

BULLETIN *Hsf*

OF THE HISTORIC SANTA FE FOUNDATION

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The restored Santuario de Guadalupe is utilized for cultural activities, i.e. recitals, concerts, art showings.

Historic Preservation in Santa Fe

Fortunately, historic preservation in Santa Fe has been fostered by dedicated citizens for many years. Historic Santa Fe Foundation members form a large proportion of those citizens and are extremely knowledgeable about the history of the preservation effort in the city. However, for the benefit of those not so familiar with that effort, it seems useful to provide a brief outline describing some of the chapters in this history.

Preservation in Santa Fe must first

be considered in conjunction with the Spanish-Pueblo Revival, a movement which promoted new construction in the traditional manner as well as preserving old adobe buildings.

The Revival was sparked by a group, principally artists, writers and archeologists, who had moved to New Mexico inspired by the Indian and Hispanic cultures, the healthful climate, or perhaps who were caught in the flow of a "back to simplicity"

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Historic Preservation, *continued*

mood which was moving over the whole country.

Throughout the Territorial period—that is, from the occupation of New Mexico in 1846 to statehood in 1912—architecture in Santa Fe, and in all of northeastern New Mexico, had moved toward “Americanization,” preferring to tear down and build anew or to totally remodel rather than to preserve. Then, a movement began about 1906 when the Spanish-Pueblo style was introduced on the campus of the University of New Mexico in Albuquerque. It gained momentum in 1913 with the New Mexico building at the San Diego exposition. This building was a composite of a number of missions, and was so popular that the Museum of Fine Arts in Santa Fe was built to the same design in 1916.

At the same time, the first of the New-Old Santa Fe Style houses (a contemporary term) was built—the Carlos Vierra House on Old Santa Fe Trail. The principals of the movement, almost all relative newcomers to the state, were involved not only with saving specific structures, but with saving an artistic and social heritage. By the mid-1920s, realizing that this heritage was in real danger of disappearing, a few strong and vocal advocates of reviving the Spanish-Pueblo style decided that a concerted effort was necessary and formed the Old Santa Fe Association. Through group and individual endeavor, Santa Fe was saved from becoming another nondescript western town. Over the years, OSFA has successfully lobbied against damaging legislation, and with its offshoot, the non-political Historic Santa Fe Founda-

tion, has been the savior of many irreplaceable structures in the city.

One of the first objects of concern and attempted “restoration” was the Palace of the Governors, with results which were not altogether happy, since the Palace was remodeled to reflect the Spanish-Pueblo Revival, not its 1700 or even its 1800 appearance. Originally the palace and ground extended from the plaza north to where the federal building now stands. It also extended farther west and east than at present. There were *torreones*—defense towers—at the east and west corners of the facade. There was no portal. The *torreones* were torn down about 1715, apparently. When a portal was first added is uncertain, but there was a graceful Victorian model in 1878. This was replaced by the present Spanish-Pueblo style portal in 1913.

Another remodeling that was inspired by the determination to make all of Santa Fe homogenous was the First National Bank, a 1912 building which presented the plaza with a classic small Greek temple facade, until covered with stucco. In the same block, the 1891 Catron Building retains its Victorian cornice and upper windows, but has been truncated by a Territorial portal. In the same vein, the Palace Hotel, a delightful Victorian concoction which burned in 1922, had been slated to be remodeled into a pseudo-Indian pueblo.

Retaining more of their original appearance and owing their continued existence to members of the early preservation groups are a number of houses, some of which have been residences since the beginning of the 19th century or



Hayt-Wientge Mansion—private residence.

earlier.

One of the people who made an enormous contribution was Margretta Dietrich, who in the '20s bought property on Canyon Road including two very old houses, El Zagan and the Juan Jose Prada Houses. The Prada house, possibly built as early as 1768, consisted in 1869 of two sections with a north-south corridor running between them leading to a dance hall in the rear. The house was in a dilapidated condition when Mrs. Dietrich bought it. She restored it and lived there for a number of years. An interesting outbuilding on the Prada place is a shed constructed by a method called *jacal*—upright posts set in a trench in the ground, fitted into a grooved horizontal log across the top and chinked with adobe mud.

Another structure saved by Mrs. Dietrich is El Zagan, next door to the Prada property. It was bought in 1849 by a Santa Fe merchant, James L. Johnson, and at that time consisted of only two or three rooms. Johnson added to the house until it extended 300 feet along lower Canyon Road. It is called El Zagan because of its long covered corridor running from gardens on the west to the open patio at the east. The house stayed in the family until 1927 when Mrs. Dietrich bought it to save it from demolition, and was used as a girls school in the early 1930s, then converted into apartments. When she died in 1961, several members of OSFA, worried about what would happen to the property, stepped forward with enough money to buy it

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Historic Preservation, *continued*

from the estate, forming the El Zagan Corporation. Two of these interested people were Santa Fe architect John Gaw Meem and his wife Faith, perhaps the most influential figures in the city's preservation effort for over 50 years. After the formation of the Historic Santa Fe Foundation in the 1970s, the Meems, Mrs. Marshal McCune and Sylvia Loomis turned their El Zagan stock over to the Founda-

Another 19th-century adobe residence, the 1890 Felipe Delgado House, was purchased by the Meems in 1970, restored by them and in 1980 given to the Foundation. Like the Tully House, the Delgado provides pleasant and self-sustaining office space, furnishing the Foundation with part of their funds for the rescue of other endangered properties.

Some structures have survived

. . .the Tully House was saved by a combination of factors, for which the Foundation served as catalyst.

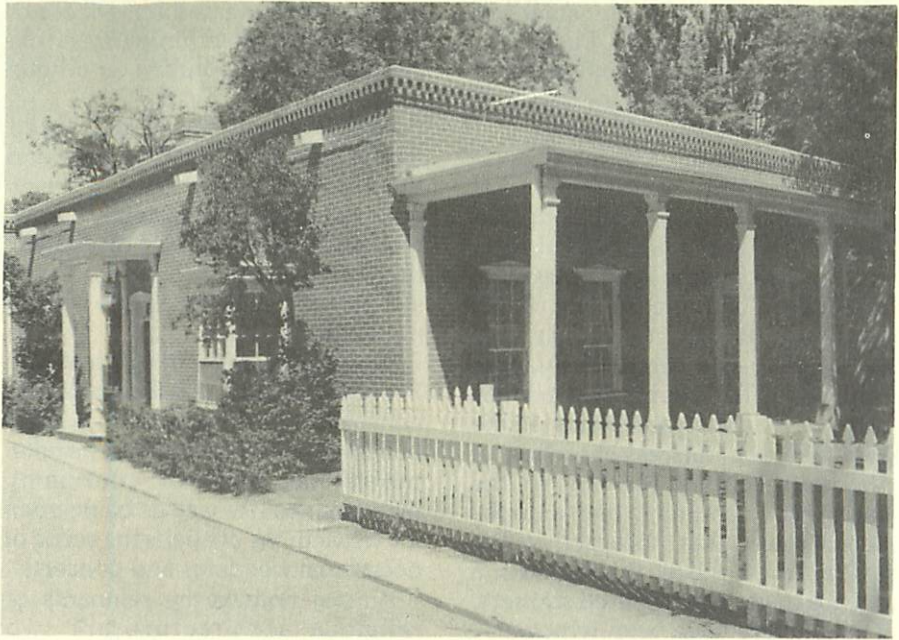
tion which now owns and administers it.

Also on Canyon Road, an early Territorial house with a later 19th-century facade, the Borrego House, was purchased with donations. Before intervention, the house was on the verge of being torn down. After it was renovated, it was resold with deed restrictions.

In addition to El Zagan and the Borrego House, John and Faith Meem were instrumental in the rescue of the Pinckney R. Tully House, when it was on the verge of being razed. In fact, the Tully House was saved by a combination of factors, for which the Foundation served as catalyst. An adobe house built in mid-nineteenth century by a Santa Fe Trail trader, the Tully House in the early 1970s was restored to its 1890s appearance, complete with white rectangles painted on the adobe walls to resemble brick. City, state, federal grant money and private contributions all were used in this project for which Santa Fean Donna Quastoff was coordinator and supervising architect.

solely through the interest of individuals. The Mansard-roofed Hayt-Weintge cottage of 1880, perched on a hill overlooking the city, has always been a private residence, occupied for many years by Mrs. Christina Weintge. A few years ago it was purchased by then Museum of New Mexico Associate Director Michael Weber who gave it the maintenance it required, restoring it carefully. The Webers also added an apartment for income. Preservationist John Conron, the architect for the renovation and addition, feels that such an addition should harmonize with the original structure without attempting to imitate it.

The George Cuyler Preston House, also called the Faithway House, has belonged to many owners since it was built in 1886, a very up-to-date Queen Anne for New Mexico. It has lost some interior detail such as bead-and-spindle frieze, but in general has been well preserved and now is a popular bed-and-breakfast inn. The owners recently applied for permis-



The Tully House is used as an office building.

sion to build an adjacent structure to enlarge the facility, submitting a fanciful Queen Anne plan. A group of preservationists, including John Conron and Foundation president Louann Jordan, were consulted and suggested that the new building not have replicas of the gewgaws as that would diminish the original, but approved a building of similar general lines.

A further subject for preservation is, of course, religious architecture. Our Lady of Guadalupe Church was licensed in 1795, a small adobe building with a single tower. In 1880 the interior was remodeled in

vernacular Gothic style, with gothic-shaped windows cut in the walls and a peaked shingle roof. After a fire in 1922, the church was extensively remodeled again, this time in Californian mission style. A new church was built next to it in 1961 and the chapel was neglected, but a group of parishioners banded together resulting in a complete remodeling in 1976 in which its style was again changed, and it is now used for tours and special events. Inside, it does still have carved corbels and a hand-painted *eredos* created by Jose de Alzibar in 1783.

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Historic Preservation, *continued*

The beams supporting its choir loft are those originally in La Castrense, a military chapel built on the south side of the plaza facing the palace in 1760 and demolished in 1859.

An early church which has gone through many rebuildings and remodelings is the Chapel of San Miguel. The first chapel was already built in 1626, but the Pueblo Revolt of 1680 began with the burning of this sanctuary. It was not rebuilt until 1710, 17 years after De Vargas returned. That church had a small belfry and adobe battlements on the roof like the fortress-churches of sixteenth-century Mexico. In the early 19th century it had a triple-tiered tower that collapsed in the 1870s, to be rebuilt in 1887 with a square tower and louvered shutters. The shutters have been removed.

Immediately south of San Miguel Chapel is the 1878 building that was for many years the main structure of St. Michael's College, an institution founded in 1859 by Archbishop John B. Lamy as a school for boys. It was originally a three-story building with a tower and mansard roof, but the third floor and tower were destroyed by a fire in 1926. Between 1947 and 1965 the building was a dormitory for St. Michael's High School. At that time it was bought by the State of New Mexico and now houses state offices, a practical way of preserving an historic building.

A later church, Our Lady of Light Chapel, was built under the direction of Archbishop John B. Lamy in the mid-1870s and remains looking much as it did when built. It is no longer a consecrated sanctuary, and its preservation illustrates still another avenue for saving precious buildings. In 1971, when economic

considerations forced the Sisters of Loretto to sell their property, it was bought by a corporation as a hotel site.

Again, a number of interested Santa Feans stepped forward, and they were able to impress the new owners with the importance of this irreplaceable structure. Fortunately, the Inn at Loretto owner was sympathetic and the result was an agreement drawn up with the Foundation providing that the Historic Santa Fe Foundation administer the Chapel as an historic building open to the public. The hotel owner has paid for continuing maintenance. As well as being open for viewing, the chapel is the scene of occasional weddings and concerts.

Among noteworthy remnants of religious architecture are two fragments of early churches, in each case preserved as part of a later sanctuary. The only surviving portion of the 1714-1721 parish church is La Conquistadora Chapel, incorporated into the 1869 St. Francis Cathedral. The chapel had been restored in 1798 by a wealthy Santa Fean, Antonio Jose Ortiz. When Archbishop Lamy had the present cathedral constructed at the site of the original St. Francis Church, he built around the existing sanctuary, including the chapel in the north wall. The parroquia remained in use until the nave of the cathedral was completed, then the old adobe walls were demolished and the rubble carted out.

The chapel is dedicated to a small, sixteenth- or seventeenth-century wooden statue of the Virgin known as La Conquistadora. It was brought to Santa Fe about 1625 by Fray Alonso de Benavides. When the

Spanish retreated to El Paso during the 1680 revolt it went along with them, and came back again in the reconquest of 1693. According to legend, its intervention saved the exiles from harm.

Another surviving fragment is the carved stone *reredos*, created to serve as the altar screen for La Castrense on the south side of the plaza. The piece has been described as "the finest example of stone carving produced in New Mexico during the colonial period." In 1760 Governor Francisco Antonio Marin del Valle brought in Mexican artisans, probably from Zacatecas, to carve the massive altar piece from stone quarried near Jacona, north of Santa Fe. In 1940 it was installed in the new Cristo Rey Church, an edifice designed by John Meem expressly for it. Clerestory windows are placed so that the *reredos* is illuminated in the manner of an early New Mexican mission.

Over the years, the Old Santa Fe Association has been the political group, lobbying and exerting pressure when possible. Credit for the historic styles ordinance goes to its members and in particular to Oliver La Farge who was in large part responsible for drawing up and getting passed the historic styles guidelines, as well as the requirement that changes had to be approved by a review committee.

As was discussed in an earlier *Bulletin*, the Historic Santa Fe Foundation was created when a great Territorial house was demolished, the Nusbaum House. One accomplishment of HSFF is *Old Santa Fe Today*, an inventory of historic properties in the city, with photographs and brief descriptions. The Foundation also researches and

awards bronze plaques to historically significant structures, and in a case or two has removed them when the building was remodeled too severely.

Fighting to preserve Santa Fe's heritage, OSFA and HSFF try to protect both specific buildings and a newer problem, the streetscape. In 1977 the National Park Service awarded an historic preservation grant to the planning department of the city of Santa Fe, and among the priorities the study emphasized are such elements as mountain views, hilly narrow streets, soft lines of adobe buildings in a continuous facade, tree canopies, compound walls, offset and irregular streets, small scale buildings, the plaza, of course, and the river park. Recent battles lost have involved parts of the list, such as hilly narrow streets and small scale buildings.

Don Van Soelen, a longtime member and immediate past president of the Foundation, remarked not long ago that a few years back preservationists might have one big battle a year, now it seems they have one a month. Some are won, such as forestalling a massive block-size building that was proposed for a site next to the Tully House on Grant, and some are lost, such as the gigantic bank building being built downtown now. The problems with these and most proposals at present are not that they are tearing down specific buildings, but that they are destroying the feel of an entire street, or in the case of the giant bank, an entire section of town. Since the pace of change has increased, now more than ever it is necessary to apply discipline to that change, so that it is displayed in acceptable forms. □

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Errata

You know what they say: "How soon we forget!" It's not that the Foundation forgets its Past Chairmen. Perhaps it's that famous gremlin that inhabits typesetting and print shops, taking out and adding at his whim. When Jim Adler's term ended, the *Bulletin* eliminated his name from the Board list, although

he continued as a valued member. Now that Don Van Soelen offers his expertise to the Board as Past Chairman, his name met the same fate in the February *Bulletin*. Don's term runs through 1983 and we deeply regret the omission of his name from the list of Board members.

Last Chance to Renew Your Membership

You must present your 1983 membership card to attend the special programs planned for this

year. The Foundation's closing date for renewals is August 15. Call the office at 983-2567 for information.

Membership Activities

This year the Foundation's Membership Activities Committee is going to try to keep the membership aware that we exist by keeping it busy. On Sunday, May 8 we had a concert by the Santa Fe Early Music Ensemble, at Loretto Chapel, in honor of National Preservation Week. June 18 we will be having a tour of the Ward Alan Minge House in Corrales. The Minge House has been carefully modeled to look like one of the 18th Century, and should be of both educational and entertainment value. If there is enough interest shown, more tours will be

arranged in the future. In August there will be a Sunday Tea in the Bandelier Gardens of El Zagan and, on the same day, a tour of the Randall Davey House.

This fall we are hoping to put together symposia on the future of Santa Fe: where it is going, where it ought to go, why, why not, how, how not, if, if not, and so on. Water, housing, growth, preservation of atmosphere, and the downtown are all under consideration as topics.

We hope our activities please you; if they do, let us know. Comments are always important.

Membership Drive—1983

The Foundation wishes to extend its gratitude to all who contributed their time and effort so generously to the Membership Drive for 1983. Without your wonderful help and cooperation, it would never have materialized.

To let everyone know what was accomplished by all of you, we list the following:

- 1) Transferring names and addresses onto cards from lists submitted to the Committee by Members and other groups;
- 2) Cross checking these lists to eliminate duplication;
- 3) Stuffing, sealing, addressing and sorting for the mailing of:

Annual Meeting

Notice 693 pieces

Prospect Letter 600 pieces

Former Member

Letter 364 pieces

Reminder Letter 300 pieces

- 4) Manning the Membership table at the Annual Meeting.

Is it any wonder that the Foundation is deeply grateful to all of you!

May we again express our thanks and appreciation for all that you have done for the Membership Drive of 1983.

Jordie Chilson
Membership

Volunteers Membership Drive 1983

Dorothy Alvord
Bank of Santa Fe
(DeVargas)
Elizabeth Bartsch
Lina Borthick
Jean Buchanan

Madelaine Bush
Mike Bush
Liz Cope
Charles Fonda
Dorise Fonda

Mary Gilliland
Katy Hadley
Milo Hamilton
Will Hamilton
Ruth Holmes

Jean Hurd
Susan McKee
Maryfrances Mackel
Sonia Penny
Charlotte White

Preservation-Rehabilitation Restoration Seminar

Information of both practical and aesthetic value was provided by a seminar held on Thursday, May 12, at Sweeney Center. Sponsored by the Foundation, the discussion was entitled "Preservation/Rehabilitation/Restoration." A panel of knowledgeable specialists made succinct and to-the-point remarks covering a number of specific aspects of preservation.

Attorney Filmore E. Rose and Boyd Pratt of the State Preservation Office discussed the fiscal advantages available to the preservationist, and listed some of the requirements that must be met in order for a property to qualify as one of several types of historic structures. Linda Tigges, of the City of Santa Fe Planning Department, explained the problems involved in maintaining Santa Fe's distinctive streetscapes, using slides to illustrate the point that many factors affect the harmony of the street scene, including a building's size, height, openings and setback distance. Director of New Mexico State Monuments Tom Caperton gave a brief summary of some methods which were successfully used in such historic sites as Ft. Selden and Lincoln. Solutions at the

adobe-walled Ft. Selden arranged from the use of salvaged old adobes to large scale grading and erosion control landscaping. The Lincoln buildings required both structural and fabric repair.

Architect John P. Conron outlined and showed views of problems encountered in restoring the Palace of the Governors, a project which included innovative techniques designed to stabilize leaning adobe walls. Conron's discussion of the Hayt-Weintge House refurbishing furnished an example of preserving a non-adobe landmark.

Contractor Robert A. Woods and author and contractor Myrtle Stedman concentrated on domestic establishments. Woods made practical suggestions on planning and carrying out the renovation of adobe houses. Mrs. Stedman reminisced about her career in designing and remodeling adobes.

As part of HSFF's participation in Preservation Week, the seminar offered valuable information by some of the city's best qualified experts in the field, information appreciated by an interested and attentive audience.

Thanks!

A big thank-you from the Foundation goes to all the Board and Committee members and the volunteers who put together the Preservation Week programs. A

special thanks to The Paper Tiger who donated part of the printing and to the National Trust for Historic Preservation for their \$100 grant.

Researching the History of Your House

From the *Old House Workbook Rehabilitation Guidelines for Albuquerque*

Researching the history of a house can be a complex process, but it is almost always a great deal of fun as well. Knowing when and for whom the house was built and as much as possible about its original design, colors and decor can help to improve a rehabilitation design. Knowing about the various owners and their histories adds to your understanding of the house as well as to a general knowledge of Albuquerque's history.

The best place to begin is with former owners and neighbors—people who can tell you much about the past of a house. Former owners should be interviewed about changes made while they owned the house, about important events during that time, and about their knowledge of earlier owners or residents. It is often possible to meet and interview people who grew up in the house and knew it intimately, even if there have been several other owners since their day. Most people find great pleasure in recalling places where they once lived and will be glad to respond to your inquiries. It is wise to tape such interviews or to take careful notes rather than to rely upon your memory as a record.

Neighbors also can be of help, particularly those who have lived on the block or in the district for many years. They are likely to know when changes were made, who previous owners were and how the neighborhood as a whole has changed over the years. The memories of both

neighbors and former owners may be imprecise, especially with regard to dates; these are best checked against documentary evidence, if possible. Old photographs and snapshots may be available from former owners, their families and neighbors to aid you in documenting the appearance of your house in the past.

The house itself also gives witness of its history. By checking under floorboards or in attics you may discover old newspapers or other relics. The shadows or ghosts left by removed stairs or boarded-up windows reveal alterations and offer the best clues to their original size and position. Old wallpaper under layers of paint tells a great deal about original decor. These visible scraps of evidence about the house's past should be saved.

Once you have collected all the information available from former owners or residents, neighbors and from the house itself, documentary research is the next step. This research will be made much easier if you have or can examine an **abstract of title** on your property. An abstract of title is a collection of all the documentary evidence—deeds, mortgages, tax liens, probate court case records, etc.—which bear on the legal title of the property.

If you do not have an abstract of title, you can sometimes obtain one from your mortgage holder or from a title company. The abstract will normally begin with the documents pertaining to the acquisition and subdivision of the land before the house was built (though this may not

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Researching the History, *continued*

be the case in the valley areas and in Old Town). The first buyer of your particular lot may not have been the builder of the house; evidence of construction may be given by a sharp change in value between sales or by a mortgage.

If you cannot obtain an abstract, you may be able to research the title and history of the property in the records at the County Courthouse and through other sources. It helps to begin with a fairly good idea of when the house was built. There are many clues: early maps available at the Historic Landmarks Survey offices show buildings in the central city in 1898 and 1907. Later buildings can be traced in the City Directories (available at the Albuquerque Public Library) which can give an index of street addresses; the Directories were published each year after 1907. The first year in which your street address is noted is probably the year in which the house was built. The Directory will also show the resident (not necessarily the owner) of the house in that year.

Other often valuable sources of information are the fire insurance maps published by the Sanborn Map Company. Published and corrected at intervals of one or more years, they cover the city of Albuquerque from the year 1891 through 1970. These maps provide a detailed record of the locations and types of all structures present in the central city at the times of publication. By observing when your house or any major alteration in it is first indicated in the map series, you can obtain a reasonably accurate estimate of the date of its construction or modification. They are available for study at the University of New Mexico Zimmerman Library.

With this information, you can begin research in the Bernalillo County Records Office, an extension of the County Clerk's Office currently located at 5th Street and Central Avenue. All early transactions are indexed in the Grantor-Grantee files. For example, if you know that the previous owner bought the house in 1935, then look up his/her name in the Grantee file for that year. Under the name of the Grantee the file should give the name of the person from whom the property was purchased (the Grantor), the date, and the book and page number in which the transaction was recorded. Then look back through the Grantee files for earlier years to find when that Grantor bought the property, and so on to trace a complete history. In many cases, cross-checking with past City Directories will make it easier to determine the year of the transaction.

Another cross-check is available in the form of County tax records, which show the legal owner and record improvements to the property (including buildings) for each year. Tax record research, however, is complicated by the system of filing by precincts and may consume more energy than it is worth.

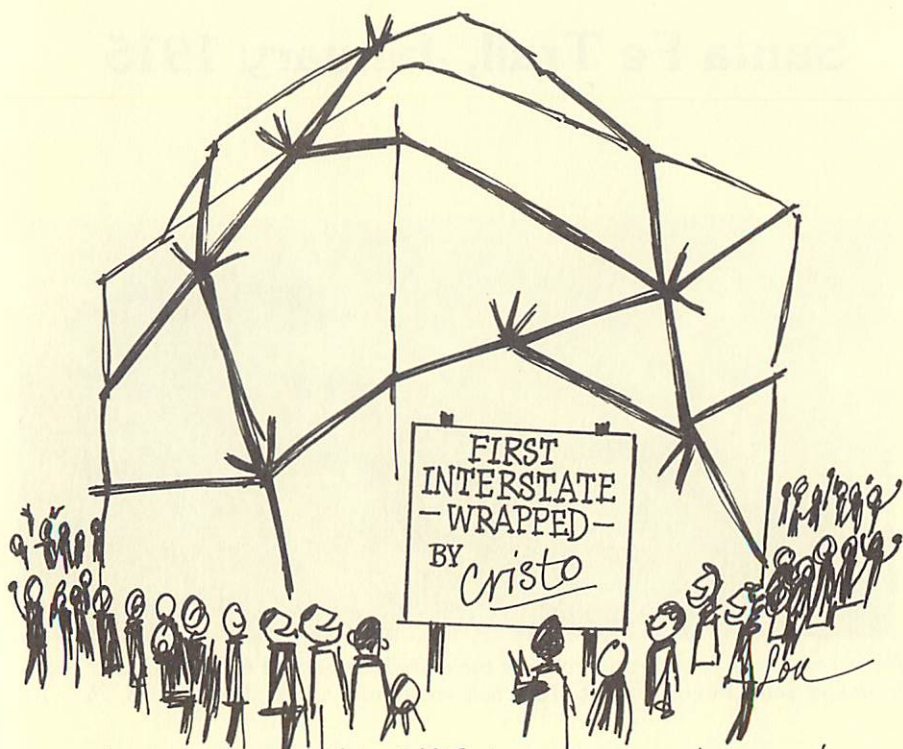
When property has gone through probate or when a transaction went unrecorded for many years the research becomes more complicated. Should you lose track of the chain of title, ask for help from the Historic Landmarks Survey staff in the City Planning Department.

Once you have obtained a fairly accurate picture of the building date and of the various owners of your property, you may wish to fill out this

picture by learning more about the past occupants of your house. Again, the best resources are the people themselves. In many cases either the previous owners or their descendants still live in the city and will be happy to provide you with information.

Other useful resources are in library and archive collections. The Albuquerque Public Library has genealogy collections at their Special Collections branch, including records of early settlers in Albuquer-

que compiled by Donald Dreesen. The Special Collections department of the University of New Mexico Library also holds excellent collections for reference on local history. The New Mexico State Records and Archives office in Santa Fe collects both official state and county records and many other invaluable documents. Staff members at all of these institutions will be happy to help you find the information you need.



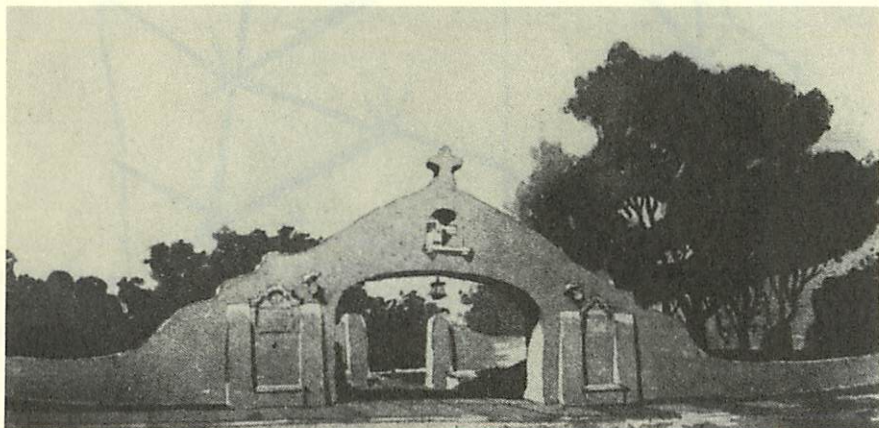
"I don't know if it's ART, but it sure is popular here in Santa Fe!"



View of the plaza at Santa Fe showing Santa Fe-style bandstand and Palace of the Governor's in the background.

Photo by Jesse Nusbaum

Santa Fe Trail, January 1915



Projected Santa Fe-style arch to mark the end of the Santa Fe Trail. Original photo from Old Santa Fe, by Ralph E. Twitchell, ed. January, 1915, Vol II, No. 3, Plate 10.

Rebecca Barck Awarded Meem Prize

Historic Santa Fe Foundation Chairman Louann Jordan presented the Foundation's annual \$500 John and Faith Meem Award to Rebecca Ann Barck, a senior at Santa Fe High School. The award was presented at the school's Senior Awards Assembly on May 9, 1983. In presenting the award, Louann Jordan described some of those qualities and criteria for which the award is given.

"John Gaw Meem, a humanitarian, an architect, a citizen of this community in the broadest sense, has created physical monuments to his architectural integrity all over Northern New Mexico. As a practicing architect in Santa Fe from the 1920s through the 1970s, he is largely responsible for the renaissance of the graceful Santa Fe style architecture with a blend of traditional aesthetics, functionality and contemporary needs.

"Mr. Meem's architectural style, the community concern and the individual humanitarianism that he shares with his wife, Faith, proceed from a solid ethical basis, an acute mind and an uncanny ability to synthesize technical knowledge with lessons learned from one's environment and life experiences. In wishing to pay continuing tribute to John and Faith Meem's spirit and example, the Historic Santa Fe Foundation has established an annual scholarship award for an underclassman to be used to further that student's

education. The individual selected is to be that student who, in the opinion of the faculty, already exhibits intellectual acuity and strong moral conviction, moderated and styled by inklings of the genuine modesty and gentleness of manner that so characterize John and Faith Meem.

"These personal characteristics should be acknowledged, encouraged and reinforced in hope that they may lead such a young person to become the kind of human model that the Meems have served for their contemporaries."

Our award this year goes to a young 17-year-old senior who has been in the Santa Fe schools since kindergarten. This fall she plans to attend Colorado College, in Colorado Springs, from which she received a scholarship. Rebecca is not decided on a major yet but her academic interests are languages, arts and music. Her grade point average is an impressive 3.86.

Rebecca is a well-rounded young person. Her main avocation is music. She has played the piano for 13 years and is also principal saxophonist for the Santa Fe High School Wind Ensemble. She is an avid reader. Rebecca has also played on the school soccer team, and has been secretary of the French Club. With all her many school activities and studies, she still makes time available to work for her church, St. John's Methodist.