discussion of the historical aspect of that building that I won't go into, and I don't know how qualified Archbishop Lamé was in speaking to style and aesthetic. He left us with a grand Cathedral and no spires.

So, I think the most important thing here is that we try to preserve what is on the campus already, and enhance it. And this does a good job of that.

Chair Woods: Thank you very much. Anyone else who wants to speak?

[There were no other speakers from the public regarding this section.]

Chair Woods: Okay. So, Steve, are you ready to take questions?

Mr. Flance: Yes Ma'am.

Chair Woods: Yes, Cee.

Ms. Rios: Steve, what is the material of the roof on Marian Hall?

Mr. Flance: It's...standing seam.

Ms. Rios: It's standing seam? It's not...

[other speaker, away from microphone]

Mr. Flance: Shingle.

Ms. Rios: It's shingles. Okay. 'Cause, my second question, on the new building that you are proposing, are you trying to complement Marian Hall, or are you trying to replicate? Because we're dealing with a significant building, as you know.

Mr. Flance: Well, I think we're trying to...we're not trying to replicate. I think we're trying to complement it. What's the roof material we're going to use, Mark?

[inaudible, second speaker away from microphone]

Standing seam roof. Picking up the elements that are characteristic of Marian Hall, but certainly not trying to recreate it.

Ms. Rios: And what is the color of the standing seam, have you decided that?

[Inaudible, speaker away from microphone]

Ms. Rios: Thank you.

Chair Woods: But it's not a baked on, enamel finish.

Mr. Hogan: No.

Chair Woods: Promise? Okay, good. Karen?

Ms. Walker: Oh, I wanted to address the lady from 1000 Paseo De Peralta. He never met any style he liked unless it was French...Gothic or something. But the reason the spires aren't there is that at that time, he faced the possibility of taxation on the building if he completed it. So he didn't complete the building so he wouldn't be taxed. Little bit of trivia.

Mr. Flance: That's good. I like that.

Chair Woods: Anyone else have a question? Okay. What are the wishes of the Board?

Ms. Walker: I think it's John's turn, or Dan's. [laughter]

Dr. Kantner: **I can give it a shot here. So, in regards to the new building #3, constructing a pitch where pitch is not allowed, I move that we allow the pitch with the exception criteria given on page 15 and 16.**

Chair Woods: **Is there a second?**

Ms. Shapiro: **Second.**

Chair Woods: **Comments? All in favor?**

All: **Aye.**

Chair Woods: **Opposed?**

Chair Woods: Okay, well I think we're gonna wrap it up tonight by...Steve has asked that we go through the design elements that we're concerned about, so that they can be responsive. And I think that in doing that...

I want to take this opportunity to thank this group for being so responsive to us and

that we have become a big part of working with them, and they've been really responsive to our concerns and I really appreciate that, and thank you for it. And I think that the result is something that we will all appreciate, because of what you're going through. So thank you.

Mr. Flance: We appreciate your candor, and the input we've gotten.

Chair Woods: Most people don't compliment me on my candor, Steve, but thank you. And also I want to thank David because he has really stayed on top of all these details and elements and really helped us and the developers move along on it. And it has helped me a lot as he walked us through it, so, David, thank you. So, Steve did you want to...

Ms. Walker: Madam Chair, can I ask you...you're saying tonight we could make some suggestions for them to come back with, but if there's something missed on this list, that doesn't preclude us from bringing it up...

Chair Woods: No, we're not voting on anything, you know, he's just asked that...you know, we've brought up several design issues that we're concerned about, and he wanted to go through the list...was there anything else, was he missing anything. We're not voting on it, we've just saying great, you know, come back to us with that.

Ms. Walker: Right. Do you want me to start with some ideas?

Mr. Flance: Madam Chair, the easiest thing for us would be to review...and your question is well taken, Commissioner Walker, we're not trying to make this exclusive, but we want to make sure we cover as many of your concerns as we can when we come back for the design review, and hopefully we can all reach agreement then on the overall design of the project, and move on.

So, you brought up several issues, the Chair brought up several issues, I think Ms. Mather brought up several issues. I'd like to simply go back through and make sure we've got everything that you have felt was important that you saw tonight. That doesn't mean we're not going to be open to further discussion of other issues at the next meeting.

Chair Woods: Well, how about if we do it as a polling of the Board and we go through each member. Does that work?

Mr. Flance: Sure.

Chair Woods: Okay, John, do you want to start?

Dr. Kantner: Okay, so just the issues? So, obviously there's a concern with façade 9 on the old

hospital building. And I think the new design that was brought back as far as I'm concerned it got much more ornate, and I'm not sure that's what I was looking for.

I think my main concern is that it sticks way out into the walk way. I think that compromises its effectiveness as a good entryway because it's pushing up against the boiler building. So, I would like to see that moved back. I think you reduced it to nine feet, I wouldn't mind seeing it reduced more.

I suppose there's other things I could talk about, but I agree with Christine, I'm not excited about the lighthouse, or whatever that is, it's on... building #2. And I know that we approved the height exception, I'm not sure if that meant that we also approved that specific design.

Mr. Flance: No.

Chair Rios: Thank you. Mr. Featheringill?

Mr. Featheringill: I, too have concerns about the entry, and it sticks out too close to the boiler building to be visually effective, I believe. I don't have too much of a problem with the light house, or whatever the term is, on Building # 2. It kind of works a little bit in the fact that it obscures a little bit of the...at least in some of the drawings it seems to pop other ones it doesn't, so I'm not sure which way it really works, but it does create a little bit more of a courtyard effect in there. I don't have a whole lot of concerns at the moment.

Chair Woods: Karen?

Ms. Walker: I think that Chair Woods mentioned return on the parapets, and I think that was on the garage, is that right, Mark? And the entrance, I think we can make it, or help make it simplified, and you still would have a stunning entrance, and we can all work together on that. Throughout the packet tonight it mentions colors are attached. Nothing was attached... Colors are forthcoming, paint, stucco, nothing was forthcoming. We want to make sure we have the colors at the design phase. And then possibly Christine or Debbie will have something to say about the combo of the arches and the "light house" as it's now commonly becoming known, but I won't address that. Thank you, I'm through.

Chair Woods: I would also like to mention the long narrow window on the west façade. You know, we talked about somehow breaking up that proportion. What I'd like to ask you to look at...I don't even know what page this is...in the packet you gave us with photos of the existing hospital, and you look at the original, beautiful entry, and this territorial surround.

And somehow, I think, on the new entry, if we could work off that design. And I'm

not saying to copy it, but my concern is it now almost looks like New Orleans. It's just too much ...I think it could be so much more. That would be my biggest concern.

I think Karen's point is really well taken of when you come back, give us a complete color board. Because there is a lot going on when you look at the different roofs, and stuccos, and painted brick, so we have an idea of the entire thing.

I would also request that, and although we haven't talked about this, on the front of the old hospital, please don't give us awnings. I think Cecilia remembers, the last time we were on the Board, long awnings, and those kind of arched awnings, just, there's nothing like that in Santa Fe. I would just ask that it be taken off. Let's not even discuss it.

Mr. Rasch: Those are on elevation 2.

Chair Woods: Right. Okay. So, those would be my concerns. Cee?

Ms. Rios: I just echo what everybody else has said. And I put emphasis on the entryway. Just simplify it, please. I do want to say I am very appreciative of your thoroughness, your preparedness, and your cooperation on this project. And I also want to thank David because I know this has been tough. I like the way we are breaking up things and addressing everything. But my emphasis would be on that entry. You want to do a good job on that.

Ms. Shapiro: I'd go along with what everyone has said, but no one has again mentioned the windows in the garage, or the lack of windows in the garage, muntins. I think we really want them to look like windows, but we don't want to see the cars inside. Maybe there was another solution, maybe more muntins, and just a cross in the center, something like that.

Also, we haven't talked about walls at all. I'm not exactly sure...I mean, I haven't gone over them in my mind, but I was thinking about designs of them, and the return on parapets, that we might have returns on the walls, too. That they have a substantial thickness to them, instead of.... I don't know what you're thinking of, poured concrete? Or something like that.

The lighting at front door, and under the arcade, some of it seems very ornate, if I'm reading it correctly. I think it needs to be simplified, more in keeping with the style. Oh, and the long thin window on the west, elevation #9.

Ms. Rios: Madam Chair, we also forgot to include the thickness on the sides of the arches, whether you're going to lessen the number of arches or however you're going to accomplish that.

Chair Woods: Christine?

Ms. Mather: Famous building #2, with the "light house." I mean, I don't have a solution for that, I just don't like the element of having the arches, then the tower, and then there is a little bump out on the façade, at the top of the parapet so it looks like it's somewhat imitating a church. I think you really want to avoid that look and simplify it, and maybe make the tower not have such a dramatic pitch top. That's my comment on that.

And then the old St. Vincent's, the south elevation, # 9, I agree with everybody we want a simplified design on the front, and maybe copying the balustrade design that already exists on that elevation might be a solution.

I'm a little concerned, also on that south elevation. Meem used the pediment type design over major windows, but on the south elevation, a lot of small windows have these little pediment elements, and I think it kind of detracts. And it kind of draws attention to these small windows whereas he was trying to do it for major openings. That might be revisited.

And I'm always kind of concerned about the pergola effect, too. That those serve a function and seem substantial, instead of something that's just kind of perched on the building. But again, thank you for these beautiful renderings, too. I think it's made it easy for me to see what's going on.

Chair Woods: David, did you have anything you wished to add?

Mr. Rasch: No.

Chair Woods: Steve, did you have any further comments, or questions?

Mr. Flance: No questions. I'd like to make a comment, and I mean this sincerely from all of us. When we started this project, the idea of coming in and redeveloping the old St. Vincent's property, frankly for all of us seemed very daunting.

In our first meeting that we had with you, I explained that it was our intent to stay right here at the HDRB and work out the design issues, the exceptions that we needed, the give and take, if you will, the candor that I get from the Chair, all of these things are really appreciated.

This is the way, in my opinion, having served on this board for six years, this is the way I think projects should be dealt with. Where we benefit from your knowledge, and you listen to our needs, and try to meet someplace where we're combining the value of the function that we're trying to create with what, sort of, the collective thoughts are, on your part, on good design.

You know, we have another meeting to go to, I don't know how everything is going to turn out, but up to this point I want to compliment the Chair, Sharon, and your Board. You guys have been terrific. These meetings have been substantive, they've not been political, they've not been anything but focused on what makes this project work from both a design and functional aspect. So, I appreciate it, and I know that the folks from Drury and the rest of our team appreciate it. And I wanted to thank you.

Chair Woods: Thank you. I want to remind everybody, and I haven't done it yet, there were verbatim minutes, not taken by Carl, and they were not of Carl's standards. And I'm actually daunted by how to correct them. I think, Frank, you had things with them. And I'm wondering, would it be easier, Carl, because I haven't responded to them, I don't know about anyone else. Can we get them in email form so we could correct it that way? Because, by mentioning every line, it's gonna take forever. They are such a mess.

Mr. Rasch: Madam Chair, Carl has sat down with the recorder, and they spent eight hours revising it. Because he knows more of the lingo than she did, and we're gonna hand out that corrected verbatim minutes to you, and they'll probably get on the July 14th agenda. So, we'll hand those out in advance, and if you have corrections of those, which I think have less problems, then we'll go from there.

Chair Woods: And please send them to Mr. Herdman, too, so he can look at them.

Mr. Rasch: Yes.

Mr. Boaz: I do believe that what we have corrected, you will find, is acceptable, however, I could send you a read-only word file, also, if you wish. If that's okay.

Chair Woods: Do you guys want that? So you can see it ahead of time?

Ms. Walker: Well, it would be in our packet, wouldn't it?

Chair Woods: No, he's saying sending it by email so if we had corrections, it's so much easier to correct by email.

Ms. Walker: But it's going to be read-only.

Chair Woods: Oh, it's read-only. Okay.

Mr. Boaz: I think that's all the Clerk will allow.

Chair Woods: Oh. Okay. That would be great.

Mr. Flance: Pardon me. Madam Chair, do you have a date in mind for our next meeting, and will it be pretty much the same format that we've been following up to this point?

Chair Woods: I think that's a really good question as far as design. I think we'd almost have to take it, as we have been, building by building. If we look at Marian Hall... I think it's the most effective way we've come up with so far, getting through this.

Mr. Flance: I think it's working.

Chair Woods: Okay. So, is everybody okay with that? And then I think you should propose some dates David and Tracy will email them out to us and we can respond.

Mr. Flance: Okay.

Ms. Rios: I have a quick question to ask Steve. This is just a question out of my own curiosity. Is this hotel considered a luxury hotel?

Mr. Flance: You know, I actually have stayed in many Drury hotels. They consistently receive the highest awards from J.D. Power and Associates for mid-range hotels. Let me ask our Client to address that.

Mr. Whitfield: Ms. Rios, basically, this is our high pride. This is a full service hotel. Luxury almost denotes five stars. This is something three and a half to four. So, it's still in an affordable range, but it does have amenities. Like in this case, we want the spas and the restaurants and the bars, and you know, the indoor lap pool and the outdoor pool, a lot of the items you would expect to see in a full service hotel. [inaudible] it's something we want to do, almost by necessity, [inaudible]. Is that...

Ms. Rios: Yeah. Just curious.

Client: [Inaudible]

Ms. Walker: May I make a suggestion? One of the things that endeared La Posada, not the current way it is, but before, was that they offered memberships to the city to use the pool. Just thought I'd mention it.

Chair Woods: I'd also like to mention that Woods did some work on that, and that pool had no electrical grounding. [laughter]

Mr. Flance: And I'd also like to mention that several of the applicants before this Board ended up in that pool with no electrical grounding. [laughter]

Ms. Walker: Did you know it was hand-dug by Bob Lockwood"s company in 1948.

H. NEW BUSINESS

None.

I. MATTERS FROM THE BOARD

None.

J. ADJOURNMENT

Having completed the agenda and with no further business to come before the Board, the meeting was adjourned at approximately 8:00 p.m.

Approved by:

Sharon Woods, Chair

Submitted by:

Carl Boaz, Stenographer

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 7-9-09 TIME 4:50
SERVED BY
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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

WEDNESDAY, JULY 22, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

WEDNESDAY, JULY 22, 2009 – 6:00 PM

CITY COUNCIL CHAMBERS

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. COMMUNICATIONS

F. BUSINESS FROM THE FLOOR

G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20'9" and 36' tall along with site improvements. (David Rasch)

H. NEW BUSINESS

I. MATTERS FROM THE BOARD

J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the July 22, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Wednesday, July 22, 2009.

SUMMARY INDEX
HISTORIC DESIGN REVIEW BOARD
July 22, 2009

ITEM	ACTION TAKEN	PAGE(S)
Approval of Agenda	Approved as amended	1
Approval of Minutes	None	2
Communications	None	2
Business from the Floor	None	2
Old Business		
1. **Case #H 08-095B** Palace at Paseo de Peralta	Approved with conditions	2-80
New Business	Not considered	
Matters from the Board	not considered	
Adjournment	Adjourned at 9:00 p.m.	81

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

July 22, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 6:00 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Ms. Cecilia Rios, Vice Chair
Dr. John Kantner
Ms. Christine Mather
Ms. Deborah Shapiro
Ms. Karen Walker [arriving later]

MEMBERS ABSENT:

Mr. Dan Featheringill

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

Ms. Rios moved to approve the agenda as published. Dr. Kantner seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

None.

E. COMMUNICATIONS

None.

F. BUSINESS FROM THE FLOOR

None.

G. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20' 9" and 36' tall along with site improvements. (David Rasch)

At the request of the applicant, the minutes for this case are transcribed verbatim.

SHARON WOODS: I think we're going to do it in the same way we have been because it's been successful trying to understand each part. So we are going to start with Marian Hall and review that. We will vote. And then we will go to the old hospital. And vote. Then we will go to the parking garage. I don't expect to get through everything tonight. But let's see how we do. I'd like to say that I would like to end at 830. If it goes a little beyond that but not much. Okay? Is everyone okay with that? Okay David, may we have the staff report?

DAVID RASCH: yes, Madam Chair, Board members. I'm going to start on page 2 of your packet with Marian Hall. And you do see on the upper right a historic postcard of Marian Hall while it still had its outdoor verandas.

224 E. Palace Ave., known as St. Vincent's Sanitarium and also Marian Hall, was constructed with brick around 1908 by Isaac Hamilton Rapp for the Sisters of Charity in the Craftsman style.

The building originally functioned as a convent and a sanitarium with sleeping porches on the second and third floor. The porches had been removed at approximately 1954. Two hallways and a stairway connection were constructed on the east elevation when the new hospital was constructed in 1952 and 1953. All historic windows were removed and replicated windows were installed when the State of New Mexico moved its offices into the building in 1984.

The building retains much of its original integrity and it is architecturally and historically important. The building is listed as significant to the district and all elevations are considered to be primary.

The building will be rehabilitated to restore important elements of original integrity. In case of building code conflicts, the applicant proposes to restore original character, if not the literal historic construction. Non-historic material will be removed including the stucco finish where applicable, cladding on bay windows and this south elevation ADA ramp and handrails. The non-original stair addition to the southeast corner will also be removed.

Using historic documentation, verandas and the solarium will be reconstructed along the south and west elevations along with restoration of exterior brick finish.

The proposal follows the regulation of significant structures which preserves distinctive historic features such as brick finishes, and the general design standards which requires documentation to replace or duplicate missing architectural features.

The historic canopy over the east elevation and tree will be re-created from historic documentation. A larger canopy will be constructed in front of the east elevation entry door and over the re-created canopy without attaching to the structures but with an overlap to achieve weather protection. The larger canopy will

have wooden beams on brick piers with cement caps and a standing seam pitched metal accent roof that harmonizes with the existing porch roof pitch on the building.

There is also this connecting hallway between Marian Hall and the old hospital. And that's the next section. Marian hospital connecting hallways. The connecting hallways from Marian Hall were part of the hospital construction campaign. They are constructed with the same materials and style of the hospital but they do not have unique merit in themselves. The connection of skiers the important east elevation of Marian Hall, which is quite unique. The adjacent significant building. The connections were listed as non-contributing to the district in 2008. These additions will be removed.

[Karen Walker arrived at this time.]

CHAIR WOODS: Okay we will stop here and then will take it up on the next go around. Does anyone have any questions for David on Marian Hall?

Okay, Mr. Flance. Would you have your whole group be sworn in, anyone who is going to speak, so we do it at one time.

MR. FLANCE: Okay, there is this good-looking redhead next to me. And a total balder guy next to me. And the only real man here to my right.

CHAIR WOODS: You just have to be sworn in. You don't have to, you know, do a song and dance here. We know everybody.

CARL BOAZ: Under penalty of perjury, do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

DRURY TEAM: I do.

CHAIR WOODS: Okay, go ahead Steve.

MR. FLANCE: Mdm. chair, if I may, I'd like to just pass out this outline which is similar to the last one

we had. But it summarizes the... some of the questions that were asked at the last historic design review Board meeting and which we want to make sure that we cover tonight. This is by no means an exclusive list of the things that we know you want to discuss. But I think that it's important that we not overlook anything that came up in our meeting with you about a month ago. So we put it in this kind of order so that the board would be able to check off the things that were brought up by board members and make sure that we cover everything.

Let me talk about Marian Hall a little bit. Basically, this is the original structure of Marian Hall. You can see the sanitarium in this location where my little red dog is pointing. These are the patios and terraces that were closed in for tuberculosis patients. The way they used to treat tuberculosis in those days was that they would basically wrap you in blankets and pitch you on a bed and preacher outside. And this was particularly in a dry climate thought to be able to clear up the congestion in the chest. It's a very interesting thing and they did it up until the 1940s.

CHAIR WOODS: could you put that up so that John could see it? Because I don't think that he can see it.

MR. FLANCE: this one. Okay, let's put this one up too, Christa. Thank you. This is Christa Castor who is our project manager.

So this is Marian Hall, right here. This is Marian Hall as it existed in probably in the 1940s. Pardon me since that time, the solarium and the outdoor verandas had been removed. This entrance still remains. And this is sort of like a big portal that provides access to the entrance. This is a picture of Marian Hall dating back probably two... somebody help me here.

MR. MARK HOGAN: about 1912.

MR. FLANCE: 1912. This is Marian Hall. This is directory that once was there that was occupied

by the nurses and some of the other people who worked at the hospital, St. Vincent's Hospital, which at that time was Marian Hall.

Our proposal is very simple. We intend, because this building is on the national Registry of historic sites to maintain the exterior skin of the building. We don't intend to make any major changes to what was originally there. What we do intend to do is to restore the character and the physical copyrights of the building. And so we intend to restore the solarium here, the outdoor verandas that served the tuberculosis patients, in this area and this area. And this would become part of the hotel and these outdoor verandas of course would be for guests at the hotel. And the solarium will be used to you know, for a variety of recreational uses.

One of the things that we discussed with the board... here is another picture of what I just was showing, right here. One of the things that we want to be able to do with this project is to... this is now Marian Hall as you see it right here. This is the current's St. Vincent's Hospital, the old St. Vincent's Hospital. And this is currently a large part little green space Park area open space. Originally there was a drop-off that came in off of Palace Avenue. It dropped people off at the hospital. The entrance to the hospital at the time was right here they seem to east and then would pull back out. So this was traditionally a driveway. At some point during the period from 1953 to call at 2000... I'm guessing between 1953 and 1984 when the state took over the building. This was all filled in and this just became sort of a green space open space.

We'd like to reestablish this entrance and this entrance would provide access to the hospital. I mean, excuse me, to the hotel which will be built in Marian Hall and we would be adding... the only thing that we would be adding is a canopy that would provide some cover for people at the drop-off. At that point, people could either come back out onto Palace Ave., or will have direct access into our parking garage. Do we

have a site plan some place?

MR. RASCH: I have it right up here.

MR. FLANCE: God. David, you're fast. It's impressive.

Okay, so here we are. This is Marian Hall. And here is the drive coming in with a little turnaround. There is a drop-off for this portion of the hotel. People can then go back out onto Palace Avenue, where they would be able to drive... probably valet park in the underground parking garage via this driveway right here.

So those are the changes that we want to make to Marian Hall as it currently exists. I believe this staff has been supportive of those changes. Most of them take us back to the original design and function, if you will, of Marian Hall. Both the verandas that you see on this rendering right here. And the drop-off occurring here. I would be glad to stand for any questions on Marian Hall.

MS. CECILIA RIOS: Steve, are you proposing any replacing of roofing material on Marian Hall?

MR. FLANCE: we'd like to maintain the existing shingled roof. There may be areas that we need to repair. But we don't plan to change the style of the roof.

MS. RIOS: any replacing would be in-kind, correct?

MR. FLANCE: Correct.

MS. RIOS: is that the same thing that you are going to do in reference to replacing anything on the exterior of the building? Any stucco? Any brick?

MR. FLANCE: yes.

MS. RIOS: In terms of the drop-off, what are you going to do to prevent traffic jams? Traffic jamming in that area?

MR. FLANCE: You mean in this area right here? Traffic backing up?

MS. RIOS: uh huh.

MR. FLANCE: Well, we will have valets here. They can move cars one way or another. They can either move them further out and bought them right here for a very short period of time or move them down into the garage.

MS. RIOS: and from there they can go right directly to the... the drive-in and then they go to the...

MR. FLANCE: can I have the site plan again please? Thank you David. They would basically come in. This is Palace Avenue right here. The entrance to the drop-off would be right here. It's lined up with this street which is... is that Cienega right there?

MS. RIOS: uh huh.

MR. FLANCE: and would come around this turnaround right here, drop off at the hotel, and either be valeted into the garage. They might be allowed to drive directly into the garage, or valeted into this holding area over here. There is plenty of room in this area and in this area to accommodate two cars passing.

This area here, as a point of interest, I guess, is going to be... we are going to have a pedestrian arcade that moves from Palace Avenue into the promenade or the project which is writing here. There will be some shops and it will be an interior access here, exterior access here. And that will provide access to the interior promenade and allow people to enter this part of the hotel. We will have a restaurant here, as you will recall.

MS. RIOS: did I understand you correctly to say that the turnaround only accommodates two cars?

MR. FLANCE: actually, the... what is the... give me the length of this here,

MR. HOGAN: [inaudible]

MR. FLANCE: I am told by our planner who has worked out... I mean our designer who has worked out all of these numbers that we can accommodate about three or four cars. So we are to be able to hold

one car in here and two or three cars in here.

MS. RIOS: now I'm going to change to the canopy on Marian Hall. Can you describe that in more detail? What type of material is it, how big is it, and tell us how it is going to attach to the building.

MR. FLANCE: well first of all, it won't attach to the building. The canopy won't attach to the building as you can see in this cross-section right ear. The canopy will come to within roughly a foot of the building and end at that point. So that it is not technically a change to a primary façade of the building. Is that right?

MR. RASCH: right.

MR. FLANCE: so I said that right. The canopy will really be designed to provide a holding area and some cover for guests who are entering or leaving the hotel, protecting them from the weather and that kind of thing. The material... I'm sorry.

MS. RIOS: Oh, you were just going to answer. Material?

MR. FLANCE: the material will be... is that a standing seam roof?

MR. HOGAN: Yes.

MR. FLANCE: a standing seam metal roof. The pitch on the roof will be not unlike the pitch that you find on the roof of the existing building itself, which has a pitched roof. And you can see it from this elevation that you have. There is a slight pitch to the roof. Something on the order of 5 to 10%. And a standing seam.

MS. RIOS: and how far is that going to protrude

MR. FLANCE: can we go back to the site plan for a minute?

MR. RASCH: [inaudible] it would come to right there.

MR. FLANCE: David is absolutely right.

MS. RIOS: and just offhand, did you consider anything else or would you consider anything else other

than standing seam should mark

MR. FLANCE: yeah, we would consider another approach. One of the unique aspects that we have discussed before with the committee, Commissioner Rios, is that particularly as you can see in the... this drawing right here. We have tried to emulate the pitched roof on Marian Hall with a pitched roof on this building which is building number three in our site plan. And these are the group of suites and we had this discussion at the last meeting. We are trying to pick up some of the elements of the traditional architecture of Marian Hall and keep them as a discrete element of Marian Hall and its adaptive reuse. So we would like to have a pitch, something like this. Which is frankly, not unlike the pitch that you see right here that is the pitch on this roof here.

MS. RIOS: well I don't have a problem with the pitch. But I just think that a standing seam for this building is a little bit harsh. That's my opinion. I don't know how anybody else feels.

MR. FLANCE: well, I will tell you this that if the approval of this project comes down to whether we use standing seam on that roof or not, you can have whatever you want on that roof.

CHAIR WOODS: that was very generous of you Steve.

MS. RIOS: thank you very much.

CHAIR WOODS: who else has questions?

Yes, Deborah.

MS. DEBORAH SHAPIRO: so could we just go over the balconies that are on the West and the South side? Particularly on the west side, you've got some... I know you're trying to emulate that...

MR. FLANCE: this right here?

MS. SHAPIRO: I don't know. I can see it right.

MR. FLANCE: I'm sorry. Can you raise both of these please?

MS. SHAPIRO: the trees are in the way and does that side mimic the south side? They're behind the trees?

MR. FLANCE: does this side mimic this side?

MS. SHAPIRO: the west side bottom floor... does that mimic the south side, bottom floor? Does it have upright verticals? I can't tell from here.

MR. RASCH: Mdm. Chair and board members, and you're bound packet you want to look on pages 23 and 23A. 23 and 23A.

MR. FLANCE: well, generally they do mimic the Windows. They are not exact but they are all open and they...

MS. SHAPIRO: [inaudible]

MR. FLANCE: yes.

CHAIR WOODS: Anyone else?

MR. FLANCE: it was not a portal. There was not a portal. It would become... it is now gone. And what portion is left is a portal.

MS. SHAPIRO: [inaudible]

MR. FLANCE: Bring it back... okay.

MS. SHAPIRO: And I want... the north elevation you didn't have any comments on [inaudible]?

MR. FLANCE: well, no. I mean on the north elevation we don't plan to make any changes. The only change is on that sort of east facing elevation as you come around the corner from the north elevation that we were just talking about where we want to reestablish the front entrance to the building and put a permanent canopy and from that to provide some weather protection for people using that building.

CHAIR WOODS: Christine?

MS. CHRISTINE MATHER: yeah. Again, at that north elevation...

MR. BOAZ: Excuse me. Can you use your microphone?

MS. MATHER: Sorry Carl. At the north elevation again. Both in plan and your renderings I believe there is an original cast-iron fence along that wall. Is there not? And I am wondering what will become of that and a question for David is that part of the significance of that structure?

MR. RASCH: oh yes board members. I believe that is an historic fence.

MR. FLANCE: and I know our intent is to preserve it.

MS. MATHER: okay.

MR. FLANCE: and they may put my head on it when it's all over but...

MS. MATHER: that's convenient that way.

MR. FLANCE: At least it's just my head.

CHAIR WOODS: I have a couple of questions Steve. So all of the original Windows will stay? They are not being replaced?

MR. FLANCE: that is my understanding.

MR. RASCH: these are non-historic replacements already.

CHAIR WOODS: but are we replacing windows or... okay.

When you look on the old photographs, these solarium is all true divided light and when you look on your elevations, they are not.

MR. FLANCE: okay which page are you on our elevations?

CHAIR WOODS: on your elevations I'm on page 23 on the west elevation right on see any true divided lights. When you look at that solarium dare they are all true divided lights.

MR. BRIAN NENNINGER: [speaking with Mr. Flance] Those are not the windows. They are actually shades. [inaudible]

MR. FLANCE: Okay. Why don't you answer the question? I am going to ask Brian to answer the question.

MR. NENNINGER: Chairman Woods, those are actually if you really zoom in on those and have little pictures that we can present. It is actually a shade, not an actual divided light window on that second floor.. And those are actually to support the shades I guess at some point in the day when the sunlight was what it was that would drop that to shade the bathroom. But those were not actual Windows per se. And the original design of that building did not have the shades installed. And again, I can provide the documentation to you and those pictures to you.

CHAIR WOODS: it looks like in the... transoms. There certainly looks like two deals in those transoms.

MR. NENNINGER: yeah, I apologize. I thought that we were talking about this floor. These small solarium on the corner you are absolutely right. And if on our drawings we haven't shown this divided light then that would be our mistake and we will correct this.

CHAIR WOODS: So just to clarify, the solarium on the... it's the south and west elevation, right? Yep.

MR. NENNINGER: yes.

CHAIR WOODS: ... has true divided light windows and those true divided windows... both the ... I would assume, and I'm asking you, that both the proportion of the windows and the two deals will be met.

MR. NENNINGER: Yes.

MR. FLANCE: We have a note on the submittal, Madam Chair, that says we will restore the original, so... If they were indeed true divided lights, then we would restore...

CHAIR WOODS: But you can't restore them because you don't have them so you are duplicating them.

MR. FLANCE: Duplicating them. I'm sorry.

CHAIR WOODS: I think that is an important distinction.

MR. FLANCE: I understand what you're saying.

CHAIR WOODS: What you are talking about with this building...

MR. FLANCE: I understand what you mean.

CHAIR WOODS: On the balustrades, are you again trying to duplicate what was there? And you have those drawings or whatever so you are repeating those proportions?

MR. FLANCE: Yes.

CHAIR WOODS: And everything is wood and painted wood. We don't have plastic; we don't have aluminum; it's all painted out wood on this building?

MR. FLANCE: That's correct.

CHAIR WOODS: Okay. So far, that's good. I'm a little concerned too as Cecilia is with that canopy. I appreciate it being separated from the building and not attached. I think that is good. I have it working as this stand alone, standing seam... I'm also concerned, but I don't have a solution. Actually, the solution I would suggest is you would make is that roof should not be pitched at this point. If it really makes sense to pitch it. And I also defer to David on that. And we have this pitched roofed building that is shingled. We are now putting on... I understand you are trying to emulate the pitch. But it is this standing seam that will look new for a long time. It just does. It takes a long time for it to weather. I'm not sure that's working and ...

MR. RASCH: Let us make a pitch with an asphalt shingle would be more harmonious. Even though the asphalt shingle was not original; it was clay tile.

CHAIR WOODS: Or possibly not. You know, a flat roof would still drain. But it may just go away. I understand you want people to see it and walk in but I'm a little uncomfortable with it.

MR. FLANCE: I'm hearing that ... Is it the material or is it the pitch? Or is it both?

CHAIR WOODS: I'm trying to sort through it, Steve. My ... My gut is telling me it is the pitch that, you know, would just simplify it by being flat but... I would have to study the proportion more. I'm not .... It's hard to tell on this little tiny drawing. And as far away as we are looking.

MR. FLANCE: I think we are open to discussing with David and with you what style of canopy you want. I think we... first of all, we have to be clear that we do need to canopy their, functionally, in order for that area to serve as a primary entrance to that part of the hotel. In terms of whether it is a flat roof element or a pitched roof element, to some degree, if I may, Mdm. Chair, we are starting to get into mixing and matching design vernacular. We felt that pitch was more appropriate given some of the other elements that you see in the building. But if it was the desire of this board to turn that into a flat roof... some kind of a flat roof with a 2% or 3% pitch on it so we can get water off the roof, we can accommodate that.

CHAIR WOODS: I guess I would, you know, agree to disagree. You have this beautiful large pitched proportion. And sticking on this little pitched thing in the front, I'm not sure I understand what you are trying to say. And we are probably splitting hairs at this point, but... let's just say we'll leave that aside for now.

Christine.

MS. MATHER: well, I have something to say about that as well. In your elevations on page 23, compared to your renderings, you are showing your logo and in the renderings you are trying to identify that this is the entrance to the building. But yet in your elevations, you don't see that. So you are really looking at two different designs, I think.

CHAIR WOODS: could you show us on your renderings so Christine can point out what she is talking

about. I think these other things are covering them. And if you have renderings that don't have the big trees that you can show us, that would be great.

MR. FLANCE: it is hard to find any in terms of renderings. I don't think we have that rendering.

CHAIR WOODS: we need to see what your signage is there Steve.

MS. MATHER: on 23A, if the other Board members will look, you'll see that both on the north and on the east elevation, they kind of look more like canopy canopies. And what we would be voting on would be more like page 23.

MR. FLANCE: uh huh

MS. MATHER: [inaudible] more structure.

MR. FLANCE: I have page 23 right here.

CHAIR WOODS: And then if that's the case, where is the sign?

MS RIOS. Yeah. I agree.

MR. RASCH: And then this drawing is later. This is the most recent drawing of the standing seam roof where I think the details were the most worked out.

MS. MATHER: But I don't see any signage there and or on any of the elevations. And I know you are going to want to identify your main entrance.

MR. HOGAN: If I might try to answer that question. Originally we started off with not a permanent canopy but more of an awning type of a canopy, which we thought was a nice, soft addition to the natural one. Knowing how the Board is often not receptive to non-permanent awning types, we backed away from that and started looking at a more permanent structure. The awning one is the one you saw with the identification on the front face. The other one will just have to be on the flat side of the eave just above the entrance on the canopy.

MS. MATHER: So on the current proposed you will just put signage on that east side?

MR. HOGAN: Right.

MS. MATHER: And is that going to be sufficient to identify the entrance here?

MR. FLANCE: I guess our owners believe that it will be.

MS. MATHER: Okay. Because, you know, on the other one... on the south entrance to St. Vincent's you are kind of going in another direction... for the sign.

MR. FLANCE: Well...

CHAIR WOODS: You want to talk? Use that mike.

MR. NENNINGER: Just to address the issue of signage on these two buildings. You know, Marian Hall is a much more quaint, smaller building that evokes more of a boutique feel. I think we feel that we can get by with the smaller signage on Marian Hall. Whether we have completely or appropriately worked that with this awning redesign, I think we probably ought to go back and take a better look at the signage. It may not be appropriate to be on the awning at all. Maybe a very small sign at the entry if it's in the back. And that's something we would have to work out with the signage and bring back to this Board. And I want to maybe apologize because this may be a little bit of a detail that we've overlooked. But I would say the signage here does need to be modest. This building doesn't demand something else.

MR. RASCH: Madam Chair. Just for clarification. Typically signage does not come to the Board unless it violates the sign ordinance. So if you are going to want to see signage, I would direct you to specifically request that it come back. Because typically, signage that meets code is done by staff.

MR. FLANCE: I was just going to say, Madame Chair, that in some of these things that... it's a really good point. I think that in some of these things, you are reading these closer than we are... these changes. I think we would like to be able to submit that kind of a thing to staff and have them review it and decide if

they can make a decision on it or if it needs to come back to the Board.

CHAIR WOODS: And I think part of what Christine is responding to is what we did see on the other façade because that is something somehow we would expect. I think we are just trying to understand at this point. It's always confusing if we are looking at two different things. Just tell us what we are looking at. But we can certainly understand that these are the kind of things that you are working out and I would assume that, you know, if it is within the ordinance, then it is a staff approved item. I appreciate Brian saying it should be a smaller sign. I think that is important.

Cee, did you want to say something?

MS. RIOS: Lighting. We haven't talked about lighting.

MR. FLANCE: Let's talk about lighting.

MS. RIOS: Pardon?

MR. FLANCE: I said let's talk about lighting.

MS. RIOS: Talk about it Steve. Go for it.

MR. FLANCE: You start.

MS. RIOS: What are you proposing?

MR. FLANCE: Well, the lighting plans for the whole property, first of all is not just for Marian Hall. The lighting is going to be down lit and low key. We meet the night time ordinance requirements for the City of Santa Fe. We have not identified the design of sconces or fixtures that would be part of the lighting plan. But again, they would have to be down lit, not allowing any kind of washing of the wall with the lighting. The pathway into the... in this case, the driveway into the entrance would probably have some low bollards that would alert the drivers the boundaries of the driveway, itself. And the rest of the lighting around the building would be again down lit fixtures, particularly the areas ... in this area here and this area here.

Where we have rooms, we are going to have sconces that are maybe there to identify and provide guidance to people at night.

And we are right next to Cathedral Park so that the lighting around the building, again, would be on paths that lead from Cathedral Park which is over here some place, coming in to this area, would be down lit and low mission type lighting.

CHAIR WOODS: Is that all?

MR. FLANCE: uh huh.

MS. SHAPIRO: So maybe you will have a sign on Palace Avenue that this is Marian Hall? And you will have lighting on that.

MR. FLANCE: We will. But again, the ordinance requires that it be down lit. It cannot be... you can't wash it.

MS. SHAPIRO: Oh. I haven't seen anything about rooftop appurtenances on top of Marian Hall. Are we going to see anything more than what is existing?

MR. FLANCE: You know, I don't believe we are planning to do any rooftop ... Maybe a big TV dish or something like that.

MS. SHAPIRO: I was thinking more of air conditioning units and ...

MR. NENNINGER: [inaudible]

MR. FLANCE: Yeah, but she's talking about new.

MR. NENNINGER: [inaudible] skylight.

MS. SHAPIRO: Where is the one that is there now?

MR. NENNINGER: It is on the... I don't know how to say it without going to the book. It is back on... if I could follow this roofline along on the east roofline. It is back on this side between the hospital and the

building itself. It is very modest. We are talking about something that is about a five by five. And it is tucked away where you don't see it or notice it. And we're not proposing to put anything back in that area. So basically the answer is no. I think that is the answer.

MS. SHAPIRO: [inaudible]

MR. NENNINGER: Yes.

MR. FLANCE: Those are the two right answers.

CHAIR WOODS: Yeah.

MR. FLANCE: Thank you.

MS. WALKER: Steve, on a project of this size, I would personally like to see the signage plan and a detail lighting plan, including choice of fixtures. Normally, we turn over, on an individual home, we turn it over to staff, but I think we need to look at it as well.

MR. FLANCE: Okay. Thank you.

MS. WALKER: Thank you.

CHAIR WOODS: Steve, as far as color, and we are seeing a lot of color renderings... Is the color basically what the colors are now? Or is there any change to them? Because we are talking... we have roof, we have trim, brick, some stucco... Where are we with all of that?

MR. FLANCE: It is my understanding that a color board was submitted by Mark to the City. And David has the color board.

MR. HOGAN: On Marian Hall our intention is to do the cut test and try to identify the original colors and match those. That goes for the stucco as well as the paint and the trim.

CHAIR WOODS: Okay, what I would like to do is just a very short break just to look at the model and then vote on it.

MR. RASCH: Madam Chair.

CHAIR WOODS: Yes, David.

MR. RASCH: I have one concern. In the general standards for roof top appurtenances. "For significant structures, publicly visible rooftop appurtenances, including mechanical equipment shall not be added, nor shall the parapet be raised to conceal the rooftop appurtenances. So there are existing rooftop appurtenances but you are going to remove them and upgrade them. Okay. So if you remove them, they are not grandfathered in.

CHAIR WOODS: We understand. Let's just break for three minutes and then we will open it to the public and everybody can come look at the model. Okay?

MR. FLANCE: Thank you.

[The Board recessed from 6:38 until 6:44.]

CHAIR WOODS: Would anyone like to...

First I would like to say if anyone is in disagreement with the Board's decisions tonight, you may appeal to the Governing Body within seven days.

Does anyone from the public wish to speak concerning Marian Hall?

[There were no speakers from the public regarding this section of the case.]

CHAIR WOODS: Okay, what are the wishes of the Board?

MS. RIOS: I have two questions to ask. And that is that one the... Steve, or one of the architects or somebody. Mark, would you describe for the board on the north elevation on the third floor, I think there is an expanse of Windows that are not mullionated. Is that correct?

MR. HOGAN: on the north elevation?

MS. RIOS: facing Palace.

MR. HOGAN: are you on the upper level?

MS. RIOS: [inaudible]

MR. HOGAN: this... that actually was the area that was the operating room and the windows were not as divided there. And our intention, and we still have some research to do, but we would like to duplicate what was their originally. So that's our intention. The drawings we have came from some old files that Meem had. And so we put in what was there at that time. But we have not researched to see if that was actually original configuration.

MS. RIOS: one more question and it is for you Mark. Would you indicate to the board what you are proposing to do in reference to the brick.

MR. HOGAN: with the brick, our intention or desire is to clean the paint off the brick back to the original finish. With we are qualifying that slightly in that we have to look at preservation standards to make sure that in the process we don't create damage to the surface of the brick. So if we do anything other than remove the paint and restore that finish; if we have to do something else for preservation and then we will come back to the board with that proposal.

MS. RIOS: thank you, Mark.

MR. FLANCE: May I make one comment before you...

MS. RIOS: uh huh.

MR. FLANCE: I think the issue... two issues were brought up, both by Commissioner Walker. One is the character of the signage that would be used on the property and we would be happy to submit that to whomever you would like us to submit it to. Secondly, it would facilitate matters if that could be dealt with at the staff level but if you feel that it is important to look at that we would be happy to make that happen. In terms of lighting, there is a lighting plan in the book. But it is not what you are looking for. And I understand

what you are talking about. You are really interested in and I want to clarify this; I'm asking. You really want to see what the character of the sconces will be and how the building will present itself in terms of lighting that may be affecting the presentation of the building. Is that right?

MS. WALKER: and also Steve have those fixtures may look during the day. You know, proportionately to the building.

MR. FLANCE: right. So we're looking at the design of what it is. If we are going to have another meeting with you maybe that is something we could resolve at the next meeting. And I'm hoping that those kinds of issues are things that we could address to your satisfaction at that time.

MS. WALKER: Okay, thank you.

CHAIR WOODS: that is usually the case that light fixtures are reviewed as part of the submittal.

MR. FLANCE: I understand.

CHAIR WOODS: okay, any other questions? What are the wishes of the board? We're talking now just about Marian Hall.

MS. RIOS: I would like to make a motion, if I might. I am very excited about this building. You're going to restore it to its original. I think we are moving in the right path.

So in reference to Marian Hall, located on Palace Avenue, 224 E. Palace Ave., I move for approval of this project as described in staff's report and as presented by the applicant with the following conditions:

That all historic elements on this building be duplicated such as Windows, that you follow the true divided light pattern of the Windows and the proportion of those windows; That the verandas be restored to their original historic look, balustrades as well, solar a.m.; that any fabric that is being replaced be replaced in kind such as the roofing material, historical material; that the non-historic elements that were presented tonight can be removed. And I r little help from David on this because I want to be explicit. The connector

to the old hospital...

MR. RASCH: And the southeast stairway.

MS. RIOS: the southeast stairway. Is that all that was proposed to be removed? That the signage on this building be brought back to the board and let this be modest and small as Brian stated. That lighting be down lighting. And of course meet the City's ordinance... the light ordinance, and that it be brought back to the Board; That there be no visible appurtenances on this building, rooftop appurtenances; That those that are existing cannot be replaced. I think they stated that there was an air conditioning unit up there. If that is removed, it cannot be replaced... or I think Brian stated that it would not be replaced. That the... in reference to the canopy that is being added, that that be revisited and re-presented to the Board, taking into consideration the suggestions that were given this evening, and I don't know if they were too exclusive, but that it be brought back to the Board with perhaps a different roof element. Somebody suggested asphalt shingles. Someone said maybe the standing seam would be okay. Someone said maybe flat roof or maybe pitched roof, but that that be brought back to the Board. In reference to the brick, that that be cleaned without harming the brick and that perhaps if that can be done without harming the brick that is presently painted, that it be taken to its original condition. That's all I can think of.

CHAIR WOODS: Is there a second?

MS. SHAPIRO: Second.

CHAIR WOODS: Okay, all in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: Opposed? [none]. Okay. Great. Anything else?

I too am really thrilled for the restoration of this building. Very exciting and we thank you.

MR. FLANCE: Thank you Madam Chair.

CHAIR WOODS: Okay, let's do the old hospital. David?

MR. RASCH: Yes...

MR. FLANCE: May I ask just one question quickly, Madame Chair?

CHAIR WOODS: Okay.

MR. FLANCE: As far as the lighting and the signage, if we don't finish tonight, we have another meeting with you. Is it alright with you if we bring back something for you to look at at that time?

CHAIR WOODS: Certainly.

MR. FLANCE: Okay.

CHAIR WOODS: We don't want to keep seeing you anymore than you want to keep seeing us.

MR. FLANCE: You know, I love seeing all of you, but not in this context. I'd rather see you at the Pink Adobe.

CHAIR WOODS: Okay.

MR. FLANCE: Excuse me.

MR. RASCH: Madam Chair, and Board members, in your bound packet, the floor plans are on page 15 through 17. And the elevations are page 18 through 21 for the old hospital.

MS. SHAPIRO: And also the new ones that we...

MR. RASCH: and also the new ones. And this staff reports starts on the bottom of page 2, Old St. Vincent's Hospital. And here is a floor plan showing the elevations as numbered. You will notice in this staff report that we go through the remodeling of this structure by elevation number.

228 E. Palace Ave., known previously as La Villa Rivera, and now known as the old St. Vincent's Hospital was constructed with brick in 1950 by John Gaw Meem in the Territorial Revival style. The building originally functioned as a hospital, then as a home for the elderly, and finally as State of New

Mexico offices. The Inventory [HCPI] is silent regarding alterations, but there are a variety of non-historic changes present including two stair towers on elevations 2 and 11, sealing up of the north elevation entrance on elevation 3, and opening dimension changes on the south elevation 7. The building is listed as contributing to the district and this status was confirmed in2008. The following elevations were determined to be primary on May 28, 2008: number 1, number 3, number 4, number 5, number 6, number 9, and number 12. These...

CHAIR WOODS: We are not finding where you numbered them.

MR. RASCH: What's that?

CHAIR WOODS: What sheet do we have that shows the...

MR. RASCH: That might not be in your packet anymore.

MS. WALKER: This is the old packet.

MR. RASCH: Yeah, that's an old packet.

MS. WALKER: David, can you repeat those?

MR. RASCH: Yes. As you watch the, up here. Top of page 3. Number 1... You got it? Okay.

So there are those that are primary. These elevations embody all of the unique architectural details and establish the building massing and stepbacks with upper floors.

The building will be remodeled with approximately 39,000 square feet of additions on the south side. And as we know, that is on elevations 8 and 11, basically... or 7 and 11. The entrance to the hotel will be located on the south side, changed from the original hospital entry on the north side.

The following changes are described by elevation number:

Elevation number... On elevation number one, a Territorial surround will be installed at a second and first story window group and the first story window will be removed with the subsequent opening

lengthened for a door entrance. This historic steel casement window will be reused on a subgrade wall on elevation5, and we will talk about that later.

Also on elevation one, a ten foot high pergola will be constructed on the roof attached to the west elevation of the solarium.

On elevation number two, the non-historic stair tower will be removed.

The first and second story windows will be remodeled. The second story window openings will be lengthened and doors installed with balcony rails. I'm seeing in the most recent drawings, awnings are no longer installed above these doors.

MR. FLANCE: Would you say that again please?

MR. RASCH: That awnings are no longer installed above those doors.

MR. FLANCE: Thank you.

MR. RASCH: The first story window openings will be lengthened and doors installed.

A non-historic solid door on the fourth floor will be replaced with a door with divided lights in the same opening dimension.

And a portion of the historic wooden balustrade will be retained to protect a tree but the level of installation will be altered after the stairwell is removed. Some of the balustrade is in very poor condition and parts that are not repairable will be replaced in-kind.

On elevation number three, the original portal opening that served as the main hospital entrance will be restored by removing the wall infill. Restoration of architectural wood detail will be completed.

On elevation number four, the eight foot high rooftop finial will be reconstructed from historic photographs. It appears to be iron.

An existing historic window on the fourth floor will be removed and a divided light door will be installed

in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation five. We will talk about that later.

Here. Number five. Six new window openings will be added subgrade in a new window well. All new window openings can be installed with historic steel casement windows which were removed from other elevations on the building.

Elevation number six: There are no changes proposed to this elevation. Restoration of architectural wood detail will be completed.

Elevation number seven - The non-historic portal will be removed.

An approximately 22,000 square foot 4-story addition will be constructed at this southeast side. The addition features Territorial details and are similar to but do not repeat the existing details. The addition will be set off from elevation six. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal on the third story and a trellis on the fourth story. A brick surfaced tower block on the addition features a pitched roof accent that mimics existing non-conforming features on the building.

Page four.

Elevation number eight. The one-story room addition will be remodeled as part of the proposed addition on elevation number seven.

An existing historic window on the fourth floor will be removed and a divided light door will be installed in the existing opening at the same width and header height. The window will be reused in the subgrade wall on elevation five

And the rooftop mechanicals barrier screening will be enlarged and capped with brick.

Elevation number nine. The mechanical ducts will be removed.

Restoration of architectural wood detail will be completed for upper balustrades and window casing.

The lower façade will be remodeled as the main entrance in the building. Three two-story openings will have large windows and an entry portal, a second story balcony and a canopy above. Three exceptions were approved for this remodel on June 30, 2009 to construct an addition on a primary elevation, to alter opening dimensions on a primary elevation and to exceed the thirty inch glazing rule.

On elevation ten, the lower façade will be remodeled where three two-story openings will have large windows and doors. An exception was granted on June 30, 2009 to exceed the thirty inch glazing rule. Also a canopy like that proposed for elevation number 9 will be constructed. This addition conforms to the ten foot setback requirement from primary elevation number nine.

Elevation number eleven. The non-historic stair tower will be increased in height to gain access to the roof with an elevator. The stair tower will be incorporated into an approximately 17,000 square foot four-story addition on the southwest side. A two-story entrance will be constructed that mimics the new two-story entrance on elevation number one.

That is the area that goes between the buildings from one to eleven.

The addition features Territorial details that are similar to but do not repeat the existing details. Along the south elevation of the addition there will be a brick capped parapet at the second story, a pitched standing seam roof over the portal at the third story and an inset portal with a brick capped parapet on the fourth story. A brick surfaced tower block, similar to the one on the southeast on the addition features a pitched roof accent that mimics the roof on the excising solarium. These features are similar to but do not repeat existing non-conformities. Also, the addition conforms to the ten foot setback requirement from primary elevation number twelve.

And finally on elevation number twelve, there are no changes proposed to this elevation other than

removal of the connecting hallways. Restoration of architectural wood detail will be completed.

And the next paragraph, Hospital-Boiler Connecting Bridge.

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the hospital but it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the hospital, which is now primary. The connection angles between structures and it is not integral to either structure. The connection was listed as non-contributing to the district last year and this addition will be removed.

CHAIR WOODS: Okay, here's what I would like to do. See if you have questions for staff Then I would like to break immediately to look at the models. The model updated to the drawings that you just showed us.

MR. FLANCE: Yeah.

CHAIR WOODS: So that is going to be confusing.

MR. HOGAN: But what we did prepare for you are these ...

CHAIR WOODS: Yes but we cannot see these subterranean windows and I have to... I want to see what ... they are there. Okay. So we can see that. I think that's important for us to look at. So is there a question for staff first? Okay. Let's take a break for five minutes and just check out the model.

[The Board recessed from 7:03 to 7:08].

CHAIR WOODS: Is there anyone from the public who wishes to speak concerning this project?

[There were none.]

CHAIR WOODS: Okay, I think the best way to do it... it is still confusing because the east-west

elevations and the number of façades. So I'd like to... Did you want to... Did you have a thing that you wanted to do or do you just want us to go to questions or...

MR. FLANCE: Well, I want to make sure that we cover the questions that were raised by the Board at the last meeting. And I would like to start with the more difficult areas of the building, which were the entrance and the west facing secondary entrance.

CHAIR WOODS: I understand why you would do that but I think that is hard for us as staff is going in one direction - we're going in another direction as far as...

MR. FLANCE: Let's go your direction. I'll wait it out.

CHAIR WOODS: If we could just... I think and Christine suggested this was a good one. Let's just start... We're still just going to do one motion, so you guys keep good notes. But let's just start and ask questions on each façade as we go around per David's numbers. And David, if you could just tell us what page.... well, no. Actually we have to look at your new... Are we looking at the new or are we looking at the old? Where are we as we look at each of these?

MR. FLANCE: Number one.

CHAIR WOODS: So if we start with façade number one, where are we looking? Because we have the new; we have the old. I don't think we have a new ... first... I don't think we have a new façade ... Are we just going with your original packet that you gave us on the number one façade?

MR. RASCH: Yes.

CHAIR WOODS: Okay.

MR. RASCH: Page 21 and 21A are the bound copy north elevation. And I don't think there is any changes.

CHAIR WOODS: Okay. So 21... So we are looking at the bottom façade, bottom elevation to the far

right is façade number one. Right?

MR. HOGAN: Right.

CHAIR WOODS: Okay. Any questions, comments, concerns?

MR. FLANCE: Yes.

CHAIR WOODS: And...

MR. FLANCE: I'm getting sick [inaudible] [Mr. Rasch was going through slides rapidly.]

CHAIR WOODS: How do you think we feel?

MR. RASCH: Yeah. Okay.

MR. FLANCE: Stop.

MR. RASCH: Here we go.

MR. FLANCE: Great.

MS. MATHER: That's one?

MR. RASCH: That's one.

MR. FLANCE: One is the main... is the north facing façade that is west of the current entrance to the hospital.

CHAIR WOODS: so it seems that the big change... there is two things that are happening on this façade. One is that, if you look on the bottom and correct me if I'm wrong, Steve. You look on your bottom elevation at the far right where there's a little number. I don't have my glasses. That's where...

MR. FLANCE: Five.

CHAIR WOODS: Is it five?

MR. FLANCE: Yes.

CHAIR WOODS: Five. That's where you can see the change they are making by making a doorway.

There's a sign they are. And the other one is... this is the one where you do see the pergola. And here it's labeled as 6 foot six above the parapet. And those are the two changes on that façade as I understand it.

MR. FLANCE: this is the entrance which will have a directly from Palace. This entry arcade coming through the building on to the promenade on the other side of the building, as you will recall. And this is the entrance to... the driveway comes to Marian Hall and the pergola that the chairman was just referring to is there. It is right next to the... this is an existing solarium on the roof of the building.

CHAIR WOODS: and we are seeing 6'6" above... the archway, I don't see 6' 6"... above that parapet.

MR. FLANCE: Yeah. I mean this view showed a statement from the [inaudible] right here.

CHAIR WOODS: okay is there any questions on façade one?

MS. RIOS: I have one.

CHAIR WOODS: Yes.

MS. RIOS: I guess this is for Mark. Art, can you describe the wood that is going to be used on the pergola? And also since you are there, tell us about invisibility.

MR. HOGAN: okay. The question is the materials on the pergola. Painted wood, heavy timber, not rough sawn as existed before. It is 6'6" above the parapet and back so it is not visible from the street. This particular vantage is taken from a second story height across the street and you can only see just a little top part of that.

MS. RIOS: and then that sunroom? Is that what that is?

MR. HOGAN: that is an existing feature on the building.

MS. RIOS: oh that is?

MR. HOGAN: yes, that's existing.

MR. FLANCE: [inaudible]

MS. RIOS: Okay. [inaudible]

CHAIR WOODS: Anyone else?

MS. MATHER: can I ask you on the sunroom, the current sunroom, what is that material of the roof on that building?

MR. HOGAN: it is a metal standing seam roof. It's approximately... it is kind of the lead turning color similar to what we are proposing on the other ones.

CHAIR WOODS: okay we are good with that façade. Moving right along.

Two. So we would be still looking on page 21. That is that middle elevation. Is that right? Yes or no?

MR. RASCH: no, that's elevation three.

CHAIR WOODS: find me two.

MR. RASCH: yet, so number two is going to be visible on the west. So page 20 and 20A. It's only the left side love to primary elevation number 12.

CHAIR WOODS: there is no twenty here.

MR. RASCH: 20 and 20...

MS. RIOS: Yeah, there is.

MR. RASCH: Yes. And it is labeled "west elevation."

CHAIR WOODS: Okay.

MR. FLANCE: Okay, if... Madame Chair, if you don't mind. If you would look in the handout that we gave you, you will see that...

CHAIR WOODS: the handout you gave us today?

MR. FLANCE: Yes. You'll see façade number two on ...

MR. RASCH: S-3. S-3.

MR. FLANCE: S-3.

MS. SHAPIRO: At the top. Page S-3.

MS. RIOS: Page S-3.

MR. FLANCE: Yeah, Page S-3 at the bottom right. Has the awnings removed from elevation number two as described.

CHAIR WOODS: Okay, we are on...

MR. FLANCE: It says west elevation...

CHAIR WOODS: Elevation two. So that is what we are looking at.

MR. FLANCE: And so if you look at what you guys - elevation number twelve. And then next to it you've got elevation number two.

CHAIR WOODS: Okay.

MR. FLANCE: And on elevation number two we would remove the awnings because they are in such bad taste.

CHAIR WOODS: I never said that, Steve.

Is there any questions on this façade?

MS. RIOS: I have a question.

CHAIR WOODS: Yes.

MS. RIOS: It's for Mark again. Can you tell us on the standing seam that you're proposing, describe that in color and is it going to be dull, shiny...

MS. MATHER: Where are you?

MS. RIOS: Right here.

MS. MATHER: [inaudible]

MR. HOGAN: We're not... [inaudible]

MS. RIOS: Oh, okay. Not these? I thought it was this entire thing. I guess the portion that we are talking about right now does not have any standing seam. But it would not hurt if you answered the question.

CHAIR WOODS: But there is standing seam on that elevation, on the very top....

MR. HOGAN: I can clarify where we are talking about. This is the elevation number two. There is no standing seam on that area. The only one I can think of... Maybe you are looking at this piece here. That is the existing solarium and that to answer the question a little bit ago. It is a standing seam in a lead turned color.

CHAIR WOODS: Okay, any other questions? Yes. Deborah?

MS. SHAPIRO: Can you show me where or which balustrade that is going to be replaced?

MR. HOGAN: I can. There is a ... This rendering was done awhile back before we addressed this but there is an existing balustrade right here and a brick post. And we were just going to return it to the well. We are now taking it past this tree which is the ... where it currently goes. There is a big stair well right here right now so it is a little hard to gauge what you are looking at. But what we are doing is keeping the existing brick post and taking the existing section of the balustrade and then returning it past the tree back to... towards the south. So it is in this area right here.

MS. SHAPIRO: So it goes around the tree?

MR. HOGAN: Correct. And that's shown rather weakly but it is shown right there on the ... on elevation number two.

MR. RASCH: You also see it on page 21 as note 13 on the top. It's on the north elevation.

MR. HOGAN: Okay.

MS. RIOS: That's okay. It's large so...

CHAIR WOODS: Okay. So are we good on this... this façade that we don't... Let's go to three.

MR. RASCH: Façade 3 is primary. It is page 21 and 22. It's the central portion only with that original Corinthian capitals and pediment entry and what's to the right of it with all the balustrade, all the way up to where the new roof finial is. We are on the middle section of 21.

CHAIR WOODS: That note... that door has been reopened. Right?

MR. RASCH: Yes.

CHAIR WOODS: Eleven. Note eleven.

MR. FLANCE: Yes.

CHAIR WOODS: Okay. Any questions on this façade?

MS. MATHER: A question about your cross on the top. You don't have the original cross and you probably don't probably know where it is. So you are just going to duplicate it based on ... on photographs?

MR. HOGAN: We have some historic photographs that show it in some detail. That is what we have been representing on our drawings.

MS. MATHER: Okay.

MR. FLANCE: We were having discussions whether or not is was a Coptic Cross or it is the Zia sign. It certainly is not the Star of David. I can tell you that.

CHAIR WOODS: I was going for the Star of David.

MR. FLANCE: I was too. Apparently you and I don't have much sway.

CHAIR WOODS: Okay. Are we ready with three?

MS. RIOS: I have a question.

CHAIR WOODS: Okay.

MS. RIOS: You know the detail between the windows. Is that an existing detail?

MR. FLANCE: Yes.

MS. RIOS: And that stays?

MR. FLANCE: Yes.

CHAIR WOODS: That is just where the brick goes in and out.

MS RIOS: Oh, is that what that is?

CHAIR WOODS: Yeah. Brick.

MR. FLANCE: It's hard. I want to admit that , you know, when you see these things in single plane like this, you are looking at, in this case, all these different north-facing façades but they move back and forth and some of them have a relief of two inches and some of them have a relief of four feet.

CHAIR WOODS: Okay.

MR. FLANCE: and it is very difficult to ...

CHAIR WOODS: Let's go to five.

MS. MATHER: I have one ...

MR. RASCH: Four.

CHAIR WOODS: I'm sorry. Go ahead.

MS. MATHER: I notice that note number nine is new paint over existing façades. So you are going to be matching the paint color as best you can. Or are you going to be looking...

MR. HOGAN: On the trim we are going to stay with the original color... go to the original color. We understand that was a white. But the paint on the brick we are looking to modify and we have a color proposed for that. It is in the same intensity but not quite so pink.

MR. FLANCE: More of a buff.

CHAIR WOODS: I thought we had talked about the finial already. Number four What did I say we were going to?

MR. RASCH: That's on... oh. Well, we are on façade four now. Yes. So that's on page 19 and 19A. And it's only this section. And you will notice down at the grade level there's some landscaping details that are at the end of the report that we will talk about later. The gates and pilasters and fences at the end of the staff report. But that's elevation four, primary.

CHAIR WOODS: any questions on elevation four? Okay.

MS. MATHER: Can we slow down just a little bit here? So number four is the east elevation and it is just the original part of that building.

MR. FLANCE: It's important because it is related to elevation number three in that the opening will be reestablished to what was originally a portal entrance to the hospital.

MS. MATHER: Oh, I see. I see. Yeah.

MR. RASCH: Elevation number five is primary. That is also on page 21 and 21 A. And now this time it is just the left portion of those drawings. From that Meem Corinthian capital pediment opening from the left all the way over to Paseo.

CHAIR WOODS: And so this is where the...

MR. RASCH: The subgrade...

CHAIR WOODS: subgrade is happening and there is.... Now it looks like there is an iron railing, not white wood if I understand where you are putting it.

MR. HOGAN: That's correct.

MR. FLANCE: Madam Chair, could I go back to elevation number four, please?

One thing that I wanted to point out to the Board that I didn't get a chance to was what we were

referring to as the finial. The... whatever that cross will be is on top of the tower element. And we are going to get to this a little bit later in the discussion. But I thought it would be worth introducing right now that that's an existing element of the building and basically, is a torreon element that John Gaw Meem used in order to emphasize, I think, the entrance to the hospital. And the finial or the cross at that time was put on top of that tower element. Yes.

MS. WALKER: Madame Chair. Steve, it is a monstrance. Is the name of that.

MR. RASCH: Yes.

MS. WALKER: It is not a cross.

MR. RASCH: Yes. It is a monstrance.

MS. WALKER: I'll explain it to your later.

MR. FLANCE: You know, there are certain things about crosses I just don't know anything about.

[laughter]

MR. FLANCE: Mel Brooks once said in his film, The Two Thousand Year Old Man that he didn't know then it was eloquence.

CHAIR WOODS: Okay. So next one, David.

MR. RASCH: Elevation number six, which is also primary. That's the middle section on page 19 and 19 A. It's the one closest to Paseo dd Peralta.

CHAIR WOODS: and there are no changes.

MR. RASCH: That is on for restoration. Yes.

MR. BOAZ: What page are you on?

MR. RASCH: That is page 19 and 19A.

CHAIR WOODS: Okay, David.

MR. RASCH: okay next I think is one of the more important elevations. This is seven. It's the southeast way that first name condition is going. That is the right side of the page on page 18 and 18 A.

CHAIR WOODS: now is this also on the new handout that we got?

MR. HOGAN: it is. It is on page S 3.

CHAIR WOODS: that would be the bottom one. Yes?

MR. HOGAN: Yes.

CHAIR WOODS: Bottom one to the right.

MR. FLANCE: bottom one to the right. This is an elevation that was identified as primary by this board a couple of meetings ago.

MS. WALKER: No it wasn't Steve. I was the only one that wanted it primary.

MR. FLANCE: I'm sorry, that's my fault. I take that back. The changes that... it does remain pretty much the same but there have been some changes that we introduced. That I think are important. The Commissioner Shapiro brought up and a couple of other people brought up. One, we've tried to provide more depth in the portals that you see that make up that particular side right there. This area writing here. We have buried the roofing of the portal between standing seam and a flat roof and we have shortened the portal and this area in order to provide light into this particular area of the building. So that it wasn't covered by a portal. And that's about it. Everything else has been reviewed with the board including the pitched roof elements that is at this end of the building and we would stand for any questions.

CHAIR WOODS: we can't see that façade. No model is blocking the view of that one that was just put up.

MR. HOGAN: That one is next.

MR. RASCH: That tower element... You can also see the drawing to the right of the one that Steve

was just relating to. The one on the right is on page 19. And that is the east face of that southeast addition. So that is the street facing face of that addition.

MR. FLANCE: that is this, down here. And if you can't see it, perhaps Tio and Krista could bring it closer to the board so that you could see it.

CHAIR WOODS: is there questions on this façade? And the addition? Karen.

MS. WALKER: Steve, is that a new drawing? Lower left?

MR. FLANCE: this one is right here.

MS. WALKER: but the one down below is not?

MR. FLANCE: this is not new. This has remained pretty much the same right here in this area but this area we have totally reworked.

MS. WALKER: that's the primary façade. Yeah. On façade number seven there've been no changes?

MR. FLANCE: no.

MR. HOGAN: other than the ones that Mr. Plants already identified. Which have to do with the extension of this roof.

MS. WALKER: Right.

MR. HOGAN: and we have pointed that out on the model.

CHAIR WOODS: any other questions on this? Okay. Now you can do the entry.

MR. RASCH: No. Elevation eight.

CHAIR WOODS: I'm sorry.

MR. RASCH: elevation eight is also very basic. It is on page 19 at the top. It's that tiny little one story a dish and but it relates better when we talk about elevation nine, which is the main entrance into the hotel is the south elevation, main section on page 18 and 18 A. it is the center, and we've had many discussions

on alterations of that primary entrance to the building.

CHAIR WOODS: okay Steve, you might tell us about it?

MR. FLANCE: elevation eight is the... if I'm not mistaken, is the east facing side of elevation number nine. Right?

CHAIR WOODS: Which you can see on the rendering.

MR. FLANCE: yeah. It's the...

CHAIR WOODS: but down there. You can see it there.

MR. FLANCE: okay. And in this area, I guess it's worth pointing out, one of the issues that came out early in our discussions with human chair was letting the existing building read through the additions that we were going to make to the building. And that's one of the areas where it does read through. This is all an existing building that you see right here.

CHAIR WOODS: okay do you now want to talk about her entrance?

MR. FLANCE: well thank you. We have been through about I don't know how many iterations on the entrance. And the two things that we came away with at the last inning, and I'm going to draw your attention, if you don't mind, to the 11 x 17 drawings that we handed out to you. Because I think they are a little clearer to read. First of all, if you look at the bottom of the page S 3. I'm going to talk about page S3, S4, and I'm going to talk about S 5 and S6. Those are the plans that we're going to talk about.

I frankly think that we will get a lot further if we first talk about the design of the entrance and then talk about its proximity to the boiler plant, which are the two issues that the board brought up at the last meeting. So I'm going to ask you to turn to page S five. And what you will see is that we have taken this entrance that one time was basically you know, a lot of concrete and iron. And we have tried to adapt it to much more of a territorial style that fits the overall design of this particular building. The pediment over the

Drury Plaza sign would be a wood pediment. It would be in this location here. And then we break it to floor elevation with two different kinds of columns, starting at the ground floor level, we would have fairly thick concrete columns or masonry columns, I should say. As representing the entry to the hotel. Another wood pediment, if you will, or a ceiling for that entry with a balustrade of wood posts that would be carved. And a combination of word and masonry pediments for the second floor of the entry, which would be a balcony overlooking the entrance to the hotel and the promenade. The lower part of the columns would be masonry; the upper part of the column would become wood and would tie into the wood pediment that carries the Drury Plaza sign.

This signage that we are proposing is pretty much what you see there. The pediments are carved, as you see them. If you look to the left, it's a different façade. I don't know the number. But I'm one of the entries to the hotel you will see the same kind of element over the entrance that says DP. You'll see the same kind of pediment over two of the Windows along this secular façade. So we are trying to pick up a pattern of carved wood that would lighten the impact of the entrance and make it compatible with the very traditional territorial style building.

I think I will stop there on this because we are just talking about this particular façade. The only thing that I would add is that there is a rhythm that I think Mark picked up that I like very much. That if you start at the top floor of that particular façade you'll see a crown molding over the French doors coming out onto the balcony which is already there. And then you come down to a much more traditional territorial pediment on the second... on the second floor, and then back to the crown molding on the floor below that and into the entrance of the hotel. So there are essentially... what we are trying to do is lighten the impact so you don't feel like you're coming into an industrial kind of setting. You are coming into our warm Territorial designed hotel. We are trying to emulate with the use of both materials and the patterns the character of

existing windows and openings in that façade, since it is a primary façade. The balustrades over the entrance will be somewhat tighter if you will, then the other to balustrades but will represent the same kind of pattern of wood on the balustrade. And essentially try to tie this whole entrance in with the overall design or vernacular of the building. I will stop there. But with your permission Mdm. Chair, it is worth the effort to look at page S6 which is admittedly a fairly use sketch but instead of providing a head on elevation of that particular façade, this is what we are trying to achieve in terms of the entrance from a ground perspective. If you look at page... I'm going to move around a little to page S8. I think it's important, just in terms of design, that you can see we repeated the same pattern on the west facing façade, which was another issue that was brought up by the board at the last meeting.

MR. RASCH: number 10. Elevation number 10.

MR. FLANCE: Yours is numbered 10. Mine is labeled S 8 on the sheet we have. And again, creating a balustrade balcony with the same kind of roof line or pediment over the entry to the lobby that comes from the west side of the building. As you find on the front of the building. If you have any questions I declared to answer them.

CHAIR WOODS: Cee?

MS. RIOS: first of all, I think your entrance is really improved.

MR. FLANCE: Thank you.

MS. RIOS: thank you for doing that. In reference to the masonry columns, what color are those going to be? And can you give us dimensions on those?

MR. FLANCE: I'm going to ask Mark to answer that.

MR. HOGAN: Sure. The material is masonry. The wood details will be painted white. Let's see...

MS. RIOS: the masonry will be what color?

MR. HOGAN: it will also be white.

MS. RIOS: Oh, it will be white?

MR. HOGAN: yes. So probably the only variation on that so far as the entrance composition, is the base of the masonry columns below at the ground level and there will be a stone rap around ... around there. There is a horizontal line. And it will be a kind of off color. The stone. And then you asked for the dimensions. Those columns are 1 foot six. They were 2 feet or on a previous submittal and we lightened it up by 6 inches.

MS. RIOS: can you tell us the depth of that of the entryway?

MR. HOGAN: I can. I'm just going to refer to the plan here. Is this visible here to everybody?

MR. FLANCE: I think you need to bring it up to the board.

MR. HOGAN: the entrance on the ground floor plan protrudes out from the existing face of the building, as well as is recessed in. So that we have plenty of space for people to... this is a fairly large hotel and so for pickup and drop-off times we are expecting a lot of people in this area. So we wanted to get enough room where they could accommodate those people outside. So the way it functions is this portion is out from the face of the building. This is existing face above. And then it is recessed in. And this... this is a 12 foot module which is consistent with the structural space in the rest of the buildings. We wanted to keep that continuity going. I know there were some concerns expressed at the last meeting about this cramping the space between the existing building and the boiler plant. We put some dimensions on it and can assure you that it is not a small opening there. It is 21 feet. There is an intention, actually, to make it feel a little bit pinched because this is the area where there, the promenade kind of ends in an outdoor gathering place and we wanted a little bit of compression and then a release as you went to that spot. Also, you know, in terms of this opening width, there is a requirement that it be at least 20 feet for fire truck

access so... that has something to do with where there this is our position.

MR. FLANCE: let me just add something to what Mark has said. There is a couple of... if you look at the pedestrian circle... could you keep that up there just for a minute please? There is a couple of principles, I think that the board should understand in terms of a desk in circulation. If you look at the lower, what is to Tia's lower left, you see the drop-off for the hotel. And there is a sidewalk there and Mark, maybe you can sort of pointed out. And that's really a... in the sense of the property a pedestrian and vehicle in her area. It is a place where there's going to be a lot of activity of drop-off and pickup and a lot of things going on there. And we wanted to make some distinction between that and the promenade, which is essentially, while it has public access, it provides an area for passive public uses. So it is more of a private area along the promenade. And, if you wouldn't mind picking it up, I would appreciate it take to make you keep doing it but I really need it up there. If you look at this area right in here, to give it some sense of scale, I asked Mark to put some tables and chairs into this area that will be served by the restaurant. So we have I don't know how many tables and chairs in this area. But the whole idea is that you are separating an area that is to be announced or dining area or as sitting area to read a newspaper, root have a cup of coffee, whatever. From the hustle and bustle of the area that is occurring here. And you still have a 20 foot spacing in between the hotel and what would be say the corner of this zaguan that goes next to the restaurant.

So there is a planning principle behind this without building walls and fences and what have you to create a different type of activity on the outside and allow much more passive activity on the inside.

MS. RIOS: okay. I have one last question for Mark. What is the material that you're going to be using on the ground?

MR. HOGAN: The paving there will be a combination of brick and stone. We will be trying to articulate

the paving pattern as this drawing indicates. So we have pavers in this area in here and square cut stone that marks the column lines.

CHAIR WOODS: Okay. Other questions?

MR. FLANCE: so Mme. chair, at the last meeting there were two issues that were identified by the board. It doesn't preclude other issues from being discussed but I wanted to make sure they recovered for the record. One was... where's my list? We had handed this out to you. One was the revision of the entry design itself, which is what we've been talking about. The second is the revision to the West entry design, which we've not gotten to yet. So I don't know if you want to take these together or if you want to take them separately.

CHAIR WOODS: well I think you need to give the board a chance to ask questions.

MR. FLANCE: Okay.

CHAIR WOODS: Thanks. Okay, go ahead. Deborah.

MS. SHAPIRO: On your previous submittal you had some light fixtures on this elevation. And I don't see them this time around. I was also wondering about what was the ceiling material of the second floor balconies? We are going to see that from the street. If that can be pulled out.

MR. FLANCE: You are talking about the second floor balcony on the entrance?

MS. SHAPIRO: Yes.

MR. FLANCE: well first of all, the light fixtures were shown as sconces on the columns. And those have been deleted from here. And frankly, we are not in a position here tonight to tell you what kind of Scots would be placed there, but there would be lighting.

MS. SHAPIRO: So you will bring that back?

MR. FLANCE: yes we will. The floor material... you're not talking about that. You're talking about the

ceiling material or the flooring material?

MS. SHAPIRO: I'm talking about the ceiling material that you would see as you're driving in. I'm just curious as to what would be. It's not going to be a live up one Mexican plan?

MR. FLANCE: no. It's not going to be lit up. No it's not a close encounter of the third kind. We could use Word. I don't know that we've really decided what we are going to use but some material that went as well and can be maintained and still is tasteful in terms of entry. We can come back to you with that.

CHAIR WOODS: Would it be wood T & G?

MR. FLANCE: I'm sorry.

CHAIR WOODS: Wood T & G.

MR. FLANCE: yeah. That's what I would use. But they are the guys that have to decide that.

CHAIR WOODS: Christine.

MS. MATHER: I just want to be clear on some of the changes to this façade. On the third level?

MR. HOGAN: that's correct.

MR. FLANCE: we did add a window on the third level to give some... we thought that would balance out the third, fifth level. We've got three windows on the top-level; two on the second, two on the fourth three on the third, and then you are back down to the entrance.

MS. MATHER: and then you're going to replace those other two windows flanking that new window?

MR. FLANCE: Those will be replaced in-kind.

MR. RASCH: There is a change to the design.

MS. MATHER: They look like a different design to me.

MR. RASCH: but they already have the window opening exception and the 30 inch exception. So there are did receive the exceptions but this is a new element in the design.

MR. HOGAN: That's correct.

CHAIR WOODS: would somebody point to the windows we are talking about because it's hard...

MR. HOGAN: We are talking about these windows right here above the entrance. When we pulled this down, it exposed a lot more of the open brick wall. Right now there is a window here and window here that look just like these. And it just wasn't an appropriate combination with the territorial style building of the entrance piece. So we added three windows that were intact with... and they had the pitched roof pediment there and very Territorial.

CHAIR WOODS: Okay.

MR. HOGAN: And the middle one is not existing right now so that's a newer thing.

CHAIR WOODS: Thank you.

MR. FLANCE: Sorry. I misspoke.

CHAIR WOODS: Karen?

MS. WALKER: Does the Board remember the field trip to my driveway? Don't give up Sharon. Do you remember that? Okay. So as we went into the driveway, on the left was a fence and the neighbor had put a post up and on the right he had dug the footing for what he hoped was his thing but it was on my property. That distance is the pinch. Just to put it in perspective. That's the pinch.

MS. MATHER: Well, how big is this room?

MS. WALKER: So it's going to be pinched. That wasn't so bad was it Sharon?

CHAIR WOODS: Well, I was trying to remember going to your house and looking in the driveway and I was just going to... I have a couple of questions.

On the pilasters on the second floor of the entrance: are those round or square?

MR. FLANCE: [inaudible]

CHAIR WOODS: On the bottom columns that you say are stucco, are there any stucco columns on this building?

MR. HOGAN: Those are not stucco columns. Those are masonry. So they are ... They would be like a smooth plastered finish.

CHAIR WOODS: I'm having a really hard time with it. I think that is a Pueblo detail to do a stuccoed column on a Territorial building. And there is nothing else like... I think there's... It is a huge improvement. Proportionally, I think it is good. But when you look at it... When you think in terms of stuccoed columns, the masonry columns, that doesn't happen on a Territorial structure. And John Gaw Meem didn't do anything like that. It is a pretty easy thing to get around because they can be cased in wood. And you are going to get back to where you were. I would also be very concerned having a stuccoed column 18 by 18. I understand we asked you to pull it back. An 18 by 18 wood column is going to be really goofy. An 18 by 18 stuccoed column does not, because it is reading like a wall. And it becomes... I just put a gate at my house and it's this little gate. Nothing like this building. There are two foot by two foot pilasters on either side. So I am concerned that these...

MS. WALKER: Did we approve that, Madame Chair?

MS. SHAPIRO: No....

CHAIR WOODS: Yeah, talk to David. So no public visibility... Don't you have to go, Karen? [laughter].

So anyways, I am concerned because we are introducing a very important... on this very important façade we have been working very hard on, suddenly an element that doesn't exist anywhere else in the building.

MR. RASCH: Madame Chair, I would talk about elevation four, as well, because we have those concrete columns in that porch already.

MR. HOGAN: That's exactly where that started out.

CHAIR WOODS: Okay, I'm not sure where that... Is this...

MR. RASCH: Elevation four.

CHAIR WOODS: Can you tell me the page?

MR. RASCH: That would be the east elevation.

MR. HOGAN: Yeah, let's get that picture out.

MR. RASCH: That would be page 19.

CHAIR WOODS: Okay. And where are we talking?

MR. RASCH: The existing porch at grade level.

CHAIR WOODS: So you're saying that on the...

MR. RASCH: They are not. They are raw concrete.

MR. HOGAN: These are raw concrete.

CHAIR WOODS: Okay. Those are raw concrete. And you have...

MR. HOGAN: [inaudible]

MR. RASCH: square.

MR. HOGAN: Yes. ... have something that had that feel. We didn't want the raw concrete and we didn't want stucco, really in that. So we were looking at making it masonry with a smooth coat; not a stucco coat but something masonry so it would look like it had the weight, the strength to support the masonry above it. I think that we'd be open to doing wood panels on these pieces. I think that could be quite successful.

CHAIR WOODS: [inaudible] best solution. I think my goal is a smooth coat of stucco is going to look

like a wall holding up a brick building. I don't think it is going to work. Okay. So...

The other thing is that if you go to page... If you go to page S 8. Where we are looking at the side of this thing. It's interesting when you look at your floor plan how you've got all these squares on the twelve foot modules. But we are not reading anything like that. We are only reading these pilasters on the very outside. And when you follow your floor plan and you see those twelve foot modules with those squares they're reading as some kind of pilaster. It's not reading on the elevations. So I'm not sure which is which and where you are trying to go with what you are talking about with these twelve foot modules. Should we be seeing it on that page or is it just something structural that we don't see and it's covered?

MR. HOGAN: I'm not sure I understood your question exactly. But from the outside, you are correct. You won't see that except for going back to the ceiling treatment that was asked about earlier. There is a series of crawfers on the inside that starts on the inside of the building because that's the existing structure, and we were looking to continue that...

CHAIR WOODS: You show a lot more columns in your rendering than you are on S 8. You are basically showing... where are the columns?

MR. HOGAN: S

CHAIR WOODS: Four columns ... I just want to know what I am looking at. And what we are doing. Is it reading ... If you guys would go to your own thing on S 8 and you are only seeing those columns on the outside, with all that you are trying to say, are you saying it now?

MR. FLANCE: I understand what you are talking about, I think. I think ...

CHAIR WOODS: I'm glad you do because I don't think Mark does.

MR. HOGAN: I think I am on the same page now and I ...

MR. FLANCE: He didn't drink enough before he came to this meeting.

MR. HOGAN: So when you are looking on S 8, you are looking at the side view of this elevation. And there is no pilaster right here but I think, if I heard you right, you are suggesting that we ...

CHAIR WOODS: Not necessarily. This is up to you guys. I'm just trying to understand, is when you are talking in terms of twelve foot module tonight. And that becomes this very important element, it's not being read on the elevations. It's only being read if we peal off the roof and look down to the floor.

MR. FLANCE: Right.

[Ms. Walker excused herself from the meeting at this time.]

CHAIR WOODS: So we are trying to read it and if you look at S 8 at the side of that portal sticking out, does it really... I mean this big two-story entrance just being held out at the end... I'm asking, does it need anything close to the building by the time... [inaudible]

MR. FLANCE: Right

CHAIR WOODS: or are you okay with it?

MR. HOGAN: Well, I think we are okay with it. And you do read it as you enter into the building. That's where the impact we are trying to get is to create some continuity between the interior and the exterior. Because you walk through this progression of columns,,, The span here may be looking slight? Is that ...

CHAIR WOODS: I'm asking you. Again. I mean, sometimes we look at and we have a... Brian, do you have something to say about this?

MR. NENNINGER: I understand what you are saying there because I understand what you are seeing. I looked at this this morning and was kind of turning it that way that it fits and works and why we want that deck because it has a lot to do with function. Form has to follow. So, when I look at this, I feel like I want to put something over there.

CHAIR WOODS: Yeah, even if it was half buried and it came out, you're still feeling something holding

it up. Yeah.

MR. FLANCE: It doesn't ...

MS. RIOS: [inaudible].

MR. RASCH: [inaudible] attached to it...

MR. FLANCE: I think it reads as a cantilevered element and it is not cantilevered.

CHAIR WOODS: It really doesn't read as a cantilever, I don't think. And, again, I'm just responding to.. I was intrigued by this modular thing.

The other question... let's see, I'm losing it here.

MR. RASCH: exactly. Okay.

CHAIR WOODS: so if you guys could go to page S 5. I have a concern. And I'm going to refer to façades on either side of this main entrance, as well. There's a lot of different things going on right now. So we have the main modular system happening... that's happening on the entrance and that whole portal entrance. And then you have a modular of glass on either side. Then if you go over to the far right or the far left, you've got very different things happening as to transoms and how the transoms are divided, how the glass is divided, and there has been this really nice repetition of form. And suddenly on either side of this thing, it all got thrown out the window. You'll see on the far right, you've got a French door that's sort of a traditional divided French door with sidelights, horizontal sidelights. You go up to the third story, you have something fairly similar. Then you go to the next story, we change light patterns and we change transoms where you have two doors and three transoms, which is a very funky detail. We don't... when you look at the progression of this how paladian everything else is and all of a sudden we do this. If we go to the far left, we have this new entrance that you are proposing, the DP. And we have these again, very traditional French door divided light, the DP and then over the top we are now looking back at the way we divided the

rest of the windows that John Gaw Meem did. So I'm not trying to redesign it. I'm just pointing something out that seems to be fighting itself a little bit. That you might want to look at. Again, the basic forms are good, I think. I think you might just want to detail it a little bit more.

MR. HOGAN: I think those are good comments. I don't think we need to spend more time on it other than to say there are some corrections that could be addressed there

MR. FLANCE: We will let our architect answer that question.

CHAIR WOODS: Isn't Mark the architect? And didn't he just answer that question?

The only other one is where you have the little man standing on the second balcony on the left. And you've divided those windows and you've all of a sudden introduced these very strange fenestration patterns. Nowhere else, I don't think, on the building do we see that. And I understand how you are trying to maybe bookend that portal but again, it's almost ... to have these raised skinny horizontal fenestrations when they are nowhere else... So again, there's so many different fenestration patterns happening. That it seems to be getting a little lost when the form itself is good.

MR. HOGAN: Just for clarification, are you referring to the panel down below, the transom panel that covers the structure above or right below where the guy is standing?

CHAIR WOODS: No, I'm talking about... No, no. That's wood. Or I am assuming it's wood. Where the guy is standing, it's above his head on the...

MR. HOGAN: Oh, I see.

CHAIR WOODS: Above his head we've suddenly taken and changed the proportion of those transoms by adding that center mullion.

MR. HOGAN: I got you.

CHAIR WOODS: So now we have instead of three transoms that are similar to other ones, we

suddenly have six and they have this long narrow... they have this long horizontal proportion that we don't really see that proportion in other places.

MR. HOGAN: I think that is an excellent observation. We looked at even removing that... the one in between. The only reason we had that is that it was aligning with the transoms of the entry piece. And so we were trying to keep some consistency there. Internally we kind of debated whether that was being successful and whether I should just strike that intermediate lane.

CHAIR WOODS: So I think I have beaten this façade to death...

MR. RASCH: And Madame Chair, it is very interesting to note that on elevation number nine, above the Drury Plaza entrance, the historic balustrades with their French doors, notice that it looks like historically there are three transoms over two French doors. Is that a correct detail?

MR. HOGAN: That is.

MR. RASCH: Yeah. That's what I thought.

CHAIR WOODS: So is that something that... Could that be something that... I think that's a good point, David. It's [inaudible]. Is that something you want to repeat on... Let's ... I'm not sure how you want to go with it. But we've gone every which way possible.

MR. HOGAN: Yeah. Well, I think we've made some headway on the center element with the entry and lightening that up. And having... all these schemes, all these parts interrelate. And so we've sort of got to that entrance point. And I think now that we are a little more comfortable with that, we need to spend the same attention making the other adjacent details consistent with that. And as you can we see we are trying to integrate .... keep the integrity of the original building and the façade and the window openings and sort of feather out, if you will, you know, the new elements into the old. So that's why you get a little bit of the old mixed with a little bit of the new. And maybe that's not entirely successful yet, but that's what we are

trying to accomplish.

MS. MATHER: Could I just make a comment that, you know, Meem was really doing the same thing. He was trying to integrate this modern kind of style with the old. And I don't think it was always absolutely successful. But I don't think you need to go too heavy-handed with the old. You know, you can kind of wean into some of them...the new elements that Meem was trying to bring to that building too. Like your posts. If you are trying to mimic those concrete posts in the front, then maybe you make them a little bit more modern looking, more fifties looking which was what they [inaudible].

CHAIR WOODS: Anyone else have anything on this façade?

MS. RIOS: I do. I need to ask you a question. In terms of the pilasters, the concrete columns or the proposed masonry columns, did I understand you to say that they should encase those in wood or they should become wood?

CHAIR WOODS: I don't think they should. I mean, number one, they couldn't be wood. They would have to... They're basically steel underneath and they're surrounding them with something. I didn't realize that they were talking concrete. I thought they were talking stucco, which they were but they were trying to emulate this concrete. Which I think the concrete was trying to emulate stone in a cheap way. So I'm not sure wood... I'm not saying they should. It's not a should. The only thing I'm saying is they shouldn't. Shouldn't is the stucco. Because I think that is absolutely a Pueblo detail. And no matter how you put stucco on there, it is not going to look like the columns on the other side. So I don't have a should.

MR. HOGAN: We also, just for conversation, we also considered making that brick like the rest of the building and painting that a slightly different color, but... So we had the stone base and masonry columns made of brick. Then it goes to masonry for the deck. And then masonry up to the top of the balustrade. And then go to wood up to that point up. I think the painting brick might be successful as an alternative

there as well.

MS. RIOS: I have a question in reference to the lettering. Is the lettering going to be painted; is it metal? What is it? What's the material?

MR. HOGAN: We haven't looked at that real specifically. We are expecting those to be raised letters. That would be, you know, a color. So that they would contrast with the frieze behind it. And that we don't know wether that is a cut steel piece or something that is just cast and applied.

CHAIR WOODS: What is the uh... if you look on the third floor on the windows at either end of your three new windows over Drury Plaza, you have a diagonal line.

MR. HOGAN: That's a zinger. That's a CAD thing that appeared and we couldn't get rid of before we presented. Those don't exist.

CHAIR WOODS: Okay. Any other questions on the sign? David.

MR. RASCH: So elevation ten you've already talked about it a little. It is on page 20 and it's that west face of the new entrance mostly it's what is going on in number ten. And I do remember on the bottom of page 20 you were concerned about those long narrow vertical windows. That's elevation ten which is the other side of this main entrance.

MR. FLANCE: If you all would look at our drawing, S 8, you'll see we eliminated that long vertical window that was a concern at the last meeting. And basically you have the balcony, balustrade and a shorter window. That was the main change on that west facing façade.

CHAIR WOODS: Any questions on that? I think that is a huge improvement. Yes, Deborah?

MS. SHAPIRO: So, are the columns on this similar to the columns on the [inaudible]?

MR. FLANCE: It's the idea. Yes.

MS. SHAPIRO: Like the windows on the second... on the top, above the little... on the balcony.

MR. HOGAN: Those columns would be the same material that we would use on the ... on the south face... except there is not the additional column that holds up the canopy. Also, it's worthy to note that the... this feature in those columns is just coming out two feet. The columns themselves are applied directly to the building so the base to the columns only project eighteen inches from the face of the building. So it is just a very shallow balcony. The doors don't open out onto it. The doors open to the inside so you can stand in the lobby at the second level and look out at the promenade. But that is a very shallow extension and you can see the profile of it in your drawings. It's kind of hard to see here. This is the extent of the projection.

CHAIR WOODS: Any more questions?

I have a couple of other comments. I think on that bottom window that you did to the right of the second floor where you no longer extended it. I don't think you need that muntin in the middle of the transom.

MR. HOGAN: That was just added to pick up on the vertical that was divided in the windows above that... the existing windows. But again,

CHAIR WOODS: [inaudible] have a muntin in the transom.

MR. HOGAN: Oh, I see. Yes.

CHAIR WOODS: The other thing is... Look. I think it's rather interesting how you did these doors and I think you were successful. I am assuming that those are side lights on the top of those French doors?

MR. HOGAN: That's correct.

CHAIR WOODS: And then these doors seem to be more sympathetic than getting into all the little muntins. You know, all the tiny little panes. And they seem to be the most successful of all the ones you've been working on.

MR. HOGAN: And those are the same as they'd be on the south elevation. The problem as you are looking south directly into the windows here and the doors are on the side. So these doors have the same pattern with the glass and the side light as these.

MS. MATHER: [inaudible]

CHAIR WOODS: Anybody else? Next one.

MR. RASCH: On elevation eleven, you do see the... what is it? Now I'm getting off to myself. Okay, south elevation, page 18 and 18A, are the south elevation of this second major addition on the building. And when you go to the west elevation on page 20, you're going to look at the far west side of that addition like we did on the other addition, on the Paseo side of the addition. So page 20 is the west elevation of the large addition and page 18 is the whole face of that second large addition to the left side of the Drury Plaza entrance. That elevation is not primary. What they are doing here is they are increasing the stair tower to get roof access and that is where they are adding that torreon like on the southeast addition and then doing all those multiple floors on the addition.

MR. FLANCE: It's our page S 3.

CHAIR WOODS: Do you have it on your new one?

MR. FLANCE: Yeah. It's on S 3.

CHAIR WOODS: S 3.

MR. FLANCE: We haven't changed... We haven't changed anything to my knowledge, on that elevation. And ....

CHAIR WOODS: It's the one...

MR. FLANCE: It's the one next to the DP.

CHAIR WOODS: with those six windows.

MR. FLANCE: Yes.

CHAIR WOODS: My only concern again is those are ten muntins, compared to everything else on it. And narrow windows. That would be my only concern. But I'm not sure I'm looking at the right thing.

MR. FLANCE: Well, if I'm not mistaken, it's the next elevation over. Does it continue to the end? Do you remember?

MR. RASCH: What's that?

MR. FLANCE: Does it continue to the end?

MS. SHAPIRO: Which one are you on?

MR. RASCH: Number eleven. That. That's the south elevation of the second wing they are adding to the building.

MS. SHAPIRO: Okay. I see.

MR. RASCH: That's on page 18.

MS. SHAPIRO: uh huh

MR. RASCH: And then the west façade of that addition is on page 20.

MR. HOGAN: And that's in the packet we gave you today on page S 3.

MR. RASCH: S 3 is that south elevation.

MS. SHAPIRO: The end is on page 20?

MR. RASCH: The end of it is on page 20. Yes.

DR. JOHN KANTNER: And the end on S 3.

MR. RASCH: Yes.

DR. KANTNER: On the west elevation, S 3... that's the west elevation.

MR. RASCH: Yes. Correct.

DR. KANTNER: addition.

MR. RASCH: So S 3 has both the west elevation and the south elevation of this major addition.

MR. HOGAN: I can clarify. This is the south portion. This is the west portion.

MR. RASCH: No. Over a little.

MR. HOGAN: This is the west portion. Excuse me.

MS. SHAPIRO: Who is going to see that west elevation?

MS. RIOS: Where are we looking at?

MR. RASCH: Marian Hall

MR. HOGAN: And it's the end of... It's the end of Marian Hall. So there's not a lot of rooms or windows looking out. To the east to that façade.

DR. KANTNER: But you would see it in the space between Marian Hall and building 3. Right?

MR. RASCH: The promenade.

MR. HOGAN: That's correct.

DR. KANTNER: Well I agree with the issue about the windows in the west elevation of the addition They seem completely out of character with everything else that's... Are you seeing into hallways or...

MR. HOGAN: Well, actually, the difficulty is on these, the rooms all are orienting toward doors on the end. They are long narrow rooms. And so these windows here actually interrupt what's going on in the rooms and so we kind of feathered with that too. And we also considered the possibility of doing blind openings where is just recesses in the brick that are more consistent with size and scale of some of the other windows but that they would just have a recess and then brick so it would look like an opening that was filled in. Because these don't really have much functional purpose and actually get in the way of the rest room and some of the other interior details.

DR. KANTNER: Are those the existing windows?

MR. HOGAN: This is... They are not existing windows because that is part of the new addition.

DR. KANTNER: uh huh.

MR. HOGAN: And the only... You know, we sort of consoled ourselves a little bit on that because there is not much visibility of that façade.

CHAIR WOODS: I have a couple of questions on that. Again, it is not a very important façade. But we see the vertical muntin going down each window that you may not need and just go to the horizontal muntins. You might get more integration with the rest of the building. And you might add, like on the middle ones, some kind of little balustrade detail on the outside, to just break it up. And so... it looks, you know, like the end of a prison [laughter].

MR. HOGAN: You'd like a balustrade detail on these here like [inaudible?

CHAIR WOODS: Yeah, like the small ones to break it up.

MR. HOGAN: Yeah.

CHAIR WOODS: on either... And just as... those middle ones. It might just help it a little bit.

MR. HOGAN: That's a nice idea. I'll look at it.

MS. RIOS: And what did you say about the light pattern?

CHAIR WOODS: You know it's hard to... I mean it's such a different scale that I'm just looking at that ... so each of the panes... each of the windows has six panes. So there would be twelve total in one window. And I'm saying, if we remove the vertical... two of the vertical panes then you get these three stacked ... stacked panes on either one, leaving a six. And it seems to me to open it up a little bit more and read more like the rest of the building.

MR. RASCH: Like the Meem transoms.

CHAIR WOODS: Yeah. It just loosens it up a little bit. Because there is nothing, even in what you've added that has that proportion.

MR. HOGAN: Can we extend the thirty inch rule to those windows cause that was actually what was going on was we were breaking it up to maintain the thirty inch rule

CHAIR WOODS: I would assume that the Board was into that exception to ... beyond. Because we're trying to get it to ... you know, we're not trying to propose something that is not with the original building. So absolutely. I ah... That's as I assumed that were... when we voted on it.

MR. HOGAN: We were trying to be very judicious about where we were asking for exceptions and so that's why we kind of made some of those windows look like they're over mullionated. If that's a word.

CHAIR WOODS: I think that if you can take that... it will help.

MR. HOGAN: Okay.

CHAIR WOODS: Okay. Next, David.

MR. RASCH: And then finally, elevation number twelve, which is the primary elevation. It's on page 20 and it is this central section on... and they are just doing restoration of the architectural wood.

CHAIR WOODS: And no awnings. Right?

MR. HOGAN: No awnings. If I could just point out one other ... We did add a balustrade at this point because there ... This is where that connecting point crosses over to Marian Hall. So there is a door there. And so that that door didn't walk out to just nothing, we put a balustrade. So that is the only speculative addition to that.

CHAIR WOODS: Okay. Is that ... So that's sweet. Is there any about else have questions or comments on this?

I don't know how big my next [inaudible] were. We had our biggest concerns. Right?

MS. RIOS: Christine has one.

CHAIR WOODS: Christine. Alright, Christine. It looks like Christine is going to make this motion. Well let's make a motion on this. It seems like most of our concern was around that... the front entry. You know, that's now beginning to [inaudible] into the front of the building.

MS. MATHER: You ready to go?

CHAIR WOODS: You're ready. Okay. Here we go.

MS. MATHER: On the Old St. Vincent's Hospital building on Palace at Paseo de Peralta... I am going to go through this by elevations just to kind of keep us straight. And when we get to number nine, I would ask my fellow members to chime in.

CHAIR WOODS: Why don't you do the motion? Do the best you can and then we can add an amendment.

MS. MATHER: On number one, the pergola will be wood painted and heavy and will be not visible or barely visible from the street...

CHAIR WOODS: Are you moving for approval then with the following conditions?

MS. MATHER: Yes. I think so.

CHAIR WOODS: Okay.

MS. MATHER: Back up. I'm moving...

CHAIR WOODS: You are giving Frank Herdman a heart attack. Oh, I'm sorry.

MS. MATHER: I'm moving for... I move to approve this proposal as submitted with the following amendments and comments...

CHAIR WOODS: conditions.

MS. MATHER: and conditions.

CHAIR WOODS: Thank you.

MS. MATHER: Number two. Elevation two - that the canopies will be removed and this is a matter record now. And that the balustrade that you've requested will be approved as suggested, no, submitted.

Elevation three - that the door will be restored. The doorway will be restored as you suggested.

Number four - no comment.

And number five - that the subgrade windows be approved and they will be replacements from around the building.

Number six - I don't have anything.

And number seven - that you will be extending the roof lines on, I believe it's the second level.

Number eight - David, could you take me back to where number eight is because I...

MR. RASCH: Number eight is the east facing elevation and that's all really related to elevation number nine. Elevation eight just has that one little story addition they...

MS. MATHER: Okay.

MR. RASCH: They are working into the addition on the entry.

MS. MATHER: Okay. Let's see. We have ... Oh, I see. That's looking at it from the other way so we'll just combine that with number nine.

I would move on number nine that the south facing entrance that the decks of that portal be ten feet rather than twelve; that the ceiling material on the second floor be wood T & G; that lighting be returned to us along with all the other lighting that will be added to the building

MR. BOAZ: I'm sorry. Would you repeat that?

MS. MATHER: That the lighting plan be submitted to us... come back to us. And I guess I'm open to friendly amendments about the restructuring and simplifying of the window patterns throughout that façade.

And perhaps, I guess I would go so far as to say I would like those window patterns to come back to us one more time. Sorry, but I think we are almost there but not quite. And that is for eight and nine.

Number ten - you've eliminated that long vertical. Thank you very much.

Number eleven - the six small windows

MR. FLANCE: Excuse me, the elimination of the vertical...

CHAIR WOODS: She's in a motion, Steve. You cannot interrupt it right now.

MS. MATHER: I was making a comment. On number ten you eliminated the long vertical window. And I'm just thanking for that. That's not part of the motion. Sorry.

Number eleven - the west elevation with the six small windows - that a small balustrade and a less mullionated pattern be added to those six small windows.

And I have nothing on number twelve.

CHAIR WOODS: Is there a second?

MS. RIOS: Second.

CHAIR WOODS: Is there any discussion? Do you want to discuss that the columns are stuccoed? That [inaudible] on the material? That the big...

MS. MATHER: I think that... I think it is pretty much confirmed that the columns will not be stuccoed. They will be a smooth finish of some sort or if you would decide on brick that you would come back to us.

MR. FLANCE: We would.

CHAIR WOODS: Anybody else?

MS. RIOS: I just want to add that the trim will be white and that the brick will be a buff color now.

MR. FLANCE: We'll do that.

MS. MATHER: Buff color?

MS. RIOS: I think that's what Steve said. Rather than the pinkish. I don't know. What does everybody think?

MS. MATHER: I think he said the bottom of the column would be buff. Stone?

CHAIR WOODS: I think we have to review the final color board. Because when we establish... whoever has it.

MR. FLANCE: [inaudible]

CHAIR WOODS: You guys. We are in a motion. [several people talking at the same time]

MS. RIOS: I know ... color to be...

MS. MATHER: Colors throughout will be ... come back to us.

CHAIR WOODS: So we have a motion and a second. All in favor?

ALL MEMBERS: Aye. [Ms. Walker was not present for the vote."

CHAIR WOODS: All opposed? [none]

Okay. Do we just want to go quickly to this... just to this connecting bridge since we are right there?

David, do you want to just read that real quick and... cause that's kind of the rest of this.

The connecting mechanical gangway from the Hospital to the Boiler Plant was part of the Hospital construction campaign. It is constructed with the same materials and style of the Hospital but it does not have unique merit in itself. The connection is an awkward attachment to both the north elevation of the 1950 addition to the Boiler Plant and to the south elevation of the Hospital. The connection angles between the structures and it is not integral to either structure. The connection was listed as non-contributing to the district in 2008. These additions will be removed.

CHAIR WOODS: Are there any questions for staff? No one?

Is there ... Do you have anything to add to that Steve?

MR. FLANCE: No.

CHAIR WOODS: Is there anyone from the public who wishes to speak? [None.]

What are the wishes of the Board on this?

MS. RIOS: In reference to the stair... on the north elevation. Oh, wait. No, no.

Okay. Hold on. Okay. I'm looking at the wrong thing.

MR. RASCH: Page four of the staff report.

MS. RIOS: Okay. That's going to be removed. Right?

CHAIR WOODS: Yeah.

MS. RIOS: That the Hospital-Boiler Connecting Bridge be removed. I move that it be removed.

CHAIR WOODS: Second?

MS. SHAPIRO: Second.

CHAIR WOODS: Any discussion? All in favor?

ALL MEMBERS: Aye. [Ms. Walker was not present for the vote.]

CHAIR WOODS: All opposed? [none]

Okay, let's talk about where we are going from here. It's eight thirty. You have a few choices. If people are done, we can adjourn. If people would like to continue with one more until nine, we can do that. What are... What would people like to do? Steve, what would you like to see?

MR. FLANCE: I think we are here at your disposal. We would like to get as much done tonight as we can but we've been at this for two and a half hours now so, you know, it's really up to the Board. We'd like to make sure that you are comfortable in continuing to make, you know...

MS. SHAPIRO: Are we half way through? What do you want to present next?

MR. FLANCE The next item we'd like to deal with would be the garage. And the main... Frankly, the

main issue was how we were going to screen automobiles in the garage. And that can either be a [inaudible] conversation or it can be an hour conversation.

But we have a proposal, having studied other garages in the area.

CHAIR WOODS: Okay. Why don't we do a staff report on the garage then?

MR. RASCH: Okay. Madame Chair, Board members, in your spiral bound packet, the floor plans are on page 25 and you have elevations on 26 and 26A. And in the staff report, that is the New Gallery/Retail/Parking Garage Building that starts on the top of page six.

Two buildings are proposed at the southeast corner with a common wall between them so that there appears to be one large footprint. However, the two buildings are being treated as separate for this review.

A 5,518 square foot retail building is proposed along the Paseo de Peralta streetscape to a height of sixteen feet nine inches where the maximum allowable height is sixteen feet nine inches as determined by a linear calculation. The Board approved an increase to the maximum allowable height due to two feet of slope change over the footprint of the retail building to twenty feet nine inches on June 30th. The maximum height of the west end of the north elevation, the location of the tallest part of the retail building, is twenty feet nine inches.

A 13,310 square foot two-story garage building footprint is proposed to twenty nine feet six inches where the maximum allowable height is eighteen feet eight inches as determined by a radial calculation. There is a request for the Board to increase the maximum allowable height due to two feet of slop change over the footprint of the garage building to twenty two feet eight inches. A height exception was approved on June thirtieth. The maximum height of the building is thirty three feet where rooftop appurtenances, which include vertical transportation, are not required to conform to the maximum allowable height.

Larger footprints with less height would be detrimental to the public open space and to the need for

harmonizing with adjacent buildings.

The subgrade parking will extend beyond the at-grade footprint of this structure extending west around the existing Boiler Plant building, to near the west property boundary.

The buildings are designed in the Territorial Revival style with wall-dominated stepped massing and a brick parapet cap. Other architectural features include white-finished window and door surrounds with cornices and pediments, balconies, portals, a second-story trellis and decorative brick panels on the elevator tower.

The retail building will be finished in a different earth-toned color than the garage building. This treatment effectively mitigates the massing of this large building with color changes. Stucco and trim colors are attached.

CHAIR WOODS: Are there any questions for staff? Okay, Steve.

MR. FLANCE: Well we've had a lot of discussion about the design and height of the garage; it's presentation to the public areas and to Paseo de Peralta, being screened by the gallery, which is a part of the construction. So that basically, the garage is a second building setting west of the gallery both from a legal standpoint and a practical standpoint.

At the last meeting we did discuss the height issues and the Board did approve the height elements of the garage. What we were asked to come back with this evening was a plan for [inaudible] screening and safety within the garage itself. And from the openings of the garage; the windows of the garage.

So let me draw your attention to...

CHAIR WOODS: Can we just have the page sheet we are to look at? From your new handout so we can just.

MR. FLANCE: I was going to do that. Look at page S 9 and then I am going to quickly move to page S

10.

S 9 shows various elevations of the gallery and on into the garage. The stair and elevator tower that's part of the garage. The overall design vernacular is the same as the hospital - the old hospital. Basically a Territorial style.

I think what was of most interest to the Board and we've brought some information in to the Board for your to look at is how we are going to further screen this... the use of this building by cars in such a prominent location. So we took a look at several different garages around town and these are these photographs you see over to the left. Let me see if I can identify them myself.

This garage is over on Marcy Street. It serves a Territorial building which is mainly law offices. It sits between Washington and Otero Street. They provided no real screening except that the rows in this garage run perpendicular to where my pointer is. And the depth of the garage which I think is something that you should keep in mind. The depth of the building really does screen the automobiles to some degree. But, you know, if it walks like a duck and talks like a duck, it's probably a duck.

This... Let's see. Which is this one right here? This is La Fonda. La Fonda has used a ... in their garage, a window treatment that you see right here, which is basically a very traditional Pueblo style window with a lintel and latillas set a certain distance apart in order to provide screening of the cars that are located within the garage.

Is this La Fonda, as well? Another shot of La Fonda.

And this is the City garage. And this was built back in the mid eighties. This is on San Francisco Street and Sandoval. And, so what you are seeing are two views, I think, of the City garage right here on San Francisco and Sandoval. The City basically provides vertical bars and ... but again, it is the depth of the garage and the distance of the cars from the exterior that pretty much screens the cars that are in the

garage.

But frankly, I think the most successful of the garages is the La Fonda garage in terms of screening automobiles. And the City garage, I don't think anybody... If someone told you to park at the garage across from the Hilton, I don't think you would have any trouble finding it.

Anyway, we looked at those things. If you will turn to page S 10 in the packet that we gave you. What we've come up with is a means of providing partial screening and ... with the exterior of the openings reflecting the Territorial style. And if you look to the right, you will see the interior elevation which has vertical metal bars set approximately four inches apart. And it is to provide protection and some screening of automobiles up to a height of ... what is that? Four... four and a half? Forty two inches. Again, I think that this garage will, to some degree, the depth of the garage will screen most of the vehicles. A lot of this garage is underground so we are talking about a relatively small portion of the garage here. And we sort of adopted the approach that La Fonda took. But our latillas if you will or bars are only screening a portion of the window so the rest reads as open and not as the City jail. So that is what we have come up with.

MR. NENNINGER: Okay. [inaudible]

MR. BOAZ: Would you mind speaking at the microphone?

MR. NENNINGER: Yes I will. I just wanted to add that one additional screening feature we have is the screening of the portals. And I think when we are looking specifically at this portal... when you are walking along here it's going to interrupt your sight pattern at this level in terms of trying to see in. And also, to some extent, will shade the lower level and help mitigate that as well. And we use that modestly along this façade. I guess that's going to be the north elevation. So I just wanted to point that out to you. Thank you.

CHAIR WOODS: Well, I know that the model doesn't reflect this but I think it will give us a reminder of the massing on it. So why don't we break for just three minutes and give everybody a chance to look at the

model.

MR. FLANCE: Okay.

[The Board took a break from 8:37 until 8:41 p.m.]

CHAIR WOODS: Is there anyone from the public who wishes to speak about this project? [none].

I just have a really quick question David reminded me of. We have talked about not seeing skinny parapet ends. Did that get addressed? And can you show us how that got addressed? Because if you look on the proposed gallery, west elevation on the upper far right hand corner, I am seeing parapet ends.

MR. FLANCE: We did address that. There were two areas where it was addressed. Well...

MR. HOGAN: Madam Chair, there was two parapets that didn't have any thickness to the end and I had pointed it out to a couple of Board members. They occur here and here. And in our handout, I think on S 10... no. excuse me, on S 11, it shows what we did. We just created a pilaster there to thicken them up so that they didn't look like a six inch wall just coming to an abrupt end. So they end in a thickened pilaster, which is approximately twelve by twelve.

CHAIR WOODS: I am not seeing it on S 11. Can you show us.

MR. HOGAN: This is S 11 and these are pretty subtle but these are the two points we had parapets that were not returning. So we put pilasters around the end of those to thicken them up.

CHAIR WOODS: I'm not sure pilaster does it. I think it just looks like a fatter end as opposed to returning the parapet across the roof.

MR. HOGAN: Well that, then interrupts the drive aisles.

CHAIR WOODS: The what?

MR. HOGAN: The drive aisles for the... If we So here we can't really take it across this way cause that is a ramp for the vehicles.

CHAIR WOODS: Oh, I see.

MR. HOGAN: The wall had to end here and it steps down at this point. But we are thickening it up here. And I said twelve by twelve but actually it is two feet by two feet.

CHAIR WOODS: Okay. But if you look on the west elevation at the very top right hand corner, I am seeing two skinny ends of the building. I am not understanding what I am reading at the very top right hand corner.

MR. HOGAN: Okay.

CHAIR WOODS: Now... okay.

MR. HOGAN: What looks skinny is actually two feet thick.

MS. SHAPIRO: anything else you can add?

CHAIR WOODS: You can still are seeing cut off ends.

Okay. Are there any other questions or comments. I don't know what else we can do Steve, but we cannot go past nine because we can't.

Alright? So is there comment or questions on these ideas for the windows?

MS. MATHER: I wanted to ask a question about some of the materials for the windows. You said they are going to be aluminum? The divides... the mullions are aluminum? And what color will they be and so forth and so on?

MR. HOGAN: There is an aluminum window frame that we are using without glazing. And we do have colors selected for it. It is like a soft blue. We have color samples here. But it sounds like that be best addressed when we come back and talk about colors all together.

MS. MATHER: But there will be a painted window?

MR. HOGAN: Yes.

CHAIR WOODS: Any other questions?

MS. RIOS: I would just say don't go with the soft blue.

MR. HOGAN: Don't go with the soft blue?

MS. RIOS: No, don't go with the soft blue.

CHAIR WOODS: You are just going to call attention to something that's going [inaudible] How thick are these muntins.

MR. HOGAN: About an inch and a half to two inches. Which is a typical window frame.

MS. RIOS: You think that's thick enough?

CHAIR WOODS: I don't know. I think these guys have made a lot of efforts to do this. I'm having a ... I can't imagine it though. I'm not seeing it in my mind's eye what this is going to look like without glass in it. And ... [laughter] [inaudible] it's too late.

MS. RIOS: Mark, what's the dimensions of those windows? The windowless windows?

MR. HOGAN: The ...

MS. RIOS: What's the height and what's the width?

MR. HOGAN: Five foot six in height and three foot six in width.

MR. RASCH: And about a foot and a half square for the six panes each.

MR. HOGAN: Right. You mean for the divide? Yeah. For the divides.

CHAIR WOODS: One of the things that changed and if you go to S 10 and you look at the interior with the iron railings and those railings are kind of reminding me of the balustrades on the hospital.

MR. FLANCE: uh huh.

CHAIR WOODS: And rather than get into so much Territorial trim, does it make sense to get those painted white, maybe juice them up a little bit and put them on the outside? As opposed to the inside? It

would not cost you any more money. It's just ...

MR. HOGAN: uh huh.

MS. RIOS: But would you put it on every window?

CHAIR WOODS: I don't know. I mean I just threw that out as an idea. It makes it read a little bit like what it really is... as opposed to trying to make it something that it isn't. It isn't a window with glass. It's, you know... it's not. You're trying to answer our concerns about these big openings into the garage. And it gives it a little bit more reason not to have glass on it by having the iron on the outside.

MR. FLANCE: The ... I believe the reason for mounting them on the inside came from the concern expressed at the last meeting about safety. And this provides a safer situation, you know if someone might be hanging out the window or whatever... They can't get any closer to the window than the balustrade. That's why I think we will mount them on the inside.

MS. SHAPIRO: You also have the portals there in addition to the balustrades.

MR. FLANCE: Right.

CHAIR WOODS: Yeah, you couldn't do it with ...

MR. FLANCE: I mean... I don't have a hard feeling about that but I think we were trying to address that particular issue.

CHAIR WOODS: I don't know if we can say that. I mean we cannot override what the code says about that. I don't know. I'm just trying to...

MR. FLANCE: Well any... As you know, anything beyond forty-two inches ... excuse me. Anything beyond two and a half feet requires a forty-two inch retaining... some kind of retaining wall or balustrade or something in order to protect whoever is walking or using the facility.

MR. RASCH: with a minimum of four inches between each upright.

MR. FLANCE: But where that goes... where that is mounted is...

MR. RASH: maximum.

MR. FLANCE: certainly open to discussion. We were simply responding to an idea that I think came up at the last meeting.

CHAIR WOODS: Well, you knew you would have to address it. It is just how you address it.

MR. FLANCE: That's right

CHAIR WOODS: [inaudible]

MR. FLANCE: that's correct. It's not worth arguing about but the suggestion of putting them on the inside came from somebody on the Board. I don't recall who it was.

CHAIR WOODS: anything else? Yes.

MS. SHAPIRO: On the second floor we probably won't see them at all. Because they'll be under the portal. So from the street, looking up to the second floor windows, we probably we probably won't see the grills at all.

MR. FLANCE: That's true.

MS. SHAPIRO: They'll be hidden by the roof. And that's most of this except for the main building where we have the entrance. And I don't think that a second story window.. Are actually... How are the cars parked in there?

MR. FLANCE: You mean what is the striping pattern?

MS. SHAPIRO: No. I mean are they up against...

MR. FLANCE: Up against the window?

MS. SHAPIRO: Up above that. Are there cars parked there, right?

MR. FLANCE: Yeah.

CHAIR WOODS: Yeah. They are right there. The wheel stops...

Well are you ready to make a motion on the garage? Cause we have to wrap it up here. Is someone ready for that? We talked about color coming back to us.

MR. FLANCE: Color will come back to you. If you want to mount it, you know, on the outside or on the inside.

DR. KANTNER: I don't think we discussed that.

CHAIR WOODS: I think Deborah says with the portals we don't need that.

MR. FLANCE: Yeah.

CHAIR WOODS: I am assuming the portals on this are wood and not concrete...

MR. FLANCE: Yeah.

CHAIR WOODS: Are we ready to make a motion? John?

DR. KANTNER: With regard to the parking structure, parking building of this project, I make a motion to accept the current proposal which includes the new window design with the bars on the inside, with the one and a inch, two inch muntins. The colors will come back to the Board. And is there anything else I forgot? And the parapets will end in the thick two-foot ends there. And I think that is about it.

CHAIR WOODS: Is there a second?

MS. SHAPIRO: Second.

CHAIR WOODS: Discussion? All in favor?

ALL BOARD MEMBERS: aye. [Ms. Walker was not present for the vote.]

CHAIR WOODS: All opposed? [none].

CHAIR WOODS: Is there a motion to adjourn?

MS. RIOS: Move to adjourn.

CHAIR WOODS: Second?

MS. SHAPIRO: Second.

CHAIR WOODS: Thank you everybody.

MR. FLANCE: Thank you all very much for your positive approach to this. We appreciate it.

The meeting adjoumed at 9:00 p.m.

Approved by:

Cecilia Rios for
Sharon Woods, Chair

Submitted by:

Carl Boaz
Carl Boaz, Stenographer

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 8-24-09 TIME 8:45
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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY SEPTEMBER 1, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY SEPTEMBER 1, 2009 – 6:00 PM

CITY COUNCIL CHAMBERS

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. COMMUNICATIONS

F. BUSINESS FROM THE FLOOR

G. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20'9" and 36' tall along with site improvements. (David Rasch)

H. NEW BUSINESS

I. MATTERS FROM THE BOARD

J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the September 1, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday September 1, 2009.

MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

September 1, 2009

A. CALL TO ORDER

A special meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 5:30 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Ms. Cecilia Rios, Vice Chair
Mr. Dan Featheringill
Dr. John Kantner
Ms. Christine Mather
Ms. Karen Walker

MEMBERS ABSENT:

Ms. Deborah Shapiro

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Ms Kelley Brennan, Asst. City Attorney
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

The Board accepted the Agenda as published.

D. APPROVAL OF MINUTES

There were no minutes to approve.

E. FINDING OF FACT & CONCLUSIONS OF LAW

Case #H 09-052. 201 W. Marcy Street

Ms. Walker added a clarification at the end of the conclusions of law. Non-event banners for when there are no events needed to be explained.

Ms. Walker moved to approve the Findings of Fact for Case #H 09-052 as clarified. Ms. Rios seconded the motion and it passed by unanimous voice vote.

Case #H 09-048. 217/217A Closson Street

Ms. Walker requested that under Finding #4 where it said, "the applicant's testimony provided additional documentation which was lacking in City files that the building had...." it was just verbal statement so the Board had absolutely no proof.

She said that under #8 at the end of the sentence it said, "No permit is to issue until new exhibits satisfactory to the Board." She asked if those new exhibits were coming to the Board or staff.

Mr. Rasch explained that it was boilerplate language they always put on all findings. What was incorrect there was the "and" which they would have to delete that phrase because the Board did not ask for new exhibits.

Ms. Walker moved to approve the findings of fact and conclusions of law for Case #H 09-048 as amended. Mr. Featheringill seconded the motion and it passed by unanimous voice vote.

F. COMMUNICATIONS

Mr. Rasch invited everyone to Viva Santa this weekend. The HDRB developed an exhibit for it. He showed some slides on Santa Fe Style including historic vernacular and went through several developmental changes up to Santa Fe today and what the future could look like. The exhibit will be in Ft. Marcy Park.

G. BUSINESS FROM THE FLOOR

None.

H. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes to restore historic character on a significant building, remodel two contributing buildings by removing non-contributing additions and constructing 39,000 sq. ft. of additions, as well as constructing approximately 62,000 sq. ft. of additional buildings that are between 20' 9" and 36' tall along with site improvements. (David Rasch)

At the request of the applicant, this case is transcribed verbatim.

CHAIR SHARON WOODS: So are we ready for a staff report, David?

MR. DAVID RASCH: Yes, Madam Chair. We are basically picking up where we left off with the staff packet and the report that you had. We have gone through the restoration of Marian Hall; the remodeling of the Hospital Building and the free-standing building on the street frontage on Paseo. Now, the application has asked for a clarification vote on that because as you recall, that building is made up of two separate buildings: the garage and the gallery. But when we looked at the minutes, your motion only mentioned the garage. And we wanted a clarifying action to say that you recognize it is two buildings rather than the garage; it is the garage and the gallery.

And then after we do that, we will look at the rest of the design that you haven't reviewed closely, which is the boiler plant and the three new buildings. These are all interior, non-street frontage buildings. These buildings. And then we have some overall site planning issues and then some cleanup of previous actions.

MS. WOODS: And I assume, and if the applicant is agreeable, we can follow the applicant's agenda and then vote after each item. It seems to keep it moving along very efficiently. Okay.

So is there any questions for staff?

Steve, do you want to start with your first item on the agenda? And before you start, could you please clarify for us what we are following today because I have all these things in front of me. And what page we should be on as we follow it.

MR. FLANCE: Okay. The first thing we would like to do is clarify the approval of the gallery. We have discussed the gallery. We are on page....

CHAIR WOODS: Oh wait. You know what? We didn't swear you in. I'm sorry. Carl's making like he's speaking sign language to me and I'm trying to interpret what it is and I just got it. You know. And if you guys...

MR. CARL BOAZ: Do you want them sworn in together?

CHAIR WOODS: Yes. Please, everybody sworn at once. It's just faster.

MR. BOAZ: Please raise your right hand. Do you swear or affirm that the testimony you are about to give is the truth, the whole truth, and nothing but the truth?

DRURY TEAM: Yes.

CHAIR WOODS: Okay, Steve, we are all set.

MR. FLANCE: Okay. Madam Chair, you see the boards in front of you. Those are the elevations of the gallery and the garage. We had extensive discussions of both buildings. They are two separate buildings. The garage was approved by the Board at the last meeting. We could not find in the minutes reference to the gallery, although the components of the gallery were thoroughly discussed and seemed to have been approved. So we are asking of simple confirmation that the gallery is approved by the Board and then we will move on to the next item on the agenda.

CHAIR WOODS: Would the Board like Mr. Flance to review the gallery design or do you feel confident that we went over it when we did the garage at the last meeting. What are your wishes?

MR. DAN FEATHERINGILL: I'm fine with it.

MS. CECILIA RIOS: I feel pretty confident. I think a lot of the issues were addressed.

CHAIR WOODS: Does anyone from the public wish to speak about the gallery before we vote? [none]

So if we could have a motion, and I would say that it... clarifying that the design of the gallery was approved as part of the garage in the prior meeting.

MS. WALKER: I moved the last two motions. I'm through.

CHAIR WOODS: For the night? So you want to go home and watch the tennis match?

MS. RIOS: I'll make a motion. I would move that the gallery be approved as presented at the last meeting. This is as presented along with garage approval. And I refer to that approval.

CHAIR WOODS: Is there a second?

MS. CHRISTINE MATHER: Second.

CHAIR WOODS: Discussion? All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All opposed? [none]

Okay. So then, do you need to do any kind of staff or just have Steve take it on the boiler plant and restaurant?

MR. RASCH: I'll just read a little. And I don't have page numbers but it is the heading ... It should be the heading that says Boiler Plant.

CHAIR WOODS: What page?

MR. FLANCE: Page 24A in your original packet. Page 24A of the packet that was originally submitted to you .... kind of have the date right in front of me again.

CHAIR WOODS: But we also have it on SD 7 in the new packet. Can we refer to that?

MR. FLANCE: The answer is a yes, of course

CHAIR WOODS: Okay.

MR. FLANCE: Fine. Let's just use this one.

MR. RASCH: SD-7 looks the best. Yeah. In the new packet.

Madam Chair and Board members, the central boiler plant is located south and behind the hospital, know as central boiler plant, constructed with concrete and brick in 1904 and to serve Marian Hall.

At an unknown date, the historic landing and stair on the north elevation were removed. Also the original arched double doors on the north elevation were altered to rectangular openings.

In the 1950's a large addition was constructed by John Gaw Meem on the east and south elevations. And the character of the entire structure was altered by replacing a pitched roof with a flat roof and adding Territorial detailing to match the architectural detailing of the new hospital.

The building retains its historic materials including wood double-hung windows on the 1904 portion and the non-original additions are now considered part of its historic character. A small CMU block addition was constructed on the west elevation at an unknown, presumably non-historic date.

The building was listed as Contributing to the District in 2008. The following elevations were determined to be primary on May 28th of this year. Following this layout, the north is number one; One is 1910 north; Two is 1910 west and Three - 1950 east. There are three primary elevations. These embody all the unique architectural details and establish a record of historic changes to the building.

And then I go through and I talk about those changes, one through five, that they are going to be doing.

One, the historic balcony opening on the north elevation will be restored with installation of transom windows and doors, post, landing and stairs will be re-established with a change of orientation on the stairs

from north to west due to fire land restrictions, and mimicking the historic stairs on the west elevation. Detail drawings of the rail design, materials and colors are attached.

Non-historic alterations to wall openings on the north elevation will be remodeled. The historic window opening on the east side will be retained in the same location. The non-historic door infill at the center will be retained. The non-historic alteration to the window opening at the west side with a mechanical grill will be infilled with brick wall rather than be restored to the original opening.

On elevation number two, the west non-historic CMU block addition at the northwest corner will be removed. A new railing at the landing on the west elevation is proposed to match the new railing on the stair of the north. The railing does not re-establish an historic rail at this location but is required to meet current building codes.

On elevation three- that's the primary elevation that Meem built - a new door and window openings are proposed for the north end of the east elevation. An exception was approved on June 30th to create new openings where they don't exist. The windows mimic non-conforming style of existing windows on the building.

On elevation four - that's the non-primary one between the north and the east- new door openings are proposed on the north elevation of the Meem addition. These meet the 30" glazing rule and the three foot corner rule. And on the rear elevation, the garage doors on the south will be reconfigured and it will retain the back of house loading facility. Several window and door openings will be infilled with wall and the vehicle door will be enlarged. Existing wall and new wall infills will be repainted. The proposed paint color is attached.

CHAIR WOODS: So David, I have a question on this ... I'm sorry that I am repeating. If we went through each elevation and actually said what are historic windows.... because we have so many different

fenestrated patterns going on and I know, in one case, the applicant was trying to stay within the thirty inch rule. But some times it is not applicable. If you could .... If you want to put them up here or refer to them in our packet.

MR. RASCH: Yes.

CHAIR WOODS: And you go down each one so the Board understands what are the historic windows.

MR. RASCH: Okay. On the first elevation, the north elevation, we do have these historic windows on the upper floor. They are large double-hung windows.

CHAIR WOODS: They are 2over 2's.

MR. RASCH: Two over two's. Those are probably the oldest historic windows on the building. We have similar windows on the west elevation. Two over two's, large historic windows. So that's the 1910 portion of the building with historic windows.

Then from the 50's we have on the east elevation the typical large, non-divided light steel windows like the Meem hospital windows. They will match that. There's also some on the north elevation, which is non-primary. But those are historic windows. You did allow changing some of those on a non-primary elevation replacing windows on the east elevation but that was already approved.. So we've got historic, early twentieth century wood double hung windows and we've got historic steel casement windows.

CHAIR WOODS: Okay, well how about on the north elevation.... Okay, I've got it. So we are keeping those two. Alright. Thank you. Steve? Are there questions for David?

MS. RIOS : I have a really quick one. So basically, with this building, the footprint remains the same as the historic?

MR. RASCH: Essentially yes. What you are going to be looking at in detail is this new needed stair

access that's on the north end on the west. Now you could say that increases the footprint but it doesn't have a roof and it is required for accessibility. It is basically a simple thing.

MR. FLANCE: That stairwell will be filled in underneath with brick so basically, it becomes an extension of the building itself.

CHAIR WOODS: doing it with brick?

MR. FLANCE: Yes.

CHAIR WOODS: Do you have anything to add, Steve?

MR. FLANCE: No. I thought that was a very good summary.

CHAIR WOODS: Does the Board have questions for Mr. Flance? [none]

MR. FLANCE: Could I just say one thing. If you look ... and this will be true on all of the elements that we're looking at tonight... If you look at your new packet and look at the upper right hand corner you will see something that we've referred to as keyed notes.

Those are changes that we have made to each of these buildings or façades as we get to them, at the request of the Board at the last meeting or at the last two meetings. So that you can... actually go down that list. Like the railing that David was referring to is shown on that list where the new masonry wall with paint finishes is shown on that list. So it is clear to the Board where we have made the changes you've requested.

CHAIR WOODS: Karen?

MS. WALKER: - David just mentioned that the stairs would be filled in with brick. Did you have a color of paint in mind?

MR. FLANCE: Uh, Mark, you want to show them the color board?

MS. WALKER: I mean, anything but purple. We just want to...

CHAIR WOODS: Do we... Well do we want to do colors as part of each thing now or do we want to do colors all together at the end, if they have their color boards?.

MS. WALKER: I thought while we were on the picture we could do it. But if you prefer coming back...

CHAIR WOODS: Well, my only reason for doing them all at the end is so then you can see them all together. If we take them piecemeal then we are not really seeing the project as a whole.

MR. FLANCE: W will cover that at the end. I mean we are prepared to. So...

CHAIR WOODS: Cee?

MS. RIOS: Steve, you may already have answered this question at a previous meeting. However, I will ask it again. You are retaining all historic windows on this boiler plant building. Correct?

MR. FLANCE: Yes.

MS. RIOS Okay. And would you also describe the railing to us?

MR. FLANCE: Mark, you want to describe the railing?

MR. HOGAN: Madam Chair, members of the Board, the railing we are describing here is similar to other balustrades throughout the project which are based on the balustrades that are existing on the upper balconies of the hospital. In places, we have simplified them and reduced them a little bit in scale so that they didn't read as heavy. And we also wanted them to have their own character so they would not be exact duplications.

So we have that treatment down the stair and in similar fashion on the west side which does not show clearly here in this elevation. We just had to elevate that rail a little bit to get it up to the height required for code. So we are using that same design. It's going to sit on top of the masonry and have [inaudible].

MR. FLANCE: What's the material, Mark?

MR. HOGAN: It's painted wood.

MS. RIOS: And the paint color is...?

MR. HOGAN: The paint color is a cream white which we'll cover when we address that; when we cover all the color schemes.

MS. RIOS: Okay. And Mark, on the south elevation the us... what appears to be like a garage door, can you describe that for us?

MR. HOGAN: It is a garage door. That is our back of house entry. So it is large enough for tractor trailers to pull in to and...drop off. It'll be painted with the same color that we will be painting the other trim. Just an off-white.

MS. RIOS: And you have no appurtenances on this building; anything that...

MR. FLANCE: Three smoke stacks.

MS. RIOS: There are smoke stacks. Yeah.

MR. HOGAN: We are retaining the smoke stacks.

MS. RIOS: Okay. Um... that's it.

CHAIR WOODS: What is the size of that garage door? The height and the width? And how much is it increased from the original garage door that is there?

MR. HOGAN: I don't know. I don't have the exact dimensions but this illustration shows the existing garage door and this one shows the revised. I think it is fourteen feet in height and twenty feet in width.

CHAIR WOODS: Is it necessary for that door to be that high, Mark? That's a really high door.

MR. HOGAN: It actually is because we have to have the... given the limited space for a loading dock, the truck can't really pull up to the back of that. So it has to go into the building. So we made it as low as we could and still clear the [inaudible].

CHAIR WOODS: Would you be open if the Board so wishes is that rather than paint that door...I'm

assuming it is a metal door...

MR. HOGAN: Yes it is.

CHAIR WOODS: Rather than paint it the color of trim which would stick out, but possibly the color of the stucco so it would help it to go away more?

MR. HOGAN: We could do that.

MS. WALKER: I think that is a great idea.

MR. HOGAN: We would be amenable to that.

MS. WALKER: Is it that wide, Mark, to allow for two trucks at once?

MR. HOGAN: There is maneuvering distances required and then also this wide mouth so they can get parked and still have access to the dumpster to remove trash.

CHAIR WOODS: Will you show us where that door is on the site plan so the Board can know if there is any visibility?

MR. HOGAN: It is right here. And I can also show it to you on the model. It's in this area here so this is our limited back of house area for the whole project. We have it screened on all sides as well as a gate that closes when trucks are not coming in or out so that you don't have any view into that on the streetscape back here.

CHAIR WOODS: And what does this gate look like?

MR. HOGAN: this is a picture of that area. These are the gates that we are showing there. And these two... Actually, this is an earlier rendering so we didn't really have colors coordinated for this portion right now. So we have more areas of painted and stained wood and we probably would use the stained wood on those gates still. It would also help them recede.

CHAIR WOODS: And the size of the gates?

MR. HOGAN: There's two gates and ... let's see. I think they are about ten feet each because we have a twenty foot opening.

CHAIR WOODS: And the height?

MR. HOGAN: The height I think is at six feet.

CHAIR WOODS: I get nervous when you say I think.

MR. HOGAN: Well, there are just so many facts that... in this project...

CHAIR WOODS: Just so... I mean, so it's not eight feet. If you're telling us six feet then...

CHAIR WOODS: Mark, my concern would be... This is sort of an ongoing concern I've had on different façades. It is the introduction of new fenestration patterns when there is already so many. If you look on the north elevation. You have, on the new one... you are putting in to far left... You are putting in windows to match the existing Meem windows from the Fifties. Then you have a French door in there with the horizontal ... one, two, three, four, five horizontal lights for each door. Then we have the old windows from the Twenties- the two over twos. But then we get into an totally different French door and it looks like two over fives of much smaller panes but then bigger transoms. And, uh... It seems to me with the two options you already have, would it make... Do you think it would make sense... and I don't know if the Board feels... to make more...pick one as opposed to introducing a third?

MR. HOGAN: I'll attempt to answer that. The.. this door here... which mentioned the French door - that actually... This illustration precedes... We didn't revise that one since the last Board meeting. Then we did try to unify and simplify the doors throughout the project so when we are pointing to the south elevation on the hospital building for instance, later on, we will show you how we took out divisions in the glass. So we will do the same here. Our objective was, on the Fifties portion of the building to keep the window style and the door styles consistent with the fifties style.

So that would explain these windows here. This window here and the transom above...

CHAIR WOODS: Is that a window or a door?

MR. HOGAN: Doors.

They are actually very similar to what was there originally.

Windows - there was an arched window there originally and we tried looking to see whether or not we could bring that arch and that arched transom back. But without the pitched roof, it really looked like an odd element added in. So that's when we went to just two transom windows over and just kept the division simple up the middle. So... We are amenable to any suggestions that the Board might have. But we tried to keep it in scale and proportion with the double hungs on either side of it.

CHAIR WOODS: But it's not in scale and proportion to the double hungs on either side of it It's two over... five over two for each door so that's ten panels when the big windows on either side are four panels. And then plus the transom lights. So that's what I'm confused about.

MR. HOGAN: These, I think, are in the end six panels each here. And then we just have the glazed... We could make the door single panel but that seemed out of character. We could go down to four.

CHAIR WOODS: I was just concerned. I was just... I don't know if the Board has any comments on that or if you are okay with it.

MR. FLANCE: I think the question is can we take the French doors and create the same pattern of panels that you have on the two existing windows on either side of the door. It is a simple question. Can we or can't we?

CHAIR WOODS: Well and I don't even know if that's the Board wishes, Steve. Let's see what the Board...

MR. FLANCE: But I'm trying to get you an answer: can it be done or can't it be done?

MR. HOGAN: It can be done if... I mean when you on the glass door, if you divide it down the middle...

MR. FLANCE: Yeah.

MR. HOGAN: If we don't to the divides, we can make it closer than what we are showing. We can do whatever the Board would like on it. We're just trying to make it consistent with historical portion.

MR. RASCH: And Madam Chair...

CHAIR WOODS: Yes.

MR. RASCH: Those doors aren't under a portal so each window should meet the 30" rule. But even with Territorial long narrow rectangle would work.

CHAIR WOODS: But I think we've also... the Board has kind of decided that, in the last meeting, they'd rather not force them to the 30" rule but if it forces them to do another fenestration pattern when there are so many. But I just wanted to get some feedback rom the Board on this.

MS. WALKER: There are a hodge podge of different fenestrations on that elevations. If they could do it then I think it would be better.

MR. HOGAN: And, Madam Chair, if I could... I saw what was in this packet which is actually different than what we have on the board here. And so we have actually reduced the number of divisions on those doors in this illustration from what you saw in this packet.

CHAIR WOODS: But Steve, we need to know what we are voting on. If we are voting on what's in our packet or are we voting on what is up there?

MR. FLANCE: Could I have a moment with my architect?

CHAIR WOODS: Yes. Okay.

MR. FLANCE: Madam Chair?

CHAIR WOODS: Yes.

MR. FLANCE: Umm.

CHAIR WOODS: I'm listening, Steve.

MR. FLANCE: We have had a high level discussion and we all agree that we will follow the Board's direction on how we arrange the division of light in those doors and in those transoms. So if you'd like them to reflect the windows on either side of the door, we'd be happy to do that.

CHAIR WOODS: Is there anything else though, Steve that's different in our packet than what's up there that you are presenting. So there's real clarification. We are spending so much time; let's all be on the same page.

MR. FLANCE: My understanding, Madam Chair, is that the packet you received is the latest in the... of the architectural design for the project and we should be referring to that packet exclusively at this point. So your observation is correct. And we are amenable to changing the French doors so that they reflect the openings that are on the two windows that I'll just call the side lights to the French doors.

CHAIR WOODS: Okay. Anyone else from the Board have a question?

MS. RIOS: Steve, what is the use of this building?

MR. FLANCE: The use... Well, the primarily use of this building it to use as a restaurant. And you can see on elevation... on the north elevation, if you look on the left side you'll see the entrance. The stairway is coming up to the restaurant which will both be inside the building. That stairway will also allow during good weather for us to bring people out on the promenade that comes through the property and have some outdoor dining. The secondary use of the building is for shipping and receiving which was what Mark was pointing out in terms of the garage door area. And that will be the receiving area for the restaurant and probably other elements of the hotel.

MS. RIOS: Thank you. I'm watching Madam Chair over here kind of drawing a couple of options in reference to the door. And I wondered if she wouldn't mind sharing that?

CHAIR WOODS: No. I did just exactly what you said; just two over two on the doors. I just wanted to see how it would looked since I had it in front of me. And I was kind of intrigued with the idea of the original arch that was there. Do you have any pictures of it? It is kind of an intriguing element for that façade.

MR. FLANCE: Yeah, we have an old picture but I don't know if it shows the arch. Is it on there?

MR. HOGAN: [inaudible].

CHAIR WOODS: My other concern is I think now that the City makes you put any door under a portal. So are we going to approve this and the City is going to come back and say you have to protect the door?

MR. HOGAN: I hadn't hear that.

CHAIR WOODS: When you look at this arch, It's very neat. I think it might be worth considering, when you look on the old building. It has the vertical mullion. So is that something...

MR. FLANCE: We'd be happy to consider that.

CHAIR WOODS: Okay. Is there anybody from the public who wishes to speak concerning the boiler plant? And I can't see people behind the board so if you want to speak, raise your hand and let me see you. Okay. So some of the issues we talked about.... I'm sorry. Go ahead John.

DR. JOHN KANTNER: Just a quick point of clarification because I noticed there is a difference in these designs. On the east elevation... in the center of the east elevation, there is an original door which has sidelights next to it. Is that being retained because the original design looked like that was being replaced?

MR. FLANCE: That is being retained.

DR. KANTNER: On the east elevation, right?

MR. FLANCE: Yes.

DR. KANTNER: Okay. Thank you.

CHAIR WOODS: Anyone else? Dan?

MR. FEATHERINGILL: Just a couple of clarifications on new doors and windows that are going in. Why are the ones on the north elevation, the two on the left side. They are different sizes and shapes than what is just to the right of them. If you are cutting holes anyway, could we get some continuity in there? Or do they have to be a certain size?

MR. FLANCE: Could you say that again?

MR. FEATHERINGILL: On the north elevation there is two doors being capped in... or two windows. I don't know which they are... on the left side of the elevation. And they don't meet the size of anything else on that elevation and since you are cutting holes in the wall anyway to put them in, could they be made at similar size and type of window to the ones, say, just to the right of them?

MR. HOGAN: We can make them any size that the Board determines is best. But the logic on this was that the sill on... The header on these windows match. And the sill matches the ones on the corner. And that was really more of a consideration for the interior space. This window is an existing window and has a higher sill so there was a discussion about raising it up to there. But since the angle of the... This corner is what presents the entry to our main entry to the building. We wanted to have that symmetrical on the corner.

MR. FEATHERINGILL: Okay. Then how about the window right two or three below it? It looks like it's a foot to two feet higher than the header of the door next to it.

MR. HOGAN: Again it matches the head heights of the doors on the corner which matches the head heights of the other openings on the east elevation.

MR. FEATHERINGILL: Those are being cut in also so they are matching something you are creating.

MR. HOGAN: These are existing. And this is new, being cut in.

MR. FEATHERINGILL: Right. But...

MR. FLANCE: Mark, again, I don't think you are looking at the right drawing. It's right here.

MR. FEATHERINGILL: Yeah.

MR. HOGAN: Right.

MR. FEATHERINGILL: So if they're matching the windows, they are not drawn to match in our drawings.. I'm not looking at that. I'm looking at the drawings we have here. Which is the new one.

MR. FLANCE: Good question. Let's... I understand the question. Let's try to get to just a very clear answer. Should or could, architecturally, given the requirements of those windows externally and internally, could those windows be drawn or be sized to match the adjacent windows? That is the question.

MR. FEATHERINGILL: Right. On the east elevation, the top window all the way on the right doesn't match the windows on the left as drawn. It looks like you have some type of window box at the bottom; the existing windows.

MR. HOGAN: Oh.

MR. FEATHERINGILL: And so if so, should that carry around to the window on the north elevation?

MR. HOGAN: It should.

CHAIR WOODS: Then... So I think we have to pick one and then go from there. Because I think if you look on the east elevation, the windows on the top two stories part of the building and you're in both the existing and the proposed, that middle window on the second story has one...That seems to be... That is a historic window that you are retaining. Right?

MR. HOGAN: Right. That window right there?

CHAIR WOODS: Yes. Does it make sense then to just take that one window, like I'm saying, and repeat it as the new window on ... Steve, we can't hear when you are doing that. The new window on the east elevation. Then, as you wrap on to the north elevation to repeat it again. So its not... I think Dan's point is really well taken.

MR. HOGAN: I do too. And that is on the east elevation. That is the intention. We, for whatever reason, they dropped off the sill here which is why they look different but the intention was that's the same window, literally. Because it would be taken from a salvaged window. Then the one on the corner...

CHAIR WOODS: No, it's not the same window, Mark. it is a five light stack on the middle window that is a historic window. And it's a 4 light stack on the new one that you put on the second story in that corner. So I think that's what Dan is trying to say is... Look on your... And again... Steve, we've got to get everybody on the same page here. We are looking at this or we're looking at that. And we might have to take those down. If we look on the supplement that we got in our packet this week on page SD-7, you go to the east elevation, second story, middle window. It's not the same as... it's not just the sill... As the window directly to the right of it. And what Dan's trying to establish is, can we take that one and repeat that one, that pattern going across the east and around to the north?

We all have to be on the same page. They are very different windows. One is a four light and one is a five light.

MR. HOGAN: The intention is ... Yes, we can make them the same. And the intention was that this window be exactly the same as that window. So that is not characterized in this packet of information but that is our intention.

MR. FEATHERINGILL: Then...

MR. FLANCE: The answer ... Mark, if you don't mind. Can I have the [inaudible]. The answer is yes.

We will make them the same.

MR. FEATHERINGILL: Okay. And then, to continue around to the north elevation, then the window adjacent to the corner will not be a two over four but it will be a two over five. And then the lights match to the existing window to the right of it which is a two over four but not as tall. Correct?

MR. FLANCE: That is correct.

And that can be a condition of your approval of the building.

MR .FEATHERINGILL: Then to be... to continue...

MR. FLANCE: I'm trying to move it along.

MR. FEATHERINGILL: Yeah, I know. I just want to make sure that we have a window on the lower on the east side. Is that supposed to match the ones all the way to the left on the east side... that are behind the bushes in your drawings... You need to go back to the drawings in Steve's packet?

MR. FLANCE: The windows that are shown on the left on the east side are existing.

MR. FEATHERINGILL: Are existing. So is that new window at the bottom right hand corner of the east elevations supposed to match those?

MR. RASCH: And it's a door, not a window. Those are windows.

MR. FEATHERINGILL: Well right. That's what I'm kind of asking because I'm not even sure what that is.

MR. FLANCE: Mark, right here.

MR. FEATHERINGILL: Is it a window or is it a door?

MR. HOGAN: That's a window.

MR. FLANCE: Okay. And it is designed to match the other two windows.

MR. FEATHERINGILL: Okay. And so then the one around the corner on the north side should match

that except narrower.

MR. FLANCE: Yes.

MR. HOGAN: Correct.

CHAIR WOODS: Is there anyone else?

Okay. Here's what I would ... Let's just review quickly. And Dan, I think you have the best understanding right now. So I'm going to ask you to make this motion. But let's go over a few of the things that we've talked about.

That the garage door be painted same as the wall.

That the possibility of an arch over the entry doors and to go to two over lights on each door as well as Dan's clarification on the windows. I think because of all the confusion we might want to add that it comes back to ... either comes back to us or to staff with one of us on the board member... and I would suggest maybe either Dan or me just because... to just check it to make sure that we really do see this... either these elevations.

MR. FLANCE: Madam Chair?

CHAIR WOODS: Yes.

MR. FLANCE: We are in agreement with all the changes. The arch over the entry door we need to check and see if it will work.

CHAIR WOODS: Right. That one you will be looking into.

MR. FLANCE: Right. But if we can accomplish that, we would do that. I would ask you that we be allowed to come back to the staff with input from one of the board members.

CHAIR WOODS: That's what we just said so...

MR. FLANCE: Thank you.

CHAIR WOODS: Okay. Dan, do you want to take this one?

MR. FEATHERINGILL: Okay. **I would like to make a motion on the boiler building: The garage door will be painted to match the stucco. The north elevation, the French doors will be two over two with single light transom over each; arched if possible. The windows on the left corner of the north elevation will match the two over five pattern of the window on the east elevation, and the two over five elevation... yeah, both windows are two over five on the east elevations. Now I need to go to the east elevation and say those windows are to match the corresponding windows to the south of each window being installed.**

How is that?

CHAIR WOODS: Is there a second?

MS. RIOS: I will second and I will add that there will be no visibility of any roof top appurtenances and the two gates that are six feet high and ten feet wide be stained rather than painted and that the railing on the north elevation that...

MR. FEATHERINGILL: Go ahead.

MS. RIOS: That the... and if anybody disagrees, do it on the discussion and I'll entertain that... That the railing be painted ... I believe the applicant said that that would be painted a cream color and that all of this be brought back to staff and at least one person of the Board. And that the drawings also reflect what is being approved. Is that okay with you?

MR. FEATHERINGILL: That's okay with one thing; the gates - they still weren't sure if they were wood. So if they are metal, they would be painted the same as the stucco?

MS. RIOS: I thought I heard them say it would be wood.

MR. FEATHERINGILL: Well, I heard indecision.

CHAIR WOODS: No. He said the gates were wood....

MR. FEATHERINGILL: They are wood. Okay

CHAIR WOODS: And the garage door was steel.

MR. FEATHERINGILL: Okay. So okay; they are. I heard... I missed that so...

CHAIR WOODS: Any other discussion?

All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All opposed? Thank you.

MR. RASCH: Madam Chair, in relation to the remodeling going on at the boiler plant which you just acted on, I wanted to add this one paragraph and make sure we were all clear.

The Maintenance Buildings - the additions on the west elevation of the Boiler Plan are known as the Maintenance Buildings. They are described in the HCPI as Blocks A, B and C.

The two-story Block A portion was constructed with poured concrete between 1930 and 1951 and it retains the historic character of projecting flat roof and wooden windows.

One-story Blocks B and C were constructed with CMU block and brick coping on the parapets from 1958 through 1960 and 1960 through 1965. These non-historic additions detract from the original massing integrity in form and architectural character. The additions were confirmed as non-historic to the District in 2008 and these additions will be removed. So I want to make sure that the Board and the applicant agrees that we are removing all of these maintenance buildings in this project.

CHAIR WOODS: Steve, could you please respond. As I understand, that was part of a former vote but...

MR. FLANCE: Sorry, I was trying to instruct the architect. Could I just get the last two...

MR. RASCH: That we are removing all the maintenance buildings; block A, B and C.

MR. FLANCE: Yes. That's part of the motion.

CHAIR WOODS: Okay.

MR. FLANCE: Do we need a special approval for that tonight or has that already been approved?

CHAIR WOODS: I think that has already been approved as part of the motion

Can we move ahead with this then?

MS. WALKER: Did we vote on this?

CHAIR WOODS: Yeah, we did.

MS. WALKER: Oh. How time flies!

MS. WALKER: Steve, I have one question. Why don't you show those cute smoke stacks on your model? I'm just so nervous they are going to disappear.

CHAIR WOODS: They're not.

MR. HOGAN: We had them on the model but they broke off.

MS. WALKER: They broke off.

MR. FEATHERINGILL: The wind got them.

3- New Suite Buildings

CHAIR WOODS: Well - Number three on the agenda. David, may we have a staff report. And can you direct us to the page?

MR. RASCH: Yes. It is on... The color one is on 27A; the black and white is on 27 on...

CHAIR WOODS: Is this in the new packet?

MR. RASCH: No. The old packet.

MR. FLANCE: Let's use the new packet.

CHAIR WOODS: What is it in the new packet?

MR. RASCH: The new packet...

MR. FEATHERINGILL: Yes.

MR. FLANCE: New packet- you'd be on page SD-8.

MR. RASCH: Yes, SD-8. And I have a short staff report.

New Building #1 is a 21,209 square foot 3-story building proposed to 36' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted for 36' on May 28th of this year.

The building is designed in the Territorial Revival style with wall dominated stepped massing with precast concrete wall caps and brick coping. Other architectural features include white-finished window and door surrounds with cornices and pediments, shutters, and balconies. Several accent features include arches over recessed hallways and low pitched roofs over portals.

Two bay windows on the south elevation third floor are not subject to the 3' corner rule because the window projections do not extend four feet or more beyond the adjacent façades and do not constitute new façades.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant has submitted a detailed lighting plan.

CHAIR WOODS: Is there any questions for staff?

So, to the best of your knowledge, Steve, is what we are looking at and what's on the board the same.

MR. FLANCE: Yes, to the best of my knowledge. Here we go. On SD 8, if you look in the upper right hand corner, on the keyed notes; we show you the changes that have been made to the building at the

direction of the Board. Those changes are numbered. If you look at the various elevations, they are numbered one thru six. There is only one change on what you have under item 5. The pergola which is essentially a ramada. That was placed on the building to replace a portion of the building. It was moved earlier. It is to be stained wood and not painted wood. Other than that, those are the changes that have been made. And if there are any questions, we would be happy to discuss them with you.

CHAIR WOODS: Does the Board have questions?

MS. WALKER: That was going to be my only question - painting of pergola. But Steve took care of it.

CHAIR WOODS: Steve, I'm concerned because again we seem to have so many things going on. We have a pre-cast wall cap and I don't know if... I think there is some on the original building somewhere. Then we also have brick coping in some places. We have metal roof, which is a little different situation. But I am a little concerned about the mixture of the coping and the pre-cast concrete on the same building but on different elevations.

MR. FLANCE: Mark, do you want to talk about why you introduced those two approaches?

CHAIR WOODS: Is this maybe the first time you've heard about these?

MR. FLANCE: No. I'm letting my architect be an architect.

MR. HOGAN: The strategy was to try to reduce the apparent heights of the building and have a stronger brick cap on first and second floor and just have the concrete copings on the top floor, simplified so they became less prominent and less emphasis on the third floor.

CHAIR WOODS: I respectfully disagree. I think by introducing a new material you are just going to bring more attention to it and you can.... We have no coping detail. So I don't know the coping detail or how many rows of coping you have. But it can always be reduced on the top floor. But it would be my concern to have the introduction of pre-cast concrete on top. Unless it's so well done, it usually just doesn't

look very good.

MR. HOGAN: Well, we'll save that for building #2. We'll have to make it very well done.

CHAIR WOODS: And then...

MR. HOGAN: It's not a critical issue for us.

CHAIR WOODS: Well again, we are not shown any coping detail. So it looks to me on the east elevation on the far right; it looks like a very complex coping detail. And then it gets very linear so I'm not very sure what you are doing with the coping.

MR. HOGAN: Okay.

CHAIR WOODS: On the east elevation, on the far right hand corner on the second story.

MS. WALKER: In the new booklet.

CHAIR WOODS: In the new booklet, page SD-8.

MR. HOGAN: This portion here?

CHAIR WOODS: Yes.

MR. HOGAN: Okay. That's brick because the...What you are seeing is the side elevation of these here. The coping is quite developed on those where we have I think about three courses plus some dentil types that go down into the stucco. Our emphasis was on these two tower elements. You are seeing that in side elevation there. The concrete coping... or the simplified concrete coping that we did above is just a rectangular coping... uh - six inches in height. There is no shape to it other than it projects up about half an inch past the surface of the stucco and goes up six inches and returns with a slight slope for drainage. It is a very minimal detail. We do have some color samples that we can show now or later. But the idea was just to simplify it.

CHAIR WOODS: Are you showing coping? When you look at your lines on the top of the railings... if

you go down to the north elevation where the parapet wall comes across for your deck it looks like there is coping on that as well. So you're putting coping on the top of your protective wall out of the deck.

MR. HOGAN: That is brick coping.

CHAIR WOODS: That's brick coping. Also I'm confused by the window again. We seem to be introducing a new thing. On the east elevation on the far right hand comer on the bottom window is colored in dark. And on our sheet where everything else has divided light. So is there something new going on or it was just how it came out in the print?

MR. HOGAN: I think that's just the way it came out in print. It's just a 2 over 2 window.

CHAIR WOODS: Okay. And I guess the last thing is I'm having a hard time with the two arches as the kind of very Romanesque arches... possibly maybe an eyebrow arch... but I don't know. It's ... I don't know about the rest of the Board and the arches on the east and the south elevation. I think we talked about that before as well.

MR. HOGAN: This is... Both of those arches represent one of those zaguan entry that takes you into the building. And similarly to the way zaguans were used traditionally. There is one up at Casa Sena. Those have an arched opening and we just wanted to create some architectural emphasis at those points to signify their use as an entry or a zaguan.

CHAIR WOODS: But it is not a zaguan. There is a door there in our print. Is it a true zaguan? Does it go all the way through the building? On our print on the south and east elevation it is showing doors.

MR. HOGAN: We do have doors that are recessed quite a ways back, as you look at the ground floor plan. You will see at the zaguan entrance that the doors are clear back here. So that from the courtyard, it appears as if there are no doors in the recessed zaguan.

CHAIR WOODS: Okay.

MR. HOGAN: And in the summer, these doors would be open all the time. Just in the winter when we are trying to temper the space, would we have them closed.

CHAIR WOODS: Okay. Are there any other questions?

MS. RIOS: Mark, are you... excuse me. On the north elevation are you introducing shutters?

MR. HOGAN: We are. At these two locations here.

MS. RIOS: Can you describe those?

MR. HOGAN: They are wood shutters that flank the Territorial style windows. I think at one point there was a ... and I'm hard pressed to say whether that came internally from the Board but there was some discussion about some other elements that just softened it up a little bit. And shutters came up so we just put those on the outside of those tower elements to emphasize that symmetry.

CHAIR WOODS: Anyone else?

MS. RIOS: I'm just wondering what the Board members think of this detail.

And also, can you describe for us the metal that you are using on that second story?

MR. HOGAN: I'd be happy to. It is a zinc with the standing seam. This is a sample of the zinc and a photo of standing seam similar to what we are proposing.

MS. RIOS: Thank you.

CHAIR WOODS: So all the trim on the entire building is painted - posts, balustrades, windows - everything is white with the exception of this stained wood pergola.

MR. HOGAN: And the wood on the portal on the wood over this entry.

CHAIR WOODS: So could you identify the elevation you are talking about?

MR. HOGAN: On the north elevation where we are showing the pergola stained, the second story portal - that's stained wood - beams and post, as does the ground floor beams and post. Also over the

woodwork, there's a canopy over the entrance piece and that is also of stained wood.

CHAIR WOODS: Okay. Anyone else? Anyone from the public.... I'm sorry. Christine.

MS. CHRISTINE MATHER: I have a question going back to the coping detail. In your renderings, both up there and the ones on 27A, the concrete... Is that going to be a concrete colored to look like brick?

MR. HOGAN: It would be a colored concrete not necessarily to emulate the brick but just to be compatible with it. We did not want grey concrete

MS. MATHER: So a reddish tone?

MR. HOGAN: Yes.

MS. MATHER: And that's as shown?

MR. HOGAN: Yes. It is.

CHAIR WOODS: Anyone else?

Is there anyone from the public who wishes to speak concerning Building #1?

So are we going to vote on these.... We have three buildings. Are we going to vote on each one?

What are the wishes of the Board?

MS. MATHER: Regarding Building #1, **I would like to make a motion that it be accepted as drawn, as submitted except with the following conditions and exceptions.**

That the coping detail be in brick throughout. And that is the only condition that I have.

CHAIR WOODS: Is there a second?

MS. RIOS: Second. And a couple of amendments to that. That there not be any visible rooftop appurtenances; that the lighting be taken to staff; that...

MS. WALKER: We are approving a lot on tonight, I think that's on our....

MS. RIOS: Madam Chair?

CHAIR WOODS: Yeah.

MS. RIOS: Okay, and I remove that portion of it. **That on the east elevation that the window on the far right be 3 over 3; that all trim be painted white except ...**

CHAIR WOODS: I think it is two over three.

MS. RIOS: No. He indicated it was two over two and then he said it was three over three. What is it Mark?

MR. HOGAN: There are six lights in the window.

MS. RIOS: Okay, **it is two over three. That all trim be painted white except for the following that are going to be stained - the pergola, the ground level beams and posts and the second story portal and that the roof be zinc standing seam.**

MS. WALKER: The pitched roof.

MS. RIOS: Yeah, the pitched roof.

CHAIR WOODS: Karen?

MS. WALKER: I'd like to go back to your point, Christine. I think that the coping details need to be presented to staff at a time that either Sharon of Dan can also be there and look at them.

MS. RIOS: Good point.

MS. MATHER: I accept both of those.

MS. WALKER: Thank you.

CHAIR WOODS: anyone else?

We have a motion to approve with lots of conditions. All...

MR. FLANCE: Madam Chair...

CHAIR WOODS: I'm in a motion, Steve. Don't interrupt.

All in favor?

All Board Members: Aye.

CHAIR WOODS: All opposed. [none.]

What's your question?

MR. FLANCE: Well, my question relates to rooftop appurtenances. The pergola, I presume, is not considered a rooftop appurtenance.

CHAIR WOODS: What is?

MR. FLANCE: The pergola or the ramada is not considered a rooftop appurtenance?

CHAIR WOODS: They approved... The pergola was approved.

MR. FLANCE: Okay.

CHAIR WOODS: Next.

Building #2

MR. RASCH: Madam Chair, Board members, on your bound packet, pages 28 and 28A. And on the new submittal, SD-9. This is Building #2.

Building #2 will be 23,232 square foot 3-story and proposed to 36' high with a tower element at 44' high where the maximum allowable height is 18' 8" as determined by a radial calculation. A height exception was granted on May 28th of this year.

The building is designed in the Territorial Revival style with wall dominated stepped massing and precast concrete wall caps. Other architectural features include white-finished window and door surrounds with cornices and pediments and balconies. Several accent features include a pitched roof and circular windows in the tower.

An exception was approved on June 30th of this year for an arcade of arches on the north elevation

which is not allowed as a part of the Santa Fe style vocabulary.

Lantern-style wall sconce light fixtures are shown on elevations. The applicant has submitted a detailed lighting plan.

CHAIR WOODS: Any questions? Karen? To Staff? Is that who your question is for?

MS. WALKER: Well either staff or Steve. Looking at the keyed notes, # 3, can you help me find #3 on any of the elevations?

CHAIR WOODS: It's up on top of the tower.

MS. WALKER: Ahhh. Thank you.

MS. MATHER: And was the circular window removed, David?

MR. RASCH: Yes.

MR. FLANCE: Yes. If you look at.... Again, this is the latest submittal that you have. This is what we are going with. If there is some discrepancies with what you see there, look at this last packet. We .. The circular window has been removed. The pergola on the top of the torreon is really drawn from ... The changes that we made on that came from your comments at the last meeting plus looking at some of the pergolas around town that have been built on ... everything from the old State Capital to buildings at St. John's college and fairly typical in Territorial style; St. John's being a Meem building.

[inaudible]

MR. FLANCE: The bell tower- cupola. I was just corrected.

CHAIR WOODS: Is that a...

MR. FLANCE: So the keyed notes again are in upper right corner. These are the changes that have been made pursuant to our previous discussions on this building and we'd be happy to discuss anything else with you.

CHAIR WOODS: Go ahead, Cee.

MS. RIOS: Can you tell us the purpose of the tower and can you describe it fully for us - height, width, all materials?

MR. FLANCE: The purpose of the tower - first of all, it provides access to the roof. It is a stairway access to the roof and provides cover for that access. So it has a function to provide cover from the elements... Access to the roof is required.

Secondly, it is , as you can see, a fairly common design element, either as a bell tower or a lookout at the top of these buildings that you see in lots of Territorial buildings. The dimensions... Can you give us the dimensions quickly?

MR. HOGAN: The dimensions of the tower itself at the top are about 11 by 11. It is about 8' 4" from this area to the underside of the pitched roof. Those are both on your sheet on SD 9.

MR. FLANCE: Let me make a point that under City Code since it is an access to the roof, we have the right to cover it in some way. We felt this was the most appropriate way to handle it.

CHAIR WOODS: You have... I'm confused by that statement. Is it a Code requirement that it be...

MR. FLANCE: Yes.

CHAIR WOODS: The Code requires, even when you are out on the roof, you are totally exposed to the elements but at that point, the Code requires...

MR. FLANCE: allows...

CHAIR WOODS: Allows or requires?

MR. FLANCE: Allows. The Code allows a cover over an access way to the roof, whether it is an elevator or a stairway. In this case, we chose to do this cupola. And the roof does have a pitch to it. It is not just a flat roof element, so... it is basically very similar to the cupola that you see on the upper tier in the

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middle which is St. Francis Elementary School, located just down the street.

CHAIR WOODS: Steve, I'm having a hard time seeing the similarity because I think when you look at St. Francis' and then I'm not sure which church that is in the middle and La Fonda. It is a totally different proportion that what you're presenting. This is very much a vertical element and it almost looks like a light house to me. As opposed... it doesn't have the mass that these... that the illustrations that you're showing have. So that's my concern - is the verticality. And the way it was designed with the small windows and the pitched roof top, it keeps adding to that illusion.

MR. FLANCE: Okay. Well, let's talk about the purpose to begin with. It has a functional purpose which I have outlined. This is also located in a courtyard that is trying to define the courtyard in a way that a public space might be defined in a traditional way in a complex in Santa Fe, using Territorial style.

The torreon itself... let's leave the windows aside. The torreon itself is simply designed to say this is an important space and place. And it is abutting the arcade that is using archways, again, to show the... define the passage way at the... Mark, if you could just show it on the site plan... I think the courtyard that we are framing here. And that this is an internal element. So this is not something that we are just tacking onto the building. It is a potential gathering place for people at the hotel. Or it could be a place where a small outdoor concert might take place or it might be a place where we might want to do a little crafts show or something like that. But it is defining a compound and it's defining an open space or a plazuela, if you want to think of it like that, within the compound.

And if you could outline it again, I think they can see it and show where the torreon is actually located. The access that leads to this area is through a zaguan which essentially will be open to the public during daylight hours most of the year. And it will certainly be open to guests.

So we are trying to create a gathering place and say this is an important place and we are defining that

space by the torreon and the bell tower or pergola that is located on top of the torreon.

Having said that, we are also trying to keep the height of this element within some reasonable framework here, Madam Chair. That has been an effort we have made all the way through here. If we needed to expand that massing, as you put it, we could look at doing something like that. But we are trying to keep it with scale of the building. The windows... I mean... are rather small windows that I'm looking at. There are two of them. I think that there's a... when you look at this drawing in your packet, you are looking at a flat plane. And this is not a rounded element but basically a flat plane. It is part of a rectangular building that is being constructed. It is not a round torreon. It is a square element.

CHAIR WOODS: Are you through?

MR. FLANCE: Yeah.

CHAIR WOODS: If you would look at your bottom rendering, the size of the windows on that rendering are different and the proportions of the top cupola are different from what is in our packet. The one that is on the bottom rendering, I believe, reads much less like a lighthouse. And I certainly... I don't think anyone on the Board is arguing with your purpose; why you are doing it. The concern is that the architectural elements you have on it are adding to the verticality. That's something you already have and how can we address that? So that is my concern. And again, we have something different in our packet than we have on that bottom rendering.

Christine?

MS. MATHER: Well I have basically the kind of same question. If those two windows could be made larger to match the windows... if you look on the north elevation... to match the 2 over 3 windows on that same side of the building. I think it would mitigate that light house effect and would allow you to bring more light into the stairway. I just wanted to suggest something that...

MR. FLANCE: Okay.

MS. MATHER: Would it be possible and then just add that little...

MR. FLANCE: I'm sure that would be possible.

MS. MATHER: Okay.

CHAIR WOODS: How high is the... when you are looking at the actual... when you are standing in there, where the floor level is at the top of the tower, how high is the roof above?

MR. HOGAN: At the floor of the tower?

CHAIR WOODS: Right to the bottom of the roof. The bearing of the roof.

MR. HOGAN: It is three foot four... If the dimension you are looking at [inaudible] on the north elevation. [inaudible]

CHAIR WOODS: Dan?

MR. FEATHERINGILL: Just a couple of observations. Well a question, first off. If that is a stair tower, how do you go up the stairs and out into this tower? Do you have like a long ladder that goes up the wall?

MR. HOGAN: [inaudible] a small ladder. [inaudible] you can't do that.

MR. FEATHERINGILL: Because you can't go up the stairwell if the head height is too low. What the difference is in the two pictures and the new one we have is the railing. And that makes it look more like a light house. There is a lot of distance between the bottom of the railing and the bottom of ... The ceiling of this space, which if that was less, you know. I'm not sure. It shows like a roof structure - double lines - in the drawing. And then it shows another double line up at the top of the parapet. I'm not sure what that is. If the roof is down where the double line is, then the parapet inside the torreon would be high enough for a railing. You wouldn't need this metal railing and this ceiling could come down that thirty-six inches. And I think that would help.

MR. HOGAN: I think we would be... I think we are fine with that. We are actually trying to make it look less like a light house and that is why we added that railing in. A light house would have the railing around the perimeter so we tried to make it inside and more like something that was familiar And we look to this. And we also, from looking at it from the ground, we actually stretched it out a little bit because we thought that the proportions as you would see them would be too squat. So again, if we need to tune that a little bit...

MR. FEATHERINGILL: Un huh..

MR. HOGAN: ... across the board, we'd be happy to do it. [inaudible].

MR. FEATHERINGILL: I think you understand what I'm talking about. That 8' 4½" comes from a dashed line in your drawing that isn't really your floor, I don't think. It should be down at the two double lines down at the bottom. That would bring it down to 36", make it look less... if I'm hearing the Board correct.

MR. FLANCE: Is that correct? Is that where the floor is?

MR. HOGAN: Well actually...

MR. FLANCE: Look at your drawing; not at the elevation.

MR. HOGAN: [inaudible] at the top. A ladder takes off by itself.[?] There is a half-flight stairs that takes you to a landing...

MR. FLANCE: Right.

MR. HOGAN: That is not the same elevation as is the roof deck...[inaudible]

MR. FLANCE: Right.

MR. HOGAN: [inaudible]

MR. FEATHERINGILL: But couldn't it be the roof deck? Why does it have to go up that other half?

MR. HOGAN: It could be the roof deck.

MR. FEATHERINGILL: Okay.

CHAIR WOODS: So that would reduce the tower by how much, if we go with what Dan is saying... so we understand?

MR. HOGAN: [inaudible]

MR. RASCH: And what it does, Madam Chair is it would make the adjacent parapet that has the undulation on it the highest point on the building...

CHAIR WOODS: No.

MR. RASCH: ... parapet wise.

CHAIR WOODS: Well, parapet wise it would but it still wouldn't be the highest point on the building.

MR. RASCH: Yeah. That's what it would do. It would ...[inaudible] on the tower.

MR. FEATHERINGILL: That's with the two options, though. If you bring the parapet down on the tower to lower than that, then you're going to have to have the railing. If you leave that parapet up where it is, you can rid of the railing and just bring the roof structure down. And that would be a lot better at mitigating the height, I think.

MR. HOGAN: And we would prefer that also just to make sure there was a distinction between those parapet caps.

MR. FEATHERINGILL: Yes.

CHAIR WOODS: Yes, Christine?

MS. MATHER: On that same point, you seem to be using that center photo as your model, basically. If I'm... Correct me if I'm wrong.

MR. HOGAN: That's the closest one.

MS. MATHER: Yeah. And I think that one thing that makes that look more like a New Mexican tower as opposed to a lighthouse is that it's narrower than the base with the overall proportion. And as your drawing shows, your drawing is going out almost to the edges. And I think if you narrowed that look, it might again mitigate the effect of the tower.

CHAIR WOODS: Well, that's interesting for you to say because on four of the five shown, all the walls are canted ...

MS. MATHER: yes.

CHAIR WOODS: I think... and again, it's this verticality and this lighthouse feeling. When you have that mass and that canting, it helps you get away from that verticality. Now I know, on the bottom, you are running into arches. You have some issues and you can't narrow the top any more. But it maybe... You may be able to do it if by doing first what Dan said. By bringing it down slightly and then just a slight cant. Because that's what... The first top three are really canted and the middle one, the only one that's not is the Hilton and the others are older. So it's... It's really an interesting point what the canting does.

MR. HOGAN: This actually has a quarter inch per foot cant from this point down to the base right here so... [inaudible] to emphasize the verticality of the tower. So there is a cant in there. It is a quarter inch per foot.

CHAIR WOODS: And it's maybe four or five times that on most of these other buildings. Yeah, it helps it. but it may need to be a little more...

MR. HOGAN: This one actually comes up at one cant and then at this point even gets steeper. We didn't do a double...

CHAIR WOODS: Well, and that's the same on La Fonda as well.

MR. HOGAN: Yes.

CHAIR WOODS: Anyone else?

MS. RIOS: Mark, on the torreon you are proposing, are you proposing another little window on the top? I don't know what I'm seeing here. Point to the rendition, John. Yeah, that. What is that?

MR. HOGAN: These have been taken out. This rendering was done two meetings or several meetings back so we have taken those windows out as you can see in your packet.

MS. RIOS: Okay. Thank you.

CHAIR WOODS: Could you also explain what is brick and what is precast coping on each elevation?.

MR. HOGAN: Okay. Again, we tried to use a change in the coping to show emphasis, particularly on this building where the entry is deep set into the pocket here that helps create this outdoor court. So we wanted to emphasize that architecturally. And we've done that not only by employing the arches. But we also have cast balcony pieces that are in cast concrete and then we have some cast coping at the top here and this one actually has some shape to it. And then we just put flat cast copings on these sides. So...the whole intent is to focus on that [inaudible] area and those are the details that we use to sort of create that symmetry there.

CHAIR WOODS: So is there any brick coping or the entire parapet is cast concrete coping?

MR. HOGAN: No. All the rest of the parapets from here back are brick.

CHAIR WOODS: And are you thinking... If you are using a cast concrete for the balconies, what color are those?

MR. HOGAN: Those are going to be a colored concrete, light in character. They were actually at some painted, but we wanted a color similar to the cream color that we are using here on the door and window surrounds.

CHAIR WOODS: So how about the coping on top? If it's cream color on the balconies, what were you

thinking on the top?

MR. HOGAN: Red.

CHAIR WOODS: So you have the cream color cast on part of the building and red brick on the other part?

MR. HOGAN: Yes.

CHAIR WOODS: Okay.

Does anyone from the public wish to speak concerning this project?

[No public comment.]

You are being very quiet back there.

MS. RIOS: Madam Chair, are we addressing color on this as well? We are, right?

CHAIR WOODS: Yes.

MS. RIOS: So I'll ask Mark. What'S the trim color on the doors and windows?

MR. HOGAN: Same cream. That's actually throughout the building. It is one relatively constant part of the vocabulary.

CHAIR WOODS: So David, do you get.. There's only historic precedent [inaudible] my preference on the other buildings in this complex or that would have both brick and cast concrete? Is there any precedent of that?

MR. RASCH: Madam Chair, I would say no to that, in general. The only time you'll see mixtures really is when you have a brick coping and then if you have a shed roof you'll see a flashing. But I've never really seen a concrete and a brick coping.

CHAIR WOODS: Is there a precedent for that that you guys can talk about in coming up with this?

MR. HOGAN: Well, one on the original Devargas Hotel is what we used to sort of ... typology for that

and that was more for the cast copings. Those were of course, down in hewn stone. That's the area we were using sort of to model that. I am not aware if there are any other portions that have a brick upper levels on that building.

CHAIR WOODS: Are you saying it does have a mixture? Does it...

MR. HOGAN: Brian actually pointed out to me that there's places on the hospital building itself where there's brick coping with cast concrete on top of that.

CHAIR WOODS: Do you have any photos of that so the Board can have a better idea of what we are looking at.

MR. HOGAN: I'm getting hints from my team on this is not something we are willing to fall on the sword for. So if... We like the element in terms of emphasizing the courtyard but if it is something the Board is having a hard time with we...

CHAIR WOODS: Well I think what we are trying to do is see what it looks like. Cause on one building you at first proposed... and, you know, I'm trying to understand on how you are clear with this. On one building you proposed brick with a colored red coping. On this building you have brick coping but then a cast concrete that looks more like stone. So in your historic pictures ... and then you said T L said that there was a mixture in places on the old building. Do you have that picture so the Board can look and have a better understanding? Cause when I try to redesign it, I think it is an element... I'm having a hard time seeing it. You know, and that's...

MR. HOGAN: While they are looking through the pictures in the packet, the only other thing I can say that helps to visualize this is when you see the model, when you are in three dimensions, you see that this whole courtyard takes on an element of itself and then the building sort of trails off to the side here. Again, just to focus on bringing the attention to the middle and have a simple coping of brick just blending sort of

with the other buildings on either side of the courtyard.

CHAIR WOODS: Does the Board want to break for a couple of minutes and just see the model to get a better idea?

MS. WALKER: I wanted to mention something to Mark that Dan just pointed out concerning the tower. The east elevation and the west elevation is what he is trying to get you to contemplate. And its contradictory to the north elevation and the south elevation.

MR. HOGAN: The east elevation and west elevations - the shape of the tower did not get updated and that is our error... similar to the south and the north...

MS. WALKER: But...

MR. HOGAN: So you are suggesting that the east and west one is more in scale to what you're looking for... Yep.

[Someone made an inaudible comment].

MR. HOGAN: Yeah, and as I mentioned, I stretched that out so it shows the contrast between the format...

CHAIR WOODS: Yes? David?

MR. RASCH: Madam Chair, Board members, if you go to the spiral bound packet where the applicant went through each façade mentioning details, and I'm looking specifically at their Image #12.

CHAIR WOODS: Are we doing page twelve, David?

MR. RASCH: No, it's in their Image #12.

CHAIR WOODS: But which book are we on?

MR. RASCH: It's the spiral bound and it is near the back...

CHAIR WOODS: Wait. The big one that we got several months ago or the new one today?

MR. RASCH: The big one several months ago.

CHAIR WOODS: Okay.

MR. RASCH: What you're going to see on the old hospital that's kind of all over, is you are going to see brick concrete sills but on top of the parapet there may be brick cap... I mean a concrete cap on top of the...

CHAIR WOODS: What page are we looking at, Dave?

MR. RASCH: It's twelve of his... It's façade #5.

[several people talking at once]

MR. RASCH: It's at the end of Gayla's report near the end.

MS. WALKER: In the back, page twelve. Way in the back, page twelve. Way in the back.

MR. FEATHERINGILL: [with mike off] Are all these brick tops ...[inaudible]

MR. FLANCE: I can't hear him. ... These over here. Here it is over here. Here it is right here.

CHAIR WOODS: You know, David, I'm not sure if that is concrete or if that's flashing. I think that...

MR. HOGAN: [inaudible]... as well that window band at the sill of the windows below is...

CHAIR WOODS: No. I understand the sill of the windows. Uh...

MR. FLANCE: Madam Chair, can I show you a photograph?

CHAIR WOODS: No thank you. We found it.

MR. FLANCE: I found another.

CHAIR WOODS: You have another one? Sure.

CHAIR WOODS: I understand, Steve, the concrete over the brick. I don't think that's what's being introduced, though. We are having concrete on one façade and brick on the other. So it's very different. And the concrete we are introducing is made, as I understand it, to look like cast stone or it's cast concrete

made to look like stone. So why don't we take like a two-minute break and just look at their point of where it is in this courtyard? Okay?

MR. FLANCE: Okay.

[The Board took a break at 7:01 to look at the courtyard on the model to 7:05.]

CHAIR WOODS: We've already asked the public. Does anyone on the Board have any further questions?

MS. RIOS: I'm ready to make a motion, Madam Chair.

CHAIR WOODS: Okay. Go ahead.

MS. RIOS: Regarding Building #2, I move for approval with the following conditions. That all coping on the building be brick and that the windows on the torreon should increase in size to 2 over 3. That there be no visible rooftop appurtenances. That trim color be cream and I'm going to yield to Mr. Featheringill regarding the torreon and tower specifications.

CHAIR WOODS: Let's get a second.

MS. WALKER: Second.

CHAIR WOODS: Okay. Dan?

MR. FEATHERINGILL: I think the easiest would be to follow the proposed east and west elevations in the design as opposed to the north and south. And just a clarification. You say to go to two over three on both windows on the torreon, the stairs.

MS. RIOS: Yes.

MR. FEATHERINGILL: Yeah, the six light. And just that they may offset one side to the other a little bit because of the stairs going up. Right? Is that the way you have them drawn?

MR. HOGAN: [inaudible]

MR. FEATHERINGILL: Okay. Very good.

MR. HOGAN: We located them at the landings.

MR. FEATHERINGILL: Okay.

CHAIR WOODS: Is there... So we have a motion and a second and are you acceptable to his ...

MS. RIOS: Yes.

CHAIR WOODS: Any other discussion?

All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All opposed? [none]

Thank you.

CHAIR WOODS: It's not getting any easier, Steve.

Building #3

MR. RASCH: Okay. Now we are going to go to Building #3. Page 29 and 29A in your old packet. Is it in the new packet?

MR. FLANCE: It's on SD 10.

MR. RASCH: SD-10? Yes. SD-10. So those are all the images.

New Building #3 will be 7,486 square feet, two story, proposed to twenty-seven feet high where the maximum allowable height is eighteen eight. A height exception was granted for twenty-seven feet on May 28th.

The building is designed in the Territorial Revival style with wall dominated massing in a U shaped floor plan. A low angled, standing seam metal hipped roof is proposed to reflect the similar rooflines of

Marian Hall. An exception was approved on June 30th of this year to construct a pitch.

Other architectural features include window and door surrounds with cornices and pediments, wooden balustrade portals on the north and east elevations, similar balustrades on balconies on the south and west elevations, and a stuccoed yardwall to a maximum height of 3' at the northwest corner with a 3' high iron fence installed on the top.

CHAIR WOODS: Is there any questions for staff?

MS. WALKER: I have a question. On the proposed north elevation at the left, second floor, is there a window missing or was it intended not to be symmetrical?

CHAIR WOODS: I think you should ask the applicant that.

MS. WALKER: Applicant? Steve?

MR. FLANCE: I'll leave that to the architect. Second floor, north elevation.

MS. WALKER: North elevation.

MR. FLANCE: No window.

MS. WALKER: There's a window missing unless you have some reason for it not being symmetrical.

MR. HOGAN: The window is missing, actually. And my apologies again. They... It shows in plan on that level but it was just not reflected in the elevation.

MS. WALKER: Okay. Thank you.

CHAIR WOODS: That was a good catch.

MS. WALKER: Thank you.

MS. RIOS: I have a question.

CHAIR WOODS: Okay. Cee?

MS. RIOS: Staff's report indicated that you have a three foot wall and then on top of that you have a

three foot fence. That's the metal fence?

MR. FLANCE: Wrought iron metal.

MS. RIOS: The wrought iron?

MR. FLANCE: Yes.

MS. RIOS: So we have.... It doesn't appear... On the elevations, it doesn't appear to be six feet, to me. So that is a total of six feet?

MR. FLANCE: That is what is intended. If you look on the west elevation...

MS. RIOS: Yes.

MR. FLANCE: This is a fence that is separating the grounds of the hotel from what will be the gardens of... the archdiocese and the Lamy gardens. Under the Hunt property, those areas are proposed for redevelopment. [two people speaking at once] on the archdiocese property.

MR. RASCH: That's at the north end of that west elevation that the retaining wall or wall is three feet high with the three-foot iron fence on top of it. As you go to the south elevation it decreases in height.

MS. RIOS: Oh. Okay.

CHAIR WOODS: So your property is higher than the archdiocese property? Or it's retaining it? And that's why you need the wall and the iron railing on top?

MR. FLANCE: Uhh.

CHAIR WOODS: Or is it...

MR. FLANCE: I think it is...

CHAIR WOODS: The reason for the question is... Let's say the archdiocese was level with your building.

MR. FLANCE: Right.

CHAIR WOODS: If you had a three foot stucco wall and then a three foot iron wall it would look one way. If it's ...

MR. FLANCE: Well, let me...

CHAIR WOODS: If one is higher than the other and it's retaining, it looks much different so...

MR. FLANCE: So is it retaining or is it just...

MR. HOGAN: It is a retaining wall.

CHAIR WOODS: Okay. So the masonry part is completely retaining it?

MR. HOGAN: Right.

CHAIR WOODS: Okay. Got it.

Is there anyone else? Yes, Christine?

MS. MATHER: Looking at both 29A and then actual, page 10 in your... on the east elevation it seems to indicate - correct me if I'm wrong - that in the center part of the building there is a different stucco color or is that my imagination.

MR. HOGAN: It's ... It's not your imagination but it's not a different stucco color either. It was just a rendering device to try to show the change in plane when you are looking at a two dimensional drawing.

MS. MATHER: A depth. Okay. Thank you.

CHAIR WOODS: On the railing... On the wood railing, is it painted a trim color and what is that color?

MR. HOGAN: It is painted and it is the same cream color we are using on the trim throughout the rest of the project.

CHAIR WOODS: And the iron railing is?

MR. HOGAN: Black wrought iron.

CHAIR WOODS: Okay.

Yes, Karen?

MS. WALKER: Another question on that north elevation - why, as we are looking at it, are the two windows on the right centered and the window on the left and the missing window are behind a post?

CHAIR WOODS: It is because it extends further.

MS. WALKER: Oh, I see. Okay. Thank you.

CHAIR WOODS: And that makes it wrap around which is really a nice detail.

MS. WALKER: Thank you.

CHAIR WOODS: Anyone else?

MS. RIOS: What is the roofing material over the entry way?

MR. HOGAN: It's standing seam.

MS. RIOS: That's also standing seam?

MR. HOGAN: Yes.

CHAIR WOODS: And it's true standing seam. It's not...

MR. HOGAN: Yes.

CHAIR WOODS: Is there anyone from the public who wishes to speak concerning this project?

[There were no speakers from the public.]

CHAIR WOODS: What are the wishes of the Board?

MS. WALKER: I move that we approve Building #3 if they will add back in that second level window.

CHAIR WOODS: Do I hear a second?

DR. KANTNER: Second.

CHAIR WOODS: Any discussion?

MS. RIOS: Thank you. I just... I don't know who seconded it. Oh. I just want to clarify that the roofing

material be true standing seam and that the railing is going to be painted cream, that there not be any roof top ... visible rooftop appurtenances and that the fence be black wrought iron.

CHAIR WOODS: Is that all?

MS. WALKER: Very friendly.

CHAIR WOODS: All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All opposed? [none].

Thank you. Next?

4. Outstanding items

a - Marian Hall Canopy Redesign - SD 5.1

MR. RASCH: Madam Chair, now we are going to look at other site improvements... no, first we are going to go back to some redesign issues, if we follow the outline. We are going to look at the Canopy redesign for Marian Hall and then the slight elevation changes on the south and the west of the Hospital building.

CHAIR WOODS: And what page? Can you direct us to those?

MR. RASCH: Those are all in the new packet. For Marian Hall is the canopy... uhh...

MR. FLANCE: It is toward the front of the packet.

MR. RASCH: Okay.

MR. FLANCE: SD 5.1.

MR. RASCH: This is addressing some concerns the Board had on that canopy entrance on the significant Marian Hall Building on the east elevation.

CHAIR WOODS: David, can you clarify what's new and what's old on that? To remind us?

MR. RASCH: Yes, Madam Chair. We had some discussions about the canopy which was built in a way that it looked more temporary and tent-like. And you can see especially on the detail on the bottom how that canopy now mimics the architectural style of the brick building and has more substance on the upright pilasters and then a rather heavy tablature for the top. So that's all a new design.

1:46:-3

MS. MATHER: if you look on page 23 of the old...

CHAIR WOODS: Right. No I remember the 10th. So when you're looking, David, at this...Is the window above the entry a new window?

MR. RASCH: Yes. And by the way, all the new windows in Marian Hall have been replaced by the state but we are retaining that window pattern.

CHAIR WOODS: so this is part of the original window pattern before you close?

MR. HOGAN: that's correct.

MR. RASCH: I think so.

CHAIR WOODS: Steve, go ahead.

I'm sorry. Any other questions for staff?

Steve?

MR. FLANCE: Okay. Well, after the last discussion we had of this canopy, there didn't seem to be... not only wasn't there any consensus but there didn't seem to be a great embracing of what we were proposing. So we went back to a very simple portal, flat roofed entry, trying to create a what really is a Territorial element in this Craftsman building. So what you see is essentially a wood structure with brick columns that supporting the structure. And we'd like to be able to cover the structure with some reinforced

glass that would allow light and protection from weather but would allow light to come down through the rafters of the portal. It's almost like a ramada with a ... a glassed roof on it, if you will.

MS. WALKER: Do you have a sample of that glass?

MR. FLANCE: No. I don't have a sample. It can be either... There are two things we were thinking of. One is an opaque type of just glass cover. The second would be some kind of steel reinforced glass. You want to talk about that?

MR. HOGAN: It's wired glass which, given the fact it is on a horizontal surface over a occupied space we are required to have the wire in there so it won't drop shards on people. The... We were looking at whether it was a clear or a frosted glass. We wanted something that was not visible from the side but when you were underneath it you've got the light, given it is the north side of the building. So the wire is in there just as a function of the support and the glass is there just to let the light in and keep the rain out.

MS. WALKER: So the only question is clear or opaque?

MR. HOGAN: opaque is not the right word.

MS. WALKER: translucent.

MR. HOGAN: Right. Translucent.

CHAIR WOODS: And I would assume you are not aware of this glass from the street. It is only if you area standing under it.

MR. FLANCE: That's correct.

CHAIR WOODS: Whether it is wood or steel, it has an edge to it.

MR. FLANCE: That's correct.

MR. HOGAN: I think it probably would be wood.

CHAIR WOODS: Oh. Okay. Christine?

MS. MATHER: I assume that this new design is also not attached to the building.

MR. HOGAN: That's correct.

MS. MATHER: I also want to tell you, I really like the new design. I think it helped to give it a little bit more mass to match parts of the original.

MR. FLANCE: And I think the brick matches the building and the design is really trying to articulate a Territorial style also. So, thank you.

CHAIR WOODS: Any other questions?

MS. RIOS: I just wondered if you had a preference as to the translucent or the clear glass.

MR. HOGAN: I guess my personal preference is for the clear just because it gives you the opportunity to look up through what some are some of the details on the building. That would be my prejudice on that.

CHAIR WOODS: I'm still worried a little bit with the window above window #3. And it is a pretty window but then... I'm guess I'm reacting like you did when it was said all these windows were replaced and what was there. It does... It is reading a little bit like an anomaly on the west of the façade of the building. I don't know what we could...

MR. RASCH: Yeah. I know. It is true that they are suggesting a restoration of the original light pattern that this building had. And when the state occupied the building they removed all the historic windows and replaced them with this one over ones. So what they are proposing is to restore that light pattern only on this area

CHAIR WOODS: But you know this is the restored light pattern? Do you know that for sure?

MR. RASCH: Yes. From historic photographs.

CHAIR WOODS: Okay.

MS. WALKER: Would it look better if it didn't come all the way down to the top of the portal?

CHAIR WOODS: No. I think the way they...

MS. WALKER: Okay.

CHAIR WOODS: Any other questions?

Anyone from the public wish to speak about these Marian Hall revisions? Anyone wish to speak? I do think this is a huge improvement. I really do think this is considerably better... I'm sorry. A huge improvement.

What are the wishes of the Board?

MS. MATHER: I would like to make a motion that we approve the redesign of entry portal on Marian Hall as submitted and. That glass ceiling be clear.

MS. WALKER: Second.

CHAIR WOODS: Any discussion? All in favor...

BOARD MEMBERS: Aye.

MS. RIOS: I'm sorry. Discussion. That it not be attached to the building.

MS. MATHER: I agree.

CHAIR WOODS: Thank you. Motion passes.

David, next please.

4 b - south end of old hospital - SD 2.

MR. RASCH: Madam Chair, next we are going to look at some west and south elevation changes on the old hospital. And that is the first five pages of your new packet. And it is mostly revolving around the entrance at the south end of the building and also that element on the west end where we looked at some window alterations.

CHAIR WOODS: Mark, did you want to point this out?

MR. FLANCE: It is page SD-2.

CHAIR WOODS: Do one of you want to point these out for us?

MR. HOGAN: Sure, I'd be happy to. These drawings were submitted really to show the details that we cleaned up vertically.... I mean verbally at the last meeting. And we just wanted to have the drawings reflect our understanding of the adjustment. So one of the things is that we modified the door and window light patterns to be more consistent. We allowed larger panes instead of the multiple brick broken up panes that we had before. We ... That's all on SD-2.

And on SD-3, we did the same with making the door openings and lights above more consistent as well as address the west elevation of the addition that is labeled as such on the end. There was some comments from the Board that were very helpful in terms of providing a little direction; making that façade and façade of the addition a little more interesting.

So these drawings represent those changes.

MR. FLANCE: Let me... If we can go back to SD-2, Madam Chair. If you look in the right hand corner you will see 16 items that were changed as a result of the input from this Board and the discussions with this Board that include what Mark just referred to. But there are a whole range of things that we have adjusted or modified on this particular façade that are summarized in that keyed area.

CHAIR WOODS: Thank you. So does anyone have questions?

Does anyone from the public wish to speak concerning the changes and clarification to proposed hospital building? [none.]

What are.... Mr. Herdman - are you going to... Think how we feel. And you're getting paid, and we're not. [general laughter].

What are the wishes of the Board?

MS. WALKER: I have one question. I cannot find 9 new mechanical equipment screen wall....

CHAIR WOODS: Oh, I found it.

MR. HOGAN: It is so well concealed.

CHAIR WOODS: It is on the bottom façade, middle, on the top.

MS. WALKER: Oh. Okay.

MS. RIOS: Madam Chair, I move for approval regarding the proposed changes to the hospital building as submitted this evening. I think we have approved the building.

CHAIR WOODS: Is there a second?

MS. MATHER: Second.

CHAIR WOODS: Any discussion?

MR. FEATHERINGILL: Is the pergola going to be stained or painted on this building?

MR. HOGAN: It is to be painted.

MR. FEATHERINGILL: It is painted.

CHAIR WOODS: So we have a motion and a second. Any further discussion?

All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All against? [none]

Thank you.

CHAIR WOODS: Thank you very much. This is a huge improvement. And I know you worked many times on the [inaudible]. It is really looking much, much better.

MR. FLANCE: Thank you.

CHAIR WOODS: No. I think the way they...

MS. WALKER: Okay.

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All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All against? [none]

Thank you.

CHAIR WOODS: Thank you very much. This is a huge improvement. And I know you worked many times on the [inaudible]. It is really looking much, much better.

MR. FLANCE: Thank you.

CHAIR WOODS: Okay. Next , David.

MR. RASCH: Yes, Madam Chair. Now we are going to work on other site improvements and it is the last section of the staff report. You are going to see a lighting plan and look at the color board as set up in front of the staff table here.

MS. WALKER: Did we do the west elevation?

CHAIR WOODS: Yes. That was on the next page - the SD-3 one.

MS. WALKER: Okay. I see.

MR. FLANCE: The motion included both elevations.

MS. WALKER: Okay.

5 - Colors, Materials and Lighting

MR. RASCH: So multiple yard walls, curbs and ramps will be removed including the retaining wall along Palace Avenue on the northeast corner of the lot.

CHAIR WOODS: David, you want to tell us where you are so we can find something visually or...

MR. RASCH: I'm just going to be working off the...

CHAIR WOODS: Is there a site plan that we should be looking at?

MR. FLANCE: Is this the original packet or the new packet?

+++ 01:57:37

MR. RASCH: this is the original but in the new packet, do we have a site plan?

MR. FLANCE: oh. No we don't have it in there. The lighting plan is as close as we get.

MR. RASCH: that is probably the one we want to work off of. The lighting plan.

MR. FLANCE: the lighting plan is SD 1. And then, Madam Chair, if I may? SD-1 and then please tab

SD- 11 which has the cut sheets of the different sconces and lighting fixtures that we are proposing for the project. So those are the two there to be looking at. SD-1 and SD-11.

CHAIR WOODS: Go ahead David.

MR. RASCH: they are going to remove a lot of existing yard walls , curbs and ramps. And the retaining wall on Palace Avenue. Then a curb cut on Palace Avenue that reestablishes and historic curb cut will allow access to the main entrance of Marian Hall off from the street. The stuccoed retaining walls and yard walls will be constructed along the streetscape corner of Paseo and Palace to a maximum height of the 3 feet. And iron fence at 3 feet high will surmount the interior yard walls a lot like what we saw in new building number three. Arched iron gates will be installed at the corner with flanking 6 foot high pilasters surmounted with spherical ornaments. And I think we have a detail of that in the original packet. A similar stuccoed yard wall with iron fence will be constructed closer to the old hospital building at elevation one. A stuccoed yard wall at 2 feet high will be constructed in front of the new Southwest addition of the hospital. It will be surmounted by a 3 foot high iron fence, iron pedestrian gates with access will access multiple courtyards. And then the landscaping plan is shown, and we are going to look at a detailed lighting plan has well.

CHAIR WOODS: Mr. Flance? Does anyone have any questions for David?

MS. WALKER: I don't know who the question is for but David, the blue square type G pathway lighter. None of these things has a G. 0h yes they do. I'm sorry. I didn't' open it far enough. There's the one that I like.

CHAIR WOODS: I guess, Steve, my concern is I don't know what we can look at to see where we are talking about; what kind of walls. And where these walls are. My biggest concern being on the perimeter of the property as too how high they are. Are we talking about 3 foot stuccoed walls? Or whether there is a 3

foot gate? 3 foot iron walls and where ... I think we need to have a much ... some visual to look at .

MR. FLANCE: The board that you saw just put up far right shows the entry wall and the iron fence that will surround what we are calling the wedding garden or the corner... that's the most visible corner; it's the corner of Palace and Paseo de Peralta. And Mark, you can point out the details on that wall.

MR. RASCH: Madam Chair and Board members, page 9 of your spiral bound packet you're going to see that iron wall or iron fence and you're also going to see the arched gates with the pilasters. On this streetscape views it looks like this and is on page 9 of your spiral bound packet.

CHAIR WOODS: well, you had said that it's a stuccoed wall 3 feet high and can iron fence 3 feet high. But if that's the case, that would make the man leaning on defense, holding the dog 9' tall. So I think, again, I'm just concerned on the heights here as we go around the parameter. Because that's what we are going to see first.

MR. HOGAN: Perhaps... let me perhaps clarify the intent and the precedent for it and that might help the Board to see what we're planning on. It starts really from the stone wall and iron fence that runs along Cathedral Park which was the original and closure for the whole hospital property. That continues up past Marian Hall and then there's the gap until you get to this point here...

CHAIR WOODS: okay, stop. As you are doing that, tell us how tall the walls are and what they are made of. Because if you go around the whole thing like that that it's a wall, we'll get lost.

MR. HOGAN: Okay. So first, I'm just saying these are all existing walls. And what happens is the stone berries in height with the grade, and then the iron fence goes up from the top of that. So we are considering continuing that pattern language ...

CHAIR WOODS: So you are keeping the existing wall on Palace. Is that what you are saying? Or are you replacing it?

MR. HOGAN: we are putting a new wall along palace here that will be varied in grade. There is a retaining wall component to that. And that's the stucco wall and that Varies in height. At this and it is the highest and I think it is about 6 feet at that point. It's set back from the face of the building. And we have plantings in front of it to try to mitigate that. But we wanted to have a consistent batem line at the bottom of the fence, the iron fence. So as you go E. On Palace Avenue, the masonry part of the wall goes from six feet down to about 6 inches. Because that takes up the difference in the grade. And then from... on top of that, since the wrought iron fence that's three feet.

CHAIR WOODS: Okay.

MS. WALKER: So as you get closer to Paseo then the total combination is like three and a half feet or something.

MR. HOGAN: That's correct. If you,,, you can see here on the corner elevation or you are looking down Palace Ave., there is much more high to the retaining here but as you come up it becomes very minimal. And as you turn the corner it is about 12 inches or so.

CHAIR WOODS: So you are saying that on Palace the stucco is retaining and the ground is higher inside the property.

MR. HOGAN: that's correct.

CHAIR WOODS: And then... But what... In your rendering, as you walk in, there is no steps.

MR. HOGAN: That's right. Because at the corner, It slopes up to meet our grade and then we can continue in. It's going down Palace Avenue that we start to lose grade.

CHAIR WOODS: okay. Good. I mean I understand it so far.

MR. HOGAN: And that's essentially the theme as it rounds the corner and comes into... So that part we discussed is from here to here. And then from this section, to the edge of the existing hospital building it

does the same only it is much less in magnitude. It is probably twelve inches of wall and three feet of iron fence and that goes to the corner of the hospital building and stops. And that's it.

CHAIR WOODS: Those are all the walls around the entire... Is that all we are talking about or...?

MR. RASCH: [inaudible, microphone not on] the south elevation.

MR. HOGAN: Yes, that's true. On this elevation here... we do have a perspective of that. That's the... We have the same motif , retaining wall with stucco and then iron on the top.

Let me just refer you in Plan. That's this section along here. And what we have is the same thing. We've got change in grade so the wall height is a little higher at the west end and I should go toward the building, it narrows down and we have the iron fence on top of that. There are also gates articulated in the iron fencing. Whether or not they will actually be operable or not depends on the hotel's operations group, but there will be gates on there that will visually break up that expanse of wrought iron..

MR. RASCH: And then also, on the north elevation of that west wing of the hospital. I think the same thing is over there where you are showing all of those trees in the front yard on Palace. Elevation one. Go over to the left. Elevation one. Right there.

MR. HOGAN: Oh yeah. The same sort of treatment along the face of the building. And it's harder to see at this distance but it's just a Screening that goes in front of those windows. There's about a 5 foot ... they extend out from the wall about five feet and then there is ... the wall of the building. And then there is the stucco wall with the iron fence on it. People in... the guests in the rooms there have a little foil between their room and the turn around.

CHAIR WOODS: Okay.

MR. HOGAN: Make sense? He is referring to this line here... this line here shows that line of fencing.

CHAIR WOODS: So those are all the walls. Now we can move on to colors. Yes? Colors.

MR. HOGAN: Do you want to do anything on the walls or?

CHAIR WOODS: Is there any questions on the walls?

MS. MATHER: So we want to make a motion?

CHAIR WOODS: Well, I think we... Do we want to do a motion for walls separate? No? I think we can do it all as one motion. And then we will also ask for public input at one time. Is that alright?

MR. HOGAN: So I think maybe the most efficient thing to do is we will just go building by building. We can either move the projector out and leave these all in place so you will see them all together or we can pull up the board that goes with each building. It's up to the Board.

MS. WALKER: Why don't you just move the projector instead of moving the boards?

CHAIR WOODS: ... so are we going to take this ... are we going to start with Marian Hall, then the old hospital and going the way we've been doing it?

MR. HOGAN: Marian Hall would be the exception. And the reason we don't have any colors for Marian Hall is because we have yet to see how much of the original brick we can expose, what color that is, as well as to do paint sample testing. So Marian Hall is really going to be more of a restoration to what was. And so we are not presenting anything to the Board on that tonight until we actually get the research underway and find that out.

CHAIR WOODS: How about the old hospital, then?

MR. HOGAN: The old hospital building...

CHAIR WOODS: Could you bring the... maybe.. We want to make sure you guys can see it too. You have to move around. Could you ... yeah, put it up on the easel and then explain it.

MR. FLANCE: While we are doing that, we want you... There are a couple of things we'd like to have you focus on and give us feedback on. One is that the...we want the colors. While there are some subtle

variations on the colors we want them to be compatible and we want you to feel that they are compatible and that there is a reasonable seamless transition, if you will on the colors we are proposing. And the material that we are using. So when we put something up here and bring it back, perhaps you could take another look at it as it lines up here and see what you think. Cause it feeds into the entire building. I just wanted to make that point. Go ahead.

MR. HOGAN: Okay. This is color palette for the old hospital building. One other brick that we are not showing is this one. This is a sample from one of the breaks that fell off of the existing coping pieces. We brought that in two put it up next to the ones that we were selecting to try and demonstrate that we are looking for something compatible but we are not looking for an exact match. We are as guilty mind to make sure that there is a difference between the old and the new. So this is the brick on the coping. Then we have this color here, This color is the existing building. With all the brick that's not painted pink, we're proposing to take to this color here. And then this is the painted brick on the new additions, which would include the torreons. And then this is the stucco that would be on the new additions here and here.

So again, what we are trying to do as Steve pointed out is come up with compatible colors with subtle differences that still highlight certain features such as the torreons.

This is... I think we discussed the standing seam metal roof. This is the zinc roofing material that is similar to what is existing on the solarium here. And that sort of set up that palette and we are using that in any place that we are showing a metal roof is that same zinc.

CHAIR WOODS: Is there any other questions?

MS. RIOS: I have a question of David. David, doesn't the ordinance indicate that you really should not be using different colors in ... I'm pretty sure that it indicates that.

MR. RASCH: Madam Chair, Board members, you will recall on the retail gallery/garage building, we

approved multiple stucco colors to break up the massing on the two buildings, even though they are attached. I'll read what it says here under Downtown/Eastside Historic Design Standards. "With rare exception, buildings are one story," blah, blah blah. "Exterior walls are painted alike. The colors range from a light earth color to a dark earth color. The exception to this rule is the protected space under portals, in which case the overhang... the overhang... in which case the roof overhangs the panel. These spaces may be painted white or a contrasting color or have mural decorations.

CHAIR WOODS: Is there any other questions?

MR. RASCH: And in the recent - it doesn't say anything about colors but it does say no less than 80% of the surface area of any publicly visible façade shall be adobe finish or stucco simulating adobe. And then it says the balance of the publicly visible façade may be of natural stone, wood, brick, terra cotta or other materials, subject to approval. And the publicly visible façade of any building, and this is in recent Santa Fe, and any other adjoining walls shall, except as otherwise provided be of one color, which color shall simulate the light earth or dark earth, matte or dull finish and relatively smooth finish. .

So yes. in general, the Code says painted alike and under portals, different.

MS. WALKER: But what about the differentiation that a new addition is to supposed to...

MR. RASCH: That's a good point. Where new additions need to be distinguishable and this Board has set a precedent where with an addition on an existing building you may slightly change the stucco color or change the stucco texture. And I would definitely say that you need to vote that way if you want to. And you need to be careful when someone comes if for a restucco, they don't just do it all in one color or texture. But that is following the Secretary of the Interior Standards. And I would say, Board members, that the colors they are choosing are similar enough that I don't think it violates that part of the Code. They seem to be alike, to me.

CHAIR WOODS: Any other questions? Let's go to the next panel. If you can just leave it in front and lean it on there, Mark, so we can see them altogether.

MR. HOGAN: this is the color palette for the Gallery Building. We have changed your bricks. We changed the brick color on the coping. We went with a slightly darker stucco. This is the portion of the building we are talking about. Here. And to here. And so it is a slightly darker stucco. We have introduced the wood for the portals and the pergola and then the cream color for the window trim and balustrades.

Yeah. So these two go rather closely together so you can see cause we transitioned from this stucco to the stucco of the garage, which is this color here.

CHAIR WOODS: We can't see it cause the model is back.... Thank you. If you can just hold it next to it so we can see the...

MR. HOGAN: So smaller areas, we went with the slightly darker color; larger areas... this is actually the same color that's used on the additions for the hospital. Then we've got to painted brick portions here. This is at the torreon at this point. And then to cream color for the window surrounds.

CHAIR WOODS: any questions? Okay.

MR. HOGAN: This is the boiler **building**.

CHAIR WOODS: again, if there's any way we can leave them all out because we can't see them over on the side. Okay.

MR. HOGAN: this is the existing brick. Then we have two different colors of painted brick, that representing the end than the lighter when representing the new addition that Meem did later on. So we've got the Meem addition, the earlier version and then the color of the trim and balustrades.

MS. WALKER: and which of the two, not the balustrade but the other two will the carotid store be now?

MR. HOGAN: For the garage door now, I guess you could take your pick. It would be obviously one of these two and probably this one is a portion of the Meem building wrapping around. So if we are trying to make it go away, I would stick with that one.

MS. WALKER: I think so. Yeah.

MR. HOGAN: okay?

All right. Building #1 Same brick as the parapet on the gallery and the garage. Stucco color, we have the wood trim... I mean on the wood from the pergola and the portals. And the cream color for the balustrades and window trims. Again, this is a better picture if you couldn't see it before, of our standing seam roof. Okay?

We'll go to Building #2. Building 2 and Building 3 have the same color stucco. It's a little bit darker... a little bit lighter than the stucco on building one. This is the coping color of the brick there and the cream that surrounds that. There's really only two colors really for materials on building two.

Finally, is Building 3 - same color as #2. We kind of wanted to use that to turn that corner And then the zinc roof and the trim.

CHAIR WOODS: Is there any questions?

MS. MATHER: I have a question about Building #3. Isn't it meant to sort of replace a building that was lost in that area and therefore it would probably be closest and feel to Marian Hall and since you don't know what Marian Hall's going to turn out tobe. Are we thinking about holding off or are we just going to go ahead and match it with the other one?

MR. HOGAN: Well, what we wanted to do is put the proposals and the colors out there for all the buildings we are proposing. It is our intention to do some mockups of these areas components as we are moving through the construction phase. And evaluate whether they are doing what we intended for them to

do The color matching with Marian Hall and how the effects building number three could be influenced by that. So what we wanted to do was just make a statement to the board that we would like to gain approvals on these three so we have something on the record. And then if we find any reason to change things, then we would bring it to staff and staff would determine whether or not the board would want to take another look at it. We would like to do that actually from larger mockups that are on this site area so that's where we are coming from.

MS. MATHER: Okay. Thank you.

CHAIR WOODS: let's give the public a chance to speak.

Does anyone wish to speak concerning the colors? Okay.

Cee, did you have a question?

MS. RIOS: I have a comment. I don't think it is a good idea for you to be introducing a lot of different colors on one building. I think you should stick with one color to each building. That is my opinion and I think the ordinance upholds this point of view.

CHAIR WOODS: Any other questions? Dan?

MR. FEATHERINGILL: I think it's Building #1 in the back- why is the brick a different color when you are creating a courtyard with building 2? You know the darker brick for the gallery building and the parking structure match. And then Building 1 and 2 should maybe match the hospital. Or... It's just a question.

MR. HOGAN: You know it's an interesting question. We are trying to come up with the right amount of variation and the right amount of consistency. So it's a little bit of... The brick we used on Building 1 taps it from the hospital so we didn't want to make it mimic that too closely. It is also probably the closest to a Pueblo style of the Territorial buildings that we are doing. And I'm saying that because of the way we

developed the massing here. So that rougher brick and sort of mottled color seems to be more consistent with that.

We wanted it to read as a separate building from #2 so that it didn't look like they were done at the same time and place.

MR. FEATHERINGILL: Okay.

And on the larger buildings, I don't have as much trouble with the different colors.... as much. Okay, the smaller buildings yeah.. a lot of different colors. But the bigger hospital, my opinion is it is probably okay.

MR. FLANCE: Could I make a comment on that?

MS. WALKER: It does break up the mass.

MS. RIOS: I think it is getting too messy.

MS. WALKER: The mass is messy?

MS. RIOS: No. The...

MS. WALKER: I'm teasing you.

MS. RIOS: Yeah. Okay.

DR. KANTNER: We do have... because some of it is painted brick and some of it is stucco so it is actually different textures as well. So it probably would appear to be somewhat different colors anyway. So it might make sense to make it look intentional. I just wanted to agree with Dan on that.

MS. RIOS: If the colors are extremely subtle, I think we might agree with the differences in color... very subtle.

CHAIR WOODS: Steve, go ahead.

MR. FLANCE: You've already made my point.

MR. FEATHERINGILL: We knew where to go.

MS. MATHER: Since we are talking about...

MR. FLANCE: I agree with you anyway.

MS. MATHER: Could we look at the old hospital building colors again. I mean we've seen a lot since then. I think it might be helpful for us to just review those again very quickly.

And again, if you would sort of go through what goes where. What is new additions and what's the old building?

MR. FEATHERINGILL: And can we get the elevation up?

MR. FLANCE: Madam Chair?

CHAIR WOODS: Yes sir.

MR. FLANCE: I have just a quote from the code,

CHAIR WOODS: Did Mr. Herdman wake up and actually bring us some code info? That was nice of him,

[general laughter]

MR. FLANCE: I thought you asked me to be very serious with my presentation this evening.

The Code actually provides for... It uses words like similar. Just to quote one paragraph for additions. And I think this is really applicable to the main hospital. Additions shall have similar materials, architectural treatments and styles, features and details as the existing structure. But shall not duplicate those of the existing structure in a manner that would make them indistinguishable from the existing structure. So you have the legal mandate in the Code to have some variation within an existing structure that I would call, rather different shades of the same color; not really different colors.

CHAIR WOODS: I really disagree, Steve. I don't think it is specifically talking about color. It's talking

about materials; it is talking about window types...

MR. FLANCE: It is talking about all of those things.

CHAIR WOODS: It's talking about all of those things. And the new additions are absolutely different in all of those ways. You definitely have different window patterns. You have different... You have many different things happening on the new additions. So I think it could be argued either way whether that also supports the color. I think when you look at the hospital now and it's all one big pink elephant and it actually, to me, is reading better than if it were different shades of pink.

So I am in agreement with Cecilia. I mean and obviously we all are at different agreements on this.

But I think to have such a dark stucco, I would not do that because I think it is too dark because of the contrast with the white trim. You are introducing stucco and as John said, you've got painted brick. That alone is going to make a difference without having to change the color on top of it. So I would definitely try and match the stucco and the paint color over the brick because it's going to read completely different. And the color's going to read differently just because of the material under it. I think to introduce the dark stucco is not appropriate, in my opinion. I can see where people differ on this. This is again... We always get back to this philosophical difference of how you separate old and new. But I think you have done a very good job of separating old and new and still blending it without necessarily having to go to adding a different color.

MS. WALKER: I agree that one is too dark. The one at the upper left.

CHAIR WOODS: The stucco?

MS. WALKER: The stucco.

MR. HOGAN: Just to add a clarification to that came into consideration on these is looking for color fade. Usually, you know, in the first two years, the colors fade out, particularly with the synthetic stucco

which is what we are proposing.

So we did start it a little bit darker than what we wanted it ultimately to look like. We think that after two years it's going to fade in and some of these differences will also fade and blend a bit. So we are trying to compensate for that and that's why we started off with the darker stucco color than we otherwise might have. As far as variation between the two, you know, this is the existing building and particularly when you see it from the north elevation, there are no new additions here. So there is a lot of the color we are proposing. And this one we expect to fade a bit.

And then when it comes to the torreons, it is just those areas so we are not looking at, you know, a whole lot of busy changes in color; we are looking at just those elements and fairly subtle difference between. That said, we agree with the point that since the torreons are brick, there is going to be a little bit of a texture difference there already anyway, so we really, again, are just trying... It's ... We are dealing with subtleties at this point.

MR. FLANCE: Madam Chair, you're hearing our arguments. I think it is a good discussion. But I want you to know we are open to your suggestion. And if the Board is in agreement with you and Ms. Walker and Ms. Rios we are happy to reconsider the shade of the stucco that you are seeing and lighten up the darker stucco. I mean, this is not something that we're hard and fast on. We are trying to suggest a palette but we would welcome your input and advice.

CHAIR WOODS: I think the palette is good. I think you have worked really hard on trying to develop it. I would... and this is completely suggestive, so take it for what it is worth. I would go with a little bit deeper wood tone. That wood tone is a bit contemporary and if you look at older buildings you're going to see a wood tone with a little more black in it. But I'm kind of a nut about color. So that is for whatever it's worth. We have no ordinance to base it on.

The other possible way to do it and I don't know if you are up for this because we are at the end of our long relationship here that has been interesting for all of us. Is to go and do mock ups as its, you know, at the appropriate time. And, if you want, whether it's with staff and one of us or as the board... You know, if it's something you might want to revisit. It might be appropriate at that time. It is hard to make all of these calls on such a huge project. So that's another option.

MR. FLANCE: I think we would welcome doing some... you know where we do a façade or a portion of a façade and do sizable mock ups and let the staff and however many of the board members come out and look at it and work with us on that. We are certainly open to that.

CHAIR WOODS: I appreciate that cause I think as the project is evolving, it is a good thing and we are looking at it probably in the worst lighting in the world.

MR. FLANCE: If we could, if I may, Madam Chair, suggest that the general palette is acceptable, but the actual final colors and shades need to be confirmed with the staff and that we are getting ready to go into... you know, go into covering the building. That would be an appropriate way to handle it.

CHAIR WOODS: Did you want to finish up with your lighting and that's it, right?

MR. FLANCE: Yes, we'd like to do the lighting tonight if we can.

CHAIR WOODS: I'm sorry. Was there any other comment on the colors or questions?

MS. WALKER: No, I'm saving all of mine for the lighting.

CHAIR WOODS: Okay.

MR. FLANCE: Can I just say one thing on the lighting as we are moving things around here? We are as interested in the comments on the design of the sconces and the fixtures as we are for the location of the lighting. And in some cases, I would like to remind the board that location of lighting is really dictated by code in terms of the candle-power and light that you have to have. Along walk ways or stairways, areas

that are outside areas that would be used both by guests at the hotel and the general public. So in some cases we don't have much flexibility of where we put lighting. But I think the... we have a lot of flexibility in the design of these lighting fixtures and the sconces that we are using. So if we can kind of keep that in mid as you look at page SD 1 and SD 11, I think it will help us get through this discussion

MR. HOGAN: And SD12.

MR. FLANCE: Sorry. And SD 12.

MR. HOGAN: I think it might be best if I just reiterate our intention to have subtle lighting throughout the property as we can. So... our landscape lighting is going to tend to be low to the ground, lighting pathways... We tried to include some fixtures that are indicative. Now whether or not these ... it is a little bit like the paint color. By the time that we get all the way down the road, we'll bring that to staff. But we want a very subtlely lit site. We are trying to minimize the number of lights you could see from the ground. So, for instance, where we've got lights on balconies and we have Code requirements for lighting out of doors, our intention is to put lighting behind the beams of the portals and just wash down the surface so you don't see a light fixture up there. These will be very subtle little [inaudible] lights or low voltage lights. Along the ground plane it is the same. We are including a couple of typical fixtures like the pictures we show of the bollard fixtures of the drop off and turn around. There are some lanterns... stand up lanterns that would be found along the promenade. These are color keyed into the site plan and I'm more than happy to go into as much detail as you want but I want to do an overview first.

We also have stepped lighting which is also on our cut sheets and then some satellites for up in the trees. Those are all on SD 12.

On the building lights, we brought in sort of a sample, something that would characterize what we would like to do. And this is something that works in the Territorial style. It has a hand made character. The

lens would be more like a micro-type lense so that you don't see in and see the light bulb there. But that is indicative of the quality that we are looking for. And these are actually made in Pojoaque. And SD 11 shows the variations on a similar type of iron fixture where you've used these lanterns under the archway of Building 2 and then these wall sconces. And they are shown here in a picture, you know, outside the doors. Again, I don't want to go into too much detail and have everyone's eyes glaze over but that is the general intention of the lighting.

We've also got some signage lighting to discuss which will also just be in the landscape lighting ...uhh, the surfaces of the sign.

CHAIR WOODS: Karen?

MS. WALKER: Mark, I'm going to comment on page SD 12 and then excuse myself. The first picture doesn't bother me so much. First of all, the rectangle step light should be of a color to match whatever stucco you've got.

MR. HOGAN: Agreed.

MS. WALKER: And the others look so chintzy for the quality of this project. They look like plastic everywhere. And I would suggest that unless you come up with something else tonight that... this... better quality... come to that group of staff and ...

CHAIR WOODS: What lighting are you talking about, Karen?

MS. WALKER: Everything on page 12. All of them. They all look chintzy. The colors, the everything. But the central one; the rectangular step should match the stucco so it doesn't stick out with the black or something like that.

MR. HOGAN: And please let me clarify too. The colors that are represented in here are from their catalog sheets and don't necessarily represent the colors that we're going to propose for this.

MS. WALKER: Good. Good. A green would go better in many cases.

CHAIR WOODS: Anyone else?

Does anyone from the public wish to... Oh, finally. Are you going to talk now?

MR. BOAZ: Marilyn, do you swear you are going to tell the truth?

MS. MARILYN BANE: Yeah. I do. Thank you.

Thank you, Madam Chair. Members of the Historic Design Review Board: I want to tell you, it is not easy being the public in this when we have so much less knowledge than you all do. And certainly the presenters do. And we also don't have the packets with us from before to be able to... But in spite of that it I think it has come through very clear. I think this is an awesome project. I think that it's ... it has been a wonderful collaboration with you all. If I ever was impressed by the H Board before, I am far more impressed now than I ever have been. And I think you all have been very collaborative, working with you all and good stuff to start with.

I do, however, have to say something.

CHAIR WOODS: She always does that. She sets you up so you feel really good and then she lets you have it.

MS. BANE: Sharon has been working with the State too long.

No. Actually, no. I have a problem not with the colors so much as the lighting as I do with style on the era lighting. I think it seems much too colonial in feel and that... It's such a minor thing. But since I haven't said anything before this, because I know nothing about it, I thought I would share that part with you. Thank you.

[Ms. Walker excused herself from the meeting at this time.].

CHAIR WOODS: Thanks, Marilyn. Anyone else wish to speak? Any comments from the Board?

So, we're at this point talking about our colors. Yes. And the lighting. So do we have a motion?

MS. RIOS: I make a motion in terms of the building colors.

CHAIR WOODS: Okay. We can do one of those.

MS. RIOS: I would move that each building have its own color and that you do not use multi-colors on the buildings.

CHAIR WOODS: I know the... And then, how are you addressing the colors they are presenting?

MS. RIOS: Well, and I believe the applicants indicated that they would do a little mock model with colors and those could be brought back to the Board. I think the colors are fine but you know, I see a lot of multicolored buildings in parts of this town that are not in the historic districts. Frankly, I've been on the Board a long time and I do remember that part of the ordinance that indicates that you differentiate in color undemeath portales but not the building itself. And I think you are getting too busy if you do.

CHAIR WOODS: Is there a second?

MR. FEATHERINGILL:. Second.

CHAIR WOODS: Okay. Now for discussion, I think I would suggest to you that they have presented a lot of things. They presented a metal roof; they presented coping colors, besides the stucco colors that may need to be addressed in the motion.

MS. RIOS: I think the metal roof is fine. And I think that most of the coping colors are pretty good... are fine and perhaps... I think the Chair made a suggestion that the wood be a little darker in your mock up; that you do a portion with a lighter color wood and maybe the darker color and we will get a better idea of what goes best with their building colors.

MR. FLANCE: Madam Chair?

CHAIR WOODS: We're in the middle of a motion, Steve. Is there any other discussion on the colors?

MS. MATHER: I have a question for the Chair. Is this motion just on colors . We also discussed all the walls and the iron work. Are we going to include that in this motion? Or should we?

CHAIR WOODS: Good point.

MR. BOAZ: Could you repeat that again?

MS. MATHER: We have also discussed all the walls and the iron work and I want to find out how the Board feels, whether that should be included in this motion.

MS. RIOS: Well, I believe all the iron ... the wrought iron is all going to be black and the walls would have to be compatible with the building they are directly fronting or directly associated with.

MR. FEATHERINGILL: The question is also heights and stuff too. So why don't we just take the colors as one?

CHAIR WOODS: Okay. So right now we have a motion saying that the colors that are presented are good but that we limit it to one color per building. Is that the motion as we understand it?

And there has been a second, right?

MR. FEATHERINGILL: Yes.

CHAIR WOODS: Any other discussion?

All in favor?

MS. RIOS AND MS. MATHER: Aye.

CHAIR WOODS: All opposed?

MR. FEATHERINGILL AND DR. KANTNER: Aye.

CHAIR WOODS: Did you vote?

MS. MATHER: Yes. I voted in favor.

CHAIR WOODS: You are in favor of the motion?

MS. MATHER: Yes.

CHAIR WOODS: [inaudible]. I will vote with my colleagues on the left in favor of the motion that each building be one color. So we have.... And I think because part of it is my understanding is that we are invited to view some mock ups and colors as this happens.

[The motion passed by a 3-2 majority voice vote.]

MR. FLANCE: Yes. And I would like to clarify that the color portion also applies to the fences and the walls that we proposed.

CHAIR WOODS: Right. And I think that is important in this next motion because you started out something about the color will go in front of the building or do we want the perimeter to be consistent as opposed to stopping and starting colors. And what are you proposing? Because you haven't really spoken to the color of the walls?

MR. FLANCE: I think we are open to your suggestion. I think it would be preferable from my... from our standpoint to have one color for the stucco that is forming the base of the retaining wall and one color for the wrought iron fencing that is being placed on top of the retaining wall.

CHAIR WOODS: And of your colors, Steve, because it might be a good time to say... What is that base color, which I would assume would be the color of the hospital? I would assume because that's your biggest building. What of those colors is that main base color?

MR. FLANCE: I look to my architect for his take on that.

MR. HOGAN: Well, we've done a ...

MR. FLANCE: What is your base color?

CHAIR WOODS: Do you guys even buy this or ?

MR. HOGAN: There is some confusion because we have been referring to the walls as in stucco and

really, one of our original intentions was to do those walls' bases as natural stone similar to what you see in Cathedral Park. So there's an expense portion to that and we can't really weigh that right now. But our desire would really be to have the base of those walls be natural stone and not stucco. So I guess when we... What we'd like to do is when we come back and talk bout mock ups and colors we would have a decision for you on whether our budget can allow stone because we think it would be a far superior choice of materials.

MS. RIOS: That would be my suggestion.

CHAIR WOODS: That would be great. So we are not going to make a motion on it. No. But we can make a motion on the presentation of the location of the walls and the heights. Yes?

Okay. So do we have a motion for that?

MS. RIOS: Madam Chair, excuse me, but I think in my motion I did include colors of walls. I said they should...

CHAIR WOODS: No but that wasn't in your motion; that was in the discussion.

MS. RIOS: Okay. Because I want to make sure that wasn't in the motion.

CHAIR WOODS: Isn't that true, Carl? It's not in the motion?

MR. BOAZ: That is correct.

CHAIR WOODS: Okay. Good. Okay. So... Steve, do you have any comment before we make the motion on the heights of the walls?

MR. FLANCE: No.

CHAIR WOODS: heights and locations?

MR. FLANCE: We're good? Okay.

MR. FEATHERINGILL: One...

CHAIR WOODS: Yes?

MR. FEATHERINGILL: We really don't have heights of walls. There are a lot of walls, I'm sure, that are scattered throughout the plan, that really haven't been shown. And I'm concerned about just giving blanket approval. Do we have something that shows walls and heights and what is getting railings and what's... I mean there is a lot of things involved in that. I know there is some underground parking will have some very high walls to allow the cars to go underground and what's going to happen with those? I know they will have to have guard rails on top of those. So I think we need a little bit more definition.

MR. HOGAN: The walls are shown in the elevations. Again it should be areas. Your point about the ramp walls there is a good one. And I don't know that we really came prepared with an answer to that other than that would be compatible with everything else. But we do show elevations of these walls and the fences...

MR. FEATHERINGILL: Yes.

MR. HOGAN: And we show elevations of these walls and the fences and we described the heights and talked about them as well as this one here. We showed this fence in the east elevation. So I think the majority of the walls are shown. We showed the walls that are between here and the wedding... I mean in the rosary garden. So most are described. We don't have a whole lot of walls inside the site that we haven't already addressed.

CHAIR WOODS: So maybe the motion would refer basically, as presented and not to exceed in the combination of iron and stucco six feet.

MR. FEATHERINGILL: Well, they already presented something higher than that because there is one place on the wall on Palace right here that is already six feet of wall plus three feet of railing that would make it nine feet.

MR. RASCH: But there's retention.

MR. FEATHERINGILL: Well, yeah, it is retention.

CHAIR WOODS: It's retention on the other side.

MR. RASCH: So, in fact, we would be reading it from the street frontage and I didn't do a wall height calculation for what is allowed on that streetscape.

MR. FLANCE: May I suggest, Madam Chair.. Let me interject. First of all, I want to... We have a little bit of a disagreement here. I think that if we can do stone we would like to do stone. But we would like a decision tonight on a color for a stuccoed wall base with a wrought iron fence on top of that base. And then, if we can find a way that we can change in your... and this little committee is amenable to a stone base, then we can present that to you at time. But I'd like to walk out of here tonight with an agreement on what we are doing with the exterior walls of this property in terms of material and in terms of color. In terms of height, I think there is a way to manage that, which is to... First of all, the City won't allow a wall beyond a certain height. A retaining wall, I don't think can exceed ten feet. Our highest retaining wall ... What is our worst case?

MR. HOGAN: [inaudible]

MR. FLANCE: Okay. So our worst case is a six foot retaining wall which would have, if you want to limit the ultimate height of any barrier, you could say no wall-fence combination would exceed eight feet... or nine feet.

MR. RASCH: Madam Chair, if we are talking about step backs, we don't need a maximum yard wall height allowance calculation. If they are going to do a three-foot and then a certain amount of step back - more than a foot or two - then another three foot. Because without a height calculation, we can allow four feet.

CHAIR WOODS: He is not showing that.

MR. FLANCE: But...

CHAIR WOODS: Steve. You know this is... I think the Board has been really cooperative and we certainly appreciate all of your cooperation. I am not willing to go forward at this time with that general of an approval when this is the corner of Paseo and Palace that we are all going to see. And if we are talking the possibility of a nine foot wall, that is a lot of wall, as I understand it. Because you said at one point you are six feet of stucco and three feet of iron. And I think we all need a better idea before we can say Hey, on one of the busiest corners of Santa Fe that everyone is going to drive by, we are going to be looking at a nine-foot wall.

MR. FLANCE: Okay, then let's defer the height issue to a detailed engineering plan that we will submit to your subcommittee. But I would like to walk out of here with materials and color...

CHAIR WOODS: Steve, I'm sure you would. But I also think you haven't come and presented us with enough information at this time for what you can walk out of here with. And I'm probably getting a little tired. So let's all get on the same page here. I appreciate what you want to walk out of here with but I am not going to allow that for us to do a vote until we have the information to make the vote. We understand that you want to do a wall. We understand there is going to be retainage and we don't have heights at this time for this wall. And we cannot defer that to a subcommittee. That has to go to the Board. There is no way that is going to go back when we are talking about heights. So we have to have enough information on the very first thing that people are going to see on this project.

David, do you have a question?

MR. RASCH: Yes, Madam Chair. If you look at SD 14, there is another point that I think needs to get into this argument rather quickly and that is about signage. Now, you are going to see in the upper left

corner of SD 14 a really nice example - elevation and plan view of the main gate on the corner of Paseo and Palace. But you will also see on that free standing yard wall gate, we have a sign. That is not allowed by Code unless there is an exception. Also when you look at the drawing that says Drury Plaza on that little spur wall coming into the driveway off of Paseo. If that is a freestanding yard wall with a sign on it, that also needs an exception. So I think your wall issues and your sign issues need to be discussed together as well.

CHAIR WOODS: But the other problem, Steve, is we do have a lot of drawings. And we are looking at the drawings that were presented. We have rock wall drawings and we also have stucco wall drawings. And then we have some with a stone veneer in places. So, I think we are all a bit tired and confused at this point. We certainly want to work on it with you but we have to have enough information to vote on this. If this is going to come back, we don't have to come back in a special hearing. It can come back in a regular Board meeting. We don't need many more special hearings. We given... We've all given lots of time. And I don't know that at this point... and it is really up to the Board how comfortable you are with making a motion with the information we have.

MR. FEATHERINGILL: I could make a motion addressing materials and colors and requiring heights of walls and signage on walls to come back to the regular Board.

MR. FLANCE: That's what I was trying to suggest.

CHAIR WOODS: Okay. Go ahead.

MR. FEATHERINGILL: I make a motion to approve the stucco color of the hospital main building itself, for stucco covered walls, retaining and freestanding, black wrought iron, (so we can get into the color of that) I am assuming it is going to be a flat black, and the applicants will bring back an engineering plan showing heights of walls, locations of walls and any peripheral signage

applied to the walls to the Board.

DR. KANTNER: Second.

CHAIR WOODS: I would also request that if it is not within the ordinance on the signage that they come back with a request for an exception.

MR. FEATHERINGILL: Right. A proper application is going to be needed to be done.

MS. RIOS: Did you address the stone base?

MR. FEATHERINGILL: Well . Yeah. They have brought the idea of stone. They haven't really presented it. They could at that time, if they get their dollar amounts that they need.

CHAIR WOODS: Any other discussion?

All in favor?

ALL BOARD MEMBERS: Aye. [Ms. Walker was not present for the vote.]

All opposed? [none]

[The motion passed by unanimous voice vote.

CHAIR WOODS: Okay. Now we are voting on the lighting. Is there any more discussion on the lights?

MS. RIOS: Well ,with reference to SD 12,I kind of agreed with Karen's comments.

MR. FEATHERINGILL: I don't like them. I know that is not a professional comment but they are just not very pleasant and I think you can do a lot better.

MR. FLANCE: Does the full Board want to see it, Madam Chair, or is this something we can work with the committee on?

CHAIR WOODS: Well, technically, we don't really have a committee. Is that not true? Kelley, can we .... and it's really up to the Board if they want this to come back.

MS. BRENNAN: Since they are coming back, it probably makes more sense to bring the lighting back to the Board. Since it was so broadly expressed that ...

MR. FLANCE: That's fine.

CHAIR WOODS: Are there lights on page SD 11 ... is the lighting shown on page eleven ... Is page eleven of the lighting they have chosen... Is that acceptable? Because I don't think we should just say that we don't like it. I think they would need a little more direction. I mean I find... I think on page eleven, they really tried to look for lights and when you look at that light, things that are... look more handmade.

DR. KANTNER: I think my view would be that that would be acceptable except that I'm not so keen on the rounded sconce. But the squared sconces are a good question - we talked about being suitable. With that somewhat translucent glass, that's perfectly fine with me.

MR. FEATHERINGILL: I agree.

CHAIR WOODS: And so we are asking them possibly... I know that on the step lights, Karen asked that they match the color of the stucco which certainly makes sense.

Marilyn felt the standing lights were too colonial; that the big pole lights were too colonial. As far as the directional landscape light, I don't think anybody is going to ever see that. It's sitting under the trees. I don't know about the lantern bollard. It looks like any lantern bollard. Is there something that...?

MR. FEATHERINGILL: There are other styles. I think they could match something that maybe would match exterior lighting better. I just think that's something they chose very quickly. Is what it looks like.

CHAIR WOODS: So John, is this time for a motion? Is this maybe your turn?

DR. KANTNER: Well I can make a motion. **In reference to the lighting, for the exterior building lighting selection, I move it be approved as presented with the exception of the rounded sconce design which is here in type B, that that be a sconce design that is more rectangular like the other**

ones. And in reference to the exterior... I'm sorry, the landscape lighting that the rectangular step be colored the same as the stucco and that all the other standing lighting be reconsidered and brought back to the Board.

MS. RIOS: second.

CHAIR WOODS: And the landscape lighting?

DR. KANTNER: The landscape lighting is fine.

CHAIR WOODS: Okay.

So we have... any discussion?

All in favor?

ALL BOARD MEMBERS: Aye.

CHAIR WOODS: All opposed? [none]

[The motion passed by unanimous voice vote. Ms. Walker was not present for the vote.]

CHAIR WOODS: So are we doing signs now?

MR. RASCH: We don't have an exception response for any wall signs. And I have to post it that way if they do want that.

CHAIR WOODS: So we aren't going to do signs tonight.

MR. FLANCE: It will come back to the Board.

CHAIR WOODS: Okay. So anything else that the applicants have?

MR. FLANCE: Let me just make sure... if you are finished voting on what you are proposing, can I just clarify it for my own understanding.

The building lighting you find to be acceptable insofar as the rectangular sconces are concerned. It's the rounded sconces that you don't want.

DR. KANTNER: Right.

MR. FLANCE: And you liked the idea of some kind of pane covering the lighting. Secondly you did not care for the site lighting shown on page 12 but then I heard someone say that the landscape lighting was okay.

DR. KANTNER: I think we were saying that in the directional lighting, F, G and J are the ones that we find are less than attractive.

MR. FLANCE: Okay. So K is okay?

DR. KANTNER: K was okay. I had intended to say that.

MR. FLANCE: Okay. Thank you.

MR. FLANCE: And the signage - we are not prepared and we need to bring that back to the Board, along with the other site lighting that needs to be added and an engineered calculation of the wall heights and composition.

CHAIR WOODS: And, David, do you need them to do... I would assume you would need to do a wall height calculation for some of this.

MR. RASCH: For all the street frontages, I will do that for the Board. Any interior, since it is commercial - we defer to 8' as max. Now anything that is street-facing, typically if there is a grade change on either side of the wall, zoning reads from the highest grade. But the H Code says if this is the street side, you read from the lowest grade. So we are going to be reading from the street side of those elevations.

CHAIR WOODS: Exactly.

MR. FEATHERINGILL: And one quick mention. That entrance to the underground parking. We probably should see some kind of an elevation on that. Especially the kind of guard rail...

MR. FLANCE: Yes.

MR. FEATHERINGILL: ...or buildings you have right there.

MR. FLANCE: That's... May I, Madam Chair? That's a unique wall situation that only occurs in that one location.

CHAIR WOODS: And also, I think, any lighting that we may see in the garage. Because obviously that's big bright commercial lighting but we are going to see it through a lot of openings so that may need to be brought back.

MR. FLANCE: Okay. Just give me one second. I wanted to ask you a question. Entry and lighting to garage, right?

MR. FLANCE: - I have an attorney sitting behind me who has not been asleep. He has been sticking me in my you know what for the last three hours. We are concerned that.... First of all let me congratulate the Board for completing a review of a very complex project. And I want to say to all of the Board for all of us; for the Drury Group and from the professional group, the complexity of it and the cooperation we have received from the Board has been absolutely outstanding and it really shows the quality of the Historic Design Review Board, led by you, Madame Chair, and I want to congratulate all of you. And thank you for your patience and your insight. It has helped us produce, I think, a much better project. And we told you at the beginning that we were going to stay here until we could work this through and we really feel that you've more than held up your side of the bargain and given us your time and effort. So thank you very much from that standpoint.

I have an attorney who has been jabbing me with a needle because, and Kelley, I'll just, for me, address this to you. Because of the complexity of the project, to try to produce some kind of findings of fact and conclusions of law. And I don't know how to do that so I'm asking as a question of how we get to that

point.

MR. RASCH: Well, I've been taking notes on every separate action that was made by the Board. The findings of fact and conclusions of law tend to be more general and Code-based but I think there is going to be an exhibit for the actions.

MR. FLANCE: Is that something we produce or something you produce?

MS. BRENNAN: No. We do that.

MR. FLANCE: And you will do that, I presume, in a reasonable time frame?

MS. BRENNAN: No.

MR. RASCH: I think that we have one more hearing and, with the Board's approval, I an going to try to get it on the October 6 agenda, which is devoted solely to Chapter 14 rewrite. But I would like to put this wrap up hearing on that agenda.

MR. FLANCE: And that would address the wall issues and the signage and the issues we didn't resolve this evening.

CHAIR WOODS: Do we have to do the entire thing? I mean, do we have to wait til then? There has been so much. And also Carl has done verbatim minutes that will reflect the motions and his minutes have been great. Do we have to wait til that final thing to have those findings of fact or, based on the votes we have done up to this point, I would say to go for it.

MS. BRENNAN: We absolutely have to wait til the final vote is taken, especially where they may be exceptions. However, I will do them as soon as we have the final vote and I will probably have an opportunity to work on them before that. I have a degree of familiarity and I've done a number before so I don't see that it will be overwhelming.

CHAIR WOODS: Do you have any comments, gentlemen? Are you okay with that?

MR. BRIAN NENNINGER: I was just curious. There is not a mechanism to lump everything that's been agreed to and take things like the lighting and possibly the signage at a later date. Some of this gets developed as the engineering gets developed so a lot of the detail on the lighting may come four or five months from now. We can do something sooner. So I didn't know if that was possible. I'm just asking.

MS. BRENNAN: I was going to say, this is final action of the Board, not the approval of staff and a member of the Board. But it would be the vote after the exceptions at the next meeting.

CHAIR WOODS: But the thing is, Kelley, that... I think what they are saying is a good point. I mean the vast majority of the decisions have been made. I think that... As far as the lighting, I don't think that should swing it at this point because I think that it's the kind of thing that develops as the project goes on. If you are going to ask for exceptions for signage on the wall that's what's going to hold you up. And not having the [??] of the wall. Unless you bring it in as a completely separate permit for walls which is another option on this. If they want to go for a permit on what they've got and the walls are permitted separately with signage.

MS. BRENNAN: I think that when we started this process we did agree not to do signage for each one until we got to the end of the process. And if there is a particular concern, it might be worth knowing what that is. But if you intend to go forward with the signs that you have proposed, you will need exceptions. And the wall height might be an issue that would require....

MR. FLANCE: Madam Chair, may I ask you this question? From Kelley as well. We've all come a long way, as you say. If we could handle everything but ... If we could handle the signage... We've already had a vote on the building lighting, I think. The site lighting is going to be what it is going to be. It's the question of the design of the fixtures that I think I'm hearing the Board say they don't like - what they are looking at on page 12. If we could isolate the lighting and the engineered portion of the wall... We know

what the materials are going to be and handle those as a separate application to you with any exceptions for signage, could we get an overall approval of the rest of the project?

CHAIR WOODS: I mean, there are no more votes. We have voted on each thing. We are done voting. But this is Kelley's call and staff's call because they write it, not me. I can't make this call. I'm sorry. It's really - I have to defer to the City Attorney on this.

MR. FLANCE: I'm just trying to ask the question.

MS. BRENNAN: Once again, I would like to know if there is a compelling reason?

MR. FLANCE: Yes, because we would like to start working on our design... our construction plans for the project. And we want to make certain that we have a project. And in this case, there are three or four outstanding site proven issues that will come out the actual engineering of the project or will be discussed with this subcommittee of the project. So putting it quite clearly on the table, we are trying to move this project along and we would like to do that, knowing we have a project and that what we lack is final engineer... I mean final approval of height of walls, final approval of site lighting, based on the comments we've heard this evening which were pretty clear, final approval of signage and any related exceptions.

MS. BRENNAN: I understand what you are proposing and I guess perhaps it would be more fruitful for me to discuss it with Frank tomorrow.

MR. FLANCE: Okay. Would you be willing to defer to whatever they agree to?

CHAIR WOODS: This is totally out of my jurisdiction. This is the City Attorney.

MR. FLANCE: Okay.

CHAIR WOODS: Absolutely.

Before we adjourn, I want to take this opportunity, and I'm sure on behalf of the whole Board, to thank

the applicant for working so hard with us and for responding to all of the ideas we came up with and our objections. And this has been a new one for me... how about you, Cee? For having people who have worked this long and hard on a project.

MS. RIOS: Well I agree with you. I wanted to thank you. I think we have worked pretty darned well together. And I wanted to thank you for your cooperation. I also wanted to thank you for using local artisans on your light fixtures. This project was pretty darned big. And I also want to thank the Chair because I think the way she conducted the meetings and breaking it up. And whoever had a part in the idea - if it was solely the Chair or staff and chair. I think we moved on that for it being such a big project. That it was broken down into sections where everybody could understand and move slowly enough to go forward with the project.

CHAIR WOODS: I think we have to recognize staff. David has worked really hard on this. This is a complex project and his reports... He has really had an understanding and I appreciate and recognize staff. And I want to thanked the Board. I mean, you have hung in there and been insightful and caring and knowledgeable and cooperative. And so it has been a good process. We wish you the very best. I think you can work with David. I don't think we need to have you at a special meeting. I think you can be on the agenda as soon as you can get on the agenda. And, you know, as soon as you're ready to go, we are happy to hear you as a part of any agenda. There is not that much to discuss anymore.

[This ends the verbatim portion of the meeting.]

I. NEW BUSINESS

None.

J. MATTERS FROM THE BOARD

None.

K. ADJOURNMENT

Ms. Rios moved to adjourn the meeting. Dr. Kantner seconded the motion and it passed by unanimous voice vote.
The meeting was adjourned at 8:45 p.m.

Approved by:

Sharon Woods, Chair

Submitted by:

Carl Boaz, Stenographer

City of Santa Fe

Agenda

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HISTORIC DESIGN REVIEW BOARD FIELD TRIP

TUESDAY OCTOBER 6, 2009 – 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2ND FLOOR CITY HALL

HISTORIC DESIGN REVIEW BOARD HEARING

TUESDAY OCTOBER 6, 2009 – 5:30 PM

CITY COUNCIL CHAMBERS

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES

E. FINDING OF FACT & CONCLUSIONS OF LAW
Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta.

F. COMMUNICATIONS

G. BUSINESS FROM THE FLOOR

H. OLD BUSINESS

1. Case #H-08-095B. Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes site improvements including yardwalls and signage. A wall/fence height exception is requested to exceed the maximum allowable height of 45" (Section 14-5.2(D)(9)) and two exceptions are requested to place a sign higher than 15' on a façade (Section 14-8.10(H)(26)(D)) and to place a sign on a yardwall (Section 14-8.10(H)(4)(a)). (David Rasch)

2. Case #H-09-058. 518 Palace Avenue. Downtown & Eastside Historic District. Tom Torres, agent for Beth Strutzel, proposes to remodel a contributing residence with approximately 938 sq. ft. of additions at heights that are less than or equal to the maximum existing parapet height. Three exceptions are requested to construct additions on primary elevations (Section 14-5.2(D)(2)(c)) and to remove historic material (Section 14-5.2(D)(5) and (C)(1)(c)) and to exceed the 50% addition to a historic footprint rule (Section 14-5.2(D)(2)(d)). (David Rasch)

I. NEW BUSINESS

J. MATTERS FROM THE BOARD

K. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired, contact the City Clerk's office at 955-6520, five (5) working days prior to hearing date. If you wish to attend the October 6, 2009 Historic Design Review Board Field Trip, please notify the Historic Preservation by 9:00 am on Tuesday October 6, 2009.

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October 6, 2009

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MINUTES OF THE

CITY OF SANTA FE

HISTORIC DESIGN REVIEW BOARD

October 6, 2009

A. CALL TO ORDER

A regular meeting of the City of Santa Fe Historic Design Review Board was called to order by Chair Sharon Woods on the above date at approximately 6:00 p.m. in the City Council Chambers at City Hall, 200 Lincoln, Santa Fe, New Mexico.

B. ROLL CALL

Roll Call indicated the presence of a quorum as follows:

MEMBERS PRESENT:

Ms. Sharon Woods, Chair
Mr. Dan Featheringill
Dr. John Kantner
Ms. Christine Mather
Ms. Karen Walker

MEMBERS ABSENT:

Ms. Cecilia Rios
Ms. Deborah Shapiro

OTHERS PRESENT:

Mr. David Rasch, Historic Planner Supervisor
Mr. Carl Boaz, Stenographer

NOTE: All items in the Committee packet for all agenda items are incorporated herewith by reference. The original Committee packet is on file in the Historic Planning Department.

C. APPROVAL OF AGENDA

Ms. Walker moved to approve the agenda as published. Ms. Mather seconded the motion and it passed by unanimous voice vote.

D. APPROVAL OF MINUTES

None.

E. FINDINGS OF FACT

Case #H 08-095B

Mr. Herdman said no changes were requested by the applicant thanks to Mr. Rasch and Ms. Brennan.

Ms. Walker moved to approve the Findings of Fact and Conclusions of Law for Case #H 08-095B as presented. Ms. Mather seconded the motion and it passed by unanimous voice vote.

F COMMUNICATIONS

Mr. Rasch introduced Mr. Matthew O'Reilly as the new Land Use Division Director.

Mr. O'Reilly said he hoped to meet all Board members individually at some point. He thanked the Board members for their service and asked them to call him for any reason.

G. BUSINESS FROM THE FLOOR

None.

H. OLD BUSINESS

1. **Case #H-08-095B.** Southwest corner of Palace Avenue and Paseo de Peralta. Downtown & Eastside Historic District. Mark A. Hogan, agent for DSW Santa Fe, LLC, proposes site improvements including yardwalls and signage. A wall/fence height exception is requested to exceed the maximum allowable height of 45" (Section 14-5.2(D)(9)) and two exceptions are requested to place a sign higher than 15' on a façade (Section 14-8.10(H)(26)(D)) and to place a sign on a yardwall (Section 14-8.10(H)(4)(a)). (David Rasch)

At the request of the applicant, this matter has been transcribed verbatim.

Chair Woods: Okay, our first case is Old Business, Case H 08-095B on the southwest corner of Palace and Paseo; the Drury Project. I think this is it guys. Can we have staff report David, please?

Mr. Rasch Yes. Madam Chair, Board members. The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways/bridges between Marian Hall and the Hospital and between the Hospital and the Boiler Plant. The HDRB heard this application on August 26, 2008 to confirm the historic status for all existing structures on the property and on May 26, 2009, June 30, 2009, July 22, 2009, and September 1, 2009 to determine primary elevations on significant and contributing structures, to approve exception requests for additional height, creating openings on primary elevations where openings do not exist, exceeding the 30" window rule, constructing an arcade which does not follow Santa Fe Style vocabulary, and constructing a roof pitch where a roof pitch is not allowed, and along with approval of additional remodeling of existing structures and construction of new structures.

As we go along tonight's agenda, I want to draw your attention specifically to several pages. This one in your packet follows the staff report.

Chair Woods: Can you give us the page number?

Mr. Rasch: That is on page 38. You might want to pull that out. It follows the staff report for the

yard walls and fences; and this one, which follows the staff report for signage, on page 43. If you keep those separate as I read this report, it might make it easier to follow as we move through the site.

Now, the applicant proposes additional remodeling, including site work yardwalls, fences, gates, and signage, on the property with the following 5 items.

1. Multiple yardwalls, curbs, and ramps will be removed, including the retaining wall along Palace Avenue on the northeast corner of the lot.

2. A curb cut on Palace Avenue that reestablishes an historic curb cut will allow access to the entrance to Marian Hall off from the street.

3. Ten yardwalls, gates, and fences are proposed as shown in locations on sheet A-1 of the supplementary packet.

3.a, so now moving through the site on that map. Retaining/yardwalls with surmounting fences will be constructed along the streetscape corner of Palace Avenue and Paseo de Peralta to a range of heights from 54" to 78" where the maximum allowable height is 45". The fence will surmount a rear retaining/yardwall which are set back from the front 3' high retaining/yardwall by a 6' wide planter. Arched iron gates will be installed at the corner with flanking 8' high pilasters capped with spherical ornaments and stepped and capped yardwalls. Materials and finishes include stuccoed masonry, painted brick, stone, precast concrete, and wrought iron. These walls will enclose the "wedding garden" from the NE corner of elevation 3 and 4 on Palace Avenue to the NE corner of elevations 5 and 6 on Paseo de Peralta. An exception to exceed the maximum allowable height by 9" to

33" is requested, and the required criteria responses are entered at the end of this staff report. Staff did find that all the criteria were met. In addition, on elevation 5, the previously approved light well will be enclosed at the south side of the wedding garden with a similar wall and fence detail above grade and stepped planters below grade.

3.b, A similar stuccoed yardwall and iron fence will be constructed closer to the old Hospital building at elevation 1, that's on Palace Avenue, to a maximum height of 5' 5".

3.c. A stuccoed yardwall at 1' 6" high will be constructed in front of the new southwest addition on the old Hospital building. It will be surmounted with a 3' 6" high iron fence. Iron pedestrian gates will access multiple courtyards.

3.d. A stuccoed yardwall with stone cap at 3' 6" high will be constructed around the underground parking garage entrance between the old Hospital and Marian Hall. e. A stuccoed yardwall with surmounting iron fence to 6' 6" high and stone-faced pilasters with iron gates will be constructed at the entry to the Cathedral Rosary Garden. This design is similar to the design at the corner of Palace Avenue and Paseo de Peralta.

3 f, A similar yardwall with surmounting iron fence, pilasters, and gates will be constructed to 6' high along the west property boundary.

3 g. An 8' high stuccoed yardwall with a 2' high stuccoed planter will be constructed to enclose the driveway and loading dock at the rear of the old Boiler Plant. A stained wood-faced sliding vehicle gate will be installed between 9' 6" high pilasters

with brick caps.

3 h. An emergency vehicle gate will be installed between the old Boiler Plant and new Building #2 to access the interior courtyard area. The gate will be 8' high and faced with stained wood.

3. i. A 4' high stuccoed yardwall with two planes in an "L" shape will be constructed on the south side of the driveway entrance on Paseo de Peralta. A concrete banco will line the inside of the wall as seating for the sculpture garden.

3 j. A 3' high stuccoed yardwall with two planes in an obtuse angle will be constructed on the north side of the driveway entrance on Paseo de Peralta. So those are all the walls and fences.

4. Fifteen signs are proposed as shown in locations on sheet A-6 of the supplementary packet. There are 6 signs proposed for the main Drury building, 3 for the Marian, 2 for the restaurant, 2 for the gallery, and 2 for the sculpture garden wall. According to the General Sign Provisions, there shall be no more than three colors with at least one of the colors matching the predominant colors of the structure and no more than two lettering styles. And, according to the Special Regulations in the H-Districts, for up to two businesses on one premise, there shall be no more than three signs per business and for three or more businesses on one premise, there shall be no more than two signs per business. For this application, staff interprets the premise to refer to separate free-standing structures. And, staff regularly allows additional signs based upon numbers of street frontages. For this application, staff interprets the interior promenade as a public way along with the

frontages on Palace Avenue and Paseo de Peralta.

So, now it goes to the sign application.

4 a. A "Drury Plaza" sign will be installed on the atrium entrance of elevation 1 on the old Hospital. The white wood panel will be 9.4 square feet with 12" high aluminum letters.

4 b. A "Drury Plaza" sign will be installed on the yardwall at the corner of Palace Avenue and Paseo de Peralta. The wooden panel will be 6 square feet with 6" high aluminum letters. An exception is requested to install a sign on a free-standing yardwall, and the required criteria responses are entered at the end of this staff report.

4 c. A "Drury Plaza" sign will be installed on the yardwall at the north side of the driveway entrance on Paseo de Peralta. The sign area will be 14.4 square feet with 14" high aluminum letters. An exception is requested as above in 4.b.

4 d. A "Drury Plaza" sign will be installed on the main entrance canopy of elevation 9 on the old Hospital. The sign area will be 15.5 square feet with 14" high aluminum letters. An exception is requested to install a sign more than 15' high on a façade, and the required criteria responses are entered at the end of this staff report.

4 e. Two "Drury Plaza" signs will be installed on the sides of the main entrance canopy. The sign areas will both be 4.8 square feet with 8" high aluminum letters, and they are at the same height as the main sign on that canopy, so the exception is also for that .

4 f. A "The Marian" sign will be constructed on a stone-faced 3' high free-standing yardwall along the Palace Avenue frontage at the NE corner of the building. The sign area will be 6 square feet with 10" high aluminum letters.

4 g. A "The Marian" sign will be installed under the canopy over the main entrance to the hotel on the east façade. The sign area will be 10 square feet with 9" high letters etched into the glass window.

4 h. A "The Marian" sign will be installed on the building wall beside the rear entrance to the hotel on the west façade that faces the promenade. The wooden sign will be 16 square feet with 12" high carved letters.

4 i. An unidentified restaurant sign will be installed on the building wall in the stair area of elevation 3, that's the one that faces Paseo, on the old Boiler Plant. The sign area will be 22 square feet with 12" high aluminum letters.

4 j. An unidentified restaurant sign will be installed near the main entrance to the restaurant. The plaque will be 6 square feet with 6" high letters.

4 k. Two unidentified signs will be installed on the front wall of the gallery building. The sign areas will be 9 square feet with 8" high letters and 10.5 square feet with 9" high letters.

4 l. Two unidentified signs will be installed on the yardwall and banco beside the sculpture garden at the south side of the driveway entrance on Paseo de Peralta. The sign areas will be 20 square feet with 20" high letters and 16.6 square feet with 14" high letters. An exception is requested to install a sign on a free-standing yardwall. Staff is unsure of the assignment of this sign which cannot be for "Drury

Plaza" without an exception to exceed the maximum allowable number of signs and this item should be discussed further.

And finally, 5. Exterior lighting designs are submitted for discussion, and the applicant has placed on your desks a complete lighting proposal.

Staff recommends approval of the exception requests to exceed the maximum allowable height for yardwalls/fences, to install signage on free-standing yardwalls, and to place building wall signs higher than 15' on a façade. Otherwise, this application complies with Section 14-5.2 (C) Regulation of Significant and Contributing Structures, (D) General Design Standards, and (E) Downtown & Eastside Historic District.

Chair Woods — Thank you, David, for that report. Are there any questions for David? I have a couple. On 3 a, is the exception for the pilasters or the entire wall?

Mr. Rasch — It's not necessarily the pilasters, Madam Chair, because Staff sees that as accents. It's really the height of the longer sections of wall.

Chair Woods — So the entire wall is 9" to...

Mr. Rasch — Yes, 9" to 33" higher than allowed.

Chair Woods — Okay. On 3J is it a wall with a sign on it, or is it just a sign?

Mr. Rasch — We went over this with the applicant, and it seemed to be easier to call them walls and need sign exceptions than calling them signs, because if they are signs and not walls then they exceed the square footage that is allowed. So we agreed to look at it as a wall with a sign in it.

Chair Woods — Do we have the colors, and are the colors compatible with the ordinance?

Mr. Rasch — I believe the colors will be compatible but we need to discuss it further.

Chair Woods — And how about lighting on these signs, because we have specific ordinance on lighting.

Mr. Rasch — Yes, Madam Chair, no lighting has been submitted to staff, but we discussed that with them.

Chair Woods — Any other questions? Yes, John.

Dr. Kantner — Just a clarification, David. Several other of these walls exceed the 45 inch maximum allowable height. Is it okay because they are not street-facing.

Mr. Rasch — Very good. That is exactly why. On a non street facing walls and fences, because this is a commercial project, maximum allowable height is eight feet, or they would need a variance from the Board of Adjustment.

Chair Woods — Any other questions of David? Would you like to be sworn in? Why doesn't everybody who is going to speak be sworn in?

[The recorder swore in all the speakers from the Drury team.]

Steve Flance — My name is Steve Flance, the Flance Company, 521 Weber Street, Santa Fe.

Chair Woods — Do you have anything else to add?

Mr. Flance: — No, we are prepared to discuss any of the issues that Mr. Rasch has brought up. We thought his report was thorough. Of course we conclude with his conclusions and we're here simply to answer questions which you may have on signage, lighting, and the walls. On the lighting, remember that the basic pathway lighting and the wall sconces for the rooms, a lot of the lighting was approved at the previous meeting, so what we are submitting to you in lighting, when we get to that

is simply the bollards which are part of the pathway lighting and the pole lighting that will be cited to meet code in certain public gathering areas or access areas.

Chair Woods — So I suggest we divide this into three things. We can discuss walls first, and take a vote, and then signs, and then the lights. How's that?

Mr. Flance — That's fine. I got lost on the walls. We don't have your drawing. If you could just very quickly, if you wouldn't mind, go through three A, B and C for me. I'd appreciate it. Three A is the corner.

Mr. Rasch — Three A is the corner of Paseo and Palace, that's where we need no height exception. Three B is the one that's farther back off Palace, the one that is very close to the hospital. That one you can go to eight feet and you are only asking for five and a half. And on C, it is the new wall in front of the southwest addition on the old hospital, which is right here.

Mr. Flance — Right. Right. Along the promenade. Okay. That's good. So three A encompasses both frontages and the fencing along Paseo and Palace.

Mr. Rasch — Right.

Mr. Flance — Connected to the entrance. Okay. Thank you.

Chair Woods — David, could you just, again, for myself and for the Board, give the numbers that are exceptions for the walls.

Mr. Rasch — Yes. The yard walls that run Palace and Paseo at the corner in the wedding garden need a height exception. And that is the only one that needs an exception to height. We have exceptions for signage later.

Chair Woods — Okay. Did you have larger drawings you wish to show us on these walls. What is it

that you'd like to show us, Steve?

Mr. Flance — In your packet you have the same site plan that Dave is showing here. You also on the next page....

Chair Woods — Will you tell us the page number, please.

Mr. Flance — It's page A-2 in your supplement number three.

Mr. Rasch — Page 39.

Mr. Flance — Sorry, I don't have your drawing packet. It is supplement #3. And we will provide a copy to.... So what these are trying to show you is the key walls that we are talking about. For exception on three A, you have a plan view.... starting on the upper left.... you have the partial wedding garden yard wall and fence plan north below it. And what you have above it is the plan view of how the walls sets up behind the planter and the landscape strip. The height of this wall is best determined if you first look at item number 3 under partial wedding garden view. That height is....

Chair Woods — It is ten feet.

Mr. Flance — It is ten feet. Okay. And then if you want to move all the way up to Paseo de Peralta, look at number seven, wedding garden entry gate elevation and you can see the elevation of the different elements including the wall as it steps up to the two pillars at the gate. So I'm trying to answer your question. That's the level of detail that we've provided to you tonight.

Chair Woods — Is there anything you wish to add on the walls, Steven?

Mr. Flance — Not in this particular location.

Chair Woods — Is there any questions from the Board?

Ms. Mather I have a question about the planter. It is a six foot wide planter. Is there an illustration?

Chair Woods Right here. In the wedding garden. That keeps it six feet out from this wall.

Mr. Flance I would also point out that part of the reason for the height of these walls is that they serve as retaining walls for the wedding garden. So they are structural as well as decorative, otherwise we could have lowered them. But to maintain the elevation we have, we needed to have fairly high walls.

Chair Woods Yes. Karen.

Ms. Walker So Steve, on the Paseo side, am I reading correctly that from the base of this stucco masonry to the top of the wrought iron is five feet?

Mr. Flance Yes.

Chair Woods Any other questions? Do you want to move on to your next walls?

Mr. Flance I don't' have any detail. What have we got here? Let's look at..... I don't have the same sequence that Mr. Rasch has. Let me try to work on the B wall.

Mr. Rasch B would be on page 40, number three and four.

Mr. Flance I don't have that.

Mr. Rasch A three.

Mr. Flance But where is three and four? Do you mean five and five?

Mr. Rasch Yes, you're in an old packet.

Mr. Flance I'm happy to answer any questions. This wall, as David described... the first wall appears on the north side of the building and is close to the building. This is wrought iron fence over a stucco base, masonry wall. Very typical of what we are

doing on the exterior of the property, and very typical of what we are doing elsewhere, maintaining a theme of masonry stucco base with a wrought iron top. This runs along, my item five, your item three, runs along the north side of the old hospital building. Item four shows an elevation of what I just described, with heights remaining pretty closely at about five feet. They range from five feet, to five foot six.

Chair Woods — Are there questions for Mr. Flance? Yes.

Ms. Walker — Yes, Steve. They are so long. There is such long, uninterrupted wrought iron. Will you be having any pedestrian friendly openings around here?

Mr. Flance — Not on this side. The openings will be.... May I go to the site plan? I'll speak loudly. The first wall we are talking about is the wall that is close to the building right in here. That is what Dave has referred to as the B wall. That is a masonry stucco base with wrought iron topping. It is flanked by an access that brings you into an atrium that comes through the building through the promenade and there will be some commercial activity in this area here. Small shops or sundries or what have you. And that is designed to bring you from Palace Avenue from this area here, through the building to the promenade and the other edge of the wall is basically the entrance to the Marian hall or the Marian building. And the driveway that goes down into the underground garage. So you do have public access but it is not here. These are rooms, so this is really for privacy that we'll be keeping those closed off.

Ms. Walker — Steve, I was referring to the four on page 40. Drury Plaza, west wing retaining wall. We don't have the length of the wall. That looks like about 50 to 60 feet of uninterrupted wall. Is that correct?

Chair Woods It's the west wing retaining wall.

Mr. Flance Are you talking about this one right here?

Chair Woods Facing Palace.

Mr. Flance That is this one right here. It's the one I was just describing. That is about... I don't see a scale. On this map...that is easily... it is probably closer to about 90 or 100 feet.

Mr. Rasch 84.

Mr. Flance That is close. Did that answer your question? Remember that these are going to be planted patios behind these walls. It's not going to just read as a prison fence, basically it will read as a series of patios that open from the rooms and there will be a planning scheme in each one those patios. There will be relief from the building. The theme of the wall with the wrought iron above is the theme that you are basically going to see.

In front of this area, this is a little plazuela that we are developing that we hope to have some sort of outdoor activity right in this area here in front of the atrium access through the building and this will all be heavily planted in here. So you are going to have, from the streetscape, substantial relief against both the wall and the fence and the rooms.

Chair Woods Are there any other questions on the wall that Steve was talking about? Do you want to move on to the next one Steve, please?

Mr. Rasch Wall C is also on A three, page 40.

Mr. Flance C is essentially the same arrangement. This is a wall and fence detail that abuts the

promenade as it moves from Cathedral Park into the Drury property with rooms opening up onto private patios in this area. The same basic design that we are talking about. And this promenade moves to this outdoor eating area and gathering area just north of the restaurant and then into the entrance of the hotel. So these will be ...they will show openings but the openings may be locked shut. It is a matter of security. So that hasn't been determined if there will be direct access from those rooms to the promenade, if you will. But it will read as if there is a gate or several gates along that wall fence system. So that it reads as if it could open. And whether we allow that to be open or keep it closed is really going to come down to a discussion with the hotel security people.

Chair Woods — Are the gates flush with the rest of the fence, or are they set in slightly?

Mr. Flance — I don't know. Mark, can you answer that?

Mr. Hogan — Madam Chair, Board members, they are essentially flush. We have pilasters readily along that wall where it's a combination of four verticals. So that happens at each gate as well as once in between each gate.

Chair Woods — At the risk of suggesting you redesign your project, I think it would look nice to just recess them the width of those pilasters on each side. It would really break up some of the straight lines of these fences. It would also kind of announce the separate patios.

Mr. Flance — That is a good idea.

Mr. Hogan — Good suggestion. Thank you.

Chair Woods — Okay. Next wall.

Mr. Rasch — Three D is the retaining and walls around the entrance to the parking garage. A five, page 42.

Mr. Flance — I'll just say this was the area that Mr. Featheringill was concerned about at the last meeting. What you see in the upper left, this is the plan view of how these retaining walls work for the access into the underground garage. I don't know what else to tell you. The highest point, if you look at the upper right, you'll see the garage ramp parapet wall elevation full. Someone standing on the promenade looking over the wall that will protect the people on the promenade as it passes that driveway will have about a 13 foot drop and you will have a retaining wall that is basically holding part of the promenade.

Chair Woods — What is the visibility of this? Where do you see this 13 feet?

Mr. Flance — I think you would have to be at one end or the other of the drive going down. You'd have to be either at the Marian Hall entrance off Palace Avenue, or you'd have to be standing where you see the little man standing in the cross section here.

Chair Woods — Does it make any sense, Steve, above the dotted line, to continue the iron fence to try and break that up, or is a matter of trying to completely hide the driveway down?

Mr. Flance — Are you talking about number three cross section?

Chair Woods — Yeah, where you have the dotted line and the guy standing there. Well the dotted line is obviously grade on the other side, right? I'm assuming.

Mr. Flance — It looks like grade where the man is standing. I don't know if it is retaining as it moves towards the building or not. Is it a retaining wall, or is it just...?

Mr. Hogan — It is a retaining wall until it gets back to the building and then there is a three foot

wall on top of the three foot six wall.

Mr. Flance — Is it retaining above the dotted line between the man looking down to the driveway and the building.

Mr. Hogan — No. That's the line of the grade, so it is not.

Mr. Flance — So we could change that.

Chair Woods — I don't know if that is a good thing or not, to put iron there. I mean it breaks up the wall, but I don't know it may make something that is not so good more visible.

Mr. Flance — It probably draws attention to the driveway.

Chair Woods — I'm not sure. But just as an idea. I mean 13 six is a really tall wall. Is there other questions on these walls? Dan, do you have any ideas on this. You're okay with this?

Mr. Featheringill — I think it's fine.

Chair Woods — Anything else? Next wall.

Mr. Rasch — Yes, Madam Chair, Board, three E is the one for the rosary garden. That is on sheet A four, page 41, bottom right.

Mr. Flance — This is a wall and fence and gate system that emulates the entry to the wedding garden at the more prominent corner, obviously, of Palace and Paseo de Peralta. Perhaps less embellishment on the pilasters, but again, continuing the theme of the wrought iron gates, masonry pilasters, and a masonry wall with a stucco finish along the length of the wall, with wrought iron above.

Chair Woods — I have a question. I am confused as to why one side, pilasters on one side of the gate are stone. And it's hard to tell what the pilasters are made of on the other side

of the gate. It's just a vertical line going down the middle of the pilaster.

Mr. Flance — They are all stone.

Chair Woods — It was just not drawn to detail, is that it?

Mr. Flance — That's what I am being told by the man on my left, yes.

Chair Woods — Okay, so the pilasters match on either side of the gate?

Mr. Flance — Yes.

Chair Woods — Okay. Any other questions for Steve on the rosary garden entry gates? Next.

Mr. Rasch — So E-F is the west property line, also on A four, 41.

Mr. Flance — This is perhaps a more important wall and fence that it would appear to be. If you look on your site plan. Yeah, you've got it up there. This is a wall fence system that separates our property from the archdiocese property, which ultimately, if the Hunt plan is carried out, or even if someone else carries out the plan, will be reestablishing the Lamy gardens - an extension of the rose garden you see. So again, we 've used the same theme of the wrought iron above the masonry stucco. Kept a nice open feeling so that our guests can enjoy this garden, if it is ever installed, and to give some - for lack of a better word - some transparency between the archdiocese property and our property. I'm sorry.

Chair Woods — What is this elevation?

Mr. Rasch — It's at the bottom of page 41.

Chair Woods — Okay, I got it.

Mr. Flance — There will be an access gate and this provides, as I was saying, some transparency, or some connectivity if you will, between archdiocese property and

our property. I would remind you that the building directly behind this is a building that is designed to architecturally emulate Marian Hall. This was building number three with the pitched roof and the other elements that emulated that building. We are trying to keep it open. It's the same thing that you've seen elsewhere. It is open. That is about all I'll say.

Chair Woods Any questions for Steve on this wall? Steve.

Mr. Flance Okay. Dave?

Mr. Rasch The next two are very similar. G and H are both on the back of the boiler plant. But also on A four, page 41, they are the top drawings. One, two, three and four.

Mr. Flance These were designed in response to a discussion we had at the last meeting. I believe. A fairly lengthy discussion. And these were designed to screen loading areas and storage areas, but with gates that are wooden gates that have some design quality to them and will be integrated into the architecture of the hotel.

Chair Woods Any questions? I think my question on it is: The herringbone design is kind of Pueblo and you've got a very Territorial building. I would suggest you look at a raised panel design, or if you do want T and G like that, that it went vertical. This is like an 80's Pueblo design, I think.

Mr. Flance You are right. I remember the 80's. [laughter] Okay. We'll take that into account. I'd just point out that we do have light sconces and decorative pillars on either side of these gates. We are trying to make them

architecturally tasteful. I think your suggestion is a good one. We'll take that up with our architect.

Chair Woods — Anyone else? Mark, did you want to add anything? You have to speak into the microphone so Carl can hear you.

Mr. Hogan — Just to clarify this, the herringbone sort of exaggerated it. It is tongue and grove with the flat sides out and it will have a panel design so it just when you look into the panel that those were diagonal. We can make those vertical just as easy. But the idea was to read as a panelized unit.

Chair Woods — Steve.

Mr. Rasch — Finally, you'll want to look at the yard walls that will hold signs. On the entrance off of Paseo. And that is J and I.. It turns out that I is on page 40, G-A three, but J, being mostly a [inaudible] sign, you'll see on sheet A seven, page 44. They are similar in design.

Mr. Flance — First of all, Madam Chair, should I say something?

Chair Woods — Absolutely.

Mr. Flance — Okay. First, let's look at..... there was a questioned raised on three I. We've talked about three J. Three I: the wall there is shown - it's my item 6 but I don't know.

Mr. Rasch — Page 40.

Mr. Flance — That wall and that signage will be identifying other commercial activities occurring within the property and will not be identifying the Drury Hotel. So we are not exceeding the signs we can have advertising the Drury

Hotel. For example, the restaurant that will be located in there. Other shops will be located in there. So that would be basically a listing of the activities at the hotel.

Chair Woods — Any questions for Steve on these signs? Steve, I have a question. When you look at them in plan, on either side of the driveway - are they the same height? Those two walls?

Mr. Rasch — The one on the south side is four feet high and the one on the north side is three feet high.

Chair Woods — So they are kind of flanking the driveway going in. And yet they are different heights and they are different shapes. They are very symmetrical. Is there a statement around that? It's sort of an important thing you look at as you drive down Paseo. So I'm a little confused on the design.

Mr. Hogan — The six inches in height is approximately the change in grade between the north side to the south side. The idea is that they read level. And we are trying to create a low gateway element which is why they are similar in plan, but not exactly, because they respond to..... they are parallel to Paseo de Peralta and then they have the same angle to the driveway. But the driveway is not exactly symmetrical. The idea is that we are creating more of a gateway effect.

Chair Woods — Dan, are you looking at what I'm seeing on page [inaudible] three I?

Mr. Featheringill — If they are different elevations, it would look a little bit odd. Is there an elevation change in the grade which would make the top of the signs the

same height?

Mr. Hogan — Yes. That's what I was saying. It's about a six inch difference in grade. So the idea is the tops will be aligned.

Mr. Featheringill — Okay.

Chair Woods — Christine?

Ms. Mather — Is there a little median between those two signs? Is that what that little triangle is?

Mr. Hogan — That is a raised curb. That is required by the traffic department to limit the maneuvers at that intersection.

Mr. Featheringill — If that sign is four foot high.... It is not our issue, really, but I don't want to approve something that's going to be turned down by the traffic department. A sign typically can't be any more than three feet high at intersections.

Mr. Hogan — It is back behind the sight triangle. Which shows up in our earlier packet. The sight triangle is in front of those.

Chair Woods — How big are those walls?

Mr. Hogan — I think we're showing them approximately.... let's see we have a dimension here..... The banco width on the one around the sculpture garden - that's about two foot, eight. But the wall itself is 12 inches.

Chair Woods — Other questions? That does it for walls?

Mr. Hogan — Yes.

Chair Woods — Okay are the walls that you have just presented on your model?

Mr. Hogan Yes.

Chair Woods Okay. What I'd like to do is break for three or four minutes so that people from the public can see it. And the Board can. And then we'll open it up for public comment.

Mr. Hogan Madam Chair, if I could just clarify, too. They are all shown on the model. The difference might be very slight, but that was done before we did this last pass. So there may be very minor differences between what you see here and there.

[Break from 6:20 to 6:25]

Chair Woods Is there anyone from the public who wishes to speak concerning this project? Could you please come forward now? Anyone wish to speak or ask questions? [There were none.]

What are wishes of the Board on the wall and the request for an exception? And if you do approve, please site the page for Carl with the exceptions. Does anyone want to make a motion?

Ms. Mather **I'd like to make a motion on the Drury project. That it be approved as presented with the exceptions approved as stated on page five in our packet with one exception: that on item three G that the sliding vehicle gates will have vertical or raised panels as opposed to a herringbone pattern.**

Chair Woods Is there a second?

Ms. Walker **Second. And Christine, Chair Woods's suggestion on that fence that**

will lead to a private entry room: they step back, even if they don't become actual gates, that they step them back to break up that long line. I don't remember which number that is to cite.

Mr. Rasch That is three C.

Ms. Walker Three C. Is that friendly?

Ms. Mather **That is very friendly.**

Ms. Walker Thank you.

Chair Woods Anyone else? All in favor?

All Members **Aye.**

Chair Woods All opposed? Thank you. Now let's go to signs. And David, could you just cite for the Board the numbers that they are asking for exceptions.

Mr. Rasch Yes Madam Chair. There are two types of exceptions being requested. And several signs that appear to need exception. According to the sign ordinance, I don't understand the logic, but signs are not allowed on free standing yard walls. So there are a number of free standing yard walls: That is number four B for a Drury Plaza sign.

Mr. Boaz I'm sorry.

Mr. Rasch Four B, which is the Drury Plaza sign on the yard wall at the wedding garden. And then also four L, which are the signs in front of sculpture garden off of Paseo. So there are two areas where yard walls are being used for signage.

Mr. Featheringill Four C, Dave.

Mr. Rasch — Four C is the exception for the yard wall sign on the Drury Plaza, Yes. Four L for the exception for the sign on the yard wall at the sculpture garden. And I think I neglected to mention four F where there is a yard wall with a Marian sign, unless we're considering that a sign. So that's a yard wall exception.

Now the other type of exception is signs are not allowed higher than 15 feet above grade on a façade. And we have that happening on the main entrance to the Drury Plaza, both on the front and on the two sides. So that's four D and four E. That's the height exception for the signage.

Chair Woods — Thank you. Is it necessary to go over every sign here? My question to start is: What color are these signs? What are they made of? What is the lighting on the signs? What are we talking about?

Mr. Flance — In general terms, the signs are set into some kind of masonry structure, whether it is a wall or a free standing sign. The color of the stucco will match the color of the building behind the sign. So there would be continuity between the building and the sign. In terms of the lighting of the signs, we are going to probably rely on the small pathway type of lighting that we used elsewhere in the site to simply give a light wash to the signs and still stay within the standards of the night sky ordinance.

If you'll recall, those pathway lights are not the little mushrooms that I like. They actually stand, what, about 20 inches...

Mr. Hogan — If that. They are probably more like 16 to 18.

Mr. Flance — Sixteen to 18 inches. So it's enough to light most of these signs. It will give a soft light up to the signs.

Chair Woods — So on the wall lights, to clarify, because I'm not sure I'm following you. You are saying they are the color of the stucco?

Mr. Flance — The stucco base will be the color.... If the sign is separate, the structure itself will be the color of the stucco of the building. If the sign is .....Let me use an example. We are using wrought iron material on the walls. We will probably use some kind of bumished bronze. What are you going to use on the lettering for the signs?

Chair Woods — In your packet, it says aluminum. If you are looking at, say, the Drury Plaza sign that goes to the left of the gate on the comer of Paseo and Palace. You have a sign on a stucco wall. What is it made out of and what color is it?

Mr. Hogan — Madam Chair, members of the Board. Where we could be specific, we were in terms of like it you look at the wall mounted sign at the wedding garden where it says Drury Plaza: We are calling that a wood mounted plaque with aluminum letters raised on that. The letters themselves will comply with code whether they are bronze or bumished aluminum or something. We are not really clear on that at this point. As well as other areas where we are depicting the area of the sign and talking about the maximum size and such. But we are not proposing a specific sign graphic or specific colors because frankly, we don't have them yet. The signs will

comply with code as far as the variety of colors to be used. Really, what we are trying to do is say this is where our intention is to place signage and here's how big it is and the types of letters we will be using.

Mr. Flance — Let me add one thing, may I? Madam Chair, if you look at item four, the sculpture garden yard wall sign elevations and look at the Drury Plaza sign that's just to the left of it at the entry to the gardens. The base of the Drury Plaza sign is wood. The lettering, if it's aluminum, it's not going to be Reynolds Wrap. It's going to be burnished, so that basically, it provides a darker color.

Chair Woods — Here is my concern, Steve. Again, I understand how you are not being specific now, and believe me, we don't want you to come back anymore than you don't want to come back, but you are asking for a lot of signs and so if we have a lot of different treatments, we need to know that. And what are the limitations. Because you want them to be relatively consistent. If you take Drury Plaza wedding garden wall sign as one. So that you're saying is a wood sign with an antique bronze lettering. Then if you go to four, sculpture garden wall sign elevations, you have letters right on a stucco wall.

Mr. Flance — That's right.

Chair Woods. — Are those the same bronze letters mounted right on the stucco wall?

Mr. Flance — That is the intent. The stucco would match the building that is the closest to those signs.

Chair Woods I'm not worried about the stucco. I'm a little more concerned, again, that we have inconsistent lettering color on the signs. Then we have the wood portal on the big entry with the Drury letters over that. Now we are putting letters on white wood. So what are those letters then, because again, each of these has been a different application - where we're applying these letters.

Mr. Flance A burnished dark bronze like the lettering on the other signs.

Chair Woods So everybody is okay with that? The way they are explaining. Yes. Go ahead.

Mr. Featheringill So the lettering is all consistent.

Mr. Flance Yes.

Mr. Featheringill Different sizes.

Mr. Flance Right.

Mr. Featheringill But the reveal will be about consistent?

Mr. Flance Well, they will all be raised lettering. I don't know the extent of the reveal. We haven't looked at it that closely. But they would all be the same.

Mr. Featheringill Okay. Why is the one sign on a wood background?

Mr. Hogan It has to do with the context where it is sitting. And so, it is a smaller feature sign on a stone wall, so we wanted to give it a little bit of an older feel.

Mr. Featheringill So, it's not stucco behind the sign?

Mr. Hogan No. We are showing the stone called out on the pillars, but as our

perspectives will show, the stone wraps to the edge of where we hit the iron.

Mr. Featheringill — And the wood will be painted or stained?

Mr. Hogan — The wood of the sign will be probably painted or stained wood. It will be more natural in appearance.

Chair Woods — Yes, Karen.

Ms. Walker — Steve, you mentioned this ground lighting which would light the signs in some locations. And it was 13, 19 inches. But the package that you gave out tonight does say 35 and 3/8 inches high.

Mr. Flance — That is the bollards. And we have not discussed that yet. And I can show you what those will look like. But I'm talking about these pathway lights that were approved at the previous meeting.

Ms. Walker — Oh. Okay. Thank you.

Chair Woods — Yes, Christine.

Ms. Mather — I have a question about the Marian Hall building sign, which is number nine on our plans here. It says it is 12 inch high letters, and it's a wood carved sign. So in this case you are not having the bronze letters? You're going to be carving the sign?

Mr. Flance — That's a mistake on our part. We would go with the raised burnished aluminum letters, raised just like on the other signs, but it would be on a wood base.

Mr. Featheringill — That is on stucco, or on the stone on that wall?

Mr. Flance — This is part of the old brick building.

Chair Woods — The letters on the Drury Plaza building sign, which is number three in our packet with a two story portal. Are those lit in any way?

Mr. Flance — No.

Mr. Hogan — Madam Chair, members of the Board, there is no lighting integral with the letters. We hope to have those lit from ground or from the roof of the boiler plant so that that entry area does have illumination on it

Chair Woods — You really haven't clarifies how that's going to be illuminated. That façade.

Mr. Flance — I think what Mark is saying is that you will have indirect light focusing on the entry to the hotel but there won't be any direct light emanating from the sign itself. And it will rely on other indirect lighting that is at the restaurant, coming from the restaurant, the roof of the restaurant or maybe even other indirect lighting around the entry or on the balustrade of the entry.

Chair Woods — I would assume that as the shops come into existence and they have signs, then those go to you, Dave?

Mr. Rasch — Correct, Madam Chair. As a matter of fact, the sign ordinance calls for staff approval, unless there is an exception. And that is why you only hear a few sign applications that you do hear. So the way I envision this is the Board is giving general approval of size, location, type, materials. Then the specifics would be approved by the staff at a future date.

Chair Woods — So we are voting not just on the exception, but the location and size of the

signs. Okay. Anything else from you, Mr. Flance?

Mr. Flance — No.

Chair Woods — Anybody. Yes, Danny.

Mr. Featheringill — There is lighting from the boiler building or up from the ground to light the front?

Mr. Flance — And there could be lighting mounted on the roof or on the balustrade of the second floor.

Mr. Featheringill — Is that something we typically look at? Or is that more ....

Mr. Rasch — It is certainly part of the site plans for lighting.

Mr. Featheringill — I thought we were having the large down lights, the bollard lights, and now all of a sudden we are hearing about light from other buildings shining on the building.

Mr. Flance — Let me use a different example. We might have sconces on the entrance giving off indirect light so that you could identify the entrance to the building. The idea, I think, Mr. Featheringill, is to have an indirect, more intense, but indirect lighting at the entrance and not have any light emanating from the signs themselves. We are not going to do flood lights, if that's what you're thinking.

Mr. Featheringill — That's what it sounds like.

Mr. Flance — No.

Mr. Featheringill — You're saying indirect lighting, wherever the light shines.

Mr. Flance — No. There will just be a greater concentration of the lighting that we are

already putting in. We may put some wall sconces on the pillars that will also wash the lighting at the entrance.

Chair Woods — I think, Dan, if you are uncomfortable, we can always put in the motion that the final lighting plan be provided to staff. So if David sees anything that is [inaudible]. Okay.

Is there any other questions? Christy? Is there anyone from the public who wishes to speak concerning the signs? [There were none.]

When the Board makes their motion, if you are approving the exception, please, again, cite the exceptions on page ....

Mr. Rasch — They are pages five through eight.

Chair Woods — Can we have a motion, please?

Ms. Walker — **I'll move to approve, if I can find the cover sheet, Case H 08-095B the sign exceptions and the general placement and sizes of the signs and that those needing the exceptions fit those responses cited on pages five through eight; that the raised lettering will be of a delicate bronze...**

Mr. Flance — I would call it burnished.

Ms. Walker — **Burnished is fine. Delicate, not black.**

Mr. Flance — The material is aluminum but lit will look like burnished bronze.

Ms. Walker — **that the Marian hotel building sign west will not in fact be carved in wood but it will be raised and similar to the other lettering; that the final signage come back to staff, but with the assistance of our Chair**

and Board member Mr. Featheringill.

Chair Woods — Is there a second?

Dr. Kantner — **Second.**

Chair Woods — Is there any discussion? Any friendly amendments?

Mr. Featheringill — **Do you want lighting for these signs go back to staff also?**

Ms. Walker — **Yes, please, that is very friendly.**

Chair Woods — Any other discussion? All in favor?

All Members — **Aye.**

Chair Woods — All opposed? Thank you.

Mr. Boaz — Excuse me, Madam Chair, could I ask Dan to repeat his statement again?

Mr. Featheringill — That the lighting for signs go back to staff.

Mr. Flance — Can I make one comment on the lighting? That's fine. It will come back to staff. The lighting may be well integral to the actual structure in some cases, so you'll be seeing that when the actual plans come in, and probably not as an independent submittal.

Mr. Featheringill — Right. But we are just trying to make sure we don't have up lighting.

Mr. Flance — I understand. I just didn't want you to be surprised that you're going to get....

Chair Woods — Okay. Can we get on with the final submittal with the lighting please, Steve?

Mr. Flance — You all have the cut sheets. I will try to be as brief as I can. There are really two or three fixtures that we are looking at here. On the front page,

this sheet, you see a fixture that is 35 and 3/8 inches in height and 11 and 3/4 inches at the base. This is what we are proposing to use as bollards. These are more substantial and will be placed strategically where you get a higher traffic count or around the traffic circle at and entrance. These are designed to provide directional focus for people. This particular bollard is capped and the lighting is coming through the slits in the side so it will meet the night time sky ordinance, should not be casting light or washing beyond a reasonable distance, an allowable distance from the bollard. The location of the bollards was shown on a previous map we provided you. It's on the electrical plan. But, generally speaking, it announces the entry or focal point at night for people who are either walking or driving through the site.

The second.....

Ms. Walker Can I ask a question? Steve, it looks very much like you [inaudible] dark green, but I can't tell. Is that correct?

Mr. Flance You mean the color?

Ms. Walker Yes.

Mr. Flance I think we're doing a matte black.

Ms. Walker You're doing matte black?

Mr. Flance Yeah. And the second page shows a larger rendering of the....

Ms. Walker It just looked funny to me. That's matte black.

Chair Woods For the record, it is matte black. Let's go on with the others.

Mr. Flance — The other light fixture..... If you turn to the third page you'll see the luminary for the fixture. This is the top of the pole light that will be 12 feet high, and again, this is required by code. This is the fixture or the top of the fixture that has been chosen. There is actually an example of the fixture on the last page of your cut sheets.

I've been told this is not the accurate height. But the poles that we will be mounting these on will be a 12 foot height from base to the top of the luminary. That's what it will look like. Those are the two you questioned last time. Everything else had been approved by the Board.

Chair Woods — Is there any questions on the lighting?

Ms. Walker — One curiosity. On the next page, why is it that this promenade gives off so much more light or this other light?

Mr. Flance — We are going to be using frosted glass, and what you see on the next page is not frosted. Are you talking about this one right here? You're just seeing the lamp through clear glass.

Chair Woods — Does that answer your question, then?

Ms. Walker — Not exactly, no.

Chair Woods — What page on you on?

Ms. Walker — Page four. The promenade series is being touted as being as to allow better objects at night.

Mr. Flance — Yes.

Ms. Walker — What is it about the promenade series that does that?

Mr. Flance	It is more focused downward and it focuses the light at a higher level of candle power on a smaller area, but it doesn't wash.
Ms. Walker	It looks good. Thought I might get some for my house.
Chair Woods	Any other questions? Is there anyone from the public who wishes to speak concerning the lighting? [There were none.]
	Can I have a motion, please?
Dr. Kantner	**In reference to the lighting for this project, I would move as to accept it as proposed, both the bollard and promenade lighting.**
Chair Woods:	Is there a second?
Ms. Walker	**Second.**
Chair Woods:	Any discussion? All in favor?
All Members	**Aye.**
Chair Woods	All opposed? Thank you gentlemen. Good luck.
Mr. Flance	Thank you ladies and gentlemen, it's been a pleasure.
	The consideration of this case ended at 6:50 p.m.

2. **Case #H-09-058.** 518 Palace Avenue. Downtown & Eastside Historic District. Tom Torres, agent for Beth Strutzel, proposes to remodel a contributing residence with approximately 938 sq. ft. of additions at heights that are less than or equal to the maximum existing parapet height. Three exceptions are requested to construct additions on primary elevations (Section 14-5.2(D)(2)(c)) and to remove historic material (Section 14-5.2(D)(5) and (C)(1)(c)) and to exceed the 50% addition to a historic footprint rule (Section 14-5.2(D)(2)(d)). (David Rasch)

Mr. Rasch presented the staff report for this case as follows.

BACKGROUND & SUMMARY:

City of Santa Fe

Agenda

CITY CLERK'S OFFICE
DATE 6/6/12 TIME 1:20p
SERVED BY Camille Vigil
RECEIVED BY

HISTORIC DISTRICTS REVIEW BOARD FIELD TRIP

TUESDAY, June 12, 2012 at 12:00 NOON

HISTORIC PRESERVATION DIVISION, 2nd FLOOR CITY HALL

HISTORIC DISTRICTS REVIEW BOARD HEARING

TUESDAY, June 12, 2012 at 5:30 P.M.

CITY COUNCIL CHAMBERS

A M E N D E D

A. CALL TO ORDER

B. ROLL CALL

C. APPROVAL OF AGENDA

D. APPROVAL OF MINUTES: May 22, 2012

E. COMMUNICATIONS

F. FINDINGS OF FACT & CONCLUSIONS OF LAW

Case # H-11-117B	621 Old Santa Fe Trail	Case #H-12-038	209 E. Buena Vista
Case # H-11-079B	1041 Camino de Cruz Blanca	Case #H-12-039	1144 D Canyon Road
Case # H-12-036	327 E. De Vargas Street	Case #H-12-040	1139 Lot 1A & 1141 Lot 2A E. Alameda

G. BUSINESS FROM THE FLOOR

H. ACTION ITEMS

1. Case #H-08-141. 811 W. Alameda St. & 104 Camino Del Campo. Westside-Guadalupe Historic District. Duty & Germanas Architects, agent for Santa Fe Civic Housing Authority, owners, proposes to amend a previous approval to construct public housing with installation of vehicle and pedestrian gates at existing yardwall openings. (David Rasch).

2. Case #H-11-090. 616 Garcia Street (Unit 2). Downtown & Eastside Historic District. Douglas McDowell, agent for Lynn & Judy Deason, owners, proposes to amend a previous approval to construct a 4, 490 sq. ft. residence with minor alterations. (David Rasch).

3. Case #H-11-092. 611 Garcia Street. Downtown & Eastside Historic District. McDowell & Satzinger Fine Homes, agent, for John & Sue Marcus, owners, proposes to amend a previous approval to construct a 3,156 sq. ft. residence with minor alterations. (David Rasch).

4. Case #H-11-111. 940A E. Palace Avenue. Downtown & Eastside Historic District. Kenneth Francis, agent, for Nancy Mannel, owner, proposes to amend a previous approval to remodel a contributing property including the construction of a 366 sq. ft. carport, installation of a vehicular gate, and install other hardscaping. (David Rasch).

5. Case #H-11-142. 608 Miller Street. Downtown & Eastside Historic District. Christopher Purvis, agent for Gwynne and Joe Brooks, owners, proposes to build an 82 sq. ft. addition to an existing portal of a contributing guesthouse. (John Murphey).

6. Case #H-12-008. 520 Johnson Lane. Downtown & Eastside Historic District. Jorge Ramirez, agent for Joanne LeCher, owner, proposes to amend a previous approval to remodel a non-contributing building by reconstructing the portal and changing the flat roof drip edge to a shed finished with metal standing seam. (David Rasch).

7. Case #H-12-012. 524 Camino del Monte Sol. Downtown & Eastside Historic District. Joel Muller, agent for John Camp and Michele Cook, owners, proposes to amend a previous approval to remodel a contributing building with minor alterations. (David Rasch).

8. Case #H-12-017A. 402, 406, 410, and 414 Don Gaspar Avenue and 128 and 130 South Capitol Street. Downtown & Eastside Historic District. City of Santa Fe, Historic Preservation Division Staff proposes an historic status review and primary elevation designations of these properties for the State Executive Office Building project. (David Rasch).

9. Case #H-12-025A. 659 Garcia Street. Downtown & Eastside Historic District. Christopher Purvis Architects, agent for Wilson and Gwyn Mason, owners, propose to amend a previous approval including altering arched windows and a wood yard wall gate. (John Murphey).

10. Case #H-08-095. 228 E. Palace Avenue. Downtown & Eastside Historic District. Mark Hogan, agent for DSW Santa Fe, LLC, owners, proposes to amend a previous approval to remodel a contributing building including installing additional windows, constructing a stairwell overrun on the roof, and requesting an exception to replace historic windows (Section 14-5.2(D)(5)(a)(i)). (David Rasch).

11. Case #H-12-041. 629 & 629 ½ Webber Street. Don Gaspar Area Historic District. Steve Marlens, agent/owner, proposes to construct an approximately 110' long, maximum 5'5" high stucco-faced adobe yardwall where the maximum allowable height of 6' with associated vehicular and pedestrian gates at a contributing residence. (John Murphey).

12. Case #H-12-042A. 566 Camino Del Monte Sol. Downtown & Eastside Historic District. Architectural Alliance, Inc., agent for Lane Seliger, owner, staff proposes an historic status review for this non-statused building. (David Rasch).

13. Case #H-12-042B. 566 Camino Del Monte Sol. Downtown & Eastside Historic District. Architectural Alliance, Inc., agent for lane Seliger, owner, proposes to construct a 109 sq. ft. portal on a non-contributing building. (David Rasch).

14. Case #H-12-043. 427 W. Water. Downtown & Eastside Historic District. Gerald Chavez, Architect, agent for Bulard Realty Inc., owners, proposes construct an approximately 50' x 50' courtyard sheltered by a 13' 6" high pergola structure where the maximum allowable building height is 15' behind a non-contributing commercial building. (John Murphey).

15. Case #H-12-044A. 639 E. Palace Avenue. Downtown & Eastside Historic District. Jeff Seres, Studio SW Arch., agent for Richard & Pattie White, owners, request a historic status review of a non-statused garage. (John Murphey).

16. Case #H-12-044B. 639 E. Palace Avenue. Downtown & Eastside Historic District. Jeff Seres, Studio SW Arch., agent for Richard & Pattie White, owner, proposes to install a window and skylight and change a door of a non-contributing garage. (John Murphey).

17. Case #H-12-045. 1557 Upper Canyon Road. Downtown & Eastside Historic District. Schmitt & Associates, Inc., agent for David & Pam Fleischaker, owners, proposes to build a 320 sq. ft. addition, construct a lap pool and reconstruct a flagstone patio at a non-contributing residence. (John Murphey).

18. Case #H-12-046. 725 Acequia Madre. Downtown & Eastside Historic District. Mike Nestor, agent for Kosir, owner, proposes to reconstruct an existing gate entry to a maximum height of 8'6" and construct a 60 sq. ft. roof to connect the entry to a non-contributing house. (John Murphey).

19. Case #H-12-047. 238 Rodriguez Street. Downtown & Eastside Historic District. Richard Martinez, agent for Pam Holder, owner, proposes to demolish existing non-contributing house and shed. (John Murphey).

I. MATTERS FROM THE BOARD

J. ADJOURNMENT

For more information regarding cases on this agenda, please call the Historic Preservation Division at 955-6605. Persons with disabilities in need of accommodations or an interpreter for the hearing impaired should contact the City Clerk's office at 955-6520 at least five (5) working days prior to the hearing date. If you wish to attend the June 12, 2012 Historic Districts Review Board Field Trip, please notify the Historic Preservation Division by 9:00 A.M. on Tuesday, June 12, 2012.

There was an original arched stone wall duplicated on the Garcia Street side. They wanted to keep it authentic. The rock house was a small part of Santa Fé history. The State flag was designed there.

There were no speakers from the public regarding this case.

Mr. Acton said to Mr. Purvis that what would be more persuasive for him was if the stone masonry reflected the arched style - to have stone arches in stone.

Mr. Purvis said that was the plan and it would reflect the stone arches.

Ms. Rios asked if they would have stone arches on the windows.

Mr. Purvis agreed. When the stone comes up beside the windows they would have stones in the shape of the arch as it went over the window.

Dr. Kantner moved to approve Case #H-12-025B as proposed with the condition that the stone surrounding the arched windows would mirror that arched patter in the stone work. Ms. Walker seconded the motion and it passed by unanimous voice vote.

10. **Case #H-08-095. 228 E. Palace Avenue.** Downtown & Eastside Historic District. Mark Hogan, agent for DSW Santa Fé, LLC, owners, proposes to amend a previous approval to remodel a contributing building including installing additional windows, constructing a stairwell overrun on the roof, and requesting an exception to replace historic windows (Section 14-5.2(D)(5)(a)(l)). (David Rasch).

Mr. Rasch presented the staff report for this case as follows:

BACKGROUND & SUMMARY:

The structures on the property at the southwest corner of Palace Avenue and Paseo de Peralta in the Downtown & Eastside Historic District are: Marian Hall at 224 East Palace Avenue; old St. Vincent's Hospital at 228 East Palace Avenue; and Central Boiler Plant behind 228. Other structures include the Maintenance Buildings behind 228 and connecting hallways/bridges between Marian Hall and the Hospital and between the Hospital and the Boiler Plant.

The HDRB heard this application on August 26, 2008 to confirm the historic status, and assign primary elevations where applicable, for all existing structures on the property and approved remodeling in 2009. The primary elevations on the old Hospital were 1, 3, 4, 5, 6, 9, and 12 and the primary elevations for the Boiler Building are 1, 2, and 3 (see attached plans).

Now, the applicant proposes to amend the previous approval with the following five items.

1. Historic metal casement windows will be removed from primary and non-primary elevations on both the old Hospital Building and the Boiler Plant. Replacement windows will match the historic windows as close as possible. An exception is requested to remove historic material on primary elevations (Section 14-5.2(D)(5)(a)(I)) and the required exception criteria are attached to this report. Some of the historic steel casement windows will be retained on various elevations and they are marked on the elevation drawings in orange. Staff believes that the exception criteria have been met.

2. A rooftop stairwell will be constructed on the west end above elevation 12. As an exempt rooftop appurtenance, it is not applicable to the height ordinance and it is not addition that requires an exception as it will be placed at less than 10' back from primary elevation 12.

3. The southeast corner addition to the old Hospital will have six additional windows installed.

4. The main entry design on elevation 9 has been redesigned due to a fireplace construction.

5. A stairwell from the below grade parking garage will be constructed to the west of elevation 3 on the Boiler Plant. It is not an addition to the Boiler Plant, so that an exception is not required for that primary elevation. The stairwell is not visible from the right-of-way and it is designed in a harmonious manner with the Victorian brick building.

STAFF RECOMMENDATION:

Staff recommends approval of the exception request to remove historic windows (Section 14-5.2(D)(5)(a)(I)) and otherwise recommends approval of this application which complies with Section 14-5.2(C) Regulation of Contributing Structures, (D) General Design Standards, and (E) Downtown & Eastside Historic District.

Mr. Katz noted that on item #2 regarding the rooftop stairwell it said exception not required.

Mr. Rasch explained that it was exempt because it was not considered an addition and was exempt from the height ordinance. So even though less than 10' back, it was not considered an addition.

Present and sworn was Mr. Mark Hogan, 992 Old Pecos Trail, said they were present to address these issues Mr. Rasch outlined. They had a lot of time to work on the building since the approvals. They discovered a number of things that were code driven or from other practicalities.

On the window replacement, Mr. Hogan said they found the windows were in worse shape than they anticipated. A significant number had hardware missing and considerable damage to some. They were steel casement so a warped steel window was hard to get a seal against infiltration from dust and water, etc. There were also places with corrosion through the building. The thermal envelope was very important. The percentage of window to wall was about 26-30% and that impacted energy efficiency.

They worked with 5 companies on matching window design and were offering a window design that was very close to original windows. They were matching window light patterns and size of styles as closely as possible. They also spent a significant time using some kind of storm window and he outlined the effort in the application.

Also they were not asking to replace all but some as highlighted in the handout. In the packed it was shown on pages 4-10, 11 12 and 13. SD 4.10 showed all the windows to be replaced in green and the ones with orange they would retain. 4-11 showed the east façade. It was closest to Paseo and there were no guest rooms there so they could seal those windows.

4.13 was important because it showed side by side the existing and an accurate profile of new casements which the Board could see here in the sample they brought.

In the two elevations the one on top showed the original windows and below showed the proposed windows in those openings.

The rooftop stair enclosure was on SD 4.6. This was a code driven amendment to provide a second exit from the rooftop terrace.

SD 4.2 showed the tower and the lower right hand side showed the six windows with a red dash. Those were added to provide better light and air into rooms. This was all on new construction and not part of the existing building.

SD 4.3 showed the fireplace with a difference in elevations. The lower drawing in the center showed blank walls where there were windows. In the lobby was a fireplace and behind was a fireplace out to the deck. This was 23' back from the overhang of the new entrance and 11' from the existing entrance. The floor plan on 4.3 compared what was approved on the left and proposed on the right.

Finally they needed to add stairs from the parking garage as shown on SD 4.9. This was not structurally attached to the boiler building but provided a second egress. The only thing that connected was the roof flashing so it could be removed if needed in the future. It keeps it off the walls for security.

Ms. Rios asked if they were replacing most of the windows.

Mr. Hogan said the north side was the only place where they didn't have additions so that was the place where a majority would be replaced.

Ms. Rios asked if that included the pedimented windows.

Mr. Hogan said first tier windows would be kept.

Ms. Rios was glad they were moving on it.

Present and sworn was Mr. Brian Nenninger who said there were approximately 300 windows in the entire project and 200 were existing and they were keeping 27 of them so about 18% would be retained.

Mr. Acton thought the window was a wonderful approximation of the existing windows. He asked if the operable portion was slightly smaller than fixed.

Mr. Nenninger said both sides were the same dimensions.

Mr. Acton said the rooftop appurtenance was very close to being in line with the roof trellis and thought it would seem to make sense for the massing as coming northbound on Paseo to run the trellis all the way over to that stairwell and tie it in on the east side as opposed to dangling out there.

Mr. Hogan agreed that was a good idea. He didn't know if that could be included in this application.

Chair Woods said it could be part of the motion.

Mr. Acton said it might require a realignment. He then asked if the dark brick would match the existing color.

Mr. Hogan agreed.

Ms. Mather referred to 4.13 and noted that the window sample they brought would cover most of the windows but some were shorter and wanted to know if the bottom transom wouldn't be on the shorter units.

Mr. Hogan said they would match existing conditions.

Chair Woods thought the entrance was beautiful and this didn't look nearly as pretty with the fireplace. She was not as concerned with the upstairs but looking ahead into that blank wall.

Mr. Hogan said it wouldn't be a blank wall. It would have a banco and a place to show art work. They reluctantly gave up those windows but had guest issues as well.

There were no speakers from the public regarding this case.

Mr. Acton moved to approve Case #H-08-095 and the exception to remove historic windows and approve the rooftop appurtenance allowing the trellis to increase in height no more than more 6" to do to that wall and to approve the entrance as submitted. Dr. Kantner seconded the motion and it passed by unanimous voice vote.

11. **Case #H-12-041. 629 & 629 ½ Webber Street.** Don Gaspar Area Historic District. Steve Marlens, agent/owner, proposes to construct an approximately 110' long, maximum 5'5" high stucco-faced adobe yardwall where the maximum allowable height of 6' with associated vehicular and pedestrian gates at a contributing residence. (John Murphey).