

BULLETIN

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GONE BUT NOT FORGOTTEN ST. CATHERINE'S INDUSTRIAL INDIAN SCHOOL

*801 GRIFFIN STREET
SANTA FE, NEW MEXICO*



St. Catherine's Indian School Main Building © 2002 Photo by Alan Stoker

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To Our Members and the Community,

This issue of the *Bulletin* features an article about St. Catherine's Indian School. The Historic Santa Fe Foundation considers this now vacant property, located one mile northwest of the Plaza, endangered and threatened. Our goal is to focus attention on this unoccupied property and develop a broad public interest in its protection.

The campus contains 19 buildings, 11 of which we consider significant. We hope the significant buildings, those built between 1887 and 1938, will be protected from inappropriate development. The way to do that is to place them on the city's Landmark list (see page 32).

St. Catherine's is located outside the City of Santa Fe Historic District boundaries and is therefore not protected by the city's preservation ordinances. Properties outside the boundaries can receive protection if placed on the city's list of Landmarks. The Historic Santa Fe Foundation initiated an application for city Landmark status, which was approved by the city Historic Design Review Board in January 2002, but it has not been sent to the city council for approval.

When the case is forwarded to the council we hope that you will lend your support. To do so, please contact us and let us know you want to participate.



St. Catherine Indian School, early photo of main building and girls' dormitory (rear). Courtesy Museum of New Mexico Neg. No. 12167

GONE BUT NOT FORGOTTEN

ST. CATHERINE'S INDUSTRIAL INDIAN SCHOOL
801 Griffin Street Santa Fe, New Mexico

By Corinne P. Sze, Ph.D.

In the mid-1880s, a devout young heiress from Philadelphia named Katharine Drexel donated sufficient funds to erect and furnish an extraordinary school building on the heights northwest of Santa Fe. She would soon take religious vows and subsequently found the Sisters of the Blessed Sacrament (SBS), a congregation dedicated to the education of Native Americans and Blacks. Named for St. Catherine of Sienna, a fourteenth-century theologian and Drexel's patron saint, the school in Santa Fe became the first in a nationwide system of parochial

schools established and staffed by the SBS. In the fall of 2000, Katharine Drexel was canonized, becoming only the second native-born American saint of the Roman Catholic Church.¹

At three and one half stories, the school building Drexel sponsored in Santa Fe was enormous for its time and remains one of the largest adobe buildings of its age in New Mexico. A campus of some twenty buildings grew up around it as the school evolved, always remaining true to its founding purposes. The closing of St. Catherine's in 1998 was a disappoint-

ment to many who felt keenly the loss of a tradition valued by generations of students.

The school may be gone but the campus remains. The Sisters of the Blessed Sacrament are seeking a buyer for the property, which

contains eleven historic buildings built of adobe or redbrick on eleven acres of land. Historic stone gate posts as well as original stone perimeter and retaining walls are partially intact. At the north end of the campus there is a small



1. Main Building (1887) 2. Chapel and Convent (1901) 3. Girl's Dormitory (post 1908— pre 1913) 4. Recreation Hall (Bob Chávez Center) (1917) 5. Classroom Building (Jr. High Bldg.) (mid 1920s) 6. Juan Andrés Jaramillo House (Gift Shop) (ca. 1933) 7. Senior High Building (School Office) (about 1934) 8. Gymnasium (Joe Abeyta Gym) (1938) 9. Joe Montoya House (before 1925) 10. Nat A. Chávez House (ca. 1935) 11. Joe F. Abeyta House (around 1935) 12. Cemetery 13 and 14. Cafeteria and Boy's Dormitory (about 1970) 15 and 16. Garage and Maintenance Building (date unknown, after period of significance) 17. Senior High Building (date unknown, after period of significance) 18. Laundry (date unknown, after period of significance) 19 and 20. Business Education Building and Library. Unidentified photo ca. 1980.



St. Catherine's Indian School from Rosario Cemetery © Corinne Sze, July 2002

cemetery containing sixteen marked graves. Two rows of identical, white-marble stones commemorate fifteen Sisters. The earliest dates from 1904. Behind these, a gray stone denotes the grave of artist Edward L. O'Brien (1910-1975). Eight recent buildings are one-story with flat roofs and built of exposed variegated brick, exposed concrete block, or prefabricated steel.

The property is located beyond the boundaries of the City of Santa Fe's Historic Districts, as well as the State and National Register Santa Fe Districts. The Historic Santa Fe Foundation has asked the city to list the campus as a Landmark, thus bringing it under the protection of the city's preservation zoning ordinances. The HSFF also sponsored a nomination

to the State Register of Cultural Properties. On September 28, 2001, the State of New Mexico Cultural Properties Review Committee voted unanimously to list St. Catherine's Industrial Indian School, making it eligible for New Mexico state rehabilitation tax credits.² Listing also creates hurdles in using public money to adversely affect a historic property. The Historic Santa Fe Foundation placed the campus in its Registry of Properties Worthy of Preservation in 2001.

In over one hundred years of uninterrupted use, the campus has seen the loss or replacement of secondary buildings, utilitarian alteration of historic buildings, and the addition of new buildings. Nevertheless, most of the primary historic buildings are in place and



Katharine Drexel, age 16

later construction is clearly distinguishable. Today, the campus is an empty and silent reminder of the history of American Indian education and the life and work of Saint Katharine Drexel.

Katharine Drexel (1858-1955) was born shortly before the American Civil War. Her deeply religious family was distinguished by material success, philanthropy, and recurrent tragedy. She was the second of three daughters of Francis Anthony Drexel, a banker of international renown and a partner of J. P. Morgan. Her mother, Hannah Langstroth Drexel, died in the weeks following her birth. About a year later, Francis Drexel married Emma Bouvier, another wealthy Philadelphian, who became a much-loved mother to his older daughters and bore him a third.

Both parents imparted to their daughters a family tradition of

strong religious faith and an abiding sense of duty to those less fortunate. Her father was especially interested in Catholic orphanages for boys. Emma was known for her many benefactions to the poor and needy. With a gift of \$3 million, Katharine's uncle founded the Drexel Institute of Technology (now Drexel University) to provide practical training to students of modest means.

While still in her mid twenties, Katharine lost the only mother she had known. Two years later, in 1885, her father died as



Sister Mary Katharine Drexel

well, leaving the largest estate recorded in Philadelphia up to that time. Drexel's will designated

thirty, mostly Catholic charities, which were each to receive forthwith a share of 10 percent of the net residual value of his estate. The income from the remaining nine tenths, or \$14 million, was to be divided among his three daughters under the terms of a trust arrangement designed to thwart fortune hunters and known as a “spendthrift will.”³

Katharine and her sisters continued their parents’ generous tradition of charity, each adopting a particular area of concern. Katharine’s was Indian education from the start, with African American education soon added. Not long after her father’s death, two priests, one of whom was the director of the Bureau of Catholic Indian Missions, visited the sisters seeking support for the establishment of Catholic Indian schools under the contract system. Under President U. S. Grant’s Indian Peace Policy, the federal government had assigned many missions to Protestant churches. By 1907 the Drexel sisters had given some \$1.5 million to the Catholic Indian Missions Bureau.⁴

In the aftermath of their fa-

ther’s death, Katharine was in fragile health. The sisters embarked on a European tour, but their charitable concerns were never far from their thoughts. An insufficiency of priests was causing a critical staff shortage at Catholic mission schools. Young Katharine took it upon herself in a private audience to importune Pope Leo XIII for more missionary priests to serve American Indians. In response, the pontiff suggested that she herself become a missionary. Next, the sisters toured the United States seeing for themselves the conditions of Indian reservations. Katharine began to sponsor Indian schools. However, more schools would only exacerbate an already critical shortage of teaching staff.

In 1889 Drexel entered the novitiate of the Sisters of Mercy in Pittsburgh. In becoming Sister Mary Katharine, she forsook the ease of family wealth and social position to undertake a rigorous life of vowed poverty and self-abnegation. Two years later, she founded the Sisters of the Blessed Sacrament for Indians and Colored People. As Mother Mary Katharine, she dedicated her life

and her fortune to the establishment and support of schools and missions for the education of America's least advantaged peoples.⁵

In all, Mother Mary Katharine staffed and directly supported nearly sixty schools and missions for Indian children in the West and for African Americans in the South and East. In 1917 she founded Xavier University, the only historically Black, Roman Catholic institution of higher learning in the United States. Even before the civil rights movement that began in the 1950s, her Sisters faced opposition to their efforts to provide equal educational opportunities for Blacks. They were in the thick of that turbulent period enduring scorn as "nigger sisters" and physical threats from the likes of the Ku Klux Klan.⁶

In 1894 St. Catherine's in Santa Fe became the first mission of the new congregation when Mother Mary Katharine and her Sisters took over the three-and-one-half story school building that Katharine Drexel had financed eight years earlier in answer to an appeal from Bureau of Catholic Indian Missions. The building had been completed in 1887 at the

crest of a secluded hill called Mt. Vargas, located about a mile



Original window frame on main building. © Corinne Sze 1999

northwest of the Santa Fe Plaza. The land was owned by the Archdiocese of Santa Fe and overlooked the Church's Rosario Chapel and Cemetery from the north. The tracks of the Denver and Rio Grande Railway, also completed in 1887, ran adjacent to the school.⁷

Archbishop J. B. Salpointe conducted the ceremony of laying the cornerstone on June 16, 1886. The following spring Archbishop J. B. Lamy came out of retirement to bless and dedicate the building,

which was constructed at a cost of \$14,000. Thousands of adobes were made for the thick walls, which rest on a stone foundation and are strengthened by adobe corner buttresses and stone quoins and windowsills. The stone was taken from the same quarry used to build the St. Francis Cathedral and the work was supervised by Italian masons brought to Santa Fe from Europe by Archbishop Lamy for that endeavor.⁸

The original, roughly I-shaped



Territorial marble fireplace in second-floor reception room. © 2000 Corinne Sze

plan contained two rectangular, front-gable wings linked by a cross section crowned with a wooden bell tower. The main facade was symmetrically arranged with cen-

tered doors on each of three floors—the upper doorways accessed by exterior wooden staircases rising on either side to balconies in the recessed middle section.

The original windows were double-hung, wood sash with two-over-two panes. Fenestration had simple, wooden surrounds with the pedimented lintels favored in the Territorial period. Most of the wood surrounds have been removed and windows and doors changed to metal. This work was completed in at least two phases, beginning with the south wing in the summer of 1948.⁹

At unknown dates, doors were changed to metal and fanlights removed. The exterior wooden stairways and balconies were also changed to metal. However, the patterns of the fenestration, stairways, and balconies were retained and one original window surround is intact and could serve as a model for restoration. The original bell tower and bell are still in place, as are original roof dormers. The roof itself, probably originally wood shingled, is presently covered in red asphalt shingles that were added at an unknown date.

The interior of the building has thick adobe walls with smooth plastered ceilings. Some Territorial woodwork is in place on the

doorways. Second-floor reception rooms, located on either side of the main hall, have Territorial marble fireplaces. One of these is surrounded by a full-wall mural called “Our Lady of Guadalupe of the Americas” by Edward O’Brien, who is buried in the campus cemetery.



“Our Lady of Guadalupe of the Americas” by Edward O’Brien. © 2000 Corinne Sze

Although originally intended as a boarding school for Indian girls, St. Catherine’s opened on April 26, 1887, with sixty boys transferred from an industrial Indian school founded in Bernalillo, New Mexico.¹⁰ The first superintendent of St. Catherine’s was Father Antonio Jouvenceau, a pioneering French priest brought to the Southwest by Archbishop Salpointe in 1869.¹¹

second floor and to a lesser degree on the third, including high baseboards, door surrounds, and lined

Despite a substantial building, St. Catherine’s had an unsteady beginning due to the chronic

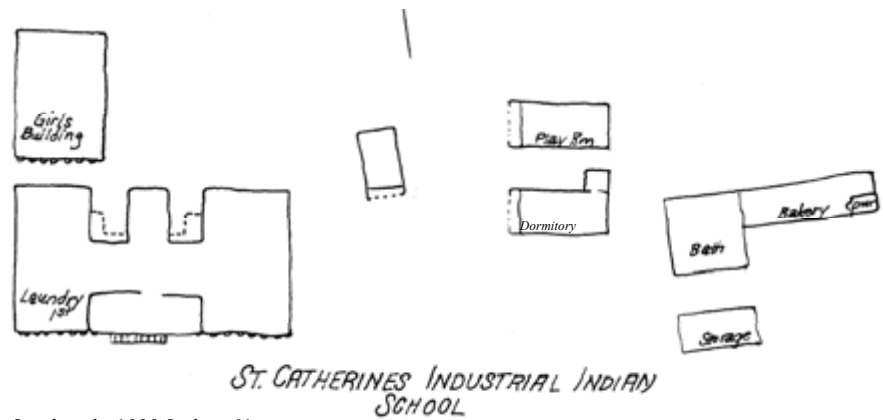
shortage of religious teaching personnel. For two years the Sisters of Loretto conducted the school.¹² Next Benedictine Fathers from Kansas took over for a year, followed by three lay teachers. One of the latter was José D. Sena (1867-1951), who taught at St. Catherine's for two years. Sena went on to a distinguished career as state legislator and long-serving clerk of the New Mexico Supreme Court. His continued involvement in education included service on Santa Fe's first Board of Education and nine years as its chairman.¹³

By 1891 (the year Katharine Drexel founded the Sisters of the Blessed Sacrament) St. Catherine's had an average enrollment of eighty to ninety pupils.¹⁴ Two years later the school closed. Ac-

ording to Archbishop Salpointe, the government withdrew its contract for the year 1893-4 because the site lacked sufficient water for any kind of agriculture.¹⁵

That spring the Sisters of the Blessed Sacrament took over the school. On June 13, 1894, four Sisters set out from Philadelphia for Santa Fe. Five more soon followed. St. Catherine's reopened for the fall term staffed by the SBS. The campus now contained several small, no longer extant, adobe buildings north of the main building, including a small chapel, a laundry, and a conservatory.¹⁶

In 1895 the Archbishop of Santa Fe, Placidus S. Chapelle, deeded the land on which Katharine Drexel had built her first school to the SBS. The trans-



Based on the 1898 Sanborn Map.

fer was made on the condition that the premises “always be used for the education and training of Indian Children or as a home for members of the community who may be devoted to . . . the service of the Indian Missions.” If the “premises at any time hereafter should not be so used or the same should be abandoned, then, upon the happening of these events, the same shall revert to [the Archbishop], his successors or assigns.”¹⁷

Soon girls were admitted and by 1898 a two-story, adobe dormitory was erected for them a short distance behind the main building. The small chapel lying to the north was converted to a boys’ dormitory. Directly west of the dorm was a playroom. A small schoolroom building was added between the main building and the chapel. A two-story building at some distance west of the main building held a shoe shop on the first floor and a carpenter shop on the second.¹⁸

In 1901 a two-story, redbrick building with a shallow gable roof was appended to the back of the main building, parallel to the two-

story adobe girls’ dorm. The first floor of the new building contained a chapel with paired, round-arched, stained-glass windows; the second floor was a convent. The chapel interior has been remodeled at least twice, most recently in 1992 by Jerry Payne.¹⁹ Below the chapel windows on the exterior is a mural painted by Sister Angela Marie. The second-floor, convent windows were changed to metal casements at an unknown date.

On January 18, 1908, a ferocious fire began in the attic storeroom of the girls’ dormitory. Lacking a telephone, the Sisters summoned help by ringing the school bell. Volunteer firemen with an inadequate water supply and no ladders could not save the building but managed to prevent the fire from spreading with two garden hoses and a bucket brigade.²⁰

Destroyed in the storeroom were a large amount of clothing and cloth, several hundred pairs of new shoes, and other supplies for the girls. A piano, an organ, and several sewing machines were carried out of the first floor sewing



Headline from January 20, 1908 Santa Fe New Mexican.

and recreation room, as were most of the bedsteads and bedding. By this time, the school enrolled 150 Indian pupils and offered an education through the eighth grade that included training in domestic work for the girls and trades for the boys.²¹

The seventy-two girls from the dormitory were accommodated at the U.S. Indian school on Cerrillos Road until arrangements could be made to move them into the main building. Between 1908 and 1913, a two-story, redbrick school building and laundry was constructed a few feet behind the southwest end of the main building, replacing the burned-out girls' dormitory. Eventually the two buildings were connected.²²

This building rests on a cut-stone foundation. Aluminum, single-hung windows have replaced original wood windows in rectangular openings with sills covered in concrete. An extension on the south facade has round-arched window openings. Metal siding with a stamped fleur-de-lis pattern survives on roof gables on the west and south facades. In the 1970s a clearly distinguishable, one-story addition on the south provided more bathroom facilities and an octagonal room created by enclosing and incorporating a previously open-sided shelter.

The girls continued to live in the main building until a new classroom building was constructed in the mid-1920s. At that

time, the classroom section of the redbrick building behind the main building became the girls' dormitory, which it remained until the school closed.²³

In 1917 a one-story, adobe, California Mission Revival recreation hall was added north of the main building.²⁴ Mission elements include a prominent, flat-roofed, round-arched porch across the entire east (front) and south facades. A projection with a Mission parapet and round-arched bell cote marks the front entrance. Behind and above the porch rises a curvilinear parapet, the profile of which has been lowered and simplified. The theme continues on the south facade with a prominent curvilinear gable. The recreation hall was named the Bob Chávez Student Center in honor of 1935 graduate, longtime coach, art teacher, and St. Catherine's supporter, the artist Manuel "Bob" Chávez. On the interior north and south walls are Chávez's striking, full-wall murals.

Into the 1920s the school was contained in a cluster of buildings north and west of the original structure. To the east was a

chicken yard where the mid-1920s classroom building would be erected. North of the chicken yard were gardens where a gymnasium was later built. Farther to the



Classroom Building © 2002 Alan Stoker

northeast was an orchard, where most recently the library was located. A pond was created for irrigation and a Mr. Armijo, who lived on Canyon Road, supervised farming activities.²⁵

Before 1925 the first of three modest adobe homes was built at the north end of the campus near the Sisters' cemetery.²⁶ This is a one-story, L-shaped, Spanish-Pueblo Revival residence with

wood casement windows and an inset porch supported by corner posts and corbels.

The new Spanish-Pueblo Revival classroom building was constructed under the direction of a contractor named Nelson.²⁷ It was built below the main building, which it faces from land that slopes toward the east. The building contains one story on the main (west) facade and two on the rear (east). Walls below the level of the main facade are constructed of poured concrete. Metal casement and fixed windows are arranged in various combinations. One of the few alterations to the building has been the removal of projecting external *viga* ends from the front and rear facades.

The symmetrical main facade has a small, open, centered, entry porch. The double wooden doors are glass and panel with side and over lights. A bell hangs in the Spanish-Pueblo Revival bell cote that rises above the porch. Other Spanish-Pueblo Revival elements include front corner buttresses, the doorway recess framed by posts topped with corbels and a cross beam (both decorated with

chiseled bullet designs), and similarly decorated beams and corbels above the center windows on either side of the porch.

On the side facades, window treatments on the upper floor are similarly arranged. All ground floor windows have simple exposed lintels. The two-story, rear facade echoes its opposite counterpart with parallel symmetry of window arrangement and treatment, a centered bell cote, and a small entry porch reached by a shallow stairway.

Students contributed much of the labor to the construction projects of the 1920s and 1930s, sometimes staying on in the summer for a small remuneration. This gave them practical experience and contributed to a sense of community. They made the adobes across the arroyo for the new classroom building and carried them on their backs, two at a time, to the site. It is said that they came to call this “our building,” recalling how many adobe bricks they had made. Even the stone perimeter walls were built by students, who were asked to bring back rocks they found on the hillside.²⁸



Archbishop Byrne with clergy and Tesuque Pueblo dancers in gymnasium at St. Catherine's Indian School. Ca. 1950. Photo by Tyler Dingee. Courtesy Museum of New Mexico. Neg. No. 120258

In the fall of 1932, the school opened with a total enrollment of 275 pupils including 247 from the New Mexico pueblos, twenty-one Arizona Mescalero Apaches, and seven Navajos. That year almost the entire ninth grade stayed on for the second year of high school work that was offered for the first time.²⁹ In 1935 six boys and two girls became the first senior class to graduate from St. Catherine's.³⁰ Eventually the elementary school

was eliminated in favor of grades seven through twelve, which were offered until the school closed.

The addition of senior high students required new buildings; a more advanced curriculum, both academic and practical; and new sports facilities. In about 1934 students under the direction carpentry teacher Joe F. Abeyta built a one-story, adobe, senior high building (most recently the school office). Spanish-Pueblo Revival in

style, the new building was placed behind the earlier classroom building and contained four rooms. The metal casement windows are slightly recessed without surrounds. Exposed lintels over the windows and doors have chiseled decoration. The doorway lintels have Spanish-Pueblo Revival corbels. Recently, a small, shed-roofed greenhouse was added to the south facade.

Abeyta also oversaw the construction of three adobe residences for faculty. The first was built about 1933 across from the recreation hall for Juan Andrés Jaramillo, the school baker and the “disciplinarian,” later renamed “boys’ advisor.”³¹ Before that time he had lived in the small house at the north end of the campus.

The one- and two-story, Spanish-Pueblo Revival Jaramillo House (most recently a gift shop) was originally a small, L-shaped building to which a rectangular addition was made on the north after 1948.³² An empty bell cote on the main facade of the original section is echoed by the exaggerated undulation of the parapet of the added section. Windows are

inset wood casements. There are hoods over the windows on the east and west facades of the newer section.

About 1935 Joe Abeyta and his students added two adobe dwellings at the north end of the campus near the cemetery. One was for the tailor Nat A. Chávez (the uncle of Bob Chávez) and the other for Abeyta’s own family.³³ Both are one-story, flat-roofed buildings. The Chávez House has wooden double-hung or casement windows. A section on the west with a slightly lower roofline and metal slider windows appears to be a later addition. The Joe F. Abeyta House, located nearest the cemetery, is L-shaped with a small attached garage on the north side. Windows are wooden casement or double hung with 6-over-6 panes. The windows are inset with concrete sills and exposed lintels.

In 1938 a brick gymnasium was constructed of exposed variegated, red and black brick, again with student labor. It is a flat-roofed building with a denticulated brick parapet, brick buttresses, and brick sills. Windows on the front and side walls are pri-

marily tall metal sashes with middle hopper sections. A low, concrete block addition on the main facade, of relatively recent but unknown date, partially obscures some of the original windows. The gym was named for Joe Abeyta, sports coach as well carpentry teacher.

In addition to carpentry and building skills, the boys attending St. Catherine's could learn tailoring, shoe repair, and baking. The girls had kitchen work, laundry, and sewing. There was a full complement of sports teams including football, basketball, baseball, and track. Anyone, student or staff member, with a special skill was encouraged to teach it to whomever was interested.³⁴

The Sisters maintained firm but caring discipline within a quasi-military structure. Students slept in dormitory rooms with rows of beds. Each had a footlocker at the end of the bed. The school-day schedule was exact from reveille at 6:00 in the morning to taps at night, and students marched in lines from place to place. There was no set uniform but a strict dress code was en-

forced. Punishments involved extra duties, such as floor scrubbing, or the loss of a privilege, such as going to town. Students were not routinely hit.³⁵

Except during classes girls and boys were kept apart. Only on special occasions, like Thanksgiving, Christmas, or the last day of school, would the door between their separate but adjoining dining rooms be opened for them to wave at each other. When there was a movie in the Recreation Hall, the boys went in first. Only after they were tightly packed up front and settled in were the girls admitted.³⁶

Another nearby option for Indian education was the government Indian School on Cerrillos Road. It had been founded in 1890 on rural land south of Santa Fe. Students lived two to a room and had more freedom. This much larger institution presented appealing contrasts to St. Catherine's for some students. For example, in 1932 a group of about seven Santa Clara boys left St. Catherine's for the Santa Fe Indian School for greater freedom and "more opportunity in the way of education . . .

” As one of them remembered, “. . . at St. Catherine’s, you have to be reverent. You don’t just bypass the Sisters and the Fathers because you respect them. You love them. And therefore, you wouldn’t dare try to do things that would be anything that would be against [them].”³⁷

Among the eight boys graduating in the first high school class of 1935 was artist Manuel “Bob” Chávez of Cochiti Pueblo, who exemplifies the loyalty St. Catherine’s inspired. A largely self-taught artist, Chávez was encouraged as a student at St. Catherine’s when Sister Martin recognized his talent and asked him to illustrate her book about Indians. During World War II, Chávez drew on strengths of mind and spirit he attributed to his ten years of schooling with the Sisters to survive the Bataan Death March and four years in a Japanese prison camp. He vowed then that if he should survive, he would devote his life to St. Catherine’s.³⁸

Making good his promise, Chávez worked for fifty-two years on behalf of the school. While holding a full-time job elsewhere,

he volunteered at St. Catherine’s whenever and however he could. He coached various sports in the early morning and evenings. He started a valued art program for the students. A highly successful artist in his own right, he raised funds for the school through the sale of his own work and that of his students. Though the school has closed and is now vacant, Chávez still works everyday in his studio in the lower floor of the 1920s classroom building he helped to build as a student.

Many other well-known Pueblo artists studied at St. Catherine’s. Painter and muralist Tonita Pena (1893-1949) attended from San Ildefonso Pueblo. Her student, the painter and muralist Pablita Velarde (b. 1918) of Santa Clara Pueblo, went to St. Catherine’s in the 1920s. Award-winning San Ildefonso potter and painter José D. Roybal (1922-1978) graduated from the school in 1942.³⁹

María Montoya Martínez (ca. 1887-1980) was also from San Ildefonso. As a student in the 1890s, she won the prize for proficiency in sewing. Known simply as

María, she became an internationally acclaimed potter and a major figure in the revitalization of twentieth-century pueblo pottery, garnering national and international prizes for her black-on-black ware. More recently, painter and miniaturist Chris Thomas of Laguna Pueblo studied under Bob Chávez, the third of four generations of his family to attend St. Catherine's.⁴¹

Mother Mary Katharine visited the school at least yearly to the extent that she was able. A debilitating heart attack in 1935 required her to limit her activities. She died twenty years later on March 3, 1955, at the age of ninety-seven, the sole remaining income beneficiary of her father's will. During her lifetime she had donated more than \$20 million to establish and directly finance the schools and missions of the Sisters of the Blessed Sacrament. With her death this source of support ended.

Her father had stipulated that if any of his three daughters died without children, her share of the income would go to the surviving sisters or sister. If, at the death of the last daughter, there were no

surviving issue, the estate would be divided among the same charities he had originally designated to receive 10 percent. Thus, at Mother Mary Katharine's death the estate was divided among a group of charities that did not include the religious congregation she had founded because it did not exist at the time of her father's death.

Nevertheless, St. Catherine's continued through the 1950s much as it had. In the 1960s the emphasis of the curriculum changed from practical skills to general studies, business skills, and college preparatory academics. Non-Indians were accepted for the first time in 1965 when nine day-students from Santa Fe enrolled on an experimental basis. In the same decade, Franciscan Friars began full-time participation at St. Catherine's, supervising the boys' dormitory and teaching religion classes. The Franciscans remained until the 1980s when a shortage of personnel forced them to withdraw.⁴¹

About 1970 a cafeteria and a new boys' dormitory were added to the campus north and west of the recreation hall. These substan-



Sister instructing Cochiti Pueblo pupils at St. Catherine's Indian School. Photo by Tyler Dingee. Courtesy Museum of New Mexico. Neg. No. 120412

tial buildings are flat-roofed structures in variegated-brick. The cafeteria abuts the north side of the recreation hall where the old adobe boys' dormitory had stood. New arched galleries in the same brick provided covered walkways between the girls' dormitory, recreation hall, and the new cafeteria. The shape of the arches echoes that of the recreation hall porch arches. About the same time, Sister Angela Marie constructed the rock gateposts and walls that mark the

present entrance.⁴² Still partially in place are the rock gateposts marking the earlier entrance near the classroom building.

Four one-story, flat-roofed, concrete block buildings were constructed at unknown dates: a senior high classroom building east of the original senior high, a garage and a maintenance building north of the core campus, and a small laundry behind the girls' dormitory. In the 1980s two donated, Armco, prefabricated steel buildings were placed behind (east) and

north of the Armijo House, to hold a new library and business education classrooms.

In 1987, the school's hundredth anniversary year, some 250 students were enrolled in grades seven through twelve. Among the sixty day-students and 190 boarders were members of more than thirty Indian tribes from New Mexico, Arizona, Colorado, and Utah. Although the school was open to students of all ethnic and religious backgrounds, Native Americans still comprised 80 percent of the student body.⁴³

Within a few years, the Sisters found that they could no longer afford the \$500,000 a year needed to support the school. Tuition had never accounted for more than half of the actual costs with the Sisters providing most of the shortfall. A shortage of religious personnel and the need to hire lay teachers was only one source of increased cost. In 1989 the school was leased to an independent board of directors, including both Indian and Hispanic members, which was to take over financial management. The plan was for the school either to become independent in ten years or to close. St. Cath-

erine's had a president for the first time in 1992. Sisters continued to teach and the Mother House in Philadelphia retained ultimate authority.⁴⁴

In early April 1998, the Sisters of the Blessed Sacrament announced their intention to close the school at the end of that school year unless a stable source of funding could be found. Parents, alumni, teachers, staff, and other interested parties mobilized to raise money to save St. Catherine's. Determined fundraising accumulated \$350,000. However, the Sisters did not find a proposal for a small private Catholic school to be a workable plan in the long term.

The thirty-five-member class that graduated in 1998 sadly became the last. Thus ended a tradition of more than one hundred years and one of the few remaining Indian boarding schools in the country. The closing of St. Catherine Indian School was felt as a personal loss by many in whom the school inspired fierce loyalty and gratitude for lessons learned. For some families attendance became a tradition with successive generations proud to follow their parents and grandparents to St. Kate's.

The campus was leased for a few years to the Santa Fe Indian School and is now vacant. The Mother House in Philadelphia seeks an appropriate buyer whose plans include saving the buildings. It is understood that the proceeds of the sale will fund retirement for the Sisters.

The St. Catherine's community had reason to rejoice in 2000 when Katharine Drexel was canonized a saint of the Roman Catholic Church. In 1964 John Cardinal Krol, Archbishop of Philadelphia, had formally opened a Cause for Canonization on behalf of Katharine Drexel. The Pope proclaimed her Venerable in 1987, the year the St. Catherine Indian School celebrated its one hundredth anniversary. This first of three stages in the process toward sainthood meant that the Church officially recognized her life as a model for other Christians to emulate. She was beatified the following year, becoming Blessed Mother Mary Katharine.

Thousands of people have claimed her intercession. Beatification required that one of these claims be recognized as a miracle by the Church—that is, an extraordinary

event that defies scientific explanation. A second and subsequent miraculous event was required for sainthood. In two cases, cures of deaf children that could not be explained medically were assessed attributable to Divine intervention. Blessed Mother Mary Katharine Drexel was canonized on October 1, 2000, by Pope John Paul II in a ceremony in Rome joyously attended by St. Catherine's graduates and her Sisters.

Only the campus remains to evoke the memory of all St. Catherine's meant to generations of children and their parents. Katharine Drexel's original 1887 structure still stands together with early twentieth century, redbrick additions, and adobe buildings constructed by students in the 1920s and 1930s. Despite pragmatic alterations reflecting over a century of use, this early center of Pueblo Indian education embodies the experiences of generations of Indian children and the life's dedication of St. Katharine Drexel.



■ ENDNOTES ■

ST. CATHERINE'S INDUSTRIAL INDIAN SCHOOL

1. The first was Elizabeth Ann Seton (1774-1821), who in 1809 founded the American Sisters of Charity, the first community of religious women in the United States. She was beatified in 1963 and elevated to sainthood in 1975. The Sisters of Charity of Cincinnati came to Santa Fe in 1865 to open St. Vincent's hospital and an orphanage on land north and east of the present cathedral. They eventually added a sanitarium and an old people's home.
2. Corinne P. Sze, "St. Catherine's Industrial Indian School," Application for Registration New Mexico State Register of Cultural Properties, 26 April 2001.
3. Duffy 72-75.
4. Duffy 77-89. Under the Peace Policy introduced by President Grant in 1874, government Indian agencies were given to religious groups, either Roman Catholic or Protestant. In practice, the policy brought many Catholic Indians under the jurisdiction of Protestant denominations. In response, the Church formed the Bureau of Catholic Indian Missions to represent Catholic interests in Washington, DC. In 1877 the federal government established a system of contracts to support Indian students in mission schools."
5. In 1924 Congress passed a bill providing that those who gave at least 90 percent of their income to charity for the preceding ten years would be exempt from federal tax. It was believed to apply only to Mother Mary Katharine.
6. Sister Damian, SBS, interview, 8 February 2001.
7. Diego de Vargas camped on this hill during the reconquest of Santa Fe in 1693. The rail line was completed from Santa Fe to Española to connect with the narrow-gage D&RG and ran until 1942.
8. *Santa Fe New Mexican* 2, 16 June 1886; 28 November 1891. Salpointe 273.
9. Toya interview 28 June 1999.
10. When no suitable location was found in Bernalillo, the school had been transferred to a building near the Guadalupe Church in Santa Fe and from there to Mt. Vargas (Salpointe 260).
11. Undated Jouvenceau obituary, "St. Catherine Indian School," file, Fray Angélico Chávez History Library, Santa Fe, New Mexico.
12. The Loretto Sisters had been in Santa Fe since 1852 when, at the instigation of then Bishop Lamy, they founded a school for girls.
13. *Santa Fe New Mexican* 8 October 1915. Coan 363. His nephew, José D. Sena, Jr., served on the first HSFF Board of Directors.
14. *Santa Fe New Mexican* 28 November 1891.
15. Salpointe 274.
16. Sanborn map 1890.
17. *Santa Fe New Mexican* 7 May 1894. Duffy 186-191. Santa Fe County Deeds D-1:251-2.
18. Sanborn Map 1898.

19. Sister Damian, SBS, interview, 20 January 2000.
20. *Santa Fe New Mexican* 20 January 1908.
21. *Santa Fe New Mexican* 20 January 1908.
22. Sanborn Maps 1908, 1913.
23. Initially the building was almost equally divided between schoolrooms and the laundry. After 1948 the girls' dorm was extended into the laundry section (Sanborn Maps 1913, 1921, 1930, 1942, 1948).
24. Payne 9.
25. Chávez interviews 28 June 1999, 20 February 2001.
26. Chávez interviews 28 June 1999, 20 February 2001.
27. Chávez interview 20 February 2001.
28. Chávez interviews June 28 1999. Payne 9.
29. "Saint Catherine Indian School, *Mission Fields at Home* 5.3 (December 1932) 46.
30. Chávez interview 20 February 2001.
31. *Hudspeth's* 1928-9, 1931-2.
32. Sanborn Maps 1948, 1971. Bob Chávez remembers the building originally constructed in its present form.
33. Chávez interview 20 February 2001.
34. Toya interview 28 June 1999.
35. Toya interviews 28 June 1999, 11 December 2000. Chávez interviews 28 June 1999, 20 February 2001.
36. Toya interview 28 June 1999, 11 December 2000.
37. Toya interview 11 December 2000. Hyer 34.
38. Chávez interviews 28 June 1999, 20 February 2001.
39. Sando 177-185, 201-215.
40. Marriott 81-91.
41. *Santa Fe New Mexican* 28 October 1965. Payne 13.
42. Chávez interview 20 February 2001.
43. Payne 15.
44. *Albuquerque Journal North* 13 June 1992. *Santa Fe Reporter* 30 March-5 April 1994. *Santa Fe New Mexican* 7 April 1998.

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THE
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PHOTO EXHIBIT
ST. CATHERINE'S INDIAN SCHOOL:
1887-1998

EL ZAGUAN • 545 CANYON ROAD

“ROOTS THAT ARE VERY, VERY DEEP”

EXCERPTS FROM AN INTERVIEW WITH PATRICK TOYA

By Corinne P. Sze

Mr. Toya spoke at length on December 11, 2000, about his experiences as a student at St. Catherine's Indian School in 1947-48 and about the school's meaning for him and his family.

My name is Patrick Toya. I am from Jémez Pueblo. I went to school at St. Catherine's. My father went there, my brothers went there, my sisters went there, my wife went there, and my two kids went there. My kids were more fortunate than we were because Patrick, Jr. and Christopher finished high school there.

I was born in 1933, on November 2, Poor Souls Day. This life I have is very good. I make it good. I realize life is what you make of it. If your attitude towards other people is good, then they will be good to you. You have to be in harmony with yourself first. From there, you can be in harmony with your family and then you can spread it out. Hardship is a lesson to you in life. You appreciate life more. You learn from that.

I went to school at St. Catherine's about 1947-48. Jémez Pueblo had a parochial school that only went up to eighth grade. When I finished there my father brought me up to St. Catherine's. The mode of transportation then was the pickup truck. The pueblo had maybe three pickups. We came up here on Santa Fe Fiesta, which was Labor Day weekend. Then they left us here.

I came alone. I was very reluctant

to make any kind of move, but when I got there to St. Catherine's, the boys were very friendly. They knew I was new there. Some made fun of me and my ways. Others would help. There were no other Jémez boys that one particular year.

In Jémez Pueblo, we usually talk mostly Jémez, the Towa language. I understood English, but to put it into sentences in conversation and relating to other people, I had problems for a while. We had to speak English. That was our communication. I had to learn it from the other kids. It didn't take me very long.

Of course, there were girls from Jémez, but St. Catherine's had a very strict relationship with boys and girls. They drew the line down the center. Only on special occasions and just for a few minutes could we talk to the girls.

I appreciate going to school in St. Catherine's, the only Jémez. It was very helpful and fruitful. I had no choice; I had to speak English. When I went into the Navy, I got a good job. I was in communications. That all came from St. Catherine's.

My father went to school at St. Catherine's about 1900. He worked in the tailor shop. He learned tailoring. The school wasn't very old then. After St. Catherine's my father worked at the Santa Fe Railway in Albuquerque. Later he had a blacksmith shop there in Jémez, shoeing horses. He liked St. Catherine's very much and later he went back to help

the boys' advisor take care of the boys and do a lot of things that needed to be done.

My boys, they really loved St. Catherine's. If they had any burdens, they didn't tell me. Not to this day. After St. Catherine's, my oldest boy Patrick got his degree in public administration. Christopher was salutatorian at St. Catherine's, the second in the class. He was a good track runner, too. He won the state in cross-country when he was at St. Catherine's. He went to New Mexico State.

When I was a kid, we didn't have any radios. There was no domestic water, no telephone, electric lights. You had to burn a kerosene lamp. It was very family oriented. Everybody was in the same situation. Today I see these kids, this generation, if you tell them they won't understand. They are not interested. That was your time, too bad. Today is today. I try to give my kids as much as I can give them. I gave them St. Catherine's.

We are very happy and proud of them because they try. In the summer time I plant chile and they help. I don't make them, but I say, "If you have time, come in the fields and look around." That was my thing when I was young. In my case it was an obligation that I *must* be there. I must be in the fields. The revenue wasn't very much, but we had food for winter. We weren't hungry. I don't make my boys obligated.

I didn't think that being in the fields or logging was for me. (There was a lot of logging going on then.) So I left Jémez. I went into the Navy and stayed in the Navy eight years. I

saw about three quarters of the world. When I came back, I took the GI Bill and went to the American Barber College in Long Beach. I like to cut hair. I barbered for thirty-one years in Long Beach, California, in Albuquerque, and then in Jémez. After I hung up my clippers, I really wanted to go back to what I did when I was a kid, so I went back to planting chile.

St. Catherine's has helped me very much in a lot of ways, getting myself lifted up in this world and to see a better life. When we went to school there, academics was number one. Anything else was secondary. Academics they stressed very hard.

By the same token, discipline was there. They stressed it. They rubbed it into us: Discipline will count in your life. At St. Catherine's we were very military like. They marched us to chapel, they marched us to the dining hall, they marched us to school. I got very good with the cadence. It did me good when I went into the military. It is doing me good now.

Religiously, there is no question there because I am a prayerful man. I pray for the needs of all. If you were born like I was on an Indian Pueblo, religion was the first thing you were introduced to as a maturing life. Indian religion has the same concepts, the same thought, as the Catholic religion. They preach the same thing—unity and loving your brothers and sisters. Be at peace.

It is a dialogue—the Catholic religion and the Indian religion have a dialogue. It helped us to see things better. For instance, all the Pueblos

have a patron saint. Ours in Jémez Pueblo is San Diego, St. Didacus. That comes from the Catholic Church. On the Feast Day of San Diego, we celebrate Mass and we build a shrine in the plaza. From there on, we Indians do our thing. We worship in our own way of dancing, drums, and chanting.

When I went to school at St. Catherine's, the nuns never, that I know of, ever mentioned Indian religion. They stressed their Catholic religion and evangelized us in the Catholic way. There was no conflict at all because nobody made any issue of it. The nuns didn't want to. They respected us and our religion and we respected their religion. That way we were in harmony in school.

Most of the time, we had one teacher for all of the subjects. We just got a little break between in the same classroom—different subjects, same teacher. My subjects were history, math—the basics of ninth grade. The year I went to school at St. Catherine's one boy graduated and I think about six girls. The graduations were held in St. Francis Cathedral. I was there for ninth grade.

I don't know if I did well or not,

but I was always occupied. I like to be outdoors mostly. Sitting in classrooms all the time was not my thing. I found out later why I didn't have the patience to stay inside. I had a lung disease from my mother's side. When you get short of breath, you want to get outside because the room begins to close in.

At St. Catherine's, at six o'clock in the morning they blew the reveille. We went to Mass at 6:30 and then breakfast at 7:00. After breakfast we had time to go to our dormitory and fix our beds and pick up our drift clothes. Then it was time to go to class. We got our books and left the dormitory for the whole day. It was all according to schedule. Nobody

was just running around. Even the attitude among the kids was very nice. If you went out of line, they corrected you right then and there.

The uniform of the day was a certain type of clothes, not all alike. You could have your own clothes but they had to be very presentable. You had to wear a necktie everyday, everyday—for class, anything. When you were away from the dormitory, you wear a necktie. No tee-shirts. None of that. Always a shirt and necktie and



Persingula and Patrick Toya pointing to adobe in the attic of the main building of St. Catherine's Indian School. © 2000 Corinne Sze

a jacket and a clean haircut. I don't know what the girls had to wear, I never paid any attention to that. The Sisters made sure that you were presentable and you were comfortable and you were with the rest of the crew in society. That is what they stressed.

The boys and girls were together for classes, but at social time they made sure there was no occasion for boys and girls to be together. They didn't approve of that. The girls had their own dining hall and we had our own. On special occasions—Christmas, Thanksgiving, when we were going home in the springtime—they opened the door between and we waved at the girls and they waved at us. That was the closest you got to the girls. That was our communication with them.

In the main building, the ground floor was the dining rooms and the kitchen. The two rooms on the next floor with nice fireplaces were the offices. If any parents came to visit the nuns, that was where they sat down to talk about the students. On the other side and quite a distance away, because the building was big, was where the girls from the lower grades had their dormitory. In the higher part of the main building, that's where the nuns stayed. The boy's dormitory was away from the main building. The classrooms were not in the main building either.

At St. Catherine's, they had the tailor shop and the laundry. Every Saturday we had to put our clothes in the laundry basket. After they washed it, if there was anything torn, they

would patch it up. Students did all of that. The girls did all the laundry, the ironing. In the tailoring, there were both boys and girls.

We had our own bakery, near the carpenter workshop. The students learned how to bake. Andrés Jaramillo from Isleta was the baker. He baked all the bread for the whole student body everyday. Joe Abeyta, Sr. was the coach and the carpentry instructor. Anything that needed to be done in the maintenance department, Joe Abeyta and Andy Jaramillo would get together and do it—the plumbing or electrical repairs. They took the boys with them and showed them, too.

We had good food at St. Catherine's. I remember some of my friends would come up there on Saturday. Andy Jaramillo would set up a whole bucket with snacks. We weren't hungry, but those boys were. They came up to see me and used to help themselves. They met me in town and said let's go to St. Catherine's and see what is going on up there. I knew what they had in mind. St. Catherine's, for a young man just growing up, had everything you needed—food, a place to sit around, play around. They kept you occupied.

I was in the gymnasium when I was there because I was clumsy and kind of heavy. I wanted to join the basketball team but I wasn't very good handling the ball. One evening the coach said if I still wanted to be in the gymnasium he had a job for me. You could be my manager." I asked what the manager does. He said, "Water boy, and you upkeep the

gymnasium.” We had a gymnasium that you could see yourself in the floor. We had the cleanest gym in the whole city of Santa Fe. OK,” I thought, “it sounds interesting.” I did a good job.

We only had one boys’ advisor and we were afraid of him. He was not a big, husky, tough man, but a very gentle, slow-going guy, but he meant what he said. He was from Laguna. He was the boys’ advisor with all those kids in the dormitory, two hundred or more. We were afraid of him because when he hollered or spoke out we responded. He never whipped us, but maybe he would like to sometimes when we got out of line.

There were no spankings at St. Catherine’s. We never got hit that I know of. They sat you down and they talked to you to make you understand what you are doing when you go wrong. They let you know they didn’t agree and they didn’t approve. Your attitude, you knew they wanted you to change it. It was understandable with that many kids from different cultures. They had their own ways. But we were together, very much in harmony. We respected each other. We were one community in St. Catherine’s.

All the boys I went to school with had the same thought. If anybody had a hardship when I was there, I didn’t notice and they didn’t say much about it. There was no complaining. We were very obedient. The parents chose for us. At that time, if your parents had some idea for you, for the betterment of your life, you accepted it.

There were a lot of things to keep us occupied and have our minds set right at the school, classes all day and movies in the student hall. Home is always on your mind, though. We liked it very much because the nuns were very nice. They took care of us when we were sick. It must have been different then, because hardly anybody ever got sick. We had headaches and bruised ourselves, but they fixed us up.

They let us go to town every Saturday. At noontime we cleaned our dormitories and put our dirty clothes in the laundry basket. After lunch we could go to town until six o’clock. You had to make sure that you came back for supper. The boys went on their own. The nuns marched the girls to town in groups.

We could leave the campus in the afternoon after school, too, before the first study hour that began at 6:30. A little ways west there was the Japanese prison camp. We used to go over there. There were guards and a sentry on horseback. I don’t know who was locked in there. We never saw them. The guards used to chase us off on horseback.

We had two study hours. The other was at eight in the evening. People in sports were exempt from the study hall. They went to the gymnasium to do their practicing. After the last study hall, it was time to go to bed. At nine o’clock they would play taps with a bugle, just like the military. After that they maintained silence above the deck. No running around; no skylarking. It was time to be sleeping.

I am very open because I admired Katharine Drexel. I remember, one evening we were all standing there in the driveway—all the student body and the nuns, waiting for her. She would come by train to Lamy, the train depot for Santa Fe. From there they would drive her up to the school. After maybe two and a half hours of waiting, we retired for the day. I don't know what happened. Since 1935 her life was impaired. She would come to see the school, but she was already not very healthy.

After my first year, Sister Gabriel and Sister Martin told us that if anybody would stay after school was out in May, they would pay us \$10 a week plus all the ice cream we could eat and movies on Saturday afternoon. We renovated one side of the main building. We took the wooden windows out and replaced them. A week and a half after I was there, my father found out that the school was already out and he wrote to the Mother there, the principal, that he wanted his boy home because somebody had to take care of the chile patch.

I went to school at St. Catherine's one year. The following year, I didn't tell my father but when we came up here to Santa Fe Fiesta and my father went home, I picked up my suitcase and went to the Indian School down on Cerrillos Road. Way later he found out. He didn't approve, but he couldn't come up right away unless he hitchhiked.

I went there because I had a chronic lung disease. I have asthma but I didn't know it then. The Indian

School was different. At St. Catherine's when you left the dormitory in the morning, you didn't see your bed again all day until it was bedtime. It was cold in the wintertime at St. Catherine's, I couldn't take it.

At the Indian School, they had their own rooms, two persons to a room. It was warm. It was government. You could rest in your spare time. I had more freedom. On Saturday all they wanted you to do was go to breakfast. They made sure you went to breakfast because you had to have some food energy, and then you could sleep all day.

I finished high school at the Indian School, but I had St. Catherine's always in my heart. St. Catherine's was more influential because my basics were there. When I left Jémez that was the place where I learned to be independent.

It was pretty early, but I realize now why you want to leave. We worked so hard. We had to do a lot of chores with the family, for the family's survival. We had horses, cows, pigs, sheep, goats. We had fields to take care of. They needed you to do your part. When you left Jémez, you got away from that. It was nice. Of course, you missed that home cooking.

My father was a churchgoer, every Sunday. He was a prayerful man. He went to St. Catherine's and I am pretty sure he got that there. He made us go to church on Sunday when we were kids. The teachings were a little different than they are today. Today they leave it to you. Then they made you. I am glad they

did that. When we were kids, we always wanted to be with our friends, go fishing or swimming, sliding in the snow. My father said, "After Mass, you have plenty of time for that." I don't regret that at all. He was a good man.

I became the first Native American Pueblo Indian to be ordained as a deacon. As a kid, we had a priest there in Jémez. At Mass, I would look at the old Indian people. Father would have his homily in Spanish and English. I wondered if they really knew what the Father was saying. I said someday I want to get up there and I can tell them in Indian. Everybody understands English now, so I don't have to say very much in Indian.

I knew what a deacon was because in the Pueblo I was appointed by the Supreme Council to be sacristan for life. A sacristan is a servant to the priest. We help the priest. I wanted to get a step higher, so I started to study deaconship. I studied that for many, many years. I was ordained here in the St. Francis Cathedral on June 14, 1995. It was a beautiful service.

The deacon baptizes, he marries, he has funeral services if there is no priest available. I am a servant to the priest and he is my superior. We have six parishes and two priests. They do double work. Anytime they can't be there, they say, "Pat Toya, take that." I go up and have deacon services.

I give the homily and I distribute Holy Communion, but I don't consecrate it. The priests make sure there is enough consecrated Host for me to use. I think because I have been with the priest and around the church since

my childhood, the people accepted me. I am not harsh; I am gentle, as patient as I can be.

After I came back from the Navy, I used to go back and visit the Sisters. It wasn't very much, but I gave them a little bit of money. They encouraged me and I encouraged them, I guess. We were benefactors for St. Catherine's for many years. We helped them in any way we could, because we love St. Catherine's.

We have roots over there that are very, very deep. When my boys were still going to school, Sister Loyola, a fund-raiser for all the schools founded by Katharine Drexel, approached me. I was easy to find because I was with the PTA. She talked to me about getting into the Indian Market with a food booth. SWAIA [Southwestern Association for Indian Arts] gave us the dimensions, we got the materials, and we built it. For about eight years, I believe, we gave all the proceeds from the cash registers to the Sisters and the students. We sold fry bread, green chile, red chile, and posole—Indian food.

If the Indians want to run St. Catherine's in some way or another, it is going to cost quite a bit of money. All the Indian pueblos realize that St. Catherine's is lying there vacant. I hope they can pursue ways that they would help St. Catherine's because Katharine Drexel's will was that St. Catherine's was for the Indian people.



POTENTIAL PRESERVATION METHODS & TOOLS ST. CATHERINE INDIAN SCHOOL

by Greg Walke

The following are possible preservation tools that can be utilized to protect historic properties and definitions of their scope of protection.

CITY LANDMARK DESIGNATION

This is an overlay zoning application of the City of Santa Fe. "Landmarks" are significant historic properties that are located *outside* of the City's designated historic districts. There are currently five designated landmarks in Santa Fe. Landmarks are governed by the same rules as the historic districts, so any proposed construction or demolition must be reviewed by the City's Historic Design Review Board.

Landmark designation carries the most authority of all the potential preservation options and gives the property the most protection available under the law. The

property designated as a Landmark can be a single structure or a group of structures (as in the case of St. Catherine's). To designate a Landmark there is a process similar to re-zoning. First, the HDRB must review and approve the designation (which it did in January 2001), then the City Council reviews and approves the designation (which has not yet been done).

If you support the idea of Landmark designation for St. Catherine's, please call your City Councilors and let them know how you feel.

LEGAL OPTIONS FOR HISTORIC PRESERVATION

HISTORIC PRESERVATION EASEMENTS

Basically, this is an easement, like a utility easement or a conservation easement, in perpetuity, that attaches to the property and protects certain features and characteristics of the

property. What is protected can be anything or everything – the list can be very short or very long – and is worked out between the donor of the easement and the donee, for instance the Historic Santa Fe Foundation.

The owner maintains full ownership; the property may be sold or used, within the guidelines of the

easement, but the Foundation would be required to monitor the property in perpetuity to assure that anything done there does not violate the easement requirements. See the HSFF pamphlet on preservation easements for more information.

Current Owners:

Usually the current owner is the one who recognizes the historic value of a property. If the current owners place the easement, there may be tax advantages that offset estate taxes or other tax burdens. The easement, because it's traditionally been viewed as "giving up" some of the value or salability of the property, is usually considered a donation. If

"donated" to a 501.c.3 corporation, the value of the donation may offset other taxes. Since everyone's tax situation is different, it would be important to discuss this with an accountant or attorney.

Future Owners:

Sometimes, an owner will ask that a buyer of the property agree to place the easement. If that is done, the buyer will most likely ask for a reduction in the sales price, and there is usually no tax benefit to either party. So this is not particularly useful as a preservation

tool unless the *buyer* has a particular interest in the historic aspect of the property.

Methods and Tools

- Landmark Designation
- Historic Preservation Easement
- Deed Restrictions or Covenants
- Registry Listings
- Donation or Purchase
- Foundation Assistance

DEED RESTRICTIONS OR COVENANTS

Like easements, these are legal restrictions attached permanently to the property which require the preservation of whatever features or characteristic have been specifically designated. The enforcement of deed restrictions or covenants, however, is not guaranteed, since it must be initiated by an interested and affected party, such as a neighbor. There is no guarantee that a violation of a deed restriction or covenant would be caught or prevented. The County or

State does not enforce deed restrictions or covenants, although they may sometimes be useful in catching violations at the time of application for a building permit. (On the other hand, in the case of the Historic Preservation Easement, the Foundation would be bound by the easement to monitor and to enforce it; if necessary, to take it to court for legal protection or enforcement of the easement.)

THE HISTORIC
SANTA FE
FOUNDATION
REGISTRY OF
PROPERTIES
WORTHY OF
PRESERVATION



NATIONAL
REGISTER OF
HISTORIC PLACES

Listing on the National Register is a more rigorous process than listing on the State Register and follows it sequentially. In terms of preservation, it only restricts if there is federal money involved. There is considerable weight of influence with the listing, however, which will sometimes affect a decision to preserve or to destroy.

Our Registry is an honor but does not carry any legal authority. While there is undoubtedly some educational value and arguably some influence in preventing the destruction of a historic property. Listing does not prevent an owner from doing anything he or she wishes to the property.

DONATION OR PURCHASE

The Historic Santa Fe Foundation will occasionally accept donations of property or may be able to purchase property that we are in danger of losing. The HSF Board must consider such action in relation to the Foundation's overall strategic plan, mission and financial stability. Purchase of an endangered property usually relies on a fund drive to finance the purchase, and the amounts available are usually limited.

While preserving the property and its historic characteristics is the aim of the donor, one should also consider the tax ramifications of such a donation. Property may also be donated to the Foundation with the provision that it could be sold only after establishing a historic preservation easement, thus providing some flexibility for the Foundation and permanent preservation for the property.

THE NEW MEXICO STATE REGISTER OF CULTURAL PROPERTIES

The State Register listing is also an honor, but does carry with it some legal authority *if* state funds are involved. For instance, if any state funds are used in programs at the school, the owners would have to take the listing into consideration for

any proposed work related to those funds. In addition, there are often considerable tax benefits (preservation tax credits) from the state for restoring or preserving a listed property.

ASSISTANCE AVAILABLE FROM THE FOUNDATION

If the property is listed on the Historic Santa Fe Foundation's Registry, there are some possible ways that the Foundation may be able to assist the owner of a historic property:

TECHNICAL ASSISTANCE

The Foundation has a growing library of technical research and information on methods for restoration, and we are able to refer capable craftsmen and contractors who may be able to provide restoration and preservation services not readily available. In addition, professional technical assistance is available on a limited basis.

PUBLICATION

For public and private awareness and education, research and articles about the property may be shared as part of the Foundation's series of publications.

HISTORIC RESEARCH

Research is conducted on many properties at any given time, on an on-going basis by the Foundation. This research is useful to the Foundation and the public for education and for framing preservation options (as well as for determining which features are truly "character-defining"). For the owner, the research is usually interesting and personally valuable, but can also be helpful in obtaining grants and funding for restoration projects or for listing on the various registers.

GRANTS & FUNDING

Though rare, there are sources of funds for some restoration and preservation work. The Foundation can assist in obtaining those funds through research and through using the Foundation as a pass-through for non-taxable funds and gifts, if approved by the Board.

PRESERVATION Q & A

By Corinne P. Sze

Can a property be changed and still be considered “historic”?

“I do not want my property listed on any historic registers, because then I won’t be able to make changes when I want to.” Proponents of preservation often hear this, but really only local zoning ordinances—not public or private historic registers—can place restrictions on how private owners use their own resources to alter their property.

The National Register of Historic Places and the New Mexico State Register of Cultural Properties do offer tax credits as incentives to preserve. Also, there are extra hurdles if public money is used to impact State or National Register properties. As a private organization, the Historic Santa Fe Foundation (HSFF) seeks to influence preservation decisions by providing recognition and knowledge as well as expert advice through its Registry and Technical Assistance programs. (Further discussion of these issues appears in a brief history of the U.S. preservation movement published in the January 2000 *Bulletin*.)

The ideal motivations for historic preservation are private, based on intangibles of understanding and feeling. Preservation as a public endeavor, mandated by ordinance or

supported through the tax code, requires a consistent framework for deciding what is in the public interest to preserve. Considerations of age, significance, and integrity, first developed for the National Register, are used by the State Register and the HSFF Registry of Properties Worthy of Preservation. These criteria are specific enough to be useful yet sufficiently broad to permit adaptation to local circumstances.

Usually a property considered historic in the United States is at least fifty years old, although exceptions are made. It must also represent something beyond longevity—that is, have significance through physical attributes (type of architecture for a building) or through associations with historic events or with significant persons. (Significance was discussed in the Summer 2000 *Bulletin*.) A property also needs to convey this significance—it cannot be so altered or so derelict that it no longer does so. It must have integrity.

What is integrity?

Integrity encompasses several aspects that can vary in relative importance for a particular property, depending on the sources of its significance. These “seven lamps” of integrity are LOCATION, SETTING,

DESIGN, MATERIALS, WORKMANSHIP, FEELING, AND ASSOCIATION.

Location and setting obviously have to do with surroundings. A relocated building probably has lost integrity, as may a relatively unaltered historic dwelling embedded within a modern condominium complex that obliterates setting. Additions that alter or overwhelm a historic design can destroy integrity, as can changes in historic materials that define a building's character. Examples of the latter are window and door replacements or the stuccoing of exposed fired brick.

The evaluation of integrity is tied to both age and significance. Alterations made within the period from which significance derives can become part of a property's history. A good way to think about integrity is to consider whether a person who knew the property during the historic period from which its significance derives could find and recognize it today.

To retain the historic character of a property, it is helpful to keep in mind the various aspects of integrity. Necessary alterations are best if easily reversible (such as paint) or executed in a way that leaves original fabric intact. Although it is convenient to talk about buildings, these principles apply, as appropriate, to other types of historic resources such as structures (bridges and the like) and

landscapes.

Can my house still be considered historic if I change the interior?

It depends on what changes and whom you ask. Santa Fe ordinances regulate what is publicly visible. Interiors are not protected. Eligibility for contributing status within a National or State Register district is also based on exterior significance and integrity. In contrast, the whole building—exterior and interior—is evaluated for listing individually in the National and State registers and in the HSFF Registry. In both the national and state programs, tax credits are available for preserving historic interiors as well as exteriors.

In Santa Fe architecture, interiors can be more meaningful than exteriors in conveying a building's historic character—its sense of time and place. Without the incentive of legal requirements, the preservation of interiors depends to a greater degree on the interest and understanding of owners.

The same general principals apply to interiors and exteriors. Integrity is embodied in those features that convey its significance. These interior components can include plan (sequence of rooms); spaces (the rooms themselves); the finishes and materials of floors, walls, and ceilings; and features such as fireplaces, window and door surrounds, other woodwork, and

built-in furniture.

Although a new owner's first instinct might be to eliminate the irregularities of a historic adobe home, these can become cherished idiosyncrasies once the "who," "when," and "why" are understood. Another reaction can be to replace genuine historic elements that do not conform to one's vision of Santa Fe style—to make the interior more "historic," or as historian and past president of the HSFF, Myra Ellen Jenkins, used to say, to "old it up."

This is not to suggest life without modern conveniences for the sake of historic preservation. Fortunately, the aesthetic detailing that conveys historic character is usually found in main rooms and not in more utilitarian spaces such as bathrooms and kitchens, which require the most alteration to meet modern requirements.

Increasingly, satisfying safety codes, accessibility requirements, hazardous materials abatement, and the like can appear to conflict with historic preservation. With careful and sensitive planning, historic integrity can be retained or losses minimized.

This discussion has been about the highest level of preservation. Properties that do not meet these criteria or require extensive remodeling can still be put to productive use, and in fifty years the questions of significance and integrity

revisited.

What about tax credits?

The Historic Preservation Division of the NM State Office of Cultural Affairs (HPD) administers state and federal programs that offer credit for rehabilitation costs against income tax liability for qualified preservation and rehabilitation projects. Documentation is required to demonstrate that the project complies with rehabilitation standards established by the Department of Interior.

To qualify for the state income tax credit, a property must be listed in the State Register of Cultural Properties either individually or as contributing to a historic district. It may be a personal residence or income-producing like a rental building. The State Cultural Properties Review Committee must approve the proposed work *before* it begins.

The maximum credit is 50 percent of eligible expenses related to the approved rehabilitation or \$25,000 or five years of tax liability, whichever is least. The credit is applied against New Mexico income taxes owed in the year the project is completed and the balance may be carried forward for up to four additional years.

For federal tax credits a property must be listed in the National Register of Historic Places either individually or as contributing to a

historic district. It must be income producing. Private residences are not eligible. The National Park Service must approve the work but approval can be retroactive.

Up to 20 percent of the eligible costs of the rehabilitation work can be credited against federal income taxes owed in the year the project is completed, carried backward one year, or forward twenty years.

Space permits only a superficial consideration of these issues. There are many sources of information to help guide preservation decisions, ranging from the broadly philosophical to the highly technical. On the national level, there is the National Trust for Historic Preservation and the National Park Service. The State Historic Preservation Division (505-827-

6320) is the place for information on the National and State Register programs as well as federal and state preservation tax credits. The City of Santa Fe Planning and Land Use Department administers the local ordinances (505-995-6645). For those who prefer, there is much information on the web sites of the National Trust, National Park Service, Historic Preservation Division, City of Santa Fe; links may be found at www.historicsantafe.com

If this is all hopelessly confusing, a good place to start is the Historic Santa Fe Foundation, where Executive Director Elaine Bergman can sort things out and point you in the right direction (505-983-2567). A visit to her office in historic El Zaguán (545 Canyon Road) is an inspiration to preserve.



WITHIN ADOBE WALLS A SANTA FE JOURNAL

*Selections from the
Charlotte White Journals
Edited by Corinne P. Sze*

\$16.95 plus tax

\$13.55 TO HSFF MEMBERS

ANOTHER WAY TO "VISIT" THE FOUNDATION

The Historic Santa Fe Foundation website at www.historicsantafe.com has recently been updated. There one will find profiles of our properties, listings in our Registry, learning activities for kids, important links, upcoming events and much more.

We frequently receive calls from people who want "instant"

information via the web. It provides us an opportunity to let the public know our mission and the activities that help us sustain our mission. Please visit it soon and send us your comments and suggestions. We hope to hear from you.

Go to:
www.HistoricSantaFe.com



Please consider an additional contribution to the Historic Santa Fe Foundation today. Our need is great. Thank you.

Please Return to: Historic Santa Fe Foundation
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THE HISTORIC SANTA FE FOUNDATION

Mailing Address: PO Box 2535 Santa Fe, NM 87504-2535
Street Address: 545 Canyon Road Telephone 505.983.2567

The mission of the Historic Santa Fe Foundation is to own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.

The Historic Santa Fe Foundation believes that preservation of historic resources and their environments should be a priority in Santa Fe. To that end, the HSFF supports: landmark designation of appropriate buildings, sites, and districts; preservation of existing neighborhoods and historic districts; continued development of federal, state, and local programs, grants, and tax incentives that support preservation; and adoption and creative application of codes, standards and land use regulations supportive of historic preservation.

Please become an involved member of the Historic Santa Fe Foundation.

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