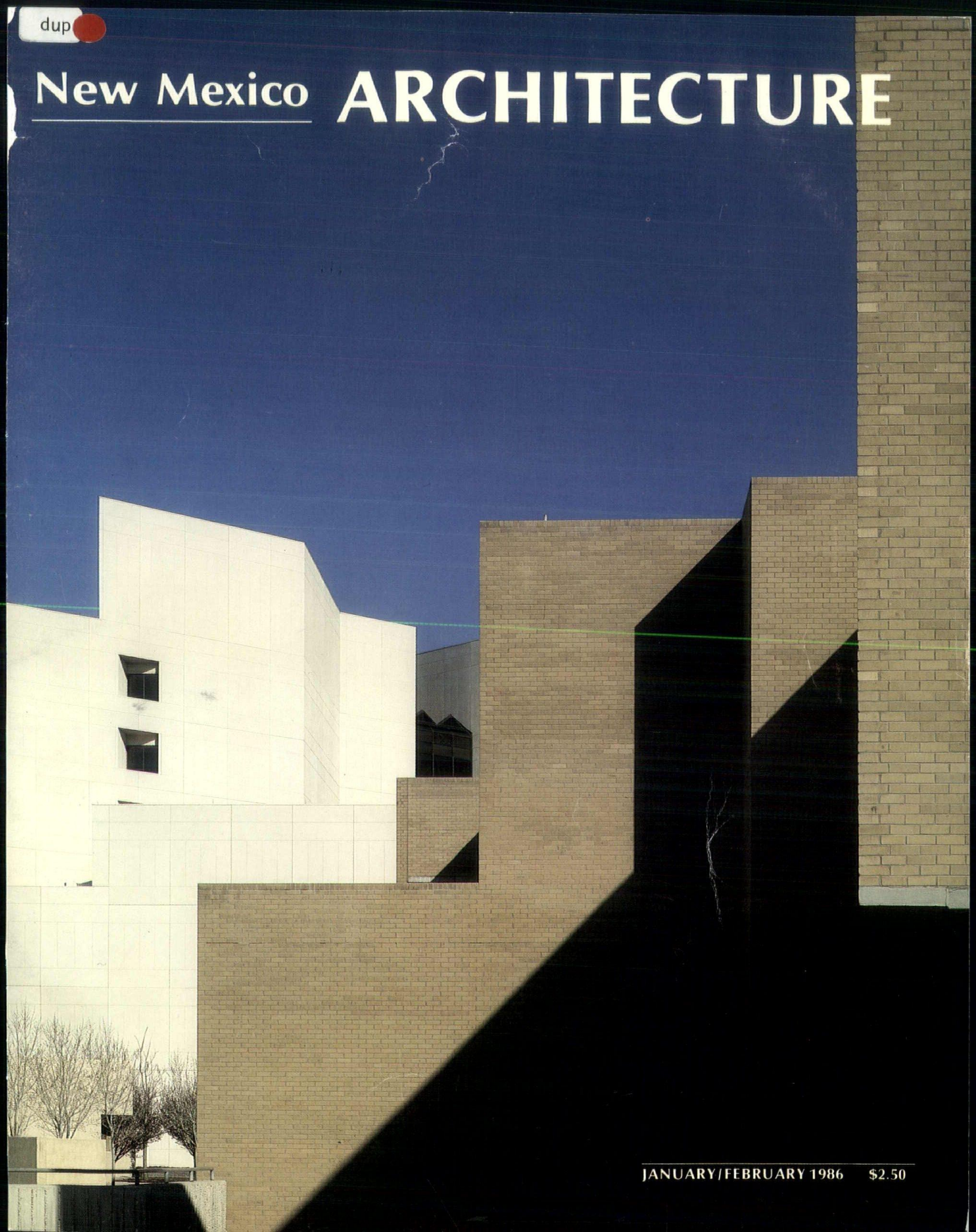


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In this issue:

A major look at one of New Mexico's prestigious architectural firms, Stevens, Mallory, Pearl & Campbell. The article has been researched and written by Paul J. Suozzi, President of Albuquerque Arts Alliance. Paul received a BA in English/Fine Arts from Georgetown University, a MA in American Art and Architecture from SUNY, Buffalo, N.Y. and his PhD in Adult Education from the University of New Mexico.

Also in this issue is an article by Art Historian Mary Grizzard which gives a brief history of Spanish colonial architecture in New Mexico, in the context of the U.S. Southwest. Dr. Grizzard is Assistant Professor of Art History at the University of New Mexico in the Department of Art and Art History. Her specialty is Latin American Art History from the time of the arrival of the Spaniards until the present. This past summer she gave lectures on the subject in Mexico at the National Autonomous University, and in the Dominican Republic for the USIA. Her book, *Spanish Colonial Art and Architecture of Mexico and the U.S. Southwest* has just been completed for University Press of America.

□ □ □ □
The cover of this issue, the Main Branch of the Albuquerque Public Library, is being sponsored by the architectural firm of Stevens, Mallory, Pearl & Campbell, who were responsible for its design. We are very grateful for their contribution. The General Contractor for the Library building was George A. Rutherford, Inc. Mr. Rutherford formed his construction firm in 1945. In 1975 his employees bought the company from Rutherford and formed the Summit Construction Company, Inc. Mr. Rutherford serves as Chairman of the Board of Summit Construction.

□ □ □ □
It has come to our attention that *Albuquerque Living* magazine is to have a "home living" section in the March issue. We look forward to seeing it.

JPC

👉 The Editor's Column 3

NMA News 7

W.F.E. Preiser Chairman of National Committee
Architectural Study Tour to Japan Planned
Study of Outdoor Recreation for the Disabled Wins Award
Construction Begins on N.E. Heights Office Building

Projects 9
Far Northeast Heights Senior Center
New Mexico Federal Savings & Loan

Traditions to Build Upon 15
The Work of Stevens, Mallory, Pearl & Campbell
by Paul J. Suozzi

New Mexican Architecture in the Context of the Southwest 21
by Mary Grizzard

Professional Directory 28

Advertiser's Index 30

(Cover—Albuquerque Public Library—Kirk Gittings, Syntax, Photographer)

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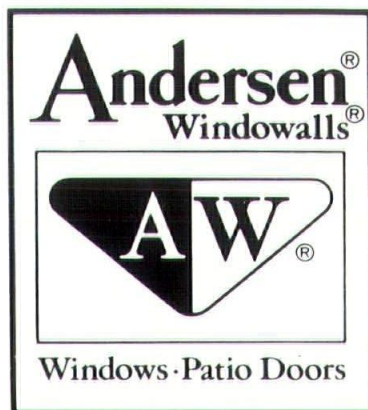
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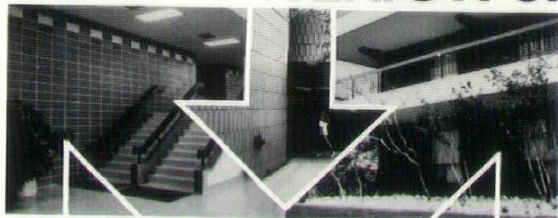
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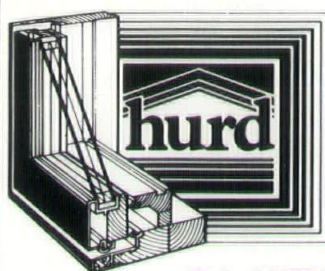
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REGISTRATION OF LANDSCAPE ARCHITECTS

Pursuant to the Landscape Architects Act of 1985, and the rules and regulations adopted thereunder, the New Mexico Board of Landscape Architects will accept applications for registration of Landscape Architects without examination until June 13, 1986. Effective September 14, 1986, persons shall be prohibited from practicing as Landscape Architects and from representing themselves as Landscape Architects in New Mexico unless registered pursuant to the Landscape Architects Act and the rules and regulations adopted thereunder. An application form, including copies of the Landscape Architects Act the board's rules and regulations, and other pertinent information may be obtained by writing the Administrator, New Mexico Board of Landscape Architects, P.O. Drawer 1388, Santa Fe, New Mexico 87504-1388; Telephone No. (505) 827-3960. Applicants should be prepared to meet with the board to review their completed applications.

ARCHITECTURAL STUDY TOUR TO JAPAN PLANNED

The College and University Partnership Program (CUPP) is sponsoring a two week study tour of Japan. The dates are May 13 to 27, 1986. The itinerary will start with a visit to the ancient city of Kyoto and move on to the city of Kofu where the Communications Center by Kenzo Tange will be visited. Buildings by leading contemporary Japanese architects are to be visited in and around the Tokyo area. If significant interest is expressed, there will be the option for a visit to Hong Kong on the return flight at minimal additional cost.

The tour is open to all people in the design and construction industry. The trip from Kyoto will be made by means of the high speed bullet train. In Kyoto tour members will spend two days in the home of a Japanese family.

The cost of the trip is \$1,700.00 per person based on double occupancy with departure from Los Angeles via Singapore Airlines. Items not included in the fee are meals and local transportation. The group will be limited to twenty participants. Steven Kells, 243-2724 is coordinator for the tour. Please contact him for further information. The deadline for making the \$200.00 deposit for the trip is March 15, 1986.

STUDY OF OUTDOOR RECREATION FOR THE DISABLED WINS AWARD IN NATIONAL COMPETITION

Richard S. Nordhaus and Min Kantrowitz, who head research firms in Albuquerque, New Mexico, and William J. Siembieda, a professor at the University of New Mexico's School of Architecture and Planning, have won an award in the 33rd Annual P/A Awards Program, sponsored by **Progressive Architecture** magazine, for their handbook on making outdoor recreational sites more accessible to the disabled.

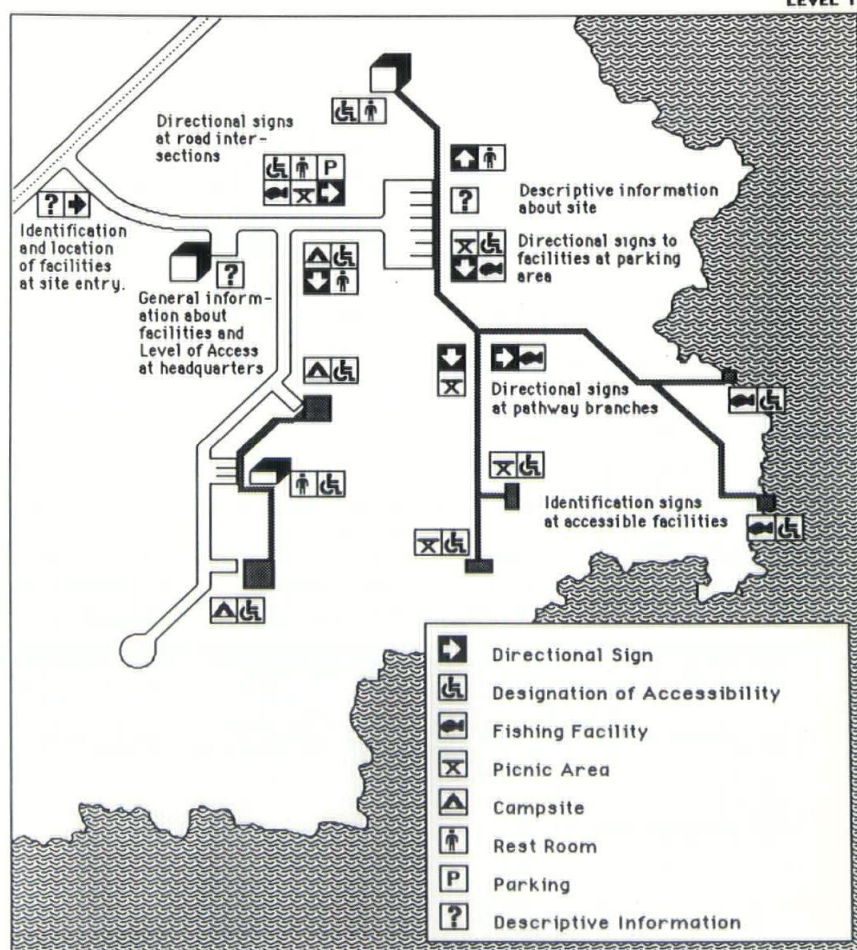
After studying a variety of outdoor recreation sites and interviewing people with a range of physical disabilities, the researchers developed the concept of "levels of accessibility", a flexible approach to defining difficulty or ease of access according to the characteristics of

the site, in order to maximize the varieties of experiences available to their users. (See illustration below.)

The jury applauded the wide applicability of the research findings and recommendations, which go well beyond conventional accessibility standards, and the organization of those findings into a handbook that can be used easily by handicapped people as well as by design professionals.

The presentation of the award will take place at the 33rd Annual P/A Awards luncheon on Friday, January 24, at the Plaza Hotel in New York. The seventeen winning projects were selected from 832 entries by a panel of eight architectural professionals.

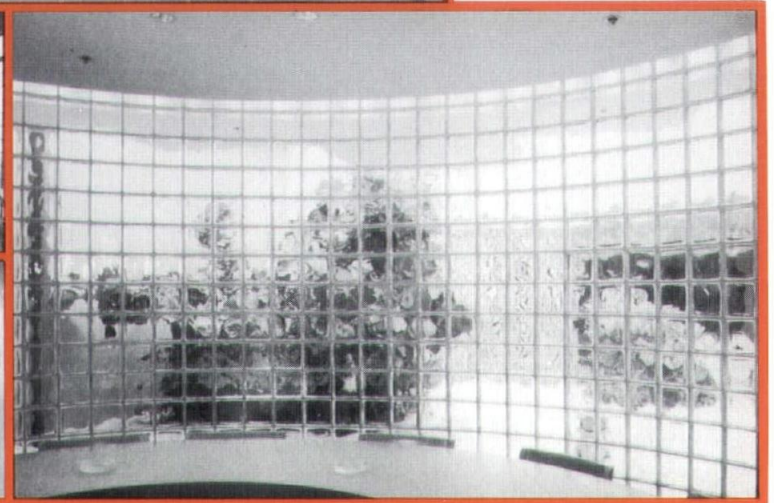
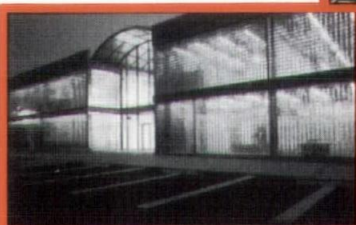
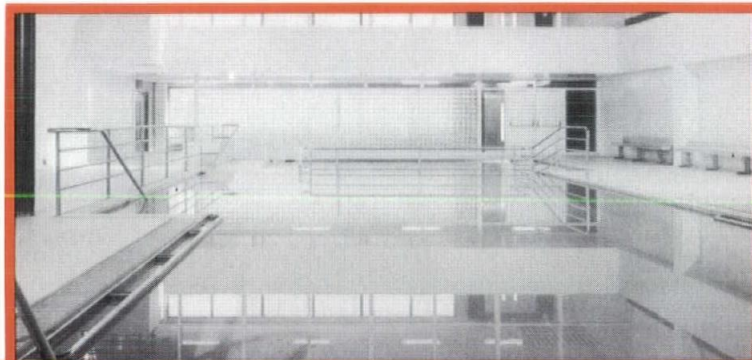
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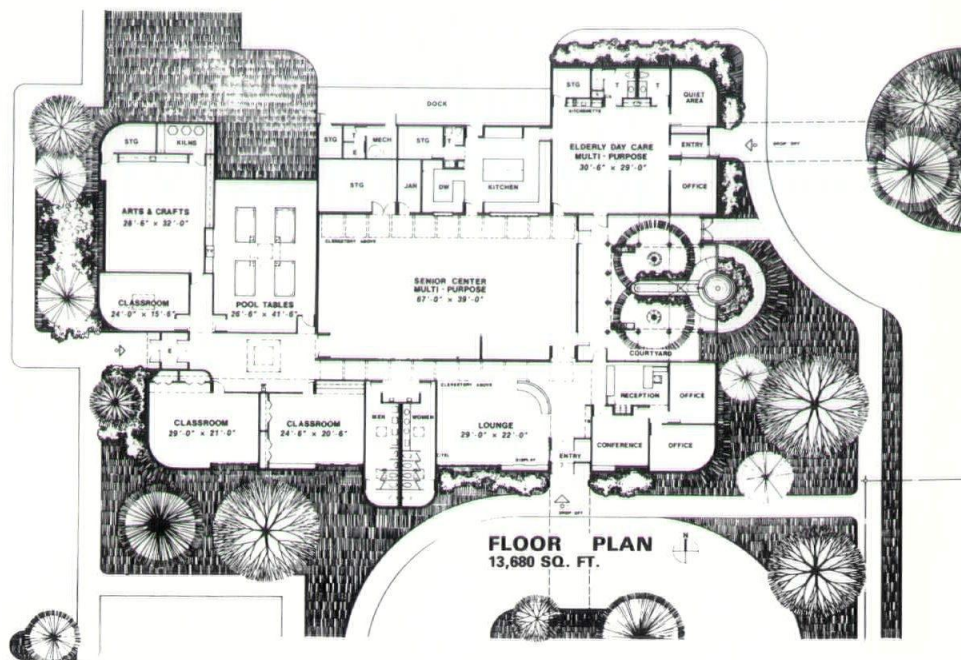
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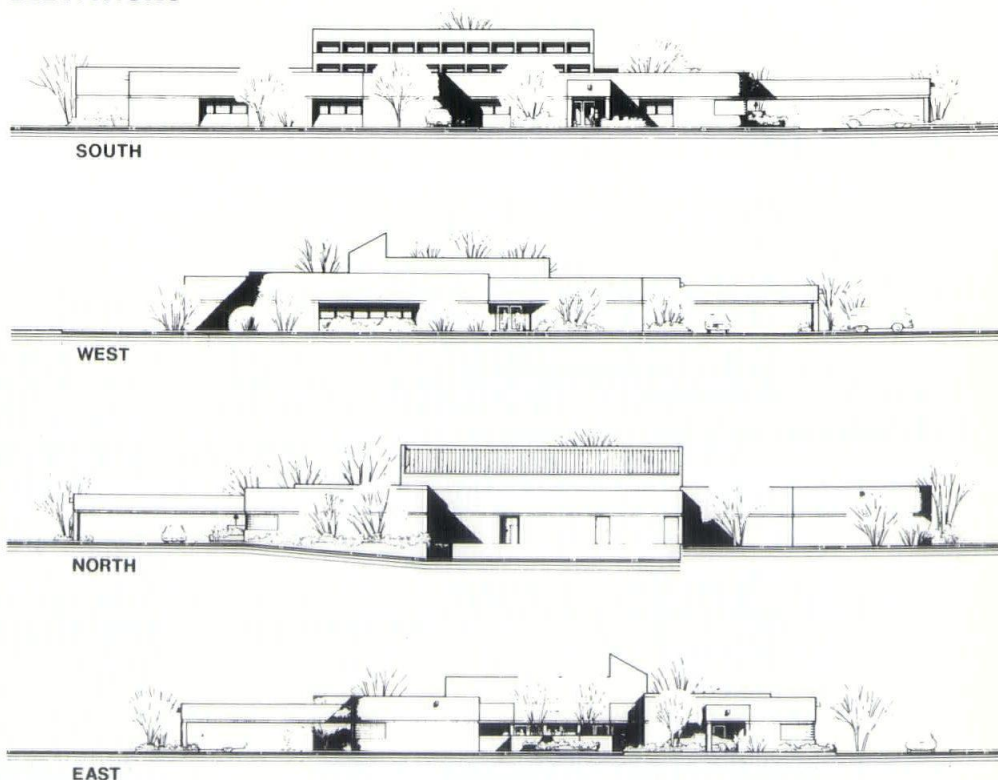
PROJECTS

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ELEVATIONS

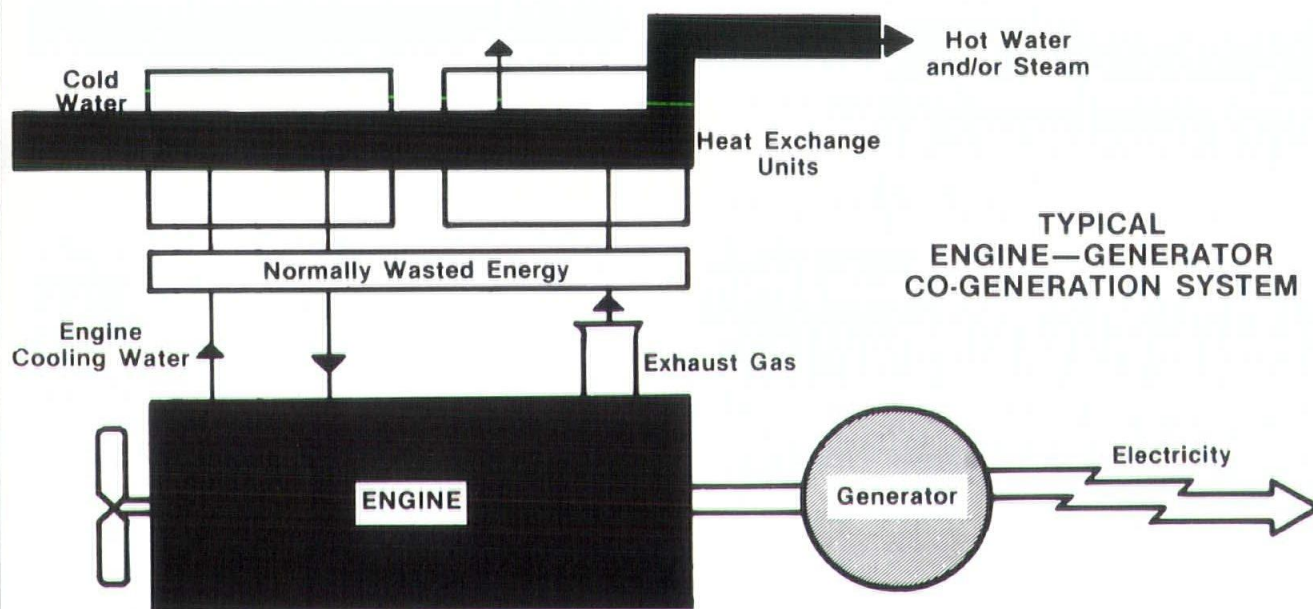


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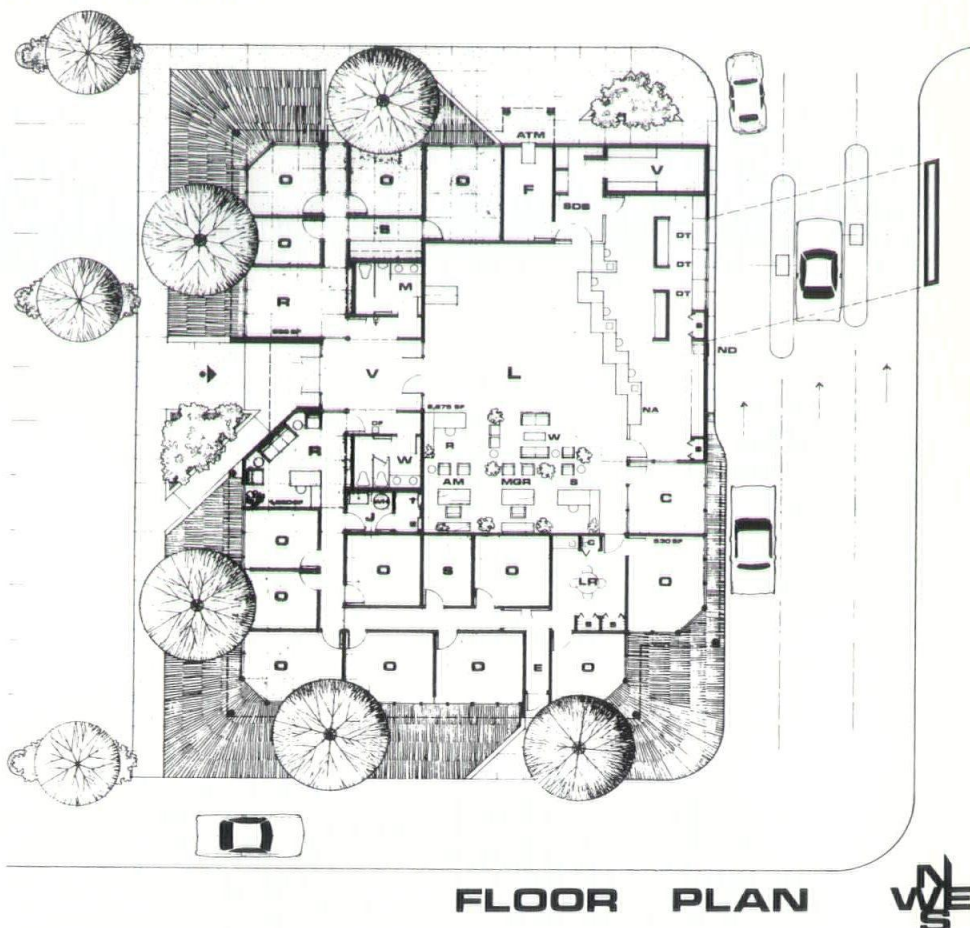
PROJECTS

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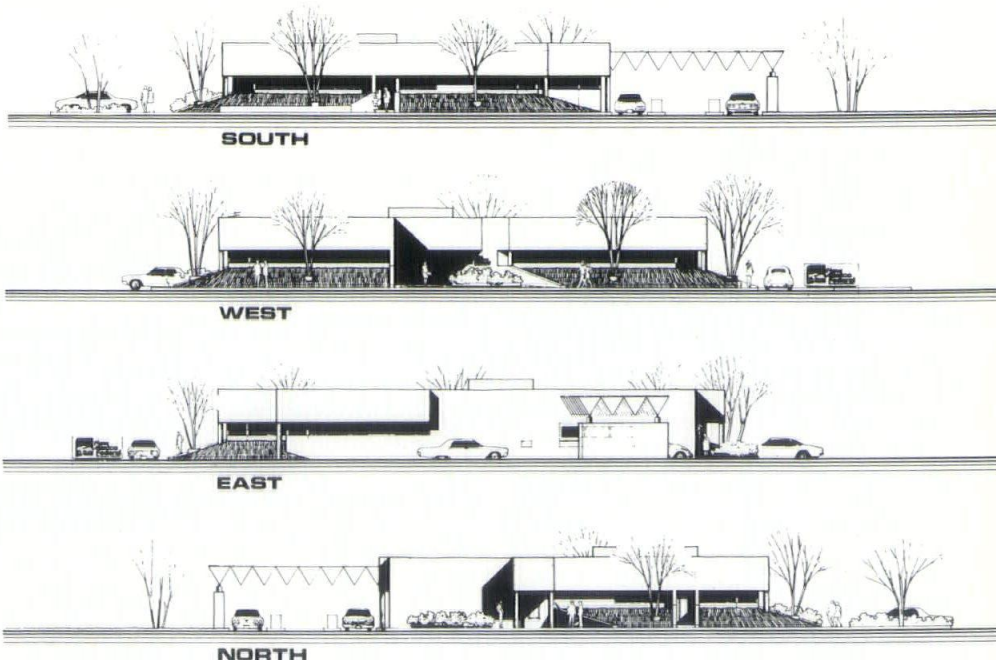
PROJECT DATA

BANK	3,205 SQ FT
OFFICE	2,555 SQ FT
COMMON AREA	640 SQ FT
TOTAL GROSS BLDG	6,400 SQ FT



FLOOR PLAN

ELEVATIONS



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TRADITIONS TO BUILD UPON

The Work of Stevens, Mallory, Pearl & Campbell

Gordon Ferguson, Architect-Engineer; 1944-1949. Ferguson and Stevens, Architects; 1949-1950. Ferguson, Stevens, and Beck; 1950-1951. Ferguson, Stevens, and Associates; 1951-1959. Ferguson, Stevens, Mallory, and Pearl; 1959-1972. Stevens, Mallory, Pearl & Campbell; 1972-1980. Stevens, Mallory, Pearl & Campbell, P.A., Inc., 1980-present.

The name of the architectural firm changes as the enterprise grows and evolves, as the business builds and takes different organizational forms, as the people and personalities change.

A question considered in this short article is not *what changes* at SMP&C (or any other developing practice) when a name changes, but *what remains the same*. What remains consistent about the firm's professional practice from year to year? What characterizes the firm's conduct of business? What traditions do the partners and staff carry on from decade to decade?

An historical sketch of the building of SMP&C is presented in this article. It closes with a few likely keys to SMP&C's continuing prosperity — its traditions.

THE FOUNDING

Some Small Beginnings

During World War II, Gordon Ferguson taught architectural engineering at the University of New Mexico and conducted a part-time architectural practice from an office in his home. Before and during the war, Ferguson's design commissions were typically requests for plans for modest homes in the northeast and southeast sectors of Albuquerque. Near the close of the war, in 1944, Ferguson ventured into full-time architectural practice. In 1946 he opened a new business office at 111 Amherst St. S.E. in the then developing Nob Hill neighborhood of the city. Lois Rawlings worked as his firm's secretary and bookkeeper. Architect-engineer Mary Lou Grace and draftsman Richard Quint joined Ferguson's staff to assist him with design work for such clients as Creamland Dairies, Albuquerque Lumber Company and KOB Radio.

Following World War II, the Albuquerque area boomed with economic development and building projects. Job opportunities at Kirtland Airforce Base and at UNM attracted footloose families from states across the nation. Between 1940 and 1950, Albuquerque's population jumped from 45,500 to 96,800. New housing

and business, banking, medical and school facilities were required to meet the needs of the waves of people settling in Albuquerque. Architectural firms eager for new business — such as those of Gordon Ferguson, Willard Kruger, and Max Flatow and Jason Moore — established prosperous businesses in the mid and late 1940s as the demand for design and planning services doubled and tripled in Albuquerque.

By 1948 Gordon Ferguson was actively seeking a solid partner to help manage his firm's increasing workload. Mary Lou Grace put Ferguson in contact with a likely prospect for a partnership — Donald Stevens, a former college classmate of hers at the University of Illinois. In June of 1948 Stevens accepted an invitation to visit Ferguson's office. He made a trip to Albuquerque from the University of Texas at Austin where he taught in the School of Architecture. Stevens liked what he saw in Albuquerque and what he envisioned as the future of the city. His ambitions and career goals seemed in harmony with those of Ferguson. In September he moved to Albuquerque; and by early 1949 the partners of the firm of Ferguson and Stevens, Architects, were sketching their firm's own distinct course in business in Albuquerque.

SOME BIG BREAKS

The First Big Jobs

The year 1949 was a time for big breaks for the firm of Ferguson and Stevens. The partners energetically promoted their architectural services in prominent business and social circles. Contacts, acquaintances, and new friendships of the partners led to challenging and profitable big jobs for the young firm.

A connection with geologist and oilman Ellis Hall led to a 1949 design commission for an unusual stone residence on Hermosa Drive S.E. in Albuquerque. In terms of 1985 inflated dollars, Hall's custom home was a million-dollar project and a prestigious job for Ferguson and Stevens.

The contract for the firm's first large-scale design job was also awarded in that year — the commission for the 250-bed Bernalillo County-Indian Hospital on Lomas Boulevard near Girard N.E. This three-year hospital project did much to establish a glowing reputation for the Ferguson and Stevens partnership. The Board of the hospital, influential people in the county, were pleased with the design and with the project management abilities of the newly-formed firm. Good reports about the firm's job performance spread to public and private sector



Opposite page: The four principals: Donald P. Stevens, retired 6/85 (seated left); George Clayton Pearl (seated right); C. Robert Campbell (standing left); Robert G. Mallory (standing right), in the Anderson Room, Zimmerman Library, University of New Mexico (SMP&C 1966). Photograph by Kirk Gittings/Syntax.

Top: Gordon Ferguson, founder of the firm.

Center: KOB Studio, 5th and Silver S.W., Albuquerque (1946).

Above: Hogan's Pastries Shop, 5th and Copper N.W., Albuquerque (1947).

Cover Photo: Three by Stevens, Mallory, Pearl, and Campbell — Plaza Campana (top), Albuquerque Public Library (right), Chaparral Girl Scout Service Center (left) — downtown Albuquerque. Photograph by Kirk Gittings/Syntax.

The projects undertaken in the early 1950s were challenging and diverse in character — literally from barracks to banks.

decision-makers in the community. The talk was of cost-containment and timely completions of scheduled tasks. Phone calls from prospective clients began to ring more frequently at the partners' desks.

In the summer of 1950, Ferguson and Stevens were joined in partnership by Martin Beck. An experiment was attempted. Beck, who lived in Santa Fe, believed he could successfully solicit lucrative state government jobs. For seven months he attempted to establish a Santa Fe branch for the firm. His endeavors failed, he left the partnership, and in early 1951 his name was dropped from the name of the firm.

The projects undertaken by Ferguson, Stevens, and Associates in the early 1950s in Albuquerque were challenging and diverse in character — literally from barracks to banks. The firm designed a troop housing complex at Kirtland Airforce Base and concrete "tilt-up" warehouse structures for the Charles Ifeld Company in Albuquerque, Gallup, and Durango. Oscar Love of the Albuquerque National Bank was influential in awarding the firm its first major commissions for bank buildings — the designs for ANB's North Fourth Street Branch in 1953 and its new main office at Central and Second Avenue in 1957. Bank facilities for ANB, the American Bank of Commerce, and Rio Grande Valley Bank were later to become consistent sources of work and revenue for the established firm.

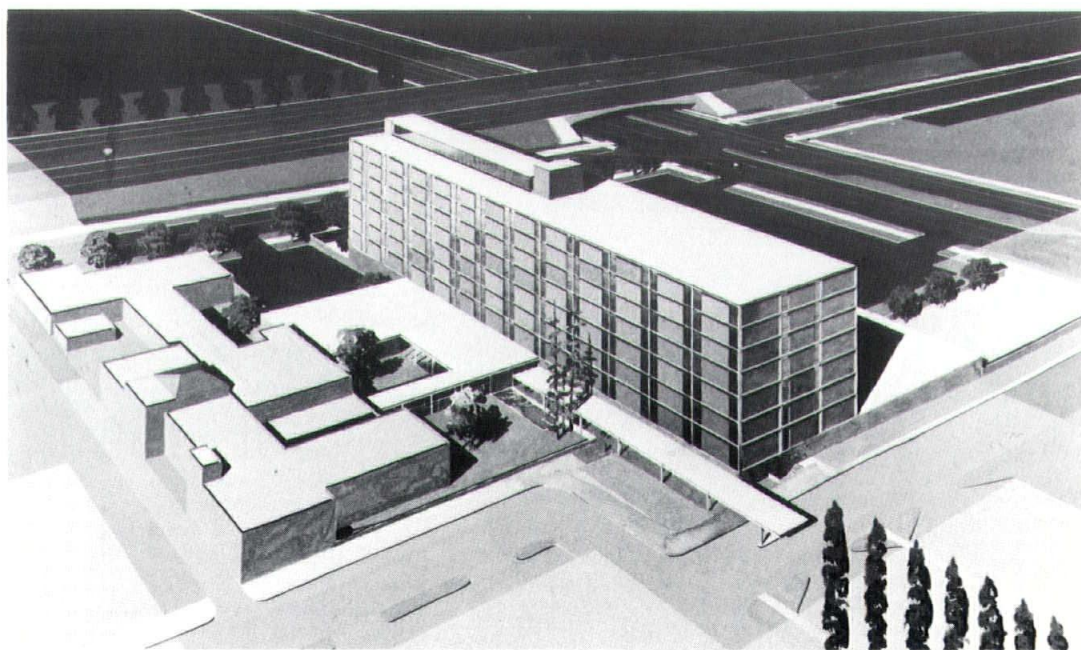
The County-Indian Hospital contract also paved a broad path to other important hospital work in Albuquerque and throughout the state. In 1952 the firm was commissioned to execute working drawings for John Gaw Meem's design for Bataan Memorial Methodist Hospital. Physician-entrepreneur Randy Lovelace awarded design contracts for subsequent additions to both Bataan Hospital and the adjacent Lovelace Clinic to Ferguson, Stevens and Associates.

Jobs for Dr. Lovelace in the 1950s and 1960s were to set partner Donald Stevens on a track toward three decades of specialized design work on highly technical hospital and medical facilities. Stevens' intensive research and study of new processes and techniques of medical treatment in both the United States and Europe led to his and his firm's involvement in the planning and execution of designs for several prototypes for innovative medical facilities in this country. Included in the firm's credits are the first cardiac catheterization unit and the first high-energy cobalt therapy unit. Design work for the Lovelace, the Presbyterian, the Anna Kaseman, and the Carrie Tingley hospital complexes from the 1950s through to the 1980s have made SMP&C's name synonymous with expert knowledge and problem-solving skills in the design of medical facilities.

Public Schools Public Awareness

Commissions for civic and governmental buildings are typically a mainstay of large architectural practices. In the early 1950s, public schools in Albuquerque were overcrowded; and the Board of the Albuquerque Public Schools acted to build new facilities, with junior high schools being a high priority. The APS Board — which included such community leaders as S.Y. Jackson, Leon Thompson, Bob Elder and Jeannette Stromberg — was impressed with the credentials of Ferguson, Stevens, and Associates. The firm was awarded contracts for a planned sequence of new schools and in 1953 began programming the projects in close consultation with APS superintendent Charles Spain. McKinley and John Adams Junior High Schools were two of the firm's first

Right: Proposed Ultimate Development Plan, Presbyterian Hospital Center (1959). Rendering, G. Pearl.



assignments. Careful construction cost management led to subsequent commissions for the South Valley Senior High School in 1957 (now Rio Grande) and the Northeast Senior High School in 1959 (now Manzano). Public schools and public buildings increased the community's awareness of the design work of Ferguson, Stevens, and Associates (see Civic Auditorium insert).

YOUNG BUCKS

Tasks and Teamwork

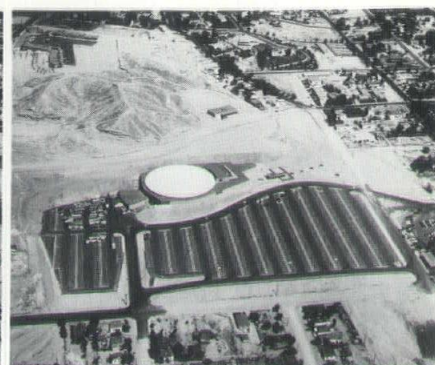
In his years of teaching at UT's School of Architecture in Austin, Stevens encountered several extraordinary students who were surely "going somewhere" in the architectural profession. Where three of Stevens' stellar former students were going was out west to New Mexico. In 1950 George Pearl and in 1951 Robert Mallory and Van Dorn Hooker accepted jobs within the firm of their former professor and mentor. The first two architects, Pearl and Mallory, settled into long-term career positions in the partnership. In 1959 both associates formally joined the firm as partners.

The University of New Mexico supplied promising young architects as well. Robert Campbell earned his degree in architecture from UNM in 1958. On-the-job training in the firm beginning in 1955 led Campbell to a formal partnership in SMP&C in 1972.

Over the decades, dozens of men and women who have distinguished themselves as architects or engineers in New Mexico and the nation have held jobs in the firm. The alphabetical list that follows credits some of the people who have assured SMP&C a prestigious role in architecture and planning in New Mexico. The pool of talent drawn upon by the firm has, indeed, been deep:

Craig Andrews
Kalman Axelrod
Jose Baca
Bill Barber
H. Barker
Martin Beck
Bob Biddle
Louis Castillo
Annette Darby
Hal Dean
Mike Del Maestro
Bill Ellison
Bill Gafford
Channeil Graham
John Harvey
John Heimrich
Roy Hertweck
Jesse Holmes
Van Dorn Hooker
Donald Jones
John Krueger
Gerry Lake
Jim Liberty
Bob Lockwood
Joe Long
Jim MacCornack

Charles MacCray
Pat McClernon
Art Marshall
Ed Mayers
Douglass Mehrens
Daniel Newman
Mike Norton
Don Oshwald
Jerry Percifield
Ernie Pogue
Charles Quinlan
Betty Drake Ripple
Morris Ripple
Robert Rocheleau
Felix Rodriguez
Teresa Rodriguez
Jim Rowland
Don Schlegel
Bill Shelton
Wayne Usiak
Richard Willard
Bill Wilson
David Witherspoon
Richard Yates
Regan Young

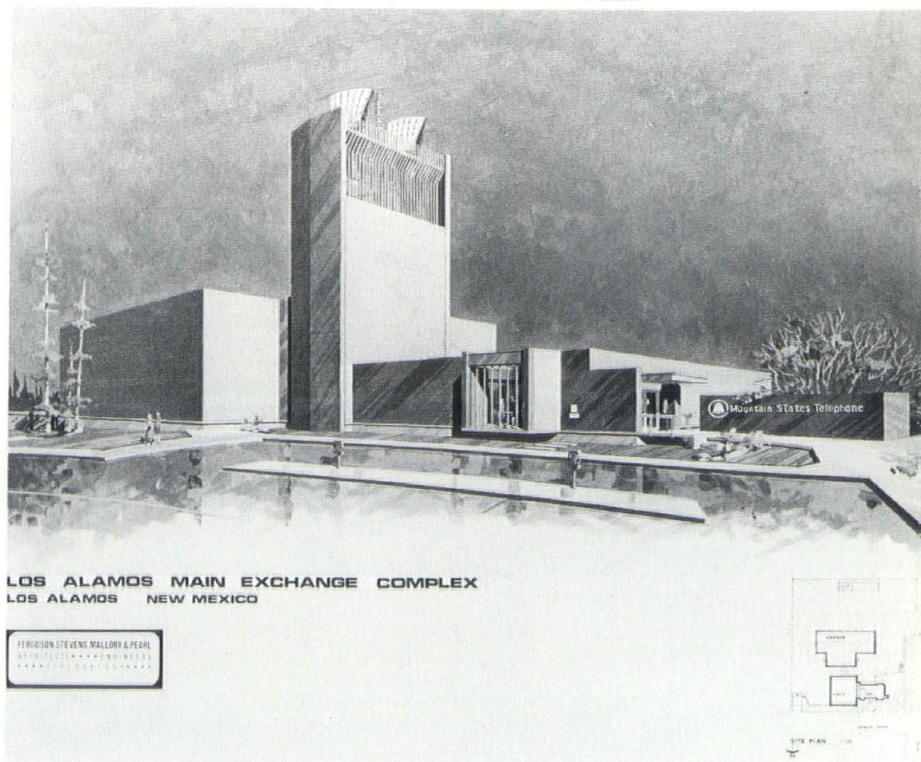


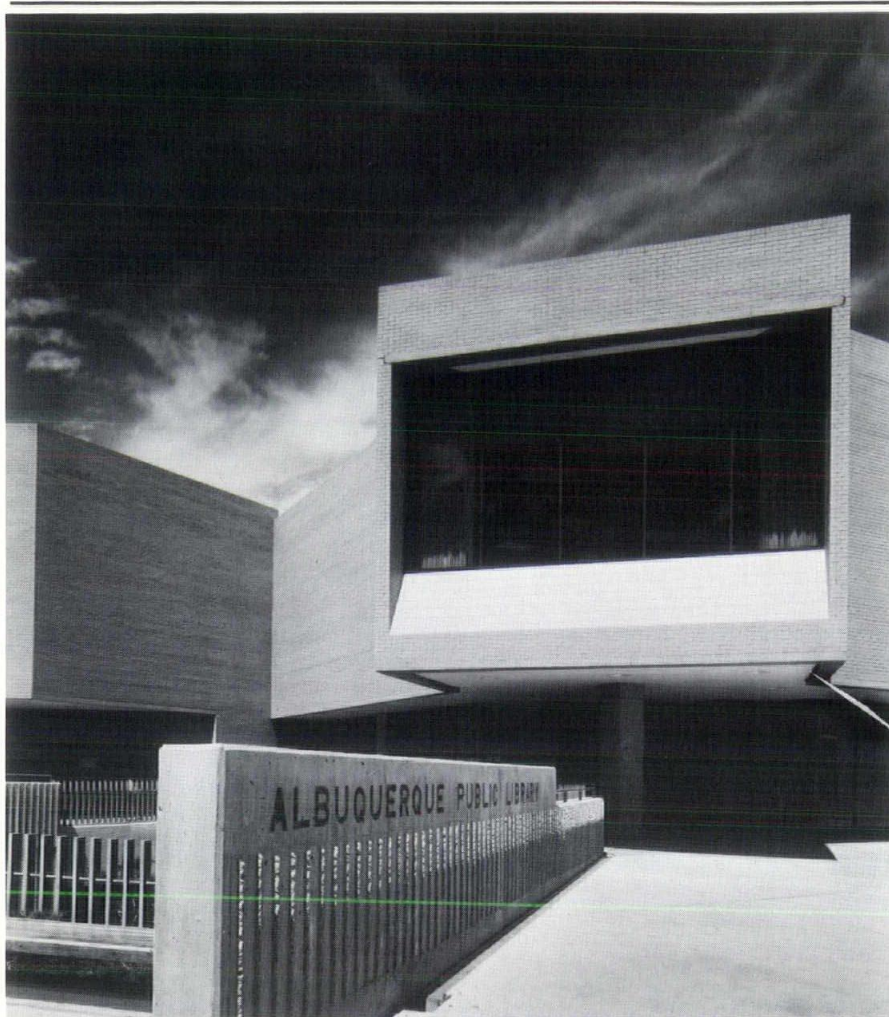
THE CIVIC AUDITORIUM, 1955-1956

Albuquerque's city planners saw a need for a large public gathering place for special events and cultural activities beginning in the 1930s. The dream for a civic center — after years of debate, planning, and re-planning — became a concrete reality in the mid-1950s. Ferguson, Stevens, and Associates won the contract for the auditorium and captured the imaginations of people across the nation with the use of an ancient yet seldom-used building method. The dome of the building was formed by heaping the local sandy soil along Lomas Boulevard to the size and shape required, pouring concrete over the mound of earth, allowing it to harden, and then excavating the earth from under the 218-foot-diameter dome. Albuquerque's Civic Auditorium was acknowledged as having the largest thin-shelled dome of any structure in the nation at that time.

The construction phases of the hall caught both the local and national spotlight. An article in *Life* magazine in 1956 featured Albuquerque's new "mound-made auditorium" and Ferguson, Stevens, and Associates' clever design for building "from the roof down." Frank Lloyd Wright himself, at a lecture at UNM, praised the firm's adoption of poured-in-place construction technology. The Civic gave the firm high visibility and prominence for its bold use of "modern," cost-saving techniques. Commissions for other major public buildings, such as Albuquerque's Downtown Public Library, have continued to build a warm regard in the community for the work of the firm.

Below: Los Alamos Main Exchange, Mountain Bell (1969). Rendering, G. Pearl.





RECOGNITION

Awards and Commendations

Theory on architectural practice and systems approaches to design and project management have been serious considerations and consistent features of work at SMP&C since its beginnings in the 1940s and 1950s. Both of the firm's first partners were professors of the architectural and engineering profession before they ventured into a full-time design business. Client needs assessment and the initial programming aspects of

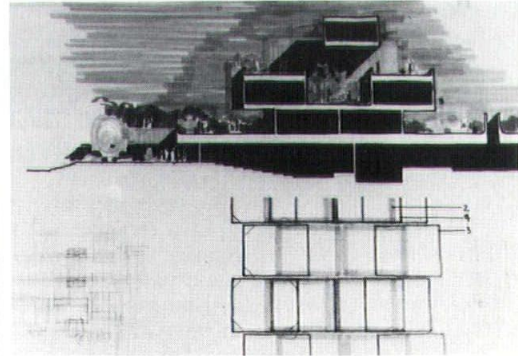
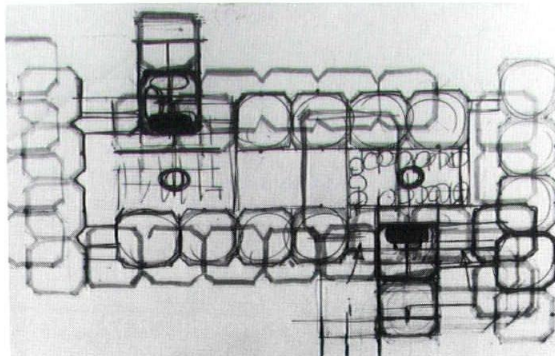
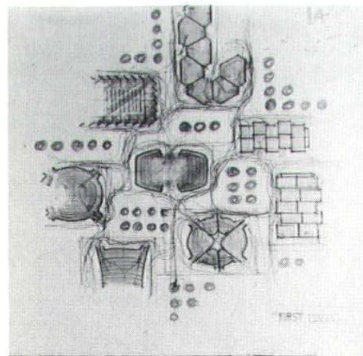
the design process have been emphasized throughout the work history of SMP&C. The firm is known in the community to plan buildings that truly meet clients' needs.

The firm, or members of the firm, have been singled out for awards of merit and commendation since the 1950s — by corporate clients, by magazines and journals, by professional associations. George Pearl, F.A.I.A., director of the design department at SMP&C since 1957, has earned high distinction as recipient of the Western Mountain Regional Silver Medal from the American Institute of Architects. Pearl has garnered over 25 awards for excellence in architectural design. The short list that follows presents a few of the firm's design or project management awards and commendations. Project dates are noted:

- Ideal Cement Company, Office Building, Tijeras, N.M.; 1957-1958; *A.I.A. Western Mountain Region and Factory Magazine.*
- Blue Cross-Blue Shield, Office Building, Albuquerque, 1966-1967; *A.I.A. Western Mountain Region and A.I.A. Albuquerque Chapter.*
- Chemistry Building Addition, University of New Mexico, 1967-1969; *A.I.A. Western Mountain Region.*
- Mountain Bell, Los Alamos Main Exchange Complex, 1967-1969; *Bell Telephone System Award, A.I.A. Western Mountain Region and A.I.A. Albuquerque Chapter.*
- Albuquerque Main Public Library, 1972-1974; *New Mexico Arts Commission and A.I.A. Western Mountain Region.*
- Acoma-Laguna-Canoncito Hospital, 1974-1977; *A.I.A. Western Mountain Region, New Mexico Associated General Contractors Building Division.*
- City of Albuquerque, Yale-Burton Reservoir, 1976-1977; *New Mexico Society of Architects.*
- Plaza Campana, Mountain Bell, Albuquerque, 1979-1981; *New Mexico Society of Architects.*
- Sunwest Bank Building, Downtown Albuquerque, 1982-1984; *Architects of the Year 1984 and New Mexico Chapter American Subcontractors Association.*

Above: Albuquerque Main Library, 5th and Copper N.W. (1974). Photograph by Kirk Gittings/Syntax.

Below: Design as a Problem-Solving Process. Schemes and sketches, G. Pearl; Ortega Hall, UNM (1977).



SUCCESS STORIES

Traditions to Build Upon

Last year SMP&C celebrated its 40th Anniversary of work in architecture and planning in the Southwest. Since 1944 the firm has completed more than 2400 projects. Its staff now comprises more than 30 professionals and support personnel. Because of its success and sustained stability over the decades, and because of its significant influence on the built environment in this state, SMP&C has become both a business and cultural institution in Albuquerque and New Mexico and a formidable competitor in the regional marketplace.

The whys and wherefores of the success of the firm originally founded by Gordon Ferguson are complex. There are the external factors — like a lively and healthy business climate in Albuquerque and New Mexico following World War II. There are internal factors — like a work force of well-trained, dedicated, resourceful architects and support personnel. The factors most influential on a firm's prospects, however, are the "between" factors. The between factors are those that describe the rapport between service-providers and their customers, between architects and their clients.

At SMP&C the architect-client working relationship has always been the highest of priorities. The firm has a distinct service orientation and an egalitarian (as opposed to elitist) disposition toward its professional work. The efforts of the partners and staff are clearly directed toward the satisfaction of the client's particular needs. To assure that a design is relevant to the client, initial programming and continued client conferences are heavily emphasized throughout the course of projects. Designer George Pearl advises that the work of architects is to "help people build what they want to build to do what they want to do." The partners and associates believe in simple, appropriate formulas for success.

Today SMP&C principals Robert Mallory and Robert Campbell closely monitor the progress and control the quality of commissioned jobs. Useful and efficient buildings that are appealing to the eye, relevant to their context, built within budget and completed on time are consistent objectives. Such buildings please clients and generate repeat and new business.

As senior partners retire and new partners and associates join the firm, SMP&C's name will no doubt change again. The name may change, but the way SMP&C has conducted its business will continue in dependable fashion. The "new guys" in the firm — associates Michael Dickson, Glenn Fellows, Robert Moraga, John Nagy and Chris Willadsen — all understand and respect the importance of SMP&C's service traditions. It is evident from the firm's accomplishments that these are traditions to build upon.



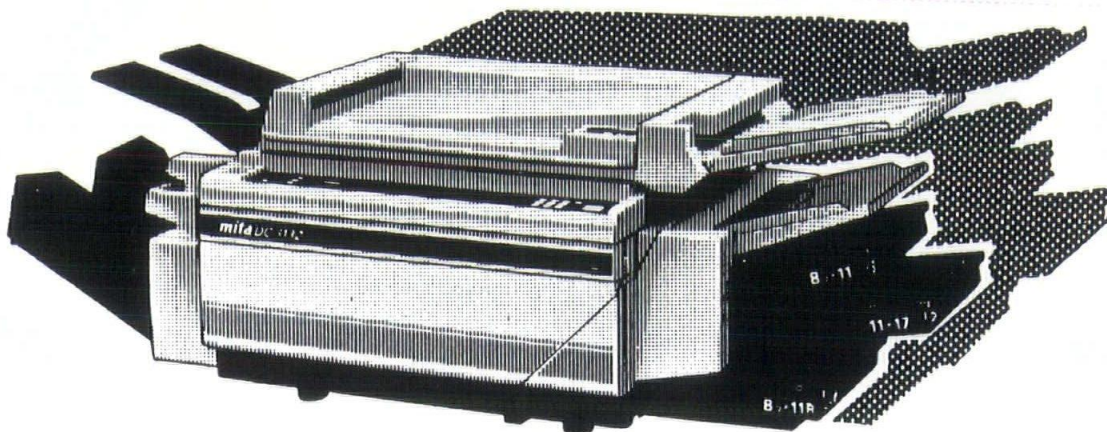
Left: Sunwest Bank Building, 4th and Roma N.W., Albuquerque (1984). Photograph by Kirk Gittings/Syntax.

Below: Staff photo, design studio, SMP&C, 6/85. Those present, clockwise from left: Donald Stevens, John Nagy, Robert Moraga, (center) Michael Dickson, Paul Kenderdine, Phil Stevens, Stephanie Degan, Allison Abraham, George Pearl, Glenn Fellows. Photograph by Kirk Gittings/Syntax.

...the architect-client working relationship has always been the highest of priorities.



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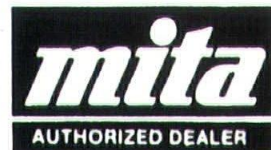
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New Mexican Architecture in the Context of the Southwest

by Mary Grizzard

Four of the Southwestern states in the United States contain significant architecture dating from the Spanish colonial period, for they belonged to the northern frontier of New Spain. It should not be surprising that churches constitute the majority of these structures, for one is reminded of their importance by Professor Herbert E. Bolton's 1917 essay on the Spanish mission as a frontier institution, in which he stated that "whoever undertakes to interpret the forces by which Spain entered her rule, her language, her law, and her traditions over the Frontiers of her vast American possessions, must give close attention to the missions..."¹

Throughout the Spanish borderlands of the United States, the missionaries were Franciscans. The only exception was in the Pimeria Alta of Southern Arizona, which was a Jesuit mission field until the Order was expelled from Spanish America in 1767. After the Jesuit expulsion, southern Arizona was also entrusted to the Franciscans. Chronologically, Spanish settlement was earliest in New Mexico, where it began in the late sixteenth century. Then, towards the end of the seventeenth century, the first nine settlements in Texas were begun, and by the course of the eighteenth century, there were some thirty additional missions within the present state. Jesuit missionary activity in southern Arizona was underway by the early eighteenth century, and continued successfully until their expulsion. The Franciscan chain of missions in Pimeria Alta, including southern Arizona, was contemporary with that of California. The mission conquest of Alta California, the present state, was begun in 1769 by Father Junipero Serra and his companions.

Despite general similarities, there are some regional differences among the extant architecture and art of these four Southwestern states. In all of these states, adobe as well as stone churches were built, while the houses tended to be of adobe. There are more extant missions, ruined as well as restored, in New Mexico than in any other state. The predominant building material there was adobe, and the interior and exterior decoration of the churches tended to be modest. In view of the simplicity of the church decorations, it is paradoxical that New Mexico also had the strongest local industry of painting and sculpture, while the other areas relied much more heavily on imported

goods and artisans. Accordingly, the most elaborate architectural sculpture was normally by professional artisans who came from present-day Mexico for the purpose of completing specific tasks in the northern provinces. In the Southwestern states, there was beautiful, ornate architectural sculpture, which compared favorably to any in Mexico at the time. The most outstanding remaining examples, all from the eighteenth century, are: La Castrense Altarpiece in Santa Fe; San Xavier del Bac Church near Tucson; and Missions San Antonio del Valero, San Jose, and Concepcion in San Antonio.

The province of New Mexico was the most northern of all those of New Spain. It was supported by the Crown in order to convert Native Americans to Christianity, and also because the area served as an important defense outpost for the more southerly colonial provinces of Sonora and Nueva Vizcaya.² The first successful colonization of New Mexico began in 1598, under the leadership of the first governor, Don Juan de Onate. Under his leadership, the Spaniards founded the first capital, San Gabriel, on a site some thirty miles northwest of Santa Fe. In 1610, a year after Pedro de Peralta's arrival as the third governor, a new capital was founded in Santa Fe.³

Missionary colonization of New Mexico began in earnest during the early years of the seventeenth century, over a hundred years earlier than elsewhere in the Southwestern United States. In New Mexico as elsewhere in the Spanish borderlands of the United States, except for the brief period of Jesuit missionary activity in Arizona, the missionaries were Franciscans. Although there was a mission supply service from Mexico City which brought necessities to the friars every three to five years, those who staffed the isolated missions had to be very self-reliant.⁴ Indeed, with respect to church and convento (friary) construction, there were generally only selftaught friars serving as architects.

Due to the strong presence of existing building traditions among the native pueblo populations, Spanish construction combined with existing methods. Naturally, readily available materials were those used in pre-Hispanic as well as in Hispanic construction. Indians had used stone in construction where it was available; where it was not, walls were built of adobe. Indians had used puddled adobe or hand-fashioned bricks ("turtle-

backs"), while the Spaniards adopted these techniques and also contributed the use of adobe bricks, prepared in wooden molds. Although fired tiles for roofing and paving were used extensively in most other areas settled by the Spaniards, they were never used in New Mexico. Perhaps the reason may be that the Spaniards, finding a tradition of low-fired pottery production among the Indians, intervened to impose some Spanish pottery designs, but did not impose their own methods of production in order to manufacture highly-fired pantiles for roofing. A strong regional, colonial style of architecture developed in New Mexico, but the sources for this local development are also found in Mexico, as demonstrated by the examples of adobe, trabeated structures with similar plans, fenestration, decoration, and siting to be found to the south.

The basic difference between Mexican and New Mexican churches is that the latter were generally of much simpler construction. They were of smaller dimensions, lacked vaulted roofs, and had less ornamentation than their Mexican counterparts. In New Mexico, the floors were variously of adobe bricks, hard-packed adobe or flagstone. The walls were generally of adobe bricks or of stone. Sometimes the walls were plastered with white gypsum; other times they were plastered with plain adobe; sometimes they were left plain. The roofs were flat, with adobe mud and weeds stacked on supporting vigas (roof beams). Sometimes the vigas were squared, and rested on corbels, or wall brackets. The interstices of the vigas were usually filled with latias - laid in herringbone or perpendicular fashion. The fenestration was minimal in a harsh climate, and consisted of a high, rectilinear opening in the facade; one or two openings in the nave; and one or two more in the transepts. a transverse clerestory opened just before the altar to provide a flood of light on the presbytery. In order to take best advantage of the clerestory illumination, New Mexican churches were often built with the apse to the west or to the north.⁵ In the seventeenth and eighteenth centuries, both simple rectangular as well as cruciform plans were built.⁶

Accompanying the mission church was the convento or friary, built as a series of small rooms surrounding an inner patio. Although the convento was usually on the south side (the warmest) it was sometimes

built on the north side, as at Acoma, or the east side, as at Isleta. Often there were two stories, a second patio, and corals attached. In mission settlements throughout the Spanish borderlands of the United States, the mission was more than a **convento**. There were also various workshops, storerooms, and sometimes quarters for a few soldiers. These various rooms were built around a square or rectangular plaza. Dominating the complex in importance as well as in architectural interest, was the church. It is to the examination of a representative example of New Mexican Spanish colonial churches that we now turn.

Perhaps the most impressive mission ruin in New Mexico is the towering, early eighteenth-century adobe church of *Nuestra Senora de los Angeles* at Pecos. At the time of Coronado's explorations of the Southwest in 1540-41, Pecos, or *Cicuye* pueblo, was the largest in the region. During the course of some seventy-five years, beginning in the second quarter of the seventeenth century, four successive churches were built to serve the pueblo. Today's visitor to Pecos National Park is only aware of two churches: the early eighteenth-century ruin of the last church on the site, and the foundations of the second church, built in 1622. A brief history of the four churches of Pecos gives an idea of the type of structures built in the region, as well as an understanding of the difficulties in maintaining them.

Evidence of the existence of the first church at Pecos is in a 1621 letter written by Fray Pedro de Ortega, the **guardian**, or head, of the mission. He wrote to his superiors to complain of the governor's lack of cooperation in encouraging his Indian parishioners to attend church.⁷ Excavators found this church, built on a narrow ledge north of the pueblo, to be a single-nave adobe brick structure without transepts, floored with hard-packed adobe.⁸

The first church was only temporary, for the next year a far larger structure was built south of the pueblo. The earliest documentation of the second church is in a 1622 letter to the viceroy by Ortega's successor as head of the mission, Fray Andres Suarez. In this letter, Suarez asked for a painting of *Nuestra Senora de los Angeles*, and also estimated that the church would be complete in a year.

The visiting Fray Alonso de Benavides, who came to New Mexico in 1625-29 to inspect the missions, credited Suarez with having built the church. Benavides further described the structure, dedicated to *Nuestra Senora de los Angeles de Porciuncula*, to be "of peculiar construction and beauty, very spacious, with room for all the people of the pueblo."⁹

The park visitor may trace the foundations of Suarez' huge church, the largest in the seventeenth century north of the present Mexican border. Although there were no transepts, it was cruciform in plan, with two sacristies flanking the polygonal apse. The floors were adobe brick, but washed with a white gypsum plaster. Along the exterior of the 133-foot nave walls were a series of rectangular wall buttresses. The buttresses served to strengthen the walls, already up to ten feet thick, and rising to approximately 45 feet. An extensive **convento** with an open, interior courtyard was added after the church was completed. According to a 1664 document, there was even an organ within the church.¹⁰ The sight of the white church, crowned with a crenellated parapet and six towers, must have astonished seventeenth-century visitors to the northern provinces of New Spain.¹¹

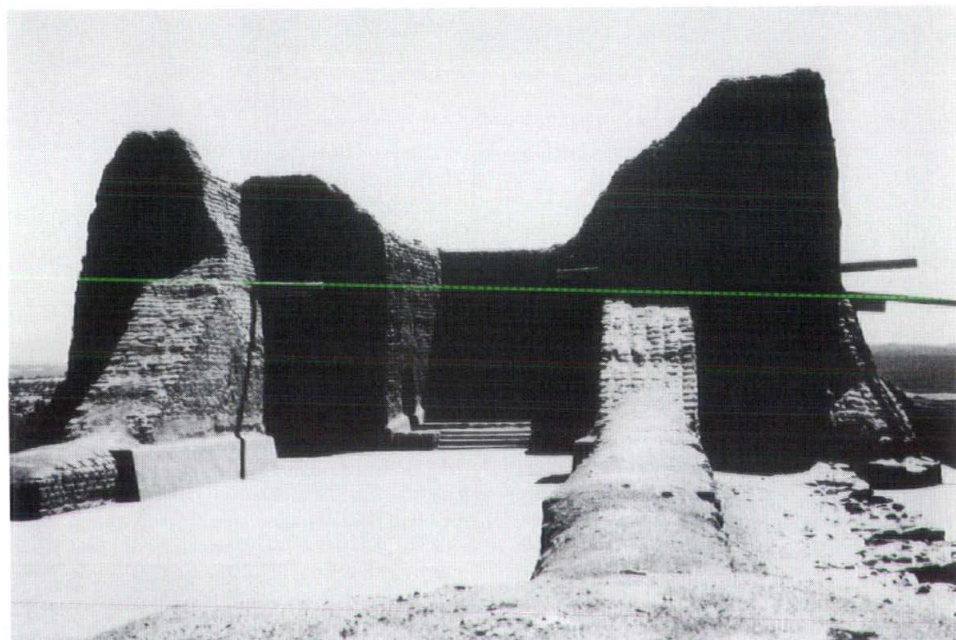


Figure 1 —
Nuestra Senora de los Angeles de Porciuncula (1706)
Pecos Monument
Photo by M. Grizzard (1984)

The Suarez church was burned in the 1680 Pueblo revolt and a third church was built in 1694, shortly after the Spanish reconquest of New Mexico. In 1694, Governor de Vargas recorded in journal that various building materials, including timber for a roof, were being prepared for a chapel at Pecos.¹² Although details of its plan are not clear, archeological evidence indicates that this third church lay immediately parallel to the burned wall of the earlier, seventeenth-century Suarez church.¹³

By 1706, the fourth (and last) church at Pecos (Figure 1) was being built over the site of the burned second church.¹⁴

Fray Jose de Arrangui, assigned as **guardian** of the mission, built the 1706 church some five feet above the filled-in ground level of the much larger Suarez church, and gave the structure a new orientation, with the facade facing the west.¹⁵ The cruciform plan of this last church with shallow transepts and polygonal apse, as well as the plan of the accompanying **convento**, can be readily appreciated by visiting the ruins. The nave was 76 feet long, and the adobe brick walls between 5.5 and 7.5 feet thick. A 1776 visitor to the church describes two bell towers flanking the door to make a narthex, and an exterior balcony which was entered from a window in the choir loft. The flat roof was sustained within by squared pine timbers resting at the ends on carved corbels. Over the transept, the roof was higher to allow for a wooden grilled clerestory window.¹⁶

The 1776 account also describes the in-

terior of the church, and allows us to better picture the eighteenth-century appearance of what we can only see today as ruins. There were five timber steps leading up to the altar, and on the wall above were two paintings. These represented the Assumption of the Virgin, and *Nuestra Senora de los Angeles*. In the transepts were two paintings on buffalo hides, representing St. Anthony of Padua and the Virgin of Guadalupe. There was also a wooden pulpit described as being "in the usual place," which would have been on the south wall of the transept. The only aspect of these decorations to survive intact was the painting of *Nuestra*

Senora de los Angeles, now in the church of San Antonio de Padua, Pecos.¹⁷

Of special note is the use of adobe arches at Pecos. Although the construction of arches was rare in Spanish colonial New Mexico, there were some examples at this eighteenth-century church.

Although the original arches are no longer visible today, an 1880 photograph (Figure 2) in the Museum of New Mexico Archives shows a true arch near the southern transept. The arches which we see today on either side of the sanctuary were restored by Nusbaum in 1911.¹⁸ Arches during the Spanish colonial period in New Mexico were also used at the porter's lodge at Isleta, and in the bell towers at Pojoaque, San Ildefonso, and San Juan pueblos.¹⁹

In conclusion, New Mexican churches of the Spanish colonial period were of striking simplicity compared to those built elsewhere in the Southwestern United States. Yet within the region, the repeated use of a relatively narrow range of building materials, plans, and ornamentation led to a stronger, more distinctive local style than elsewhere in the Southwest.

divided; and became Durango, Chihuahua, part of Coahuila, and Sonora. Robert Ryal, translator and editor, "New Mexico in mid-Eighteenth Century: A Report Based on Governor Velez (Capuchin's Inspection)," *Southwestern Historical Quarterly* 89(1973):166-181.

³Don Juan de Oñate was the first governor appointed by the viceroy (1598-1607); Juan Martínez de Montoya served as acting governor until Pedro de Peralta's appointment in 1609.

⁴France V. Scholes, "The Supply Service of the New Mexican Missions in the Seventeenth Century," *New Mexico Historical Review* 5(1930):93-404.

⁵While there are many exceptions throughout history, including that of Old St. Peter's in Rome, in which the apse faced West, the usual practice is for the apse to face East.

⁶Whereas during the early mission period in sixteenth-century Mexico, churches were rarely provided with transepts, in New Mexico's early mission period of the seventeenth century, both cruciform as well as single-nave churches were built.

⁷France V. Scholes, "Church and State in New Mexico, 1610-1650," *New Mexico Historical Review* 11 (1939):169.

¹⁰France V. Scholes, "Documents for the History of New Mexico Missions in the 17th Century," *New Mexico Historical Review* 4(1929):47-48.

¹¹Remains of white gypsum plaster were found by excavation, and the crenellations are a logical extension of the wall buttresses. The six towers were reported by Agustín Vetancurt, and confirmed through excavation. Agustín de Vetancurt, *Cronica de la Provincia de Santa Evangelio de Mexico Mexico: Biblioteca de la Iberia* (1871), P. 323. For a report on recent excavations, including the retrieval of the white plaster remains, see Alden C. Hayes, *The Four Churches of Pecos* (Albuquerque: University of New Mexico Press, 1974), p. 22.

¹²Jessie B. Bailey, *Diego de Vargas and the Reconquest of New Mexico* (Albuquerque: University of New Mexico Press, 1940), p. 176.

¹³Excavations by Jean M. Pinkley and William B. Witkind in the 1940s for the Museum of New Mexico revealed several Christian burials below the nave of the third church, in use for nine years. Otherwise, there is not enough archaeological evidence to reconstruct the plan of the third church with any accuracy.

¹⁴A 1706 report by the mission *custodio* Fray Juan alvarez stated that "The building on the church has begun. This mission is called Nuestra Senora de Porciuncula." Charles Wilson Hackett, *Historical Documents Relating to New Mexico, Nueva Vizcaya, and Approaches Thereto, to 1773*, vol. 3 (Washington D.C.: Carnegie Institution, 1937), P. 373.

¹⁵The facade of the first Pecos church faced south; the second church east; the third west, and the fourth west. Unusual orientations of churches were common in New Mexico; sometimes this was due to the site; other times in order to provide optimal illumination through eastward-facing clerestory windows.

¹⁶Dominguez, Fray Anastasio. Trans. and Ed. By Eleanor B. Adams and Fray Angelico Chavez. *The Missions of New Mexico, 1776*. Albuquerque: The University of New Mexico Press, 1956, pp. 208-214.

¹⁷When the inhabitants of Pecos pueblo left in 1838, they left the painting with the San Antonio de Padua church.

¹⁸Until recently, it was thought that these arches at Pecos were corbelled arches. A corbelled arch is an overhanging course of bricks successively repeated on opposite sides of an opening, until it is a complete false arch. It may be trimmed in semicircular form even though the courses are all horizontal rather than radial.

¹⁹George Kubler, *The Religious Architecture of New Mexico* (Albuquerque: University of New Mexico Press, 1940), p. 38.



Figure 2 —
Nuestra Senora de los Angeles de Porciuncula (1706)
Pecos, New Mexico
From Photo Archives of New Mexico (Catalogue # 40589)
Photo by George C. Bennett (Sept. 2 or 3, 1880)

Footnotes:

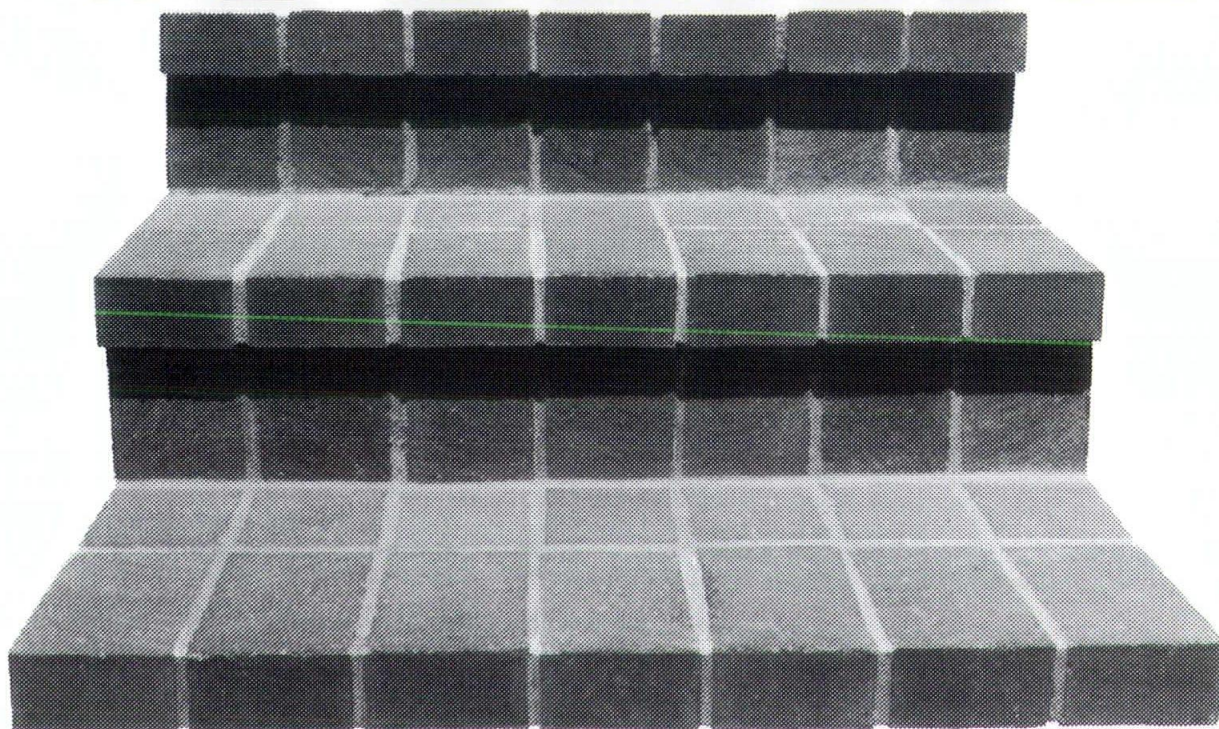
¹For the full text of H.E. Bolton's article, see: "The Mission as a Frontier Institution in the Spanish American colonies," *American Historical Review* 22(1917):42-61.

²The governor's report stresses the importance of New Mexico's defensive position for the southern provinces. After Mexican independence from Spain, these provinces were

³Stanley A. Stubbs, Bruce T. Ellis, and Alfred E. Dittert, "The 'Lost' Pecos Church," *El Palacio* 64(1957):67-92.

⁴Frederick W. Hodge, George P. Hammond, and Agapito Rey, *Fray Alonso de Benavides' Revised Memorial of 1634*, Coronado Historical Series, vol. 4 (Albuquerque: University of New Mexico Press, 1945), p. 67.

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CONSTRUCTION BEGINS ON N.E. HEIGHTS OFFICE BUILDING

Groundbreaking for "The Presidio", a new two-story office building to be located at 11200 Lomas NE, was set for the last week of December. The Presidio, which translates from Spanish to mean 'meeting place' was designed by the Albuquerque architectural firm of Holmes, Sabatini, Smith and Eeds.

The 25,000 sq. ft. building will stand on the southeast corner of Lomas and Hotel Circle. It is the first of possibly

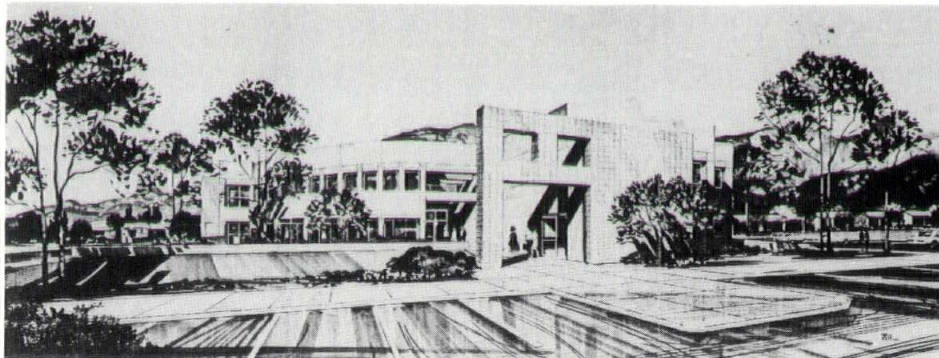
several developments slated for construction on the now vacant land.

The multi-level complex is designed to offer scenic mountain views to the north and east. Both levels also wrap around a central atrium. A landscaped, walled courtyard at the entrance provides a restful, secluded view from south and west facing offices.

Brokerage Services, Inc., a local brokerage insurance agency, owns the

building and plans to relocate to the premises when construction is completed next summer. Over 7,000 sq. ft. of ground level space will be available for lease through Henderson Investment Corp. of Albuquerque.

Weaver Construction has been named general contractor for the project. Patri-cian Design will serve as interior designer.



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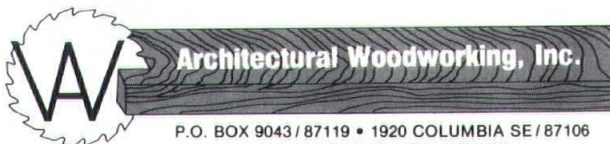
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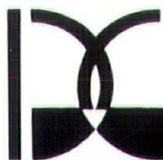
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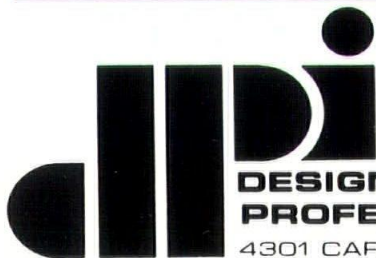
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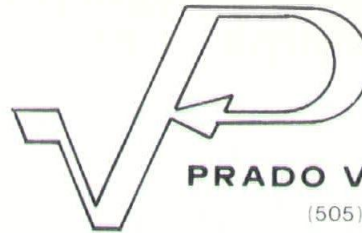
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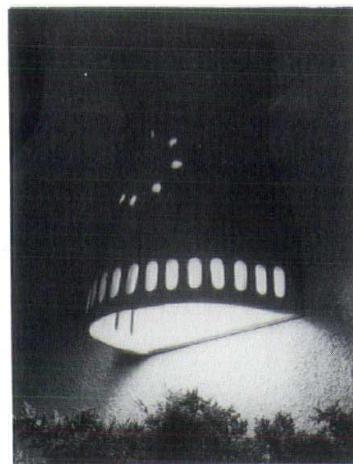
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Albuquerque Gravel Products Company	30
All American Enterprises, Inc.	27
Allen Roofing Co. Inc.	13
American Business Interiors	5
APS Estimating Inc.	13
Architectural Woodworking, Inc.	26
Baldrige Lumber Company	25
Banes General Contractors	26
Bonded Plumbing & Heating, Inc.	4
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Builders Block	31
Businessland	12
Byrne Company	26
Cogeneration Development Co.	10
Crego Block Co.	8
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Don J. Cummings Company, Inc.	4
Driscoll Building Materials, Inc.	6
Featherlite Building Products Corp.	5
Given Paint and Wall Coverings	26
Hydro Conduit	32
Ideas	30
Innovative Concepts, Inc.	20
Kinney Brick Company	12
Kitts Enterprises, Inc.	5
Kohler	Insert
Lembke Construction Co., Inc.	26
Los Patios, Inc.	27
Mason Contractors Association of New Mexico	24
Miller Metal Co., Inc.	25
Rader Awning & Upholstering, Inc.	27
Santa Fe Lights	30
South Sun Products	4
Summit Construction	2
Tortuga, Inc.	5
TypArt	31
Wellborn Paint Manufacturing Company	26
Western Building Supply Co., Inc.	31

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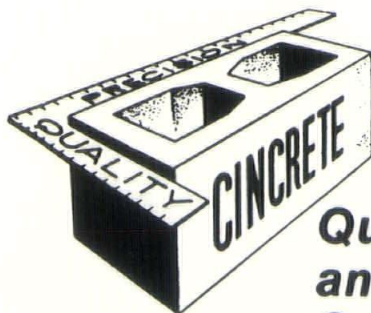


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