

Pecos

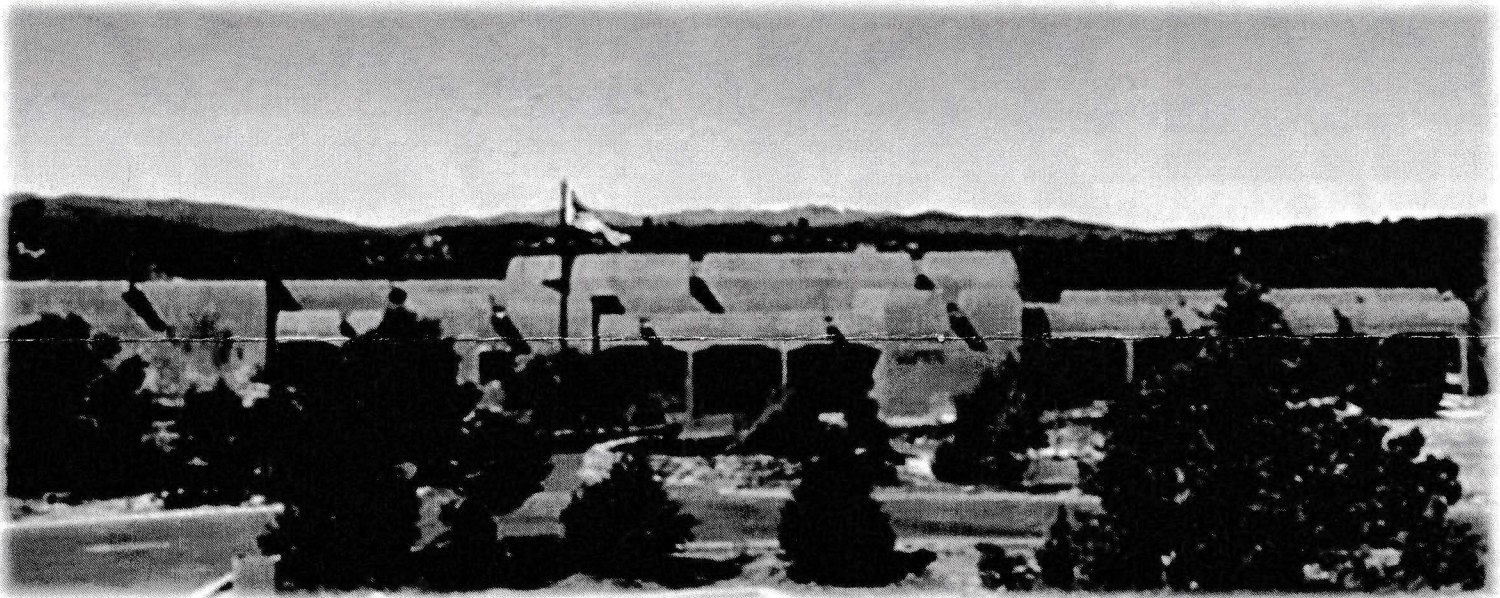
Visitor Center

National Park Service
U.S. Department of the Interior

Pecos National Historical Park



E. E. Fogelson Visitor Center



The E. E. Fogelson Visitor Center opened to the public on August 5, 1984. Nestled amidst the high desert piñon-juniper landscape, the site is ideally placed out of view from the Pecos pueblo and mission and provides an engaging visitor experience.

The Fogelsons

In recognition of their numerous contributions to the National Park Service, in 1981 the Fogelsons received the highest honor bestowed by the Department of the Interior: the Conservation Service Award

would contain more space for interpretive programs and museum collections. The direct result of these efforts is the structure in use today.





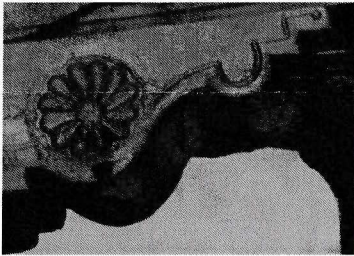
E.E. "Buddy" Fogelson and his wife Greer Garson were pivotal in the construction of the visitor center from design to completion. The twenty-three and a half acres on which the building rests were donated by the Fogelsons to what was then Pecos National Monument.

Due to limited space for exhibits, the Fogelsons were dissatisfied with an early design for the structure and lobbied for a typical Spanish-Puebloan structural design found throughout northern New Mexico, arguing that it

In the summer of 1983, construction began on the \$1,033,000 structure with the Fogelsons contributing nearly half the cost. A museum wing was constructed later, with their contribution of \$180,500, or eighty-three percent of the cost.

In addition, many of the exhibits displayed in the visitor center museum were purchased and donated by the Fogelsons, including the two dioramas.

Visitor Center Construction and Materials



Designed by National Park Service architect David Battle, construction of the Spanish-Puebloan style building made use of local materials and crafts people as much as possible.

Exterior walls are constructed of two feet thick *adobe*. An *adobe* is a sun-dried mud brick mixed from local soil, sand, and straw. Bricks are laid in rows making up the two-foot width.

Surrounding these exterior walls are *portals* or covered patios roofed in the same fashion as the interior. These *portals* provide shade from the brilliant sun and yet allow one the enjoyment of the outdoors.

On the exterior of the building and above the *portals* are visible drain spouts called *canales*. *Canales* keep water away from walls and protect them from the damage that can occur during a heavy down pour. *Parapets*--small walls extending above the flat roof--help divert water into these *canales*.



The flat roof is supported by *vigas* or beams. These *vigas* are exposed on the interior ceiling and are either hand-hewn or carved.

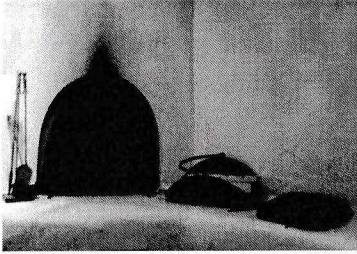
On the ends of these *vigas* are stylishly carved corbels that help distribute the weight of the ceiling evenly throughout the beam.

On top of the exposed *vigas* rest *latillas* in a herring-bone pattern. *Latillas* are hand-hewn juniper saplings that give the ceiling a rustic but finished look.

Red bricks set on sand make up the exterior and interior flooring of the visitor center.

An additional museum wing was added to the visitor center in 1987 following the same standards set in the original construction. The wing, entirely funded through private donations, added 230 square feet to the facility and gave the park ample space to fully incorporate the vast historical themes of the park.

Kiva Theater



The kiva-shaped theater is intended to represent the Pecos Pueblo at its height. A kiva is an underground ceremonial chamber used by ancestral puebloan and puebloan people. The architectural type is emblematic in many New Mexican homes and is usually represented by a curved fireplace often built in a corner of the room.

Film

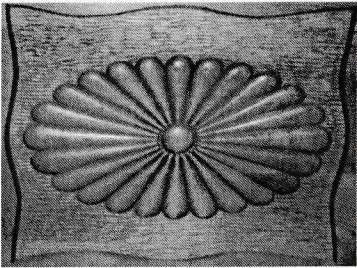
Produced in 1984, the twelve-minute introductory film is narrated by the late Greer Garson Fogelson. The Spanish version of the film is narrated by the late actor Ricardo Montalbon.

Music for the film was composed by Louis Ballard, a Quapaw-Cherokee native. The blending of musical elements include ethnic rhythms, classical Spanish music and post-Spanish New Mexican musical innovations.

The instruments used in the composition are bullroarers, puebloan drums and rattles, guitars, an organ, trumpet, and medieval bassoon known as a shawm.

Area residents comprise the cast of the film.

Carvings/Chandeliers



All carvings within the visitor center are modeled after the 17th century mission church. Later in their history the Pecos Puebloans would gain a reputation of excellence for carpentry skills. Over time the carpentry skills of the Pecos were in demand throughout the area.

Local artisans made all carvings by hand. Carvings are traditional patterns which are depictions of items found in nature. Particular carvings feature bulleted patterns and rosettes. They give the visitor center the impression of the deliberate care and originality of its construction.

Doors contain hand-carved panels and are made of oak.

The beautiful chandeliers that light up the visitor center are made of tin. Tin work has been a traditional art form in New Mexico since the arrival of the Spanish in the late 16th century. Designed and constructed by Angelina Delgado, these chandeliers offer a unique yet time-honored facet to the visitor center ambience.

Murals, Paintings, and Dioramas



Located in the lobby are individual panels of the various groups that have contributed to the history of Pecos. Created by artist Roy Andersen and presented as a collage, these panels give visitors an idea of the vast historical significance of the area.

In addition to the collage are the museum timeline panels

Tom Lovell, "Trade Fair at Pecos," shows the extensive trading between Pueblos and Plains that occurred here. The second is an oil painting titled "Pecos Lost Church," which was a gift to the park by artist Cal Dunn and depicts the first of four churches constructed during the mission period of the Pueblo.



that begin in 10,000 BC and move through time to the arrival of the railroad in 1879.

In the reading room are two paintings depicting two of the cultural resources found on the site. The painting by

The dioramas found in the museum area are the creation of Dean Weldon. The first depicts the busy domestic activity of the Pecos Pueblo around the year 1450. The second shows daily activities of the mission church in the 18th century.

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