



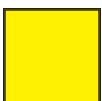
KiMo Theater, 1926-27, Carl Boller & Robert Boller, Central Avenue @ 5th Street SW, Albuquerque, New Mexico. Photograph: Copyright Carla Breeze, 2005

Instruction for using self-guided Albuquerque Art Deco Tour. Print guide, fold all pages in half vertically. Staple along spine of fold. Tour guide is designed to be printed front & back of paper, Page 1 printed on one side, Page 2 on the back of Page 1, etc.

■ Begin tour in Albuquerque's Central Business District, at the NE corner of Central Avenue & 5th Street. Follow directions for walking from KiMo to other buildings in Central Business District. The remainder of buildings on tour are located further east along Central Avenue and Lomas. It is much easier to see buildings if on foot or bicycle. Interiors of some buildings may be accessible, but call ahead first.

A guided tour will be offered September 3, 2005 led by architectural photographer, Carla Breeze, author of *Pueblo Deco*, and most recently, *American Art Deco: Architecture and Regionalism*. Albuquerque Tricentennial Pueblo Deco Tour is sponsored by Albuquerque Cultural Affairs and the Art Deco Society of New Mexico.

ADSNM would like to thank Don Waggy for logo design and Millie Santillanes, Director of the City of Albuquerque's Cultural Affairs Department.



Art Deco Society of New Mexico

Albuquerque Tricentennial Pueblo Deco Tour

KiMo Theater, 1926-27, Carl Boller & Robert Boller, Central Avenue @ 5th Street SW, Albuquerque, New Mexico. Photograph: Copyright Carla Breeze, 2005





KiMo Theater, detail of faience tiles in foyer. Photograph: Copyright Carla Breeze, 2005

■ Begin the self guided tour by parking in the public parking garage behind the KiMo Theater, on 5th Street & Copper, the SE corner. Walk to Central & 5th Street to the KiMo Theater. **P** **♿**

The KiMo Theater was conceived by Italian immigrant Oreste Bachechi as an homage to the Pueblos and other Native Americans; the name was provided by Pablo Abeita, Governor of Isleta Pueblo, and means “king of its kind.” Determined to build “America’s Foremost Indian Theater” Bachechi instructed muralist Carl Von Hassler and one of the architects, Carl Boller to travel around New Mexico to immerse themselves in the cultures and architectural styles of the Southwest. The resulting structure meticulously translates their experience, wrought aluminum door handles are in the shape of Kachinas. Pueblo deities and prehistoric murals inspired the painted corbels and ceiling of the foyer. Walls of the mezzanine are painted by Von Hassler to portray the various “Seven Cities of Cibola,” a mythical quest of the Spanish conquistadors. Cast plaster buffalo skulls are painted with glazed enamel and provide the illumination on the mezzanine and in the theater. Terra-cotta buffalo skull sconces refer to the Buffalo Dance performed at Taos Pueblo every January. Boller and Von Hassler no doubt experienced this sublime ceremony while touring the Pueblos. Inez B. Westlake also worked on the interior design; she had previously worked with Trost & Trost on the Hotel Franciscan.

Notice the exterior band composed of polychrome and painted terra-cotta shields alternating with spindles. Shields correspond to piers and cascade down in diminishing steps, composed of triangles, chevrons, and stylized feathers in a manner of the *faldoncito* of Mexican baroque architecture. Shields decorated with feathers and other appendages were often carried by participants in Indian ceremonial parades during the 1920’s. Polychrome terra-cotta capitals composed of opposing frets embellish stucco piers, flanking the KiMo Theater’s marquee.

The modernistic emphasis on industrial production of schematized motifs was easily adapted to regionalism in the South-



What is Art Deco?

Art deco is the current term used to describe a style of architecture, interior design, furniture, jewelry, ceramics, books, and graphic design which flourished in the 1920’s and 1930’s. Art deco was a colorful and exuberant reaction to tradition as modernism swept the world following World War I. Reflecting increased industrialization, new materials and forms influenced by mechanical imagery were employed by designers and architects. These artists were responding to a world in which time and space were no longer static as a result of new modes of travel, electrification, and consumer products such as refrigerators, electric stoves, and radios. Aluminum, plastics, and other mass produced materials expressed this adulation of machines. Transportation was revolutionized by air and sea travel. While exotic and rare materials such as ebony were used for luxury furniture and interiors, the art deco style was equally available to the masses via the movies, advertising, and consumer products.

Art deco design is characterized by pyramidal or geometric forms and abundant ornamentation using geometrical motifs or highly stylized figures. Art deco architecture burgeoned in large cities and small towns throughout America. Extremely popular as a statement of 20th century modernity and technological progress, art deco movie palaces, dime stores, hotels, and courthouses abound. Ethnic art seemed appealingly modern in its use of schematization and geometrical patterns and form, and influenced art deco in Europe, Latin America, and the United States. However, ethnic allusions in the United States were primarily derived from Mesoamerican, Pueblo, Navajo and Plains Indian cultures.

In the Southwest, the cubistic forms of traditional Pueblos were merged with Spanish Mission architecture and decorative motifs derived from Navajo textiles, Zuni pottery--as well as art from other Pueblos--to create a unique genre, Pueblo Deco. The quintessential example of Pueblo Deco is the KiMo Theater in Albuquerque, NM. Pueblo Deco is found in New Mexico, Arizona, and Texas.

For additional information about the Art Deco Society of New Mexico, contact:

ADSNM
9300 Dana Court NE
Albuquerque, NM 87122





■ Scholes Hall on the University of New Mexico campus was designed by John Gaw Meem, and although primarily Pueblo Revival style, there are touches of deco ornament, such as the precast concrete spandrels between the windows. The wood balconies are hand carved. The building was constructed during 1934-1936 and was funded by the Public Works Administration during the Great Depression.

■ Proceed east on Central Avenue to Carlisle, and park. Nob Hill Shopping Center is located on the SW corner of this intersection. Although not deco, the building does have Streamline Moderne styling, incorporating reference to indigenous culture by brick coping. If you continue east on Central, there are wonderful motel signs and buildings from the late 1940's through the 1950's, when Route 66 (Central Avenue) was a major artery in cross country travel.

Nob Hill Shopping Center was one of the earliest in the west, built by the developer, Robert B. Waggoman in 1947. Although prescient, it was described at the time as "Waggoman's Folly," due to its location. So distant from the central business district, it was thought no one would shop there. Designed to accommodate cars, the U-shaped building surrounds a parking lot. As the city developed towards the east, Nob Hill became an important neighborhood, and currently features a vibrant collection of trendy boutiques and restaurants.



west, especially during a period when American artists and architects were searching for a sense of national identity as an antidote to rapid urbanization in the United States. Archaeology and ethnographic research on prehistoric and contemporary indigenous cultures created greater awareness of these cultures. The motifs used by the Pueblo, Navajo, and Apache cultures were predominantly angular, and when figurative, highly schematized, easily assimilated into the modernistic idiom. Rose Henderson, writing in the 1920's about Native American cultures and their impact on art and architecture, quoted a Taos painter who stated, "The Indians were the first cubists in this country."

By the turn of the 20th century, the image of the Native American and related historical events were considered to be the ideal symbols of American identity, embodying both the exotic and the indigenous. Painters and photographers believed that the Indian's relationship to nature offered an antidote to rapid industrialization especially during a period when American artists and architects were searching for a sense of national identity.

Exposure to the Southwest frequently occurred as a result of traveling. The Atchison Topeka & Santa Fe Railroad advertised, "See America First." Artists were commissioned to create brochures and posters depicting the magnificent Southwestern landscape inhabited by exotic native Indians. Fred Harvey's services were a feature of the AT&SF Railroad. Harvey's "innovation" was to provide edible food for train passengers. By 1910 Fred Harvey and company had popularized travel in the Southwest (Arizona, California, New Mexico, Utah, Texas) by recognizing the importance of "packaging" the unique experience of the region. He built restaurants and hotels which resembled the adobe architecture of Spanish missions. Mary Jane Colter, Harvey's designer, and the railroad's architect, Charles Whittlesey designed the 1902 Alvarado Hotel, Albuquerque, New Mexico. Although Spanish mission style the hotel contained an Indian Room resembling the interior of a Pueblo abode. Navajo Eyedazzler rugs hung on the walls; Hopi kachinas, Acoma pottery, and Apache baskets, silver and turquoise jewelry abounded among other items tourists might purchase.

KiMo Theater, interior, mezzanine with buffalo skull sconces, wrought iron balustrade with water bird motif. Photograph: Copyright Carla Breeze, 2005





Maisel's Trading Post, 510 Central Avenue SW, Albuquerque, NM, John Gaw Meem, 1937
 Photograph: Copyright Carla Breeze, 2005

Colter understood how the cubistic forms of Pueblo and Hispanic architecture could be juxtaposed with geometric ornament inspired by Navajo, Pueblo and other Native American motifs. Harvey contributed an additional flourish—actual Isleta Pueblo women in print dresses and fringed shawls sold their arts to tourists on the steps of the Alvarado. Trading posts in the Central Business District of Albuquerque were within walking distance of the train station, and were important in disseminating indigenous arts, especially jewelry.

Maisel's Trading Post is distinguished by being one of the few Pueblo Deco buildings to actually employ Pueblo and Navajo artists. The facade and foyer's mural frieze was designed by Olive Rush, a prominent artist of the period, and depicts various aspects of Native ceremonial life. The artists (including Pablita Velarde, Ben Quintana, Pop Chalee, and Harrison Begay) were young at the time but became highly regarded as their careers developed. Mural painting is integral to rituals performed in kivas, and dates to prehistory. The Maisel murals are witness to a life force that sustains every medium of Pueblo and Navajo art.

■ To reach Maisel's Trading Post, turn east on Central at the corner of 5th Street. The building is in the middle of the block. After seeing Maisel's walk a block west along Central to Wright's Trading Post (no longer named Wright's), also on the south side of Central. Continuing west on Central, to 7th Street, one may see El Rey Theater, which although not deco, is from that era, and on the corner of 8th Street & Central, the vestiges of the Skinner Building, which has been unfortunately altered.

The architect of the Maisel Building, John Gaw Meem was the leading proponent of the Pueblo revival style, and designed numerous building on the University of New Mexico campus. When Maurice M. Maisel hired Meem to design his trading post, the client explained that he "was not content with the usual Indian thing."

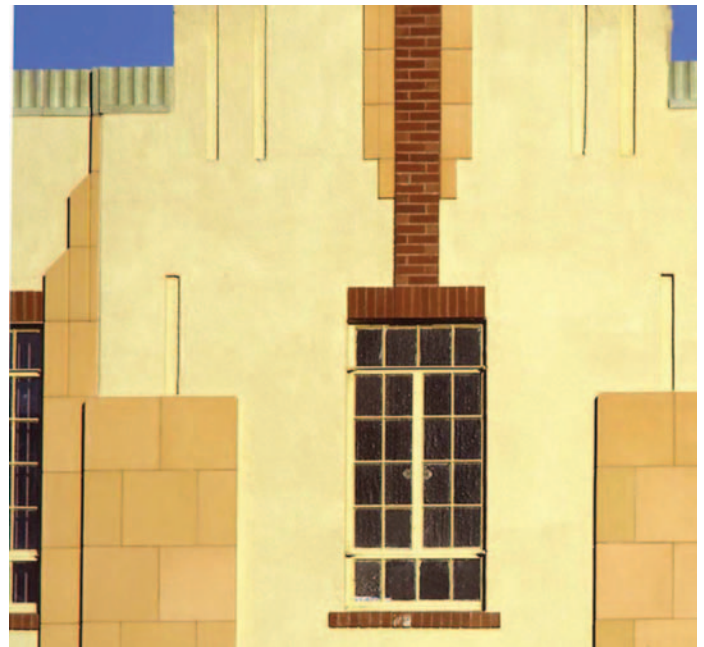


Albuquerque Indian Hospital (Public Health Service), lobby interior, 801 Vassar Drive NE, Hans Stamm, 1934. Photograph: Copyright Carla Breeze, 2005

■ To see the Albuquerque Indian Hospital, from downtown, drive or bicycle north to Lomas, drive east past University Boulevard, the building is on the north side of the street, east of the University Hospital.

Originally a tuberculosis sanatorium, the hospital was the first Bureau of Indian Affairs buildings to deviate from a standard design. Hans Stamm, Chief of the Architectural Group at the BIA in Washington, D.C., was directed to consider the Southwest's unique heritage and environment when designing this structure. Unfortunately, a parking structure was insensitively added during the 1980's, and now obscures the original entrance elevation. The lobby has stenciled motifs on the ceiling and a cornice frieze. The surface is clad with textured terra-cotta resembling stone.

Albuquerque Indian Hospital (Public Health Service), detail of terra cotta ornament on exterior, 801 Vassar Drive NE, Hans Stamm, 1934. Photograph: Copyright Carla Breeze, 2005



Other deco buildings downtown include the Firestone Tire Building on Central & 7th Street and the Mediterranean style El Rey Theatre across the street. The neon marquee on the El Rey Theatre was recently restored and features a neon clock similar to (if not produced by) Glo-Dial Company in Lima, Ohio. Designed by Joseph Burwinkle, El Rey was built during World War II, and intended as entertainment for the military personnel stationed at Kirtland Air Force Base. The interior, now gone, was art deco.

Immaculate Conception Church (6th Street & Copper) 505.247.4271 Edward J. Schulte, a Cincinnati, Ohio architect who specialized in ecclesiastical architecture is not strictly art



Firestone Tire Building and bell tower of the Immaculate Conception Church, 619 Copper Avenue NW (6th Street & Copper) on right, Edward J. Schulte, architect, 1957. Photograph: Copyright Carla Breeze, 2005



J. A. Skinner Building, SE corner of Central Avenue and 8th Street, A. W. Boehning, architect, 1931. Photograph: Copyright Carla Breeze, 2005



Wright's Trading Post is a small building with a recessed entry. The display windows are surrounded by black and turquoise glazed tiles. A band of stepped diamonds appears below the windows on the facade which is divided into three horizontal sections flanked by stepped end piers. At the top, louvered stucco panels reflect the desert sun. A flat stucco panel originally contained the building name. Below this is a stunning array of green opalescent glass, divided by a central aluminum fan and flanked by half-fans on either end. The effect is similar to Zuni jewelry using a pavé technique, also found in prehistoric Anazasi jewelry. The grid of green glass also suggests another Pueblo motif, translated from the Hopi as "ears of stacked corn." The trading post facade is a brilliant billboard, advertising Indian jewelry. Jewelry was the most easily collected tourist item, small, transportable, and wildly popular. Kenneth Chapman, writing about the Southwest Indian Fair in Santa Fe in 1924 noted the increasing popularity of anything with Indian motifs, "Pueblo Indians are now producing embroidered fabrics which are in demand for use as table runners, curtains, and other articles of domestic use." Chapman went on to say that Pueblo jewelers could scarcely keep up with the demand for their work.

Wright's Trading Post, 616 Central Avenue SW, Albuquerque, NM, c. 1937 Photograph: Copyright Carla Breeze 2005





The Albuquerque Federal Building, detail of terra-cotta. Photograph: Copyright Carla Breeze, 2005

■ After viewing the buildings on Central, walk a block south to Gold Avenue; the former Federal Courthouse is located several blocks east at 421 Gold Avenue SW.

The Albuquerque Federal Building is a reinforced concrete structure with variegated yellow brick alternating courses of headers above a terra-cotta clad, two story entrance. The two story entrance surround is polychrome terra-cotta with Navajo directional motifs and geometric motifs derived from Hopi pottery. Foyer and lobby of the Federal Building have bronze grilles continuing the thunderbird motif from the exterior and the directional motif, and radiator grills utilize the Navajo directional motif, similar to a swastika.

Terra-cotta panels of the American eagle are stylized to resemble the thunderbird, the deity described as a "great bird in the sky wrapped in clouds," is capable of bringing rain with thunderhead clouds or hurling thunderbolts. Looking at the eagle/thunderbird motifs, one can count at least five different variations. Even the American eagle keystone above the entrance is styled to resemble a thunderbird. The Federal Building is yellow brick with the first and second floor levels clad with beige terra-cotta. String courses of terra-cotta bird motifs relieve the brick facing. Windows on the 6th floor are decorated with black marble surmounted by medallions.

The lobby of the Federal Building has a high ceiling to accommodate the entrance, and brass doors lead from an abbreviated foyer into this space. Murals painted by Loren Mozley portraying the Pueblo Revolt of 1680 are placed around the elevators. The 6th floor Courtroom continues the Pueblo theme, with pottery chandeliers, bird motifs on the beams, and bronze radiator grilles with a directional symbol pattern.



The Albuquerque Federal Building, Louis A. Simon/James B. Wetmore, 421 Gold SW, Albuquerque, New Mexico. Photograph: Copyright Carla Breeze, 2005



El Rey Theater, Joseph Burwinkle, Central Avenue & 7th Street, Albuquerque, New Mexico. Photograph: Copyright Carla Breeze, 2005