

**United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Barelas Community Center

Other Names/site number: N/A

Name of related multiple property listing:
Historic and Architectural Resources of the New Deal in New Mexico, 1933-1942

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 801 Barelas Road SW

City or town: Albuquerque State: NM County: Bernalillo

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national X statewide X local

Applicable National Register Criteria:

 X A ___ B X C ___ D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>_____</p> <p>Date</p>
<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title:</p>	<p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>3</u>	<u>3</u>	structures
<u>1</u>	<u>0</u>	objects
<u>6</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Recreation and Culture: auditorium, music facility

Current Functions

(Enter categories from instructions.)

Recreation and Culture: auditorium, music facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals: Pueblo

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Stucco, Metal, Wood, Glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Barelas Community Center is a one-story adobe building with three sides organized around a central courtyard. Completed in 1942, the community center is located south of downtown between the Railyards and the Rio Grande in a historically Hispano neighborhood. The community center was designed by Albuquerque architect A.W. Boehning, Sr (1891-1962) and built by the National Youth Administration. The building is an excellent example of the Spanish-Pueblo Revival style, with its central courtyard, adobe construction with rounded parapets and buttresses, flat roof, wood doors, and iron hardware. The interior is organized around community room, which occupies the full length of the west end of the building. Like most rooms, the ceiling is lined with *vigas* (wood beams). The community room is renowned for its six murals of Southwest Native Americans, which were painted by students at the Albuquerque Indian School circa 1956. The north and south wings are one-room deep with the north side historically dedicated to girls' activities and the south focused on the pursuits of boys. A two-story gymnasium was built to the west in 1977 and in 2004 it was joined to the 1942 building by a steel-and-glass breezeway. The gymnasium and breezeway are not included in the nomination. Contributing resources include an adobe wall that runs along Barelas Road from the southeast corner of the building north 300 feet. The wall creates a plaza in front of the community center

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that includes a pipe-rail entrance gate and flagpole. Further north is the nonhistoric playground, bandstand, and basketball court.

Narrative description

The Barelas Community Center serves a mostly Hispano community that is among the oldest neighborhoods in Albuquerque. The surrounding area is largely residential with Tingley Beach, a public recreational facility located along the banks of the Rio Grande to the west. The AT&SF Locomotive Repairs Shops are several blocks to the east. The Barelas neighborhood is characterized by densely built one-story adobe houses, some built in architectural styles popular at the turn of the twentieth century. The commercial street, 4th Street, is lined with one-and-two-story commercial buildings, many built from the 1930s to the 1950s, interspersed with small houses.

The community center is stucco-covered adobe block and designed in the in the Spanish-Pueblo Revival style (photo 1). Completed in 1942, the building includes elements characteristic of the style, including battered walls with stucco finish, rounded parapets, flat roofs, and recessed fenestration. Additional elements of the style include exposed wood lintels, projecting *canales* (roof drains), projecting *vigas* (wood beams), and adobe buttresses. On the interior, exposed wood vigas and wood ceiling decks and corner fireplaces are characteristic. Buildings may also include tinwork objects, such as lamps and metalwork details, including strap door hinges. The Barelas Community Center building includes many of these architectural details.

Designed by Albuquerque architect A.W. Boehning, the community center was constructed by Barelas residents and workers enrolled in the National Youth Administration. The building is U-shaped in plan with three wings surrounding a paved courtyard that faces east towards Barelas Road. The principal wing (west) is several feet higher than the north and south wings. The courtyard is partially enclosed on the east side by low adobe walls. The building measures 100 feet square in plan. The flat roof sheds water through metal roof drains. The parapet is capped with a metal coping.

The courtyard elevations include features characteristic of the Spanish-Pueblo Revival style. The symmetrical north elevation includes 8 windows and 4 wood-plank doors (photo 3). These windows have 12, 9 and 16 vertically oriented lights. The south courtyard elevation is similar (photo 4), but has 3 symmetrically placed wood plank doors with flanking 9 and 16 light windows. Both facades feature two windows flanking each door. The east facing courtyard elevation, the historic main entrance, includes a two-leaf wood-plank door with 2 flanking 20-light windows. The historic windows throughout were replaced in 2004. The replacement windows were designed to appear like the historic windows. The windows are recessed 8-12 inches into the rounded adobe wall. All windows are fixed. The wood-plank doors have exposed wood lintels and original wrought-iron strap hinges. The non-courtyard north and south elevations comprise large fixed-metal windows interspersed with adobe buttresses (photos 5 and 6). After 1949, the viga ends were removed from the courtyard facades.

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The historic main entrance to the community center (photo 2) leads from the courtyard to the largest and most important interior room, an approximately 100 x 25-foot auditorium called the community room, also called the Indian Room after 1957 (photos 7-13). A series of 6 murals depicting Southwest Native American imagery decorate the walls. These figural groups, painted circa 1956, were painted by students from the Albuquerque Indian School. The panels, which are not identified by tribe, appear in a variety of styles, some dancers are depicted in static poses, others are dynamic. The room also features a substantial fireplace of exposed, porous lava rock. The rock has been painted. A small stage is located across the north wall (photo 14). The ceiling is supported with rough-hewn vigas with a 14-inch-wide plank ceiling.

The kitchen in the north wing is entered from the community room (photo 15). The kitchen retains original upper and lower wood cabinetry and a freestanding island of similar construction. A doorway from the kitchen leads down to a small masonry-block basement under the stage. Remodeled bathrooms are adjacent to the kitchen in the north wing. This wing terminates with the easternmost room; a multi-purpose room called the Craft Room, also called the Girls Club Room on the original floor plan (photo 16). It is accessible only from the exterior courtyard. Another door at the south end of the community room leads to the south wing. This wing contains a small remodeled reception and office and a large game room (photo 17).

Interior construction appears consistent throughout the building with large vigas and plank ceiling decks. The 12 x 12-inch vinyl-type flooring tiles do not reflect the cement and flagstone floors specified in the architect's plan.¹ Research indicates that a unified tile flooring was installed throughout the building circa 1956.² Interior doors utilize the same wood-panel construction as the exterior doors. Interior lighting throughout is supplied by drop-fluorescent fixtures.

In 1976, a two-story flat-roofed gymnasium was constructed of masonry block west of the 1942 building. In 2004, a steel-and-glass breezeway was constructed to join the community center and gymnasium (photo 18). This breezeway is one-story in height with both flat-and barrel-vaulted sections of roof.

A low, stucco-covered adobe wall with intermittent square pilasters, original to the construction of the community center, runs from the community center north 300 feet (photos 19, 21-22). A plaza is formed between the wall and the community center (photos 19-20). This plaza extends north along the wall to include a nonhistoric playground, bandstand, and basketball court (photo 22). A tall entrance gate, an early addition to the property, is built of pipe frame with wrought

¹ Architectural drawings by A. W. Boehning, Architect, Barelas Community Center for Bernalillo Co. New Mexico NYA. January 18, 1940. City of Albuquerque Planning Dept. historic preservation files.

² Untitled, undated, and unattributed type-written manuscript describing physical and operational changes to the Barelas Community Center resulting from the City of Albuquerque assuming operational responsibility for the center in May 1955. Read in context, the manuscript appears to have been written contemporaneously. Also see Figure 9 and Section 8 below.

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iron letters that proclaim “Barelas Community Center” (photo 2). The plaza also includes a historic flagpole set in a masonry base, erected in 1942 (photo 19).

Historic Integrity

The Barelas Community Center retains a high level of historic integrity. The historic building, completed in 1942, has retained significant elements of its historic design, materials, and workmanship, so that the aspects of feeling and association are evident. When the building was altered with new windows, the city replaced the windows in kind. The floor plan of the community center was altered to accommodate later generations of teens and children, but it retains significant parts of its original plan, including the overall U-shaped plan, the community room, the kitchen, and the Girls Club Room. Much of the original hardware and finishes remain. The Barelas Community Center is an excellent example of the Spanish-Pueblo style because the plan and finishes remain. The building, though altered, retains the aspect of feeling because it evokes the period between 1942 and 1971. It retains the aspect of association because evokes the themes of entertainment/recreation, architecture, art, and politics/government.

Contributing and Noncontributing Resources

Contributing Resource	Resource type	Description
Barelas Community Center	1 Building	The U-shaped adobe building with integrated courtyard wall and enclosed courtyard
Adobe Wall	1 Structure	The stucco covered adobe wall that steps in height from south to north near the east property line.
Flagpole	1 Structure	The pole with masonry base outside front courtyard
Entrance Gate	1 Structure	The pipe framed freestanding sign with scroll lettering <i>Barelas Community Center</i>
Native American murals	1 Object	The Native American imagery painted on the walls of the “Indian Room”.
Plaza	1 Site	Located east and north of building
Noncontributing Resource		
Bandstand	1 Structure	Hexagonal wood-frame bandstand
Play Equipment	1 Structure	Modern, multi-colored play equipment
Basketball Court	1 Structure	Small, concrete half court

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Entertainment/Recreation

Architecture

Art

Politics/Government

Period of Significance

1942-1971

Significant Dates

1942—Barelas Community Center completed

1955—City Parks and Recreation Department begins management of the center

1956—Murals painted in community room

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Boehning, A.W., Sr. (architect)

National Youth Administration (builder)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Barelas Community Center is eligible for listing in the National Register at the local level of significance under Criterion A in the area of entertainment/recreation because it provided neighborhood teens and children with opportunities to learn art, crafts, Hispano cultural traditions, and vocational skills. The community center is also eligible for listing at the local level of significance under Criterion C in the area of architecture because center is an excellent example of the Spanish-Pueblo Revival style. This style combines Spanish Colonial and Native American pueblo building traditions, which is seen in its courtyard plan, adobe construction, metalwork, woodwork, and interior details. The Barelas Community Center is eligible for listing at the local level of significance in the area of art because its community room is decorated with six murals depicting Southwest Native American imagery painted students at the Albuquerque Indian School circa 1956. The Barelas Community Center is eligible for listing at the local level of significance in the area of politics/government because the center was built through a public-private partnership among citizens in the community, the League of Latin American Citizens, and the National Youth Administration, a New Deal program that provided “on the job” vocational training for the nation’s youth.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Entertainment/Recreation

The Barelas Community Center was the second community center built in the City of Albuquerque. Barelas, along with the Heights Community Center, remained the only community centers until 1960. Since its completion in 1942, the Barelas Community Center provided teens and children with programs that showcased the arts, crafts, and traditions of the community’s mostly Spanish-speaking population. The center’s founders understood the need to provide services in their community. Initially, the center provided health services and immigrant support. Organized sports and training in arts and crafts were standard programs at the center. The architect segregated the boys and girls in their own wings and provided specific spaces for activities, such as crafts. The center also established youth organizations, pre- and post-natal clinics, nutrition classes, citizenship classes for immigrants, recreation programs, and a semi-monthly community newspaper. The center also brought the community together for dances in the community room. The Barelas Community Center served as a physical landmark in the neighborhood and a focal point of recreational, cultural, and educational activities in the Barelas community.

Architecture

In the mid-1930s, as the State Planning Board deliberated new public buildings that they hoped to construct under the Works Progress Administration (WPA). The Spanish-Pueblo Revival style

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emerged in New Mexico as “a local architectural style as a means of asserting the distinct history of the state through its public buildings.”³ Just as other WPA programs that celebrated local and regional arts, crafts, and literature, “the use of the Spanish-Pueblo and Territorial Revival Styles in many of the New Deal projects in New Mexico marked a conscious effort to celebrate the unique tri-cultural heritage of the region's people.”⁴

The Barelas Community Center was designed by A.W. Boehning, Sr. a local architect who designed buildings in a variety of architectural styles.⁵ Boehning was born in Shelbyville, Indiana, on September 27, 1891. He was a carpenter and builder before he served in World War I. Boehning began his architecture career in 1920 at the firm of Trost & Trost. He was placed through the U.S. Veterans Bureau of Placement for Disabled Veterans program. He opened his own practice in 1924, and, after his death, his firm was continued by his two sons.⁶ Construction on the community center was carried out by Barelas residents and youth workers from the National Youth Administration. Boehning died in 1962.

Barelas Community Center is an outstanding example of the Spanish-Pueblo Revival.⁷ This style includes both Spanish and Pueblo influences and was popularized in New Mexico by Santa Fe architect John Gaw Meem. The plan reflects a historic Spanish house with a central, open courtyard surrounded by single file of rooms. The largest room, the community room, is akin a to *sala* (living room or parlor) in Spanish and Hispano houses. Spanish-Colonial houses often surrounded the interior courtyard on three or four sides with a single rank of rooms with a *portal* (porch) providing each room with covered access. These courtyard-centered houses were built by the wealthiest Spanish and Hispanos, but the concept was known from Spain and its diaspora of settlers in Mexico and New Mexico.

Art

The community room features a series of murals depicting Southwest Native American figures on its walls. The enamel-based murals were painted circa 1956 as part of an overall interior décor project implemented as a cooperative effort between the center and the Albuquerque Indian School. They appear as six panels of mostly Native American dancers from different tribes in both static and dynamic poses. One panel depicts two figures trotting on horseback. Although the murals are attributed to students at the school, the murals reflect the influence of the school's art instructor, Teofilo Tafoya. Tafoya, a graduate of the Santa Fe Indian School art studio, was a notable artist who painted in what is referred to as the traditional Santa Fe Indian School style.

³ Kammer. Section E, 20.

⁴ Ibid.

⁵ Boehning's body of work in Albuquerque includes St. Charles Church; the Skinner Building; 722 Central SW (NR) (1931); the Valiant Printing Building (remodel); and the Davis House (1928) (NR).

⁶ "A. W. Boehning, Sr.". New Mexico Architect. July-Aug 1962. P. 29 University of New Mexico Digital Collections (unm.edu)

⁷ The City of Albuquerque owns several Spanish Pueblo Revival style buildings: Old Main Library (1925) (NR), Old Albuquerque Airport Terminal (1939) (NR), and the Heights Community Center (1938).

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The style is associated with Dorothy Dunn, founder of the art studio at the school. Tafoya studied with Dunn in the 1930s.

The *Albuquerque Journal* reported that the collaborative project was conceived by community center Supervisor A.R. "Dick" Gonzales and Teofilo Tafoya, an arts and crafts instructor at Albuquerque Indian School.⁸ The article mentions "7 distinct life size murals" however; 6 murals are evident today. The signature block dated 1957 indicates the artists names as Arturo Sandoval and B. Platero. The news article includes a photograph depicting "Billy" Platero, a junior at Albuquerque Indian School, as he explains the intricate detail of a Navaho-themed painting of figures on horseback. No further information has been located about the young artists. The murals reflect the artistic style of their instructor, who was a notable figure in the Contemporary Native American Arts and Craft Movement in New Mexico.⁹

Teofilo "Teo" Tafoya (1915-1983), a Santa Clara Pueblo Indian, was a graduate of the Santa Fe Indian School where he studied painting in the 1930s with Dorothy Dunn, founder of The Studio School. He went on to earn a Bachelor of Arts degree and then a Master of Arts degree in Art Education from the University of New Mexico.¹⁰ Tafoya, an accomplished artist, painted in the traditional Santa Fe Indian School style. His commissions included murals at the Santa Fe Indian School, Santa Clara Day School, the Julius Rosenwald Building in Chicago, and the Maxwell Public School. Teaching painting was, however, Tafoya's primary career. His earlier years as art instructor with the Indian Service included several schools, but his career with the Albuquerque Indian School spanned decades. Shortly after earning the MA degree in 1957, he was appointed Chairman of the Arts and Crafts Department at the school.

Politics/Government

Barelas Community Center was built by the NYA, an agency first under the Works Progress Administration and later under the Federal Security Agency. It was formed between 1933 and 1941, when the federal government authorized emergency appropriations to alleviate nationwide unemployment. The NYA paid college youth from \$306 to \$400 a month for "work study" projects at their schools. Another 155,000 boys and girls from relief families were paid \$10 to \$25 a month for part-time work that included job training. Unlike the Civilian Conservation Corps, the NYA included young women. Young people were provided with work experience and learning-by-doing training in a wide variety of fields, including recreation, public service, education, the arts, research and development, agriculture, and construction. By 1937, more than

⁸ *Albuquerque Journal*. April 8, 1957. p2.

⁹ In an undated Conservation Assessment Report prepared for the City's Public Art Program, conservator Jennifer Northup noted that the stylization and visual format of the murals are similar to the first generation of Dorothy Dunn's students from the Santa Fe Indian School. City of Albuquerque Historic Preservation files. No other information regarding conservation efforts could be located at various City Departments. No conservation work appears to have been done following the report.

¹⁰ *Albuquerque Journal*. June 7, 1956. p.4

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400,000 youth were employed or participating in occupational training under the NYA. The Heights provided youth with skills in a variety of building trades.

The Barelas neighborhood is one of the oldest communities in Albuquerque. Its settlement dates to the Spanish Colonial period of New Mexico history. The Barelas Community Center was built through a public-private partnership between inspired citizens in the community, the League of Latin American Citizens, and the National Youth Administration, which constructed the building. The combined resources of the local citizens, local government, and the federal government, through its New Deal programs, were brought together to create an important public facility. The center exemplifies the MPDF statement that “One of the legacies of the New Deal has been its efforts to help the people of a faltering country regain their confidence through federally-aided efforts to rediscover the strengths of American society.”

Developmental history/additional historic context information

Barelas, a neighborhood in the Southwest section of Albuquerque, began as a settlement along El Camino Real de la Tierra Adentro. It became a thriving farming and ranching community over the course of the nineteenth century. Traditionally a Spanish-speaking neighborhood steeped in Hispanic tradition and culture, its evolution was markedly affected in the nineteenth century by the arrival of the railroad in Albuquerque in 1880. The tracks bisected the agricultural fields and cut off the fields from water sources. The Atchison, Topeka and Santa Fe Railroad built its roundhouse and locomotive repair shops along the tracks adjacent to the Barelas neighborhood, which gave way to subdivisions and residential construction. Between 1915 and 1925, the railroad constructed new, modern repair shops, which emerged as the largest industrial complex and employer in New Mexico in the years leading before WWII. Along with employment opportunities from the neighborhoods of Barelas and San Jose, came an influx of newcomers seeking those same economic opportunities. Spanish-speaking people from around the state and from Mexico found a home in the Barelas community.

In 1934, a group of citizens sought to provide wholesome recreation and to address some of the socio-economic problems in Barelas. They were allies in their efforts by the local Council of the League of United Latin American Citizens (LULAC).¹¹ Initially, the center was located in an available building on Third Street, and it utilized a vacant lot next door for sports. In 1938, the center moved to the vacant Barelas School building on Second Street, a building that was in poor condition.¹²

A similar effort was underway on the developing East Mesa, where recreational facilities for youth had begun in 1936. Initially, this project by undertaken by two women until an alliance

¹¹ The League of United Latin American Citizens, founded in 1929 in Corpus Christi TX, united various local Hispanic civil rights organizations under one umbrella. [Wikipedia LULAC History and Geography 1929-1988 - Mapping American Social Movements \(washington.edu\)](#)

¹² “Barelas Community Center Nears Completion”. *Albuquerque Progress*. January 1941. P.10.

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was formed with Albuquerque Public Schools, which leased a portion of their property for recreational activities. By 1937, a playground, basketball courts, a baseball field, and grandstand were complete. In 1938, assistance from the National Youth Administration (NYA) resulted in the construction effort was underway for the Heights Community Center, another Spanish-Pueblo Revival style building. Lack of funds plagued the project, which was completed in July 1940.

The construction of the Heights Community Center inspired Barelas to build a community center, and it provided an organizational template for the Barelas project. In 1939, the City of Albuquerque responded to the Barelas neighborhood's initiatives by contributing a parcel of land at 801 Barelas Road SW. The LULAC fundraisers had secured some capital funds for materials. After completion of the Heights Community Center in 1940, the NYA came directly to Barelas to build a community center under the supervision of foreman Alonzo Vigil.¹³ The new center in Barelas was dedicated in 1942 during the occasion of a LULAC convention. The program for the convention described an array of multi-cultural performances and events, and remarks by New Mexico Senator Dennis Chavez, who was raised in the community.¹⁴

That same year, 1942, a grant of nearly \$15,000 from the Office of the Coordinator of Inter-American Affairs provided for expanding programs at the Barelas Community Center. The request was submitted by the Albuquerque Councils of the LULACs and the School of Inter-American Affairs at the University of New Mexico, and was awarded following a visit to the center by several members of the coordinator's Washington staff. An *Albuquerque Progress* article reports that in addition to the expansion of present programs at the center, the grant would also make possible the employment of additional personnel for administration, instruction, and supervision; the completion of a dormitory; the purchase of additional recreational equipment; and the improvement of the heating plant and the library.¹⁵ The following month, the *Albuquerque Progress* announced that a new social training program, sponsored by the Department of Inter-American Affairs was being initiated at the new center. The forty-week course would provide training in the four major areas of social work: group work, child welfare work, group organization, and community organization.¹⁶ The plan required trainees to do field work at the community center and then work at the center or implement these practices in other communities. The center also established youth organizations, pre- and post-natal clinics, nutrition classes, citizenship classes for immigrants, recreation programs, instruction in handicrafts for children, a semi-monthly community newspaper.¹⁷

¹³ Barelas: *A Través de los Años*. National Hispanic Cultural Center, Albuquerque New Mexico. 2010. p53.

¹⁴ Ibid.

¹⁵ "\$15,000 Grant to Barelas Center". *Albuquerque Progress* July 1942. p. 7.

¹⁶ "Social Training Begins at the Barelas Center". *Albuquerque Progress*, August 1942. P. 3.

¹⁷ "Barelas Community Center to have formal dedication during LULAC Convention". *Albuquerque Progress*. May 1942. p. 3.

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The LULAC organization operated the center from 1942-1944, when operations were turned over to the Barelas Community Council, a newly created non-profit organization. The Barelas Community Council continued to operate the center until 1955, struggling without adequate operating funds and trained staff. Early in 1955, the Albuquerque City Commission, with Clyde Tingley, as chairman,¹⁸ agreed that the center would be operated by the city's Parks and Recreation Department. With funds from the city, the center saw physical improvements and increased staffing.

By 1955-1956, the center boasted programs in recreation, health, and adult education. Recreation programs included: baseball, horseshoes, football, basketball, boxing, tumbling, wrestling, and swimming. Clubs and organizations for girls included: Girl Scouts, Brownies, 4-H Club, Junior Optimists and Ladies Extension and Credit Union. Programs in health included monthly well-baby clinics, referral of health cases to doctors and hospitals, physical therapy for three cerebral palsy afflicted teenagers. Camping focused on weekend camping at the Fraternal Order of Police Camp for both boys and girls. Special events include the First Annual Folk Festival and the First Annual Christmas party for Handicapped Children. Programs in the arts included Spanish and Mexican Dances, New Mexico Folk Dances, Orchestra lessons.¹⁹ Crafts included sewing, cooking, and leathercraft.

After the repairs and remodeling were completed in early 1956, came an elaborate redecorating effort in the community room. In collaboration with the Albuquerque Indian School, Native American students put their arts and craft talents to work. Students painted an elaborate series of wall murals depicting Native American imagery. The room also received wrought-iron light fixtures with hand-painted shades and draperies. As reported in the *Albuquerque Journal*, during the community room's rededication in April 1957, City Parks and Recreation Director L. Burgan commented "The decorations and craft work in the Indian Room is a priceless contribution of the artistic and workmanship talents of our New Mexican Indians. We are exceptionally proud to be the first in the land to have such a memorial of Indian art."²⁰ The room was dedicated as "The Indian Room," which appears on the exterior door lintel and on a plaque adjacent to the stage.

A visit to the community center by Eleanor Roosevelt in early 1956 was memorialized in a newspaper article that she penned herself. She commented on the facility, the various programs offered, including the social service training program, and she noted the racially and culturally diverse clientele. "The influence of these centers," she wrote, "is making a great difference in the development of young people."²¹ A 1959 edition of the *Albuquerque Progress*, Albuquerque's preeminent "booster" publication, was devoted to "The Youth of Albuquerque: 1959," and it showcased the recreational, civic, and cultural opportunities for young people in the city.

¹⁸ *Albuquerque Journal*. October 3, 1955. P18

¹⁹ Undated, unattributed typewritten manuscript. The report was written in the context of improvements to the center associated with the city's participation circa 1955-56. City of Albuquerque Historic Preservation files.

²⁰ *Albuquerque Journal*. April 8, 1957. p2.

²¹ *Albuquerque Tribune*. February 1, 1956. p.1.

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Barelas Community Center is featured and serves to underscore Mrs. Roosevelt's observations. The center was described as "an exceptionally fine example of civic cooperation."²²

The post-war boom years of the 1950s represent Albuquerque's continued expansion with ever increasing numbers of new residents and new suburban subdivisions along with demands for city services. Like many urban neighborhoods across the country, Barelas was subjected to economic and social decline in the decades after World War II. In addition, the A.T.&S.F. Railroad had converted from steam engines to diesel, leaving the locomotive shops obsolete and workers without employment.

After World War II, the next milestone for the center was the construction of a new gymnasium in 1977. Funded by the city's Capital Improvement program, the new concrete-block building was plain but functional for its purpose.²³ Here, a Barelas resident reported that the city was planning on locating the gymnasium in a Quonset hut until residents raised the money to build a concrete-block gymnasium. The report added "From now on we want things built so they stay a while."²⁴ The new gymnasium was named for the center's original construction foreman Alonzo Vigil, who was dedicated to the success of the community center.

In 2004, the small steel-and-glass breezeway was constructed that joins the original community center and the 1977 gymnasium. The community center continues to provide after-school childcare and a variety of classes. The gymnasium includes a weight room, ceramics room, and computer lab, which is available to children and adults. The community center remains a vital part of the Barelas neighborhood.

Multiple Property Documentation Form Registration Requirements

The Barelas Community Center meets the property type registration requirements established in the Multiple Property Documentation Form, "Architectural and Historical Resources of the New Deal in New Mexico, 1933-1942." To be eligible under Criterion A, a property must have been created under the auspices of one of the New Deal programs that carried out engineering, construction, or conservation projects in New Mexico. In addition to possessing this association to New Deal programs, most properties will qualify under another significance category pertinent to the property's historic purpose such as, but not limited to, recreation, education, or politics/government. To be eligible under Criterion C, a property must exhibit a high degree of integrity based upon the considerations of location, design, setting, materials, workmanship, feeling, and association. Properties with additions that do not detract from the integrity of the original building, especially its principal façade, are considered eligible if they possess an

²² *Albuquerque Progress*. May-June 1959. P.

²³ *Albuquerque Journal* article of March 3, 1975 attributes design of the building to architect Guadalupe Luis Castillo.

²⁴ "Poor Try to Flee Deterioration". *Albuquerque Journal*. September 29, 1976. p. A-2.

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otherwise high degree of integrity.²⁵ The Barelas Community Center meets the registration requirements for Criteria A and C at the local level of significance.

²⁵ Kammer, 52-53.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Albuquerque Progress, a monthly magazine published by Albuquerque National Bank, 1934-1956, multiple volumes. New Mexico Digital Collections.
econtent/unm.edu/digital/collection.

Albuquerque Journal, multiple editions 1938-1976. New Mexico Digital Collections.
econtent/unm.edu/digital/collection.

Benton, Isaac & Assoc AIA. Architectural Drawings and Plans. Barelas Community Center Exterior Renovation Project #IBA-01-08-COA. April 20, 2004. City of Albuquerque Historic Preservation Department files.

Boehning, A.W. Architect. Architectural Drawings and Plans. Barelas Community Center for Bernalillo Co. New Mexico N.Y.A. January 18, 20, 1940. City of Albuquerque Historic Preservation Department files.

"A. W. Boehning, Sr." *New Mexico Architect*. July-Aug. 1962. University of New Mexico Digital Collections.

"Barelas: A Través de los Años." National Hispanic Cultural Center, Albuquerque New Mexico. 2010.

Flynn, Kathryn A. *The New Deal: A 75th Anniversary Celebration*. Gibbs Smith publisher. Utah 2008.

Kammer, David. "The Historic and Architectural Resources of the New Deal in New Mexico, 1933- 1942." National Register of Historic Places Multiple Property Documentation Form, 1996. On file at New Mexico Historic Preservation Division, Santa Fe, New Mexico.

Unattributed and undated typewritten manuscript. Historic Preservation files, City of Albuquerque Planning Department. Manuscript describes changes related to City's new operation of the center and appears to have been written circa 1956.

Unattributed and undated typewritten manuscript. Historic Preservation files, City of Albuquerque Planning Department. Manuscript describes the history of Barelas Community Center.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 0.489 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 35.077799 Longitude: -106.655770
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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Verbal Boundary Description (Describe the boundaries of the property.)

The National Register boundary of the Barelas Community Center appears on the sketch map drawn to scale as a red line and corresponds to the point longitude and latitude in Section 10. The point of longitude and latitude marks the center of the courtyard

Boundary Justification (Explain why the boundaries were selected.)

The National Register boundary represents the intact property historically associated with the Barelas Community Center. The boundary includes the historic adobe wall, which runs 300 feet north of the community center, where it turns west for roughly 35 feet.

11. Form Prepared By

name/title: Maryellen Hennessy for the City of Albuquerque
organization: _____
street & number: 815 Mountain Road NW
city or town: Albuquerque state: NM zip code: 87102
e-mail: mehennessy53@gmail.com
telephone: 505 550 0320
date: March 3, 2021

State Historic Preservation Office

name/title: Steven Moffson, State and National Register Coordinator
organization: New Mexico Historic Preservation Division
street & number: 407 Galisteo Street, Suite 236
city or town: Santa Fe state: New Mexico zip: 87501
email: steven.moffson@state.nm.us telephone: 505.476.0444
date: July 30, 2021

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Barelas Community Center

City or Vicinity: Albuquerque

County: Bernalillo County State: New Mexico

Photographer: Steven Moffson Date Photographed: August 10, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1. Main façade of Barelas Community Center, photographer facing west.

Photo 2. Entrance gate, adobe wall, courtyard, and main façade, photographer facing west.

Photo 3. Courtyard, north façade, photographer facing northwest.

Photo 4. Courtyard, south façade, photographer facing south.

Photo 5. North façade, photographer facing south.

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Photo 6. South façade, photographer facing north.

Photo 7. Community Room with Southwest Native American murals, photographer facing south.

Photo 8. Community Room, east side, southernmost mural, photographer facing east.

Photo 9. Community Room, east side, middle mural, photographer facing east.

Photo 10. Community Room, east side, northernmost mural, photographer facing east.

Photo 11. Community Room, west side, southernmost mural, photographer facing west.

Photo 12. Community Room, west side, middle mural, photographer facing west.

Photo 13. Community Room, west side, northernmost mural, photographer facing west.

Photo 14. Community Room stage, photographer facing north.

Photo 15. Kitchen, photographer facing southeast.

Photo 16. Girls Club Room, Photographer facing southwest.

Photo 17. Game Room, photographer facing south.

Photo 18. Barelas Community Center (1942), left; Breezeway (2004), center; Gymnasium addition (1976) right, not visible.

Photo 19. Plaza in front of Barelas Community Center, with flagpole, photographer facing north.

Photo 20. Plaza in front of Barelas Community Center, photographer facing southwest.

Photo 21. Adobe wall, north of Barelas Community Center, photographer facing southwest.

Photo 22. Adobe wall, playground, and bandstand north of Barelas Community Center, photographer facing south.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Barelas Community Center

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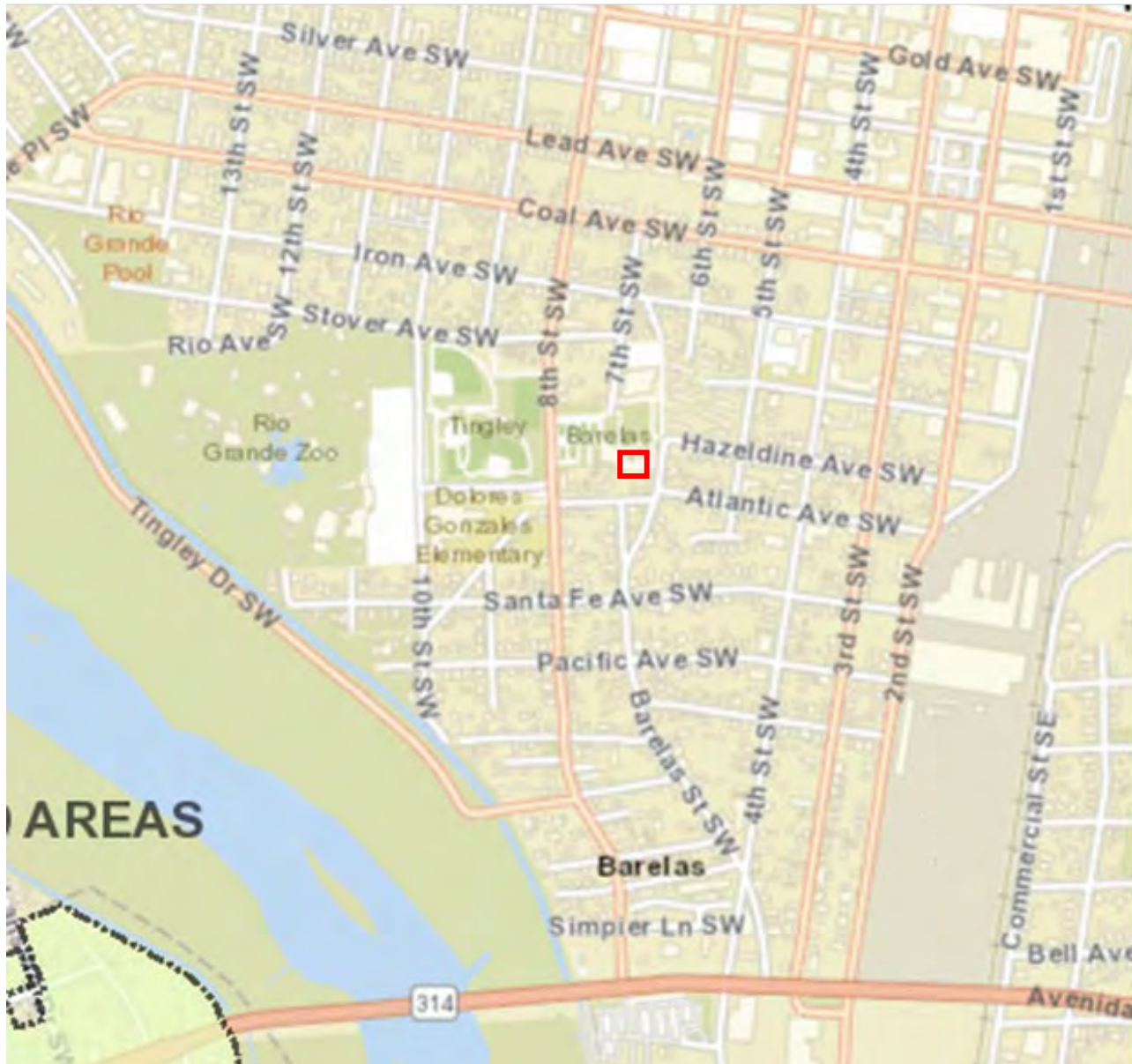
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Barelas Community Center

Albuquerque, Bernalillo County, NM

Approximate Scale: 1 inch = 900 feet



Location Map

Barelas Community Center
Name of Property

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Barelas Community Center
Albuquerque, Bernalillo County, NM
National Register Boundary —
Approximate Scale: 1 inch = 100 feet

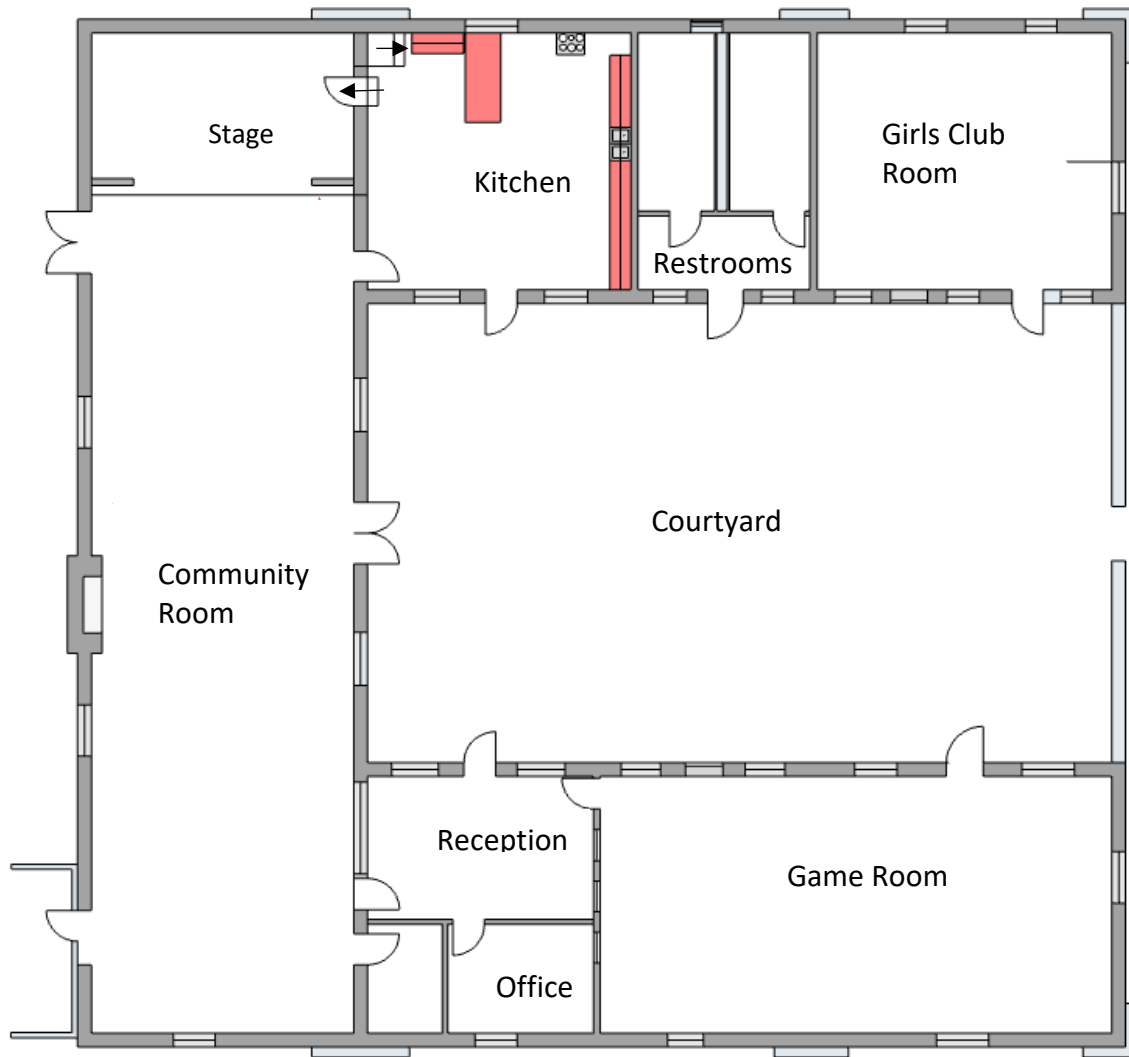


Sketch Map

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Barelas Community Center
Albuquerque, Bernalillo County, NM
Approximate Scale: 1" = 20'-0"



Existing Floor Plan

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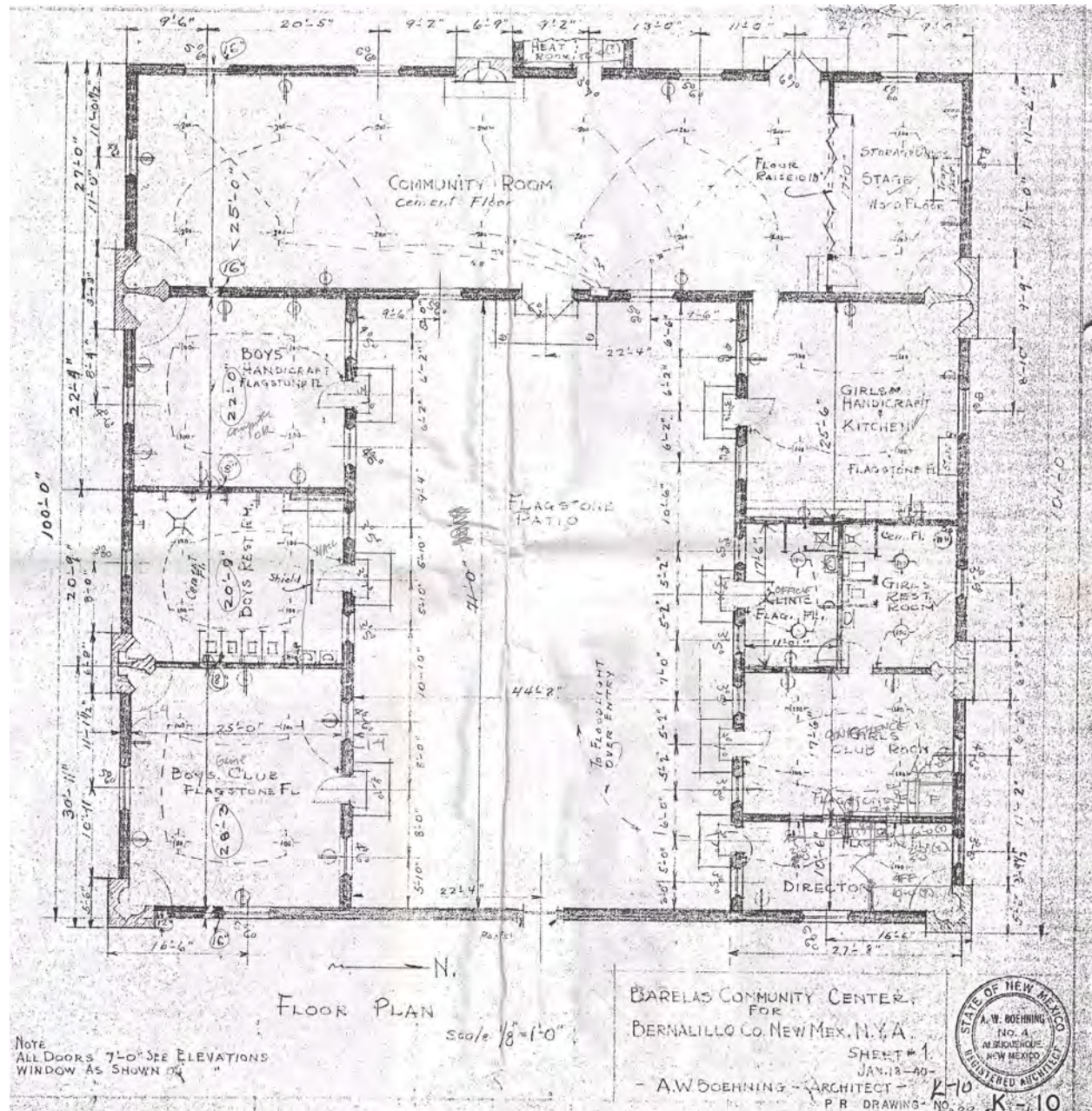


Figure 1. Architectural drawings by A.W. Boehning, Architect. Barelas Community Center for Bernalillo Co. New Mexico NYA. January 18, 1940. City of Albuquerque Planning Dept. historic preservation files.

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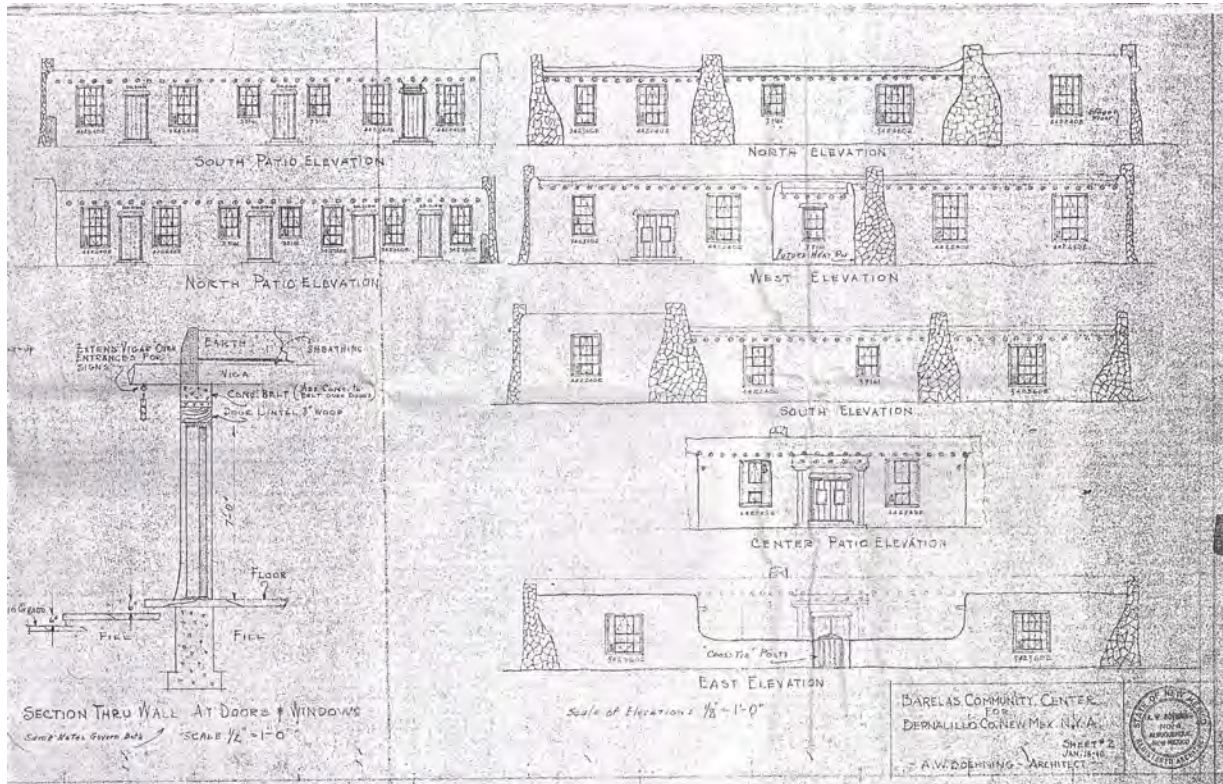


Figure 2. Architectural drawings by A.W. Boehning, Architect. Barelas Community Center for Bernalillo Co. New Mexico NYA. January 18, 1940. City of Albuquerque Planning Dept. historic preservation files.

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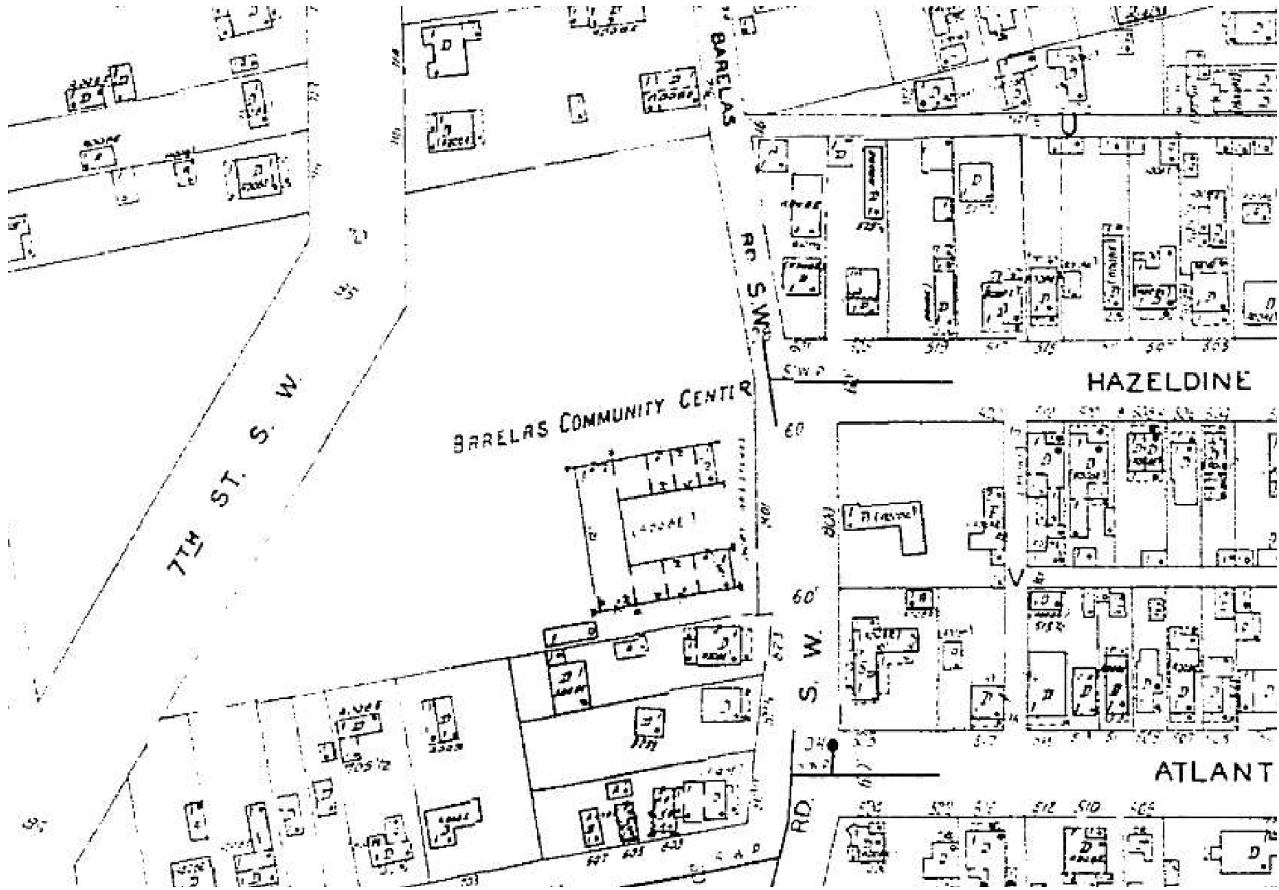


Figure 3. 1942-1957 Sanborn Fire Insurance Map. Albuquerque Public Library.

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Figure 4. Construction circa 1940. National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.



Figure 5. Construction circa 1940. National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.

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Figure 6. Foreman Alonzo Vigil and friend. National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.

Barelas Community Center

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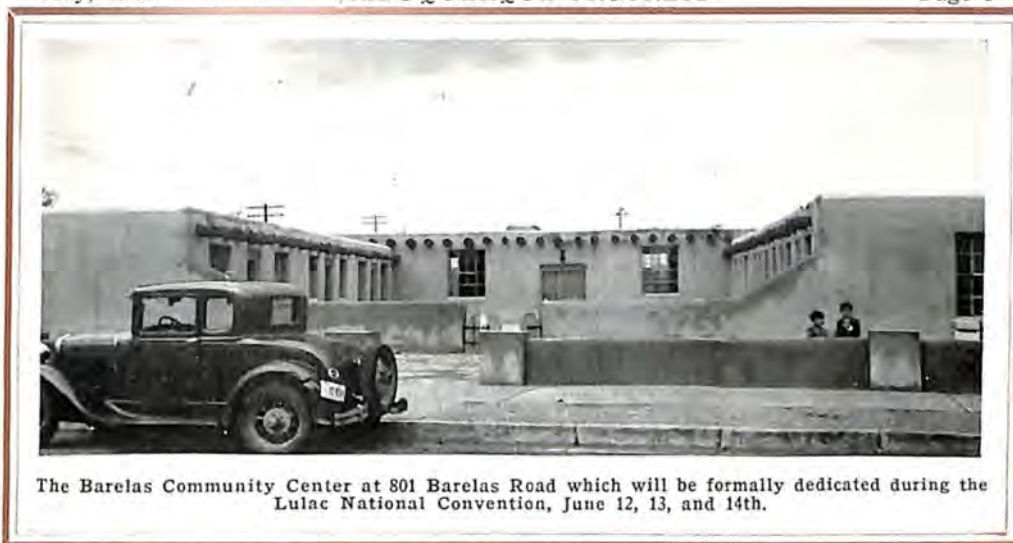
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May, 1942

ALBUQUERQUE PROGRESS

Page 3



Barelas Community Center
to Have Formal Dedication
During Lulac Convention

The Lulac National Convention on June 12, 13, and 14th will serve as the occasion for the formal dedication for the Barelas Community Center. Highlights of the Lulac convention will be a newspaper and radio plea by the Lulacs for hemispheric solidarity; the dedication of the Barelas Community Center and Hull House for the Hispanic Southwest and Latin-America, an Inter-American Fiesta with a huge parade featuring Hispanic characters, western settlers, and Indians in costume, and a baseball game between the Barelas Community Center team with Chihuahua City, Mexico, at Tingley Field.

The Barelas Community Center was built by a concerted effort of the City of Albuquerque, the National Youth Administration and the League of United Latin American Citizens (Lulacs). Construction of the Center was started in the spring of 1940 and was completed in the winter of 1941-42. It is now being put into service with a program aiming at the social-economic betterment of the people of the Barelas community.

The League of United Latin American Citizens has recently entered into an agreement with the School of Inter-American Affairs of the University of New Mexico for a joint program under which selected Spanish-speaking young men and women are being trained in the Barelas Center for community leadership and service.

Plans are now being made to erect a small dormitory behind the Center to house 12 men who will be students under this program.

The present program of the Center includes established youth organizations, pre-natal and post-natal clinics, nutrition classes, citizenship classes for immigrants, a semi-monthly community newspaper, recreation programs, and instruction in handicrafts for children.

The layout of the Center includes a ten-room building and auditorium with stage, extensive walled-in grounds capable of development and allowing space for other buildings, swimming pool, baseball and basketball grounds, etc.; a well-equipped kitchen, office equipment, clinical equipment and shower baths.

Dick Gonzales is director of the Center and Margaret Torres is the office secretary. Esquipula Naranjo is chairman of the Lulac Board of Trustees.

Figure 7. *Albuquerque Progress*. May 1942. Dedication

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Figure 8. The Library at Barelas Community Center.



Figure 9. Crafts at Barelas Community Center. National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.

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Figure 10. Students with teachers at Barelas Community Center. National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.



Figure 11. Dance at Barelas Community Center. "The Indian Room". National Hispanic Cultural Center. History and Literary Arts Barelas Collection. NM Digital Collections.

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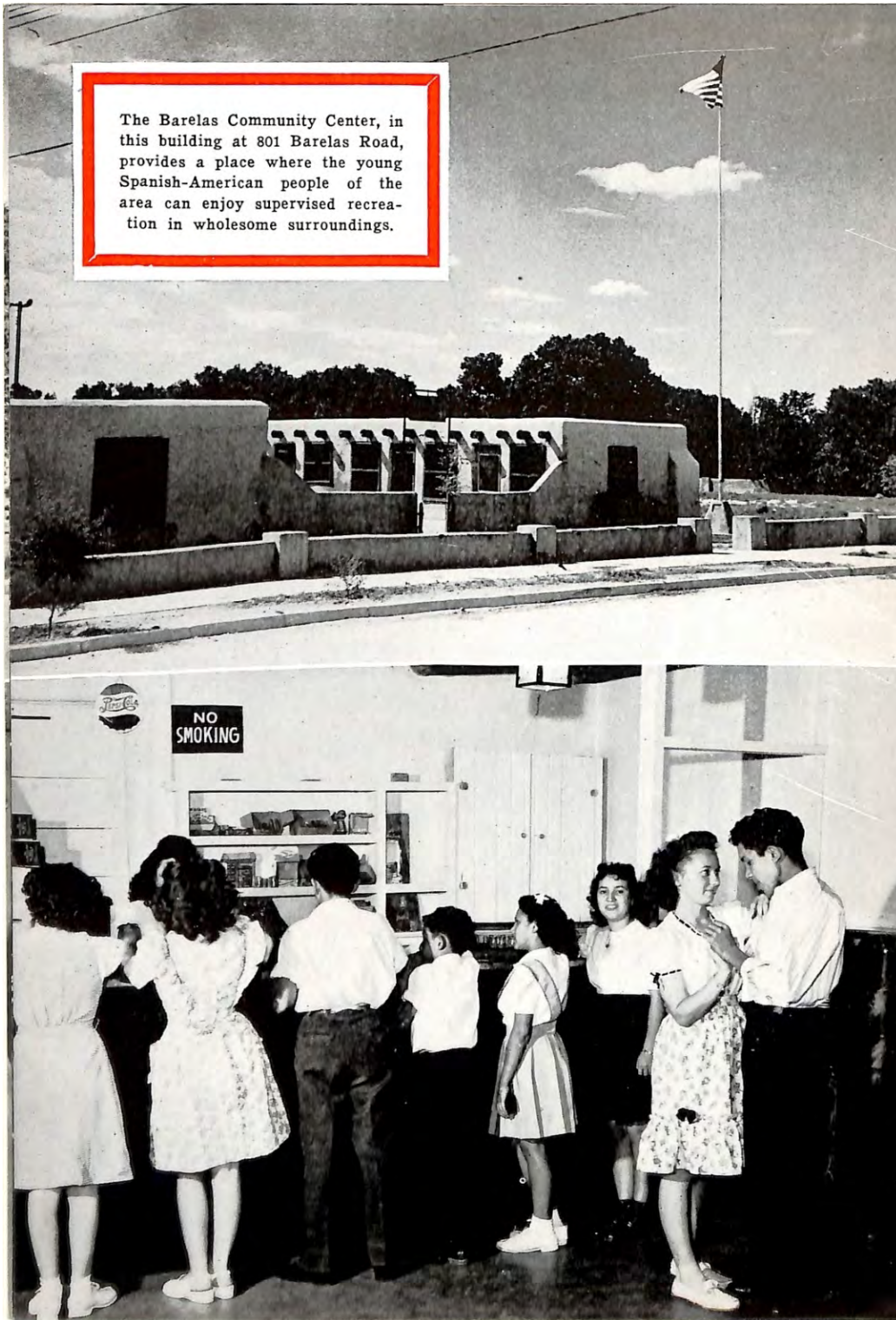


Figure 12. *Albuquerque Progress*. July 1949.

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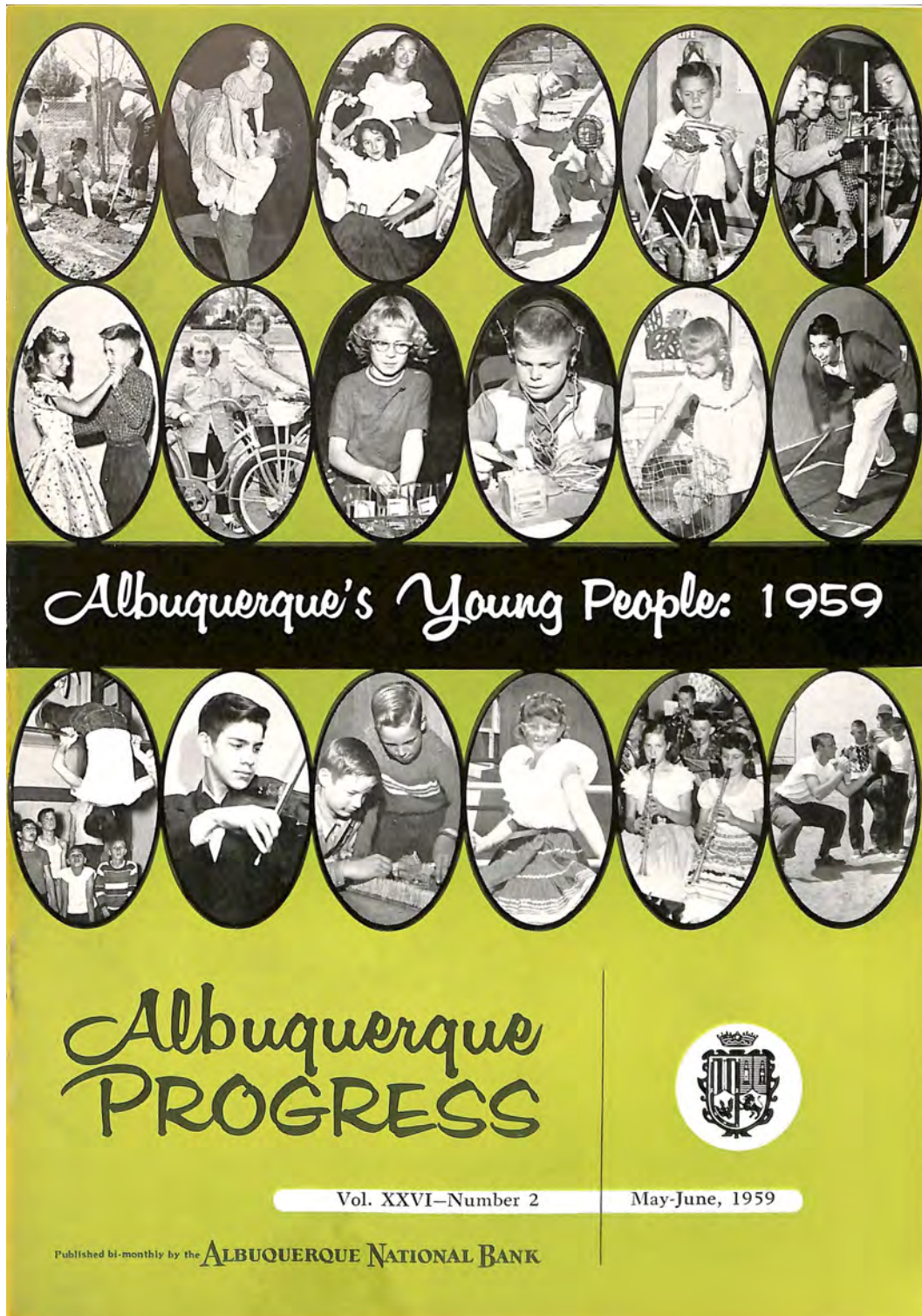


Figure 13. "Albuquerque's Young People:1959." *Albuquerque Progress*. May-June 1959.

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Photographs



Photo 1. Main façade of Barelas Community Center, photographer facing west.



Photo 2. Entrance gate, adobe wall, courtyard, and main façade, photographer facing west.

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Photo 3. Courtyard, north façade, photographer facing northwest.



Photo 4. Courtyard, south façade, photographer facing south.

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Photo 5. North façade, photographer facing south.



Photo 6. South façade, photographer facing north.

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Photo 7. Community Room with Southwest Native American murals, photographer facing south.



Photo 8. Community Room, east side, southernmost mural, photographer facing east.

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Photo 9. Community Room, east side, middle mural, photographer facing east.



Photo 10. Community Room, east side, northernmost mural, photographer facing east.

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Photo 13. Community Room, west side, northernmost mural, photographer facing west.



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Photo 15. Kitchen, photographer facing southeast.



Photo 16. Girls Club Room, Photographer facing southwest.

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Photo 17. Game Room, photographer facing south.



Photo 18. Barelas Community Center (1942), left; Breezeway (2004), center; gymnasium addition (1976) right, not visible.

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