Principal Investigator
Terry Gugliotta

December 2006

Funded by the
J. Paul Getty Foundation

Campus Heritage Preservation Survey

University of New Mexico

We look back with reverence to lasting reminders of the vital past.
We look forward with confidence to achievements which will enhance our future with accomplishments to match our monumental past.

Lyndon B. Johnson

Acknowledgements

This report could not have been completed without the help of many people including: the Historic Preservation Committee; the Getty graduate fellow, Will Moses; the fall Architecture 590 class; Van Citters Historic Preservation; University Archives students, Christina Munoz, John Ralph and Lee Gallegos; and Carolyn Gonzales of the Marketing and Public Affairs Department.

Special thanks to Van Dorn Hooker, University Architect 1963-87, who not only helped students in their research for the Getty Campus Heritage Survey, but also gave his time to read drafts of the preservation plan, the HCPI forms, and the walking tour map. Mr. Hooker made many valuable suggestions, including dividing the walking tour map into two maps, "so old people can read it." We now have a two-part set of walking tour maps for young and old people to enjoy on their visit to the campus.

Without the perseverance of Joe McKinney, Campus Planner 1969-2004, this project would never have been more than a glint in our eyes. Mr. McKinney helped save the University's first building from demolition at the beginning of his career in the 1970s. After a career dedicated to preservation, he wrote the draft policy creating the Historic Preservation Committee and helped to get it approved.

THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE, NEW MEXICO 87131-0001
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OFFICE OF THE PRESIDENT

December 6, 2006

Mr. Antoine M. Wilmering
Program Officer
J. Paul Getty Foundation
Getty Campus Heritage Project
1200 Getty Center Drive, Suite 800
Los Angeles, California 90049-1685

Dear Mr. Wilmering:

It is with a sense of pride and accomplishment that I enclose the final report for the University of New Mexico program to prepare a Campus Heritage Plan in response to the Getty's Campus Heritage Grants program. The report details and illustrates the accomplishments of our comprehensive survey and the preservation plan which resulted.

The preservation plan will be an important and strategic tool as we move forward on a number of fronts to realize a campus master plan. It will help in our legislative agenda relating to campus development and will provide the supporting material we need to persuade private donors to contribute to campus preservation. We are honored by the Getty's award of this grant and continue to showcase your interest in our campus through our various publications and the UNM Getty Campus Heritage website, hosted by the University Archives, which will include the material in the report.

The final expense report detailing our use of the Getty Grant funds will be forwarded to you in three months.

Thank you for your support, which came just at the right time for us. As a lifelong New Mexican, I am proud of our campus and confident that it will continue to be an architectural jewel.

Sincerely,

David W. Harris
Acting President

University of New Mexico

Antoine Wilmering, Program Officer
J. Paul Getty Foundation
Getty Campus Heritage Project
1200 Getty Center Drive, Suite 800
Los Angeles, California 90049-1685

December 5, 2006

Mr. Wilmering:

I appreciate the opportunity the J. Paul Getty Trust's Foundation has given me to lead the University of New Mexico's Getty Campus Heritage Survey of buildings and landscapes.

Managing and coordinating the project was at times a challenge, but everyone learned a great deal about the architecture of campus buildings and landscapes through surveying and searching for technical information related to buildings.

The key document of the project, the preservation plan, was distributed widely across campus and in the community for comment. Of seventy copies sent out, we received about a dozen responses from people who would be affected by the plan. The comments were specific and did not result in major changes.

Since the inception of this project, President Louis Caldera resigned and numerous departments were reorganized under a new vice president for facilities and real estate. Several other vice presidencies were also created or modified, making the Getty Campus Heritage Survey extremely valuable to future campus planners as a tool that brings together all of the historic decisions regarding campus buildings and landscapes. The University is now in the process of preparing a new campus master plan and the Historic Preservation Committee is applying the survey data as it takes part in the process.

In the end, this project provides the University of New Mexico with information it needs to move forward as it prepares a new campus master plan. The Historic Preservation Committee will use the preservation survey as it helps in the master planning process.

Sincerely,

Terry A. Gugliotta
Principal Investigator, Getty Campus Heritage Survey
University of New Mexico Archivist
MSC05 – 3020
1 University of New Mexico
Albuquerque, NM 87131
(505) 277-5707

University of New Mexico

Terry Guglotta
Principal Investigator
Getty Campus Heritage Project

Final Report

The purpose of the UNM Getty Campus Heritage Project is to retain the visual continuity of campus architecture by developing a consciousness and appreciation among the people in charge of campus planning. The UNM Board of Regents created the Historic Preservation Committee in 2000 and charged it with surveying historic buildings and landscapes on the Central Campus. Upon the completion of the survey, the Regents further stated:

> It is the policy of the University that all buildings, landscapes and places or objects of historic significance be preserved and protected. Removal of or major alteration to any buildings designated by the University Historic Preservation Committee to be of historic significance must be approved by the Board of Regents. These unique historic resources provide a connection to the past for students, faculty, staff, alumni and the general public. They are essential to alumni development, student recruitment, the public image of the University, and help define a sense of place.

The University is fortunate that the president and Board of Regents are supportive of preservation, realizing that the unique architectural style and key buildings provide a shared history for alumni regardless of when they graduate.

For nearly 100 years UNM has constructed its buildings in the Spanish-Pueblo Style characterized by terracing of masses, earth-colored stucco, flat roofs, vigas, portals, and enclosed courtyards. Although there were few large buildings prior to WWII, afterward large buildings were constructed to accommodate the influx of students taking advantage of the GI Bill. These larger buildings could have easily hidden the smaller ones, but buildings were carefully sited one-by-one in academic zones and care was taken to leave open spaces around the smaller buildings. Today, some of the smaller buildings are the best examples of the University's signature Spanish-Pueblo architectural style.

As technology changes and the student population increases, the pressure to construct larger, more modern buildings is ever present. The division of the campus into academic zones creates additional pressure as historic buildings sit on sites that depart-

ments would like to use for larger buildings. Pressure to densify is driven by the need for buildings to be within a 5-8 minute walking radius so students can move from class to class within a 10-minute period. If additional buildings are added in academic zones, care should be taken to allow historic buildings to retain vistas and relative proportions to new construction.

In an effort to head off a haphazard approach to the removal of historic buildings, this Getty Campus Heritage Survey can serve as an additional planning tool for administrators and planners to open discussions about the relationships of new and old buildings. As part of the Getty project, the Historic Preservation Committee created Heritage Zones and wrote State Register nominations for only two buildings, believing at this point the University needs flexibility. Discussions are still needed to identify the most valuable historic buildings and landscapes, and to take steps to preserve them.

The Getty Campus Heritage Project has created:

1) An historic narrative
2) A Central Campus preservation plan
3) Completed HCPI forms for all buildings constructed prior to 1970
4) State Register nominations
5) Definition of Heritage Zones
6) A walking tour designed to tell the history of buildings and landscapes
7) A UNM Getty Campus Heritage Project website

This documentation will help educate and plan for a future campus with an eye toward preservation.

The first year of the Getty Project concentrated on researching, collecting documents and photographs to create a file for each building. Professor Chris Wilson designed a curriculum for his fall 2005 Architecture 590 class, Community Research Methods, which included guest lectures by experienced preservationists and panel discussions between campus planners, facilities managers, and vice presidents. Students used the building files created for the Getty Project as the basis for their onsite building surveys and to fill out HCPI forms. Students did additional research and wrote essays on national trends in preservation planning, phases of campus landscape architecture, phases of Spanish-Pueblo style architecture, and campus growth.

In conjunction with Wilson's architecture class, the project put together an exhibit about the Getty Campus Heritage Project documenting the evolution of the campus. From a lone building on 20-acres atop the mesa overlooking the city, the campus grew one building at a time with its surrounding space defining the masses. Today, buildings are defined by their relationship to other buildings.

The majority of our newspaper coverage was in the first year of the grant, although the second year Senior University Communications Representative Carolyn Gonzales rounded up authors for an 11-part series on campus preservation for UNM Today, the faculty/staff newspaper.

The second year of the project, UNM hired Van Citters Historic Preservation, LLC, to write a preservation plan defining heritage zones, to assist a graduate student with State Register nominations, and to design a walking tour map. The Getty student, Will Moses, compiled the HCPI forms from Wilson's students into one document and extracted shorter versions for the final Central Campus Preservation Plan. Moses also trained University Archives students to help him conduct the window surveys.

Cynthia Martin wrote State Register nominations for the WPA portion of Zimmerman Library and the Naval ROTC building. Martin did this as a project under the supervision of Wilson. The nominations have been reviewed by the Historic Preservation Committee and will be forwarded through the appropriate University departments before being presented to the State Historic Preservation Office.

Two walking tour maps were designed to highlight three phases of Spanish-Pueblo architecture and the growth of the academic zones. Each tour is approximately one mile long and is designed to work independently or in conjunction with the other map. Funding to print the maps is being sought

Finally, the University Archives has added a Getty Campus Heritage Project area to its website. The results of the project will be added to the site after the J. Paul Getty Foundation approves the final report. It is hoped that the website will be a resource for students who increasingly conduct their research online.

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HISTORIC NARRATIVE

Section A

He [Meem] was able to introduce custom designed woodwork, ironwork, ceramics, and decoration, whose precedents could be found in historic New Mexican buildings. Blending all was adobe, real and simulated, Tight is thread through culture and visual continuity.

Richard Dober
Campus Design

THE UNIVERSITY OF NEW MEXICO

A Historical Narrative

Prepared by Van Citters: Historic Preservation August 2006

Written by: William A. Dodge, Ph.D.

Funded by: J. Paul Getty Foundation

INTRODUCTION

During the spring and summer of 1892, there arose on the wind-swept sand hills of Albuquerque's East Mesa a blocky, three-story, red brick building with a massive pitched roof. Formally called "The University Main Building," it represented a new era in New Mexico – an era of "higher education" in a state that had virtually no formal educational system at any level. The seventy-five students who started classes that fall, however, embodied the hope of many forward-thinking New Mexicans that this new institution would create an interest in education at all levels that would not only enrich the cultural environment of the territory (still considered to be a part of the "Wild West"), but would also be a springboard towards the much sought after goal of statehood.

Although statehood was still twenty years from fruition, the humble beginnings of this university on a barren piece of property two miles from New Town Albuquerque, itself a newly created place founded along the Atlantic & Pacific (later Atchison, Topeka, & Santa Fe) railroad line only twelve years earlier, did usher in an age of progress in both the fledgling community's school system, but also arguably signaled a new direction in way in which the town grew, that is, towards the east, up the sand hills and eventually to the foothills of the once far-away Sandia Mountains. This dramatic change in the city's settlement pattern was, of course, slow to develop; however, there can be little doubt that the location of the university on land previously inhabited by a few isolated homesteaders and utilized primarily by sheepherders turned the heads of Albuquerque's citizens towards the east. The end result was unbridled residential and commercial development by end of the twentieth century.

And what of the university itself? Like the city it has grown and developed from a "one-room" schoolhouse that was academically a "university" in name only, to an institution of over 25,000 students with many departments and colleges that are well respected nationally. In addition, its campus architecture is regarded as one of the most distinctive in the country. The University of New Mexico has evolved into a place where its building style has become synonymous with the concept of regional architecture. "UNM," as it is known

familiarly throughout the state, has become a source of pride for the citizens of New Mexico not only as an institution of higher learning, but also as an architectural treasure. As the writer-poet V. B. Price has observed,

> *No other major college campus in this country is so deeply rooted in indigenous American and Hispanic history, nor so intimately tied to a long-existing regional outlook and aesthetic.*[1]

THE TERRITORIAL UNIVERSITY: 1889 ~ 1912

The University of New Mexico was created on February 28, 1889 when Territorial Governor, Edmund G. Ross – the former Kansas senator whose vote kept President Andrew Johnson from being impeached some twenty years earlier – signed the Omnibus Bill which, in part, provided for three publicly funded institutions of higher learning. The three schools, to be located in the towns of Albuquerque, Las Cruces, and Socorro, were part of a plan to "modernize" the territory; however, given the sorry state of the territory's educational system, this seemed a tall order to fill.

In fact, that portion of the Omnibus Bill calling for universities almost did not reach the governor's desk. Its successful passage through the legislature was due to handful of individuals including Neill B. Field, Elias S. Stover, O. E. Cromwell, Ralph E. Twitchell, John R. McFie, and particularly the perseverance of an Albuquerque attorney, Bernard Rodey. Rodey, a member of the Reform Movement and serving his only term in the territorial legislature is said to have worked 48 hours without a break to insure that the bill contained the proper language that would appeal to the diverse interests of the territory's legislators. The politics of the time, particularly the recent election of a Republican President, Benjamin Harrison, dictated that the Democrat Ross would soon be replaced by a Republican appointee, which in turn would strengthen the notorious political organization known as the Santa Fe Ring whose members were less sympathetic to matters such as higher education. As the last minute drama unfurled, Rodey successfully pushed the bill through, and with the stroke of Governor Ross' pen, the University of New Mexico was a reality.[2]

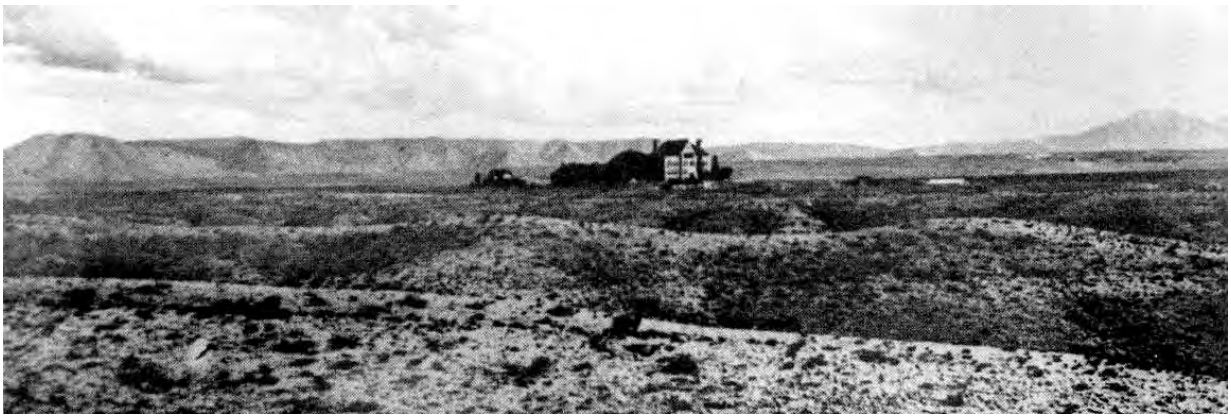
Bernard Rodey, "founder" of the University

The question now became, whom would the university educate? The territory lacked any formal educational system. Most schools were traditionally church based, either Roman Catholic or a Protestant denomination, and there was an acute shortage of teachers or training institutions for teachers. Few territorial residents saw any advantages to educating their children much beyond the primary grades, and even Albuquerque had only two secondary schools. The Albuquerque Academy (founded in 1879) offered a curriculum that included classical languages, literature, philosophy, and the natural sciences – all basic foundation classes for a nineteenth century university education. This school, along with its sister institution in Santa Fe, the New West Academy, not surprisingly catered to the

more affluent Anglo merchant class who aspired to send their son or daughter to a traditional eastern school. In contrast, the Menaul School (1896) was a Presbyterian boarding school for Hispanic males who came predominantly from the northern part of the state. The challenge thus facing the new university was how to best serve this diverse group of territorial residents, many of whom had very little formal education (not to mention college preparatory classes), while at the same time trying to recruit prospective students and faculty from outside the territory.[3]

The question of where to locate the university had been previously solved by Rodey's enabling legislation. While differing factions in the community argued over whether the institution should be in Old Town (the site of the Spanish Villa de Alburquerque, founded 1706), or within the bustling neighborhood of Barelas near the massive Atchison, Topeka, & Santa Fe rail yards, or in the city limits of New Town Albuquerque, the recently founded railroad boomtown, Rodey had deliberately included language that stated the university should be located, "near the town of Albuquerque, in the County of Bernalillo, within two miles of Railroad Avenue, upon a tract of good, high and dry land, of not less than twenty acres." Rodey further stipulated in the act that, "The said land shall be donated and conveyed, free of any cost or expense, to the Territory of New Mexico, by G. W. Meylert."[4]

In one quick action, Rodey took local political haggling out of the siting of the university and provided the institution with enough room to grow. Although G. W. Meylert, then mayor of Albuquerque, was the official donor of the land, he had convinced a group of four landowners to deed their property to him for the purpose of giving it to the new territorial university. A newspaper account of the day described the land as, "magnificent mesa land" that "overlooks the city of the valley with its progressive people."[5] In fact, the "magnificent mesa land" was a rugged two-mile trek from New Town, up steeply rutted wagon tracks that passed for an extension of Railroad (now Central) Avenue. Nonetheless, this parcel of scrub brush and cactus was now the university's new home and the task at hand was to build a suitable building in which to house its students and faculty.



The University sits alone on the East Mesa in the early 1890s.

Following the election of a president and secretary-treasurer, the first order of business facing UNM's newly appointed Board of Regents on November 13, 1889 was to solicit bids for the design and construction of the university's first building. The Board decided that the structure would be made of brick and be large enough (three stories tall plus a basement) to serve multiple needs – recitation rooms, professor's offices,

assembly room, and chemical laboratory. On July 14, 1890, the regents selected a well-known local Albuquerque architect, Jesse M. Wheelock, to prepare final plans and specifications. Wheelock had already completed several major projects in the fledgling city including, the Commercial Club, Armijo Building, and the San Felipe Hotel.[6]

Wheelock's design for the Main Building (also known as the Administration Building, and in 1936 renamed Hodgin Hall, in honor of long-time faculty member Charles Hodgin) utilized Richarsonian Romanesque styling, a popular architectural vocabulary for public buildings in the late nineteenth century. The three-story red brick structure was set upon a foundation comprised of rustic Cerrillos sandstone, which extended one-half story above ground. The fenestration pattern consisted of rectangular first-floor windows, arched windows on the second floor, five large windows on the third floor, and half-moon shaped windows flanking the two elaborately corniced matching chimneys. A complex hipped and gabled roof was constructed using heavy bridge-like trusses, which would soon lead to the building's architectural transformation and alter the course of the university's architectural future. This large, imposing structure, located on the southwest corner of the campus, soon became a landmark overlooking the city. The building's symmetry and styling was reminiscent of the many land-grant universities built throughout the Midwest at this time, and it was cited as the "finest school building in the territory."[7]

The recently completed "Main Building"

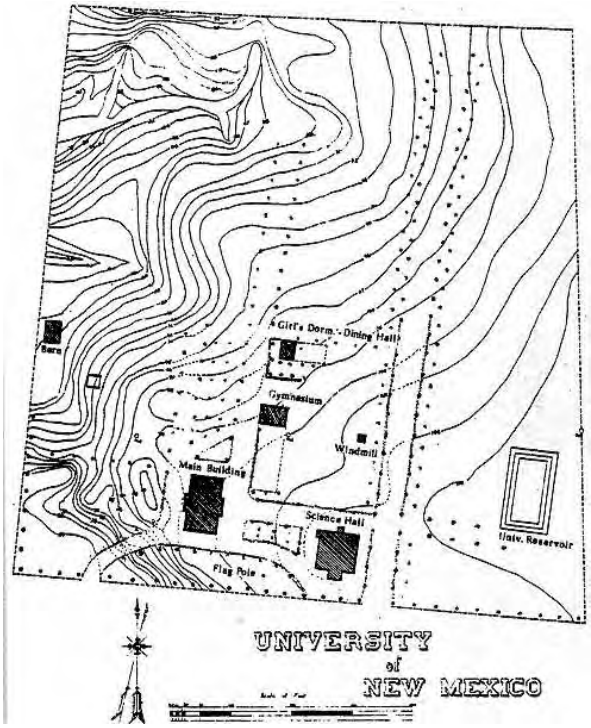
The regents appointed Elias Stover the first university president. Stover, a local businessman who was active in civic affairs, was a nonacademic, but the regents felt he was the right person to get the university up and running.

Elias Stover

To handle academic affairs, the regents later appointed Hiram Hadley as vice-president of the faculty. As the new building was nearing completion, the regents decided to officially open the university to students on June 15, 1892. Since the construction of the Main Building was not yet completed. The first class of UNM students attended lectures in Perkins Hall, previous home to the Albuquerque Academy, located just east of the railroad tracks in the Huning Highland neighborhood.[8] Most of these students were planning to teach in the territory's public schools, and thus the university's Normal Department was the first to be staffed. Because of the poor quality of secondary education in the state, most of the students enrolled had to take college preparatory classes rather than standard university level coursework. This "prep school" curriculum continued until 1896.[9]

By the fall of 1892, the Main Building was open for students. Seventy-five students walked, rode horses, or were picked up in a horse-drawn wagon downtown and driven

up the rutted sand hills to the university. The all-purpose building housed an assembly room, two classrooms, and offices, which doubled as the library on the first floor; four recitation rooms and two faculty offices on the second floor; and a large room used for assemblies (and later as a girl's gymnasium) on the third floor. The basement housed bathrooms, or "sanitaries," lunchroom, and living quarters for the university's custodian. A few years later, physics and chemistry labs, and a home economics department were set up in this lower floor. To help beautify the campus, 150 shade trees were planted and the twenty acres were fenced, "to keep livestock out and the students in." [10]



Original campus layout

Over the next 15 years, both UNM's enrollment and the campus physical plant grew slowly. A small, wooden sided gymnasium was built in 1895 to encourage students' physical fitness. Ten years later, a swimming pool was added; however, since it did not have any filtering equipment, it became little more than a collection pond for the biology department's study of aquatic species, and a supplementary source of water for fire protection. In 1897, Clarence Herrick replaced Elias Stover as president of the university. Unlike Stover, Herrick came from an academic background and under his leadership the university transitioned from a prep school to a true university. Herrick established the College of Literature and Arts (later known as Arts and Sciences) in 1899, instituted a Spanish language program to assist rural schools, established a bacteriology lab to work with the territorial board of health on tuberculosis issues, implemented a teacher training program to work with the fledgling Albuquerque Public School system, and oversaw the construction of Hadley Hall, UNM's first science building, in early 1900.[11]

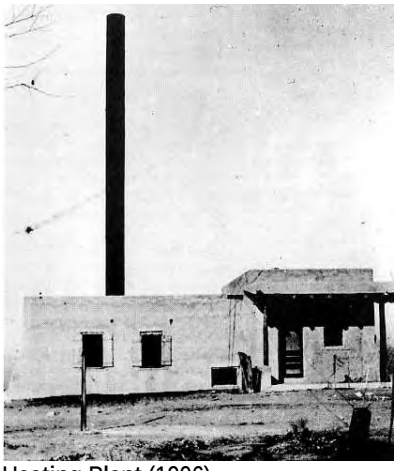
Situated just east of the Main Building facing Railroad Avenue, Hadley Hall was designed by Edward Buxton (E. B.) Cristy, who although played a major role in developing the first phase of UNM's distinctive Spanish-Pueblo Revival style, chose a more conventional collegiate, red brick style for Hadley Hall.[12]


Hadley Hall

The two and one-half-story building had a hipped roof with dormers topped by decorative cresting, and a projecting entrance. It contained laboratories, an herbarium, lecture rooms, and offices.

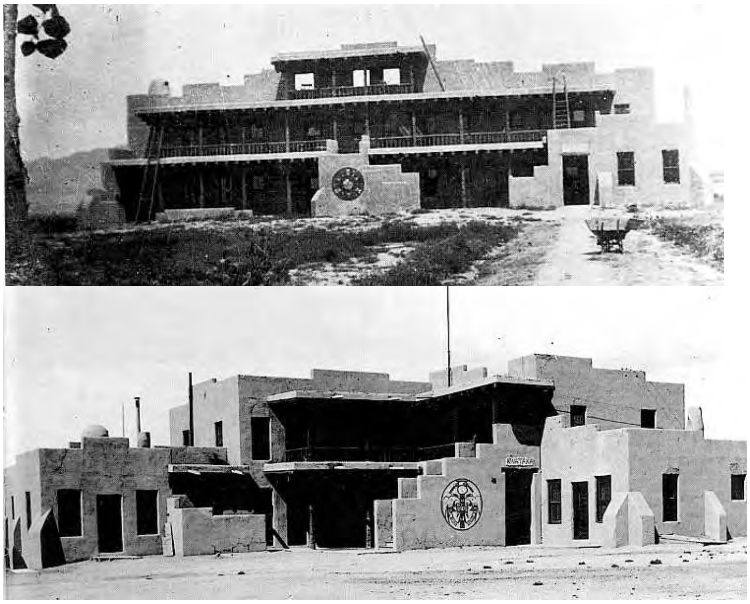
Climatological instruments were set up on the roof deck, and the basement contained a constant temperature vault. The state's gem and mineral collection was stored there as were many other important scientific specimens. Tragically, these collections, along with the building, were destroyed by fire on May 23, 1910.[13]

As the university entered the twentieth century, William George Tight became UNM's third president and his vision for campus architecture set the stage for future development – the "Pueblo on the Mesa." A student of Pueblo Indian culture, Tight believed that their indigenous style of architecture was more harmonious with Albuquerque's arid, southwest environment than the red brick, Romanesque structures of the Main Building and Hadley Hall. His interest and knowledge about Pueblo architecture was boosted by recently published works on prehistoric Southwestern culture by archaeologists such as Jesse Walter Fewkes, Cosmos and Victor Mindeleff who provided detailed description of ancient architecture from ancestral Hopi and Zuni sites in Arizona and New Mexico.[14]



Heating Plant (1906)

It just so happened that the campus was in need of a new steam heating system and Tight saw an opportunity to build a boiler house, later called the heating plant, in the Pueblo style. Tight collaborated with the architect E. B. Cristy to design a two-level structure that incorporated several concepts of Pueblo style architecture, including a rectangular, modular form with flat roofs, random fenestration, buttresses supporting stepped walls, and portals with wooden brackets and columns.



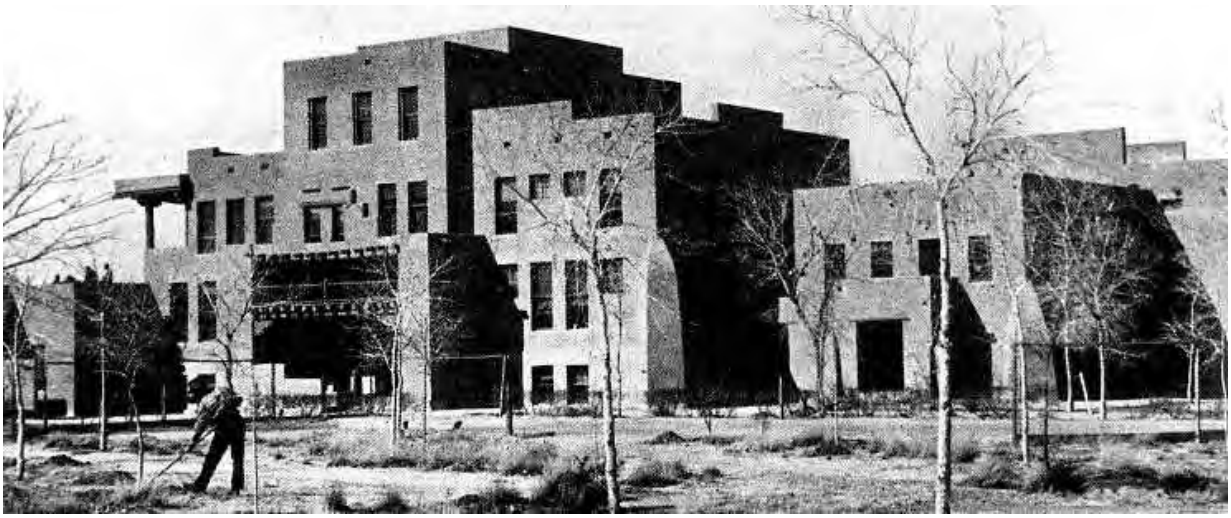
The University's first dormitories: Hokona Hall (above) and Kwataka Hall (below)

Tight teamed again with Cristy in 1906 to design two new dormitories, each elaborately detailed in the Pueblo style. They featured buttressed walls, projecting vigas, stepped parapets, and decorative roof ladders. Named Hokona ("maiden butterfly") and Kwataka ("man eagle") these residences were furnished with Navajo rugs, heavy rustic furniture, electric lights, and a solar heated water system concealed on the roof by Spanish style hornos, or beehive ovens. President Tight and English teacher Ethel Hickey painted large symbols, inspired by Hopi pottery designs, on the exterior of each building.[15]

The president's passion for Pueblo architectural forms arguably reached an apex in 1908 with his design and construction of a chapter house for the Yum Yum Boys, a campus social group that later became the Alpha Alpha Alpha fraternity. Named the "Estufa," the building replicated a Pueblo kiva, or ceremonial structure.

The Estufa

The structure featured adobe walls, projecting vigas, and fireplace. The original entrance was through the roof, which was accessed by exterior steps. A conventional doorway through the side of the structure later replaced the roof entrance.[16]



Renovated Main Building, later renamed Hodgin Hall

Tight is probably best known for the remodeling of the Main Building. Since its completion, the building had developed some serious structural flaws, most notably its inability to withstand the high winds that periodically sweep across the East Mesa. The ferocity of these winds seriously weakened the overly designed, heavy roof to point where the building's exterior walls were in jeopardy. Many observers thought the building should be razed; however, Tight saw an opportunity to enhance his goal of creating a regionally distinctive campus architecture and suggested that the entire structure be remodeled in what today is referred to as the Spanish-Pueblo Revival style.[17] During the summer of 1908, E. B. Cristy directed the removal of the pitched roof including its gables, cornices, and chimneys, and the construction of a viga-supported flat roof. The exterior brick walls were stuccoed a tan color to match the surrounding natural environment, the top of the arched windows were squared off, and buttresses were added to the structure's corners. Porches were added to the east and west entrances, the latter becoming the new main entrance, which now faced the growing campus. In addition to the extensive remodeling project, a 500-seat auditorium, Rodey Hall, was constructed immediately adjacent to the north of the building, while new offices for the Department of Education were added to the south side.[18]

The dramatic renovations to the Main Building caused quite a stir among the students returning that fall. The impact of the remodeling is perhaps best expressed in an article in *U.N.M. Weekly* that read:

> *The Administration Building as we used to know it, is gone. In its place stands an immense three storied pueblo* [sic]. *It is easily larger than anything of similar style erected in modern times and seems more pleasing to the eyes than any specimen of pueblo architecture on campus. It is almost incredible that a building of such pronounced character, could be, in so short a time so completely changed . . .* [19]

Following the lead of his predecessor and mentor, Clarence Herrick, William Tight continued to guide UNM on its path towards becoming a true university. He advocated a scholarly environment that attracted both students and faculty. He expanded the departments of philosophy, language, and science, created a School of Music in 1902 and a School of Engineering that included emphasis in civil, electrical, mechanical and mining in 1906. He also encouraged the formation of fraternities and sororities, and other academic and social clubs for engineering and drama students. Tight's campus beautification projects were also significant.

William Tight

Beginning in 1904, Tight began an annual Arbor Day tree-planting activity that eventually transplanted more than 200 ponderosa pines from the neighboring Sandia Mountains to the campus. The grove of statuesque pines now situated in the southwest corner of the campus is named in his honor. He also supervised the planting of hedges, rose bushes, honey locusts, and imported yuccas from the southern part of the territory. He created an "arbotheater" to the north of Main Building that featured a stage with amphitheater style seating that was surrounded by cottonwood trees. This beautification program, together with his advocacy of Pueblo style architecture, helped promote not only the university, but also brought attention to the history and cultural traditions of the entire territory, which played a role in the campaign for statehood.[20]

Interest in this revival style came not only from the local community where it was endorsed by several regents and the territorial governor, but also from national architectural and construction trade magazines.[21] Unfortunately for William Tight not everyone shared his unrestrained zeal for Pueblo style architecture. Critics called the style a "reversion to the primitive" and declared that a university building should be made of "bricks and ivy, not vigas and adobe."[22] This controversy over campus architecture was engulfed by the more serious charges that Tight exceeded his authority in firing two faculty members without the board's approval and that, although divorced, he had a dalliance with a single female faculty member. The end result was Tight's resignation on May 1, 1909, and for the time being, the end of regionalism in UNM's campus architecture. Tight's successor, the learned Edward D. M. Gray was not at all interested in Spanish-Pueblo Revival style architecture and rejected its continuation as the campus style. His first, and only, building project while university president was the construction of the new College of Science and Engineering Building in 1911 to replace the fire-ravaged Hadley Hall. The

new building was a one-story, non-descript masonry structure with a pitched roof, which must have looked a bit out of place sitting of the midst of the "Pueblo on the Mesa."

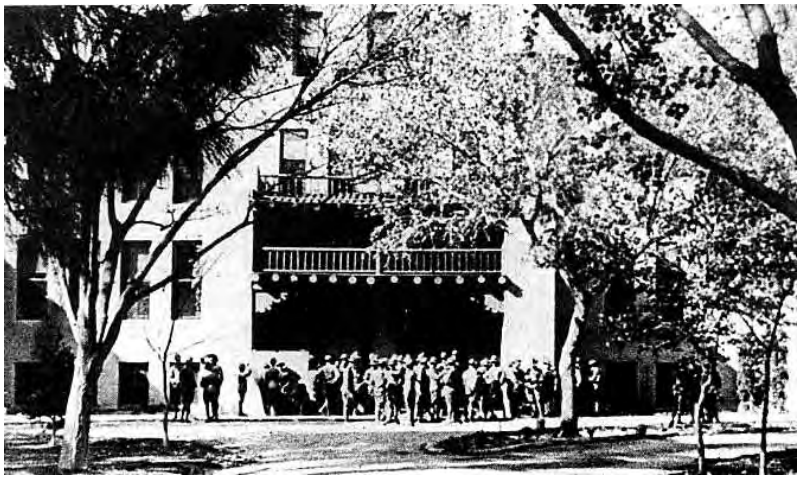
SLOW BUT STEADY PROGRESS, 1912 ~ 1930

New Mexico celebrated statehood on January 12, 1912, and a little more than two months later the UNM regents were obliged to find a new university president. With the resignation of Edward Gray, the regents turned to David Ross Boyd, a former president of the University of Oklahoma, to guide the university in the newly created forty-seventh state.

President Boyd encountered a much different Albuquerque from the rough and ready frontier railroad town founded some thirty years earlier. Its population was increasing steadily, and modern, urban features were making their appearance – streetcars, automobiles, and paved streets (including a macadam surface for the newly renamed Central Avenue from downtown to the university). Health seekers, hoping for relief from the debilitating scourge of tuberculosis, flocked to the city for its clean air. Sanatoriums sprouted up along Central between the university and downtown, and new residential subdivisions, such as University Heights, were beginning to show signs of activity.

Boyd began his tenure by establishing more stringent graduation standards and instituting a School of Business and School of Latin American Studies in 1916. A new Chemistry Building was constructed in 1917. Its style was vaguely sympathetic to Tight's Spanish-Pueblo Revival style, but also displayed the lack of ornamentation popular in the Modernist movement of the day. The new president also sought to develop a comprehensive campus plan. He convinced the regents to engage the well-known Chicago architect, Walter Burley Griffen, to design one, but Griffen's so-called "Nucleus Plan" was never implemented. Despite the rejection of the formal plan, the quadrangle concept, that is, the grouping of academically related buildings, which was put forth in plan, was informally incorporated into future planning.[23]

The onset of World War I significantly slowed down growth and development of the university. As part of the war effort, Battery A of the New Mexico National Guard established Camp Funston on vacant land along UNM's eastern boundary. Temporary barracks and stables were erected, and officers were quartered in Kwataka Hall. Photographs of the time show students in uniform milling around the campus – quite a change from earlier images of male students in coats and ties.[24]



Camp Funston's student-soldiers

Land acquisition in the second decade of the twentieth century played a significant role in the university's

subsequent development. In 1912, the state took advantage of the federal Ferguson Act, which resulted in 273,000 acres being acquired by the State Land Office on behalf of the university. Income from oil and gas leases on these properties has over the years provided substantial extra income for UNM. The physical boundaries of the university were also expanded thanks to the vision of Regent George L. Brooks. At his urging, UNM acquired 80 acres of land east of the university in 1913, including parts of what would later be the Monte Vista subdivision and Jefferson Middle School. A year later, Brooks was instrumental in obtaining an additional 227 acres north of the campus. He also had the foresight to encourage the university to buy land along Louisiana Boulevard on what seemed like relatively worthless grazing land, but some 40 years later would turn a tidy profit when UNM sold it to residential and commercial developers, as the city grew eastward towards the Sandia foothills.[25]

Following the war, UNM continued its steady growth in enrollment; however, the state's poor economic condition, coupled with the election of a series of governors who had little interest in higher education, resulted in minimal funding especially for new buildings and campus planning. Despite the lack of funding, a new building for home economics, Sara Reynolds Hall, was completed in 1920, and two years later a major addition was added to Hokona Hall by the regionally reknown architectural firm of Trost and Trost. Cottages were built around Kwataka Hall to increase capacity for men's living quarters. The university's status received a boost in 1922 when the North Central Association of Colleges and Schools gave UNM its accreditation.[26]

By the mid-1920s, the facilities at the university were becoming overcrowded and it was clear that new buildings would have to be constructed soon to accommodate the ever-increasing student population. The administration finally pushed funding through the state legislature to build a new library (1925), biology building (Parson's Hall, 1928), men's dormitory (Yatoka Hall, 1928), lecture hall (1928), dining hall (1929), and gymnasium (later named after a UNM student, Hugh Carlisle, who died during WW I, 1929).

Carlisle Gymnasium

All the new buildings were designed in a Spanish-Pueblo Revival style. Although the Board of Regents did not specifically adopt this as the official campus architectural style, it was clear that they intended to follow the vision of former president William Tight. At his inauguration ceremony held at the Estufa in June of 1928, incoming president James Zimmerman reinforced this unofficial architectural policy by stating, "This architecture, so appropriate to our environment, will of itself give the University a distinct place in the educational life of America."[27]

James Zimmerman

President Zimmerman, a former faculty member, was a very popular university president whose public outreach program strived to improve relations between the university and the state's

citizens. In 1927, Zimmerman convinced the well-known archaeologist, Edgar Lee Hewett, to start an Anthropology Department, which over the years has become nationally recognized, focusing on the ancient and contemporary cultures of the Southwest. By the end of the decade Zimmerman's leadership had increased the faculty from 33 to 63 as the enrollment reached the 1,000 mark.[28]

The stock market crash of 1929 resulted in a devastating economic downturn for the American people. At first, the economy of New Mexico was slow to respond to this situation, in part because it had always been one of lowest per capita incomes states in the nation and had few industries or manufacturing companies.[29] But by 1932 the depression began to hit hard in many New Mexico communities. Despite these hardships, the university's building program benefited from the government's New Deal programs producing three of the campus's most significant structures that are valued today for their historic architectural and cultural values.

DEFINING UNM'S BUILT ENVIRONMENT: 1930 - 1940

As noted by former university architect, Van Dorn Hooker, the decade of the 1930s saw the University of New Mexico grow "from a small school with small buildings into a major institution with buildings befitting its stature."[30] The funding that fueled this building boom was derived from a combination of state appropriations, private donations, and most significantly New Deal funds.

Construction started early in the decade, using previously allocated monies, on the President's House, a handsome Spanish-Pueblo Revival building designed by Miles Brittelle, Sr, and located in what was then the far northeast corner of the campus. In 1931, Hadley Hall II was completed to provide more space for the engineering department, and work was started on new seating and facilities for the football field (the project was not completed until 1934).[31]

With the election of Franklin Delano Roosevelt in 1932, the federal make work programs started to swing into action, and by 1933, the Civilian Conservation Corps (CCC) was on campus to do general landscaping work. Soon thereafter, with the help of FDR-supporters, New Mexico Senator Bronson Cutting and Governor Clyde Tingley, the university was able to secure loans and grants through the Public Works Administration (PWA) and assistance from the Civil Works Administration (CWA).

The first major project was the design and construction of a combination administration/laboratory/classroom building, named Scholes Hall in 1969 in honor of the noted historian and academic vice-president, Frances V. Scholes.

John Gaw Meem, university architect

Approved by the regents in 1934, the project represented the first university design contract awarded to John Gaw Meem.

Meem, a Santa Fe architect, was instrumental in the development of the Spanish-Pueblo Revival style, and his work as the "campus architect" from 1934 to 1956 significantly defined not only the university's place in regional architecture, but also played an important role in Meem's own development of this design style.[32]

The design of Scholes Hall was influenced by plans of early Spanish mission churches in New Mexico, its twin towers being particularly reminiscent of the San Esteban del Rey church at Acoma Pueblo.

Scholes Hall, soon after completion

The partial three-story, **H**-shaped structure was a multi-purpose building with room for administrative sources (west wing), academic departments (east wing), and anthropology museum. Constructed of structural clay tile and brick, Meem had to configure his window arrangement to maximize light for the museum wing. Exterior pre-cast concrete panels separating the windows used art deco details with stylized Indian symbols to provide ornamentation.

Scholes Hall was sited at the north end of Terrace Avenue at its intersection with Ash Street. This axis, culminating on the south at Central Avenue, formed a main driveway through the campus along which the university's main buildings were to be built. A circular drive, with a center rose garden, in front of Scholes Hall formed the end of Terrace Avenue, which was closed off at this point. This newly created formal entrance with a monumental building at its apex fit nicely with Meem's Beaux Arts architectural training.[33]

The second large-scale project was the Student Union building, constructed in 1937, just to the west of Scholes Hall. Built to accommodate the ever-growing student population, the Student Union provided space for a ballroom, club rooms, student government offices, student lounges and meeting rooms, along with a bookstore and cafeteria. Like Scholes Hall, the design was a classic Spanish-Pueblo Revival style with battered, stucco walls, flat roof, and decorative wooden corbals. The campus continued to expand and improve with the construction of the state health laboratory (1937), and the remodeling of existing buildings.[34]

In 1938, the university dedicated its new library, another John Gaw Meem design that he considered the finest building he ever designed in the Pueblo style. The tall book storage tower was designed to be the focal point of the campus and it has become an iconic symbol of the university. In addition to the classic exterior styling that was the hallmark of Meem's designs, the interior space featured high-ceilinged reading rooms and lobby with carved beams and hand-wrought tin light fixtures. The furnishings in the reading rooms and offices were also specifically designed and hand-made for the building. In March 1938, Kenneth Adams was commissioned to paint a series of four

Aerial view of campus looking northeast, 1932

murals in the main lobby. These paintings were the artist's depiction of the evolutionary development and contributions by the state's three main cultures – Indian, Hispanic, and Anglo. While the murals have been the source of controversy among the cultural groups represented as the country's socio-cultural awareness has changed over time, they, nonetheless, do represent excellent examples of New Deal artwork.[35] Dorothy Hughes, the author of the book, *Pueblo on the Mesa*, which celebrated the university's first fifty years of existence, perhaps best expressed the significance of this new edifice, later named in honor of James Zimmerman:

> *The towering new building was designed and guarded in its architectural authenticity by John Gaw Meem, University Architect. Colonnaded portals, wrought iron grilles, high wood ceilings with carved vigas and savions, authentic beams and corbels, diagonal latillas, carved doors and cases, Mexican tin lighting fixtures hand-made by native craftsmen . . . – all is beautifully created in the Spanish and Indian tradition of the Southwest.*[36]

The growth of the university and its growing stature in the community continued throughout the 1930s, and with this growth and public awareness came social controversy. The low percentage of Hispanics enrolled at UNM, and ethnic make-up of fraternities and sororities on campus began to cause considerable debate in 1933, especially in the traditional Hispanic Albuquerque communities of Old Town and Barelas. President Zimmerman moved quickly to address the issue by promising to increase Hispanic enrollment and to work with the state's public schools to better prepare their students for university studies. From 1932 to 1936, UNM increased its percentage of Hispanic students from sixteen to twenty-eight. On a brighter note, the university received its long awaited accreditation from the Association of American Universities. UNM also saw an increase in undergraduate and graduate degrees awarded, and granted its first Doctor of Philosophy (in history) in 1937.[37]

On the eve of one of the world's most cataclysmic events, the University of New Mexico had by 1940 weathered the Great Depression and was on the cusp of national recognition in several fields of study. As President Zimmerman expressed in a speech some ten years earlier, "The University of New Mexico has had a little over forty short years of life; it has, in truth, scarcely begun."[38]

Zimmerman Library, prior to renovations

THE WAR YEARS: 1941 ~ 1945

UNM, like most other colleges and universities around the country, came to a virtual standstill during the first half of the 1940s. As the military draft took more and more men into the service, women become the bulk of the student population; however, enrollment declined as much as fifteen percent, as women as well as men were needed for employment in wartime industries. In addition, there were no federal funds for construction, and most construction materials were allocated towards the war effort.

There was some building activity early in the decade as three dormitories, Marron Hall, Bandelier Hall West, the Co-Op dorm were completed. Due to the shortage of materials, several prefabricated steel buildings were moved onto campus to serve as offices for the National Youth Administration (NYA) program. While the three dormitories had been designed by John Gaw Meem in the classic Spanish-Pueblo Revival style (the Co-Op dorm was even built with locally produced adobe bricks to save on construction costs), the steel buildings looked glaringly out of place and caused great concern among university administrators until Meem added a portal with wooden beams and corbals, and stucco details, which gave the new buildings some semblance of Pueblo styling – one cannot help but think that, somewhere, William G. Tight must have been smiling.[39]

In the late 1930s, the U.S. Army Air Corps had embraced the city of Albuquerque as a prime location to train pilots. When political and military events in Europe heated up, the War Department began to build installations immediately east of the city's new airport. Kirtland Field (later merged with Sandia Base and Manzano Base for form the present-day Kirtland Air Force Base) was officially opened in March 1941. The nearby presence of a major military installation had an impact on activities on the UNM campus as well. A U.S. Navy training program was established and many of the male students on campus were a part of that curriculum. The importance of military aviation at Kirtland Field also played a part in constructing an addition to the Engineering Building designed especially for the study of aeronautical engineering and pilot training. The university's Physics Department and meteorology program were also involved in the training of many Army Air Corps officers.

Of particular interest was the participation of UNM Physics professor Everly John "Jack" Workman in the war effort. The National Defense Research Committee, a group created to support scientific research on war-related projects, selected Workman and his staff to team with researchers from Columbia University, Johns Hopkins University, Princeton, and the University of Michigan to develop and test a variable timing fuze, otherwise known as a proximity fuze. This top-secret project (not made public until September 1945) was, by the end of the war, a key component in stopping the lethal Nazi V-1 rocket attacks on Britain.[40]

Workman was instrumental in acquiring more than 30,000 acres south of airport and along the foothills of the Manzano Mountains to create the New Mexico Proving Ground. The land comprised of former livestock ranches and state land held in trust for the university became home to testing facilities that played a major role in the development of this critical defensive weapon. This property was later incorporated into Department of Defense test ranges for the Air Force and Sandia National Laboratory.[41]

In 1945, as the war effort wound down with victories in the European and Pacific theaters, students, bolstered by educational benefits from the GI Bill, began returning in droves to college campuses across the country, and UNM was no exception. Although President Zimmerman died in October of 1944, he left behind a legacy of academic improvements, particularly in the fields of Latin American studies, anthropology, biology, physics, engineering, and education that began to attract students from across the country. The university was in a prime position to take advantage of the post-war boom years.

CREATING A MODERN UNIVERSITY: 1946 ~ 1969

Following the short tenure of John P. Wernette, successor to James Zimmerman, the Board of Regents appointed Thomas L. Popejoy as the ninth president of the University of New Mexico – a post he would hold for the next twenty years. The first native-born New Mexican to assume the presidency, Popejoy had been an associate professor of economics, university comptroller, and right-hand man to President Zimmerman. During President Popejoy's long and popular term as UNM's administrative leader, the university experienced an unprecedented period of growth, not only in enrollment, but in the development of the campus as well.

Tom Popejoy

Like the city of Albuquerque that was beginning to surround it, the university grew at a tremendous rate during the late 1940s. In 1943 UNM's student population was 1,078, however, by 1949 it had swelled to 4,795.[42] This dramatic increase in enrollment was mirrored by a similarly notable population increase for the city. Bolstered by new jobs at Kirtland Air Force Base and Sandia National Laboratory, and an influx of former servicemen and their families who had been stationed at Kirtland during the war and now wanted to settle down in a Sun Belt community, Albuquerque experienced a tremendous growth surge in the late 1940s and 1950s.

The increase in the student population put a real strain on campus facilities. There were shortages of classroom and laboratory space, housing, both on and off campus, and even a shortage of faculty to teach classes. At the same time, the university created several new departments and colleges, including a College of Pharmacy in 1945 and in 1947 the College of Business Administration, School of Law, and department of Journalism, which attracted many new students. To meet the need for classroom space, the university acquired a number of surplus military buildings, and in 1951 constructed new classroom building, Mitchell Hall, which contained 40 classrooms seating anywhere from 20 to 150 students each.

The biggest concern for administrators was, however, housing for both students and faculty, which was exacerbated by a general housing shortage in Albuquerque. Faculty apartments were built facing Lomas Boulevard at the far north end of the main campus while UNM leased housing facilities on Kirtland Air Force Base for students to temporarily relieve the situation. The administration also immediately began planning new dormitories. The first project, completed in

1950, was the imposing, 400-bed, four-story Mesa Vista Hall. This men's dormitory, situated on the eastern edge of the campus along Cornell Avenue, was the largest building on campus, consisting of 111,870 square feet. Constructed of fire-resistant materials, the structure featured a large dining room and kitchen facilities, several lounges and study rooms, a game room on the top floor, 20 balconies, and five patios.

"New" Hokona Hall (1956)

To meet the needs of women students, UNM built Hokona Dormitory in September of 1956 in the northeast corner of the campus. The architectural firm of Meem, Zehner, Holien, and Associates designed the "new" Hokona Hall as a unique looking double-wing structure with a dining room situated in-between. It replaced the original women's dorm of the same name, which long ago had been converted into office space. A second large men's dormitory, Coronado Hall, was completed in 1958 on the east side of the campus. [43]

President Popejoy used his considerable influence in both the state legislature and the community to secure funding for capital improvements. Construction projects included Bratton Hall for the new Law School in 1952, and new civil engineering and chemical engineering buildings located in the ever-expanding science quad near Hodgin Hall. The nation's emphasis on science and technology education, reinforced by the increasing workload at Sandia Labs resulted in new buildings for the departments of biology, chemistry, geology, physics and astronomy, designed by the Meem architectural firm. A new gymnasium, named after legendary coach Roy Johnson, was completed in 1957. In 1959, the new student union building, the New Mexico Union or "SUB," was opened across from Mesa Vista Hall on Cornell Drive. It enclosed 143,000 square feet and included a ballroom, bowling alley, cafeteria, and multiple student lounges and offices. The old student union was remodeled for the anthropology department.[44]

Tom Popejoy understood the significance of the post-war education boom on UNM's future and planning for future growth was a primary goal of his administration. Soon after assuming office, he established a Committee on University Aims and Objectives. The committee established four goals:

East side of Mesa Vista Hall (1950)

1. Provide students a sound general education in the liberal arts tradition;
2. Offer students a special and professional education in scholarly and technical fields;
3. Encourage faculty scholarship and research in the context of the learning process; and
4. Promote adult education and general cultural programs to enrich the lives of all New Mexicans.

To this end, the university established a Graduate Center in the community of Los Alamos to assist scientists and technicians at the National Laboratory earn their graduate degrees in biology, physics, and chemistry. UNM also encouraged faculty to pursue research grants and they were particularly successful in the early 1950s with agencies such as the Atomic Energy Commission and the National Science Foundation – again in part due to the university's connections with Kirtland Air Force Base and Sandia National Labs.[45]

As the campus grew to encompass some 440 acres by 1950, Popejoy was also concerned about campus planning. In January of 1960, the Board of Regents adopted the General Development Plan produced by the architectural firm of John C. Warnecke and Associates. Dubbed the "Warnecke Plan" it became university's official planning guide, and remained so for the next twenty-five years. The plan included a detailed analysis of not only the main campus, but also concepts for the, heretofore, undeveloped North and South campuses.[46] Highlights of the plan noted that:

- Zimmerman Library should be the focal point for the campus, with all classes being held within a ten minute walk of the building;
- Related subject fields should be grouped together (the traditional quadrangle plan first suggested in the 1917 Griffen plan);
- The North Campus would include the proposed medical school and student housing;
- The South Campus would be dedicated to athletics; and
- Buildings should be no taller than two-and-one-half stories (no higher than the library tower).

The Warnecke Plan also called for a campus core to be completely pedestrian with an external loop road and park-like landscaping. The plan recommended the continuation of the Spanish-Pueblo Revival style architecture; however, curiously it called for the demolition of some generally smaller, but original, Spanish-Pueblo Revival buildings including Hodgin Hall and Sara Raynolds Hall.

As John Gaw Meem slowly cut back on the number of design projects, his partner Edward Holien picked up the slack and many of the buildings constructed in the 1950s were his work. Holien's architectural training was in the Beaux-Arts school of design and his buildings exhibited the symmetrical and monumental features of that style. Many of his buildings, such as Johnson Gymnasium and the Fine Arts Center, were large, institutional-looking structures resulting in part from the necessary cutbacks in budgets for handcrafted features so noticeable Meem's designs. The architectural historian, Bainbridge Bunting, described these structures as "static" and characterized them as "pure Beaux-Arts – gone adobe."[47]

Entrance to Johnson Gym, prior to renovations

As the decade of the 1960s began, campus construction continued unabated with funding coming from increased student fees and profits from shrewd land deals made by President Popejoy and the Board of Regents. One notable deal involved the selling of land in what was then the city's far northeast heights to the developer Edward Snow, who built the Snowheights subdivision, and the leasing of land to a development company owned by Winthrop Rockefeller who built the state's first regional shopping center, Winrock.

Using these funds, the university broke ground in 1960 for a new football stadium located on the South Campus, a mile and a quarter south of Hodgin Hall. More dormitory space was created by the construction of four dormitories: Santa Clara, Oñate, Santa Ana, and Alvarado halls in the northeast corner of the campus. The Alumni Memorial Chapel, situated between Scholes Hall and the anthropology building (the former student union), was built in 1962 with funds raised from donations and a loan to the alumni association from the university. The Edward Holien-designed building replicates classic early Spanish mission church styling complete with a double bell tower and balcony over the front entrance, and detailed with Spanish-Pueblo decorative elements.

The year 1963 was significant milepost in campus construction. Work was started on the Fine Arts Center, a large building on the southeast corner of the campus, which would house faculty offices, rehearsal rooms, a library, and recital halls. The concert hall, named after Tom Popejoy, was added in 1966. The increased enrollment caused a severe strain on the university's library facilities. To alleviate this problem the architectural firm of Ferguson, Stevens, Mallory, and Pearl was awarded the contract in 1963 to design a major addition to Meem's masterpiece – Zimmerman Library.

Architect's rendering of major addition to Zimmerman Library

Although Meem had always envisioned an addition to his original design, enlarging with this iconic piece of university architecture had to be a daunting task for lead architect George Pearl. Pearl's masterful design called for wrapping a 97,160 square-foot addition around the tower on the building's east facade. The addition was sympathetic but did not copy the original design. It consisted of three floors and a basement, and a new main entrance on the building's south side, facing the heart of the campus. Although features of the original library's magnificent interior, such as the north side reading rooms and main lobby were left virtually intact, Meem's reading room in the building's southwest corner was

completely remodeled to the house the extensive collection of Southwestern archival materials donated by New Mexico Senator Clinton P. Anderson – for whom the room is now named.

For many years, the university's education department had been housed in Hodgin Hall, a building, which over time had become overcrowded and showing signs of neglect. In 1962, bids were received to design a new educational complex. The architectural firm of Flatow, Moore, Bryan, and Fairburn was selected and their design caused quite a stir on campus. In the words of former university architect, Van Dorn Hooker, "No other complex of buildings since Meem's 1930s work has had as much impact in shaping campus buildings that followed. Certainly none created as much discussion about its design appropriateness . . ."[48]

Education complex (1962)

Despite assurances from lead architect Max Flatow that the design would follow the university's Spanish-Pueblo Revival style, many observers were slightly dismayed by the complex's fortress-like appearance. Flatow insisted that the exterior wall massing with interior courtyards was influenced by ancient Pueblo builders, exemplified by the ancient ruins of Kuaua Pueblo near the town of Bernalillo. Writing after their completion, the author Tony Hillerman recognized the buildings' Pueblo heritage through their massive sloping walls, interior patios, and the use of "warm earth tones" on the exterior surfaces, which he concluded complimented the university's traditional styling.

The complex consisted of eight buildings connected by narrow, sometimes drafty, passageways, including an administration building, faculty offices, classroom building, and facilities for home economics, industrial arts, and art education. A separate building, the Manzanita Center, operated a pre-school educational laboratory, while a unique domed structure, called The Kiva, offered classroom-auditorium space.

Unfortunately, the complex was plagued with structural problems beginning with a serious construction accident in May of 1962 in which shoring collapsed under the weight of freshly poured concrete slabs. Other issues concerned the coloring of precast concrete walls and a lack of reinforcement of the low concrete block walls that surrounded the patios and courtyards that cracked and blew down in high winds. Finally, structural problems resulted in the demolition of the Faculty Office Building in 2004.

Despite its critics, the educational complex won a number of architectural awards upon its completion in 1963. Its architectural significance was noted by the New Mexico Chapter of the American

Institute of Architects in 1964, and chosen as the "Building of the Month" for April 1967 by *College and University Business*. Writing in *New Mexico Architecture*, Bainbridge Bunting illuminated the dilemma created by the design:

> *The heart of the design problem and the crux of the controversy that the buildings have raised is an old one: tradition vs. the modern – or at least what momentarily passes for the modern. The distinction of Mr. Flatow's design . . . is that while its respects and draws inspiration from traditional architecture of this region, it also accepts modern technology without apologies. . . . [T]he design avoids crippling compromise and rises, instead, to a new and creative plane which is uniquely appropriate to the particular problems at hand.*[49]

The construction of the educational complex resulted in a breakthrough in architectural design at UNM. It opened the door for a regional modernism that respected traditional Spanish-Pueblo styling but allowed for innovative new forms and materials. The College of Business Administration, later renamed the Robert O. Anderson School of Management, was completed in 1968. The architect, John Reed, was reportedly inspired by the design of Kwataka Hall – the university's first men's dorm built in 1906 – with its overhanging roof lines and extending balconies.[50]

Max Flatow, and his architectural firm of Flatow, Moore, Bryan, and Fairburn, continued to make a contribution to the campus in the late 1960s and early 70s with the design of a greenhouse addition to the Biology Building, the design of the Marshall E. Farris Engineering Center in the southwest corner of the campus, and the Psychology Building (Logan Hall).

Following his successful design of the Zimmerman Library addition in 1965, George Pearl offered a design for an addition to the Chemistry Building (another Meem design). Pearl added more than 47,000 square feet to the original building. Pearl also submitted final drawings for a faculty offices/classroom building (later named Ortega Hall) that was built on the site of old football field. This site, once on the eastern edge of the campus, was now prime campus real estate located just south of Zimmerman Library and west of the Student Union.[51]

Anderson School of Management

To make way for the construction of the new building, the university demolished the concrete stadium building on the west side of the former football field.

Entrance to the first football stadium in the early 1950s

The stadium building not only held many football memories for UNM alumni, but also served as a dormitory, ROTC offices, and provided space for the first law school classes in 1947. The stadium was also involved in civic functions for the City of Albuquerque. In 1956, the stadium hosted one of the city's main events during the 250th anniversary celebration of its founding.[52]

In addition to the development of the Warnecke Plan, UNM's Board of Regents also engaged a landscape architect to prepare the first formal landscape plan to complement the building plan. In 1962, Garrett Eckbo, of the architectural firm, Eckbo, Dean, and Williams of South Pasadena, California, was commissioned to develop the plan for the main campus. Prior to this effort, landscaping the university grounds had generally been an informal task, done in a piecemeal approach with available funds.

The earliest landscaping emphasized just getting trees and other greenery to take hold on the barren, wind-swept mesa in order to provide some windbreak and shade. Beginning in the 1930s, the creation of a park-like atmosphere was attempted through the planting of large trees such elms, cottonwoods, and pines. However, the streets that still crisscrossed the campus, together with the numerous parking lots

Aerial View of the campus looking northeast, about 1967

tended to disrupt this attempt to create such a tranquil environment. Furthermore, with the exception of Professor Edward Castetter's cactus garden planted on the west facade of Zimmerman Library in 1940, the plantings did not compliment the university's Spanish-Pueblo Revival style architecture.[53]

Eckbo's formal design envisioned a campus closed to vehicular traffic and his goal was create spaces for social interaction as well as simply pathways for getting from building to building. In an article published in 1978, Eckbo described how he analyzed the campus' existing buildings, materials, local climate and topography, together with plans for future development, to create his landscaping plan.[54]

Steps leading down from Union Plaza to Smith Plaza

Eckbo combined what the landscape student Will Moses has described as a "modernist interpretation of pastoralism" with an "urban, hardscape oriented approach."[55] The former style is embodied by grassy hillocks situated amid curvilinear paths that are shaded by tall trees, which is exemplified by the university's "Duck Pond" directly west of Zimmerman Library and the area around Scholes Hall and the Alumni Chapel. The urban hardscape is typified by brick pavement with concrete borders, which form geometric shapes and is shaded by smaller trees in planters. Smith Plaza, completed in 1972 and located just outside the library's south entrance is a prime example of such a space.

The area now known as Smith Plaza (named after longtime campus administrator, Sherman Smith) was always envisioned as "big space" separating the library from other campus buildings located to the south (what is now the Humanities Building).

However, Eckbo transformed this space from a grassy area intersected with pathways to the hardscape it is today in part because of the continuous pedestrian traffic that it had to accommodate. The architectural critic, Bainbridge Bunting, noted that its human scale and variations in elevation, paving, and plantings made it a fine example of public space. This type of landscaping is, according to Moses, reminiscent of the hard-packed, earthen plazas found in early Spanish and Pueblo villages and thus compliments UNM's architectural style.[56]

Although not the focal point of this narrative, two developments on the North and South campuses during the 1960s played an important role in the history of the university and deserve at least a short mention. In 1960, the university football stadium was relocated on what was called

South Campus – a barren patch of sand hills and former city landfill about a mile south of the main campus. In 1966, University Arena –The Pit – was completed just across University Boulevard to the west. This nationally recognized basketball arena is architecturally unique for its subterranean floor and seating area.

In 1964, the Board of Regents and the state legislature approved plans for a medical school to be located on the North Campus – situated north of Lomas Boulevard on the site of the former university golf course. A grant-in-aid program from the W. K. Kellogg Foundation funded the school's start-up costs, and monies from the National Institutes of Health as well as other sources initiated the construction of the first buildings. Having a medical school had been a long-held goal for the university in its effort to improve medical research, education, and patient care in the state.

Back on the main campus, President Popejoy retired from the university in 1968. He left behind a strong legacy that, according to his successor, Ferrel Heady, made Popejoy the "father of the state's modern institution of higher learning."[57]

FILLING IN THE SPACES: 1970 ~ 2000

The Popejoy era saw a tremendous growth in the university's enrollment and significant changes to the physical layout of the campus. This transition from a small, state-centered university to regionally, some might even say, a nationally recognized institution lay not only in the enrollment figures and number of campus buildings, but also by the politics of the student body. This became crystal clear to the university's new president Ferrel Heady in the spring of 1970 when students erupted in campus protests over the Vietnam War and civil rights issues. For several months, student activists disrupted the normal campus routine, culminating in the disturbance on May 4th, which resulted in Governor David Cargo ordering National Guard troops onto campus to restore order. UNM students, along with students from more than 400 other colleges and universities across the country, had made their voices heard, and UNM administrators and the Board of Regents had to consider to their call for changes to academic and social policies. Life on campus, although regaining some sense of normalcy by the fall semester, would never be quite the same again.

Amid the occasional din of student protesters, professors also had to lecture over the noise of continued construction on the main campus. As former university architect Van Dorn Hooker remarked, the campus by 1972 was "one big construction yard." The university now stretched from Central Avenue north beyond Lomas Boulevard, and from University Boulevard on the west to Girard Boulevard, with an athletic complex located a mile to the south. The entire campus encompassed more than 500 acres. Most of the through-streets that once allowed access to the campus interior had been closed off at the major arterials, or had their access severely limited, such as Yale Boulevard, which was kept open to allow access to the newly opened University Bookstore. Planning additional buildings was becoming harder and harder for university planners and architects. The limited space, together with the guidelines set forth in the Warnecke Plan, meant that innovative designs and the possible demolition of older buildings would have to be considered. [58]

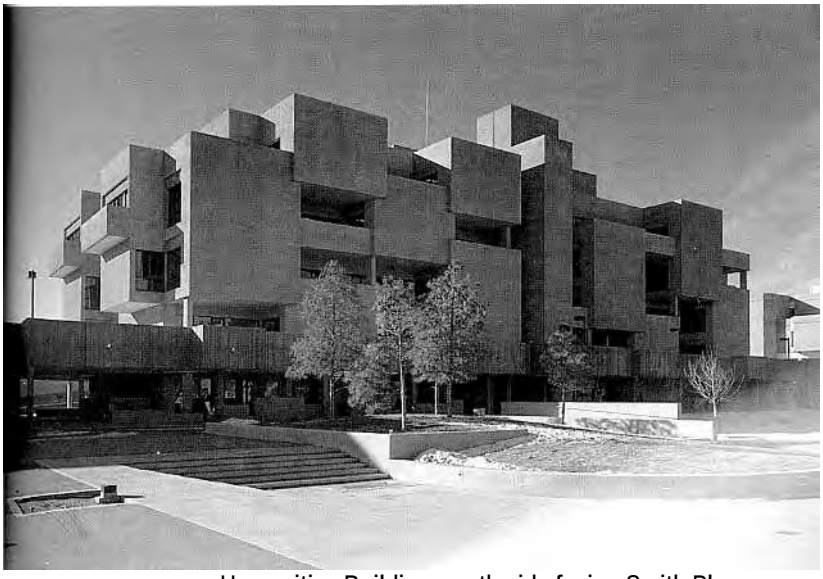
As the concept of a pedestrian-only campus was slowly evolving into reality, a major architectural casualty of this effort was the demolition of Rodey Hall, one of the campus' earliest buildings. Constructed in

1909 as an assembly hall adjacent to the Administration Building (Hodgin Hall), Rodey Hall (named in honor Bernard S. Rodey, considered the "father of the university") had served as an auditorium, chapel, and archaeological museum during its 60 years of existence. However, by 1971 the building had fallen into severe disrepair and was declared a fire hazard. Its demolition provided an opportunity for campus planners to extend the loop road, Redondo Drive, around the western edge of the campus and fit it together with the city's realignment of University Boulevard.[59]

The demolition of Rodey Hall awakened the university community to the fact that if something were not done soon to maintain the university's first building, Hodgin Hall, it too would meet the same fate. Spearheaded by retired English professor T. M. Pearce, who garnered the support of Campus Planner and preservation advocate, Joe McKinney, and the university's Alumni Association, this group persuaded the Board of Regents to approve the appointment of architect Joseph D. Burwinkle, Jr. in 1975 to oversee the restoration of this campus landmark, which was later listed in the National Register of Historic Places. The project was completed in November of 1983 at a cost of more than $1.3 milliion, much of it coming from private donations. The restored interior and exterior has become a showplace for visitors to the university, and is home to the Alumni Association and the UNM Foundation.[60]

Large infill building projects during the seventies included the Humanities Building, a unique looking structure resembling the historic multi-storied homes of New Mexico's Pueblo Indians, the bookstore, and Woodward Hall, all situated on the site of the former football field in the center of the campus. The science quad continued to be a busy construction site. The design for a new Physics Laboratory and Lecture Hall was a response to the ever-decreasing amount of space to build on the main campus. It featured an above ground lecture hall with labs below ground level, underneath the quad's plaza. In 1978, the new Mechanical Engineering building was sited in the far southwest corner of the campus, across from historic Hodgin Hall and Tight Grove.

Understanding that Hodgin Hall was an iconic building to the community, the architect Jesse Pacheco, of the firm Pacheco and Graham, used a fenestration pattern on the new building that was sympathetic to that found on the old Administration Building. Again, however, the need for modern scientific facilities and the lack of space on campus resulted in the loss of another of the university's original buildings – the campus heating plant, which was first building on campus designed in President Tight's "Pueblo Style."[61]



Humanities Building, north side facing Smith Plaza

By 1975, pedestrian malls had replaced streets, along the Cornell and Terrace corridors, and a loop road, Redondo Drive, had encircled the campus. The Eckbo Plan continued to guide the university's landscaping policy. In accordance with the plan, a pond, complete with a waterfall and pedestrian bridge was to be constructed between Zimmerman Library and Scholes Hall. Although there howls of protest over the loss of a parking lot so close to these facilities, and the fact that this new landscape feature would close access from Yale Boulevard to the classrooms in Mitchell Hall, the "Duck Pond" as it has been fondly named, has become an integral part of the campus. It is a favorite place for students to "hang out," for weddings, and enjoyed by school children visiting the university. An historic preservation casualty of the project was the demolition of another of the campus' early buildings, Yatoka Hall, constructed as a men's dormitory in 1928.

The Duck Pond, soon after completion in 1976

A second major landscaping improvement was the beautification of the city water reservoir at the intersection of Redondo Drive and Yale Boulevard. George Pearl designed a irregularly shaped concrete facing for the structure and landscaped it with trees, river cobbles, and benches. When Yale Boulevard was finally closed off to all vehicular traffic, this onetime eyesore became part of a formal entryway onto campus.

In the mid-1980s the north side of the main campus, east of the President's House and north of Zimmerman Library, was the site of new infill construction as the Social Sciences building and a business school library named after a former dean, William J. Parish, were completed. Planning was also underway for another new library – the university's fourth – in the suddenly congested science quad. A large building would be needed to accommodate this large collection, so the architectural firm of Dean, Hunt, and Associates designed a subterranean structure above which they created an open space that brought both light into the lower level and provided a plaza-like setting for students. When completed in 1986, Centennial Library housed the collections for the physical sciences.

In 1989, the university celebrated its centennial year. UNM had come a long way from its solitary location on the city's east mesa, with only a handful of students, most of whom were busy taking remedial high school level courses to one hundred years later when there were 28,615 students were enrolled on five campuses located throughout the state. More than 24,000 of these students

were going to school on the main campus, and 4,200 of them received degrees in 1990. UNM was considered to be one of the top 50 research institutions in the country, recognized for achievements in medicine, law, architecture, engineering, anthropology, and the study of Southwestern culture.[62]

As the university headed into second hundred years and closed out the millennium, its commitment to growth and preservation of its heritage were revealed in its buildings and policy. A large, new three-story classroom building, Dane Smith Hall, designed with Pueblo-style massing, fenestration, texture and color arose from lots along Roma Avenue that were once occupied by faculty homes (including one owned by former Professor Dane Smith). On the opposite side of campus, a new university bookstore was sited in a portion of Yale Park, that necessitated removing large, old elm trees and grassy areas, which caused much consternation to students and the nearby residential community. The new bookstore was, however, designed as gateway building into the campus along the Cornell Avenue corridor. On the preservation side, the 1917 Chemistry Building (listed on the National Register of Historic Places) was remodeled for use as an engineering computer pod, and the 1930s President's House (renamed by President Richard Peck as "University House") had its interior remodeled and updated, while maintaining its classic Spanish-Pueblo Revival style exterior.[63]

In 1998, amid continued new construction, remodeling, infrastructure upgrades, and long-range planning activities, the Board of Regents finally made a commitment, albeit some 90 years late, to President's William Tight's architectural dream of a "Pueblo on the Mesa." On December 8th, they approved a policy adopting the "Pueblo Style" as the official university architectural style and created a committee to oversee UNM's historic buildings. The following year, the New Mexico chapter of the American Institute of Architects designated Zimmerman Library as the state's most noteworthy building designed in the twentieth century.[64]

UNM Heritage Preservation and the New Millennium

As the University of New Mexico enters the twenty-first century, it faces serious challenges to the preservation of its historic architecture and landscapes. The university continues to grow both in enrollment and faculty, and this, together with needs of new technology, makes more and more demands on classroom, laboratory, and office space. University planners and the Board of Regents must make difficult decisions as to the significance of UNM's built environment. They are faced with the questions: Which buildings and open spaces are important and need to be left intact, and which ones can be replaced with more modern facilities? How will the construction of new buildings affect the visual qualities of the historic properties? Similarly, maintaining and upgrading older, historic buildings on campus – one valued and deemed important to the university's heritage – is a challenge with regard ever-increasing costs for such budgets.

The campus of the University of New Mexico offers a uniqueness that has been recognized by architects, historians, writers, and poets. Its historic buildings represent the legacy of one of the Southwest's most respected regional architects, John Gaw Meem, and even the more contemporary buildings not designed by this recognized master reflect his influence and contribution to not only the

university's campus style, but modern Southwest regionalism as well.

The University of New Mexico offers not only a quality educational experience, but also a quality experience in the more subtle meaning of place. Its buildings and landscapes offer students, faculty, and staff a variety of places in which to feel the many facets of university life – exhilaration, camaraderie, reflection, solitude. The significance of the places where these emotions take place is often not obvious, but usually subtler, even subconscious. Yet when places change, new emotions are often evoked, ones of sadness or loss – the loss of a familiar place. As such, it is critical that UNM does not lose these places; that it does not forget its heritage and the places that make the campus not only architecturally unique and interesting, but a comfortable place to be in the world.

This is the test facing the university in the new century – how to make progress but at the same time understand and respect its past.

NOTES

[1] V. B. Price, "Foreword" in Van Dorn Hooker, *Only in New Mexico* (Albuquerque, University of New Mexico Press, 2000), xi.

[2] Tom Popejoy, "Address to the Newcomen Society" (manuscript, University of New Mexico Archives, June 6, 1942). For a thorough discussion of the bill's history, see William E. Davis, *Miracle on the Mesa* (Albuquerque, University of New Mexico Press, 2006), 11-15.

[3] See Jane C. Atkins, "Who Shall Educate: The Schooling Question in Territorial New Mexico, 1846—1911" (Ph.D. diss., University of New Mexico, 1982). See also Susan M. Yohn, *A Contest of Faiths* (Ithica, Cornell University Press, 1995). Davis, *Miracle on the Mesa*, 4.

[4] Marc Simmons, *Albuquerque: A Narrative History*, (Albuquerque, University of New Mexico Press), 312.

[5] Davis, *Miracle on the Mesa*, 16.

[6] Carleen Lazzell, "From Red Brick to Pueblo Revival: Early Architecture at the University of New Mexico" *New Mexico Historical Review* (January 1989), 4; Hooker, *Only in New Mexico,* 7.

[7] Lazzell, "From Red Brick to Pueblo Revival," 5; Hooker, *Only in New Mexico,* 8.

[8] The Huning Highlands Additions was one of the first subdivisions New Town Albuquerque. It was platted in 1880 by one of the town's founders, Franz Huning, and is today an historic district with well-restored Victorian era residences.

[9] Davis, *Miracle on the Mesa*, 23-25.

[10] Hooker, *Only in New Mexico,* 7-8; M. Patricia Lee, "Richardson Romanesque to Pueblo Revival, 1889–1909," in Chris Wilson, *UNM Campus Heritage Survey* (manuscript, School of Architecture and Planning, UNM, 2005); Davis, *Miracle on the Mesa*, 17.

[11] Davis, *Miracle on the Mesa*, 39ff.

[12] Lazzell, "From Red Brick to Pueblo Revival," 8.

[13] Lazzell, "From Red Brick to Pueblo Revival," 6; Hooker, *Only in New Mexico,* 12-13.

[14] Victor Mindeleff, "A Study of Pueblo Architecture in Tusayan and Cibola," (*Eighth Annual Report of the Bureau of American Ethnology for the Years 1886-1887,* Washington DC: Government Printing Office, 1891); Jesse Walter Fewkes, "Archeological Expedition to Arizona in 1895," (*Seventeenth Annual Report of the Bureau of American Ethnology, 1895-1896,* Washington DC: Government Printing Office, 1898).

[15] Hooker, *Only in New Mexico,* 18-21;

[16] Ibid., 27.

[17] This style is known by a variety of names, Pueblo Style, Southwest Style, Santa Fe Style; however, the architectural historian, Chris Wilson, has convincingly argued that the most culturally appropriate term is Spanish-Pueblo Revival, which recognizes the architectural contributions of both cultural traditions. See Chris Wilson, *The Myth of Santa Fe: Creating a Modern Regional Tradition* (Albuquerque: University of New Mexico Press, 1997); and Wilson, "Spanish-Pueblo or Pueblo Revival: What is UNM's Style?" in Wilson, *UNM Campus Heritage Survey*, 33-34.

[18] Hooker, *Only in New Mexico,* 21-23; Gary Karsh, "Birth of a Frontier University," *UNM Alumnus*, (March 1979), 4-5.

[19] Hooker, *Only in New Mexico,* 22.

[20] Davis, *Miracle on the Mesa*, 53-59; Gerry Raymond, "UNM Campus Planning and National Trends, Pre-WWIII," in Wilson, *UNM Campus Heritage Survey*, 21-26.

[21] E. Dana Johnson, "A University Pueblo," *World's Work* 14, no. 6, (October 1907), 9468-72; Ramon Juardo, "Prehistoric Home for New University," *Technical World* (June 1909), 367-75; Anonymous, "A Revival of Old Pueblo Architecture" *Architects and Builders Magazine,* Vol. XII, No. 7 (1909); Anonymous, "Pueblo Architecture of the University of New Mexico, Albuquerque, N. M.," *The Cement Record,* Vol. 2, No. 5 (November 1909).

[22] Davis, *Miracle on the Mesa*, 75.

[23] Hooker, *Only in New Mexico,* 34.

[24] Ibid., 41.

[25] Hooker, *Only in New Mexico,* 29; Davis, *Miracle on the Mesa*, 103.

[26] Hooker, *Only in New Mexico,* 45-51; Davis, *Miracle on the Mesa*, 118.

[27] Hooker, *Only in New Mexico,* 60.

[28] Davis, *Miracle on the Mesa*, 140.

[29] Charles D. Biebel, *Making the Most of It: Public Works in Albuquerque during the Great Depression 1929-1942* (Albuquerque: The Albuquerque Museum, 1986), 21.

[30] Hooker, *Only in New Mexico,* 79.

[31] Ibid.*,* 65-67.

[32] For a more complete discussion of Meem's contributions, see Bainbridge Bunting, *John Gaw Meem, Southwest Architect* (Albuquerque: University of New Mexico Press, 1983); Chris Wilson, *Facing Southwest, the Life & Houses of John Gaw Meem* (New York: W. W. Norton & Co., 2001).

[33] Hooker, *Only in New Mexico,* 72; Raymond, "UNM Campus Planning," 25.

[34] Hooker, *Only in New Mexico,* 75.

[35] Ibid.*,* 80-83.

[36] Dorothy Hughes, *Pueblo on the Mesa* (Albuquerque: University of New Mexico Press, 1939), 92.

[37] Davis, *Miracle on the Mesa*, 151-53.

[38] Hughes, *Pueblo on the Mesa,* 147.

[39] Hooker, *Only in New Mexico,* 85-85.

[40] Karen Van Citters, William A. Dodge, and Deborah Butcher, *A Guide to the History and Building of Kirtland Air Force Base* (on file, Kirtland Air Force Environmental Compliance, 2004).

[41] William A. Dodge, *Historic Land Use Patterns at Kirtland AFB, New Mexico* (on file,Kirtland Air Force Environmental Compliance, 2004).

[42] Hooker, *Only in New Mexico,* 88.

[43] Ibid., 90, 110, 121.

[44] Hooker, *Only in New Mexico,* 127-28.

[45] Davis, *Miracle on the Mesa*, 193.

[46] Hooker, *Only in New Mexico,* 136-39.

[47] Quoted without citation in Hooker, *Only in New Mexico,* 119-20; see also, Marshall H.S. Dutton, "Phases of the Spanish Pueblo Revival," in Wilson, *UNM Campus Heritage Survey*, 35-38.

[48] Hooker, *Only in New Mexico,* 161.

[49] Quoted without citation in Hooker, *Only in New Mexico,* 163-64.

[50] Hooker, *Only in New Mexico,* 180.

[51] Ibid*.,* 185, 196.

[52] Davis, *Miracle on the Mesa*, 243; Hooker, *Only in New Mexico,* 197.

[53] Hooker, *Only in New Mexico,* 150; Will Moses, "Phases of Campus Landscape Architecture," in Wilson, *UNM Campus Heritage Survey*, 39-48.

[54] Garrett Eckbo, "Campus Landscape Keeps Pace with Change," *AS&U*(August, 1978).

[55] Moses, "Phases of Campus Landscape Architecture," 43.

[56] Hooker, *Only in New Mexico,* 202-03, 248.

[57] Art Bouffard, "Tom Popejoy, Ex-U Head, Dead at 72," *Albuquerque Journal*, October 25, 1975.

[58] Hooker, *Only in New Mexico,* 208.

[59] Davis, *Miracle on the Mesa*, 243.

[60] Hooker, *Only in New Mexico,* 212, 267.

[61] Ibid., 206, 208, 247-49.

[62] Davis, *Miracle on the Mesa*, 302.

[63] Ibid., 320, 338.

[64] Ibid., 338.

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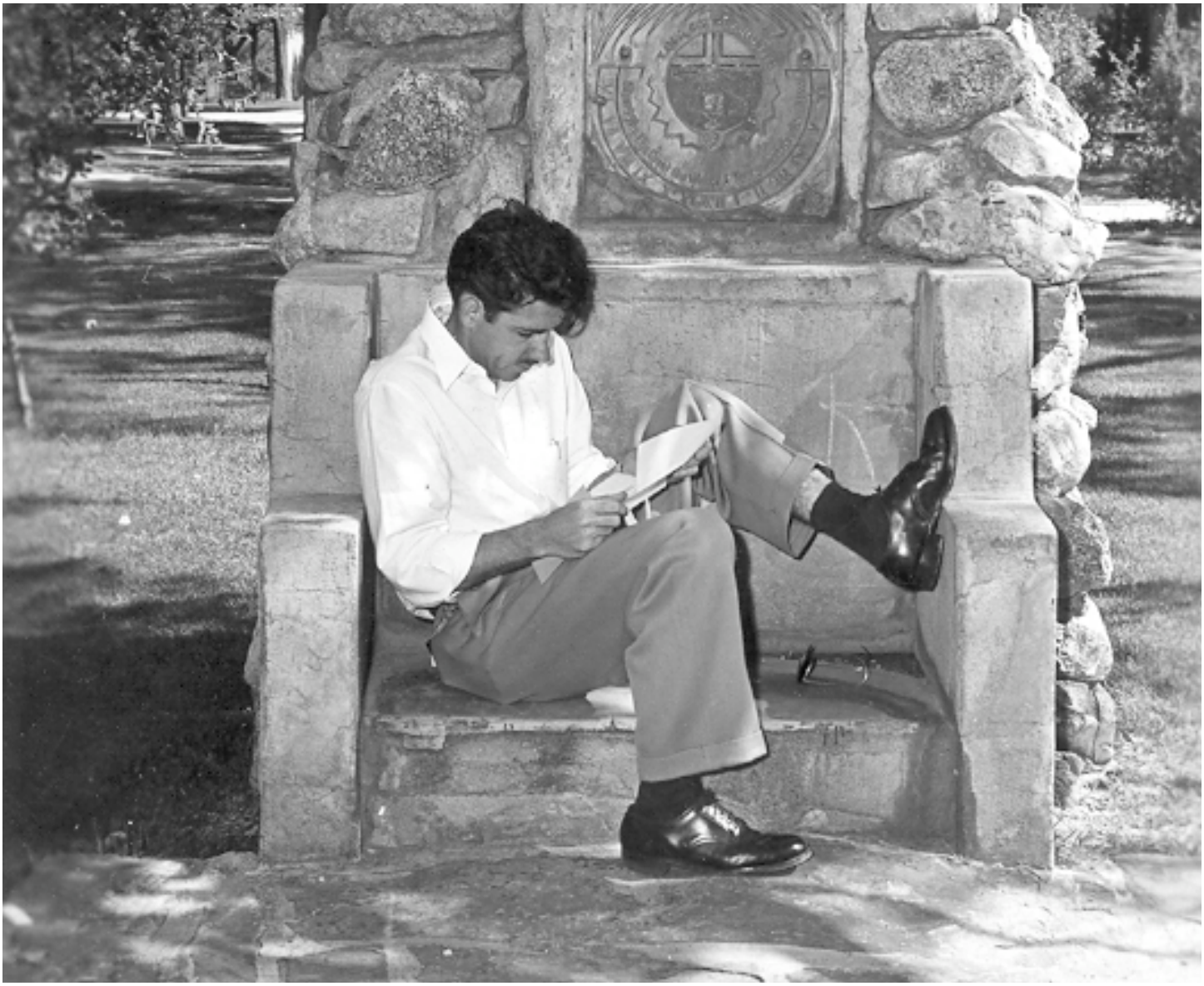


PRESERVATION PLAN

Section B

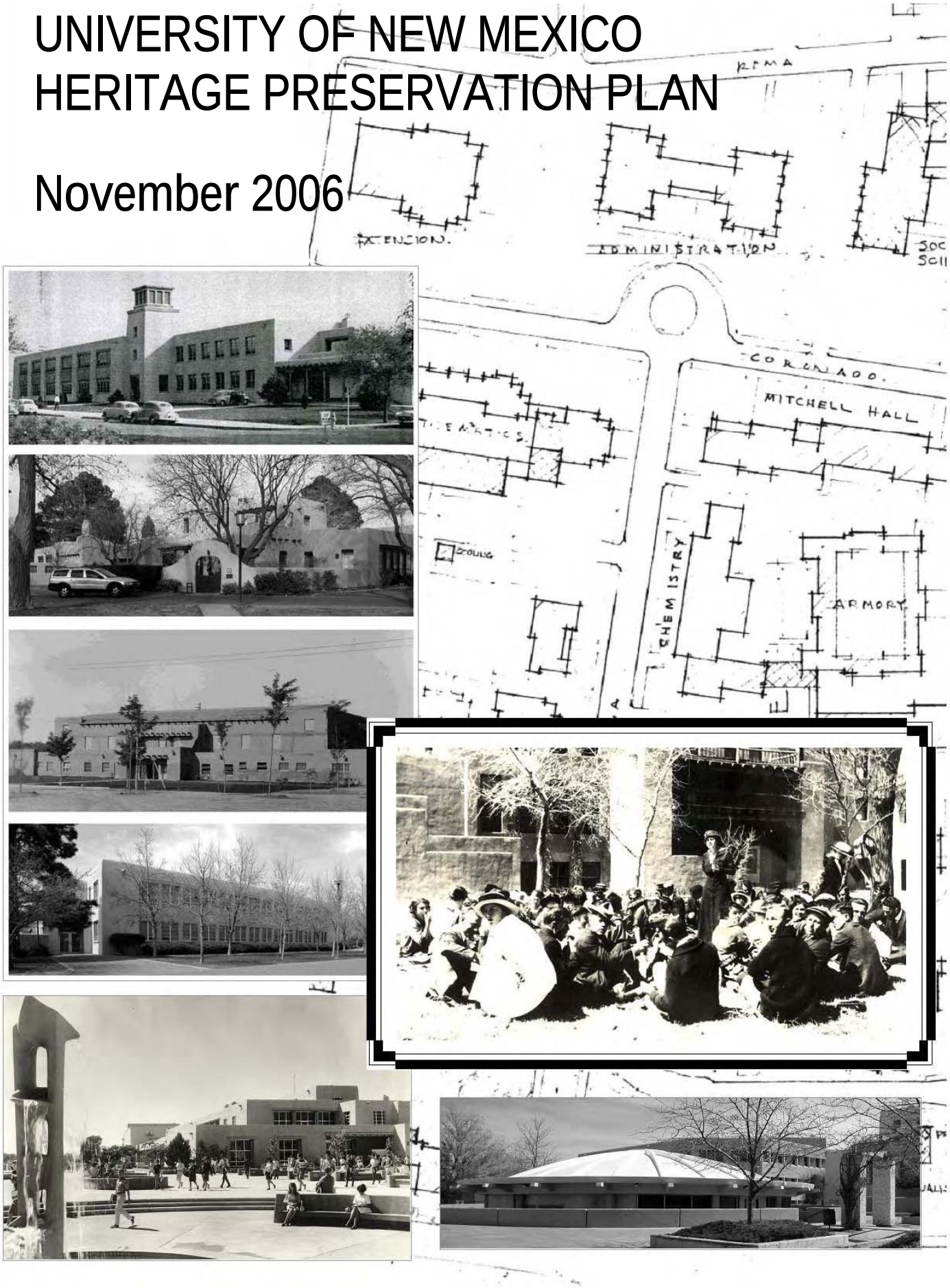
As placemarking architecture, where construction materials connect generations with remarkable visual consistency, and where social and cultural values are evident in the building fabric, few American institutions communicate a sense of place more vividly than the University of New Mexico.

Richard Dober
Campus Design

Coed Studying Near 1909 Sundial, Photo Copyright © of University of New Mexico Archives

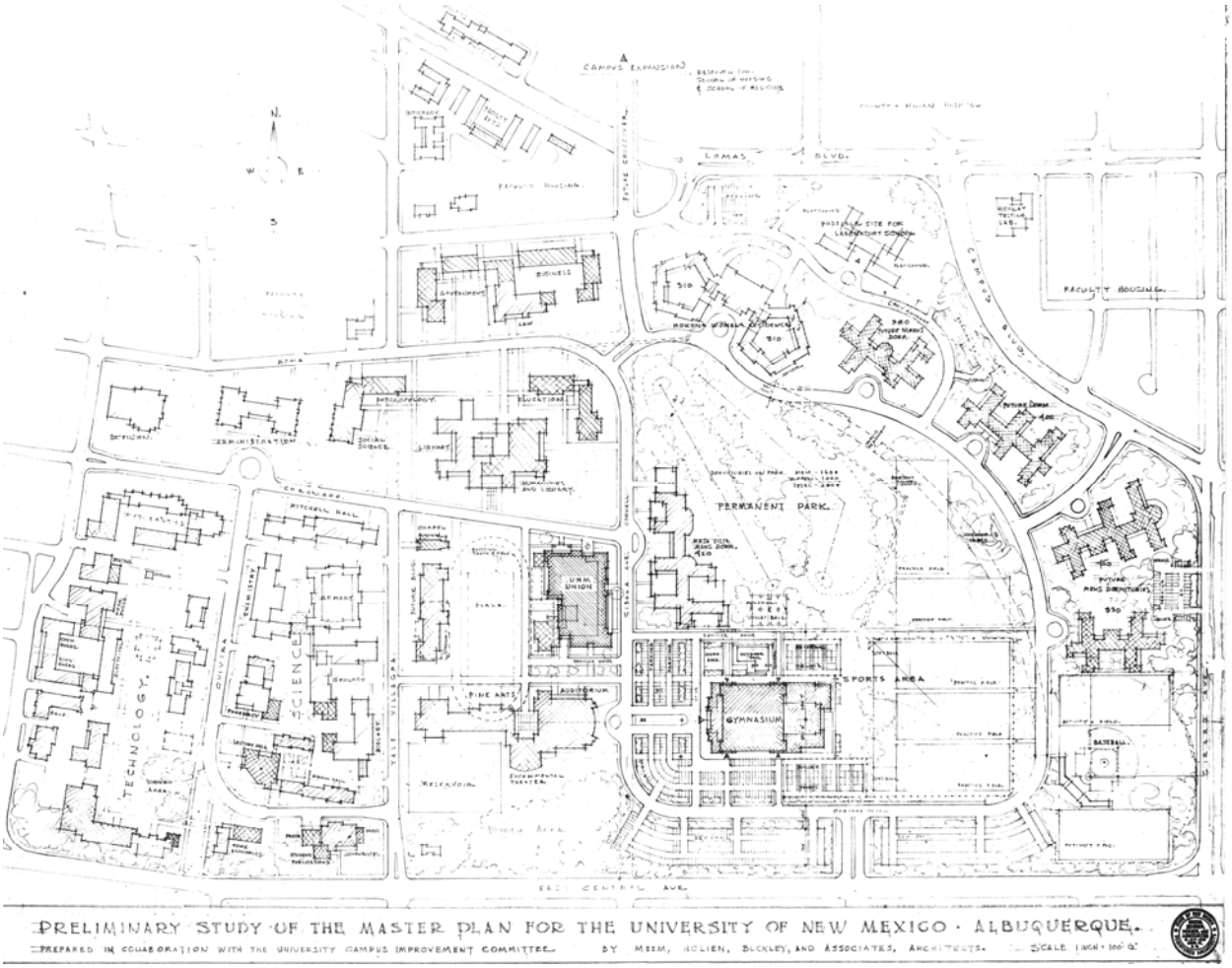
UNIVERSITY OF NEW MEXICO
HERITAGE PRESERVATION PLAN

November 2006



It takes more than the profile or outward appearance of its buildings to make a university, but if aesthetics mean anything in the intellectual development of students, and I feel certain it does, then the University of New Mexico has an asset which gives it a unique position among the institutions of the nation.

Thomas L. Popejoy



Campus Preservation Committee

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Steve Borbas, University Planner
Roger Lujan, University Architect
Mary Vosevich, Director, Physical Plant Department
Chris Wilson, J.B. Jackson Professor of Cultural Landscape Studies, School of Architecture and Planning
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We would also like to thank Will Moses for his support in completing the student property survey and developing the landscape plans that were used in this report, as well as, Cynthia Martin for her photography skills in documenting the historic properties shown in this report. In addition we would like to thank John Ralph and Christina Munoz for their window survey that was added to the historic building survey forms.

In addition we would like to thank Edie Cherry for teaming with our firm – her insight into cultural landscapes issues, the university environment and architecture, and overall project organizational skills were of great value to the project and final product of this plan.

EXECUTIVE SUMMARY

> In a world that is increasingly tending to think alike and look alike, it is important to cherish and preserve those elements in our culture that belong to us and help differentiate us. We are fortunate in this region in that we have a style of architecture that uniquely belong to us and visually evokes memories of our history and our earth itself.
>
> John Gaw Meem, 1960

The University of New Mexico is comprised of buildings and landscapes that offer students, faculty, and staff a variety of places in which to feel the many facets of university life – exhilaration, camaraderie, reflection, and solitude. Its campus setting evokes a unique "sense of place" among those who have experienced its often subconscious qualities. Alterations or changes to these familiar places can draw out new emotions, such sadness or loss. As such, it is critical that the University does not forget its heritage and the places that make it not only architecturally unique and interesting, but a comfortable place to be in the world for all those who enter onto its campus.

Not unlike most other large institutions, the University campus reveals the pressures that drive so many universities to defer maintenance; streamline, reconfigure, recycle, remodel and remove older buildings; add new structures that challenge or threaten the integrity of its campus heritage; adapt precious landscapes to utilitarian purposes; and expand beyond the recognizable boundaries that for many years defined the campus. Several significant structures and landscapes have been lost to demolition and others have been compromised by poorly conceived renovations. As a result, a Historic Preservation Committee was established and the Regents have set policy calling for the preservation of all "buildings, landscapes and places or objects of historic significance."

This plan stems from the development of the Historic Preservation Committee and the Regents policy and was funded by a grant from the Getty Foundation. The plan establishes heritage preservation zones which include historic buildings, landscapes and open spaces important to the character of the campus, and the relationships between those buildings and landscapes.

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INTRODUCTION

The buildings and landscapes that form the University of New Mexico's central campus offers uniqueness recognized by architects, historians, writers, and poets. Many of Its historic buildings represent the legacy of one of the Southwest's most respected regional architects, John Gaw Meem, and even the more contemporary buildings not designed by this recognized master reflect his influence and contribution not only to the university's distinctive architectural style, but modern Southwest regionalism in general. The University's characteristic Spanish-Pueblo Revival style is a legacy to the efforts of former presidents, such as William G. Tight, James Zimmerman, and Thomas Popejoy, who successfully endeavored to create a truly exceptional academic setting to benefit students, faculty, staff, and community.

Over the years, these buildings and landscapes have become a source of pride for University alumni and the residents of Albuquerque as well as those who come on campus daily to work or study. People in both the university community and the community at large, interact with the campus, and each have created their own "sense of place" – a subtle, perhaps even subconscious, emotion – that encompasses buildings, open spaces, and memories.

The importance of preserving the University's historic buildings and sense of place has become in recent years part of the campus planning process. This awareness is evidenced by policy statements issued by the Board of Regents and incorporated in the University policy manual, which note that "several" buildings have "exceptional" historic value and reflect the University's rich architectural heritage.

While it is acknowledged by most everyone that historic buildings on campus contribute significantly to sense of place, the question must be asked: Is preservation of "several" historic buildings the only component in maintaining this concept of place?

A guiding premise behind this preservation plan is that a sense of place is formed by more than just the preservation of one building or scattering of buildings. What evokes emotions about place is not only the preservation of familiar, often historic, buildings, but also the interrelationship of noteworthy places with their adjacent landscapes and open spaces. It is the interrelationships of these places and spaces that result in landscape corridors and building vistas that enhance the human scale of the campus and make it identifiable and memorable to those who encounter it.

As the university continues to grow both in enrollment and faculty, more demands are placed on classroom, laboratory, and office space, which are underscored by advances in technology. University planners and the Board of Regents must make difficult decisions regarding the significance of the University's built environment. It is a goal that the concept of place which underlies this preservation plan will play a part in the decision-making process as they decide which buildings and open spaces are important and need to be left intact, which can be integrated into new designs, and which ones can be replaced with more modern facilities. Similarly, planners will face the challenge of how to preserve the visual qualities of the university's significant buildings and landscapes as they design new facilities.

By successfully meeting these challenges the University can preserve the architectural heritage that makes the campus not only unique and interesting, but a comfortable place to be in the world, which is the true meaning of a sense of place.

Project Background

Prior to this Getty Campus Heritage Grant Project, there were a number of historic preservation studies at UNM whose goals were to further a continuum of architectural styles and sense of place on campus. The first step in any historic preservation project is to look at what is important about the buildings or places perceived to have intrinsic value and to develop a method to analyze what it is that makes those places important to an individual or community.

Although many past planning efforts have documented the importance of the university's setting and architectural style, over the years, many of the historic buildings have been demolished and the spatiality of the campus has been altered. Many believe that if the university does not work to actively preserve its sense of place and architectural style, that which makes the campus unique will be lost. As such, the University formed a Historic Preservation Committee. The roots of the committee lie in the 1974 effort by the "Hodgin Hall Preservation Committee" led by Joe McKinney and later joined by alumni. Once Hodgin Hall was protected, Mr. McKinney worked to institutionalize historic preservation and wrote the 1999 Historic Preservation policy for the Board of Regents' Policy Manual and aided in creating the Historic Preservation Committee, which was established and appointed by the University President in 2000. The committee operates under two policies (located in the appendices):

1. Section 2.10.1 of the UNM Board of Regents' Policy Manual, adopted November 9, 1999
2. UNM Business Policy 5020, Historic Preservation adopted July 12, 2000

The previous architectural survey efforts at UNM include a study by Joe McKinney to document the historic buildings on campus, an initial architectural survey effort under the first year of the Getty Campus Heritage Grant Project, and classes at the University of New Mexico, School of Architecture and Planning.

In the fall of 2005 the Historic Community Research class at the School of Architecture and Planning conducted the architectural survey and research for the Getty Grant. The class studied a variety of methods for the survey and interpretation of historic environments, the history of campus planning and campus preservation in the United States. Each student contributed directly to the campus heritage survey by completing two New Mexico Historic Property Inventory forms (either on two buildings, or one building and one designed landscape), and a detailed research paper on the history and preservation potential of one of their properties. The class then summarized their work in a series of essays.

Van Citters: Historic Preservation, LLC (VCHP) teamed with Cherry/See/Reames Architects and competed on a request for proposal that the University issued to complete the Getty Grant. The project team included the Historic Preservation Committee and several students who participated in the preservation certificate program in the School of Architecture. VCHP oversaw the work of the students and submitted all phases of the work to the preservation committee for their review. The project resulted in:

- A completed architectural survey of the main campus
- Two national register nominations
- This preservation plan
- A walking tour map of historic properties and settings

Project Approach

This project includes only the Central Campus and is not intended to replace the general campus development plan. It is intended to supplement existing plans and be included in future planning efforts. This heritage preservation plan focuses on what sites, settings and buildings should be retained in order for the University to maintain its architectural heritage and sense of place. It is anticipated that the University's Historic Preservation Committee, along with other planning committees on campus, will determine how this plan should be integrated into the overall decisions about the placement of new buildings and future campus development plans (see Figure 1).

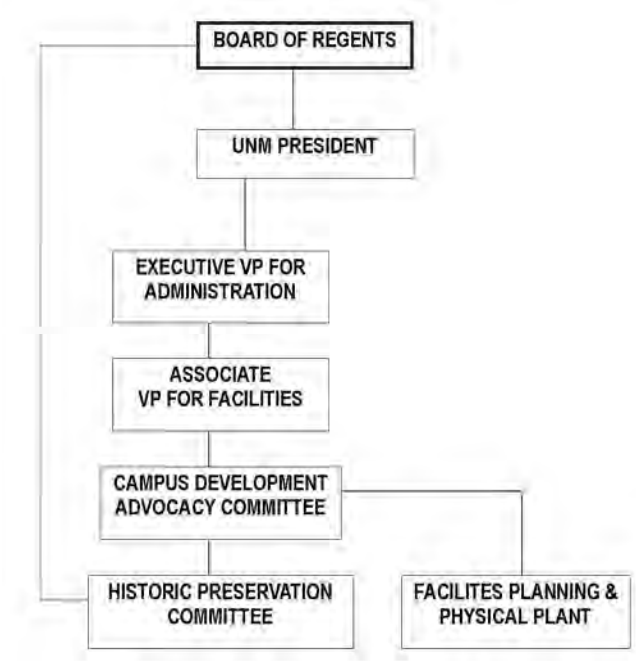

Figure 1: Organization Chart for UNM groups in historic preservation

It should be noted that in most cases a building's interior space does not have historic significance and can be altered as needed. However, several historic buildings have important interior features which should be preserved. These features include murals, meeting areas with fireplaces, and rooms with significant architectural details and original furniture. These interior features are all called out separately and noted specifically for preservation in this plan.

The plan focuses on the buildings and landscapes identified in the initial work completed under the Getty Grant that set the foundation for the project. It does not address the development pressures that the University feels as the need for classroom space and modern facilities grows, nor does it address design guidelines for such new facilities. However, it does evaluate what is important to the architectural character and sense of place of the Central Campus. The project team defined important elements (buildings and landscapes) that contributed to the campus heritage such as those already listed on the State and National registers, and those that meet the National Register criteria for eligibility. The project team also considered those buildings that appeared to have an inherent value to the public and University staff/students and that should be considered eligible once they reach 50 years old. By not only identifying register eligible buildings and landscapes, but also those that regardless of age contribute to the campus sense of place, the University can incorporate historic preservation values into the planning process as it continues to expand campus facilities.

THE PROTECTION OF HISTORIC RESOURCES

[In the 1950s] the University [was] under pressure to abandon its established style of architecture. It has realized, however, that in doing so, it would inevitably merge into a general stream of conformity, whereas by keeping its regional character it possesses an individuality of appearance which belongs to it alone, a very great asset.

John Gaw Meem, 1960

Not only has the university been working to preserve its historical architecture, style and sense of place, but as a state institution, there are laws and regulations to help guide this process. As a state institution, the University of New Mexico falls under state historic preservation policy set forth in the New Mexico Cultural Properties Act (N.M. Stat. §§ 18-6-1 through 18-6-17, as amended). Created in 1969 in response to the National Historic Preservation Act passed some three years earlier, the Act declares that the state's historical and cultural heritage is one of its "most valued and important assets," and that the public has an interest in preserving historic sites, structures, objects, and similar places. Furthermore, the Cultural Properties Act provides for the preservation, protection and enhancement of structures, sites, and objects of historic significance in a manner conforming with the provisions of the National Historic Preservation Act of 1966 (P.L. 89-665).

The National Historic Preservation Act, as amended, is the guiding force behind the federal historic preservation policy. In Section 1(b), the Act states in part:

- The spirit and direction of the Nation are founded upon and reflected in its historic heritage;
- The historical and cultural foundations of the Nation should be preserved as a living part of our community life;
- Historic properties significant to the Nation's heritage are being lost or substantially altered, if inadvertently, with increasing frequency; and
- The preservation of this irreplaceable heritage is in the public interest so that its vital legacy of cultural, educational, aesthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations of Americans.

In addition to creating guiding principles for historic preservation, both the National Historic Preservation Act and New Mexico Cultural Properties Act set up similar processes to identify historic resources and review the effects of federal or state projects (defined as "undertakings")

on these resources. Both statutes establish registers of cultural and historic properties worthy of preservation, known at the National Register of Historic Places (National Register) and the State Register of Cultural Properties (State Register), respectively. Both acts call for the state historic preservation officer (SHPO) be given a reasonable opportunity to comment on the proposed effects of any modifications to a building, structure, site, or object listed on either the National or State register.

Whenever the University performs general maintenance, proposes modifying, or considers demolishing a "historic building," that is a building listed or eligible for listing on either the State or National Register, this is considered an undertaking. When this occurs, the University must consult with the SHPO on the potential effects of the project upon the historic characteristics of the building. In other words, the University must determine whether or not the proposed project will damage or harm the structure's historic qualities, which are often stated as the "character-defining features" of a building (see below). During consultation, the University and the SHPO are required to find ways to mitigate, or minimize, any adverse effects to the property. This may include changing the specifications of the project to avoid damage to a building's historic characteristics, agreeing to specific preservation standards to preserve the building's character-defining features, or carrying out more detailed historical or architectural studies ("documentation") of the building prior to implementing a project that will significantly alter or demolish all or parts of the property.

The New Mexico Cultural Properties Act (NMCPA) and the National Historic Preservation Act (NHPA) define certain categories of historic resources or groups of resources. These terms are commonly used by historic preservation specialists and should be familiar to UNM staff working with such properties:

- "Historic resource" or "historic property" (NHPA) means any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion on the National Register of Historic Places (National Register), including artifacts, records, and material remains related to such a resource or property. It also includes any properties of traditional religious and cultural importance to an Indian tribe that meets the National Register criteria.

- "Cultural property" (NMCPA) means a structure, place, site, or object having historic, archaeological, scientific, architectural or other cultural significance.

- "Registered cultural property" (NMCPA) means a cultural property that has been placed on State Register on either a permanent or temporary by the state's Cultural Properties Review Committee.

- "Building" – "Structure" – "Site" refers to different categories of historic properties. Buildings refer to places that shelter human activity, while structures are related to purposes other than human shelter. Sites are locations of significant events (prehistoric

or historic in time) with historical, archaeological, or cultural value regardless of whether or not there is standing building or structure.

- "Individually eligible property" (NHPA) means a single building, structure, site, or object that meets the National Register criteria. If such a property is a building or a structure, it may include interior as well exterior features, and may also include landscaping features immediately surrounding the property. Whether such features are significant is determined by the University in consultation with the SHPO, and defined on the evaluation form.

- "Historic district" (National Register) means a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development. An historic district has prescribed geographical boundaries, and may be comprised of resources that are not "individually eligible," but when considered as a whole are historically significant. A district can consist of "contributing" and "noncontributing" buildings, structures, sites, objects, or landscapes. Contributing features are those that compliment the historical or architectural nature of the district. Noncontributing features are those that do not contribute to the district's historic significance, for example, because they were added to the district at a later date, are in a style not relevant the district's historic design, or have been modified to such an extent that they have lost their historic significance. All features – buildings, structures, and landscapes – located within an historic district should be identified as "contributing" or "noncontributing." Noncontributing resources are not considered to be historic properties, and thus are not protected under the NHPA.

- "Cultural landscapes" are a geographic area, including both cultural and natural resources and the wildlife or domestic animals herein, associated with a historic event, activity, or person, or that exhibit other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: Historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

- "Cultural resources" are commonly considered under the same definition as "cultural property" or "historic resource;" however, the term often has a broader definition that includes those features of both the natural and built environment that have a cultural value to some socio-cultural group. This concept incorporates the larger mosaic of things, values, beliefs, perceptions, customs, traditions, and symbols that make the cultural environment.

No matter what term is used, it is important to note that when someone is talking about cultural or historic properties, cultural resources, or historic districts, they are talking about specific classes of buildings or structures that have certain safeguards protecting their significant historic qualities under state and federal law. Therefore, facilities managers, their staff, and university planners must know which properties are "historic," the process for getting approval of projects that affect them, and the standards that must be used in their rehabilitation and maintenance.

Character-Defining Features

It is essential to identify an historic building's character-defining, architectural or landscape features in order to preserve, rehabilitate, or restore these significant components that may have become lost or damaged through weathering, previous rehabilitation, or improper maintenance. These features are integral to a building or structure's historic and architectural significance and integrity. Character-defining features generally include the physical make-up of the building, structure, or landscape, such as the overall shape, design, materials, craftsmanship, decorative features and aspects of site layout or landscape context.

It is important when designing a project for an historic property that one identifies the building or structure's character-defining features and considers how the project will affect them. The project design should not adversely impact these features unless there is no other viable alternative. If there will be an unavoidable adverse effect to the features, they should be thoroughly documented by an architectural historian using a documentation plan approved by the University in consultation with the SHPO.

Historic Preservation Standards

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Secretary Standards) should be consulted as a guideline for the maintenance and rehabilitation of University historic buildings and structures (Secretary's Standards located in Appendix D). The Secretary's Standards consist of four categories:

- Preservation: involves maintaining the property's existing form and materials, with very minimal changes. Although upgrading mechanical, electrical, and plumbing systems are permitted, additions to the building are not usually allowed under this standard. The property usually retains its integrity by continuing its original use, e.g., an historic house continues to be used as a house. In general, the Preservation standard allows very little flexibility with regard to materials, use, and form.

- Rehabilitation: involves the compatible use for a property through repair, alterations, building code upgrades, and additions while preserving those character-defining features that convey its historical, cultural or architectural values. In general, the Rehabilitation standard recommends preserving distinctive materials, features, and building characteristics, repairing rather than replacing historic features, and permits building additions or exterior alterations so long as the character-defining features of the building are not destroyed.

- Restoration: involves selecting a specific time period in the building's history and making the building look as it did at that time. This may include removing additions and features from other periods of time, and restoring features that had been removed.

- Reconstruction: involves the new construction of all or part of a building or structure that no longer exists. The new construction replicates the appearance of the property a specific period of time and in its historic location.

During the project planning phase, the appropriate type of standard treatment should be discussed with the SHPO.

Implementing Preservation

Applying the Secretary's Standards

The University frequently remodels and updates its buildings in response to the needs of new academic standards and building space requirements. As such, very few buildings have not been modified or added onto or are still used for their original purpose. Therefore, the University should use the Secretary Standard for **Rehabilitation** for its maintenance and renovation projects that affect historic properties.

Guidelines for Maintaining Building Integrity

UNM is charged with the responsibility for maintaining the "integrity" of its historic properties. But what does historic integrity mean? According to National Register Bulletin 15, integrity is the ability of the property to convey its historical significance.[1] To do this, it is important to understand its place in history and its important physical features – its character-defining features. Generally, this means that the building or structure should still sit on its original location; it should retain its basic original design; and still have visible most of its original building materials.

When planning an addition to an historic building, there are several key characteristic-defining features that need to be considered:

- Location. In most instances, it is recommended that an addition to a building be placed towards the rear of the structure. As an alternative, an addition could be placed to the side where it would be the least intrusive on the building's historic character.

- Massing. The addition's massing should not overwhelm the original building. In other words, if the original structure is one-story, the addition should be no more than one-story tall. Similarly, if the original building is 2,000 sq ft, the addition should be similar in size or smaller, so it does not draw attention away from the historic property.

[1] National Park Service, "How to Apply the National Register Criteria for Evaluation," *National Register Bulletin 15*, (Washington: U.S. Department of the Interior, 1991, revised).

- Style. The style of the addition should clearly differentiate the new building from the old. At the same time, the addition should be designed to be architecturally sensitive to the original building and be compatible in materials and style.
- Construction. During construction of the addition, care should be taken to preserve the character-defining features of the original building.

When planning an addition or significant alteration to a historic property, it is recommended that the University use architects and engineers experienced with designing sensitive and compatible upgrades to historic buildings.

Programmatic Agreement

In order to ease implementation of the historic preservation plan, it may be advantageous for the University to develop a Programmatic Agreement (PA) that would specify the standard treatment and routine maintenance requirements for each historic property. Such an agreement would assist maintenance staff in understanding what is required of them and eliminate the need for constant SHPO consultation on each individual project.

Whether under a PA or not, when planning projects and following-up on individual building or landscape recommendations made in this preservation plan, the facility engineers, consulting architects, and maintenance staff should familiarize themselves with the historic building, noting its character-defining features, and take care to follow the recommended repairs in conjunction with the Rehabilitation standards.

PRESERVATION PLAN GOALS

General Project Purpose

According to University staff, historic buildings are at a disadvantage within the current campus planning and development matrix because of functional obsolescence and high maintenance costs. The current backlog of over $140 million in deferred maintenance costs, with only $2 million in annual allotted budget, places enormous pressure on older campus structures. The Regents and Administration face tough choices. Despite the compelling architecture and beauty of the main campus, the University serves a poor state. The University lacks an endowment for its campus infrastructure, and the State Legislature is hard-pressed to serve its constituents in basic education as well as in its universities. Sensitive to designing appropriate repairs and the maintenance costs of historic buildings, decision makers are anxious for a meaningful survey and analysis of the campus that will complement the nearly completed UNM Strategic Plan. While all concerned wish to preserve the campus legacy, it is apparent that creative planning and resource development are now imperative.

The University envisions the Heritage Preservation Plan as the first and foremost component of a longer-term comprehensive preservation and revitalization plan for the campus. A Heritage Preservation Plan will provide the Regents and Administration with policy recommendations to most effectively maintain and preserve its unique buildings and landscapes. The University's Heritage Preservation Plan seeks to expand previous master planning efforts beyond buildings and campus boundaries to survey a more comprehensive historic context, including such resources as cultural landscapes, interiors, public art, and historic furniture designed using Spanish Colonial prototypes.

Goals and Objectives

The following are the goals and objectives of this Heritage Preservation Plan:

- Identify the features of the UNM Central Campus that contribute to its recognized sense of place.
- Develop tools that foster the preservation of UNM heritage sites.
- Advocate for the importance of settings, including buildings and spaces between them, rather than the common separation of buildings from settings.

- Provide necessary information for decision makers to form policies that will preserve UNM's heritage properties and its sense of place.
- Provide information on important cultural properties on the UNM Main Campus so that those properties may be preserved in the face of development pressures.
- Provide general design guidelines to be developed into more precise guidelines as a later effort. The next level of guidelines will be used to influence the design of future construction that impacts important UNM heritage properties.
- Provide general guidelines for maintenance of designated cultural properties.
- Become part of current and future Campus Development Plans and Strategic Plans

Preservation and the Campus Development Plan, 1996

The following are goals, objectives, and policies from the Barton Myer Campus Development

Plan of 1996 relevant to heritage properties identified in this report:

Campus Development Plan goals were:

- The Central Campus will continue to be a community resource and contribute to the quality of life in the community through its performing and visual arts activities, museums and public events, and open spaces (C.2 Goal).
- Maintain the desirable physical character of the Central Campus (C.6 Goal).
- To develop an environmentally sustainable campus (E.4 Goal). [Sustainability includes the embodied energy of materials, i.e. the reuse of historic buildings.]

Campus Development Plan objectives were to maintain:

- The essential elements of the Meem-influenced Pueblo revival style as guidelines for architectural design of new buildings: ascending mass; massive walls and earth colors; covered portals, terraces and enclosed courtyards; human scale; organic footprint;
- The current building coverage and heights in new development – average 20% building coverage and average 2.5 stories above ground;
- The tradition of locating related academic divisions in clustered building zones;
- The pedestrian malls as open space and extend those spaces as the academic core expands to the north;
- The Duck Pond area;
- The landscaped open areas using native plantings requiring minimum watering and general maintenance.

Campus Development Plan Policies pertaining to historic preservation:

> "2.2.1 Historic Preservation
>
> The University of New Mexico Central Campus contains several building of historic significance and value. Because of University President Dr. William G. Tight, UNM became one of the first institutions in New Mexico to adopt and promote the [Spanish-Pueblo Revival Style] as an important regional architectural style. The campus contains some of the earliest non-residential interpretations of the [Spanish-Pueblo Revival Style]. Some buildings also have historic significance because of the architects who designed them. John Gaw Meem, a highly respected New Mexico architect who helped develop the southwestern [Spanish-Pueblo Revival Style], was retained as campus architect from the early 1930's to the late 1950's and was responsible for 38 campus buildings. Some of the larger buildings, including Zimmerman Library and the Anthropology Building are among his most significant design projects.
>
> It is important that the University recognize the value of its physical heritage and establish a policy of historic preservation for the campus – individual buildings and historic campus contexts.
>
> 2.2.2 Maintaining Low Density and Existing Character
>
> In a related policy, the University should establish a standard for new development areas on campus based on the density and exiting character of those parts of the Central Campus which are generally considered most successful. Standard characteristics should be described in terms of density and building height and massing, as well as through contextual design guidelines.
>
> 2.2.3 Large Open Space
>
> One of the dominant characteristics of many successful campuses is a large central open space. Open spaces tie different precincts of the campus together, creating a shared physical context."

Summary

The 1996 Campus Development Plan continues a long tradition of maintaining the architectural character and sense of place of the campus. Many of the goals and policies set forth in the plan are in line with historic preservation principals. As such, this Heritage Preservation Plan builds on past University development policies and provides recommendations to preserve the historic character of the campus which meet historic preservation standards.

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CAMPUS PLANNING AND HISTORIC PRESERVATION AT UNM

"Planning for the orderly growth of the University of New Mexico requires a continuous process of institutional analysis and self-study."

John Carl Warnecke

Almost immediately upon the creation of its one-building campus in the fall of 1892, University administrators and the Board of Regents made plans to expand and beautify the campus. Over the years, this process included both informal and formal plans, and plans created by individuals and consulting firms from both inside and outside the university. Some of the earliest landscaping plans, such as President Tight's grove of pine trees which were first planted in 1905, still exist today, while other campus design plans, such as Francis Barry Byrne's classic entryway from Grand Avenue, were either never adopted or have since disappeared amidst the tumult of new construction.

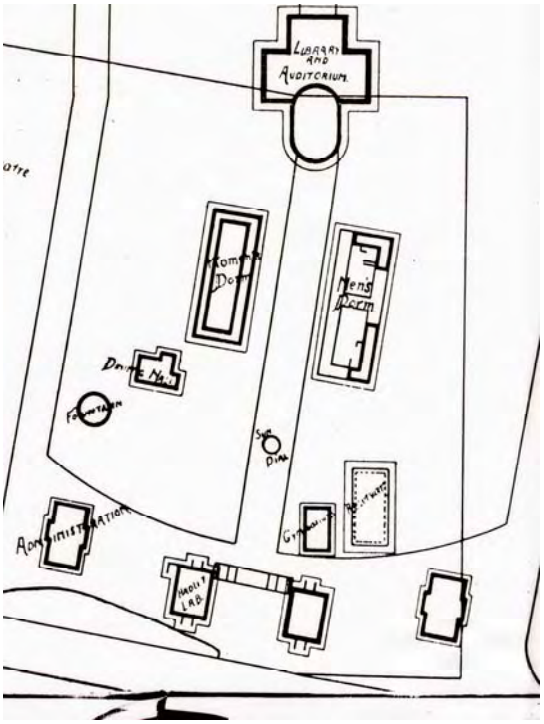
The awareness of the historic preservation was first raised nationally in 1966 with the creation of the National Register, followed locally by the New Mexico Cultural Properties Act of 1969. In 1970, the University's Hodgin Hall was saved, and by 1999 the University developed policies to address the need to consider its historic buildings. Both the Board of Regents and the administration have continued to develop policies to consider historic preservation concerns in the campus planning process.

This section will briefly summarize various planning and preservation efforts brought forward over the past 100 years or so. Their concepts and degree of implementation offer insights into the heritage of the University's built environment, and establish foundations for preserving this heritage while recognizing that the planning process must continue as the university's facilities expand for future growth.

A Brief History of Campus Planning

During William G. Tight's presidency (1901 – 1909), the number of campus buildings increased from one to eight and it was decided that some sort "master plan" for the layout of future campus buildings should be drawn up. According to former university architect, Van Dorn Hooker, the Tight Plan was probably devised by E. B. Cristy, a local architect who worked

closely with William G. Tight to develop the campus' earliest Pueblo Revival style of architecture.[2]



The plan shows a rudimentary axial alignment with the east-west axis paralleling Central Avenue, while the north-south axis splits the campus in half and is oriented perpendicular to Central (Figure 2). The north-south axis, Terrace Street, appears from the drawing to have a ceremonial arch-like structure that functions as a gateway into the campus at its south end, and is anchored at the north by a library and auditorium building.[3] Neither the entry structure nor the library building was constructed using this plan. An athletic field was located just north of where Grand Avenue would have extended from the west; however, this facility was never built either.

Figure 2: 1908 Tight Plan

As noted above, landscaping the campus was an early priority in Tight's plan as he enlisted dozens of male students to gather young pine trees from the nearby Sandia Mountains to plant around the Administration Building (Hodgin Hall). Also in 1905, forty cottonwoods were planted around the newly completed "arbotheater" in the northwest corner of the campus. By the end of the first decade of the twentieth century, the Campus Improvement League had planted more than 5,000 trees and plants around the university campus.[4] Except for the now-towering pines in Tight Grove, none of these plants survived the construction of new buildings in this part of the campus.

William G. Tight was succeeded by David Ross Boyd who embraced Tight's preference for the Spanish-Pueblo style architecture, even though the recent remodeling of Hodgin Hall and the construction of other new buildings in this style caused quite a controversy among faculty, staff and the community as a whole. However, while the Spanish-Pueblo style was being used as the design for new buildings, the use of the Tight Plan for campus development was never put into place and, as such, by 1914 the university had very little structure to its campus layout.

[2] Van Dorn Hooker, *Only in New Mexico*, (Albuquerque: University of New Mexico Press, 2000), 20.
[3] Interestingly, the drawing appeared in the1908 university yearbook, *Mirage*, but has not been located separately in any other archive.
[4] Hooker, 2000, 17.

President Boyd sought to rectify this situation and in 1915 he contacted noted architect and planner Walter Burley Griffin to design a comprehensive campus building plan.[5] The result was the so-called "Nucleus Plan" that placed low-lying (1-2 story) buildings in a classic university quadrangle arrangement along an axial alignment again centered on Terrace Street (Figure 3). The buildings were marked by an undecorated exterior massing that actually related to Mayan architecture and the popular Prairie School design rather than the preferred Spanish-Pueblo Revival style (the "x" on the plan below was drawn by the designer to show the axiality of the plan). The center of the campus was punctuated by a tall, pyramidal tower-like structure.[6]

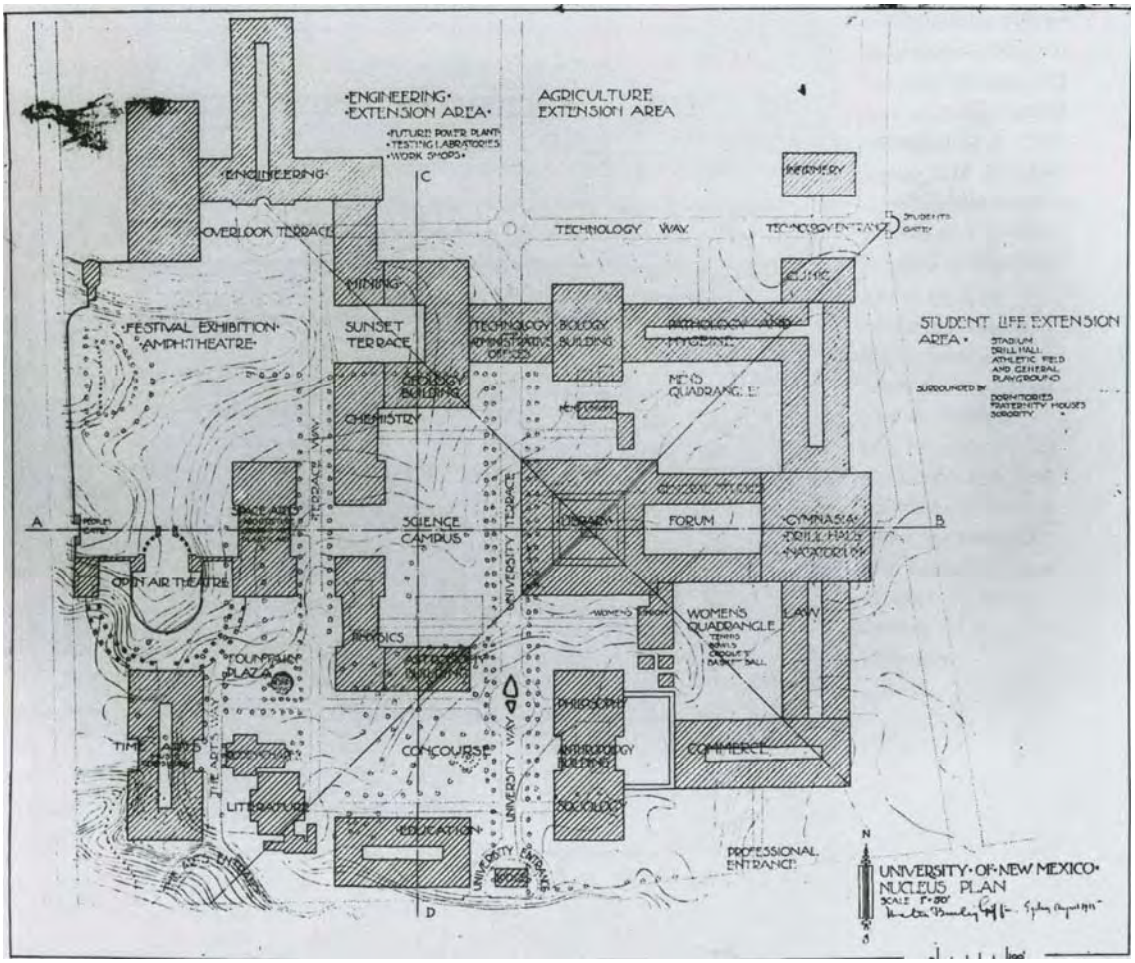


Figure 3: Griffin's Nucleus Plan

It is not clear whether or not the university ever received an official submittal of this plan since Griffin was working at the time in Australia and communication was slow and cumbersome

[5] Griffin was devotee of famed Chicago architect Louis H. Sullivan, and the designer of Australia's capital of Canberra.
[6] Hooker, 2000, 34-35.

between the two countries. Instead, in 1916 Griffin's partner in Chicago, Francis Barry Byrne, sent President Boyd a plan of his own design, which was designated the Byrne Plan. The Byrne Plan was axial, and divided into quadrangles; however, Byrne shifted his main axis from a north-south alignment to one oriented east-west along Grand Avenue (now Martin Luther King Boulevard). The plan featured courtyards with fountains, and streets lined with colonnades in the Beaux-Arts tradition (Figure 4). The main concentration of buildings was again centered in southwest corner of the university's property, along University Boulevard (then called Plum Street) and Central Avenue. Dormitories were placed towards the eastern edge of the campus, and for the first time, parking spaces for automobiles were taken into account and hidden in a picturesque landscape (Figure 5).[7]

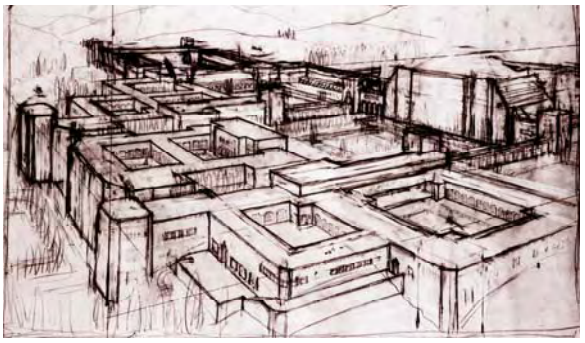


Figure 4: Axonometric of the Byrne Plan, note courtyards and axiality of plan

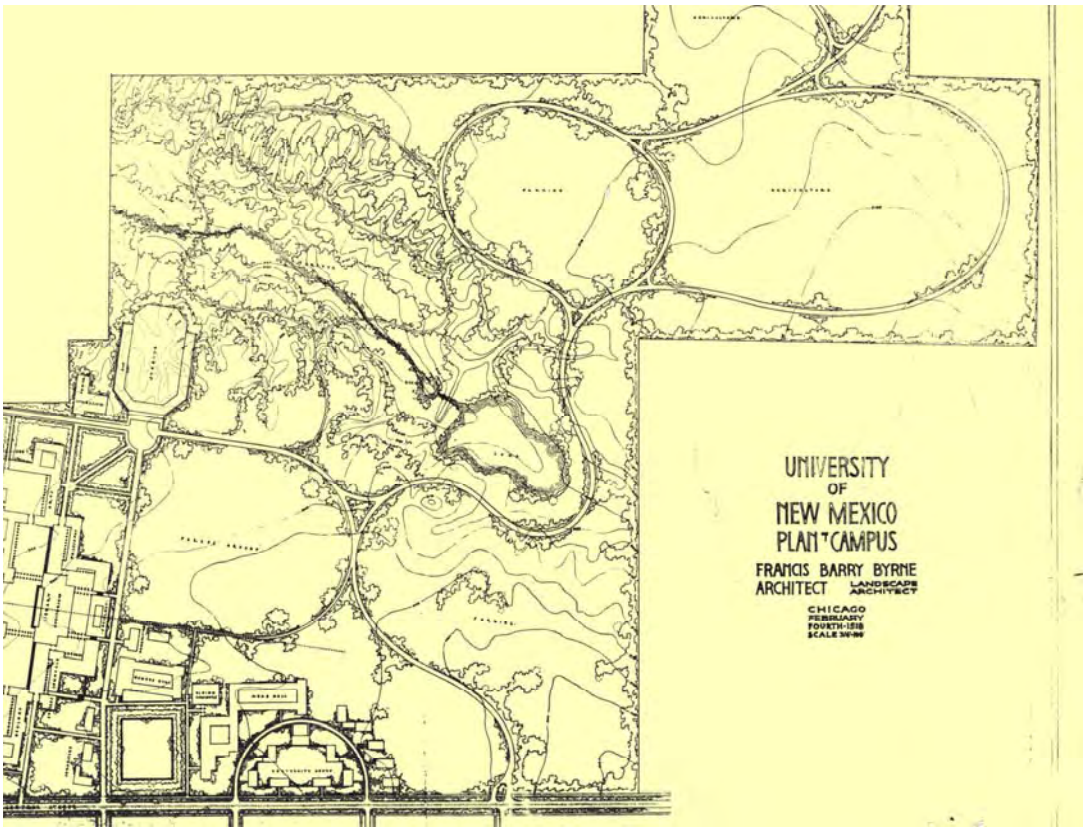
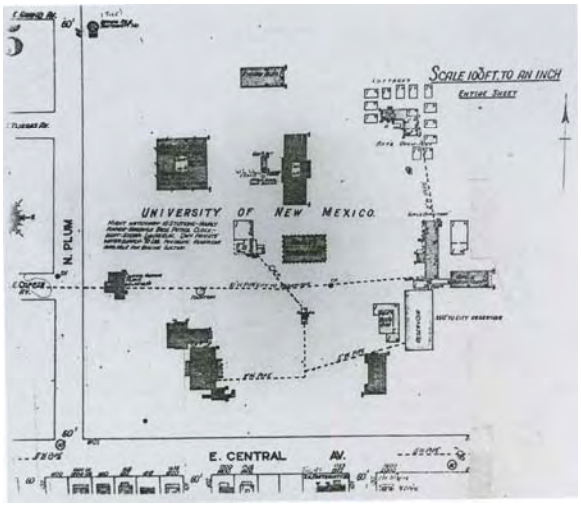


Figure 5: Byrne Plan

[7] Hooker, 2000, 37-39.

A significant new feature of the plan was the large open space designed for the eastern half of the campus. Byrne designed a park-like area with a lake and winding roadways that camouflaged parking areas and inserted agricultural fields tied to central campus via footpaths. This part of the plan clearly reflected the pattern of urban growth in the university area, which is to say the only platted subdivisions at this time were to the west and south of the campus, and these were still as much a developer's dream as they were actual houses on the ground.



Sanborn fire insurance maps created in 1924 for the university show no hint of Byrne Plan being implemented (Figure 6). Instead, the map indicates that the University is comprised of fourteen main buildings and twelve cottages used for male student housing loosely clustered near the corner of Central and Plum. There is no evidence of a central point for the campus, nor any axial alignments of buildings or thoroughfares.

Figure 6: 1924 Sanborn Map

This pattern, or lack of it, continues for the next ten to twelve years as the University seems to stagnate as far as new construction is concerned. Between 1936 and 1938, however, the picture changes dramatically with the influence of John Gaw Meem as the university architect. While there is still no formal campus plan on paper, Meem shapes the development of the campus through the placement of his newly designed Administration Building, Student Union, and Main Library. These three buildings are aligned east to west at the north end of Terrace Street, with the Administration Building (Scholes Hall) acting as a focal point for the main north-south axis (Figure 7). A circular drive in front of Scholes Hall directs traffic through the heart of the campus and provides access to classroom buildings and dormitories. The result of this new layout is that almost all university facilities are within a block of this central drive and the campus has shifted significantly to the north. It is a pattern that is still recognizable today.

Figure 7: New axiality engendered by Meem

In 1955, President Thomas Popejoy told the regents he wanted a campus master plan to work with since the University had undergone a tremendous growth spurt following World War II. The campus was bulging at the seams with new students and buildings and Popejoy hoped to get some control on this heretofore uncontrolled expansion. The result was the so-called Meem Master Plan, which pushed campus growth towards Girard Boulevard on the east and just beyond Lomas Boulevard to the north (Figure 8).

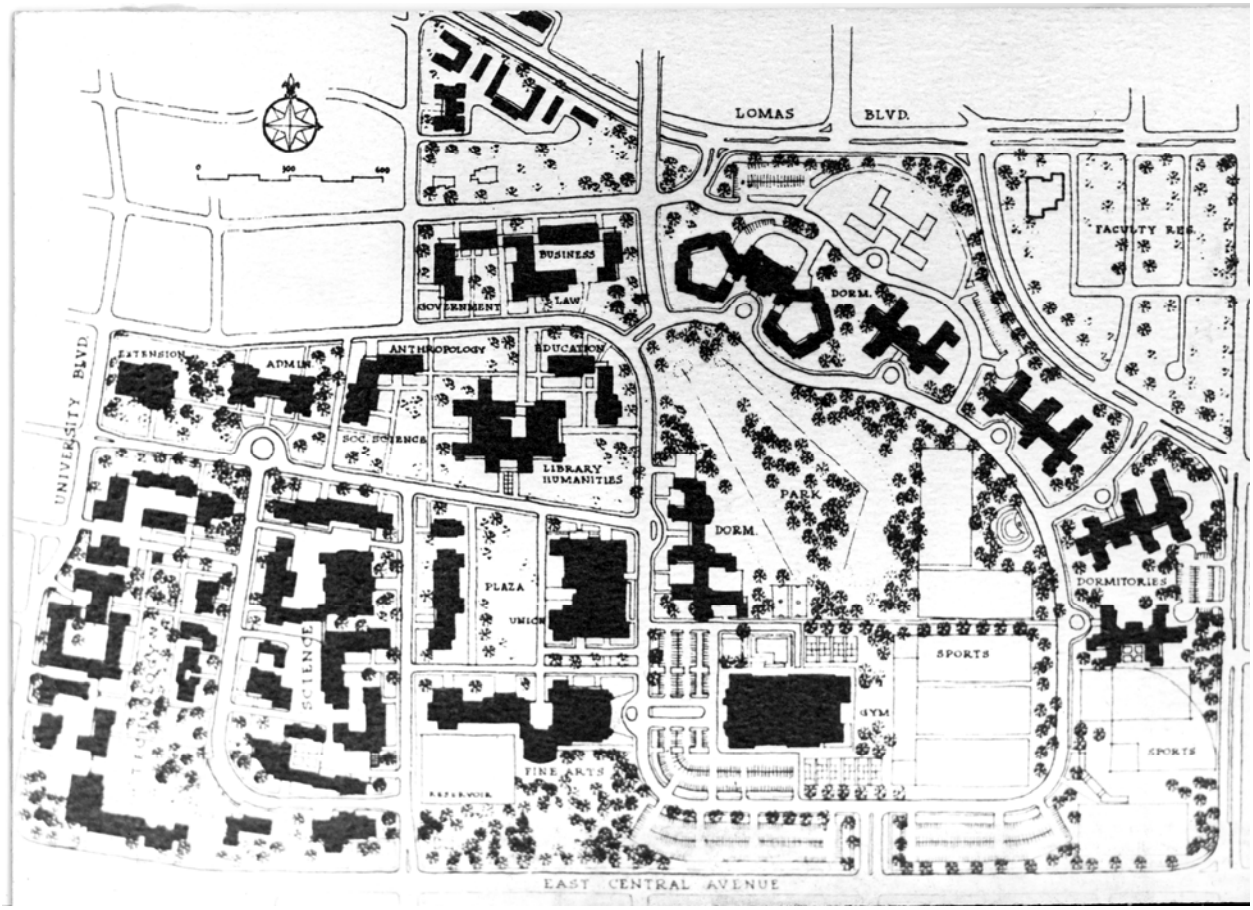


Figure 8: 1955 Meem Master Plan

The Meem Plan, which was reviewed by the newly formed Campus Improvement Committee, was produced not by Meem himself but by his associate, Edward O. Holien of the office, Meem, Holien, Buckley, and Associates, Architects, located in Santa Fe.[8] Holien's ideas centered once

[8] Prior to 1944, there were standing committees on planning for the university, instead university presidents made these decisions. However, that year the Building Committee was formed, followed ten years later by the formation of the Campus Improvement Committee, and finally in the 1960s by the Campus Planning Committee, which is an administrative advisory group that recommends architects, reviews and approves changes to the master plan, building sites and design, landscape plans, parking issues, streets, and walkways (Hooker, 2000, 190-91).

again around a modified quadrangle plan where related disciplines in the sciences, arts, and humanities were grouped in buildings located near each other. There was no particular center point to the campus, but there was to be a main plaza located just west of the new student union building at the corner of Ash and Cornell, and dorms would be located to the east of the main campus. At the time this plan was being produced, the University was already implementing some of its features including the construction of Hokona and Coronado dormitories to the north and east of the library, a new auditorium south of the new student union, and a new gymnasium south of Mesa Vista Hall. This new construction immediately shifted the campus significantly eastward from the old center axis of Terrace Street.

Landscaping was a major feature of the Meem plan, a "Permanent Park" planned for the area between Mesa Vista and Hokona Halls. The campus was still very accessible to vehicular traffic with Cornell, Yale Avenue, and Terrace Street providing north-south access, while Ash and Roma crossed the campus from east to west. A minimal number of parking spaces were identified around the new gymnasium (Johnson Gym) and fronting Central Avenue east of Cornell.

There was little recognition of the historic resources on campus. The plan called for the removal of the football stadium to the vaguely defined "North Campus," and the removal of several significant buildings, including the President's House, and two of the University's earliest structures Hodgin and Rodey Halls.

As Van Dorn Hooker points out, there were several weaknesses in the Meem Plan, in part because it was done without the benefit of open space studies, enrollment projections, and other planning tools that would have provided a better perspective on the university's future development.[9] Nonetheless, as Hooker notes, this design greatly influenced future campus planning.

Within two years of the Meem Master Plan, the University decided that it needed a more formalized plan that related better to projected enrollments and use of space. In 1958, the regents contracted with the well-known planning firm of John Carl Warnecke and Associates from San Francisco, California. The Warnecke Development Plan, adopted in 1960, and still the planning document used today, established six guiding principles:

1. The Central Campus should be used primarily for academic functions with Zimmerman Library as the focal point of the campus.
2. Related subject fields should be grouped together (as they were in the Griffin, Byrne, and Meem plans).
3. The North Campus should be used for the future medical school, student housing, and the campus physical plant.

[9] Hooker, 2000, 116.

4. The South Campus should be used for intercollegiate athletics, student housing, and research facilities.
5. Land coverage by buildings should be limited to 20 percent of gross land area.
6. The average height of all buildings on the Central Campus should not exceed two-and-one-half stories above ground level.[10]

Arguably the most radical innovation put forth in Warnecke Plan was the elimination of vehicle traffic on the Central Campus, thus creating a pedestrian friendly atmosphere (Figure 9). Traffic would be rerouted around a loop road on the edge of the campus (today's Redondo Drive). The plan also called for a reflecting pool situated in a park-like setting to the west of Zimmerman Library. And, of course, all new construction would pay homage to John Gaw Meem's Spanish-Pueblo Revival style.

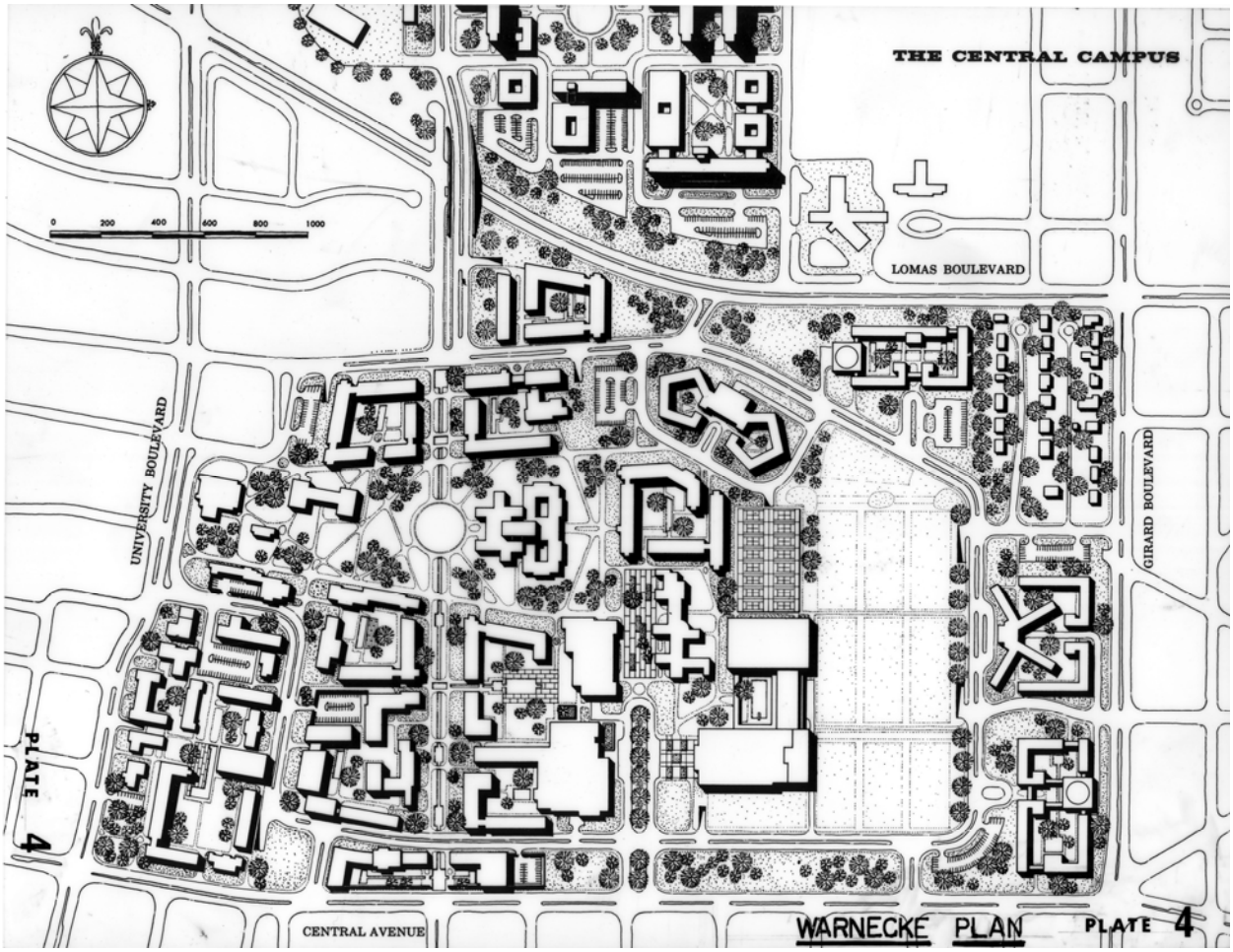


Figure 9: 1960 Warnecke Development Plan

[10] Hooker, 2000, 136-39.

Like the Meem Plan, the Warnecke Plan was not sympathetic to the university's oldest, historic buildings. It recommended the demolition of Hodgin Hall and the Sara Reynolds classroom building, as well as other "older" structures.

To compliment the Warnecke Development Plan, the regents decided to develop a formal landscape plan for the campus, and in 1962, they hired the firm of Eckbo, Dean, and Williams, from South Pasadena, California to create this plan. The Eckbo Plan was designed by the recognized landscape architect, Garrett Eckbo, who focused on creating a design that featured native plants from the area's three major ecological zones – mountain, mesa, and desert – while keeping in mind the arid and windy climate conditions of the locale.[11]

Perhaps the most significant feature of the plan, in addition to the transformation of the campus into a large pedestrian mall, was the creation of a water feature now affectionately known as the "Duck Pond."[12] This feature has become the focal point on campus as witnessed by the daily congregation of students around it, and its use as a campus reference point ("I'll meet you after class at the Duck Pond," or "Turn left at the Duck Pond to get to Mitchell Hall"). But the Eckbo Plan also brought more subtle landscape changes to the campus, changes which now reflect the heritage of the University's built environment (Figure 10).

The foundation of Eckbo's design was the creation of open spaces marked by a variety of natural and sculptural features, interconnected by a series of ell-shaped malls that parallel the streets (Cornell, Yale, and Terrace Street) that once ran through the campus, but that now formed pedestrian corridors. The entry malls were set off by small plazas and parks that "humanize" the mall's scale. On the other hand, Smith Plaza located on the south side of Zimmerman Library represented what Eckbo called a "monumental" feature – a large open space that offered the university a space in which to hold bigger events. Close-by, between Scholes Hall and the Alumni Chapel, Eckbo designed a park-like setting with large trees, grassy berms, flower gardens, and benches to create a more sublime, contemplative atmosphere – not unlike those imagined by William G Tight some sixty years earlier (Figure 10).

The Eckbo Plan also respected the past. It retained the large Ponderosa pine trees to the west and north of Zimmerman Library, a remnant of WPA landscaping. Eckbo was guided by the idea that the campus' open spaces were for living, studying, and socializing. As such, they would become as much a part of campus life as the lecture halls and science labs.

[11] Garrett Eckbo, "The University of New Mexico, Albuquerque, New Mexico," (Garrett Eckbo & Associates, no date).
[12] See Hooker, 2000, 238-39.

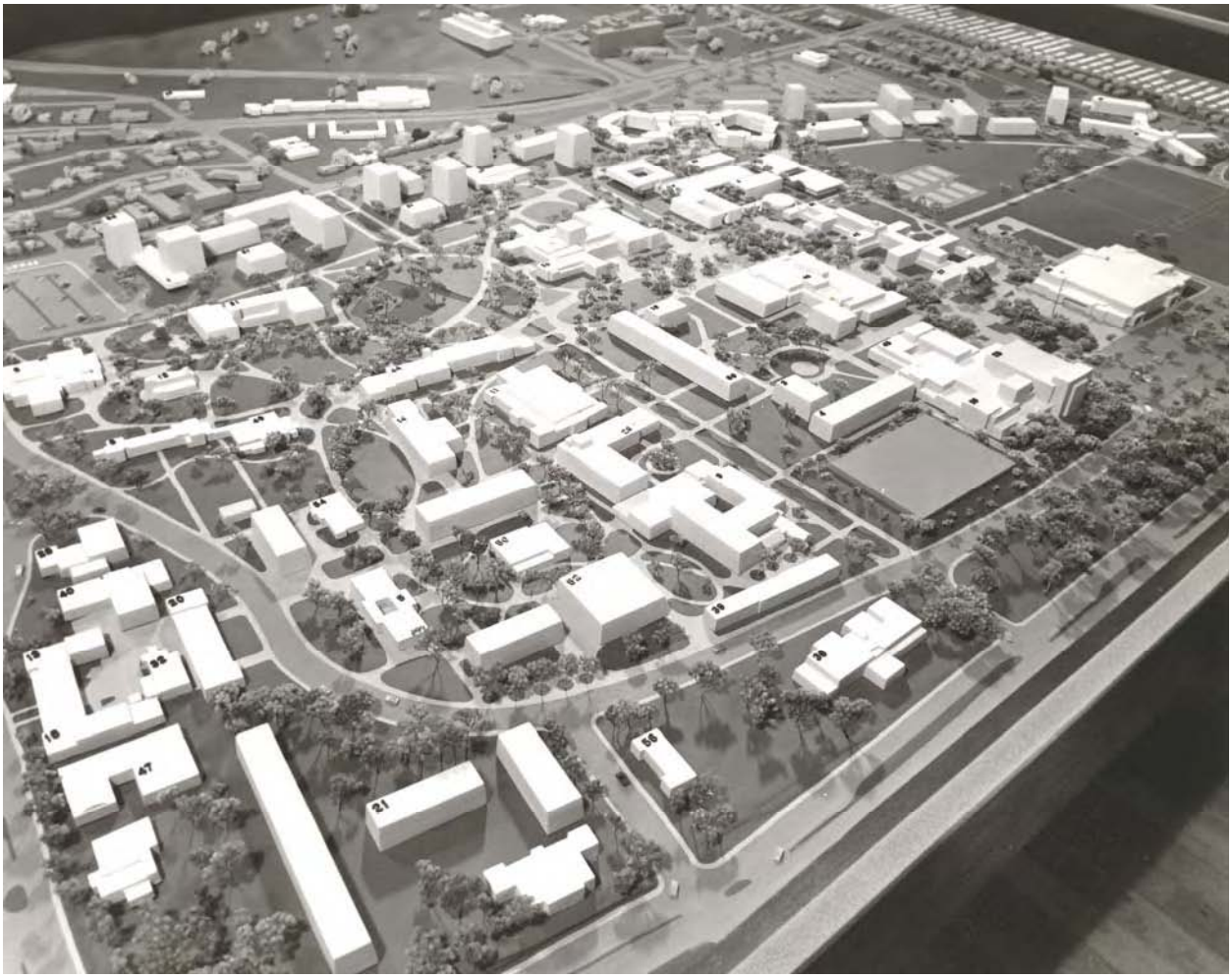


Figure 10: 1962 Eckbo Plan

In the fall of 1996, Barton Myers Associates, Inc. produced the Campus Development Plan as an offshoot of *UNM 2000,* a comprehensive vision statement prepared in 1990 (revised in 1995) to examine all facets of the university's programs and services. The Campus Development Plan focused primarily on expanding the pedestrian campus onto North Campus including the all-important linkage across Lomas Boulevard.

The plan set forth specific policies (Section 2.2) pertaining to the development plan, including recognizing the importance of historic preservation in maintaining campus architectural heritage. It also called for maintaining a low building density, preserving the existing architectural character of the Central Campus, and noted that large open spaces were successful components of a modern university's landscape plan. This aspect of the plan offered the most dramatic recommendation for linking the Central Campus with the North Campus by extending a mall-like feature north from the Duck Pond across Lomas. The proposal called a greenbelt

corridor that was "deeply rooted in the heritage and character of New Mexico," and preserved several historic buildings, such as the President's Residence, and Meem's Naval ROTC building (originally the Co-op Dorm).[13]

Although the plan only briefly discussed historic preservation, and appeared to not completely understand the issues involved (for example, it refers to the campus' Spanish-Pueblo Revival style as the "adobe" style), it did embrace the idea of open spaces that characterize the existing Central Campus and noted that, along with strengthening east-west view corridors, maintaining these spaces was an important component of the campus' visual heritage. The plan, however, did not provide a connection between these spaces and the historic buildings: it viewed the university's historic properties as stand alone entities.

Historic Preservation on Campus

The campus building boom of '50s, '60s, and '70s resulted in the loss of some historically significant university buildings. In 1971, however, a seminal event in the history of campus development took place with the demolition of the then run-down, dilapidated building known as Rodey Hall. It had been built in 1909 adjacent to Hodgin Hall and served many functions – auditorium, chapel, and archaeological museum – during its 60 years of existence. It had become a fire hazard and its demolition made way for the completion of Redondo Drive around the campus.

A retired university English professor, T. M. Pearce, witnessed the demolition and feared for the fate of neighboring Hodgin Hall, which also fallen upon architecturally hard times. Not wanting the University's first building to fall to the wrecking ball, Pearce enlisted the aid of the Alumni Association to spearhead a renovation project for the building. Bolstering this effort was the fact that Hodgin Hall had just been put on the National Register, which had been created some five years earlier to protect historic resources such as the University's first Administration Building. In 1975, the Board of Regents approved the appointment of an historical architect, Joseph D. Burwinkle, to oversee the $1.3 million renovation project. Private donations were raised, and in 1983, the project was completed. The historic building, with its restored exterior and interior, has become a showplace for visitors to the University, and is home to the Alumni Association.

This effort to restore the glory of Hodgin Hall, together with an increase in community and alumni awareness of the issue, and the growing influence of the state's Cultural Properties Review Committee, which oversees historic preservation on state lands, eventually led new appreciation of not only the University's unique Spanish-Pueblo Revival architectural style, but a

[13] Barton Myers and Associates, Inc., *Campus Development Plan, University of New Mexico,* 49.

greater understanding of historic preservation issues in general by the Board of Regents and University administrators. This culminated in additions to the Regent's policy manual, first in 1996 where the "Pueblo Revival style" was officially adopted as the architectural style of the Central Campus, and in 1999 where it became the University's official policy that all buildings, landscapes and places or objects of historic significance be preserved and protected. The University Historic Preservation Committee was established to oversee this policy and designate these places of historic importance.

With this formal adoption of policy, the University has taken new steps towards preserving its historic resources, and thus its unique "sense of place," while at the same time planning a campus of the future. The heritage zones discussed in the following section take the next step in understanding the relationship between "space and place" that is essential to preserving the University heritage.

Table 1: Historic Campus Plans

Date	Planner/Architect		Notes
1901	William G. Tight	UNM President	Drawing of proposed layout
1916	Griffin and Byrne	Chicago	General plan for compact, continuous 'pueblo'
1933	John Gaw Meem	Santa Fe	Hired by regents over a number of years to complete 38 buildings
1955	John Gaw Meem	Santa Fe	Master Plan for campus
1960	Carl Wernecke	San Francisco	Master Development Plan
1962	Garrett Eckbo	Berkeley	Landscape Plan
1996	Barton Myers Associates	Los Angeles	Campus Development Plan

Planning Summary and Preservation Philosophy for Future

Although preservation has not been a priority, the lack of specific attention to historic resources does not mean that historically significant patterns of land use have not been maintained on campus. In the late 1990s with the formulation of a campus historic preservation policy and the University established a Historic Preservation Committee to address the campus heritage.

A constant theme running through various planning documents, from William G. Tight to Carl Warnecke, has been axiality to the campus' layout. This was first accomplished by the extension of city streets, such as Terrace, from Central Avenue to its intersection with Grand Avenue or Ash Street. As the campus expanded to the east, other thoroughfares such as Yale and Cornell were incorporated into this axiality. As streets and avenues, these were open spaces that were marked by the construction of university buildings and dormitories on either side of these corridors across campus.

With the adoption of the Warnecke Plan, vehicular traffic was limited to a loop road around the edge of the University, thus closing off the streets and avenues that crossed the campus. Interestingly, with the exception of Logan Hall, which blocked the view of Scholes Hall from Central Avenue, these open space thoroughfares have been retained as de facto corridors, which have become integral features of the University's landscape (Figure 11). Now referred to as "pedestrian malls," these features are in fact historical remnants of original campus planning schemes. They continue to provide orientation for visitors and new students and serve as utility corridors.

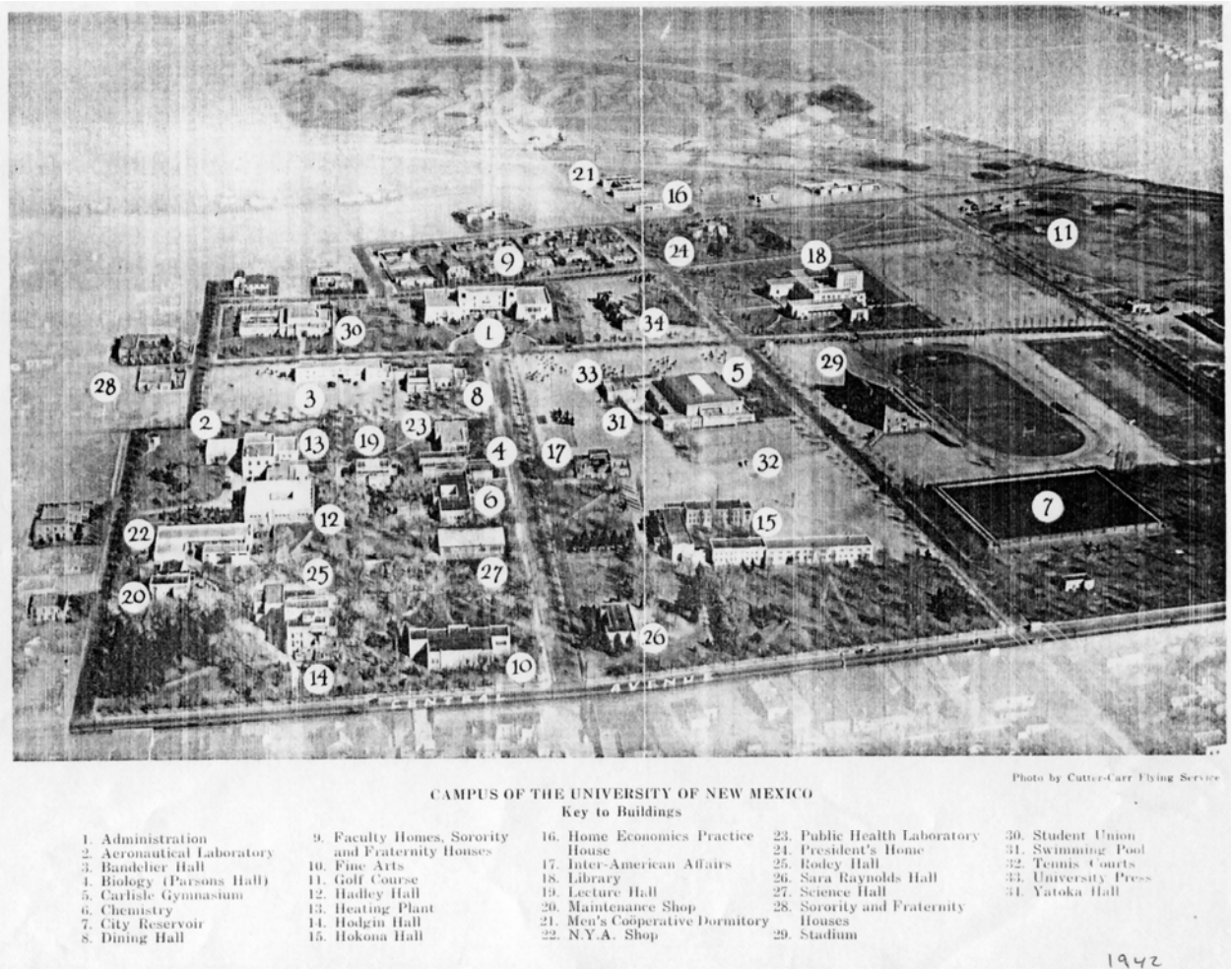


Figure 11: Birdseye view of campus in 1942 (note axiality of Scholes Hall on Terrace Street)

In recent years, these pedestrian malls have created a place for themselves in preserving the heritage of the University's built environment. Landscapes such as the open space between Zimmerman Library and the Anthropology Building, have been recognized as culturally significant places worthy of preservation regardless of age. In addition, just as when they were

city streets, the malls continue to function as spatial boundaries for groups of buildings, many of which are now significant historic structures.

It is these historically derived corridors that form the basis for proposed “Heritage Zones” that are detailed in the following section. These Heritage Zones are a combination of open space and the built environment that emphasizes the important relationship between the two and are critical aspects of preserving the University’s campus heritage and sense of place.

GENERAL PRESERVATION GUIDELINES

Management Approach

Ideally, the University should integrate routine maintenance and specific preservation guidelines developed for this Heritage Preservation Plan into daily campus maintenance and yearly development plans. University task forces and committees responsible for studying and making recommendations to future campus development plans and staff at Physical Plant charged with maintaining real property at the university should incorporate historic preservation ideas in daily operations.

The most efficient way to accomplish this goal is to incorporate the State of New Mexico legal requirements for cultural properties and the *Secretary of the Interior's Standards* for planning and the treatment of historic properties into the culture of the University so that historic preservation is not a later "add-in" to a project, which can result in costly redesigns; or overlooked in daily maintenance routines or project planning, which can result in a loss of historic character. Most historic buildings and landscapes lose aspects of historic integrity because maintenance staff has not been informed on how daily maintenance should be conducted to preserve significant building features. If maintenance staff is made aware of the historic preservation issues for the properties they care for, they can incorporate them into their daily, weekly and yearly routines. The best method to bring historic preservation to their attention is through training sessions that use craftsmen, preservation specialists, and/or product representatives who know the specific preservation issues and provide hands-on training on how to work with historic materials.

Maintenance staff, architects, engineers, planners and facilities/physical plant administrators can be informed about historic preservation regulatory requirements and university policies on campus heritage preservation. This could include classroom training sessions, site visits to discuss issues specific to a property, developing a familiarity with this Heritage Preservation Plan, and working closely with the State Historic Preservation Office and other preservation-oriented groups to gain additional insight about historic preservation in general.

To incorporate historic preservation into the University culture–beyond training and using this Heritage Preservation Plan–Physical Plant should work to design a system that ensures 1) compliance with the regulations; 2) University policy; and 3) the recommendations of this Heritage Preservation Plan. The system should track maintenance and new projects from

inception through completion and inform all parties that have responsibility for the repair and alteration of historic properties on campus.

Development Guidelines

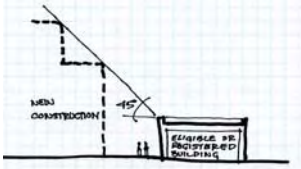
Historic preservation at the University should employ a philosophy that unites the Regents, administrators, building stewards, and maintenance staff in the overall goal to provide modern facilities and retain the historic qualities of the campus' buildings and landscapes that provide a sense of place and heritage. Heritage preservation on campus is not intended to make the institution a "museum" or a place where changes cannot be made, but rather is intended to engender a pride and understanding of the historic architecture and important landscapes that provide a nationally unique environment within which academics take place. As such, preservation standards, the regulatory process, and this Heritage Preservation Plan should be seen as development tools for the University–allowing for changes to the campus which honors the past and is valued by alumni, students, faculty and the general public in Albuquerque and the State of New Mexico.

Additions to historic buildings or new buildings located in or adjacent to Heritage Zones should play off the architectural and spatial characteristics of the Spanish-Pueblo Revival style. Such new development should respect the massing and proportion of the existing buildings on the Central Campus through such elements as setbacks, fenestration patterns and detailing. New development and architectural design should not mimic the architecture of John Gaw Meem or Miles Britelle, which would create a false sense of history, but rather should honor its temporal environment and architecture while using the concepts and elements of the Spanish-Pueblo Revival style. The College of Education Complex is an excellent example of a modern architectural style that plays off the historic architectural vocabulary and each generation of building on campus should be encouraged to develop an architecture that represents its own time while honoring the heritage of the University.

The *Secretary of the Interior's Standards for Preservation Planning* (located in the appendices) can aid the University in moving forward with future plans, however, some specific guidelines for development are provided below on Table 2.

Table 2: Development Guidelines

GENERAL DEVELOPMENT GUIDELINES	
Landscape	Protect important landscape views when infilling and developing the campus.
	If it is possible to introduce grass species that require less water, it

	should be done as a way to conserve water. However, the species of grass introduced should be one that covers evenly, rather than grows in clumps. The species selected must withstand student use of the area.
	The UNM ground mounted signs and planting may change in design through the years, however, the scale of this feature should not be larger than its present prominence.
Building Development	Maintaining the Heritage Zones will protect the entrance elevations of most historic properties. However, buildings vulnerable to adverse effects include: ▪ South Elevation of Bandelier Hall East ▪ Tapy Hall–current plans for demolition to create open space ▪ Buildings 26, 20, 151, 152, 154, 160–adjacent to potential development sites that will be needed as campus grows
	For additions to the south of a historic buildings: at least 4 hours of solar access on December 21 of each year should be received on the portion of the roof closest to the new building or addition. This provision will allow for the addition of solar panels to the roof of the protected buildings (not seen from the ground).
	On all other elevations, the building envelope for a proposed building should fall below a place drawn along the top of the historic building's adjacent wall and 45 degrees to the ground.
Energy	Window Efficiency: look to other project examples that have preserved historic windows and overall building character while upgrading the R-value of their building systems to meet modern energy requirements. An example is the Naval Yard in Washington D.C. where new energy efficient windows were added on the interior of the building, to allow the exterior to retain its historic character.
	Walls: It is best to use an insulation system on the interior of a wall system or by furring out an interior wall. In general, historic buildings should not be covered with an EIFS system to produce higher energy efficiency; however, if the University were to choose such a system, the final look should match the historic texture and color of stucco.
Energy	Roofs: Most buildings on campus can be retrofitted with a tapered insulation system that ensures water drainage and promotes a higher R-value. These can be hidden behind parapets and do not affect the overall historic character of the buildings. Avoid spray foam systems; if a rubber roofing system is used, pay special attention to flashing details at *canales* and ensure system cannot be seen from grade.

Accessibility	Ramps should be designed to have the least visual impact on historic properties as possible. Rather than ramping straight into buildings at the center walkway, consider an L- or U-shaped ramp that would allow the ramp to run parallel to the building for most of its length. Use short landscape walls and plantings to hide ramps and reduce their visual profile.
	Elevators should be added to the least visible elevation and the addition should match the massing and overall composition of the historic property.
	Where possible, retain historic hardware. Most University doors retain this original feature and it adds to the overall character. If the historic hardware must be replaced, salvage the historic (perhaps for curation at the Maxwell Museum), and replace with a modern accessible unit that blends with the character of the door.

Routine Maintenance

All maintenance and repair to historic structures at the University should work to make an efficient contemporary use of the historic properties, while preserving their historic, architectural and cultural values. The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (and more specifically the standard for Rehabilitation) can lead University building planners and maintenance staff through this process. The standards are included in the appendices of this Heritage Preservation Plan. However, below is a table that outlines general preservation practice for routine maintenance projects on University historic properties. Maintenance staffs should be encouraged to utilize the following general guidelines when carrying out their activities:

Table 3: General Maintenance

GENERAL INSPECTIONS	
Roof	Inspect pitched and flat roofs, including underside of substrate if it can be seen on interior, once each year for leaks and deteriorating roofing, flashing and other components.
Walls	Monitor cracks in stucco. Inspect the wall surface every six months, particularly at corners where cracking from foundation settling can often appear. If stucco cracks are moving and/or growing, contact an engineer for advice on building stabilization.
Windows	Inspect windows yearly for operability and a proper seal. Also inspect paint

	and overall window condition, to ensure there is no moisture, insect or use damage.
Doors	Inspect doors yearly for operability and a proper seal. Also inspect paint and overall condition, to ensure there is no moisture, insect or use damage.
Foundation	Inspect basements and foundations every six months to ensure that they are dry. If there is cracking, monitor as with stucco above.
Porches	Inspect porch columns and architectural features yearly for moisture and insect damage, condition of paint, and structural soundness.
Character Defining Features	Inspect all character defining features yearly, including decorative elements, to ensure that they are not suffering from moisture damage, sunlight, use or other types of deterioration.
GENERAL MAINTENANCE	
Landscape	Tree health shall be maintained with appropriate watering and attention to prevent and treat disease.
	Prior to the end of the natural life of trees in important landscapes, a replacement tree of the same or similar species should be planted nearby. Tree replacement should be spaced in time to avoid the maturing and death of several trees at once.
Roof	Flat roofs can use modern materials, such as rubber roofing, as long as they are not visible from grade. Ensure that roof and flashing materials are compatible. Remove insect hives and screen openings at eaves where bats, birds and insects might gain access to the interior.
Walls	Stucco colors and texture should be analyzed on a building by building basis throughout the campus to determine historic colors and textures. The older stuccos tended to have a smooth texture and generally lighter tans, while modern stucco has a pebble-dash texture and typically darker browns. When re-stuccoing buildings, the historic colors and textures should be used to maintain and restore architectural character.
Walls	When repairing stucco, match color, texture, and composition of the historic stucco. Cut deteriorated material from wall to provide preparation prior to initiating patch. Provide test panels to ensure the best possible mix and technique, prior to completing repairs on historic buildings. Once the staff has identified a good stucco mix and application technique, document it and use as standard repair method.

Windows	Clean cracks and crevices at windows yearly to maintain operability. If window is inoperable, repair using materials that match historic. When replacing hardware, the new hardware should match the historic. When re-glazing, install new panes using clean putty lines. When repainting, properly prepare the surface, scraping loose paint, repairing deteriorated wood (with epoxy resins or Dutchmen that match the original wood species and window component profiles), sanding and repainting. When painting use clean lines and be sure to remove any residue from glazing. When adding screens or energy efficiency devices, install on interior to minimize visual impact on exterior.
Doors	When replacing hardware, the new hardware should match the historic. If ADA hardware is required, choose hardware that is compatible with the historic in color, material and overall design. When installing screens or storm units, purchase units that are full within the frame; or units where the panels and mullions line up with the historic panels and proportions of the doors. When repainting, properly prepare the surface, scraping loose paint, repairing deteriorated wood (with epoxy resins or Dutchmen that match the original wood species and window component profiles), sanding and repainting. When painting use clean lines and be sure to remove any residue from glazing or adjacent trim.
Foundation	Patch minor cracks to match the surrounding concrete in texture and color. Patches will last longer and be less likely to cause damage to surrounding historic material, if the concrete matches the original in composition. If concrete is deteriorated on the surface, scrape loose concrete from wall and repair with concrete mix that closely matches the original (composition as noted above, applies here as well).
Character Defining Features	Many of the buildings in this plan have a number of character defining features that are not included in the above categories. If the features are concrete, maintain as noted in foundations, but also ensure that the lines of the features are kept intact. If the features are wood, follow the painting and patching recommendations noted under windows.

UNM HERITAGE PROPERTIES

"The University of New Mexico Campus is unique in the architecture of its buildings and regional character. The design of open spaces through considered placement of buildings is an integral element of landscaping. The regional heritage of the green interior court or patio within building groups, in contrast to desert planting, rock and earth surround such groups, should be cultivated. Equally important in this arid land is an occasional large green area."

John Carl Warnecke

The National Register of Historic Places, a division of the National Park Service, has established criteria for evaluating the significance of historic buildings and structures.[14] Of the four criteria, three are relevant to understanding the significance of buildings on the UNM campus:

- Criterion A (Historical Events). Properties associated with events that have made a significant contribution to the broad patterns of history;
- Criterion B (People). Properties associated with the lives of persons significant in the past;
- Criterion C (Design/Construction). Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

It should be noted that the events, people, and design types discussed in the criteria may be of national, regional, state, or local significance.

For the purposes of this preservation plan, and in order to contextualize the buildings and landscapes discussed in the proposed heritage zones historically, the University history has been divided into three major historical periods:

The Formative Period (1889 – 1928)

This period is marked by the creation of the University campus on the barren sand hills of Albuquerque's East Mesa. Beginning with a single building (Hodgin Hall), the campus grew very moderately over its first several decades of existence. By 1915, President William G.

[14] For more discussion of these significance criteria see "How to Apply the National Register Criteria for Evaluation," *National Register Bulletin* 15, Washington, DC: National Park Service, 1991.

Tight and his successors had unofficially adopted the Spanish-Pueblo Revival style of architecture, but enrollment was still small and the dozen or so buildings, laboratories, and dormitories clustered at the corner of Central Avenue and Plum Street (University Boulevard). Following World War I, the University's enrollment began to increase and by the mid-1920s campus expansion was imminent.

The Expansion Period (1928 – 1945)

New buildings such as Carlisle Gymnasium and Yatoka Hall began to push the campus northward in the late 1920s. Enrollment continued to increase despite the economic hardship caused by the Great Depression, and the University actually expanded in physical size as New Deal funds were directed towards its building program. Architecturally speaking, this could be considered the "golden age" of construction. It was defined by the designs of John Gaw Meem, whose interpretation of the Spanish-Pueblo Revival style resulted in the campus' first student union (the Anthropology Building), a new administration building (Scholes Hall), and main library (Zimmerman Library). These buildings not only reflected some of the best work of this master architect, but also created new patterns of land use on the campus, as noted by the shift in the campus center from Central and Plum to the intersection of Terrace and Ash streets. These three prominent buildings, all constructed within a two-year span (1936-37), resulted in the construction of additional buildings along Terrace Street that continued into the early 1940s. It was during this period, under the leadership of President James Zimmerman, that the University also began to be recognized for some of its academic departments. Some of this development was, however, curtailed by nation's involvement in World War II.

The Boom Years (1946 – 1960)

This period is marked a tremendous growth in post-World War II student enrollment that was naturally reflected in an increase in faculty size and the need for more classrooms, laboratories, and dormitories. This building boom required larger buildings, and with generally less money in construction budgets, this, coupled with the trends towards architectural modernism, resulted in modifications to the architects' interpretation of the Spanish-Pueblo Revival style. As space on the campus west of Zimmerman Library became less plentiful, these new larger buildings resulted in the campus expanding towards the east, along Yale Boulevard and Cornell Street. While enjoying the University's new prosperity, President Thomas Popejoy also recognized the need for campus planning in light of this sudden growth. As this period ends, a new comprehensive development plan for the University is adopted (the Warnecke Plan), and plans are underway to expand the reach of the University to areas both north and south of the Central Campus.

While obviously campus development does not end in 1960, this date is relevant for the discussion of historic significance for buildings and landscapes under Criterion A because it includes buildings that are, or soon will be, 50 years old or older. The 50-year mark is the standard for considering a building's eligibility under the State and National Registers.

However, as has already been noted, this preservation plan considers the heritage of the University's built environment to be more than the collection of State and National Register eligible buildings. This plan assumes that the spatial relationships from building to building (height, density, and massing), and between buildings and open spaces (landscapes and viewsheds), to be the key to maintaining a sense of place that has been a hallmark of the University of New Mexico.

In order to conceptualize these relationships better, and understand their significance within the context of this preservation plan, it is proposed that the University establish "Heritage Zones" that include a combination of significant buildings and landscapes to be protected from unsympathetic development (Figure 12). It is thought that these Heritage Zones will provide the best framework with which to preserve the sense of place on the Central Campus. It is anticipated that the definition of heritage zones, and acknowledgement of the additional heritage properties not included in zones will aid in planning for future campus developments.

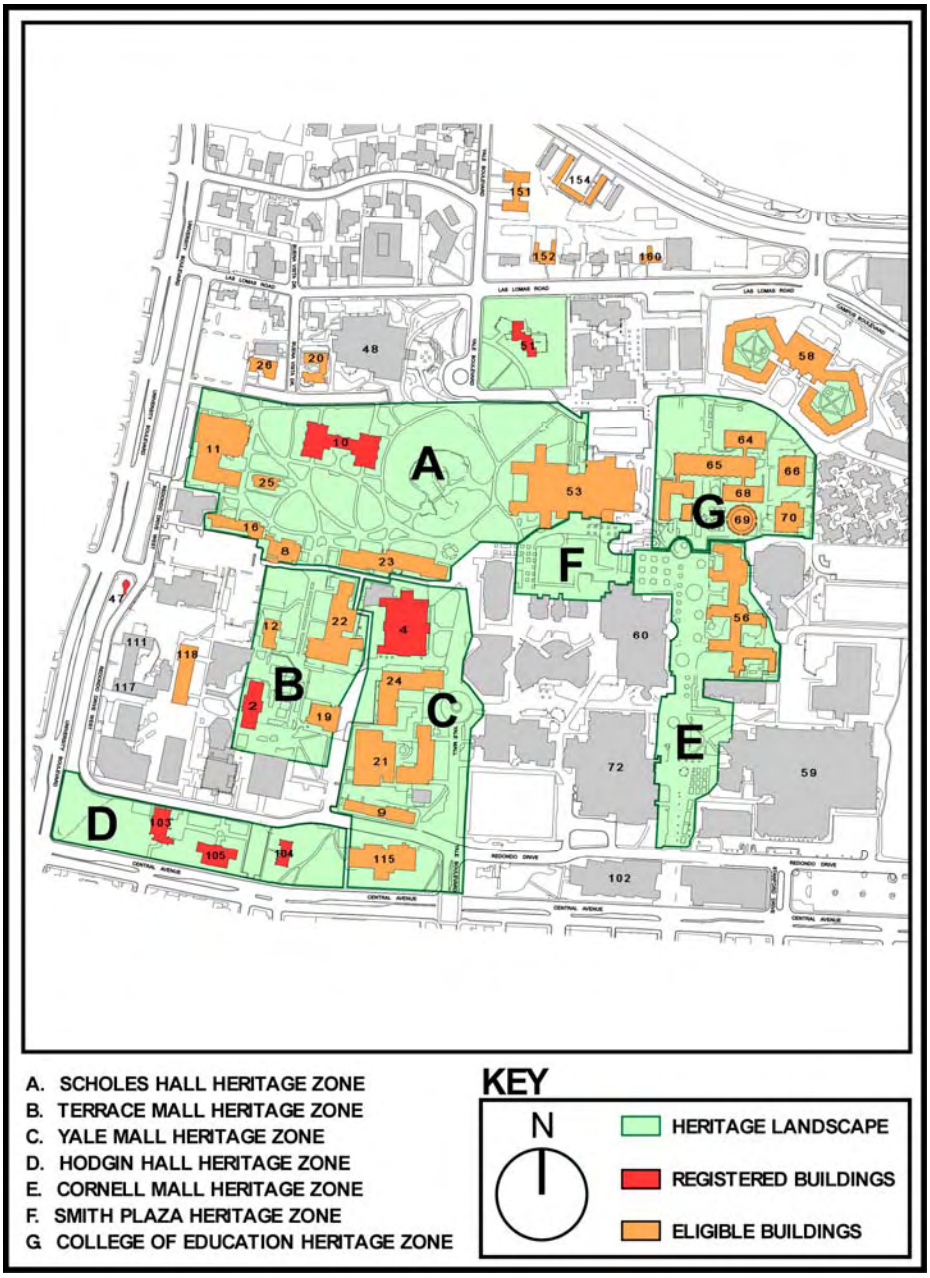


Figure 12: University Heritage Zones

Architectural Styles at UNM

The primary architectural style at the University is Spanish-Pueblo Revival, a regional style that reflects the eclectic romanticism of the early twentieth century. The style plays off picturesque ideals by evoking history, using an asymmetrical, yet balanced composition; symbolic

associations with traditional building techniques and forms; and responding to the region's topography, climate and landscape. The Spanish-Pueblo Revival style on campus plays off the vernacular architecture Spanish missions and New Mexican pueblos, creating its own vocabulary of carefully studied features and designed compositions that are meant to evoke a sense of place and regional feeling.

There are five types of the style evident on the University campus, which have been divided into three "phases" (Table 4).

Table 4: Spanish-Pueblo Revival styles at UNM

PHASE I	
	The overall architectural design is linked to the Romantic and Arts & Crafts Movements through its picturesque compositions and applied ornamentation (such as *vigas* and decorative buttresses). Architectural components from this phase include flat roofs with mixtilinear parapets; stuccoed modular forms with projecting *vigas*; multi-storied, terraced massing; balconied entrances; corbel and *zapata* details; and decorative buttressing. This style was typically used from 1900 – 1940.
PHASE II	
	The overall architectural design is linked to early modernism and Art Deco forms through a sculptural massing. Architectural components from this phase include buttresses, piers, and corner massing; carefully undulating walls and parapet profiles. There are two distinct subphases to this period, but some buildings are categorized under this main phase definition. This style was typically used from 1920 – 1965.
PHASE II A	
	The overall architectural design of this style was developed by John Gaw Meem and most campus buildings in this style were designed by him. The components that characterize this style include bilateral asymmetry; hand-carved wooden details; some concrete details that mimic wood architectural components; picturesque compositions; battered, undulating walls and parapets; and decorative buttressing.
PHASE II B	
	The overall architectural design of this style was developed by John Gaw Meem's partner, Edward O. Holien who was educated in the Beaux-Arts tradition. The components that characterized this style include symmetry; monumentality; regimented window spacing; pre-cast concrete architectural features; and a greatly reduced number of handcrafted details in the buildings.

PHASE III	
	The overall architectural design of this style relates to Modernism and New Formalism using regional forms. Rather than rounded and undulating forms, the architecture uses crisp lines and a more formal regulated fenestration and structural pattern than the earlier styles. Architectural components include sharp-lined battered walls; large masses; stylized, cast concrete details (usually functional such as *canales*, posts, and corbels); glass curtain walls; and doors/windows deeply recessed into stuccoed masses.

SCHOLES HERITAGE ZONE

The Scholes Heritage Zone includes (Figure 13):

1. Ash Mall
2. Duck Pond
3. Zimmerman Library Grounds & Castetter Cactus Garden
4. Building 8: Bandelier Hall East
5. Building 10: Scholes Hall
6. Building 11: Anthropology
7. Building 16: Bandelier Hall West
8. Building 23: Mitchell Hall
9. Building 25: Alumni Memorial Chapel
10. Building 53: Zimmerman Library

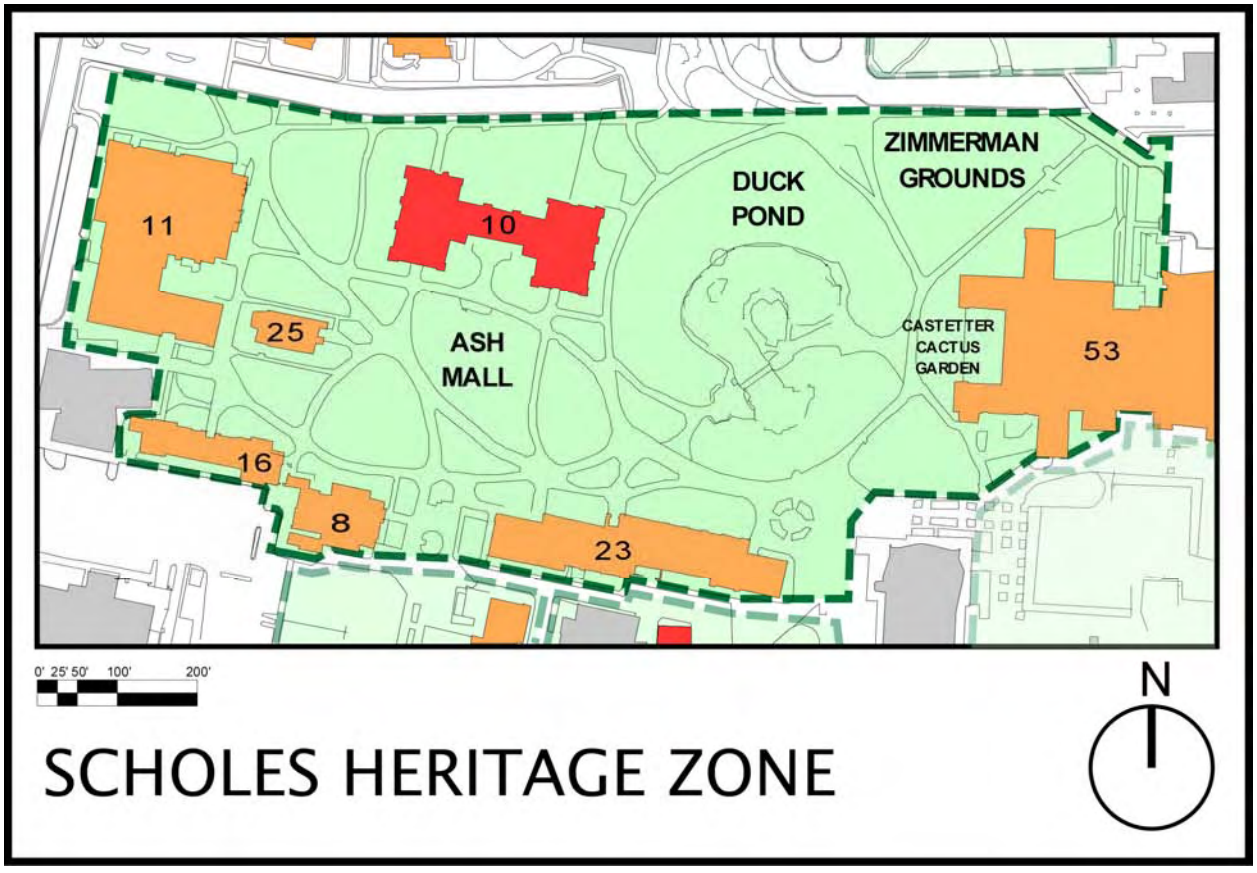


Figure 13: Scholes Heritage Zone Boundaries

Ash Mall

Architect	Garrett Eckbo with Guy Robert "Bob" Johns
Date of Construction	1976
Name Origin	Named after Ash Street
Primary Materials	Concrete walks, earthen berms with grass; trees and shrubs.
Maintenance Area	I
Facility Planning Files	UNM Archives Accession 028

Figure 14: Ash Mall, 2006

Historical Significance

Ash Mall is located between Scholes Hall on the north, the Anthropology Building on the west, Bandelier West and Mitchell Halls on the south and the Duck Pond on the east (Figure 14). It was designed by Garrett Eckbo with Bob Johns and completed around 1976. This open space has been preserved since the 1930s. John Gaw Meem designed Scholes Hall on axis with Terrace Street in a classic Beaux Arts landscape scheme.

The Warnecke Campus Plan closed off Terrace Street and eliminated the axial approach of the original plan. This plan places the focus on the landscaped space rather than on any one building. The surrounding buildings, including Scholes Hall, serve to define the space rather than be the focus of it. The Alumni Chapel is located within the space to the west end.

Garrett Eckbo's and Bob John's implementation of the Warnecke plan developed a pastoral, modernist landscape characterized by undulating hills covered with seemingly randomly placed trees (Figure 15). Paths are laid out to connect important destinations and the hills serve to entice the pedestrians to stay on the paths. Through the years, important public art pieces have been added to the setting.

A rose garden in memory of Van Dorn Hooker III, son of the former University Architect, Van Dorn Hooker II, is located on the south edge of this heritage zone at the north end of Terrace Mall. Van Dorn Hooker II is largely credited with preserving the stylistic consistency of the campus architecture during his tenure, 1963-87.

Figure 15: Landscape plan of Ash Mall
Source: Will Moses, 2006

Character Defining Features

- Open space contained by Scholes Hall on the north, Anthropology Building on the west, Bandelier West and Mitchell Hall on the south, and the Duck Pond space on the east.
- Gently rolling, low hills
- Curved, paved paths connecting destinations.
- The density of the tree cover that presents an oasis-like setting
- Plantings that add color and texture to the space.
- Public art
- Van Dorn Hooker III Memorial Rose Garden

Important Views of this Setting

- Approach from west parking lots to this oasis-like setting
- Approach from east and south
- Views to the mall from surrounding buildings

Preservation Guidelines

- Replacement of trees should maintain the same density; however, exact placement is not as important as the density.
- The grassed, rolling terrain should be maintained.
- Paved paths may be moved or added to if required, but the curvilinear nature of the layout shall remain.
- Paving materials may be upgraded to stone or brick.
- Public art may be added to the space.
- Planting beds may be added to provide color and texture, but their presence shall not detract from the gentle effect of the rolling hills.

Duck Pond

Architect	Garrett Eckbo & Guy Robert "Bob" Johns
Date of Construction	1976
Name Origin	Colloquialism for the pond at the center of this landscape.
Primary Materials	Water feature, concrete walks, earthen beams with grass, trees and shrubs.
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028

Figure 16: Duck Pond, 2006

Historical Significance

The Duck Pond is located between Ash Mall on the west, Dane Smith Hall on the north, Zimmerman Library grounds on the east, and Mitchell Hall on the south (Figure 16). It was designed by Garrett Eckbo and completed in 1976. Prior to the creation of this landscape feature, Yale Boulevard extended onto the site and culminated in a parking lot that served the library and an office building, Yatoka Hall—built in 1928 as a dormitory—and a temporary World War II-era wooden building. Ironically, the "Duck" Pond was not originally constructed to accommodate ducks, however, shortly after the pond was constructed people began dropping off unwanted ducks – possibly given as Easter presents. Spatially, the Dock Pond area is a continuation of the western portion of Ash Mall.

Garrett Eckbo and Bob John's implementation of the Warnecke plan developed a pastoral, modernist landscape characterized by undulating hills, seemingly randomly placed trees, a pond with a small water fall, spraying fountain, and foot bridge at a neck of the pond. Paths are laid out to connect important destinations and the hills serve to entice pedestrians to stay on the paths. Through the years, public art pieces have been added to the setting.

The Duck Pond is the focus of the oasis setting that the University offers to students and the public. Benches in the shade and grassy hills provide places to read, visit with friends, and relax. The island in the pond and some of the areas protected by shrubbery provide nesting spots for ducks (Figure 17).

Figure 17: Landscape Plan of Duck Pond
Source: Will Moses, 2006

Character Defining Features

- Open space extension of the western portion of Ash Mall and Zimmerman Library grounds
- Gently rolling, low hills that surround most of the pond and provide a view of the water and wildlife from a slightly raised position
- Curved, paved paths connecting major circulation paths
- The density and general location of shade trees
- Pond, waterfall, and fountain

- Public art
- Bridge
- Retaining walls that define planting areas and walks
- The alumni-donated clock

Important Views of this Setting

- Approach from mall to the south between Mitchell and Ortega Halls
- Approaches from West Ash Mall and Zimmerman Grounds
- View from Dane Smith Hall and Yale Boulevard

Preservation Guidelines

- Grassy mounds should remain and maintained with appropriate watering and attention to prevent and treat disease.
- Paved paths may be moved or added to or upgraded with stone or brick, but the curvilinear nature of the layout should remain.
- Public art may be added to the space.
- Reconstruction of the retaining walls may be necessary in the future. If the material is changed from railroad ties, the replacement should be a natural material with texture and warmth, such as a tan or brown colored concrete or natural stone.
- Planting beds may be added to provide color and texture, but their presence shall not detract from the gentle effect of the rolling hills.
- Tree replacement should maintain density; exact placement is as not important as density.
- The pond, water fall, and fountain must be maintained with appropriate measures to maintain the health of the fish, ducks, and visitors. Visual barriers such as shrubs should be used to hide any mechanical apparatus added to maintain the quality of the water.
- If it is possible to introduce grass species that require less water, it should be done as a way to conserve water. However, the species of grass introduced should be one that covers evenly, rather than grows in clumps. The species selected must withstand student use of the area.

Zimmerman Library Grounds & Castetter Cactus Garden

ZIMMERMAN			
Landscape Architect	WPA, Physical Plant		
Date of Construction	1930s		
Recommended Eligibility	National Register	State Register	
Criteria	A	Expansion Period	
Name Origin	N/A		
Primary Materials	Water Feature, Concrete Walks, Earth Berms w/ Grass; Trees & Shrubs		
Maintenance Area	III		
Facility Planning Files	UNM Archives Accession 028		
CASTETTER			
Landscape Designer	Edward P. Castetter		
Date of Construction	1940		
Recommended Eligibility	National Register	State Register	
Criteria	A and C	Expansion Period and Castetter design	
Name Origin	Edward F. Castetter, professor emeritus of biology, former academic vice president		
Primary Materials	Variety of species of cacti, yucca, and other succulents, flagstone and gravel		
Maintenance Area	III		
Facility Planning Files	UNM Archives Accession 028		

Historical Significance

The landscape surrounding Zimmerman Library to the north and west of the building constitute the Zimmerman Library Grounds. To the south of the library's west wing is a small courtyard, built in the mid-1970s, with a Spanish Baroque Revival fountain from Mexico City donated by former University vice-president Sherman Smith (Figure 18). The Zimmerman Grounds circa 1930s naturalistic landscape of lawns, evergreens, and mature Siberian Elms appear as an extension of the open space created by the Ash Mall and the Duck Pond (Figure 19). The pine trees on the south side were planted by the WPA and can be seen in 1930s photographs. The area southwest of Zimmerman Library is a continuation of the 1930s naturalistic landscape, altered slightly by berms placed in accordance with the Eckbo plan.

Figure 18: Fountain in courtyard

The Castetter Cactus Garden, planted with a variety of cacti and yucca species, and other succulents, fronts the west side of the library—formerly the building's main entrance (Figures 20 and 21). Biology professor Edward F. Castetter created this specimen garden to showcase desert plants of the Southwest.

Figure 19: Zimmerman Library Grounds, 2006

Figure 20: Castetter Cactus Garden, 2006

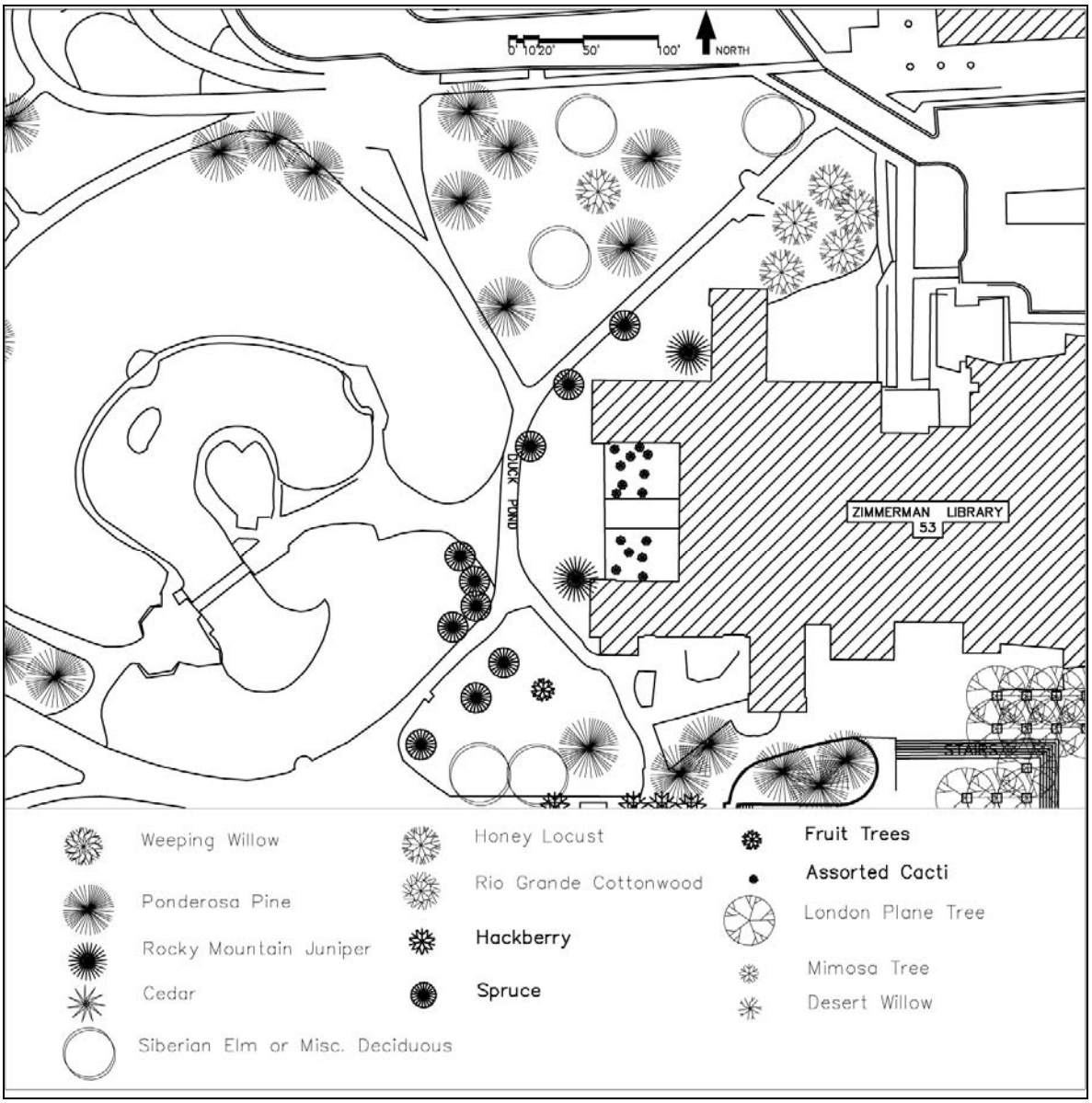


Figure 21: Plan of West Side of Zimmerman Library Showing Zimmerman Library Grounds and Castetter Cactus Garden. Patio with Baroque Revival fountain is not shown.
Source: Will Moses, 2006

Character Defining Features

- Open space extension of Ash Mall and Duck Pond area
- Gently rolling, low hills associated with the north, northwest, and southwest groves.
- The density and general location of trees
- Castetter Cactus Garden
- Courtyard to south of west wing of Zimmerman
    - scale of fountain

- scale of surrounding visual barrier
- texture of paving
- scale of benches and amount of seating

Important Views of this Setting

- Approach from mall to the south between Mitchell and Ortega Halls
- Approaches from the western portion of Ash Mall and Duck Pond
- View from Dane Smith Hall and Yale Boulevard

Preservation Guidelines

- The density of the trees should be maintained.
- Grassy mounds shall remain.
- To the north, northwest, and southwest, paved paths may be moved or added to if required, but the curvilinear nature of the path layout shall remain.
- Paving materials may be upgraded to stone or brick.
- Public art may be added to the area.
- Planting beds may be added to provide color and texture, but their presence should not detract from the gentle effect of the rolling hills.
- Any succulent planting added to the west of the Castetter Garden should be distinguished as additions to distinguish the species that Castetter originally selected.
- Features of the courtyard to the south of the west wing of Zimmerman can be changed as long as the scale of the design remains the same.
- At Castetter Garden, the plants should be maintained with appropriate attention to maintain health and prevent and treat disease. As plants reach maturity, they should be replaced with the same species. As plants multiply, they should be thinned to maintain a healthy density.
- The small courtyard should be maintained to provide a visual barrier to the south and a sense of containment. Plants should be pruned and thinned appropriate to their species. Benches may be changed as the existing ones wear out.
- The courtyard fountain may be changed to a similarly scaled one if the existing one requires replacement.

Building 8: Bandelier Hall East

Architect	Miles Brittelle (George Williamson & Co.)	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1930	
Contractor	Lembke and Co.	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Expansion Period and Architectural style
Building Name	Named after Adolph F.A. Bandelier, the famous anthropologist.	
Primary Materials	Precast concrete hollow block with stucco (70 psi at 28 days).	
Original Use	Dining Hall	
Current Use	Geography Department	
Date of Addition	1940s – portico leading to Bandelier Hall West	
Architect	John Gaw Meem	
Historic Names	1950 – 57	Girl's Dining Hall
	1957 – 71	Joaquin Ortega Hall – Department of Modern Languages
Current Square Footage	9,573	
Stories	One story with 12.5 ft; 9 ft; and 8 ft roof heights	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 22: Bandelier Hall East, Building 8, 2006

Historical Significance

Miles Brittelle used picturesque elements reminiscent of Spanish missions to emphasize the entrance of Spanish-Pueblo Revival style building (Figure 22). Originally constructed as a

dining hall, the building was sited in what was then the center of campus (Terrace & Ash) to facilitate access by students. Its location also corresponded with the shift in the campus' layout in the mid-1930s from the corner of Central and University to the north and east by the alignment of Scholes Hall, the Anthropology Building (Student Union) and Zimmerman Library. The dining hall was located at the north end of Terrace Street. The only major modification to the building has been the construction of a portico at its northwest corner to connect the structure with Bandelier Hall West, which was later partially enclosed and a new basement entrance was added. The façade of the building is virtually unchanged from the original design; however, the interior of the building underwent extensive remodeling after it ceased to be a dining hall. Bandelier East has been used as a bookstore, offices and language laboratories, the registration center, and currently houses classrooms and laboratories for the Geography Department.

Character Defining Features

- Irregular one story, stepped massing
- Bilateral asymmetry
- Mission inspired entry with curvilinear parapet, battered walls, wood corbels and lintel
- Rounded parapets
- Wood door in portal: 6 lite wood with molded panel and flagstone stair
- Entrance on west with steps, curved wing wall, Mission mixtilinear parapet over opening
- Extending *vigas*
- Infilled connector portal: wood log columns, *zapata* corbels, and lintel
- Tapered window openings, recessed window, and wood lintels
- Wood lintel with corbel on west window
- Wood log *canales*

Preservation Guidelines

- The windows have been replaced with false divided lite units. During the next building rehabilitation, the windows should be replaced with wood true divided lite units to match the historic.
- The wood lintels over windows have been stucooed; this stucco should be removed and the lintels restored.
- Repair the wood detailing at the east entrance to match the historic profiles and appearance. The wood is dry, split and in several places features are beginning to deteriorate. See general guidelines for working with historic wood details. Once repaired, inspect yearly to ensure it remains in good condition.
- Remove metal flashing from *vigas* and repair *viga* ends to match historic. See general guidelines on repairing and replacing *vigas* ends.
- If possible, remove metal window grilles and replace with less visible intrusion system, such as an alarm, fixed windows that have the appearance of a 9/9 wood true divided lite double hung unit, or an interior grate whose components line up with the window rails, mullions and muntins.
- Apply wood preservative to all unpainted wood features yearly.

- There are a few features on the interior that remain, but have been visually lost or divided in the building renovations. These are the concrete beams and corbels at the east entry and the concrete columns with *zapata* capitals in the main classroom space. If in future renovations, these can be highlighted and the spaces they defined, reopened, it would enhance the historic character of the building.
- In future renovation, remove basement entrance and portal enclosure on north, as both detract from the overall character of the buildings and the historic passageway. If space should remain enclosed to maintain square footage, provide glazing to restore the open sense of portal. The architecture of the historic steps leading from Bandelier Hall East, the basement entrance and the partially enclosed portal is extremely awkward. Any changes that can make the functions and transitions work better and which follow the Secretary's Standards will provide a better architectural appearance for the overall Heritage Zone, and for the two Bandelier Halls. Once the connector is architecturally pleasing, the bushes that were planted to hide this area can be trimmed.

Building 10: Scholes Hall

Architect	John Gaw Meem
UNM Style	Spanish-Pueblo Revival Phase II A
Date of Construction	1936
Contractor	Thomas Bate – Denver, Colorado
Register Listed	National Register State Register (#388)
Criteria	C Architectural style
Building Name	France V. Scholes, a former Academic Vice President of the University and Dean of the Graduate School
Primary Materials	Brick & tile walls, concrete floors & foundations, wood doors & windows
Original Use	Academic and Administration
Current Use	Administration
Date of Addition	n/a
Architect	none
Historic Names	Administration and Laboratory Building
Current Square Footage	20,770
Stories	Three with 53 ft; 45 ft; 32 ft; and 16 ft roof heights
Maintenance Area	I
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	217; 215; 215-B; 3792; NM 1029-2R

Figure 23: Scholes Hall, Building 10, 2006

Historical Significance

Scholes Hall was the first building designed for UNM by master architect John Gaw Meem, and was planned as the focal point of the campus – at the axis of Terrace and Ash Streets. Meem designed a bilaterally asymmetrical façade to reflect this new formal axiality (Figure 23).

Scholes Hall was funded by the Public Works Administration (PWA) and was originally designed to house administration offices, classrooms, science laboratories, and the Anthropology Museum. The laboratory facilities were removed in the early 1950s, and the museum was moved in 1961 into a new building addition at the old student union, which had been remodeled for the Anthropology Department. The exterior of the building has not been significantly altered, but some doors have been replaced and the concrete spandrels between the windows have been partially painted. In the mid-1960s, with the implementation of the Eckbo plan, Terrace Street was abandoned and Ash Mall was built in front of the building. Although this changed the physical axiality of the street in relation to Scholes Hall, the visual axiality of Terrace Street has remained.

Character Defining Features

- Two and three story stepped massing
- Battered walls and decorative buttresses
- Undulating wall surface with hand stuccoed appearance
- Towers with openings with wood railing
- Façade design:
  - Symmetry
  - Deeply recessed entryway
  - Fenestration pattern and windows nearer wall surface
  - Non-structural wood ornamentation
  - Concrete sill
  - Window groups accented by columns, brackets, sills, beam, and projecting vigas
- Entrance portal with wood columns, *zapata* corbels, *vigas*, and split log *latillas,* small tin light fixtures, log *canales*
- Flagstone walk leading to portal
- Wood windows
- Wood lintels and corbels
- Wooden spindles in transoms
- Light buff colored concrete sills, window spandrels, projecting beams, and balcony details
- Concrete decorative lintel at central entrance on south
- Center balcony combining carved wood and cast concrete details
- Projecting cast concrete beam
- Cast concrete panels with integral color (not painted)
- Paired wood panel doors
- West end on south elevation, two story entrance with paired wood doors, sidelites, balcony with wood corbels, wood “rope” detail, angular balusters, decorative inset rail and large “rope” end posts
- East end of south elevation, engaged portal with paired log columns, *zapata* capitals, decorative inset lintel, wood “rope” sill with concrete sill at paired windows

Interior

- Wood panel doors with angle detailed mullion at transoms
- Crown molding at ceiling on first and second floor

- Union of Americas painting by Mexican Visiting Artist Jesus Guerrero Galvan, dedicated February 13, 1943
- Central hall with corbel brackets, exposed concrete beams, “rope” molding and tin fixtures

Preservation Guidelines

- Currently, several departments within Scholes Hall are split or in areas that do not meet their functional needs. Corridors have been closed off to gain office or storage space. The electrical and mechanical systems that were originally planned for classroom functions, and are now dictating the locations of walls and offices. Past renovations have left exposed conduits and panels throughout the building that may hinder future office layouts.
- When remodeling the interior, UNM should maintain the interior character defining features, but can move walls as necessary to meet programming requirements. If hung ceilings are used, be sure to maintain window opening height on interior; in addition, do not cut windows with walls.
- Preserve existing exterior and interior wood doors and historic hardware. If new are required for code reasons, match to historic as closely as possible.
- Repair existing wood deterioration and inspect yearly to ensure overall preservation.
- *Vigas* are deteriorating; see general guidelines for replacement and repair information.
- Do not paint concrete features; do not remove paint unless under the guidance of a trained architectural conservator.

Building 11: Anthropology

Architect	John Gaw Meem
UNM Style	Spanish- Pueblo Revival Phase II A
Date of Construction	1937
Contractor	Kilbourne House
Recommended Eligibility	State Register
Criteria	UNM Expansion Period and Architectural style
Building Name	Named after its use.
Primary Materials	Brick & tile walls; concrete floors & foundations; steel roof in ballroom; hardwood floors with flagstone in halls and lounge
Original Use	Student Union Building
Current Use	Anthropology & Museum
Date of Addition	1947 – courtyard enclosed
Architect	John Gaw Meem
Date of Addition	1959 – anthropology department offices
Architect	
Date of Addition	1961 – anthropology museum added
Architect	
Date of Addition	1973 – two story museum addition
Architect	McHugh & Kidder – architect; Bradbury & Stamm - contractor
Historic Names	Maxwell Museum
Current Square Footage	27,880
Stories	Two with 13 ft; 15 ft; 19 ft; 20 ft; 22 ft; 24 ft; 30 ft roof heights.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	215; 215-C; 215-C-1; 215-D; 215-D-2

Figure 24: Anthropology, Building 11, 2006

Historical Significance

This is one of four original buildings designed by John Gaw Meem in 1936-37 as the university expanded under President James Zimmerman. Originally designed as the Student Union Building, it was funded by students, alumni and WPA (Figure 25). By 1947, John Gaw Meem had designed an enclosure for the original **U**-shaped courtyard on the buildings northwest corner. Faculty offices were added in 1959 when the Anthropology Department moved into the building. In 1961 an addition to the south side of the buildings was constructed to house the Anthropology Museum, and in 1973 the museum was expanded and a two-story addition was completed to house additional faculty offices. Although there has been a great deal of architectural change through these modifications, portions of the original building retain a high degree of integrity and some significant original interior features. The building also anchors the west end of a significant cultural landscape, Ash Mall, and forms the western boundary of the Scholes Heritage Zone.

Figure 25: Student Union Building, Building 11 1937 (west elevation)
Source: UNM Archives

Character Defining Features

- One and a half story stepped massing with slightly undulating parapets
- Battered wall profile with extra buttressing at the base and corners
- Portal on north with wood log corbel beam, molded concrete sill (original ballroom windows have been replaced with infill)
- Double hung wood windows with wood lintels
- Series of 8 rectangular windows
- Carved wooden grate over window
- South entrance (originally the main entrance) with massive wood carved corbels and wood lintel and 8 lite paired wood doors with decoratively carved horizontal panel, sidelites and transom, brass light fixture

- Concrete canales

Interior

- Wood door with wood grille
- Ballroom with wood herringbone ceiling, carved beams, floral painting on inset on beams, massive carved corbels
- Flagstone in hallway
- *Viga* and *latilla* ceiling in hallway
- Tall *wood panel doors*
- Corbel and lintel remnants in hallway
- Decoratively carved doors with glazing
- *Kiva* fireplace
- Tin fixtures

Preservation Guidelines

- Preserve the historic character of the original Meem building to maintain the stepped massing and undulating, battered walls and other Spanish-Pueblo Revival details. Additions should be made to the southwest, if required.
- Inspect the herringbone ceiling in the lecture hall (old ballroom) as it is sagging; either under its own weight or from water infiltration. Repair to match the historic profile, material, and color.
- Continue to maintain historic features on interior.
- In future renovations, consider opening up the original axiality of the ballroom space and restoring the overall character of the interior.

Building 16: Bandelier Hall West

Architect	Meem, Zehner & Associates	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1941	
Contractor	UNM Building & Grounds Department	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Expansion Period and Architectural style
Building Name	Named after Adolph A.F. Bandelier, the famous anthropologist	
Primary Materials	Precast concrete hollow block with stucco (70 psi at 28 days).	
Original Use	Men's Dormitory	
Current Use	Geography Department and Earth Data Analysis Center	
Date of Addition	1940s – "*zaguan*" infilled	
Architect	Unknown	
Historic Names	1941–	Men's Dormitory
Current Square Footage	15,073	
Stories	Two with 15 ft; 8 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	296-G-2	

Figure 26: Bandelier Hall West, Building 16, 2006

Historical Significance

Bandelier Hall West was constructed as a men's dormitory and is one of the four original Meem-designed buildings in the northwest quadrant of campus. The building was designed with a central z*aguan*-style entryway flanked by decorative buttress, surmounted by window with a decoratively carved wood "*nicho*" frame, and a curvilinear Mission-inspired parapet (Figure 26). This entrance was originally open to the elements; however, it was infilled shortly after

construction due to blowing dust and cold temperatures experienced in the spaces located above the entryway. In 1972 two cube-like rooms were added to the roof to enclose the HVAC system and in the 1990s, the original wood windows were replaced with metal, false divided lite units. Despite these changes, this building has retained its overall architectural character.

Character Defining Features

- Two story massing with battered walls and slightly undulating parapet
- Mission/Spanish Pueblo revival hybrid central entry composition with decorative buttresses, large diamond pattern carved wood lintel over doors, decoratively carved window frame with small rectangular "*nicho*" above, and curvilinear parapet
- Wood *vigas*
- Wood eight lite with wood panel doors and sidelights at entrance
- Tapered window openings
- Concrete sills
- East porch leading to historic portal – tin light fixtures, wood ceiling beams, and flagstone floor.

Preservation Guidelines

- Inspect the decorative "*nicho*" wood window frame over the entrance yearly to ensure wood is in good condition.
- When building is being rehabilitated, replace 12/12 and 8/12 false divided lite windows with 12/12 and 8/12 wood true divided lite wood windows to match historic.
- If possible, remove metal window grilles and replace with less visible intrusion system, such as an alarm, fixed windows that have the appearance of a 9/9 wood true divided lite double hung unit, or an interior grate whose components line up with the window rails, mullions and muntins.
- When rehabilitating building, provide less visibly intrusive accessibility ramp on east and north elevations. If installing ramp, be sure slope and ramp components meet the accessibility requirements.
- There are a few features on the interior that remain, but have been visually lost in the *zaguan* enclosure. These include the flagstone floor, wood ceiling with carved beams and lintels over hall entrances on either side (leading east/west). Currently the space is used for storage rather than the lobby entrance to the building. If in future renovations, the historic character of this space could be highlighted, it would enhance the historic character of the building.

Building 23: Mitchell Hall

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1951	
Contractor	K.L. House Construction Co.	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Professor Lynn Boal Mitchell, who taught at UNM from 1912 until 1950	
Primary Materials	Reinforced concrete frame with block infill and stucco.	
Original Use	Classroom	
Current Use	Classroom	
Date of Addition	none	
Architect	none	
Historic Names	Classroom Building	
Current Square Footage	46,965	
Stories	Two with a tower	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-W	

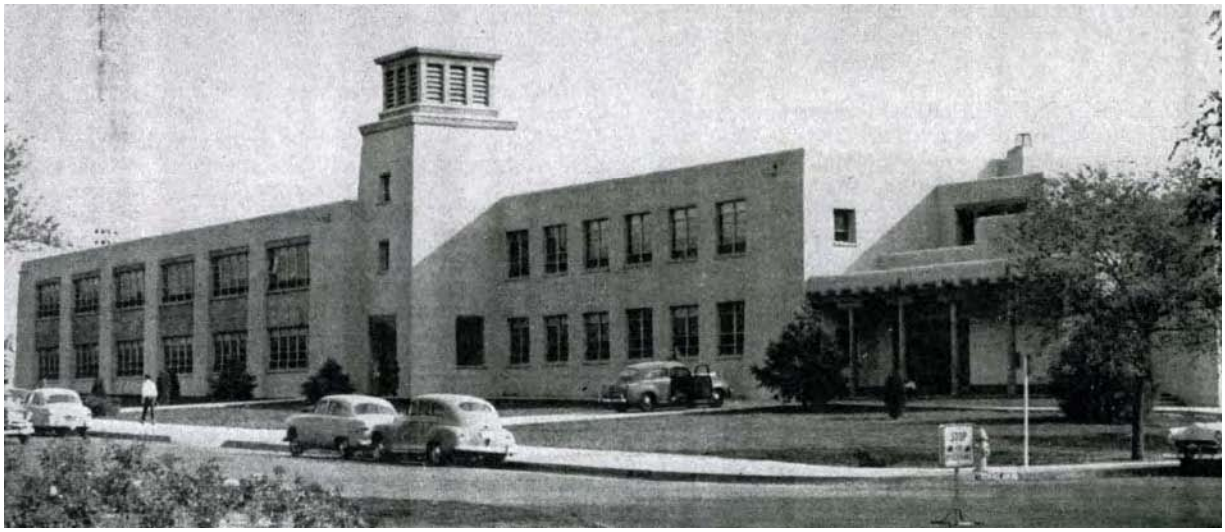


Figure 27: Mitchell Hall, Building 23, c. 1952

Historical Significance

Mitchell Hall was first building on campus to be designed exclusively for classroom use (Figure 27). The building represents a response by campus planners to accommodate the dramatic increase in student population following World War II, and offer an alternative to the temporary barrack structures that were being used for classroom space. It was sited in the center of the

campus, just south of Scholes Hall and the library, in order to provide easy walking access for students and faculty. The building's exterior design was intended to keep construction and maintenance costs low and emphasize functionality while still reflecting the Spanish-Pueblo Revival style. Constructed as a modern, two-story, concrete building with decorative spandrels and finished in an adobe colored stucco, the building has remained virtually unchanged in its appearance since it opened in 1951.

Character Defining Features

- Two-story massing with three-story pyramidal roof tower
- Fenestration pattern (including ribbon windows and individual windows)
- Two-story ribbon windows (5 steel awnings per "ribbon"); concrete diamond pattern spandrel panel and concrete lintels and sills
- Massive piers separating 5-unit ribbon windows
- Portal on north elevation west end with log columns, *zapata* capitals, beam, *vigas*, flagstone floor and wood ceiling
- Wood three lite doors with transoms
- Wood carved window grille
- Small portal at second floor on north at west end with three windows grouped between log columns
- Central entrance with massive lintel and corbel, banco under opening with wood carved grille, flagstone floor, 3 three lite wood doors, white walls
- East entrance with wooden lintel and corbels, flagstone floor
- Openings on south with recessed wood lintel and corbels
- Concrete *canales*

Preservation Guidelines

- Do not paint concrete. If damaged, patch and repair to match existing composition, texture, color and profile.

Building 25: Alumni Memorial Chapel

Architect	Holien & Buckley (from original drawings by John Gaw Meem, 1954)	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1962	
Contractor	Bradbury & Stamm	
Recommended Eligibility[15]	National Register	State Register
Criteria	C	Architectural style
Building Name	Named to memorialize alumni killed in all wars	
Primary Materials	Concrete block & tile	
Original Use	Chapel	
Current Use	Chapel	
Date of Addition	None	
Architect	n/a	
Historic Name	None	
Current Square Footage	4,261	
Stories	Two with 11.5 ft; 12.5 ft; 21 ft; 24 ft; 29.5 ft; 33 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-M	

Figure 28: Alumni Memorial Chapel, Building 25, 2006

[15] National and State Register status recommended once the property reaches 50 years of age and has maintained its architectural integrity.

Historical Significance

Plans for the Alumni Memorial Chapel were completed by John Gaw Meem in 1954, however construction was delayed while funds were collected through donations to the Alumni Association (Figure 28). By the time construction was started in 1960, Meem had retired and the firm of Holien and Buckley (Meem's former partners) oversaw the final phases of the project. The chapel was dedicated on February 28, 1962 and dedicated to honor those alumni who are killed in all wars.

Its design features, such as the axial organization, two-buttress façade, balconied entry, and terraced pediment bell tower echoes many of Meem's early (pre-1940) chapels. Two 97-pound locomotive bells for the tower were donated by the Atchison, Topeka, and Santa Fe Railroad for the bell tower. Interior furnishings for the chapel were added after further fund-raising efforts. In 1963, John Tatschl built and installed the *retablo* based on Meem sketches. John Gonzales painted this feature in 1984.

Character Defining Features

- Stepped massing
- Buttressed entry and battered walls
- Bilateral asymmetry
- Two-bay bell tower with bells
- Buttressed, recessed entry with white paint and darker wainscot below
- Hand-carved, inset-painted wooden balcony with corbel extensions, decorated corbel brackets, wood spindle railing over decorated beam, beam with "ALUMNI MEMORIAL CHAPEL" carved in it
- Paired beam extensions from wall with pyramidal ends
- Wood windows with lintels
- Paired wood doors with lintels
- Concrete *canales*
- Flagstone walk to entry and flagstone step on south
- Two tone paint in entrance recess

Interior

- East-facing clerestory window that illuminates the altar and *retablo*
- *Retablo*
- Raised flagstone altar floor
- Folk Territorial doors
- Three memorial boards
- Choir loft and organ
- Rectangular roof beams with carved corbel brackets

Preservation Guidelines

- Properly prepare surfaces where paint is peeling and repaint to match original colors.
- Remove metal encasing window sills, repair sill (in-kind), and repaint.

Building 53: Zimmerman Library

Architect	John Gaw Meem	
UNM Style	Spanish-Pueblo Revival Phase II B (additions are Phase III)	
Date of Construction	1938	
Contractor	Platte Rogers, Inc.	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Expansion Period and Architectural style
Building Name	Named in 1961 for UNM President James F. Zimmerman.	
Primary Materials	Glazed hollow structural tile, brick, concrete, stucco	
Original Use	Library	
Current Use	Library	
Date of Addition	1967	
Architect	Ferguson, Stevens, Mallory, and Pearl	
Date of Addition	1976	
Architect	Dean, Hunt, and Associates	
Date of Addition	1993	
Architect	Van Gilbert	
Historic Names	Library	
Current Square Footage	264,212	
Stories	2; tower	
Maintenance Area	III	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	215 A, B, B2, B3	

Figure 29: Zimmerman Library, Building 53, 2006

Historical Significance

Zimmerman Library is John Gaw Meem's consummate Spanish-Pueblo Revival style building and it has been acclaimed as his finest institutional design (Figure 29). The building exhibits an overall composition, construction principles, and decorative details that signify Meem's interpretation of the Spanish-Pueblo Revival style. Meem designed and oversaw every aspect of this highly detailed building, sometimes making dozens of sketches for one architectural element. Local Native American and Hispano artisans handcrafted the structure's wood and metalwork. Specially dried, adzed, carved, and sometimes painted, wood was used for the *vigas*, *latillas*, and beam coverings (over concrete) in the ceilings, the cabinetry and furniture. Hand-wrought hardware and hand-hammered and punched-tin light fixtures are still in evidence throughout the Meem library. Their labor-intensive work was funded by the PWA and WPA. The interior, notably the reading rooms and main corridor, are in remarkable original condition, complete with furniture, lighting and other decorative fittings designed by the architect.

Character Defining Features

- Multiple story stepped massing
- Battered walls
- Irregular parapets
- Fenestration pattern
- Courtyards
- Exterior flagstone benches
- Cast-concrete spandrel panels
- Portals with log posts, *vigas*, carved corbel brackets, and beams
- Carved log *canales*
- Large metal window
  - -Wood muntins
  - -Carved wooden posts and corbels
  - -Massive wooden lintel
  - -Carved, painted sill
- Monumental massing of additions
  - -Punched-in windows
  - -Elevator shaft
- Window shape
- Large blocks of multi-paned windows
- Portal with white, square dimensional lumber columns and stylized corbels
- Wood columns, corbels, projecting *vigas* throughout building
- Punched tin light fixtures

Interior

- Grand proportions
- Gracious succession of public spaces
- Murals by Kenneth Adams depicting the peoples of New Mexico
- Mural depicting the evolution of writing by John Tatschl
- Hand carved beams, wood details and painted decoration on them
- Light toned wood detailing

- 5 ft. diameter punched and painted tin and mirrored chandelier
- Handmade custom furnishings throughout (see appendix)
- Hand carved reference desk
- Glass doors and wall
- Willard reading room partitioned with glass wall
- Carved beam with carved corbels
- Custom chandelier (original WPA chandeliers on north and south ends of the west wing's Grand Hall)
- Two-tone paint
- Mezzanine with attenuated black metal uprights
- Custom-made iron gates (WPA)

Preservation Guidelines

- Catalogue historic furniture; hire conservator to work with University on maintenance methods.
- Maintain historic reading room spaces.
- Preserve historic murals; hire conservator to work with University on maintenance methods.
- Follow general University preservation guidelines in appendices.

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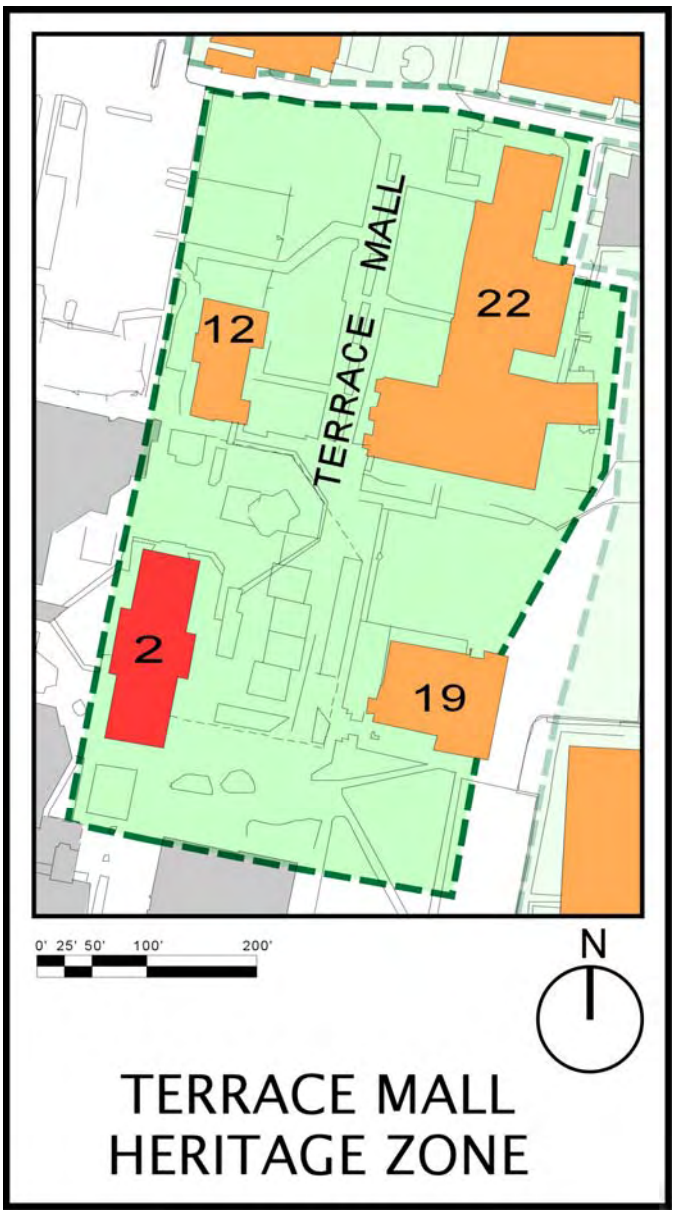
TERRACE MALL HERITAGE ZONE

The Terrace Mall Heritage Zone is the corridor that was originally Terrace Street. Terrace Street was the campus' original north-south thoroughfare that ran from Central Avenue up to Scholes Hall and ended in a circular drive. Although no longer connected either visually or physically to Central Avenue, the overall view of Scholes Hall from the southern end of this remnant of the University's 1908 axial design remains an important component of the campus' heritage (Figure 30).



The Terrace Mall Heritage Zone includes:

1. Terrace Mall
2. Building 2: Engineering and Science Computer Pod
3. Building 12: Anthropology Annex
4. Building 19: Biology Annex
5. Building 22: Clark Hall.

Figure 30: Terrace Mall Heritage Zone Boundaries

Terrace Mall

Landscape Architect	Guy Robert "Bob" Johns as UNM Landscape Architect
Date of Construction	Post-1986
Name Origin	Named after Terrace Street
Primary Materials	Concrete walks, grass at side yards; trees and shrubs
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 31: Terrace Mall Looking South

Historical Significance

Terrace Mall is the former location of Terrace Street (called Quivera Avenue in the 1946 Campus Plan) and the original north-south axis of the Tight Campus Plan. The construction of the Psychology Building (34) in 1972 terminated the axis on the south end; however the design of the underground Electrical and Computer Engineering – Centennial Library, constructed in 1986, maintained the feeling of open space along the former Terrace Street (Figure 31).

The landscape design for the area between the Hooker Memorial Rose Garden at the southern edge of the Ash Mall to the plaza above Centennial Library followed two precepts: (1) provide for drainage into a large linear drain running north and south, and (2) create a mall design that

will link the yard areas in front of the adjacent buildings. Under this guidance, the plantings at the north-south drainage way needed to withstand periodic soaking.

Character Defining Features

- Lawns in front of historic buildings
- Linear character of north-south walks

Important Views of this setting

- From Ash Mall into Terrace Mall

Preservation Guidelines

- Maintain the open space that was once Terrace Street as the last remaining vestige of Tight's original 1908 campus plan.

Building 2: Engineering and Science Computer Pod

Architect	Francis Barry Byrne (design initiated by Walter Burley Griffin)
UNM Style	Modern with Mayan influence
Date of Construction	1916-17
Contractor	Campbell Brothers
Listed	State Register # 417
Criteria	Architectural style
Building Name	Named for its use.
Primary Materials	Concrete
Original Use	Chemistry Building
Current Use	Engineering and Science Computer Pod
Date of Addition	n/a
Architect	n/a
Historic Names	Chemistry Building
Current Square Footage	7,437
Stories	One with approximately 25 ft roof height.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 32: Engineering and Science Computer Pod, Building 2, 2006

Historical Significance

This building is an early example of the modern architectural adaptation of a southwestern regional vocabulary. The architectural design mixes Pueblo, Mayan and the Cubist forms of modernism which results in a regional modernism vocabulary that is unique at UNM and is one

of the earliest examples of this multi-cultural style in New Mexico (Figure 32). Walter Burley Griffin of Chicago completed a preliminary design, but due to other projects, was unable to complete the project. Francis Barry Byrne, a former colleague in Frank Lloyd Wright's studio, took over and completed the design. The massing of the building reflects both the influence of Mayan architecture and forms from pre-Columbian New Mexico (Figure 33). John D. Clark, Professor of chemistry at the time the building was constructed, felt that the blank recessed panels on the east side of the building made it look unfinished, so he ordered plaques with water and oil symbols and had them installed. Documents show Clark wanted to install more plaques to fill all the panels, but he did not have the required funding.[16]

Figure 33: Chemistry Building, c. 1920s

Character Defining Features

- Planar, cubist massing
- Courtyard
- Fenestration pattern with square steel awning windows with recesses between
- Massive cast concrete *canales* with rectilinear corbels
- Cast concrete decorative panels

Preservation Guidelines

- If additions are designed, ensure overall cubist massing, courtyard and planar character is preserved.
- Incorporate a drip into canales lip to ensure water does not drain back along underside of *canale* and along wall surface.
- Inspect steel windows yearly for operability, weather-tight seal, and overall condition. When painting, be sure to keep clean lines and remove paint from glazing.
- Inspect cast concrete *canales* yearly to ensure they are in good condition. If repair is required, match original concrete composition and texture of existing *canale* (laboratory characterization of material composition is the best method to ensure compatibility of patch).
- Cast concrete panels should be inspected yearly to ensure that they are in good condition. If they begin to deteriorate, an architectural conservator should be contracted to specify methods and/or complete repair.
- When replacing stucco, match historic stucco in color and texture (most likely smooth and a lighter color (the current stucco is dark with a pebble dash texture).
- Remove black mold at vent with detergent and natural bristle brush.

[16] Much of this material was taken from the article on the building by H. Allen Brooks Jr. which appeared in the July-August 1960 issue of *New Mexico Architecture*.

Building 12: Anthropology Annex

Architect	John Gaw Meem	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1937	
Contractor	Kilbourne House	
Recommended Eligible	National Register	State Register
Criteria	A & C	UNM Expansion Period & Architectural style
Building Name	Not named for an individual.	
Primary Materials	Glazed hollow structural tile, brick, concrete, stucco	
Original Use	Laboratory	
Current Use	Classrooms	
Date of Addition	None	
Architect	n/a	
Historic Names	State Health Laboratory	
Current Square Footage	9,823	
Stories	One with one and one-half story entrance	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	215-B-4-B; 215-BB; 215-B-B	

Figure 34: Anthropology Annex, Building 12, 2006

Historical Significance

John Gaw Meem designed this building along the west side of Terrace Street for the State Health Laboratory. The building continues Meem's interpretation of the Spanish-Pueblo Revival style in this part of the campus, which was developed in the mid-1930s (Figure 34). When a new health facility was completed on the North Campus in the 1970s, the building was renovated and remodeled for use by the Anthropology Department and the Office of Contract Archaeology. The exterior renovations were minor and the building looks almost exactly as it did upon completion in 1937.

Character Defining Features

- Stepped massing with battered walls and undulating parapet
- Bilateral asymmetry
- Irregular massing on west elevation
- Portal with wood log columns, corbels, *vigas,* wood ceiling and flagstone floor
- 6/6 double hung wood windows in groups of three with concrete mullions and lintels, concrete sills, and cast concrete spandrel panels with diamond geometric design
- Wood dimensional lumber *canales*
- Log *canales* at portal
- Custom tin fixtures in portal
- Corbel detail
- 12 lite glazed door with wood horizontal panel at base

Preservation Guidelines

- Biannually remove black lichen with 10% swimming pool bleach solution and natural bristle brush. Be sure all sills and parapets have been cleaned.
- Repair concrete to match original in composition, texture and color.
- In future project, remove poorly patched concrete and repair properly.

Building 19: Biology Annex

Architect	Meem, Zehner & Associates	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1948	
Contractor	K.L. House Construction Co.	
Recommended Eligibility	National Register	State Register
Criteria	C	Architectural style
Building Name	Not named for an individual	
Primary Materials	Precast concrete hollow block with stucco (70 psi at 28 days); steel casement windows.	
Original Use	Pharmacy Department	
Current Use	Biology	
Date of Addition	none	
Architect	n/a	
Historic Names	Pharmacy Building	
Current Square Footage	7,894	
Stories	One with 10 ft; 16 ft; 20 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-J	

Figure 35: Biology Annex, Building 19, 2006

Historical Significance

Although built in 1948, the Biology Annex building represents a design carried over from an architectural phase first developed two decades earlier (Figure 35). Facing a post-war student population boom and shortage of classroom space, this building (originally the Pharmacy Building) was the first major building constructed following the war. It was sited along the east side of Terrace Street, and is now the southernmost historic building on the Terrace Mall

Heritage Zone. The exterior appearance has basically remained unchanged since its completion.

Character Defining Features

- One story massing with slightly battered walls and undulating parapet
- Bifurcated front facade
- Portal with log columns, *zapata* corbels with scoring, wood beam and exposed *vigas* and white walls; entry steps at west
- Scored concrete floor (square) with maroon color
- Paired wood doors with molded surround, triangular carved lintel and 6 horizontal pane transom
- Carved lintel and wooden sill; triangular pattern
- Five lite steel awning windows with rounded concrete sills and sidelites
- Tin light fixture
- Folk panel door

Preservation Guidelines

- When upgrading mechanical room on west, bring roof line below historic window sill.

Building 22: Clark Hall

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1952	
Contractor	K.L. House Construction Co.	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Named in 1951 for Dr. John D. Clark who served as a chemistry professor from 1907-1945.	
Primary Materials	Stucco over concrete masonry unit, concrete	
Original Use	Chemistry	
Current Use	Chemistry	
Date of Addition	1968	
Architect	Ferguson, Stevens, Mallory & Pearl – architect; Bradbury & Stamm - contractor	
Historic Names	Chemistry Building	
Current Square Footage	81,696	
Stories	Two with 13 ft; 23 ft; 26 ft; 41 ft; 44 ft; 51 ft; 52 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-X	

Figure 36: Clark Hall, Building 22, 2006

Historical Significance

Following World War II, enrollment at UNM climbed quickly and placed more demands on the already inadequate teaching facilities. By 1951, Edward Holien completed plans for four buildings (Chemistry, Classroom, Biology, and Geology) grouped together in the center of the campus to facilitate easy access for students and faculty. Meem described the Chemistry Building (Clark Hall) as "modern in design and conforms to the established regional style with softened piers and large glass areas" (Figure 36). The building's massing gets progressively larger from the north end to the main block on the south where Meem abruptly terminated the building to allow for future expansion. In 1969, an addition was constructed on this south end.

Character Defining Features

- Stepped massing with battered walls and slightly undulating parapet
- Fenestration pattern
- Concrete engaged columns
- Paired horizontal 5 lite steel awning windows with concrete mullions
- Carved wood corbels and beam over main entrance
- Cast concrete panels with rectilinear design between banks of windows
- Concrete lintel
- Concrete sill with triangular design
- Concrete squared *canales*

Preservation Guidelines

- Do not paint concrete architectural features.

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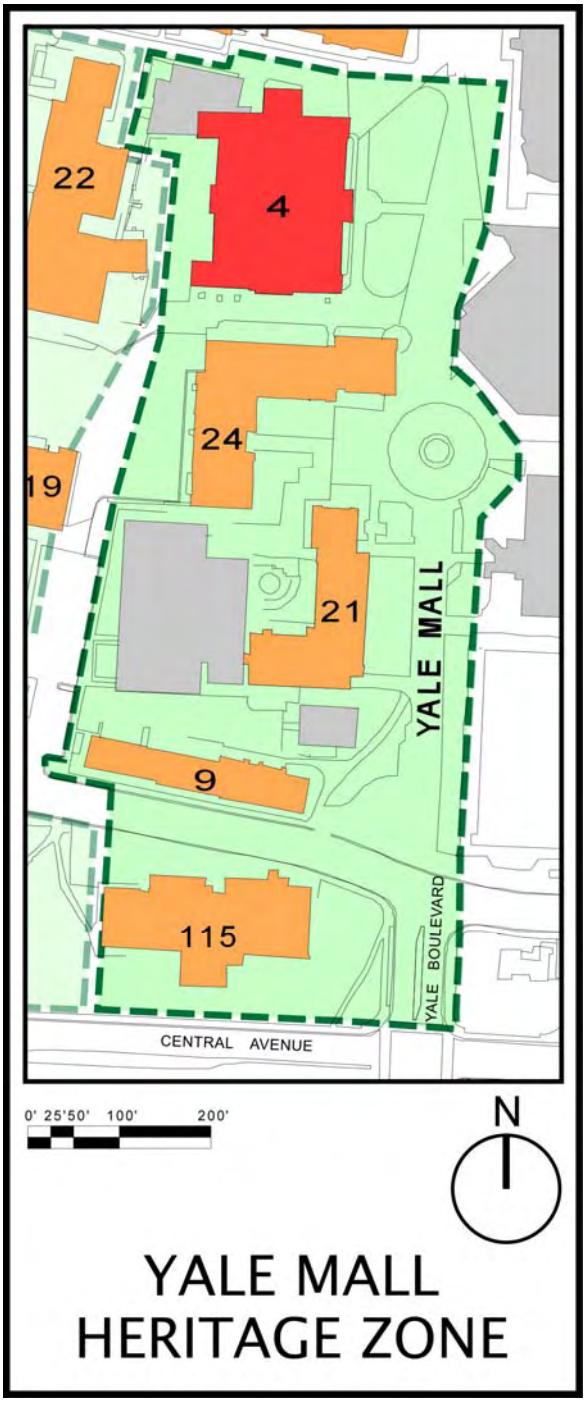
YALE MALL HERITAGE ZONE

The Yale Mall Heritage Zone includes the mall that was originally Yale Boulevard, which ran from Central Avenue up into the heart of campus (Figure 37).



The Yale Mall Heritage Zone includes:

1. Yale Mall
2. Building 4: Carlisle Gymnasium
3. Building 9: Marron Hall
4. Building 21: Castetter Hall
5. Building 24: Northrop Hall
6. Building 115: Communication and Journalism

Figure 37: Yale Mall Heritage Zone Boundaries

Yale Mall

Landscape Architect	Campbell, Okuma, & Perkins
Date of Construction	Late 1980s through Early 1990s
Name Origin	Named after Yale Boulevard
Primary Materials	Water Feature, Concrete Walks, Grass at side yards; Trees & Shrubs; Wooden Portal
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 38: Yale Mall Entry Portal Looking North

Historical Significance

Yale Mall was once Yale Boulevard, a major north-south thoroughfare through campus. The 1946 Campus Plan by John Gaw Meem refers to the street Villagra Avenue. The mall developed in three different stages: (1) the north end of the mall was designed around the pre-existing "Center of the Universe" (Figure 39); (2) the center portion marks the intersection of Yale Mall and the pedestrian way that connects with Cornell Mall to the east—marked by a fountain called "Tribute to Mother Earth" with obelisks designed by Youn Ja Johnson (Figure 40); (3) the south end of Yale Mall distinguished by a large, wooden portal with Spanish-Pueblo Revival detailing (Figure 38). Mature London Plane trees line the mall from the portal north to the fountain.

Figure 39: "Center of the Universe" sculpture by Bruce Nauman

Figure 40: "Tribute to Mother Earth" Fountain by Youn Ja Johnson

Character Defining Features

- Open space extension of Yale Boulevard
- The density and general location of trees
- Intersection with east-west pedestrian walk from the east
- Fountain: "Tribute to Mother Earth" by Youn Ja Johnson
- Sculpture: "Center of the Universe" by Bruce Nauman

Important Views of this Setting

- Approach to mall from intersection of Yale and Central
- Approaches from Duck Pond

Preservation Guidelines

- Maintain overall corridor proportions as development occurs.

Building 4: Carlisle Gymnasium

Architect	Gaastra, Gladding and Johnson	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1928	
Contractor	Alfred Wikstrom	
Listed	National Register	State Register (#1453)
Criteria	C	Architectural style
Building Name	Named for Hugh Carlisle, UNM student died during World War I.	
Primary Materials	Glazed hollow structural tile, brick, stucco	
Original Use	Gymnasium, UNM Press, Post Office	
Current Use	Dance Programs, Physical Plant Area III Offices	
Current Square Footage	34,929	
Stories	Two with approximately 12 ft; 32 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 41: Carlisle Gymnasium, Building 4, 2006

Historical Significance

Carlisle Gymnasium is the only remaining building from a group of buildings (including Yatoka Men's Dormitory, the Science Lecture Hall, and Parsons Hall Biology Building) designed in 1928 using the Spanish-Pueblo Revival style sanctioned by newly appointed University president, James Zimmerman (Figure 41). It is one of the first efforts to adapt the regional style to a large institutional building and included characteristics of Phase I: flat roofs, stepped massing, buttressing, *vigas* (which have since been removed), and balconied entries (Figure 42). The architects broke up the large wall expanses with terraced massing, pueblo style balconies framed by curvilinear side walls, projecting *vigas* and a projecting central entrance portal.

Shortly after its construction, an outdoor swimming pool (now removed) was installed on the building's west side. Carlisle Gymnasium has proven to be extremely versatile over its long record of service to the public, hosting athletic contests, college dances, banquets, band concerts, commencement, inauguration, conventions and also was the home of Albuquerque Symphony for many years – it was the largest building in Albuquerque for a generation. The building was substantially rehabilitated in 1982, including re-roofing and stucco repair, and although the interior space was subdivided, it still retains its original brick walls, maple gym floor, and vaulted metal trussed roof.

Figure 42: Carlisle Gymnasium soon after its completion in 1928.

Character Defining Features

- Stepped massing
- Symmetry on the east elevation
- Fenestration pattern
- East entrance portal with wood log columns, *zapata* corbels and wood lintel
- Balcony-like roof above portal with undulating buttress wing wall
- Steel central pivot windows
- Paired wood panel doors with 4 lite glazing and transom
- Arched ticket window openings flanking entrance on east
- Dimensional wood *canales*
- North and south second story portals with log columns, corbels, and lintels
- Paired corbels on west

Preservation Guidelines

- During the next building rehabilitation, the *viga* extensions should be added to the elevation in the original locations.

Building 9: Marron Hall

Architect	Trost & Trost	
UNM Style	Spanish-Pueblo Revival Phase I (Meem addition – Phase II B)	
Date of Construction	1922	
Contractor	E.J. Marchant	
Recommended Eligibility	State Register	
Criteria	Architectural style	
Building Name	Named for Frances Halloran Marron who attended UNM in 1899 and served as a Regent from 1927–31	
Primary Materials	Brick with stucco (1921 building)	
Original Use	Women's Dormitory	
Current Use	Student Publications and Biology	
Date of Addition	1941 – east end of building	
Architect	Meem, Hugo Zehner & Associates	
Historic Names	1921–57	South Hall (original building)
	1941–57	North Hall & Senior Hall
Current Square Footage	19,982	
Stories	Two with 21 ft (1921 building); 18 ft; 9.5 ft (1941 building) roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-GG	

Figure 43: Marron Hall, Building 9, 2006

Historical Significance

Marron Hall was constructed as a two-phased addition to the first women's dormitory, Hokona Hall (Figure 43). Although Hokona Hall was razed in 1957, the addition was left intact for use as office space. The west end of Marron Hall was designed by the architectural firm of Trost & Trost in 1921. The building was attached to Hokona Hall by a corridor at the west end of the structure, while the east end featured a formal entry with a porch and second story veranda.

Figure 44: Trost & Trost's dormitory

The building reflected a southwest vernacular style with a triangular shaped parapet over a slightly projecting east entryway. The east porch featured buttresses and a concrete railing (Figure 44)). The second phase of the addition was a Meem–Zehner design that was completed in 1941. To construct this addition Meem demolished the Trost & Trost east entry and the building was modified in the Spanish-Pueblo Revival style. A new formal entryway was created on the north elevation, which has been subsequently diminished by the subsequent construction of Castetter Hall and greenhouse. The building reflects a blend of modern architectural philosophy with the regional style. The Meem addition features a regimented fenestration pattern and localized Spanish-Pueblo Revival detailing including *vigas*.

Character Defining Features

Trost & Trost Building

- Fenestration pattern (stepping window sizes)
- Chimney outline on north & south elevations
- Curved, tapering, recessed window openings
- 6/6 wood double hung windows

Meem–Zehner Building

- Two story massing with buttressed, battered walls and undulating parapets
- Bilaterally asymmetrical south feature: entrance with balcony balanced by protruding concrete *vigas* with pointed ends
- Balconies with paired wood, glazed doors wood lintel, wood turned and carved posts, concrete floor, wood corbels
- Symmetrical entrance on north with three bay engaged portal with paired log columns, large beam over entry and paired wood doors with transom and wood grille.
- 15/15 wood double hung windows on north
- Wood grilles at door transoms
- Painted concrete *vigas*
- 6/6 wood double hung window with concrete sills; squared and slanted fenestration

Interior

- Fireplace
- Tin fixture in lobby
- Concrete crown molding with triangular pattern
- Crown molding in hallway
- Wrought iron stair rails
- Plaster Marron Hall plaque from 1942 stating: Francis Halloran Marron, Student, Regent, Friend, University of New Mexico, MARRON HALL.

Preservation Guidelines

- Maintain the two-architect character of the exterior.
- If possible in future renovations, keep the overall “dormitory” feel of the hallway through maintaining the door openings with transoms.

Building 21: Castetter Hall

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1952	
Contractor	O.G. Bradbury	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Named for Edward F. Castetter who served at UNM from 1928 until 1975; teaching biology and rising to become Academic Vice President.	
Primary Materials	Reinforced concrete frame with block infill and stucco.	
Original Use	Biology	
Current Use	Biology	
Date of Addition	1967	
Architect	Flatow , Moore, Bryan, and Fairburn – architect; George A. Rutherford, Inc. - contractor	
Historic Names	Biology Department	
Current Square Footage	126, 871	
Stories	Two with 13ft; 17.5 ft; 23 ft; and 26 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-Y	

Figure 45: Castetter Hall, Building 21, 2006

Historical Significance

Castetter Hall was designed by Edward Holien shortly after World War II to accommodate the large influx of students returning to the University. It was one of four new classroom and laboratory buildings (including Mitchell Hall, Northrop Hall and Clark Hall) constructed to replace temporary barrack structures. The building's architecture reflects Meem's contemporary

interpretation of the Spanish-Pueblo Revival style (Figure 45). The Potter Wing was added in 1967 to house additional classrooms, offices, labs, greenhouses, and the Museum of Southwestern Biology.

Character Defining Features

- Stepped massing with battered walls and slightly undulating parapet
- Fenestration pattern
- Concrete engaged columns
- Paired horizontal 5-lite steel awning windows with concrete mullions
- Carved wood corbels and beam over main entrance
- Cast concrete panels with rectilinear design between banks of windows
- Concrete lintel
- Concrete sill with triangular design
- Concrete squared *canales*

Preservation Guidelines

- Do not paint concrete architectural features.

Building 24: Northrop Hall

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1953	
Contractor	Lembke, Clough and King	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Named for Stuart A. Northrop, in 1969, who had been the Geology Department Chair for 33 years.	
Primary Materials	Reinforced concrete frame with block infill and stucco.	
Original Use	Geology	
Current Use	Earth and Planetary Sciences	
Date of Addition	1972 – third story	
Architect	William R. Buckley – architect; Bill Stuckman Construction – contractor	
Historic Names	Geology	
Current Square Footage	75,745	
Stories	Three with 16.5 ft; 29 ft; 39.5 ft; 52 ft; and 57 ft roof heights.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-AA	

Figure 46: Northrop Hall, Building 24, 2006

Historical Significance

Northrop Hall was designed by Edward Holien who took over as chief designer for the Meem, Zehner, Holien and Associates firm after WWII. Due to the increase in demands on Meem from the University after WWII, Meem spent little time designing UNM buildings. Northrop was

constructed for the geology department to accommodate the need for additional classroom, office, and lab space following World War II. It was constructed in conjunction with Mitchell Hall, Clark Hall, and Castetter Hall in the center of the rapidly expanding campus to facilitate access by students and faculty (Figure 46). A third story addition was made to the east wing in 1972. It was designed by William Buckley, who was chief draftsman at Meem's firm during the period the original structure was designed, and Buckley's design is consistent with the original building.

Character Defining Features

- Stepped three-story massing with slightly battered walls
- Rounded parapet with slight undulation
- Symmetry and fenestration pattern
- Steel "ribbon" windows with horizontal panes, masonry mullions, concrete sills, and top floor sills with triangular pattern and rounded base
- Paired three-lite glazed, wood doors with transom and concrete lintel
- Entry with concrete overhang, columns, and triangular design
- Concrete *canales*
- Horizontal, five-lite steel windows; some in three-bay groups
- Small buttress on southeast corner of ell
- Paired four-lite ground floor window on north

Preservation Guidelines

- Do not paint concrete features.

Building 115: Communication and Journalism

Architect	Meem–Zehner Associates
UNM Style	Spanish-Pueblo Revival Phase II B
Date of Construction	1949
Contractor	O.G. Bradbury
Recommended Eligibility	State Register
Criteria	Architectural style
Building Name	Not named for an individual.
Primary Materials	Reinforced concrete frame with block infill and stucco.
Original Use	Journalism
Current Use	Journalism
Date of Addition	1963
Architect	Meem, Zehner, Holien & Associates – architect; Weaver Construction - contractor
Date of Addition	1991 – enclose roof areas for offices
Architect	unknown
Historic Names	Journalism
Current Square Footage	31,127
Stories	Two with 13 ft; 14 ft; 16 ft; 17 ft; 24 ft; 26 ft; 27 ft roof heights.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	375-P; 375-P-1; 683-A

Figure 47: Communication and Journalism, Building 115, 2006

Historical Significance

The Journalism building features classic design elements of a phase of Spanish-Pueblo Revival style that predates World War II (Figure 47). It was built in response to the need for additional classroom and office space following the post-WWII increase in the student population. It was

sited at the corner of Central and Yale, and was a “gateway” building for the campus. It now anchors the southern end of the Yale Mall Heritage Zone. The structure’s west side has been substantially modified by a 1963 addition that provided 1,800 square feet of new space, and a1991roof deck enclosure that provided more offices.

Character Defining Features

- Two story asymmetrical stepped massing
- Fenestration pattern
- Steel awning windows with horizontally divided lites and concrete sills
- Portal on south elevation with wood log posts, *zapata* capitals, wood beam and *vigas*
- Carving in beam that reads “Journalism Building”
- Wood doors with glazing panels, transoms and sidelites
- Custom carved wood window grille on south
- Log *canales*

Preservation Guidelines

- Maintain portal on south elevation.

HODGIN HALL HERITAGE ZONE

The Hodgin Hall Heritage Zone includes the grassy, wooded landscape created by Tight at the southwest corner of the campus (Figure 48).

The Hodgin Hall Heritage Zone includes:

1. Tight Grove
2. The Alumni Memorial Courtyard
3. Parsons Grove
4. Building 103: Hodgin Hall
5. Building 104: Sara Reynolds Hall
6. Building 105: Art Annex

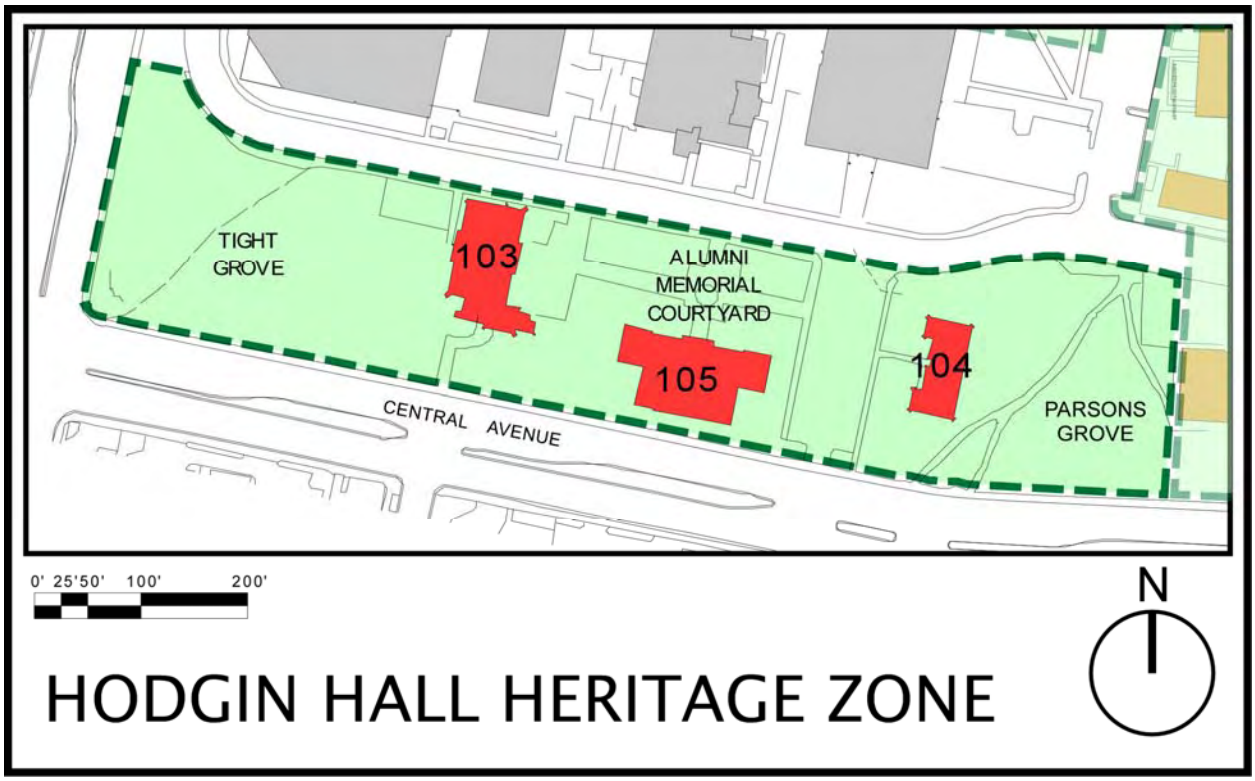


Figure 48: Tight Grove Heritage Zone Boundaries

Tight Grove

Architect	President William G. Tight
Date of Construction	1906–07
Listed	National Register # 336
Criteria	A
Name Origin	Named for President Tight, the third president of the University.
Primary Materials	Siberian Elm, Rio Grande Cottonwood, Rocky Mountain Juniper, Ponderosa Pine, Crabapple, and turf.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 49: Tight Grove

Historical Significance

In 1905, UNM President William G. Tight, faculty, and students began planting Tight Grove at what is now the northeast corner of Central Avenue and University Boulevard. Tight believed that a beautiful campus would foster a better academic environment, and he formed the Campus Improvement League to accomplish his vision. Tight's vision was based on English Romantic tradition, which called for a planned landscape that appeared to be natural and informal like the English countryside. In the case of Tight Grove, the rolling ground surface and the informal placement of trees accomplished this vision (Figure 49). Annually, on Arbor Day,

Tight, faculty and male students would bring trees from the Sandias and plant them on campus. While the men worked, the female students prepared food for an afternoon picnic. The predominance of deciduous trees in the southeast portion and evergreens in the northwest portion provides a variety that one would find in many natural landscapes.

Fairly recent additions to Tight Grove include the sculpture of the University mascot, the Lobo, a ground-level light fixture that illuminates the sculpture and a ground-mounted sign of the University surrounded by a flower garden (Figure 50).

Today, the view of Tight Grove from the busy intersection of Central and University signals to students and visitors that a landscaped oasis lies within the boundaries of the UNM main campus. It promises a place where pedestrian traffic is more important than vehicles, and where noise levels are reduced to solitude and contemplation.

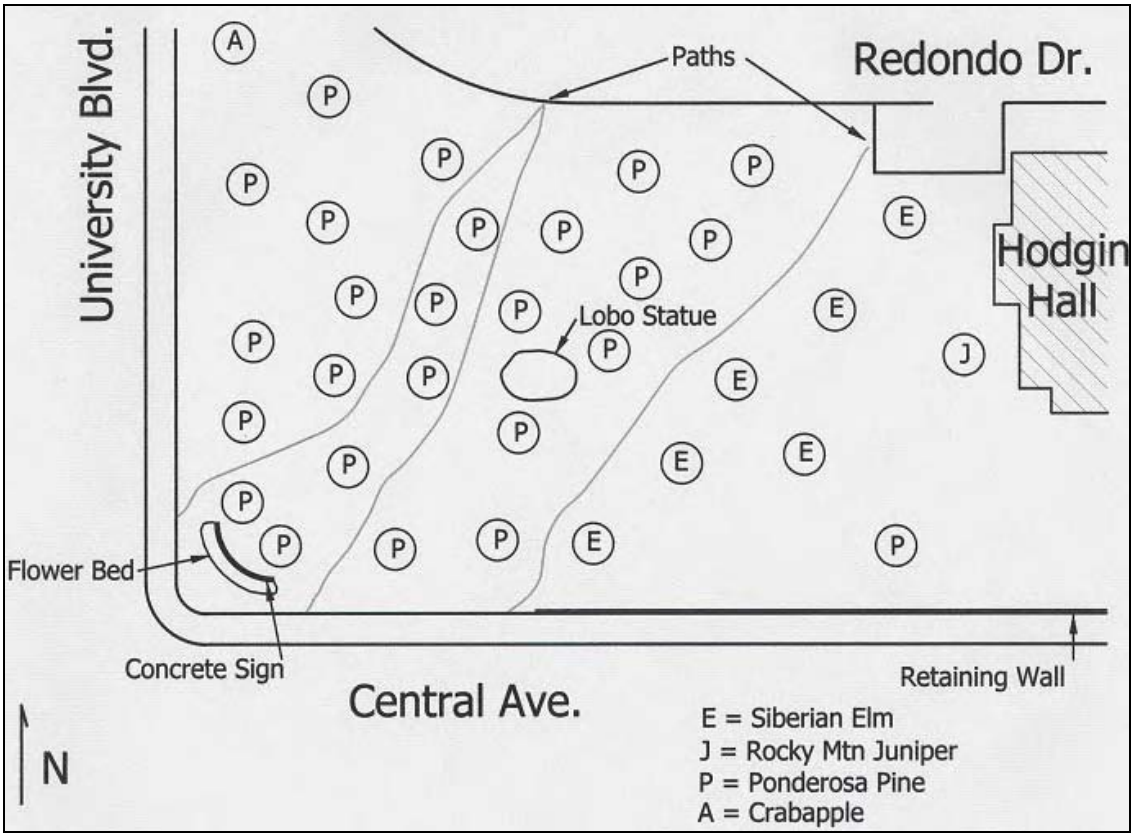


Figure 50: Tight Grove Landscape Plan

Character Defining Features

- Gentle, grassed, undulating topography sloping toward the southwest
- Density of mature ponderosa pine trees

- Density of mature Rio Grande cottonwood trees
- Location of deciduous trees to southeast portion and evergreens in the northwest portion

Important Views of this Setting

- From University and Central streets
- As one walks or drives along Redondo in either direction
- From the windows of Hodgin Hall

Preservation Guidelines

- The UNM ground mounted sign and planting may change in design through the years, however, the scale of this feature should not be larger than its present prominence.
- Replace stuccoed light fixture shield with a grassy mound, which will be less obtrusive to the original landscape features.

The Alumni Memorial Courtyard

Architect	Physical Plant
Date of Construction	Post-1970 – although elements were in place in the 1930s
Name Origin	Named for objects placed in courtyard.
Primary Materials	Concrete paving; trees and shrubs, brick, stone
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 51: Alumni Memorial Courtyard, 2006

Historical Significance

The Alumni Memorial Courtyard is located between three of the oldest buildings on campus (Hodgin Hall, Sara Reynolds, and the Art Annex) and was constructed between 1970 and 1986 (Figure 51); however this area has been open space since the campus' inception (Figure 52). Most of the landscape was constructed from 1980 to 1986. The fountain is a reconstruction of a 1906 fountain. The courtyard contains several senior class memorials including a 1906 fountain, a sun dial, a water fountain, concrete benches, and memorial plaques gathered from Hodgin and Parson's Groves, which are located east of this courtyard. The Alumni Association began selling personalized bricks in the 1990s and they pave a portion of the walkway to the

west. Some of the senior class memorials were moved from other places on the campus. The pergola was a gift of the Mexican government to the University.

Figure 52: Site of present-day Alumni Memorial Courtyard in the 1930s

The Courtyard has a cross-axial design formed with concrete paths and turf beds. There are two ash groves flanking the concrete path at the east end of the courtyard. Cottonwoods shade the west side of the area. A variety of other trees and shrubs are planted in the area as well (Figure 52).

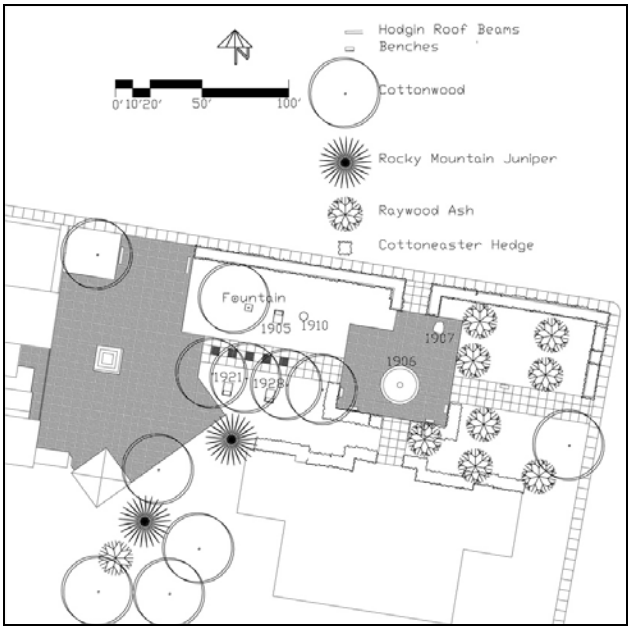


Figure 53: Plan view of Alumni Memorial Courtyard
Source: Will Moses, 2006

While this landscape is relatively new compared to the buildings that it connects, it is an important feature that enhances these buildings and provides a location for alumni gifts and memorials that are important to the heritage of the University.

Character Defining Features

- Axial design of courtyard connecting historic buildings and axial paving pattern
- Reconstruction of 1906 memorial fountain, on axis of courtyard
- Memorial objects (see listing in Appendix on HCPI form)
- Lobo head sculpture
- Pergola donated by Mexican government
- Ash groves
- Hexagonal glass lantern
- Hedge dividing courtyard from street

Important Views of this setting

- From alumni parking lot
- As one walks or drives along Redondo Drive in either direction
- From the windows of Hodgin Hall and Art Annex
- From entry to Sara Reynolds

Preservation Guidelines

- Memorials and gifts will be added to the area. Their scale should be carefully selected so as not to overwhelm the existing memorials and gifts.
- Paving materials may be upgraded from concrete to brick or stone.
- The ash groves were planted at the same time

Parsons Grove

Architect	Gaastra, Gladding, and Johnson
Date of Construction	1928
Name Origin	Named for Josephine Parsons who served as, University Secretary and Financial Secretary from 1894 to 1927.
Primary Materials	Grass, trees and shrubs.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 54: Parsons Grove, 2006

Historical Significance

Parsons Grove, located between Sara Raynolds Hall and the Communication and Journalism Building, is a naturalistic landscape in the Romantic tradition (Figure 54). The original planting plan was designed by the firm of Gaastra, Gladding, and Johnson, the architects for the nearby Monte Vista Elementary School. Judge C. M. Botts provided the funding as a gift to the University in Josephine Parsons' name.

Originally, the grove was made up of 250 Chinese Elm trees purchased from New Mexico State University. Over the years as the elms died, other tree species have been planted including a variety of evergreens, one of which is one of the largest cedars on the campus. The grounds are covered with turf and a forked asphalt path crosses from Redondo Drive to Central Avenue. A circular flower garden is located southeast of Sara Raynolds Hall.

This landscape is an important continuation of the Tight Grove, which indicates presence of a landscaped oasis within the campus. It is probably not eligible for either the State or National Register because the nature of the landscape has changed significantly since its original form, especially with regard to the density of trees. Early documents suggest the grove originally contained as many as 250 trees, if this is correct, the present size of this landscape (a few dozen trees) offers a very different impression to the visitor (Figure 55).

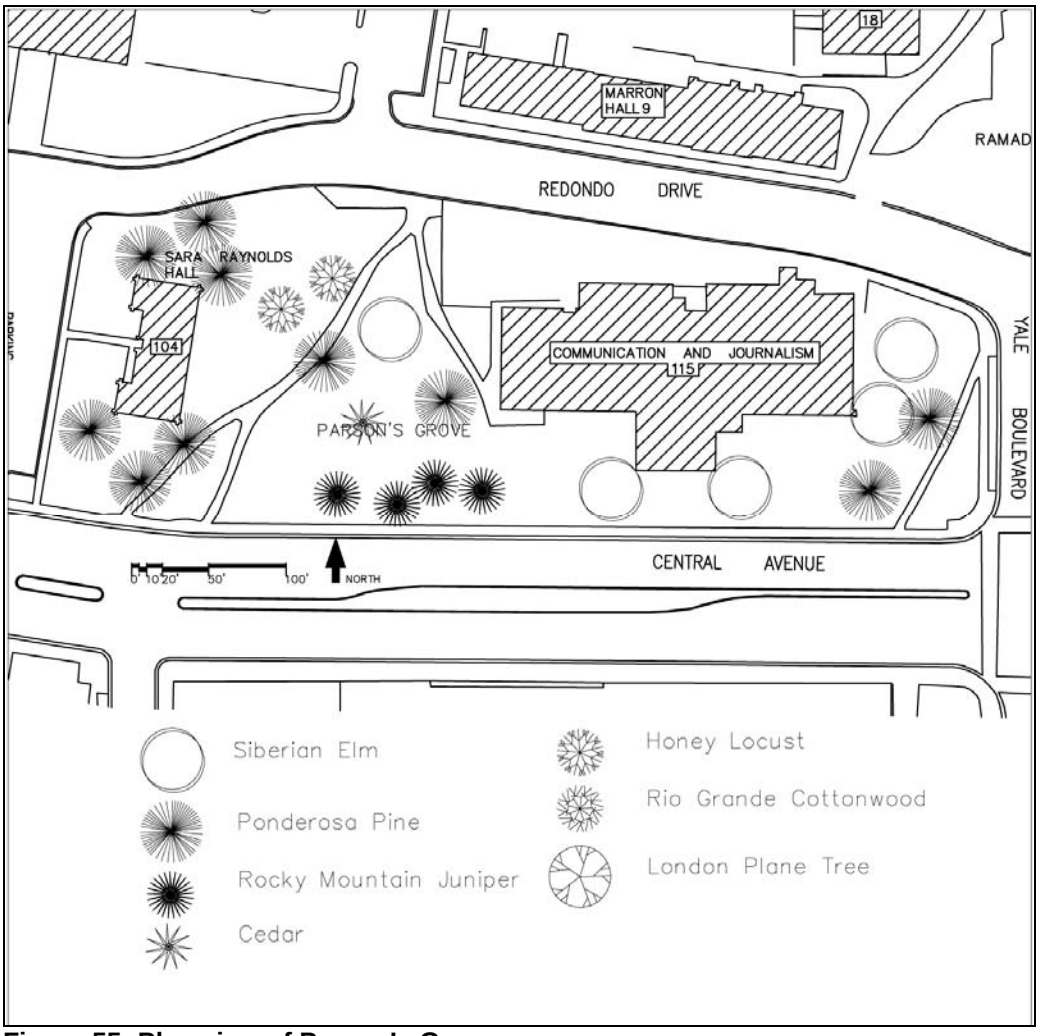


Figure 55: Plan view of Parson's Grove
Source: Will Moses, 2006

Character Defining Features

- Generally flat topography
- Variety of tree species, more evergreens than deciduous; more trees to the north than the south.
- Curvilinear path

- Low wood retaining wall
- Large planting bed of flowers

Important Views of this Setting

- As one walks or drives along Redondo Drive and Central Avenue in either direction.
- From the windows of Sara Raynolds Hall and the Communication and Journalism Building

Preservation Guidelines

- Paving material of path should be upgraded from asphalt to brick or stone; maintain the curvilinear character, as it is appropriate to this Romantic landscape.
- Ornamental flower planting bed should remain. The species of flowers can vary adding interest to the grove.

Building 103: Hodgin Hall

Architect	Jesse Wheelock
UNM Style	Spanish-Pueblo Revival Phase I
Date of Construction	1892
Contractor	Digneo and Palladino
Listed	National Register State Register (#335)
Criteria	C Architectural style
Building Name	Named in 1936 for Charles Hodgin a member of UNM's first graduating class in 1894 and the Dean of the College of Education for 28 years. He also served as the University's first Vice President.
Primary Materials	Brick with stucco.
Original Use	All university functions
Current Use	Alumni Center
Date of Renovation	1908 – change of style from Richardsonian Romanesque to Spanish-Pueblo Revival
Architect	Edward Cristy and President William Tight – architect; A.W. Hayden - contractor
Date of Renovation	1983
Architect	Joseph Burwinkle – architect; Bill Stuckman - contractor
Historic Names	1892– Main Building Administration Building
Current Square Footage	19,475
Stories	Three
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 56: Hodgin Hall, Building 103, 2006

Historical Significance

Hodgin Hall is the University's first administration/classroom building (Figure 56). It was originally designed in the Richardsonian Romanesque style with red brick, a hipped roof and arched windows on the upper floor. Shortly after construction it was noted that the building was structurally unsound and in danger of collapse due to poorly designed roof trusses. University President William G. Tight took this opportunity to remodel the building in Spanish-Pueblo Revival style, a style he felt better fit Albuquerque's high desert environment and cultural milieu. The remodel included removing the roof and fourth story, with the remaining levels set back in tiers to provide the terraced Pueblo appearance. The red bricks were stuccoed, the arched windows squared, and the corners of the building rounded. A room was also added to the south side of the building for the 'Normal School'. The building's new look set the stage for the unofficial adoption of the Spanish-Pueblo Revival style as the University's built environment, which eventually culminated in the campus we see today. It served as the administration building until 1936 when Scholes Hall was completed. The building was neglected after the administration offices were moved, and the center of the campus shifted to the north and east. In the 1970s it was placed on the list for demolition; however, the Alumni Association and other concerned individuals formed a committee to restore the building. The committee raised part of the money for the extensive restoration project and the university provided the remaining funds. The remodel was completed in 1983.

Character Defining Features

- Terraced, stepped massing with slightly battered walls and rounded parapets
- Stuccoed walls with corner decorative buttresses
- Stepped, rectilinear wing walls at entrances
- Two story entry portal with wood balcony, *vigas,* wood beam and railing, corbels, and two-tone paint in porch; log and beam structure engaged in wall
- Second story portal on south
- Fenestration pattern
- French doors flanked by tin sconces
- Wood railing to basement
- Tin fixtures flanking entry
- Hanging tin fixture at second floor
- Second floor balcony overhang
- Balcony on west with sandstone stair, log columns, wood ceiling, wood glazed door with transom and sidelite, lintel and log at opening

Interior

- Hardwood floors
- Tall molded baseboard
- Wood stair railing, turned balustrade and decorative turned end posts
- Beaded picture rail
- Wood panel doors with transoms
- Molded door and window trim with medallions
- Paneled surrounds at recessed opening

- Beaded board chair rail
- Molded window sills
- Arched openings on Second Floor
- Exposed log with beaded board ceiling at Third Floor
- Decorative cast iron radiators
- Third Floor tin fixtures
- Student records vault door
- Hadley Hall Engineering sign in basement
- Exposed foundation at basement
- Arched brick opening in basement
- Wood *vigas* on ceiling in south basement

Preservation Guidelines

- Install pigeon proofing devices to keep birds from damaging building or leaving droppings.
- Provide positive drainage from west elevation to keep ponding water from damaging structure.
- Remove concrete from sandstone step and walk on west entrance – concrete is causing damage to historic stone – develop another method to provide walkway that will not promote sandstone deterioration.
- Repair minor cracks with stucco that matches existing in composition, texture and color.
- Repair wood windows, use in-kind materials and replacing worn sash cords; develop method to provide interior storm windows that will reduce condensation that is occurring with existing system.
- When renovating building, restore varnish appearance to wood trim and molding elements.
- Use glass “EXIT” signs to reduce the visual intrusion on the historic character, while providing for egress safety.
- Inspect moisture in basement and work with architect and civil engineer to reduce.

Building 104: Sara Raynolds Hall

Architect	Edward B. Christy	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1921	
Contractor	E.J. Marchant	
Listed	National Register	State Register (#1455)
Criteria	C	Architectural style
Building Name	Named for the mother of Joshua Raynolds, the largest contributor to the building fund.	
Primary Materials	Brick and stucco.	
Original Use	Home Economics	
Current Use	Art Classrooms	
Date of Addition	none	
Architect	n/a	
Historic Name	Sara Raynolds Hall	
Current Square Footage	3,316	
Stories	One	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 57: Sara Raynolds Hall, Building 104, 2006

Historical Significance

Prior the construction of Sara Raynolds Hall in 1920, the Home Economics Department functioned in two cramped rooms in the basement of Hodgin Hall. Finally convinced that new facilities were necessary, the administration directed Professor Arno Leupold and architect

Edward B. Christy to design a new building for the program. The building was located east of Hodgin Hall facing Terrace Street and is one of the campus' oldest remaining buildings. Sara Raynolds Hall is an eclectic variation of the Spanish-Pueblo revival style influenced by stylized Mayan detailing reminiscent of the campus plans proposed by Walter Burley Griffin in 1915, and Francis Barry Byrne's Chemistry Building designed in 1917 (Figure 57). The building was recently renovated and has retained virtually all its architectural integrity.

Character Defining Features

- One story massing
- Stepped parapet with rectilinear recesses
- Angled decorative buttresses
- **H**-shaped plan at entrance
- Fenestration pattern –with square recesses between windows
- Windows grouped in three
- Windows grouped in four with wood mullion on north
- Double-hung 12 over 1 wood windows
- Massive stuccoed *canales* with rectilinear corbel detail at base
- Wood doors with four thin vertical lites and sidelites with paired thin windows at entry

Preservation Guidelines

- If an addition is planned for the building, maintain one story massing and **H** shaped plan on entrance façade.
- Inspect wood 12 over 1 windows yearly and maintain; repair in kind using Dutchmen inserts or epoxy system.
- When re-stuccoing exterior, maintain recesses at parapet, sharp building lines, and match historic texture and color.
- Do not add new window or door openings on primary façade; if units must be replaced due to condition or ADA upgrades, match historic in material and overall design.
- In future renovation, open the infilled windows.
- In future renovation, consider redesigning the ramp to minimize its impact on the historic structure.

Building 105: Art Annex

Architect	Elson H. Norris	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1926	
Contractor	unknown	
Listed	National Register	State Register (#417)
Criteria	C	Architectural style
Building Name	Named for its current use.	
Primary Materials		
Original Use	University Library	
Current Use	Graduate Fine Art Students studio space	
Date of Addition	n/a	
Architect	n/a	
Historic Names	n/a	
Current Square Footage	15,000	
Stories	One with approximately 25 ft roof height.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 58: Art Annex, Building 105, 2006

Historical Significance

The Art Annex building originally served as the University library (Figure 58). It was built on the site of University's first science building, Hadley Hall, which was destroyed by fire in 1910. The firm of Trost & Trost of El Paso was hired to design the library and the Albuquerque architect, Elson H. Norris, was hired as the local firm to oversee the design process. The building's style

is representative of a period when campus architecture was influenced by the designs of Walter Burley Griffin and Francis Barry Byrnes. Its experimental stylistic dialogue that includes features of Modernism, Mayan, Spanish-Pueblo Revival, and Beaux-Arts, can be seen in other buildings of this period, such as the Chemistry building and Sara Raynolds Hall. The building's horizontal parapet is similar to the clean, modernist roofline of the Chemistry building that also reflects features of Mayan architecture, while its plan and massing follow the formal principles of the Beaux-Arts architectural school. The building served the University's only library until 1938 when Zimmerman Library opened on the other side of campus. In 1938-39, John Gaw Meem was hired to convert the old library into a fine arts center. The remodeling was financed by WPA funds. The original open floor plan of the ground floor was converted into classroom and studio space. In 1984-85, the building was again remodeled as the Art Annex, providing studio space for fine arts graduate students. The integrity of the original library interior has been compromised, but a few ornamental details remain. The building's exterior remains virtually unaltered from its original 1926 design.

Character Defining Features

- Overall massing with battered wall with curve at base
- Fenestration pattern of grouped and individual windows
- Tall steel divided lite units with central hoppers
- Stylized *vigas* protruding above entry
- Recessed window panels
- Raised panels over windows
- Relief rectangles on west

Preservation Guidelines

- Remove elastomeric paint and restucco to match historic color and texture. Existing paint is yellow and original stucco was a dark tan with a fairly smooth surface.
- Repair steel angles and locations where stucco is failing prior to restuccoing surface.
- Remove ivy from surface of building. If a vine look is desired, use a species that has "suckers" to attach itself to the wall rather than leaders that dig themselves into the materials.

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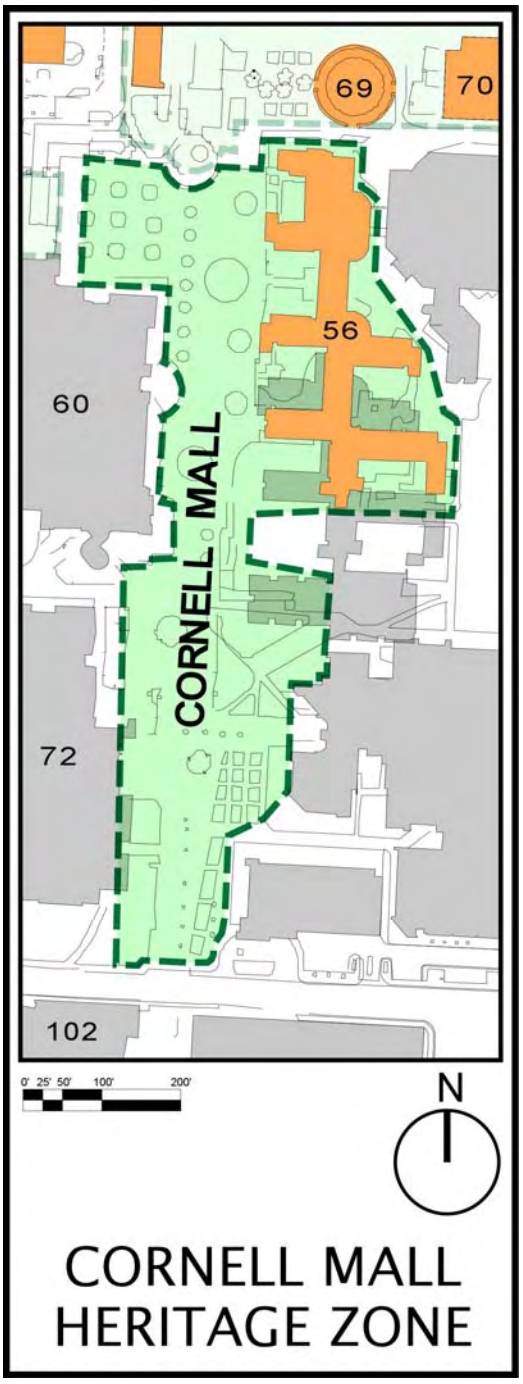
CORNELL MALL HERITAGE ZONE



The Cornell Mall Heritage Zone includes (Figure 59):

1. Cornell Mall & Union Square
2. Building 56: Mesa Vista Hall

Figure 59: Cornell Mall Heritage Zone Boundaries

Cornell Mall and Union Square

Landscape Architect	North Section: Garrett Eckbo; South End: Guy Robert "Bob" Johns
Date of Construction	North Section: Mid-1960s; South End: 1990s
Name Origin	Named after Cornell Drive and Student Union Building, respectively
Primary Materials	Paving; grass; trees and shrubs, wooden benches.
Maintenance Area	III and IV
Facility Planning Files	UNM Archives Accession 028

Figure 60: **North section of Cornell Mall near Mesa Vista Hall, looking north**

Figure 61: **Union Square looking toward the entry to Zimmerman Library**

Historical Significance

The idea for Cornell Mall (Figure 60) and Union Square (Figure 61) grew out of the Warnecke Plan of 1962 which sought to remove automobile traffic from the center of the campus and make it a pedestrian domain. The original design for both areas was part of the master landscape plan developed by Garret Eckbo and Bob Johns.

Cornell Mall is the major pedestrian entry to the campus and is the most familiar to the wider Albuquerque community since it serves the major public spaces of Popejoy Hall and the Fine Arts Museum (Figure 62). The mall extends from the College of Education fountain on the north to Central Avenue on the south. It serves the Student Union Building, Mesa Vista Hall, University College, the Center for the Arts, the Bookstore, and soon, George Pearl Hall. It opens slightly to the east near Johnson Gym to People's Park, a shady grassed area that was the scene of a demonstration to preserve the grassy area. Cornell Mall was also the scene of the student demonstrations against U.S. troops in Viet Nam. The National Guard entered the campus when students declared a strike in protest of the Kent State killings on May 4, 1970.

Figure 62: South Section of Cornell Mall Looking North from Redondo Drive

The Mall as open space is punctuated with large circles of varying diameter, today there are five in all. These circles are planted with turf and one includes the largest weeping willow on campus. Other important features include sculptures by Betty Sabo and Luis Jimenez.

While Cornell Mall has a rich social history, it is probably not eligible for state or national registers because it has been changed considerably since its initial installation. However, its importance to the heritage of the UNM cannot be overstated.

Union Square consists of a grid of Sycamore trees in raised planters (Figure 63). The paving is concrete with light colored bricks highlighting the grid. Just north of the Student Union Building, the square consists of a grid of nine planters with London Plane trees and India Hawthorne. The cool shade of the London Plane trees creates a space for circulation and for sitting and socializing. This area is an important transition space between Smith Plaza and Cornell Mall.

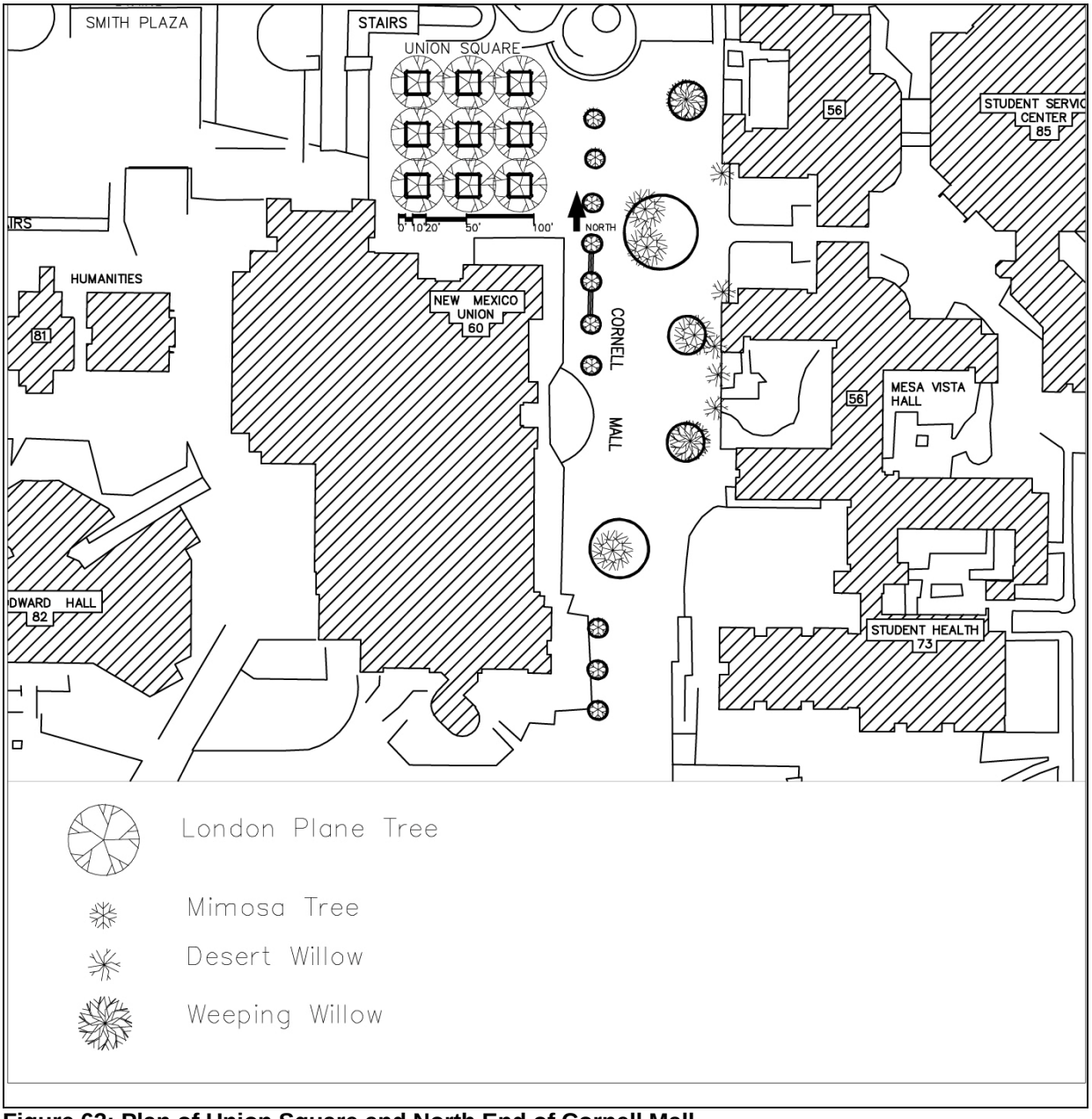


Figure 63: Plan of Union Square and North End of Cornell Mall
Source: Will Moses, 2006

Character Defining Features

Cornell Mall

- Open space that links buildings along the full length of the mall from the fountain on the north to Central Avenue on the south. The proportion of the width of the space to the height of the buildings that flank it is an important Character Defining Feature.
- Circular planters that are part of the original Eckbo and Johns' design.

- Public entrances facing onto Cornell Mall maintain the public activity that is vital to the mall's environment.
- Density of plantings that add color and texture to the space.

Union Square
- Planter placement and details
- Trees

Important Views of this Setting

Cornell Mall
- From Central Avenue entrance to the Cornell Mall
- From the north water fountain, looking south.
- View into People's Park from Cornell Mall

Union Square
- Looking up to the east from Smith Plaza
- Looking west from Cornell Mall

Preservation Guidelines

Cornell Mall
- Major buildings should have entrances onto the mall to maintain the human activity there.
- Sculptures shall be cleaned on a regular basis. Repairs shall be made according to the instructions of the artist.

Union Square
- No major changes should be made to the area.

Building 56: Mesa Vista Hall

Architect	Meem – Zehner Associates	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1950	
Contractor	O.G. Bradbury	
Recommended Eligible	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Named after earlier dormitory (now the Naval ROTC Building).	
Primary Materials	Reinforced concrete with stucco.	
Original Use	Men's Dormitory	
Current Use	Offices	
Date of Addition	1980s – Student Services Building added on north east with passageway. It is a separate building with a separate building number.	
Architect		
Historic Names	1950–74	New Men's Dorm, 400-Man Dorm
Current Square Footage	111,870	
Stories	Three with a tower	
Maintenance Area	III	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-A	

Figure 64: Mesa Vista Hall, Building 56, 2006

Historical Significance

Mesa Vista Hall was built as a men's dormitory and dining hall and housed up to 400 students (Figure 64). It was designed in the late 1940s to meet the needs of a rapidly increasing student population, the majority of who were entering the university under provisions of the G.I. Bill. The building was designed by Edward Holien of John Gaw Meem – Hugo Zehner and Associates and features many classic Spanish-Pueblo Revival details used in structures he designed in the 1930s for the university. It was one of Meem's largest University buildings and was sited prominently at the corner of Ash Street and Cornell Drive (prior to their closure), thus anchoring the northeast corner of the campus plan and initiating the move of residence halls to the east

side of campus. In 1974, the dormitory was closed and the interior space remodeled for offices. In 1983, a new Student Services Building was constructed on the north east side of Mesa Vista Hall and the two buildings were connected. At the same time, the original main entryway to Mesa Vista (designed in the style of a *zaguan*, which led to the residence hall lobby) was cut through the building to provide access to the new Student Services Building from Cornell Mall. Although this has been the most significant exterior modification to Mesa Vista, it detracts only slightly from the building's original design. As such, the structure retains its architectural integrity.

Character Defining Features

- Stepped massing with small tower and 4-story central block that steps down to 3, 2, and 1-story wings
- Rough bilateral symmetry with some variation in details and secondary masses
- Battered walls with slightly undulating parapets
- Fenestration pattern
- Projecting *vigas*
- Balconies with carved wooden balustrade with corbel brackets
- Wood post, beam & carved corbel porch contained within mass of building wings.
- Wood 1/1 double hung windows with concrete sills
- Steel divided lite windows with cast concrete sills with triangular ornamentation
- Courtyards with arched entries, flagstone walks and steps,
- Portals (and engaged portals) with log columns, *zapata* capitals, *vigas*, log *canales*, flagstone floors
- Passage from historic building to new
- Punched metal lamp

Preservation Guidelines

- Maintain courtyards and overall massing.
- Follow general preservation guidelines noted in appendices.

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SMITH PLAZA HERITAGE ZONE

The Smith Plaza Heritage Zone includes only Smith Plaza (Figure 65).

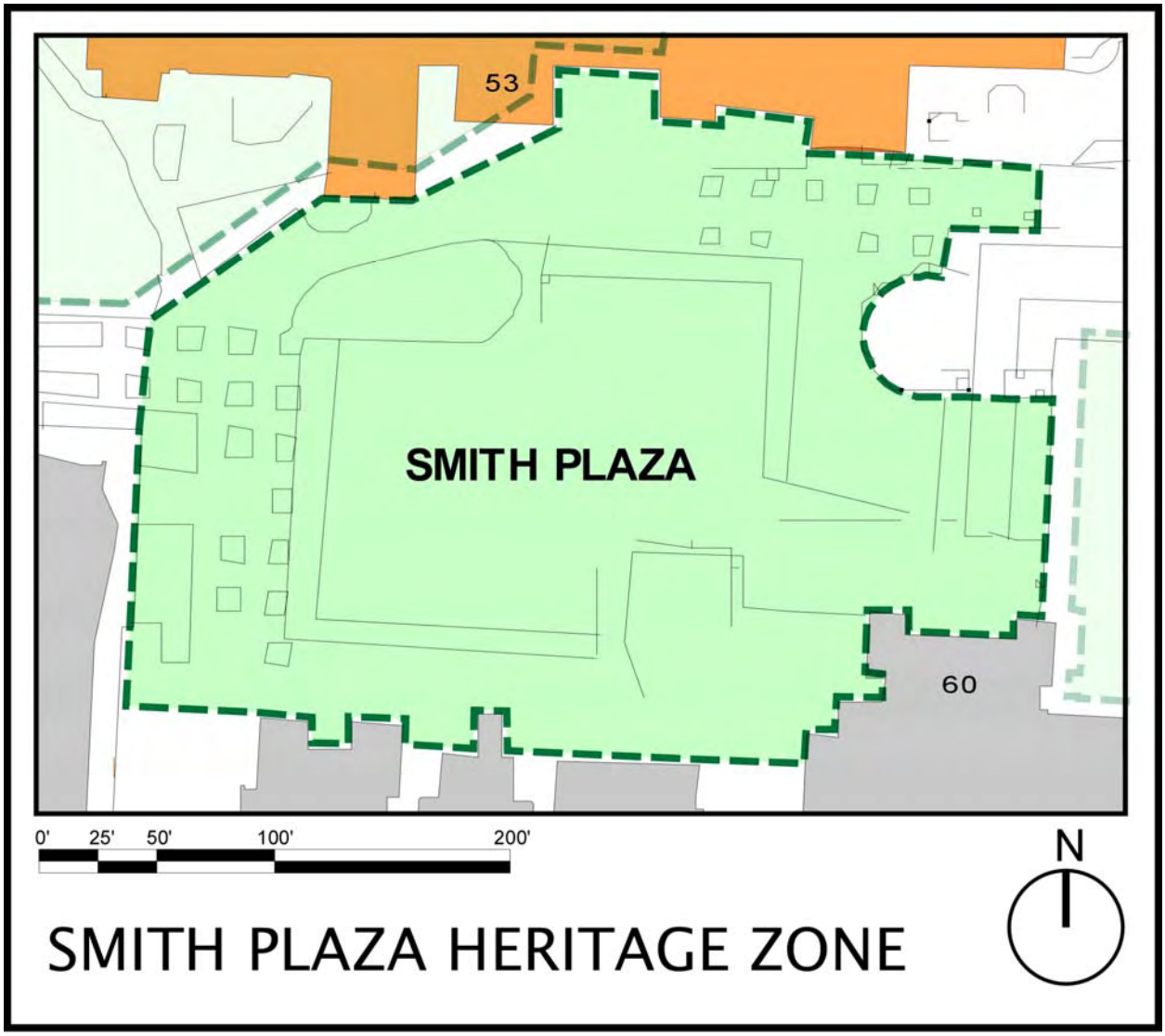

Figure 65: Smith Plaza Heritage Zone Boundaries

Smith Plaza

Landscape Architect	Garrett Eckbo
Date of Construction	1972
Name Origin	Named in honor of Sherman Smith, former chemistry professor and university vice president, 1948-73
Primary Materials	Brick; London Plane trees; concrete.
Maintenance Area	IV
Facility Planning Files	UNM Archives Accession 028

Figure 66: Smith Plaza

Historical Significance

Smith Plaza is a brick-covered plaza that connects Cornell Mall with the Scholes Hall Heritage Zone (Figure 66). In the original Garrett Eckbo design, it was intended to serve as the central point of the campus. It was built in 1972 as part of Eckbo's implementation of the Warnecke Master Plan. Originally, the area was to be landscaped with grass and crisscrossed by diagonal paths. The University realized that with the new Library entrance facing south, this space would become one of the most heavily trafficked areas on the campus. It was for this reason that it was decided to create a hardscaped plaza space (Figure 67).

For many, the plaza seemed out of scale, too large, for the buildings around it. The solution was to add London Plane trees to help move the edges in and try to shrink the vast feeling of the space. Some of those trees have died.

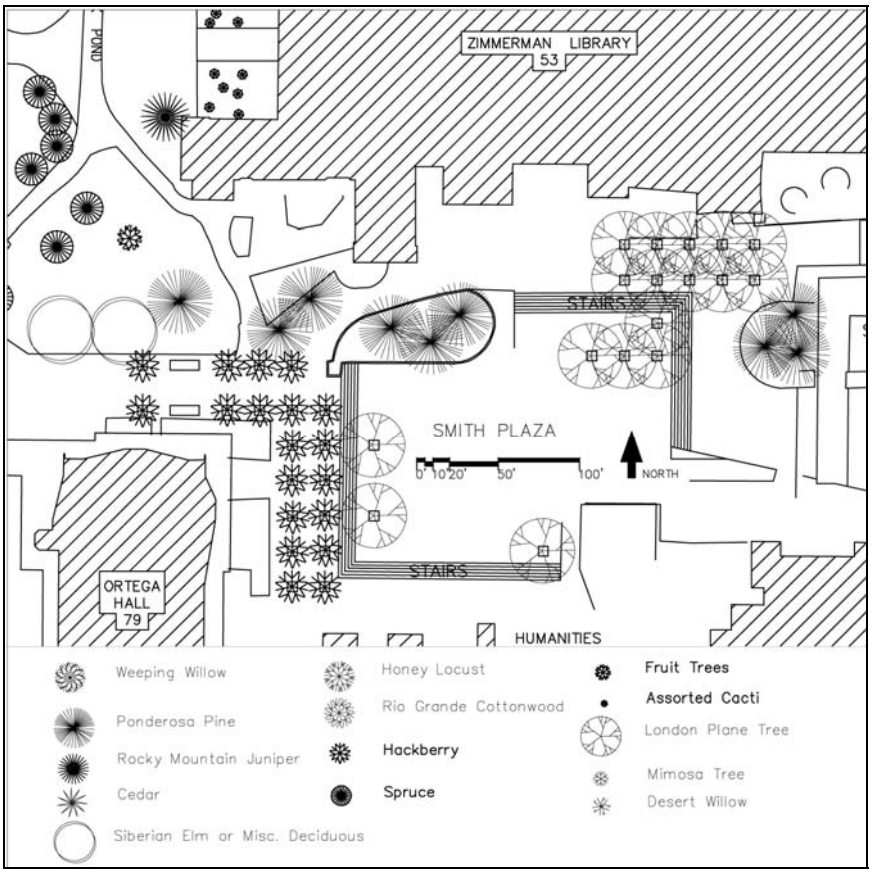

Figure 67: Landscape plan of Smith Plaza
Source: Will Moses, 2006

Smith Plaza is the most heavily used pedestrian space at UNM. It serves the vital function of facilitating foot traffic on the pedestrian-oriented campus. It also is the largest gathering space in the central campus. It has been used for large gatherings such as speeches by visiting politicians, homecoming events, Welcome Back Days, and the landing of the University's hot air balloon.

Character Defining Features

- Depth and breadth of open space
- Grid of trees, some of which are missing

Important Views of this setting

- From Union Square
- From pedestrian paths from Duck Pond

Preservation Guidelines

(See General Development and Maintenance Guidelines in appendices.)

- Brick should be taken out and reset flush rather than ground down. Grinding removes the weatherproof surface.

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COLLEGE OF EDUCATION COMPLEX HERITAGE ZONE

The College of Education Complex Heritage Zone includes the College of Education and its associated landscape (Figure 68). The Education Complex Heritage Zone includes:

1. College of Education courtyard
2. Building 64 – Technology and Education Center
3. Building 65 – Travelstead Hall
4. Building 66 – Simpson Hall
5. Building 67 – Education Classrooms
6. Building 68 – Masley Hall
7. Building 69 – Kiva Lecture Hall
8. Building 70 – Manzanita Center

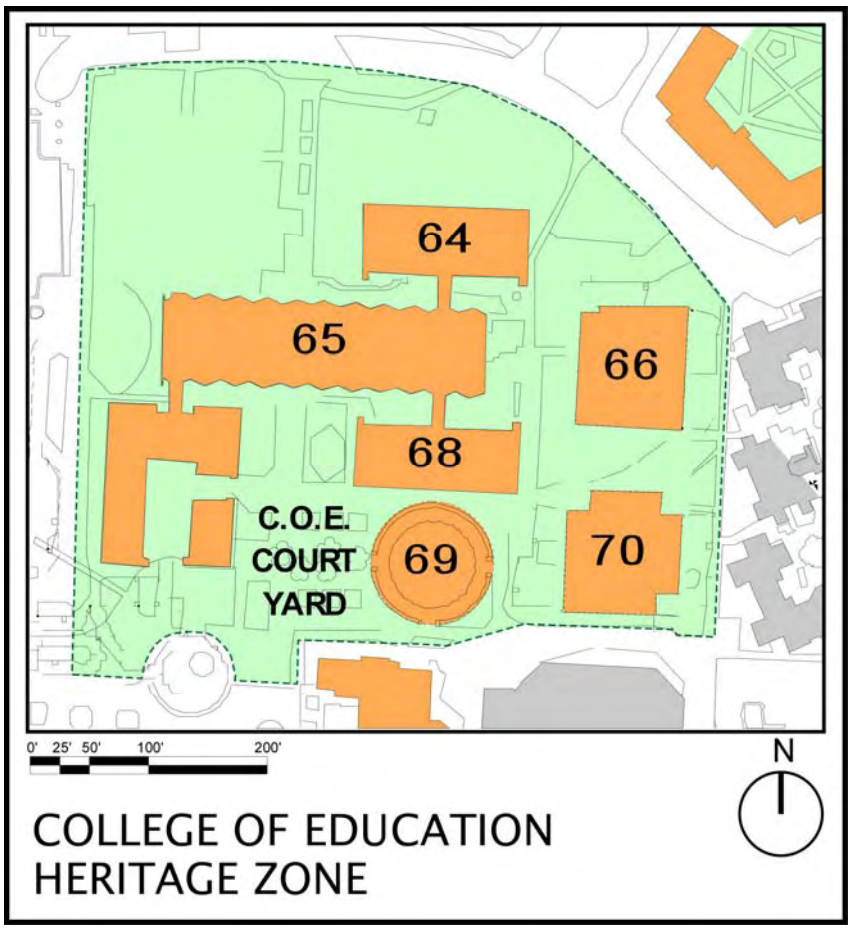

Figure 68: Education Complex Heritage Zone Boundaries

College of Education Complex

Architect	Flatow, Moore, Bryan and Fairburn, Architects; Garrett Eckbo, Landscape	
UNM Style	Spanish-Pueblo Revival Phase III	
Date of Construction	1963	
Contractor	Underwood and Testman	
Recommended Eligibility[17]	National Register	State Register
Criteria	C	Architectural style

Figure 69: Education Complex, shortly after construction
Source: UNM Archives

Historical Significance

Of the eight original buildings that comprised the College of Education complex, the seven remaining structures (the Faculty Office building was demolished in 2004) represent the most dramatic modernist expression of Phase III of the Spanish-Pueblo Revival style. The architecture, inspired by an eclectic mix of ancient Pueblo designs and the Bauhaus school of the 1950s, featured massive sloping walls of pre-cast concrete with steel and glass curtain walls and interior courtyards (Figure 69). Exterior courts are formed by the placement of buildings linked by landscaped walkways. The buildings were finished with earth-colored stucco that complemented nearby buildings of more traditional regional design. The College of Education complex award-winning design set the stage for other campus buildings to be constructed with innovative forms and materials, while still paying homage to the Spanish-Pueblo Revival style.

[17] National and State Register status recommended once the property reaches 50 years of age and has maintained its architectural integrity.

College of Education Courtyard

Landscape Architect	Garrett Eckbo
Date of Construction	1963
Name Origin	Named after designed use.
Primary Materials	Concrete; grass; trees; vines.
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028

Figure 70: Trellis at College of Education Complex

Historical Significance

Surrounded by College of Education buildings, the courtyard is a simple concept: two main cross axial paths (Figure 70). The primary axis extends from the Cornell Mall landscape, changing in elevation toward the administration building. The secondary axis is a shading trellis that leads to the Kiva assembly building. Designed in 1963, by Garrett Eckbo, Landscape Architect and Flatow, Moore, Bryan and Fairburn Architects, this landscape includes a series of low wall, concrete planters and a cross axial trellis. The design is a very unique representation of 1960's architecture and landscape architecture. The trellis represents a technological shift in construction technique from traditional wooden trellises, using pre-cast concrete and poured in place concrete to form landscape and structural elements.

The complex represents the era of university and civic landscape types of the 1960's. In the January 1960 issue of Architectural Review, profiles noted civic and university complexes. Exterior courts are formed by the placement of buildings or interior courts created within the building itself. A quality of space is apparent and the pre-dominant use of pre-cast concrete conveys the era of modernism. Finally, the landscape and the complex of buildings are also reminiscent of form and rational space planning of the 1960's (Figure 71).

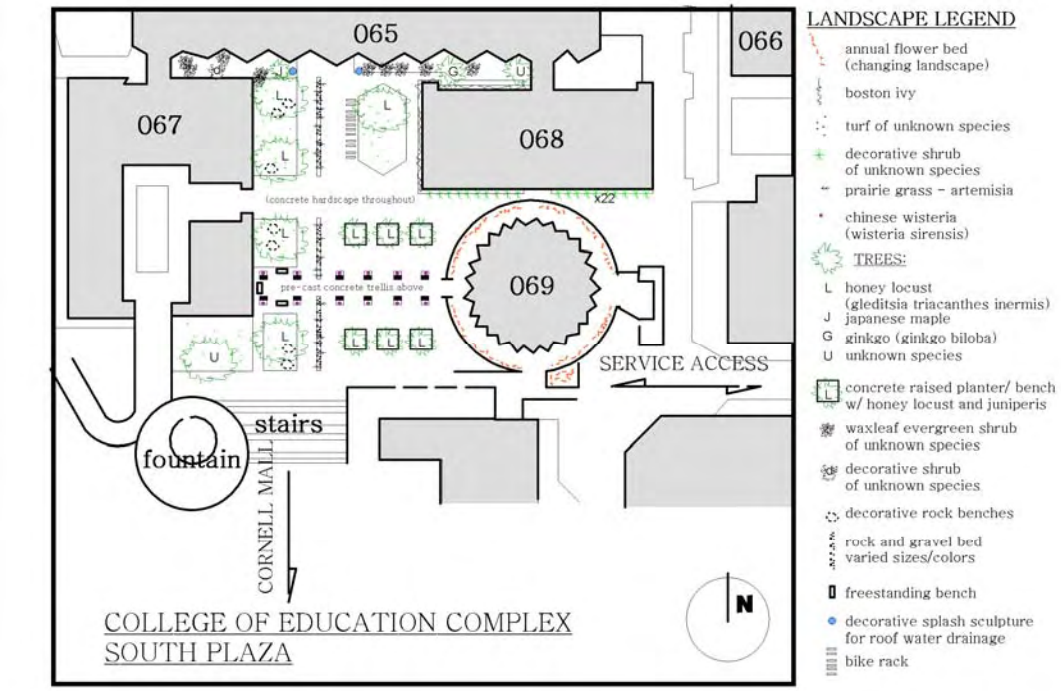

Figure 71: Landscape plan of College of Education Complex
Source: Will Moses, 2006

Character Defining Features

- Depth and breadth of open space
- North-south axis from Cornell Mall steps to the main COE building
- East axis to Kiva

Important Views of this Setting

- From Cornell Mall
- From Main Building of the COE

Preservation Guidelines

- Development should not block the important views of this setting
- Public art could be added to the space on a small scale

Building 64: Technology and Education Center

Building Name	Named for its use.
Primary Materials	Stucco walls, glass curtain wall, poured in place concrete column and overhang.
Original Use	Education
Current Use	Education
Historic Name	Industrial Arts
Current Square Footage	
Stories	Two
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 72: Technology and Education Center, Building 64, 2006

Character Defining Features

- Two story massing with angular battered walls (Figure 72)
- Steel and glass curtain wall and its aluminum mullion glazing pattern
- Pre-cast concrete column and molded cornice overhang
- Prefabricated stair case and guardrail
- Curtain wall building connector with concrete structure

Preservation Guidelines

- Do not paint concrete elements.
- Maintain curtain wall glazing pattern.
- When patching concrete, ensure composition, texture and color match original.

Building 65: Travelstead Hall

Building Name	Chester C. Travelstead, Dean of the College of Education and first Provost, 1956-77
Primary Materials	Concrete
Original Use	Administration
Current Use	Administration
Current Square Footage	19,669 first floor ;12,404 basement
Stories	One and a half.
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 73: Travelstead Hall, Building 65, 2006

Character Defining Features

- Two-story massing with flat roof
- Roofline with denticulated edge over concrete beam
- Zigzag curtain wall
- Stained glass wall (Figure 73)
- Corridor with cast concrete structure and glass curtain wall
- Exposed cast concrete entry veranda with exposed rib structure
- Steel and aluminum guard rail
- Prefabricated stair with exposed aggregate concrete treads
- Concrete canales
- Exposed concrete structure with stucco panels between

Interior

- Low wood wall with HVAC grilles
- Structural metal pan ceiling in decorative herring bone pattern and globe lighting
- Skylights

Preservation Guidelines

- Do not paint concrete details.
- If there is deterioration at stained glass window, work with architectural conservator to determine best repair and maintenance practices.

Building 66: Simpson Hall

Building Name	Named for Elizabeth Simpson, Professor of Home Economics and Director of the first dining hall, 1918-52
Primary Materials	Stucco, concrete columns and molded overhang.
Original Use	Education
Current Use	Education
Date of Addition	n/a
Architect	n/a
Historic Name	Family Studies, Home Economics
Current Square Footage	9,893
Stories	One story.
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 74: Simpson Hall, Building 66, 2006

Character Defining Features

- Concrete portal with molded cornice overhang (Figure 74)
- Center concrete column with long spans
- Stucco panel walls
- Thin mullion large paned surmounting small pane windows
- Aluminum glass curtain wall on east

Preservation Guidelines

- Repair roof to ensure water does not infiltrate concrete portal.
- When patching deteriorated concrete match composition, texture and color.

- There have been several areas where there are apparent structure repairs – primarily on the east elevation with the addition of a steel frame along the curtain wall. The steel frame honors the overall design and composition of the original architecture. It provides the structure carrying capacity for the concrete overhang, but honors the fenestration pattern of the curtain wall. The concrete columns fit with the progression of columns around the complex, however, two columns are placed in front of window openings and the color of the concrete does not match the original. Overall, the repairs do fit with the character of the Flatow, Moore, Bryan and Fairburn design and are good examples of how to add structural repairs to an important property.

Building 67: Education Classrooms

Building Name	Named after its use.
Primary Materials	Stucco panels, concrete, and glass curtain wall.
Original Use	Classrooms
Current Use	Classrooms
Date of Addition	n/a
Architect	n/a
Historic Name	Education Classrooms
Current Square Footage	10971 first floor; 11,739 second floor
Stories	Two
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 75: Education Classrooms, Building 67, 2006

Character Defining Features

- Two story massing with angular battered walls and recess at grade (Figure 75)
- Steel and glass curtain wall and its aluminum mullion glazing pattern
- Pre-cast concrete columns and molding cornice overhang with coffered ceiling
- Prefabricated stair case and guardrail
- Central entry to courtyard
- Courtyards with concrete portal and concrete squares at grade with rock between

Preservation Guidelines

- Remove stucco from glass curtain walls; if solid wall is desired build wall on interior, but do not attach directly to curtain wall.
- Remove ramp from center of east entrance to courtyard and reconstruct at side.
- Repair concrete deterioration of *bancos* lining east courtyard entrance. Damage is caused by skateboarders; develop method to discourage such activity but retain overall character of the entry space and *bancos.*
- Concrete is deteriorating at joints; re-roof to ensure moisture is not penetrating, then repair concrete to match original composition, texture and color.

Building 68: Masley Hall

Building Name	Alexander Simeon Masley who taught at UNM from 1947–69 and was Chair of Art Education from 1950–69.
Primary Materials	Stucco panels, concrete, glass curtain wall.
Original Use	Art Education
Current Use	Art Education
Date of Addition	n/a
Architect	n/a
Historic Name	Art Education
Current Square Footage	8,129 first floor; 7,153 second floor
Stories	Two
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 76: Masley Hall, Building 68, 2006

Character Defining Features

- Two story massing with angular battered walls (Figure 75)
- Steel and glass curtain wall and its aluminum mullion glazing pattern
- Pre-cast concrete column and molded cornice overhang
- Prefabricated stair case and guardrail
- Curtain wall building connector with concrete structure

Preservation Guidelines

- Remove ivy.

Building 69: Kiva Lecture Hall

Building Name	Named after Native American architecture with similar round and below grade form.
Primary Materials	Concrete, stucco, glass curtain walls.
Original Use	Lecture Hall
Current Use	Lecture Hall
Date of Addition	n/a
Architect	n/a
Historic Name	Kiva
Current Square Footage	4,245
Stories	One
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 77: Kiva Lecture Hall, Building 69, 2006

Character Defining Features

- One story massing set into earth (Figure 76)
- Steps down to entry, sidewalk and landscape wall running around the exterior
- Ribbed, domed concrete roof with angular concrete corbel extensions
- Cast concrete beams and columns
- Pre-cast concrete ceiling
- Pre-fabricated steel and glass curtain wall
- "Zigzag" stucco wall

Preservation Guidelines

- Match historic stucco texture and color when restuccoing.

Building 70: Manzanita Hall

Building Name	Means little apple in Spanish.
Primary Materials	Concrete, stucco.
Original Use	Home Economics classrooms and labs
Current Use	
Historic Names	Home Economics, Manzanita Day Care Center, Counseling and Family Studies
Current Square Footage	
Stories	One
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

Figure 78: Manzanita Hall, Building 70, 2006

Character Defining Features

- Concrete portal with molded cornice overhang (Figure 77)
- Center concrete column with long spans
- Stucco panel walls
- Thin mullion large paned surmounting small pane windows
- Aluminum glass curtain wall on east

Preservation Guidelines

- Match existing concrete in composition, texture and color when effecting repairs.

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OTHER HERITAGE BUILDINGS

Building 51: University House

Architect	Miles Brittelle of the George Williamson and Co.	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1930	
Contractor	Joseph Gagner	
Listed	National Register	State Register #1454
Criteria	C	Architectural Style
Building Name	President's Residence, University House	
Primary Materials	Hollow clay tile, concrete, stucco	
Original Use	Residence	
Current Use	Residence	
Date of Addition	1956	
Architect	John Gaw Meem	
Historic Names	n/a	
Current Square Footage	Approximately 7,000	
Stories	Two	
Maintenance Area	I	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 79: University House, Building 51, 2006

Historical Significance

The President's House was designed by Miles Brittelle using classic features of the Spanish-Pueblo Revival style (Figure 79). At the time of its construction it was located in the far northeast corner of the university; however, by the end of the decade the university had

reoriented itself to the north of the traditional campus center, which put the President's House adjacent to the new main library and the administration building. In 1955, John Gaw Meem designed a sunroom and enlarged the kitchen. In 1990, a two-car garage was added on the west side and a courtyard and a catering kitchen on the east side. Since its construction, the building has served as the residence for the President of UNM, but it is also used to host official University functions.

Character Defining Features

- Romantic, naturalistic surrounding landscape with curved driveway and flagstone walkway leading to entrance
- Variety of tree species in the landscape
- Arched courtyard entrance with metal lamp, wood gates and wrought iron hardware
- One story, irregular stepped massing with undulating walls and mixtilinear parapets
- Front porch covered by a *ramada* with log columns, wood *vigas*, wood lintel with decoratively carved corbel
- Flagstone porch and step
- Wood architectural details: *vigas*, carved corbels, carved lintels
- Steel casement windows with recessed tapered opening and wood lintel
- Paired wood doors leading to courtyards
- "Folk" entry door with wood *vigas* and log lintel above
- Chimney
- Open-ended portals–second story log *ramada* on west elevation
- Entry landscape wall with wood gate
- Tin and painted glass sconces
- Thin, undulating parapet leading to corner chimney

Important Views of the Setting

- View of house from adjacent streets
- View from house to Duck Pond

Preservation Guidelines

- Maintain west entrance courtyard and walkway leading to courtyard.
- If an addition is needed, it should only be added to the northeast.
- Follow general guidance in appendices.

University House Landscape

The landscaping for University House was modified by UNM Landscape Architect Gil Berry in 1990. The original design follows the English Romantic styling of other areas of the campus (Figures 79 and 80). There is a curved driveway, planting beds, and an exceptionally wide variety of tree species. This area is an important stop on the Arboretum Tour.

Figure 80: Landscape at University House, 2006

Character Defining Features

- Curved Drive
- Variety of tree species

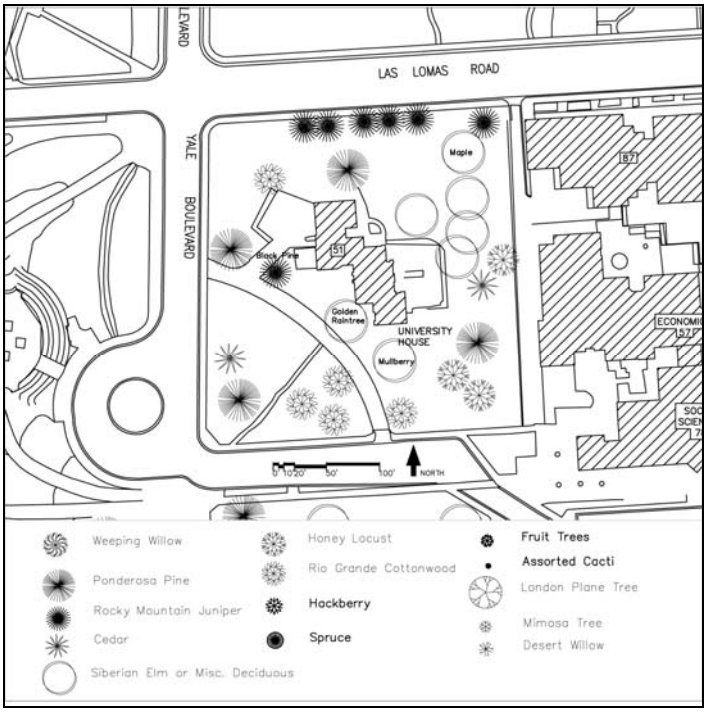

Figure 81: University House Landscape Plan
Source: Will Moses, 2006

Important Views of this Setting

- View of the house from the adjacent streets.

Preservation Guidelines

- The house should continue to be visible from the streets
- Tree and shrub species may change, but the over all density of vegetation should not vary greatly.
- Low-water use plants could be added in certain designated areas.
- High water use turf seems to be an important expectation for this area.

Building 20: Human Resources and Payroll

Architect	John Gaw Meem	
UNM Style	Eclectic combination of Spanish-Pueblo and Territorial Revival styles	
Date of Construction	1938	
Contractor	Kilbourne House	
Recommended Eligibility	National Register	State Register
Criteria	B & C	President Tom Popejoy and Architectural style
Building Name	Named for Thomas Popejoy who had the building designed and constructed as his residence prior to becoming the University President 1948-68.	
Primary Materials		
Original Use	Tom and Bess Popejoy Residence	
Current Use	Human Resources & Payroll	
Date of Addition	1949 – single story addition to east and basement	
Architect	John Gaw Meem	
Historic Names	1938–48	Popejoy Residence
	1949–57	Kappa Alpha Theta Sorority House
	1957–70	KNME-PBS
		Speech Communications Department
		Army ROTC
Current Square Footage	6,173	
Stories	One	
Maintenance Area	I	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	303; 303-A	

Figure 82: Human Resources and Payroll, Building 20, 2006

Historical Significance

The building represents the collaboration between architect John Gaw Meem and future University of New Mexico president, Thomas Lafayette Popejoy. The design for this modest house included a rounded parapets, battered walls, and recessed *portales* representative of Spanish-Pueblo Revival architecture, as well as pedimented window lintels and white-painted wood components associated with the Territorial Revival style (Figure 82). Stucco was applied via hand troweling to mimic adobe walls. The layout of the Popejoy home mirrored the asymmetry of many of the Meem designed residences, and followed his design principal of internal space following function. Popejoy sold the house to the Gamma Omicron chapter of the Kappa Alpha Theta sorority when he became president in 1948. In 1956, the University bought the property for its public broadcasting television station, KNME, which went on the air in May of 1958. Once the Popejoy's vacated the residence, additional rooms were built to accommodate the new uses of the building. An addition extended the building to the north on the original lot, thus creating a courtyard on the west side of the property facing on Buena Vista Drive. The original garage was also enclosed for office space. Although the interior has been altered significantly from its original design, the façade facing Roma Avenue, with its small lawn and trees remains virtually the same as when Meem designed it.

Character Defining Features

- One story massing with stepped parapets, slightly battered walls and rounded parapets
- Asymmetrical south façade composition
- Fenestration pattern on south façade
- Front overhang "portal" with carved corbels
- Turned wood grilles
- Territorial Revival wood pedimented lintels; decorative pedimented wood window surround at bathroom; wood flat lintels; and wood sills
- Dimensional lumber *canales* angled to ground with curve on end
- Hand-troweled, uneven stucco surface
- Wood "folk" door at entry

Preservation Guidelines

- Repair porch overhang; currently warping. Match historic appearance.
- *Canales* currently encased in metal; remove metal and repair and replace *canales* as required to provide positive drainage from roof.
- Repair stucco to match hand-troweled texture; if stucco is to be replaced, match historic texture and color.
- When replacing the aluminum windows, use units that match the historic in appearance and material.

Building 26: Proposal Support Center

Architect	Beula Fleming	
UNM Style	Spanish-Pueblo Revival Phase I	
Date of Construction	1934	
Contractor	unknown	
Recommended Eligibility	National Register	State Register
Criteria	C	Architectural style
Building Name	Named after its current use.	
Primary Materials	unknown	
Original Use	Sorority House	
Current Use	Personnel Offices	
Date of Addition	1950 – west wing	
Architect	unknown	
Historic Names	1930–68	Alpha Chi Omega Sorority
	1968–	Personnel Offices
Current Square Footage	7,132	
Stories	Two	
Maintenance Area	I	
Facility Planning Files	UNM Archives Accession 028	
Center for SW Research	Original Fleming drawings on file.	
Meem File & Drawer No.	n/a	

Figure 83: Proposal Support Center, Building 26, 2006

Historical Significance

This building was constructed in 1934 for the Alpha Chi Omega sorority, which was first chartered by the University in 1918 and remains active on campus today. The building was designed by Beula Nixon Fleming, one of New Mexico's first female architects, and features

classic Spanish-Pueblo Revival detailing, e.g., projecting *vigas,* flat roof with rounded parapets, and recessed windows with wood lintels (Figure 83). It was sited on the north side of campus at a time when the University was rapidly expanding in that direction with the construction of a student union (the Anthropology building located directly across Roma Avenue), Scholes Hall, and Zimmerman Library. A west wing was added to the building in 1950. The building was acquired by UNM in 1968 and has since been used as office space. The interior of the building has been remodeled but the exterior retains its architectural integrity.

Character Defining Features

- Stepped two story massing
- Battered and undulating walls with rounded parapets
- Steel casement windows with wood lintels with rounded ends and sidelites
- Wood panel doors
- Entry portal with log columns, *zapata* capitals, *vigas,* and carved corbels
- Entry courtyard with undulating walls
- Chimney on east
- Large grouping of windows on east
- Metal scupper and downspout on west
- Log *canales*

Preservation Guidelines

- EPDM roofing shows at parapet; when reproofing, be sure to choose system with profile that is not visible.
- When reproofing replace metal *canale* with log *canale* to match historic – or if in appropriate location, metal scupper to match historic.
- When replacing the aluminum windows, use units that match the historic in appearance and material.
- When updating electrical system, install conduits so they do not run across exterior elevation; coordinate with gutters and other equipment on north elevation.

Building 57: Economics

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1952	
Contractor	O. G. Bradburys	
Recommended Eligibility	National Register	State Register
Criteria	C	Architectural Style
Building Name	Named after its current use.	
Primary Materials	Concrete block, stucco	
Original Use	Law School	
Current Use	Economics Department	
Historic Name	1952–60	Bratton Hall (named for U.S. Court of Appeals Judge Sam G. Bratton)
Current Square Footage	21,786	
Stories	One and a half	
Maintenance Area	III	
Facility Planning File	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 84: Economics, Building 57, 2006

Historical Significance

This building was designed by John Gaw Meem and originally housed the Law School before it moved to a new building on the North Campus in the 1971. The main speaker at the building's dedication in 1952 was U.S. Supreme Court Justice Hugo L. Black. This building represents the continued use of the Spanish-Pueblo Revival style featuring design elements found in pre-war structures, e.g., recessed *portal* with wood lintel, columns, and *zapatas,* which complemented

the nearby University House and Zimmerman Library (Figure 84). Although its façade has been somewhat obscured by the construction of subsequent buildings adjacent to it, the building retains its architectural integrity.

Character Defining Features

- Massing with battered walls and rounded parapets
- South portal with log columns, angled *zapata* capitals, wood beam, tongue and groove ceiling, scored concrete floor, white wall in portal
- South courtyard
- Steel horizontal lite combination awning and hopper windows with concrete lintels and sills; windows grouped in three
- Recessed concrete entrance on north with hexagonal concrete columns
- Paired wood three divided lite doors with transom
- Extending v*igas*
- Log and cast concrete *canales*

Preservation Guidelines

- Maintain courtyard and portal.

Building 58: Hokona Hall

Architect	Meem, Zehner, Holien & Associates
UNM Style	Spanish-Pueblo Revival Phase II B
Date of Construction	1955
Contractor	Robert E. McKee General Contractor Inc. (El Paso, Texas)
Recommended Eligibility	State Register
Criteria	Architectural style
Building Name	Named for earlier Hokona dormitory attached to Marron Hall. Hokona is a Tusayan (Hopi) word for maiden butterfly.
Primary Materials	Poured concrete with stucco.
Original Use	Women's' Dormitory
Current Use	Offices & Coed Dormitory
Date of Addition	1996 – Building use (interior) changed to office on Zuni Wing
Architect	UNM Physical Plant
Historic Names	n/a
Current Square Footage	187,187
Stories	Three
Maintenance Area	III
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	375-R; 375-R-1

Figure 85: Hokona Hall, Building 58, 2006

Historical Significance

This women's dormitory building was opened for the fall semester in 1956 and named after the first Hokona Hall built fifty years earlier and demolished in the early 1960s. The building was constructed in response to increasing enrollments in the 1950s and continued the trend of building residence halls on the northeast side of campus. The building featured two wings; the west wing, named "Zuni," was for females, while the east wing, "Zia," housed male students (Figure 85). Both wings shared a common dining area located in the center of the building. In 1990s the Zuni wing was remodeled into office space for the College of Education, while the Zia wing still functions as a co-ed dormitory. During the remodeling of the Zuni wing, a new entrance was created by cutting through a former dorm room in the building's southwest corner. New anodized aluminum windows were added in the mid-1990s. Other than these modifications, the building has had only minor changes to its exterior appearance.

Character Defining Features

- Massing with stepped, slightly rounded undulating parapets
- Hexagon wings with central courtyards and central entrance
- *Bancos* flanking central entrance
- Regular fenestration pattern; concrete window sills
- Third story window grouping with concrete lintel and molded sill
- Cast concrete balcony with chamfered and banded posts and cross-shaped cutouts
- Cast concrete lintel with lettering and triangular ornament
- Portals with log columns, Zapata capitals, wood lintel, and flagstone floor
- Projecting cast concrete cornices with triangular ornament on north
- Light stucco at entrances and portals
- Flagstone walkways
- Concrete *canales*

Preservation Guidelines

- Remove ivy from wall surfaces. Ivy is causing damage to stucco and is currently growing into checks in wood portal features. Maintenance has put braces in place to support the portal, but if the vine is removed the damage will stop and the true condition of the portal features can be assessed. Brush remnants of vines from walls with natural bristle brush.
- When renovating replace windows with units to match historic in appearance
- If black lichen persists (it has been an usually wet year – in a dryer season the lichen may not thrive), remove black from parapets and north facing walls (use 10% swimming pool bleach solution and natural bristle brushes).

Hokona Hall Courtyards

The courtyards of Hokona Hall retain some early landscape features of pentagonal concrete planters with red sandstones tops. Both planters are surrounded by hedges. The planter in the west courtyard is overgrown with grasses (Figure 85). The east courtyard is planted with sunflowers (Figure 86). Further research would determine if these planters are part of the original landscape, and if they were originally fountains.

Figure 86: Pentagonal planter with sandstone trim; Hokona-Zuni courtyard

Figure 87: Pentagonal planter with sandstone trim; Hokona-Zia courtyard

Building 118: Tapy Hall

Architect	Meem, Zehner, Holien & Associates	
UNM Style	Spanish-Pueblo Revival Phase II B	
Date of Construction	1954	
Contractor	George A. Rutherford, Inc.	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Boom Period and Architectural style
Building Name	Named for Ralph Wiler Tapy, UNM Professor of Electrical Engineering 1939–62.	
Primary Materials	Concrete block and stucco.	
Original Use	Engineering	
Current Use	Engineering	
Date of Addition	None	
Architect	n/a	
Historic Names	Electrical Engineering	
Current Square Footage	21,632	
Stories	Two with approximately 24 ft; 26 ft roof height.	
Maintenance Area	IV	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	n/a	

Figure 88: Tapy Hall, Building 118, 2006

Historical Significance

Tapy Hall was built in 1954 in response to the University's need for additional classroom and laboratory space (Figure 87). While paying homage to the Spanish-Pueblo Revival style, the

design is noticeably institutional, similar to other science buildings designed by Meem, Holien, Zehner, and Associates and constructed in the early 1950s (e.g., , Clark, and Northrop). The building has remained unchanged in its exterior appearance except for the addition of an ADA elevator, which changed the appearance of an adjacent window on the west façade of the building. The interior has remained basically unchanged except for minor remodeling.

Character Defining Features

- Two story massing with central window bays flanked by massive battered wall volumes
- Ribbon window fenestration pattern with stucco piers and simple concrete spandrel panel between stories, concrete sill
- Steel hopper windows with horizontal lites
- Steel French doors with glazing panels at main
- Eave overhang on east and west
- Concrete *canales*
- Concrete steps at east entrance on north end

Preservation Guidelines

- Remove peeling paint from concrete overhang.
- Remove elastomeric paint and restucco to match historic texture and color.
- Repair deteriorated concrete sills at grade on east elevation.

Building 151: Naval ROTC

Architect	John Gaw Meem	
UNM Style	Spanish-Pueblo Revival Phase II A	
Date of Construction	1941	
Contractor	UNM Buildings and Grounds	
Recommended Eligibility	National Register	State Register
Criteria	A & C	UNM Expansion Period and Architectural style
Building Name	Named for current use.	
Primary Materials	Adobe, stucco	
Original Use	Men's Cooperative Dormitory	
Current Use	Naval ROTC	
Date of Addition	none	
Architect	n/a	
Historic Names	1941–	Men's Cooperative Dormitory Mesa Vista Hall (dormitory) Student Infirmary
Current Square Footage	12,040	
Stories	One with approximately 12 ft roof height.	
Maintenance Area	I	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	346	

Figure 89: Naval ROTC, Building 151, 2006

Historical Significance

The Naval ROTC building was originally designed as a cooperative men's dormitory (Figure 88). Built in 1941, its location was near the new center of the University campus. When this building was designed, the University was expanding rapidly. The Co-op dorm met the need for student housing, but also reflected the economic hard times that still faced students at the end of the Great Depression. It provided a housing opportunity for lower-income students whereby they

could receive room and board on an actual expense basis. The building, later called Mesa Vista Hall, was designed by John Gaw Meem and is his only adobe construction on campus (The Estufa is the only other adobe building at UNM, designed and constructed by President Tight and students in 1906). To save money, the adobes were made on-site as were the concrete blocks that make up the interior walls. The design features classic Spanish-Pueblo Revival style details including a long *portal* that runs in between the building's two wings. This *portal* features solid log *vigas*, carved corbel brackets, a flagstone floor, and hand-wrought iron and punched tin lanterns designed by Meem himself. After World War II, new, larger dormitories were built and the building was used as an infirmary for student health care. It served in this capacity from 1948 until 1969, when the student health program was moved into a new building, and the Naval ROTC unit moved in. At that time the flag pole was installed at the center of the front walkway, and the interior of the building was slightly renovated and updated. Despite the loss of several window openings when dorm rooms were remodeled into classrooms, the building retains its architectural integrity.

Character Defining Features

- One story massing with adobe walls
- Portal with wood posts, beams, corbels, and *vigas*
- Symmetrical façade with porch between solid wings

Preservation Guidelines

- Inspect walls regularly for moisture infiltration or damage; because building is coated with a cementitious plaster, deterioration to adobe may not be immediately noticeable. In locations where there is water infiltration, either use sound test (tap on walls) to identify areas that are hollow, or remove plaster to inspect underlying material. If adobe is deteriorating, find source of moisture infiltration and repair, replace deteriorated adobe, and patch wall surface to match historic.

Building 152: Jonson Gallery

Architect	John Gaw Meem–Hugo Zehner and Associates	
UNM Style	Spanish-Pueblo Revival Phase II	
Date of Construction	1949	
Contractor	K.L. House Construction Co.	
Previously Listed	National Register	State Register (#1805)
Criteria	A, B & C	Architectural style
Building Name	Named for Raymond Jonson painter and UNM Professor of Art 1934-54.	
Primary Materials	Brick walls with stucco; concrete foundation; wood roof.	
Original Use	Apartment & Gallery	
Current Use	Gallery	
Date of Addition	none	
Architect	n/a	
Historic Names	n/a	
Current Square Footage	6,241	
Stories	One	
Maintenance Area	I	
Facility Planning Files	UNM Archives Accession 028	
Meem Job Number	375-Q	

Figure 90: Jonson Gallery, Building 152, 2006

Historical Significance

To meet the demands for faculty housing caused not only by a growing University, but also a general housing shortage in the city of Albuquerque, UNM constructed a number of modest one-story houses along Las Lomas Boulevard (Figure 90). The house at 1909 Las Lomas NE was constructed in 1948 for Raymond Jonson, professor of Art 1934-54. Meem–Zehner and Associates designed the building as a gallery to exhibit the nationally known artist's works as

well as to provide living quarters. Following Jonson's death, the building was remodeled for gallery space and storage. The design features classic, yet understated, Spanish-Pueblo Revival details, and accommodates a steep slope on the north side of the building by stepping down to a lower level on that elevation.

Character Defining Features

- One story terraced, asymmetrical massing as building steps down the hill
- Battered walls with rounded parapets on south and undulating walls
- Fenestration pattern
- Five deeply recessed windows on south
- Steel casement windows with wood lintel on south
- Wood panel door with sidelites and wood lintel; angled, recessed entry
- Eaves on north
- Custom wood panel door with herringbone pattern
- Flagstone walkway
- Chimney

Preservation Guidelines

- If additions are necessary, add to north elevation. Maintain historic massing and character of the south elevation.
- Inspect base of south wall yearly to ensure flagstone set against this wall is not causing water infiltration into wall system.

Building 154: Institute for Applied Research Services

Architect	John Gaw Meem–Hugo Zehner and Associates
UNM Style	Spanish-Pueblo Revival Phase II A
Date of Construction	1950
Contractor	S.V. Patrick
Recommended Eligibility	State Register
Criteria	UNM Boom Period & Architecture
Building Name	Not named for an individual.
Primary Materials	Brick and precast concrete hollow block with stucco.
Original Use	Faculty Housing
Current Use	Offices
Date of Addition	1979 – change from housing to offices
Architect	UNM Physical Plant
Historic Names	1950–79 Campus Boulevard Apartments
Current Square Footage	9,447
Stories	One with approximately 10 ft roof height.
Maintenance Area	I
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	375-S

Figure 91: Institute for Applied Research Services, Building 152, 2006

Historical Significance

This building complex was designed as faculty apartments in response to a severe housing shortage in Albuquerque following World War II (Figure 90). The Faculty Apartments consist of five buildings: a central group of three arranged in a U-shape around a courtyard opening to Lomas Boulevard flanked on the east and west by two more buildings running roughly north-south that formed two other courtyards. The firm of Meem-Zehner and Associates used classic Spanish-Pueblo Revival architectural details, such as battered walls, long *portals* with projecting

vigas, wood columns and corbels, and created two stylized "*zaguans*" to provide entryways into the main courtyard on the southeast and southwest corners. Originally, the apartments faced a small, secondary street, Lomas Boulevard; however the city widened this road into a major arterial in the 1960's resulting in a loss of frontage property and requiring the construction of a retaining wall approximately 15 feet from the north edge of the buildings. Though the interiors have been renovated, the exterior of the buildings and the landscape design has been kept reasonably intact and the buildings retain their architectural integrity.

Character Defining Features

- One story massing that terraces with topography with battered walls
- Portals with concrete floor, log columns, corbels, wood beam and *vigas,* and wood ceiling
- Fenestration pattern
- East courtyard divided lengthwise by concrete retaining wall
- Dimensional lumber *canales* lined with metal and wood log *canales* with rounded openings
- Courtyards and courtyard walls
- Slightly recessed windows:
  - 4-light casement windows with two 4-light fixed windows in between and a 4-light transom above
  - Paired 3-light casement windows
  - Paired 3-light casement windows with 3-light fixed windows in between and a 3-light transom above
- Entry "*zaguans*" with wood lintels, log beams and wood ceiling

Preservation Guidelines

- When restuccoing (color coat currently failing), match historic color and texture of stucco.

Building 47: The Estufa

Architect	E.B. Cristy and William G. Tight
UNM Style	Spanish-Pueblo Revival Phase I
Date of Construction	1906
Contractor	Students and President Tight
Listed	National Register State Register (#1412)
Criteria	A & C Architectural style
Building Name	Spanish word meaning stove, steam room or hothouse – a word that early Spanish settlers used to describe *kivas.*
Primary Materials	Adobe with stucco.
Original Use	Phi Kappa Alpha Fraternity (previously known as "Yum Yum Boys" and "Alpha Alpha Alpha"
Current Use	Occasional use by Phi Kappa Alpha (ownership occasionally in dispute with the University and Pi Kappa Alpha)
Date of Addition	none
Architect	n/a
Historic Names	n/a
Current Square Footage	Approximately 600
Stories	One with 10 ft roof height.
Maintenance Area	I
Facility Planning Files	UNM Archives Accession 028
Meem Job Number	n/a

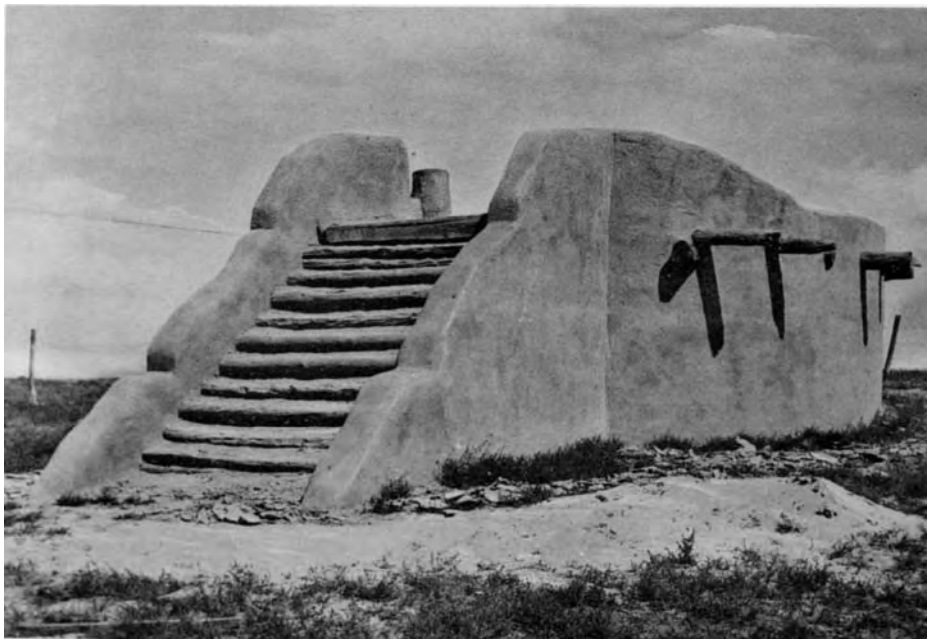

Figure 92: The Estufa, Building 47, c. 1910

Historical Significance

The Estufa was constructed in 1906 to house activities of the University's first fraternity – the Yum Yum Boys (Pi Kappa Alpha). The building was modeled after the ceremonial *kivas* located at Santo Domingo Pueblo; however, it was not a true replica, but rather a representation of a structure in Pueblo culture that fascinated then-UNM president William G. Tight at turn of the 20th century (Figure 91). The building furthered Tight's vision for the University's architectural vocabulary, which resulted in the remodeling of Hodgin Hall and the adoption of the Spanish-Pueblo Revival style on campus. In 1918, Plum Street was built along the western boundary of UNM and was designed around The Estufa; however, in 1969 the city widened University Boulevard (formerly Plum Street) and planned to raze the structure. Fraternity members convinced the city to reroute the road so the building would be preserved. The structure's exterior features have been generally preserved. The only change has been the covering of the stairs on the south slope with roofing material. Although it is somewhat physically isolated from its campus surroundings since it is now situated on a "peninsula" of xeric landscaping between busy University Boulevard and the loop road around campus, Redondo Drive.

Character Defining Features

- One story circular massing with projecting staircase
- Stepped walls flanking former entry stairs (now a ramp)
- Rounded and undulating parapet walls
- Projecting *vigas* – in varying sizes
- Stuccoed chimney stack

Preservation Guidelines

- "Re-roof" ramp (old stairway) to repair existing crack between ramp surface and wall.
- Repair cracked stucco; when restuccoing replace with stucco that matches historic in texture and color.
- Replace deteriorated viga ends with ends that match historic in species, color, and dimension.
- When repairing electrical system, relocated electrical box so it is tight against wall and away from character defining features.
- Replace door frame to ensure good, weatherproof closure.

RECOMMENDATIONS FOR FUTURE STUDY

The priority for the University should be to incorporate the preservation policies and this plan in the day-to-day operations that affect historic properties: buildings, structures, landscapes and objects.

The architectural survey, from which this preservation plan was built on, did not include all properties in the Central Campus real property inventory. As such, the remaining properties should be surveyed for historic significance and, if considered historic, recommendations for their preservation should be developed and included in the overall planning at the University. The appendices include a table of all the properties that were included in the survey effort by students.

The Historic Preservation Committee would like to have an outdoor lighting study to evaluate the effects of artificial lighting on the heritage zones. In addition, the study should evaluate types of standards and their design elements with regard to significant buildings and a sense of place.

During the completion of this plan, the project team noted several historic components to buildings that should be inventoried in their own right and preservation plans developed to ensure their continued operation in buildings or, at least, curation at a museum. These items include:

1. Door and window hardware;
2. Handcrafted (typically tin) light fixtures;
3. Historic furnishings;
4. Historic murals and paintings; and
5. Original stucco texture and color for historic buildings.

Once the items have been inventoried, a preservation plan should be developed addressing how to maintain the features. For example, the question with door hardware would be how to keep the historic character or original hardware while updating for panic bars and accessibility

or whether those issues are important to the continued operation of each individual building. For historic furnishings, murals and paintings, the issues might be how to clean and provide ongoing maintenance. In any case, the above are important components and should be treated as such in ongoing preservation work at the University.

The importance of preserving the University's sense of place – its historic buildings and cultural landscapes – for students, faculty, staff, and alumni, as well as the residents of Albuquerque, must include a continued awareness of the value of these individual places within the University's formal planning process. As such, the University should develop an ongoing management protocol that incorporates historical values as part of the planning process. By continuing a commitment to conserving the heritage of the built environment through the planning process, the University can continue to grow while still maintaining a sense of place so important to past and future users of the UNM campus.

GLOSSARY

awning window
A section of window that pivots from the top and opens outward.

balustrade
An entire railing system (as along the edge of a balcony) including a top rail and its balusters, and sometimes a bottom rail.

battered wall
A wall that recedes in depth as it rises in height. In the earlier University buildings the battered walls had rounded, undulating lines and in the more modern interpretation, the battered walls became angular.

bifurcated
An elevation that is divided into two parts or branches. At the University, architectural elevations are often bifurcated to enhance the regional character with a balanced asymmetry; for example one end of the elevation may consist of a portal, while the other consists of a heavily massed feature – both distinct elements that balance each other visually and architecturally.

bilaterally symmetrical
Having identical parts on each side of an axis (syn: bilateral, isobilateral, bilaterally symmetric).

bracket
An angled support that helps transfer the load of a horizontal structural member to a vertical one; similarly, various decorative elements in the corner of an opening or below a projection; types include angle bracket, console, cut bracket.

bullnose
A rounded plaster edge.

buttress
An exterior mass of masonry set at an angle to or bonded into a wall which strengthens or supports; buttresses often absorb lateral thrusts from roof vaults. At the University, most buttresses are decorative and are not carrying structural loads.

canale
A waterspout, traditionally constructed of wood that pierces the parapet. At the University, *canales* are constructed with logs, dimensional lumber and concrete.

capital
The upper decorated portion of a column or pilaster on which the entablature rests.

casement
A window sash that opens on hinges fixed to its vertical edge.

cast concrete
Concrete that is poured into a form and cured.

clerestory
An upper zone of wall pierced with windows that admit light to the center of a lofty room.

column
In structures, a relatively long, slender structural compression member such as post, pillar, or strut; usually vertical, supporting a load which acts in (or near) the direction of its longitudinal axis. A the University, the earlier buildings have log columns, while the later, more modern interpretations of the Spanish-Pueblo Revival style use concrete columns.

corbel
A member which projects from within a wall and supports a superincumbent weight. Generally a corbel has sections that extend farther outward as it stacks upward toward the load it is carrying.

corbel bracket
A projecting decorative bracket of wood that supports a cornice, arch, or lintel. At the University corbel brackets are typically constructed of wood with scrollwork.

corbel extension
While corbel brackets are typically in line with or parallel to the wall, a corbel extension projects perpendicularly from the wall. An example is the entrance balcony to the Alumni Memorial Chapel.

cornice
The projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member. Two general type of cornices are the box cornice and the open cornice. A cornice along the slope (rake) of a gable or pediment is termed a raking cornice. Also, the upper projection of the entablature in classical architecture.

Cubist or cubism
Cubism was an early 20th century avant-garde art movement that revolutionized European painting, sculpture and architecture, and inspired related movements in music and literature.

curvilinear
Consisting of or bounded by curved lines: represented by a curved line.

curtain wall
A non-load-bearing exterior wall supported by the skeleton frame of a building; typically used in mid-rise and high-rise buildings; may be of any material, including masonry or glass.

decorative buttress
An architectural feature meant to have the appearance of a buttress, but is not truly carrying the structural load that buttresses are designed to carry.

double hung
A window with two sashes that slide past each other vertically; either both sashes are hung with cord, pulley, and counterweight on each side, or the bottom sash has cords and counterweights on each side; typically the lower sash is in inside the upper sash; window types are usually expressed by the number of panes, for example: one over one.

fenestration
The arrangement and design of windows in a building.

"Folk" door
A wood door that has the appearance of having been hand-carved.

French doors
A door characterized by having glass panes throughout, or nearly throughout, its entire length; usually paired.

glazing
The glass of windows and doors.

hopper window
A window that pivots from the bottom and generally opens in towards the building.

latillas
Wood saplings laid on top of roof beams (*vigas*) to support an earthen roof covering. At the University these are usually decorative elements.

lintel
A horizontal structural member that supports a load over an opening; usually made of wood, stone, steel, or concrete; may be exposed or obscured by wall covering.

Mission Style
An architectural style characterized by stucco walls, round arches supported by piers, continuous wall surface forming parapets, hip roof with red tile roof covering, decorative stringcourse outlining the arches, and overhanging eaves with exposed rafters.(Towers, curvilinear gables, and gablets found in larger examples of this style.)

mixtilinear
Containing, or consisting of, lines of different kinds, as straight, curved, and the like; as, a mixtilinear angle, that is, an angle contained by a straight line and a curve.

mullion
A vertical member separating (and often supporting) window, doors, or panels set in series.

muntin
A secondary framing member, typically horizontal, to hold panes within a window, widow wall, or glazed door. (mullions are the vertical members)

nicho
Recessed or hollowed-out space in a wall used to hold a statue.

parapet
A low wall or protective railing; often used around a balcony or balconet, or along the edge of a roof. At the University the earlier buildings have rounded parapets at the roofline, while the parapets on the more modern structures have an angular line.

planar
Involving two dimensions.

portal
A monumental gateway or entrance, especially one with a classical enframement.

ramada
A rustic arbor or similar structure. In Spanish-Pueblo Revival, *ramadas* are typically constructed with logs.

retablo
Two-dimensional representation of a saint or saints.

sconce
An electric lamp, resembling a candlestick or a group of candlesticks, which is designed and fabricated from mounting on a wall.

scupper
An opening in a wall or parapet that allows water to drain from a roof.

sill
A horizontal timber, at the bottom of the frame of a wood structure, which rests on the foundation; or the horizontal feature at the base of a window or door.

spandrel
The area between two stories of windows filled in with a decorative panel; at the University it is typically a concrete panel with a decorative, geometric pattern.

spalling
The flaking of masonry due to frost, chemical action, or movement of the building structure.

Spanish-Pueblo Revival
A style indigenous to the American Southwest with identifying features such as a flat or parapet roof, adobe or stucco exterior, projecting vigas, kiva fireplaces, portales and Zapata corbels.

spindle
A wood architectural element that has been turned on a lathe, including a newel or one of a series of thin, vertical, round elements of a railing or spindlework; from the resemblance to the wood rod, tapered at both ends, used in hand yarn spinning.

stepped massing
The form of architecture that changes in height to reflect the character of the New Mexico Pueblos.

undulating parapet
A parapet with a smooth, but uneven, irregular height and form, designed to have the appearance of a hand-made and plastered building.

Territorial Revival
Revival of the provincial Greek Revival of 1846-80 and the Territorial style that came with the American military in the mid-1800s, defined by John Gaw Meem and Gordon Street as form of regional classicism for the New Deal (WPA) Federal presence in New Mexico. This style omits pitched roofs, emphasizes flat roofs, buff stucco, brick copings, and white porches, and pedimented lintels.

transom
A glazed unit above a window or door; may be fixed or operable.

viga
Ceiling beam or rafter made from a log, often hand hewn.

volunteer
A plant that grows without having been intentionally sown or planted.

wainscot
A wood covering of an interior wall; most often paneling; may cover all or the lower portion of the wall; originally a high-quality oak imported into England from Scotland for paneling (wain scot-oak).

zapata
A Spanish Colonial style holster above a wood column; typically with flat sides and scroll-cut ends, often in the profile of a console or cyma.

zaguan
A porch, gateway, or passageway connecting the interior patio with the street in an adobe or Spanish Colonial style house.

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APPENDIX A: UNIVERSITY PRESERVATION POLICIES

2.10.1 Subject: HISTORIC PRESERVATION

Adopted: November 9, 1999

Applicability

This policy applies to all buildings, landscapes and places or objects of historic significance that possess exceptional value or quality in representing and reflecting the University's architectural and cultural heritage.

History

The University of New Mexico has several buildings, landscapes and places or objects of historic significance and value, and is one of the first institutions in the Southwest to adopt and promote the Pueblo Revival style as an important regional architectural style. The campus contains some of the earliest non-residential interpretations of the Pueblo Revival style. Many buildings also have historic significance because of the architects who designed them. John Gaw Meem, a highly respected New Mexico architect who helped to develop the southwestern adobe style, was responsible for thirty-six campus buildings.

Policy

It is the policy of the University that all buildings, landscapes and places or objects of historic significance be preserved and protected. Removal of or major alteration to any buildings designated by the University Historic Preservation Committee to be of historic significance must be approved by the Board of Regents. These unique historic resources provide a connection to the past for students, faculty, staff, alumni and the general public. They are essential to alumni development, student recruitment, the public image of the University, and help define a sense of place.

Implementation

The President shall adopt administrative policies and procedures which create the Historic Preservation Committee, define the Committee's responsibilities and provide guidelines for ensuring the preservation and protection of the University's historic resources, consistent with this Regents' policy. The President will report annually to the Regents on Committee activities and findings.

References

"Historic Preservation" Policy **5020**, University Business Policies and Procedures Manual

5020
HISTORIC PRESERVATION

Effective Date: July 12, 2000
Subject to Change Without Notice

1. General

The University has several buildings, landscapes, and places or objects of historic significance and value including some of the earliest non-residential interpretations of the Pueblo Revival style. Many buildings also have historic significance because of the architects who designed them. These uniquc historic resources provide a connection to the past for students, faculty, staff, alumni, and the general public. They help define a sense of place and are essential to alumni development, student recruitment, and the University's public image.

It is the policy of the University that all buildings, landscapes, and places or objects of historic significance be preserved and protected. Historic resources should be continuously preserved and maintained to present a positive appearance to alumni, visitors, students, and the public, and to protect the enduring value of the buildings. Removal of or major alteration to any buildings designated by the University Historic Preservation Committee to be of historic significance must be approved by the UNM Board of Regents.

2. Historic Preservation Committee

The Historic Preservation Committee advises the President regarding historic resources and assists University departments in the preservation and protection of these resources. Departments and/or units shall consult with the Historic Preservation Committee on matters regarding the University's historic resources. Committee members include the University Archivist, and one (1) representative designated by each of the following organizations: Alumni Association, Campus Planning Committee, Facility Planning, Physical Plant, Department of Anthropology, School of Architecture and Planning, and the Department of Art and Art History. The Committee will elect the chair.

2.1. Functions

The Committee is also responsible for:

- Identifying and inventorying the University's historic resources. Historic resources are historically significant buildings, landscapes, and places or objects that possess exceptional value or quality in representing and reflecting the architecture and cultural heritage of the University. This determination should reflect both public perception and professional judgments.

- Recommending University historic resources for nomination to the National Register of Historic Places and/or the State Register of Cultural Properties. Since the nomination of a historic resource is a substantial undertaking with financial concerns

and long term commitment on behalf of the University, such nomination must be approved in writing by the Vice President for Business and Finance and the President.

- Monitoring historic resources for conservation, restoration, rehabilitation, maintenance, interpretation, and ADA (Americans with Disabilities Act) compliance.

- Advising the appropriate administrator on matters concerning University buildings listed on the State Register of Cultural Properties and the National Register of Historic Places.

2.2. Procedures

Recommendations of the Historic Preservation Committee shall be forwarded, in sequence, for comment to the Campus Planning Committee, the Director of Facility Planning, and the Vice President for Business and Finance, before presentation to the President.

3. Guiding Principles

The principles listed below are designed to guide the Historic Preservation Committee in fulfilling the responsibilities listed in **Section 2.1.** herein. These guiding principles apply to rehabilitation, restoration, and maintenance efforts concerning historic resources in a way that responds to the University's primary mission, the need for change, and the desire to preserve and reinforce the historic character of the University in a cost effective manner.

3.1. Additions, Alterations, and Maintenance

Decisions concerning additions, alterations, and maintenance of historic buildings should take into consideration:

- the time period and significance of each building, group of buildings, or place;

- whether a change in use will affect the character-defining features of the historic building;

- whether additions are compatible in design and detailing, unobtrusive, and do not overwhelm the original building;

- how usefulness, convenience, energy efficiency, and comfort can be improved without compromising the integrity and historical character of the building;

- how safety and accessibility to the handicapped can be achieved while still maintaining the detailing and visibility of important building facades;

- the effect of interior changes on the architectural or historic significance and/or visibility or impact on the exterior of the building;

- retention of views of any significant facades of historic buildings when designing new buildings; and

- preservation of the historical character of buildings through preventative

maintenance, routine maintenance, and minor alterations.

3.2. Landscape and Open Space

Decisions concerning landscaping and open spaces should take into consideration:

- that the relationship between a historic building, the landscape, and the open space surrounding them or between them helps define the character of the site;
- the extent to which streets, walks, and plazas reflect the era of the surrounding historic buildings;
- how the placement of site elements such as parking lots, seating areas, bike racks, trash receptacles, dumpsters, and signs affects the integrity of historic buildings and sites;
- the use of landscape features to enhance historic buildings and the relationship between such buildings; and
- the historic merit of landscapes in their own right and the importance of appropriate maintenance.

3.3. Artworks and Decoration

Decisions concerning artworks and decoration should take into consideration the relationship of historic artworks, sculpture, furniture, and decoration within their original context, both exterior and interior.

Comments may be sent to UBPPM@UNM.edu
http://www.unm.edu/~ubppm

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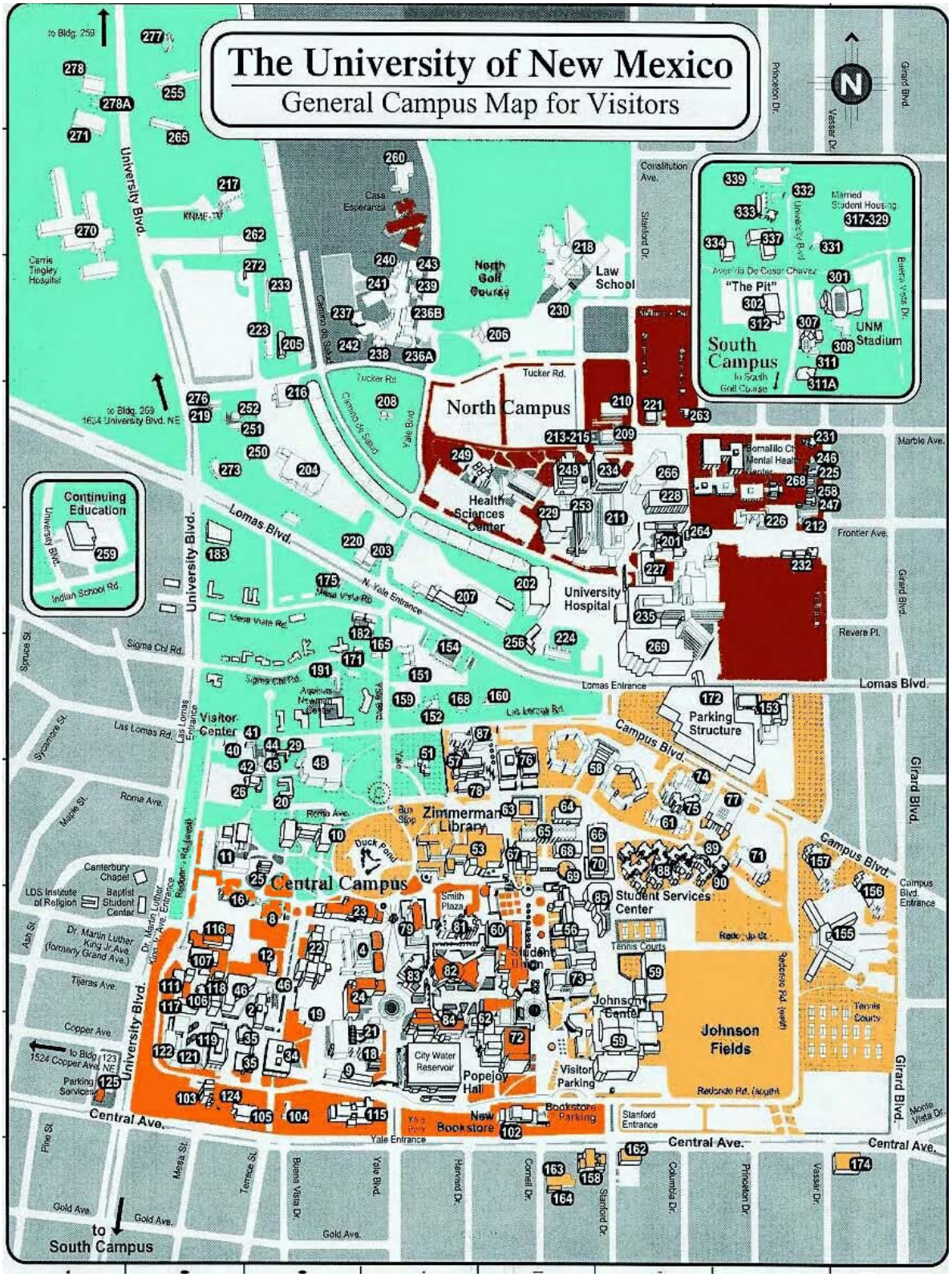
APPENDIX B: MAINTENANCE AREAS



Area I - Green, Area II - Brown, Area III - Yellow, Area IV – Orange

APPENDIX C: LIST OF HISTORIC PROPERTIES

No.	NAME	Date	NRHP Eligibility	Listed NRHP	Listed SRCP
Beula Fleming					
26	Human Resources	1930	Yes		
E.B. Christy					
47	The Estufa	1906		X	X
103	Hodgin Hall	1908		X	X
104	Sara Reynolds Hall	1921		X	X
C	Parson's Grove	1928	Yes		
Elson H. Norris					
105	Art Annex	1926		X	X
Flatow, Moore, Bryan + Fairburn Architects					
64	College of Education	1963	Yes		
65	College of Education	1963	Yes		
66	College of Education	1963	Yes		
67	College of Education	1963	Yes		
68	College of Education	1963	Yes		
69	College of Education	1963	Yes		
70	College of Education	1963	Yes		
Gaastra, Gladding and Johnson					
4	Carlisle Gymnasium	1928		X	X
Garrett Eckbo & Eckbo Firms					
P	College of Education Complex	1963	Yes		
K	Duck Pond	1976	Yes		
George Williamson & Co.					
Q	President's House Grounds	1930	Yes		
John Gaw Meem & Meem Firms					
10	Scholes Hall	1936		X	X
11	Anthropology	1937	Yes		
12	Anthropology Annex	1937	Yes		
20	Popejoy House	1938	Yes		
53	Zimmerman Library	1938	Yes		
16	Bandelier Hall West	1941	Yes		
151	Naval ROTC	1941	Yes		
111	Chemical and Nuclear Engineering	1947	Yes		
19	Biology Annex	1948	Yes		
117	Wagner Hall	1949	Yes		
152	Jonson Gallery	1949	Yes		
115	Communication and Journalism	1949 & 1963	Yes		
56	Mesa Vista Hall	1950	Yes		
154	Institute for Applied Research Services	1950	Yes		
23	Mitchell Hall	1951	Yes		
57	Economics	1952	Yes		
21	Castetter Hall	1952	Yes		
22	Clark Hall	1952	Yes		
24	Northrop Hall	1953	Yes		
118	Electrical Engineering Bldg	1954	Yes		
58	Hokona Hall	1955	Yes		
25	Alumni Memorial Chapel	1962	Yes		

No.	NAME	Date	NRHP Eligibility	Listed NRHP	Listed SRCP
Miles Brittelle					
51	President's Residence	1930 & 1956		X	X
8	Bandelier Hall East	1930	Yes		
President William G. Tight					
A	Tight Grove	1906-07		X	
Trost & Trost					
9	Marron Hall	1922 & 1941	Yes		
Walter Burley Griffin, Francis Barry Byrne					
2	Engineering & Computer Pod	1916-17			X
Various designers for different spaces					
L	Zimmerman Library Grounds	1930s; 1940s; 1970s	Yes		

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APPENDIX D: SECRETARY OF THE INTERIOR'S STANDARDS FOR PRESERVATION PLANNING

Secretary of the Interior's Standards for Preservation Planning

Preservation planning is a process that organizes preservation activities (identification, evaluation, registration and treatment of historic properties) in a logical sequence. The Standards for Planning discuss the relationship among these activities while the remaining activity standards consider how each activity should be carried out. The Professional Qualifications Standards discuss the education and experience required to carry out various activities.

The Standards for Planning outline a process that determines when an area should be examined for historic properties, whether an identified property is significant, and how a significant property should be treated.

Preservation planning is based on the following principles:

- Important historic properties cannot be replaced if they are destroyed. Preservation planning provides for conservative use of these properties, preserving them in place and avoiding harm when possible and altering or destroying properties only when necessary.

- If planning for the preservation of historic properties is to have positive effects, it must begin before the identification of all significant properties has been completed. To make responsible decisions about historic properties, existing information must be used to the maximum extent and new information must be acquired as needed.

- Preservation planning includes public participation. The planning process should provided a forum for open discussion of preservation issues. Public involvement is most meaningful when it is used to assist in defining values of properties and preservation planning issues, rather than when it is limited to review of decisions already made. Early and continuing public participation is essential to the broad acceptance of preservation planning decisions.

Preservation planning can occur at several levels or scales: in a project area; in a community; in a State as a whole; or in the scattered or contiguous landholdings of a Federal agency. Depending on the scale, the planning process will involve different segments of the public and professional communities and the resulting plans will vary in detail. For example, a State preservation plan will likely have more general recommendations than a plan for a project area or a community. The planning process described in these Standards is flexible enough to be used at all levels while providing a common structure which promotes coordination and minimizes duplication of effort. The Guidelines for Preservation Planning contain additional information about how to integrate various levels of planning.

Standard I. Preservation Planning Establishes Historic Contexts

Decisions about the identification, evaluation, registration and treatment of historic properties are most reliably made when the relationship of individual properties to other similar properties is understood. Information about historic properties representing aspects of history, architecture, archeology, engineering and culture must be collected and organized to define these relationships. This organizational framework is called a "historic context." The historic context organizes information based on a cultural theme and its geographical and chronological limits. Contexts describe the significant broad patterns of development in an area that may be represented by historic properties. The development of historic contexts is the foundation for decisions about identification, evaluation, registration and treatment of historic properties.

This portion of preservation planning was carried out under the Getty Grant and through the student project at the School of Architecture and Planning.

Standard II. Preservation Planning Uses Historic Contexts To Develop Goals and Priorities for the Identification, Evaluation, Registration and Treatment of Historic Properties

A series of preservation goals is systematically developed for each historic context to ensure that the range of properties representing the important aspects of each historic context is identified, evaluated and treated. Then priorities are set for all goals identified for each historic context. The goals with assigned priorities established for each historic context are integrated to produce a comprehensive and consistent set of goals and priorities for all historic contexts in the geographical area of a planning effort.

The goals for each historic context may change as new information becomes available. The overall set of goals and priorities are then altered in response to the changes in the goals and priorities for the individual historic contexts.

Activities undertaken to meet the goals must be designed to deliver a usable product within a reasonable period of time. The scope of the activity must be defined so the work can be completed with available budgeted program resources.

This portion of preservation planning was carried out under the Getty Grant, but can be revisited on individual buildings or Heritage Zones when specific actions are being planned.

Standard III. The Results of Preservation Planning Are Made Available for Integration Into Broader Planning Processes

Preservation of historic properties is one element of larger planning processes. Planning results, including goals and priorities, information about historic properties, and any planning documents, must be transmitted in a usable form to those responsible for other planning activities. Federally mandated historic preservation planning is most successfully integrated into project management planning at an early stage. Elsewhere, this integration is achieved by making the results of preservation planning available to other governmental planning bodies and to private interests whose activities affect historic properties.

If the recommendations of this Heritage Preservation Plan are carried out, this standard will be met through inclusion of preservation in day-to-day activities for University groups involved in planning and maintenance on historic properties, as well as inclusion of preservation in future development plans.

Secretary of the Interior's Guidelines for Preservation Planning

Introduction

These Guidelines link the Standards for Preservation Planning with more specific guidance and technical information. They describe one approach to meeting the Standards for Preservation Planning. Agencies, organizations or individuals proposing to approach planning differently may wish to review their approaches with the National Park Service.

The Guidelines are organized as follows:

Managing the Planning Process

The preservation planning process must include an explicit approach to implementation, a provision for review and revision of all elements, and a mechanism for resolving conflicts within the overall set of preservation goals and between this set of goals and other land use planning goals. It is recommended that the process and its products be described in public documents.

Implementing the Process
The planning process is a continuous cycle. To establish and maintain such a process, however, the process must be divided into manageable segments that can be performed, within a defined period, such as a fiscal year or budget cycle. One means of achieving this is to define a period of time during which all the preliminary steps in the planning process will be completed. These preliminary steps would include setting a schedule for subsequent activities.

Review and Revision
Planning is a dynamic process. It is expected that the content of the historic contexts described in Standard I and the goals and priorities described in Standard II will be altered based on new information obtained as planning proceeds. The incorporation of this information is essential to improve the content of the plan and to keep it up-to-date and useful. New information must be reviewed regularly and systematically, and the plan revised accordingly.

Public Participation
The success of the preservation planning process depends on how well it solicits and integrates the views of various groups. The planning process is directed first toward resolving conflicts in goals for historic preservation, and second toward resolving conflicts between historic preservation goals and other land use planning goals. Public participation is integral to this approach and includes at least the following actions:

1. Involving historians, architectural historians, archeologists, folklorists and persons from related disciplines to define, review and revise the historic contexts, goals and priorities;

2. Involving interested individuals, organizations and communities in the planning area in identifying the kinds of historic properties that may exist and suitable protective measures;

3. Involving prospective users of the preservation plan in defining issues, goals and priorities;

4. Providing for coordination with other planning efforts at local, State, regional and national levels, as appropriate; and

5. Creating mechanisms for identifying and resolving conflicts about historic preservation issues. The development of historic contexts, for example, should be based on the professional input of all disciplines involved in preservation and not be limited to a single discipline. For prehistoric archeology, for example, data from fields such as geology, geomorphology and geography may also be needed. The individuals and organizations to be involved will depend, in part, on those present or interested in the planning area.

Documents Resulting from the Planning Process
In most cases, the planning process produces documents that explain how the process works and that discuss the historic contexts and related goals and priorities. While the process can operate in the absence of these documents, planning documents are important because they are the most effective means of communicating the process and its recommendations to others. Planning documents also record decisions about historic properties.

As various parts of the planning process are reviewed and revised to reflect current information, related documents must also be updated. Planning documents should be created in a form that can be easily revised. It is also recommended that the format language and organization of any documents or other materials (visual aids, etc.) containing preservation planning information meet the needs of prospective users.

Developing Historic Contexts

General Approach
Available information about historic properties must be divided into manageable units before it can be useful for planning purposes. Major decisions about identifying, evaluating, registering and treating historic properties are most reliably made in the context of other related properties. A historic context is an organizational format that groups information about related historic properties, based on a theme, geographic limits and chronological period. A single historic context describes one or more aspects of the historic development of an area, considering history, architecture, archeology, engineering and culture and identifies the significant patterns that individual historic properties represent, for example, Coal Mining in Northeastern Pennsylvania between 1860 and 1930. A set of historic contexts is a comprehensive summary of all aspects of the history of the area.

The historic context is the cornerstone of the planning process. The goal of preservation planning is to identify, evaluate, register and treat the full range of properties representing each historic context, rather than only one or two types of properties. Identification activities are organized to ensure that research and survey activities include properties representing all aspects of the historic context. Evaluation uses the historic context as the framework within which to apply the criteria for evaluation to specific properties or property types. Decisions about treatment of properties are made with the goal of treating the range of properties in the context. The use of historic contexts in organizing major preservation activities ensures that those activities result in the preservation of the wide variety of properties that represent our history, rather than only a small, biased sample of properties.

Historic contexts, as theoretical constructs, are linked to actual historic properties through the concept of property type. Property types permit the development of plans for identification, evaluation and treatment even in the absence of complete knowledge of individual properties. Like the historic context, property types are artificial constructs which may be revised as necessary. Historic contexts can be developed at a variety of scales appropriate for local, State and regional planning. Give the probability of historic contexts overlapping in an area, it is important to coordinate the development and use of contexts at all levels. Generally, the State Historic Preservation Office possesses the most complete body of information about historic properties and, in practice, is in the best position perform this function.

The development of historic contexts generally results in documents that describe the prehistoric processes or patterns that define the context. Each of the contexts selected should be developed to the point of identifying important property types to be useful in later preservation decision-making. The amount of detail included in these summaries will vary depending on the level (local, State, regional, or national) at which the contexts are developed and on their intended uses. For most planning purposes, a synopsis of the written description of the historic context is sufficient.

Creating a Historic Context
Generally, historic contexts should not be constructed so broadly as to include all property types under a single historic context or so narrowly as to contain only one property type per historic context. The following procedures should be followed in creating a historic context.

1. Identify the concept, time period and geographical limits for the historic context

Existing information, concepts, theories, models and descriptions should be used as the basis for defining

historic contexts. Biases in primary and secondary sources should be identified and accounted for when existing information is used in defining historic contexts.
The identification and description of historic contexts should incorporate contributions from all disciplines involved in historic preservation. The chronological period and geographical area of each historic context should be defined after the conceptual basis is established. However, there may be exceptions, especially in defining prehistoric contexts where drainage systems or physiographic regions often are outlined first. The geographical boundaries for historic contexts should not be based upon contemporary political, project or other contemporary boundaries if those boundaries do not coincide with historical boundaries. For example, boundaries for prehistoric contexts will have little relationship to contemporary city, county or State boundaries.

2. Assemble the existing information about the historic context

a. Collecting information: Several kinds of information are needed to construct a preservation plan. Information about the history of the area encompassed by the historic context must be collected, including any information about historic properties that have already been identified. Existing survey or inventory entries are an important source of information about historic properties. Other sources may include literature on prehistory, history, architecture and the environment; social and environmental impact assessments; county and State land use plans; architectural and folklife studies and oral histories; ethnographic research; State historic inventories and registers; technical reports prepared for Section 106 or other assessments of historic properties; and direct consultation with individuals and organized groups.

   In addition, organizations and groups that may have important roles in defining historic contexts and values should be identified. In most cases a range of knowledgeable professionals drawn from the preservation, planning and academic communities will be available to assist in defining contexts and in identifying sources of information. In other cases, however, development of historic contexts may occur in areas whose history or prehistory has not been extensively studied. In these situations, broad general historic contexts should be initially identified using available literature and expertise, with the expectation that the contexts will be revised and subdivided in the future as primary source research and field survey are conducted. It is also important to identify such sources of information as existing planning data, which is needed to establish goals for identification, evaluation and treatment, and to identify factors that will affect attainment of those goals.

   The same approach for obtaining information is not necessarily desirable for all historic contexts. Information should not be gathered without first considering its relative importance to the historic context, the cost and time involved, and the expertise required to obtain it. In many cases, for example, published sources may be used in writing initial definitions of historic contexts; archival research or field work may be needed for subsequent activities.

b. Assessing information: All information should be reviewed to identify bias in historic perspective, methodological approach, or area of coverage. For example, field surveys for archeological sites may have ignored historic archeological sites, or county land use plans may have emphasized only development goals.

3. Synthesize information

The information collection and analysis results in a written narrative of the historic context. This narrative provides a detailed synthesis of the data that have been collected and analyzed. The narrative covers the history of the area from the chosen perspective and identifies important patterns, events, persons or cultural values. In the process of identifying the important patterns, one should consider:

- Trends in area settlement and development, if relevant;

- Aesthetic and artistic values embodied in architecture, construction technology or craftsmanship;
- Research values or problems relevant to the historic context; social and physical sciences and humanities; and cultural interests of local communities; and
- Intangible cultural values of ethnic groups and Native American peoples.

4. Define property types

A property type is a grouping of individual properties based on shared physical or associative characteristics. Property types link the ideas incorporated in the theoretical historic context with actual historic properties that illustrate those ideas. Property types defined for each historic context should be directly related to the conceptual basis of the historic context. Property types defined for the historic context "Coal Mining in Northeastern Pennsylvania, 1860-1930" might include coal extraction and processing complexes; railroad and canal transportation systems; commercial districts; mine workers' housing; churches, social clubs and other community facilities reflecting the ethnic origins of workers; and residences and other properties associated with mine owners and other industrialists.

a. Identify property types: The narrative should discuss the kinds of properties expected within the geographical limits of the context and group them into those property types most useful in representing important historic trends.

   Generally, property types should be defined after the historic context has been defined. Property types in common usage ("Queen Anne House," "mill buildings" or "stratified sites") should not be adopted without first verifying their relevance to the historic contexts being used.

b. Characterize the locational patterns of property types: Generalizations about where particular types of properties are likely to be found can serve as a guide for identification and treatment. Generalizations about the distribution of archeological properties are frequently used. The distribution of other historic properties often can be estimated based on recognizable historical, environmental or cultural factors that determined their location. Locational patterns of property types should be based upon models that have an explicit theoretical or historical basis and can be tested in the field. The model may be the product of historical research and analysis ("Prior to widespread use of steam power, mills were located on rivers and streams able to produce water power" or "plantation houses in the Mississippi Black Belt were located on sandy clay knolls"), or it may result from sampling techniques. Often the results of statistically valid sample surveys can be used to describe the locational patterns of a representative portion of properties belonging to a particular property type. Other surveys can also provide a basis for suggesting locational patterns if a diversity of historic properties was recorded and a variety of environmental zones was inspected. It is likely that the identification of locational patterns will come from a combination of these sources. Expected or predicted locational patterns of property types should be developed with a provision made for their verification.

c. Characterize the current condition of property types: The expected condition of property types should be evaluated to assist in the development of identification, evaluation and treatment strategies, and to help define physical integrity thresholds for various property types. The following should be assessed for each property type:

   1. Inherent characteristics of a property type that either contribute to or detract from its physical preservation. For example, a property type commonly constructed of fragile materials is more likely to be deteriorated than a property type constructed of durable materials; structures whose historic function or design limits the potential for alternative uses (water towers) are less likely to be reused than structures whose design allows a

wider variety of other uses (commercial buildings or warehouses).

2. Aspects of the social and natural environment that may affect the preservation or visibility of the property type. For example, community values placed on certain types of properties (churches, historic cemeteries) may result in their maintenance while the need to reuse valuable materials may stimulate the disappearance of properties like abandoned houses and barns.

3. It may be most efficient to estimate the condition of property types based on professional knowledge of existing properties and field test these estimates using a small sample of properties representative of each type.

5. Identify information needs

Filling gaps in information is an important element of the preservation plan designed for each historic context. Statements of the information needed should be as specific as possible, focusing on the information needed, the historic context and property types it applies to, and why the information is needed to perform identification, evaluation, or treatment activities.

Developing Goals for a Historic Context

Developing Goals
A goal is a statement of preferred preservation activities, which is generally stated in terms of property types. The purpose of establishing preservation goals is to set forth a "best case" version of how properties in the historic context should be identified, evaluated, registered and treated.

Preservation goals should be oriented toward the greatest possible protection of properties in the historic context and should be based on the principle that properties should be preserved in place if possible, through affirmative treatments like rehabilitation, stabilization or restoration. Generally, goals will be specific to the historic context and will often be phrased in terms of property types. Some of these goals will be related to information needs previously identified for the historic context. Collectively, the goals for a historic context should be a coherent statement of program direction covering all aspects of the context.

For each goal, a statement should be prepared identifying:

1. The goal, including the context and property types to which the goal applies and the geographical area in which they are located;

2. The activities required to achieve the goal;

3. The most appropriate methods or strategies for carrying out the activities;

4. A schedule within which the activities should be completed; and

5. The amount of effort required to accomplish the goal, as well as a way to evaluate progress toward its accomplishment.

Setting priorities for goals
Once goals have been developed they need to be ranked in importance. Ranking involves examining each goal in light of a number of factors.

1. General social, economic, political and environmental conditions and trends affecting (positively and negatively) the identification, evaluation, registration and treatment of property types in the historic context.

Some property types in the historic context may be more directly threatened by deterioration, land development patterns, contemporary use patterns, or public perceptions of their value, and such property types should be given priority consideration.

2. Major cost or technical considerations affecting the identification, evaluation and treatment of property types in the historic context.

   The identification or treatment of some property types may be technically possible but the cost prohibitive; or techniques may not currently be perfected (for example, the identification of submerged sites or objects, or the evaluation of sites containing material for which dating techniques are still being developed).

3. Identification, evaluation, registration and treatment activities previously carried out for property types in the historic context.

   If a number of properties representing one aspect of a historic context have been recorded or preserved, treatment of additional members of that property type may receive lower priority than treatment of a property type for which no examples have yet been recorded or preserved. This approach ensures that the focus of recording or preserving all elements of the historic context is retained, rather than limiting activities to preserving properties representing only some aspects of the context. The result of considering the goals in light of these concerns will be a list of refined goals ranked in order of priority.

Integrating Individual Contexts-Creating the Preservation Plan

When historic contexts overlap geographically, competing goals and priorities must be integrated for effective preservation planning. The ranking of goals for each historic context must be reconciled to ensure that recommendations for one context do not contradict those for another. This important step results in an overall set of priorities for several historic contexts and a list of the activities to be performed to achieve the ranked goals. When applied to a specific geographical area, this is the preservation plan for that area.

It is expected that in many instances historic contexts will overlap geographically. Overlapping contexts are likely to occur in two combinations-those that were defined at the same scale (i.e., textile development in Smithtown 1850-1910 and Civil War in Smithtown 1855-1870) and those defined at different scales (i.e., Civil War in Smithtown and Civil War in the Shenandoah Valley). The contexts may share the same property types, although the shared property types will probably have different levels of importance, or they may group the same properties into different property types, reflecting either a different scale of analysis or a different historical perspective. As previously noted, many of the goals that are formulated for a historic context will focus on the property types defined for that context. Thus it is critical that the integration of goals include the explicit consideration of the potential for shared property type membership by individual properties. For example, when the same property types are used by two contexts, reconciling the goals will require weighing the level of importance assigned to each property type. The degree to which integration of historic contexts must involve reconciling property types may be limited by the coordinated development of historic contexts used at various levels.

Integration with Management Frameworks

Preservation goals and priorities are adapted to land units through integration with other planning concerns. This integration must involve the resolution of conflicts that arise when competing resources occupy the same land base. Successful resolution of these conflicts can often be achieved through judicious combination of inventory, evaluation and treatment activities. Since historic properties are irreplaceable, these activities should be heavily weighted to discourage the destruction of significant

properties and to be compatible with the primary land use.

Recommended Sources of Technical Information

A Planning Companion: A Guide for State Historic Preservation Planning. Susan L. Henry Renaud, 1983 (draft).
Describes an approach to preservation planning that uses fully developed historic contexts as special technical studies necessary to effective planning and decision-making.

Guidelines for Local Surveys: A Basis for Preservation Planning. (formerly National Register Bulletin 24). Anne Derry, H. Ward Jandl, Carol D. Shull, and Jan Thorman; revised by Patricia L. Parker, 1985.

Local Historic Preservation Plans: A Selected Annotated Bibliography. Neil Gagliardi and Stephen Morris, 1993.
Provides an overview of the range of local historic preservation plans from across the country, including information on how a number of communities have addressed various issues in their preservation plans.

The National Historic Landmarks Program Theme Study and Preservation Planning. Robert S. Grumet. Technical Brief 10, Archeology & Ethnography Program, National Park Service, 1990, revised 1992.

National Park Service, 1994, Thematic Framework.
Use of the National Park Service Thematic Framework need not be limited to the federal level, as the conceptualization it provides can equally inform preservation and interpretation at local, state, and regional levels.

Preparing a Historic Preservation Plan. Bradford J. White and Richard J. Roddewig. Planning Advisory Service Report No. 450, 1994.
Describes components that are important in a good preservation plan and explains how several communities have carried out preservation planning activities. Available from the American Planning Association, 122 South Michigan Avenue, Suite 1600, Chicago, Illinois 60603-6107; (312) 786-6344.

Protecting Archeological Sites on Private Lands. Susan L. Henry, with Geoffrey M. Gyrisco, Thomas H. Veech, Stephen A. Morris, Patricia L. Parker, and Jonathan P. Rak.
Provides useful information on strategies for protecting archaeological sites in local communities.

Reaching Out, Reaching In: A Guide to Creating Effective Public Participation in State Historic Preservation Planning. Barry R. Lawson, Ellen P. Ryan, and Rebecca Bartlett Hutchison, 1993.
Describes an approach for designing public participation programs for State Historic Preservation Office preservation planning, with a mini-case study from the Maryland Historical Trust. May also be applicable in local community preservation planning settings.

Taking Command of Change: A Practical Guide for Applying the Strategic Development Process in State Historic Preservation Offices. Douglas C. Eadie, 1995.
Describes a strategic planning approach designed to provide practical guidance to SHPOs in managing growth and change.

APPENDIX E: SECRETARY OF THE INTERIOR'S STANDARDS FOR TREATMENT OF HISTORIC PROPERTIES

Rehabilitation **is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.**

REHABILITATION STANDARDS

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

REHABILITATION GUIDELINES

When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Choosing Rehabilitation as a Treatment

In **Rehabilitation**, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation; however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and

replacement will be required. Thus, latitude is given in the *Standards for Rehabilitation and Guidelines for Rehabilitation* to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials. Of the four treatments, only Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions.

Identify, Retain, and Preserve Historic Materials and Features

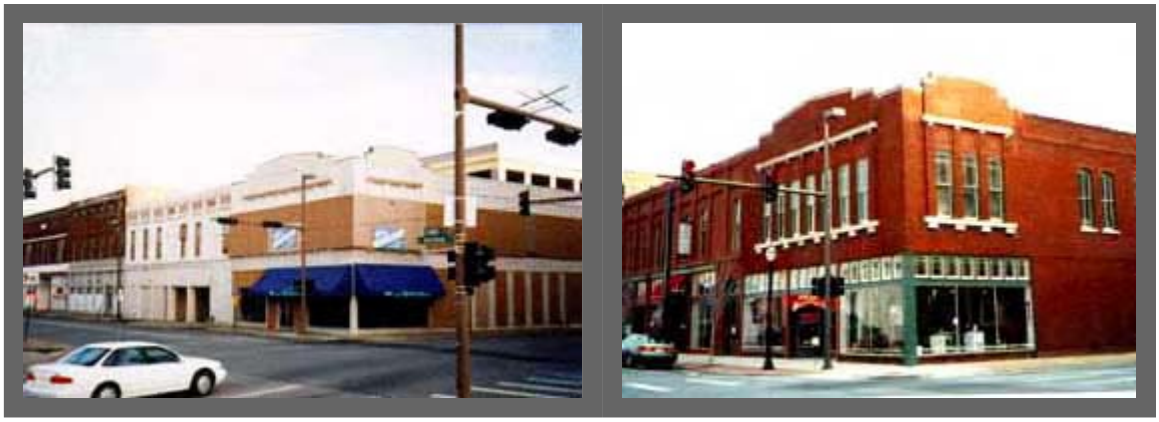
Like Preservation, guidance for the treatment **Rehabilitation** begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character. Therefore, guidance on ***identifying, retaining, and preserving*** character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems.

Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then ***protecting and maintaining*** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work ***repairing*** is recommended. **Rehabilitation** guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.



This two-story brick commercial building--with its corner storefront--was originally constructed ca. 1876, then remodeled in 1916 in the Craftsman style and given a new, distinctive roofline. It served a number of uses, including a hotel, boarding house, saloon, restaurant, liquor store, warehouse, and office furniture showroom. The red brick walls had been painted several times over the years. Rehabilitation work included removal of multiple paint layers using a chemical stripper and thorough water rinse; spot repointing with matching mortar; and appropriate interior alterations. The building is now being used as a retail shop. Photos: NPS files.

Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, Rehabilitation guidance is provided for ***replacing*** an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material. It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that--although damaged or deteriorated--could reasonably be repaired and thus preserved.

Design for the Replacement of Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Although accepting the loss is one possibility, where an important architectural feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions for the New Use

Some exterior and interior alterations to a historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alterative, it should be designed and constructed to be clearly differentiated

from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed. Additions and alterations to historic buildings are referenced within specific sections of the Rehabilitation guidelines such as Site, Roofs, Structural Systems, etc., but are addressed in detail in New Additions to Historic Buildings (see nav bar, right).

Energy Efficiency/Accessibility Considerations/Health and Safety Code Considerations

These sections of the guidance address work done to meet accessibility requirements and health and safety code requirements; or retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of **Rehabilitation** projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of meeting code and energy requirements.

Restoration **is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.**

RESTORATION STANDARDS

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.

2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.

3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.

7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

10. Designs that were never executed historically will not be constructed.

RESTORATION GUIDELINES

When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

Choosing Restoration as a Treatment

Rather than maintaining and preserving a building as it has evolved over time, the expressed goal of the *Standards for Restoration and Guidelines for Restoring Historic Buildings* is to make the building appear as it did at a particular--and most significant--time in its history. First, those materials and features from the "restoration period" are identified, based on thorough historical research. Next, features from the restoration period are maintained, protected, repaired (i.e., stabilized, consolidated, and conserved), and replaced, if necessary. As opposed to other treatments, the scope of work in **Restoration** can include removal of features from other periods; missing features from the restoration period may be replaced, based on documentary and physical evidence, using traditional materials or compatible substitute materials. The final guidance emphasizes that only those designs that can be documented as having been built should be re-created in a restoration project.

Identify, Retain, and Preserve Materials and Features from the Restoration Period

The guidance for the treatment Restoration begins with recommendations to identify the form and detailing of those existing architectural materials and features that are significant to the restoration period as established by historical research and documentation. Thus, guidance on ***identifying, retaining, and preserving features from the restoration period*** is always given first. The historic building's appearance may be defined by the form and detailing of its exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems; and the building's site and setting.

Protect and Maintain Materials and Features from the Restoration Period

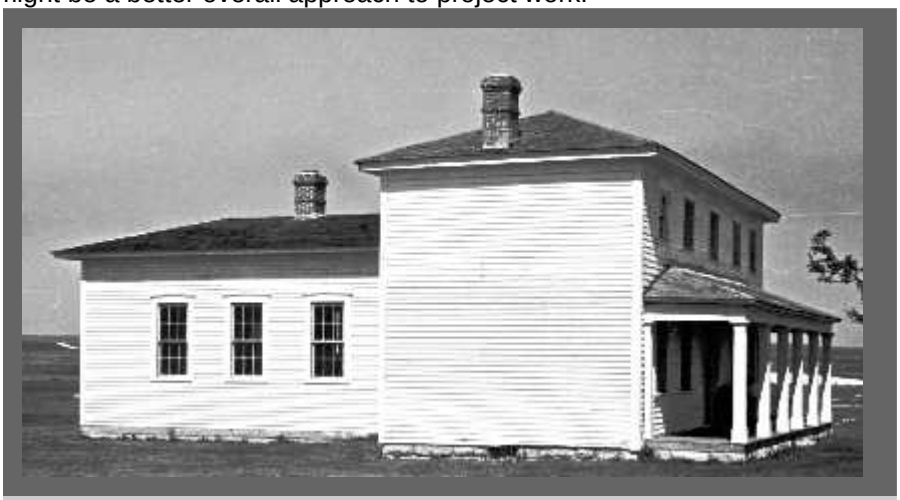
After identifying those existing materials and features from the restoration period that must be retained in the process of **Restoration** work, then *protecting and maintaining* them is addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair (Stabilize, Consolidate, and Conserve) Materials and Features from the Restoration Period

Next, when the physical condition of restoration period features requires additional work, *repairing* by *stabilizing, consolidating, and conserving* is recommended. **Restoration** guidance focuses upon the preservation of those materials and features that are significant to the period. Consequently, guidance for repairing a historic material, such as masonry, again begins with the least degree of intervention possible, such as strengthening fragile materials through consolidation, when appropriate, and repointing with mortar of an appropriate strength. Repairing masonry as well as wood and architectural metals includes patching, splicing, or otherwise reinforcing it using recognized preservation methods. Similarly, portions of a historic structural system could be reinforced using contemporary material such as steel rods. In Restoration, repair may also include the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of existing features when there are surviving prototypes to use as a model. Examples could include terra-cotta brackets, wood balusters, or cast iron fencing.

Replace Extensively Deteriorated Features from the Restoration Period

In **Restoration,** ***replacing*** an entire feature from the restoration period (i.e., a cornice, balustrade, column, or stairway) that is too deteriorated to repair may be appropriate. Together with documentary evidence, the form and detailing of the historic feature should be used as a model for the replacement. Using the same kind of material is preferred; however, compatible substitute material may be considered. All new work should be unobtrusively dated to guide future research and treatment. If documentary and physical evidence are not available to provide an accurate re-creation of missing features, the treatment Rehabilitation might be a better overall approach to project work.



In a project at Fort Hays, Kansas, the wood frame officers' quarters were restored to the late 1860s--their period of significance. This included replacing a missing kitchen ell, chimneys, porch columns, and cornice, as well as closing a later window opening in the main block. The building and others in the museum complex is used to interpret frontier history. Photo: NPS files.

Remove Existing Features from Other Historic Periods

Most buildings represent continuing occupancies and change over time, but in **Restoration**, the goal is to depict the building as it appeared at the most significant time in its history. Thus, work is included to

remove or alter existing historic features that do not represent the restoration period. This could include features such as windows, entrances and doors, roof dormers, or landscape features. Prior to altering or removing materials, features, spaces, and finishes that characterize other historical periods, they should be documented to guide future research and treatment.

Re-Create Missing Features from the Restoration Period

Most **Restoration** projects involve re-creating features that were significant to the building at a particular time, but are now missing. Examples could include a stone balustrade, a porch, or cast iron storefront. Each missing feature should be substantiated by documentary and physical evidence. Without sufficient documentation for these "re-creations," an accurate depiction cannot be achieved. Combining features that never existed together historically can also create a false sense of history. Using traditional materials to depict lost features is always the preferred approach; however, using compatible substitute material is an acceptable alternative in Restoration because, as emphasized, the goal of this treatment is to replicate the "appearance" of the historic building at a particular time, not to retain and preserve all historic materials as they have evolved over time. If documentary and physical evidence are not available to provide an accurate re-creation of missing features, the treatment Rehabilitation might be a better overall approach to project work.

Energy Efficiency/Accessibility Considerations/Health and Safety Code Considerations

These sections of the **Restoration** guidance address work done to meet accessibility requirements and health and safety code requirements; or limited retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of restoration projects, it is usually not part of the overall process of protecting, stabilizing, conserving, or repairing features from the restoration period; rather, such work is assessed for its potential negative impact on the building's historic appearance. For this reason, particular care must be taken not to obscure, damage, or destroy historic materials or features from the restoration period in the process of undertaking work to meet code and energy requirements.

Reconstruction **is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.**

RECONSTRUCTION STANDARDS

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability

of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.

5. A reconstruction will be clearly identified as a contemporary re-creation.

6. Designs that were never executed historically will not be constructed.

RECONSTRUCTION GUIDELINES

When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

Choosing Reconstruction as a Treatment

Whereas the treatment Restoration provides guidance on restoring--or re-creating--building features, the *Standards for Reconstruction and Guidelines for Reconstructing Historic Buildings* address those aspects of treatment necessary to re-create an entire non-surviving building with new material. Much like restoration, the goal is to make the building appear as it did at a particular--and most significant--time in its history. The difference is, in Reconstruction, there is far less extant historic material prior to treatment and, in some cases, nothing visible. Because of the potential for historical error in the absence of sound physical evidence, this treatment can be justified only rarely and, thus, is the least frequently undertaken. Documentation requirements prior to and following work are very stringent. Measures should be taken to preserve extant historic surface and subsurface material. Finally, the reconstructed building must be clearly identified as a contemporary re-creation.

In the 1930s reconstruction of the 18th century Governor's Palace at Colonial Williamsburg, Virginia, the earliest archeological remains of the brick foundation were carefully preserved in situ, and serve as a base for the reconstructed walls. Photo: Colonial Williamsburg.

Research and Document Historical Significance

Guidance for the treatment Reconstruction begins with ***researching and documenting*** the building's historical significance to ascertain that its re-creation is essential to the public understanding of the property. Often, another extant historic building on the site or in a setting can adequately explain the property, together with other interpretive aids. Justifying a reconstruction requires detailed physical and documentary evidence to minimize or eliminate conjecture and ensure that the reconstruction is as accurate as possible. Only one period of significance is generally identified; a building, as it evolved, is rarely re-created. During this important fact-finding stage, if research does not provide adequate documentation for an accurate reconstruction, other interpretive methods should be considered, such as an explanatory marker.

Investigate Archeological Resources

Investigating archeological resources is the next area of guidance in the treatment **Reconstruction**. The goal of physical research is to identify features of the building and site which are essential to an accurate re-creation and must be reconstructed, while leaving those archeological resources that are not essential, undisturbed. Information that is not relevant to the project should be preserved in place for future research. The archeological findings, together with archival documentation, are then used to replicate the plan of the building, together with the relationship and size of rooms, corridors, and other spaces, and spatial relationships.

Identify, Protect and Preserve Extant Historic Features

Closely aligned with archeological research, recommendations are given for ***identifying, protecting, and preserving*** extant features of the historic building. It is never appropriate to base a **Reconstruction** upon conjectural designs or the availability of different features from other buildings. Thus, any remaining historic materials and features, such as remnants of a foundation or chimney and site features such as a walkway or path, should be retained, when practicable, and incorporated into the reconstruction. The historic as well as new material should be carefully documented to guide future research and treatment.

Reconstruct Non-Surviving Building and Site

After the research and documentation phases, guidance is given for Reconstruction work itself. Exterior and interior features are addressed in general, always emphasizing the need for an *accurate depiction*, i.e., careful duplication of the appearance of historic interior paints, and finishes such as stenciling, marbling, and graining. In the absence of extant historic materials, the objective in reconstruction is to re-create the appearance of the historic building for interpretive purposes. Thus, while the use of traditional materials and finishes is always preferred, in some instances, substitute materials may be used if they are able to convey the same visual appearance. Where non-visible features of the building are concerned--such as interior structural systems or mechanical systems--it is expected that contemporary materials and technology will be employed. Re-creating the building site should be an integral aspect of project work. The initial archeological inventory of subsurface and aboveground remains is used as documentation to reconstruct landscape features such as walks and roads, fences, benches, and fountains.

Energy Efficiency/Accessibility/Health and Safety Code Considerations

Code requirements must also be met in **Reconstruction** projects. For code purposes, a reconstructed building may be considered as essentially new construction. Guidance for these sections is thus abbreviated, and focuses on achieving design solutions that do not destroy extant historic features and materials or obscure reconstructed features.

APPENDIX F: BUILDINGS & LANDSCAPES SURVEYED BY STUDENTS

BUILDINGS & LANDSCAPES SURVEYED BY STUDENTS

No.	NAME	Date	Architect	NRHP Eligibility	Listed NRHP	Listed SRCP
2	Engineering & Computer Pod	1916-17	Walter Burley Griffin, Francis Barry Byrne			X
4	Carlisle Gymnasium	1928	Gaastra, Gladding and Johnson		X	X
8	Bandelier Hall East	1930	Miles Brittelle of the George Williamson firm	Yes		
9	Marron Hall	1922 & 1941	Trost & Trost and John Gaw Meem	Yes		
10	Scholes Hall	1936	John Gaw Meem		X	X
11	Anthropology	1937	John Gaw Meem	Yes		
12	Anthropology Annex	1937	John Gaw Meem	Yes		
16	Bandelier Hall West	1941	John Gaw Meem	Yes		
19	Biology Annex	1948	John Gaw Meem	Yes		
20	Popejoy House	1938	John Gaw Meem	Yes		
21	Castetter Hall	1952	Meem, Zehner, Holien, and Associates	Yes		
22	Clark Hall	1952	Meem, Zehner, Holien, and Associates	Yes		
23	Mitchell Hall	1951	Meem, Zehner, Holien, and Associates	Yes		
24	Northrop Hall	1953	John Gaw Meem	Yes		
25	Alumni Memorial Chapel	1962	Meem, Holien, Buckley and Associates	Yes		
26	Human Resources	1930	Beula Fleming	Yes		
29	Dispute Resolution	1937	Unknown	Yes		
47	The Estufa	1906	President William G. Tight		X	X
51	President's Residence	1930 & 1956	Miles Brittelle and John Gaw Meem		X	X
53	Zimmerman Library	1938; 1967; 1976; 1993	John Gaw Meem; George Pearl; Dean & Hunt; Van Gilbert with Shepley, Bulfinch, Richardson &Abbott	Yes		
56	Mesa Vista Hall	1950	John Gaw Meem	Yes		
57	Economics	1952	Meem, Holien, Zehner, and Assoc.	Yes		
58	Hokona Hall	1955	Meem, Holien, Zehner, and Assoc.	Yes		
59	Johnson Center	1957	Meem, Holien, Zehner, and Assoc.	No		
60	Student Union	1959 & 1970s	Meem, Holien and Buckley; Antoine Predock	No		
61	Santa Clara Hall	1963	William W. Ellison.	No		
62	Center for the Arts	1964	Holien and Buckley	No		
64	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
65	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
66	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
67	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
68	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
69	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
70	College of Education	1963	Flatow, Moore, Bryan + Fairburn Architects	Yes		
71	Santa Ana Hall	1965	William W. Ellison.	No		
73	Student Health Center	1968	Holien & Buckley	No		
74	DeVargas Hall	1969	Ernest J. Kump and Associates, William W. Ellison	No		
75	Laguna Hall	1969	Ernest J. Kump and Associates, William W. Ellison	No		
76	Robert O. Anderson School of Management	1968	John Reed	No		
77	LaPosada Dining Hall	1969	Ernest J. Kump and Associates, William W. Ellison	No		

No.	NAME	Date	Architect	NRHP Eligibility	Listed NRHP	Listed SRCP
103	Hodgin Hall	1892 & 1908	Jesse Wheelock, Redesign by E. B. Christy		X	X
104	Sara Reynolds Hall	1921	E.B. Cristy, project architect, Arno K. Leupold, designer.		X	X
105	Art Annex	1926	Elson H. Norris		X	X
111	Chemical and Nuclear Engineering	1947	John Gaw Meem. Hugo Zehner and Associates, architects.	Yes		
115	Communication and Journalism	1949 & 1963	John Gaw Meem	Yes		
116	Ford Utility Center	1948-49	John Gaw Meem-Hugo Zehner and Associates.	No		
117	Wagner Hall	1949	John Gaw Meem-Hugo Zehner and Associates.	Yes		
118	Electrical Engineering Bldg	1954	John Gaw Meem	Yes		
119	Farris Engineering Center	1968	Flatow, Moore, Bryan + Fairburn Architects	No		
121	Nuclear Engineering	1968	Flatow, Moore, Bryan + Fairburn Architects	No		
151	Naval ROTC	1941	John Gaw Meem	Yes		
152	Jonson Gallery	1949	Meem, Zehner, and Associates	Yes		
153	Computer and Information Resources and Technology	1947 design	John Gaw Meem, Hugo Zehner and Associates	No		
154	Institute for Applied Research Services	1950	John Gaw Meem	Yes		
155	Coronado Hall	1959	Shaefer, Merrell, and Associates	No		
156	Onate Hall	1963	William W. Ellison.	No		
157	Alvarado Hall	1965	William W. Ellison.	No		
160	Arts for the Americas Institute and Art Technology	1945	Unknown, design approved by J.G. Meem	Yes		
20; 20A	Human Resources & Benefits; Payroll					
A	Tight Grove	1906-07	President William G. Tight		X	
B	East of Hodgin Hall (Alumni Mall)	1970-86	Unknown	No		
C	Parson's Grove	1928	E.B. Christy	Yes		
I	Cornell Mall	mid-1960s	Garrett Eckbo	No		
J	Alumni Chapel-Scholes Hall (Ash Mall)	1976	Garrett Eckbo	No		
K	Duck Pond	1976	Garrett Eckbo and Guy Johns	Yes		
L	Zimmerman Library Grounds	1930s; 1940s; 1970s	multiple designers for different spaces	Yes		
N	Smith Plaza	1972	Garrett Eckbo	No		
O	Union Square	mid-1960s	Garrett Eckbo	No		
P	College of Education Complex	1963	Garrett Eckbo	Yes		
Q	President's House Grounds	1930	George Williamson & Co.	Yes		