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# nma

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(Cover—Office Building, Albuquerque, Joe Boehning, AIA,  
Architect—A. W. Boehning, Jr., Photographer)

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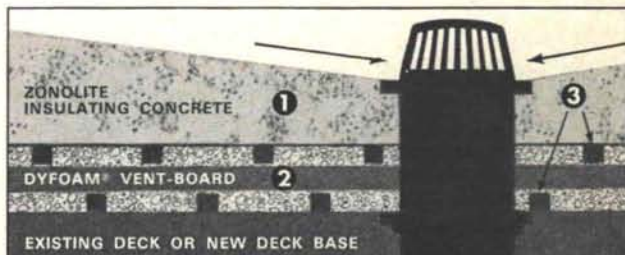
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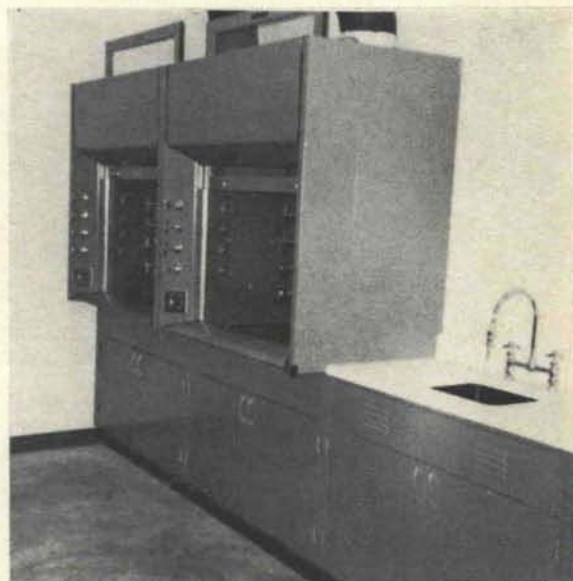


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## PROF. DON SCHLEGEL TO BE CHAIRMAN



A member of the architecture faculty at the University of New Mexico for 15 years, Don P. Schlegel, has been named chairman of the department of architecture.

Schlegel was promoted to professor in 1966 and became acting chairman last July 1.

Schlegel holds a bachelor of architecture degree from the University of Cincinnati and received his master of architecture degree from the Massachusetts Institute of Technology. He taught at the University of Kansas for two years before coming to UNM.

Schlegel received the 1964 Honor Award given by the Albuquerque Chapter of the American Institute of Architects for his design of the John Robb Jr. home in Albuquerque. He has designed several office buildings and medical facilities and prepared the master plan for UNM's north campus. He was also the programmer for the College of Education complex and Zimmerman Library addition at UNM.

He was secretary of the New Mexico Chapter of the AIA from 1960-1962 and chairman of the Albuquerque Chapter from 1962-1964.

The university currently has 131

students majoring in architecture and a graduate program will begin next year.

## HAPPENINGS AT THE MUSEUM OF NEW MEXICO

### SANTO EXHIBITION OPENS IN SANTA FE

A major part of the world's largest collection of northern New Mexico santos—a form of religious art of the Spanish people of the American Southwest—is now being shown in "The New Mexico Santero," the new year-long exhibition at the Museum of New Mexico's International Folk Art Building in Santa Fe.

Two centuries of santo-making by the Spanish-Americans began in the mid-1700s as a result of the inability to acquire religious images made by professional craftsmen in Mexico or Europe. Santos thus became an art of necessity in the many communities, evolving into a unique and powerful art style.

"The New Mexico Santero," which will run through January 1970, results from decades of collecting and years of research. With 400 retablos and bultos it illustrates distinguishing styles — explaining (to a greater extent than has ever been possible before) why, when, where, and by whom these outstanding and often colorful examples of religious art were made.

In the late 1800s, the New Mexico Historical Society began purchasing a few retablos and bultos with funds appropriated by the Territorial Legislature. This small group of Spanish religious items later became the beginning of the museum's collection of santos.

In 1928, the Spanish Colonial Arts Society was formed to preserve the arts and crafts of the Spanish-Americans in New Mexico, and with private funds the Society began acquiring rapidly vanishing art objects. By agreement between the state museum and the


Society, a collection of santos and related art was installed in the Palace of the Governors (1929-32).

As a result of acquisitions, gifts and bequests, the Museum of New Mexico now houses the largest collection in the world. Yet, E. Boyd, curator of Spanish Colonial Arts hastens to explain that "quantity alone is not our primary objective; the acquisitions have primarily been made to cover the roughly 200-year span of santo-making, as well as stylistic characteristics of the materials. While it has not always been possible to identify particular artists by name, a classification by stylistic traits has been an obvious approach. Pupils, helpers, and apprentices of the most prominent individual artists could thus be grouped with their presumed teacher.

"Our exhibition," she continues, "will illustrate the originality and ingenuity of the New Mexico santero—not only in his personal renderings of the religious subjects, but in his labors in making the required materials before he could consider a creative work of art."

The leading authority on santos, E. Boyd first came to New Mexico forty years ago, and since then has been deeply interested in the Spanish Colonial arts. Following several years with the Los Angeles County Museum and after writing her book, *Saints and Saint Makers of New Mexico* (1946), she joined the Museum of New Mexico staff in 1951. Since then, she has been the main force behind the growth of the collections and behind the research in the museum. During these latter years, she has also written a new authoritative book on Spanish Colonial arts which the Museum of New Mexico Press hopes will be available in a year or so.

A feature article on santos, written by E. Boyd, appears in the Spring 1969 issue of *El Palacio*, the Museum's quarterly magazine. The article in reprint form will also serve in part as the exhibition catalogue.

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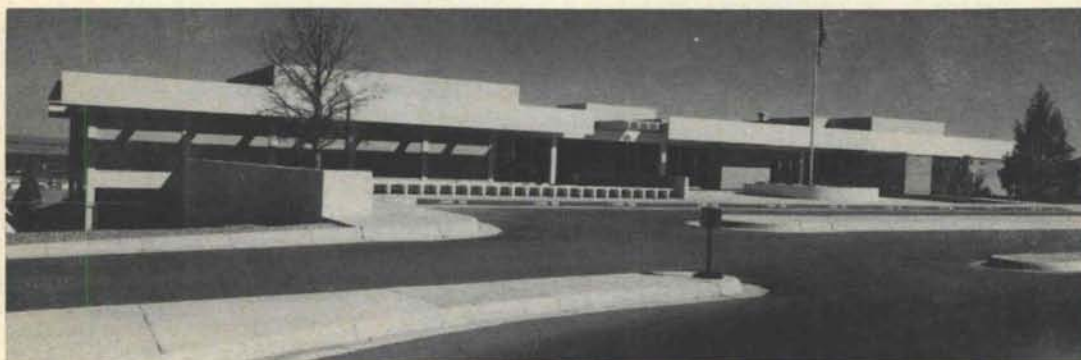
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*General view of retablos and bultos in the exhibition, "The New Mexico Santero."*



*Designer's sketch for "3 Cultures—3 Dimensions" exhibition. Designer: Chris Davenport.*

## N. M. SCULPTURE EXHIBITION

A visually exciting new exhibition, "3 Cultures — 3 Dimensions," featuring sculpture from the Indian, Spanish, and Anglo cultures of New Mexico will be opened at the Museum of New Mexico Fine Arts Building, Santa Fe, on May 11.

The exhibition is designed to emphasize cultural differences and similarities of the sculpture of pre-historic Indian, post-contact Indian, Spanish Colonial, Spanish contemporary, traditional Anglo, and contemporary Anglo. Each alcove in the gallery will express an environmental mood, accentuated by color, lighting, and related organic and historic materials suggestive of each of these groups and periods.

Over a hundred artifacts will be

shown, drawn mostly from the anthropology, fine arts, and folk art collections in the Museum. Cost of preparing this unusual exhibition has been funded by a generous private contribution. The show will run through October 17.

## AND PLANNED FOR A JULY OPENING

"Indumentaria Indígena de México" is the title of a major exhibition on Indigenous costumery and apparel of Mexico which is planned for loan exhibit from Mexico at the Museum of New Mexico's Laboratory of Anthropology for the months of July through September.

## THE CULTURAL PROPERTIES ACT BECOMES LAW

Governor David Cargo has signed into law Senate Bill 173. En-

titled the Cultural Properties Act, the law replaces an older and inadequate antiquities act.

The new law provides . . . "for the preservation, protection and enhancement of structures, sites and objects of historical significance within the state . . ."

Further the act provides for tax exemptions for . . . approved restoration, preservation and maintenance expenses." To this editor's knowledge this is the first time any state has provided for such tax relief. Historic preservation can sometimes be an economic burden to private owners. The tax exemption technique can provide a further incentive for the preservation of the visible history of our state.

In the last days of its life the legislature cut all requested administrative funds, as well as the proposed severance bonds with which the act was to be implemented. This was in that last minute drive for economy and a balanced budget. Of course, these same legislators had granted themselves and other state government employees substantial pay raises earlier in the session.

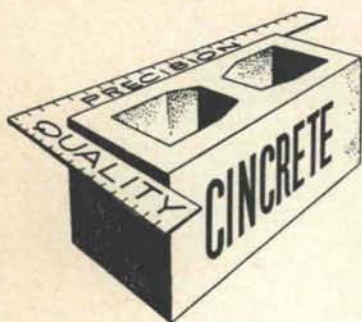
However, the act is a good piece of legislation. Senator Tibo Chavez, who introduced the bill, is to be congratulated for his work of shepherding it successfully through both houses.

It is to be hoped that the next legislative session will see to the restoration of the funds and severance bonds, so that the work already begun by the state planning office and its Historic Sites Review Committee can become a continuing and meaningful tool for the preservation of the states visual history.

## LICENSURE ACT FAILS IN LEGISLATURE

The act creating a Department of Licensure died in committee at the recent legislative session. The "Licensure Act" was reported upon in the January-February 1969 issue of NMA.





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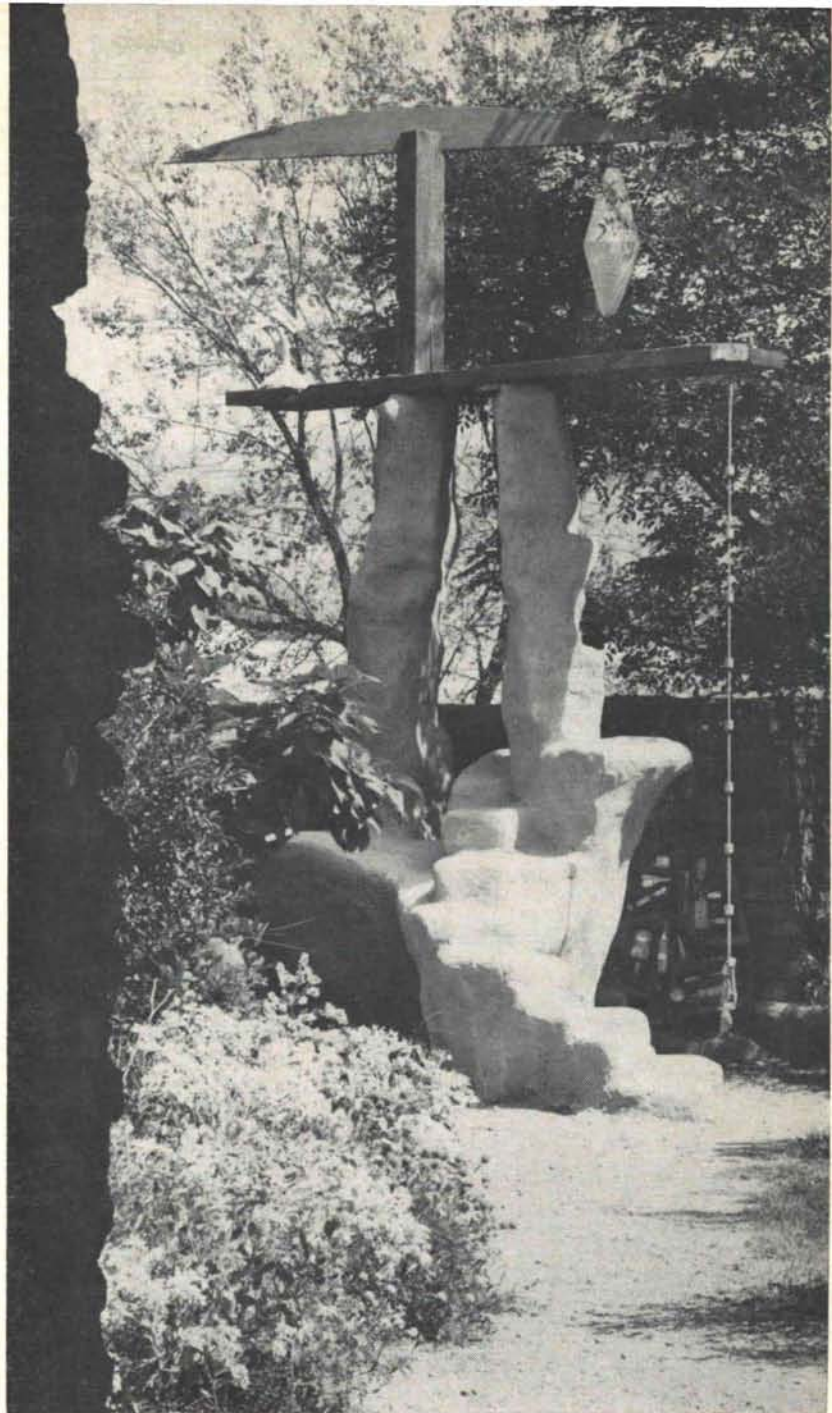
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## **Sculpture for Play**

*designed by Mrs. Julie Graham for the Office of Economic Opportunity Child Development Centers of the Head Start Program*

*Structural Consultant: Channell Graham, AIA*

*Project Director for Child Development Centers:*

*Mrs. Pauline Andrews*





In lieu of traditional play equipment, five play structures were commissioned by the Economic Opportunity Board for the Child Development Centers (Head Start Program) in Albuquerque. The towers were designed and built by Julie Graham following the prototype structure built for her children at the Graham house (Photo, page 11). The towers consist of a concrete foundation, topped by massive adobe forms and covered with lath and cement stucco. Concrete beams and anchorage systems are used to secure the various cantalivers and slides.

Mrs. Graham used boys from the "Willing to Work" program of the OEO to construct the towers. The design followed a scale model prepared by Julie Graham, but quite often changes and new ideas were adopted on the site; the structures have an exciting spontaneity as a result. There was also a meaningful interaction with each of the communities. People would stop and help; adobies and other materials were donated. The towers became a real part of the neighborhood.

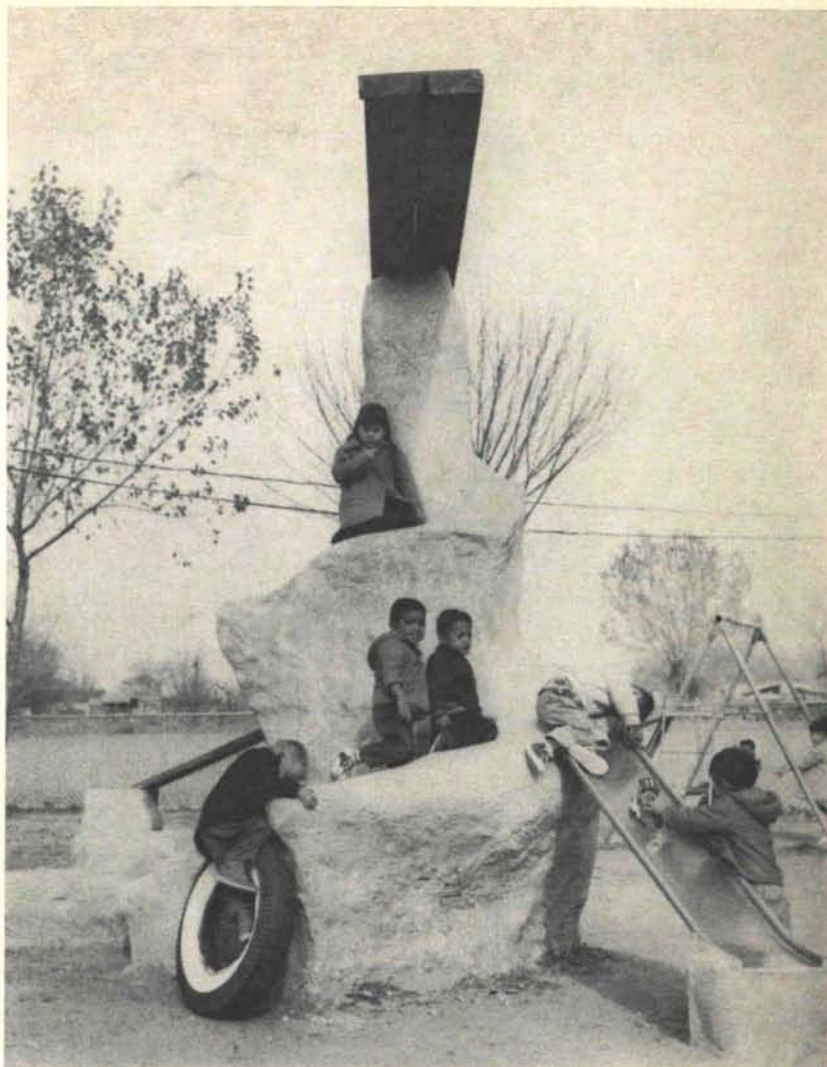
The play towers are three dimensional walk-in sculptures. With American cities now searching for multi-purpose creatively expansive recreational facilities, the play tower offers a working solution.



"As a child psychiatrist, I find Julie Graham's structures to be very exciting, creative and having a multiplicity of psychological and physiological benefits for children. In addition to being economical because they are constructed from either material that is readily available and cheap or used, they allow various men and women in the community to contribute labor or materials toward their construction. As a result of this, very frequently the community takes a special pride in the structures and the joint task of building them together creates more of a community feeling.

"The most exciting aspect of them is the variety of possibilities for active and creative play they offer to children. While other pieces of playground equipment limit a child to mainly one type of physical activity and do not encourage group play, these structures are designed in a way that allows a wide age range of children to use their minds and muscles in a variety of active and imaginative play. Parts of these structures are suitable for very small children to use. There are areas of seclusion and protection where small children can be alone or play together. There are lower areas that are easily climbed and explored by the younger child as well as slides and rope swings that can be used for more vigorous activity. The steps to the higher parts of the play structure are wider apart so that the younger child cannot get up into areas that he cannot handle safely. The structure is quite sturdy and does not have any sharp or slippery parts that could be dangerous. The higher areas allow older children to climb, to experience being tall, to gain a feeling of having mastered something difficult, and to be able to look at the world about them from a different perspective.

"In addition to the usual activities of exploring, using swings and slides and climbing, these play structures stimulate creative imaginative play in a way that most traditional play equipment does not. Groups of girls have had fash-



ion shows on these structures or have enjoyed playing house in the closed-in areas. Boys have pretended it is a large rocket and enjoy launching it into space and having explorative expeditions. At other times groups of children may play tag or imitate animals."

Ross L. Snyder, Jr. M.D.  
Assistant Professor of Psychiatry  
University of New Mexico  
Medical School,  
Consulting Psychiatrist to the  
Child Guidance Clinic and  
the Las Vegas State Hospital



## THE PROBLEM

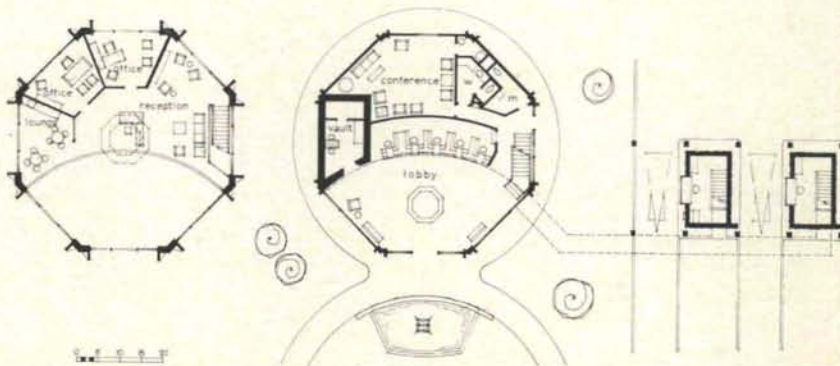
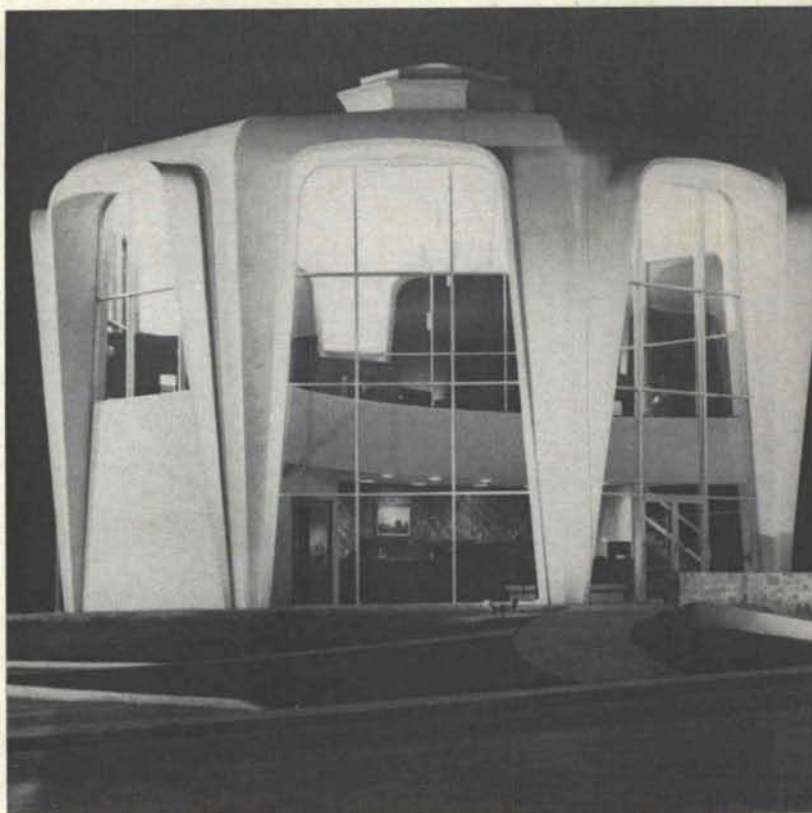
A new branch bank was to be designed to serve as a focal point of a new shopping center in Alamogordo. The bank was to provide for five tellers, two bank officers, receptionist-secretary, a lounge, conference room, toilets, and two drive-up stations with capability to expand to five drive-up stations. The owner strongly stressed a desire for a contemporary bank which would fit the space age concept of the city's motto, "Pioneer Spaceport, U.S.A."

## THE SOLUTION

The location of the bank was on main street through the center of Alamogordo and was at the highest end of the street toward the mountains. If properly designed and located, it could be seen the complete length of the street. The site was a rather crowded portion of the shopping center adjacent to an old metal building housing a barber, florist, and television repair. Economic reason prevented demolition and removal for the present, but the building will eventually be razed to provide for future expansion.

A design which must not become outdated means one which avoids present or past design clichés. The bank is designed as a dramatized crown shape which gives height enough for distant viewing, provides mezzanine floor offices taking advantage of the excellent views, and departs from any tie with current brute and international design influences. The design of the drive-up stations was to harmonize yet provide a horizontal element through the undulating roof form; a tunnel connects these stations with the bank.

Construction investigation led to consideration of plastics, pre-cast concrete, gunnite concrete, and poured-in-place concrete. At this point, consultation was begun with the contractor with whom the project was finally negotiated, Metz Construction, Inc. Mr. H. T. Coker, vice-president, had broad experience in concrete work and recommended poured-in-place concrete for this size project. Construction estimates indicated that the costs of poured-in-



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place concrete would be reasonable and acceptable.

The design dictated location of mechanical equipment on the exterior in a mechanical pit. Gas air conditioning equipment was selected as being the most economical means of controlling the space.

Insulating glass with a sealed partial vacuum was used on the building walls with the most severe exposure. Custom light fixtures with dimmer control in the corners at ten feet above the mezzanine floor separate the acoustical plaster ceiling from the masonry wall coating used on the interior concrete surfaces.

Walnut blocks of three different thicknesses, four inches square, random branded with the logo of the bank, were applied like tile to a curved wall behind the tellers counter. Carpeted floors throughout provide needed acoustical control from the dome effect.

The dome is penetrated by a octagonal plan skylight with a octagonal plan canopy suspended below to provide glare relief, to support hanging lights, and to conceal fluorescent fixtures which light the plastic skylight at night.

A fountain sculpture of weathering steel in a front pool provides entrance accent. The sculpture, called the Security Symbol, a never-ending chain, was designed and built by Charles Southard of Alamogordo.

Red Bingham stone laid in a field stone pattern provides color and texture contrast against the white of the bank structure.

Floor area totaled 3,500 square feet with construction cost of \$112,000 excluding bank equipment and furnishings.

*Charles E. Nolan, Jr.*

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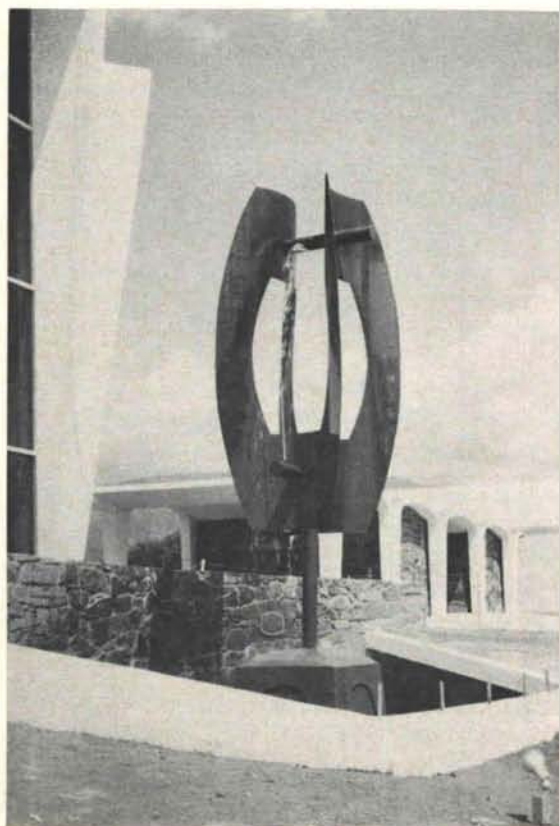
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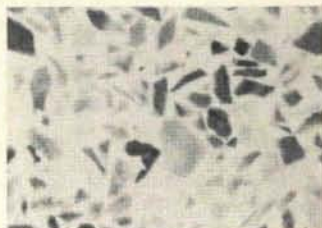


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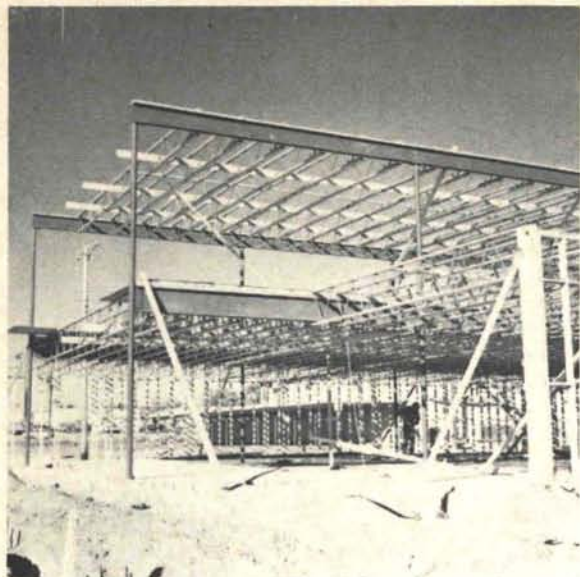


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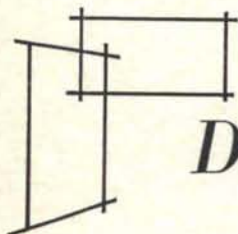
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FORMS  
IN  
WHITE  
STUCCO



3 buildings in Albuquerque

by Joe Boehning, A.I.A.





Bright sunshine, contrasts, shades and shadows — these phenomena are characteristic of the New Mexico landscape. They are major contributors to the natural beauty that is New Mexico.

Truly regional architecture will reflect these characteristics, and the use of light-hued stucco is one way to incorporate them into architecture. The Indian builder, whether he realized it or not, used these characteristics to great advantage when he stuccoed his buildings with light-tan mud.

*Joe Boehning*

ALL PHOTOGRAPHY BY  
A. W. BOEHNING, JR.

MODELS BY JOE BOEHNING



*This recently completed building emphasizes bright sunshine, contrasts, shades and shadows. Symmetrical, near-classical light stucco arches form a colonnade that surrounds the building.*

*Narrow, vertical window strips carry through its two-story height.*

*Owner—Building Associates*

*Contractor—Adroit Builders, Inc.*

*Cost—\$216,500*

*Occupants—First Floor*

*Control Data Corporation*

*Second Floor*

*Neff & Co., CPA*



In this small office for a plastering contractor, the building walls consist of curved white stucco forms.

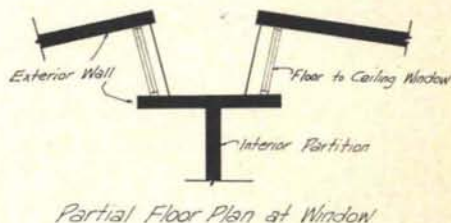
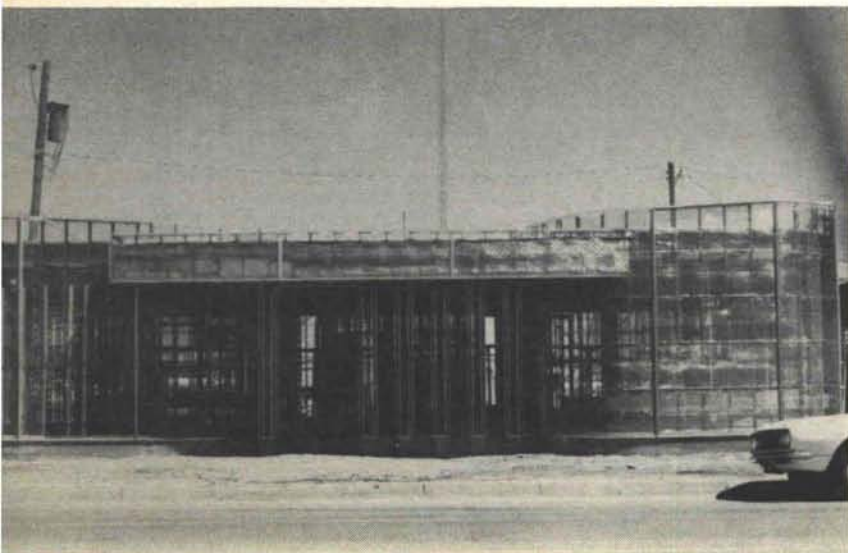
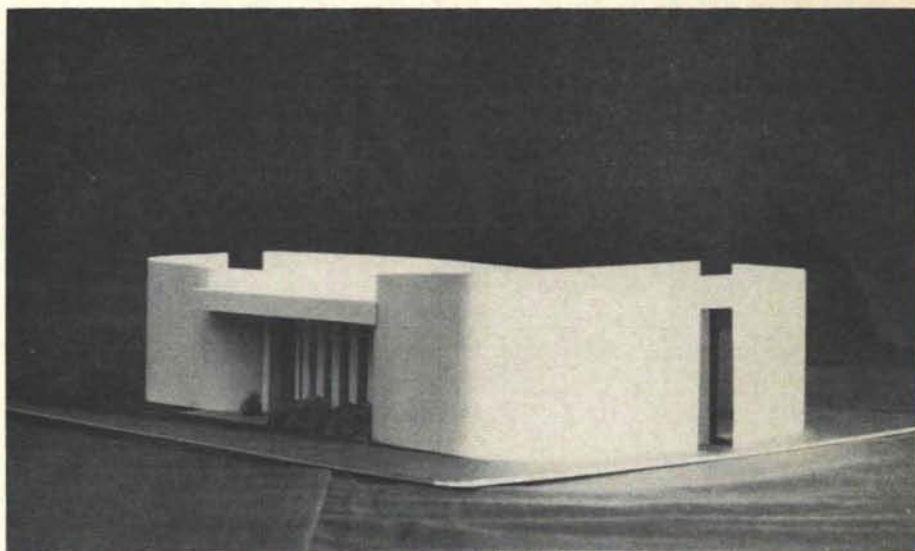
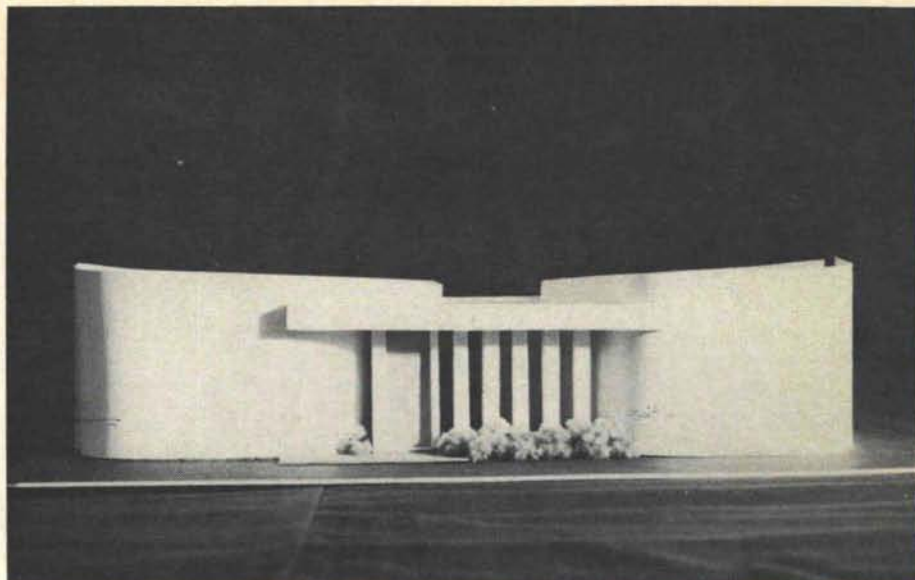
The discrete use of fenestration is another characteristic familiar to architecture in New Mexico since the days the Indian pueblos were built. The industrial setting in which this building is situated was another factor that contributed to the subtle use of glass.

The theme to emphasize forms in white stucco is carried through the buildings as shown in these photographs of the study model. The sloping top on the parapet wall hides the mechanical equipment on the roof. The photograph below shows the building prior to the application of the stucco.

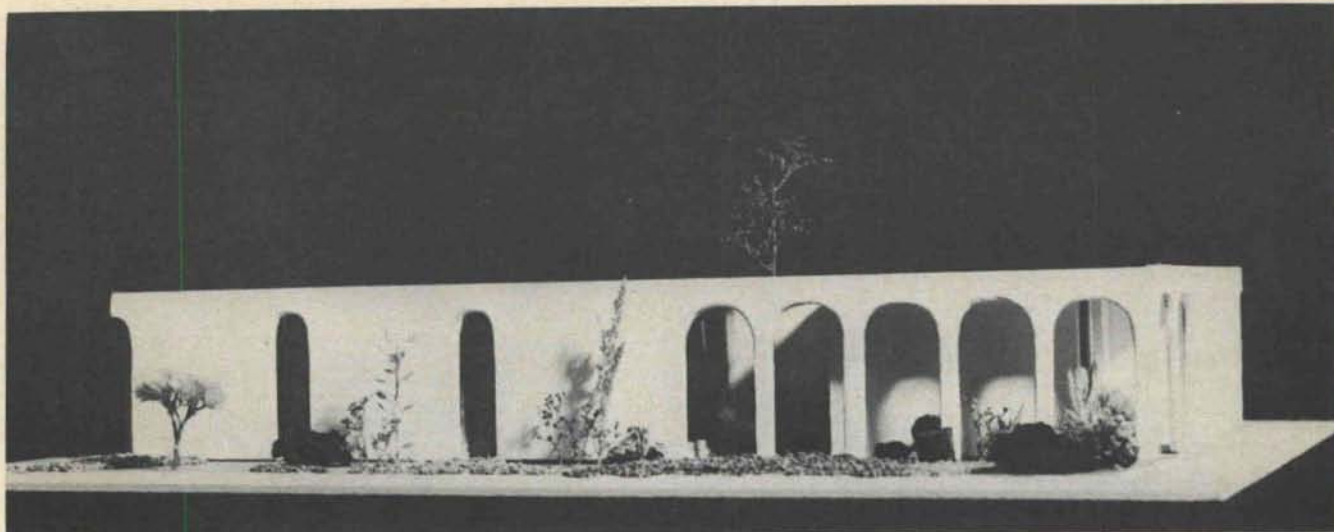
Owner and Occupant—Bill C. Carroll Co.

Contractor—Lembke Construction Co.

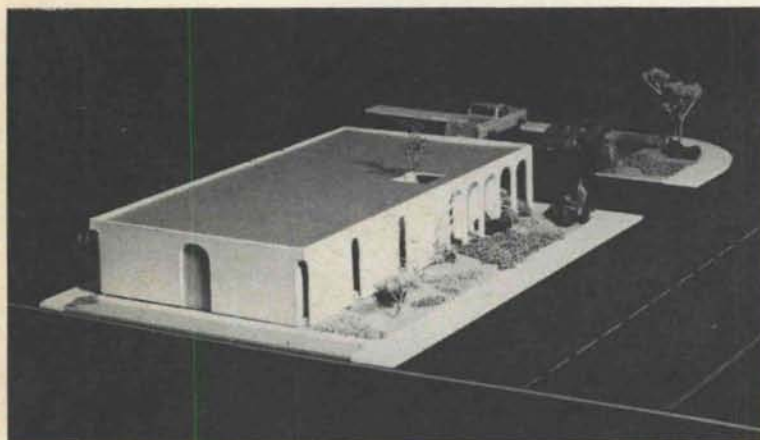
Cost—\$26,000



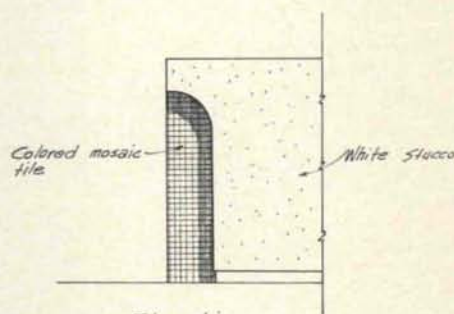




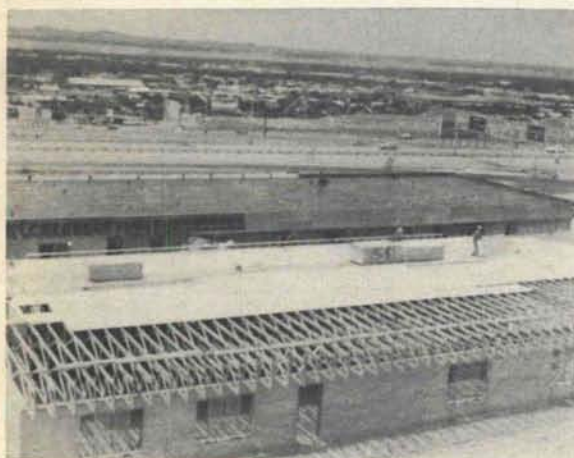
*This study model illustrates a small office building now in the design stage for a group of lawyers in Albuquerque. Shades, shadows and bright sunshine are emphasized by integrating arch-shaped collonade forms with larger areas of unbroken white stucco wall. The collonaded corner is used to emphasize the public entrance abutting a street intersection.*



*Plan*



*Elevation  
Corner Window Detail*



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## BOOK REVIEW

*New Mexico In The Nineteenth Century, A Pictorial History.* Andrew K. Gregg. The U.N.M. Press, Albuquerque, N.M., 1968. 196 pp. \$7.50.

*New Mexico in the 19th Century* is truly a *Pictorial History* of the visual documentation made by travelers in New Mexico from 1840, during the last spasm of Mexican sovereignty, to the end of the century. This graphic account reveals the impact of the area, its scenery, architecture and particularly its people, on Anglo visitors of all sorts, army engineers, journalists, pioneer anthropologists and plain tourists. Utilizing wood cuts, steel engravings, photographs, maps and sketches reproduced from their original publications, Mr. Gregg has painstakingly and skillfully compiled into a single volume a fascinating story of The Land of Enchantment. The book is a must for all collectors of New Mexicana.

The large number of items depicting the various Indian tribes and pueblos alone is worth the price of the volume. Even more valuable for those interested in historical sites are the some 200 illustrations of structures, including churches, mills, mines, homes and public buildings, especially since many of these, unhappily, have been demolished while others are in danger.

It is regrettable that in such an invaluable publication a large number of factual errors have crept into the otherwise well-written, simple narrative as well as into the descriptive captions of many illustrations, beginning with the opening sentence. Recent research has quite conclusively established that the Cabeza de Vaca party did not penetrate New Mexico. By the early 1700's, Albuquerque and Bernalillo were in existence along the Rio Grande, but not Los Lunas nor Armijo, wherever that was (p. 82). Fernando de Taos was established in the 1790's, not the early 1600's (p. 123). The Villa of Santa Cruz de la Cañada was settled by de Vargas with colonists from Zacatecas in 1695, not by Oñate who arrived in 1598, not in 1592 (p. 131). The missions of San Agustín of Isleta and San José of Laguna, together with San Esteban of Acoma, are early churches still very much in existence, but no portion of present San Miguel in Santa Fe dates prior to 1710. San Miguel chapel, not the parroquia, was built in the Barrio de Analco of Santa Fe (p. 107), and Loretto Academy was founded by Sister Magdalen Hayden in 1853 and not by Sister Blandina. The "first Protestant chapel" was a simple adobe structure erected by the Baptists in 1853 on the site of the present First Presbyterian Church of Santa Fe, not the building depicted on page 107.

It is to be hoped that these and other errors will be corrected in a second edition, which this handsome volume well merits.

*Myra Ellen Jenkins*

*Deputy for Archives, State Records Center*

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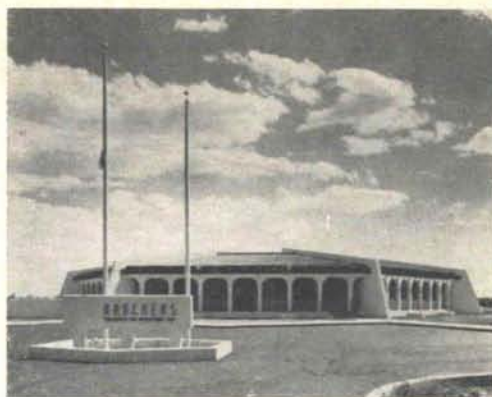
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John P. Conron

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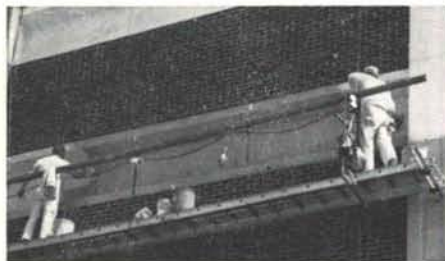
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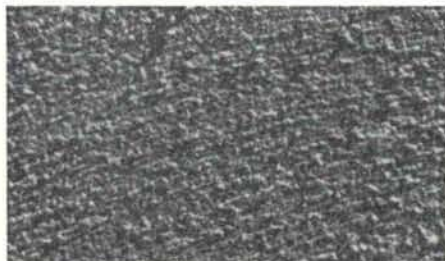
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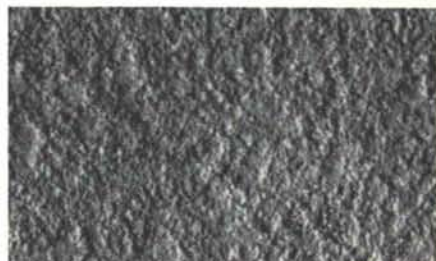
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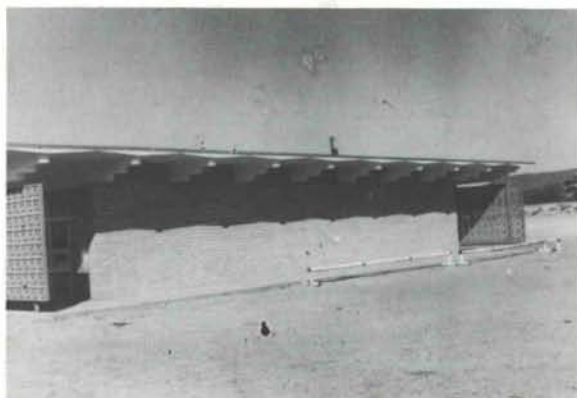
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