City Guide to Sacred Spaces
– Santa Fe, NM
Map Key

Sacred Santa Fe: Introduction to finding sacred spaces in Santa Fe

Individual Sacred Space Descriptions:

Map A

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[SFE 02] Santa Fe Plaza
[SFE 03] First Presbyterian Church
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Bibliography and Acknowledgments

Credits
The contemporary religious landscape of Santa Fe comprises diverse faith institutions coexisting in a unique manner. Part of the United States as recently as 1848, New Mexico became a state in 1912. Santa Fe, whose Spanish name means “The Holy Faith,” has been continuously inhabited for over ten thousand years – long before the arrival of the Spanish Conquistadors. Descendants of these Native Americans still live in and around the city. Continuing to trade their crafted goods, they observe city life from their vantage point under the arcaded adobe walkway outside the Palace of the Governors Museum on the Plaza.

This particular Guide has a regional scope. To create a greater context for the sites within the city limits we selected sites as far north as Taos and the Rio Grande Gorge Bridge and northeast to Chimayo and Las Trampas. We believe that the complicated story of the Missionaries’ arrival within an already sophisticated indigenous civilization is seen more clearly within this expanded view. The site of the city itself, at the end of an ancient trading route, makes it a nexus – where myriad civilizations have met, interacted and clashed. We sought to represent the multiple perspectives inherent in this place – from the viewpoint of the original residents, to the Spanish and Mexicans and then the American “Anglos” who populated the area with their own ideas of what defines sacred space.

Waves of people still come here searching for the sacred. Some who travel here feel a heart-connection with the land. Like Roshi Joan Halifax, founder of the Upaya Zen Center, I identify with this area as a “bio-region.” While living here fifteen years ago, I found more sacred space outside in the landscape than I ever did inside a church. Although many of the spaces in this Guide are traditional houses of worship, we included two Viewpoints to allow you some perspectives of the Sacred Landscape intrinsic to the indigenous religion of the land of Holy Faith. We hope you too discover why this Sacred Ground continues to resonate and affect those who experience it here in New Mexico.

Deirdre Colgan
Executive Director, Sacred Space International
Chicago, 2010
SACRED SITES SELECTED
[SFE 01] Cathedral Basilica of St. Francis of Assisi
[SFE 02] Santa Fe Plaza
[SFE 03] First Presbyterian Church
[SFE 04] Episcopal Church of the Holy Faith
[SFE 05] Temple Beth Shalom
[SFE 06] Upaya Zen Center

MORE TO SEE IN THIS AREA
A. Westminster Presbyterian Church
B. Tushita Buddhist Center
C. Our Lady of Guadalupe Church
D. The Loretto Chapel
E. San Miguel Mission
F. St. John’s United Methodist Church
G. Holy Trinity Antiochian Orthodox Church
H. Santa Fe Center for Spiritual Living
I. Christo Rey Catholic Church
“In New Mexico you have all kinds of cultures, traditions, faiths, expressions, and we all get along…Everyone is a minority and we have to work together to make it.”

MSGR. JEROME J. MARTINEZ Y ALIURE

Cathedral Basilica of St. Francis of Assisi

VISITOR INFORMATION

ADDRESS 131 Cathedral Place Santa Fe, NM 87504-2127
COORDINATES 35.686634, -105.93657
PARKING Pay parking available in church lot; several surface parking lots and parking deck are located near the church
WEBSITE www.cbsfa.org
PHONE (505) 982-5619
OPEN HOURS SERVICE HOURS
Monday – Friday 8:30 a.m. to 5:00 p.m.
Sunday 8:00 a.m. (Spanish), 10:00 a.m., 12:00 p.m., 5:15 p.m.
Saturday 7:00 a.m.,
Sunday Obligation 5:15 p.m.
Holy Days 7:00 a.m., 12:10 p.m. (at Cristo Rey Church), 5:15 p.m.
Weekdays 7:00 a.m., 5:15 p.m.

TIPS & SUGGESTIONS FOR VISITORS
This church is both an active parish and popular tourist stop.
For quiet prayer and meditation go to the Blessed Sacrament Chapel at the side – to the right of the main entry.
Many people think that history – secular or sacred – begins on the East Coast. In Santa Fe, the European Christian experience goes back just as far and before that, the native peoples had their own highly evolved sacred practices related to nature. Santa Fe celebrates its 400th anniversary in 2010; it is the same age as Jamestown, Virginia, and ten years older than Plymouth Rock.

Santa Fe was established as an outpost for the Spanish Empire and Franciscan missionary movement in the new world. Originally a humble church, St. Francis of Assisi was named in honor of Santa Fe’s patron saint and established in 1610. The modest structure was rebuilt in 1630. The small adobe chapel from this Parróquia, or Parish Church still stands today, dedicated to La Conquistadora – “Our Lady of Conquering Love” and houses the oldest representation of the Virgin Mary in the United States, brought from Spain in 1625. La Conquistadora is the original patroness of the church. The adobe church burned down in 1680 during the Pueblo Indian revolt against the oppressive Spanish Colonial regime. The statue was rescued by the Spanish sacristan and taken to El Paso del Norte when the Spanish fled. After twelve years, in 1692, Governor Don Diego De Vargas took back the city and today the people of Santa Fe still celebrate this event, the oldest community celebration and fiesta in the United States.

The Spanish Franciscans were in charge until 1800, before the Mexican diocese in Durango. In 1846, the United States, having won the Mexican-American War, annexed the Southwest and a French bishop, Fr. Jean-Baptiste Lamy was assigned here in 1850. He desired to upgrade what he considered the primitive Mission Style of the Parróquia, the only indigenous form of church architecture in the United States and replace it with his own home-grown French-Romanesque Style. He brought in French architects, Italian stonemasons, and Mexican craftsmen to build his dream Cathedral – the space we see today.

The church is located off the plaza – an unusual location, indicative of the distance between the secular government and the church in the power structure of the city.
Famously fictionalized in Willa Cather’s 1927 classic novel as Archbishop Latour, in *Death Comes to the Archbishop*, the founder of the Cathedral, the real Archbishop Lamy had a vision to reproduce the French-Romanesque Style he knew and loved from his native Claremont-Ferrand in France. Original sketches called for a façade with twin towers, a stone transept, two tall Baroque belfries, a domed lantern and baroque cupola. On July 14, 1869, Bastille Day, the cornerstone was laid and construction continued until 1887, a year before his death. The building remains his opus, even without its towers, and he is buried within its walls.

The cathedral is made from distinctively local materials and as a result appears to emerge from the Santa Fe landscape. Lamy deliberately rejected the Mission Style architecture. The golden sandstone was quarried from the top of a mesa near the nearby town of Lamy, NM, named in his honor. The interior walls are simple white plaster, with circular columns defining the nave. The old adobe church remained standing during construction, serving as scaffolding. The new cathedral was built around the old church, which was then torn down and removed through the front door. The belfries, domed lantern and baroque cupola remain unbuilt.

Above the main entrance is the *Tetragrammaton*, four consonants of the ancient Hebrew name for God. It is thought to be a symbol of Lamy’s gratitude and friendship for the pioneer Jewish merchants of Santa Fe who contributed to the building of the Cathedral through donations and loans. The *Tetragrammaton* is placed inside a triangle denoting the Holy Trinity.

La Conquistadora Chapel is the last remaining fragment of the old adobe *Parróquia* church. The *relojes* was added later, but was originally part of the 1710 altar. It predates the original space by about 100 years. The Cathedral was built on a marsh, so it has had structural problems. In 1930s, John Gaw Meem, famous local architect and preservationist, oversaw a massive stabilization project. The most recent structural renewal took place in 1967 during which new Sacristies and the Blessed Sacrament Chapel were constructed.

The sanctuary was renovated in 1986 to celebrate its centennial rededication. This modern *relojes* was created by artist Robert Lenz and represents the Saints of the Americas. The center niche holds a statue (bulto) of St. Francis from the original 1717 *Parróquia*. Emblems of the Basilica’s status are visible on the right.
The plaza is an active public space, grounded in the roots of this city.

FRAN HOERRMAN, SACRED SPACE INTERNATIONAL ASSOCIATE

Santa Fe Plaza

VISITOR INFORMATION

ADDRESS
At the end of Old Santa Fe Trail between Palace Ave and San Francisco St.

COORDINATES
42.357589, -71.066468

PARKING
Metered street parking; several surface lots and parking decks are located close-by

OPEN HOURS
Public space open year-round, 24/7.

TIPS & SUGGESTIONS FOR VISITORS
A great place to stroll, people-watch, observe street performers or rest on a park bench. Grab lunch or a snack from surrounding street vendors.
A wonderful museum and bookstore is located at The Palace of the Governors. Native American jewelry is sold by the artists along the palace. Artists are screened and selected by a committee of peers.
The Santa Fe Plaza has been the center of the social, governmental and economic life of this city since traders and travelers first arrived in the city. As early as 1610, travelers knew it as the terminus of the Santa Fe Trail. At the time, it was a place at the end of the world, lacking everything except the crudest adobe structures. It was the oldest and most important province for Spain, until the Mexican-American War in 1846, when the territory became part of the United States.

The Plaza was originally a presidio or fort surrounded by a defensive wall. Established by Don Pedro de Peralta, the presidio enclosed residences, barracks, a chapel, prison and governor’s palace. Eventually, the wall was removed and replaced with residences for high ranking Spanish officers and officials. The original palace was built between 1610 and 1612 and is still in use today as a museum and bookstore.

Throughout its history, Santa Fe and the surrounding region have dealt with the mingling and collision of cultures from the Navajo, Pueblo and Apache Indians, to the Spanish, Hispanic, French, and Anglo frontiersmen of America. It is this sense of harmonious tension and interdependence played out over time in this public square within the city, which in our view, designates the Plaza as sacred place.

Bounded by Washington Street, East Palace Avenue, Lincoln Avenue and San Francisco Street, the Plaza covers one square city block traversed by four sidewalks. Along the walks are park benches. There is a memorial obelisk marking the center, and usually one or more street performers can be found entertaining the crowd. To the east side of the plaza, is a band shell hosting regular performances. The Palace of the Governors borders one side of the square. The original arcaded adobe building stands open to the public as a museum and bookstore. From the bookstore looking into the center courtyard, you can still see the original presidio buildings.

Carpeted with grass and shaded by many large trees, the Plaza feels rooted to this place and yet set apart for public use as a void space in the heart of town.
“Well you know, Santa Fe calls itself ‘The City Different.’ And I think the religious community is a ‘Religious Community Different.’”

DAVID WISEMAN, TRANSITIONAL PASTOR
FIRST PRESBYTERIAN CHURCH

First Presbyterian Church
VISITOR INFORMATION

ADDRESS
208 Grant Avenue  Santa Fe, NM 87501

COORDINATES
35.693665, -105.936206

PARKING
Street parking, limited and metered. Church has dedicated underground parking for services only. Parking available at Santa Fe Convention Center across the street, enter on Federal Place.

WEBSITE
www.fpcsantafe.org

PHONE
(505) 982-8544

OFFICE HOURS
Daily, call to arrange an appointment.

SERVICE HOURS
Regular Sunday  8:30 a.m. and 11:00 a.m.
Summer Sunday  8:30 a.m. (roof deck)
9:30 a.m. (main sanctuary)

TIPS & SUGGESTIONS FOR VISITORS
Church door requires ringing bell to enter. Check in with friendly volunteer receptionist. Located near the end of the Santa Fe Trail. It is difficult to find street parking nearby. Be prepared to walk, as Santa Fe’s downtown is made for walking.
This Protestant congregation is the oldest Anglo church in the city. The congregation that became First Presbyterian Church held its first worship service at the Palace of the Governors in 1866. A school was then started for children in the area who until then were not learning to read and write. In 1867 the congregation moved to an adobe building at Grant Avenue and Griffin Street (formerly a Baptist mission) where it has remained ever since, at the end of the Santa Fe Trail. In 1882, a brick Victorian church building was built for the growing congregation. The church was situated near Fort Marcy, now destroyed, to serve the needs of the Anglo-American officers and their families. Today, the church is more inclusive, weaving Spanish into worship services. In 1906, the building was expanded to include a Sunday school and new Hook and Hastings Co, 13-stop pipe organ. Finally, in 1939, the current Pueblo Revival building was constructed.

The congregation became rooted in their location as they continued to grow. In 1996, it was decided that rather than flee to the outlying suburbs, the church would remain downtown and develop a new building plan to include underground parking, administrative and education facilities and to refurbish the sanctuary. During the 2004 reconstruction and restoration the congregation was invited to hold worship services at nearby Rosario Chapel.

By the mid 20th Century, the church membership grew to 900 members. In the early 2000’s as city church memberships declined, this congregation, under the leadership of the church’s first female pastor, Sheila Gustafson, decided to build new and efficient facilities. Completed in 2006, this gave the congregation versatile space for worship and community. The congregants continue to be involved in outreach to their surrounding city community, with special outreach programs to the homeless and poor. The church hosts “Hot Water Hospitality” every Sunday for 30-35 homeless guests to shower and have a meal. Members also work with refugees from Vietnam and Latin America. First Presbyterian’s sanctuary is used as a rehearsal and performance space for some of Santa Fe’s most notable choirs including the Santa Fe Women’s Ensemble, Canticum Novum and the Desert Chorale.
ARCHITECTURE DESCRIPTION

The present First Presbyterian Church structure has undergone several renovations and additions since the Pueblo Revival structure was first built in 1939. This regional style draws inspiration from the original pueblos and Spanish Missions in New Mexico. The style was popularized in the early 1920’s and 30’s, it imitates the appearance of traditional adobe construction, but with stucco and steel reinforcement. The original church is the present day sanctuary which was designed by John Gaw Meem and built by Fred Grill. Meem, a well known Santa Fe architect and preservationist popularized the Pueblo Revival style in the Southwest.

When this church was being constructed, because the congregation leaders could not afford to pay for professional wood carvers to create the church's beams and corbels, Grill commissioned a group of incarcerated Mexican woodcarvers to perform the work. Now the space takes a similar form to those original Mission churches in the region. With a high balcony and narthex underneath, the baptismal font has central prominence. The other Sacrament – Communion is represented by the symbolic table under the crossing, whose serving accoutrements are visible in front of the pulpit and organ.

All renovations since then were performed to preserve Meem’s original design and construction. The large, ten-foot, wood and metal cross that now hangs in the two story lobby space had previously hung on the back wall of the sanctuary. This cross was designed by Federico Armijo in 1982. A new sanctuary cross made using distressed steel was designed by Jack Miller and reflects both Presbyterian tradition and the New Mexico setting. The cross’s silver filigree came from congregants who contributed their own silverware and jewelry to be rendered into body of the new cross. In this way their ancestral heritage is present here in the space. Many doors, hardware and light fixtures were reused, and bricks and flagstones were recycled for landscaping near the entrance patio. Sustainable materials and elements were used to reduce the church's overall carbon footprint. Cork flooring and a water-catchment system captures and directs rain into cisterns for irrigation purposes. A second floor green roof also serves as a raised play area for the preschool children and accommodates small worship services.
**THE CHURCH OF THE HOLY FAITH**

“We do solemn high mass here every Sunday. I am an Anglo-Catholic – so I really care about ‘Smells and Bells.’”

REV. KENNETH SEMON, RECTOR

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**The Church of the Holy Faith**

**VISITOR INFORMATION**

**ADDRESS**
311 East Palace Avenue Santa Fe, NM 87501

**COORDINATES**
35.686900, -105.933377

**PARKING**
Street parking, metered.
Church parking lot, enter on Palace Avenue.

**WEBSITE**
www.holyfaithchurchsf.org

**PHONE**
(505) 982-4447

**OPEN HOURS**
Daily, call ahead for an appointment

**SERVICES**
Sundays
7:30 a.m. (in Chapel)
8:30 a.m. and 11:00 a.m. in Church

Weekdays
4:30 p.m. (Mon – Fri)
6:00 p.m. Taizé Healing (Tues)
12:15 p.m. Holy Eucharist (Wed and Thurs)

**TIPS & SUGGESTIONS FOR VISITORS**

Church is located near the Santa Fe Plaza and a pleasant walk on Palace Avenue from there. Be sure to see the Star of David stained glass window above the door.

Have a look at the Nambé silverwork in the Chapel of the Good Shepherd to the left of the main church space.
ABOUT: HISTORY & ORIGINS

The first Episcopal ministers arrived in the New Mexico area beginning as a “house church” in 1863. The congregation was formally established in 1868 representing the Anglo population after the city was absorbed into the new American Territory. These early church leaders were important members of government, politics and local commerce and the connections would bind the church and city and state government into the early 20th Century. For example, church member L. Bradford Prince was one of the first governors of the state.

In 1868, following the creation of the missionary district of Colorado, Wyoming and Santa Fe, the Episcopal Church organized a parish in the area and named it Good Shepherd Church. Services were conducted in homes and local official’s spaces until the parish received a generous gift from St. Thomas Church in New York City provided the parish’s name be changed to St. Thomas. In 1879, the present site was purchased and through local donations and a building fund, the cornerstone was laid in September 1881. By 1880, the Bishop and the Missionary District voted to change the name to The Church of the Holy Faith.

The folk Gothic building was one of the first “dressed-stone” buildings in the city. Levi Ackroyd, the stone mason, was the grandfather of long time parishioner and historian, Dr. Myra Ellen Jenkins. It is constructed in the simplified style of 13th Century English cathedrals and country churches.

Between 1925 and 1950, Palen Hall has evolved to house several church functions including a community meeting space, on the site adjacent to the church. Now the administrative functions of the church with offices for clergy and staff are housed between the Church and the Hall. The church was remodeled in 1953 by Pueblo Revival Style architect, John Gaw Meem. During this work the chancel area was enlarged beyond its original exterior wall and the altar area expanded to showcase the reredos by Gustave Baughman. In 1966 the Chapel of the good Shepherd was built. To access the Chapel, enter to the left of the main church. Inside are some fine altar accessories in cast silver Nambé ware.

Stained glass window dedicated to St. Hilda of Whitby, an English saint who lived in the 7th Century. It is said that seabirds dip their wings in her honor when they fly over her original abbey. Today she symbolizes education for women.
ARCHITECTURE DESCRIPTION

The church's cornerstone was laid in 1881 by Bishop Dunlap and completed in 1882. Its architectural style is folk-Gothic, a simpler version of 13th century English Gothic cathedrals and churches. Stones were squared and shaped to fit precisely with other stones, requiring a high degree of stone masonry skills.

Well known Santa Fe Pueblo Revival Architect and church member, John Gaw Meem was commissioned to design a new chancel, dedicated in 1953. Where the pulpit is now located is where the original building once ended. The expanded space is so well integrated that it appears the church has always been this way.

A new altar screen was designed by Wilfred Edwards Anthony and carved by famous local artist Gustave Baughman. Prior to the new reredos, a large stained glass window depicting the Good Shepherd (once the parish's namesake) stood behind the altar. As part of the design, Meem relocated the window to the left side of the altar and replaced it with three Gothic windows in bright red and blue hues. These windows were his gift to the church in honor of his father. Stenciled designs painted on the high vaulted wood ceiling, are evocative of the colors featured in the stained glass windows.

Of special note is above the main entry door. There is a downward curving crescent shape stained glass window containing the Star of David. This imagery was selected and placed to honor the Jewish community who donated to the building fund in 1879. Santa Fe has a history of “Crypto-Jews,” the Sephardic who practiced their faith in great secrecy due to having been previously persecuted in Europe or elsewhere. The Jewish community had been welcomed by the Episcopal parish and used the space for their own worship. This window makes this interfaith collaboration apparent.

The church's organ was funded and donated by Helen B.T. Hyde in 1961. Installed and added to over time, it was completed by 1975 and is now the largest organ in a New Mexico church.
“You can walk in here, it’s a spiritual space, it’s a welcoming space.”

RABBI MARVIN SCHWAB

Temple Beth Shalom

VISITOR INFORMATION

ADDRESS 205 East Barcelona Road Santa Fe, NM 87505

COORDINATES 35.672782, -105.940479

PARKING Parking available in Synagogue lot, Street parking available but note one-way streets

WEBSITE www.sftbs.org

PHONE (505) 982-1376

OPEN HOURS Monday – Thursday 9:00 a.m. – 4:00 p.m. Fridays 9:00 a.m. – 3 p.m.

SERVICE HOURS Friday 7:30 p.m. Shabbat Service Saturday 9:15 a.m. Torah Study 10:30 a.m. Shabbat Morning Service Monday 8:00 a.m. Morning Minyan

TIPS & SUGGESTIONS FOR VISITORS

Tucked away in a residential neighborhood, the synagogue is located near the back of the campus.
Since the mid-1800s there has been an organized Ashkenazi Jewish community, formed by pioneer Jewish immigrants who came here from Germany. In the late 1940s, eighteen families purchased the property on Barcelona Road where Temple Beth Shalom is still located. John Gaw Meem, designed the original synagogue named the Santa Fe Jewish Temple to accommodate the forty-family congregation. This building fronts the site and was dedicated in 1953. It is still in use, but only for occasional events. Now the main synagogue is located towards the rear of the site, down the hill.

In 1970, the synagogue’s name was changed to Temple Beth Shalom. The new sanctuary and social hall, designed by local architect Ed Mazria, known for his solar architecture. The current building was completed and dedicated in September 1986. The classroom and office wing was built in May 1987. The congregation currently encompasses over 350 families. The adjacent religious school has 170 students and preschool enrollment is 45 students.

Temple Beth Shalom houses two historic Torah scrolls; one is a Holocaust scroll from Czechoslovakia and the Las Vegas Torah, a legacy of the congregation Montefiore in Las Vegas, NM. During the Nazi rampage through Czechoslovakia, Torah scrolls were collected and warehoused in Prague, earmarked for inclusion in a museum for lost civilizations. After World War II ended, the Allies found about 11,000 scrolls and sent them to Westminster, in the United Kingdom. Many were carefully repaired and preserved, then distributed to synagogues around the world on permanent loan. The Las Vegas Torah is the oldest in New Mexico and was given to Temple Beth Shalom after their congregation closed. It was included as part of exhibition, “Pioneer Jews” held at the Museum of New Mexico.

Current leader, Rabbi Marvin Schawb, is the founder of the Interfaith Leadership Alliance and works hard to forge connections between the various faith leaders in the community of Santa Fe.
Temple Beth Shalom is sited within a residential community. The original synagogue built in 1953 is a single story concrete and brick building made in a southwestern style. Now partly hidden behind large piñon trees, it is sited close to the street, and not recognizable as a house of worship. Currently, it is used as a library, for Monday morning services, group meetings and Board meetings.

Built in the classically Postmodern Style, to match the Pueblo Revival original, the new synagogue was designed by former congregation member, Ed Mazria. An eclectic structure, the sanctuary space is defined by soaring timber beams lit by high clerestory windows on all sides. The exterior is painted concrete over a single story structure with a red standing seam tin pitched roof creating a double-height space within the sanctuary. Inside, slatted wood shades provide light and sun control, although not moveable. Natural daylighting was a huge part of the sanctuary design. During morning services, light streams through the windows, making artificial lighting unnecessary in sunny Santa Fe. The synagogue was designed to give you a sense of the place and to be a “delightful place to pray.”

Mazria incorporated design elements from traditional Judaica. There are two blue painted stripes around the ceiling perimeter, reminiscent of tallits, Jewish prayer shawls. The columns represent the Twelve Tribes of Israel, and also reference the original Temple of Solomon. Three steps lead from the Torah table to the Ark. The use of three is a traditional element in Jewish design. The Rabbi chided that it’s not just in Christianity where the Trinity is a magical number, “…They got it from us!” The eternal light shining above the ark is made from stained glass, designed by a local artist who is currently the President of the congregation. She chose Psalms from the Tree of Life. Her motif of the Tree of Life creates an optical illusion appearing as a map of the world. Outside, above the front doors of the synagogue, is a Jewish Star designed by the architect. Each year on the solstice at twelve noon a shadow of the Jewish star is cast perfectly on the doors of the synagogue.

Architect Ed Mazria designed the entry portal so that the shadow of the Star of David is cast on the interior wall on the solstice.
“I always have this feeling that this is a place on the threshold between worlds. It’s between wilderness and the city…between masculine and feminine…between the sky and the earth, and brings the four elements together in an extraordinary way to make the feeling of space possible.”

ROSHI JOAN JIKO HALIFAX, CO-ABBOT

Upaya Zen Center

VISITOR INFORMATION

ADDRESS
1404 Cerro Gordo Road  Santa Fe, NM, 87501

COORDINATES
35.682904, -105.907875

PARKING
Ample parking on site.

WEBSITE
www.upaya.org

PHONE
(505) 986-8518

OPEN HOURS
Office hours are Monday – Friday, 9:00 a.m. to 5:00 p.m.

SERVICE HOURS
Meditation
Monday – Saturday  7:00 a.m., 12:20 p.m., & 5:30 p.m.
Sunday  7:00 a.m., 2:20 p.m., & 5:30 p.m.
Wednesday  5:30 p.m. Dharma Talk

TIPS & SUGGESTIONS FOR VISITORS
Wear dark colors to the Zendo. Do not wear sleeveless shirts or shorts. The Zen Center is non-smoking and alcohol free. While visiting, please use fragrance-free products and do not bring pets.

Please consult website, and call (505) 986-8518 X 21 to reserve a space.
The Upaya Zen Buddhist Center was founded by Roshi Joan Jiko Halifax, in 1990. The Roshi is an accomplished woman using her thirty years of Zen Buddhist training to actualize many talents. Halifax practices engaged Buddhism, meaning that her practice is grounded in the everyday world. Trained as an anthropologist, when she first came to New Mexico, she found the area around Santa Fe to be her “bio-region,” and made it her home. She is a Buddhist teacher, a Zen priest and author currently serving as Co-Abbot of the Monastery at Upaya, with Sensei Beate Genko Stolte. She is dedicated to programs engaged in stewardship of the natural environment and serves as Director of the Project: Being with Dying. She has been an invited scholar to the Library of Congress and the only woman and Buddhist to serve on the Advisory Council for the Tony Blair Foundation. Roshi is an honorary Research Fellow at Harvard and has taught at many universities, monasteries and medical centers across the world. She studied with Zen Teacher Seung Sahn for ten years and was herself a teacher in the Kwan Um Zen School, receiving Lamp Transmission from Thich Nhat Hanh, and Inka by Roshi Bernie Glassman. She is a founding teacher of the Zen Peacemaker order.

Upaya Zen Center is a Zen Buddhist monastery and retreat and workshop center in the lineage of Taizen Maezumi Roshi. The word upaya denotes “skillful means” and it is this teaching which defines the program and ministry of the Upaya Zen Center. Upaya also offers Professional Training Programs and is presently home to about twenty resident monks. The Center was founded with the mission to integrate the practice of Buddhism with social action. The wisdom and compassion embodied in the Three Refuges of Buddhism: Buddha, Dharma, and Sangha provide this context for community practice and education. Upaya strives to fulfill its vision in the integration of all of its functions, weaving spirituality, education, livelihood, and service, into the rich textile of its community.
Nestled in the foothills of the Sangre de Cristo Mountains, Upaya Zen Center is a beautiful and unique place formed by a sensitive collection of buildings. Located in the historic East Valley district, it is only two miles from the Santa Fe Plaza but feels like a world away. After acquiring the house, with the help of a Rockefeller donation, Upaya Co-Abbott, Joan Halifax, Roshi lived there for a year directing multiple workmen to restore and renovate the 150-year-old historic adobe house. Other buildings on site have slowly developed since then. The original building is now the Roshi’s residence. Southwest and Japanese styles merge here and throughout the center, creating a series of simple peaceful spaces, connected by meandering paths. The Center sits lightly on the land. Inside and outside spaces blend seamlessly through the continuation of materials and the use of covered verandas and porches.

According to the principles of Feng Shui, the Upaya Zen Center is sited very auspiciously – nestled in the foothills, but with a view of the mountains and river below. It feels like a powerful place – a vortex of sorts. Thousands of people have come here to practice and the place seems ingrained by their intention. The Zendo, or primary sacred space of Upaya is the Wayring Temple and is used to practice Zazen and Zen service. Daylight enters from high windows and simple modular paneled walls. It can comfortably seat 100 people and is also used for yoga and other group activities.

The smaller Farolito Zendo, which served as the primary temple prior to the Wayring’s construction, houses nine people and is suitable for use by small groups. It was designed by a local architect, Mark Little. There’s also a large, inviting country kitchen and group dining area and a smaller kitchen for personal use. The cooks use the large kitchen to prepare organic and vegetarian fare for residents and workshop participants. Traditional Southwest kiva fireplaces are found throughout the complex. Throughout the space, organic adobe forms and hand-wrought wood elements and objects are conducive to the spirit of wabi sabi, an aspect of Japanese culture and architecture, which embodies the beauty of imperfection; inherent within the Zen tradition of Buddhism.
SACRED SITES SELECTED
[SFE 07] Viewpoint – Sacred Mountains
[SFE 08] Viewpoint – Rio Grande Gorge Bridge
[SFE 09] San Francisco de Asis Mission Church
[SFE 10] San José de Gracia Church
[SFE 11] El Santuario de Chimayo

MORE TO SEE IN THIS AREA
J. Truchas Mission
K. Taos Pueblo

CITY GUIDE TO SACRED SPACES
SANTA FE, NM

Map B
“Investigate mountains thoroughly.”

ZEN MASTER DOGEN (1200–1253)

Viewpoint – Sacred Mountains

VISITOR INFORMATION

ADDRESS  On the road from Embudo Pilar to Taos
COORDINATES  36.308001, -105.730888
PARKING  Gravel turn-off, parking is available.
OPEN HOURS  All the time.

TIPS & SUGGESTIONS FOR VISITORS

There is an historic marker with very worn text relating not to the mountains behind you, but to the Jemez Mountains which are off in the distance, to the southwest. The flat-topped mesa by itself in the west is Pedernal, on whose summit Georgia O’Keefe’s ashes are scattered.
“Even today some sixty years after Mabel (Dodge Luhan)'s journey, the drive to Taos leads us to the point where we stop and see “the dawn of the world.” Rounding the corner of the highway that winds upward from Embudo through twenty miles of rugged hills, we look down at the 7000-foot-high plateau of the Rio Grande. Its tawny flatness stretches out some 400 feet below until it reaches the edge of the Jemez Mountains, a blue haze in the distant west. To the north, the grey green Sangre de Cristo Mountains tower 7000 feet more from the bottom of the plateau. Taos lies in the hollow of the encircling center, still far enough away to resemble the “straggling vista of smoking adobe house growing up from the warm earth” that it was in 1917.”

Lee Palen Rudnik

Driving from Santa Fe to Taos, along Highway 68, will form the beginning of your experience to see these Sacred Landscapes.

Española marks the halfway point of the journey north. After this, the road travels parallel to the Rio Grande, which because of over-irrigation, usually appears as a muddy trickle. Sometimes it rushes wildly by, carrying snowmelt from the mountains above. After passing the small verdant town of Velarde, you’ll find yourself in a corridor-like space, bounded by canyon walls on both sides. The river continues on your left as you drive northwards to the tiny town of Embudo, whose name in Spanish is connected with the word for “funnel.” You will find yourself compressed through the same narrow gap traversed by past travelers to this place, some of whom took the stagecoach or wagon to make this treacherous journey.

From Pilar, the road will begin to curve and rise sharply; ascending to a point where you will catch a glimpse of what is to come, before diving downward again, into a hairpin bend. After the final ascent, the full view of Taos Mountain and the Sangre de Cristo mountain range rises up before you – stunningly. The first viewing point we have selected for this Guide is a small pull-off area to the right. Old worn historic markers refer not to the mountains behind you, but the ones to
VIEWPOINT – RIO GRANDE GORGE BRIDGE

“Our land, our religion, and our life are one.”

SHONGOPARI HOPI CLAN
STATEMENT PRESENTED TO THE COMMISSIONER OF INDIAN AFFAIRS IN 1951

Viewpoint – Rio Grande Gorge Bridge
VISITOR INFORMATION

ADDRESS
Rest Area located on the west side of the bridge on Highway 64

COORDINATES
36.476544, -105.733042

PARKING
On site parking lot.

OPEN HOURS
Open all the time.

TIPS & SUGGESTIONS FOR VISITORS
Drive across the bridge and out across the mesa path to the edge of the gorge for the best view.
the far southwest – the Jemez Mountains, where the city of Los Alamos is now sited.

Look ahead – Taos Mountain rises twice as high again as the distance you’ve just ascended. Sentinel between sky and earth, it sits majestic – an original axis mundi. Before architecture or design or temples or churches – there were mountains. Today Taos Mountain remains the spiritual home of the Tiwa Indians inhabiting Taos Pueblo. They believe that all life comes from the mountain and maintain a deep and secretive spiritual practice in this place.

In the early 1920s when Carl G. Jung came to visit Taos doyenne, Mabel Dodge Luhan, who married Taos chief Tony Luhan (formerly Lujan) he records a conversation he had with a chief of the pueblo about his religion: “After all…we are a people who live on the roof; we are the sons of Father Sun, and with our religion we daily help our father to go across the sky. We do this not only for ourselves, but for the whole world. If we were to cease practicing our religion, in ten years the sun would no longer rise. Then it would be night forever.”

D. H. Lawrence, writing about the same place says: “In the oldest religion, everything was alive, not supernaturally but naturally alive. There were only deeper and deeper streams of life, vibrations of life more and more vast. So rocks were alive, but a mountain had a deeper, vaster life than a rock…”

We have chosen these spots for you to observe this sacred landscape from two different perspective points. Standing at these viewpoints you find yourself on the roof of the world; where mountains meet plain while touching sky. Where the chasm of the river’s gorge splits the space of the mesa into two sides and a sea of fragrant sage stretches as far as the eye can see. Breathe in, observe and be assured, as we were, that this here – is sacred space.
“It’s actually very beautiful . . . you notice that the sanctuary is not symmetrical. And the crucifix is the answer because when Christ died his head was to one side. The building embodies the lean of his head.”

FR. FRANCIS MALLEY, PASTOR

San Francisco de Asis Church [Ranchos de Taos]

VISITOR INFORMATION

ADDRESS 60 Saint Francis Plaza  Ranchos De Taos, NM 87557
COORDINATES 36.3586, -105.609459
PARKING There is free public parking at an adjacent shopping and eating area near the rear of the church.
WEBSITE No website available.
PHONE (575) 758-2754
OPEN HOURS Monday – Saturday 9:00 a.m. – 4:00 p.m.
Video presentation every half hour starting at 9:00 a.m.
SERVICE HOURS Sunday 7:00 a.m., 9:00 a.m. & 11:30 a.m.

TIPS & SUGGESTIONS FOR VISITORS

The figural object of choice in a number of Georgia O’Keefe paintings and Ansel Adams photographs, this is still an active place for worship and devotion. The space is well-used by a somewhat protective congregation and pastor. During your visit, please be sensitive to the needs of those who come here to worship and pray. San Francisco de Asis church has its “back” to the main road to Taos. The front entry is off the small plaza to the East. There is a small gift store to the right of the main entry, off the plaza. The parish office is next door.
San Francisco de Asis is one of the oldest churches in the United States. The date of construction is unknown but recorded between the early 1770s and 1815, under direction of Franciscan Fray José Benito Pereyro. The church was probably designed by Pereyro, thought to have been a Santero, or iconographer of the time. His influence can be seen throughout the church integrating local craft traditions into the design and art he knew from Spain and Mexico.

Rancho de Taos was settled in 1716 and is located just south of Taos. The church was built once the missionaries were established in the area. The thick fortress-like walls of the church convey its previous use as a fortification against unwanted attacks from local aggressive Indian tribes or Apache invaders. When Mexico gained its independence from Spain in 1821, American and French traders ventured here via the Santa Fe Trail. The Americans claimed New Mexico twenty-five years later and though a relatively easy takeover, Hispanic settlers, local Indians in Taos and nearby Mora launched an unsuccessful rebellion. Blame was placed, but never proven, on Padre José Martínez, an influential priest in Taos who frequently clashed with the newly appointed Archbishop Jean-Baptiste Lamy from France. Fr. Martinez is highly regarded for bringing the printing press to New Mexico and for his pioneering achievements in education around the area, in addition to his notoriety as a renegade priest.

Today, the church retains many elements of Spanish and New Mexican art, particularly the santos and bultos on the interior. It serves an active congregation of 1,200 families. San Francisco de Asis Church has been a great inspiration to artists such as painter Georgia O’Keeffe and photographer Ansel Adams.

The church remains a mission outpost of the Cathedral in Santa Fe and answers to the authority of the Monsignor and Archbishop of that sacred space.
This is an original Spanish Franciscan Mission church with massive adobe walls, measuring anywhere from six to ten feet thick. Cruciform in plan, the church has double bell towers and an arched doorway at the front. Enclosed by a gated wall with a courtyard in front, it is sited off the small plaza in the village of Ranchos de Taos. When visiting, you will approach from the rear, where its organic form seems most anthropomorphic. This church embodies the droop of Christ’s head as he died on the Cross. Notable, are the adobe buttresses located at the sides and back of the church, added to stabilize the walls. These rounded forms slope organically in contrast to the structural orthogonal lines. They are the most familiar and iconic aspect of the church, inspiring many artists.

The church interior has a high, flat ceiling made of wood beams or vigas, brought here from the surrounding mountain forests. When Archbishop Lamy came to New Mexico, becoming the first Archbishop in the region, his taste for all things French, especially in architecture extended even to this far-north mission outpost. As a result, natural light now enters through French-style Palladian-style windows flanking the nave. The original clerestory window, a signature of the Franciscans who founded the church, still illuminates the altar from above the crossing, providing a mystical glow to the altar area. The main reredos at the front altar has eight paintings thought to be from Spain. The other reredos is attributed to Molleno, a New Mexican santero (saint painter) from the early 1800s.

In late spring, the church community gathers to continue the living tradition of the church, by partaking in an annual process of renewal. Volunteers apply a new layer of adobe to the exterior to alleviate the damage caused by rain and snow which causes erosion. A half-inch thick skim coat is applied, allowed to dry before a finer, straw-free, layer, which is then polished smooth with sheepskin. Through this process, the congregation has the opportunity to become physically involved with the living tradition of the church, through its material preservation.

Jesus appears on the Living Cross, with green leaves demonstrating a Mesoamerican influence. The lean of Christ’s head is embodied by the church’s layout.
“People can be blessed by being here and the feeling that it projects. More than anything, it’s just a feeling that’s in here.”

ROSEMARY VIGIL, MAJORDOMO OF THE CHURCH

San Jose de Gracia Church [Las Trampas]

VISITOR INFORMATION

ADDRESS
State Route 76, Las Trampas, NM 87576

COORDINATES
36.130835, -105.756972

PARKING
Limited parking in front of the church

PHONE
Phone number needed!!!!!!!!!

OPEN HOURS
Daily, but you will need to contact the Majordomo to unlock church

SERVICE HOURS
First and third Sunday each month at 9:00 a.m.
No service in the winter

TIPS & SUGGESTIONS FOR VISITORS
Take the High Road from Taos to Santa Fe and visit in the late afternoon. Being illuminated by the sun setting in the West shows the church to its best advantage.
San Jose de Gracia does not allow flash photography inside the sanctuary to help preserve the art and original paintings.
This church is one of the most authentic experiences of the Southwestern mission churches in the region
ABOUT: HISTORY & ORIGINS

The village of Las Trampas (Santo Tomás del Río de las Trampas) was established around 1751 when twelve families settled in the area, creating a parish. Local legend claims it was built much earlier in the 1500’s, but the church’s present Majordomo, Rosemary Vigil confirms the 1760 date. Her family taken care of the church for several generations, and she herself now fulfills the same duties completed by her mother, as steward of the space. By the time the church was completed, 63 families numbering 278 people lived in Las Trampas. Today, the town is home to about 125 people.

San José de Gracia Church is part of the Las Trampas Historic District and was declared a National Historic Landmark in 1970. Traditionally villages were organized and built around a plaza and during times of aggression, could be blocked to serve as a fortress. The village and church were built in this protective, walled style. In fact, the “back” of San José de Gracia Church faces you on the approach from the road, reflecting its protective siting.

Las Trampas was too isolated and small to have its own resident priest. Initially, Franciscans from the nearby Picuris Pueblo served the parish. Later on, The Penitentes, a lay Roman Catholic confraternity, notorious for their ascetic practices including self-flagellation, provided religious and social services to the community. During your visit, look inside the small chapel to the right of the narthex, used as a baptistery. If you look up, what you see is not paint, but rather the bloody results of this brotherhood’s frequent lashes. Today, services are held twice monthly by a visiting priest from the Santuario de Chimayo.

Reredos with bultos and santos over the main altar. Our Lady of the Immaculate Conception can be seen on the left side of the cross.
San José de Gracia is a good example of how the early mission churches in New Mexico evolved into the later parish-style churches, or parróquia. When Catholic priests first arrived to convert Native Americans, they built simple rectangular mission churches with tall, bright interiors, in an attempt to inspire and dominate the Natives with their culture. As more settlers arrived and parishes were established, churches were built using a cruciform plan with a bell tower reminiscent of cathedrals in Mexico and Spain.

This church is in remarkable shape considering its age and constant use being well-preserved by the extremely dry climate. The church has a single nave plan 100 feet long by 52 feet wide (exterior dimensions). The space is cool even on the hot summer day we visited with adobe walls four to six feet thick and only two clerestory windows on the east side. A transverse clerestory window, the result of the simple higher ceiling and roof line in the chancel, is not visible from the nave thus allowing a mysterious light to softly illuminate the apse and altar area. This architectural device has become an intrinsic feature of the New Mexico Spanish Colonial Churches, and one which has since been oft-copied, even in modern church architecture.

To the left of the altar is a painting of Santiago Matamoros or St. James, the Moor-slayer, which many people come to see. The reredos houses several statues of santos or saints and bultos, or dimensional carved saint-figures. Used in the annual procession during Holy Week, each one has been provided with a wardrobe of clothing created by the congregation over time. Their most valued santo, Our Lady of the Immaculate Conception will soon be expropriated by diocese leaders and displayed in a new museum in Chimayo.

The main doors are framed by two recently restored bell towers. Unusually, this church has an exterior balcony on the front façade, which defines a porch-like entry into the narthex. Above is the choir loft and on its lowered underside, defining the narthex are visible signs of the original founders. These hand-painted symbols were created by the twelve original founding families, part of the visible historic legacy in this rural sacred space.
“Imagine 30,000 people on Good Friday stretching out a mile and a half to say hi to Jesus, touch the dirt and go... For me, that’s the miracle. That 30,000 people can stand there for hours without hating each other.”

FR. JIM SUNTUM, S.F.

Santuario de Chimayo
VISITOR INFORMATION

ADDRESS
P.O. Box 235, Chimayo, NM 87522

COORDINATES
36.001801, -105.904484

PARKING
Drive past the site to get to the lower public parking lot.

WEBSITE
www.elsantuariodechimayo.us

PHONE
(505) 351-9961

OPEN HOURS
Monday – Friday 9:00 a.m. – 5:00 p.m. (October – April)
Monday – Friday 9:00 a.m. – 6:00 p.m. (May – September)
Monday – Saturday 11:00 a.m.
Sunday 10:30 a.m. and noon

TIPS & SUGGESTIONS FOR VISITORS
You may take some of the "Holy Dirt" with you for a small donation. Many people have testified to its curative qualities, but this land was sacred to the Tewa Indians long before the missionaries arrived.
Walk to the back of the sanctuary to the river, and look across at the original pasture, marking original sacred ground.
Santuario de Chimayo, known as the “Lourdes of America,” follows a long tradition of miraculous Catholic shrines and is perhaps one of the most visited churches in New Mexico. It is considered a venerated pilgrimage site. On Good Friday during Lent, as many as 30,000 pilgrims come on foot, walking from as far as Albuquerque to experience the site and petition for healing. It is famous for its “Holy Dirt” believed to have curative powers. The shrine receives about 300,000 visitors every year.

Chimayo was settled by a group of Spanish families in the 1700’s. Local legend tells of Don Bernardo Abeyta, a member of the Penitentes who was performing the customary penances of the Society around the hills of El Potrero, or “The Pasture.” While praying he saw in the distance a bright light shining on the bank of the Santa Cruz River. He went there and found a large wooden crucifix depicting “Our Lord of Esquipulas,” also known as the “Black Christ,” because of his dark complexion. The devotion to this Christ originated in Guatemala, Central America.

Another version of the story is the crucifix had been brought to Chimayo by a Guatemalan priest. He preached to local tribes and was eventually killed and buried with the cross by settlers. In 1810, the Santa Fe River flooded and washed up the crucifix. People recognized that it belonged to the priest from Esquipulas. Known as the Mayan Cross, it is thought to have been carved by Mayans in Guatemala after they converted to Christianity, inculpating their indigenous beliefs in the form of a “Living Cross” with green leaves showing through the wooden structure. Abeyta requested a church be built and the Diocese of Durango granted the construction of “El Santuario” in 1814 where the crucifix and “Holy Dirt” remains today.

Before the arrival of the missionaries, this site, abundant in water and green pastures, had long been a sacred space for the Tewa people, who believed their ancestors emerged from a circular opening in the ground near this location. The layers of all of these traditions and beliefs are now incorporated into the sanctuary at Chimayo, where many people now come to complete a modern-day kind of devotional pilgrimage.
El Santuario was family-owned until 1929. In order to preserve it, well known architect, John Gaw Meem bought the church from the Chavez family, restored it and sold it for $1 to the Archdiocese of Santa Fe who now maintain this special place.

The structure we now see began in the home of Don Bernardo Abeyta, who built a room to house the crucifix he had found depicting “Our Lord of Esquipulas” in 1813, he sought permission to build a larger chapel on the same spot to accommodate pilgrims who had begun traveling to the area for healing or prayer. With diocesan permission, the church was built over the next three years in the Spanish colonial style with thick adobe walls, and two bell towers.

Abeyta commissioned well known local santeros to paint the reredos or altar screens and create the sacred art for the chapel. Most of the original images painted on rough boards or hides have since been replaced or restored. The reredos over the main altar is attributed to renowned santeros Jose and Rafael Aragon Molleno in 1826. A representation of the Lord of Esquipulas crucifix occupies the central niche. The crucifix is depicted as a tree with living golden leaves following Guatemalan tradition. The chapel has five reredos, one behind the main altar and two on each side of the nave.

To the left of the sanctuary, a long side chapel houses a series of visible mementos – crutches and canes left by those who received healing at Chimayo. At the back of the chapel, to the left of the altar, there is a tiny room marking the spot where Don Bernardo first discovered the crucifix. Here a circular hole in the ground, reveals the “Holy Dirt,” El Posito. Most pilgrims coming to the church bring some of this sacred earth home with them, believing it to have miraculous healing powers. The space had long been sacred to the original Tewa inhabitants, who still use the site across the river at the rear of the sanctuary for ceremonies and ritual celebration.
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PROJECT TEAM: SACRED SPACE INTERNATIONAL STAFF & CONSULTANTS

Deirdre Colgan
Creative Director & Writer
H47 INC
Design Director & Research
Fran Hoerrmann
Project Coordinator & Writer
Tidza Causevic
Design Assistant
Pablo Jones
Designer & Writing Assistant
Pete Stam
Design Assistant
Alex Ratliff
Designer & Research Assistant
Muamra Hadzic
Writing Assistant
Sophie Posnock
Writing Assistant

PHOTO CREDITS SANTA FE
Deirdre Colgan (all photos unless otherwise noted)
Natalie Calia (Upaya Zen Center – Zendo photos)