David Gebhard became editor for the seventh issue in November 1959. David was a former professor of Architectural History at UNM and was, at that time, the Director of the Roswell Museum. The quality of the magazine improved immediately--style, format, subject matter, layout and graphics, including the cover design. His tenure as editor was short-lived, however, because he accepted the position of director of the museum at the University of California in Santa Barbara. The Magazine Committee then assumed the editorial responsibilities.

There is no question that keeping the magazine alive is a continual struggle. In those early days it survived because of the efforts of the Magazine Committee: Miles Brittelle, Van Dorn Hooker, Bainbridge Bunting, John Conron, and Philippe de M. Register. They faced not only the question of soliciting ads, so that the magazine would break even financially, but also one of

establishing editorial policy.

At that time, I held some strong opinions about the direction the magazine should take. I believed it was a publication for architects and that its major role was that of critic--of architecture and the process that creates it. I did not believe it should be a marketing tool. The committee disagreed with this point of view and my last article appeared in the January 1960 issue. (Time has shown that the Committee's editorial policy was correct as New Mexico Architecture, formerly New Mexico Architect, goes into its 31st year.)

A side note: the June 1961 issue contained an article about the Armijo Elementary School in Albuquerque, designed by Stanley & Wright. The article quoted the cost of the building as \$11.30 per square foot. The cost of the magazine was 25 cents. So you see, it really has been 30 years!

Don P. Schlegel, FAIA

"In the Modern Spirit: John Gaw Meem's Design for the Colorado Springs Fine Arts Center," by Chris Wilson, Page 17, March-April, 1986.

A small piece of land to the northwest became sensiable at the last missie, the last to allow for a major extracturing of the year to prentiting a general beausing up of the westers and of the boilding. Enlarged and shirtles in the mort, the lamps lined up better with the auditorium. An ortifice for Mr. Tache was added off the bihary, and the remaining issues? space became the morth surface.

With these busics of the pian determined, placessors of the semanting rootes was hased largely on their effect in the observice composition of the building. The massis press was founded above the labeling. The massis press was founded above the labely to it reside be used without opening area of the galderies. But more importantly, located there. It vestellanted in an impossible mass expensive. The building them seeped from the bewering mass of the shource the galaxy cleves the contract artistics. The was always to the contract the contract of the cont

The theatre's fly tower became the unatoidable focus of the exterior composition.

Of course, the windsyn were more than accents in the centre composition, their light was
an active element used to vary recent. The
heatre leavage was given a hill wail of French
dozer fazing File's Fook which flood the room
with afternoon smilght, in three of the exhibit
areas—the Fooyer, Indian Boste and Carrent
Echhöri Callery—the contemporary practice of
comboning shylighin with concentral striftical
lighting was followed. In the Avadom's Persontent Callery, Meson tried a modern experiment
—a glain wall along an entre sale with adjustable blinds to control light. Since this
administration control carried the article
load, the glass wall because a small pairable,
"expectation," the massive venerate by gallery
"expectation," the massive venerate by gallery

According to Moon, the Southwest Room, "one treated as a rectual record with light twoton visible with meathering to control as it was felt the type of lighting was here could for the rebible to Southwestern artifacts shown them, have under artestically and proprietogically, perhaps, but investigate they to key a mission state of the control of the state of the state of the decough it can do the artifacts. In second cours, the original variety of lighting whereast has large to been been a galary whereas have been

> Tap. From the SSS Plant I have Copin strains Presented Sales, Sin 18th Print Copin Strain Territor, one SSS Prints Copin.







Some of us who contributed to the first few issues of New Mexico Architect would probably like to forget what we said, or at least go back and make some revisions and simplifications. In spite of the dedication and gift of time of Miles Brittelle, Sr., and others, the first six issues lack great distinction. Even then, however, Don Schlegel's Report from the University column gives us, now, a useful view of the academic aspirations of the era, and the Profile of an Architect series contains some data which would be difficult to find elsewhere. The publication differed little, however, from those I received from the many AIA Chapters across the country who were trying about the same thing.

In my view, it was the November 1959 issue which began the classical phase of the magazine. I credit this new quality to the editiorship of David Gebhard, the increasing influence of Bainbridge Bunting, and the beginning of the special contribution of time and effort of John Conron, which has continued for about

three decades.

The inclusion of carefully researched and well photographed articles on historic buildings along with coverage of contemporary work was unique for the time in the country, as far as I know. When references to articles in New Mexico Architect, and later New Mexico Architecture, began to appear in scholarly bibliographies I felt very proud of what the editors had achieved. When the editors wished to publish some of my work which violated all of the commandments of the international school, my convictions about the significance and relevance of regional differences was both strengthened and clarified. I owe the magazine and its editors a great debt.

George C. Pearl, FAIA

"Robb House, Albuquerque, Don Schlegel, Architect," Page 15, September-October, 1963.



