

# *Historic Districts Handbook*

2021 EDITION

APPENDIX C

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# *Historic Districts Handbook*

**A GUIDE TO ARCHITECTURAL PRESERVATION AND DESIGN REGULATIONS  
IN SANTA FE'S HISTORIC DISTRICTS**

2021 EDITION



“

When we build, let us think that we build forever. Let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for; and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them...

*John Ruskin*

”



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This handbook supersedes two previous editions of the document, published by the City of Santa Fe in 1986 and 2002.





# stewardship

/stoo-erd-ship/

NOUN

the act of protecting and  
being responsible for  
something worth caring  
for and preserving

## *How To Use This Handbook*

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Do you own a property in one of Santa Fe's five historic districts? Are you an architect, builder or consultant who has been hired by someone who does? The purpose of the Historic Districts Handbook is to demystify the City's historic districts overlay zoning rules and review process by translating the code into language that is more easily understood and more accessible to a broader range of residents, whether you are a new homeowner or a seasoned designer.

Historic preservation has a long and complex history in Santa Fe, and property owners and residents have important roles to play in ensuring the continued existence and integrity of the City's architectural heritage. This handbook serves both as a tool for navigating compliance with the **City of Santa Fe Historic Districts Ordinance** and as a guide for promoting a spirit of stewardship for Santa Fe's historic neighborhoods.

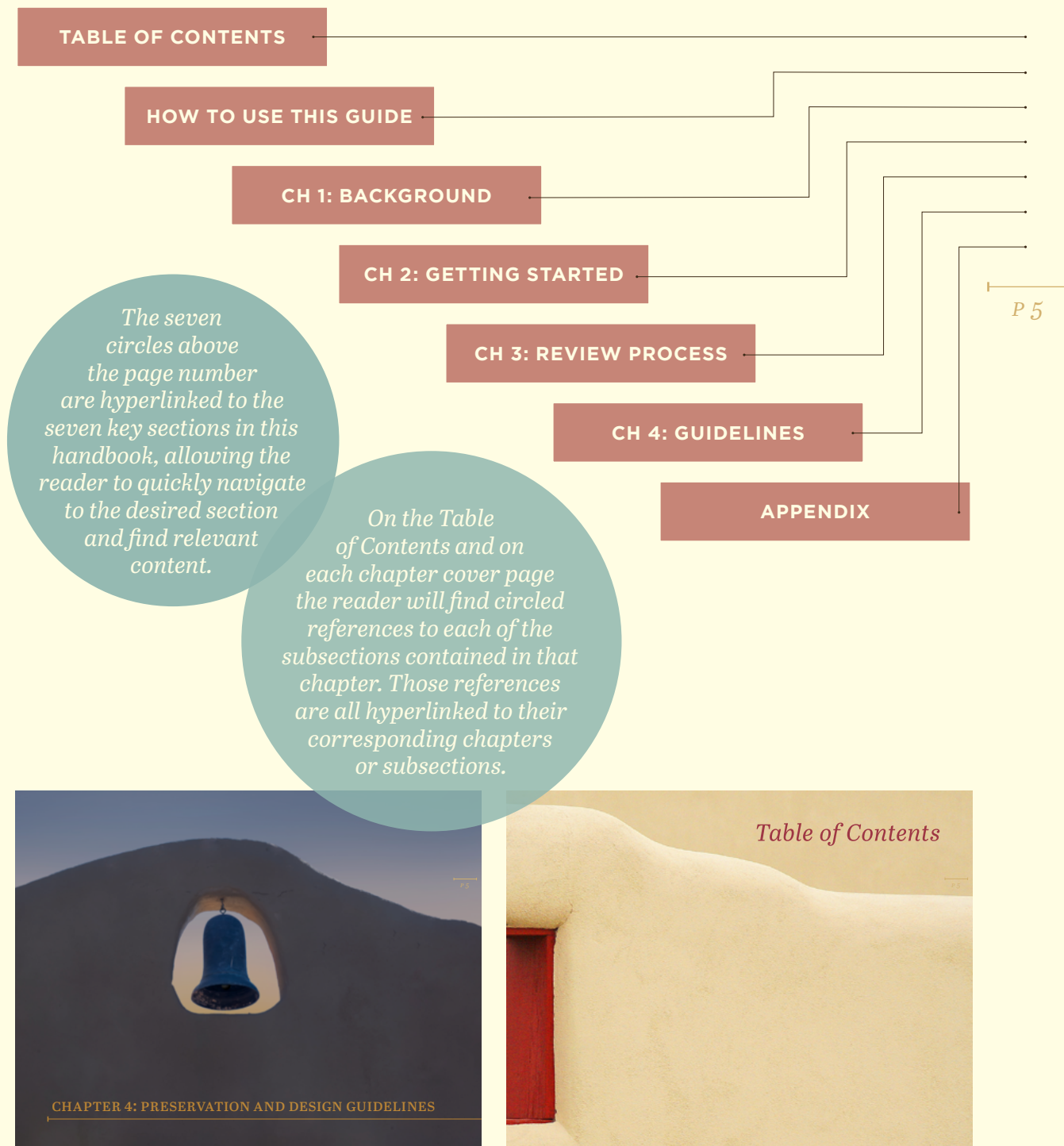
The first chapter of this handbook provides historical context for how the city grew and developed, how historic preservation came to be such an important part of Santa Fe's identity, and why the city's historic districts are so carefully regulated. Next, for those looking to find basic information about their property, the Chapter 2 provides instructions on how to use the city's online Geographic Information System (GIS) portal and an introduction into some of the basic concepts that are the foundation of the city's historic preservation regulations. Chapter 3 describes



the review and approval process for making changes to the exterior of buildings in the historic districts, and Chapter 4 provides descriptions of the preservation and design standards that are applicable to different types of projects in the city's five historic districts. Finally, the Handbook offers a glossary of commonly used terms and links to additional resources that may be helpful in maintaining and altering your historic property.

It is important to note that this handbook is a reference guide to help interpret the rules and should not be taken as the actual law, which can be found online in the **City of Santa Fe Land Development Code** (Chapter 14 of the Santa Fe City Code). To make it easier to find these rules, this handbook makes reference and provides hyperlinks to specific applicable sections of Chapter 14 whenever possible.

Please view the included diagrams identifying interactive graphic elements. For optimal experience, view this guide on your desktop rather than mobile or tablet.





## CHAPTER ONE: HISTORICAL BACKGROUND





## Historical Overview of Santa Fe

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The Upper Rio Grande region has long been host to human settlement. Settlements first appeared during the Archaic Period (5500 B.C.E. to 600 C.E.) in the Santa Fe area. The people of the Archaic Period did not have a consistent settlement pattern, and shelters were constructed only for seasonal use. Archaic sites generally occur on the elevated margins of the Santa Fe River and its tributary arroyos. Semi-permanent settlement began to occur during the Developmental Period (600 to 1175 C.E.). Pithouse architecture was common during this period; a pithouse has been documented on East Palace Avenue behind the old Fischer Brewery (located at the present-day La Vereda Compound). The most intense pre-Columbian occupation of Santa Fe occurred during the Coalition Period (1175 to 1326 C.E.), when pueblo architecture became common throughout the region. Several pueblos have been identified in the Santa Fe area, including Pindi, Agua Fria Schoolhouse Site, Mocho, La Garita, and portions of present-day downtown Santa Fe, known as *Ogapoge* (White Shell Water Place) among Tesuque Pueblo and other descendent communities. Many of these pueblos ceased to be occupied by the middle of the Classic Period (1325 to 1600 C.E.). Tree-ring studies suggest that this reduction in population may have been due to drought conditions. Though more sparsely populated than in previous periods, the Santa Fe area continued to be occupied by Puebloan people through the arrival of Spanish conquistadores and subsequent settlement of the area via the *Camino Real*, or Royal Road.



The colony of Santa Fe was established between 1605 and 1610 by a small delegation of conquistadores who had traveled north from the Spanish colony of New Spain (which occupied the geographic area of today's Mexico, Guatemala, and southwestern United States). It was the hope of the Spanish settlers to form prosperous mining towns modeled after those in the present-day states of Chihuahua, Durango, and Zacatecas, Mexico. In the establishment of Santa Fe (*La Villa de la Santa Fe de San Francisco de Asís*), Don Pedro de Peralta followed the *Leyes de las Indias* (Laws of the Indies) of 1573, which, legislated by King Phillip II of Spain, called for an ordered development of settlements in the New World.

PREVIOUS PAGE » **An example of Puebloan architecture: Zuni Pueblo, 1903.** Photo by Edward S. Curtis. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 143701.

ABOVE » **An example of Puebloan architecture: Acoma Pueblo, Circa 1910-1925, by Jesse L. Nusbaum.** Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 158155.



Evidence of the ordinances as applied in the seventeenth century exists today in the downtown area of Santa Fe. The central plaza surrounded by a grid of streets is the most prominent town planning feature as ordered by the *Leyes de las Indias*.

During the time when present-day New Mexico was part of the empire of New Spain, Santa Fe was the commercial hub at the end of the Camino Real, which linked Mexico City with its northern province. Commercial activity in Santa Fe was strong during the Colonial Period (early 1600s to 1821). The commercial strength of Santa Fe was augmented by the opening of the Santa Fe Trail in 1821 after Mexico won its independence from Spain. By 1846, Santa Fe and the surrounding territory was considered valuable by the United States due to established commercial activity. Santa Fe was seized by General Stephen Watts Kearny and the Army of the West on August 18, 1846. The occupation faced little resistance from the Mexican government because of Mexico's internal territorial and political disputes and escalating conflicts with Native American populations at the time.

American presence and increasing commerce from the Santa Fe Trail introduced new architectural styles and building materials to a city previously dominated by Spanish-colonial and Pueblo-influenced architecture. The Spanish used the same local building materials that the Pueblo Indians used, which included, earth, stone, and wood. Although Puebloan communities had been building earthen architecture for centuries, the Spanish introduced and proliferated the use of sun-dried adobe bricks. Pueblos in the region were constructed in linear roomblocks that developed over time into large clusters of rooms, often with multiple, stepped stories, set around large, open plaza spaces in later periods. The Spanish building form was also linear with single-file connected rooms, usually set at the street. Spanish-colonial architecture also utilized *portales*, which often covered sidewalks in commercial areas and entryways and outdoor areas of



residences. As the need arose, rooms were added to form an “L” shape or, in some cases, a *placita* (courtyard) was created when all linear building blocks were joined into a rectangular shape.

With the arrival of the American army, new construction techniques were introduced again. A brick kiln was set up to fire bricks. A sawmill produced milled lumber. The milled lumber slowly replaced the hand-axed timbers used in earlier periods. Styles which were popular in the eastern United States were introduced to the territory of New Mexico. Fashionable buildings and houses exhibited Greek Revival detailing, including square porch columns, pedimented door and window trim, and denticulated brick copings. The brick coping, which was applied to the parapet of a traditional, flat-roofed structure, protected against the weathering of the adobe walls beneath. Other American architectural influences included the creation of front yards by setting the buildings back from the street and the introduction of a central hallway so that rooms could be accessed individually. This architectural style became known as the Territorial style. In many cases, this style was applied to previously existing Spanish-colonial style buildings and was also adapted by local *carpenteros*, often mimicking the style with hand tools and local materials.

When the railroad came to Santa Fe in the 1880s, the connection to the rest of the United States provided relatively quick access to new materials, an abundance of manufactured goods, and a variety of architectural styles. Larger glass storefronts became possible to install because they were brought to the area by the railroad. Popular architectural styles were imported from the east and west coasts. On the plaza, commercial buildings were constructed in the Italianate style (illustrated by the Catron Building at the corner of Old Santa Fe Trail and Palace Avenue). The Loretto Chapel was constructed in the Gothic Revival style. A local



PREVIOUS PAGE TOP RIGHT » **An example of Territorial style architecture: Palace Ave at Cathedral Place, Circa 1912.**

Photo by Jesse L. Nusbaum. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 61453.

PREVIOUS PAGE BOTTOM RIGHT » **An example of mixed material use—earth, stone, and wood: El Rancho de Las Golondrinas.** Courtesy of [TOURISM Santa Fe](#).

ABOVE » **The Cathedral Basilica of St. Francis of Assisi and the surrounding downtown buildings.** Courtesy of [TOURISM Santa Fe](#).

NEXT PAGE TOP RIGHT » **The Catron Building, in Italianate style on the Plaza: The White House dry goods store, Catron Building on Plaza, Santa Fe, New Mexico, Circa 1915.** Photo by E.V. Harris. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), No. 067593.

NEXT PAGE BOTTOM » **Architectural details on the Catron Building, 2020.** Photo by [Five D Media](#).



doctor built a Queen Anne style residence (Preston House on Faithway Avenue), and a merchant perched his Mansard-roofed residence on a hill overlooking the plaza (Hayt-Weintge Mansion on Paseo de la Cuma). The railroad station was built in the California Mission Revival style (Atchison, Topeka and Santa Fe Passenger Depot at the Santa Fe Railyard), and pitched-roof bungalows became popular in the residential area south of downtown (Don Gaspar Avenue and the surrounding neighborhood).



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## Overview of Santa Fe's Historic Preservation Efforts

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Santa Fe has one of the oldest local historic preservation ordinances in the Country. When it was adopted in 1957, Santa Fe's *Historical District Ordinance* was one of only a handful of municipal historic preservation laws in the country. However, organized historic preservation efforts date back much further in Santa Fe, to the turn of the twentieth century, when local leaders navigated between forces of Americanization, which pushed a progressive image of a city and territory ready for statehood, and tourism, which capitalized on the region's antiquity and unique expressions of Spanish-colonial and indigenous cultures.

Amidst this tension between tradition and modernity, the *City Different* movement and *Santa Fe Style* were born. With the *City Different* booster campaign, Santa Fe's early leaders sought to emphasize harmony of built form, while capitalizing on the unique architectural traditions in Santa Fe and the growing national fascination with Pueblo Indian tourism. The *City Different* movement was a method of civic reform and a means to turn the tide of population decline at the time. At its heart, the formalization of *Santa Fe Style* and the birth of the *City Different* movement in the early years of the twentieth century were about elevating what city leaders saw as truly unique about this place and as highly marketable to tourists and potential new residents. And to some, Santa Fe's regional architectural traditions represented a more authentic American architectural style born from this place, as opposed to the borrowed European styles popular back east.



In this manner, Santa Fe became an early leader in the American historic preservation movement, uniquely focusing more on achieving stylistic harmony than on saving individual buildings, and introducing revivalism as a method of formalizing and preserving regional architectural traditions. When demolition was proposed for the Palace of the Governors, a preservation-minded group of civic leaders formed to block this action. The group, which included founder of the Museum of New Mexico and the School for American Archaeology Edgar Lee Hewett, artist Carlos Vierra, attorney Frank Springer, and architect Isaac Hamilton Rapp successfully pushed for a speculative “restoration” of the then Territorial style building that would conform to the tenants of *Santa Fe Style*, newly named and defined by archaeologists Sylvanus Morley and Jesse Nusbaum as a revivalist amalgamation of Spanish-Pueblo and Territorial design precedents. This group believed that if Santa Fe lost the unique visual character embodied by *Santa Fe Style*, it would negatively impact its nascent tourism industry, which was already an important part of the local economy.

Hewett worked with the newly formed City Planning Board to draft requirements for *Santa Fe Style* in all new development in Santa Fe, at a time when most wondered whether regulating architectural design, or land use for that matter, was even legal.



PREVIOUS PAGE LEFT » **Architectural details of the New Mexico Museum.** Photo by [Nate Bell](#) on [Unsplash](#).

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BOTTOM LEFT » **Palace of the Spanish Viceroy, now Residence of the Governor, the only Palace in the United States, from the West, Santa Fe, New Mexico, Circa 1884–1892 (?)**. Photo by Dana B. Chase. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 050278.

BOTTOM MIDDLE » **Palace of the Governors looking northeast, Santa Fe, New Mexico, Santa Fe, New Mexico, Circa 1920–1925 (?)**. Photo by Aaron B. Craycraft. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 0016670.

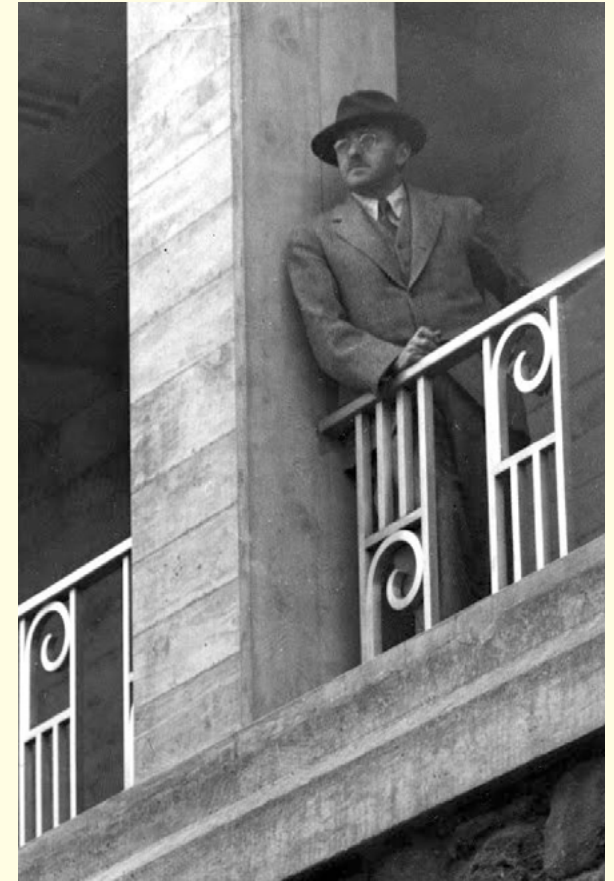
BOTTOM RIGHT » **Palace of the Governors, 2010**. Photo by [Frank Romero](#) on [Shutterstock](#).



These directives, captured in the minutes of the first City Planning Board meeting in 1912, asserted *“that it should be the duty of all city officials to guard the old streets against any change that will affect their appearance... until proper assurance is given that the architecture will conform exteriorally with the Santa Fe style.”* City Councilman H.H. Dorman continued to push for conformity with *Santa Fe Style*, even lobbying the new state legislature for design review authority. Although this effort was ultimately unsuccessful and never became legally binding, a consensus was emerging among local leaders that the Spanish-Pueblo and Territorial revivalism at the core of *Santa Fe Style* would be instrumental in shaping the future of Santa Fe.

During the 1920s, Santa Fe and the surrounding region became popular destinations for tuberculosis treatment. Many health-seekers who came to Santa Fe for this reason remained here after being cured and went on to become community leaders. Patients included many well-known artists who established “Artist Colonies” and built their own homes using traditional adobe construction and building methods. Through the 1910s and early 1920s, *Santa Fe Style* was popularized by the architectural firm of Rapp and Rapp. When Rapp and Rapp left Santa Fe in the early 1920s, architect John Gaw Meem, who had come to Santa Fe as a tuberculosis patient and subsequently established a local architectural firm, took the lead in promoting and proliferating *Santa Fe Style* buildings in and around the historic downtown.

Following the post-World War II boom in Santa Fe, local preservation advocates began to feel that the introduction of modernism and advances in building technology posed a new threat to the now well-established regional architectural tradition of *Santa Fe Style*. In the 1950s, the American preservation movement gained critical legal support, and several other other examples of local



ABOVE » John Gaw Meem (1894-1983), celebrated architect and leading advocate of Spanish-Pueblo Revival style architecture. Photo by Laura Gilpin.



preservation ordinances around the country had proven successful. As a result, Santa Fe's movement to perpetuate "historical styles" was reinvigorated, with the goal of incorporating the aims laid out by the 1912 Planning Board into law. As chair of the Planning Commission for the City of Santa Fe, John Gaw Meem was instrumental in the enactment of the *Historical District Ordinance*, drafted by local author Oliver LaFarge and architect Irene Von Horvath and adopted by the Santa Fe City Council in 1957.

BELOW » **Fine Arts Museum, Museum of New Mexico, Santa Fe, New Mexico, Circa 1920.** Photo by T. Harmon Parkhurst. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. 022973.

NEXT PAGE TOP RIGHT » **La Fonda Hotel, Santa Fe, New Mexico, Circa 1930s–1940s.** Photo by Fred Harvey Company. Courtesy of the Palace of the Governors Photo Archives (NMHM/DCA), Negative No. HP.2015.15.001.

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NEXT PAGE BOTTOM RIGHT » **La Fonda, 2015.** Photo by William Cushman on [Shutterstock](#).





A 1983 amendment to the ordinance included the creation of four additional historic districts, including the Don Gaspar Area Historic District, the Westside-Guadalupe Historic District, the Historic Transition District, and the Historic Review District, in addition to the previously established Downtown and Eastside Historic District (formerly referred to as the “Core”). In 1992, the ordinance expanded to include historic preservation requirements and height restrictions, in addition to the design standards that were previously central to the regulations, with the goal of preserving historic “streetscapes” and buildings in addition to requiring that new construction harmonize with historic architectural precedents. In 2005, the responsibility for designating and reviewing historic building status was delegated by the Santa Fe City Council to the Historic Districts Review Board (originally known as the Historic Design Review Board), allowing structures that become eligible for preservation due to age to more easily be designated as *contributing* or *significant*.

Today’s ordinance includes both historic preservation requirements and design standards, such that individual historic structures as well as the surrounding streetscapes and neighborhoods retain Santa Fe’s unique architectural character and integrity. The stated purpose of the ordinance is to ensure the continued existence and preservation of historical areas and buildings, continued construction of buildings in historical styles, and a general harmony between the new and the old. Santa Fe’s *Historic Districts Ordinance* is unique in its approach to historic preservation, in which design and preservation standards work in conjunction to maintain a distinctive regional architectural tradition at the heart of the City’s very identity.





## CHAPTER TWO: GETTING STARTED



## CITY OF SANTA FE FIVE HISTORIC DISTRICTS



Downtown and Eastside

Don Gaspar Area

Westside-Guadalupe

Historic Transition

Historic Review



WESTSIDE-GUADALUPE

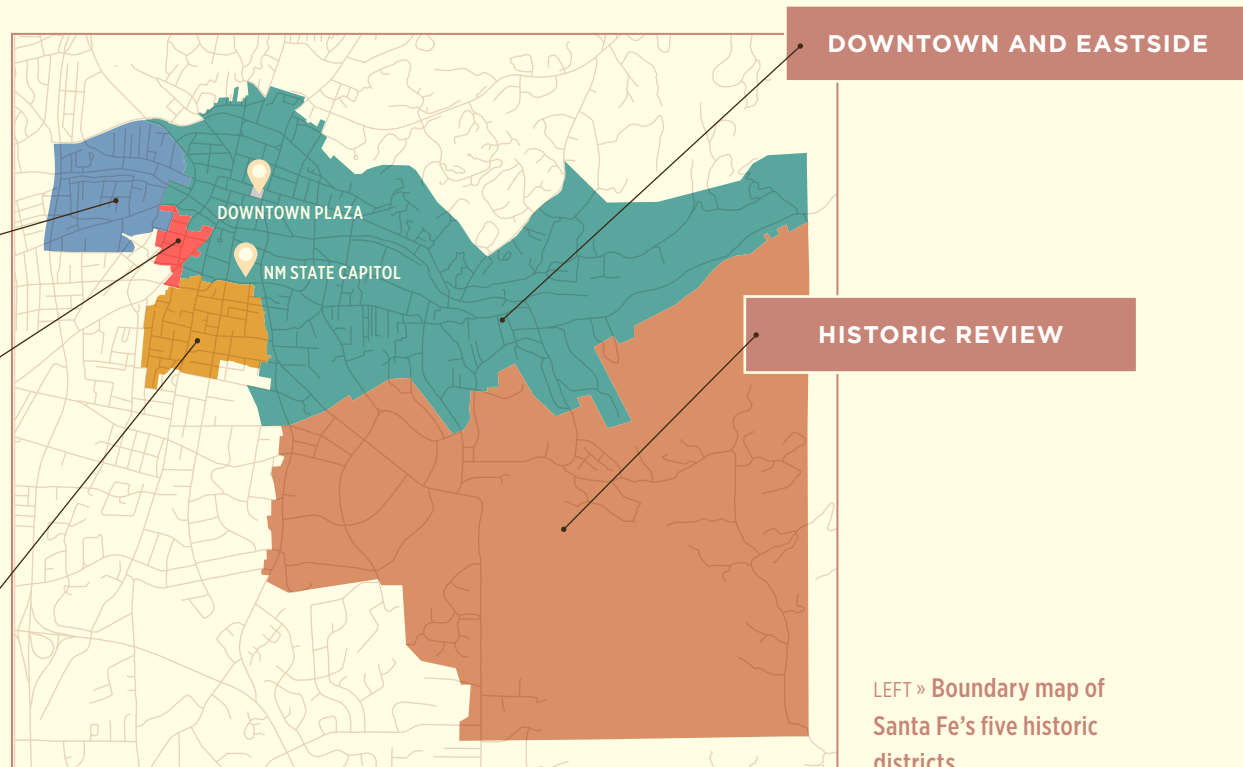
HISTORIC TRANSITION

DON GASPAR AREA

## Locate My Property

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When buying a property or when preparing to remodel or build a home in one of Santa Fe's historic districts, an important first step is to use the City of Santa Fe Internet Mapping System to determine your historic district and your property's "historic status." These two pieces of information will determine what rules apply to your property with regards to historic preservation.



LEFT » Boundary map of  
Santa Fe's five historic  
districts



## HOW TO ACCESS THE CITY OF SANTA FE INTERACTIVE MAPPING SYSTEM

### STEP 1: CREATE YOUR OWN MAP

Navigate to the **Geographic Information System (GIS)** page of the city's website, and click on "Create Your Own Map" [SEE FIGURE 1]. From here, the website will direct you to a Disclaimer of Responsibility, the terms of which you will need to accept by clicking "I Accept" when the window appears.

FIGURE 1

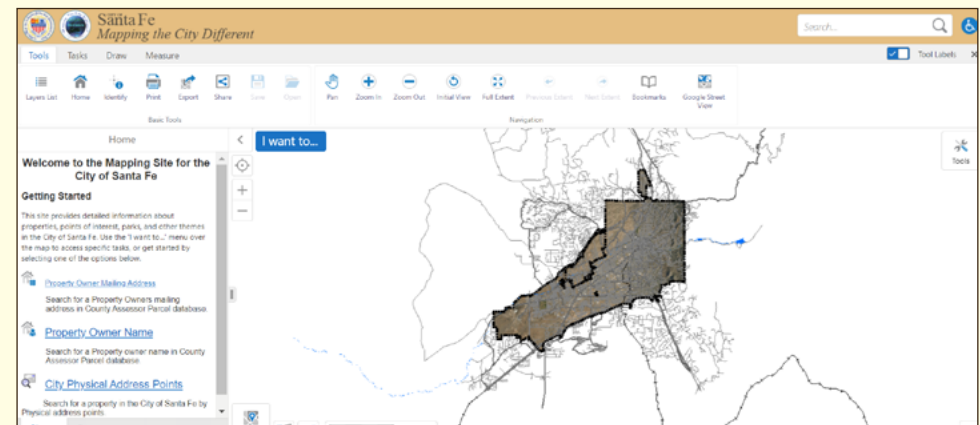


### STEP 2: ADDRESS SEARCH

Once you arrive at the Interactive Mapping Service site [SEE FIGURE 2], find and click on the "City Physical Address Points" option in the left hand column to search for your property.

From here, enter your property's physical address into the "Address Search" window that will appear in the left hand column, and click "Continue" to have the program locate your property.

FIGURE 2



### STEP 3: ZOOM IN TO FIND YOUR PROPERTY

Once the system has located your property, you will see a yellow circle on the map in the main window [SEE FIGURE 3A]. You will then need to use the + button at the upper left to zoom into the property [SEE FIGURE 3B].

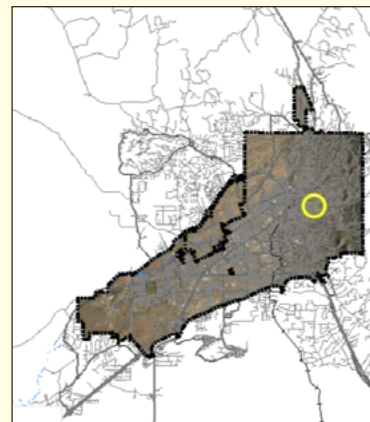


FIGURE 3A



FIGURE 3B

#### STEP 4: FIND MORE INFORMATION ABOUT YOUR PROPERTY

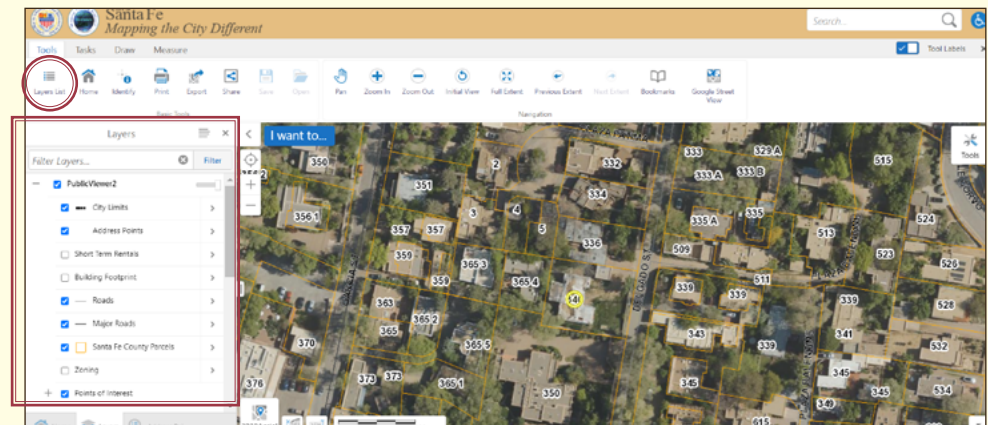
Once you have zoomed to your property, click on the “**Layers List**” button at the top left of the toolbar (under the Tools tab) to reveal the layers in the left hand column that can be turned on and off for your property [SEE FIGURE 4].

#### STEP 5: IDENTIFY YOUR PROPERTY STATUS

Once the Layers List is visible, scroll down and click on the + button next to “Overlay Districts” and keep scrolling until you see “Historic Building Status” and “Historic Districts.” Click on the check box next to both of these options so that the map will show these map layers, as depicted in FIGURE 5A.

The map legend will appear at the left hand column under “Historic Building Status” and “Historic Districts” [SEE FIGURE 5B]. Use the legend to identify which district and status apply to your property. Using the example illustrated here, the property is located in the Downtown and Eastside Historic District, and it has a Contributing historic building status, according to the official GIS map [SEE FIGURE 5C]. These two pieces of information are vital in determining what rules apply to your property.

FIGURE 4



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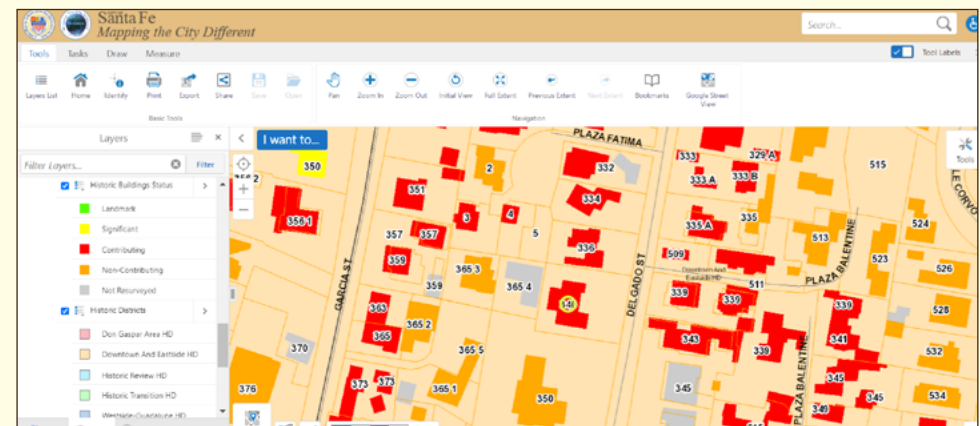


FIGURE 5A

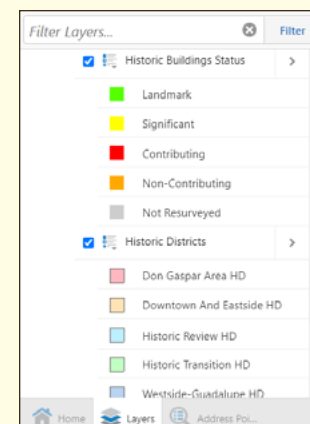


FIGURE 5B

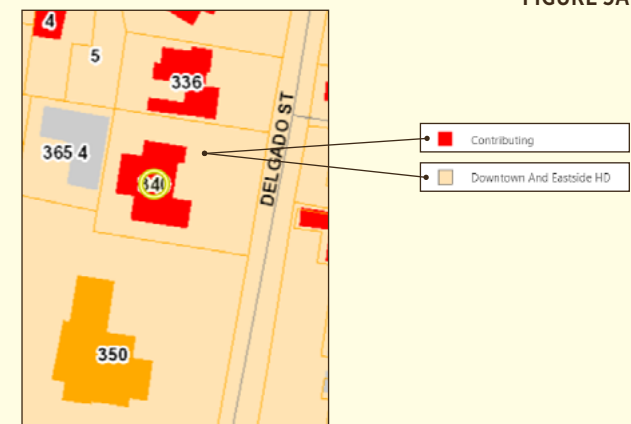


FIGURE 5C





## *Historic Building Status*

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### **WHAT IS “HISTORIC BUILDING STATUS”?**

Historic Building Status is designated by the Historic Districts Review Board and reflects the level of regulation that applies to your property. The following are the definitions of each level of Historic Building Status:

#### **NON-CONTRIBUTING**

A **Non-Contributing Structure** is less than fifty years old or does not exhibit sufficient historic material integrity to establish and maintain the character of the historic district in which it is located. This is usually due to a lack of original historic character, substantial modifications over time, or substantial deterioration or poor maintenance.

#### **CONTRIBUTING**

A **Contributing Structure** is approximately fifty years old or older and helps to establish and maintain the character of the historic district in which it is located. Although a Contributing Structure is not necessarily unique in itself and may have had minor alterations over time, it adds to the historic associations or architectural qualities of that historic districts.

## SIGNIFICANT

A **Significant Structure** is approximately fifty years old or older and embodies distinctive characteristics of an architectural style, type, period of development, or method of construction. Significant Structures have had few alterations and retain a high level of material integrity. A structure may be designated Significant if it is eligible for or listed on the State Register of Cultural Properties or the National Register of Historic Places.

## LANDMARK

A **Landmark Structure** is a Significant Structure that is located outside a historic district.

## NOT RESURVEYED

A structure that is labeled as Not Resurveyed has not been designated by the HDRB as having any particular Historic Building Status, either because it was not included in a previous historic building survey or for some other reason not assigned Historic Building Status. Before these structures may be altered, the property owner must request a Historic Status Review by the HDRB, and research must be conducted into the date of construction and dates and types of exterior alterations for the property.

## WHEN IS A PROPERTY ELIGIBLE FOR HISTORIC STATUS REVIEW?

Although the City's GIS portal will reveal the Historic Building Status of your property, it is important to note that there are sometimes errors in this map. It is critical to check with the Historic Preservation Division staff to confirm this status and to ask whether a Historic Status Review would be necessary for the property



PREVIOUS PAGE » **San Miguel Chapel**, located in the Barrio de Analco and originally constructed by Tlaxcalan Indians under the direction of Franciscan missionaries as early as the founding of Santa Fe in 1610. Photo by [Taylor Simpson](#) on [Unsplash](#).

ABOVE » **Rose window** at the Loretto Chapel in the Downtown and Eastside Historic District. Photo by [Chase McBride](#) on [Unsplash](#).



before proceeding with review of proposed exterior alterations/remodeling. A property may become eligible for a Historic Status Review if it has become fifty years old since its last designation or status review by the City, as this is the age at which properties are considered to be “historic” by the code. If there has been a recent HDRB case, however, that has confirmed the currently designated Historic Building Status, it is not likely that Historic Status Review will be needed. In any case, please check in with Historic Preservation Division staff to determine whether this step will be needed before proceeding with design.

### WHAT IS THE DIFFERENCE BETWEEN HISTORIC PRESERVATION STANDARDS AND DESIGN STANDARDS?

Generally speaking, in terms of rules that apply to your property, a Historic Building Status of Contributing, Significant, and Landmark requires that buildings comply with both the design and historic preservation standards included in the code, while Non-Contributing buildings must comply only with the design standards in the code. Design standards govern the design of exterior features and facades of all buildings in a historic district, while historic preservation standards govern the retention and alteration of historic buildings or historic architectural features and materials of Contributing, Significant, or Landmark buildings. For Contributing buildings, historic preservation standards apply only to facades that have been determined by the HDRB to be “Primary Facades,” and for Significant and Landmark buildings, historic preservation standards apply to all facades of the structure. More explanation of these standards as they apply to your property is provided in Chapter 4 of this handbook.



ABOVE » Plaque signifying that a building is listed on the Historic Santa Fe Foundation Register of Resources Worthy of Preservation. Learn more about this registration process at: [historicsantafe.org/register](https://historicsantafe.org/register). Photo by Nagel Photography on Shutterstock.



## CHAPTER THREE: HISTORIC DISTRICTS REVIEW PROCESS





## *Historic Districts Review Board vs. Administrative Review*

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If you own a home in any of Santa Fe's five Historic District and your project involves alterations to the exterior of your home, your project must go through a design review process. Exterior alterations requiring review include maintenance and repair, additions, window/door replacements, walls and fences, new construction and demolition. Historic Preservation Division staff are there to assist you throughout the review process. Many projects require review by the Historic Districts Review Board (HDRB) at a public hearing, while some qualify for Administrative Review. The composition and role of the HDRB is described below, as well as the types of projects that qualify for Administrative Review.

### **HISTORIC DISTRICTS REVIEW BOARD**

The Historic Districts Review Board (HDRB) is composed of seven individuals appointed by the Mayor with the consent of the City Council. Seats include an architect, a historian, a downtown business owner, a representative from the building profession, a representative from the Old Santa Fe Association, and two at-large members. The HDRB holds public hearings twice per month to review exterior alterations, new construction, and demolitions in the City's historic districts. While the HDRB reviews projects for their individual compliance with the historic preservation standards in **Chapter 14-5.2 of the Santa Fe City Code** (SFCC), consideration is also given to the proposed project's visual compatibility with neighboring structures and harmony with historic streetscape characteristics.

## ADMINISTRATIVE REVIEW

Administrative Review is an option only for certain types of proposals for exterior alteration in the historic districts. Staff authority to perform administrative review is enabled by a delegation of the Land Use Director's authority, per **SFCC Section 14-2.11**, and where "staff review" is provided for in **SFCC Section 14-5.2**. The Historic Preservation Division Planner is responsible for administrative review of applications that are exclusively for maintenance and repair (re-roof, re-stucco, re-paint, etc), mechanical (HVAC, solar, etc.), or minor amendments that arise during building permit plan review. Historic Preservation Division Senior Planners are responsible for Administrative Review for all other eligible applications for alterations in the historic districts.

Generally speaking, the following types of cases are eligible for Administrative Review:

- Re-roof or re-stucco
- Rooftop appurtenances (HVAC, solar, etc.) if not publicly visible and properly screened.
- Other maintenance and repair scopes of work (such as repairing and repainting windows and doors, repairing yard walls and fences, etc.).
- Construction of yard walls or fences that are 4-ft high or lower within 20-ft from the street and otherwise conform to the Wall and Fence Guidelines provided by staff.
- Construction of yard walls or fences that meet the allowable height per underlying zoning on side or rear lot lines. (Please confirm the allowable height with **Current Planning Division** staff prior to issuing these types of approvals.)



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TOP » Yard wall or fence construction that is over 4-ft high will require approval from the Historic Districts Review Board. Photo by Bogden Denysyuk on [Shutterstock](#).

ABOVE » Yard wall or fence construction that is 4-ft high or lower within 20-ft from the street and otherwise conform to the Wall and Fence Guidelines is eligible for Administrative Review. Photo by James Steidl on [Shutterstock](#).



- Window and door replacement EXCEPT when replacements proposed are for historic materials on significant structures or on primary façades of contributing structures. When evaluating a proposal to replace non-historic windows and doors on contributing structures, staff must ensure that opening dimensions will not be altered and that proposed windows are compatible with the style, operability, and material of the original windows if still extant elsewhere on the structure.
- Proposed alterations to existing structures or new construction that is NOT PUBLICLY VISIBLE (See Glossary of Terms in the Appendix to this document) in the Don Gaspar Area Historic District, Westside-Guadalupe Historic District, or Historic Transition District, or all proposals in the Historic Review District, provided the application complies with the General Design Standards for All H Districts (**Section 14-5.2(D)**) and the district specific design standards (**Sections 14-5.2(F through I)**).
- Signs and awnings that meet the Sign Code (Section 14-8.10), unless awnings will attach to a **primary facade** of a **Contributing** or **Significant** building.
- Minor amendments to HDRB approvals if the changes proposed do not alter the character of the previously approved design. (Please consult with the HPD Manager if there is any question as to whether the proposed amendment is substantive enough to warrant HDRB review.)
- Minor deviations to height or other dimensional changes that are deemed *de minimus* by the Land Use Director, provided they do not adversely impact the historic character of the structure. (Please consult with the HPD Manager and Land Use Director prior to proceeding with this type of administrative approval.)

CHAPTER COVER IMAGE ON PAGE 24 » **An example of brick building in Westside-Guadalupe Historic District.**  
Photo by [Five D Media](#).

PAGE 26 RIGHT » **A unique arched transom window over a doorway in the Historic Transition District.** Photo by [Five D Media](#).

PREVIOUS PAGE BOTTOM RIGHT » **All signs and awning must meet the Sign Code (Section 14-8.10).** Photo by Felipe Sanchez on [Shutterstock](#).



- One-year extensions of HDRB approvals, beyond the three years that they are valid, provided the proposal has not changed from the scope of work that was previously approved by the HDRB.



RIGHT » Outside of the Downtown and Eastside Historic District, proposed alterations to existing structures or new construction qualify for Administrative Review if they are not publicly visible and provided the application complies with the General Design Standards for all five historic districts. Photo by Daniel Nadelbach Photography.

BELOW » **Appropriately hidden rooftop appurtenances.**  
Photo by Daniel Nadelbach Photography.





## PROCEDURAL STEPS OVERVIEW

1

IDENTIFY LOCATION AND  
HISTORIC DISTRICT AND STATUS

2

SCHEDULE A PRE-APPLICATION MEETING

3

REVIEW DESIGN AND PRESERVATION  
STANDARDS

4

PREPARE NECESSARY ITEMS  
FOR APPLICATION SUBMITTAL

5

SUBMIT APPLICATION FOR REVIEW

6

PUBLIC HEARING (IF REQUIRED)

7

APPEAL (OPTIONAL)

8

APPLY FOR A PERMIT

## Procedural Steps

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### STEP ONE: IDENTIFY PROJECT LOCATION, HISTORIC DISTRICT, AND HISTORIC BUILDING STATUS

Historic Preservation Division staff are available daily during “walk-in hours” when members of the public are invited to come to City Hall and inquire about a property and/or initiate a design review process for a project in one of the historic districts. During the “walk-in hours” (check the **Historic Preservation Division website** for current schedule), a Historic Preservation Planner can assist you with identifying the historic district in which your property is located and the historic building status that has been assigned to structures on your property, if you have not been able to determine this information yourself by using the City’s **Interactive Mapping System**. If you are interested in learning more about the history of your property, the Historic Preservation Planner may provide you with an historic building survey (HCPI) form for your property, if one is available. If you are ready to initiate design review, it will be necessary to submit a request for a pre-application meeting with a Historic Preservation Planner. Most pre-application meetings are held with the Planner on-site during the week following the request.

1

*Locate your property  
and historic building  
status yourself or ask  
staff for help with step  
during walk-in  
hours.*

## STEP TWO: SCHEDULE A PRE-APPLICATION MEETING

Pre-Application Meetings are generally held on-site and are referred to commonly as “Site Visits.” However, if your property is vacant and/or there is some other reason to not meet on-site, a pre-application meeting may be held in-office, over the phone, via video conference, or at some alternative location. The Historic Preservation Division staff will make every effort to fulfill pre-application/site visit requests within a week to ten calendar days from when they are received.

The purposes of the Pre-Application Meeting are as follows:

- To discuss your property, its historic status, and applicable regulations with a case planner.
- To talk with a case planner about the details of your proposed exterior alterations.
- To learn about the Historic Districts Review Process and how it applies to your proposed project.

Your case planner will have reviewed the historic building status and case history for the property prior to holding the Pre-Application Meeting and will clearly communicate relevant regulations and requirements to the applicant. The role of the case planner is to facilitate design review and assist you in determining the most efficient and appropriate path forward towards approval for your project, and the Pre-Application Meeting is the first opportunity to establish this working relationship.

2

*Schedule  
a Pre-Application  
Meeting with a case  
planner from  
the Historic  
Preservation  
Division.*



### STEP THREE: REVIEW DESIGN AND PRESERVATION STANDARDS

Once you have met with your assigned case planner, it is important to review the design and/or preservation standards that apply to your project as you proceed with design and preparation of application materials. The full text of the **Historic Districts Ordinance** is available online. Your case planner will assist you in determining which provisions are applicable, and this handbook will serve as a guide for making design decisions that comply with code. Furthermore, it is important to make contact with the **Current Planning Division of the Planning and Land Use Department** to ensure that your project meets underlying zoning requirements prior to proceeding, as neither the Historic Preservation Division nor the HDRB makes decisions regarding zoning.

### STEP FOUR: PREPARE NECESSARY ITEMS FOR APPLICATION SUBMITTAL

As you work towards submitting an application for review with the Historic Preservation Division, continue working with your case planner to answer questions and/or to provide preliminary feedback. If your project is eligible for Administrative Review, your case planner will also clarify what items are needed to complete your application. For cases that require HDRB review at a public hearing, the following items are needed to complete your application:

#### HISTORIC STATUS REVIEW / PRIMARY FAÇADE DESIGNATION

- Application form (must be signed by property owner)
- Proposal letter, summarizing the history of the structure and, if desired, including a status request and justification
- Site plan (1"=10' scale), including graphic scale and north arrow

3

*Review the standards in the code that apply to your property as begin designing your project.*

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4

*Prepare all items needed to complete your application for Historic Districts Review.*

- Existing elevations ( $\frac{1}{4}''=1'$  scale), calling out heights and relevant dimensions
- Report on the history and significance of the structure (preferably in the form of a Historic Cultural Properties Inventory form), minimally including the date of construction and dates and types of alterations to the structure

### **NEW CONSTRUCTION / ADDITIONS / RENOVATION**

- Application form (must be signed by property owner)
- Proposal letter, itemizing the scope of work and including details regarding dimensions, finishes, colors and materials
- Site plan ( $1''=10'$  scale), including graphic scale and north arrow
- Existing and proposed floor plans ( $\frac{1}{4}''=1'$  scale), including graphic scale and north arrow, presented side-by-side for ease of comparison
- Existing and proposed elevations ( $\frac{1}{4}''=1'$  scale), calling out heights and relevant dimensions and presented side-by-side for ease of comparison
- Photographs of all elevations of the structure, labeled by cardinal direction
- Color samples, product specification sheets, and any other relevant information
- Preliminary Zoning Review Form, completed and signed by a Planner from the Current Planning Division



## DEMOLITION

- Application form (must be signed by property owner)
- Proposal letter describing the current condition of the structure, the reasons for the proposed demolition, and the proposed usage of the site
- Report on the history and significance of the structure to be demolished (can be in the form of a Historic Cultural Properties Inventory form), minimally including the date of construction and dates and types of alterations to the structure
- Site plan (1"=10' scale), including graphic scale and north arrow
- Existing elevations (¼"=1' scale), calling out heights and relevant dimensions
- Photographs of all elevations of the structure, labeled by cardinal direction
- Letter from the City's Building Official, including observations and recommendations made from a special inspection regarding structural stability
- Applications for demolition must be accompanied by an application for proposed construction, as one of the things the HDRB will assess is whether streetscape character will be retained and re-established.

## STEP FIVE: SUBMIT APPLICATION FOR REVIEW

Once your application materials are complete, you will submit them to the Historic Preservation Division for review. If the project qualifies for Administrative Review, there are no application deadlines, and your case planner will review your application and provide an Administrative Approval letter once the application is complete and it is determined that it complies with the code. If the project requires HDRB Review, all application materials must be submitted in PDF and hard copy format by 11am on the date specified for the intended HDRB hearing (a **calendar of hearings** and deadlines is provided by your case planner and is available online). Historic Preservation Division staff will accept and review your application, generate an invoice for payment of all fees associated with your application (including application fees, exception fees, and poster fees), and provide you with a notification poster, which must be posted on the subject property no fewer than 15 days prior to the HDRB hearing.

## STEP SIX: PUBLIC HEARING (IF REQUIRED)

As the applicant, you or your authorized agent must attend the HDRB hearing to present your project to the Board. The hearing is a quasi-judicial forum, and actions of the HDRB on your case are adopted as Findings of Fact and Conclusions of Law at the following hearing. Final review by the HDRB will result in either project approval, partial approval, conditional approval, denial, or postponement of action accompanied by a request for additional information or revision.

5

*Once your application materials are complete, submit them by the deadline on the schedule provided.*

6

*If an HDRB hearing is required for your project, you or your authorized agent must be present at the hearing for the HDRB to review your case.*



## STEP SEVEN: APPEAL (OPTIONAL)

Once a final decision has been rendered by the HDRB, you (or anyone with legal standing) have the option to appeal the decision to the City Council within 15 days following the adoption of the Findings of Fact and Conclusions of Law. To file an appeal, you must wait for the adoption of the “Findings and Conclusions” prior to submitting the appeal to HPD staff. If you do not wish to appeal, you must still wait for the appeal period to conclude prior to applying for a permit. If an appeal is filed, the **City Attorney’s Office** will review the appeal petition and make a recommendation to City Council. Appeal hearings are *de novo* hearings, which means that the Governing Body is able to review the case anew and make their own determination as to its merits.

## STEP EIGHT: APPLY FOR A PERMIT

If the HDRB approves your project or the case planner issues an Administrative Approval, you may apply for the appropriate permit with the **Building Permits Division** once the Appeal Period is over. The Board Action Letter provided by the case planner following the hearing or the Administrative Approval letter must be attached to the permit application to avoid delays. If conditions of approval were imposed by the HDRB, revised drawings reflecting the required revisions must be first approved by the case planner and an Administrative Approval letter provided. In these cases, both the Board Action Letter and the Administrative Approval letter must be attached to the permit application to avoid delays.

7

*If you wish to appeal an HDRB decision, you can do so during the "Appeal Period" only.*

8

*Once approval has been granted and the Appeal Period has passed, you can apply for your permit with the Building Permits Division.*

## CHAPTER 4: PRESERVATION AND DESIGN GUIDELINES

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# *Preservation Standards*

## FOR CONTRIBUTING, SIGNIFICANT OR LANDMARK STRUCTURES

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### **APPLICABILITY**

The standards for historic preservation were adopted by the City Council in 1992. This action changed the ordinance from simply an architectural styles ordinance into an ordinance that requires the preservation of historic architectural elements and materials on structures that are designated as contributing, significant, or landmark. Distinctive features, finishes, construction techniques, or examples of skilled craftsmanship, and thus the visual character of such stasured historic buildings shall be preserved. Preservation standards apply to primary facades of contributing structures and all facades of significant or landmark structures. Preservation standards do not apply to non-contributing buildings or to new construction; only the Historic District Ordinance design standards apply in these instances. If Historic Districts Ordinance standards for design are in conflict with those requiring preservation, the preservation standards prevail.

The following provides more detail about the preservation standards in the Historic Districts Ordinance:

### **RETENTION OF HISTORIC MATERIALS AND FEATURES**

In general, if a proposed alteration will cause a structure to lose its contributing, significant, or landmark historic status, the application cannot be approved. A building's historic status is determined by age (50 years or older), physical

integrity (the degree to which historic materials and features remain unaltered), and distinctive craftsmanship or construction.

- Removal of historic architectural features or materials or changes that create a false sense of history on primary facades of contributing buildings or all facades of significant or landmark buildings is prohibited, unless the HDRB approves an exception request.
- Historic architectural features, finishes, and details on primary facades of contributing structures and all facades of significant or landmark structures shall be repaired or restored rather than replaced. In the event that the HDRB determines that replacement is necessary, the new material shall match the historic material in composition, design, color, and other visual qualities. Replacement or duplication of missing features shall be supported by documentation, physical or pictorial evidence.

## ADDITIONS

- Additions shall have similar materials, architectural treatments and styles as the existing historic structure; however, the addition shall not duplicate those details in a manner that would make them indistinguishable from the existing historic structure.
- Additions are not permitted to primary facades of contributing structures or to significant or landmark structures without an exception. Additions are only allowed when they are set back 10 feet from a primary facade.
- The addition shall not exceed 50% of the square footage of the existing



CHAPTER COVER IMAGE ON PAGE 36 » **Adobe wall detail with bell.** Photo by Barbara Ash on [Shutterstock](#).

PAGE 37 LEFT » **Entrance to the Fray Angelico Chavez History Library at the Palace of the Governors in the Downtown and Eastside Historic District.** Photo by [Five D Media](#).

ABOVE » **Santa Fe Scottish Rite Temple, Moorish Revival masonic lodge constructed in 1912 on the northern edge of downtown Santa Fe.** Photo by Jo Whaley. Courtesy of Santa Scottish Rite Temple.



historic footprint, and shall not exceed 50% of the existing dimension of the primary facade.

- If possible, additions shall be attached to a non-historic portion of the structure.
- For significant or landmark structures, the addition shall be a minimum of 6 inches lower than or below the existing connecting facade. This height distinction is encouraged for additions on contributing structures as well.

## HEIGHT

- An increase in parapet height of 12 inches or less shall not be considered an addition to a primary facade.
- For contributing structures, an addition shall be no more than one story higher than the existing structure. Second story additions shall be set to the rear of the structure. When an additional story is proposed to an existing contributing structure, that footprint may be no greater than 50% of the historic footprint of the existing structure. An additional story shall not exceed 12 feet above the height of the existing structure and must meet maximum allowable height provisions, as calculated by your case planner.
- For significant or landmark structures, no increase in height is permissible.

## ROOFTOP APPURTENANCES

- For significant or landmark structures, publicly visible rooftop appurtenances, including but not limited to solar collectors, clerestories, decks, or mechanical equipment, shall not be added, nor shall the parapets be raised to conceal such equipment.

BELOW » **The De Vargas Street House**, often referred to as the **Oldest House**, is a historic building in Santa Fe, New Mexico, which is often said to be one of the oldest buildings in United States. The original date of construction is unknown but the majority of the building is believed to date to the Spanish colonial period. Photo by [Taylor Simpson](#) on [Unsplash](#).

NEXT PAGE TOP RIGHT » **Decorative frieze atop the Lensic Theater, downtown Santa Fe**. Photo by [Tami Freed](#) on [Shutterstock](#).



- For contributing structures in the Downtown and Eastside Historic District, publicly visible rooftop appurtenances, including solar collectors, clerestories, decks, or mechanical equipment, shall not be added without an exception.
- For contributing structures in all other districts, publicly visible rooftop appurtenances such as solar collectors, clerestories, decks, or mechanical equipment, may only be added if properly screened according to the district-specific guidance on screening rooftop appurtenances (see **District-Specific Design Standards**, below).



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## ROOFS

- Existing (and especially historic) roof styles and materials shall be maintained or replaced in kind on contributing, significant, or landmark structures. The addition of dormers or other roof features will only be considered when they are restoring a documented historic feature.

## WINDOWS AND DOORS

- Historic windows on primary facades of contributing structures or on all facades of significant or landmark structures shall be repaired or restored whenever possible. Historic windows that cannot be repaired or restored shall be duplicated in size, style and material of the historic window (“replacement in-kind”).
- No historic opening shall be widened or narrowed on primary facades of contributing structures or on all facades of significant or landmark structures.
- No new opening shall be made and no existing opening closed on these facades unless historic documentation supports that prior condition.





## PORCHES / PORTALES

- Existing porches or portales shall not be enclosed on contributing, significant, or landmark structures.

## SURFACE CLEANING

- The surface cleaning of historic structures shall employ the gentlest means possible. Chemical or physical treatments, such as sandblasting, that causes damage to historic materials, are not permitted.

PREVIOUS PAGE BOTTOM RIGHT » **Juliet balcony with turquoise painted wood elements.** Photo by Bogdan Denysyuk on [Shutterstock](#).

BELOW » **Cathedral Basilica of St. Francis of Assisi, constructed under the direction of Archbishop Jean Baptiste Lamy between 1869 and 1886 on the site of La Parroquia, an 18th century church.** Photo by Richard Susanto on [Shutterstock](#).







# *General Standards*

## FOR STRUCTURES IN ALL FIVE HISTORIC DISTRICTS

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### MINIMUM MAINTENANCE OF STRUCTURES

All buildings and structures in the Historic Districts over which the HDRB has jurisdiction to determine whether a demolition permit should be approved or denied and all landmark structures outside of the Historic Districts must be preserved against decay and deterioration by the property owner or their designee. If the property owner is found to be out of compliance with any of the following Minimum Maintenance Requirements, they will be subject to enforcement action by the City for demolition-by-neglect. Property owners are required to repair any such building or structure that has the following defects:

- Architectural features or elements that are in danger of collapse or falling, such that they may injure a member of the public or other structures on the property.
- Deteriorated or inadequate foundation;
- Defective, deteriorating, or deficient flooring or floor supports;
- Defective or deteriorating walls or other vertical supports that are split, leaning, or buckling, or which are insufficient to safely carry the imposed loads;
- Members of ceilings, roofs, or other horizontal members which sag, split or buckle due to defect, deterioration, or other deficiency;



- Fireplaces or chimneys which list, bulge, or settle due to defective material or deterioration or which are deficient in size or strength to carry the imposed loads with safety;
- Deteriorated, crumbling or loose plaster or stucco;
- Deteriorated or ineffective waterproofing on walls, roofs, foundations or floors, including broken windows or doors or unpainted or untreated wooden elements;
- Any default in the building or structure that renders it structurally unsafe or not properly water-tight.

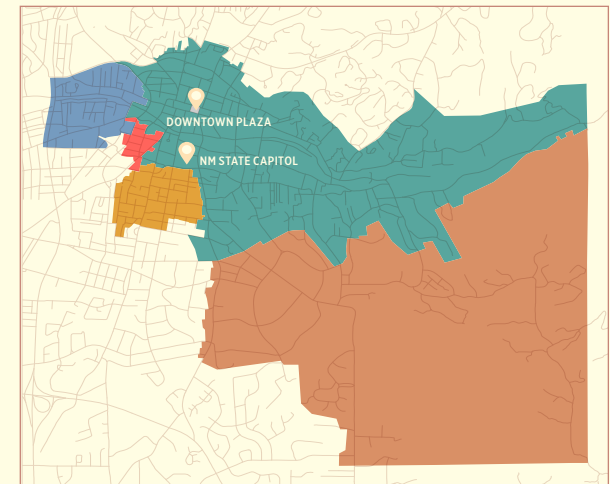
If a property owner is found to be out of compliance with the City's Minimum Maintenance requirements, the City may pursue a Code Enforcement actions.

## DEMOLITION OF STRUCTURES

Applications for demolition of structures in any of the City's five Historic Districts must be reviewed by the HDRB. Ordinarily, the HDRB will act on an application for demolition at the first regularly scheduled hearing after the required submittal deadline. However, the HDRB has the authority to table the request for up to 65 calendar days to allow additional time to obtain more information if it is deemed necessary.

In determining whether a request for demolition should be approved or denied, the HDRB will consider all of the following criteria:

- A) Whether the structure is of historical importance;



ABOVE » **City of Santa Fe's Historic Districts Boundary Map**

PREVIOUS PAGE LEFT » **Peterson Student Center at St. John's College, Historic Review Historic District.** Photo by [Five D Media](#).

- B) Whether the structure is an essential part of a unique street section or block front;
- C) Whether this street section or block front will be reestablished by a proposed structure; and
- D) The state of repair and structural stability of the building.

The applicant must address these criteria in the application letter and by providing the necessary documentation as exhibits, which are presented to the HDRB for their consideration at the hearing. These include:

- A report on the architectural significance of the structure;
- A report from the City Building Official on the state of repair and structural stability of the building (special inspection required);
- Existing floor plans and elevations of the structure; and
- Any other information as requested by the HDRB. This can include a third-party structural engineer's assessment of the building or other technical studies.

The HDRB generally reviews a demolition request concurrently with a request for new construction on the site (although exceptions may be made for special circumstances). The standards for demolition require that the HDRB consider whether the subject street section or block front will be reestablished by new construction if demolition is approved. As a result, the HDRB requires a concurrent review of proposed new construction so as to ensure that this standard is met.



ABOVE » Applications for demolition of structures in any of the City's five Historic Districts must be reviewed by the Historic Districts Review Board. Photo by [Francisco Andreotti on Unsplash](#).



## HEIGHT, MASSING, AND FLOOR STEPBACKS

In 1992, the City Council amended the Historic Districts Ordinance to authorize the HDRB to limit the height of structures (including yard walls and fences) in the Historic Districts to preserve the physical characteristics of historic areas. In 1996, the City Council further amended the ordinance to provide standards and methodology for the Historic Preservation Division staff to calculate appropriate heights for structures in the Historic Districts. The standards require the use of an officially adopted map of building heights in the Historic Districts. Appropriate height is determined through a calculation of the average building height on the applicable streetscape in which a property is situated. Certain buildings are not included in this average calculation so as to maintain the characteristic scale of the historic streetscape. The ordinance provides more detail as to determining the applicable streetscape and which structures are not to be included in the average height calculation.



The Historic Preservation Division will provide a calculation of maximum allowable building height and a maximum allowable yard wall/fence height (if needed) at the outset of a proposed project, before the design process begins, so as to ensure that the proposed project is in compliance with the height restrictions. When there is a conflict between the height calculated according to the Historic Districts Ordinance and other provisions of SFCC Chapter 14, the more restrictive of the two apply to the project.

TOP » Carved wooden lintel over an east entrance of the Palace of the Governor. Photo by [Five D Media](#).

For sites on which there is a slope greater than 2 feet over the course of the proposed building footprint, an applicant may request up to 4 feet of additional height due to slope. However, this additional height should be in the form of stepped massing, such that upper stories or taller portions of the proposed structure are stepped back away from the street or property line.

## PITCH

The limits on height in the Historic Districts also include provisions for when pitched roofs are allowed and when they are prohibited. In general, if 50% or more of the structures within the applicable streetscape have a pitched roof, the proposed structure or addition may employ a pitched roof design. If this standard is not met, the applicant must ask for an exception if they wish to proceed with a pitched roof design. Generally speaking, structures designed with a pitched roof should look to Northern New Mexico Vernacular style architectural forms for inspiration.

## SIGNAGE IN HISTORIC DISTRICTS

All signage in Historic Districts must be reviewed and permitted prior to installation. The Current Planning Division reviews all proposed signage in the Historic Districts, in consultation with the Historic Preservation Division, for compliance with the Special Sign Regulations in the H Districts (SFCC Chapter 1-8.10(H)). Please contact the Current Planning Division for additional information.

- Generally, signage may not block or obscure architectural details or features and may not be painted on the walls of a building.
- Signs cannot obstruct the public rights-of-way or any path of ingress or egress.
- Sandwich board signs are prohibited.



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TOP » **Don Gaspar streetscape.** In general, if 50% or more of the structures within the applicable streetscape have a pitched roof, the proposed structure or addition may employ a pitched roof design. Photo by [Five D Media](#).

ABOVE » **All signs and awning must meet the Sign Code (Section 14-8.10 (H)).** Photo by Felipe Sanchez on [Shutterstock](#).



- Additionally, there are further parameters for number of signs, location, illumination, color, size, awnings, and banners.

## ARCHAEOLOGICAL RESOURCES

Property owners undertaking ground-disturbing activities, utility extensions, or development and utility companies installing subsurface utilities throughout the City of Santa Fe may need to comply with applicable archaeological protection regulations if the proposed project meets the thresholds requiring Archaeological Clearance and review by the **Archaeological Review Committee**. Additionally, if a structure is 75 years old or older, it is considered an archaeological resource, and proposed demolition or substantial alteration of such a structure may require additional review by the Archaeological Review Committee. Please contact the Historic Preservation Division for more information prior to commencing such ground-disturbing activities.

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NEXT PAGE FROM TOP TO BOTTOM »

**Peterson Student Center, St. John's College in the Historic Review Historic District.** Photo by [Five D Media](#).

**Built in 1753, Borrego House on Canyon Road in Downtown & Eastside District is an example of territorial style architectural precedents.** Publication courtesy of Geronimo Restaurant. Photo by [Kate Russell Photography](#).

**Gross Kelly Warehouse in the Historic Transition Historic District.** Photo by [Five D Media](#).

**A cottage style in Don Gaspar Area Historic District.** Photo by [Five D Media](#).

**Hesch House in the Historic Transition Historic District.** Photo by [Five D Media](#).

**541 Agua Fria Street in the Westside-Guadalupe Historic District.** Photo by [Five D Media](#).

BELOW » **All ground-disturbing activities including all subsurface utility installation may need to comply with applicable archaeological protection regulation.**

Please contact the Historic Preservation Division for more information prior to commencing such ground-disturbing activities. Photo by Kara Grubis on [Shutterstock](#).



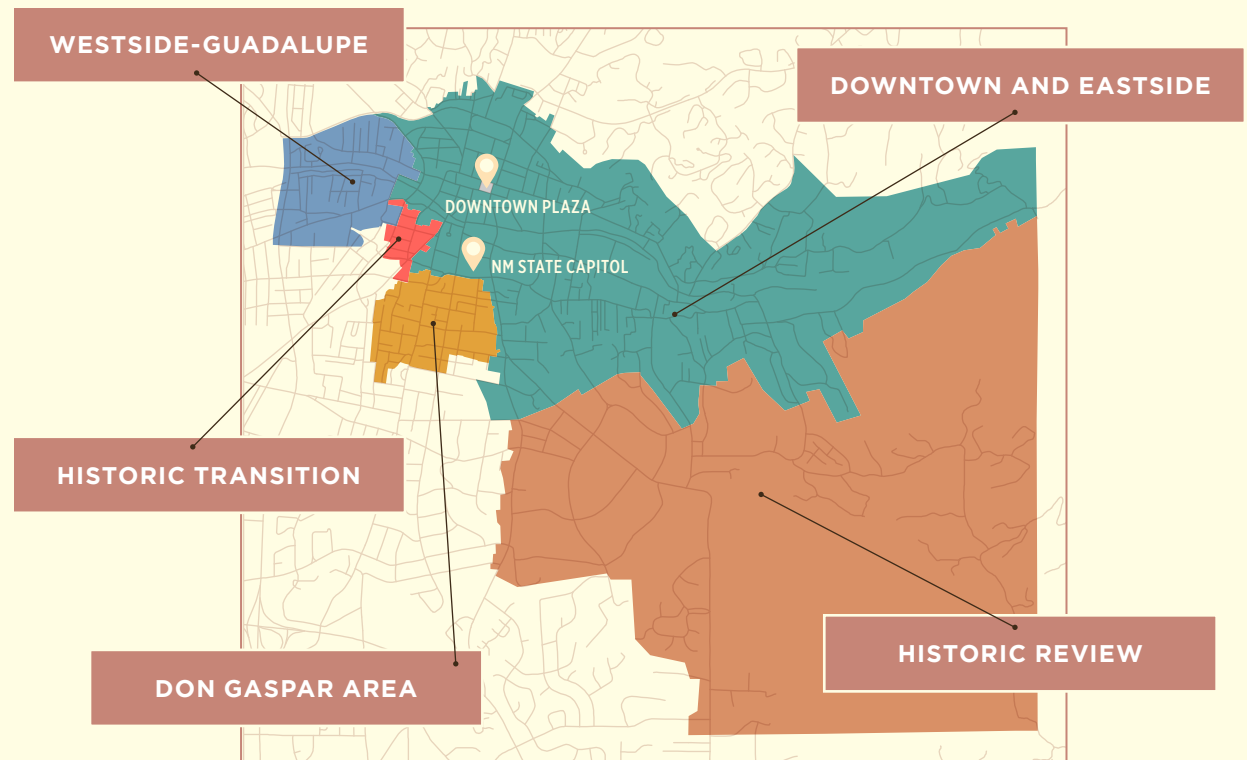


# District-Specific Design Standards

## FOR REMODEL AND NEW CONSTRUCTION

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Each historic district has standards for design which are intended to maintain its distinct architectural character. What follows is descriptive information about the city's district-specific design standards, abbreviated from the language of the **Historic Districts Ordinance** for each district. Applicants are encouraged to refer to actual ordinance language for clarification prior to making design decisions.



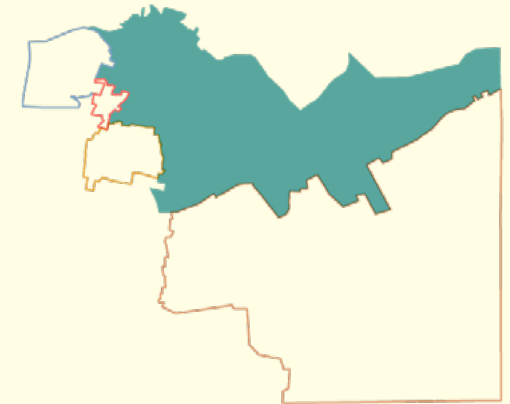
ABOVE » Map of Santa Fe's Five Historic Districts



## DOWNTOWN AND EASTSIDE HISTORIC DISTRICT

### ARCHITECTURAL CHARACTER OVERVIEW

The Downtown and Eastside Historic District consists of Santa Fe's downtown and the Canyon Road, Acequia Madre, Camino del Monte Sol, and East Palace Avenue neighborhoods. Most of the city's oldest and best-preserved Spanish-Pueblo and Territorial architecture and its revivalist expressions are located within this district. Spanish colonial period features such as narrow streets arranged on a grid system, the central plaza, and an extensive acequia network are evident.



The Downtown and Eastside Design Standards (**SFCC Section 14-5.2(E)**) make a distinction between Old Santa Fe Style and Recent Santa Fe Style. Old Santa Fe Style refers to traditional adobe architecture in Spanish-Pueblo, Territorial, and revivalist expressions of these styles, while Recent Santa Fe Style refers to architecture which emulates and harmonizes with the traditional forms but utilizes modern construction techniques and materials. New construction and alterations to existing structures must adhere to the stylistic standards described in the entire subsection of the ordinance.

### COLOR

- All exterior walls of a structure shall be of one color, except under portales, which may be of a contrasting or complementary color (traditionally, a lighter color or white) or display mural decorations. Wall surfaces shall be of a light to dark earth color, have a matte or dull finish, and be of a relatively smooth texture.

### MATERIALS AND FINISHES

- Traditional Santa Fe Style buildings are constructed of adobe masonry with mud plaster finish. Construction with concrete masonry units, bricks, or other materials is permitted if an adobe effect is simulated. Exterior walls shall be not less than 8 inches thick, with windows and doors inset. Rounded corners and edges are preferred.
- At least 80% of any facade shall have a mud plaster or stucco finish; the remainder may be of a natural stone, wood, brick, or terra cotta finish. Cementitious stucco or traditional mud plaster is required on all **contributing** or **significant** structures, unless elastomeric stucco is already present on the structure.



PREVIOUS PAGE BOTTOM » **New Mexico Museum of Art (originally The Museum of Fine Arts), designed by Isaac Hamilton Rapp and constructed in 1917 as one of the earliest examples of the newly-defined Santa Fe Style.** Photo by [Five D Media](#).

ABOVE » **Exterior wall of all structures in the Downtown and Eastside Historic District shall be of one color except under portales, which may be of a contrasting or complementary color.** Photo by [Svineyard on Shutterstock](#).



## ROOFS

- Roofs are generally flat with parapets and seldom extend beyond the exterior face of a wall except to cover a recessed portal or an attached portal supported by posts.
- With the exception of chimneys, flues, and vents, parapets shall conceal skylights, mechanical equipment, solar panels, and other necessary roof structures from view from any public right-of-way.
- Where flat roofs have an overhang rather than a parapet, overhangs shall not exceed 30 inches. This is also true for “eyebrows” over windows and doors.
- Cantilevers are not permitted except over projecting vigas, beams, or wood corbels.

## MASSING

- Buildings are generally one-story and seldom taller than two stories. If permitted by the maximum allowable height calculation for the property, two story construction is accompanied by features such as stepbacks, portales, and second floor balconies so as to minimize the visual impact of the height and massing.
- Facades are typically flat but are often embellished with flanking buttresses, projecting vigas or roof beams, recessed or attached portales, and projecting canales.
- Exposed wooden lintels, architraves or cornices are also common around doors and windows.
- Arches are seldom used except for nonfunctional arches over gateways in freestanding walls.



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## WINDOWS AND DOORS

- The combined door and window area of any publicly visible facade shall not exceed 40% of the total facade. Doors and windows under portales are not included in this calculation.
- No door or window shall be located nearer than 3 feet from an exterior corner of a publicly visible facade.
- For publicly visible windows and doors, no single pane of glass shall exceed 30 inches in any dimension (vertical, horizontal, or diagonal). This rule does not apply to windows and doors under portales.
- Snap-in or window grids that sit only on one side of the glass are not permitted. Publicly visible windows and doors must have either true or simulated divided lights.

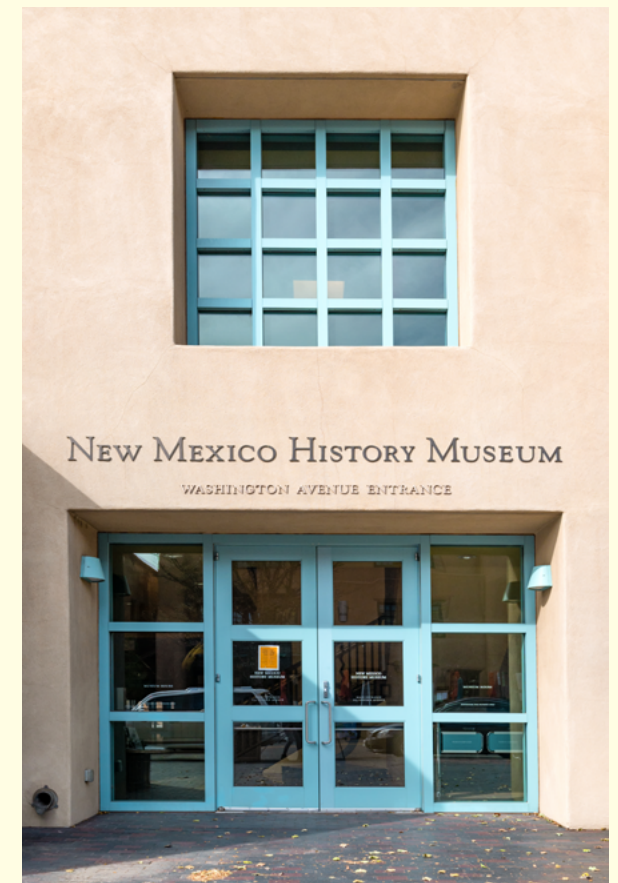
BELOW » **Spitz Gardesky House**, constructed in 1922 in the Spanish-Pueblo Revival Style for Martin Gardesky and his wife, members of a prominent Jewish merchant families who settled in Santa Fe around the turn of the century. Photo by [Five D Media](#).



PREVIOUS PAGE TOP » **Built in 1753, Borrego House on Canyon Road in Downtown & Eastside District is an example of territorial style architectural precedents.** Publication courtesy of [Geronimo Restaurant](#). Photo by [Douglas Merriam](#).

PREVIOUS PAGE BOTTOM » **Projecting vigas and cobel details.** Courtesy of [TOURISM Santa Fe](#).

BELOW » **New Mexico History Museum.** No single pane of glass shall exceed 30 inches in any dimensions in the Downtown and Eastside Historic District. Photo by [Five D Media](#).

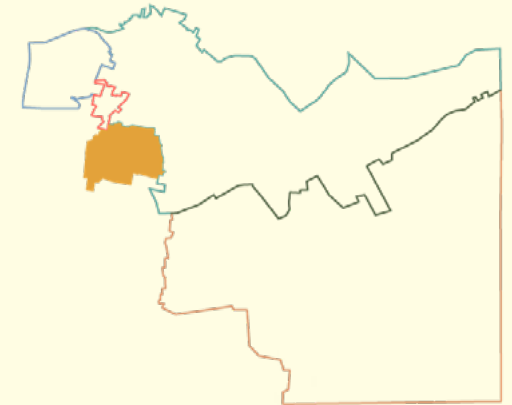




## DON GASPAR AREA HISTORIC DISTRICT

### ARCHITECTURAL CHARACTER OVERVIEW

The Don Gaspar Area Historic District is predominantly residential in nature. The earliest structures in the Don Gaspar area were built prior to the 1900s and can be seen on the 1886 Hartmann Map of Santa Fe. Most of the early structures are examples of the traditional Spanish Pueblo and Territorial architectural styles. The area was first subdivided as a residential development during the 1890s. With the opening of trade along the Santa Fe Trail and the arrival of the railroad,



many houses in the Don Gaspar area were built using materials and styles popular elsewhere at the time. Italianate, Queen Anne, Mansard, and Craftsman Bungalow styles can be seen throughout the district. Accompanying these styles was the extensive use of brick and stone masonry. In many areas of this district, adobe construction was abandoned. In response to the introduction of these new architectural styles to Santa Fe, a movement was created in the 1920s to halt the spread of these styles. Due to the influence of prominent residents such as Carlos Vierra and others, who strongly advocated for a return to Santa Fe's traditional architecture in the form of Santa Fe Style, Spanish-Pueblo Revival style gained popularity. The Don Gaspar area is architecturally significant due to its well-preserved structures and architectural diversity. The area's houses clearly reflect three distinct periods in Santa Fe architecture: traditional adobe, the proliferation of styles from the eastern, western and midwestern parts of the country, and a revival of the Spanish-Pueblo stylistic tradition.

The following design standards apply to any proposed new construction or exterior alterations that are visible from any public right-of-way, per **SFCC Section 14-5.2(H)** Don Gaspar Area Historic District Design Standards.

### COLOR

- The painting of buildings with a color that causes arresting effects or with bold, repetitive patterns is prohibited.
- Using buildings as signs is prohibited, but murals are allowed.

### MATERIALS AND FINISHES

- Stucco, brick, slump block, stone and wood are permitted exterior wall materials.

PREVIOUS PAGE » **Arts and Crafts Style residence in the Don Gaspar Area Historic District.** Photo by [Five D Media](#)

BELOW » **Arts and Crafts Style residence in the Don Gaspar Area Historic District.** Photo by [Five D Media](#).

BOTTOM » **Digneo-Valdez and Digneo-Moore Houses, constructed in the early 20th century during the Americanization period of Santa Fe's development.** Photo by [Five D Media](#).





- Wood and other materials may be used for detailing.
- Aluminum siding, metal panels, mirrored glass, unstuccoed concrete block and unstuccoed concrete are prohibited.

## ROOFS

- Flat, gabled, shed, and hipped roof are allowed. However, pitched roof forms are only permitted if at least 50% of the roofs in the applicable streetscape are pitched (per **SFCC Section 14-5.2(D)(9)**).

## ROOFTOP EQUIPMENT

- Mechanical, electrical and telephone equipment and satellite dishes shall be architecturally screened with opaque materials.

## SOLAR

- The use of solar or other energy-collecting and conserving strategies is encouraged. When solar collectors are in view from any public street, the equipment shall be screened to minimize visibility by the following methods:
  - ◆ Raising the parapet
  - ◆ Setting the equipment back from the roof edge
  - ◆ Framing the collector in wood
  - ◆ Integrating the collector into the pitch of the roof (if pitched)
  - ◆ By a wall or vegetation
  - ◆ Other means which integrates the collector into the overall structure



## GREENHOUSES

- Attached greenhouses shall give the appearance of being integrated into the main structure and shall conform to the design standards of the district.

## WALLS AND FENCES

- Brick, adobe, slump block, stone, wood, wrought iron or coyote fencing is allowed.
- Unstuccoed concrete, chain link, metal wire, or similar materials are prohibited.

PREVIOUS PAGE » **Prohibited exterior wall materials in all five historic districts—unstuccoed concrete, mirrored glass, aluminum panels and siding.** Photo by [Jon Moore](#) and [Rahul-Bhogal](#) on [Unsplash](#), and [Sakarin Sawasdinaka](#) and [Chayapol Plairaharn](#) on [Shutterstock](#).

BELOW » **Digneo-Valdez and Digneo-Moore Houses, constructed in the early 20th century during the Americanization period of Santa Fe's development.** Photo by [Five D Media](#).

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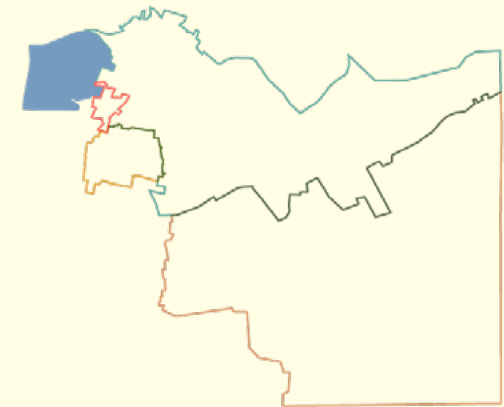




## WESTSIDE-GUADALUPE HISTORIC DISTRICT

### ARCHITECTURAL CHARACTER OVERVIEW

The Westside-Guadalupe neighborhoods began as clusters of Hispanic farms on the outskirts of Santa Fe's more developed plaza area. Plots of land were subdivided into long, narrow parcels oriented so the maximum number of landowners could have access to the water of the acequia system. The first houses were generally constructed of adobe in the traditional Spanish-Pueblo style and fronted directly onto the narrow dirt streets and public ways. With the coming of



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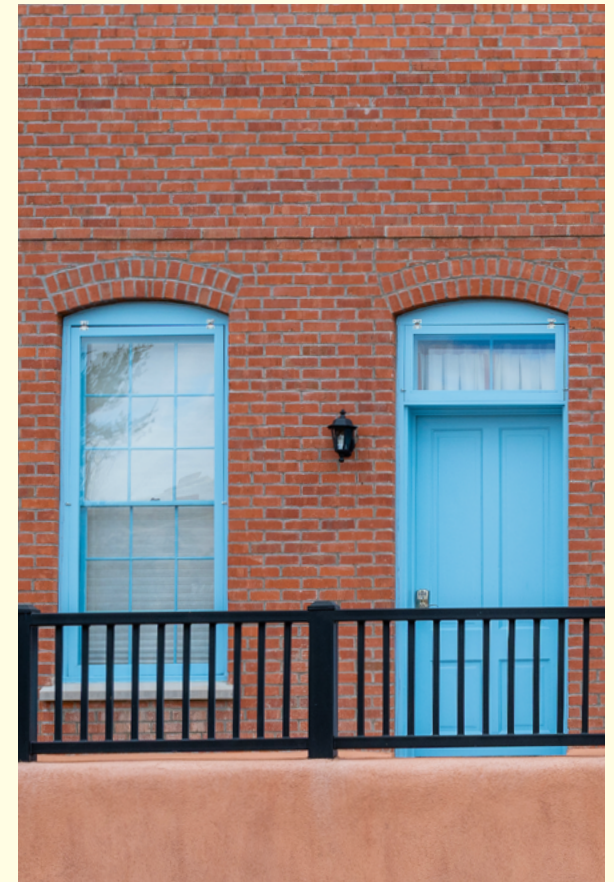


the railroad to Santa Fe and the construction of its depot and railyards in the area, the Westside became a core of economic and social activity related to the railroad. The newly-constructed depot and warehouses on and around the railyard contributed to an influx of new architectural styles. Elements of these styles were soon incorporated with Spanish-Pueblo elements, and structures were built with whatever means available, creating an often eclectic, owner-built blend of architectural styles sometimes referred to as “Santa Fe Vernacular.” As Santa Fe grew during the twentieth century and the Westside-Guadalupe area became less suitable for farming, families began subdividing their property among family members, which has resulted in the area’s large number of small, oddly-shaped lots. Because of the many historic vernacular adobe structures in the area and the neighborhood’s historic relationship and visual proximity to downtown and the railyard, the character of the Westside-Guadalupe Historic District is identified as a historic district worthy of preservation.

The following design standards apply to any proposed new construction or exterior alterations that are visible from any public right-of-way, per **SFCC Section 14-5.2(I)** Westside-Guadalupe Historic District Design Standards

## COLOR

- The color of stuccoed buildings shall be predominantly browns, tans, and other earth tones.
- Stone and brick shall be left their natural color.
- Entryways and portales may be emphasized by the use of white or other colors.
- The painting of buildings with bold, repetitive patterns is prohibited.
- Using buildings as signs is prohibited, but murals are allowed.



PREVIOUS PAGE » Former residence of Donaciano Vigil, one of the most important military and political figures of his day. The home was constructed in the early 19th century with simple Territorial style features and a charming interior placita. Photo by [Daniel Nadelbach Photography](#).

ABOVE » Stone and brick are permitted materials for exterior wall. If used, they should be left in their natural color. Photo by [Five D Media](#).



## MATERIALS AND FINISHES

- Stucco, brick, slump block, stone and wood are permitted exterior wall materials.
- Wood and other materials may be used for detailing.
- Aluminum siding, metal panels, mirrored glass, unstuccoed concrete block and unstuccoed concrete are prohibited.

## ROOFS

- Buildings are characteristically wall-dominated, which means that the building's geometry is more defined by walls than by roofs.
- Flat, gabled, shed, and hipped roof are allowed. However, pitched roof forms are only permitted if at least 50% of the roofs in the applicable streetscape are pitched (per **SFCC Section 14-5.2(D)(9)**).
- Folded plate, hyperbolic and mansard roofs are prohibited.

## ROOFTOP EQUIPMENT

- Mechanical, electrical and telephone equipment and satellite dishes shall be architecturally screened with opaque materials.

## SOLAR

- The use of solar or other energy-collecting and conserving strategies is encouraged. When solar collectors are in view from any public street, the equipment shall be screened to minimize visibility by the following methods:



ABOVE » Buildings in this district are characteristically **wall-dominated**, which means that the building's geometry is more defined by walls than by roofs. Entryways and portales in the Westside-Guadalupe Historic District may be emphasized by the use of white or other colors. The above structure has subtle faux stone mural painting under the open portal wall. Photo by [Five D Media](#).

NEXT PAGE RIGHT » **Wrought iron, as well as brick, adobe, slump block, stone, wood, and coyote fencing are permitted wall and fence materials in the following historic districts: Westside-Guadalupe, Don Gaspar Area, Historic Transition, and Historic Review.** Photo by [mikeledray](#) and [Steve Gadomski](#) on [Shutterstock](#) and [Chuy Cervantes](#) on [Unsplash](#).

- ◆ Raising the parapet
- ◆ Setting the equipment back from the roof edge
- ◆ Framing the collector in wood
- ◆ Integrating the collector into the pitch of the roof (if pitched)
- ◆ By a wall or vegetation
- ◆ Other means which integrates the collector into the overall structure

### GREENHOUSES

- Attached greenhouses shall give the appearance of being integrated into the main structure and shall conform to the design standards of the district.

### WALLS AND FENCES

- Brick, adobe, slump block, stone, wood, wrought iron or coyote fencing is allowed.
- Unstuccoed concrete, chain link, metal wire, or similar materials are prohibited.

### PORTALES

- The use of portales and porches is encouraged.

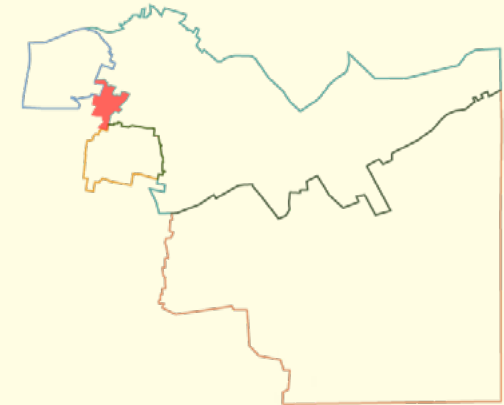




## HISTORIC TRANSITION DISTRICT

### ARCHITECTURAL CHARACTER OVERVIEW

The area defined as the Historic Transition District was originally subdivided during the 1880s as a speculative response to the arrival of Santa Fe's first railroad. Although a number of commercial and residential buildings were constructed, many lots remained vacant through the early 1900s. When the second of the city's two railroads, known as the Chili Line, stopped service to Santa Fe, the hope of the area becoming the city's primary commercial center was crushed. Subsequently



the area became a home to car dealerships, auto repair shops, and a variety of light industrial enterprises. Due to the evolution of the district's character, architectural styles are diverse. Because of the area's important role in the history and development of Santa Fe and its location between downtown and the railyard, design standards were established to ensure visual continuity between these two historically significant areas.

The following design standards apply to any proposed new construction or exterior alterations that are visible from any public right-of-way, per **SFCC Section 14-5.2(G)** Historic Transition District Design Standards

### COLOR

- The color of stuccoed buildings shall be predominantly browns, tans, and other earth tones.
- Stone and brick shall be left their natural color.
- Entryways and portales may be emphasized by the use of white or other colors.
- The painting of buildings with bold, repetitive patterns is prohibited.
- Using buildings as signs is prohibited, but murals are allowed.

### MATERIALS AND FINISHES

- Stucco, brick, slump block, stone and wood are permitted exterior wall materials.
- Wood and other materials may be used for detailing, but wood siding is not permitted for an entire wall.



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PREVIOUS PAGE, TOP AND MIDDLE OF THIS PAGE » **Gross Kelly Warehouse**, currently housing Barker Realty, is a good example of Spanish Pueblo Revival with Mission components. The portal wall is accented with contrasting color white. Photo by [Five D Media](#).



- Aluminum siding, metal panels, mirrored glass, unstuccoed concrete block and unstuccoed concrete are prohibited.

## MASSING

- Structure walls should be massive and built of, or appear to be built of, adobe.
- Solid wall space shall be greater in any facade than window and door space combined, with exceptions made for portales and for south-facing walls containing passive solar features.
- Buildings with ground coverage over 20,000 square feet and over one story in height shall be designed to appear as an aggregation of small building blocks rather than a single large box or block.
- A human-scale quality shall be achieved near ground level on commercial, multi-family residential and public buildings, along street-facing facades and at entryways.

## ROOFS

- Buildings are characteristically wall-dominated, which means that the building's geometry is more defined by walls than by roofs.
- Flat, gabled, shed, and hipped roof are allowed. However, pitched roof forms are only permitted if at least 50% of the roofs in the applicable streetscape are pitched (per **SFCC Section 14-5.2(D)(9)**).
- Folded plate, hyperbolic and mansard roofs are prohibited.
- Cantilevers are prohibited except over projecting vigas, beams and corbels or as part of the roof.



ABOVE » This unique, gabled-roofed home with arched windows and doors contributes to the diversity of architectural styles that are typical of the Historic Transition District. Photo by [Five D Media](#).

NEXT TOP AND BOTTOM RIGHT » Located in the Historic Transition District, the Hesch House is one of the few remaining late nineteenth-century structures in Santa Fe influenced by contemporary European architectural details. It is built in 1888 by Philip Hesch, a Canadian-born master carpenter of German extraction. Photo by [Virtuance](#) [TOP] and [Five D Media](#) [BOTTOM].

## ROOFTOP EQUIPMENT

- Mechanical, electrical and telephone equipment and satellite dishes shall be architecturally screened with opaque materials.

## SOLAR

- The use of solar or other energy-collecting and conserving strategies is encouraged. When solar collectors are in view from any public street, the equipment shall be screened to minimize visibility by the following methods:
  - ◆ Raising the parapet
  - ◆ Setting the equipment back from the roof edge
  - ◆ Framing the collector in wood
  - ◆ Integrating the collector into the pitch of the roof (if pitched)
  - ◆ By a wall or vegetation
  - ◆ Other means which integrates the collector into the overall structure

## WALLS AND FENCES

- Brick, adobe, slump block, stone, wood, wrought iron or coyote fencing is allowed.
- Unstuccoed concrete, chain link, metal wire, or similar materials are prohibited.
- The use of arches is discouraged except in free-standing walls, especially over gates.

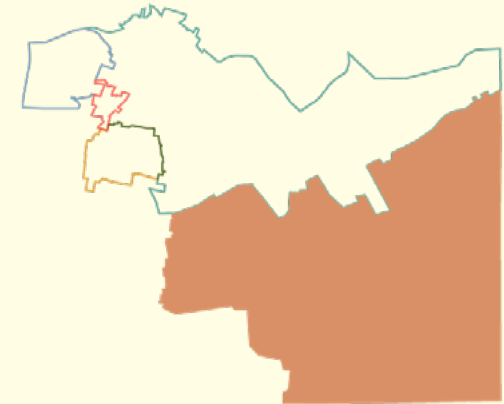




## HISTORIC REVIEW DISTRICT

### ARCHITECTURAL CHARACTER OVERVIEW

The Historic Review District encompasses the area south of the historic Eastside. As late as the 1950s, much of this land remained undeveloped. Historically significant structures in the area include the John Gaw Meem residence and the Meem architecture office (now located on the campus of Santa Fe Prep), the buildings that once comprised the Sunmount Sanatorium, the Laboratory of Anthropology building, the Wheelright Museum, the National Park Service



Regional Headquarters building, and many buildings on the campus of St. John's College. The area is considered visually important due to its close proximity to the Canyon Road, Acequia Madre and Camino del Monte Sol neighborhoods and due to its role as the historical entry of the Santa Fe Trail and the establishment of regionally significant museums. In order to ensure a sense of visual continuity from this district to the Downtown and Eastside Historic District, design standards were established that regulate building massing, materials, height, and color.

The following design standards apply to any proposed new construction or exterior alterations that are visible from any public right-of-way, per **SFCC Section 14-5.2(F)** Historic Review District Design Standards.

## COLOR

- The color of stuccoed buildings shall be predominantly browns, tans, and other earth tones.
- Stone and brick shall be left their natural color.
- Entryways and portales may be emphasized by the use of white or other colors.
- The painting of buildings with bold, repetitive patterns is prohibited.
- Using buildings as signs is prohibited, but murals are allowed.

## MATERIALS AND FINISHES

- Stucco, brick, slump block, stone and wood are permitted exterior wall materials.

PREVIOUS PAGE BOTTOM » **Peterson Student Center, St. John's College.** Designed in the Territorial Revival style by Edward O. Holien and William R. Buckley with design input from retired John Gaw Meem. It was constructed in the mid-1960 and dedicated in 1964. Photo by [Five D Media](#).

ABOVE » **Bank of windows along the corridor of Peterson Student Center's second story, St. John's College.** Photo by [Five D Media](#).





- Wood and other materials may be used for detailing, but wood siding is not permitted for an entire wall.
- Aluminum siding, metal panels, mirrored glass, unstuccoed concrete block and unstuccoed concrete are prohibited.

## MASSING

- Structure walls should be massive and built of, or appear to be built of, adobe.

BELOW FROM LEFT TO RIGHT » **Peterson Student Center, Evan Science Laboratory, and Weigle Hall, St. John's College, 2018.** Designed in the Territorial Revival style by Edward O. Holien and William R. Buckley with design input from retired architect John Gaw Meem, 1964. Photo courtesy of [St. John's College](#).

BELOW » **St. John's College** is situated on approximately 60 acres, donated to the college by John and Faith Meem. Photo courtesy of [St. John's College](#).



- Solid wall space shall be greater in any facade than window and door space combined, with exceptions made for portales and for south-facing walls containing passive solar features.
- Buildings with ground coverage over 20,000 square feet and over one story in height shall be designed to appear as an aggregation of small building blocks rather than a single large box or block.
- A human-scale quality shall be achieved near ground level on commercial, multi-family residential and public buildings, along street-facing facades and at entryways.



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## ROOFS

- Buildings are characteristically wall-dominated, which means that the building's geometry is more defined by walls than by roofs.
- Flat, gabled, shed, and hipped roof are allowed. However, pitched roof forms are only permitted if at least 50% of the roofs in the applicable streetscape are pitched (per **SFCC Section 14-5.2(D)(9)**).
- Folded plate, hyperbolic and mansard roofs are prohibited.
- Roofs in earth-tone colors are preferred.
- Cantilevers are prohibited except over projecting vigas, beams and corbels or as part of the roof.



TOP » **Museum of Indian Arts and Culture, Museum Hill.**  
Photo courtesy of [TOURISM Santa Fe](#).

ABOVE » **John Gaw Meem's original architecture office is now a part of Santa Fe Preparatory.** Photo by [Five D Media](#).



## ROOFTOP EQUIPMENT

- Mechanical, electrical and telephone equipment and satellite dishes shall be architecturally screened with opaque materials.

## SOLAR

- The use of solar or other energy-collecting and conserving strategies is encouraged. When solar collectors are in view from any public street, the equipment shall be screened to minimize visibility by the following methods:
  - ◆ Raising the parapet
  - ◆ Setting the equipment back from the roof edge
  - ◆ Framing the collector in wood
  - ◆ Integrating the collector into the pitch of the roof (if pitched)
  - ◆ By a wall or vegetation
  - ◆ Other means which integrates the collector into the overall structure

## WALLS AND FENCES

- Brick, adobe, slump block, stone, wood, wrought iron or coyote fencing is allowed.
- Unstuccoed concrete, chain link, metal wire, or similar materials are prohibited.



BELOW » Visibly rooftop equipment, including mechanical, electrical and telephone equipment, and satellite dishes, shall be architecturally screened with opaque materials. This design standard applies to all structure in all five historic districts. Photo by [Mohammed Lak](#) on [Unsplash](#).





## APPENDIX: ADDITIONAL RESOURCES

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## Glossary of Terms

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**ADOBE:** Sun-dried block or coursing of dirt, clay, asphalt-impregnated earth or other natural earthen building materials

**ALTERATION:** Any change of the architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, or removal of a structure or any of its parts. Additions are considered alterations.

**BUTTRESS:** An exterior mass set at an angle to or bonded into a wall that it strengthens or supports.

**CANTILEVER:** A projecting beam or feature supported only at one end.

**CONTRIBUTING STRUCTURE:** A structure located in a historic district that is approximately fifty (50) years old or older that helps to establish and maintain the character of a historic district. Although it is not unique in itself and may have had minor alterations, a contributing structure adds to the historic associations or historic architectural design qualities that are significant for a district.

**CORBEL:** A projection from the face of a wall, supporting a weight or short timber placed lengthwise under a girder to afford bearing. Corbels are also used to ornament portales.

**CORNICE:** The exterior trim of a structure at the meeting of the roof and wall. Cornices in Santa Fe were typically constructed of brick as part of the Territorial or Territorial Revival styles.

**EARTH COLOR OR EARTH TONE:** Colors found in the earth in the area of the city and may include dull or matte off-white (yeso). Bright white or dark chocolate brown colors are not included in this definition.

**FACADE:** One whole exterior face or elevation of a structure, from grade up to and including the top of the parapet. An individual facade is defined as including at least an eight-foot width that is offset from an adjacent plane by at least four feet.

**FOOTPRINT:** The configuration of the area of ground covered by a structure, including all of its parts.

**HEIGHT:** The vertical distance measured between the highest part of the structure and the existing grade or finished grade, whichever is more restrictive, at the midpoint of the street-facing facade, excluding rooftop appurtenances, the increased height of walls or fences over pedestrian or vehicular openings, and gates. For structures which do not have street frontage, height is determined by the facade which has the tallest vertical distance between the highest part of the structure and the existing or finished grade, whichever is more restrictive. The height of walls and fences is measured from the street-facing side of the wall or fence.

**HISTORIC DISTRICT:** An area designated as a historic district by the city council as an area that contains a concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development over time.

PAGE 71 COVER IMAGE » **Decorative metal grate recessed into the massing of a stuccoed wall.** Photo by JACoulter on Shutterstock.

PREVIOUS PAGE » **Carved decorative wooden window grate in the Downtown and Eastside Historic District.** Photo by Stuart Litoff on Shutterstock.

BELOW » **An example of denticulated brick coping,** Peterson Student Center, St. John's College Building. Photo by Five D Media.





**HISTORIC PRESERVATION:** The act or process of applying measures to maintain and sustain the historic form, integrity, and material fabric of a building, structure, site, and/or district.

**HISTORIC STRUCTURE:** A structure that is approximately fifty (50) years old or older.

**LANDMARK STRUCTURE:** A significant structure outside a historic district.

**LINTEL:** A horizontal structural member (such as a wooden beam) over an opening which carries the weight of the wall above it. Non-weight-bearing lintels are also used decoratively.

**NON-HISTORIC STRUCTURE:** A structure that is less than fifty (50) years old.

**MASSING:** The appearance of a building's height and bulk.

**MULLION:** A rigid support dividing adjacent window units.

**MUNTIN:** A vertical bar between the panes of glass in a window.

**PARAPET:** The part of a wall which is entirely above the roof.

**PEDIMENTED LINTEL:** A wooden surface used ornamentally over doors or windows with a triangular shape. This ornamentation can be found commonly in Territorial or Territorial Revival style architecture.



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TOP » Founded in 1867 as the first protestant church in the Territory of New Mexico, the present First Presbyterian Church building was designed by John Gaw Meem in 1937. Photo by Liz Coughlan on [Shutterstock](#).

ABOVE » An example of a pedimented lintel, downtown Santa Fe. Photo by JACoulter on [Shutterstock](#).

**PORTAL:** A roofed space outside the main walls of a structure which has a depth of not less than four feet.

**PRIMARY FACADE:** One or more principal faces or elevations of a structure with features that define the character of the structure's architecture. Primary facades are the faces of a structure for which both preservation and design standards apply.

**PUBLICLY VISIBLE:** A structure or part of a structure that is visible from a public street, way, or other area to which the public has legal access. Visibility from private property, driveways, or access easements is not considered public visibility.

**ROOFTOP APPURTENANCE:** Skylights, air conditioning units, solar collectors, stairwells, vertical transportation, or other roof-mounted mechanical or electrical equipment.

**SCALE:** The relationship of the parts of a building, structure, block or district to each other, to the whole, and to the human figure.

**SETBACK:** The minimum distance prescribed between the nearest point on a structure and a lot line or other boundary.

**SIGNIFICANT STRUCTURE:** A structure located in a historic district that is approximately fifty (50) years old or older, and relatively unchanged, and which embodies the distinctive characteristics of a type, period or method of



ABOVE » Portal at the Palace of the Governors, redesigned by archaeologists Sylvanus Morley and Jesse Nusbaum in 1914 in the newly-defined Santa Fe Style as a revivalist amalgamation of regional architectural precedents. Photo by [Five D Media](#).



construction. A structure may be designated as significant for its association with events or persons that are important on a local, regional, national or global level or if it is listed or eligible to be listed on the State Register of Cultural Properties or National Register of Historic Places.

**STREETSCAPE:** The visual character of a street or section of a street as defined by topography, the pattern of structures and open spaces, building and wall setbacks, street design, and heights, widths, and proportions of structures, fixtures and graphics.



**STRUCTURE:** Anything that is constructed or erected with a fixed location on the ground or attached to something having a fixed location on the ground, including buildings, mobile homes, walls, fences, swimming pools, spas, tennis courts, signs, flag poles, satellite dishes, TV antennae, and communication devices.

**TOWNSCAPE:** The interrelated elements of the urban landscape, including the physical setting, street patterns, watercourses, vegetation, building placement, building height, scale, wall types and prominent views.



TOP » **Downtown Santa Fe townscape.** Photo by Sean Pavone on [Shutterstock](#).

ABOVE » **View looking east on San Francisco Street towards the Cathedral, downtown Santa Fe.** Photo by Sean Pavone on [Shutterstock](#).

ABOVE LEFT » **Example of Spanish-Pueblo Revival style architecture, Downtown and Eastside Historic District.** Photo by meuierd on [Shutterstock](#).



## *Additional Resources*

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- **State Historic Preservation Office Directory of Historic Preservation Professionals**
- **National and State Registers**
- **Preservation Loan Fund**
- **Historic Preservation Tax Credit Program**
- **Historic Santa Fe Foundation**
- **Old Santa Fe Association**
- **Museum of New Mexico, History Library**
- **New Mexico State Library**
- **New Mexico State Historic Preservation Division**





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PAGE 76 LEFT » **Downtown Santa Fe townscape**. Photo by Sean Pavone on [Shutterstock](#).

PAGE 77 LEFT » **Cross of the Martyrs**. Photo courtesy of [TOURISM Santa Fe](#).

ABOVE » **Lensic Performance Center**. Photo courtesy of [TOURISM Santa Fe](#).



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PREVIOUS PAGE TOP RIGHT » **IAIA Museum of Contemporary Native Arts, Downtown and Eastside Historic District.**  
Photo courtesy of [TOURISM Santa Fe](#).

PREVIOUS PAGE BOTOM RIGHT » **NM Museum of Arts interior courtyard, Downtown and Eastside Historic District.**  
Photo courtesy of [TOURISM Santa Fe](#).

BOTTOM » **Stuccoed massing with projecting vigas, exposed latillas, and stepped wall with sandstone caps.**  
Photo by Sebastien Burel on [Shutterstock](#).

