

# new mexico architecture

November-December 1974

\$1.00



JAN 25 1975



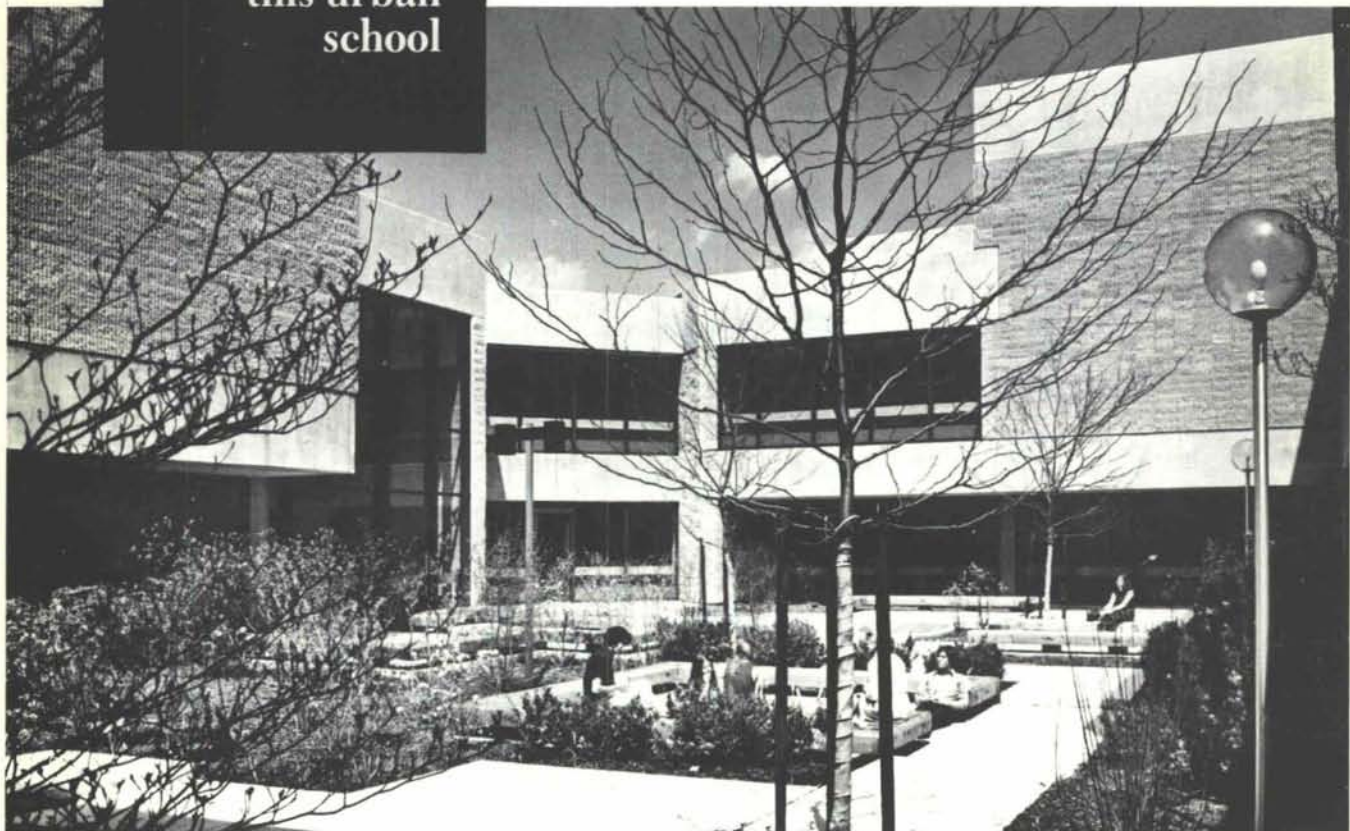
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vol. 16 nos. 11 & 12

The following letter was received in late December 1974:

Dear Friends:

I write you this year at a time when, more than ever, we must renew our traditional American values of hope and optimism. Throughout our history, we have had many temporary setbacks, both economic and political, but we have always moved forward.

That a few men may have abused the privileges of high office is no cause for wholesale disillusionment with our system of government. The character of our country has been forged in the crucible of adversity. Let's learn once again from the lessons of the past, and reaffirm the essential greatness of our democratic institutions.

America is still a nation of hard working, honest people who love their families and their neighbors, love their work, and believe in honesty and integrity, and have faith in their future and the future of our country.

And so, it is with every warm thought possible that we hope and pray that the Joy and Spirit of the Holiday Season will remain with you throughout the entire year, together with Health, Happiness and Success in all your endeavors.

With best wishes and warmest personal regards,

Sincerely, Frank S. Judson  
President, Stroheim & Romann

It is worthy of thought and dedication. Dedication of ourselves to the job of country. This nation belongs to each citizen, not to the strip miners, power lobbies, or manufacturers of poorly designed, overly bulky gasoline gulpers.

If we need to save our nation by a little economic belt tightening and fuel economy, let us do it, but not by taxing the poor through the imposition of a high penalty gasoline tax (those who can afford to buy a new Cadillac can afford its appalling appetite for fuel).

Rather, let us be absolutely realistic: ban all imports of over-priced Middle East oil; ration the consumption at home to insure the proper and equitable use of our own reserves; devote proper energies towards new power source research; develop a viable mass transit system (in spite of those tax supported antiquarians in the various State Highway Departments) and, if necessary, bring back the horse! But, let us not sell our own soul to the Middle East, as they buy our land and our corporate structure. —JPC

# nma

nov-dec 1974 • new mexico architecture

## NMA News 9, 11

NMSA presents 1974 People Awards  
—1975 AIA Officers in New Mexico  
—New Mexico Arts Commission announces 6th  
Awards Program—AIA Research Corporation  
Awards Solar Energy Sub-Contracts

## The Church of San Miguel, Socorro 12

A restoration by Pacheco and Graham, Architects  
—The 1974 N. M. Arts Commission Award  
in the Field of Historic Preservation

## NMA News 18

Geo. B. McGill & Co., is new Sales Representative  
—Exhibit of African Fabrics in Santa Fe

## Index to Advertisers 22

(Cover: The church at Ocate, New Mexico)

—Official Publication of the New Mexico Society of Architects, A. I. A.—

### Society Officers

President—Bob Campbell  
Vice President—Edwin French  
Secretary-Treasurer—George Owen  
Director—Bill Waters  
Director—Gene Hunt  
Director—Charles Nolan, Jr.  
Director—Wilbur Harris  
Director—Robert Strader  
Director—John Conron, FAIA/FASID

### Commission for NMA

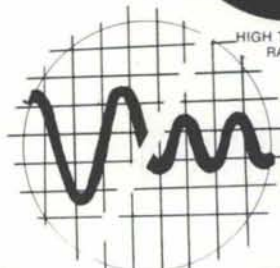
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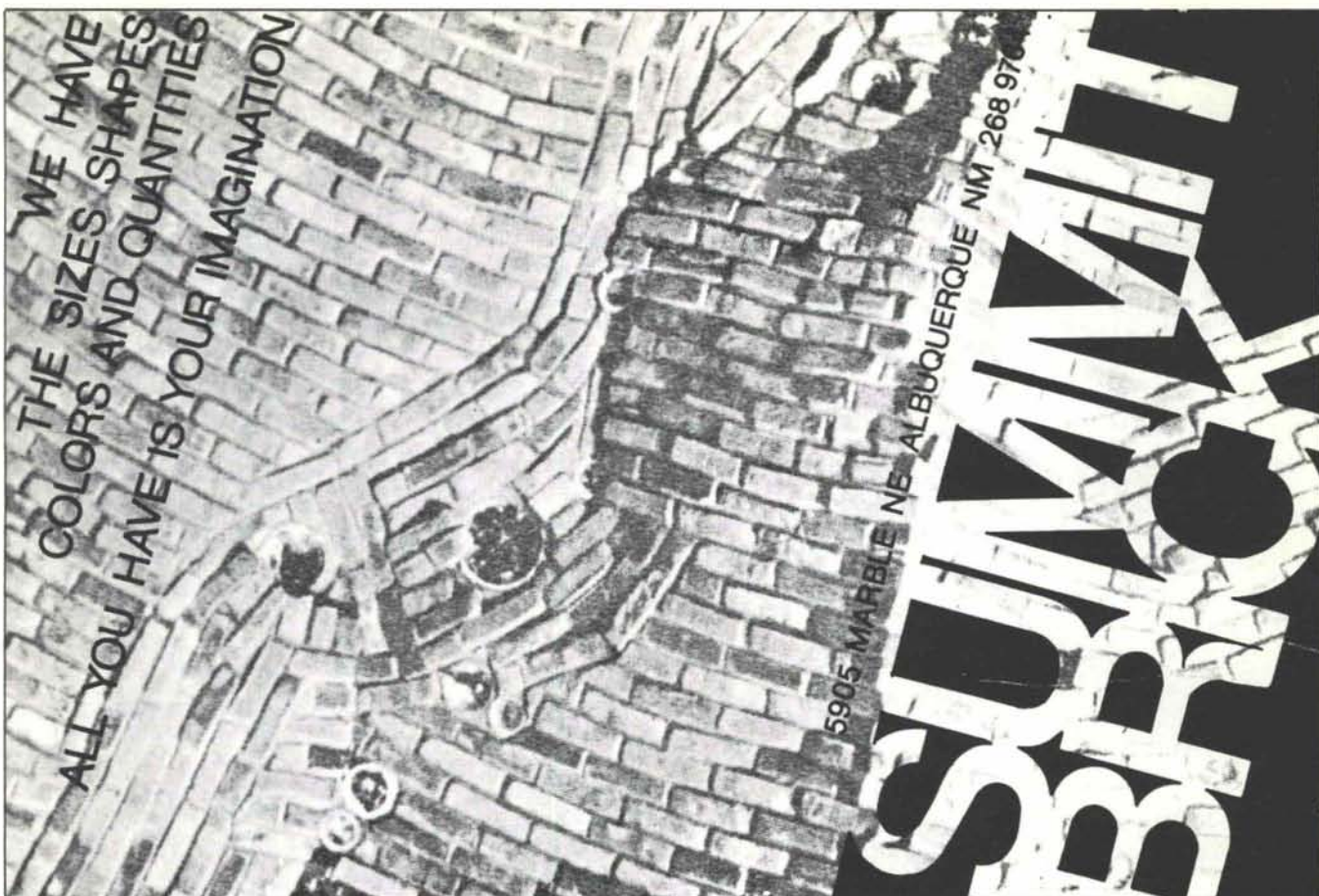
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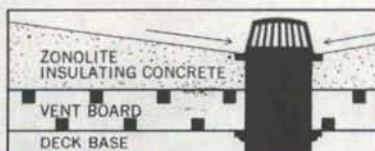
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Think about how your plan will be accepted by the local zoning board or building department when you can tell them you are using masonry to improve the appearance of the building and the community. Think about the image you want to create for your business. Think about employee and tenant satisfaction. Then build the beautiful way — with brick and block.

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## NMSA PRESENTS 1974 PEOPLE AWARDS

At its awards banquet held in Albuquerque on November 30, 1974, outgoing NMSA President, John P. Conron, FAIA, FASID, presented the New Mexico Society of Architects Honor Awards to those people or organizations who have contributed to the enhancement of the New Mexico landscape or cityscape.

To the City of Santa Fe for the complete renovation of the Santa Fe Plaza.

A posthumous award to Dr. Sherman Smith for his dedication and untiring work in the physical and educational development of the University of New Mexico.

To Maudine Karrh, whose many years of devoted service to the students in the Department of Architecture at UNM has enriched the process of education.

To the *Albuquerque Journal*, New Mexico Building Branch of the Associated General Contractors, the Albuquerque Chapter of AIA and to those citizens of Al-

buquerque who contributed time, money and muscle in rebuilding the fire ravaged Children's Barn at the Albuquerque Zoo.

To Kevin Munroe, V. B. Price and the City Commission of Albuquerque, as those most instrumental in preventing the destruction of the Ilfeld Building in downtown Albuquerque.



To Dr. Bainbridge Bunting whose contribution to the architectural literature of New Mexico and the nation is literate, lucid and legendary.

To the Central Clearing House, Santa Fe, for its continuing efforts to preserve New Mexico from the

overzealous land developer, the often careless power industry and all who would lessen the quality of New Mexico under the pressure of high profit and mis-directed progress.

Also at the banquet, the annual New Mexico Arts Commission Award in the Field of Historic Preservation was presented to Pacheco and Graham, Architects, for the sensitive and skillful restoration of the Church of San Miguel in Socorro, New Mexico. See pages 12-17.

## 1975 OFFICERS FOR NEW MEXICO AIA

During the past few weeks the various New Mexico components of the American Institute of Architects have held elections for their 1975 officers.

### NEW MEXICO SOCIETY OF ARCHITECTS

President, Bob Campbell; Vice President, Edwin French; Secretary-Treasurer, George Owen.

Directors: Bill Waters, Gene Hunt, Charles Nolan, Jr., Wilbur Harris, Robert Strader, John Conron FAIA/FASID.

### SANTA FE CHAPTER, A.I.A.

President, Robert Strader; Vice President, John McHugh; Secretary-Treasurer, Ken Clark, FAIA.

Directors: John Conron, George Owen.

### ALBUQUERQUE CHAPTER, A.I.A.

President, Gene Hunt; Vice President, Loren Mastin; Secretary, Robert Cohlmeier; Treasurer, Joe Della Longa.

Directors: Christina Burk, Bill Waters, Chan Graham.

### NEW MEXICO SOUTHERN CHAPTER, A.I.A.

President, Wilbur Harris; Vice President, Joel Stout; Secretary-Treasurer, Ronny Nims.

Directors: Charles Nolan, Jr., Edwin French, Kern Smith.







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Both carpets are made of Dow-Badische 70% Zefran Acrylic and 30% Zefran Nylon. Both carpets have proven performance records. Both offer 12 rich, heather colors.

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## New Mexico Arts Commission Announces 6th Annual Awards Program

Entries are now being solicited for the annual 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 have established 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 have established 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. This award can be given to an individual or an organization who has made a significant contribution to the field of Historic Preservation.

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 New Mexico Society of Architects undertakes to administer these awards programs. The jury 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 July 1, 1975. Send to any member of the Jury:*

*J. Hill, Chairman  
Box 342  
Silver City, N.M. 88001  
388-1571*

*Bill J. Shelton  
335 Jefferson, S.E.  
Albuquerque, N.M. 87108  
255-9690*

*Robert Nestor  
133 Kearney St.  
Santa Fe, N.M. 87501  
988-2391*

## AIA RESEARCH CORP. AWARDS SOLAR ENERGY SUB- CONTRACTS

### THE ARCHITECTS, TAOS IS ONE OF THE SUB-CONTRACTORS

The AIA Research Corporation (AIA/RC) has subcontracted with eight architectural firms and two schools of architecture to develop housing design concepts incorporating the use of solar heating and heating/cooling systems.

AIA/RC and its subcontractors are assisting the Department of


Housing and Urban Development and the National Bureau of Standards to respond to the general objectives of the Solar Heating and Cooling Demonstration Act of 1974. The subcontractors will prepare solar design concepts for single-family, low-rise multi-family, and mobile homes. The designs will be included in a document for use by HUD and other federal agencies, researchers, designers, builders, home owners, and the general public concerned with incorporating solar heating and heating/cooling in houses.

The ten subcontractors were chosen from more than 350 firms and 30 schools submitting preliminary proposals. The firms selected are: Community Design Associates, Cos Cob, Conn.; Donald Watson, AIA, Guilford, Conn.; Giffels Associates, Detroit, Mich.; Joint Venture, Denver, Colo.; Massdesign, Cambridge, Mass.; RTL, Inc., Paramount, Calif.; The Architects, Taos of Taos, N. M., and Total Environmental Action, Harrisville, N. H. The two schools are the School of Architecture and Environmental Studies of the University of Detroit and the College of Architecture of Arizona State University.

Each subcontractor will develop conceptual housing designs modified for, or adapted to either different solar systems or different climatic regions. The concepts will include original housing designs as well as modifications of traditional and developer-oriented residential designs, and will examine both existing and innovative solar systems.

The AIA Research Corporation is a non-profit organization founded in 1973 by The American Institute of Architects. Its president is John P. Eberhard, AIA.

The Architects, Taos have contracted to design a housing system which, in every operational mode and under all demand conditions, uses renewable natural energy for the totality of its functions including those control mechanisms required for the management of system heat transport.

More News, Page 18 



## 1974 NEW MEXICO ARTS COMMISSION AWARD

For Excellence in the field of Historic Preservation.

### The Church of San Miguel, Socorro, New Mexico

#### A Restoration--

Within the Limits of History  
and the  
Needs of Contemporary Use

Pacheco and Graham,  
Architects

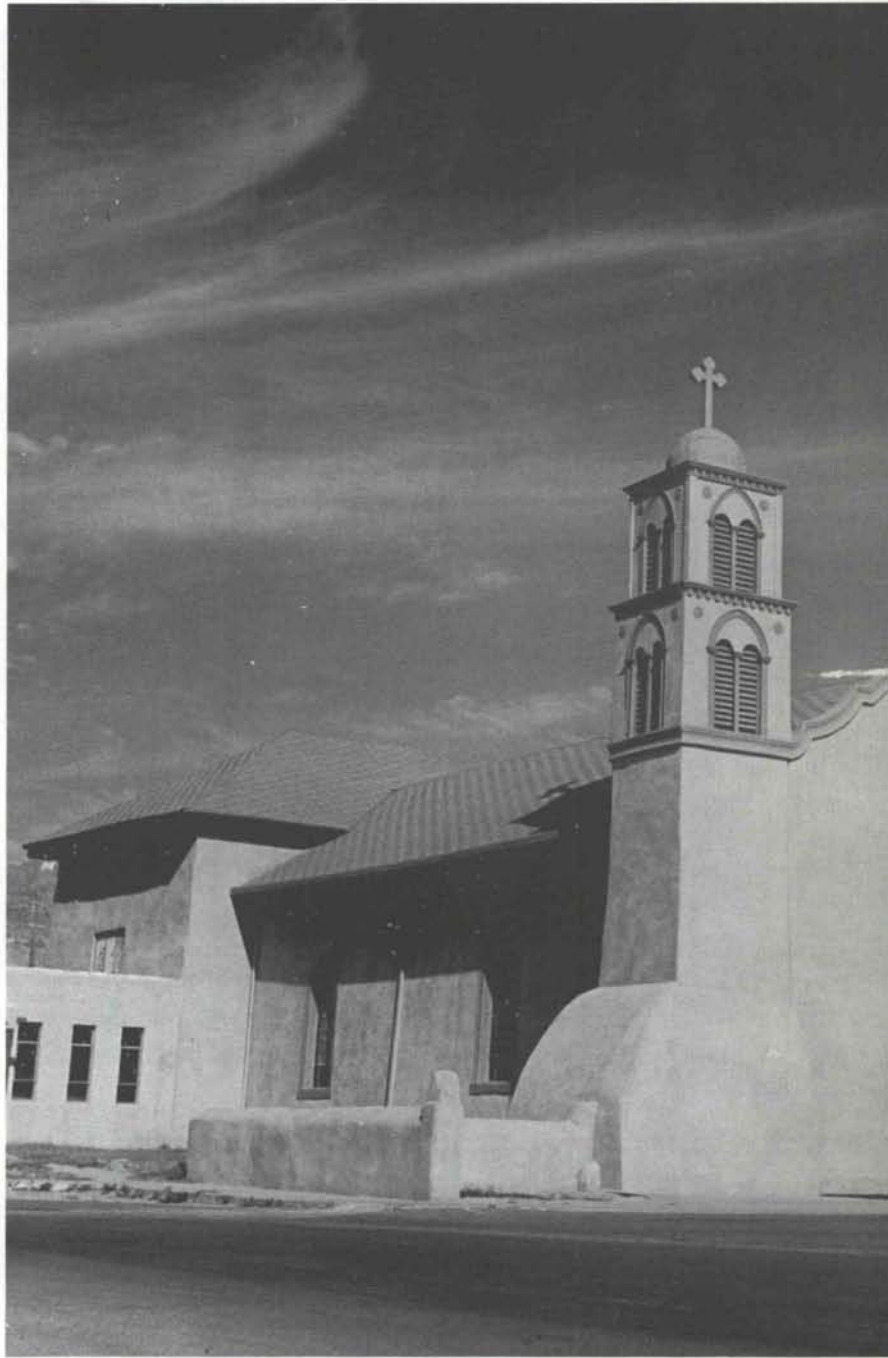
The new grant of Socorro was given at Belen, November 17, 1817, to Xavier Garcia and Anselmo Tafoya, applicants for 70 families. The first books of records for baptisms, burials and marriages of the Socorro church begin with titles of 1821; this is presumably the date of completion of San Miguel Church.

The process of historic restoration of San Miguel Church in Socorro began with a parish survey late in 1971. Questions were asked regarding the heating and lighting, as well as the character of the furnishings. The basic results of the survey strongly indicated a desire to proceed with the renovation of the structure.

One important aspect of the restoration program as we began work on the project, was to achieve a balance between the historic character of the Church and its contemporary use as a functioning parish. The newly carpeted floors are a result of this duality.

With age the old Church had lost a lot of its original simplicity. Adobe structures have both a certain ease of modification and a requirement for ongoing maintenance. Both of these factors had left their mark on San Miguel.

The adobe structure, as seen when all plaster and recent ceilings were removed during the winter of 1972-73, was typical of early 19th century churches of New Mexico. The clerestory that light-



*Main facade after restoration. Gone are the fake doors under the tower the Campo Santo — now paved over for a parking lot.*



ed the high altar before the pitched roof was put on during one of the many renovations has been exposed and retained in view, although the light now is artificially supplied.

The wood floor (mud sills, vigas and several layers of old flooring) creaked with age and the imitation tile wainscot on the walls was cracked and falling off in many places. The balcony presented a rather monolithic appearance due to the covering of the structural elements and a well meaning Priest had varnished the interior woodwork which left a high shine finish on the old crossing.

In one exciting afternoon in the summer of 1972 we cautiously pulled at the varnished trim covering a plaster under the balcony. A flashlight was used to peek into the interior. Boxed inside was the old hand carved pilaster from years

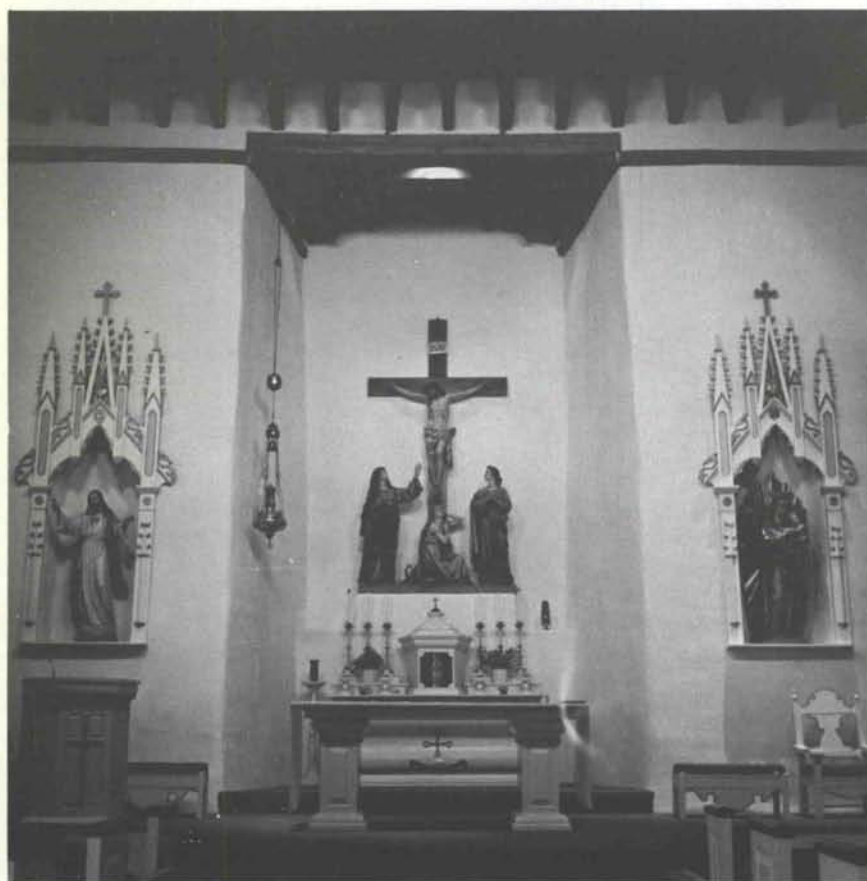
*(Text continued on page 17)*



Further step will be to restore



Before. Note the fake doors and arched "nichos" in the towers. See, also, phontograph on page 17.



*Photograph on left of restored sanctuary. The new free standing altar was designed and built by Max Chavez of Albuquerque; the old altar behind was restored by members of the Parish. The nichos on either side of the altar were restored in their existing elaborate "gothic" style.*



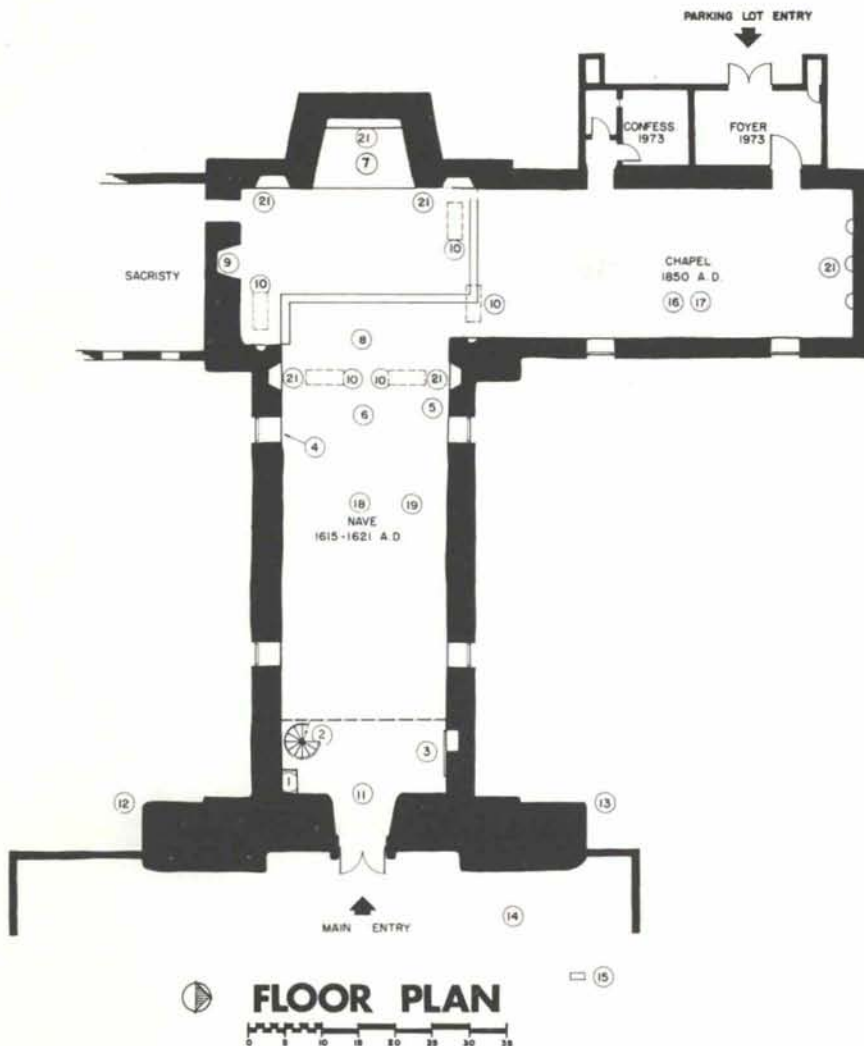


Before



After

The tin ceiling in the apse was removed to expose the original wood vigas and corbels.



#### PLAN REFERENCE NOTES

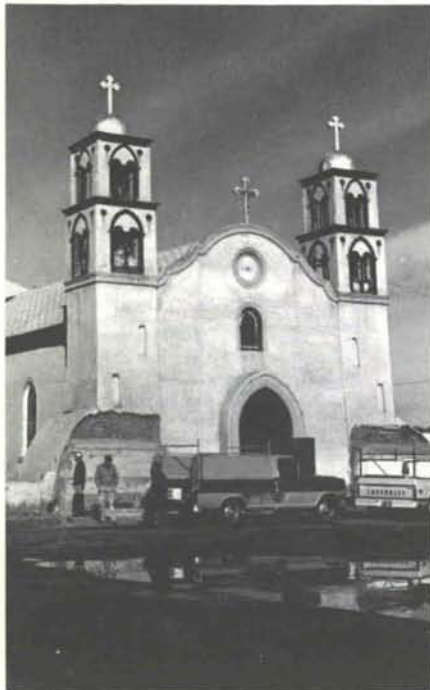
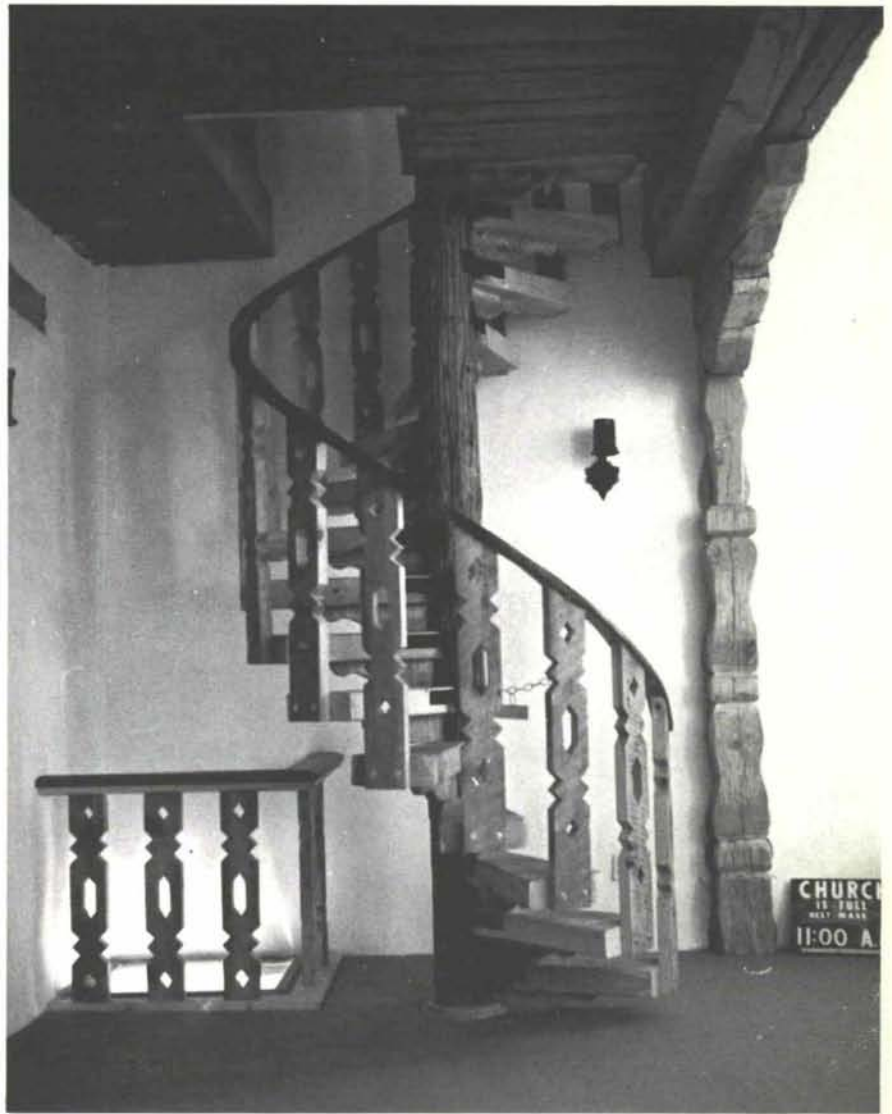
1. Display of exposed stone foundation indicating earlier structure — either Old Indian Temple on which some historians say this church was built or the foundation of the original church as other historians claim.
2. New circular staircase and balcony handrail. Heavy plank floor is original hand hewn, as are the supporting wall pilasters.
3. Display area of artifacts found in 1973.
4. Sepulturado "El Santo Entierro" uncovered and restored in 1973.
5. Position of old support for wall pulpit.
6. Old vigas, corbels and plank ceiling — sandblasted and restored to original color in 1973 — at one time used to support earth insulation on flat roof.
7. Ceiling vigas over apse were covered with tin around 1915-1920 until uncovered during 1973 renovation.
8. Old clerestory window above partially restored to use in symbolic lighting of original window in restoration of 1973.
9. Opening for early 17th century door to old Convento (Note charred vigas on lintel of opening).
10. Known grave sites under floor.
11. Indian graves found in this location during excavation by Museum of New Mexico in 1973 indicating possible use of this ground as Indian burial grounds. Would verify fact of historians that church was built on old Indian burial site.
12. South Bell — call to worship bell — cast by J. G. STRUCK-STEDE & BROS. in 1869.
13. North Bell — Tolling Bell.
14. Campo Santo or burial ground — restoration planned in near future.
15. Only remaining gravestone — of MANUEL ARMIJO, (1865) Last Territorial Governor of New Mexico.
16. Side Chapel built by LOS CABALLEROS DE SAN MIGUEL about 1853.
17. Ceiling in Side Chapel is 1973 modification.
18. It is estimated that a total of 203 Catholics are buried under the floor of the Main Nave as quoted from Fr. Stanley's "So-corro, the Oasis."
19. Note: inward, irregular sloping walls, known to be unique in the early New Mexico Mission Churches. During renovation a difference of adobe color was noted in the lower 48". This area had a red color which may be evidence of its being burned and older than the upper area of the wall, although structure of the adobes themselves are identical.
20. Original windows were smaller and higher than present to guard against attack of Indians. Stained windows from 1944-1949.
21. Various statues of saints — of recent vintage — Way of the Cross moved to side chapel during the restoration.





Old hand hewn wood lintels above windows are uncovered and left exposed. The carved wood pilasters supporting the balcony had been covered over by painted wood casing during one of the remodelings. The new circular staircase and new balcony handrail are designed in a sensitive, compatible manner.

The photograph below shows the main facade towers after the fake doorways and surrounding stucco were removed.



past. The design program became a game of discovery and investigation.

A tin ceiling was removed from the sanctuary transept to reveal the wood beams and corbels. With removal of the interior plaster several hand hewn wood lintels were revealed. They have been left exposed. An old doorway to an older sacristy was found and exposed, along with a forgotten sepulchro on the south wall (probably of rather recent vintage.)

We were not allowed to remove any of the recent statuary due to its association with parish families. We were able to move some of the figures to the side chapel along with the Stations of the Cross and greatly simplify the interior of the nave.

Our basic contribution to the

project was mainly concerned with this simplification process. The old Church had a character of its own, hidden under years of wear and modification. The new heating, air conditioning and lighting were planned to be as unobtrusive as possible, so as not to compete with the existing.

When driving through Socorro, it's worth a visit. Various items found in the restoration are on display in a lighted niche and the old stone foundation of the building is exposed for viewing. The interior space relationship is exciting (thanks to an earlier Franciscan architect) and the Sanctuary furniture by Max Chavez provides an excellent accommodation to an old — and still functioning parish church.

—C. G.



## GEO. B. MCGILL & CO. NAMED SALES REPS

Everett W. Byers, President, Century Roof Tile, Inc., Albuquerque manufacturer of glazed mission roof tile, announces the appointment of George B. McGill & Co., Inc., Albuquerque, and McGill-Stephens, Inc., of El Paso, as architectural representatives and sales agents for their products throughout New Mexico and west Texas.

Century Roof Tile, Inc. was incorporated in February of 1972 and began operations at its new automated plant at 2700 Second S.W. in Albuquerque in August, 1973. The company is owned by local stockholders throughout New Mexico, many of whom are in the construction industry. The use of its products has been widespread with roof applications in commercial buildings, schools, residences and churches. Some major installations are the new Albuquerque High School; Dillon Cottage, State Hospital, Los Lunas; Children's Barn, Albuquerque Zoo and American Southwest Plaza office complex in Albuquerque.

George B. McGill & Co., Inc. was founded in 1964 as a manufacturer's representative for Trus Joist Corporation. The company was incorporated in 1971 when Harold Stephens joined McGill, and since that time it has become a major supplier of roof and floor structural systems. McGill-Stephens, Inc. was founded in El Paso in 1972 and covers southern New Mexico.

The McGill salesmen based in Albuquerque are Harold Stephens, Bill Sutton, Brantley Stephens and George McGill. The El Paso office is headed by Leonard Korinek.



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## EXHIBITION OF AFRICAN FABRICS IN SANTA FE THROUGH MAY 18, 1975

An exhibition entitled "African Fabrics: Selections from the Girard Foundation Collection," opened September 29th at the Museum of International Folk Art, a unit of the Museum of New Mexico, in Santa Fe. The exhibition, which includes over 130 examples of contemporary African weaving and textile arts from 16 countries, was assembled and designed by the distinguished architect Alexander Girard. The show was mounted by the Exhibitions Division of the Museum, and funded by the International Folk Art Foundation, a private non-profit organization.

Until very recently, some six to eight years ago, African textiles were largely neglected by American museums, and major public collections were to be found mainly in Europe, notably Basel, Switzerland, and West Berlin, Germany. But during the sixties there developed a strong interest in both the collection and study of these fabrics; a number of museums in the United States formed small, selective collections, and a few held major exhibits. Since that time, a vital contemporary African textile production has been insured by the steadily increasing demand, both among the nationalistic peoples of Africa themselves, and others abroad involved in art, design, and Afro-American culture.

The Girard Foundation Collection contains a wide selection of fabrics from West Africa, including good-quality contemporary kente cloths from Ghana, painted cloths of the Senufo people of Ivory Coast, and Bokolanfini mud-cloths from the Bamana people of Mali. Most of the decorated fabrics, whether dyed, embroidered, or appliquéd, utilize commercially-woven cloth, while hand-woven textiles are made by men on narrow-band treadle looms commonly used throughout West Africa. This collection also contains numerous indigo-resist textiles of the Yoruba, tapestry woven blank-

ets of the Djerma, and two of the subdued Ewe kente cloths from Ghana or Togo. The exhibition is by no means limited in scope to West Africa, however, but includes weft-twined textiles from Ethiopia, embroidered Kuba raffia cloths from Zaire, and one spectacular shaped-woven Berber cloak from Morocco.

An outstanding feature of the exhibition is Girard's "imaginary habitat, in which various peoples, dolls, fetishes, Gods and other entities have convened from various parts of the Black Continent." The habitat illustrates the use of textiles in Africa for clothing and other purposes, while delighting adults and children alike with glimpses into miniature marketplaces. These dolls, toys, and miniatures are part of the well-known Girard Foundation Toy Collection which is probably the largest collection of toys in the world. It was assembled by Mr. and Mrs. Girard in their travels over the last 30 years, and is now the property of the Girard Foundation, which was created to conserve and protect it. A portion of the collection was last exhibited in "The Magic of a People" at the 1968 Hemisfair in San Antonio, Texas.

Girard notes that this exhibition was arranged for visual impact and aesthetic appeal rather than for geographic or historical continuity. Visitors to the exhibit enter a narrow gallery in which exuberantly colored textiles mounted on wall, ceiling, and partition panels evoke the atmosphere of an African market. Girard comments, "I always keep in mind the way fabrics look in their own environment. . . Many of these materials are meant to be worn. Since that was not possible, they have been mounted so they can be treated as abstractions, and examined from the viewpoint of pattern and design."

The exhibition will be on view through May 18, 1975.





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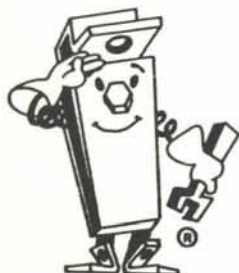
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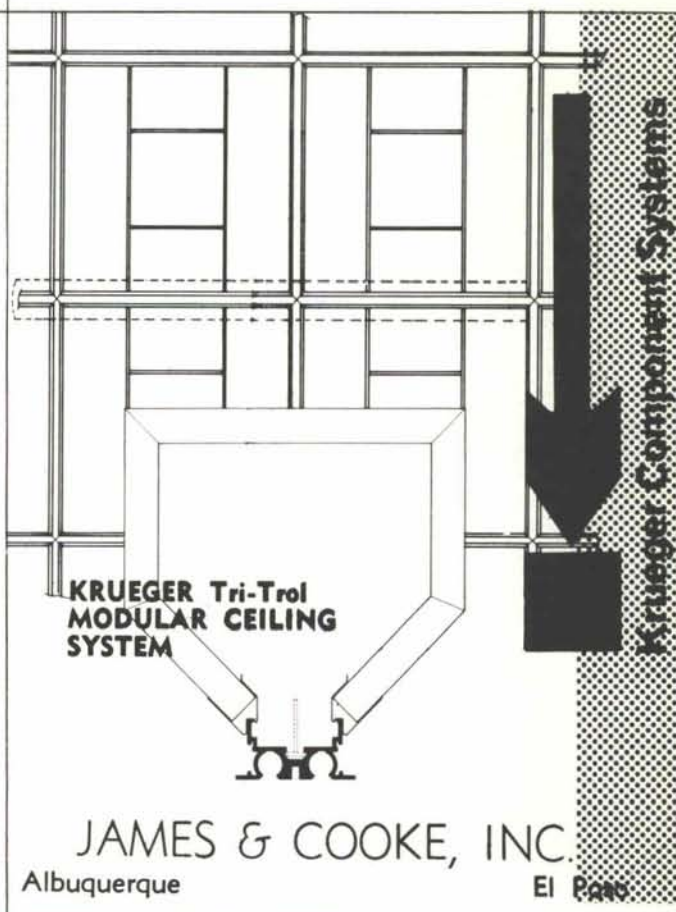
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**INDEX OF FIRMS** who make possible the publication of NMA and the page upon which their message may be found:

Albuquerque Gravel Products .....	20
Albuquerque Testing Laboratory .....	21
Architectural Systems Co. ....	22
Builders Block & Stone Co., Inc. ....	20
Cook's Building Specialties .....	20
Crego Block Co., Inc. ....	2
Goodrich Roofing Co. ....	5
Hanley Paint Mfg. Co., Inc. ....	19
Hydro Conduit Corporation .....	24
James & Cooke, Inc. ....	19
Keers, Inc. ....	4
Mason Contractors Assn. of N.M. ....	8
McGill & Co. ....	7
McGill Co., Inc., Geo. B. ....	21
Neumark Co., Inc. ....	7
New Mexico Office Furniture .....	21
Overhead Door Co. of Albuquerque ..	5
Prestressed Concrete Products, Inc. ....	4
Rocky Mountain Stone Co. ....	21
Southern Union Gas Co. ....	23
Southwestern Portland Cement Co. ....	22
Southwest Vermiculite Co. ....	6
Spectra-Glaze .....	19
Stryco Sales, Inc. ....	10
Summit Pressed Brick & Tile Co. ....	5
Unistrut New Mexico .....	19
University Bookstore .....	6
Wellborn Paint Mfg. Co. ....	7



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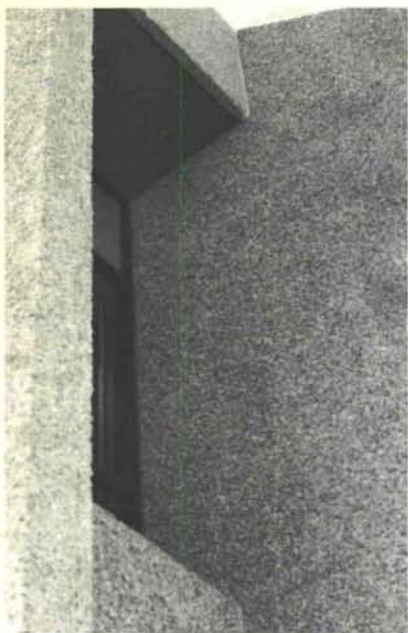
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