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As you walk through the main campus of the University of New Mexico in Albuquerque, it does not matter if it is the first time or the hundredth time, you will be struck by the unique quality of the architecture. There are no red brick buildings, ivy-covered walls, classical columns, spires or domes, as you would confront in a traditional midwestern or eastern university.

Composed of asymmetrical masses of adobe-colored shapes, which unify the campus through color and form, UNM's architecture instead is appropriate to the southwestern environment. Flat roofs, wide portales (porches), walled courtyards, vigas (beams), flagstone and brick walks, balconies, carved corbels, wooden grilles, plazas, and fountains all enhance the flavor of this internationally acclaimed monument to a Pueblo Indian and Spanish past. The gently massed, yet bold, geometric forms of the school's architecture and its campus plan convey a communal atmosphere giving a sense of place and connection to New Mexico's roots.

This "pueblo on the mesa" was not always so. The school opened its doors before the turn of the century in a red brick building, designed

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Jesse M. Wheelock, architect. Reproduced from composite of officers, Town of Albuquerque, 1885. Courtesy of Albuquerque Museum.

by Jesse M. Wheelock and patterned after those which were prevalent at other universities. Under the leadership of its innovative third president, W. G. Tight, the university was transformed into a "pueblo university." As the university celebrates its centennial in 1989, Tight should be remembered for his sensitivity to New Mexico's rich cultural heritage and his bold initiation of the concept of the distinctive architecture comprising today's modern campus.

Although the University of New Mexico was created on February 28, 1889, it was not until November 13 of that year that the Board of Regents held their initial meeting in the library of the San Felipe Hotel.[1] At that first meeting, the regents directed their secretary to advertise

1. *Acts of the Legislative Assembly of the Territory of New Mexico, Twenty-Eighth Session,* Santa Fe, 1889, 323–45. The bill which created three institutions of higher learning was officially called "An Act to Establish and Provide for the Maintenance of The University of New Mexico, The Agricultural College and the Agricultural Experiment Station, The School of Mines, and The Insane Asylum, and for Other Purposes." The bill was signed by Governor Edmund G. Ross. On September 2, 1889, Governor L. Bradford Prince appointed the following to the Board of Regents: Elias S. Stover, Albuquerque (1 year); Frank W. Clancy, Santa Fe (2 years); G. W. Meylert, Albuquerque (3 years); Henry S. Waldo, Santa Fe (4 years); and Mariano S. Otero, Bernalillo (5 years).

for architectural plans and specifications for the new school in newspapers in Denver, Kansas City, Santa Fe, and Albuquerque. In response to the regents' advertisement, fifteen replies were received requesting further information. Only three of those who initially expressed interest, however, eventually submitted sketches: Elliott Lynch of Chicago; T. H. Knight of Denver; and Jesse M. Wheelock of Albuquerque. The regents were receptive to Wheelock's preliminary design for a three-story, red brick academic structure. There was only a modest response to Lynch's design, and no response to that submitted by Knight. After considering the submissions, the regents selected the local architect, Wheelock, to design the first building for the territorial university.[2]

Wheelock was a successful, community-minded businessman who took an active role in many of the same civic and social organizations as members of the Board of Regents. The advantages of a local architect were significant, for he would need to have a good working relationship with the regents and would be responsible for not only the design but also for on-site supervision during construction.[3]

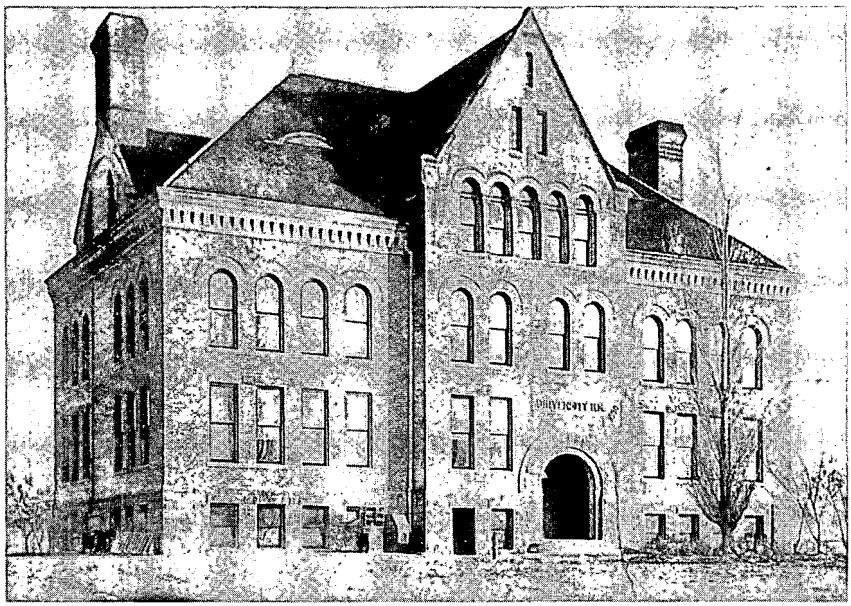
Wheelock considered himself "the leading architect of New Mexico," a distinction he gained simply by being the major architect in residence between 1882 and 1896.[4] He designed many of the most important buildings in Albuquerque during this era. Examples of his work in the city included the San Felipe Hotel, Grant Block and Opera House, Bernalillo County Jail, N. T. Armijo Building, the Cromwell and Whiting buildings, and the Commercial Club.

Jesse Wheelock was born December 13, 1859, in Booneville, Oneida County, New York. He attended the State Normal College in Emporia, Kansas, for the term of 1872–1873, although he received his architectural training as an apprentice to his father. Both Charles W. and Jesse M. Wheelock are listed as architects in the 1880 Las Vegas, New Mexico, census. New Albuquerque was incorporated on June 4, 1885, and Jesse

2. Board of Regents, Minutes, University of New Mexico, May 28, 1890, Special Collections, Zimmerman Library, University of New Mexico. The secretary was instructed to write Jesse Wheelock's firm asking the cost for plans, specifications and working drawings complete for bidding by contractors. They also asked Elliott Lynch to further define his system of heating and ventilation.

3. Carleen Crisp Lazzell, "Academic Architecture and Changing Values in New Mexico: Hodgin Hall 1889–1909" (master's thesis, University of New Mexico, 1984), 57.

4. In 1893 Jesse M. Wheelock distributed a brochure entitled *Souvenir of Albuquerque, New Mexico and Surrounding Country,* "Compliments of J. M. Wheelock, the leading architect of New Mexico and the real estate and insurance man of the Rio Grande Valley," Vandercook Engraving and Publishing Company, Chicago.



"The University" Building, 1892, was renamed Hodgin Hall in 1936. Courtesy of Special Collections, Zimmerman Library, University of New Mexico.

Wheelock was elected as the first Recorder. He was also a charter member of the Commercial Club and served as that organization's first secretary.[5]

Albuquerque Academy's Perkins Hall, constructed in 1890, was a major influence on Wheelock's design for "The University" building. The Congregationalists of the New West Education Commission hired the architectural firm of Patten and Fisher, Chicago, to design their new educational facility. Wheelock served as superintendent of construction for the project. Constructed of red brick and sandstone in a Richardsonian style, the academy building was similar to the design Wheelock soon executed for the University of New Mexico.[6]

"The University" building, named Hodgin Hall in 1936, would be

5. *An Illustrated History of New Mexico* (Chicago: Lewis Publishing Co., 1895), 448–49; *A History of the State Normal School of Kansas* (Topeka: Kansas Publishing House, 1915), 169. Jesse M. Wheelock left Albuquerque in 1896 taking the position of general agent for Northwestern Mutual Life Insurance in Providence, Rhode Island, and in 1906 was transferred to Denver. Wheelock did not practice architecture after his departure from New Mexico.

6. Charles D. Biebel, "Cultural Change on the Southwest Frontier: Albuquerque Schooling, 1870–1895," *New Mexico Historical Review*, 55 (July 1980), 221.

the last major Wheelock design constructed in Albuquerque.[7] It was a multi-purpose structure meant to fulfill the immediate needs of the new territorial university. As universities were established throughout the western United States, it was common for one building to serve all the various functions required of the new institution. Therefore, UNM's first building housed classrooms, professors' offices, library, scientific laboratories, auditorium, and sometimes even a dormitory. The building served in this capacity until enrollments justified more space and specialized areas.

The red brick exterior of "The University" building incorporated many Richardsonian features into its design. The foundation, constructed of roughcut Cerrillos sandstone, had windows at the groundline to provide light to the half basement. First-floor windows were rectangular with sandstone lintels, while the second-floor windows were arched. The west and east sides of the roof had gables inserted to accommodate the five large windows on each side of the third floor. Tall chimney stacks projected above the roofline on the north and south ends. On either side of each chimney were glazed windows in a truncated half-moon shape to give light to the attic space. The massive hip roof incorporated eyebrow dormers for ventilation. Charles Lembke, a student at the university in the early 1900s, said "the trusses used in the original roof were actually Howe Trusses designed by a Santa Fe Railway bridge engineer."[8] Although Wheelock's design made excellent use of natural light from extensive fenestration, this later proved to be a problem.

Since the building was to stand alone on the mesa, the regents required that the structure be in a finished state on all four sides. Wheelock's design, therefore, was symmetrical with opposite sides matching. The east and west facades each had an entrance marked by a Syrian arch of roughcut stone. Raised letters in a sandstone slab above each doorway identified the building: "University of N.M.—1890."

Wheelock's plan for the interior of the building consisted of the main floor, which had space for the library and study hall, two classrooms, and two offices for professors. The second floor included four classrooms and two offices. The third floor had two large rooms for

7. The Board of Regents officially named the first university building "Hodgin Hall" on January 14, 1936, as a tribute to the late Charles Elkanah Hodgin (1858–1934). Dean Hodgin graduated from the University of New Mexico in 1894 and served as professor of education at the institution for twenty-four years.

8. M. F. Fifield, "Profile of an Engineer, Charles H. Lembke," *Professional Engineer*, 17 (November 1965), 7.

use as an assembly hall or dormitory space. Heating and ventilating systems were installed in the basement along with two large rooms which were equipped for chemical and physical laboratories.

The design of "The University" building embodied the cultural image considered appropriate for an institution of higher learning in America during the 1890s. The regents, acting as the decision makers, were part of the network of influential citizens who had been selecting the architectural designs in New Albuquerque since the arrival of the railroad. Buildings of stone and brick were a source of great pride to city residents and Wheelock's designs of the 1880s and 1890s were locally perceived to be the latest in acceptable eastern and midwestern styles.

Completed in 1892, "The University" building was the last structure Wheelock designed in Albuquerque before he moved to Rhode Island in 1896. It is the only building of his which has survived, although he would not have recognized it in its present Pueblo Revival style. This first building for the young university was constructed by Gaetano Palladino and Carlo Digneo, first generation Italian stone masons, who made their homes in Santa Fe.[9]

Nine years later, a new president arrived at the fledgling university. William George Tight's inspirational ideas instituted an architectural trend for the campus which has continued to the present day. This thirty-six-year-old geologist was to have a significant effect on architecture at the University of New Mexico and this region.

The campus, in 1901, consisted of Wheelock's imposing red brick administration/multi-purpose building and a similar red brick building, constructed in 1899, known as Hadley Hall Climatological Laboratory. The science laboratory complemented "The University" building, as both followed the conventional architectural idiom which was popular at midwestern and eastern universities. Hadley Hall was two stories on a half basement of Cerrillos sandstone with a projecting entrance. Its hip roof, with decorative cresting, had dormers on each side. Hadley Hall was designed by E. B. Cristy, another local architect, who would ultimately become Tight's associate in developing the transition from traditional to indigenous architecture for the University of New Mexico.[10]

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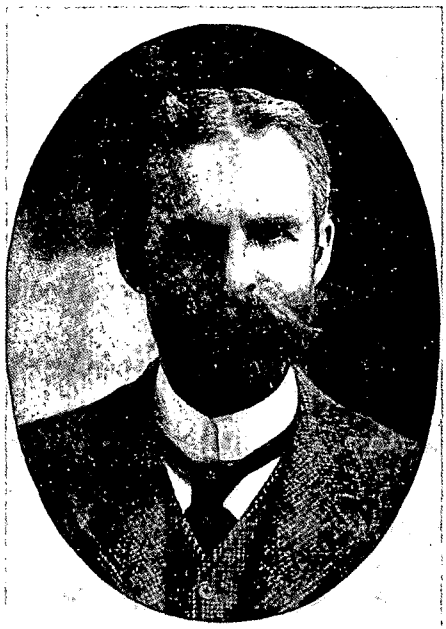
9. Carleen Lazzell, "Early Spanish-Pueblo Revival Architecture at the University of New Mexico, Albuquerque," *New Mexico Studies in the Fine Arts: Spanish Colonial Art*, 10 (1985), 23.

10. UNM Catalog, *Bulletin*, 1898, p. 20. The primary purpose of Hadley Hall was to further medical research. Students with poor health were encouraged to attend the



Dr. William George Tight, third president of the University of New Mexico, 1901–1909. Courtesy of Special Collections, Zimmerman Library.

Tight was born in Granville, Ohio, March 12, 1865. He graduated from Denison University in Granville in 1886 with a bachelor's degree in science and the following year was the first student to receive a master's degree from the same institution. In 1901, the year Tight arrived in Albuquerque to assume duties as president of the university, he received his doctorate from the University of Chicago.[11]

The architectural scene that greeted the new president was not much different than what he had left behind in the Midwest. But Tight's vision over the next eight years transformed the young institution into a campus reminiscent of the indigenous architecture of the southwestern United States. Tight's innovative ideas, applauded at the time, were no passing fad. Tight initiated an architectural style that has become known as the Spanish-Pueblo Revival and is now associated with all of New Mexico.

Tight's enthusiasm for and dedication to the improvement of the campus were limitless. He was admired not for his intellect alone but

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University of New Mexico, as the dry climate was considered beneficial particularly to those suffering from tuberculosis.

11. G. Wallace Chessman and Wyndham M. Southgate, *Heritage and Promise: Denison 1831–1981* (Granville, Ohio: Denison University, 1981), 49; Albuquerque *Morning Journal*, January 17, 1910. Because of a dispute with two faculty members, the regents asked for Tight's resignation in April 1909. He died on January 10, 1910, in Glendale, California.

also for his "down to earth" attitude and hard work. Referred to as the "human dynamo," he did not simply give orders regarding work to be done but donned work clothes and pitched in himself. He and students made trips to the mountains and returned with trees to be transplanted on campus. President Tight was an active member of the Campus Improvement League, which planted a wide variety of trees, including elms, maples, ashes, birches, sycamores, redbuds, walnuts, butternuts, chestnuts, and buckeyes. Ornamental shrubs such as dogwood, flowering plum, syringa, swan ball, bush honeysuckle, hydrangea, and flowering currents were also planted, along with bamboo, cattails, rushes, and pond lilies. By 1908, on what had previously been a sandy mesa with only scrubb plants, there were 5,000 trees and shrubs.[12]

Shortly after Tight's arrival in Albuquerque, the Santa Fe Railway began construction on the Alvarado Hotel. This extensive complex, built at a cost of $200,000, featured a California Mission Revival style architecture.[13] Although the Alvarado was not specifically built in a New Mexican indigenous style, it may well have prompted Tight to consider the idea of an architectural style which would reflect New Mexico's ancient Pueblo past.

In Cristy, hired as a university drawing instructor in 1897, Tight found an architect who shared his enthusiasm for UNM and his fascination with indigenous architectural styles. Cristy immigrated to the territory in 1892 and after his arrival designed several buildings in New Albuquerque, including Central High School in 1900 and City Hall in 1906. The only buildings, however, that he was responsible for in the Spanish Pueblo Revival style were on the university campus. Working together as a team, Tight had the ideas and Cristy executed the final drawings and plans.[14]

Tight and Cristy's initial endeavor at pueblo architecture was the Central Heating Plant, constructed in 1905–1906. The October 27, 1906, edition of the university newspaper printed a photograph of the completed facility and captioned it: "The Pioneer of Pueblo Style on Our

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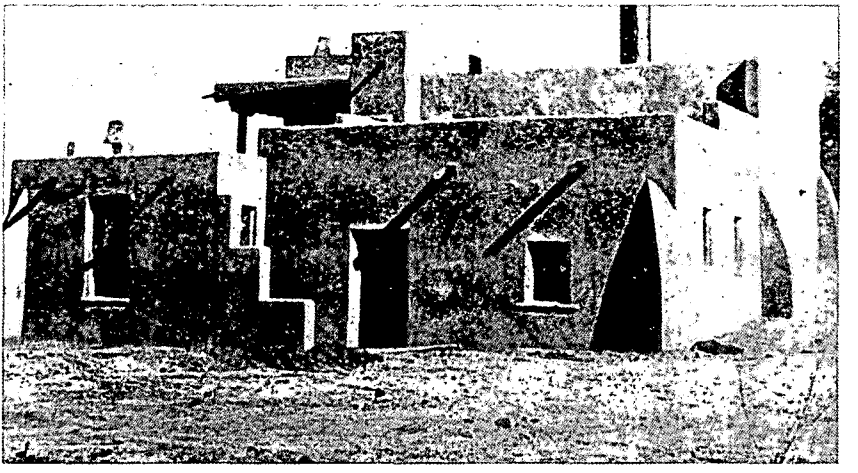
12. Dorothy Huges, *Pueblo on the Mesa: The First Fifty Years at the University of New Mexico* (Albuquerque: University of New Mexico Press, 1939), 23; Frank D. Reeve, "History of the University of New Mexico" (master's thesis, University of New Mexico, 1928), 177; *UNM Weekly*, March 23, April 20, 1907.

13. *Official Southwestern Souvenir Sixteenth National Irrigation Congress* (Albuquerque: n.p., 1908), 65. The Alvarado Hotel was designed by Charles Whittlesey, architect for El Tovar Hotel at the Grand Canyon.

14. George B. Anderson, ed., *History of New Mexico: Its Resources and People* (Los Angeles: Pacific States Publishing Co., 1907), II: 558; *Seventh University Catalog*, UNM, 1897–1898, p. 6.



Central Heating Plant, constructed in 1905–1906. Reproduced from Ramon Jurado, "Prehistoric Home for New University," *Technical World Magazine* (June 1909).

Campus."[15] The boiler house, although modest in scale, incorporated several puebloid features including random fenestration, buttresses, stepped walls, vigas, and a portal. The success of the Central Heating Plant gave Tight and Cristy the confidence to proceed with far more ambitious projects.

Their next buildings were two dormitories—Hokona Hall for women and Kwataka Hall for men. Although built of wood frame and stucco, the two dormitories imitated adobe construction. Pine logs, hand hewn and stripped of bark, were mortised, pinned together, and used for the beams (vigas), balastrades, and portal posts. The university newspaper claimed that inspiration for the capitals (zapatas) atop the posts was derived from those at Zia Pueblo.[16] E. Dana Johnson, a local journalist, had a different opinion, suggesting that the capitals were copied from the old San Miguel church in Santa Fe.

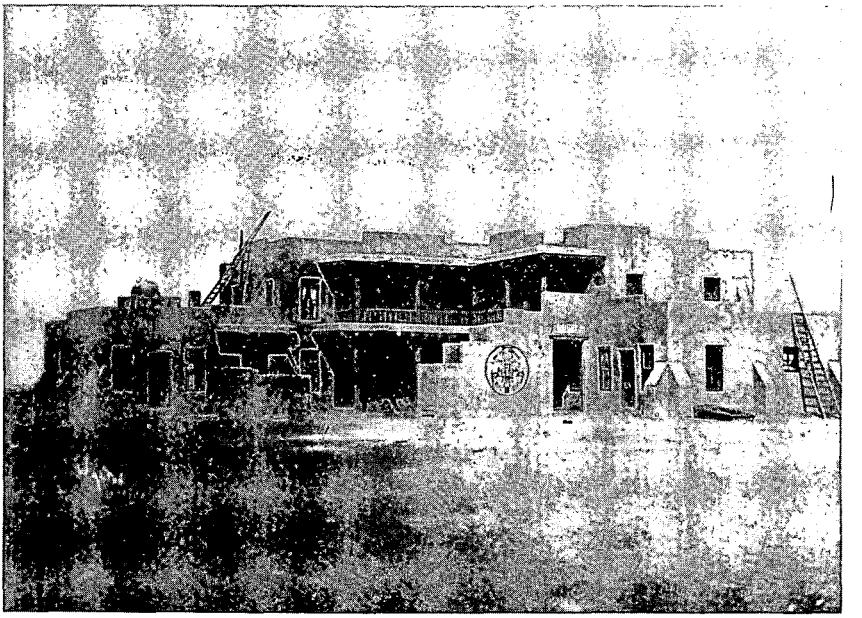
Flat-roofed, with broad porticos on each story, the dormitories also had heavy wall buttresses. Another prominent feature was the walled, outside winding stairway reminiscent of the steep and winding approach to Acoma Pueblo. Long ladders, a familiar sight at the Indian village of Taos, leaned against the buildings.[17]

15. *UNM Weekly*, October 27, 1906. The Central Heating Plant was demolished in 1979.

16. *Ibid.*, April 28, 1906.

17. E. Dana Johnson, "A University Pueblo," *World's Work* (October 1907), 9471–72.

Hokona Hall Women's Dormitory, 1906. Reproduced from E. Dana Johnson, "A University Pueblo," *The World's Work* (October 1907).



Kwataka Hall, Men's Dormitory, 1906. Photograph circa 1908. Courtesy of Special Collections, Zimmerman Library.

Hokona Hall was divided into suites of three rooms, with each suite arranged to house two women and offer a common study/entertaining area. A roof garden, surrounded by a stepped parapet wall, was an added feature. Kwataka Hall had a similar room arrangement with sleeping and study areas and could house twenty-four men. Domed replicas of Pueblo Indian "horno" ovens were placed on the roofs of both Hokona and Kwataka to act as solar water heaters for the bathrooms located below.[18]

Not only was the architectural style of Hokona and Kwataka intriguing, their names fascinated both local citizens and tourists. Names for the two dormitories were selected by Miss Ethel Hickey, associate professor of English at the university. Hickey got her idea from Indian legends. Wrote Ramon Jurado of the names:

> Hokona is the Tusayan or Sikyatki symbol for the butterfly. But instead of following out the old Greek theory of Psyche, the soul, as a definition of butterfly, the dwellers in the ancient city applied it to all maidens, consequently, Hokona has become the Butterfly-Maiden, an emblem of purity and beauty.
>
> Similarly, the men's dormitory, which is a trifle smaller than that which the fair co-eds will dwell, bears the symbol of Kwataka, the Man-Eagle, a legendary monster which was believed by Sikyatkians to dwell in the sky and to lie constantly in wait for wanderers from the pueblo city, to carry them away to his lair and there devour them. Finally the war-god of this primitive people overcame Kwataka and the pueblo was relieved of his raid.[19]

President Tight, aided by Hickey, painted the appropriate symbols for Hokona and Kwataka on the entry stairwells of each dormitory. The symbols, depicting Hokona as a Virgin Butterfly and Kwataka as a Man-Eagle, added the finishing touches to the buildings.[20]

Interior decoration of the dormitories merged nicely with their architectural style by using native designs. Johnson described the interior of the dormitories in a 1907 article stating that the students had captured the spirit of the Pueblo motif. Students' rooms utilized an abundance of rugs, pottery, and baskets which were readily available from the many Indians living in the vicinity of Albuquerque. Bows and

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18. *New Mexico Lobo*, January 4, 1956. Although razed in 1956, Hokona and Kwataka dormitories were the beginning of a homogeneous campus plan. In 1956 a new women's dormitory, also named Hokona Hall, was built. Johnson, "University Pueblo," 9472.

19. Ramon Jurado, "Prehistoric Home for a New University," *Technical World Magazine* (June 1909), 370.

20. *UNM Weekly*, August 17, 1907; *New Mexico Lobo*, January 4, 1956.

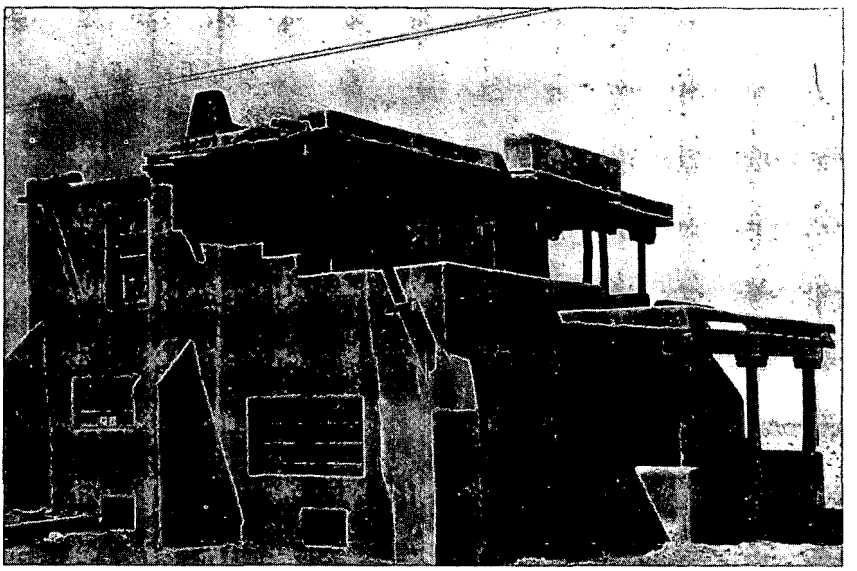
Hokona Hall, Reception Room, 1906. Reproduced from E. Dana Johnson, "A University Pueblo," *The World's Work* (October 1907).

arrows, moccasins, and bead-work curios hung on the walls alongside photographs of harvest dances and sacred ceremonials.

Geometric shapes, patterned after designs on Sikyatki pottery, were painted on the walls and ceilings of the lobbies with colorful birds, mammals, and reptiles filling in the frieze areas. Murals depicting the rainbow god, moon god, and sun god added to the overall composition providing an interesting study in the symbolic art of the ancient southwestern Indians. In the public areas, black hardwood "swastikas" (Indian good luck symbols) hung from the ceilings as frames for the electric light fixtures. And, in the lobby of Hokona Hall, there was a large vase, painted with emblematic designs, which had been brought from the ruins of Sikyatki.[21]

M. F. Angell, dean of physics, was so impressed with Tight's ideas for an indigenous architectural style that in 1906, at the same time the dormitories were under construction, he built an adobe house south of the campus. Porches on the two-story house were accented by roughcut

21. Johnson, "University Pueblo," 9473.



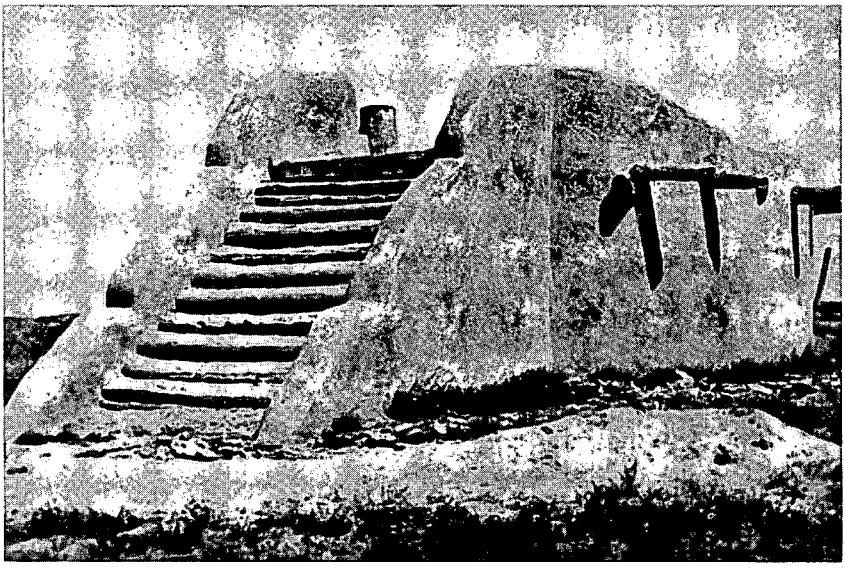
Angell-Tight House, Albuquerque, 1906. Courtesy of Special Collections, Zimmerman Library.

vigas and posts with carved capitals.[22] President Tight purchased the house from Dean Angell in the fall of 1907 and named it "La Casa Puebla en la Colina." The colloquial name indicates Tight's absorption in southwestern regionalism.

Soon after his arrival at the university, Tight assisted the male students in establishing the Alpha Alpha Alpha fraternity. Early in 1908 the group began to build a meeting chamber.[23] A circular one-story building constructed of adobe, it was called the "most unique fraternity house in the world." Intended as a replica of the council chamber at Santo Domingo Pueblo, "kiva" was the first choice as a name for the

22. *UNM Weekly*, October 27, 1906. The house was acquired by Sigma Tau fraternity, an independent social group, in 1910. This group affiliated with Sigma Chi, a national fraternity, in 1914, and stayed in this location until 1923. The house was purchased by the Alpha Delta Pi sorority in 1930 and remained their house until 1932. After that, the Tight residence became a gasoline station and various other businesses before being razed. A fast food restaurant now stands on the site.

23. Hughes, *Pueblo on the Mesa*, 63. Derived from a group called the Yum Yum Society, the Tri-Alphas eventually affiliated with Pi Kappa Alpha national fraternity. The "estufa" is now a landmark on the UNM campus and continues to belong to Pi Kappa Alpha fraternity.



"Estufa," University of New Mexico, 1908. Courtesy Gwinn "Bub" Henry.

building. However, the Tri-Alphas had little choice in the matter. Within a few months after it was built, and after a great deal of criticism from the Santo Domingans, the name was changed to "estufa."[24]

For Tight, the Central Heating Plant, the "estufa," and even Hokona and Kwataka dormitories were minor projects, for his master plan envisioned more dramatic and significant architectural changes in the future. There was nothing in Tight and Cristy's backgrounds to indicate that they would be the two men to initiate an architectural style which would ultimately have far-reaching acceptance. The concept of a revival style based on indigenous southwestern architecture made good sense, yet no one prior to Tight seriously considered it.[25]

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24. *The Mirage* (Albuquerque: University of New Mexico, 1908), n.p.; *UNM Weekly*, August 17, 1907.

25. Reeve, "History of the University of New Mexico," 186, 154–55. Shortly after Tight's death, the regents purchased his library. The collection, unfortunately, was destroyed when Hadley Hall burned on May 23, 1910. Before Tight's dismissal from UNM, it had been his intention to also remodel Hadley Hall to the Pueblo design whenever funds were available. For a discussion of the southwestern exhibits at the 1893 Columbian Exposition, Chicago, and the 1904 Louisiana Purchase Exposition, St. Louis, see Christopher Montgomery Wilson, "The Santa Fe, New Mexico Plaza: An Architectural and Cultural History, 1610–1921" (master's thesis, University of New Mexico, 1981), 122–25.

Magazine articles in 1907 and 1909 stated that Tight and Cristy were influenced by Jesse Walter Fewkes' Bureau of American Ethnology report, "Archeological Expedition to Arizona in 1895," describing the exploration of the ruins of Sikyatki, Arizona. In the October 1907 issue of *World's Work,* Johnson stated that Fewkes' report "has been used as a basis in planning this new type of college architecture—a university pueblo."[26]

Tight and Cristy had access to the Bureau of American Ethnology Reports published by the Smithsonian Institution. In 1894 the Smithsonian donated fifteen volumes of the bureau's reports to UNM and the *Eighth Annual Report,* which published Victor Mindeleff's "A Study of Pueblo Architecture, Tusayan and Cibola," was included. The *Seventeenth Annual Report* covering Fewkes' expedition to Sikyatki was received at the university shortly after its publication in 1898. In his article on the university Johnson wrote:

> The model for this college pueblo is the prehistoric town of Sikyatki, perhaps the oldest of the communal towns in this part of the world. It is situated in northern Arizona, amid limitless deserts and frowning mesas, in that strange land of sunshine and silence. In this isolated region, where the Moquis hold their snake dances and blanket Indians climb to their homes on precipitous cliffs, are the Tusayan pueblos, occupied by small remnants of tribes that had reached a remarkable degree of civilization.[27]

An article by Ramon Jurado two years later agreed with Johnson that Tight and Cristy developed their ideas for the pueblo university from Fewkes' 1895 Bureau of Ethnology report. Perhaps the two authors credited the pueblo influence to Fewkes' report because the names and symbols for the dormitories and the interior murals were derived from Sikyatki. As stated earlier, one of the artifacts which decorated the lobby of Hokona Hall was a large piece of pottery from the ruins of that ancient pueblo. The ethnology report by Fewkes was an excellent reference, particularly for the interior murals in the Hokona Hall lobby, as it included thirty-four color plates and hundreds of black and white drawings depicting Sikyatki symbols and geometric designs.

Tight's intention may have been to use existing pueblos as a visual

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These exhibits were built as a curiosity to depict the Southwest and probably were never taken seriously as an architectural style.

26. Johnson, "University Pueblo," 9469.

27. *Ibid.*, 9468.

reference while otherwise attempting to emulate a culture from fifteenth-century pre-Hispanic Pueblo culture. If this were true, as indicated by Johnson and Jurado, the perfect example was Sikyatki, a so-called pure model of Pueblo culture. The Fewkes' expedition found Sikyatki to be devoid of Spanish influence. This hypothesis was predicated on the fact that, according to Hopi legends, Sikyatki was destroyed before the Spaniards arrived in the area; Sikyatki was never mentioned in any documentation by the Spaniards as were the other identifiable pueblos; and archaeological findings did not reveal any evidence of glass, metal, or other artifacts which could be attributed to the Spaniards.[28]

Dorothy Hughes, in her fifty-year celebration of UNM, *Pueblo on the Mesa,* stated that Tight studied every architectural detail prior to construction. One of Tight and Cristy's excursions was to Taos, where they carried out extensive research. In order to acquire a first-hand knowledge of architectural details the two men sketched and photographed beams, lintels, entrances, niches, buttresses, and roof lines[29] Since there was no ban against photographing and sketching at the pueblos prior to World War I, the men were free to gather whatever information they needed.

By the end of spring semester 1908, the university campus had a sharp dichotomy in its architecture. The monumental red brick Richardsonian "administration building" (1890–1892) and its similar companion building, Hadley Hall Climatological Laboratory (1899), overpowered their unobtrusive indigenous style neighbors. This scene soon changed, however, as Tight and Cristy, with the approval of the regents, proceeded with their bold plan.

At the May 16, 1908, regent's meeting, a decision was reached to make alterations to "The University" building. Even though President Tight advocated consistency in an architectural design for the campus, that was not the only reason for remodeling the structure. By 1894, only two years after its completion, the first university building needed extensive repairs to the brickwork in the south gable and north chimney. Flooring, damaged by a leaky roof, was also repaired in the north room of the third floor. A few years later a bulge appeared in the upper walls. Upon Cristy's recommendation, the regents requested that five

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28. Jesse Walter Fewkes, "Archeological Expedition to Arizona in 1895," *Seventeenth Annual Report of the Bureau of American Ethnology, 1895–1896* (Washington, D.C.: Government Printing Office, 1898), 591–92. A recent article discussing Sikyatki and other pueblos is David L. Arnold, "Pueblo Pottery: 2,000 Years of Artistry," *National Geographic,* 162 (November 1982), 593–605.

29. *UNM Weekly,* September 14, 1907; Hughes, *Pueblo on the Mesa,* 25.

"The University" Building (Hodgin Hall) after 1908 remodeling with additions: Normal School to far left; Rodey Hall to far right. Circa 1909. Courtesy of Special Collections, Zimmerman Library.

tie rods be installed, running both directions, in order to stabilize the structure.[30]

Even as early as December 1906, regent secretary James H. Wroth wrote a letter to Governor Herbert J. Hagerman outlining projected plans for remodeling the main building at the university. His letter accented the need for action stressing the fact that the "style of architecture" was "wholly unsuited to the climatic conditions existing." The extremely high roof of "The University" building exposed large surfaces to the winds which, according to Wroth, was dangerous. Also, because of the extensive fenestration, the walls were not able to support the heavy roof. Twice within ten years after it was built, the regents asked contractors and architects to inspect the building, each time spending from $300 to $500 for reinforcement. The racking strains of high winds, however, continued to endanger the building's stability. Finally, the regents agreed that the safest and best method would be to remove

30. Regents, Minutes, May 16, 1908, July 2, 1894, Special Collections, Zimmerman Library; E. B. T. Glass, ed., *Hodgin Hall Historic Structure Report* (Albuquerque: University of New Mexico, Office of the University Architect, 1979), 72. The tie rods were removed when the building was remodeled in 1908.

the roof entirely and replace it with a flat roof. At the same time, they decided to add a wing to the north to be used as an assembly hall, as there was not any space where the entire student body could gather without being seriously overcrowded.[31]

By the time classes resumed in the fall of 1908, "The University" building had undergone a radical transformation. During the summer the structure had been remodeled. An auditorium, Rodey Hall, had been built to the north side and the Normal Department to the south. Although physically separate, Tight and Cristy considered the original building and the auditorium addition as one architectural composition.[32] The three-story structure, in its asymmetrical pueblo style, did not resemble Wheelock's design or the architectural monument that the first Board of Regents had envisioned.

The first university building was now a pueblo, easily larger than anything of a similar style erected in this century. According to an article in the university newspaper, it seemed more pleasing to the eyes than any example of pueblo architecture on campus. Arches were removed or straightened, doors cut through, walls torn out, porches built, a room added to the south, the top-heavy roof removed, two new rooms built in the center of the third floor, and a flat roof built to replace the old one.

North of the main building, and seemingly a part of it, was Rodey Hall. The graduating class of 1908 laid the cornerstone for the new assembly building. The cross-shaped plan had a platform occupying the shorter arm of the cross. The ceiling was quite high with a balcony constructed in the upper part of the longer arm of the cross. In order to realize the effect of an old Pueblo mission church, large rough pine logs were used for beams and pillars and the outside walls and corners were heavily buttressed.

Rodey Hall, a cruciform shape could seat approximately five hundred persons and had a large stage. The auditorium was a departure from Tight's so-called pure pueblo architecture since it reflected Spanish mission style. According to the Albuquerque *Journal:* "the interior of the assembly hall somewhat resembled the interior plan of the old mission church at Juarez, Mexico. The heavy log supports, the unconcealed rafters which uphold the roof, and the gallery, all show how the mission style is followed as closely as possible."[33]

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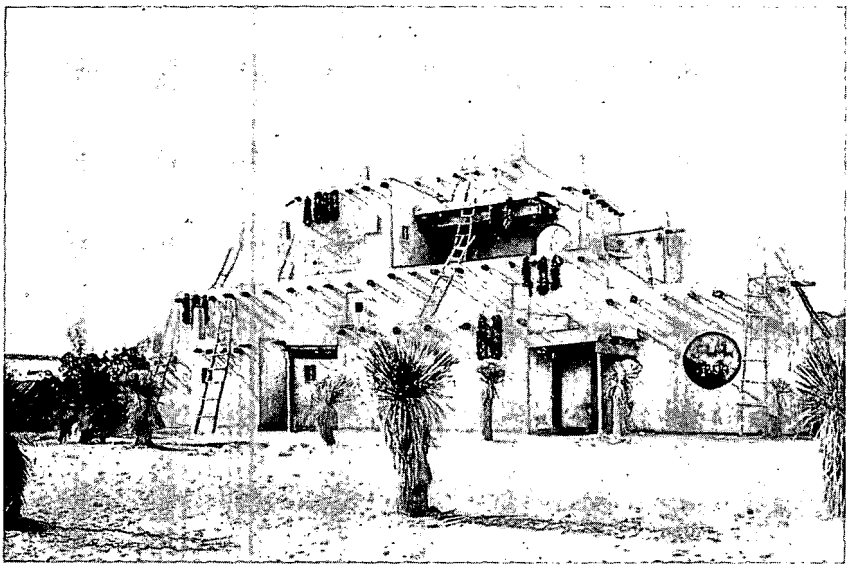
31. Glass, *Historic Structure Report,* James H. Wroth to Governor Herbert J. Hagerman, December 14, 1906, pp. 121–23. *UNM Weekly,* February 27, 1909.

32. Glass, *Hodgin Hall Report,* 140. Rodey Hall was named in honor of Bernard S. Rodey, "Father of the University," who drafted the bill which created the institution.

33. *UNM Weekly,* August 15, 1908. There were five pre-rebellion (1680) mission



Territorial Fair Building, University of New Mexico, 1908. Courtesy of Special Collections, Zimmerman Library.

The "Pueblo on the Mesa" was not only a tourist attraction by this time, it also served as a form of advertising for the school. In order to further display the pueblo architecture prevalent at UNM, Tight, assisted by the faculty and students, constructed a temporary example at the September 1908 Territorial Fair, Inter-State Industrial Exposition, and National Irrigation Congress. These three organizations combined their efforts in order to stage a grand exposition at Traction Park near Old Albuquerque.

Visitors arriving for the tri-exposition were treated to a display of an Indian pueblo. Plastered in a light color to imitate adobe, the "pueblo," at least from a distance, appeared to be a "genuine specimen."[34] In order to enhance the illusion, crude ladders were placed between roof

churches still extant when Tight arrived in New Mexico: Zia (1614); Isleta (1629); Acoma (1644); Zuni (1660) and El Paso (Ciudad Juarez) (1662). These structures would have been examples for Tight and Cristy when designing Rodey Hall. The UNM Catalog *Bulletin*, 1921, p. 19, said the auditorium was the exact duplicate of the church in Taos, although the author did not specify if he meant Ranchos de Taos or Taos Pueblo. Albuquerque *Journal*, January 24, 1909.

34. *UNM Weekly*, October 3, 1908. Constructed of wire mesh and plaster, the exhibit building was three stories reaching a height of about fifty feet. Due to the "stage-set" construction of the building, only the first floor was used for exhibits and demonstrations.

levels of the exhibition building, and several red chili ristras were hung from the protruding vigas. President Tight, conscious of even the smallest detail, personally gathered the colorful strings of chili.[35] To add more authenticity to the scene, several varieties of yucca and cacti were planted in front of the building.

A mural depicting a series of Indian legends was painted on the interior walls, and the rooms were decorated with rugs, pottery, and baskets, all reminiscent of Hokona Hall's lobby. The exhibition space held various university displays and was used for demonstrations on science, engineering, business, and cooking. As an effort to express the functional and aesthetic attributes of the pueblo idea UNM's display at the 1908 tri-exposition was especially significant. As an added benefit of the display, the university advertised that they had exhibited at the National Irrigation Congress.[36]

Tight believed that the communal nature of a pueblo village was adaptable to a university campus since, at that time, the university was communal by nature with most students living on campus. The institution, in those early years, was physically removed from Albuquerque and, therefore, was basically a self-contained community. Tight, from the beginning of his concept of a campus reflecting pueblo-style architecture, intended that the university create an atmosphere similar to that of a pueblo community. Hokona Hall and Kwataka Hall, therefore, formed the basis of his concept for the north and east sides of the campus. The projected plan was to merge the two dormitories to house the men and then build another dormitory for women closer to the center of campus.[37] Because of the flat roofs, another advantage of this uncomplicated architecture was the simplicity of adding to or changing the buildings.

The New Mexico Central Railroad was an admirer of the university's indigenous-style architecture. Concurrent with the Territorial Fair, the Inter-State Industrial Exposition, and the National Irrigation Congress, the railroad company offered a prize for the best Pueblo motif design which could be adapted to its string of projected depots from Albuquerque to Moriarty. One of the chief promotors of the railway,

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35. Hughes, *Pueblo on the Mesa*, 39.

36. *UNM Weekly*, October 3, 10, 1908. The exhibit was open for a total of two weeks during September and October 1908.

37. Edna H. Bergman, "The Fate of Architectural Theory in Albuquerque, New Mexico: Buildings of Four Decades, 1920–1960" (master's thesis, University of New Mexico, 1978), 17. John L. Kessell, *The Missions of New Mexico Since 1776* (Albuquerque: University of New Mexico Press, 1980), 25.

A. L. Richmond of Pittsburgh, indicated his approval of the style by offering a $100 reward. "This is tangible evidence," he said, "thousands of artists, architects, and ethnologists have been impressed with the Pueblo idea, and in a few years the University will by no means enjoy a monopoly of the communal style."[38]

Richmond's 1908 forecast soon proved to be correct. In 1909, for example, the Santa Fe Railway Company, in conjunction with the Fred Harvey Company, engaged the well known Kansas City architect, Louis S. Curtiss, to design a hotel at Lamy, New Mexico. Named "El Ortiz," the eclectic design of the hotel assimilated both Spanish-Pueblo and California Mission features. The Harvey hotel, although modest in size, incorporated vigas, a portal, and an enclosed courtyard into its regional design.[39]

The University of New Mexico was proud of the honor of being the first to adapt the indigenous architecture of the Southwest into a functional contemporary setting. This pride included considerable protectiveness. The students and other members of the university community felt they were being plagiarized, and that the whole concept of the "pueblo" was being exploited for material gain when the railroad companies began to capitalize upon this novel architecture.[40]

After the Tight era came to an end in 1909, construction on campus basically halted for almost a decade. Between 1916 and 1926 three modified Mayan designs were constructed: chemistry building, home economics, and a library. It was not until 1927, under the leadership of Mrs. Reed Holloman, that the regents adopted the Spanish Pueblo Revival style.[41] After that construction progressed rapidly with the following projects: President's home, 1927; Carlisle gymnasium, 1927; science lecture hall, 1927; Yatoka Hall (dormitory), 1927; Parsons Hall (biology), 1928; Bandelier East (dining hall), 1930; Marron Hall, west wing (dormitory), 1931; and the stadium building, 1933.

With new construction taking priority over maintenance of old buildings, the first university building received minimal attention. In 1936, when its name was changed to Hodgin Hall, the building was

38. *UNM Weekly*, October 3, 1908.

39. Kathleen A. Brooker, "Railroad Depots in New Mexico: Southwestern Styles and the Masonry Tradition" (master's thesis, University of New Mexico, 1981), 69–70; David Gebhard, "Architecture and the Fred Harvey Houses," *New Mexico Architecture*, 4 (July/August 1962), 11–17; Sylvanus G. Morley, "Santa Fe Architecture," *Old Santa Fe*, 2 (1914–1915), 297.

40. *UNM Weekly*, October 3, 1908.

41. Lazzell, "Academic Architecture," 181.

John Gaw Meem, architect. Photograph by Laura Gilpin, 1960. Courtesy of Special Collections, Zimmerman Library.

turned over to the College of Education. Dean S. P. Nanninga suggested that the building be razed but he was ignored.[42]

Although Tight was the originator of Spanish-Pueblo Revival architecture as a viable regional style, it was John Gaw Meem who is best remembered for his efforts in refining that indigenous style at the University of New Mexico. With the availability of Public Works Administration funds during the 1930s, President James F. Zimmerman selected Meem as the architect to further enhance the indigenous image of the campus. Although Meem began practicing architecture in Santa Fe during 1924, it was not until ten years later that he was given a commission to design Scholes Hall, a new administration and classroom building. Meem's design for the original section of Zimmerman Library in 1938 was "a key monument of the Spanish-Pueblo Revival in New Mexico."[43]

The rapid growth of the university in these years left little time or money for maintenance of the early buildings. In 1971 the Hodgin-Rodey complex suffered aesthetically when Rodey Hall was demolished

42. S. P. Nanninga, Dean, College of Education, UNM, *Biennial Report*, 54 (1939–1941), 44, Special Collections, Zimmerman Library.

43. Bainbridge Bunting, *John Gaw Meem: Southwestern Architect* (Albuquerque: University of New Mexico Press/School of American Research, 1983), 94. Bunting's definition for Pueblo Revival refers to the reappearance or resumed prominence of pueblo style architecture in areas other than Indian villages and land.

to make way for a loop road (Redondo Drive) around the university campus. The "flagship" of the institution had become the "eyesore," and with the demise of Rodey Hall, Hodgin Hall's future was tenuous.

Early in 1975 concerned alumni met with the regents to present a proposal for preserving and restoring the deteriorating structure. After gaining the regents' approval, the Hodgin Hall Restoration Committee launched a fund drive in which more than 2,500 alumni contributed toward the renovation of Hodgin Hall to its 1908 Pueblo Revival appearance. After extensive structural and cosmetic work, beginning in the fall of 1982, the first building on campus was rededicated during the 1983 university homecoming festivities.[44]

The bold architectural image of the University of New Mexico began in 1905 with the innovative thinking of William George Tight when he initiated the design of the Central Heating Plant. During the following three years Tight proved that the indigenous architectural heritage of the southwestern United States could be adapted to a contemporary setting. Although there are many scattered examples of the Spanish-Pueblo Revival style throughout the Southwest and even occasional examples in other parts of the United States, it is because of Tight, and the expansion of his ideas by Meem, that the Spanish-Pueblo Revival style is intrinsically identified with New Mexico. The architectural transition from eastern and midwestern Victorian style buildings, prevalent at the turn of the century, to structures which reflected the pueblo culture of the arid Southwest confirmed Tight's philosophy that "red brick was for the green East; for this desert land the Indian artists had recognized what would be fitting."[45]

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44. Members of the Hodgin Hall Restoration Committee were W. D. "Bill" Brannin, Chairman, Joseph B. Burwinkle, Jr., Lena Clauve, R. William Elder, Glenn L. Emmons, Ben C. Hernandez, Calvin Horn, Stan Hultberg, S. Y. "Tony" Jackson, Jr., Cyrene Mapel, Jack C. Redman, Peggy Ritchie, Ellen Ann Lembke Ryan, Helen Savage, and H. Tommy Taylor. "The University" building (Hodgin Hall) was placed on the State Register of Cultural Properties in 1974 and on the National Register of Historic Places in 1978.

45. Hughes, *Pueblo on the Mesa*, 25.