

Art & Architecture Nob Hill/UNM hike

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Begin with reading history of Nob Hill from the city brochure.

PHOTO A: SIGN, C: MAP

1: 3710 Silver SE: hike starting and ending point.

See **Trinity Methodist Church across street**

2: **Original adobe** and “Penitentiary Tile” homes on Silver between Hermosa and Carlisle

3: 114 Carlisle SE: Immanuel Presbyterian Church. PHOTO#1

Designed by John Gaw Meem in 1949+, in **Territorial Revival** style, with flat roofs and brick coping. Original estimate was to build at \$10/sq. ft. The growing congregation matched Albuquerque’s rapid growth in 1940’s to 60’s: 35,000 in 1940, 97,000 in 1950, and 200,000 in 1960. A reporter for Saturday Evening Post said in 1950: “*new houses go up in batches of 50 to 300 at a time, and transform barren mesas before you get back from lunch.*”

4: 319 Carlisle SE: Water tank house. PHOTO#2

Round kiva-like structure was built as water tank for University Heights Subdivision in 1916, and was replaced by city water system in 1925. In the 1930’s it was incorporated into a home.

5: 324 Amherst SE: older home, surrounded by new wall and screened from busy street

6: 316 Tulane SE: Pueblo Revival style from 1930s. Built by president of utility company, Edward Bridgman.

7: 301 Tulane SE: Streamlined Moderne style for CV Field in 1938. **PHOTO#3**

8: 212 Tulane SE: Log Cabin

Built by Col. DKB Sellers, the developer of Nob Hill 1916, University Heights 1906. He named the university area streets after all the best colleges, and Nob Hill after San Francisco. The log cabin was built in 1929, in time for the stock market crash. It was vacant until 1932.

9: 202, 204 Tulane SE: contrasting styles and contrast of old and remodel. See across to **Tractor Brewery.**

10: Silver between Tulane and Wellesley: housing converted to office use, and new office

in minimalist contemporary styles.

11: 200 – 208 Wellesley SE: Bachechi Compound

Hidden behind wall, only slightly visible from alley between Tulane and Wellesley. Spanish Pueblo Revival style, with several outbuildings and barns. Occupied from 1934 – 1959 by this prominent family who owned the Kimo until it was sold to the city in 1968. One of the buildings was occupied in the 20s by Carl VanHossler, an artist they brought from Germany to paint the Kimo.

12: Silver between Wellesley and Bryn Mawr: VILLAGE: 1950's remodeled as French garden style. Compare with yellow brick original buildings.

13: 205 Bryn Mawr: home **Streamlined modern**, compare with **Territorial** next door.

14, 15: 100 block of Richmond, both sides:

Examples of new condo developments: modern industrial style, and "Miami Beach" deco.

16: 3211 Monte Vista NE: Monte Vista Elementary School

Built in 1935 on land dedicated by developer of the Monte Vista addition, to get families to settle on far eastern fringe of Albuquerque.

17: Corners of Dartmouth and Girard Place: PHOTO#4

Home of "Stormin Norman". UNM Coach, man about town, restaurateur (Ned's). The turning point in Ellenberger's career came with the "Lobogate" recruiting scandal, involving forged academic transcripts, payments made for bogus Junior College credits, and other devices to attain eligibility for players who lacked academic credentials. Note mosaic with tricycle at home across street.

ENTER UNM CAMPUS through dorm area behind fire station. Walk through old Mesa Vista hall.

Sculptural fountain in plaza by Herb Goldman, 1962

18: ZIMMERMAN Library:

Drawing upon his interest in the preservation, restoration, and revival of the local indigenous architecture, Santa Fe architect John Gaw Meem designed an exquisite complex of Spanish Pueblo Style buildings at the University of New Mexico, from 1934-1959. After seventy-five years, Meem's Zimmerman Library (1938) remains, architecturally and symbolically, the iconic centerpiece of the campus and still functions as the main university library. He came to Santa Fe as a TB patient, and stayed.

The interior of the building features the work of local Native and Hispanic craftspeople including punched tin light fixtures, elaborate wood carving and handmade furniture, all designed by Meem and rendered in WPA funded workshops in the area. The construction of Zimmerman Library and the other WPA projects on

the UNM campus provided much needed employment for local laborers and artisans through New Deal financing.

John Tatschl, "History of Writing"

[John Tatschl](#), an Austrian artist skilled in many media, began a long career as Professor of Art at the University of New Mexico in 1946, and created a number of artworks on campus. His monumental sculpted mural, **The History of Writing**, was designed in 1966 to adorn the main stairwell in the newly expanded Zimmerman Library. The history of writing is depicted in the mural by means of symbols painted on 53 of the projecting geometric masses. The stone-like projecting masses and somewhat muted colors of the mural give the composition the "feel" of a grotto through which we ascend through time.

Kenneth Adams' *Three Peoples Murals* represent a Depression era utopian view of culture in New Mexico, celebrating the contributions of Native, Hispanic, and Anglo culture in the state with the three groups working together to face the future. The piece faced criticism as a patronizing depiction of white people "helping" anonymous native peoples, but the piece has been appreciated for its historic and artistic value. He taught in the in the Department of Art until 1963.

19: UNM President's home (John Gaw Meem) and Stone Sculpture on roundabout

20: Duck Pond

21: John Gaw Meem also built **Scholes Hall**. **UNM Chapel** is in same style, but built later. (See chapel and Maxwell Museum in distance)

22: *George Rickey*, (1907-2002), was a great American master of Kinetic Art, art which incorporates motion as part of its expression. Rickey first became interested in engineering and mechanics while serving in the U.S. Army Air Corp in World War II. After the war and study at the Chicago Art Institute on the G.I. Bill, he developed the geometric style seen here.

23: Center of The Universe, Bruce Nauman

Nauman constructed it in 1988 so that, just as it stretches equidistantly in the four cardinal directions and up, it extends down as well. The intent was not for people to walk through it but rather to evoke space as a center. Out of safety concerns, a grate was added over the downward column, and because of people's love of throwing trash in places that aren't trash cans, another grate was added under that. The unfortunate effect is that you can no longer make out the bottom, and part of the piece's message has been effectively cut off.

From ALIBI:

It's been unflatteringly compared to a bunker, and it looks like a blocky, hollow, giant concrete jumping jack. The artist, Bruce Nauman, only built it when his first piece was rejected by the Campus Planning Commission in 1986. The exact Center is a small interior grate where the five angles meet in a kind of tunnel. Be careful: UNM students

like to ride their bicycles through the Center.

24: Youn Ja Johnson, "Tribute to Mother Earth"

Youn Ja Johnson attended UNM and taught classes in the UNM departments of Philosophy and Religious Studies. She designed this work to honor her own grandmother, all grandmothers, and Mother Earth. She donated this work to UNM in 1992. The University added the fountain and the seasonal plantings that complete the setting

CENTER FOR THE ARTS (Popejoy Hall, etc.)

25: Joan Weissman Terrazzo Floors, and Jim Jacob Talavera tile mural

Talavera tile mural was executed through the collaborative efforts of the faculty members of the Art Department at the Universidad de las Americas in Puebla/Cholula, Mexico, and the Department of Art and Art History at the University of New Mexico. It is one of the two sister murals which reside at both these universities as a symbol of the spirit of exchange and collaboration that exists between our two countries. James Jacob is a Professor Emeritus of the UNM Department of Art and Art History.

Terrazzo Floors: Originally commissioned as handmade carpets when Popejoy was remodeled, the designs reflect imagery from the Americas as well as musical and artistic references. After 8 years, the university wanted to replace the rugs with a permanent, maintenance free material, and Joan Weissman recreated similar but updated patterns in terrazzo.

26: Betty Sabo, "Modern Art"

Born in Kansas City, Missouri, in 1928, Betty Sabo studied art at UNM in the 1940s and has been active at the University throughout much of her life. The naturalistic depictions of the human form seen here are typical of her bronze work. At the August 2004 unveiling of "Modern Art," she said, "I think everyone can relate to some part of it – the piece has a storyline to a certain extent that is easily recognizable. It's fun. I really want people to enjoy it." The stainless steel tower is the work of her brother, Gary Beals.

27: Luis Jimenez, "Fiesta Dancers"

Born in El Paso, the son of Mexican immigrants, [Luis Jimenez](#) (1940-2006), was one of the great American artists of the 20th century. "Fiesta Dancers" is a tribute to the folkloric jarabe dance of Mexico. Whether depicting steel workers, farmers, or, in this case, dancers, Jimenez celebrates the unidealized, average person. This work's colorful and muscular figures are typical of Jimenez' energetic style.

from an essay by Kathleen Whitney:

The two-figure, larger-than-life-sized grouping, Fiesta Dancers (1991), is emblematic of Jiménez's concerns. It represents a middle-aged pair of dark-skinned Hispanic dancers celebrating on a feast day. The woman is dressed traditionally for the occasion. Her body is voluptuous, with dark hair reaching her waist. She is theatrically made-up, lipstick smeared. The man has a slight pot-belly and thin legs; he is wearing his workmen's jeans and cowboy boots. The man's sombrero is on the ground between the pair; they are clearly poised to begin the traditional dance around it. The woman is nearly as tall as the man and she boldly looks him in the eye.

While the reception of the piece was largely positive, controversy centered on various issues ranging from sexism to skin color. Some members of the Hispanic community felt that the male dancer's skin color was too dark: certain women felt that the piece itself was sexist and "macho." Jiménez responded to the first objection by observing that this kind of color-consciousness is the racist consequence of Latino colonization by white Europeans. While he acknowledges the difficulty many feminists have with his work, he answers such objections by remarking on the fact that the United States is "obsessed with the repression of sexuality and sensuality and has yet to overcome the Puritan influence. Images such as these are engraved in the Mexican and Chicano psyches. Machismo is certainly an element of Latin culture," he says, "but I am observing it, not inventing it."

What is expressed in all his work is the sense that joy is only a brief respite from work: Life is rich and colorful but not controllable: fate is in the body and biology is an irresistible force. Everything is in constant motion between the best and the worst of all outcomes. The sculptures are an homage to where Jiménez came from-to his Hispanic roots and his Chicano heritage, to his affiliation with the American worker and his bond with the landscape and wildlife of all points south.

28: Tamarind Institute: Designed by Devendra Contractor: world renowned lithography workshop, studio, publisher, originated in Los Angeles about 50 years ago and relocated to UNM dept of Fine Arts in 1970.

29: PHOTO# 5, 5 A. Triangle with Nob Hill Gateway, old Tick Tock Diner, Block walls, Provence Bistro, Lobo Theater. Gateways by Terry Conrad and Joan Weissman, Block walls by Joan Weissman. Bistro started out as a gas station and repair shop owned by one of the Unser brothers. **Lobo Theater**, built by Latif Hyder replaced a gas station called the **Iceberg**, that was literally an iceberg shaped building with a polar bear climbing up on it. Hyder was a Syrian American builder and developer.

Son Charles Latif Hyder was an was an astrophysicist--an Albuquerque High graduate who served in the Air Force during the Korean War. Hyder worked for NASA, and UCLA. A solar flare was named after Hyder in the early 1970s because he figured out what caused it. He was famous for anti-nuclear protests including a hunger strike in front of the White House. He was committed to nonviolence. Among his protests was an 82-day fast in 1999 to oppose nuclear waste coming to WIPP.

30: Hiway House Motel: 3200 Central SE: Built in the 1950's by Dell Webb, who was a former owner of NY Yankees

31: Monte Vista Fire Station. PHOTO#6, & 6 A. 3201 Central NE: Built in 1936 as a WPA project by Ernest Blumenthal, who also designed the Old Albuquerque Airport. It resulted in an immediate drop of 43% in local insurance premiums.

32: Kelly's: Jones Motor Company. Streamlined Moderne style. 1939. Automobile dealer and mechanic.

33: Stop at Amherst end of the Nob Hill Business Center: PHOTOS #7,8, 9, built in 1947 as the first automobile oriented shipping center. Restored 1984 by Van Gilbert, architect. See also first block south of central on Amherst, and block of small stores cross from Nob Hill on Central. *PHOTOS #8, 9, 10.*

34: Fan Tang: 1939 Conoco gas station remodel. *PHOTO#6 B.*

35. Continue past Nob Hill two short blocks to Solano. See **Nob Hill Court**---restored early motor court, now businesses. Return up Solano to starting point on Silver.