

new mexico architecture

A black and white photograph of a modern architectural structure. The image features a large, dark, angular shadow cast across the left side of the frame. In the upper center, a light-colored rectangular panel is visible, with a small, dark, rectangular object attached to it. To the right of this panel, a vertical line of light-colored material extends upwards. The overall composition is characterized by strong geometric shapes and dramatic lighting.

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(Cover — Taos County Courthouse — William Davis — Photographer)

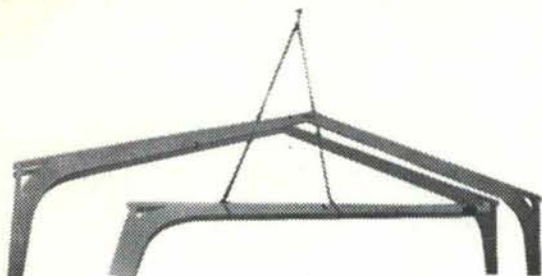
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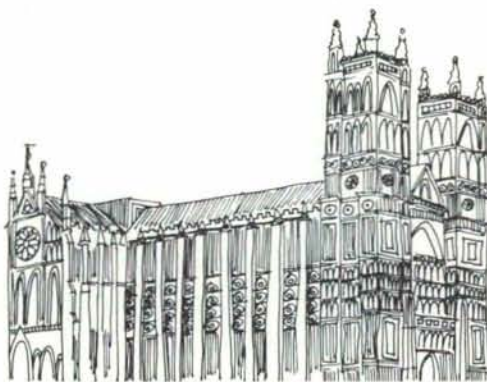
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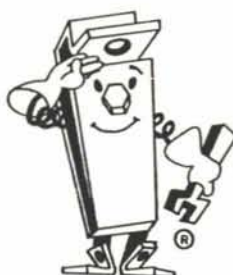


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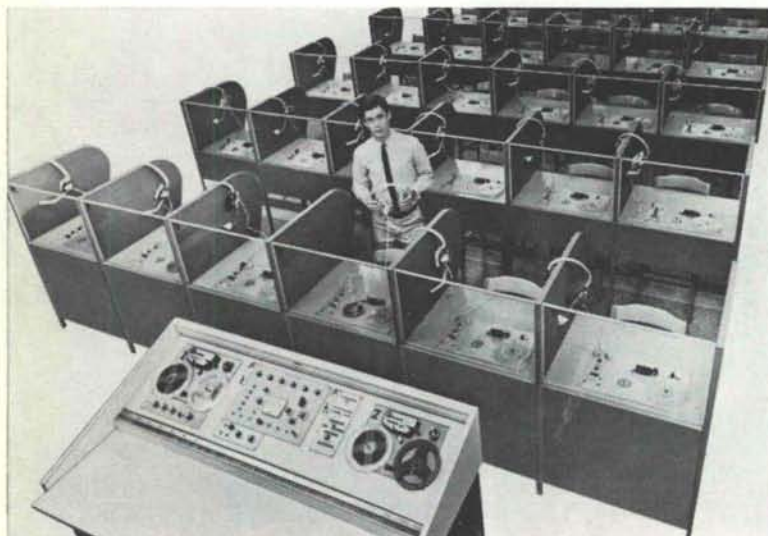
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NEW MEXICO ARTS COMMISSION ANNOUNCES 3RD AWARDS PROGRAM

Entries are now being solicited for the New Mexico Arts Commission awards program. The awards are given in two categories as outlined below:

1) "AWARD FOR EXCELLENCE" IN NEW CONSTRUCTION

In order to recognize significant and distinguished contributions to the total environment, the New Mexico Arts Commission and the New Mexico Society of Architects hereby establish an annual Award for Excellence for new or recent construction.

The award will be presented to designers of structures which have been built within the state of New Mexico, and which enhance the environment for Man.

2) "AWARD FOR EXCELLENCE" IN THE FIELD OF HISTORIC PRESERVATION

It is an established fact that the retention of the historical records of man's achievement is of immense value to present and future generations. Historical buildings, artifacts, and sites are the visual catalogue of that heritage.

Accordingly, the New Mexico Arts Commission and the New Mexico Society of Architects hereby establish an Award for Excellence in the field of Historic Preservation. This award will recognize valuable efforts in the preservation of significant architecture, artifacts, or sites of historical importance.

The New Mexico Society of Architects undertakes to administer these awards programs. Similar awards in both categories will be presented to the designers and owners of the structures to be recognized. It is planned that copies

of the award certificates will be presented to those additional persons who have been instrumental in the construction, design, or preservation of the recognized structure.

The nominations for either award category are not limited to architect designed buildings. Any structure is eligible — a bridge, a dam, a house, a barn, a site, or a monument.

Nominations are solicited from architects, engineers, planners, landscape architects, historical societies, garden clubs—any person, or any organization.

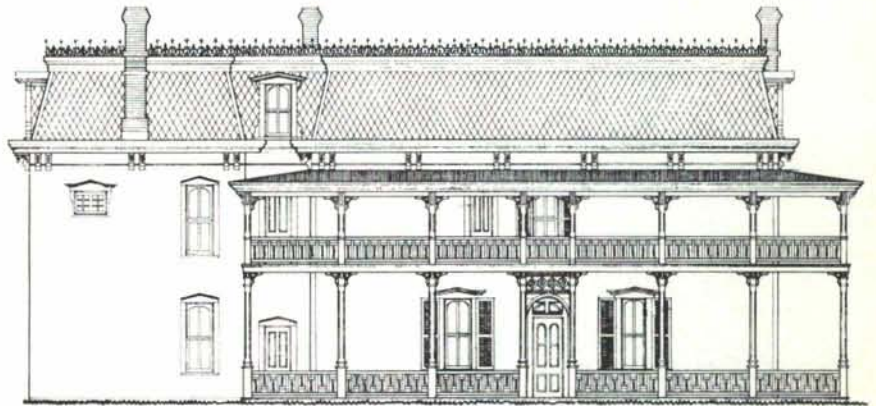
The committee appointed by the

New Mexico Society of Architects wants to see all that has been constructed or preserved throughout New Mexico which might warrant consideration for these awards.

No rules or restrictions are placed upon the presentation of entries. It is nominations which are solicited, not expensive and elaborate brochures. However, sufficient pictorial and documentation material must be submitted to explain the nomination to the jury.

*The Deadline for Receipt of Nominations is August 31, 1971
Send to: John P. Conron, AIA
Box 935, Santa Fe, N.M. 87501*

BOOK REVIEW



Historic Preservation: A Plan for New Mexico. State Planning Office. 1971. L. C. 77-633959. Available from the State Planning Office, State Capitol Building, Santa Fe, N.M. 87501. Prices: in-state \$5.00; out-of-state \$7.00 postpaid.

An involvement and deep concern for its past has been an important aspect of day-to-day life in New Mexico as far back as its territorial period. The natural and man-made environment has always strongly impinged itself on all who have experienced New Mexico—whether visitors or permanent inhabitants. Thus New Mexico's man-made world has suggested a visual sense of continuity rarely found in other sections of the country.

New Mexico's success in histor-

ic preservation has been due to several exterior circumstances: (a) the large percentage of the land owned by the federal government and by the state; (b) the relatively modest cost of rural acreage (due to its restricted economic potential); (c) the limited number of its communities which have experienced large-scale urban growth; (d) and finally the early realization that historic objects have direct economic values via tourism.

The negative aspects of preservation in New Mexico have been: (a) the time-worn battle between individual self-interest and the interest of the community, i.e., private ownership and the profit motive vs. public need; (b) a limited view of the past, i.e., a re-

More on Page 9

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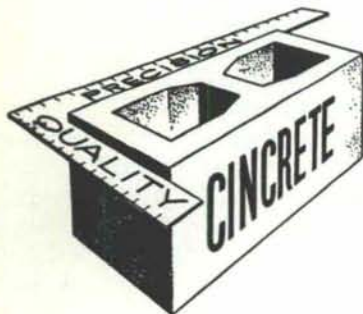
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jection of the past the closer it comes to the present.

In this report on New Mexico's preservation, drawn up by Merle Clark, director of the program, and others, we are presented with a clear realistic picture of what has been accomplished, what is presently being done, and what needs to and can be carried out in the immediate future. The report is divided into four parts: background, survey and planning, preservation and development, and general recommendations. These chapters are supplemented by appendices dealing with existing legislation, historic zoning ordinances, and organizations (within New Mexico) in historic preservation.

The general tone of the report and its specific recommendations are as successful as could ever be in treading the tenuous path between idealism and present-day reality. Without engaging in "soupy" evasive language the report goes to the root of the problem—the irreconcilable conflict between our society's needs (both now and in the future) and our time honored and hallowed American tradition of exploiting our physical world and other human beings for immediate individual personal gain. Only on the rarest occasions has the deep set need for the preservation of fragments of our past been synonymous with the personal profit of an individual, business or corporation. The authors of this report are completely realistic in sensing that those committed to preservation are in a minority; that those who continued to expose laissez-faire exploitation still dominate the unconcerned, uncommitted bulk of Americans who form the majority. Therefore, the preservationist must continue to play games and engage in public charades. He must still pretend that there is a compatibility between individual or corporate profit, and the needs of the community for meaningful historic continuity. Both minori-

ties, the laissez-faire and the preservationist, know full well that these two needs are incompatible, but they both realize enough to sense that their public image would be damaged if they bluntly came out and said what they really think. Nor when one carries this conflict onto an individual level do we find anything approaching a singleness of view. Most preservationists still hold affirmative views about "free enterprise;" and a good number of business and corporation executives are deeply involved in historic preservation. Almost all of us to one degree or another exhibit a divided personality on this issue.

The report's basic answer to this problem is that of educating the young so that they will grow up with a new set of values—an increased commitment to community ideals. Taking our present society and its commitments into account, such an educational approach is probably the best and most realistic recommendation which can be made at the present.

As to other specifics of the report, the inclusion of a number of late 19th-early 20th century buildings which should be preserved, indicates, one hopes, that New Mexico's view of history no longer stops with the Territorial Style. Already much has been needlessly lost, such as that impressive example of the Italianate style, Huning Castle in Albuquerque, or the rapidly diminishing number of Harvey houses and Santa Fe railroad stations which first brought the Mission style to New Mexico. There is equally a need to see that important examples of the Pueblo Revival of the '20s and '30s are protected, and it is not too soon to begin to consider the possible inclusion of a number of significant post-World War II buildings.

In the concluding chapter, "General Recommendations," is contained a proposed Historic District Ordinance for the central portion of Silver City. This well thought

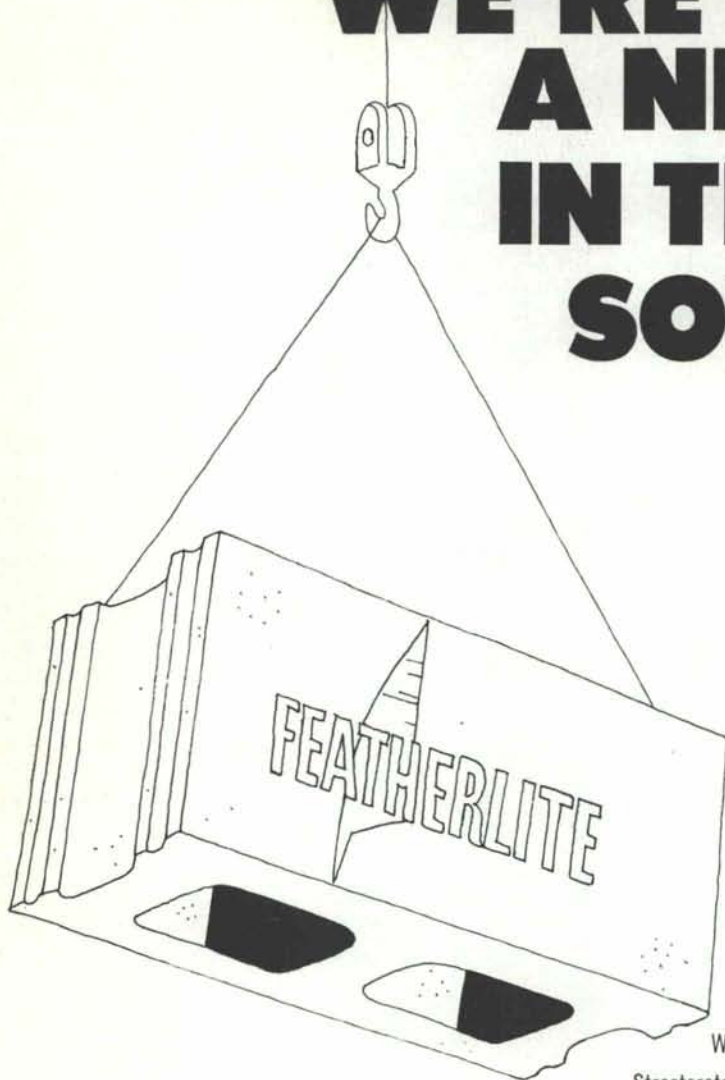
out historic ordinance has been drawn up by John Conron, who over the years has been closely involved with the pros and cons of similar ordinances, particularly the one which was devised in 1957 for Santa Fe. Conron has sought to write an ordinance which seeks to reconcile the demands of private property with those of public need. He presses the case for public need as far as he can, taking into account the present legal limitations imposed on the community by our courts. Conron argues the case quite strongly for creating the maximum of visual distinction between the old and the new: "Proposed new construction or alteration should express its own time and solve its own problems, while maintaining a harmony of materials, proportion and rhythm." (p. 139). That such an approach is an ideal solution when one posits a sensitive highly gifted architect is self-evident. The problem, though, is that few of us are so gifted. Should one establish a criteria for the infrequent architectural genius, when in fact 99% of our buildings are designed by those who will end up visually blighting our communities in their attempt to play the role of avant-garde Palladios, Wrights or Le Corbusiers? Personally, I am no longer sure that we should create legal instruments which can only be taken advantage of by lone infrequent geniuses. Perhaps in the long run it would be better to have restrictive style ordinances in historic districts which provide the actual fragments of the past with a neutral, non-assertive backdrop.

—David Gebhard

Dr. David Gebhard, a frequent contributor to this magazine, is Professor of Art and Director of the Art Gallery, University of California, Santa Barbara. A trained architect as well as an art historian, Dr. Gebhard has authored numerous articles and pamphlets on architectural history. Formerly

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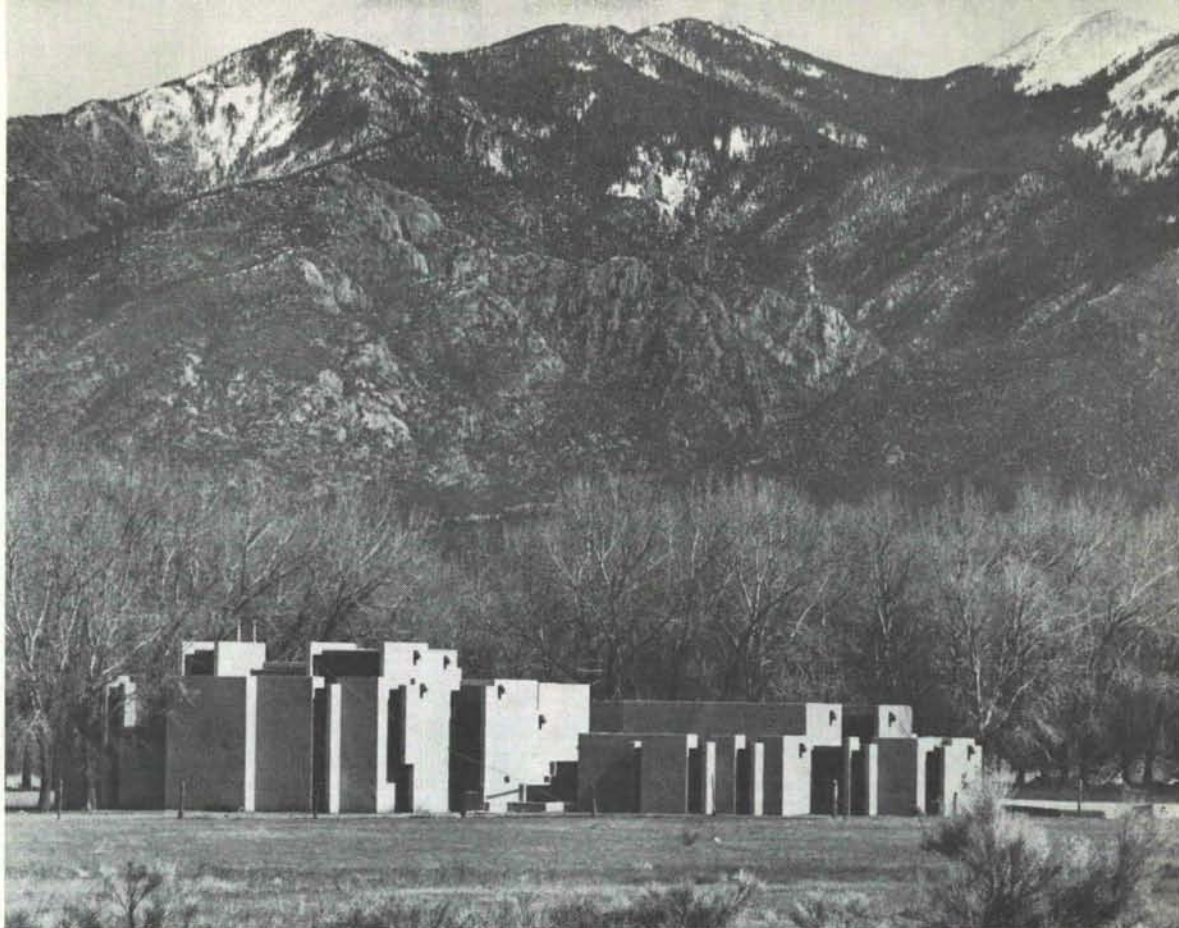
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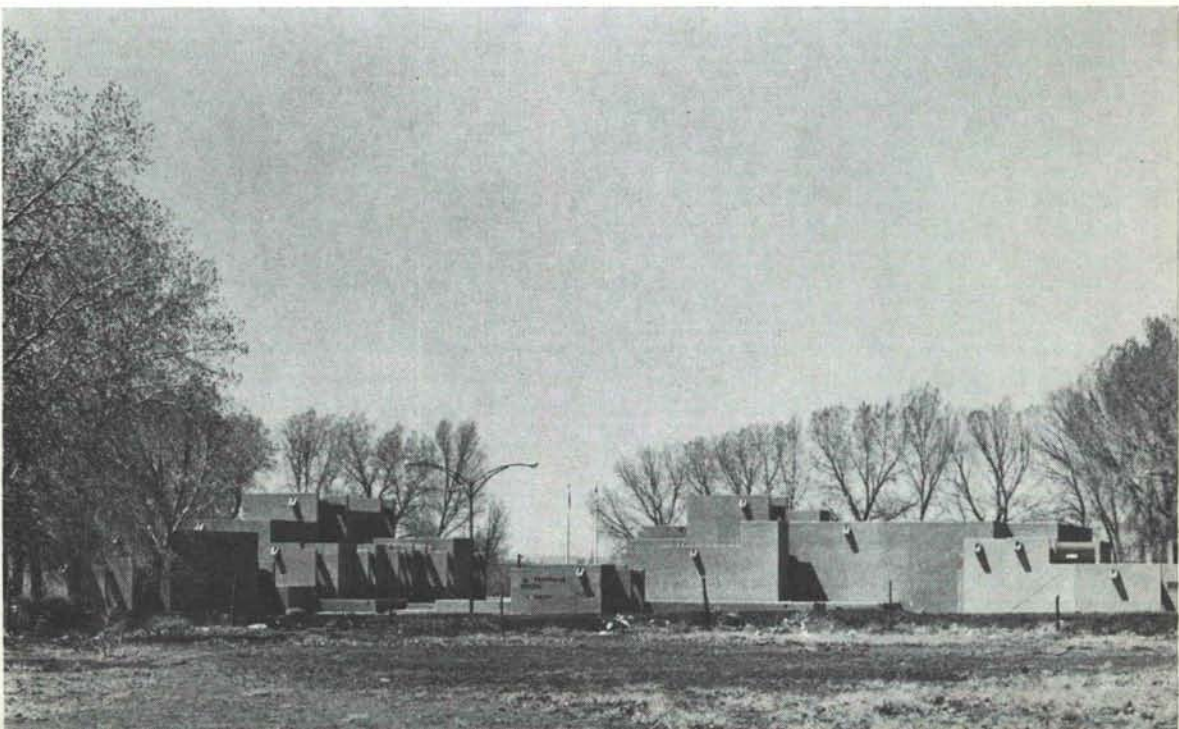
THE TAOS COUNTY COURTHOUSE

ARCHITECT: The Architects, Taos

GENERAL CONTRACTOR: La Mesa Builders, Inc.

The recently completed Taos County Courthouse has evoked much discussion, and comment. Many citizens feel that it is "too modern" and, therefore, a total rejection of the Taos architectural tradition. Others have expressed high praise for its "successful" attempt to "continue" that tradition.

Feeling that the art of architecture is better served by the attempt to express time as well as place, NEW MEXICO ARCHITECTURE herewith presents two reviews of this Courthouse. One is by an architect who is a frequent visitor to and a firm devotee of Taos; the other is by a layman resident-by-choice of Taos.



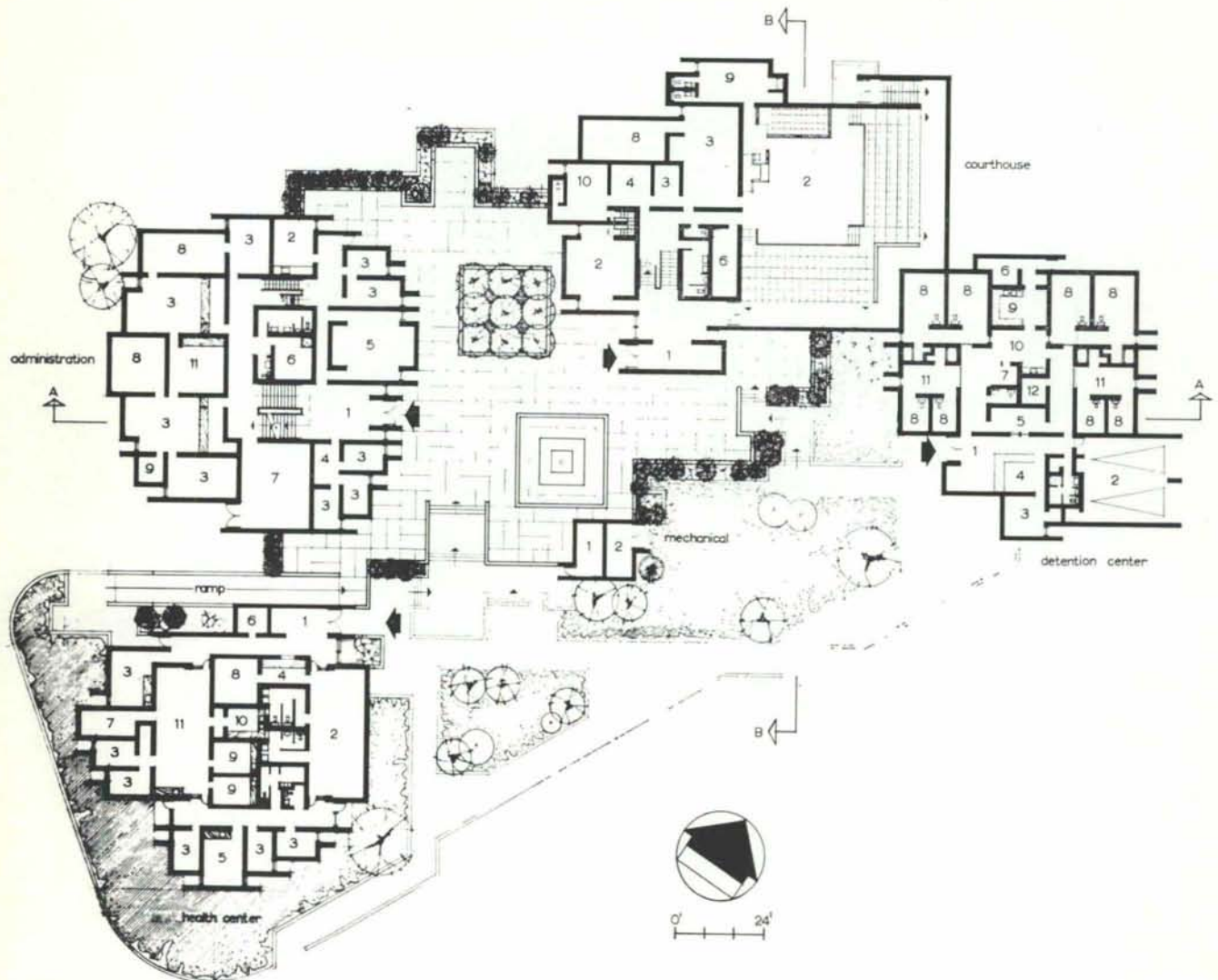
TAOS COUNTY COMMISSIONERS:

1967-68

Louis Martinez
Celso Arellano
Elmer LaCome

1969-72

J. F. Romero — Chairman
J. C. Cantu
Eugene Rael



ADMINISTRATION

1. entry
2. coffee room
3. office
4. secretary
5. conference
6. janitor-mechanical
7. storage
8. records
9. vault
10. abstractors
11. work room
12. drafting room

COURTHOUSE

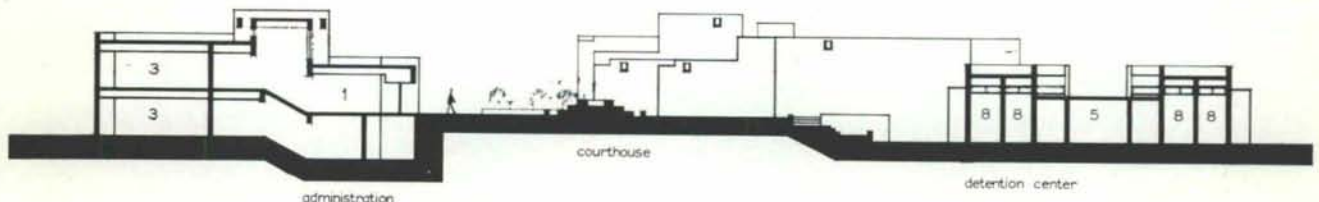
1. entry
2. courtroom
3. office
4. secretary
5. conference
6. janitor-mechanical
7. storage
8. records
9. jury room
10. judge
11. library
- Mechanical
 1. transformer
 2. panel room

DETENTION CENTER

1. entry
2. garage
3. office
4. secretary
5. conference
6. janitor-mechanical
7. storage
8. cells
9. kitchen
10. jailer
11. dayrooms
12. isolation

HEALTH CENTER

1. entry
2. waiting room
3. office
4. secretary
5. conference
6. janitor-mechanical
7. storage
8. records
9. examination
10. laboratory
11. multi-purpose



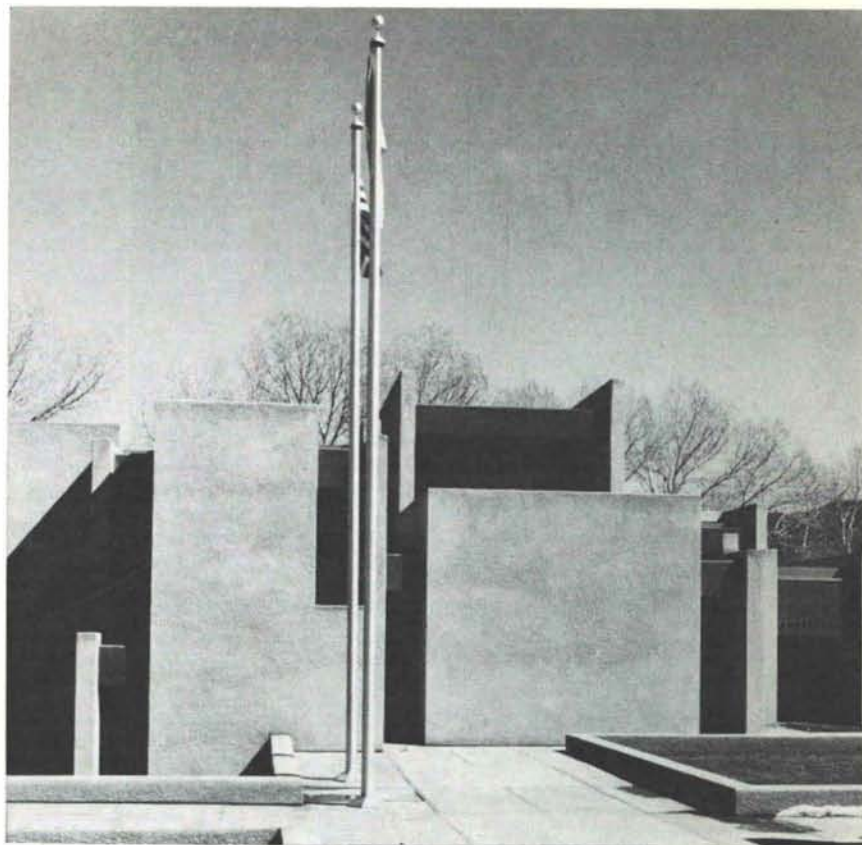
The Architect's Statement

The form of the Taos County Courthouse was derived from an attempt to relate the complex harmoniously with its environment. In this case the environment was considered in two ways: Site location and historical background.

The site, which was selected by the county commissioners, is part of the "strip" between Taos and Ranchos. In order to differentiate it from the typical commercial development, parking was placed at the rear. Highway elevations were developed at two stories—the automobile scale, while the court elevations are reduced to a more human scale.

The courthouse is a major public building, and because it is located in an area with significant indigenous architecture, it should exhibit historical continuity. Throughout the earlier periods the main architectural characteristic of the area was exclusive use of adobe as the building material for walls. However, due to economic, structural and procurement problems, concrete block and stucco became a necessary alternative. Exteriors have been stuccoed, while budget limitations caused the interiors to be painted block.

A building program was prepared after careful study of functional distribution and space requirements. Although the program clearly distinguished four very different functional units — county offices, courthouse, health center and jail — there was no difficulty in applying an additive design principle to the individual sections. Described as "sugar lumps" juxtaposed and piled on top of one another, the additive principle of internal spatial arrangement determined the external envelope. Further, this design approach allows for expansion and growth which can easily be integrated



with the existing structure. In order to unify the entire complex the individual functions are not articulated as separate form elements. Furthermore, the design of the complex was derived from the spatial concept of the Taos Pueblo where buildings generate a space rather than use a predefined space (such as a Spanish Colonial Plaza) and then enclose it with buildings. This can be sensed most particularly when approaching the complex from the parking area.

Although traditional planning concepts were followed, the building expresses a contemporary interpretation that is not merely applied archaeology as is the "Santa Fe Style." — *The Architects, Taos*

An Architect's Impression

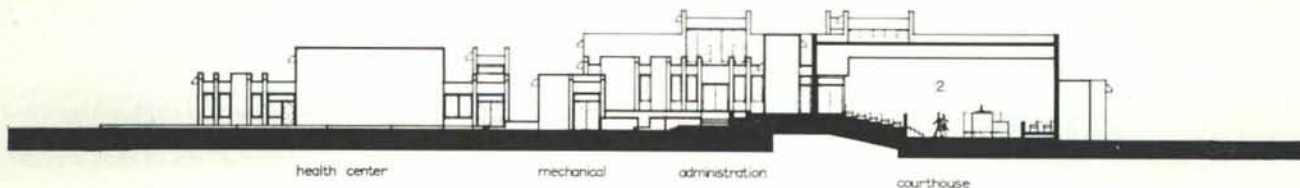
by Robert W. Peters

The courthouse, county offices, health department and jail for

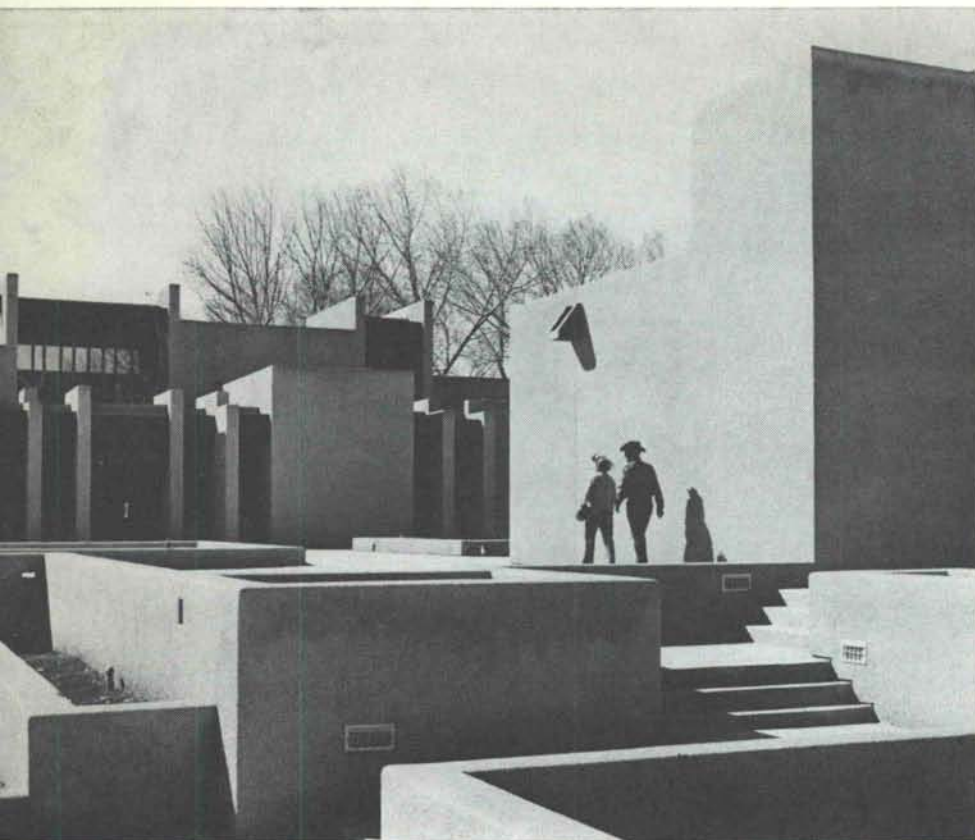
Taos County form a governmental precinct nestled at the edge of a tree-lined meadow along the south approach to Taos.

The building complex is one of a series seen against the mountain range as one approaches Taos, including the Ranchos de Taos Plaza group and the Sagebrush Inn, each dating from a different area and each making a different statement about what it means to build seriously and compatibly in this timeless landscape.

The intervening "Roadscape" of filling stations, used car showrooms, drive-in restaurants, motels and the like, must not be ignored, if indeed they would be; but their contributions, as Architect Robert Venturi points out in his studies on Las Vegas, are not to the landscape or toward a "serious" rapport with the nature of a specific place, but to motion; to the speed of the vehicle and the



SECTION - BB



linear system of the road.

That they could be anywhere, along any road, in any landscape, is their nature: Specific to time but never to place, thus the graphic image heralding their presence is of great importance while the structures housing their functions are thought to be insignificant; not "serious" building and therefore not architecture.

As the road passes the new Government Center the stage for civic debate is set: on the right side precise textured planes sharply shadowed against the soft profile of the mountains and on the left the old time flavor of the new Centinel Bank tinted Sticky-Pink. Both new buildings, both "serious" works, both isolated in their parking lot settings but of quite opposite aesthetic intentions.

If the intentions of the bank design are familiar and therefore thought to be "traditional," what intentions can be perceived for the county buildings?

For me the clue lies in their appearance at night, when the project reads as a negative of its daylight appearance; the recessed

window slots, in deep shadow during the day, glow softly with light at night. This is not the light of mercury vapor streetlighting but the warm light of the luminario with its suggestion of celebration. This is a light uniquely sufficient to Taos, of enough intensity to augment the moonlight in the clarity of the New Mexico sky, yet not violating the sense of repose within which the town rests at the base of its mountains. Surely the harsh intensity of the town lights seen from miles distant are too strong, too "urban" for its setting, and on approaching the Plaza from the south one's first impression is how desperately a municipal sign control ordinance is needed.

This soft night glow of the county complex then, provides a clue to its design intent to interpret phenomena of materials seen in the light unique to their setting in rational ways which make the design "traditional" in a larger sense than that of the tradition of the merely picturesque.

It seems logical to see the massing of the plane walls sharply in

the clear light, perhaps even symbolic of that clarity of purpose which we hopefully associate with the law in our courts of justice. If the walls are built of concrete block rather than soft edged adobes, then their profiles are logically more precise.

While the massing of the complex has the stepped quality of the Taos Pueblo houses, it is perhaps their distinction between bearing walls and non-bearing window openings which is least traditional in local building. The relentless orientation of windows in two directions is perhaps too forced, and the sun shielding in combination with tinted glass produces perhaps less daylight in some interior areas than their size requires. But then small openings in adobe structures are traditional.

My greatest concern is for the way in which the interiors reverse the promise of surface richness which the sun and shadow of the exterior suggest.

The heavy dependence on vinyl asbestos tile surfaces, stair nosings, catalog railings and metal grilles, sealed and painted block, and plastic letter graphics seems too close to the format of mercury vapor lighting and outsize signing which blights so much of the town. In a region where construction skills are imprecise, this attempt at creating a painted and waxed "coated" environment seems ill advised. Surely ground and sealed concrete steps would be sufficient if detailing does not allow for concealing the edges of the tile surface. Perhaps revealed ductwork would make better corridor ceilings than acoustic tile suspension systems which require more careful cutting and joining than local skills allow. And does fluorescent light have to be used in non-work areas?

The spaces need softening of materials and drama in color. This could be a showcase for the arts of Taos. The mural for the courtroom is a beginning.

The courthouse plaza needs landscaping — masses of local plant material handled architecturally with perhaps only one plant

type in each bed. Certainly full and luxurious use of textures in scale with the large wall masses is needed.

The decision to locate outside the plaza, decried by Bainbridge Bunting in a recent issue of *New Mexico Architecture*, is of less concern to me because government is an 8 to 5 operation and adds little to the life of a town center. Opening the complex to its rear parking makes sense and also follows local precedent in being open to the mountains and protective from the west as is Taos Pueblo. The roadside facade seems meant for ceremony with its flags and projected platform suitable for a civic official to address the people assembled below. Whether this sense of ceremony for any formal civic use of the complex develops will depend on community acceptance, but in any case it seems that the traditional art of architecture has received a fresh new statement among the Arts of Taos. —Robert W. Peters

A Layman's Impression

by John Nichols

One person who works inside the new Taos County Courthouse told me recently, "Most people seem to either rave about this building complex, or else they really dislike it."

It is easy to see why there might not be more of a middle ground of reaction with regard to the cluster of buildings—a jail, a courthouse, an office building, and a health center—which went into operation last August. To begin with, from the outside the complex is very modern, stark, and impressive looking; it is definitely an artistic work, and a departure from the building norm in Taos County. Numerous walls jutting out beyond slim recessed windows cast dramatic and angular shadows against each other. Even in the plaza area there are no flat planes for long; several flights of steps in different areas lead up from one level to another past planters and open areas designed for lawns and trees. Although it appears immediately

that the courthouse area resembles pueblo style architecture, the building lacks the softness of real adobe structures. Constructed of cement blocks, the buildings give the impression of being thin, almost delicate looking. I was led to wonder if they would wear well, if they would ever assume the kind of friendly personality that adobe homes in this section of the county take, looking almost as if they are an extension of the earth.

The courthouse area is also a little startling to some people because the front is really in back; you drive around behind the buildings to park and reach all entrances; blank windowless walls face Route 64 going south. This added to the vague feeling I got, walking around the deserted plaza, a feeling of aloofness, as if this lovely complex considered itself above the personality of the people and the buildings of Taos County.

The insides of the four buildings are not as exciting as the exteriors; they seem designed largely for efficiency. My major personal complaint would be that the windows, as skinny as they are, and recessed also, do not provide enough natural light; I was aware of darkness dispersed by fluorescence everywhere I went—some-

how this gives the effect of efficient modern bureaucratic architecture. Both the health building and the jail have large, high ceilinged rooms lighted by small skylights near the ceiling: the airiness of these rooms is fine, but the wide expanses of unplastered cement block wall give you a kind of drab trapped feeling, unavoidable, perhaps, in a jail, but a little sad in a clinic area, and, considering the exciting radical style of the exterior, slightly surprising.

The major courtroom itself is an unusual and innovative room: rows of body-moulded fiberglass chairs in the gallery rise above the judge's bench and the jury box, the lawyers' tables and a podium, producing an almost theatrical and refreshing effect. In all, the courtroom is an interesting, even somewhat futuristic area, in which the rows of space-age chairs somehow work very nicely with the fine woodwork of the judge's bench, the jury box, and the podium, which were done by El Mercado, a local crafts cooperative.

A major complaint that a few county employees to whom I spoke voiced, is that the circulating air system does not work well, the electric heating is hard to control, and they cannot open the windows in order to let in fresh



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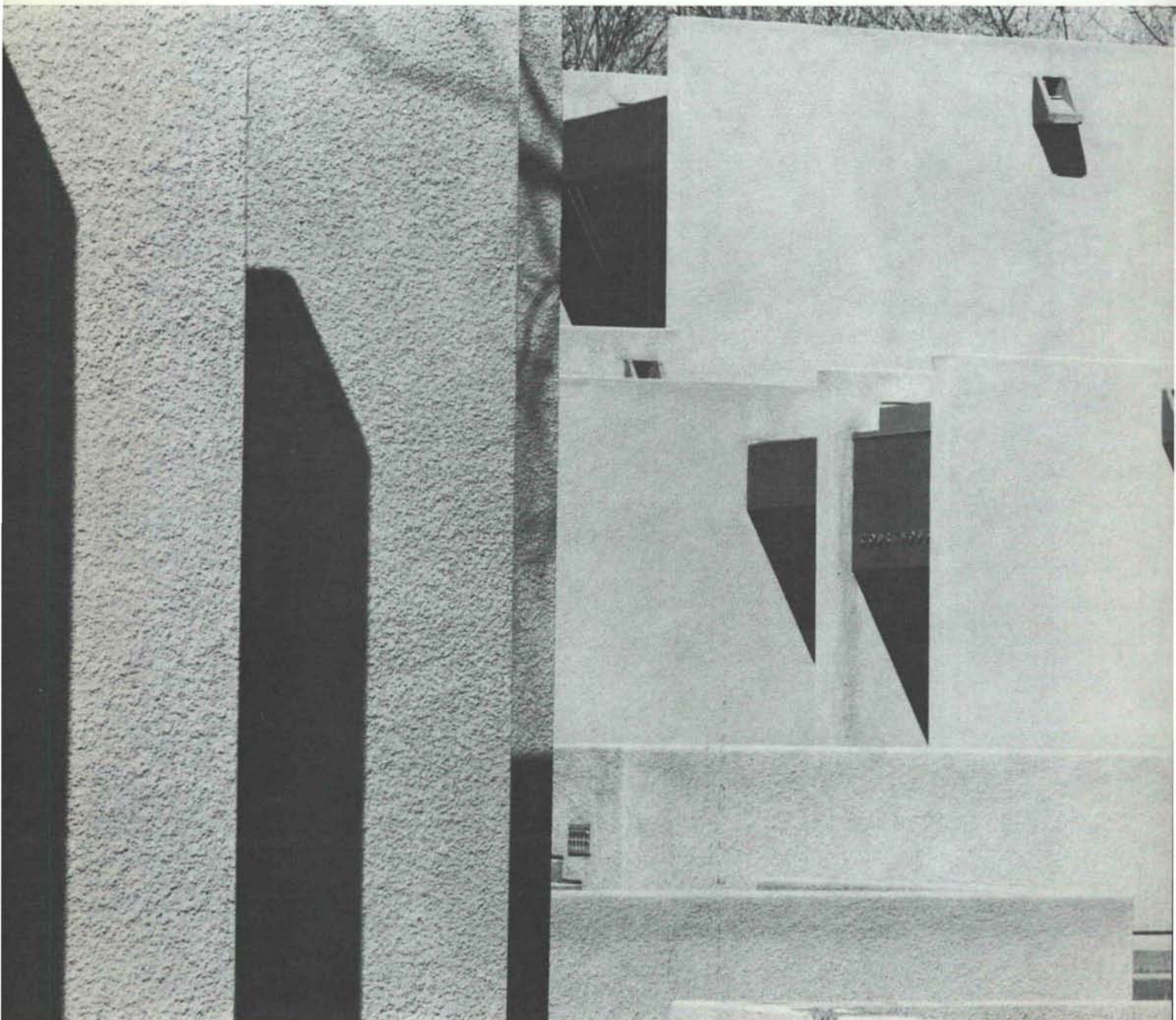
Robert W. Peters

is an architect in the firm of Skidmore, Owings and Merrill, Architects, Chicago, Illinois. His work includes the designs for the U. S. Geological Survey building in Washington, D. C. and the Illinois Bar Association building in Springfield, Illinois. Mr. Peters graduated with honors from the University of Minnesota with a Bachelor of Architecture degree in 1959.

John Nichols

is a contributing Editor to the New Mexico Review and a novelist, whose works include the "Wizard of Loneliness" and "The Sterile Cuckoo." The "Sterile Cuckoo" was made into a highly successful movie. A native New York citizen, Mr. Nichols is now a resident of Taos.

PHOTOGRAPHER: William Davis



air. In many offices, the air was a bit stuffy; in the courthouse building this was apparently due to an error in the construction and placing of air ducts and should be corrected shortly. Yet when I went through the jail the air was fairly hot and quite oppressive. In several offices, although there's plenty of room in which to work, I had the sensation of being slightly "sealed in." I would like it much better if somehow the design of the present windows could be changed to something that could be opened and closed.

Because of the spare, aloof quality to the buildings that I mentioned earlier, I have a feeling it will probably take the average Taoseno more time to get used to the new courthouse complex than it will take him, say, to get used to the more conventional architecture of the recently completed Centinel Bank building across the street. At the same time, the new courthouse is much more exciting than the bank building, and to my way of thinking, it deserves to be gotten used to. If the money can be raised—and it should be raised—to landscape the various planters and lawn areas, the complex will be a beautiful and very pleasant area in which to spend some time.

—John Nichols

Mural Competition For Courtroom

Under the leadership of Taos Artist Emil Bistram, and the Taos Art Association, a statewide competition was conducted to provide a wall mural for the court room in the new courthouse. On Saturday, March 27, 1971, the jury met at the Stables Gallery; they selected a multi-panel fiberglass wall relief design submitted by Kenneth Drew of Taos.

Speaking for the jury, Dr. Francis V. O'Connor, Senior Visiting Research Associate at the National Collection of Fine Arts of the Smithsonian Institution in Washington, D.C., commented about the winning design. "We decided, unanimously, to award him a \$7,500 commission to execute his fiberglass wall relief *Light to Darkness* for the wall behind the

jury box. Since none of the other entries seemed compatible for the other wall, we decided to invite him to design an apt motif for the space behind the judge's bench. If this proves satisfactory to us later, he will be granted the other commission for the wall above the judge's bench.

"We felt Mr. Drew had created a handsome and thoroughly appropriate wall relief which was elegantly designed in a contemporary material: fiberglass. Each panel is different. Each circular indentation, gently projected on a cone, is differently placed, and each panel is at a slightly different angle from its neighbor. Yet, aside from these differences, each panel is identical in its basic motif. It is, so to speak, a peer group of panels just as individual jury men are peers when passing judgment. One hopes that Mr. Drew

will be as successful with the judge."

Singled out for honorable mention were: Arthur R. Bond, Deming; Sydney Cobb, Ranchos de Taos; Dow Heaton, Ranchos de Taos; Cecil Howard, Silver City; Karl Tani, Santa Fe; William Warder, Albuquerque; Cynthia West, Taos.

Serving on the jury with Dr. O'Connor, were: Mr. Henry Hopkins, director of the Fort Worth Art Museum; Mr. Robert Ewing, curator in charge of fine arts, Museum of New Mexico in Santa Fe; Mr. William Mingenbach, one of the architects of the county courthouse; Mr. Emil Bistram, Taos artist and chairman of the project. Honorary judges were: Mrs. Sue McCleery, president of the Taos Art Association and Mr. Eugenio Rael, Taos County Commissioner.

Were The Architects Successful?

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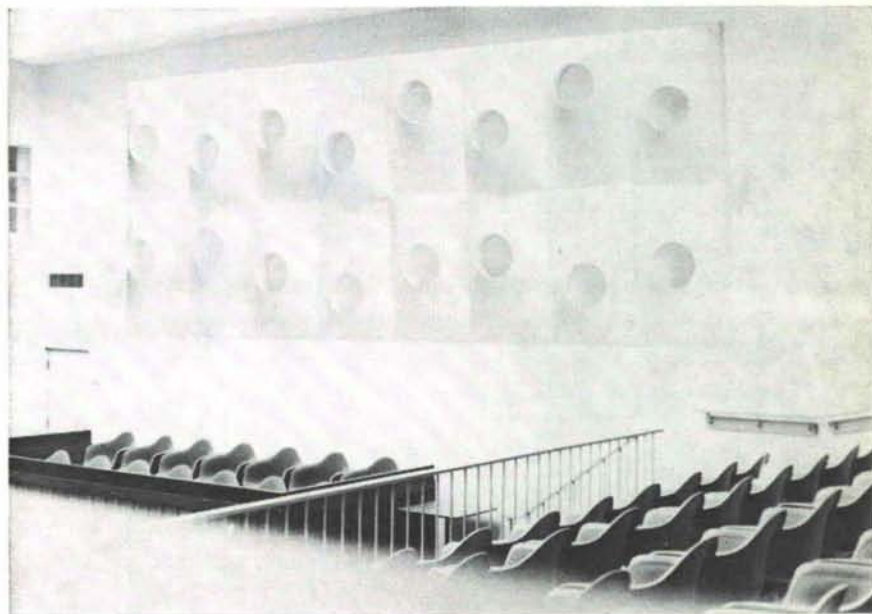
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The winning mural has been superimposed on a photograph of the courtroom by the artist, Kenneth Drew.





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a member of the faculty at the University of New Mexico and later Director of the Roswell Museum and Art Center, Dr. Gebhard was for over a year the Editor of *New Mexico Architect* (1959-60). As editor, he instituted a series of articles in the magazine on historical aspects of New Mexican architecture.

LETTERS

Reproduced below are two letters which are typical of the several received from our readers following the publication of the March/April NMA:

March 23, 1971

Dear John:

I want to compliment you for the stand you have taken on issues and problems concerning the ecology of this State. I was impressed with your editorial and your willingness to "stick by your guns." Congratulations on your courage.

With kindest personal regards, I remain

Sincerely,
D. D. Van Soelen
Vice President and Cashier
First National Bank
Santa Fe, N. M.

April 7, 1971

JPC

Congratulations on your Editorial (Jan./Feb. 1971). You in New Mexico have so much to preserve. But all of us have a stake in the survival of *Homo Sap.* We must realize that we have never had a civilization, only varying degrees of technology. Don't worry about the advertisers who withdraw. They won't be around to advertise, unless they cooperate.

Sincerely,
Charles D. Strong A.I.A.

The book enclosed presents a horrifying prospect for our nation and the entire world, if the pollution of our air and water is permitted to continue, and if population is allowed to grow at its present alarming rate.

Although the book is fiction, 1989: Population Doomsday by Don Pendelton, could happen. Read it and be frightened.

"IN THE BEGINNING . . . ?"

We reproduce below a bit of the Bible according to Mr. Charles Strong:

"In the end there was earth, and it was with form and beauty.

"And man dwelt upon the land of the earth, the meadows and trees, and he said, 'Let us build our dwellings in this place of beauty.'

"And he built cities and covered the earth with concrete and steel. And the meadows were gone. And man said, 'It is good.'

"On the third day, man looked upon the forests of the earth and saw they were beautiful. And man said, 'Let us cut the timber for our homes and grind the wood for our use.'

"And man did.

"And the lands became barren and the trees were gone, and man said, 'It is good.'

"On the fourth day, man saw that animals were in abundance and in the fields. . . . And man said, 'Let us race these animals for our own amusement and kill them all.' And man did. And there were no more animals on the face of the earth.

"And man said, 'It is good.'

"On the sixth day, man saw himself, and seeing the many languages and tongues, he feared and hated. And man said, 'Let us build great machines and destroy these, lest they destroy us.' And man built great machines and the earth was fired with rage of great wars.

"And man said, 'It is good.'

"On the seventh day, man rested from his labors, and the earth was still, for man no longer dwelt upon the earth.

"And it was good."

BOB MALLORY MARRIES

At noon Saturday, May 1, Robert G. Mallory, A.I.A., Advertising Director for NMA and Miss Gloria Elaine Griffin exchanged wedding vows. The staff of NMA wishes them long life, happiness and the statistically allowable number of children—2.1!

A LEGISLATIVE REPORT

A hopeful, but too long, list of bills designed to put power into the hands of government bodies concerned with continuing subdivision proliferation in New Mexico was introduced into the state legislature. Although strongly supported by well organized environmentally concerned groups, all of the bills died. However, House Bill 205, sponsored by James Koch (D. Santa Fe) and others did survive. Establishing an Environmental Improvement Agency, the bill is a step towards developing a larger state concern with environmental matters.

Further, House Joint Resolution 14, Population passed both houses. The resolution states that New Mexico should consider stabilization of its population to be of pressing and immediate concern.

The resolution asks that the state develop "policies, attitudes, social standards, and action which will, by voluntary and humane means consistent with human rights and individual conscience" stabilize the population.—JPC

THE BEST LAID PLANS OF MICE AND EDITORS!

The March/April issue of NMA made a mistake—it planned ahead in print! It was stated that a follow-up story about statements made earlier in reference to the forest harvest practices on privately owned land would appear in this issue. Well, the press of the legislative session, followed by Earth Day and conflicting schedules prevented this editor from arranging new interviews with representatives of opposing points of view. The matter shall be pursued.

Further, in place of the promised Hobbs Public Library you find the Taos County Court House. The current controversy about the design of the Court House made its publication more timely. In the next issue, the Hobbs Public Library!



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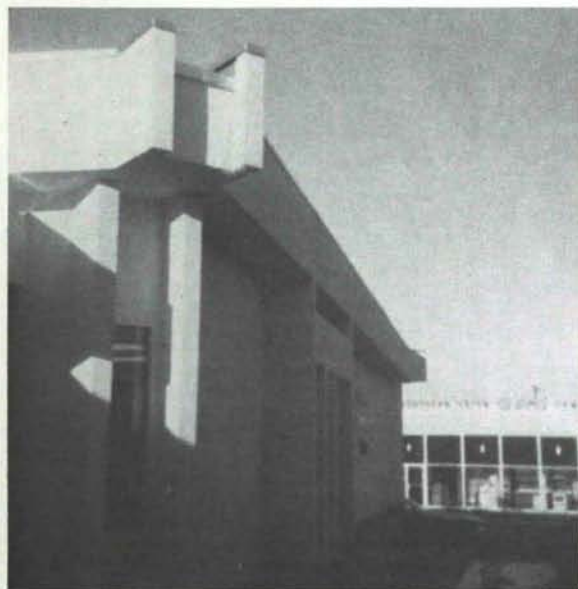
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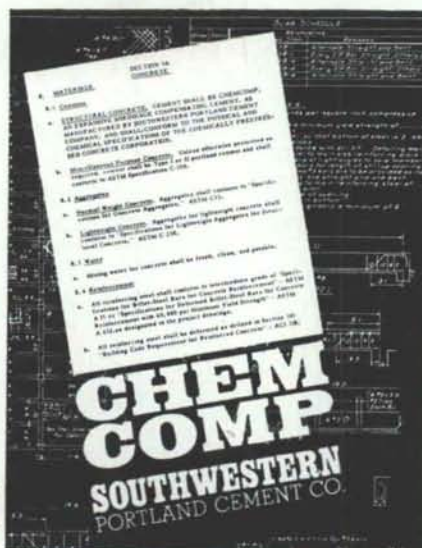
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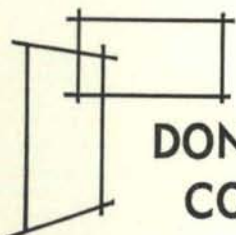
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