WITH T-SQUARE, avid determination, and an abiding love for southwestern architecture, John Gaw Meem IV carved out an international reputation in his chosen profession. He became the central proponent of the “Santa Fe style,” an adaptation of Spanish-Pueblo architecture to modern designs, exemplified by the present character of the University of New Mexico.

John Gaw Meem IV was born in Brazil on November 17, 1894, the eldest son of John Gaw III and Elsa Krishke Meem, Episcopalian missionaries to that South American nation. Since his father and paternal grandfather had been Virginia Military Institute graduates, it was natural that when the time came for John Gaw IV to enter college he would consider the same institution. He left Brazil to enter VMI in the summer of 1910 when he was not quite sixteen and graduated on June 25, 1914, standing number eighteen in the graduating class of sixty-three cadets. After graduation as a civil engineer, he took a position as an engineering apprentice with the Underpinning and Foundation Company, New York City, and worked for two years in the construction of a subway connecting Broadway with Manhattan Bridge along Canal Street. He stayed with the company until he was called into military service in May 1917. He later recalled that he was constantly teased about the connotation of the company’s name; his friends hinted it was not proper for him to be concerned with ladies’ undergarments.

After the entrance of the United States into World War I in 1917, Meem joined the Army and was assigned to the Officers Reserve Corps, Plattsburg Barracks, New York, where he became an instructor under the direction of General Leonard Wood. He
was raised to the rank of Captain, Infantry, in the Allied Expedi­
tionary Force prior to his discharge in 1919. It was during his ser­
vice in Plattsburg that Meem contracted influenza which later was to develop into tuberculosis, the effect of which changed his career.

In his weakened state he decided that he would forego engineer­
ing for a time and he received a position as a credit manager with the National Bank of New York City, largely because of his knowledge of Portuguese. Upon completion of his trainee work, he was sent to a branch of the National Bank in Rio de Janeiro. How­ever, Meem had a reoccurrence of tuberculosis and was forced to return to New York within a year where a physician recom­mended bed rest for an indeterminate period of time. One of the places the doctor recommended for treatment was Santa Fe, New Mexico; by coincidence as he left the doctor’s office, he noted a sign for the Santa Fe Railroad and went in to obtain some liter­ature. Impressed by the contents of the brochures, he shortly thereafter entrained for the city of Santa Fe, the area which was to become his home. His developing love for the architecture of the Southwest would be the beginning of a distinguished career.

Meem entered the Sunmount Sanatorium for the recuperative rest that the New York physician had recommended. Here it was that he met Doctor Frank E. Mera and Carlos Vierra, men who later influenced him in his study of architecture, especially of the “Santa Fe style.” At the Sanatorium, he came in contact with many writers, artists and lecturers who often visited their friends to share their talents. Some of them, along with some of the institution’s patients, settled in Santa Fe and later became Meem’s clients or advocates, recommending Meem as an architect. One such acquaintance was Carlos Vierra, who influenced Meem in his growing love for southwestern architecture. Vierra, a native of San Francisco and of Portuguese descent, had the Portuguese language as a common ground with Meem. Soon Meem and this photographer-artist were exchanging ideas. As Ruth Laughlin later wrote: “No one took as intense an interest in Spanish-Indian architecture as Carlos Vierra. He studied and photographed every old building he could find and preached his gospel of the long heritage of native architecture so vehemently that it became
known as the "Santa Fe style," although buildings at the State University in Albuquerque had been designed along Indian lines some years before."

When archaeologist Sylvanus Griswold Morley restored an old adobe for his home, when Carlos Vierra's ideas became more widely known, and when the Honorable Frank Springer gave a substantial contribution toward a state art museum patterned on the venerable New Mexico mission churches and had Vierra build a new house along the old lines, the "Santa Fe style" was launched in earnest. This support of the "Santa Fe style" was championed also by the Taos art colony as represented by Earnest L. Blumenschein who revealed in 1953 that

... about 1910—when in Taos the merchants were inducing the native Spanish Americans to cover their adobe walls with tin—large sheets of tin indented to imitate stone masonry—and also to place a sloping tin roof on the church at Ranchos de Taos, I believe it was right then that the artists and writers started something that developed way beyond our control, the preservation of the Spanish-Pueblo style in New Mexico.

We never considered Spanish homes—or five storied communal Indian buildings as architecture, and we were all much surprised when gradually, by public opinion, the Spanish-Pueblo style of Architecture was being adopted by the entire state, as not only practical and fitting, but most of all, as attractive drawing card to visitors."

There were other influences as well that started John Gaw Meem on his career. At an early state of his residence in New Mexico he became interested in the great Franciscan churches that had been built by sixteenth and seventeenth century missionaries. He did quite a few sketches of them and was pleased to note that others felt that he had some talent in this line. In this venture he was encouraged by Dr. Mera. Meem recalled that many of his early drawings were done in bed and later in a small cottage on the Sunmount grounds which Mera allowed him to use. Much of his work through 1928 was done there, including his perspectives of the Fuller Lodge which was built as part of the Los Alamos Boys School in 1927-1928."
Because of his growing talent in architectural sketching Meem decided that, since his health was improved, he would try to enter the field of architecture. In 1922 he wrote to the firm of Fisher and Fisher in Denver for a position. Arthur H. Fisher wrote to him:

In response to your letter of September 11 regarding your application for a position in our office it seems to us that you should be worth $15.00 at least to this office, and we will be glad to take you in on that salary, and of course, if we find that you are more valuable to us than the salary would indicate we will be only too glad to pay you whatever we think you are worth, and I feel that you should make good strides especially if you carry on the work in the Atelier.6

In referring to the Atelier, Fisher was speaking of the branch of Beaux Arts Institute of Design operated by Burnham Hoyt in Denver. Meem did attend the school while working at Fisher and Fisher, and enjoyed some success as a student. Among the many drawings in the Meem Collection at the University of New Mexico's Zimmerman Library there are perspectives for which Meem received honors in national competition while he studied at the Atelier.

His overzealousness in his work in Denver, both at the Atelier and Fisher and Fisher, proved Meem's undoing and within a year he was back at the sanatorium in Santa Fe. This did not discourage Meem, for he established an office with Cassius McCormick in space loaned him by Mera. Meem and McCormick became the foundation of the successful architectural firm, under different names, which Meem was to head until his resignation in 1959. In this new office Meem used the specifications for buildings which he had learned in his work at Fisher and Fisher.

Meem also became involved with the Society for the Preservation and Restoration of New Mexico Mission Churches, first as secretary then as supervising architect and chairman. Originally the interest in the church restoration program was sparked by Miss Ann Evans, daughter of the Governor of Colorado. She established the Society aided by Burnham Hoyt, who had been Meem's
architectural mentor in Denver’s Atelier. When Hoyt was commissioned to do the restoration and repair of the roof at Ácoma, he asked Meem to be the supervising architect. It was a challenging job that had to be done on short notice, since it was started in mid-October and had to be finished in about six weeks to avoid possible bad weather. Money for this project was supplied by Mr. William McPhee of Denver and plans for the restoration and repair of the roof were drawn by Burnham Hoyt of Denver, assisted by Meem and Carlos Vierra.

As L. A. Riley II, construction supervisor, later wrote in El Palacio, there were many difficulties in preparing for the laying of the roof since the work was to be done by volunteers, with the supplies and equipment to be obtained from Denver, Santa Fe and Albuquerque. The church at the top of the mesa was a tremendous challenge. Riley described the repair work in the following terms:

The roof work alone required the following quantity of materials, which had to be carried up the 350 foot cliffs of the mesa either on human backs or on burros and hoisted to the roof of the church some 60 feet further: 50,000 pounds of water, 24,000 pounds of cement, 72,000 pounds of sand, 35,000 feet of boards for scaffolding, 5,000 pounds of felt roofing and 5,000 pounds of asphalt. . . . Thanks to the courage and generosity of Mr. John Meem, Miss Mary V. Conkey, Mr. and D. T. Kelly, we took our risk and pushed ahead and funds so generously provided by Mr. McPhee quickly became available. ¹

Similar gambles on obtaining monies for other church restoration projects were not unusual and many prominent personages in Santa Fe were involved. Among them was Mary Austin, the distinguished writer, who worked diligently in raising money for the society and obtained eight thousand dollars to purchase the Santuario de Chimayo from private owners. In turn the society presented the chapel to the Catholic church. ² Other churches restored through the aid of the Society for the Preservation and Restoration of New Mexico Missions included Santa Ana, Laguna, Zía, San José de Las Trampas, St. Augustine at Isleta and Ranchos de Taos. ³
Above: John Gaw Meem with his model of the Colorado Springs Fine Arts Center. Below: Laboratory of Anthropology, Santa Fe. Photos courtesy of the John Gaw Meem Collection, Zimmerman Library, UNM.
The activities of Meem in the society did not limit his architectural efforts in other areas. He and McCormick were very busy in other pursuits, especially in the remodeling of homes and new home building in the Santa Fe style, as well as designing churches, business structures and schools.

Before long Meem outgrew the space loaned to him by Mera and he found it necessary to build his own office on land which he purchased adjacent to Sunmount. Some of his early patrons were Mrs. Knox Taylor, Ashley Pond, Mary Austin, The Episcopal Church of the Holy Faith, the Sunmount Company, Laura Conkey and others. He continued to innovate. His work on Fuller Lodge at the Los Alamos Boys' School in 1928, for example, was made from 800 logs set upright with the side chinks filled with concrete. The logs for this massive structure were obtained on the school grounds and processed there for use in the structure. The Lodge gained notoriety during the 1940s when it was used as a center by the Manhattan Project for development of the atom bomb.

In 1929 Cassius McCormick left the firm and Meem shortly thereafter hired Hugo Zehner as chief draftsman. In 1934 Meem made him an associate, and in 1940 he became a partner in the firm and stayed with Meem until his retirement in 1959. Meanwhile many projects were keeping the firm busy. Two big commissions during this time, the expansion of the La Fonda Hotel and the winning of the John D. Rockefeller, Jr. competition which resulted in the building of the Laboratory of Anthropology, gave Meem national publicity. Extensive coverage of the competition was given in the New York Times of January 12, 1930 in which was mentioned that a set of architectural drawings and plans for the complete group of twenty buildings would be displayed at the American Museum of Natural History in New York City until January 18, 1930. These same three drawings are now on permanent display in the Meem Collection in Zimmerman Library, University of New Mexico. In a later article in the New York Times Magazine, reference is made to the design of the Laboratory of Anthropology:

According to John Gaw Meem, who is architect of the new anthropological laboratory, the origin of the style which bears the town's
name lies in the Pueblo Indian fortress type of architecture built for defense which becomes adaptable to modern uses by the adoption of the Spanish plan and certain details. The purest examples of the so-called Spanish-Pueblo type of architecture are found in the early Franciscan missions, of which many still exist.

In the early 1930s Meem’s reputation in the distinctive Spanish-Pueblo style was greatest, although Meem gave full credit to earlier architects whom he said should have been recognized for the development of the Santa Fe style. Meem, however, did more than any other individual to popularize this type of architecture by working for the preservation of the antiquities of the state of New Mexico, particularly in the Santa Fe area, and by using Spanish-Pueblo styles as exemplified on the University of New Mexico campus in Albuquerque.

Meem served as University Architect for the university from 1933 to 1959. His commissions there came about through the intercession of John J. Dempsey, who was director of the NRA and FHA and later U.S. Congressman and Governor of New Mexico. It was he who introduced Meem to the Board of Regents who were contemplating several building projects under the auspices of the Public Works Administration. Dr. James F. Zimmerman, then president of the university, was apparently also impressed with Meem’s credentials, and when money was forthcoming Meem was given the commission for designing four projects including the administration and laboratory building, the heating plant, the Student Union Building (now Anthropology) and the university library (now named for Zimmerman). One of the most notable features of the latter building is the carved beams and corbels used in the structure and desks and decorative panels in various rooms of the library. The detail work on the building accessories was done at the Newton Lumber Company in Pueblo, Colorado. Three native artisans did the wood carvings—Faustin Talachi, San Juan Pueblo; Justin Yazzie, a Navajo; and Daniel Mirabal of Taos Pueblo. Some of their artistic work can be seen also in the auditorium classroom of the anthropology building, formerly the Student Union Ballroom.

With the completion of the library in 1938 very little construction was done on campus until the end of World War II when there
was a great surge of building. Numerous structures were completed from 1946 through 1960, resulting in a total of thirty-six Meem-designed buildings on the campus.

For his work on the university buildings Meem was awarded a doctorate, *honoris causa*, in Fine Arts in 1960. The citation read in part:

... he has been the guiding influence in the creation of a homogeneous complex of campus structures which has been termed one of the outstanding examples of regional architectural style in the United States. By capturing the soft earth colors and characteristic shapes of the landscape, and through a sensitive use of symbolic design, he has been able to recall both the form and spirit of the ancient and rich heritage of the Southwest while meeting the contemporary functional requirements of a growing university. ... 12

In discussing the university buildings, Meem recalled that Dr. William George Tight had first started the trend to Spanish-Pueblo architecture in the early 1900s by remodeling Hodgin Hall, but that move had not been too well received. In the 1930s, however, the regents desired to revitalize that architectural style which seemed so well fitted to the university campus. Meem noted that the administration building was quite different in many ways; for example, a series of secular colored pictorial Indian panels on the east and west side were definitely not a part of the Spanish-Pueblo style but rather a development of a new style to replace conventional devices with more regional ones.

In a taped interview with Van Dorn Hooker, one of his successors as University Architect, Meem gave a great deal of credit for visionary campus planning to university President Tom Popejoy and Director of Student Affairs Sherman Smith. He said he was extremely grateful to Dr. Smith for his guidance but was also indebted to Popejoy for his understanding and friendship. At that time, in 1950, the civil engineering building was nearly completed and ready for final inspection by the Board of Regents. However when Meem went to check over the building prior to the board's examination, he noticed some cracks in the main beams and,

with dismay in my heart, I checked into the records of my office and found, sure enough, the structural drawings didn't show
enough steel in the roof area. I went back to our design records and there I found that some of the instructions in regard to the reinforcing steel had not been transferred to the working drawings. I decided that I would speak to Popejoy even though it was a Sunday morning and tell him of the trouble. I did so and explained the entire situation and the need of a month to a month and one-half of delay to rebuild the beams and the roof. Tom Popejoy immediately said he would call the Regents and explain that there would be a delay in the completion of the structure.  

Meem's work obviously had made an impression upon his fellow architects, for a few years later he was appointed—in conjunction with the Department of the Interior and AIA—as a member of the Advisory Board of the Historical American Buildings Survey. He was active in this capacity at intervals from 1933 to 1959, serving as district officer for Colorado, Arizona and New Mexico. He was aided in the HABS surveys by A. Leicester Hyde to whom he funnelled the names of applicants who could qualify for the exacting detail work on the many historic buildings which were to be listed in New Mexico such as the Palace of the Governors, San Miguel and Rosario Chapels, Our Lady of Guadalupe Church, the Borrego and Rael houses in Santa Fe, the Baca House in Las Vegas, and various mission churches and other selective buildings erected prior to 1860. He was active on many committees of the AIA covering historic preservation and restoration, and he served on many juries judging national architectural honor awards for various types of structures until his retirement in 1959.

Commissions during the early thirties kept Meem occupied as well. During this period he was involved with such diverse designs as a chapel (La Floret, Colorado Springs) and the Colorado Springs Fine Arts Center for Mrs. Frederick M. P. Taylor, work on remodeling the old St. John’s Cathedral and Diocesan House in Albuquerque and four buildings on the UNM campus, the Fountain Valley School in Colorado Springs, and various homes such as the Cyrus McCormick, Jr. and Amalia Hollenbeck dwellings.

Meem had entered another form of partnership in 1933. As preoccupied as he was with his diversified work and public service activity, Meem did take time to woo and win the hand of one of his employees who had started work in 1931. Faith Bemis, daughter
of Mr. and Mrs. Albert Farwell Bemis of Chestnut Hill, Boston, had graduated from the Cambridge School of Architecture and Landscaping Design in 1928. She had worked in New York for two years before coming west to be with her aunt, Mrs. F. M. P. Taylor in Colorado Springs. Subsequently she joined the Meem firm working as a draftsman.

 Shortly after his marriage Meem started work on the Colorado Springs Fine Arts Center in that resort city which has been acclaimed as one of his finest designs. This modified Spanish-Pueblo structure has extremely straight lines and is built entirely with reinforced concrete and in many ways is a very stark structure. Yet it was hailed by many critics as one of the finest and most complete community art centers in the United States. It was recognized in many national magazines and widely lauded by architects at that time. Even one of his most severe critics, Ernest Blumenschein, who disagreed considerably with Meem’s point of view and felt Meem did not have great imaginative and dramatic design since he insisted on perfection of technique rather than trying for emotional appeal, admitted:

It seems that he had a greater success in Colorado Springs. And here is where I ‘cave in’—and acknowledge that out of the faultless, almost mechanically correct execution, out of straight line atop of other straight lines, he has achieved a masterpiece. And it is a beauty.

To me, the Art Center structure is conceived in the modern spirit, influenced slightly by the Pueblo Style. But all this is forgotten as one responds to the unusual elegance resulting from his stiff correctness. No doubt his proportions are the big secret of a splendid job in which he stamped the name of John Gaw Meem, his cultural taste and extraordinary skill on a monument that elevates our minds and inspires our work.14

Meem was presented with an honorary master of arts degree from Colorado College in 1936 in recognition of this outstanding building and awarded the Silver Medal by the Fifth Pan-American Congress of Architects at Montevideo for excellence of design.

His other major work in 1939-40 was the building of the Church of Cristo Rey. Truly in every way a splendid example of
the early Franciscan churches, it was planned to house the famous reredos of the “Castrense” which had been hidden from public view for many years in the back of the chancellery of the Cathedral of St. Francis in Santa Fe. Some remodeling was done to the church in 1970, but the structure remains essentially the same today as it was in 1940 when it was completed.

Meem had been visiting in Europe when the rumblings of World War II cut short his stay. Throughout the conflict, his office was kept busy with many projects for various Army installations, chiefly housing for Army personnel and their families. One major project, a proposed Air Force academy to be named Roswell Air Field, which took much of his time during the early forties, was never built. He did design several more churches of which the St. James Episcopal Church (Clovis, New Mexico), done in the traditional Pueblo style and completed in 1950, was widely lauded. However, the bulk of the work in the late forties was taken up with the fast growth of structures on the University of New Mexico campus.

In the ten-year period between 1945 and 1955 Meem’s firm designed approximately twenty buildings for the University of New Mexico campus including Mitchell Hall (classrooms); Northrop Hall (Geology); Castetter Hall (Biology); Clark Hall (Chemistry); Bratton Hall (Law); faculty apartments; and the Golf Building on the north campus. Other major works in Albuquerque during this period were the Bataan Memorial Hospital and the Lovelace Clinic. Some houses were designed and built in Albuquerque quite differently from his former structures, namely the Phillips and Cornish residences, made of brick and with pitched roofs. The Wallace Beil stone and board house in Gallinas Canyon near Las Vegas, designed to blend well with its environment, was another departure. Meem also designed a passive solar house for Libbey-Owens-Ford Company which was included in an illustrative book published by Simon and Schuster in 1947. This was possibly based on the Elinor Gregg house built with exposed round beams, but with cantilevered overhangs serving the purpose of protecting the walls below.

Meem began to relinquish many of his duties as senior partner in the firm of Meem, Holien and Buckley as early as 1956 when he took some time to visit South America. On June 17, 1959 he wrote
to Tom Popejoy, President of the University, that he planned to resign from his firm at the end of 1959 and that after that time he would be willing to become a consultant, but without firm commitment.

After 1960 Meem did do some consulting work for the university but he devoted most of his time to public service, giving many hours to the Capitol Buildings Improvement Committee from 1961-1967. Meem thought that new plans for development in Santa Fe should not interfere with the antiquities and character of the neighborhood around the capitol which, residents hoped, would develop into an outstanding civic center and tourist attraction.

He became deeply involved with the two phases of remodeling of the Santa Fe Plaza, donating his designs for improvement of the city's center, including surrounding buildings and sidewalks. It was at this time, in June 1967, that he became involved in the controversy regarding the moving of the Soldiers' Monument from the center of the plaza to another location, preferably onto the State Capitol grounds. This plan was opposed by Dr. Myra Ellen Jenkins, whose opposition he regretted because of her position. Meem wrote to her on July 10, 1967, that

I agree with you that the monument is indeed historical. . . . The Santa Fe Plaza was chosen after the Civil War because it was in front of the seat of Government, the Palace of Governors. If the site of the monument were the grave of a hero or the location of a battlefield, we would not think of moving it. But since it is neither, and was erected and presumably paid for by the Legislature of New Mexico, we think it appropriate that they should move it to the new State Capitol, thus permitting the City of Santa Fe to restore the center of the Plaza to its former function as the center of civic festivities.

I am sorry you feel you must make a public statement in opposition as your opinion as Senior Archivist, State Historian and Chairman of the Historic Sites Commission will carry great weight.16

Meem withdrew his objections to the monument remaining in the Plaza and wrote in the New Mexican on July 26, 1973 that "it is like an ugly child, you love it like it is." Eventually, both phases of the Plaza renovation were carried out, one in 1967 and the
Administration Building, renamed Scholes Hall in 1970, UNM. Photo courtesy of the John Gaw Meem Collection, Zimmerman Library, UNM.
other in 1974. The *Santa Fe New Mexican* in its column "New Mexico Opinion" had this to say about the changes:

Architect John Gaw Meem should be commended for his design and layout which, he says, will preserve the Plaza as a daily part of Santa Fe life. The new paving, new sidewalks and new, lower curbs combined with refurbished wrought iron benches and old fashioned iron lamp posts make the Plaza comfortable and reflect this community's pride in its past.¹⁷

Meem was aided in this project by Kenneth Clark, Santa Fe architect, with some delineations being done by Foster Hyatt.

Whatever the depth of Meem's influence on New Mexico architecture, his creations were not universally loved. In an article in *Exploration 1975* he wrote somewhat defensively of

Frank Lloyd Wright, who upon visiting the campus of University of New Mexico exclaimed, "This is imitation and all imitation is base."¹⁸ By this dubious and incorrect statement, he classified the Zimmerman Library Building with its ten-storied vertical stack as imitation. An imitation of what? If by imitation is meant the recalling or reflection of the past, he would condemn the whole of the Renaissance.¹⁸

Most of Meem's structures have been well accepted on the university campus although the one building that has annoyed some is the Johnson Gymnasium. Anthony C. Antoniades, Visiting Lecturer of Architecture at the University in 1971, stated that

the issue of proportion may be seen as the linear exaggeration of scale consideration, and to my knowledge the most typical example is to be seen in the architecture of Johnson Gymnasium on the [University of New Mexico] campus. This building is a giant-looking adobe, which has grown in size without gaining anything in spirit. The large enclosed space required steel frames to cover the span, a span which would be impossible to cover with vigas. Yet the building has been built with an adobe-looking facade with details which promote it as an example of traditional architecture.¹⁹
Meem countered this argument, again with a touch of defensiveness, by saying:

Once again, one must repeat that this building was designed as a contemporary structure to meet the functional requirements of a gymnasium. It is not trying to imitate an adobe. It is recalling some of the latter's characteristics such as flat roofs, sloped walls and earth colors as a reminder of the environment, and doing this in preference to hard straight lines associated with much of today's design.²⁰

Antoniades, however, was not alone in his criticism. University Professor of Art Bainbridge Bunting, in an article in *Albuquerque Magazine*, called Johnson Gymnasium one of the worst designed buildings in Albuquerque. Bunting wrote,

Although obviously not attempting to copy Taos Pueblo or any other historic building, the designers tried to recall the tradition of the area by attaching a few architectural symbols such as portals and subsidiary masses to the enormous cube which contains a basketball arena. One trouble is that the cube was much too large to be tamed by such puny additions. Another was the large amount of window area which destroys the feeling of compactness which is the essence of the Southwestern tradition.²¹

Since 1960 the character of the University of New Mexico campus has changed somewhat. That the Meem influence was no longer the absolute was obvious from an article published in the *New Mexico Architecture* magazine entitled, "A Conversation with Allan Temko," in which architect John P. Conron asked: "What is the value of a regional architecture? Is not the College of Education the first attempt to express on the campus the essence of the New Mexico architectural heritage in a contemporary manner, but without resorting to Pueblo Style cliches?"²² Temko conceded it was a decided improvement, and that Max Flatow deserved credit for injecting a new idiom. Improvement or not, the change was just that—idiomatic, not a completely new style of expression. The impact of Meem upon the UNM campus, upon Albuquerque, Santa Fe and the rest of New Mexico, and upon the world of architecture generally was indelible.
NOTES


2. Six volumes of photographs by Carlos Vierra were preserved by John Gaw Meem and are now part of the John Gaw Meem Architectural Records Collection at the Zimmerman Library, the University of New Mexico, Albuquerque (Meem Collection).


12. "Honorary Citation for John Gaw Meem," Commencement Exercises, University of New Mexico, June 8, 1960, Meem Collection.

13. Meem, "Tape recording."


17. "Plaza Dedication" in the column of 'New Mexico Opinion,' The Santa Fe New Mexican, July 24, 1974.


The Historical Society of New Mexico announced that the 1980 annual meeting will be held in Roswell on April 18, 19 and 20. Papers may be submitted to Thomas E. Chavez, History Division, Museum of New Mexico, P.O. Box 2087, Santa Fe, New Mexico 87503. The Chaves County Historical Society in Roswell will host the event.

The Kit Carson Foundation of Taos, New Mexico, is planning to open another of its historic properties to the public. To be restored in 1980, the Ernest L. Blumenschein Memorial Home will contain original furniture and furnishings in the main living area as well as some art work and memorabilia in Blumenschein's studio.

The American Association of Museums, which initiated an accreditation program in 1970, distributes Professional Standards for Museum Accreditation and Museum Ethics free to any museum. These publications can serve as a daily guide for improving programs and operations. AAM is presently developing an assessment program intended to aid museums and enhance the quality of their operations. For more information, contact the AAM of the state museum coordinator, Philip Nakamura, Museum Coordinator, Education Division, Museum of New Mexico, P.O. Box 2087, Santa Fe, New Mexico 87503. Historical societies and museums in New Mexico have been receiving questionnaires from the coordinator in preparation for the publication of a statewide directory. If you have not yet been contacted or have had recent staff changes, please contact the state museum coordinator.

On the corner of 19th Street and Mountain Road, the new Albuquerque Museum opened August 5. Architect Antoine Predock has incorporated the building with its Old Town site and integrated a bank of solar collectors to create one of the few solar-heated museums of its size and a worthy model for future museum structures.

The Museum of New Mexico Traveling Exhibits Service, under the auspices of the Museum's Education Bureau, reports that the following New Mexico museums and organizations will sponsor traveling exhibits:

- New Mexico Junior College, Hobbs
  "Chuckwagons and Cowboys—Lithographs of Theodore Van Soelen"—(November, December)

- Carlsbad Municipal Fine Arts Museum, Carlsbad
  "New Mexico Churches—Photographs by Robert Brewer," and "Santos: New Mexico’s Holy Images"—(November, December)

- Sandia Laboratories Special Exhibition Facility, Albuquerque
  (not open to the public)
  "Santa Fe Sketchbook—Sketches by Andy Burns"—(November, December)

- Western New Mexico University Museum, Silver City
  "Juegos y Juegtes—Toys and Games of Hispanic New Mexico"—(November, December)

Contact the various sponsoring organizations for specific dates of the exhibits and hours of operation.