

Analyzing Physical Characteristics that Support Sense of Place and Context-Sensitive Community
Design in Santa Fe, New Mexico

Raymond Nicholas Senes, Jr.

Thesis submitted to the faculty of the Virginia Polytechnic Institute and State University in
partial fulfillment of the requirements for the degree of

Master of Landscape Architecture

Wendy Jacobson, Chair

Dean Bork

Patrick Miller

November 18, 2016

Blacksburg, Virginia

GRAPHIC/IMAGE PERMISSIONS

IMAGE PERMISSIONS INDEX

Figure	Page	Graphic Description	Credit/Source	Exhibit Number	Fair Use
1	19	Typical Matrix Format	Author		
2	20	Map: Santa Fe city central core study areas	Author		
3	22	The Evolution of the New Mexican Plaza: Anasazi to Native Pueblo to Downtown Plaza	UK Taylor & Francis Publishers/Nicholas Markovich/Jeremiah Iowa	1	
4a	25	Diagram comparing Santa Fe's city planning to Laws of the Indies: street system	Author		
4b	25	Diagram comparing Santa Fe's city planning to Laws of the Indies: portales	Author		
4c	25	Diagram comparing Santa Fe's city planning to Laws of the Indies: buildings	Author		
5	26	Photo of New Catholic Church: St. Francis Cathedral - San Francisco Street	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 91416	2	
6	28	Plan of Santa Fe with buildings ringing the Plaza: 1846	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 121985	3	
7	28	San Francisco Street to the South (1889) Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 14758	3	
8a	29	Italianate Catron Style Building Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 67593	2	
8b	29	Santa Fe Architecture Styles: Victorian (Palace of the Governors) Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 49158	2	
8c	29	Hotel Capital, Santa Fe: Greek Revival Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 56237	2	
9a	30	Indian Market held under the Portal at Palace of Governors, 1936 Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 6849	3	
9b	30	Indian Market today at Palace of Governors, 1998 Photo	Author		
10a	31	Santa Fe City topography & relationship to study area, 2002	U.S. Department of the Interior: U.S. Geological Survey/USGS Map - 2002		FU A
10b	31	New Mexico Basins map (Inset)	U.S. Department of the Interior: U.S. Geological Survey/USGS Map		FU B
11	32	Santa Fe topography and relief with relationship to mountains, 1960	U.S. Department of the Interior: U.S. Geological Survey/USGS Map - 1960		FU C
12	33	Santa Fe from Western view with Sangre de Cristo Mountain Range	NASA Earth Observatory: October 10, 2004		FU D
13a	34	Pinon Pine & Juniper Santa Fe County Photo	Author		
13b	34	Plant Associations Map/Diagram of New Mexico, 2008	University of New Mexico: Museum of Southwest Biology	4	
14	35	Santa Fe Watershed & associated arroyo system map with drainages, 2009	City of Santa Fe: Water Division/GIS: October, 2009		FU E
15	36	Santa Fe National Forest map with regional context, 1991	City of Santa Fe: Water Division. 1991		FU F
16	37	Santa Fe's core culture on the plaza	Indian Market Association of Santa Fe, New Mexico	5	
17a	38	CYMP Murals Santa Fe	Author		
17b	38	CYMP Murals Santa Fe	Author		
17c	38	CYMP Painted Transformers Santa Fe	Author		
18	42	Santa Fe Street Pattern Map	Author		
19	43	Santa Fe Building Distribution and Coverage Map	Author		
20	44	Santa Fe Land Use Map	Author		
21a,b	45	Top Right: San Francisco St./Commercial Street Type I (sketch & photo)	Author		
21c,d	45	Bottom Right: Palace Avenue/ Commercial Street Type II (sketch & photo)	Author		
22a	46	Top Left: San Francisco Street Portales Photo	Author		
22b	46	Top Right: Sketch of Portales on San Francisco Street	Author		
22c	46	Bottom Left: Palace of the Governors Portal Photo, 1924	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 10598	2	
22d	46	Bottom Right: Territorial Style Portales Photo	Gibbs Smith Publishers via Copyright Clearance Center	6	
23	47	Photo of San Francisco Street's Commercial articulated facades	Peter Radunzel Photographer (via Yahoo/Flickr)	7	
24	48	Diagram (by Author) with Photo of Commercial Street Articulated Facades	Photo: John E. Costa , Photographer: Diagram, Author	8	
25	48	Diagram (by Author) with Photo of Commercial Street Sense of Enclosure	Photo: Francisco Valladares, Photographer: Diagram, Author	9	
26	49	Diagram Downtown Santa Fe (Building Density & Connections)	Author		
27 a,b	50	Top Right: Compound Residential Street: Type I (section & photo)	Author		
27 c,d	50	Middle Right: Residential Street: Type II (section & photo)	Author		
27 e,f	50	Lower Right: Residential Street: Type III (section & photo)	Author		
28 a,c	51	Top Left: Rural Boulevard Residential Street: Type V (section & photo)	Author		
28 b,d	51	Top Right: Unpaved Rural Road Residential Street: Type IV (section & photo)	Author		
29 a,b	52	Top Right: Canyon Road Mixed-Use Street (section & photo)	Author		
29 c,d	52	Middle Right: Alley - Type I (section & photo)	Author		
29 e,f	52	Lower Right: Alley: Type II (section & photo)	Author		
30	53	Santa Fe Alley Photo with side entrance and parking	Author		
31	53	Diagram of typical Santa Fe Alley: side yard entrance and parking	Author		
32	54	Santa Fe Alley Photo: rear alley access/entrance and parking	Author		
33	54	Diagram of typical Santa Fe Alley: rear alley access/entrance and parking	Author		
34	55	Canyon Road Art District Santa Fe	Author		
35	56	Early Canyon Road Map by Santa Fe Art Colonist Harold "Hal" West	Jerry West for Harold West's Estate	10	
36	57	Top: Santa Fe Artist Compound Photo: Canyon Road (2009)	Google		FU G
37	57	Bottom: Axonometric Sketch of a typical compound	Author		
38a	59	Top Right: Type I Commercial Architecture (sketch & photo)	Author		
38b	59	Middle Right: Type II Commercial Architecture (sketch & photo)	Author		
38c	59	Lower Right: Type III Commercial Architecture (sketch & photo)	Author		
39a	60	Top Right: Type IV Commercial Architecture (sketch & photo)	Author		
39b	60	Middle Right: Type V Commercial Architecture (sketch & photo)	Author		
39c	60	Lower Right: Type VI Commercial Architecture (sketch & photo)	Author		
40a	61	Top Right: Type I Residential Architecture (sketch & photo)	Author		
40b	61	Middle Right: Type II Residential Architecture (sketch & photo)	Author		
40c	61	Lower Right: Type III Residential Architecture (sketch & photo)	Author		
41a	62	Top Right: Type IV Residential Architecture (sketch & photo)	Author		
41b	62	Middle Right: Type V Residential Architecture (sketch & photo)	Author		
41c	62	Lower Right: Type VI Residential Architecture (sketch & photo)	Author		
42a-d	63	Top Left, Right, Middle Left, Right: Type I Compound Architecture (4 photos)	Author		
42e	63	Bottom Left: Compound Architecture Section	Author		
42f	63	Bottom Right: Compound Architecture (typical plan)	Author		
43a-c	64	Top, Middle Left, Right: Estate Architecture - (3 photos)	Sotheby's - French & French Real Estate		FU H
43d	64	Bottom Left: Estate Architecture Building (sketch)	Author		
43e	64	Bottom Right: Estate Architecture Sketch with landscape	Author		
44	65	Top Right, Left: St. Francis Cathedral (floor plan & photo)	Floor Plan: Mark Treib, Author	11	
45	65	Middle Right, Left: Loretto Chapel (floor plan & photo)	Floor Plan: Mark Treib, Author	11	
46	65	Bottom Right, Left: Santa Maria de la Paz Church (floor plan & photo)	Floor Plan: Author; Photo: Santa Maria De la Paz Catholic Church	12	
47	66	Left Column (top-bottom): Decorative Architectural Details Gates/Doors Sketches	Author		
47a	66	Top Left: Santa Fe Residential Gate Photo 1 (Row 1)	Author		
47b	66	Top Middle: Santa Fe Residential Gate Photo 2 (Row 1)	Author		
47c	66	Top Right: Santa Fe Residential Gate Photo 3 (Row 1)	Author		
47d	66	Middle Left: Santa Fe Residential Door/Gate Photo 1 (Row 2)	Author		
47e	66	Middle: Santa Fe Residential Door/Gate Photo 2 (Row 2)	Author		
47f	66	Middle Right: Santa Fe Residential Door/Gate Photo 3 (Row 2)	Author		
47g	66	Middle Left: Santa Fe Residential Door/Wall Photo 1 (Row 3)	Author		
47h	66	Middle: Santa Fe Residential Door/Wall Photo 2 (Row 3)	Author		
47i	66	Middle Right: Santa Fe Residential Door/Wall Photo 3 (Row 3)	Author		
47j	66	Bottle Left: Santa Fe Residential Door/Wall Photo 1 (Row 4)	Author		
47k	66	Bottom Middle: Santa Fe Residential Door/Wall Photo 2 (Row 4)	Author		
47l	66	Bottom Right: Santa Fe Residential Door/Wall Photo 3 (Row 4)	Author		
48	67	Left Column (top-bottom): Decorative Architectural Details Sketches	Author		
48a	67	Top Left: Corbel 1 Photo (Row 1)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48b	67	Top Middle: Corbel 2 Photo (Row 1)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48c	67	Top Right: Corbel 3 Photo (Row 1)	Jack Parsons Photographer	14	
48d	67	Middle Left: Vigas 1 Photo (Row 2)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48e	67	Middle: Vigas 2 Photo (Row 2)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48f	67	Middle Right: Vigas 3 Photo (Row 2)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48g	67	Middle Left: Canale 1 Photo (Row 3)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48h	67	Middle: Canale 2 Photo (Row 3)	Houghton Mifflin Harcourt/Michael Freeman/Oriando Romero & David Larkin	13	
48i	67	Middle Right: Canale 3 Photo (Row 3)	Author		
48j	67	Bottom Left: Window Photo 1 (Row 4)	Author		

IMAGE PERMISSIONS INDEX

48k	67	Bottom Middle: Window Photo 2 (Row 4)	Nancy Hunter Warren	15	
48l	67	Bottom Right: Window Photo 3 (Row 4)	Nancy Hunter Warren	15	
49	68	Diagram (modified by Author) delineation of public vs. private space	Spears Horn Architects, Santa Fe NM	16	
50	68	Canyon Road Wall Defines Public and Private Space	Author		
51	68	Tall Walls in Santa Fe for Privacy	Gibbs Smith Publishers via Copyright Clearance Center	6	
52	69	Left Column (top-bottom): Decorative Architectural Details Walls/Fences Sketches	Author		
52a	69	Top Left: Low Wall Photo (Row 1)	Author		
52b	69	Top Middle: Painted Wall Photo (Row 1)	Author		
52c	69	Top Right: Painted Wall Photo (Row 1)	Author		
52d	69	Middle Left: Coyote Fence Photo (Row 2)	Author		
52e	69	Middle: Wood Fence Photo (Row 2)	Author		
52f	69	Middle Right: Picket Fence Photo (Row 2)	Author		
52g	69	Middle Left: Signage 1 Photo (Row 3)	Author		
52h	69	Middle: Signage 2 Photo (Row 3)	Author		
52i	69	Middle Right: Signage 3 Photo (Row 3)	Author		
52j	69	Bottom Left: Mailbox Photo (Row 4)	Author		
52k	69	Bottom Middle: Stone Steps Photo 1 (Row 4)	Fodor's Compass American Guides	17	
52l	69	Bottom Right: Stone Steps Photo 2 (Row 4)	Author		
53	70	Santa Fe Open Space Map	Author		
54a	71	Top Left: Acequia Madre Residence Photo	Author		
54b	71	Top Right: Acequia Madre Street Photo	Author		
55a	71	Bottom Left: Santa Fe Buildings hug the ground photo	Author		
55b	71	Bottom Right: Santa Fe Streets planned with the grade Photo	Author		
56	72	Diagram (modified by Author) Santa Fe's Downtown Radiating Core	City of Santa Fe Directories (1932-40)		FU I
57	73	City of Santa Fe, New Mexico Plat of Santa Fe Grant (1877)	New Mexico State Records & Archives		FU J
58a	74	Diagram of Santa Fe's Radiating Plan	Author		
58b	74	Bottom Right: Aerial Photo of Santa Fe's Radiating Plan	Getty Images: #179625284-d1	18	
59	75	Top Left: Plaza Diagram	Author		
60	75	Top Middle: Plaza Plan Drawing	Author		
61	75	Top Right: Plaza Aerial Photo (Central Santa Fe)	Paul Logsdon's Estate - Laurie Logsdon/Daughter	19	
62	75	Middle: Plan/Drawing of the City of Santa Fe (1882)	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 23306	2	
63	75	Bottom Left: Plan of Typical Placitas	Marc Treib, Sanctuaries of New Mexico, © University of California Press	20	
64	75	Bottom Right: Photo of Typical Placitas	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 51558	2	
65	76	Top Left: Plaza Plan Sketch	Author		
66a	76	Top Right (above): Historic Plaza Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 11299	2	
66b	76	Top Right (below): Present Plaza Photo (1990)	Author		
67	76	San Francisco Street to Cathedral looking East from plaza (1965)	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 43378	2	
68	77	Top Left: Neighborhood Park Plan	Author		
69	77	Top Middle: Neighborhood Park Photo 1	Author		
70	77	Top Right: Neighborhood Park Photo 2	Author		
71	77	Middle Right: Sketch of Estate in Landscape	Author		
72	77	Middle Left: Photo of Estate	Gibbs Smith Publishers via Copyright Clearance Center	6	
73	77	Bottom Left: Acequia Madre Sketch	Author		
74	77	Bottom Right: Acequia Madre Street Photo	Author		
75	78	Santa Fe Trail Corridor Plan	Santa Fe County, New Mexico		FU K
76	81	Diagram: Overall Planning Process Evolution Santa Fe (1-5)	Author		
77	84	Section: Downtown Santa Fe Commercial Street Type I	Author		
78	85	Section: Downtown Santa Fe Commercial Street Type II	Author		
79	85	Section: Mixed-Use Santa Fe Street	Author		
80	86	Section: City Neighborhood Residential Street Type I	Author		
81a	86	Section: City Neighborhood Residential Street Type IIa	Author		
81b	87	Section: City Neighborhood Residential Street Type IIb	Author		
82	87	Section: City Neighborhood Residential Street Type III	Author		
83a	88	Diagram: Commercial Type I Lot Coverage & Building Setbacks	Author		
83b	88	Diagram: Commercial Type I Lot Coverage & Building Setbacks (enlargement)	Author		
84a	89	Diagram: Commercial Type II Lot Coverage & Building Setbacks	Author		
84b	89	Diagram: Commercial Type II Lot Coverage & Building Setbacks (enlargement)	Author		
85a	90	Diagram: Residential Type I Lot Coverage & Building Setbacks	Author		
85b	90	Diagram: Residential Type I Lot Coverage & Building Setbacks (enlargement)	Author		
86a	90	Diagram: Residential Type II Lot Coverage & Building Setbacks	Author		
86b	90	Diagram: Residential Type II Lot Coverage & Building Setbacks (enlargement)	Author		
87a	91	Diagram: Residential Type III Lot Coverage & Building Setbacks	Author		
87b	91	Diagram: Residential Type III Lot Coverage & Building Setbacks (enlargement)	Author		
88	92	Santa Fe Downtown Commercial Windows Photo	Author		
89	92	Santa Fe Territorial Flat Roof Building Photo	Author		
90	92	Santa Fe Stacked/Blocked forms Architecture Photo	Author		
91	92	Santa Fe Adobe (Pueblo Revival) Style Architecture with rounded edges	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 55492	2	
92a	93	Top Left: Santa Fe Commercial Building Type I Photo	Author		
92b	93	Top Right: Santa Fe Commercial Building Type II Photo	Author		
93	93	Santa Fe Residential Building Facades Type I	Author		
94	93	Santa Fe Residential Building Facades Type II	Author		
95	93	Santa Fe Residential Building Facades Type III	Author		
96	93	Santa Fe Residential Building Facades Type V	Author		
97	94	Santa Fe Residential Compound 1 Photo	Author		
98	94	Santa Fe Residential Compound 2 Photo	Author		
99	94	Santa Fe Church Building Example Photo	Author		
100	94	Santa Fe Public Building Example Photo	Author		
101	95	Santa Fe Mixed-Use Building Example 1 Photo	Author		
102	95	Santa Fe Mixed-Use Building Example 2 Photo	Google		FU G
103	96	Santa Fe Downtown Portales I Photo	Author		
104	96	Santa Fe Downtown Portales II Photo	Author		
105	96	Santa Fe Downtown Street Tree Canopy I Photo	Author		
106	96	Santa Fe Downtown Street Tree Canopy II Photo	Author		
107a,b	98	Top Upper Left: Corbel 1 Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 13921	2	
107c,d	98	Middle Upper Left: Corbel 3 Photo	Palace of the Governors Photo Archives (NMHM/DCA), MNM# 61745	2	
108a-d	98	Top Lower Left: Vigas a-d Photos	Houghton Mifflin Harcourt/Michael Freeman/Orlando Romero & David Larkin	13	
109a-d	98	Middle Right: Canale a-d Photos	Gibbs Smith Publishers via Copyright Clearance Center	6	
110a,b	99	Santa Fe Residential Gates	Author		
111	100	Santa Fe Low Stucco Wall Photo	Author		
112	100	Santa Fe Medium Height Stucco Wall Photo	Author		
113	100	Santa Fe High Stucco Wall I Photo	Author		
114	100	Santa Fe High Stucco Wall II Photo	Author		
115	100	Santa Fe High Stucco Wall with Mural Photo	Author		
116	100	Santa Fe Coyote Fence Photo	Author		
117a	101	Santa Fe Development planned in unison with landscape Photo	Author		
117b	101	Santa Fe Development planned in opposition to landscape Photo	Gibbs Smith Publishers via Copyright Clearance Center	6	
118a	102	Santa Fe Landscape Character Urban: Acequia - Plan & Section	Author		
118b	102	Santa Fe Landscape Character Rural: Arroyo - Plan & Section	Author		
119a	103	Santa Fe Mural as Public Art	Author		
119b	103	Santa Fe Murals on Transformer Walls	Author		



Date: Tuesday, June 7, 2016 3:55 AM

From: Academic Books Permissions <mpkbookspermissions@tandf.co.uk>

To: raymondsenes@cox.net <raymondsenes@cox.net>

Subject: RE: Copyright Graphic Permissions Request

9781138886773 | Pueblo Style Regional Architecture (Rev) | Edn. 1 | Hardback | x 3 Images

Further to your recent emails permission is granted for use of the *requested material only in your forthcoming thesis*, subject to the following conditions:

1. The material to be quoted/produced was published without credit to another source. If another source is acknowledged, please apply directly to that source for permission clearance.
2. Permission is for non-exclusive, English Language rights and covers use in your thesis only. Any further use (including storage, transmission or reproduction by electronic means) shall be the subject of a separate application for permission.
3. Full acknowledgement must be given to the original source, with full details of figure/page numbers, title, author(s), publisher and year of publication.

Best Regards

UK Book Permissions

From: Permissions Mailbox
Sent: 06 May 2016 18:14
To: raymondsenes@cox.net
Cc: Academic Books Permissions
Subject: FW: Copyright Graphic Permissions Request
Importance: High

RE: Pueblo Style and Regional Architecture 978-1-138-88677-3

Dear Ray Senes:

Thank you for your request. The rights to this book are controlled by the UK office of Taylor & Francis. This means you'll have to obtain permission directly from them. I have copied them into this reply (mpkbookspermissions@tandf.co.uk) so they may look at granting you permission. Please be aware they also have approximately a 4 week turnaround due to very high demand.

Sincerely,

Diana Taylor

Permissions Coordinator | Permissions Department

EXHIBIT 1



6000 Broken Sound Parkway NW | Suite 300 | Boca Raton | FL 33487

www.taylorandfrancis.com

-----Original Message-----

From: Orders

Sent: Wednesday, May 04, 2016 9:53 AM

To: Permissions Mailbox <Permissions.Mailbox@taylorandfrancis.com>

Subject: FW: Copyright Graphic Permissions Request

Importance: High

-----Original Message-----

From: raymondsenes@cox.net [<mailto:raymondsenes@cox.net>]

Sent: Tuesday, May 03, 2016 8:13 PM

To: Orders <Orders@taylorandfrancis.com>

Subject: Copyright Graphic Permissions Request

Importance: High

Taylor & Francis Group

Permissions Department

711 3rd Avenue

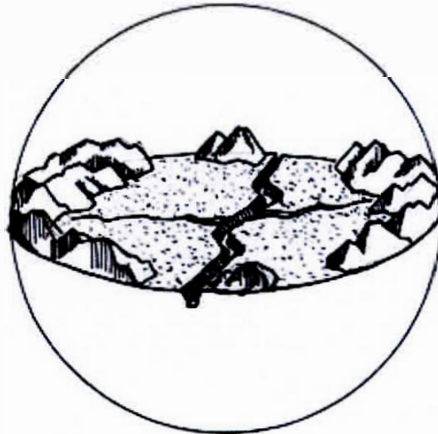
New York, NY 10017, USA

Dear Sir or Madam:

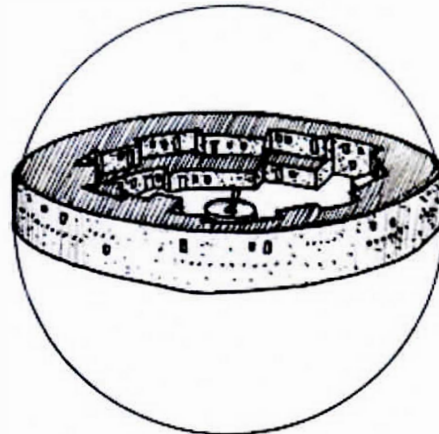
I am a graduate student and seeking to get permission to use an image/graphic sketches from one of your book publications entitled: Pueblo Style and Regional Architecture (originally published by Van Nostrand Reinhold, 1990: ISBN: 0-442-31896-0) ed. by Nicholas C. Markovich and Wolfgang F. E. Preiser; to include in my Master's Thesis. There are three images entitled: 3-7; The Cardinal Landscape, 3-8; The Town Houses/Plaza's and Kiva, and 3-9; Kiva (All drawn by: Rina Swentzell). These images are all on page 28. A PDF copy of the image(s) is attached.

I am a graduate student at Virginia Tech., completing my Master's Degree in Landscape Architecture remotely. My thesis is entitled: "A Case Study investigation as Guidelines for New Community Design in Santa Fe, New Mexico." I would be using the images as part of a theoretical justification for the study. The paper will be submitted to the university electronically as a PDF document and stored within Virginia Tech's research database. It will be published in English only, is a research document and will not be used for commercial purposes. The thesis will be defended the end of Fall, 2016. I will receive no profit from this endeavor.

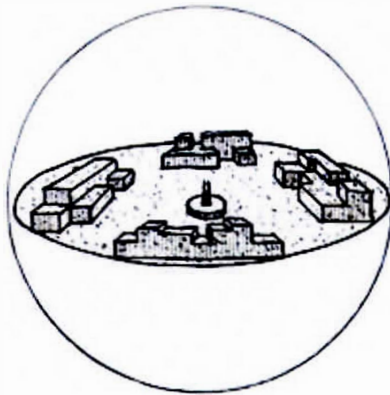
The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. Your granting of permissions will also confirm that you [or your organization/publisher/company] own the copyright of the above described material. It is my understanding that Routledge owns Van Nostrand Reinhold, or it is a subsidiary, at present.



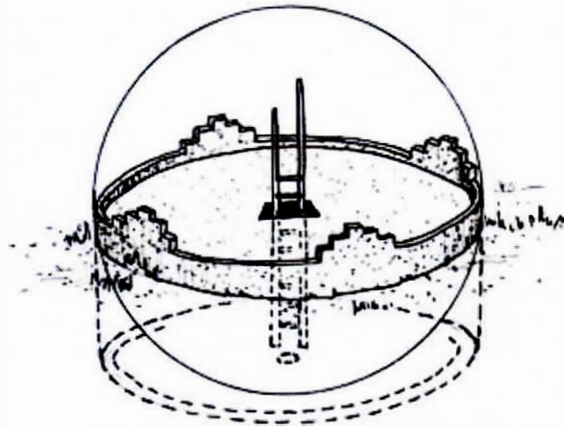
3-6 *The cardinal landscape.*
(Drawing: Jeremiah Iowa.)



3-7 *Houses, plaza, and kiva.*
(Drawing: Jeremiah Iowa.)



3-8 *The town: houses, plaza, and kiva.*
(Drawing: Jeremiah Iowa.)



3-9 *Kiva.* (Drawing: Jeremiah Iowa.)

At that time they would keep the boys . . . in the house [kiva] for twelve days. They kept them in for rain, to have good rains. And one of those boys, he was waiting until those who were taking care of them fell asleep. The guards saw a boy go going up, and they went after him, and they did not catch him; and he jumped in the water and he drank all he needed; and they brought him back and took him back to *Sipopene (nansipu)* (Parsons 1926, 16).

Not only is the kiva important as the connector with the underworld but it also serves as the connector with the sky forces. The sun, in a Hopi myth, descends and emerges into the west and east houses where two women live.

Huruing Wuhti of the East and Huruing Wuhti of the West, lived in their east and west houses, and the sun made his journey from one to the other, descending through an opening in the kiva of the West at night and emerging from a similar aperture in the kiva of the East at dawn (Alexander 1964, 204).

Within the kiva the six-direction system also holds. An Acoma origin story states that "the four main beams are located directionally and color-coded turquoise deposits consecrate the cardinal points within its foundation" (Nabokov 1986a, 6). There are

NEW MEXICO HISTORY MUSEUM

PALACE OF THE GOVERNORS

Photo Archives // PO Box 2087, Santa Fe, NM 87504

March 23, 2016

Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694
(858) 248-0141
raymondsenes@cox.net

Dear Ray:

Thank you for your request to reproduce negative number(s) [see attached] in your upcoming Master's Thesis titled "A Case Study investigation as Guidelines for New Community Design in Santa Fe, New Mexico," to be published by Virginia Polytechnic Institute & State University. The publication has an anticipated release date of August 2016.

Permission is granted for one-time, one edition print and e-book use (Educational) of these images according to the *Conditions for Reproduction/Publication* stated at www.palaceofthegovernors.org/photo_request.html.

Credit lines are mandatory and must appear with the images or in a list of credits. They must read exactly as follows:

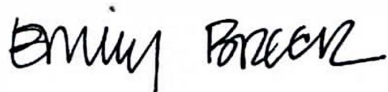
Name of photographer (if known), Courtesy Palace of the Governors Photo Archives (NMHM/DCA), followed by negative number

Omission of any part of a credit line will result in \$100.00 fine per part of credit line omitted.

Publisher shall furnish Photo Archives with complimentary copy of publication.

This letter acknowledges payment in accordance with the conditions specified herein.

Sincerely,



Emily Ray Brock
Photo Archivist
emily.brock@state.nm.us
(505) 476-5026

EXHIBIT 2

Negative numbers to be published:

91416

23306

11299

103021

61745

11047

9099

56237

139208

49158

67593

67888

51186

43378

51558

10598

191921

55492

13921

12/5/2005

Dear Mr. Senes,

Thank you for your request to reproduce negative numbers 41424, 6849, 14758, 11330, 11258, 5048, 121985 in your upcoming web-published thesis, "Guidelines for New Community Design in Santa Fe, NM". The thesis has an anticipated publication date of January 2006.

Permission is granted for one-time, one edition use of these images according to the *Conditions for Reproduction/Publication* stated at www.palaceofthegovernors.org/photo_request.html.

Credit lines are mandatory and must appear with the images or in a list of credits. They must read exactly as follows:

Name of photographer (if known), Courtesy Palace of the Governors (MNM/DCA), followed by negative number

Omission of any part of a credit line will result in \$100.00 fine per part of credit line omitted.

Publisher shall furnish Photo Archives with complimentary copy of publication (if applicable).

This letter acknowledges payment in accordance with the conditions specified herein.

Sincerely,



Cary McStay
Photo Archives
505/476.5092
cary.mcstay@state.nm.us

outdoors under the portal of the Palace of the Governors, and most important, artists were expected to make their own sales rather than depending on the committee members.

From 1932 to 1935, there were no Fairs, but judging competitions were held in the villages on patron saint day celebrations; at the Indian schools in Santa Fe and Albuquerque and at various Pueblo day schools; and at trader and agency-organized tribal fairs at Zuni and Shiprock; and at Gallup's Inter-Tribal Ceremonial. It was believed more Indian people would see the prize winners if competitions were held in Indian communities. But the organizers had not counted on the women being busy with feast day preparations, families, and cooking, nor with a general lack of buyers for the prize winners. Nonetheless, committee members traveled from village to village hoping to discourage the production of curios through their sponsorship and awarding of cash prizes.

While it is unclear how the Fair committee was organized, it undoubtedly included Indian art patrons and people in Santa Fe

NMAIA provided bus transportation between Santa Fe and the featured Pueblo villages. The busses were also used to take the participants to the Laboratory of Anthropology in the late morning so they could view the collections, helping them gain a better understanding of what constituted good or authentic Indian art.

While no Saturday markets were held in 1937, in 1938 and 1939, NMAIA sponsored the final Saturday markets, averaging 100 artists for each of the eight Saturdays. In addition, in 1936 Indian people participated in Fiesta for the first time since 1931. While the Saturday markets ended in 1939, Fiesta Indian Market would continue until 1962. The Fiesta Market might be considered the first modern Indian Market. Unlike the Saturday markets, it was a single weekend to which all Indian artists were invited, allowing all to participate and to sell whatever they brought.

The Fiesta Indian Markets continued to be plagued by the same problems as previous Fairs

and Markets. Plaza merchants still resented the artists "cluttering up the front of their stores." Chaos reigned under the portal. There were no space assignments. During the 1940s, artists began sleeping under the portal to retain their spots. Pueblo dance performances became NMAIA's and Pueblo peoples' primary involvement in Santa Fe Fiesta Indian Market. In contrast, artists sitting under the portal were jostling with each other for good spots and were being stepped on by Fiesta attendees.

Throughout the 1940s, Chapman remained the head judge. He and the other judges raced ahead of potential buyers, trying to remember the quality pieces. First prize paid \$3, while second paid \$1.50. In 1949, prize money was returned to the 1920s levels of \$5 for first, \$3 for second, and \$10 for best piece. Also in 1949, prizes were given for the best articles in each class in the whole market, not to each Pueblo as formerly done, putting potters in competition with potters from other



NEG NO. 6849
D TO BY T. HARMON
IKHURST

THE 1936 INDIAN MARKET WAS HELD UNDER THE PORTAL OF THE PALACE OF THE GOVERNORS.

PL 9a - pp. 25

who already were interested in the welfare of Indian people. Many of them belonged to NMAIA. From 1927 through 1933, the Fair committee was part of NMAIA. In 1934, the Association formally absorbed the independent Fair committee as part of its Arts and Crafts Committee.

In September and October of 1935, NMAIA discussed whether it should continue the Fairs, which were draining the Association's personnel and financial resources. Thought was given to ending commitment to the individual fairs and reinstating a two-week fair in Santa Fe. The Pueblos had benefitted from the work of NMAIA to develop pottery into a viable economic tool in their communities. However, the efforts of NMAIA had not extended beyond the Pueblos and their arts. The Fairs had never been the priority of NMAIA; arts and crafts were viewed as an economic program, helping to teach self-sufficiency. To reach a broader audience, NMAIA proposed

EXHIBIT 3



14758

brothers, for instance, operated one of the city's foremost mercantile stores on the south side of the plaza in an old, one-story adobe building. The eldest, Solomon Jacob Spiegelberg, had arrived in Santa Fe from the northern German state of Prussia in 1844 and was joined over the next decade by four brothers. In addition to Santa Fe Trail trade, they became major landowners and in 1872 established the Second National Bank of Santa Fe.³⁹

The month the railroad arrived, the Spiegelbergs started construction on a new two-story building, designed to be built in three stages to minimize the disruption of their business (fig. 34). The first portion had adobe walls on the rear and sides, as well as on the front of the second story. These were stuccoed, and the front was painted to look like granite blocks. Materials imported from the Midwest were concentrated on the facade: cast-iron columns and 7-by-15-foot windows on the first floor, pressed-metal window hoods and a bracketed cornice on the second. Although they used adobe, the Spiegelbergs had the first Italianate business front in town. This facade type, which had been popular in the East since the 1850s, would radically alter the appearance of the plaza, since it both did away with the portal and dwarfed earlier adobe buildings.⁴⁰

In 1882 the Spiegelbergs decided to complete the remaining two-thirds as a separate building, designed to house their Second National Bank and Lucas's jeweler on

the first floor, with re
of the first section we
more elaborate. Mo
and instead built a b

As long as fired b
ingly. A temporary i
in the late 1870s. S
making, but none w
in the summer of 18
ation established lat

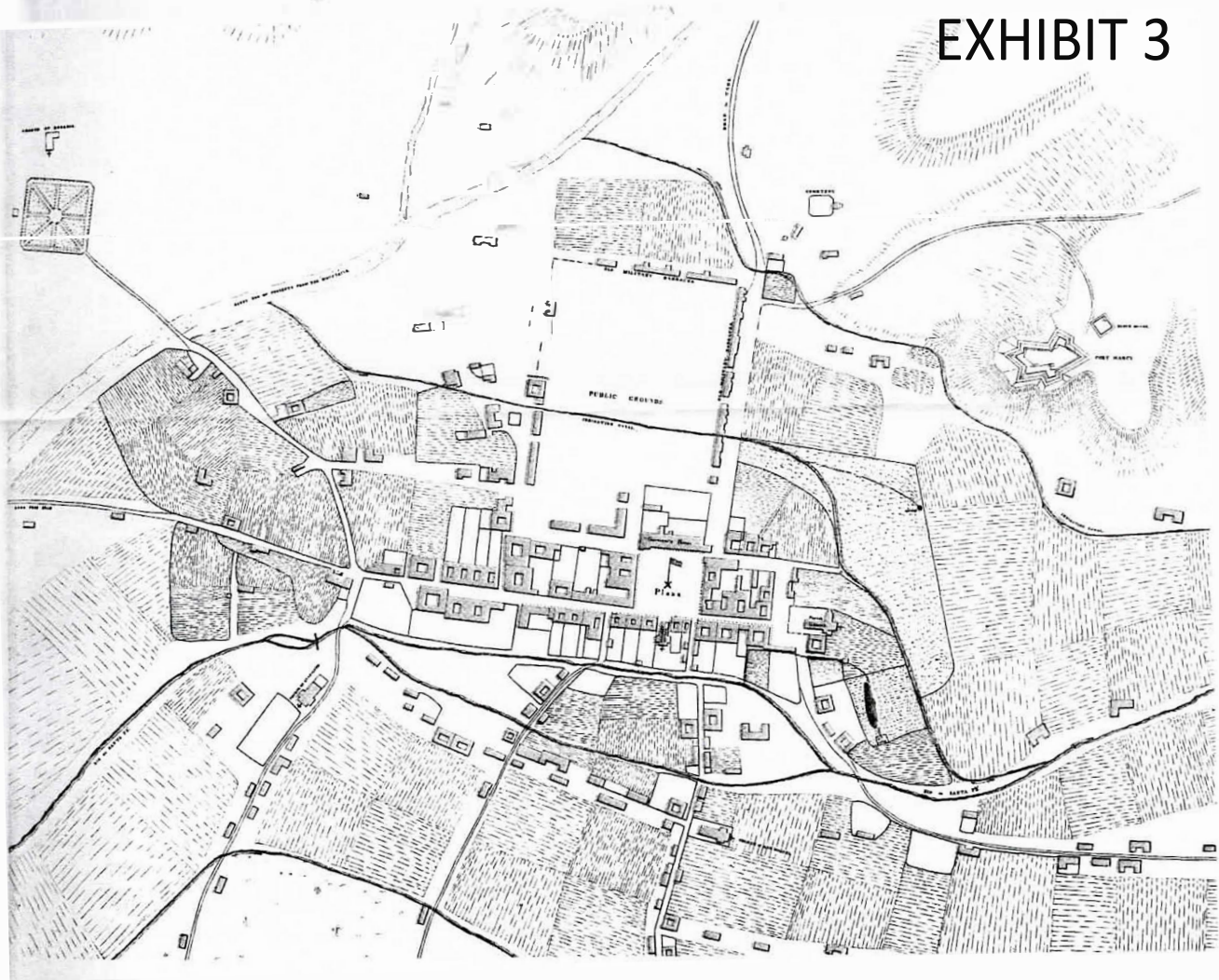
With the importa
be produced locally
and porches. After i
floors and internal v
the Bishop's Lodge,
Chapel in the 1870s
(white sandstone), s
Fisher's brewery at
Hondo (gray sandst

The Clair Hotel,
national network of
were used for hidde
Midwest, red presse
from Arizona. Local
basement, and work
cutters, developer, a
a "pressed brick gan

Most houses and s

34. SOUTH SIDE OF PLAZA, ABOUT 1889. MAIN STREET U.S.A. BEGINS TO UNFOLD AROUND THE OLD SPANISH PLAZA.

EXHIBIT 3



#121985

18. PLAN OF SANTA FE, NEW MEXICO, 1846. STRUCTURES CONCENTRATED AROUND PLAZA, BUT LINEAR SETTLEMENT STRETCHED ALONG RADIATING ROADS. (J.F. GILMER, U.S. ARMY CORPS OF ENGINEERS)

teers from Missouri
ying a 60-foot lodge-
er General Stephen
already the embank-
from which "every
volunteers reached
their general assem-
r guard fired a rifle
t flagpole. Governor
efore a cross erected

846, and the annex-
years later, resulted
est locally in twenty-
izing United States
stern markets. New
ain trade route to
route to California

d American traders
following year, how-
ly suppressed. Army
ch, where Mexican
scuted at Taos. The
fitfully for another

y garrison in Santa
erman-born Jewish

EXHIBIT 4

Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694

July 1, 2016

Department of Biology
MSC03-2020
University of New Mexico
Albuquerque, NM 87131
Attn: Will Pockman

Dear Professor Pockman;

I am a graduate student and requesting permission (per copyright laws) to use a diagram graphic of *Plant Associations for New Mexico* your department produced in my master's thesis. I will attach the diagram in question to this email for your use and review.

I am completing a master's degree in landscape architecture at Virginia Tech. in Blacksburg, Virginia, remotely. My thesis is about developing design guidelines for new communities in Santa Fe, and then applying these guidelines to evaluate a relevant case study to test their validity. I would be using the diagram graphic as part of a physical survey outlining the vegetation associations as the environmental/physical character of Santa Fe, New Mexico"and how it contributes favorably to its physical design as landscape characteristics within the city. My Thesis will be titled: "*Guidelines for Context-Sensitive Community Design in Santa Fe, New Mexico*". I will defend the work this fall, 2016.

The requested permission extends to any future revisions and editions of my thesis including availability on the university library's database. This paper is not being used for commercial purposes. It is a research document and will be stored at the university library in a password protected electronic archive, for faculty and student use. Your signing of this letter will also confirm that you [or your organization/publisher/company] produced the graphic and/or own the copyright of the above described material.

If this arrangement meets with your approval, please sign this letter where indicated below and return it to me by mail or you can email me at raymondsenes@cox.net. Thank you very much. If you have any further questions, you may also contact me on my cell at (858) 248-0141.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ray Senes', written over a horizontal line.

Ray Senes

EXHIBIT 4

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

University of New Mexico: Department of Biology

By: My JA

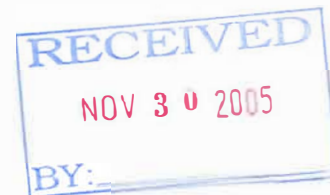
Title: ASSOC PROF BIOL

Date: 4/2/16

Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694

November 19, 2005

Southwestern Association for Indian Arts Inc.
Attn: Staci
P.O. Box 969
Santa Fe, New Mexico 87504-0969



Dear Staci:

This letter confirms our recent conversation about gaining permission from you to use two photographs from the **Official Program of the 1996 Santa Fe Indian Market** in my thesis. I am completing a Master's degree in Landscape Architecture at Virginia Tech. in Blacksburg, Virginia. My thesis is about developing design guidelines for new communities in Santa Fe, and then applying these guidelines to evaluate a new community in Santa Fe. I would be using your two photographs as part of a physical survey outlining the arts in Santa Fe, and how they contribute favorably to community life in the city. I am enclosing copies of the photos for your reference.

The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. The paper is not being used for commercial purposes. Your signing of this letter will also confirm that you [or your organization/publisher/company] own the copyright of the above described material.

If this arrangement meets with your approval, please sign this letter where indicated below and return it to me in the enclosed, self addressed and stamped return envelope. Thank you very much. If you have any further questions, you may contact me by telephone at (949) 481-5688

Sincerely,

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

Southwestern Association for Indian Arts Inc.

By: Janice

Title: DEVELOPMENT ASSOCIATE

Date: 11/30/05

C E L E B R A T I N G 7 5 Y E A R S

Each August, Santa Fe becomes Indian Market, as the Market envelopes the Plaza and surrounding streets.

Hundreds of gallery openings, art shows, and related events take place during the weekend of Indian Market as well as during the two weeks immediately preceding it.

Indian art collectors and artists all make the pilgrimage to Santa Fe. The event brings 100,000 people and over \$150 million in revenues to the city of Santa Fe. Patrons are estimated to spend \$20 million on art. The artists routinely make from one to two-thirds of their yearly income during this extraordinary two-day event.



BY

BRUCE BERNSTEIN



Confirmation Number: 11549680
Order Date: 03/22/2016

Customer Information

Customer: Raymond Senes
Account Number: 3001011724
Organization: Virginia Tech
Email: raymondsenes@cox.net
Phone: +1 (858)2480141
Payment Method: Credit Card ending in 5017

This is not an invoice

Order Details

Course: THESIS EQ. CREDIT

University/Institution: VIRGINIA POLYTECHNIC INSTITUTE & STATE UNIVERSITY

Instructor: Wendy Jacobson

Start of term: 08/29/2016

Your reference:

Course number:

Accounting reference: LANDSCAPE ARCHITECTURE DEPT.

Number of students: 1

Order entered by: Ray Senes

The essence of Santa Fe : from a way of life to a style

Billing Status:
Charged to Credit Card

Order detail ID: 69663171

Permission Status: **Granted**

ISBN: 978-1-58685-406-5

Permission type: Use in electronic course materials

Publication Type: Book

Type of use: Post on an academic institution intranet

Publisher: Ancient City Press

Rightsholder: GIBBS SMITH, PUBLISHER

Per Page Fee: \$ 0.25

Author/Editor: Hammett, Jerilou ; Hammett, Kingsley H. ; Scholz, Peter

Page range(s): 47, 69, 108, 175-231

Edition: 1st ed.

Total number of pages: 60

Number of students: 1

Payment Method: CC ending in 5017 **\$ 18.50**

(\$18.50 per student)

Total order items: 1

Order Total: \$18.50

[About Us](#) | [Privacy Policy](#) | [Terms & Conditions](#) | [Pay an Invoice](#)

Copyright 2016 Copyright Clearance Center



Confirmation Number: 11549680

Citation Information

Order Detail ID: 69663171

**The essence of Santa Fe : from a way of life to a style by Hammett, Jerilou ; Hammett, Kingsley H. ; Scholz, Peter
Reproduced with permission of GIBBS SMITH, PUBLISHER in the format Post on an academic institution intranet
via Copyright Clearance Center.**

Close



Confirmation Number: 11549680

Special Rightsholder Terms & Conditions

The following terms & conditions apply to the specific publication under which they are listed

There are no special terms.

The essence of Santa Fe : from a way of life to a style

Permission type: Use in electronic course materials

Type of use: Post on an academic institution intranet

Terms and Conditions for Permission Categories: "Use in Electronic Course Materials"

Licenses are granted by Copyright Clearance Center, Inc. ("CCC"), as agent for the rightsholder(s) identified on the Order Confirmation (the "Rightsholder(s)"). User shall be deemed to have accepted and agreed to all of these terms and conditions if User uses the Work under this license in any fashion.

1. Nature and Form of Program. The license, created by the exchange of an Order Confirmation (and/or any invoice) and payment by User of the full amount set forth on the Order Confirmation (and/or invoice), provides for participation by User in CCC's electronic course content service which includes:

(a) The selection of the pay-per-use permission type "posting e-reserves, course management systems, e-coursepacks" for text-based content, which grants authorizations to import requested material in electronic format, and to allow electronic access to this material to members of a designated college or university class, under the direction of an instructor designated by the college or university, accessible only by electronic control (e.g., password);

(b) The selection of the pay-per-use permission type "posting e-reserves, course management systems, e-coursepacks" for material consisting of photographs or other still images not embedded in text, which grants not only the authorizations described in Paragraph 1(a) above, but also the following authorization: to include the requested material in course materials for use consistent with Paragraph 1(a) above, including any necessary resizing, reformatting or modification of the resolution of such requested material (provided that such modification does not alter the underlying editorial content or meaning of the requested material, and provided that the resulting modified content is used solely within the scope of, and in a manner consistent with, the particular authorization described in the Order Confirmation and these terms and conditions), but not including any other form of manipulation, alteration or editing of the requested material;

(c) The selection of the pay-per-use permission type "posting e-reserves, course management systems, e-coursepacks or other academic distribution" for audiovisual content, which grants not only the authorizations described in Paragraph 1(a), but also the following authorizations: (i) to include the requested material in course materials for use consistent with Paragraph 1(a) above; (ii) to display and perform the requested material to such members of such class in the physical classroom or remotely by means of streaming media or other video formats; and (iii) to "clip" or reformat the requested material for purposes of time or content management or ease of delivery, provided that such clipping or reformatting does not alter the underlying editorial content or meaning of the requested material and that the resulting clipped or reformatted material is used solely within the scope of, and in a manner consistent with, the particular authorization described in the Order Confirmation and these terms and conditions, but (iii) no other form of manipulation, alteration or editing of the requested material.

No permission granted shall in any way: (i) include any right by User to create a substantively non-identical copy of the Work or to edit or in any other way modify the Work (except by means of deleting material immediately preceding or following the entire portion of the Work copied or, in the case of Works subject to Paragraphs 1(b) or 1(c) above, as described in such Paragraphs) (ii) permit "publishing ventures" where any particular course materials would be systematically marketed at multiple institutions.

2. General Terms and Conditions of Electronic Course Content Service.

Subject to any further limitations determined by the Rightsholder(s) (and notwithstanding any apparent contradiction in the Order Confirmation arising from data provided by User), any use authorized under the electronic course content pay-per-use service is limited as follows:

(i) any permission granted shall apply to only one class (bearing a unique identifier as assigned by the institution, and thereby including all sections or other subparts of the class) at one institution;

(ii) no more than 25% of the text of a book or of the items in a published collection of essays, poems or articles may be imported;

(iii) no more than the greater of (a) 25% of the text of an issue of a journal or other periodical or (b) two articles from such an issue, may be imported;

(iv) no User may sell or distribute any particular materials, whether photocopied or electronic, at more than one institution of learning;

(vi) electronic access to material which is the subject of an electronic-use permission must be limited by means of electronic password, student identification or other control permitting access solely to students and instructors in the class;

(vi) in the case of an electronic-use permission, User must ensure (through use of an electronic cover page or other means) that any person, upon gaining electronic access to the material which is the subject of a permission, shall see (a) a proper copyright notice, identifying the copyright rightsholder in whose name CCC has granted permission, (b) a statement to the effect that such copy was made pursuant to permission, (c) a statement identifying the class to which the material applies and notifying the reader that the material has been made available electronically solely for use in the class, and (d) a statement to the effect that the material may not be further distributed to any person outside the class, whether by copying or by transmission and whether electronically or in paper form, and User must also ensure that such cover page or other means will print out in the event that the person accessing the material chooses to print out the material or any part thereof; and

(vii) any permission granted shall expire at the end of the class and, absent some other form of authorization, User is thereupon required to delete the applicable material from any electronic storage or to block electronic access to the applicable material.

3. Grant of Permissions.

The Order Confirmation to which these terms and conditions apply includes information provided by User. CCC will not accept any order form that does not include all information identified therein as "required". The Order Confirmation notifies User whether or not a requested permission has been granted, the total fee due (if any), and any limitations imposed by the Rightsholder(s) on that permission and, unless User notifies CCC within ten (10) days of the Order Confirmation of its intention to decline any particular permission, User shall pay the amount due as set forth in the notification and shall be bound by any such limitation. Any act by User that involves reproduction or other use beyond that set forth in the notification shall be deemed in its entirety to be an unauthorized use of the material. Uses of separate portions of a Work, even if they are to be included in the same course material or the same university or college class, require separate permissions under the electronic course content pay-per-use service.

4. Payment for Permissions.

User shall pay to CCC the amount set forth in the Order Confirmation in full payment for any permission set forth therein (which will include both the amount due to the Rightsholder and the service fee payable to CCC), within the time set forth therein. In the event of a failure by User to pay any such amount by the due date, the applicable permission shall be null and void.

5. Term.

Unless otherwise provided in the Order Confirmation, any grant of rights to User is "one-time", is non-exclusive and non-transferable and is limited to use completed no later than the end of the academic term (or analogous period) as to which any particular permission is granted.

6. Copyright.

User acknowledges that the holders of copyright rights have complete discretion under the United States Copyright Act, 17 United States Code, whether to grant any permission, and whether to place any limitations on any grant, and that CCC has no right to supersede or to modify any such discretionary act by a Rightsholder. As between Rightsholder(s) and User, all Works and all rights therein, including copyright rights, remain the sole and exclusive property of the Rightsholder(s). The license granted hereunder includes only those rights expressly set forth in the Order Confirmation and in these terms and conditions, and conveys no other rights in the Work(s) to User.

7. LIMITATION OF LIABILITY OF CCC AND RIGHTSHOLDER(S), AND INDEMNITY BY USER.

(a) UNDER NO CIRCUMSTANCES WILL CCC OR THE RIGHTSHOLDER(S) BE LIABLE FOR ANY DIRECT, INDIRECT, CONSEQUENTIAL OR INCIDENTAL DAMAGES (INCLUDING WITHOUT LIMITATION DAMAGES FOR LOSS OF BUSINESS PROFITS OR INFORMATION, OR FOR BUSINESS INTERRUPTION) ARISING OUT OF THE USE OR INABILITY TO USE A WORK, EVEN IF ONE OF THEM HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

(b) In any event, the total liability of the Rightsholder and CCC (including their respective employees and directors) shall not exceed the total amount actually paid by User for this license. User assumes full liability for the actions and omissions of its principals, employees, agents, affiliates, successors and assigns. User hereby indemnifies and agrees to defend the Rightsholder(s) and CCC, and their respective employees and directors, against all claims, liability, damages, costs and expenses, including legal fees and expenses, arising out of any use of a Work beyond the scope of the rights granted herein, or any use of a Work which has been altered in any way by User, including claims of defamation or infringement of rights of copyright, publicity, privacy or other tangible or intangible property.

8. Warranty; Disclaimers.

(a) THE WORK(S) AND RIGHT(S) ARE PROVIDED "AS IS". THE RIGHTSHOLDER(S) HAS GRANTED CCC THE RIGHT TO GRANT PERMISSION UNDER THESE PAY-PER-USE SERVICES, AND HAS WARRANTED THAT IT HAS ALL RIGHTS NECESSARY TO AUTHORIZE CCC TO ACT ON ITS BEHALF. CCC AND THE RIGHTSHOLDER DISCLAIM ALL OTHER WARRANTIES RELATING TO THE WORK(S) AND RIGHT(S), EITHER EXPRESS OR IMPLIED, INCLUDING WITHOUT LIMITATION IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

(b) USER ACKNOWLEDGES THAT THE RIGHTS GRANTED HEREUNDER OR UNDER ANY ORDER CONFIRMATION DO NOT INCLUDE ANY MODEL, PROPERTY OR OTHER RELEASES WHICH MAY BE NECESSARY FOR CERTAIN USES OF WORKS CONSISTING OF OR CONTAINING PHOTOGRAPHS, OTHER STILL IMAGES OR AUDIOVISUAL CONTENT. USER

ACKNOWLEDGES THAT ADDITIONAL RIGHTS OR RELEASES MAY BE NECESSARY FOR CERTAIN USES OF MATERIALS WHICH INCLUDE DEPICTIONS OF PERSONS, PROPERTY OR TRADEMARKS AND THAT USER (AND NOT CCC OR ANY RIGHTSHOLDER) IS SOLELY RESPONSIBLE FOR OBTAINING ANY SUCH REQUIRED RIGHT OR RELEASE.

9. Books and Records; Right to Audit.

As to each permission granted under the electronic course content service, User shall maintain for at least four full calendar years books and records sufficient for CCC to determine the numbers of copies made by User under such permission. CCC and any representatives it may designate shall have the right to audit such books and records at any time during User's ordinary business hours, upon two days' prior notice. If any such audit shall determine that User shall have underpaid for, or underreported, any electronic copies used by three percent (3%) or more, then User shall bear all the costs of any such audit; otherwise, CCC shall bear the costs of any such audit. Any amount determined by such audit to have been underpaid by User shall immediately be paid to CCC by User, together with interest thereon at the rate of 10% per annum from the date such amount was originally due. The provisions of this paragraph shall survive the termination of this license for any reason.

10. License is Non-Transferable.

The licensing transaction described in the Order Confirmation is personal to User. Therefore, User may not assign or transfer to any other person the license created by the Order Confirmation and these terms and conditions or any rights granted hereunder; provided, however, that User and its principals, employees, agents and affiliates are jointly and severally liable for the performance of all payments and other obligations hereunder. No amendment or waiver of any terms is binding unless set forth in a writing other than a standard User or CCC form and signed by the parties.

11. Objection to Contrary Terms.

The Rightsholder(s) and CCC hereby object to any terms contained in any writing prepared by the User or its principals, employees, agents or affiliates and purporting to govern or otherwise relate to the licensing transaction described in the Order Confirmation, which terms are in any way inconsistent with any terms set forth in the Order Confirmation and/or in these terms and conditions or CCC's standard operating procedures, whether such writing is prepared prior to, simultaneously with or subsequent to the Order Confirmation, and whether such writing appears on a copy of the Order Confirmation or in a separate document.

12. Breach.

Any failure by User to pay any amount when due, or any use by User of a Work beyond the scope of the license set forth in the Order Confirmation and/or these terms and conditions, shall be a material breach of the license created by the Order Confirmation and these terms and conditions. Any breach not cured within ten (10) days of notice thereof shall result in immediate termination of such license without further notice.

13. Governing Law and Jurisdiction.

The licensing transaction described in the Order Confirmation document shall be governed by and construed under the law of the State of New York, USA, without regard to the principles thereof of conflicts of law. Any case, controversy, suit, action, or proceeding arising out of, in connection with, or related to such licensing transaction shall be brought, at CCC's sole discretion, in any federal or state court located in the County of New York, State of New York, USA, or, at Rightsholder's discretion, in any federal or state court whose geographical jurisdiction covers the location of the Rightsholder set forth in the Order Confirmation. The parties expressly submit to the personal jurisdiction and venue of each such federal or state court.

If you have any comments or questions about these pay-per-use services or Copyright Clearance Center, please contact us at 978-750-8400 or send an e-mail to info@copyright.com.

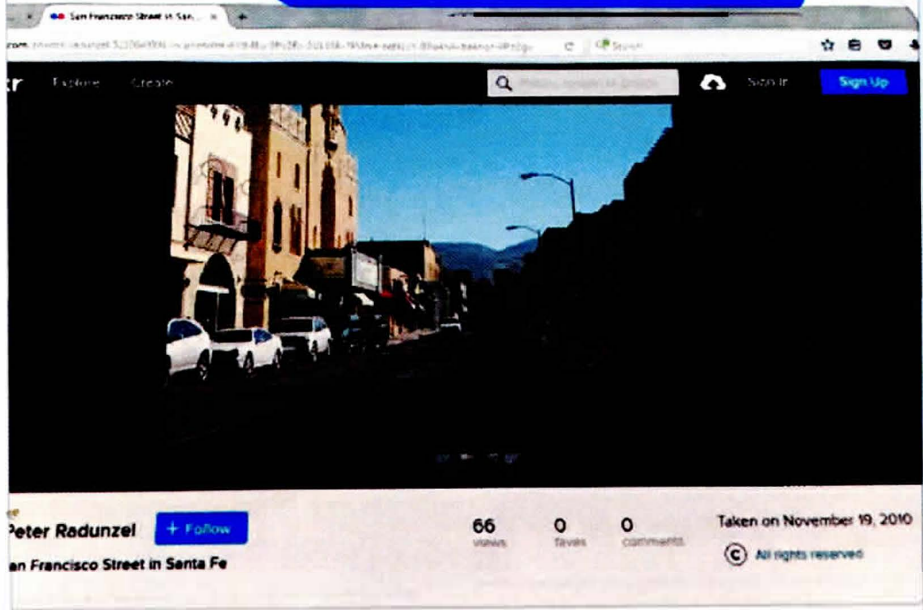
Close

< Home

Peter Radunzel >
MeSSengEr



Hello Peter.
My name is Ray Senes. I am a graduate student doing a thesis on Santa Fe. I would like to use one of your photos posted on Flickr for my research paper, but need copyright permission to do so. The image is entitled "On West San Francisco St. Looking towards the Cathedral". The paper is a research endeavor and not for profit. I would need approval in writing from you to use the photo. I tried commenting/texting you on Flickr, but no response. Please let me know if this would be ok. I'll take a picture of the photo in question and attach it. Thank you so much.



Peter Radunzel accepted your request.

Ray, sorry for taking this long to respond. If not too late, you can use my photo for the purpose described.





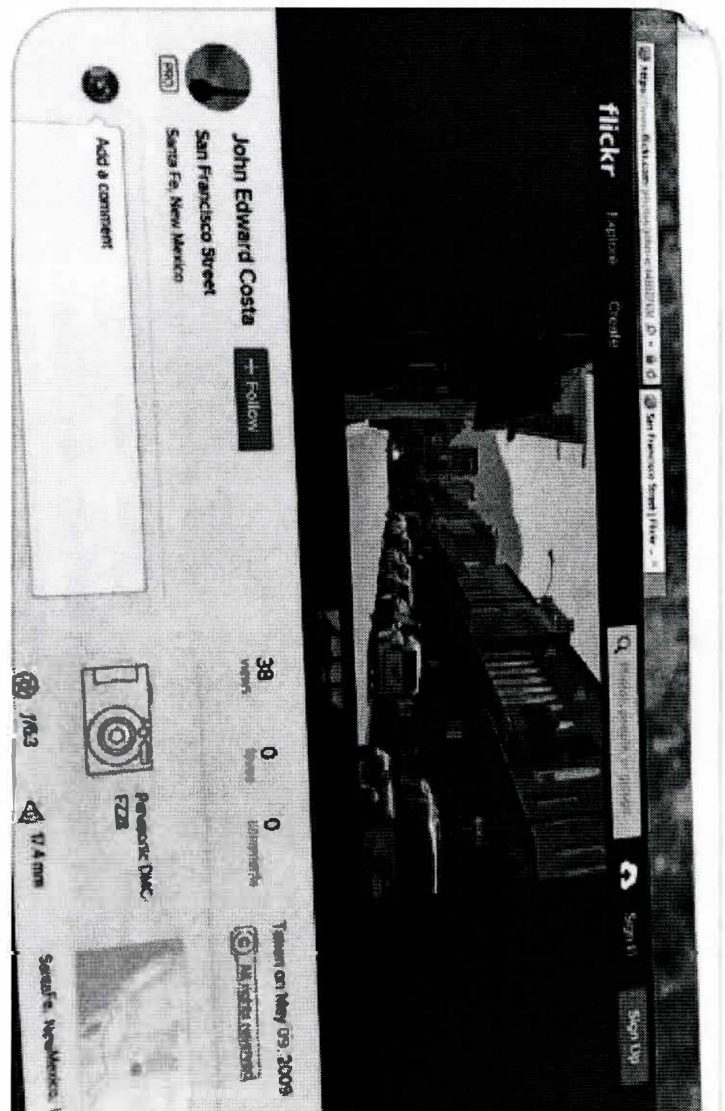
John Edward Costa EXHIBIT 8

You and John Edward Costa aren't connected on Facebook

Team Lead, Strategic Planning & Economic Policy at Ministry of Indigenous Relations and Reconciliation

Studied Comparative politics at University of York

11:02 AM



Hello John

My name is Ray Senes. I am a graduate student and doing a thesis on Santa Fe. I wanted to use one of your photos posted on Flickr. The photo is of San Francisco street taken on May 9th, 2009. I tried contacting you as a comment to your photo on Flickr, but no response. I would need written permission to use this phot in my research paper, per copyright laws. The thesis is s research document and not for profit. Please respond. Thank you. Photo of image below

John Edward Costa accepted your request.

Hi. Sorry, I don't check Flickr regularly any more... Yes, feel free to use the image. Glad you found a use for it, and hope the research paper goes well. Take care.





Francisco Valladares EXHIBIT 9

You and Francisco Valladares aren't connected on Facebook

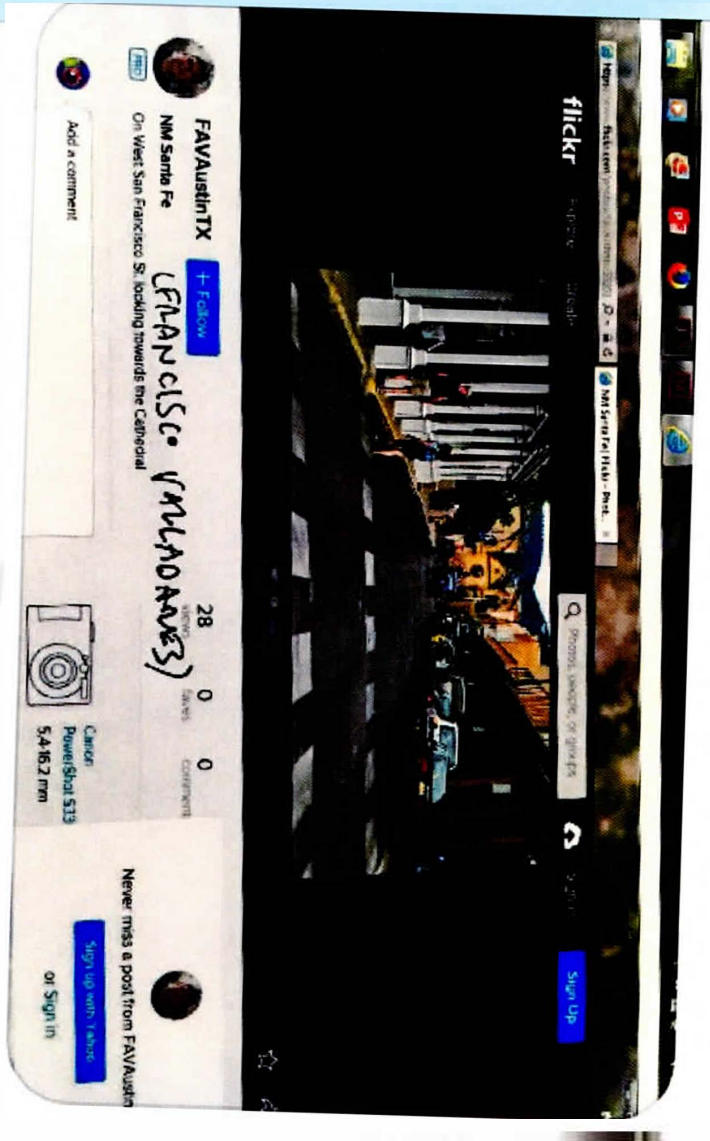
Lives in Austin, Texas

11:15 AM

Hello Francisco

My name is Ray Senes. I am a graduate student and I'm writing a thesis on Santa Fe. I would like to use one of the photos you posted on Flickr in my research paper. It is noted as " NM Santa Fe: On West SanFrancisco St. looking towards the Cathedral". Per copyright laws, I would need written permission to use the photo. My paper is research based and not for profit. Please let me know if this is possible and respond to my text. A picture of the photo is attached below. Thank you.





Francisco Valladares accepted your request

Certainly, as long as it is for non-profit is ok with me. Thank you for taking the time to request permission.

Regards,

Francisco



Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694

June 28, 2016

Mr. Jerry West
c/o James Hart
James Hart Photography
1410 2nd St
Santa Fe, NM 87505

Dear Mr. West:

Per our recent telephone conversation, this letter confirms gaining copyright permission to use a graphic, drawn by your late father artist Harold "Hal" West. I am completing a Master's degree in Landscape Architecture at Virginia Tech. in Blacksburg, Virginia. I will defend the paper this fall, 2016. My thesis is about developing design guidelines for new communities in Santa Fe, New Mexico and then applying these guidelines to evaluate a new community in Santa Fe. I would be using your father's graphic as part of a theoretical background in identifying Santa Fe's distinct character attributes. The drawing, in question, is entitled "*Early Canyon Road map by Santa Fe art colonist Harold "Hal" West.*" I am attaching a copy of the graphic for your reference.

The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. This paper is not being used for commercial purposes. Your signing of this letter will also confirm that you [or your organization/publisher/company] own the copyright of the above described material.

If this arrangement meets with your approval, please sign this letter where indicated below and return it to me either by U.S. Mail or through Mr. Hart's email). Thank you very much. If you have any further questions, you may contact me by telephone at (858) 248-0141 or email: raymondsenes@cox.net

Sincerely,



Ray Senes

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:
Mr. Jerry West (Executor: Harold "Hal" West Estate / deceased)

By: Jerry R. West

Title: Son of Hal West

Date: Nov 3, 2016

EXHIBIT 11

Subj: **Re: Graduate student request**
Date: 11/15/05 6:54:46 P.M. Pacific Standard Time
From: mtreib@socrates.berkeley.edu
To: RSESSD202@aol.com

Dear Mr. Senes,

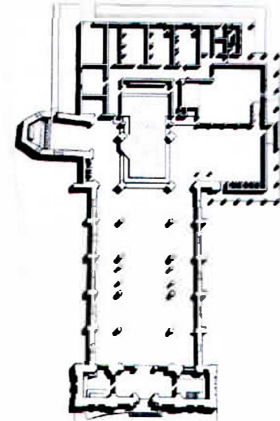
If the images are only for an academic thesis, and not to be published or with commercial use, no permissions are needed. Let's spare us both the effort.

Sincerely,

Marc Treib

On Tue, 15 Nov 2005 20:26:19 EST
RSESSD202@aol.com wrote:

- > Dear Mr. Treib
- >
- > I am a graduate student in Landscape Architecture at Virginia Tech. In
- > my
- > thesis, I would like to include some photos and diagrams from your book
- > "Sanctuaries of Spanish New Mexico". I lived and practiced in Santa Fe
- > for a
- > number of years and my thesis ultimately deals with the formation of
- > design
- > guidelines for a new community I worked on while I was there. I would
- > like to send
- > you a standard letter, with copies of the photos and diagrams that I
- > would
- > like to use, for you to sign. Where should I send the letter?
- >
- > Thank you, and I look forward to your mail
- >
- > Ray Senes





Date: Thursday, June 30, 2016 1:10 PM
From: Parish Secretaries <smdlp@smdlp.org>
To: raymondsenes raymondsenes <raymondsenes@cox.net>
Subject: Re: Permission to use Church Photo in Master's Thesis

Ray,

Fr. Daniel M. Balizan, Pastor of Santa Maria de la Paz Catholic Community gives you permission to use the picture of our church for academic use. The picture appeared in our bulletin and is not copyrighted. Best wishes on your thesis.
Carla K. Sandoval

On Mon, May 16, 2016 at 3:21 PM, raymondsenes raymondsenes <raymondsenes@cox.net> wrote:

Dear Alice

I spoke with you last week on seeking permission to use a photo of Santa Maria De La Paz Catholic Church in my Master's Thesis. For my purposes, using the church picture is to note a typology of architecture in Santa Fe that contributes to community building in the city and county. I was a resident of Santa Fe a number of years back and we were parishioners of Santa Maria De La Paz. We do miss Santa Fe.

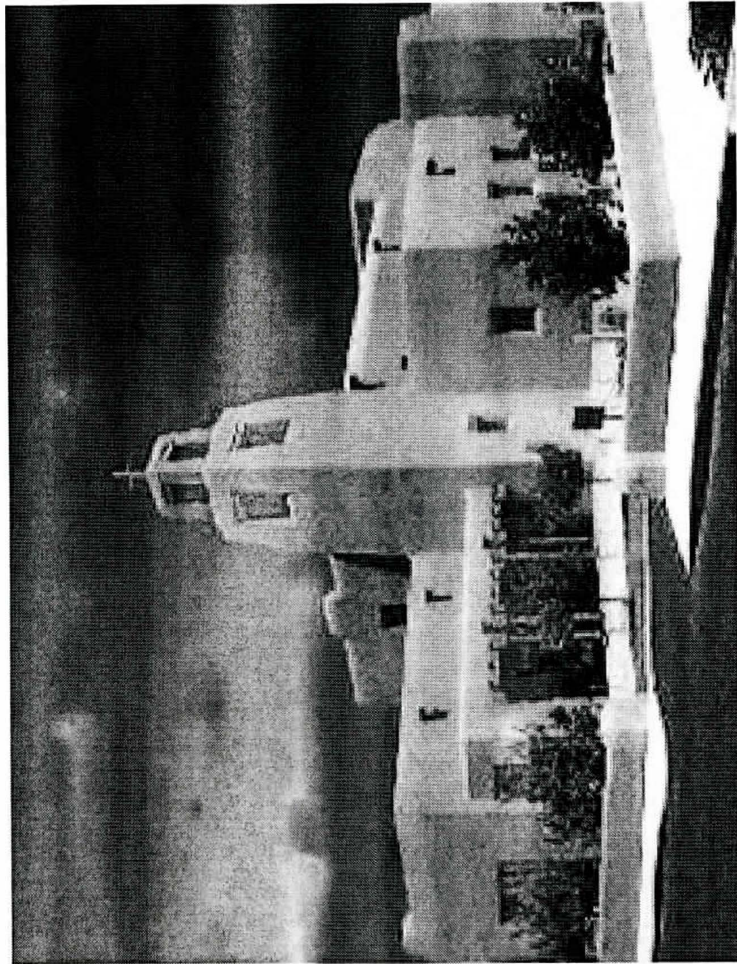
The photo noted is for academic use. It will not be published for profit. It will be stored in Virginia Tech University's Library Database, (password protected for use by faculty and students) for research purposes only. I have attached a letter, further explaining the specifics of the request. I will also attach a PDF file of the image in question (titled: church smdelap.pdf). It was taken from a church bulletin many years back.

Please email me back or U.S. mail the signed letter back to me as written permission so that I may use the photo in my graduate thesis document. If you have any further questions or concerns, my contact information is on the attached letter.

Thank you.

Ray Senes

EXHIBIT 12





Houghton
Mifflin
Harcourt

Ron Hussey
Director of Permissions

EXHIBIT 13

May 9, 2016

Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694

Dear Mr. Senes:

Thank you for your request of May 6th regarding permission to utilize material from the books, ADOBE by Larkin and Romero for use in your thesis in Landscape Architecture at Virginia Tech.

Houghton Mifflin Harcourt Publishing Company is pleased to grant permission for the reprinting of this material in your thesis at Virginia Tech, provided full credit acknowledgement is given to the title, author, illustrator, copyright holder, and publisher on the acknowledgements page of your project.

The permission applies to all copies of your dissertation made to meet degree requirements of Virginia Tech, including the posting of the thesis on Virginia Tech's website.

Please re-apply to this department if your dissertation is later accepted for publication and you wish to retain our material.

Sincerely,



Ronald Hussey

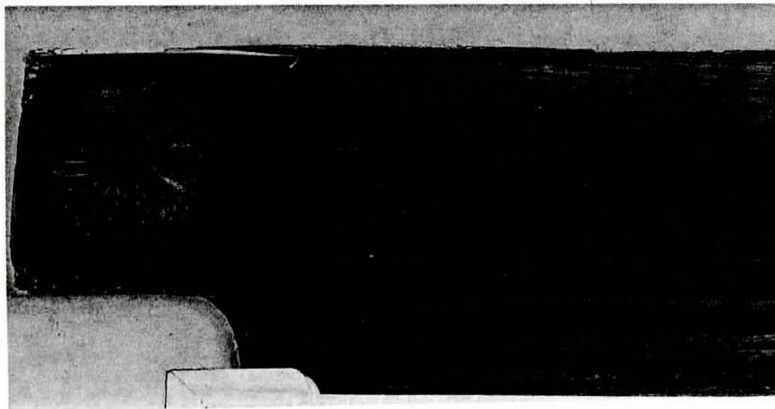
EXHIBIT 13



This weathered full corbel, post, and lintel combination is particularly significant: the corbel and lintel supporting the roof are of one piece. A great deal of careful planning went into the construction of this porch, probably because the heavy weight of an adobe firewall above the protruding vigas required support.

Where the porch comes out of an adjoining wall, a half corbel protrudes to support the lintel. The lintel has been notched to





Everyday architectural elements in the Southwest were often enhanced with elaborate carvings, an artistic legacy from Franciscan friars who taught Indian laborers. From the mission churches to the most humble adobe homes, carved corbels, lintels, doors, and wooden trim enhanced the adobe immensely.

EXHIBIT 13

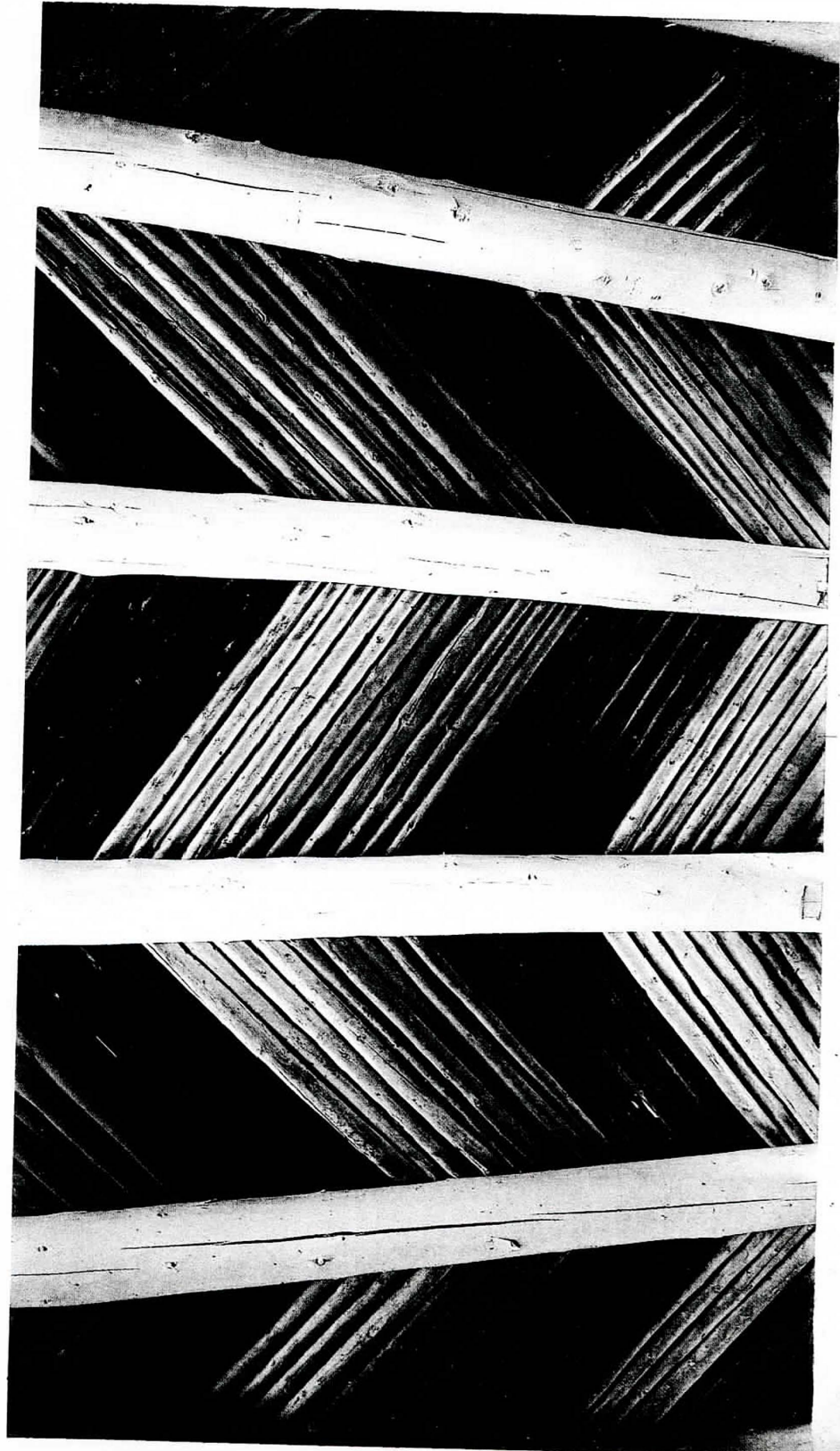


EXHIBIT 13



A family of means could have vigas hand adzed to form square beams. These beams, with carved corbels at each end,



EXHIBIT 13

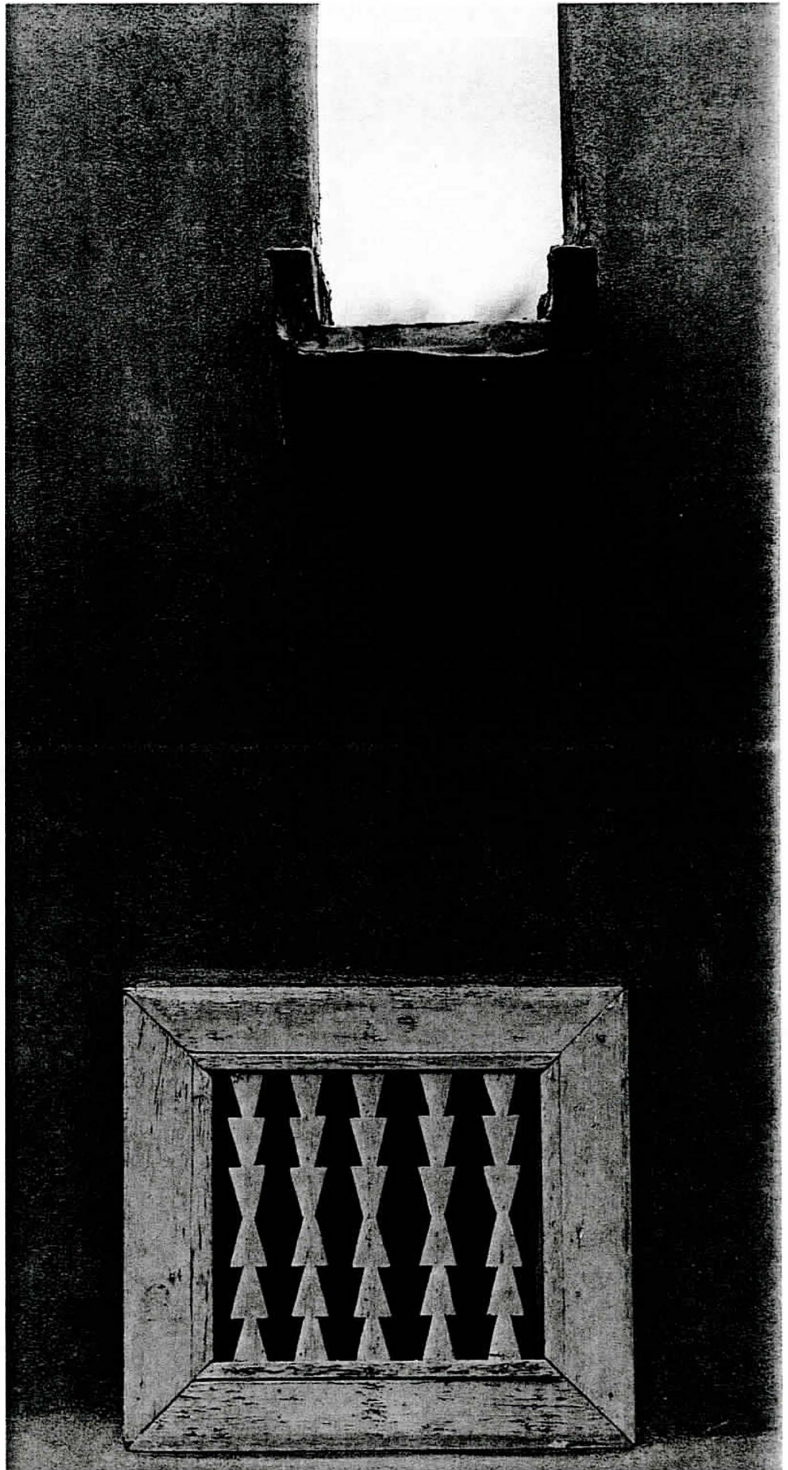
The Spanish settlers who arrived in New Mexico in the late 1500s and early 1600s brought woodworking tools more efficient than those of the Pueblo peoples. Much larger rooms were the architectural result. The Spanish preferred a uniform room width of about fifteen feet, with varying lengths. The wider rooms were made possible by extending the span of the walls and ceilings through longer, larger vigas that, before the appearance of Spanish tools, were more difficult to cut and transport to the building site.

Vigas, the round ceiling beams usually of fir or spruce, are a must in building a classical Spanish-Pueblo Revival adobe home. The spaces between the vigas are traditionally covered with *latillas* of materials such as split cedar (called *rajas*), aspen, willows, or narrow tamarisk to form the ceilings. *Latillas* may be laid diagonally or in herringbone patterns.

EXHIBIT 13

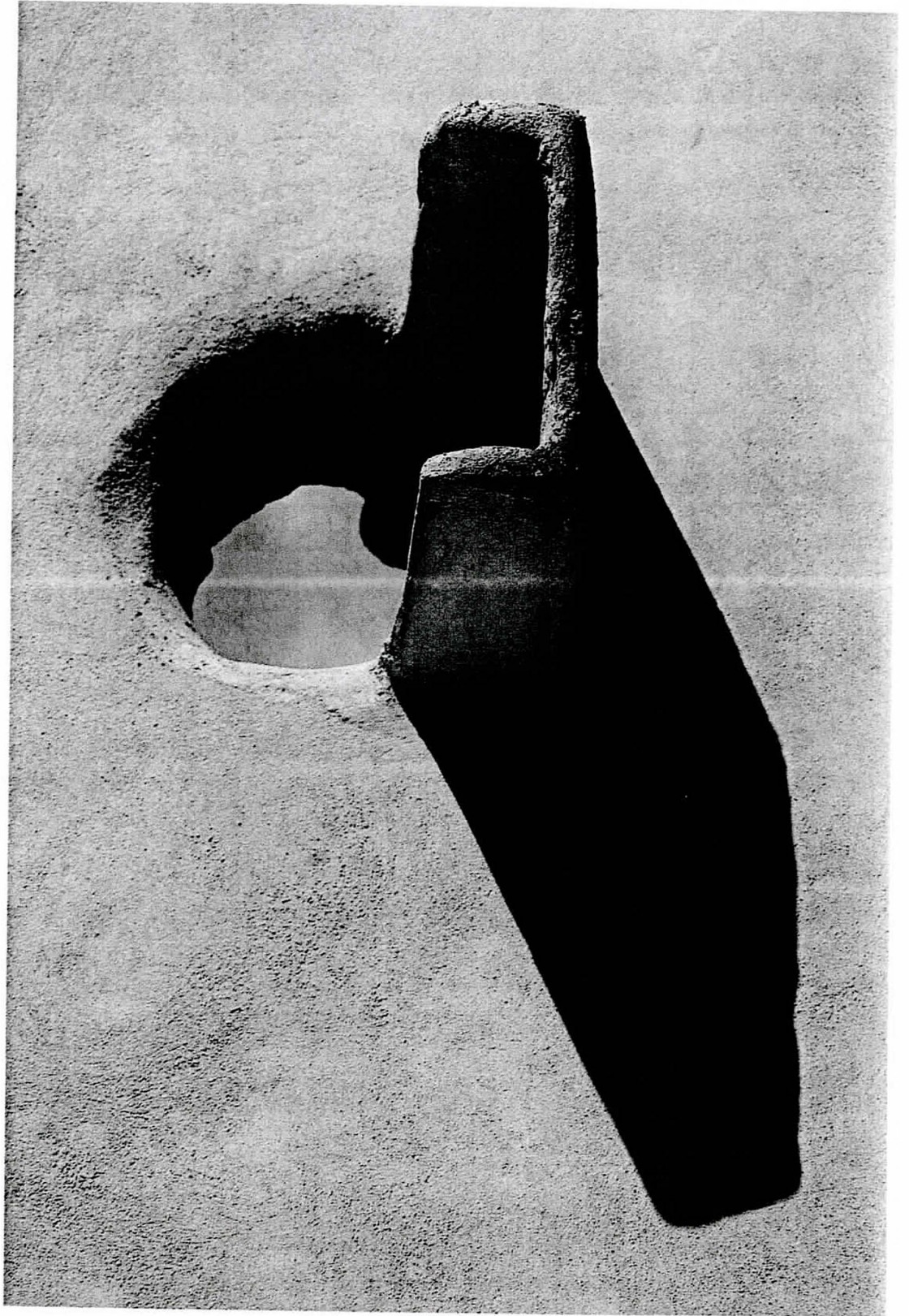


is important to a flat adobe building—without
entire adobe wall may erode and collapse because
of water spout. These *canales* are made of hollowed
wood, either by metal flashing or rain gutters cut to fit
the *canales* must be well maintained; they are most
susceptible to damage and leakage at the point where the
canal meets the *pretil* (inside firewall). Hard plaster can hide
leakage creeping in from a leaking *canal*, which eventually
damages the adobe wall.



The decorative, handcut grates below this *canal* (water spout)
vent a roof area; they are reminiscent of Spanish Colonial
style.

EXHIBIT 13



FPT \$50.00

FBI Laboratory



! This is an urgent message.
Date: Tuesday, November 1, 2016 12:49 PM
From: raymondsenes@cox.net
To: Jack@jackparsonsdigital.com
Subject: Fwd: Request to use Photo in Master's Thesis

Dear Mr. Parsons

I am forwarding an email sent in May 2016 in hopes to get permission to use one of your photographs in my master's thesis document. I did not get a response from you and have no other way to contact you. Please let me know if it is OK to use the image attached.

Thank You

Ray Senes
(858) 248-0141

> Date: Mon, 16 May 2016 15:02:31 -0700 (PDT)
> From: raymondsenes raymondsenes <raymondsenes@cox.net>
> To: jack <jack@jackparsonsdigital.com>
> Subject: Request to use Photo in Master's Thesis
>

Dear Mr. Parsons;

I was given your name by Briony Jones of the Univeristy of New Mexico Press. My name is Ray Senes and I am a graduate student writing a research thesis in landscape architecture at Virginia Tech. I am completing the thesis for my Master's Degree, issued this Fall, 2016. The topic is: A comparative case study analysis for creating guidelines for new community development in Santa Fe. I would like to use a photograph from the book The Myth of Santa Fe: Creating a Modern Regional Tradition, by: Chris Wilson in my paper. The color photo is on Page 97 and entitled: "Amelia Hollenback House, John Gaw Meem, 1932". (the image will actually be cropped to show the detail of the corbels so I am sending you the image exactly how it will appear in the paper). Briony has told me that this image in question is not the property of UNM Press and that you own the image's copyright. I am requesting this permission since I am required by Copyright laws and University Policy to do so. I will attach a copy of the image in question for your review and use (Filename: Photo Corbels-MOSF_Parsons.pdf). Please also let me know how you would like me to credit/cite the image (i.e.: Image XXX used by permission courtesy of _____). The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. I will gain no profit from using this image or from the thesis. It is for academic use and research purposes, only. Your signing of this letter will also confirm that you [or your organization/publisher/company] own the copyright of the above described material. If this arrangement meets with your approval, please grant me written permission to use the photo via email. My email is noted below, under my name. Feel free to email or phone me on my cell at (858) 248-0141 if you have any further questions. Thank you for your prompt attention to this matter, in advance. I appreciate it.

Ray Senes
raymondsenes@cox.net

 Photo Corbels-MOSF_Parsons.pdf



NOTE: I TRIED A NUMBER OF TIMES TO CONTACT THIS PHOTOGRAPHER THROUGH EMAIL. NO PHONE NUMBER LISTED, PUBLISHER DOES NOT HAVE A CONTACT AND NO CONTACT LISTED ON HIS WEBSITE.
NO RESPONSE TO ANY CONTACT.

EXHIBIT 15

Ray Senes
8 Livingston Place
Ladera Ranch, CA 92694

May 18, 2016

Nancy Hunter Warren
807 Gildersleeve
Santa Fe, New Mexico 87507

Dear Ms. Warren:

I am a graduate student at Virginia Tech. completing a Master's Thesis in Landscape Architecture. My thesis is entitled: "*A Case Study investigation as Guidelines for New Community Design in Santa Fe, New Mexico.*" The paper is about developing design guidelines for new communities in Santa Fe, New Mexico and then applying these guidelines to evaluate a new community development in Santa Fe. I will defend and complete the document this Fall (September - 2016). This is a research document leading to my graduate degree and it will be stored in a password protected (students and faculty only accessed) University Library Research Database, after its completion, for research purposes only. I receive no profit from this endeavor. It is an academic/scholarly document. I am seeking permission from you to use 3 images from two of your book publications. Sarah Soliz (the Managing Editor from *SAR Press*) gave me your contact information, writing me that you own the Copyrights to the photos in question.

The first image is a black and white photograph from the book *Villages of Hispanic New Mexico* (1987) - (ISBN: 0-933452-20-9). The image is on page 38 of the book with the caption: "*The village of El Cerrito, New Mexico. Isolated by high mesas and miles of dirt roads, it has retained many of its early characteristics*". I will attach the image to this email, for your review and use. The other two images are from your book entitled: *New Mexico Style: A Sourcebook of Traditional Architectural Details* (1986) and are the images entitled: Top Left and Left (both on page 64) and are of windows in Santa Fe—(ISBN: 0-89013-279-8). A copy of each of these images is also enclosed.

The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. Your signing of this letter will also confirm that you [or your organization/publisher/company] own the copyright of the above described material. If this arrangement meets with your approval, please sign this letter where indicated on Page 2 and return it to me either by U.S. Mail or via email.

Feel free to phone me on my cell at (858) 248-0141 if you have any further questions. Thank you for your prompt attention to this matter, in advance. I appreciate it.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ray Senes', with a small dot at the end.

Ray Senes

EXHIBIT 15

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

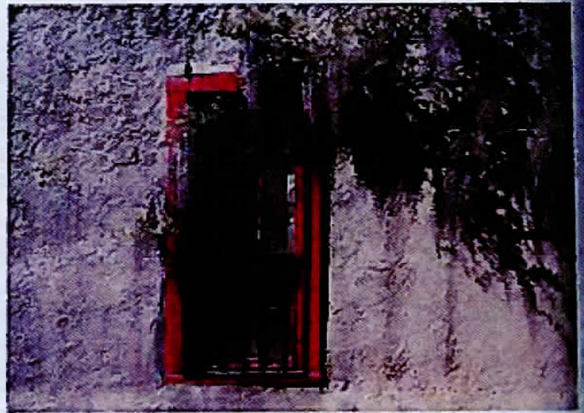
Nancy Hunter Warren

By: Nancy Hunter Warren

Title: Photographer

Date: 6/2/14

EXHIBIT 15



Top left, a recent window topped with a deeply carved shell design. Albuquerque. Top right, An interesting combination of a colorful window screen and a projecting stovepipe. Albuquerque. Left, territorial style window frame with brightly stenciled patterns, Taos. Above a simple red window is complemented by the purple flowers of an old wisteria tree. Santa Fe.



Date: Tuesday, May 10, 2016 9:59 AM
From: bspears@spearshorn.com <bspears@spearshorn.com>
To:
Subject: Re: Ray Senes: Old Tenant, Monterey Drive - A request!!

Hi Ray,

Yes I am happy for you to use these images from our urban Design Guidelines document. Glad to hear that you are getting your Master's. Congratulations!

Best,

Beverley


S P E A R S H O R N A R C H I T E C T S

Beverley Spears, FAIA, President
Spears Horn Architects
1334 Pacheco Street
Santa Fe, NM 87505
505.983.6966
spearshorn.com

On May 9, 2016, at 5:50 PM, <raymondsenes@cox.net> <raymondsenes@cox.net> wrote:

Hi Beverly

I am not sure that you remember me or my family. We rented a house from you many years ago in Santa Fe on Monterey Drive. I worked for DesignWorkshop as a landscape architect for 4 years there. It has been a long time! I called your office and spoke with Kate and she left a message for you and I am following up with an email.

I am completing a Master's Thesis (late in life) at Virginia Tech. My thesis is on Santa Fe new community development - a case study analysis, ultimately creating a set of guidelines to guide development on the fringes of the city - in Santa Fe County. I will receive the degree this coming Fall, 2016. The reason I am writing is that I would like permission to use some of the graphics from a document your firm authored for the City of Santa Fe in 1993 (entitled): Urban Design Guidelines - City of Santa Fe. I believe A. Nelessen Associates also did a VPS in the document. The images pertain to some of the sections and plan diagrams that were hand drafted, I am assuming, by your firm. I will attach the cover of the document, and the three graphics in question, for your review.

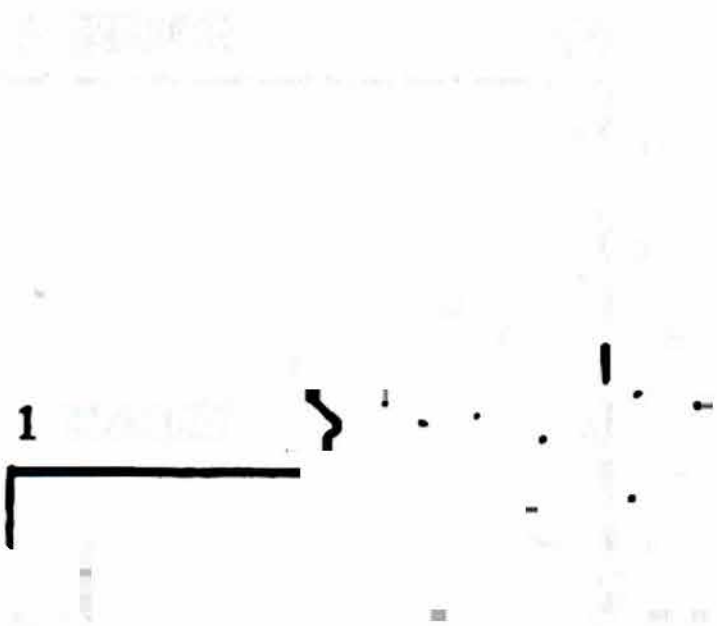
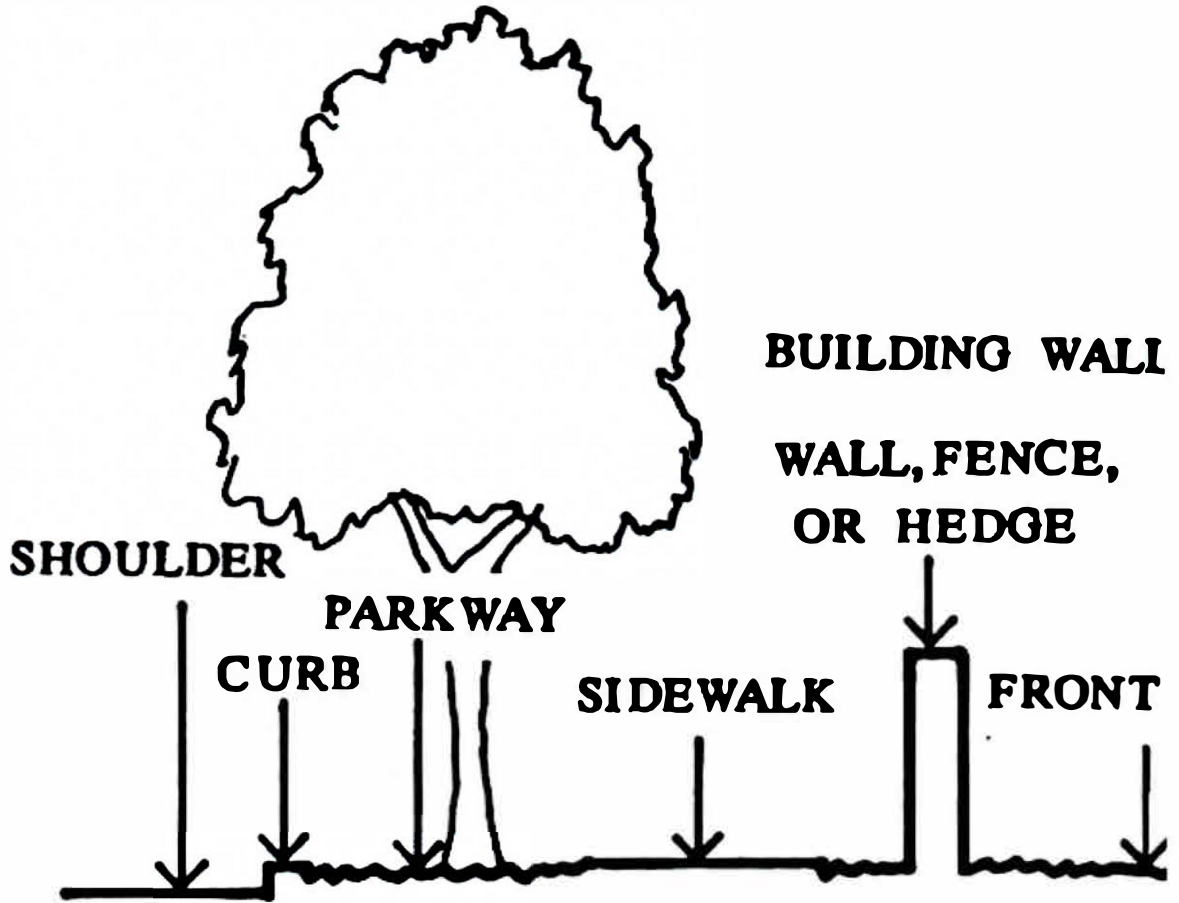
To use the graphics in my paper, I would need written permission from you, since your firm created the graphics. I would also need your name and your firm's address/email block attached to the return email to me, as well.

Please feel free to call me on my cell at (858) 248-0141 for further information, if needed. Thank you for your prompt attention to this matter, in advance. I hope you are doing well. It has been so long! I still refer to your book on Adobes. It is a valuable reference. Graphics are attached.

Take care

Ray Senes<new thesis images001.jpg><new thesis images005.jpg><new thesis images006.jpg><cover.pdf>

EXHIBIT 16



Date: Monday, August 15, 2016 11:35 AM
From: Dercole, Alicia <adercole@penguinrandomhouse.com>
To: raymondsenes@cox.net <raymondsenes@cox.net>
Subject: Request ID 19537 COMPASS AMERICA GUIDE

Hi Ray

Thanks for submitting this request online. I am sorry but I am afraid I cannot find any concrete rights information on this title. My only suggestion would be to see who is credited for the photo and apply to that source for permission. I am sorry I cannot be much more of a help.

Good luck.

Thanks!



Alicia M. Dercole
Senior Associate, Copyright & Permissions
Penguin Random House
1745 Broadway, 15th Floor
New York, NY 10019
P: 212-940-7681, F: 212-572-6066 E: adercole@penguinrandomhouse.com

Please visit our [website](#) to submit a permissions request.

NOTE: GUIDE IS OUT-OF-PRINT. PUBLISHER CANNOT FIND AUTHOR OR SOURCE.

EXHIBIT 17

[HOME](#)[DASHBOARD](#)[FAQ](#)

SUBMISSION SUCCESS

Success! Your Permissions Request data was submitted successfully to Random House for review and approval.

REFERENCE NUMBER: 0000019537

TITLES

Title: Compass American Guides: Santa Fe, 3rd Edition

Author: Lawrence W. Cheek

Material Selected: Photographs

Page Numbers: 29

of Photographs: 1

ISBN of Edition: 1-878867-75-X

Random House Material Notes:

I am a graduate student and would like to use an image from one of your Fodor's' publications in my master's thesis. I am required to get permission (in writing) per copyright laws to use any imagery in my paper. My thesis will be complete this Fall, 2016. I am attending Virginia Tech. The thesis will not be published but will be stored in the university's library electronic archive. It will not be sold for profit. It is strictly a research document and is not being used for commercial purposes. The study is on creating a set of community design guidelines for new communities in Santa Fe County. The title of the paper is: "Guidelines for Context-Sensitive New Community Design in Santa Fe, New Mexico." The image that I would like permission for is on page 29. It is an image of the stone work and steps from Chaco Canyon's Pueblo Bonito. Thank you for your prompt attention to this matter. The requested permission extends to any future revisions and editions of my thesis including availability on the university's website. Thank you.

REQUESTER

First Name: Ray

Last Name: Senes

Email: raymondsenes@cox.net

Company: Virginia Polytechnic Institute & State University

Address: 8 Livingston Place
Ladera Ranch, CA 92694 USA

Phone: 858 248-0141

PROJECT INFORMATION

Project Type: Print/digital/audio

Author: Senes, Ray

Title: "Guidelines for Context-Sensitive New Community Design in Santa Fe, New Mexico."

Distribution Territory: U.S.

Language: English

Format Type: Other

Specify Other Usage: Electronic Thesis Document

EXHIBIT 17

Quantity: 1
Quantity Type: users
Publication Date: 2016-09-30
Number of Pages: 250
Password Protected: Yes
Printable: Yes
Renewal Contract?: No
Publisher same as the Requester?: Yes
Address:
Signatory / licensee on the contract : Publisher

Project Notes:

This is a research document/Master's Thesis. I will be including one image from the Fodor's publication in my paper. The paper will be stored in the University (Virginia Tech.) library electronic archive. It will not be sold for profit or distributed.

Attachments: chaco canyon steps.pdf



Use of this site indicates your consent to the Terms of Use. Copyright © 2016 Random House LLC. All rights reserved.

[Home](#)

[Frequently Asked Questions](#)

[Terms of Service and Conditions of Use](#)

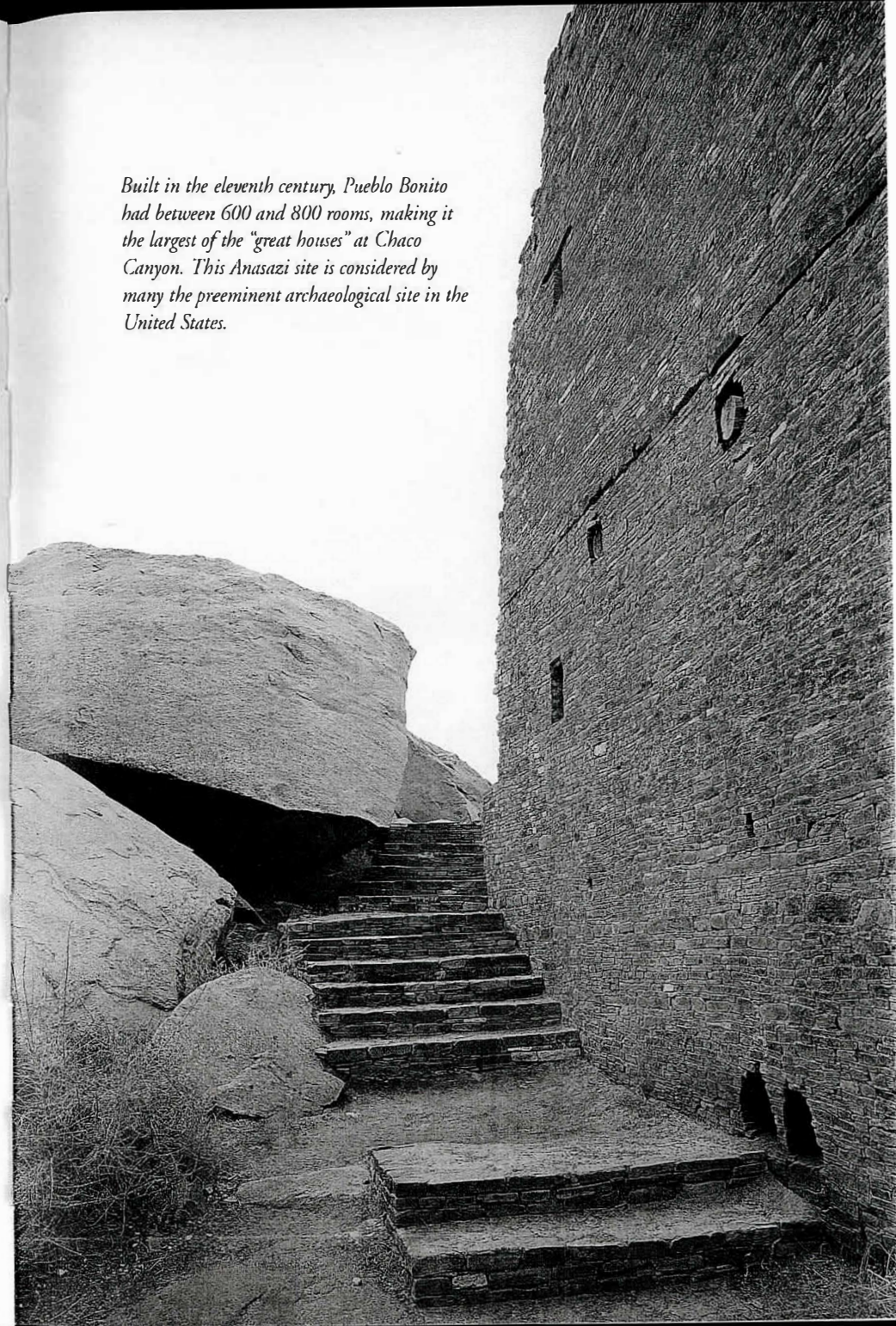
nense stone and adobe pueblos—some with storage—arose in the valley. Santa Fe's City abandoned just a few decades before the the adobe brick of the Palace of the Govern- erds. I think they [the Spaniards] just went

ia, Yugoslavia, and Russia—for just a few— hnic stocks could come and live together in nothing in Southwestern archaeology today rities as the question of prehistoric warfare. in, wrote in *Pueblo Nations: Eight Centuries* guidelines for well-ordered living. What the bal code' was essentially in operation in an- is though carved in stone. The code was re- generation to generation." The code, Sando Spirit.

chaafsma contends. "Rock art in the Rio l kinds of warrior imagery. The idea of the ple made up because it sounded good. i. 'Squabbling' probably describes it better. an ritualized."

about it for generations to come. Mean- ble ruins within a comfortable drive of Listed below are four Anasazi ruins in the ed and more fully described in the chapter ng on page 159.

Built in the eleventh century, Pueblo Bonito had between 600 and 800 rooms, making it the largest of the "great houses" at Chaco Canyon. This Anasazi site is considered by many the preeminent archaeological site in the United States.



Date: Thursday, July 7, 2016 9:42 AM
From: Stephanie Lee <Stephanie.Lee@gettyimages.com>
To: Ray Senes <raymondsenes@cox.net>
Subject: RE: Copyright permissions to use a photo in Thesis

Hello Ray,

This explanation is very helpful! Since I understand the life of a graduate student can be difficult and because you only plan to embed the still frame from the clip at such a small size as a flattened PDF file, I'm happy to provide the low-res video clip to you at \$0 cost. Just make sure once you download the video clip that you do not repost the clip elsewhere or use it in any other context other than grabbing the still frame that you need for your thesis document.

What I will require from you is a billing address to push this \$0 order through. You can either update this billing information via your Getty Images user account under the Profile section, as shown below. You can access this section from the drop down menu in the upper right hand corner where your name is.

The screenshot shows the 'My account' page on the Getty Images website. The sidebar on the left includes links for Overview, Downloads, Invoices, Purchase history, Boards, Custom image and clip delivery, Saved licenses, Profile, Details, Credit card and address (highlighted), and Change password. The main content area is titled 'Credit card and address' and contains two sections: 'Credit card' and 'Billing address'. The 'Credit card' section shows a credit card number (partially masked), type (Visa), and expiration date (11/15). The 'Billing address' section shows the address (75 Wand St), city (New York, NY 10013), country (United States), phone number (111-111-1111), and billing currency (US dollars).

Once you've updated the billing address on your user account, please let me know and I can post the file for you today.

Best,

Stephanie

Stephanie Lee

Key Account Associate | gettyimages

direct: 323-202-4113 | account support: 323-202-4070

-----Original Message-----

From: Ray Senes [mailto:raymondsenes@cox.net]
 Sent: Thursday, July 7, 2016 9:31 AM
 To: Stephanie Lee <Stephanie.Lee@gettyimages.com>
 Subject: Re: Copyright permissions to use a photo in Thesis

Stephanie.

My research thesis document will be submitted as an ETD (electronic thesis document) as a PDF flattened file. The image will be 2" in size at most. I do not submit the root/individual, high res images with the thesis, just the flattened PDF doc. The image is embedded in the doc. It will be stored on a password protected Virginia Tech university library database. Only current students and faculty have access to the work for research purposes.

That being said, to be honest - If someone wanted to get the image, someone could print out that page and crop the image out of it in Photoshop or a related program. Although this is possible, the image will be at very low res and so small in size that I don't believe the image could be of much use or reproduced larger or sold for profit. I can't really control what other people do. I'm just doing the right thing and following copyright laws. That's all I can control.

EXHIBIT 18

I hope this explanation helps. I could also email you an image of the page, that the Getty still image is on for you to see the formatting, if that would help? Let me know.

Thank you

Ray Senes

Sent from my iPhone

> On Jul 7, 2016, at 9:16 AM, Stephanie Lee <Stephanie.Lee@gettyimages.com> wrote:

>

> Hello Ray,

>

> I apologize for the delay. To follow up on this, would the still frame from the clip be available to extract from the research document itself?

>

> Best,

>

> Stephanie

>

> Stephanie Lee

> Key Account Associate | gettyimages

> direct: 323-202-4113 | account support: 323-202-4070

>

> -----Original Message-----

> From: raymondsenes@cox.net [mailto:raymondsenes@cox.net]

> Sent: Tuesday, July 5, 2016 2:36 PM

> To: Stephanie Lee <Stephanie.Lee@gettyimages.com>

> Subject: Fwd: Copyright permissions to use a photo in Thesis

> Importance: High

>

> Stephanie

>

> Per our telephone conversation today 7/5/16 - I am forwarding the original email I sent to Getty Sales. Please let me know, at your convenience, how to proceed. I did also set up an account with Getty on the website, as well, per your request.

>

> Thank You for your assistance.

>

> Ray Senes

>

>> Date: Mon, 9 May 2016 16:07:01 -0700

>> From: <raymondsenes@cox.net>

>> To: sales.na@gettyimages.com

>> Subject: Copyright permissions to use a photo in Thesis

>>

>> Attn: Academic Inquiry

>>

>> Dear Sir or Madam:

>>

>> I am a graduate student at Virginia Tech. completing a Master's Thesis. My thesis is a case study analysis on creating a set of guidelines to promote distinctive, future community design in Santa Fe, New Mexico. I will defend and complete the document this fall (September - 2016). This is a research

EXHIBIT 18

document leading to my graduate degree and it will be stored in a password protected (students and faculty only accessed) University Library Research Database, after its completion, for research purposes only. I receive no profit from this endeavor. It is an academic/scholarly document.

>>

>> The image in question is an aerial photograph taken of the City of Santa Fe that was credited to Getty Images. Beside the image was a number listed: #179625284-d1. I called your office on Wilshire Blvd. in Los Angeles, CA and they encouraged me to email you with the details of my request. I would need written permission to use this image in my research thesis document, since it is credited to Getty.

>>

>> Please let me know how I could get permission to use this image and what paperwork, if any, I would need to complete. I will attach the image to this email so that you can view it, seek out the details and compile the permissions.

>>

>> Please return my email or you can phone me on my cell at (858) 248-0141. Thank you for your prompt attention to this matter, in advance. I appreciate it.

>>

>> Ray Senes



! This is an urgent message.

Date: Thursday, July 7, 2016 1:36 PM

From: sales@gettyimages.com

To: raymondsenes@cox.net

Subject: GettyImages.com order #16159990

gettyimages®

The world's leading provider of imagery, footage and digital services.

Dear Ray Senes,

Per your request, we have completed an order for you from Getty Images. If you ordered downloadable images or footage clips, you can retrieve them from the download page or from your previous purchases. Please note: If your images or footage clips appear under the "Other items" heading in your order information below, they will not be downloadable from the Getty Images website, but will be delivered to you directly. If you ordered audio tracks, please use the link below to download.

My Order

Subtotal:	\$ 0.00 USD
Tax:	\$ 0.00 USD
Total:	\$ 0.00 USD

A downloadable PDF invoice will be available under [Invoices](#) on the next business day. Log in to [My account](#) for more information.

You can download your files from your [purchase history](#).

Thank you for choosing Getty Images.

-- Getty Images Customer Service

Find your [local Getty Images contact information](#).

Email: sales@gettyimages.com

Order Information

Sales order number: 16159990

Sales order date: Jul 7, 2016

Bill to:
Ray Senes
Virginia Polytechnic Institute & State University
8 Livingston Place
Ladera Ranch
CA
92694
United States

raymondsenes@cox.net

Payment method: Credit card

Reference:

Purchase Order: Email Confirmation

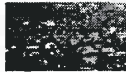
Job or project title: Virginia Tech Thesis

EXHIBIT 18

Ordered by: Ray Senes
Licensed to: Ray Senes

Order Preview

Rights-ready and royalty-free clips



179625284 (RF) WS AERIAL TD View of downtown buildings / Santa Fe, New Mexico, United States

Clip price:
\$ 0.00 USD

Collection: Smithsonian
Filmmaker: Smithsonian
Resolution: Web 640x360 @ 29.97 fps Photo-JPEG
Format: QuickTime file
Delivery method: Digital File for Download
Notes: \$0 access for Virginia Tech Master Thesis case study analysis. For academic scholarly document for research purposes only, not for profit.
Release information: No release, but this clip does not require a release. This clip is available for commercial use.

Order Total

Subtotal:	\$ 0.00 USD
Tax:	\$ 0.00 USD
Total:	\$ 0.00 USD
Amount to be charged to account:	\$ 0.00 USD

This order is subject to the licensing and purchasing terms that you agreed to when you originally placed your order. Included with this email is an attachment that contains the license agreement(s) you agreed to when you made your purchase from Getty Images. If you would like to review the license agreement(s), please open the attachment. To review our licensing policy online, please visit our [licensing policy help section page](#).

Specific questions about licensing? Please email us at: license@gettyimages.com

Return Policy: If you need to return a purchase, please [contact your local Getty Images office](#). For more information on returning images or products, please visit our [License Information page](#).

Tax Information: Sales, VAT or other similar transactional taxes may be applied to an order depending on the product licensed and the State, Province and/or Country in which the delivery address is located. If you are paying with terms, you will receive an invoice detailing the actual tax applied. If you are paying by credit card, the actual tax applied will be included in the transaction amount that appears on your credit card statement. The total amount of the transaction appearing on your invoice or statement may vary slightly from the amount shown on your online purchase order and the initial order confirmation you receive via email. If you have any questions about our tax policy, please feel free to contact us.

 en-us_LicenseAgreement_RF.txt



Date: Friday, November 4, 2016 11:19 AM
From: Laurie Logsdon <laurie.happytrails@gmail.com>
To: Ray Senes <raymondsenes@cox.net>
Subject: Re: Permission to use Aerial Photo in Thesis Document

Oh, Ray, thank you for following up. I apologize--it entirely slipped my mind.

Yes, I hereby give permission for the reprint of a photograph by my deceased father, Paul G. Logsdon, for use in a thesis document produced by Ray Senes, as requested in previous email.

If there is any way I could receive a copy of your finished thesis with the picture, I would really appreciate that. A downloadable/printable document would suffice.

I am glad something of his could be of use to you and I look forward to seeing how it served.

Sincerely,
Laurie Logsdon

On Fri, Nov 4, 2016 at 10:13 AM, Ray Senes <raymondsenes@cox.net> wrote:

Hi Laurie

I sent this request back in July and I understand that you were in the hospital. I hope all is better. I am wondering if you could address this now? I do need permission to use your father's image (see email and context below). An email response to raymondsenes@cox.net would suffice, just stating that I can use the image, with your name, date and relationship to the source photographer. This may be easier for you, rather than mailing the permission.

Please let me know if this is possible. I defend the document in two weeks, so hopefully this reaches you well, and it works out.

Thank You

Ray Senes

From: Laurie Logsdon [mailto:laurie.happytrails@gmail.com]
Sent: Tuesday, July 26, 2016 5:34 PM
To: Ray Senes <raymondsenes@cox.net>
Subject: Re: Permission to use Aerial Photo in Thesis Document

Dear Ray,

I am in receipt of your request and thank you for the interest in using my father's work. I will be able to accommodate, however, I am at present in hospital and it will be next week sometime before I can properly attend to it. I hope this does not cause too much of a delay for you.

Sincerely,
LaurieLogsdon

On Tue, Jul 26, 2016 at 3:52 PM, Ray Senes <raymondsenes@cox.net> wrote:

Laurie. I am forwarding this and I hope this request finds you well.

Ray Senes

Sent from my iPhone

Begin forwarded message:

From: raymondsenes raymondsenes <raymondsenes@cox.net>
Date: May 11, 2016 at 4:38:12 PM PDT
To: verilyisay <verilyisay@comcast.net>
Subject: Permission to use Aerial Photo in Thesis Document
Reply-To: raymondsenes raymondsenes <raymondsenes@cox.net>

To: **Laurie Logsdon**: via *Paul Logsdon's Estate*
Re: **Academic Permission to Use Photograph**

Dear Laurie;

My name is Ray Senes and I am a graduate student writing a Master's thesis in landscape architecture at Virginia Tech. I am completing the thesis for My Master's Degree, issued this Fall, 2016. The topic is *A comparative case study analysis for creating guidelines for new community development in Santa Fe*.

I would like to use an aerial photograph of Santa Fe in my paper from the photographer Paul Logsdon. Katherine Ware, the Curator of Photography at the New Mexico Art Museum, sent me your contact information. I am requesting this permission since I am required by Copyright laws and University Policy to do so. I will attach a copy of the image in question for your review and use (filename: aerial santa fe.tif). Please let me know how you would like me to credit/cite the image (i.e.: Image XXX used by permission courtesy of _____).

Please email me back with your written permission so that I can use the photo in my paper. Also include a letterhead if possible. This is required protocol by the University. The thesis is for academic use only and I will gain no profit from it. It will be stored in an electronic database at the university library (password protected - accessed by students and faculty) for research purposes.

Please email me if you have any questions or need further information. I will list my cell, as well, below my name.

Thank you Laurie for your help, in advance.

Ray Senes

[\(858\) 248-0141](tel:8582480141)

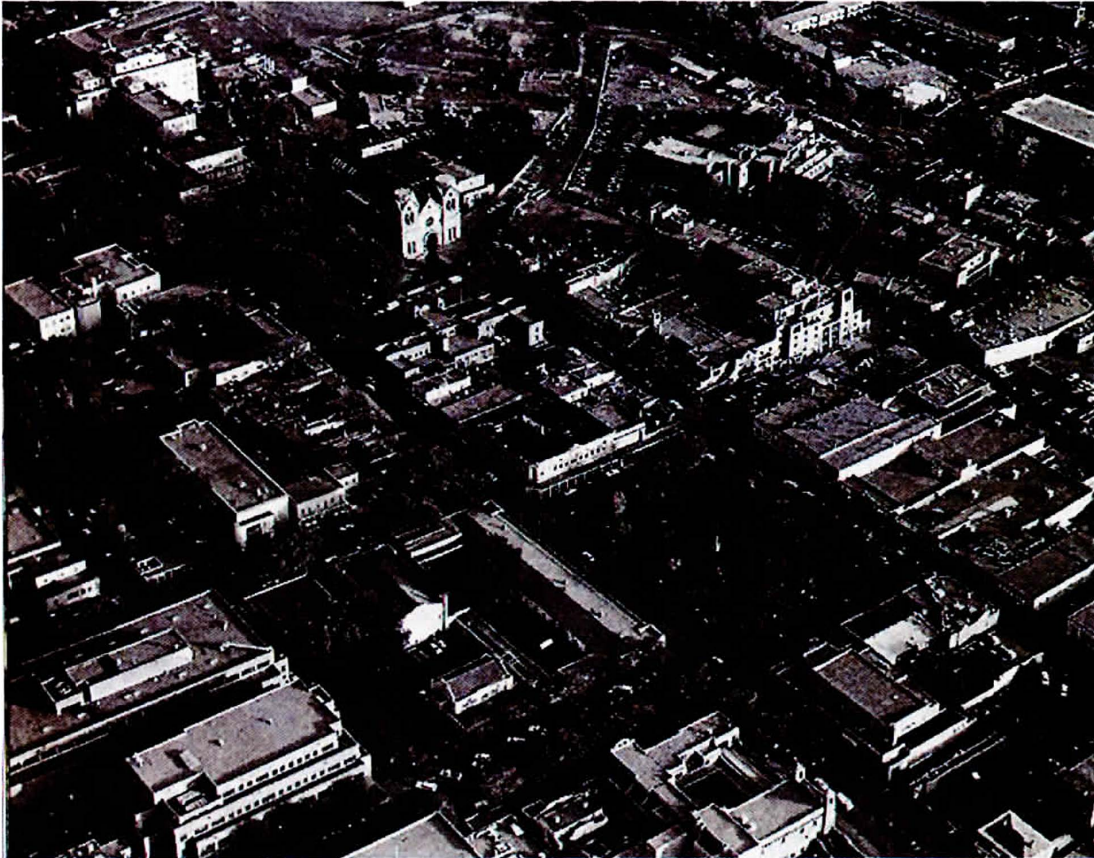


EXHIBIT 20



Date: Wednesday, March 23, 2016 8:51 AM

From: Jessica Follini <jfollini@ucpress.edu>

To: Ray Senes <raymondsenes@cox.net>

Subject: Re: Permissions - Use of two Images for Graduate Thesis

March 23, 2016

Dear Ray Senes:

Thank you for your permissions inquiry. Due to the scholarly nature of your work, UC Press is pleased to authorize non-exclusive, one time permission for the electronic rights to the material you have requested free of charge.

Permission is hereby granted to reuse the image 1-13 on page 23 , "Severino Martinez House -The West Courtyard";

To appear in your upcoming thesis titled "A Case Study investigation as Guidelines for New Community Design in Santa Fe, New Mexico" for the University of Virginia Tech in September/October 2016, as specified in your request.

This authorization is contingent on the following terms and conditions:

1. The reproduction of this material is for the professional use cited only, and only to be used as detailed in your request.
2. The following standard acknowledgment must be included with your forthcoming work:

Marc, Treib, *Sanctuaries of Spanish New Mexico*, (c) 1993 by Marc Treib. Published by the University of California Press.

3. Your reproduction must not be libelous or defamatory, obscene, unlawful, or improper in any way that will invade in the proprietary or personal rights of any other person.

This authorization covers your use of only the material in this book which has been copyrighted by the Regents of the University of California, University of California Press. You will need to secure additional permission for any other material, text or illustrations credited to other sources.

Use beyond the terms and conditions of this email will require a resecuring of permission.

This authorization will not be considered valid until this email is signed and returned to my attention (via post) at the address below within thirty (30) days.

AGREED AND ACCEPTED: _____

DocuSigned by:
Ray Senes
D228138088504C1...

DATE: _____

Please do not hesitate to contact me if you have any questions or concerns.

Best wishes with your project.

Best regards,
Jessica

Jessica Follini
University of California Press
UC Press
155 Grand Ave Suite 400
Oakland, CA 94612-3758

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: U.S. Department of the Interior: U.S. Geological Survey/USGS Map - 2002

Report generated on: 11-29-2016 at : 19:03:14

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *in favor of fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: U.S. Department of the Interior: U.S. Geological Survey/USGS Map - New Mexico Basins

Report generated on: 11-29-2016 at : 19:06:14

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *in favor of fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *against fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: U.S. Department of the Interior: U.S. Geological Survey/USGS Map - 1960

Report generated on: 11-29-2016 at : 19:11:04

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *in favor of fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: NASA Earth Observatory: October 10, 2004

Report generated on: 11-29-2016 at : 19:13:22

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *against fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: City of Santa Fe: Water Division/GIS: October, 2009

Report generated on: 11-29-2016 at : 19:16:46

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *in favor of fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: City of Santa Fe: Water Division. 1991 Forest Map

Report generated on: 11-29-2016 at : 19:19:20

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *in favor of fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*



Permissions

Using Google Maps, Google Earth and Street View

Last Modified: December 17, 2015

Thanks for considering Google Maps, Google Earth and Street View for your project! These guidelines are for non-commercial use except for the limited use cases described below; if you want to use Google Maps, Google Earth, or Street View for other commercial purposes, please contact the [Google Maps for Work sales team](#). “Commercial purposes” means “use for sale or revenue-generating purposes”.

We created this page to clarify questions we’ve received from users over the years regarding uses of our mapping tools in everything from marketing and promotional materials, films, television programs, books, academic journals, and much more.

Generally speaking, as long as you’re following our [Terms of Service](#) and you’re [attributing properly](#), we’re cool with your using our maps and imagery; in fact, we love seeing all of the creative applications of Google Maps, Google Earth and Street View! But we know you’re looking for more specifics to ensure you’re using our maps and imagery correctly.

As you dive into the information below, we suggest starting with the general guidelines at the top, as these will apply to all projects. Then feel free to click directly to the section that applies to you.

Below, you’ll find information on:

[General guidelines](#)

[Uses in print](#)

[Uses in television and film](#)

[Uses on the web and in applications](#)

Uses in advertisements

Using Street View imagery

Use of trademarks

GENERAL GUIDELINES

The Basics

Google Maps and Google Earth's "Content" (as defined in the [Google Earth/Google Maps Additional Terms of Service](#)) includes everything you'd find in these products: map and terrain data, imagery, business listings, traffic, reviews and other related information provided by Google, its licensors, and users.

These guidelines cover your use of the Content—with one exception. There are some particular guidelines regarding your use of Street View imagery available from both Google Maps and Google Earth. Please read the [section below](#) for instructions on how Street View imagery may or may not be used.

Terms of Service

To help you figure out whether your use of the Content is acceptable, first read the following documents:

- [Google Terms of Service](#)
- [Google Maps/Google Earth Additional Terms of Service](#)

Your use of the Content is first and foremost governed by the licenses above.

Fair Use

Apart from any license granted to you by Google, your use of the Content may be acceptable under principles of "fair use." Fair use is a concept under copyright law in the U.S. that, generally speaking, permits you to use a copyrighted work in certain ways without obtaining a license from the copyright holder.

There are similar, although generally more limited, concepts in other countries' copyright laws, including a concept known as "fair dealing" in a number of countries. Google can't tell you if your use of the Content from our products would be fair use or would be considered fair dealing; these are legal analyses that depend on all of the specific facts of your

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: Three Photos from Real Estate Magazine French & French/Southeby's - 1999: No Longer in Print

Report generated on: 11-29-2016 at : 20:02:30

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *against fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: City of Santa Fe Directories (1932-40) City diagram

Report generated on: 11-29-2016 at : 22:05:16

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *against fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: City of Santa Fe, New Mexico Plat of Santa Fe Grant (1877)New Mexico State Records & Archives

Report generated on: 11-29-2016 at : 22:07:53

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *against fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*

Draft 09/01/2009

(Questions? Concerns? Contact Gail McMillan, Director of the Digital Library and Archives at Virginia Tech's University Libraries: gailmac@vt.edu)

(Please ensure that Javascript is enabled on your browser before using this tool.)

Virginia Tech ETD Fair Use Analysis Results

This is not a replacement for professional legal advice but an effort to assist you in making a sound decision.

Name: Ray Senes

Description of item under review for fair use: Santa Fe Trail Corridor Plan: Santa Fe County, New Mexico

Report generated on: 11-29-2016 at : 22:18:10

Based on the information you provided:

Factor 1

Your consideration of the purpose and character of your use of the copyright work weighs: *in favor of fair use*

Factor 2

Your consideration of the nature of the copyrighted work you used weighs: *against fair use*

Factor 3

Your consideration of the amount and substantiality of your use of the copyrighted work weighs: *in favor of fair use*

Factor 4

Your consideration of the effect or potential effect on the market after your use of the copyrighted work weighs: *in favor of fair use*

Based on the information you provided, your use of the copyrighted work weighs: *in favor of fair use*