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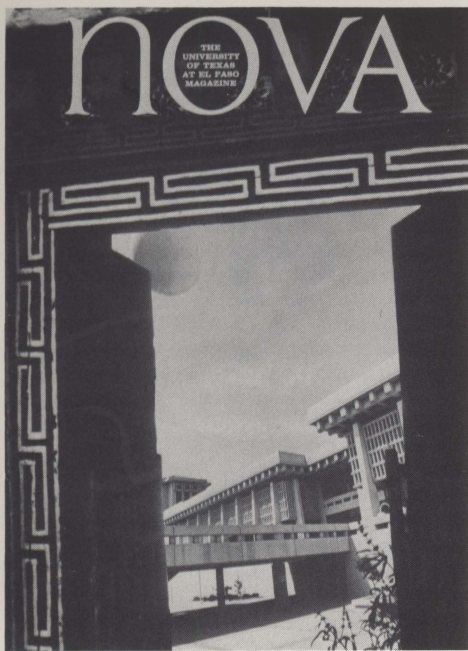
NOVA

THE
UNIVERSITY
OF TEXAS
AT EL PASO
MAGAZINE

91-910-900-4

p-24





COVER: A view through the Queens Palace gate at Paro—with the Union Plaza (UT El Paso) within. Design by Bassel Wolfe.

BACK COVER: The twelve most Bhutanese buildings on the UT El Paso Campus: 1.) Old Main, 2.) Mass Communications (formerly Kelly Hall), 3.) Graham Hall (formerly Burges Hall, Education Building), 4.) Geology, 5.) Engineering (old section), 6.) Seamon Hall, 7.) Miners Hall, 8.) Worrell Hall, 9.) Hudspeth Hall, 10.) Bell Hall (old section), 11.) Centennial Museum, 12.) Liberal Arts Building. (Map by Bassel Wolfe.)

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LOOSE ENDS

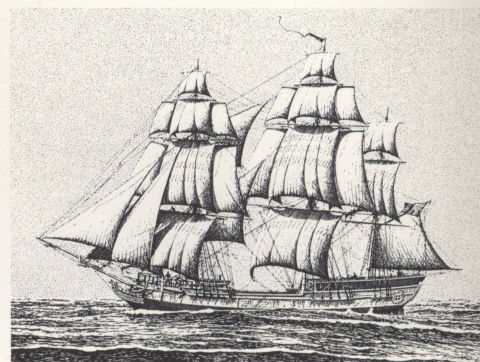
In the last issue of NOVA, we could only wonder about the identity of the man in the thistle wreath used as a symbol on *Blackwood's Magazine* since April 1, 1817, when the first issue of that illustrious journal was published. A very kind letter from Mr. Douglas Blackwood of William Blackwood & Sons, Ltd., publishers of *Maga*, has answered our question. The man in the wreath is George Buchanan, tutor to Mary Queen of Scots. "In case you do not know," Mr. Blackwood explains, "George Buchanan was looked upon as being the most distinguished scholar whom Scotland has produced. The story goes that my great-great-grandfather had, prior to the first issue of his Magazine, recently published a biography of George Buchanan, and being a true Scot, took advantage of having a printing block of an illustration already made, decided to embellish the cover of the Magazine with it."



George Buchanan

Remember the Max Ehrmann poem "Desiderata" NOVA reprinted in the fall, 1969, issue? There was some speculation that the poem was not Ehrmann's since reproductions of it, suitable for framing, were cropping up carrying the legend: "Found in Old Saint Paul's Church, Baltimore, 1692." The April 11, 1971 *New York Times Book Review*, however, has cleared up the mystery. Paul P. Sullivan of Piscataway, N.J. says that "Desiderata" was indeed written by Max Ehrmann, in 1927. The *Times* quotes Mr. Sullivan as saying "The piece was included in a booklet containing inspirational essays, poems and quotations compiled by the rector of Saint Paul's Parish in 1956 and distributed to parishoners. Apparently, someone found it there and reprinted it with the name of the church and the date the parish was founded. This would account for the discrepancy of authorship that has been prevalent."

Sailing Master Jeff Berry ('66), now ashore in Auckland, N.Z., says plans are moving ahead, slowly, to raise enough money to begin construction of Endeavor III. Basic dimensions, Jeff says, are as follows: "L.O.A. 177 feet; lower deck length 111 feet 7 in.; hull length from taffrail to figure-head of Capt. Cook, 126 feet; extreme beam 28 feet; depth of hold 11 feet; draught about 10 feet mean; mast height (of mainmast from mean waterline to truck) 105 feet; approx. 11,000 square feet of working canvas plus fair weather studding sails. Composite construction: iron bark keel and stem and sternposts; steel frames; 4-inch thick New Zealand kauri planking over steel frames. This type of construction was used by the Cutty Sark.) Auxiliary power from two marine diesels, approx. 125 h.p. each, driving variable pitch screws which feather completely when sailing. Full 240 v./a.c. generation plant, radar, and all modern aids."



The Endeavor III
(pen and ink by Richard Linton)

RIDERS OF THE BORDER

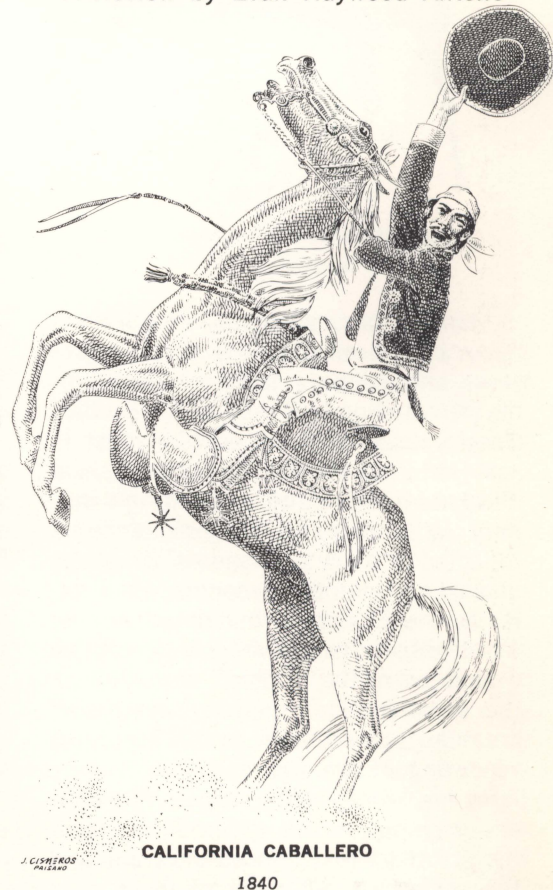
A Review by Evan Haywood Antone

Text and drawings by Jose Cisneros
UT El Paso: Texas Western Press, 1971
Southwestern Studies No. 30: \$2.

first to succeed on such a grand scale. Jo Mora, for example, produced a limited horseman series, confining his drawings to Californians. Dr. Paul A. Rossi, director of the Gilcrease Institute in Tulsa, Oklahoma, and a distinguished artist himself, aspired to do such a series but when other duties interfered, he generously shared his research and ideas with Cisneros.

Of great assistance in furthering the "riders" project with the El Paso artist was a fellowship from The University of Texas at Austin which Cisneros received in 1969. This fellowship permitted the artist to spend six months at J. Frank Dobie's "Paisano" ranch near Austin, where he could work in a quiet, pastoral environment. While at Paisano, Cisneros completed over a hundred drawings. Before the Paisano interlude, he had done fifty. Since Paisano, he has completed another hundred.

When the project ends, the best 150 drawings Cisneros has produced during his years of work will be selected



CALIFORNIA CABALLERO

1840

and titled *Riders of the Spanish Borderland*.

Meantime, the fame of both the series and the artist grows as the "riders" are viewed at exhibits and gain recognition in such books as the new *Riders of the Border*.

In addition to the June exhibit, five other exhibits of Cisneros' riders are scheduled for 1971. These include an August exhibition at the Thomas Gilcrease Institute of American History and Art in Tulsa; an October showing at the Western History Association meeting at the Museum of New Mexico in Santa Fe; a November exhibit during the Bi-Cultural Arts Festival at the El Paso Public Library; and a Fall showing during the meeting of Los Tucsonenses at the University of Arizona in Tucson. A date is pending for an exhibit at the Smithsonian Institution in Washington, D.C.

Cisneros' work has already been seen at the Western History Association's conference in Tucson in the fall of 1968; at St. Edward's University in Austin in May, 1969; at the University of Texas Humanities Research Center in Austin in June, 1969; and at the Hall of Texan Cultures in San Antonio in July, 1969.



MEXICAN LANCER

1839

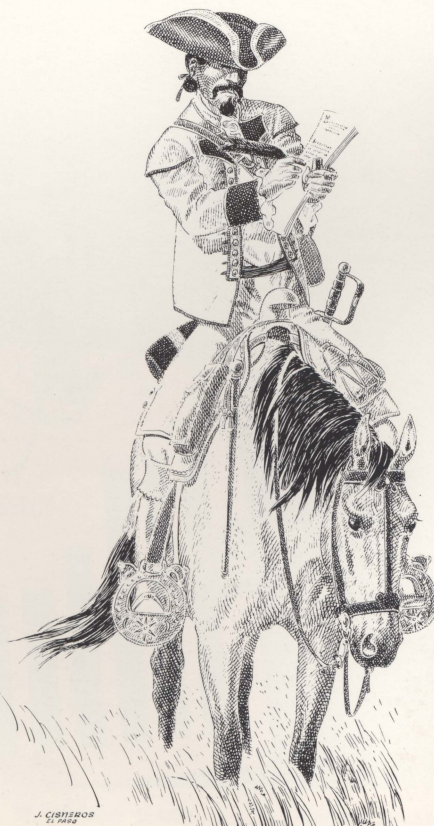
Riders of the Border is the newest title in the Southwestern Studies Series of monographs from the Texas Western Press. The book contains a selection of drawings by famed El Paso artist and illustrator Jose Cisneros, with an accompanying text by the artist which he says "provides an atmosphere" for his drawings of four centuries of Southwestern horsemen.

For Cisneros, the book and the recent exhibit of his drawings at the El Paso Museum of Art mark the culmination of many years of work. The "riders" series has been in his mind since he began to draw professionally in the 1930's, taking some of his work to show El Paso artist-author Tom Lea. It was Lea who introduced Cisneros to Carl Hertzog, thus beginning an association which has resulted in dozens of books published by Hertzog and illustrated by Cisneros.

All of the drawings in the series have been meticulously researched by the artist. The trappings, the costumes, the accessories of both the riders and the horses are authentic to the most minute detail. Years of reading, study, and correspondence with other artist-scholars are reflected in each drawing.

Riders of the Border contains thirty drawings selected by the artist. His June, 1971, exhibit at the El Paso Museum of Art contained 107 drawings, and through the years, he has produced more than twice that number, constantly revising, improving and redrawing various figures as more information is received. Chronologically, the series covers four centuries, from the landing of Cortés at Vera Cruz on April 19, 1519, until the present.

Other artists have attempted to produce similar series, but Cisneros is the



SPANISH TEXAS FIELD JUDGE

c. 1805



SPANISH PIONEER WOMAN
c. 1650

Many artists, scholars, and friends have assisted Cisneros through the years and he pays tribute to them in his introduction to *Riders of the Border*. One of those who helped him most is Joe Hefter of Mexico City. Hefter is a well-known artist and authority on military uniforms, and his assistance is reflected in many of Cisneros' drawings of soldiers and their mounts. In a letter to the El Paso artist dated August 11, 1968, Hefter provided a perceptive evaluation of the "riders" series which the artist maintains is an "aesthetic" creation rather than a purely technical rendering of the figures.

In his letter, Hefter wrote: "Reviewers may praise the art and the technique, others may admire the types and the costumes, but most of them miss the main point: that all your figures, and especially the riders, will live as a testimony and lore of a period and

a people that has faded into a forgotten corner of history, a closed book that you are opening again for everybody to see and remember. No illustrator could have reconstructed these types, without the sentimental nostalgia of a Mexican, combined with a true love for the stout folk and beasts who created that period. We have only a handful of such realistic drawings: Catlin, Remington and Russell for the northern Indian and frontiersman, or John White and Lemoyne for the southern ones. Without the figures of Eastman, Miller or Bodmer we would today never be able to know and visualize the northern red man and settler as they really were. Your series, I am sure, will stand in the

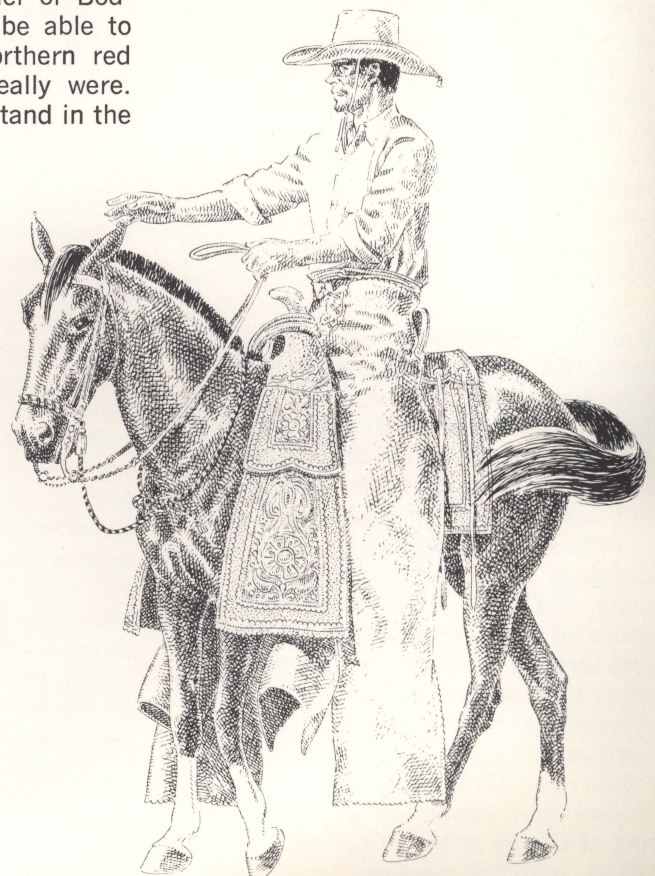
same proportion for the Spanish-Mexican-American West and Southwest before the eyes of future generations. Some will like them for your style and artistry, others will appreciate them for costume, uniform and character plates, but *all* will value them as what they are basically: a living memorial and document of a colorful race, region and way of life that would otherwise have disappeared from the face of the land. This cannot come out of an ink bottle, but only from out of the heart."



The artist: José Cisneros



SPANISH CONQUISTADOR
Early 16th Century



SONORA VAQUERO
1950

THE \$50,000 ALUMNI FUND

by Steele Jones

Because of two "challenge gifts", alumni contributions to The University of Texas at El Paso probably will surpass \$50,000 in 1971.

Alumni already have given well over half that amount, and firm pledges of additional gifts indicate that the University's alumni may exceed the record \$52,121 they contributed in 1969.

The stimulus for this surge of alumni support for the University's academic programs originated with the Hervey Foundation of El Paso, which pledged \$10,000 to match new alumni gifts. The Foundation's challenge pledge was followed by an unexpected and unsolicited commitment of \$5,000 more for the same purpose by an alumnus, Mr. H. T. Etheridge, Jr., of El Paso.

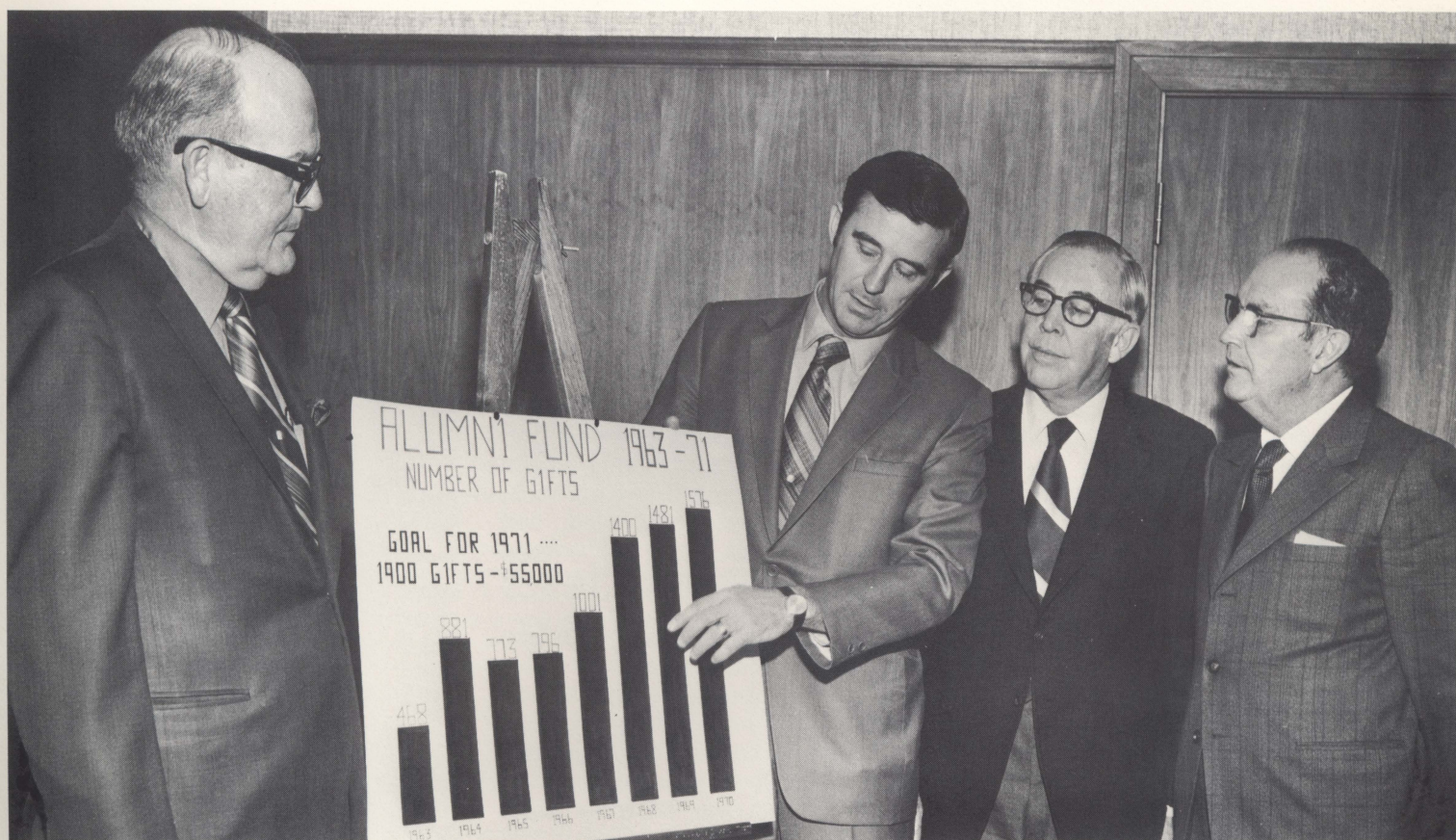
Both donors have agreed to match new alumni gifts, up to the limit of \$10,000 by the Hervey Foundation and \$5,000 by Mr. Etheridge. They will match contributions of \$10 or more by alumni who did not contribute to the University in 1970, and will match every dollar of increased gifts by alumni who did contribute last year. The gifts must be the personal contributions of an alumnus (corporate gifts are not matched by the challenge funds), but they may be given in support of any academic program. The alumnus may earmark his gift to his department, or for the Library, or for scholarships, for example.

Alumni Fund Chairman Nelson Martin reported that the challenge gifts

have given Alumni Fund volunteers and donors encouragement and incentive that may produce a record-breaking fund.

"At mid-year the Alumni Fund is well ahead of any previous year," Mr. Martin reported. "Gifts in hand — not including pledges — are forty per cent ahead of last year at this time."

A substantial portion of the new gifts has been made or pledged by members of the Matrix Society, whose chairman is Robert F. Echlin. The Matrix Society is an organization of alumni who contribute \$100 or more annually for academic programs. Mr. Echlin and Dr. Louis W. Breck, vice chairman, noted that membership in the Society is expected to exceed last year's total of



Progress and Challenge—Alumni Fund Chairman W. Nelson Martin traces the progress of the Alumni Fund as a challenge fund is established by the Hervey Foundation of El Paso. The Foundation will match new gifts by UT El Paso alumni in 1971. From left: Kenneth

L. Carroll, trustee of the Hervey Foundation; Mr. Martin; President Joseph R. Smiley; and Fred Hervey of the Foundation and vice chairman of the Development Board of The University of Texas at El Paso.

137, the organization having enlisted 16 new members by mid-year. In addition, many returning members, responding to Mr. Echlin's and Dr. Breck's requests, have increased their gifts. In turn, their larger contributions will be matched by the Hervey Foundation or by Mr. Etheridge.

The Hervey Foundation commitment was made to President Joseph R. Smiley by Mr. Kenneth L. Carroll, a trustee of the Foundation, and Mr. Fred Hervey. Mr. Hervey, president of the Fred Hervey Interests, is vice chairman of the Development Board of The University of Texas at El Paso, and in 1970 was chairman of the Corporate Gifts Committee for the University's Excellence Fund.

Through his close association with the University, Mr. Hervey has followed the development of the Alumni Fund from a modest beginning in 1963, when 478 alumni contributed \$8,748.

"The Alumni Fund has matured rapidly and remarkably," Mr. Hervey stated. "We noted that in 1970 a record 1,481 alumni contributed \$45,591. The Trustees of the Hervey Foundation felt that a challenge gift might encourage even more of the University's thousands of alumni to support the University's academic programs, and our commitment was made for this purpose."

Mr. Etheridge also has observed the growth of the Alumni Fund with more than passing interest. An alumnus who attended U. T. El Paso from 1931 to 1933 and a graduate of The University of Texas at Austin, he has been a contributor to the Excellence Fund and a member of the Alumni Fund Committee from the beginning.

He was chairman of the Advanced Gifts Division of the Alumni Fund in 1966, and he recalls that even five years ago "the most optimistic of us didn't believe that the Alumni Fund could become so strong in so short a time."

The Advanced Gifts Division had the responsibility of contacting the more affluent alumni, seeking gifts of \$100 and larger. "It was hard work," Mr. Etheridge recalls.

His gift came as a pleasant surprise to Alumni Fund leaders, none of whom had called upon him for his 1971 pledge. "We had just finished evaluating our progress toward matching the Hervey Foundation pledge when Mr. Etheridge announced his gift," Chairman Nelson Martin said. "We were

pleased, for we welcome this incentive that will encourage more alumni to join us in the important work of providing funds for the University."

Although U. T. El Paso's Alumni Fund probably never will reach the level of the nation's older and larger institutions, with their proud and historic tradition of alumni support and, in most cases, their larger numbers of wealthy alumni (Harvard alumni gave \$18.4 million and Princeton received \$10.8 million from alumni for the fiscal year last reported), it nevertheless is increasingly important to the development of the University. The \$50,000 or more expected this year will be as essential to U. T. El Paso as larger funds are to other universities, in part because U. T. El Paso is smaller, with a smaller budget and lesser needs. In part, also, because gift funds at U. T. El Paso are not used for routine purposes, campus maintenance, for example, is paid from public funds, and gifts are reserved for areas where they will have maximum influence upon academic performance and stature. Thousands of Library books are purchased from alumni and other gift funds, for example.

Another factor gives new importance to gift funds, as President Smiley has noted. Demands for public services and other public funding increase each year, placing an ever increasing strain upon the public treasury. These accelerating demands affect the budgets of virtually all state institutions. In the future, perhaps only colleges and universities that are generously supported by gifts from alumni, corporations, foundations, and friends can hope to excel.

The University of Texas at El Paso can be one of the superior institutions if it continues to receive generous contributions. In 1963, alumni gifts totaled less than \$9,000. Each year since then, more alumni have contributed, and their assistance has had a pronounced effect upon the University's performance.

For 1971, Alumni Chairman Nelson Martin and Vice Chairman W. Cole Holderman believe gifts will exceed \$50,000. If their projection is accurate, alumni will have contributed more than a quarter of a million dollars to their University during the relatively short history of the Alumni Fund.

That is a commendable record. And it has made a difference in the quality of The University of Texas at El Paso.



RICHARD N. AZAR

PRESIDENT'S ASSOCIATES CHAIRMAN: Richard N. Azar has been selected chairman of the President's Associates of UT El Paso, succeeding H. D. Fulwiler with whom he served as vice-chairman. Members of the President's Associates contribute \$500 annually to the University and meet regularly with the President and other administrative officers and faculty. New vice-chairman of the group is Henry W. Summerford.

THE LAMASERIES ON THE HILL

The Bhutanese Architecture of UT El Paso

by Dale L. Walker

INTRODUCTORY

On many university and college campuses—perhaps most of them—architecture is only important in the classroom or as a professional calling. The cinderblock and American Gothic structures that typify so many American campuses simply do not lend themselves to serious study or discussion. For a campus to have “an architecture,” it is implicit that it must have a certain homogeneity among its buildings—a *style*. The University of Texas at El Paso has not only a style but “style” in the vernacular as well.

Styles change, of course, and as will be obvious to anyone comparing an old UT El Paso building with a new one, the “Bhutanese” style of the El Paso campus has changed. The process of change in our case has been steady, but, until recent times, gradual and rather subtle. Construction of the massive addition to the Library in 1967 was, in many a mind, the watershed for change in our architectural style, and more than any other factor, the Library project raised the questions with which this survey deals: What is “Bhutanese” architecture? How did we come by it? How are we changing it? And, to a lesser degree, Why are we changing it?

As will be seen, there are certain intrinsic difficulties in treating the subject of UT El Paso’s singular architecture. To begin with, “Bhutanese” is not a *recognized* style of architecture at all. The American Institute of Architects, for example, scoured their library files, checked the Avery Architectural Library at Columbia University, and several art and architecture encyclopedias, and found “practically nothing on this subject.” Mr. George E. Pettengill, librarian for the AIA in Washington, D.C., wrote the NOVA editor, “I think it is fair to state that even though it may be a distinctive style of architecture, it is not one that has been frequently discussed in the professional literature. It would seem to have some relationship to the Tibetan and perhaps thus does not warrant classification as a separate style.”¹

As will be shown, Mr. Pettengill is quite correct. Bhutanese is an offshoot of Tibetan architecture and Tibetan is an offshoot of Chinese. It is an odd but simple truth that if photographs of the Potala in Tibet, or certain temples in Peking had provided the inspiration for the original School of Mines buildings, those buildings would have been largely the same as the Bhutanese structures we see today, and the “style” would—perhaps more correctly even now—have been called “Tibetan” or “Chinese.”

Further complicating the matter is the fact that, since Bhutanese is not a defined style of architecture with a professional literature behind it, one has to extrapolate seemingly prevalent characteristics of Bhutanese buildings from photographs of them and from the testimony of people who know the country first-hand. But even so, architects are not inclined simply to *copy* from other buildings; they *adapt*, and what will seem a strong feature of Bhutanese architecture in Bhutan, may, when translated to a UT El Paso building, only *recall* that characteristic. (Recall, in the architectural sense, means “suggest,” as in “Memorial Gym *recalls* the sloping walls characteristic of the Bhutanese fort or monastery.”) In addition, a new UT El Paso building may recall or suggest a feature adapted from Bhutan that no one had previously thought of as “Bhutanese.” The rounded, silo-like structures of the new campus Library are a case in point.

There tend to be two schools of thought concerning the University’s architecture. One, which might be called the “Sore Thumb School” (as in “This building sticks out like a sore thumb,”) teaches architectural status-quoism by saying “Bhutanese architecture is unique in the Western world. Why change it?” The other school, perhaps the “Recall School,” acts less on what they consider the over-simplistic ideas of the traditionalists and more on the “this-is-1971-not-1917,” cost-accountancy facts of life. Somewhere in between the two extremes, there is yet another school—the “Who Cares? School”—(which some will say is bigger than the other two combined), but the architecture of UT El Paso is an outstanding, advertised *feature* of the University campus and most people do care one way or the other.

Unfortunately, the chief feature of the architectural issue is that both the extreme schools raise more questions than are provided answers. The Sore-Thumbers like to ask “Why change it?” The Recallers counter with “Why should everything look like Old Main?” It is not in the scope

of this article to cope with such questions, except peripherally. What follows here is a distillation of information gathered in the past five years on the subject of UT El Paso’s Bhutanese architecture: how we come by it, what it is, what we have done with it, and what we are doing with it. The information comes from as far away as Bhutan itself, India, Switzerland, and Canada; from Ligonier, Pa., Washington D.C., and Deerfield, Ill., and it comes from as nearby as El Paso architects, the chairman of the UT El Paso Faculty Building Committee, and University officials past and present. A glance at the footnotes and Acknowledgements section at the end of the survey will demonstrate at least an attempt to gather information from expert but *disinterested* parties as well as the expert and *interested*.

LAND OF THE THUNDER DRAGON

Until 1962, no automobile had appeared in Bhutan’s capital city of Thimbu. Travel into the kingdom was solely by mule-back through winding forest-shrouded trails and travelers were equipped with a stick, at the end of which was a small brine-soaked piece of cloth used to disengage the black leeches that fell from trees and attached themselves to naked skin. The agrarian Bhutanese people cured rabies by making a stew of the hair of the dog that bit them, chicken fat, and leopard’s feet; yak-butter lamps provided illumination and yak butter was accepted in payment of taxes. Some things have changed in “the world’s last Shangri-La,” as Calcutta editor Desmond Doig calls Bhutan, others remain as they have for centuries past.²

Bhutan is the second largest kingdom in Himalasia. It is about half the size of the state of Indiana and lies between the great Tibetan plateau and the Assam-Bengal plains of India, about eight miles south of Lhasa; east of Sikkim and Nepal, and north of East Pakistan. It is a landlocked country of perhaps three quarters of a million people, ethnically related to the Tibetans, who follow Lamaistic Buddhism overlain with belief in devils and spirits. Fearsome, shrieking winds blow down the spurs of the Himalayas and give Bhutan the name “Land of the Thunder Dragon.”

The first Westerners to have ventured into the wild country appear to have been two 17th century Portuguese missionaries, but the kingdom, which has been ruled autocratically since 1907, was seldom visited by outsiders until the early 20th century and for several decades even then, no foreign visitors were admitted. In 1959, Bhutan broke its centuries-old tradition of insular living by inviting in from India and the West, economic aid, educational improvements, and similar “civilized” accouterments.

Thimbu, the capital, is a cluster of houses around a central *dzong*, a fortress-like building in the architectural style of the great Potala, the palace of the Dalai Lama at Lhasa. Ruler of Bhutan is King Jigme Dorji Wangchuk, born in 1929, who ascended to the Dragon Throne on October 27, 1952. The Queen is Ashi Kesang, who married King Jigme in 1951. She is the daughter of Raja Dorji, late Bhutanese prime minister, and niece of Maharaja Palden Thondup Namgyal of Sikkim.³

JOHN CLAUDE WHITE

Perhaps the most extraordinary aspect of the story of UT El Paso’s architecture is the fact that so much credit is owed to that obscure Victorian political officer, John Claude White, C.I.E. It was Mr. White’s photographs of the “Castles in the Air” of Bhutan that inspired, and continues to inspire, buildings this half-world distant from the country he described and depicted.

We know only a little about him. He was born in 1853, educated at Rugby and Bonn and Cooper’s Hill, apparently studying civil engineering. In 1876 he joined the Public Works Department of Bengal and rose to executive engineer there in 1887. He was “Late Political Officer in Charge of Sikkim, Bhutan, and Such Parts of Tibet as Fell Within the Sphere of British Influence,” as the April, 1914, *National Geographic* says in the small print beneath his name. And he wrote one book, *Sikkim and Bhutan, Twenty-One Years on the Northeast Frontier, 1887-1908*.⁴

White is mentioned briefly but importantly in the history of the British Younghusband expedition to Tibet in 1904 (which describes his

¹ Letter to DLW, July 8, 1970.

² “Bhutan Advances to 20th Century,” in the *New York Times*, Nov. 22, 1970.

comfortable bungalow outside Gangtok, Sikkim),⁵ and in the same year, probably at the conclusion of the expedition, he was awarded the Companion of the Order of the Indian Empire (C.I.E.) by his appreciative government.

White made five official trips to the "hitherto almost unexplored" land of Bhutan, the first in 1905, during his service as political officer for Sikkim, Bhutan, and Tibetan Affairs (1905-1908). He was an expert mountain climber and photographer, and a sympathetic and sensitive representative in Britain's colonial sphere — not always noted for having such men in the field.

John Claude White died on February 19, 1918 — about a month after the first College of Mines buildings were opened, their configuration and design drawn directly from his magnificent photographs. The circumstances of his death are not known but it is likely that he died quietly at his residence at 65 Redcliffe Gardens S.W., Newland, Gloucester.

THE ARCHITECTURE OF BHUTAN

The Potala at Lhasa, capital city of Tibet, is the single building most often cited as "influencing" Bhutanese architecture. The Potala was built by the Fifth Dalai Lama in the 17th century, and as one observer put it: "Without a doubt [the Potala's architectural style] was imported from China where, in Peking alone, are numerous ancient buildings of almost exactly similar architectural style."⁶

In the same century the Potala was built, the Tibetan saint or Shab-dung, who was to become the first spiritual and temporal ruler of Bhutan, settled in that country, and it is believed the early places of worship of Bhutan resembled, as do so many of Bhutan's *dzongs* today, the Potala — one of the most strikingly beautiful buildings in the world.

It is important to note that Tibetan art and Tibetan architecture have one notable and common characteristic: both are outgrowths of the Lamaist religion, the special northern form of Buddhism, which includes gods, demigods, soothsayers, magic, oracles, worship of natural forces, demons and thrones of lotus flowers. The Tibetan art authority Lumir Jisl says that it was toward the end of the 17th century that the Chinese culture began its strong influence on Tibetan art. "The cause," Jisl has written, "was rooted in politics. It reflects the strengthening of alliances between Tibet and China under the Emperors K'ang-hsi and Kien-lung."⁷

The buildings most representative of what has come to be known as the "Bhutanese style" of architecture are the *dzongs*. Every major river valley and settled region of Bhutan has a *dzong*, usually situated on a commanding site above a stream or valley, sometimes on sheer cliff faces, not only out of harm's way, but seemingly unreachable by friend and foe alike. In simplest terms, the *dzong* was originally a fortress. It was slotted with archer's loopholes, and characterized by thick battered (sloping) walls, sometimes ten feet thick at the base, tapering up to three or four feet in thickness at the top. The sloping walls hallmark is perhaps the most notable and obvious of all characteristics of Bhutanese architecture and is remarked on by nearly all who have observed and studied the country and its history:

John Claude White, in his 1914 *National Geographic* article, wrote under a photograph of the Dug-Gye *dzongs* "This view gives a very good idea of the sloping architecture of the walls and the projecting roofs, made of split pine."

Calcutta editor Demond Doig remarks: "Since the walls were built without the aid of plaster (a mixture of clay and yak dung was used only in the final stages of construction to bind the outside surfaces of the walls), the slope was a basic method of achieving stability."⁸

El Paso architect E. W. Carroll of the firm of Carroll, Daeuble, DuSang and Rand, notes: "There was reason for the sloping walls which were designed as abutments, very thick at the bottom and thinner at the top as the wall load requirements diminished."⁹

And El Paso architect Stephen W. Kent writes: "Due to the rugged terrain and steep mountain slopes in Bhutan, the early population must have found it convenient to build multi-storied structures against the sides of hills for strength and protection. The great height of these buildings required very thick wall bases for support, and then tapered to reduce material weight and quantity toward the tops."¹⁰

Another remarkable *dzong* characteristic was the high, deep-set or severely indented windows which were usually tightly shuttered since there was no window glass in Bhutan until modern times. "The deep-set windows, high up in the buildings," says Mr. Doig of the Calcutta *Statesman*, "are a natural result of the heavy walls and the necessity to be out of harm's reach." Mr. Carroll of El Paso adds: "No windows occurred in the lower parts of the fortresses as protection against hostile tribesmen. The windows were usually small and few in number because of the bitter cold and the extremely fierce winds at altitudes of 10,000 to

13,000 feet above sea level." And Mr. Kent: "The walls were pierced with small, deeply recessed windows in order to minimize the intrusion of cold winter winds and rain. Windows near the top of the building could be made larger, since they were shielded by deep roof overhangs. These window areas became a decorative subject for craftsmen and artisans."

Bhutanese *dzongs* also commonly had overhanging wooden roofs whose pine shakes were kept in place in the high winds by the scattering of large stones about on the rooftops. And, adds Mr. Doig, "One of the most fantastic aspects of Bhutanese architecture is the complete absence of bolts, nails and screws. Even the largest *dzongs*, several stories high, are constructed entirely by balancing vast wooden beams one on the other and lashing them together with cane. This liberal use of wood in *dzong* construction has provided a fire hazard that has spared few of these magnificent structures."

One final *dzong* feature appearing on several early UT El Paso buildings, is the brick-and-tile band or frieze about the buildings at upper window levels. Editor Doig comments: "This marks such buildings as religious institutions. This distinctive feature is only used on those buildings in Bhutan and Tibet that house chapels and monasteries." And Tibetan art historian Lumir Jisl says, "The palaces and monasteries [of Tibet] stand out afar with their white plaster, which is broken by dark red lines, frescos or gilded metal reliefs intended to scare away demons, and by their coloured window frames."

At least some of the principal characteristics, then, of the Bhutanese "style" adopted at UT El Paso in 1917—particularly the high sloping walls and deeply indented windows—were purely utilitarian, fortress characteristics for the Bhutanese.¹¹ And at least one other feature—the reddish frieze along the upper windows—had religious connotations. On the latter point, Mr. Doig has remarked, "Should the inmates of the El Paso University ever be told how close they are to monastic living?"¹²

Today, Bhutan's ancient *dzongs*, as well as such recently constructed ones as the magnificent Thimbu *dzong*, combine functions as administrative centers and monasteries.

MRS. WORRELL AND THE INSPIRATION

In the pre-dawn hours of Sunday, October 29, 1916, a fire broke out on the second floor of the Main Building of El Paso's School of Mines located at Fort Bliss. In a short time the raging blaze became uncontrollable and despite the brave efforts of a student-soldier bucket-brigade, the central administration building was soon a smoking, gutted ruin. The first chief administrative officer of the School, Dean Stephen Howard Worrell—a chemist, mining engineer and geologist—was in Arizona on business at the time of the fire but returned immediately upon being notified by telegram and surveyed the smoking ruins. All school records, furniture, laboratory equipment, mineral collections, and a new \$10,000 chemistry lab were irretrievably lost. Left of the "campus" was a dormitory, a small assay building and mill.

By the following June, however, the School of Mines had moved to the western slopes of Mount Franklin and construction had begun on four new buildings. It was plain from the beginning that these were to be no ordinary campus structures. For one thing, the walls were nearly three and a half feet thick at the base, sloping upward to sixteen inches in thickness at the top.

Eight months and some twenty tons of dynamite later, the strange new buildings on the rock-strewn mountainside took definite form and one woman's inspiration had become a reality.

Mrs. Kathleen L. Worrell, wife of the first dean of the School of Mines, was a traveler, both in fact and in spirit. She had traveled widely in Mexico and in America and was a talented travel writer. Like any person travel-bug bitten, even the far-away stretches of the earth were approachable by that simplest of conveyances—the armchair. Mrs. Worrell's vicarious travels were often the result of her careful and faithful reading of the armchair voyager's Baedeker, *The National Geographic*, but it was sheer happenstance that she so fondly recalled the April, 1914, issue of that magazine when her husband began his work establishing the "new" Mines campus on the Franklin Mountain slopes.

The article Mrs. Worrell remembered was titled "Castles in the Air," and occupied eighty-eight of the 105 pages of text in that particular issue of the *Geographic*. The author was John Claude White, a British diplomatic officer who spent twenty-one years in Sikkim and the "North-east Frontier."¹³ What was particularly fascinating to Mrs. Worrell about Mr. White's article was the seventy-four striking photographs that accom-

9 Letter to DLW, November 12, 1969.

10 Letter to DLW, January 29, 1969.

11 Once again, to reinforce the idea that Bhutanese architecture is essentially Tibetan in nature, David Snellgrove and Hugh Richardson, in the book *A Cultural History of Tibet* (New York: Frederick A. Praeger, 1968), say of the *dzongs*: "These buildings, like much else of the national culture of Bhutan, represent special local developments of earlier Tibetan forms. Likewise the houses of the lay officials and farmers, who together with the monks make up almost the whole of the Bhutanese population, are manifestly local variations of the Tibetan multi-storied house with its massive walls of stone and earth, but distinguished by the far freer use of wood, so plentiful in Bhutan."

12 Mr. Doig's comment is in the article "Campus U.S.A., Bhutanese style" by Dale L. Walker, *The Junior Statesman* (Calcutta, India), December 2, 1967. Regarding the religious symbolism of the brick friezes of UT El Paso's early buildings: it would appear that when former NOVA editor Doug Early, in his student days at the University, wrote a column for the *Prospector* titled "Lamasery on the Hill" he knew what he was talking about.

3 Karan, Pradyumna P. *Bhutan*. Lexington: University of Kentucky Press, 1967. Queen Ashi has been most gracious and helpful in her responses to questions asked about Bhutanese architecture and her letters are quoted elsewhere in this article. Her Majesty also provided, through the offices of Swiss geologist Dr. A. Gansser of Zurich, many outstanding photographs and sketches of buildings in Bhutan.

4 London: E. Arnold, 1909; New York: Longmans, 1910.

5 Fleming, Peter. *Bayonets to Lhasa*. London: Pupert Hart-Davis, 1961.

6 Letter to DLW, August 31, 1967. (Desmond Doig, Calcutta, India.)

7 *Tibetan Art*, text by Lumir Jisl. London: Spring Books, 1959.

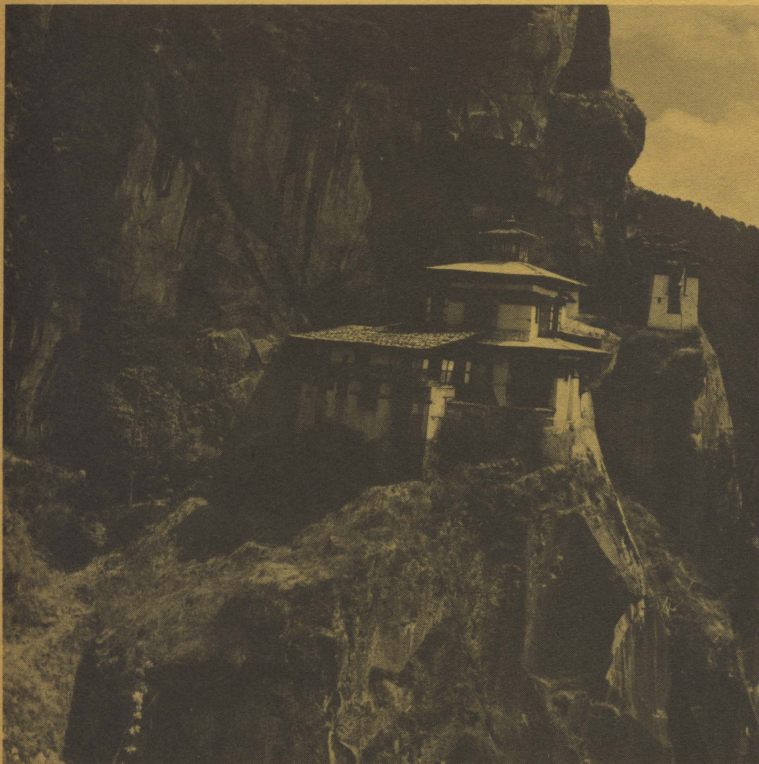
8 Letter to DLW, August 31, 1967.



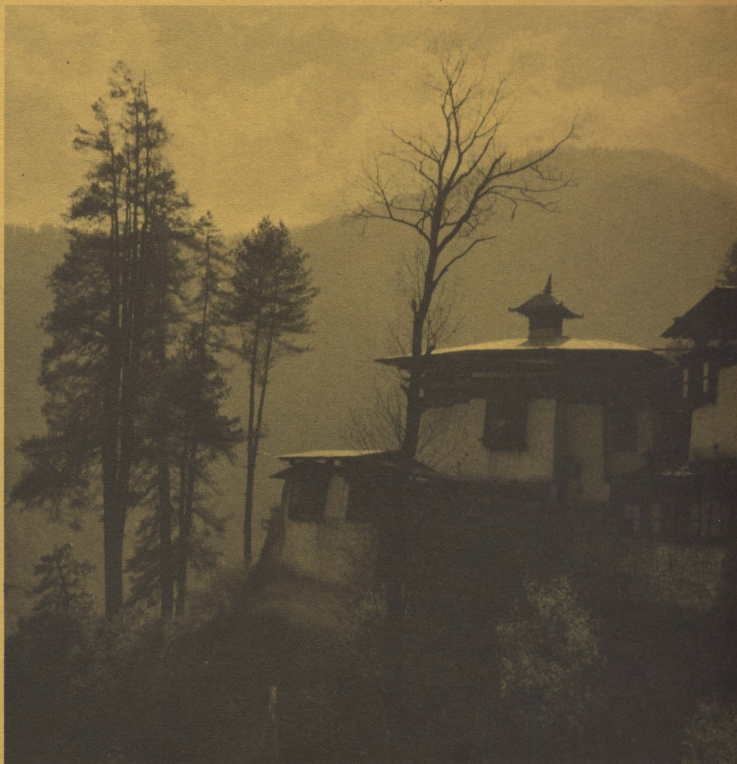
Paro Dzong. Photo by J. C. White, *The National Geographic*, April, 1914.



Paro Dzong, 39 years later—April, 1963. Photo by A. Gansser.



Takhtsang Gompa, "Tiger's Nest Monastery" near Paro, Oct. 1965, Photo by A. Gansser.



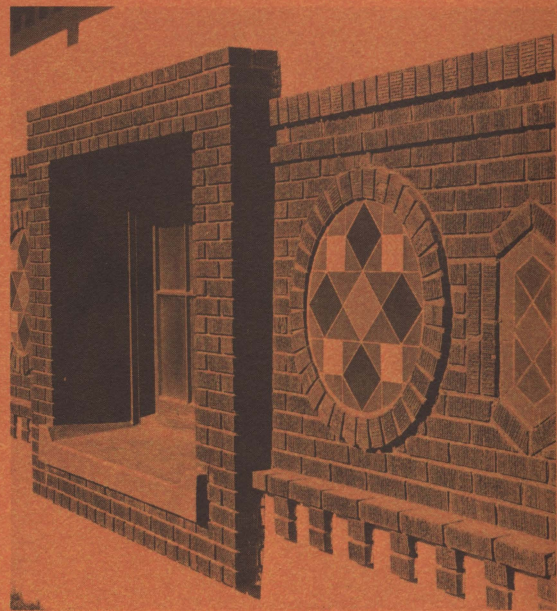
Djeri Gompa, above Thimbu, April, 1963. Photo by A. Gansser.



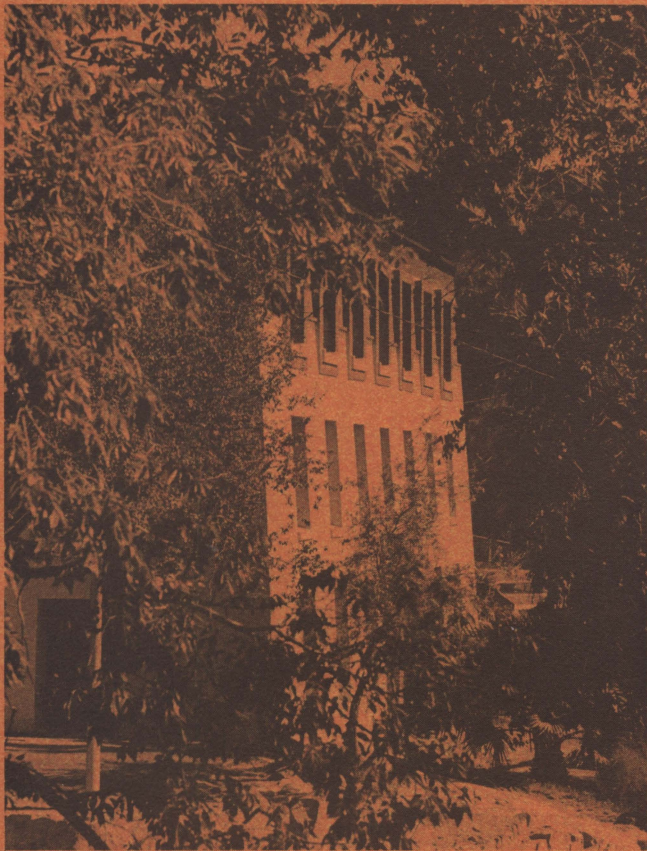
The Potala, Lhasa, Tibet. This is where it all started.



Old Main, the American relative of the Paro Dzong. Photo by Lee Cain.



Detail on Geology Building's brick-and-tile frieze, and severe windows.



Mass Communications (Kelly Hall of old) might be a dzong hidden in a remote Bhutanese valley.



Benedict Hall, a la Main and Kelly.



Phunaka Dzong, Nov. 1965. Photo by A. Gansser.



(left) Bell Hall. Windows not as deepset but Bhutanese nevertheless.

Kelly Hall kept up the Old Main tradition—a very dzong-like building.





These urns at the old Union building, as well as the earlier ones at Centennial Museum (in background) are patterned after Bhutanese prayer wheels.



Biology Building—a combination of Old Main and Old Library characteristics.



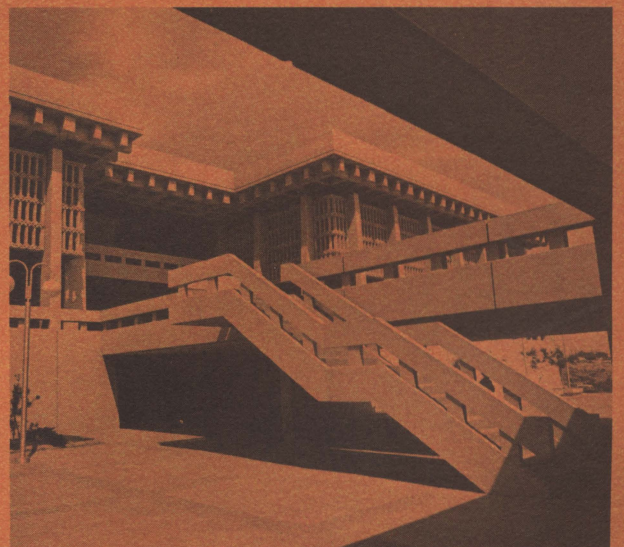
Thimbu Dzong. The terrain as well as this magnificent building, could easily be on the UT El Paso campus.



Physical Science Building: a different illusion method.



The New Library. Different, to say the least.



Union Plaza catwalk and stairs, reminiscent of Bhutan.

panied it—probably the first photographs ever published of the ancient, hidden and mysterious kingdom.

Mr. White's photos, some of them in beautiful sepia-tone, revealed a terrain astonishingly like that of the Franklin Mountain foothills, and it was a similarity that did not escape Mrs. Worrell's eye. Moreover, the Bhutanese buildings—Dug-Gye Jong (as White spelled *dzong*), Sang-Tog-Peri, Paro Jong, Tashi-Cho-Jong, Simtoka Jong, Tongsa Jong, the eagle's eyrie called Paro-ta-tsang monastery—shown in White's photographs were of a distinct and beautiful architectural style that seemed peculiarly fitting for the rugged landscape: massive, gently sloping walls, high indented windows, artistic projecting roofs, and dark bands of brick at the high window levels.

What could be more natural, Mrs. Worrell must have reasoned, than to have *Bhutanese*-style buildings on such a Bhutanese-appearing landscape as the Franklin Mountain foothills?

Two months to the day from the Fort Bliss fire, a site selection committee for the new campus, including Mayor Tom Lea, C.B. Hudspeth, and R.F. Burges, reported on their findings: a site for the re-building program was seven miles from the original campus, a rough and rocky twenty-three-acre site donated by five El Pasoans. Dean Worrell made an energetic appeal to the 35th Legislature in Austin which appropriated \$100,000 in emergency funds for the new building program.¹⁴

In the meantime, Mrs. Worrell's idea on the Bhutanese architecture was, through her husband, turned over to the El Paso architectural firm of Charles M. Gibson and George C. Robertson, apparently even before bids for the drawings could be let. Gibson made up a preliminary set of sketches for the four new buildings, using the John Claude White photographs for the Bhutanese characteristics. Miss Ruth Munro Auger, registrar for the College of Mines, later recalled: "Gibson's sketches were accepted by Dean S.H. Worrell, but before the matter could be taken up with the University [of Texas], through politics the firm of Trost & Trost was commissioned as architects for the new buildings. The design submitted by Trost & Trost was so inadequate and inappropriate that Dean Worrell went to Austin with Gibson's sketches and fought the matter out so that the University bought the Gibson sketches (for about \$950.00). These were given to Trost & Trost and the present buildings were designed from them. Capt. Kidd drew the floor plans, and Dean Worrell, Capt. Kidd and Mr. Gibson located the buildings on the campus. Practically all that Trost & Trost did was to make the blueprints and specifications."¹⁵

In June, 1917, two months after the United States designated General John J. Pershing to lead the American Expeditionary Force to France, construction of the new School of Mines buildings was begun. The \$100,000 appropriation from the Texas Legislature went a long way—an incredibly long way in retrospect: it built Main (now Old Main), Burges (today's Graham Hall), Chemistry Building (the two-story section of the 1971 Geology Building), and the power plant (the northwest portion of the present Engineering Building). By January, 1918, the buildings were ready for occupancy by the sixty-one students signing up for classes for the 1917-18 semester.

THE FIRST LAMASERIES ON THE HILL (1917-1938)

The Main Building of 1917 resembled the Paro Dzong in White's *Geographic* article (p. 385), particularly in the brick-red band—"a broad band of madder red above," as White described it—between the Main's upper windows; the slope of the walls, which in Main was seven inches in ten feet; the overhanging hip roof, and indented windows. White described the Bhutanese *dzongs* as being "painted a dull light gray," but Main Kelly, and the other early campus buildings were of a dusty brown stucco finish, more in keeping with the desert locale. Successive coats of paint and weathering over the years have given the campus buildings hues ranging from tan-brown to ivory-white.

Geology, Kelly Hall, the old section of Engineering (the newer additions did not retain the decorative brick bands connecting and outlining the upper windows), Burges and Holliday Halls retained the early Bhutanese-cum-Mines characteristics, as did Seamon Hall which was built a full decade later. It is interesting to note that Seamon Hall retains the Bhutanese religious hallmark of the brick-and-tile band on its front and northern sides only.

The El Paso Centennial Museum has long been recognized as one of the most beautiful and photogenic buildings on the UT El Paso campus, but some have noted that it represented a "departure," an oft-heard word in more recent times, from the Bhutanese style of architecture since it was constructed of exposed, unstuccoed, native rock materials. It is true that there appear to be no Bhutanese *dzongs* or other important buildings in either White's or more recent photographs of Bhutan that are made of exposed rock, but Centennial Museum retains all the other "classic" hallmarks, and *added*, for the first time, one other that was brought to the writer's attention by Calcutta editor Desmond Doig.¹⁶

Mr. Doig pointed out that the stone urns on either side of the front entrance steps to the Museum were "influenced by Bhutanese prayer wheels." Similar prayer-wheel urns are also to be found at the upper entrance to the old Union Building.

The two 1937 dormitories—Worrell and Benedict Halls—both retain virtually all the significant Bhutanese features of the 1917 buildings. Hudspeth Hall (1947), built to the south of Worrell, also retained the "classic" Bhutanese features, though its windows were not as deepset as those of the older Worrell; and Miners Hall (1951), to the north of Worrell, follows more the design of Hudspeth. The three dormitories, however, can be singled out as Bhutanese in all the main points: overhanging hip roof, red brick-and-tile stripe along and interconnecting upper windows, indented windows, buff-colored exterior stucco, and battered walls.

Bell Hall (the older section, circa 1947) is also "pure" Bhutanese in the 1917 tradition. The newer additions, including the dining area, retain the sloping walls feature but none of the others.

The original Library-Administration Building (1938), as architect E.W. Carroll has noted, "departed to some degree in that the red brick trim was dropped and decorative limestone introduced. Later the Cotton Memorial Building, Magoffin Auditorium, and the first Union Building adopted more of the spirit of the Library in their interpretation of the style."¹⁷ The hipped, overhanging roof in the central portion of the Library was retained, however, as were the inset windows and sloping walls features.

THE MIDDLE PERIOD BUILDINGS (1947-1956)

As was pointed out by architect Carroll, the elimination of the brick decorative friezes from the Library-Administration Building was carried over in the design of Cotton Memorial (1947), Magoffin Auditorium (1951), and the first Union Building (1948). Cotton and the old Union were, in fact, little more than miniaturized versions of the original Library. Both consisted of a central two-story structure with overhanging hip roof, flanked by wings on either side *sans* overhang but with battered walls and inset windows. Magoffin's rearward portion also resembles this format but to one facing Magoffin, the hip roof of the rear portion is not visible and it appears a roofless trapezoidal building, the walls of its entrance and main auditorium battered, its roofline decorated in light limestone trim.

The brick frieze was not altogether eliminated in the middle period buildings, however. As has been seen, Hudspeth, Bell and Miners Halls (built in the 1947-51 period) all followed the 1917-"classic" Bhutanese design. The Science Building, erected in 1951, was a combination of classic-1917 and limestone-1947 characteristics. Its east and west wings were precisely the same in all outward features as the wings of the original Union, Library-Administration, and Cotton: battered walls, inset windows, limestone trim. The central portion of the building, however, was almost pure 1917-Main, complete with brick frieze which completely surrounded the topmost line of windows rather than outlining and connecting them, and hipped, overhanging roofline. Modifications included a limestone decorative trim around the window above the main entrance, and limestone target-like decorations on each side of that window.

The Women's Gymnasium (1951) and the Administration Building (1956) followed the limestone, sloping walls, hip-and-overhang qualities typifying the middle-period buildings.

As can be seen, the middle period buildings, while "departing" from some of the simon-pure characteristics of 1917 Mines-Bhutanese architecture, did not radically change the campus architecture. The switch to a brownish limestone trim, perhaps the most noticeable change in the mid-period buildings, was not necessarily a "departure" in the style at all. Even John Claude White's photographs reveal that while most important buildings in Bhutan (and most of the important ones are religious centers) have the decorative dark frieze at their topmost levels, not all buildings there have it. Moreover, the limestone outlines of windows such as those on the Science Building and Library, clearly *recall* a similar window design of some Bhutanese buildings. Even the "targets"—the round decorations on the Science Building and Magoffin Auditorium, are adopted from some of White's 1914 Bhutan photographs.¹⁸

The middle-period buildings then, in their slight departures from 1917-Main designs, adopted Bhutanese characteristics not theretofore used in campus buildings and some few others that *recalled*, but did not precisely copy, other such features. Both ideas—the adoption of Bhutanese characteristics not used before, and the recalling of others—were to be more pronounced, to say the least, in 1968, with the construction of the massive Library addition.

THE NEW DZONGS (1961-1971)

The modern period of UT El Paso's building program began in 1961 with the opening of the \$1.25 million Liberal Arts Building on the corner of Hawthorne and University Avenues. Then president of the University, Dr. Joseph M. Ray, remarked, "This beautiful and functional building has been perhaps the principal focus of our University's academic activity since that time. Its beauty is apparent to all; its effectiveness

13 "Where he was regarded with affection and respect by all classes of the population." (Bell, Sir Charles. *Tibet Past and Present*. London: Oxford University Press, 1968, p. 92.)

14 Fugate, Francis. *Frontier College*. El Paso: Texas Western Press, 1964.

15 Miss Auger's note is included in the bound copy of the April, 1914, *National Geographic* in the UT El Paso President's office.

16 Mr. Doig comments on this fact in *The Junior Statesman* article, previously noted.
17 Letter to DLW, November 12, 1969.

as a building has stood up through the years. Competent judges have indicated that we got more building for our money in that one than in possibly any recent building on any university campus in the state."¹⁹

Beauty and function are indeed hallmarks of "LA", and while the building conformed in a number of important aspects to the then accepted definition of Bhutanese architecture, it varied in one important particular: while, even in the mid-period buildings, wall thickness were reduced, in the Liberal Arts Building there were *no* sloping walls whatever, only the highly successful *illusion* that the walls were battered. This effect was made by attaching evenly-spaced exposed columns, the outward face tapering upward to the red brick decorative band around the upper portion of the building. Together with the red band, overhanging hip roof on the main section of the building, LA became modern-style Bhutanese and a handsome building in every respect, even to the incorporating of a buff-colored native stone above and below the only slightly indented windows.²⁰

Memorial Gymnasium, the fieldhouse built the same year as LA, made some attempt at Bhutanese features: the upper flat-topped portion of the building contained the battered wall effect; and an overhanging roof was built above the lower portion of rock and mortar. It is not generally regarded, however, as Bhutanese but its location, on the far northern edge of the campus, does not call it to attention for comparison.

Burges Hall dormitory (1963) reversed the sloping buttress illusion of the Liberal Arts Building by having the perpendicular walls unadorned by native rock, and the exposed sloping columns made of rock and mortar. Burges' upper level window level, just below the roofline, was, like LA, a line of red brick—a device supplanting the red brick-and-tile window outlines and of the 1917-era buildings and the limestone bands of the middle-period buildings.

The Physical Science Building (1967) presented several interesting departures from old-style, and even mid-style, Bhutanese. The L-shaped building, spanning the same arroyo that Liberal Arts spans on the opposite side of Hawthorne Street, retained the overhanging hip roof on its southernmost portion only, the remaining two sections of the building having a *flat*, overhanging roof. In place of the exposed battered columns of LA and Burges Hall, Physical Science incorporated for its illusion of the sloping wall characteristic, wide panels of pre-stressed concrete and exposed aggregate, thick at the base and tapering upward toward the roofline. And, in place of the red-brick band at the topmost window level, the building includes a blonde *yellow* brick stripe. Thus, even in relation to the Liberal Arts Building and its departures from early-day and mid-period Bhutanese, Physical Science presents today only a token Bhutanese appearance.

When the new UT El Paso Library was under construction in the spring of 1968, someone shot off an anxious letter to the "Mr. Reporter, Please Tell Me" column of The El Paso Times, making it clear that the Library obviously wasn't conforming to the "traditional Bhutanese" style of the campus and asking *why* this would be allowed to occur. The University sources quoted seemed to agree that the Library would be somewhat of a "departure" from what was generally thought to be Bhutanese "style" but said the new building would exhibit some characteristics of Bhutanese architecture never before utilized in previous buildings.

Before the Library (attached to the old Library building, the new Library was anything but an addition, completely dwarfing the 1938 structure) was completed and officially opened in November, 1968, a whirlwind of conflicting opinion was dogging its progress. The *Prospector* made no bones about its attitude, terming the new building an "abortion," and comparing it to the superstructure of a battleship, a graveyard tomb, and a squatting monster about to pounce on the student body.

Dr. Joseph M. Ray, then president of the University, recalled in his book *On Becoming a University*, that when the design of the Library addition was submitted to a meeting of the University Building Committee, he warned that there would be much criticism if it were approved. In an interview in NOVA, President Ray commented: "... it is truly a beautiful building. Anybody who says that this is not a pretty building has no esthetic appreciation. To call it a 'radical departure' is an exaggeration or a distortion. There will be many similarities between the Library now under construction and the buildings we already have. The members of the faculty building committee were quite enthusiastic for the design of this building and we all agreed that a library should be a distinctive building amongst all the others. A beautiful, distinctive building in the tradition of the Oriental architecture of which we are so proud at the University cannot be said to be a 'radical departure.'"²¹

Prof. Oscar MacMahan, head of the faculty building committee, has noted: "The consulting firm of Brooks, Barr, Graeber & White presented a first brush preliminary exterior concept of the proposed building to the building committee. Mr. Graeber made the presentation. The presen-

tation was made in the morning and discussion continued and everybody had his say. The present concept of design for the Library was passed unanimously by the committee. As chairman, I was pleased with the acceptance of this plan as I felt that while it did not adhere to the 'Old Main' concept, it was exciting and still looked Bhutanese."²²

University Librarian Baxter Polk, who first came to the campus in 1936 (the year Centennial Museum opened), recalls: "When the new Library was in the planning stage, a young architect named Ata Safai was assigned to draw up the basic design and he observed that most of our older buildings were, in his term, 'ugly.' Mr. Safai was very passionately devoted to his assignment of making the new addition merge as compatibly as possible with the old buildings. I enjoyed several weeks of daily discourse with him on his definition of the word 'ugly' as applied to our buildings. He pointed out many characteristics in the wall structure and general floor plans which convinced me that unusual as they are for a college campus, there were indeed unhandsome features in them. When I saw his mock-up in cardboard of the Library, I really could not conceive the structure as it was actually to appear. There were no side windows and those massive silo-type thrusts emerging in front and on the sides left me concerned about how we would use the floor space inside them. The basic design has been described by some as looking like 'early Kansas grain elevators,' or, as one student put it, 'an outer space platform.' One woman called me shortly after the building was completed and said that she had a long overdue book but asked if she could meet me at the supermarket and give me the book rather than face the 'grotesque monster' that we now call the new Library. The raging controversy over the design of the new building is more or less a matter of history now, although I still hear critical comments. But most people have accepted the fact, and I concur in this, that if one building on the campus can be a 'radical departure' in architectural style, it should be the Library..."²³

Local architects, not involved in the Library project, tend to agree that the building, while admittedly "different" in appearance, is "beautiful" and *not* a complete departure at all from Bhutanese design. El Paso architect Stephen W. Kent, remarked: "... the Library is an outstanding example of good contemporary design employing the feeling of Bhutanese architecture and adapting it to site, structure and function... the new building also has detail and character which effects a positive recall of true Bhutanese architecture. This expression is made most importantly in the scale and character of windows and building masses, recessing of entrances and red roof overhang."²⁴

Architect E.W. Carroll adds: "When the new Library came along the designers felt and the administration locally agreed that this building was not only to be the heart of a fine University but would occupy the most prominent location on the campus. Therefore, it could be different—and different it is. But it seems to me to be perfectly at home among its forbears and contemporaries with compatible color, restrained window openings, and a combination of sloping and flat roofs."²⁵

A great irony of the Library controversy is that while the rounded "silo-like" shapes at the entrance and sides of the building have taken the brunt of criticism for "radically departing" from the Bhutanese, they are perhaps the single aspect of the building most *like* certain Bhutanese buildings in John Claude White's early photographs. White's pictures of Dug-Gye dzong and the outlying forts of Tongsa dzong clearly show round tower-like structures with peaked shake roofs.²⁶

The blockish structures atop the Library, however, together with the whole configuration of the massive, squatting building, the teeth-like even rows of windows, the downward slanting roof in the center—all are decidedly un-Bhutanese, either in recall or adoption of new characteristics.

The three remaining UT El Paso buildings in the "New Dzong" period, reflect more the "departure" aspect than the traditional designs of 1917 or even of the Liberal Arts adaptations. In 1969, the new East Wing of the Union was completed, employing similar battered pre-stressed concrete buttresses along the ground edges of the structure as were used in Physical Science, overhanging *flat* roofs, and solar screens separated by tapered columns. An interesting aspect of the Union architecture is found in the bridges and stairs between the new and old wings of the building, said to be inspired by similar bridges depicted in photographs of Bhutan. In White's 1914 photographs, for example, the bridge across the Pa-Chhu approach to the Paro Dzong, and the stairs shown in the courtyard of the Tongsa Dzong, certainly seem to "recall" those between the new and old Union buildings.

Perhaps the most fortress-like of all UT El Paso buildings is the high-rise Education Building (1970) whose flanking wings on either side of the central tower are windowed only at the topmost level, presenting battered concrete walls unbroken by window or door or decoration, rising to the square overhanging roof lines. The roofs of the wings and central

18 They show up clearly on pages 397 and 441 of White's *National Geographic* article, in photos depicting the Tashi-Cho-Jong, a fortress "said to possess one thousand images of Buddha."

19 See Dr. Ray's *On Becoming a University* (Texas Western Press, 1968), p. 69.

20 It has been called to the writer's attention that Mr. H.E. Jessen of the Austin architectural firm of Jessen Jessen Milhouse Greeven Crume Day and Newman was responsible for the imaginative and economical design of the LA Building. Mr. Jessen believed the University should use its arroyos in its building designs and leave the flat areas of the campus for people to walk on.

21 NOVA, Summer, 1967, p. 4.

22 Letter to DLW, December 31, 1968.

23 Letter to DLW, May 25, 1971.

24 Letter to DLW, January 29, 1969.

25 Letter to DLW, December 12, 1969.

26 Some of these towers were built to protect spring water supplies in Bhutan and were connected by tunnels to the dzongs; others appear to be parts of the great fortresses themselves.

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Burges Hall dormitory (1963) reversed the sloping buttress illusion of the Liberal Arts Building by having the perpendicular walls unadorned by native rock, and the exposed sloping columns made of rock and mortar. Burges' upper level window level, just below the roofline, was, like LA, a line of red brick—a device supplanting the red brick-and-tile window outlines and of the 1917-era buildings and the limestone bands of the middle-period buildings.

The Physical Science Building (1967) presented several interesting departures from old-style, and even mid-style, Bhutanese. The L-shaped building, spanning the same arroyo that Liberal Arts spans on the opposite side of Hawthorne Street, retained the overhanging hip roof on its southernmost portion only, the remaining two sections of the building having a *flat*, overhanging roof. In place of the exposed battered columns of LA and Burges Hall, Physical Science incorporated for its illusion of the sloping wall characteristic, wide panels of pre-stressed concrete and exposed aggregate, thick at the base and tapering upward toward the roofline. And, in place of the red-brick band at the topmost window level, the building includes a blonde *yellow* brick stripe. Thus, even in relation to the Liberal Arts Building and its departures from early-day and mid-period Bhutanese, Physical Science presents today only a token Bhutanese appearance.

When the new UT El Paso Library was under construction in the spring of 1968, someone shot off an anxious letter to the "Mr. Reporter, Please Tell Me" column of The El Paso Times, making it clear that the Library obviously wasn't conforming to the "traditional Bhutanese" style of the campus and asking *why* this would be allowed to occur. The University sources quoted seemed to agree that the Library would be somewhat of a "departure" from what was generally thought to be Bhutanese "style" but said the new building would exhibit some characteristics of Bhutanese architecture never before utilized in previous buildings.

Before the Library (attached to the old Library building, the new Library was anything but an addition, completely dwarfing the 1938 structure) was completed and officially opened in November, 1968, a whirlwind of conflicting opinion was dogging its progress. The *Prospector* made no bones about its attitude, terming the new building an "abortion," and comparing it to the superstructure of a battleship, a graveyard tomb, and a squatting monster about to pounce on the student body.

Dr. Joseph M. Ray, then president of the University, recalled in his book *On Becoming a University*, that when the design of the Library addition was submitted to a meeting of the University Building Committee, he warned that there would be much criticism if it were approved. In an interview in NOVA, President Ray commented: "... it is truly a beautiful building. Anybody who says that this is not a pretty building has no esthetic appreciation. To call it a 'radical departure' is an exaggeration or a distortion. There will be many similarities between the Library now under construction and the buildings we already have. The members of the faculty building committee were quite enthusiastic for the design of this building and we all agreed that a library should be a distinctive building amongst all the others. A beautiful, distinctive building in the tradition of the Oriental architecture of which we are so proud at the University cannot be said to be a 'radical departure.'"²¹

Prof. Oscar MacMahan, head of the faculty building committee, has noted: "The consulting firm of Brooks, Barr, Graeber & White presented a first brush preliminary exterior concept of the proposed building to the building committee. Mr. Graeber made the presentation. The presen-

tation was made in the morning and discussion continued and everybody had his say. The present concept of design for the Library was passed unanimously by the committee. As chairman, I was pleased with the acceptance of this plan as I felt that while it did not adhere to the 'Old Main' concept, it was exciting and still looked Bhutanese."²²

University Librarian Baxter Polk, who first came to the campus in 1936 (the year Centennial Museum opened), recalls: "When the new Library was in the planning stage, a young architect named Ata Safai was assigned to draw up the basic design and he observed that most of our older buildings were, in his term, 'ugly.' Mr. Safai was very passionately devoted to his assignment of making the new addition merge as compatibly as possible with the old buildings. I enjoyed several weeks of daily discourse with him on his definition of the word 'ugly' as applied to our buildings. He pointed out many characteristics in the wall structure and general floor plans which convinced me that unusual as they are for a college campus, there were indeed unhandsome features in them. When I saw his mock-up in cardboard of the Library, I really could not conceive the structure as it was actually to appear. There were no side windows and those massive silo-type thrusts emerging in front and on the sides left me concerned about how we would use the floor space inside them. The basic design has been described by some as looking like 'early Kansas grain elevators,' or, as one student put it, 'an outer space platform.' One woman called me shortly after the building was completed and said that she had a long overdue book but asked if she could meet me at the supermarket and give me the book rather than face the 'grotesque monster' that we now call the new Library. The raging controversy over the design of the new building is more or less a matter of history now, although I still hear critical comments. But most people have accepted the fact, and I concur in this, that if one building on the campus can be a 'radical departure' in architectural style, it should be the Library..."²³

Local architects, not involved in the Library project, tend to agree that the building, while admittedly "different" in appearance, is "beautiful" and *not* a complete departure at all from Bhutanese design. El Paso architect Stephen W. Kent, remarked: "... the Library is an outstanding example of good contemporary design employing the feeling of Bhutanese architecture and adapting it to site, structure and function... the new building also has detail and character which effects a positive recall of true Bhutanese architecture. This expression is made most importantly in the scale and character of windows and building masses, recessing of entrances and red roof overhang."²⁴

Architect E.W. Carroll adds: "When the new Library came along the designers felt and the administration locally agreed that this building was not only to be the heart of a fine University but would occupy the most prominent location on the campus. Therefore, it could be different—and different it is. But it seems to me to be perfectly at home among its forbears and contemporaries with compatible color, restrained window openings, and a combination of sloping and flat roofs."²⁵

A great irony of the Library controversy is that while the rounded "silo-like" shapes at the entrance and sides of the building have taken the brunt of criticism for "radically departing" from the Bhutanese, they are perhaps the single aspect of the building most *like* certain Bhutanese buildings in John Claude White's early photographs. White's pictures of Dug-Gye dzong and the outlying forts of Tongsa dzong clearly show round tower-like structures with peaked shake roofs.²⁶

The blockish structures atop the Library, however, together with the whole configuration of the massive, squatting building, the teeth-like even rows of windows, the downward slanting roof in the center—all are decidedly un-Bhutanese, either in recall or adoption of new characteristics.

The three remaining UT El Paso buildings in the "New Dzong" period, reflect more the "departure" aspect than the traditional designs of 1917 or even of the Liberal Arts adaptations. In 1969, the new East Wing of the Union was completed, employing similar battered pre-stressed concrete buttresses along the ground edges of the structure as were used in Physical Science, overhanging *flat* roofs, and solar screens separated by tapered columns. An interesting aspect of the Union architecture is found in the bridges and stairs between the new and old wings of the building, said to be inspired by similar bridges depicted in photographs of Bhutan. In White's 1914 photographs, for example, the bridge across the Pa-Chhu approach to the Paro Dzong, and the stairs shown in the courtyard of the Tongsa Dzong, certainly seem to "recall" those between the new and old Union buildings.

Perhaps the most fortress-like of all UT El Paso buildings is the high-rise Education Building (1970) whose flanking wings on either side of the central tower are windowed only at the topmost level, presenting battered concrete walls unbroken by window or door or decoration, rising to the square overhanging roof lines. The roofs of the wings and central

18 They show up clearly on pages 397 and 441 of White's *National Geographic* article, in photos depicting the Tashi-Cho-Jong, a fortress "said to possess one thousand images of Buddha."

19 See Dr. Ray's *On Becoming a University* (Texas Western Press, 1968), p. 69.

20 It has been called to the writer's attention that Mr. H.E. Jessen of the Austin architectural firm of Jessen Jessen Milhouse Greeven Crume Day and Newman was responsible for the imaginative and economical design of the LA Building. Mr. Jessen believed the University should use its arroyos in its building designs and leave the flat areas of the campus for people to walk on.

21 NOVA, Summer, 1967, p. 4.

22 Letter to DLW, December 31, 1968.

23 Letter to DLW, May 25, 1971.

24 Letter to DLW, January 29, 1969.

25 Letter to DLW, December 12, 1969.

26 Some of these towers were built to protect spring water supplies in Bhutan and were connected by tunnels to the dzongs; others appear to be parts of the great fortresses themselves.

tower, while not exactly hip roofs, do rise to a low peak in the center. The two characteristics, the sloping walls of the flanking wings, and the overhanging rooflines, are the sole recollections of Bhutanese design in the Education Building.

Bhutanese adaptations in the Residence Halls and Dining Commons complex include elusive illusions of sloping walls (the edges of certain parts of the buildings are bevelled upward to a point below the rooflines), some token overhang of roof on the central elevator portions of the two multi-storied dormitories and on the dining commons, and a modified hip roof arrangement on these portions. Otherwise, flat and flush roofs, long perpendicular rows of windows are the most noticeable characteristics of the dormitory buildings—and neither, of course, are related to Bhutanese design.

SUMMARY

It is apparent that the Bhutanese architecture envisioned by Mrs. Worrell from John Claude White's extraordinary photographs, and put into practice by Charles M. Gibson in 1917, no longer governs the design of UT El Paso's new buildings. It *influences* new designs, but does not govern them. Many factors are involved and most of them admittedly beyond the ken of this survey. Certainly cost accountancy plays an enormous role and some traditional Bhutanese features are not only too costly in 1971 but impractical: the *true* battered wall being an outstanding example. Too, architects seek *new* designs and are not moved by tasks involving the simple copying of existing buildings; and the 1971 demands for more and more *space*, more utilization of the space available, keep buildings more functional than decorative—and in one analysis, at least, hewing to the Bhutanese tradition is basically a decorative performance.

In retrospect, the campus Library twice marked the end of hewing to the Bhutanese traditions of 1917. The old Library of 1938 dispensed with the red brick band that marked Bhutanese buildings as religious centers, substituting instead an un-Bhutanese limestone trim that was further translated into tan brick in 1967. And, the new Library of 1968 eliminated all but the barest recollection of 1917-Mines/Bhutanese features.

Since the building of the new Library, the recalling of Bhutanese architecture, as it was known for the twenty-year period of 1917-1937, has been, in comparison, slight.

In 1967, when the Library was under construction, photographs of various campus buildings (including photos of the renditions of the new Library) were sent to two men who had traveled in Bhutan and who had written of the country for *The National Geographic*, and to Her Majesty, Queen Ashi Kesang Wangchuk of Bhutan. Even considering the Library design, all were moved to write enthusiastically in comparing the architecture of UT El Paso with that of the Himalayan Kingdom:

Burt Kerr Todd of Ligonier, Penn.: "Actually I have known of your fine University for some time, and this last year forwarded a newspaper article concerning its architecture to His Majesty, the King of Bhutan. Your style of architecture is pure Bhutanese-Tibetan . . . the dzongs or forts of Bhutan are almost identical to your buildings."²⁷

Desmond Doig, editor of *The Statesman*, Calcutta, India: "... I had already seen the photographs of your university with the Queen of Bhutan when she was last in Calcutta . . . I quote the reaction of a Tibetan friend of mine to whom the Queen also showed the photographs. He immediately said, 'Ladek, or Bhutan.'"²⁸ Earlier, Mr. Doig had written: "... I was first shown some photographs of the El Paso University by the Queen of Bhutan. I thought them to be new construction in Thimbu, the capital of Bhutan, where a modern city is being built. Immediately indicative of Bhutanese, or Tibetan architecture, are the heavy sloping walls, the severe windows, the ornamental band at top-window level, and the projecting eaves . . . When I was told that they were American campus buildings, I was genuinely amazed."²⁹

Her Majesty, Queen Ashi Kesang Wangchuk of Bhutan: "It is thrilling and deeply moving to see a great new University built in faraway America inspired by Bhutanese architecture. The buildings in your photographs are most similar to our Bhutanese dzongs and have the same shaped roofs and strong, simple lines . . . I think your new University buildings are beautiful, combining modern design so harmoniously with ancient Bhutanese architecture. I wish our new buildings in Bhutan could be so finely built!"³⁰

The most recent testimony is from Assistant Dean B.C. MacAndrews of the York University Faculty of Environmental Studies, Ontario, Canada, who has traveled in Tibet and Bhutan. He writes, "I was very interested to see your brochure and to note the likeness of your architecture to Bhutanese architecture. Very certainly a number of your buildings appear to be similar to the ones I have seen in the Himalayas, particularly in Bhutan. What is so interesting is that the Bhutanese tradition is the only living architectural tradition in the Himalayas and has directly descended from the Tibetan. The buildings are still being built

on the same pattern even today and the use of certain architectural features go back many centuries."³¹

Equally as interesting, certainly, is the fact that the Bhutanese tradition is one of the few living architectural traditions in the United States insofar as university campus architectures are concerned, and it is indisputably, uniquely, the possession of the University of Texas at El Paso. Most will agree it is a tradition worth sustaining and protecting.

31 Letter to DLW, May 7, 1971.

ACKNOWLEDGEMENTS

In addition to those people whose letters are cited in footnotes accompanying this article, I am indebted to Mr. Joseph L. DeFillips of Deerfield, Illinois, for the helpful information he supplied concerning the architecture of Bhutan; and to Mr. Ralph Gray of *The National Geographic* (and editor of the *Geographic's School Bulletin* magazine which printed a short piece on UT El Paso's architecture in the November 7, 1966 issue) for supplying the names of several key sources for information on Bhutan. Among these were Desmond Doig of Calcutta, quoted extensively herein, who wrote "Bhutan, Mountain Kingdom Between Tibet and India" for the September, 1961, *Geographic*; and Burt Kerr Todd of Ligonier, Pa., who wrote "Bhutan, Land of the Thunder Dragon" for the December, 1952, issue of the *Geographic*. Both articles, as well as their authors, were consulted for this survey.

Prof. A. Gansser, Head of the Department of Geology of the Swiss Federal Institute of Technology and the University of Zurich, sent the writer several outstanding photographs and sketches of buildings in Bhutan at the request of Her Majesty, Queen Ashi Kesang Wangchuk, and these have been most helpful.

In El Paso, special thanks is extended to Dr. Pearl O. Ponsford for her interest in the subject of the University architecture. Dr. Ponsford, during one of her recent travels to India, met Desmond Doig of the Calcutta *Statesman* and returned to El Paso with many rare photographs of Bhutan (plus two beautiful Bhutanese baskets) from Mr. Doig, and a collection of colorful Bhutanese stamps she purchased in New Delhi.

In addition, I would like to thank Mrs. Yvonne Greear, Director of Reference Services at the UT El Paso Library, for her always enthusiastic and expert aid in last-minute requests for information; and President Joseph R. Smiley and Vice-President Milton Leech for their recollections and suggestions for this article.

A UT EL PASO BUILDING CHRONOLOGY

Building	Date Completed	Additions
Old Main	1917	1967
Geology	1917	1965
Engineering	1917	1936, 1950, 1954
Graham Hall (Burges, Education)	1917	1951
Kelly Hall	1920	1963
Seamon Hall	1927	1940
Holliday Hall	1933	1964, 1966
Centennial Museum	1936	
Worrell Hall	1937	1965
Benedict Hall	1937	1965, 1966
Library-Administration	1938	1959
Cotton Memorial	1947	1965
Hudspeth Hall	1947	1964
Bell Hall	1947	1965, 1967
Student Union	1948	1959, 1965
Biology (Science)	1951	1964
Magoffin Auditorium	1951	1963, 1965
Miners Hall	1951	1964
Women's Gym	1951	
Administration	1956	1965
Liberal Arts	1961	1963, 1964
Memorial Gymnasium	1961	
Burges Hall Dormitory	1963	
Physical Science	1967	
New Library	1968	
New Union	1969	
Education	1970	
Residence Halls		
Barry Hall	1970	
Kelly Hall	1970	
Dining Commons	1970	

27 Letter to DLW, May 26, 1967.

28 Letter to DLW, August 31, 1967. Mr. Doig later explained that Ladek is the extreme northwest province of India, infamous for the Chinese occupation of many hundred square miles of the province since as early as 1955. "It is Tibetan in character," the Calcutta editor says, "and the capital, Leh, has an excellent example of Tibetan dzong architecture in its monastery." Letter to DLW, November 27, 1967.

29 *The Junior Statesman* (Calcutta), December 2, 1967, p. 15.

30 Letter to DLW, December 4, 1967.

PROFILE: Virgil C. Hicks

by Jeannette Smith

It's amazing what some ham operators will do to keep up with their hobby. Some of them even develop it into a life's career.

Take Virgil C. Hicks, for example. He was first introduced to a ham radio set back in the early 1920's when the "wireless" was so young, there wasn't enough traffic on the air waves to warrant a regulating body such as the Federal Communications Commission.

Hicks was young, too, a high school boy in Mason City, Iowa, but old enough to experience an immediate affinity with the mysterious and fascinating properties of this new kind of communication. Throughout high school and during his three years at Drake University his preoccupation with ham radio sets never lessened and at some point along the way a half-formulated wish grew into the firm decision to somehow make radio his life's work.

In 1928 Hicks took a job in the advertising sales department of the Mason City **Globe Gazette**. It was not radio, yet not too far afield considering that newspapers are the elder members of the mass communications family. And as it turned out, the **Globe Gazette** gave him his first chance at professional radio experience. In 1935 the newspaper founded its own radio station, KGLO, and assigned Hicks as the station's first employee. His title was Sales Manager and, he says, "My office consisted of a room with a desk and and a file cabinet."

By 1940, KGLO had made rapid progress and so had Hicks—having accrued five years of valuable experience in a medium which definitely had come into its own.

The next step for Hicks was a giant one, geographically speaking. Along with his wife Lou and their son Wayne he moved from Mason City to El Paso, where the altitude is high and the climate dry, and went to work for Radio Station KTSM, securely happy with his job in the advertising sales department and with the ensuing one as program director. The last thing he ever expected was to wind up teaching college courses.

It might not have happened if it hadn't been for a long, strong friendship between Karl O. Wyler, president and general manager of KTSM, and Dr. Dossie M. Wiggins, president of the Texas College of Mines, and their shared conviction of the need for radio courses at the college. Judson Williams, then the journalism instructor at TCM, was also an enthusiastic proponent of such courses, but neither the facilities nor the teachers were available to institute them.

The only recourse was to improvise, with the result that in the 1941-1942 academic year TCM offered for the first time a "Radio News Processing" course with the teaching of it handled on a sort of "alternating instructorship" basis by various KTSM administrative personnel which included Mr. Wyler and Mr. Hicks. The class was held every Friday in a classroom in old Kelly Hall, with 13 coeds enrolled.



During the next couple of years the radio course grew in popularity and enrollment while the "alternating instructorship," for various reasons, gradually narrowed down to Virgil Hicks teaching most of the classes—and enjoying every minute of it. And so, in the 1944-45 academic year, new arrangements were made whereby Hicks was "lend-leased" by KTSM to the college in order that he might undertake the entire teaching responsibility.

By the fall of 1945, the one class had mushroomed into a full schedule of courses leading to a radio major (giving TCM the distinction of being one of the first three colleges in the nation to offer a full curriculum in radio, the other two being Drake and Northwestern Universities. The task of planning and teaching all the classes plus their accompanying labs was assigned to Prof. Virgil C. Hicks, newly-appointed, full-time faculty member.

He was the logical—in fact,—inevitable—choice for the job, since he had the "know-how" combined with an interest in radio which, by that time, encompassed a desire to instruct and prepare students for future careers in the medium.

He was also temperamentally fitted for his academic role, possessing an innate dignity and courteousness nicely balanced by an easy, friendly rapport with his students. His demeanor usually was matched by an impeccable, suit-and-tie appearance. Usually.

There were times when demeanor, appearance, even his conscientious and forthright character all had to undergo an about-face for a good and essential cause: a campus radio station. The funds for such an operation simply were not available in 1945, and while much of the needed equipment was supplied by such benefactors as KTSM, KROD, and El Paso Times Publisher Dorrance Roderick, the remainder of it had to be acquired through other, somewhat unorthodox means.

These were the times when Hicks exchanged his suit and tie for a laborer's clothes and could be seen, with some of his students, scrambling over rocks and boulders, dragging hundreds of yards of wire which they attached—illegally—to every telephone pole on the TCM campus. (Prof. Hicks care-

fully explains that this was only a stop-gap measure and that the campus station has long since established a completely ethical relationship with the telephone company).

Most of the wire was scavenged from local junkyards, the rusty pieces then spliced together; some of it was brand new and contrasted oddly with the junkyard variety. It was obtained, indirectly, from a telephone lineman who happened to park his truck near Kelly Hall one day. The student-laborers, having spotted a coil of shiny new wire laying idle in the truck expressed a desire to put it to work. The lineman tactfully indicated that he would be working at the top of the telephone pole where he "wouldn't know what was going on below."

Although such slightly larcenous incidents marked the birth of radio station KVOF, from then on the progress of the station and the department was more conventional. Today, there is a Television Center in addition to Radio Stations KTEP-FM, and KVOF (closed circuit radio limited to the campus). As chairman of the Department of Radio and Television, Prof. Hicks also guides the operations of the broadcasting facilities, and quality is a by-word: "We've never had any Mickey Mouse standards," he says. The radio and television courses are also first-rate and were, until 1964, taught solely by Prof. Hicks (who managed, from 1948-49, to sandwich in his own study of enough courses to earn a B.A. degree from TWC).

After 26 years of service at the University, Prof. Hicks will retire in July—never having taken a full summer's holiday except for the summers of 1953-55 when he earned his Master's degree in telecommunications from the University of Southern California. He and Mrs. Hicks plan to travel for a while without, he says, "any schedule or deadlines."

In recognition of his lengthy service, some 150 friends recently attended a testimonial banquet in his honor, at which Hicks' colleague of 23 years, John J. Middagh, chairman of the Journalism Department, said: "... no one has benefited as much from knowing Virgil Hicks as I have ... no one will miss him as much as I will."

There are many who would argue these points.

TULAROSA

by Jon Manchip White

If we could read

If we could read the runes
Scraped on the patient sands and pliant dunes

Or climb a mountain's shoulder
And read the jottings on a jutting boulder

Or read the hieroglyphs
Carved in the hills and chiselled on the cliffs

Or trace the cuniform
The lightning-flash embosses on the storm

Or understand the words
In those lost languages of winds and birds

Or know the verbal root
Locked in the ponderosa's knotted foot

Or recognize the mark
Stamped like an ideogram upon its bark

Or learn the shadowed message
Tossed like a teasing inkblot from its branches

Or some way could decipher
The secret perfume of the juniper

Or read as in a cup
The riddled leaves it scatters from its top

If we could read

If we could read the runes

MY VERY OWN CONGLOMERATE

By H. Allen Smith

In common with many other professional writers I have periods when I entertain a condition of daydreaming in which, walter-mittywise, I become a large wheel in the business world. It used to be that these pleasant hallucinations were located in the area of athletics where I was wont to perform superhuman feats of strength and skill and cunning. But I've been getting a trifle older. The slow but steady disintegration of the meat will no longer permit of my riding the winner in the Kentucky Derby, or of my ending the World Series with a tremendous blast over the wall at Yankee Stadium.

Today I sit at the head of long glistening tables in corporation board rooms and make decisions affecting empire on the one hand and widows and orphans on the other. I am good to widows and orphans. When I first started out dreaming commercially, I was a captain of industry in the classic mold, although altruistic and noble. A kindly robber baron.

Sometimes I fancied myself as a banker. Not the sleek and streamlined variety of today, whose desk has no drawers in it. I was the stern and granitic character of yesteryear described by the late Lucius Beebe in the course of his endless yearnings for the olden time. Mr. Beebe said that if he could find a banker in a square hat with a square face framed in muttonchop whiskers, stepping out of his Stanley Steamer and brandishing his cane angrily at a street urchin . . . that man, said Mr. Beebe, would get the Beebe account.

I came to realize in my dreamland role as a top financier that the operational procedures, the overall milieu, of big business have changed, and so have the men who run things. Achievement of the highest order lies today in the adroit manipulation of big corporations. I quit banking.

I have daydreamed myself into the top spot in several large corporations. One reason I am good in this field is that I keep in tune with the times. I can roll with the punch. This being the era of the merger, I merge. I can't play my little game of tycoon for three minutes before I begin organizing unbustable trusts. I'm the kind of operator who might cook up a sensational merger between putts on the golf course.

My corporate absorptions are not undertaken on as great a scale as those of, say, a Henry Kaiser, a Howard Hughes, or a Consolidated Foods. I am not vain. I'd gladly tackle a project as intricate as swallowing IT&T into one of my conglomerates, except that the arithmetic is a little too tough for me. I keep my mergers down to reasonable proportions where I can at least *try* to understand

what's going on. To be perfectly candid about it, there are many minor aspects of conglomeration that confuse and baffle me. If someone asked me point-blank to explain the *modus operandi* of a stock swap, I'd plead urgent business elsewhere and depart hurriedly for another office. No, I like it small and neat. Let me outline my latest coup, so that you may understand my methods, and learn from them. Pay close attention—it takes an alert mind to follow this sort of maneuvering.

About a year ago I found myself adrift in a fantasyland where I was Mr. Big at Smucker's, the people who make those good jellies and jams in spite of their name. I moved into the top executive post at Smucker's, had a cursory but keen look at the general picture, sacked some administrative deadwood, put a little more zing into our TV commercials, and then . . .

Well, I knew that if I were to continue on this dynamic course I'd better get busy with some amalgamating. Smucker's, under Smith, cried out for a merger. I spent a few weeks surveying the food industry and then I got the answer. I was rummaging through an old collection of travel pamphlets when I came upon a folder I picked up a dozen years ago in Smithfield, Virginia, where those famous hams originate. The pamphlet had been issued by a celebrated packer down there, a company whose name would do much toward enhancing the image of our corporation, to wit: Gwaltney. An ancient and honorable cognomen in the ham world.

Smucker's & Gwaltney's. A fine, rich-sounding corporate title, a name that would glow and sparkle on the financial pages of the nation. It would command confidence and trust. It would make mouths water. Without hesitation we at Smucker's gobbled down Gwaltney's and the moment the deed was done, our board of directors gave me a standing ovation. When the cheers died away our beloved chairman emeritus, Smeed Smucker, cried out: "Ole H. A. has done gone and wrought another shining page in the economic history of our glorious country!" I felt good. Real good. But my euphoria was not to last for long. The meeting culminated with a buffet—Gwaltney's ham on rye smothered in a drench of Smucker's jams and jellies. Whew.

Within a very few months of this coup I began to have misgivings. It wasn't a decline in quarterly earnings. It was not the crisis we experienced during the 1966 barrel-stave shortage. It was a simple matter of euphony. I began taking long and lonely walks, during which I would mumble over and over, "Smucker's & Gwaltney's. Smucker's & Gwaltney's. Smucker's & Gwaltney's." There was

a flaw in it. I tried it as "Smucker & Gwaltney" without the possessive, and I tried it other ways, but the beat was still just a trifle off. The music wasn't quite true. There was something lacking, and I knew that the missing ingredient was important and that lack of it might in the end destroy our company altogether, or get it gobbled up by IT&T or somebody.

The thing became an obsession with me and for a time I was the unhappiest of mortals, though real rich. My doctor said that I ought to get away for a while and try to forget Smuckers and jams and Gwaltneys and hams. I was not even to let my mind dwell on the goodness of good old Smeed Smucker.

I got into my car and drove cross-country, aimlessly wandering from state to state, but there was no escape—down the long smooth highways I traveled and the pulsing of the motor was a dissonant threnody: "Smucker's & Gwaltney's. Smucker's & Gwaltney's, Smucker's and . . ."

At length I found myself in a small city in West Texas. I was exhausted. Hadn't had a good night's sleep in weeks. Nerves all shot. I checked in at a motel and bought a local paper and climbed into bed, determined to get some rest. I was glancing through the newspaper when my eye fell on one of those full-page supermarket ads.

They were featuring packaged meats, processed by a company named . . . *glory be!* I leaped up in bed as if someone had thrown a prairie rattler at me. I rushed to the phone. It was a Texas company, headquartered in Abilene.

Gooch.

GOOCH!

The Gooch people were flourishing and expanding in the West, the very locality where Gwaltney was weak. But that was not the real important thing. It was the *music*. I drove excitedly to the airport, silently calling down blessings on the head of my doctor who had sent me into this far-off part of the country, and I caught the next plane for New York.

In twenty-four hours we had ingested Gooch.

And after that . . . I stepped down, relinquished my corporate command. The time had come for younger heads to take over. I had furnished them with a foundation to build upon and now I could rest and relax a while and murmur the melodious words: Smucker's, Gwaltney's & Gooch!

That's about the way I operate in my autistic handling of the merger game. I'd devote all of my time to it if circumstances would permit . . . but I just can't seem to kick this writing habit.

HOMEcoming 1971

It'll be early this year: October 8 and 9 with the Outstanding Ex-Student Banquet beginning at 6:30 p.m. at the El Paso Country Club on Friday and the Homecoming party on Saturday night at the El Paso Club. Further information can be obtained from Wynn Anderson in the Ex-Students' Association Office, U.T. El Paso. The game? Miners versus University of Utah.



Charles Graves

To paraphrase an old saw (something about little acorns and big trees)--"Big business from little offices grow." At least in the case of **Charles Graves** ('48) who began, in 1964, a modest business venture called Western States Tires which has since grown to be one of the largest (and very probably the largest) distributor of tires in the world--\$20 million dollars worth, annually--and that is a lot of tires. The company now has four outlets in Phoenix, also one each in a half-dozen other cities in Arizona and New Mexico. Graves' employees are offered a nice fringe benefit--tuition paid for, by the company, if they wish to take any college courses. He and his wife, the former **Frances Bell** ('49) reside in Phoenix with their children,

Jack, Judy and Jane. Graves recently visited UT El Paso to talk to one of Dr. Wade Hart- rick's retailing classes. Some 25 years ago Graves took courses in salesmanship, retail- ing, and marketing from Dr. Hart- rick now assistant dean of the School of Liberal Arts). The teaching and the learning were obviously effective.

Martin J. Gemoets (32 etc.) is recently- elected president of both OK Van & Storage Co., Inc. of El Paso, and OK Van & Storage Co. of Las Cruces, N.M. **Dr. Frank L. Parsons** ('35 etc.), a local dentist specializing in oral rehabilitation, is fast developing his artistic talents; he recently had his paintings dis- played in a one-man show at the Two Twenty- Two Gallery. **Laymon N. Miller** ('38 etc), principal consultant of Bolt, Beranek and Newman, Inc. of Cambridge, Mass., partici- pated this spring in a two-day lecture-seminar on "Noise in Manufacturing Plants" held in El Paso.

Rev. Howard Pitts ('41) of the Fern Hill United Methodist Church in Tacoma, Wash- ington, recently visited the UT El Paso camp- us while traveling through El Paso. Rev. Pitts was Student Association president at what was then Texas College of Mines and Metallurgy and, to his knowledge, was the first non-engineer to hold that office. **Charles Lee Orndorff** ('47) is the newly-elected presi- dent of the Downtown Lions Club. And, **E. C. "Ted" Houghton** ('49 etc.), president and general manager of Price's Creameries, Inc., has been elected to the board of directors of the Bassett National Bank. **Robert S. Gal- braith Jr.** ('50) is the new station manager of KELP-TV, Channel 13.

Robert A. Terrazas ('51) is vice president of Swett & Crawford Insurance Company in California. **Gilberto Dominguez** (M.Ed. '52), charter member of the El Paso Speech and Hearing Association, recently was installed as its president. He is special education coun- selor with the El Paso Public Schools.

Rudy Tellez ('52), UT El Paso's Outstand- ing Ex for 1970 and former producer and an Emmy nominee for production of the "Johnny Carson Show," is the subject of an article in a recent issue of "Variety," an- nouncing his association with Tomorrow Entertainment, Inc., a multi-million-dollar sub- sidiary of the General Electric Company which will produce in all entertainment media --television, motion pictures, closed circuit TV and theater. Tellez will develop live and taped material for television; his offices are in New York City.

Another alumnus, **Clinton Conger Ballard Jr.** ('53) is also making his mark in New York; he composed the music for "The Bal- lad of Johnny Pot" which opened recently in Theatre Four, a major off-Broadway house. Ballard has written several Gold Record songs, among them "The Game of Love." **Dr. Martha E. Bernal** ('52) has been named associate professor of psychology in the University of Denver College of Arts and Sciences, effective September 1.

George W. Pendell (M.E. '53) is a registered professional engineer, employed in the En- gineering Division of C. H. Leavell and Co. **S. James Wade** ('53) is director of Christian education and tenor soloist in the Sanctuary Choir at Trinity Methodist Church. Mrs. San- ford C. Cox Jr., the former **Holly Thurston** ('54) is director of the El Paso Art Associa- tion. **Lupe Casillas-Lowenberg** ('54) is an art teacher at Coronado High School, is cur- rently doing graduate work at UT El Paso. And, **Prof. Fred Packard** ('54 etc) is chairman of the Applied Arts Department, School of Art and Architecture, at the University of Southwest Louisiana.

Barry B. Doolittle ('56) has been promoted to Systems Analyst of the home office Tax

Department of El Paso Natural Gas Co. **John M. Kipp** ('57), active in banking and ranch- ing in the Lordsburg, N.M., area, has been named to the board of directors of Coaches of America, Inc., and Coaches of America Life Insurance Co., will also serve on the board's executive committee. **A. D. "Pat" Dugan** ('58) is a "retiree" twice over, in 1950 as an Army colonel, and in 1965 after having worked at White Sands Missile Range on the moon-shot project. **Frank B. Murphy** ('58), a fifth and sixth grade teacher at Lamar Ele- mentary School, is 1971-72 president of the El Paso Teachers Association.

Ray F. McCormick ('58) is president of McCormick Construction Company in El Paso. **Dan Anthony Catania** ('58 etc.) is founder, owner and president of the Washington In- ternational Secretarial Exchange in Washing- ton, D.C. **Sidney K. Gibson** ('59), M.Ed. '68), an El Paso Public Schools teacher for nine years, also band director at Bowie and And- ress High Schools, recently was licensed to practice law after earning his Doctor of Juris- prudence degree from St. Mary's University at San Antonio where he ranked first in his graduating class.

Raul Guereca ('60) is a fulltime English teacher at Cathedral High School who gives countless extra hours toward directing vari- ous drama productions at the school. His contributions to the fine arts program were recognized through the dedication to Guereca of the 1970 edition of the Cathedral year- book. Army **Major Thomas H. Jones** ('61) is deputy chief of Contract Operations in Bur- lington, Calif., resides with his wife in Santa Clara. **James F. Malone** ('60) is one of Jones' co-workers, and lives in Redwood City.

Maj. R. L. Barnes Jr. ('61) and his wife, the former **Phyllis Berner** ('59 etc.) write NOVA that the last issue of the maga- zine finally reached them after a circuitous route to Vietnam, back to the United States, and finally, to their current residence in Addis Ababa, Ethiopia. "We have read every word (of NOVA) already," they comment.

Ricardo R. Gonzalez ('61) earned a Ph.D. degree from the Medical School at The Uni- versity of California at Davis last summer, is now doing research under an NIH grant at the Yale Medical School. **Richard W. Living- ston** ('61) is vice-president and account exe- cutive for Mithoff Advertising Inc. in El Paso. **James A. Lorio** ('61 etc.), former teacher in the El Paso Public Schools, is now director of ceramics at the Evanston, Illinois Art Center, having recently earned his Master of Fine Arts degree from the University of Colorado. And, Army **Major Patrick A. Bowman** ('62) recently earned an M.S. degree in operations research from the Naval Postgraduate School in Monterey, Calif., the only naval institution of its kind in the world.

Abraham S. Ponce ('63) is executive di- rector of BRAVO in El Paso; his daughter Linda won the 1971 City-wide Spelling Bee held last May. **Nestor Valencia** ('63, M.A.'69) is assistant director of the City Planning De- partment and a member of the American In- stitute of Planners. **Jose Raul "Joe" Kennard** ('63) is an insurance adjuster and a new ap- pointee to the five-member City Civil Service Commission. **Roger O. Miles** ('63) is man- ager of Fidelity Union Life Ins. Co. and resides in Lubbock with his wife, the former **Kathy Keeney** ('63). Roger is a life member of the Million Dollar Round Table and has qualified for a 22-day, all-expenses-paid trip to Europe for the two of them.

Mrs. Vincent J. Cobalis (M.Ed. '63) is a second grade teacher at San Jacinto School, and recently-installed president of Frontera Chapter, Sweet Adelines Inc. **Capt. Henry C. Madison** ('63 etc.) is a pilot with the 556 Re- connaissance Squadron at Yokota AB, Japan.

Rev. Edward J. Schmitt III ('64) is chaplain of St. Clement's Episcopal Parish School. Mrs. Charles Mauldin, the former **Jane Manzo** ('64) resides with her husband and two children in Marshall, Mo. where she is project director for two federal grants, one involving a hospital improvement program, the other for the teaching and training of high school and college students in the various fields of mental retardation.

Army Capt. Welborn J. Williams Jr. ('65) recently received the Air Medal for heroism in action while engaged in aerial flight in connection with ground operations against a hostile force in Vietnam. He also holds the Bronze Star Medal. **Anthony W. Pearson** ('65), president of General Letter Service, has been elected to membership in Direct Mail Associations, Inc., world's largest trade association representing firms involved in direct mail. **Tony Uribe** ('65), former Student Association president at UT El Paso, is a graduate of the University of San Diego Law School and is now a practicing attorney in San Diego.

Joe Stewart (M.S. '65), former director of Student Activities at UT El Paso, expects to complete his dissertation for his Ph.D. in August at North Texas State University. **Frank L. Spittle** ('65) is a systems analyst with TRW Controls in Houston. **Capt. John W. Rudisill** ('65) hold a doctor's degree from the UT Dental School in Houston, is presently attached to the 86th Medical Detachment in Butzbach, Germany.

Hugh Prestwood ('65) is the male half of the singing duo called "Hugh and Me" which is enjoying a successful round of engagements in New Orleans at various cocktail lounges. **H. W. "Butch" Freeman** ('65 etc.) is now sports editor of the El Paso Times; his wife is the former **Peggy Sexton** ('67). **Earl V. Dunnington III** ('65 etc.) recently was promoted to captain in the Army, previously served a tour of duty in Vietnam as special liaison officer to the Royal Thailand Army. And, **Phillip C. Bowen** ('66), an El Paso attorney, is a recently-appointed member of the Texas State Historical Survey Committee, comprised of 18 members who are appointed by the governor to serve six-year terms.

William D. Payne ('66), reporter for the EP Times, is the author of the five-part series of articles on "juvenile justice" which recently won for the newspaper second place in the Community Service category of the Associated Press Managing Editors contest. **Edward R. Ziegler** ('66) is a practicing attorney in Albuquerque. **Ismael Gonzalez** ('66 etc.) is pharmacy supervisor at Western State Hospital at Fort Steilacoom, Wash. and has been recognized for his contribution to the operation of the State of Washington Medical Department.

Mr. and Mrs. William Meeham (both of '67) reside in Washington, D.C. where he works for the FBI. Mrs. D. G. Dix, the former **Lucy L. MacGilluray** ('67), and her husband are teachers in the Santa Fe City School System. **Anthony D. Alexander** ('67) is a practicing attorney in Austin. **Ron McCluskey** ('70), former UT El Paso Student Association president, and his wife, the former **Cynthia Neu** ('67 etc.) are residing in San Diego, Calif. where he is law student at the University of San Diego. **Paul C. Maxwell** ('67) is completing his Ph.D. in material science at Stanford University. **George William Fowler** ('68), an honor graduate at St. Mary's University School of Law, recently was sworn in as a new assistant on the staff of County Attorney Henry Pena. **Christna Monge** ('68) works for Shell Oil Company in the Data Control and Operations Division in Houston.

Jackie Fairchild ('69), who is working at the Texas Research Institute of Mental Sci-

ences in the Social Services Division in Houston has taken time to send NOVA some up-to-date information on some of her fellow classmates: **Kathy Bridges** ('69), former Flowsheet editor, is now married to Stephen Cornett. They reside in Colorado Springs, Colo. where he is employed by a local newspaper and where she plans to continue working on her M.A. degree. **Tim Tischler** ('69) and **Lelia Safi** ('69) both are working on M.A. degrees at U.T. Austin.

Yet another 1969 alumnus, **Phyllis Lafferty**, is a Reservoir Engineer with Shell Oil Company in Houston and recently became the first female engineer to qualify as an expert witness in testifying before the Texas Railroad Commission in Austin. She and **Eugene Bourque** ('70) will marry in July, then move to Chicago where he will enter a management training program for Western Electric. And, **Michael Spence** ('60) is founder and president of Leather by Spence, whose products are sold at Vinegar Works, Ltd. in El Paso and Las Cruces. **Irma Portillo** ('69) a teacher at San Jacinto School, continues her vocal studies with Dr. E. A. Thormodsgaard and plans a future as an opera singer. **Lt. Col. (ret.) Julius Spitzberg** (M.Ed. '69) is post commander of the Jewish War Veterans of Post 749 in El Paso.

News of members of the Class of '69 who are serving in the Armed Forces include: **1st Lt. David J. Eckberg**, recent recipient of the Combat Medical Badge in Vietnam, awarded him for service as a public affairs officer while under hostile fire in Vietnam; **Army Sgt. Ventura B. Molina Jr.**, recently awarded the Vietnamese Service Medal while assigned to the Americal Division near Chu Lai, Vietnam; and **Sgt. Donald R. Crites**, on duty at Makhon Phanom Royal Thai AFB, Thailand, as an information specialist.

In the United States: **Pvt. Thomas Charles Shaughnessy** is assigned to the Defense Language Institute in Monterey, Calif. where he is training in the Vietnamese language; and **Airman 1/C Benjamin O. Gonzales**, a histopathology technician, is assigned to a unit of the Air Force Systems Command at Lackland AFB, Texas.

From the west to the east coast and points in between comes news about members of the Class of 1970. **Harriet Susan Schneider** and **Brooke Hull** both work for the Campus Crusade for Christ; Harriet at the University of Oregon, Brooke at UT Austin. **Mario G. Grosso** is a high school teacher and athletic coach in Hauppaug, New York where he and his wife, the former **Rebecca Newton** reside. **Cynthia Luz Marquez** is librarian of the recently-opened Ysleta Branch of the El Paso Public Library. And, **William A. Gilcrease** recently joined Schuster General Agencies in El Paso.

Those of the Class of 1970 who are serving in the armed forces include: **Army Private Joe M. Gomez**, recently named honor graduate of his basic combat training battalion at Ft. Campbell, Ky.; **Army Lt. William Latham Jr.** who has completed a 16-week helicopter pilot course at Ft. Wolters, Tex. and is now undergoing advanced flight training at the U.S. Army Aviation School, Ft. Rucker, Ala.; **Airman Henry A. Martinez**, at Lowry AFB, Colo. for training in the armament systems field; **2nd Lt. Robert J. Peartree**, now at Laredo AFB, Tex. for pilot training; and, **2nd Lt. Socorro G. Vasquez**, assigned to Lowry AFB in Colorado for training.

Derrell E. Hiett ('71) has assumed duties on the Program Staff of the Armed Services YMCA in El Paso. **Mrs. Peggy Himelstein** (M.A. '71), wife of Dr. Philip Himelstein, professor and chairman of Ut El Paso's Department of Psychology, is the director of the Sullivan Reading Center in El Paso, the first

such center to be located outside the State of California.

Notes about former UT El Paso faculty members include news of **Ralph Chavez**, former journalism instructor and director of Student Publications who is now Regional Training Officer for Arizona's Head Start Program, with offices at Pima College, Tucson.

Mrs. Rhoda Milnarich, former instructor of English and loyal contributor to NOVA, for the past year has been working on her Ph.D. degree at the University of Arizona, and recently visited the NOVA office to inform us about her husband's latest achievement. Paul Milnarich, a physicist at White Sand Missile Range, has won first prize in a "calculator art contest" sponsored by the technical journal "Keyboard." Instead of using oils, watercolors, pastels, or other such media, the color designs were produced by programming a computer called the HP 9125A Calculator Plotter. Milnarich's winning design is titled "Waves," and was used as the cover illustration for a recent issue of the journal.

And, **Dr. Rene Rosas** ('58), is the new president of the El Paso Dental Society. Dr. Rosas is a member of the Board of Directors of the Ex-Students' Association and a member of the Executive Committee of the Matrix Society. **H. Walter Thorne** ('64) has been appointed Director of Education of the Lowell, Mass. YMCA Learning Center. He received an Ed.M. degree from Boston University in 1970 in the Administration and Supervision of Adult Education.

U.T. El Paso's President Joseph R. Smiley spoke to the alumni meeting held in Denver on May 21 in which 47 alums attended. The meeting was presided over by **Lou Cope** ('50). Members of the organizing committee and now officers of the group include **Travis Gover** ('50), **Claude Karstendiek** ('64), **Ray Lowrie** ('60), and **Frank Valenzuela** ('60). The Denver exes plan to hold their next meeting as a summer family picnic in the Denver Mountain Park.

Deaths

Mr. John Howard Richardson ('52), a lifelong resident of El Paso, died April 7. Prior to his death he was owner and operator of Job Mart Employment Service.

Mr. Luis Renteria Jr. ('64) died in a traffic crash April 17 near White Sands Missile Range. He was a WSMR civil service employee, and an Army veteran, having served with the 101st Airborne Division from 1956 to 1959.

Mr. and Mrs. Ronald Watson of Bonita, California, have notified NOVA that their son, **Capt. Ronald L. Watson** ('67) was killed in action in Southeast Asia on February 18. He was a member of 5th Special Forces, Airborne. Capt. Watson was advertising manager of the student newspaper when he attended UT El Paso, and was named Distinguished Military Graduate when he received his Bachelor of Science degree. He later earned a Master's Degree from the University of Missouri.

Mrs. Dorothy Blackburn Elkins, wife of Dr. Wilson H. Elkins, former president of UT El Paso (1949-54), died March 20 at Leland Memorial Hospital in Riverdale, Maryland, after a prolonged illness. Dr. Elkins is president of the University of Maryland.



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