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The Fate of Architectural Theory in Albuquerque, New Mexico: Buildings of Four Decades, 1920-1960

Edna Heatherington Bergman

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Dean, Graduate School

July 18, 1978
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THE FATE OF ARCHITECTURAL THEORY IN ALBUQUERQUE,
NEW MEXICO: BUILDINGS OF FOUR DECADES, 1920-1960

BY

EDNA HEATHERINGTON BERGMAN
B.S., The University of Chicago, 1960

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Architecture
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico

August 1978
ACKNOWLEDGEMENT

One of the first interviews I conducted was with the architect Louis Hesselden, still active at the age of 81 in the firm he organized in 1932. At that stage, I was still uncertain about the ultimate direction and form of the final study, but Mr. Hesselden understood my intentions better than I did myself. I had formulated my enormous central question, What is the relation between Idea and Form in Architecture? But I was just beginning to seek the means to elucidate it from the material at hand, the buildings of Albuquerque and the ideas of their architects. Mr. Hesselden said to me, "I think it would be very interesting to do what you're doing, and try to find out what architecture's all about." This remark at once acknowledges the magnitude of my fundamental question, and evaluates the attempt to get at it as interesting to a practicing architect.

Of his own work, at another point in our talk, he said, "...In the thirties I was trying to find a foundation, some place to take it off from." And later, "After I came back from the war it was just a case of getting stuff done...we didn't have too much time
for aesthetics." His acknowledgement of the effort to formulate a style or theory, and the pressures of everyday practice that tend to thwart it, clarified for me the question of the place of theory in architectural education and practice, and led me eventually to a much clearer understanding of the personal and the general value of making such an effort the basis of the master's thesis.

Mr. Hesselden's understanding of my task as a useful beginning for professional work, and his willingness to reflect upon his own career for the illumination of my intentions, are among the priceless gifts which only the experienced older generation can give to a novice. I owe him a particular debt of gratitude which I hope to repay through the quality of the present study, to which he has contributed so much, and through the greater excellence which I hope my future professional work may achieve by being based on a sound foundation of theory.

--Edna Heatherington Bergman, 1977
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ABSTRACT OF THESIS

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Edna Heatherington Bergman, B.S., M. Arch.
School of Architecture and Planning
University of New Mexico, 1978

A survey is made of public and commercial buildings in Albuquerque, New Mexico, built between 1920 and 1960. Each of the eighty-five buildings selected is illustrated, described, and discussed in relation to its physical and temporal context and to the architect and his academic and professional background. An introductory section defines and discusses the architectural styles represented. A list of all architects known to have practiced in Albuquerque during the defined period is included in the Appendices, as well as biographical material on twenty-seven architects including summaries of interviews with thirteen architects.

In her conclusion the author reviews the fate of architectural-theoretical considerations as revealed in the biographies and the history, describes the range of modes of expression of Idea in building Form, and discusses the place of theory in architectural design.

Architectural Design Theory
History of Architecture
Albuquerque, New Mexico
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CHAPTER ONE: INTRODUCTION

THE PROBLEM

This paper begins with a central problem of enormous scope, suggesting many avenues of investigation: what is the relationship between idea and form in architecture? Despite the alarming magnitude of this question, however, the limits of this particular investigation have defined themselves naturally, first in the nature of a master's thesis, and in the personal position of the investigator; then in the materials as they have come to hand. From an original perversity in choosing for a master's paper such an overwhelming central question, there quickly evolved the perversity of investigating the architecture of a small town, and of a period in which local building construction seems to be dominated by roof repairs and the enclosure of sleeping porches. Between these extremes, a subject matter of reasonable scope and some charm has developed.

LIMITS AND APPROACH

To locate this research in or near Albuquerque was a necessity, since the investigator both attends school and has her permanent home in Albuquerque; from
the point of view of scholarly concerns, it is also an area which has not, for the period concerned, been adequately documented, so that this collection and ordering of data can be a valuable contribution. The limitation of the geographical area to the city itself—that is, to leave out of consideration the rest of the state, or work done elsewhere by Albuquerque architects—is in the interest of limiting research to a comprehensible scope. The city is in fact discrete and can be logically understood as an entity in itself.

The period beginning with 1920 and ending at 1960 is to some degree arbitrary (as in marking the decades off by their round years) and is designed to define some limits; yet it suggests itself as the period of the Modern. World War I marks its beginning. Internationally, it is the period of a conscious attempt to reject the past, to embrace the future and a new technology: a coming of age of the industrial revolution. It is a self-conscious period, a time of manifestoes and theorizing. And at the same time, the past is not forgotten: in New Mexico especially the regional styles remain a constant theme and counter-point to the modern. Particularly in Albuquerque, and including as it does both the Depression of the thirties and World War II, this span of time probably witnesses less evolution in construction materials
and techniques than in program requirements (except for the design and production of mobile homes, which so far have resisted efforts at integration into the world of architecture). The evolution in program requirements is closely related to that of urban form, as building types struggle to remain coherent and legible in the face of changing needs and speeds, or to find new expressions for new meanings.

To begin with 1920 and end with 1960 is to acknowledge not only the theoretical developments of that period, which may be more relevant to international or truly urban architecture than to that of Albuquerque, but also to recognize the post-railroad era. The automobile is the true basis of Albuquerque’s present urban form, and has posed during this period the most serious, interesting, and unresolved questions about buildings. The decade of the twenties marks the beginning of the highway era, and at 1960 we end a decade with the near-completion of a great system of Interstate freeways through the center of the town and a shopping center, Winrock, of regional scale, destined to change the focus of commercial enterprise, and building, of the city.

The approach of this study is through Form, centered on the examination and description of buildings. There has been some recent interest in projects which never reached completion, and in architectural drawings as a distinct art-form, yet these even when influential
are preliminary, incomplete. The desire of the architect is to bring her design into existence; she is an architect by virtue of her buildings and not through projects or drawings. The artist's realm is the material, and the materiality of architecture is buildings, groups of buildings, towns, cities. The building itself, with whatever it does—its function, its beauty, its pretension or hope—is the end of all theorizing, the sole reason for the existence of theories. It is in the structure that any idea is to be expressed. The body of this paper is in the form of case studies of buildings, which may be expressive of the ideas by which they have been formed, or which may be understood in the light of what can be known about their dates and about their architects.

Because this study begins with a particular interest in the effects of conscious theory, it is the work of those identified as architects that is of interest, and vernacular works are not considered. Attention is centered on commercial and public structures, not because they are more expressive of architectural-historical ideas and theories than are residences, but because theoretical evolution in residential design forms a distinct pattern and also requires slightly different methods of research. To limit the material to a volume comprehensible within the scope of the master's thesis, the choice of one category has been made on the basis of personal preference.
In summary, then, this study sets out to examine the sources of architectural forms in Albuquerque, New Mexico, from 1920 through 1959. Its approach is through the study of a selection of individual public or commercial buildings, in the light of knowledge of the area, the period, and the designers. The focus is on building form, and the problem of how architects integrate theory along with program and other design influences into specific design choices.

HYPOTHESIS AND METHOD

Theories and Styles

The fundamental hypothesis of the study is that the appearance of a building embodies ideas. The interest for the architect is in the elucidation of what forces, and how, affect the conscious intentions of the designer. Thus, stylistic and theoretical forces of the period, as well as its history, form a necessary background. The bibliography does not attempt to cover general history, but does include works on local history. The works on theory and the history of styles which are listed are those which specifically form the background of this paper. A section of this chapter defines a number of important stylistic terms.

Biographical Data

Because the hypothesis can be tested only if some information is available about what the intentions of the designers actually were, it is necessary to gather
and present data about Albuquerque architects of the period. The Appendix presents this biographical and historical material in several forms, as sources vary. The primary instrument is the list of all architects known to have practiced in Albuquerque 1920-1960. A history of architects and firms before the institution of licensing in 1931 was compiled from city directories, and from it an alphabetized list is extracted. The chronological list of registered architects from the State Registration Board's records up to 1960 is presented, from which another list is extracted of those who lived and worked in Albuquerque. These tabulations make possible another list showing numbers of architects and, roughly, the fluctuation in numbers at least of licenses granted during the period.

Other names are known from cornerstones or other sources on specific buildings, and a listing of these is presented, with whatever data is available. Two men, John Gaw Meem and Henry Trost, though not local, did important work in Albuquerque, and brief biographical discussions based on other sources are presented. It was possible to interview personally eight of the Albuquerque architects, and sons or associates of five others, and interview summaries form another biographical section. Notes are presented on architects about whom information came to light in the interviews and from other sources. Some general conclusions based
on the biographical research are presented in the introduction to Appendix G.

The Buildings

Since some buildings of particular interest have been destroyed or significantly remodelled, the selection of buildings has been made not only from a physical exploration of the city but also from histories and photograph archives. The basic instrument was a card file of about 125 buildings, divided by decades, in which various items of information were recorded during the course of investigation. Eventually it became possible to select from this file a list of buildings of each decade which, in the gradual process of accretion of data and repeated looking at them or their photographs, it seemed most useful to discuss.

Aesthetic merit, success of design, must be among the criteria for choosing buildings to discuss; moreover, buildings have been chosen which embody stylistic trends which have local importance or are related to broader trends in architecture— that is, buildings which are seen to express architectural-theoretical ideas. Prominence in the cityscape also makes a building more worthy of discussion, since such prominence enhances the communicative power of the structure, and may make the designer from the beginning especially aware of the ideas he intends to make the building express.
Certain structures show the emergence of new building types, which offer a special arena for experimentation in style and expression. And to some degree, choices have probably been influenced by the availability of data about the architect, especially in cases where an architect himself regards or regarded the building as an important work.

An alphabetical list of the buildings to be discussed precedes each of the four chapters covering individual decades, because the discussions themselves are grouped associatively. Each discussion opens with a description of the sources of information on the building. References to the architects are based on the information given in the appendices.

Thus the basic method has been physical exploration and screening of the available photographic archives, followed up by individual investigation to gather data about individual buildings, as well as general historical research from which data about individual buildings have been culled. The body of the text is the description and discussion of the town and the buildings. It is in the course of this discussion that the fundamental hypothesis will be tested, in elucidating from the physical evidence the ideas that have produced these forms. The concluding discussion will address the problem from the point of view of the architect, whose task is to integrate intangible
and material forces to produce beautiful and useful buildings.

HISTORY OF STYLES AND DEFINITION OF TERMS

Introduction

One of the reasons for choosing 1920 as the starting date for this study is that, like the date 1750, it is commonly taken as a landmark date, that of the beginning of the Modern period. Two theoretical currents, the Eclectic and the Modern, may be distinguished, the first with its source in the Revivalist theories of the late 18th century, the second originally conceived as a purifying revolution against the first. The explicit opposition of these two theoretical positions, which both continued to develop in Albuquerque as in the rest of the country during the four decades of this study, has emphasized the moral quality of the choice between them. At the same time, Albuquerque's architects have included a large proportion who have been largely indifferent to theory, and thus to both argument and moral stance.

The Modern period began with an attempt to abolish styles, and the theories and methods which grew under the names International and Functionalist held to a morality of stylelessness. With the passage of time, however, periods and groupings have become so evident that the word style has begun to return to respectability. But the moral intensity of the conflict has been such
that the architect or student whose education was based on Modernism or Functionalism may feel confused if not actually betrayed by the failure of this revolution to transcend time and historical forces.

In the present discussion of Albuquerque buildings, both the Eclectic and the Modern traditions will be divided into groups which will be called styles. It is not useful to review here the entire history of American Eclectic styles. Albuquerque has been a small city, even a small town, until the post-World War Two period; it is in fact its rural isolation, its backwardness, which has been one of the attractive features leading ironically to its spectacular growth since the fifties. Only an erratic scattering of styles is actually represented in local architecture, and often the examples are close to vernacular as compared with richer and more urbane buildings of larger cities and more populous areas.

Styles which may be found in commercial and public examples are Mediterranean, Renaissance, Romanesque, Gothic, California Mission, and the New Mexico Regional group: Puebloan, Spanish-puebloan, and Territorial. An interesting secondary "regional" theme is the Mayan. Some styles are strictly residential in application and not relevant to this discussion of commercial buildings: Queen Anne, Stick style, Shingle style, Bungalow, and Prairie style.
The Modern period up to 1960 can be divided into four groups: Early International (Cubist), Art-Deco, Streamlined (Art-Moderne), and Late International (Functionalist).

**Eclecticism, Revivalism, Indifferentism**

Peter Collins quotes the encyclopedist Denis Diderot as saying in 1755, "An eclectic is a philosopher who tramples underfoot prejudice, tradition, seniority, universal consent, authority, and everything which subjugates mass opinion; who dares to think for himself, go back to the clearest general principles, examine them, discuss them, and accept nothing except on the evidence of his own experience and reason; and who, from all the philosophies which he has analysed without respect to persons, and without partiality, makes a philosophy of his own, peculiar to himself."  

But it was about a century later that this attitude was consciously applied to architectural design, in a reaction or response to the Revivalism of the preceding period. The Eclectic architect may be one who chooses the elements of a single building from many precedents, or one who chooses a single style for an individual structure but does not choose a single style for all his work. He is distinct from the Revivalist, who chooses, usually on moral and symbolic grounds, one particular past style as superior to all other styles, and thus alone to be emulated.
However, Eclecticism may encompass an academically archaeological attitude, the position that a particular style once chosen for whatever aesthetic, symbolic, or functional reason, ought to be executed with consistent historical correctness.

Collins also describes an alternative to Revivalism, calling it "Indifferentism" after the theological position defined as a "systematic want of interest or earnestness, especially regarding what is true or false." Of Indifferentist architects he says, "they contended that all styles were of equal value, and...felt free to turn their hands from one historic style to another according to the circumstances, or the wishes of their clients." This attitude, the refusal or inability to understand architectural design as an area in which choices have moral force, truth or falsehood, is not confined to any period. It is an element of the mythology of the Modern period to define Eclecticism in toto by what Collins has more precisely defined under this useful heading. Indifferentism characterizes the attitude of many architects in every generation.

Common usage nowadays applies the term "eclectic" to this entire range of attitudes, but whether one distinguishes them by titles or not, these positions are distinct from one another and become relevant whenever symbolic content in architecture is intended or
made the subject of conscious attention. Although the investigator was not familiar with Collins' formulation when she devised the questionnaire and began the interviews, a variety of Eclectic attitudes, if no entirely pure Revivalism, are evident among the Albuquerque architects interviewed or discussed. As the symbolic content of architecture regains respectability in the post-modern period, the importance of such distinctions will become increasingly evident.

**Renaissance**

Albuquerque's small-town buildings, recognizable as American above all, whose character is based on the Western European tradition, do not express the various American styles with clear definition. Small in scale and lacking elaboration, they reflect trends of which the finest examples are to be found in areas of the country which were more wealthy, cosmopolitan, and densely populated. Renaissance models and sources served many of the public and commercial buildings of the twenties. Small in scale and simple as most of the city's buildings were, they drew on the long European tradition for such features as quoins, pilasters, string courses, balustrades, medallions, swags, dentils. There was nothing in Albuquerque grand enough to be characterized as Beaux-Arts, little correct enough to be called Roman or Greek.
Gothic

The high-minded moralism of the medieval revival of the Arts and Crafts Movement and of A.W.N. Pugin and of Viollet-le-Duc left a legacy of an especially heavy burden of meaning for Gothic styles. Again because Albuquerque's buildings have been small and inexpensive, this style where it exists is usually to be read in a few details and decorative elements, often standard pieces from the catalogue of a terra cotta or cast stone manufacturer. Steeply pitched roofs, crenelations, pointed arches, heavy moldings and molded string courses, tracery windows, and wheel or rose windows are characteristic of the style. Collegiate Gothic follows the model of medieval secular architecture rather than that of the cathedral, and is characterized by Tudor arched doors and bay windows.

Romanesque

Elements of Romanesque show up in many styles and versions. Round arches with molded archivolts and drip moldings, and gables decorated with molding and arched corbel tables are the most important features of the style. The influence of H.H. Richardson's individual interpretation of Romanesque is found in massive semicircular arches without marked supports, and in a rough stone surface. Richardsonian Romanesque is massive and not decoratively detailed.
California Mission

The California Mission style is of greater significance for Albuquerque, both because of the importance of the buildings—the railroad station and Alvarado Hotel of 1901-05—through which it was introduced, and because of this regional style’s relationship to the New Mexico regional styles. The Franciscan mission churches of California were crisper and more detailed in their translation of the Spanish and Mexican precursors than were the churches of New Mexico. The gables of broken curves outlined with moldings, and the bell-towers and belfries, ornamented with moldings and often with quatrefoil openings, are distinctive. The California missions, which were communal living quarters centered around the church, often had the plan of the arcaded patio, while the churches established for New Mexican pueblos stood alone, with just the walled churchyard at the front. New Mexican portales are typically translated from vernacular and secular examples, of timber posts. Sloping red tile roofs are Californian.

Mission Revival in California started in the 1880’s, and the California Building, by A. Page Brown, for the Columbian Exposition at Chicago in 1893, was in Mission style. It was also in California in the 1890’s that A.C. Schweinfurt, an associate of Brown’s, demonstrated that condensation of the idea of the West which throws
together everything between the Rockies and the Pacific, and "attempted at the Hearst Ranch at Pleasanton, and elsewhere, to popularize the adobe walls, projecting end beams, and terraced roofs of the southwest Indians."  

**Mediterranean**

An important element of Mission style, as of the New Mexican styles, is the expanse of unbroken concrete stucco wall. This simplifying feature contributed to the assimilation of the style into the Rationalism of which the work of Irving Gill is the culminating example.  

By the twenties, a simple and loosely defined style, the Mediterranean, had developed, largely from Californian models, and was used (especially for residences or for such comfortable building types as country clubs) all over the United States. Stucco walls, gently sloping red tile roofs, enclosed courtyards, round-arched windows and doorways, small towers, simplified moldings; occasionally a wooden or wrought iron balcony or window grill, or a set of twisted columns, or an application of decorated tiles, form its vocabulary. Romanesque arches, archivolts, moldings, and corbel tables also lend themselves to rendition in this simplified stucco form.

**New Mexico Regional**

Schweinfurt's introduction of pueblian forms in California seems to have been an isolated and not influential use of this New Mexican vocabulary.
first self-conscious interpretation of Puebloan forms as an eclectic style in New Mexico was the "Pueblo on the Mesa," the campus of the Territorial University as envisioned by William George Tight, its third president. Tight was a biologist and topographical geologist, with a special interest in watershed and water management. He was also energetic, pragmatic, and highly original. He understood the community life of the University to be similar to that of a pueblo, and thus suitably housed in pueblos, with plazas. He encouraged the early social club, the Yum Yums, to become the fraternity Alpha Alpha Alpha, and to build for their meeting place in 1906 "an estufa, a replica of the kiva, council chamber at the Santo Domingo pueblo." In the construction of the heating plant of 1905 and the remodelling of Administration (Hodgin) Hall in 1908, and the design of the first dormitories in 1907, Tight worked closely with the architect Edward Buxton Cristy. Tight, who transplanted with his own hands the pine trees still standing west of Hodgin Hall and many other trees, also worked alongside the laborers on all the construction, and with his faculty he built a stage-set pueblo at the Territorial Fair of 1908 for the University exhibit. The construction of Rodey Hall, modelled on the church at Ranchos de Taos, was completed in 1910. This backward-looking architecture was by no means popular; it was a joke at the time that Tight would
next have the students attending school in blankets. It was evidently his excessive originality which caused the Regents to fire him in 1909.

But in the same year, when the School of American Research was established in Santa Fe, the archaeologists convinced the city government that the Palace of the Governors should not be torn down, but should be restored from its American Territorial state to the earlier Spanish style. In 1915, I.H. Rapp designed the New Mexico Building at the San Diego Panama-Columbian Exposition after the church at Acoma, and by this time enthusiasm for the local style was such that this structure was copied for the Fine Arts Museum in Santa Fe. Although the model has become the Spanish Mission church, having started with the native puebloan structures, the mode remains archaeological, following an antique model with correctness.

By the twenties, the local regional style was well defined and popular. In Santa Fe and Taos, artists and writers explicitly sought closeness with primitive life and articulately and energetically worked to preserve primitivism. Albuquerque was the progressive business and commercial center, yet the regional theme flowered alongside modernism to produce some of the city's most interesting buildings. In 1927, the Regents of the University made a formal policy of the use of regional style on campus, and engaged John Gaw Meem of Santa Fe
as the campus architect in 1933.

Although the 1909 remodelling of the Palace of the Governors had removed the contaminations of the Territorial period to restore a more ancient Spanish aspect, the Territorial eventually came to be appreciated on its own merits and to be put to use as one of the regional styles. Based on the translation of the post-Civil War Colonial revival into the materials and building techniques of the region, this style is characterized by the brick coping of parapets, square columns with simple moldings as entablature and bases, and simple wooden pedimented or denticulated lintels for windows and doors. Doors are panelled and often have sidelights and overlights.

**Mayan**

The Mayan style is a recurrent thread in the rope of intertwined regional styles. It is not insignificant that it was first introduced in Albuquerque by architects from Chicago, Walter Burley Griffin and his partner Francis Barry Byrne. In 1912, Griffin won the competition to design the Australian capital at Canberra. This achievement, and his background in landscape design, led the University of New Mexico regents to engage him to design a master plan for the campus. He visited the campus in 1913 but had not executed the design before he left for Australia, putting his practice into the hands of Byrne. Eventually both men executed
designs for the Chemistry Building (Crafts Annex), which was urgently needed, but the campus plan was abandoned. Griffin called his design "of the pueblo type" but it was actually based on Central American stone structures. Byrne was the designer of the structure as built in 1918. Its inspiration is certainly Mayan stone rather than New Mexico adobe. It seems clear that this is another example of that condensation of the West in the mind of the easterner already mentioned in connection with the conflation of Californian with New Mexican regional styles.

The Mayan might remain a footnote to regional styles except for its persistence. Some campus buildings of the twenties, whose designers are not known, follow the model of the Chemistry building. The next reappearance is a casual one, in the Springer Office building of 1932, and then it might have been forgotten except that in the 1970's it re-emerged as a symbol of Hispanic pride, in the aggressive pyramid of Lawrence Garcia's Plaza del Sol bank and office building at Second and Roma. As archaeological advances and the excavation and restoration of pre-Columbian remains of Mexico and Central America continue, this ancient tradition, embodied in beautiful, suggestive, and grand monuments, could become more thoroughly integrated into the consciousness of architects, especially of the Southwestern region. A parallel with the rediscovery of Greece in
eighteenth-century Europe suggests itself; two hundred years later and in the western hemisphere, what ideals will find their source in this rediscovery?

**Chicago School**

The period of this paper has been chosen with the Modern in mind, the twenties being Modern as the teens were not; yet the Modern attitude had its beginnings, even in the United States, in earlier works. The structural expression of the Chicago School cannot be forgotten, even in Albuquerque, where the Old Occidental Building of about 1905 (southwest corner, Central and Broadway) acknowledges the grid of its steel framing, emphasizing neither the vertical nor the horizontal but the regular framework which allows window and wall equal importance. The ornament is not outside the traditions of Western European masonry, and yet is both simple and abstract, free of symbolism and related to the building as structure. Rationalism and honesty are the characteristics of this straightforward American commercial style.

**Early International (Cubist)**

The early International style, which may be characterized as cubist because of its abstraction of the contained spaces of a building into geometrically precise, unornamented volumes, originated in the attempt to abolish styles and the effort to find an architectural expression valid for the industrial age.
In the United States, the exhibition at the Museum of Modern Art in 1932, beautifully codified (in what later came to seem a most academically eclectic manner) by its organizers Hitchcock and Johnson in the book *The International Style*, introduced on this continent the avant-garde of European architecture. They expounded three basic tenets: architecture as volume rather than mass; balance rather than symmetry as a means of order; and the proscription of ornament. This pure and asymmetrical style abolishes the facade. Volumes enclosed in smooth, usually white surfaces; corner windows which negate the possible reading of corner as support and emphasise the thinness of the enclosing fabric; flat roofs without ornament or cornice; crisp edges as thin as the idea of the plane—all simplify geometric form and work toward the abstraction of volumes to the simplest geometric description, thus seeking a universal, mathematical first principle of architecture. Both perceptually and symbolically the thin line, the right angle, the circular section push architecture toward the realm of idea, seek the first principle of space, not mass. 

Art-Deco

The search for first principles and the attempt to find expression true to the industrial age and its new materials also informs a distinctly different manifestation of modernism in architecture, the Art-Deco style. The term Art-Deco, unlike the term International,
also encompasses a style in design of both manufactured and handmade objects, and is often interpreted as simply a form of ornament. International style architects, rejecting tradition and abolishing history, judged its retranslations shallow and insufficient; yet Art-Deco had its sources in the avant-garde of high art, and surpassed early Internationalism in making use of industrial age materials. Its moral failure, for the Internationalists, was its failure to tell the truth about structure and space, and its retention of the facade and of overt symbolism.

Art-Deco's most important architectural realization was in New York in the twenties, and it has also been termed the Skyscraper style.\textsuperscript{14} Bletter says of it, that it "deserves a prize for eclecticism"\textsuperscript{15} and indeed it was truly international in its free use of forms to be reinterpreted in the geometricized and machined mode. It does not break with traditions but continues them; as a "mass" style, urbane but democratic, it finds symbols and forms in many traditions, but renders them in a manner so characteristic, even powerful, that this style itself has significantly contributed to the perception of stylistic divisions within the Modern Period.

The 1925 \textit{Exposition des Arts Decoratifs et Industrielles}, in Paris, though German exhibits were barred, had been to some extent inspired by the exhibition of
German arts and crafts in the Paris Salon d'Automne in 1910. German nationalism informed the German arts and crafts movement as well as the interest in medieval northern European art which lay behind German expressionism, but this search was also an aspect of the larger search for first principles in art, which, looking toward the primitive as a purified source, included African and American Indian models. It was especially the primitive woodcut, with its rough and even crude angular style, and its nature as a method of mass production, with a history as a form of popular communication, which inspired the Expressionist painters. The geometricizing tendency was not incompatible with the geometrical symbolizing and formalizing of African art and with the many geometrical and symbolical forms of American Indian art.

But it was the synthesis with a trend which can be seen as opposite to the primitive which produced the Art Deco moment: that is, "machine aesthetic," the desire to put the machine to the service of humanity by finding principles by which the products of the machine could be made beautiful and satisfying. Here the geometry of the machine meshes with the geometricizing tendencies of the primitive influences. Mechanized repetition, mass production, can be carried even further than it is with the woodcut. And richness for the masses is found in machined surfaces and the variety
of modern materials: not gold and gemstones, but colored glass and mirrors, aluminum leaf, bakelite, enamels, Monel metal.

The buildings in this style are decoratively and symbolically rich—no least because the style flourished before the Depression and was at its architectural peak in New York, but also because this was a mode for re-interpretation on an international scale, and freely took symbolic and decorative elements of exotic or traditional kinds into itself, putting them as it were through the machine, executing them by new means in new materials. Perhaps the strength of Art-Deco is the faith that the newness and universality properly reside in the means and materials, while man himself may continue symbolically and historically connected to the past and to a variety of traditions. In architecture, two elements are especially characteristic: one is verti
cality of expression, the emotional and dramatic expres
sion of the soaring buildings made possible by steel construction and elevators; and symmetry. The New York setback laws undoubtedly aided in making a receding group of volumes a means to this expression, but the upward thrust, the reach to a pinnacle, is the enlivening concept. A shallowly articulated surface of vertical elements, a symmetrical stacking with a central tower as the culmination, and the use of geometricized ornament (whether figurative or abstract), smooth machined
surfaces, and the free use of color are typical.

**Streamline**

The 1929 crash sharply marks the end of the Art-Deco period, and the Depression is the period of the Streamlined, or Art-Moderne style. It is useful to divide responses to the economic disaster into two categories: retreat into tradition, as in the drop of the fashionable hemline in the thirties, or escape by moving ahead into the future. Albuquerque's response was generally the more conservative, and Streamlining left only trivial impressions on local architecture.

This forward-looking style took its forms from the teardrop streamlining originated to increase the efficiency of locomotives by decreasing air resistance, which also gave form to the first streamlined airplanes, of which the classical example is the DC-3 of 1936. Like Art-Deco, Streamlined style continues the romance of the machine, specifically idealising the machines of motion; but in the romance of motion its architectural manifestation takes the horizontal International style rather than the vertical Art-Deco as a base for modification. The link with International style was also furthered by the economic necessity of forgoing ornament. The Streamlined style has the smooth white stucco surfaces of International style, but windows are now arranged in long narrow horizontal bands, and the semicircle, sweeping smoothly around corners, in-
creases in importance. Ornament is reduced to streamlines and the silvery pipe-railings of the ocean-liner variant of the motion-determined style—also the source of the porthole window. Glass block comes into its own in this period, an inexpensive but voluptuous material for rich light effects and useful for moving smoothly around those semicircular turns.

**Late International (Functional)**

With World War II, romance turned on itself: hard-headed practicality, technical knowhow, getting the job done were the ideals which won the war. The late International style is above all honest, finding virtue in facing truth head-on, justified by its sincerity and openness. The theme of the necessity of truth to beauty is an ancient one, and informs the search for the ideal in geometry, or in the primitive, or in the classical past. Every age has a new vision of the truth, and post-World War II truth was getting the job done: Functionalism.

The expression of this truth now is seen as the source or foundation of beauty in building. The expression of the enclosed space or spaces, the programmatic function, is no longer the primary goal, but only one of several. The geometrically idealized shell of the early style did not necessarily tell the truth about the structure and materials of the building, but now these are not only to be acknowledged but celebrated, in a
romance of modern building technology. The drama of the
skyscraper is dwarfed under that plain and practical
giant of technology, the high-rise, in which the struc-
tural grid rather than the upward leap of man's imagina-
tion is expressed. Pilotis make it clear that the building
stands on columns, and the thinness of planes now ex-
presses not an ideal geometrical form but the function
of the wall as enclosing rather than supporting.

THE BIOGRAPHICAL RESEARCH

The Appendices contain all the biographical material
on each architect whose work is discussed in the body
of the text, as well as lists and histories based on
the available directories and rosters for the period.
The compilation of this biographical material represents
the major research contribution of this study, and is
essential to the correct identification of designer
with individual buildings which is in turn essential
to the central discussion. But it has been the inter-
views, especially those with the architects themselves,
which have been the most revealing element of the study.
The Introduction of Appendix G discusses some general
trends, with specific examples given in the summaries
themselves. The bias of the scholar, fresh from the study
of international theoretical works from Vers Une Archi-
tecture to Jencks' Modern Movements in Architecture,
received a useful corrective in these conversations
about what is commonly called the Real World.
Most of these architects are very little interested in theory. The questions (see the Questionnaire in Appendix G) were also intended to elicit recollections of the design process on specific buildings, and a feeling for everyday architectural practice in Albuquerque emerged from accounts of getting jobs, meeting budgets, and satisfying clients. An unexpected revelation was the influence of personality on some aspects of design choice.

The examination of individual buildings, intended as it is to perceive the ideas, and especially theoretical ideas, which have produced the material form, is extensively based on the biographical material about the designers. In each case, specific references are to the interview summaries or biographical notes.
NOTES TO CHAPTER ONE

1 Peter Blake, *Form Follows Fiasco: Why Modern Architecture Hasn't Worked* (Boston: Little, Brown, 1977)


7 *Ibid*.


9 Ramon Jurado, "Prehistoric Home for New University," *Technical World Magazine* (June 1909)


15 Ibid., p. 42.
CHAPTER TWO: SOME IMPORTANT PRE-1920 BUILDINGS

Although the period covered in this survey begins with 1920, certain buildings of an earlier date had particular influence on the architectural developments of succeeding decades. When Edward Buxton Cristy's Central School of 1900 was replaced in 1913 by a new building on the northeast corner of Central and Broadway, the El Paso firm of Trost and Trost designed it. Nothing in this sober design seems particularly suggestive of the hand of Henry Trost himself. It may be considered academically correct in the choice of the dark brick, Tudor arches, and steep gables of an educational Gothic style. It is interesting to observe that the two cast-stone friezes on the South facade are identical. This early building set the style for the high school campus, whose two quadrangles formed by classrooms, library, and gymnasium built over the years through 1940 all continued in the same tradition of dark brick and cast stone.

Perhaps the most significant Albuquerque building of these two decades was the theatrical and luxurious Alvarado Hotel of 1901, with the associated buildings of the railroad. The style, described by the Albuquerque architect John Ginner as "no particular architecture
Figure 1. Albuquerque High School Original Building, South Facade.
Figure 2. Albuquerque High School Original Building, Detail.
except Santa Fe Railroad architecture," was distinctly that of the Atchison, Topeka, and Santa Fe, and was in this case the work of a Chicago architect who worked for the railroad, Charles F. Whittelsley. The Alvarado was probably the most important example of these railroad-connected buildings. David Gebhard describes the style as a "simplified version" of the California Mission style (see pp. 11-12, "History of Styles"). Ginner's remark is revealing because it points up the fact that this style was to some degree out of place in New Mexico. The local equivalent, stemming from the same interest in primitive modes, local history, and regional character, was the regional style derived from pueblo architecture and from New Mexican Spanish structures, especially mission churches.

But in another and psychologically valid sense this "railroad architecture," luxurious and picturesque, was highly appropriate to Albuquerque as a city formed from its beginnings as a crossroads and trading center on the way West, and at this period developing as an important stopping point on the rail journey to the Far West. Named for one of the famous Trails of the early westward movement, the railroad chose an architecture for its stations, followed in the attendant Harvey Houses, from the farthest western point on this important American journey. Through the association with the railroad, this style came to signify the journey itself, and stands
Figure 3. Alvarado Hotel, from the Northeast. Courtesy Historic Landmarks Survey.
in Albuquerque, center of the Indian country and oasis in the desert, as a significant point on that journey. In a special way, the "railroad style" represents a microcosm of that condensation of the West in the eye of the Easterner which even in the 1970's is found in a difficulty in distinguishing Mexico from New Mexico and the climate of Tucson from that of Santa Fe.

To the extent that the style is inappropriate to Albuquerque—and it can easily be justified as appropriate to the climate and to local materials, and is incorrect only in the academically historical sense—this is probably an explanation for the transience of its influence on local architecture. The YMCA building, now also demolished, consciously continued the style along the railroad axis across Central Avenue. The Los Padillos and Ranchos de Albuquerque Schools of the early teens ³ are distinctly Mission in character and clearly echo the broken curves of the Alvarado pediment. This pediment, evidently modeled on that of Mision San Luis Rey de Francia or the campanile of Mision San Gabriel ⁴ is the most frequently quoted detail. It is still visible in the series of Barber's Markets which are among the most notable remains of California Mission style still standing in Albuquerque. It is perhaps at its most touching in the false front applied to a plain old-fashioned brick building across from the hotel, visible in the old Library of Congress photograph repro-
duced on page 45 of 100 Years in Pictures. A curious modified reflection of the same broken curves can be seen in the facade of the Lincoln Junior High School of 1920-23.

The importance of the early buildings on the University of New Mexico campus in establishing the New Mexican Regional style has already been discussed. Of the earliest group of buildings, the remodelled Hodgin Hall still stands. The original building was a slightly picturesque brick structure, designed in 1898 by Jesse M. Wheelock. It rose distinctly vertical in character from a base of rusticated stone; tall ornamented chimneys marked the gable ends, and a taller gable rose over the entrance, which itself was asymmetrically placed to the right of the center bay and marked by a heavy round arch of stone. The transformation caused by its remodelling in 1908 was so total in effect that it is often supposed to be a new building of that date. The new construction of the same period—the power plant of 1905 and the first dormitories, the original bearers of the names Hokona and Kwataka, of 1907, the Estufa of 1906 and Rodey Hall of 1910, patterned on the church of Ranchos de Taos—all created a unique and imposing monument, placed at the crest of a long hill on the main thoroughfare out of town to the east, and isolated from other large buildings: the Pueblo on the Mesa. In 1909 the campus was described in an
article in *Technical World Magazine*: "Plans for the complete pueblo scheme...are the fruit of the brain of Dr. Tight, president of the University...Supplementing his efforts, comes Mr. E.B. Christy [sic], the architect, who made a personal study of the pueblo communal houses..."  

The functional rationale behind this "complete pueblo scheme," that of a university life as communal and similar to pueblo life in its living arrangements and ceremonial requirements, is unique. At the same time, the dormitories are described unabashedly as stage sets, with imitation ovens hiding solar water heaters, and ladders placed to "merely give an air of realism" to buildings actually equipped with internal stairs. Another very early structure, the Estufa, draws an interesting functional parallel between the secret religious societies of the pueblos and the traditions of college fraternities. This theme was never further elaborated, but the general plan for the campus to be organized around plazas has remained the most durable of the regional concepts throughout the following seventy years of growth and change at the University.

The remodelled Hodgin Hall, as well as the original dormitories, as known to us in old photographs, has a character of fussiness, a cluttered aspect particularly obvious in the light of the developed later Puebloan style which was notable for its serenity and simplicity. Wherever irregularity can be introduced, it has been.
Figure 4. Hodgin Hall, from the Southeast.
The deep porch at the second story juts out a roof articulated at its edge with timber ends. Screens and parapets are cut in large step shapes with square corners. Buttresses push out everywhere. This first example of the pueblo style has a distinct character quite its own. Although President Tight "worked closely" with Cristy, it seems likely that it was Cristy who contributed this particularly agitated quality to these first imitations of Taos Pueblo. His Central School of 1900, also known to us from photographs, is also remarkable for the fussiness of details executed with the very simple means of two shades of brick and a wood railing above the cornice. The balustrade, quoins, and window surrounds produce an almost jittery quality. Symmetrical, Palladian, the building is given a paradoxical doll's-house scale by the tall narrow windows typical of the period.

The first building which brought the Mayan style to Albuquerque, Francis Barry Byrne's Chemistry Building of 1916 on the University campus, is a graceful and original conception executed with the most sparing economy. Brooks says of it "The simplifying tendencies which Byrne inherited from Sullivan, Gill, and the Southwest are here represented at an extreme never to be exceeded in his work again—and in the executed building the severity was intensified for reasons of economy." The projecting central block, with its
Figure 5. Old Chemistry Building, East Facade.
cave-like entrance, and the symmetrical horizontal bands of windows and ornamental panels, placed very low, are obviously patterned on Mayan stone structures and very far from any Puebloan or Spanish model. The simplicity and eloquence of the design was enough to influence the unknown designer of the Library of 1926, but the error in symbolism, the conflation of Central American with New Mexican antiquity, prevented its influence in Albuquerque from extending further. After World War I, local designers with firsthand acquaintance with Spanish and Puebloan architecture continued the evolution of the genuinely Regional styles, and by 1932, when George Williamson thought of a "Mayan motif" for the Springer office building, a different group of symbolic elements served the purpose.
NOTES TO CHAPTER TWO


3 George Fitzpatrick and Harvey Caplin, 100 Years, p. 55.


5 Ramon Jurado, "Prehistoric Home for New University," Technical World Magazine (June 1909)

6 In the photographic collection of the Museum of Albuquerque, reproduced in Fitzpatrick and Caplin, 100 Years, p. 76.


8 Ibid., p. 323.

9 See Chapter Three, "University of New Mexico Campus."
See Chapter Four, "Springer Office Building."
CHAPTER THREE: THE DECADE OF THE TWENTIES

THE CITY IN THE TWENTIES

Albuquerque, beginning as one of the rural villages strung like a rosary of clay beads along the Rio Grande, became a city of crossroads both physical and figurative. It was in the twenties that the automobile and the highway began to take on the importance they have retained to this day in shaping the city, and it was in the twenties that the dichotomy between the ideas of the Modern and the Primitive began to be expressed in the city's architecture.

The long river valley itself, a continuous landmark and oasis crossing vast desert territories, is an ancient and natural route of travel between north and south. The railroad's arrival in 1880 put Albuquerque in touch with the east-west axis of continental travel. Travel and transport are of the utmost importance in areas of great extent and scattered population. Before the Territory became a state, there was a Roads Commission, and grading and surfacing El Camino Real, the road along the Rio Grande, was underway in 1919. In 1926 the system of national highways was designated; El Camino Real (Route 1) became U.S. Highway 85, and U.S. 66 was projected
through, though a long jog to the south to connect west at Los Lunas remained until the early 1940's.

In 1920, the year in which Le Corbusier, Charles Dormee, and Amede Ozenfant founded *L'Esprit Nouveau*, the city's population was 15,000; Old Town Albuquerque was a sleepy adobe village, and New Town was a typical American small town, with commercial development west of the railroad station and extending east across the tracks on Railroad (Central) Avenue to the natural barrier of the sand hills. Residential areas had grown up east of the railroad and south of Central, and on the west between the New and Old towns. The "Pueblo on the Mesa" still stood lonely on the eastern bluff, but since 1917 had been connected by the Heights streetcar. The crossing of the new routes 85 and 66 was thus placed in the center of the town, between the railroad and the river.

The decade was the period when the town organized itself as a city—a time of water, sewer, gas, electric, and street-paving works. In 1925, the year of the *Exposition des Arts-Decoratifs* in Paris, Clyde Tingley became ex-officio mayor by virtue of being elected chairman of the city commission. "From then on out, it was Mayor Tingley. He was the right man at the right time for Albuquerque," says George Fitzpatrick in *100 Years in Pictures*. Civic-minded and energetic, Tingley made his own ideals form the American town of the period
between the wars, not only in the areas of public services and street paving, but in development of Rio Grande and Highland Parks, the institution of the Zoo, and perhaps most of all in the vision of this city of homes as one of detached houses set in green lawns and shaded by (Siberian) elms.

By the end of the decade, when Mies van der Rohe presented the German Pavillon at the World Exhibition in Barcelona, and the American Stock Exchange crashed, Albuquerque had the beginnings of an airport as well as a (pueblo-style) waterworks, and was a city of paved streets and elm-shaded lawns, extending itself from its old centers at river and railroad along the lines, especially to the east, of its highway links with the rest of the American continent.

But the same period saw the flowering of consciousness of Albuquerque as the gateway to the primitive. The city also began to stretch out along its northern highway connection to Santa Fe and Taos, the centers of the self-consciously primitive. Albuquerque was the point of arrival for the seekers of the primitive, as well as the city where both tourist and rural inhabitant could return for modern supplies and conveniences and for the connections back to the main currents of American life. The city's importance as a physical crossroads increased because it was also the crossroads of the ancient and the up-to-date.
## ALPHABETICAL LIST OF BUILDINGS

<table>
<thead>
<tr>
<th>Building Name</th>
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<tbody>
<tr>
<td>Albuquerque High School Manual Arts Building</td>
<td>67</td>
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<td>George M. Williamson</td>
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<td>1926</td>
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<td>Guy A. Carlander</td>
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<td>1926</td>
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<td>Bernalillo County Courthouse</td>
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<td>1924-26 (remodelled 1964)</td>
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<td>North side of Tijeras between Fourth and Fifth</td>
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<td>Carlisle Gymnasium</td>
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<td>1928</td>
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<td>Eugene Field Elementary School</td>
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<td>First National Bank</td>
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<td>Carl Boller</td>
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<td>Lincoln Junior High School</td>
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<td>Trost and Trost (George M. Williamson, Associate)</td>
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<td>Arthur H. Rossiter</td>
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<td>Old Biology Building</td>
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<td>Old Saint Joseph's Hospital</td>
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Building Name                                      Page of Text

Presbyterian Hospital Hazeltine Infirmary
Edward Buxton Cristy
1926
demolished—was at southeast corner,
Central and Mulberry      .      .      .      .      .      .      .    75

Sara Raynolds Hall
Architect unknown
1920
University of New Mexico Campus     .     .      .      .    90

Sunshine Building
Trost and Trost (George M. Williamson,
Associate)
1923
Southeast corner, Central and Second  .  .  .  .      .      .      .    57

Washington Junior High School
Trost and Trost and Gladding
(G.M. Williamson, Associate)
1922-23
Northwest corner, Tenth and Park     .     .     .     .     .     .     .    67
FIRST NATIONAL BANK

The original blueprints for this building are included in the John Gaw Meem Collection of the University of New Mexico, interior remodelling having been done in 1947 by the firm of Meem and Zehner. These confirm the attribution to the Albuquerque office of the El Paso firm of Trost and Trost, and to George P. Hill as the local associate. The blueprints are dated 1921 and the building permit was taken out in 1922.

A letter of May, 1924, from the president of the bank to the Trost and Trost Albuquerque office, says "We are especially pleased with the design Mr. Trost made of the exterior of the building and believe it requires an artist like Mr. Trost to give a building distinction and individuality." Whether Trost or Hill made the drawings for individual ornaments, the building itself offers some clues which suggest the hand of Trost, as it bears a significant resemblance to Trost's Anson Mills Building of 1910 in El Paso. The bank brought elevator scale to Albuquerque; it was the first skyscraper, and even today towers above the predominantly two- and three-story buildings which line Central Avenue. The building is large enough to create a problem of scale in the treatment of both structural and ornamental elements, and to emphatically present the difficulty of relating structure and cladding.

It is natural to compare it to Adler and Sullivan's
Figure 6. First National Bank, from the Southwest.
Wainwright Building, built in St. Louis in 1890-91 and at ten stories and six bays quite comparable in scale. Trost, like Sullivan, has designed the base stories at a larger scale, and marked the transition between base and middle with a horizontal molding. The attic story finishes the building with another molding, a change to a smaller scale and a horizontal emphasis in the windows, and the bracketed and denticulated cornice.

The comparison with the Wainwright points out what flaws the building's definition and makes it ambiguous: that is, the treatment of the corners. The corner is wide and solid as compared with the grid of the facade, but the expression of this as framing and supporting is negated by the broken curve with which the facade is wrapped around the street corner, and by the regular arched openings of the first story, which do not vary at the corner or end bays. The end windows of the middle stories, larger but not paired like those in the central portion of the facade, weaken the definition of the ends, almost suggesting that each corner is hollow, a tower. Between the clearer definitions of top and bottom, these ambiguous corners fail to contain the structural grid.

What little ornamentation there is, applied within the scheme of top, middle, bottom, again is weakest in the manner in which it marks each corner at the top
Figure 7. First National Bank, Detail.
but ignores it at the bottom. In themselves, these simple shields and rosettes can be faulted as unoriginal though graceful. Looking beyond the facade, the view from north or east reveals a definition of architecture as the design of a facade to front an engineered structure, and makes the front cladding take on the aspect of a mask or stage set.

The major horizontal divisions of the facade, the corner treatment both at the ends and on the street corner, and the vertical treatment of the windows within the bays, all closely resemble the Anson Mills Building, at a slightly smaller scale. In a way little need be known to understand the sources of this building's design: it is in unselfconscious harmony with the tradition of nineteenth-century academicism, attempting not entirely successfully to continue that tradition at a slightly larger scale, but as yet untroubled by the disparity between architecture and engineering nor by any need to banish history and seek an absolute. Nor does it seek romance or color in locale, but shows forth a vision of Albuquerque as a greater city in a greater America, "progressive" and "solid" in the provincial cliche of economic growth.

SUNSHINE BUILDING

Information about the early history of the Sunshine Building comes from Frank Peloso, administrator of the estate of the original owner, Joseph Barnett. Mr.
Figure 8. Sunshine Building, West Facade.
Peloso gave the date with certainty, saying that the theater opened in 1924; he knew of no existing plans, but attributes the design to Trost and Trost. A letter of May, 1924, from Barnett to the Albuquerque Trost and Trost office confirms the attribution but does not mention any particulars of the design process. Barnett praises "the entire personnel of your firm." George M. Williamson was the local associate in 1923, George Hill having died, but it is within the realm of possibility that Hill had a hand in the preliminary design or drawings.

At six stories, the Sunshine is much less monumental than the First National, though it runs the half length of the block to the alley on Second Street. Its height makes it an elevator-scaled building, yet it is not disconnected from the street; its fortunate combination of large size and human scale give it a pleasing urbanity rare in Albuquerque. The color and texture of the variegated dark yellow brick of its facades contribute to the more homely scale. The first story, given to shop entrances on the west and marked by a horizontal molding, dominated by the theater entrance and its marquee on the north, has less the character of a supporting base than do the lower stories of the bank. The windows on the west, arranged to slightly emphasize the horizontal rows, contribute to the relationship with the street and the scale of human activities;
Figure 9. Sunshine Building, North Facade.
the north facade is complicated by the sign for the theater, and the theater facade is separately defined by a slightly raised surface marked by surrounds.

The denticulated and bracketed cornice around both sides is further elaborated with an ornamental balustrade above. The swags and garlands, shields, and fleurs-de-lis of the cast stone ornaments have more charm but no more originality than the stucco ornaments of the bank building. Once more, the definition of corners shows more ambiguity than that of top and bottom, being marked by a vertical row of larger windows with cast stone decoration. The asymmetrical north facade gives the appearance of a symmetrical design from which one bay is missing, an effect heightened by the presently empty space on the east and given a curious skew by the symmetrical marquee now placed across the entire lower front. Like the bank, the Sunshine shows a backstage and a presentation side, architecture in front and engineering behind. It is clear that both these buildings were conceived as units fitting into blocks of similarly scaled buildings, with the unfinished sides turned toward alleys and hidden by other tall structures which would also present decently clad facades to the streets.

BERNALILLO COUNTY COURTHOUSE

The County Courthouse completed in 1926, for which
Figure 10. Bernalillo County Courthouse, from the Southeast. Courtesy Harvey Caplin, photograph by Caplin.
the building permit was issued in 1924, was designed by the firm of Gladding and Gladding. A complete set of blueprints in excellent condition is in the possession of Louis Hesselden; according to Joseph B. Burwinkle, Jr., they were given to Hesselden by his father in 1963 when Hesselden received the commission to remodel. Hesselden recalled that T. Charles Gaastra and C. Wilbur Scoville worked on this project; 1926 is the year in which Scoville's name is connected with Gladding and Gladding, and is the first year in which the directories list Gaastra's name with Gladdings'. Richard Milner also attributed the Courthouse to Gaastra, whose role in the firm was certainly that of designer.

Evidently more self-conscious than the contemporary commercial buildings, the courthouse shared with them Renaissance sources for its details. The medallions on the capitals of the pilasters were a particularly fanciful element. A modest enough structure at four and a half stories and five front bays, it was given the dignity of a temple of justice, and a larger scale, by the use of contrast between the light color of the base story, pilasters, and entablature, and the dark brick of the walls. That the color of the brick was given importance is attested by John Ginner's recollection of one of his tasks as a supervisor: mixed colors were sent from the brickmaker in Pueblo, Colorado, by mistake, and he helped the laborers sort out the dark
bricks to return the lighter ones.

This was a building which could immediately be understood as public, governmental; its scale and formality were fitting to its sober role, the recollection of Greek temples to the almost sacred place of law in American life. Although its details were drawn from the same vocabulary as those of the Sunshine and the First National Bank, its function as a courthouse was symbolically expressed in its general character and siting. It should also be noted that unlike the commercial buildings, the courthouse did not have a backside, but was set in the middle of its own small park. The conception was monumental even though the size was smaller than that of the commercial buildings which were conceived of each as a portion of a city block of similar buildings, with street fronts and alley backs.

By examining the building itself, we would not know that the same designer had executed the Field Elementary School or the Hendren Building (see pages 71 and 182 respectively). Gaastra, who worked with William Burk, Jr., just after World War II, evidently embodied the ability Burk understands to be properly a part of an architect's skills, to work in many styles, choosing style according to the requirements of different building types.
Figure 11. Lincoln Junior High School, West Facade.
Figure 12. Washington Junior High School, East Facade.
LINCOLN AND WASHINGTON JUNIOR HIGH SCHOOLS

Schools made up a significant portion of the new structures of the decade. Because the Albuquerque Public Schools Building and Inspection division keeps a thorough record and in most cases actual blueprints of schools still in use, dates and attributions of these buildings are usually certain and fairly precise. The two junior high schools, Lincoln set on the sandhills southeast of Huning Highlands and Washington set downtown, were designed and built concurrently in 1922-23. Trost and Trost (G.M. Williamson at this date the associate) was the architectural firm: at Washington the name of Gladding, an engineer, is also given.

These buildings share with the High School of 1913 the sober dignity of dark brick and a restrained touch of ornament executed in cast stone. They defer to the high school in being simpler and less imposing, two and two-and-one-half stories high and emphasizing the horizontal in composition with long facades and wide windows.

ALBUQUERQUE HIGH SCHOOL MANUAL ARTS BUILDING

The Manual Arts Building of the high school was added in 1926, and is attributed to G.M. Williamson; it is not surprising that it closely harmonizes with the original building. It reflects no change in the conception of a school between 1913 and 1926, and none in the method of expressing it.
Figure 13. Albuquerque High School Manual Arts Building, East Facade.
Figure 14. Longfellow School, from the South.
LONGFELLOW SCHOOL (FIRST WARD SCHOOL)

The Longfellow School (First Ward School), designed by E.H. Norris, and completed in 1927, resembles the upper schools in its use of dark brick and cast stone ornament, but is more Renaissance than medieval in detail. The pilasters have simplified classical details, and the restrained scrolls and moldings are almost Georgian. Although the building is formal in its symmetry, it reaches out on two diagonals, suggesting a sheltering and welcoming gesture toward the young children of the elementary grades.

EUGENE FIELD ELEMENTARY SCHOOL

The Eugene Field School, also completed in 1927, is notably different in style. It is attributed to Gaastra, Gladding, Johnson, and Scoville, and the plans, in the Public Schools Building and Inspection division, are not initialled, so that it is not possible to be precise in attributing the design. A few years later, Gaastra and Gladding designed the Monte Vista Elementary; as Gladding was an engineer, and Scoville and Johnson had by this time disappeared from Albuquerque, it may be tentatively supposed that similarities between these two buildings could be attributed to the influence or to the hand of Gaastra. It is worth noting, with reference to evolution in Albuquerque school designs, that Gaastra, Johnson, and Scoville were probably all young men in the 1920's, while Norris and Williamson had been
Figure 15. Eugene Field School, Original West Facade (Entrance).
practicing in Albuquerque for many years, Norris retiring in 1931.

The Field School, much more cheerful and playful than its contemporary Longfellow, is "Mediterranean" in its massing of several simple volumes under tile roofs and within stucco walls, in the lines of the pediment over the entrance and in its ironwork details. It also strikingly recalls the sources of this style in America, which had evolved through importation and re-interpretation of Hispanic traditions in Mexico, California, and Arizona. The Spanish sources reappear here in the distinctly classical and baroque qualities of the entrance with its paired Tuscan Doric columns and pilasters with their correct bases and entablature, and of the crisply executed trefoil drip molding over the decorative doorway on the second story.

It is not possible to know whether any reference to the history of the Mission or Mediterranean styles was consciously intended here. Experience with academically precise rendition of structural and decorative elements is evident, but at the same time they are parts of a freely eclectic design. Since Gaastra's training was apparently not academic and is supposed to have been in the Netherlands, we should probably suppose that the correctness of the details reflects an on-the-job acquaintance with European models. Since brick has been an expensive material in Albuquerque
throughout this period, the use of stucco in this school may be the result of economizing. It seems likely that the choice of the Mediterranean style does not reflect historicism, though it may have been seen as appropriate to the southwestern climate. The choice of the school's name (Field was a popular writer, born 1850 and died 1895, best remembered as the author of "The Gingham Dog and the Calico Cat") also suggests that this more warm and picturesque style—even perhaps its southern origins as opposed to the northern sources of medieval brick—further reflects a changing attitude toward the methods and goals of elementary education.

ATHCHISON, TOPEKA AND SANTA FE HOSPITAL

The Atchison, Topeka and Santa Fe Railroad Hospital (Memorial Hospital) can be dated by the plaque still on the building, which also gives the name of the architect: Guy A. Carlander, 1926.

This gray stucco building bears little resemblance to anything else in Albuquerque. The winged plan is typical of hospitals and presumably derives from functional requirements; the porches (now enclosed) are no doubt intended for the exposure to fresh air which was an important aspect especially of tuberculosis treatment. The first floor is marked by a molding and given a character of solidity by the rusticated quoins around the windows. The second and third floors are united as a middle element with vertical arched openings into
Figure 16. Atchison, Topeka, and Santa Fe Hospital (Memorial Hospital), from the West.
which windows and spandrels are set: The top is defined by a molding, frieze, and molded cornice, with swags and garlands which also mark small openings at the attic level. The staircases, both front and back, receive a grand and decorative treatment.

The style here, though distinct, is Italianate, Renaissance in its origins. This building is urbane in scale and detail, though sited monumentally on a hill; it had a closer relationship with a more humanly scaled street, before the lowering of this part of Central Avenue and the overwhelming presence of the Interstate Highway.

PRESBYTERIAN HOSPITAL HAZELTINE INFIRMARY

1926 is the year given in Marion Woodham’s History of Presbyterian Hospital for the design and construction of the Hazeltine Infirmary by Edward B. Cristy, who was a member of the First Presbyterian Church. This building has been demolished, but is to be seen in a photograph reproduced (p. 20) in the History, and bears some resemblance to the smaller building of Memorial Hospital between the main building and Highland Park.

The tile roof with wide bracketed eaves, the decorative brick courses arching over the upper arched windows, along with towers and projecting porches, add up to a very individual interpretation of an Italian villa. When one compares this with his Central School of 1900, a Palladian villa executed in contrasting bricks and
Figure 17. Presbyterian Hospital Hazeltine Infirmary, from the Northeast. Courtesy Presbyterian Hospital Center.
given a curious doll's-house scale by its tall Victorian windows, the impression of highly eccentric elaboration of accepted forms is increased. The fussiness and odd originality of these works, not unrelated to the peculiarly restless quality of the remodelled Hodgin Hall, make one curious about the personality of the architect, whose architectural education had been unusually complete and formal for the time and place.

OLD SAINT JOSEPH'S HOSPITAL

The date of 1929-30 for the old Saint Joseph's Hospital building is given in the 1952 historical pamphlet in the collection of the Albuquerque Public Library, and also in a supplement to the Albuquerque Journal of 20 November 1977. Sister Celestia, the administrator of the hospital, named George Williamson as the architect, and W. Miles Brittelle, Jr., mentioned it as one of his father's important works, executed when Brittelle was Williamson's designer.

Although it is much larger than the Longfellow School a few blocks away, the hospital building echoes the school in its dark brick ornamented with cast stone, and in its plan of diagonal wings. The two smaller and older buildings now flank the tall hospital building of 1968 in a plan of striking symmetry, but it is not possible to know whether this was intentional or was so evident in 1930. The Romanesque style of the ornaments
Figure 18. Old Saint Joseph's Hospital, South Facade.
Figure 19. Old Saint Joseph's Hospital, Detail.
and round-arched windows, particularly the entrance with its niches and its elaboration of points and arches, seem clearly to refer to the connection of this hospital with the Catholic church. The entrance is marked by a cross, and crosses are worked into the pattern of the brick end walls. It is consonant with the traditional and conservative nature of Brittelle's training that the only element seen here that is not already present in buildings of about the same period is the arched corbel table.

FRANCISCAN HOTEL

As one of the most widely known works of Henry Trost, the Franciscan Hotel of 1923 is well documented. It is among the buildings discussed in Lloyd Engelbrecht's 1969 article on Trost and is the subject of a paper Dr. Engelbrecht will give at the April 1978 meeting of the Society of Architectural Historians in San Antonio, Texas. Plans of the building are in a private collection in El Paso and also in the possession of Arthur Dekker of Albuquerque. Fitzpatrick gives us the information that it was built by popular subscription. A pamphlet describing the hotel, At The Crossroads of the Centuries, is a particularly valuable resource for understanding the design, as well as an excellent pictorial document of this vanished structure.

The Franciscan was Albuquerque's second picturesque and pretentious hotel. The Alvarado (see Chapter Two)
Figure 20. Franciscan Hotel, from the Southeast. Courtesy Historic Landmarks Survey.
was specifically built at the turn of the century to accommodate railroad travelers, and the Franciscan was clearly situated to serve travelers by automobile. It was at the western extremity of the business area, fronted on the major east-west route, Central Avenue, and two blocks from the north-south highway which was the important route to Santa Fe and Taos. Trost's original drawing reproduced in Crossroads shows automobiles as well as an Indian group as important elements of the building's mise-en-scene.

While the Alvarado's Californian style symbolized Albuquerque's place on the transcontinental journey to the coast, the Franciscan dramatized the pueblo architecture of New Mexico itself. And drama is an important quality of this flamboyant translation of pueblo form. The intention to improve on the primitive model is explicit in the passage signed "Trost and Trost" in Crossroads:

Since first coming to the Southwest to practice the profession of architecture, it has been a dream of ours to catch the elusive atmosphere of that most typical of all regional architecture—the Pueblo Indian theme, blending as it does the Moorish motive of Old Spain and the crude aboriginal ideas of the Indians, who built their communal houses under the direction and influence of the Franciscan Fathers. We feel that this dream has been realized in The Franciscan Hotel. Aside from the purely architectural features of The Franciscan, we cannot help but feel that this building will stand as a milestone marking the passage of the Pueblo architecture in its primitive state.
The references to pueblos and to Indians are freely symbolic and pictorial. No actual pueblo was recalled in this rather formal and quite European elaboration of symmetrical interlocked cubes; no sense of the weight of adobe construction chains the flights of fancy: abstract high relief ornaments at the top, balconies in the recessed corners, and crowning the front corner volumes, domes supported on arches and capped with lanterns. Not only is the building, at six stories, scaled to the elevator, but verticality is stressed in the articulation of the windows and of the corners, the central volume springing upward above and behind the long horizontal of the first-floor facade.

The Franciscan was a fine example both of Trost's own originality and of a recognisable tribute to pueblan architecture. It had a wider reputation than any other Albuquerque building, being included in an exhibit at the Akademie der Kunste in Berlin in 1926\(^2\) as well as being discussed at length and illustrated in Edgell's *American Architecture of To-day*\(^3\) in 1928. Yet not only did its style have little influence in other regions, it was shortly to be superceded in Albuquerque by the development of a more archaeologically academic style based on a modern evaluation of the primitive—that is, on the idea of the primitive as a source of first principles rather than as something from which a superior form had already evolved.
KIMO THEATER

Research on the KiMo Theater of 1927 was done in 1974 by William Osofsky, as a student project for a class at the University of New Mexico. His unpublished paper is the primary source of information on the KiMo. It was extensively quoted in the New Mexico Independent of October 8, 1976. Osofsky and John Conron are currently preparing a renovation feasibility study on the KiMo for the City of Albuquerque.

Osofsky interviewed members of the family of the original owner, Oreste Bachechi, as well as others who were involved in the construction, and reviewed newspapers of the period. Bachechi went to Los Angeles in search of an architect who specialized in theaters, and evidently was pleased by work of Boller Brothers AIA. Carl Boller was the theater's designer, and George Williamson was the local associate.

Boller's method, the "Indian" theme having evidently been determined from the first, probably by the client, was to travel around the pueblos and the Navajo reservation studying designs. Osofsky says, "The sun, bird, and swastika were Navaho symbols meaning life, freedom and happiness." This kind of definite one-to-one assignation of meaning is a typical approach to Indian meanings; it also demonstrates the desire of the designer to create a decor rich in symbolic meaning, through accumulation of symbolically correct detail. Unity is achieved
Figure 21. KiMo Theater, from the Southwest.
through following the "Indian" theme, though the inclusion of funerary canoes (as light fixtures) suggests that this inclusiveness forgets regionality, and the longhorn skulls with light-bulb eyes are a regionalized version of Roman ornaments of sheep skulls. The first sketch for the building was a perspective rendering of the interior, though eventually a New York interior designer, Robert Powers, executed the interiors.

The structure itself is hardly more than a brick and tile enclosure of the spaces necessary to the theater and to the offices above; stucco on the street facades is the reference to pueblos, and all the interest is in the decoration, particularly the terracotta frieze above the windows with its deep relief and strong colors. A few further gestures toward adobe structure can be seen: softened corners, references to vigas on the west facade, a series of earthy curves along a rear parapet. Essentially, decoration carries the meaning and beauty of the structure.

Although the KiMo is now in the seventies usually described as "Art-Deco," neither its structure nor its ornament bears the stamp of geometricized and flattened designs, nor the glittering machined surfaces characteristic of the celebration of mechanical process and new materials. The light fixtures in the form of funerary canoes borne away by supernatural eagles, and those in the form of longhorn skulls with electric eyes, do
suggest a spiritual if not an historical affinity with German Expressionism. What is truly shown forth is that underlying interest in the primitive which is connected with the Art-Deco style but precedes it. The choice of the Indian theme, despite the pan-Indianness with which it is finally presented, shows the growing self-awareness of the Southwest as a region in which the pure primitive had survived into the twentieth century, and of Albuquerque as not simply an American city, but one with a unique link to native America.

OLD ALBUQUERQUE PUBLIC LIBRARY

The Public Library of 1925, built on the site of the old Albuquerque Academy and re-using the bricks from that building, was of enough interest to be discussed and illustrated in Architectural Record. The Library also keeps records and plans of its buildings, so the date and the attribution to Arthur Rossiter are well verified. The Record article tells us that Gustave Baumann created and executed the painted ornament (since painted over), and that a committee "from the local library association of women's clubs" helped to work out the details of the pueblo architecture. Several photographs were published.

Rossiter's lack of formal architectural training (see Appendix A) is evident in the crudely drawn and lettered floor plan which is reproduced in the Record. He was proud of the building, and from 1926 on a photo-
Figure 22. Old Albuquerque Public Library, from the Southwest. Courtesy Harvey Caplin, photograph by Caplin.
graph of it accompanied his advertisement in the city directory. This is a fine example of the encouragement of a living building tradition, coming directly from the vernacular. The historical references are to Spanish mission churches, enhanced by the inclusion, along with the bricks disguised as adobes, of the old school's bell in a belfry which suggests a mud imitation of the crisply outlined San Luis Rey belfry quoted in the earlier Alvarado Hotel. (See Chapter 2). Buttressed towers (really the chimneys), very flowing lines of parapets and porch, vigas, corbels, and exposed wood lintels are all present.

One reason for the general success of this building is its small scale, which is well suited to the puebloan style at its most authentic. Cassidy says, "the hospitable feeling of a club is given by the typical Indian fireplaces in the corners...and by the little bookshelves recessed into the low walls between rooms." Within the masonry exterior walls, the structure is of heavy timbers, the beams supported on corbels and on round log columns. The fireplaces are larger than those common in houses, and precise and regular in outline, their painted decoration may have had a connection with Indian woven patterns, but appears rather original. Patterns around the doors suggest a European attitude toward the elaboration of a door,
but use shapes suggesting the outlines of pueblo buildings. The colors are only described as "dull."

UNIVERSITY OF NEW MEXICO CAMPUS: CARLISLE GYMNASIUM, OLD BIOLOGY BUILDING, OLD LECTURE HALL, OLD LIBRARY, SARA RAYNOLES HALL

On the University of New Mexico campus, World War I had put a halt to new construction, and the campus plan which Griffin and Byrne had been engaged to prepare seems to have been forgotten. Sara Raynolds Hall was built in 1920, and the Old Library (Art) was completed in 1926, according to Hughes, but the architects are not named in any sources consulted. Raynolds Hall distinctly makes some gestures toward some kind of Indian style, with its flat roof and geometrical parapet, and most notably its symbolic right-angled buttresses at each outside corner and buttresses at the entrance. But the Old Library gives a clearer clue to its sources, with its large projecting central mass and sharp-edged rectangular projecting ornaments above the entry: the reference, like that of Byrne's Chemistry building, is to Mayan stone buildings rather than to New Mexican adobe.

But the University possessed at least one advocate of the use of local native models, in the historian Charles F. Coan, who designed a fraternity house and his own house in pueblian style. And in 1927, under the leadership of Mrs. Reed Holloman, the Regents
Figure 23. Sara Reynolds Hall, West Facade.
Figure 24. Old Library (Art Building), University of New Mexico, from the Northeast.
formally adopted a policy of using the Spanish pueblo style for new buildings. The first four buildings designed under this policy were the Carlisle Gymnasium, Old Biology, Old Lecture Hall, and men's dormitory now demolished. Hughes lists these and attributes all four to Gaastra, Gladding, and Johnson.¹⁸

They were all completed in 1928.

By this time the archaeological style was well developed and articulated; 1928 is also the year in which John Gaw Meem won the competition for the Anthropological Laboratory at Santa Fe, a project which brought national recognition. Santa Fe possessed many buildings, public and private, large and small, in the Spanish pueblo mode. Though again it is not possible to determine with certainty who in the firm did the designing, it seems likely that it was Gaastra, who lived in Santa Fe until 1933, who had charge of this group of buildings.

The Biology building is close to residential scale, and the garden and portal next to Old Chemistry retain to this day a distinctly domestic feeling. The large north windows belie this on the other side of the building, but do not appear incongruent with the weight of traditional structure. One might suppose that a church could be the model for a lecture hall, by a functional analogy, but the Lecture Hall instead recalls a pueblo, with broken masses and blind porches which suggest the many small spaces of a pueblo. The
Figure 25. Old Biology, from the Northeast.
Figure 26. Old Lecture Hall, from the Northeast.
gymnasium introduces problems of scale not hitherto en-
countered, and meets the challenge head on. It steps
back to the second story, and the entry and central porch
break up the masses, but the long row of vigas which
originally stretched from one corner tower to the other
suggested the gymnasium space within. A new building
type was created within the confines of the Spanish
pueblo style.
Figure 27. Carlisle Gymnasium, East Facade.
NOTES TO CHAPTER THREE


5Marion Woodham, *A History of Presbyterian Hospital 1908 to 1976* (Albuquerque: Presbyterian Hospital, 1976)


7"Saint Joseph Hospital: 75 Years of Service and Progress," supplement to Albuquerque *Journal* (Nov. 20, 1977)


9Fitzpatrick and Caplin, *100 Years*, p. 79.


CHAPTER FOUR: THE DECADE OF THE THIRTIES

THE CITY IN THE THIRTIES

The thirties, the decade between the world economic crash and the Second World War, were the years when technology seemed to offer the greatest hope for mankind. Before technology went to war, before the bombings of Hiroshima and Nagasaki made terrifyingly clear how far technology and science could lead toward destruction, the faith in technical and scientific salvation was a powerful support for the optimism necessary to recovery. Donald Bush, in *The Streamlined Decade*, 1 points out that earlier utopian dreams had been of communities living in social harmony, while schemes of the thirties looked to a glittering and luxurious future in which everyman’s life was made easy by the machine. Norman Bel Geddes’ "House of Tomorrow" was published in the *Ladies Home Journal* in 1931; in 1934, the Museum of Modern Art held its exhibition of "Machine Art"; and by 1939, Frank Lloyd Wright’s Johnson Wax Buildings in Racine, Wisconsin, showed that streamlines could even enter the work of the great original master.
Streamlining, the smoothing over of surfaces for faster motion, was not accidentally the style of this period: only rapid movement into the future could save us from the disasters of yesterday. Streamlining is the stylistic expression of the great hope placed in technology in the face of the disaster of the Depression. In Albuquerque, streamlining was expressed most crucially on a broad scale, in the major highway projects of 1936-37, the Coal Street viaduct and the underpasses at Central and Tijeras, which freed the automobile, opened the highway to flow above and below the railroad. The highway remained narrow, but more and more miles were paved as well as graded, and most of the city's growth began to flow out along the highways in every direction.

Downtown, the Sunshine and the First National Bank were left high and dry, their unadorned backs never shielded by the filling in of other elevator-scaled buildings in the central commercial blocks. The promise of the progressive little city of the twenties never came to fruition, the trolley gave way to the automobile, and forward-looking businessmen organized new nodes of commercial development along the highway. Only the Hilton Hotel of 1939 marks one last hopeful attempt to realize the old potential of the city's center—significantly, putting on the dress of the regional style.

Along the north-south route, the northern road
to Santa Fe was most heavily traveled by tourists, and along North Fourth Street (Highway 85) tourist cabins filled in an increasingly busy commercial strip. Oden Motor Company's move to North Fourth in 1927 had set the trend for general commercial development there as well as for North Fourth as an area of automobile dealerships. Tourist accommodations were most important on the west side of downtown. To the east, the presence of the University encouraged both commercial and residential development. C.M. Dyer's pioneering Triangle Cafe of 1929 (at Central, Girard, and Monte Vista) was only the nucleus of continuing small-scale commercial development edging Central (Highway 66) and making a long spine of growth across the mesa, pointing to the mountains and marking the highway connection to the cities of the Midwest and the East. New tourist accommodations and service stations were built along this highway, and by March, 1938, "the old familiar Ice Berg"—one of Albuquerque's few examples of what is sometimes called "Coney Island architecture,"—was moved from its site a little east of the Triangle Cafe "out to the edge of town" to make way for the Lobo Theater, described in *Albuquerque Progress* in May as "Albuquerque's first Deluxe suburban moving picture house". ²

Albuquerque's role as a crossroads, stopping point on great journeys, was continued in a new phase
of transportation during the thirties. In the late twenties, Clyde Tingley had arranged for municipal heavy equipment to be used in development of Frank Speakman and William Franklin's little airport on the site of the present International Airport. Albuquerque's position south of the highest mountain barriers made it a logical stopping point for early air travel, just as the mountains had channeled early land travel. Before the decade's turn, passenger lines made Albuquerque a stop, crossing the Continental Divide at an altitude of about 8,000 feet before stopping again at Winslow on the journey west. The Rio Grande Valley was also still significant as a route between north and south. In 1934, TWA initiated overnight service to New York—still acknowledging the significant connection here to the primitive and to the past by calling their flight the "Sky Chief."

During the thirties, the city turned new attention to its most ancient formative feature, the river. The Conservancy District had been organized in 1926. In 1931, Joseph Burkholder, its chief engineer, and Mayor Tingley cooperated to create from flood control channels and levees a roadway, small lake, and bathing beach, which Tingley called "the finest spot in the west." The beach project was the focus of a strong hopeful feeling about the community, and much was donated in labor and materials to bring it about.
True to the spirit of the age, Sunday motorboat racing became an institution almost immediately. This development was linked with other parks and the zoo, as well as being adjacent to the country club, and represents an early culmination of a central recreational core, linking downtown and river, whose full potential has yet to be realised.

Roosevelt Park, then just east of the sand hills and now a shady dell opening from a one-way traffic artery into an increasingly dense neighborhood, was completed in 1934 as a Works Progress Administration Project. But although the city had begun to stretch out along its highways, it by no means spread widely, and much construction during these Depression years was remodelling—the enclosure of sleeping porches, the conversion of stables—or very modest homebuilding, adobe structures of a few rooms. The population, which had increased from 15,000 in 1920 to 27,000 in 1930, had risen by 1940 only to 35,000. And yet a number of interesting buildings mark this decade.
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<td>T. Charles Gaastra (Gaastra and Gladding)</td>
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<td>Yale Boulevard, Southeast, at airport</td>
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| Zimmerman Library                                     | 146          |
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| 1937                                                 |              |
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J.A. SKINNER STORE

Photographs and drawings of the Skinner Store are still in the collection of the Boehning firm. It was designed by A.W. Boehning, Sr., in 1931.

This pretty little building was designed to house the primary member of a chain of grocery stores. Its terracotta surface, rich by the standards of the seventies, no longer evokes the crisp modernity and sparkling cleanliness that were intended in 1931, but a comparison with its predecessors and contemporaries makes this intention clear. It is a small building, no doubt reflecting the shrunken economy of that year—in scale, it returns to the old scale of the downtown above which the more ambitious structures of the previous decade rose. But here are no brick or stucco surfaces, no ornaments based on classical models: only a shiny, light enclosure of two bays in a pale-colored cladding of glazed surfaces and glass, a long fascia, between the solid verticals of the corners, above geometrically patterned colored glass lights and the display windows. Smooth and simple in conception, the building is ornamented with abstract and geometric patterns. Unlike the sparkling convolutions of Trost’s use of terracotta in the New Occidental Building (1916, northwest corner of Third and Gold), the material here is used not for its plasticity but for its glaze. The references are not to historic models, but at least in part to the
Figure 28. J.A. Skinner Store, from the Northwest.
sanitary gleam of science, the hope of the Depression years.

The decorative patterns, though geometric, cannot be characterized as Art-Deco. The strong post-like corner elements seem to hold the fascia as a bed's footboard is supported between its cornerposts, rather than as a beam is supported on columns, recalling Boehning's background in cabinetry. The surface articulations resemble carved wood surfaces more than the machined and geometricized architectural or pictorial elements of the Art-Deco style. Freed from strict architectural traditions by modernism, Boehning has produced a notably individual style from the vocabulary of his own background.

MAISEL'S STORE

The design and construction of the downtown Maisel's Trading Post are discussed in successive notices in Albuquerque Progress during 1936: the store is also the subject of a letter in the New Mexico Independent of 23 September 1977. John Gaw Meem was the designer. Although the owners are described in Albuquerque Progress in May as "studying modern adaptations of Indian and Spanish architecture,"5 the final design did not make use of either Indian or Spanish architectural elements. Unlike Wright's Trading Post which once stood at Fifth and Gold, this building does not separate itself by picturesque architectural form from
Figure 29. Maisel's Store, North Facade.
the other shops in the urban block of the thirties. The signs reading "Indian Curios" are large enough to be legible to the passerby in an automobile, but the shop front is designed to shelter and attract the pedestrian. The convoluted entry with its extensive show windows invites a casual pause to study a generous display of rugs, pottery, jewelry, and other "curios."

The Indian references of the building, like those of the KiMo, are decorative rather than structural, but in the hands of a local scholar of native arts, are more correct than Boller's. The frieze of dancers is correctly represented and painted in the flat style which had developed as a tradition of New Mexico Indian work in water colors. The black Cararra glass, almost a cliche of Modernism, is etched with a design which recalls the fine black pottery of the pueblos. This is an unusually sensitive and academic translation of Indian themes into modern terms.

OLD HILTON HOTEL (HOTEL PLAZA)

The original Albuquerque Hilton is mentioned in Albuquerque Progress of 1938-39, and also bears a plaque in its entry with the date 1939, and the names of three architects: Anton F. Korn, with W.J.B. Sullivan and Thomas Danahy as associates. The names of Korn and Sullivan are not in any directories consulted; Louis Hesselden remembered Korn as a "hotel architect"
Figure 30. Hilton Hotel (Hotel Plaza), from the Northeast.
brought in from Fort Worth, Texas, by Conrad Hilton. He agreed with Richard Milner and John Ginner that Danahy's part in the project was not great, but recalled Danahy complaining, after the bids had come in over the budget, that if "they took any more out of it, the El Fidel would be a palace by comparison."

This hotel is a final gesture of confidence in the vertical city center before the pause caused by the Second World War and the following rapid horizontal spread of the city. Close in scale to the nearby First National Bank, the main structure is ten stories, rising to twelve at the west end and set back from a surrounding two-storied base on the east and north. In the earliest rendering reproduced in Albuquerque Progress (April 1938), the lower portion is given a puebloan treatment, with rounded edges and corners, and vigas; by June 1939, another sketch (legibly signed by Korn) shows the use of the brick coping and frieze at this level also.

Unlike the bank, the Hilton is three-dimensionally conceived, presenting itself on every side rather than as one part of a block of facades. Consistent with this, it makes its bow to its location not through a decorative facade but in its reference to the Territorial style, with a plain beige stucco surface and a brick coping, expanded in a decorative frieze to match the large scale of the building. Although this is not
aesthetically very successful, it deserves notice as an architectural rather than a frankly decorative expression of the locality, expression through an architectural style rather than through symbolically interpretable individual ornaments. This is a genuine attempt to translate a regional style into skyscraper scale. And just as between the ornament of the KiMo and that of the Maisel's store, between the Franciscan and the Hilton we see a greater precision of observation and understanding of the historical place of the elements used—an increase in archeaological academicism.

SPRINGER OFFICE BUILDING

The Springer Office Building, according to John Ginner, was designed by the Williamson firm in 1932. Ginner had called it to mind in the course of discussing what are the details that give a building its symbolic character, and said, "That's a Mayan motif, [but it doesn't] look Mayan to me." This had led the interviewer, who was not familiar with the building, to examine it in detail, and to discover that it is indeed recognizably "Mayan" in motif and to some extent in composition, though it is far from academic correctness.

This attractive building, solid and plain, sets off and gives a graceful air to the ramps and balustrades of the Tijeras railroad underpass of 1937 which emerges and rises in front of it on the south. Its general
Figure 31. Springer Office Building, South Facade.
Figure 32. Barber's "El Rancho" Market (Lobo Drug Store), from the Northeast.
1932, had bought out and remodeled older groceries; then had built new stores in a plain modern style. *Albuquerque Progress* during these years carries many notes about the various new stores, in which modern methods of merchandizing are emphasized, and more than once progressive methods are said to be of Californian origin. At the end of September, 1939, "El Rancho" was opened; *Progress* describes it as "of Spanish and Indian design," and names the architect, Thomas Danahy. 6

The 1939 photograph in *Albuquerque Progress* shows the pueblano building next door to the market, and the curiously Californian building beyond, so these must predate it. The market itself is strongly designed, the picturesque tower at the corner over the entrance balanced by the long simple surface and broken line of the Central Avenue facade, and by the somewhat more intimately detailed east facade on the parking lot. The two facades with the corner tower are clearly one composition, legible from the east for some distance because of the setback caused by the parking; and at the same time match the scale of the neighboring buildings so as to both fit into the block's composition and to dominate it. The details of the tower are handsome and picturesque: a tile roof with an overhanging eave; a door onto an ornamental carved wooden balcony on the Central side, balanced by two different asymmetrically placed small windows on the east; the corner chamfered
down to a buttress around the arched doorways. This is distinctly a picturesque California mission style composition, and it is easy to imagine that its choice reflects both an acknowledgement of the connection of that style with the other Hispanic tradition embodied in the University campus across the street and a reference to the Californian origin of up-to-date grocery marketing. The modernity of the displays and storage equipment is described in detail in the *Albuquerque Progress* item.

At this early stage of his brief career, Danahy seems to exhibit the freedom of a talented and young designer, along with evident consciousness not only of styles *qua* styles but also of their historic and local place: the references of this grocery store are remarkably rich, connecting with American Spanish traditions and thus with the University's puebloan-Spanish style; with the Alvarado; and with up-to-date Californian supermarket.

This particular store became the prototypical Barber's, and subsequent markets of the chain were modelled on it; thus it generated an early example of an important American architectural type, the building legible by virtue of its adherence to a trademark. 7 Although subsequent Barber's markets were designed by Brittelle and Ginner (John Ginner pointed out the one at 4120 Fourth Street, Northwest, as "one of the earliest"), and are less graceful and coherent than Danahy's original,
they make a distinctly local punctuation to the landscape of the city.

JONES MOTOR COMPANY

*Albuquerque Progress* in October and November, 1939, shows photographs and credits Thomas Danahy with another notable building in the University Heights, the Jones Motor Company building at Wellesley and Central (Highway 66). William Burk, Jr., who in the fifties designed the Galles Motors building at University and Central, recalled that Jones had been the first automobile dealership to move east, the previous concentration of such business having been along North Fourth Street (Highway 85).

This generous composition of rectangles and semi-circles, anchored around a cloudlike tower over the entrance and sparkling with smooth white stucco and large areas of glass, is a particularly fine example of the early International style, and rare in Albuquerque. It suggests an acquaintance with de Stijl, especially the work of J.J.P. Oud, and the central tower constitutes a Constructivist sculpture. Though the entire structure beautifully presents itself to the oncoming traffic from the east, the projecting semicircular display room shows off the automobiles within to good advantage on the west as well, and the tower is tall enough to make a landmark from either direction.
Figure 33. Jones Motor Company, from the Northeast.
This tower, which is related to those on several gas stations built in Albuquerque from about 1937 on, is a most interesting response to the change in landscape scale brought about by the highway and the automobile. It is visible to a motorist moving at highway speed, from a considerable distance. The function of such a tower is most evident in the service stations, which must catch the eye of the traveler, but the association in the automobile dealership is natural. The choice of a very modern style is also natural, the hopeful expression of advancing technology, and also particularly associated with motion: into the future. The spreading horizontality and the articulation in curves also suggest the outward motion of the entire city along its highways, as opposed to the earlier vertical thrust of central downtown buildings. However, this building, though of a style described at the time as "extremely modernistic," is not streamlined. It represents a stage preceding streamlining, and is a fine example of the articulated geometrical volumes described by Hitchcock and Johnson in 1932 as the elements of the International style.9

Danahy's talent as a designer is clearly in evidence here; it is probably also significant that a young man, not long from his schooling, executed several designs in this newest style. When the interviewer asked his schoolmate, Bainbridge Bunting, where he thought Danahy
Figure 35. Albuquerque High School Symnasium and Library, from the Northwest.
had gotten an interest in cubist style, Bunting replied, "Cubism was in the air." Nineteen thirty-nine was Modern Times.

ALBUQUERQUE HIGH SCHOOL: CLASSROOM BUILDING, GYMNASIUM, LIBRARY

The high school buildings of the thirties, classrooms and gymnasium in 1936 and library in 1939, follow the pattern of the earlier buildings so closely that it is difficult to determine by inspection which is which. Louis Hesselden, who now was doing all the architectural work for the Public Schools (see Appendix G), designed the middle classroom building on Broadway with its central gable and symmetrical plan, the smaller library building (marked by the cast stone ornament of an open book above the end bays) next to it, and the gymnasium-cafeteria which closes the north end of the second quadrangle of the campus. Perhaps the most interesting feature, aside from this thoroughgoing consistency, is reported of the classroom building in Albuquerque Progress of May 1936: "Rooms will be equipped for radio reception, looking forward to the time, perhaps soon, when air waves will be text books." 10 This is a truly functional rather than stylistic futurism.

MONTE VISTA SCHOOL

While the high school continued its medieval traditionalism, the tendency, already noted in the Eugene Field School, to choose a more cheerful style for
Figure 36. Monte Vista School, from the Northeast.
Figure 37. Monte Vista School, Detail.
elementary schools is shown again in the Monte Vista School of 1930-31, designed by T. Charles Gaastra. The building is placed on a fairly high rise, sheltering its playground on the west and facing an imposing facade toward the mountain view. The symmetrical building is a group of tile-roofed forms with light-colored stucco walls, its terracotta ornament concentrated at the front entrance. The grandeur of the building's stance and dramatized front entrance are beautifully shown in a photograph used for the cover of Harrington's The Albuquerque Public Schools,\textsuperscript{11} in which a neat double line of children march up the double sidewalk, before the trees had grown so thick as to obscure both walk and entrance. The ornament, like that of the Field School, shows a correctness unusual for Albuquerque, a fineness of detail, and a florid grace and freedom of elaboration in moldings and decorative elements.

**LEW WALLACE SCHOOL**

The Lew Wallace School of 1934 was the one Louis Hesselden recalled as his first work for the Public Schools. It was the Fourth Ward School, whose old building had burned; the bricks were used again in the new structure, which is a long simple stuccoed building with a brick coping and brick setting off the doors and accenting the windows of the end bays.

This brick coping does not suggest a reference to
Figure 38. Lew Wallace School, East Facade.
Territorial style, but rather is a part of a general scheme of brick ornament dominated by traditional European forms such as rusticated masonry around the doors, pilasters and shallow arches over windows. In contrast to the Skinner Store, these are references to a tradition of specifically architectural details. Hesselden's inclination to solidity of expression is evident in the main entrance, with its broad pilasters flanking the wide brick panel into which the door is set.

JEFFERSON JUNIOR HIGH

In 1939, when Hesselden designed the Jefferson Junior High for the east side of town, he may have been influenced by the Monte Vista and Eugene Field Schools: the buff stucco and tile roof, the large volumes articulated around a central tower, suggest that this is intended to make, with the two elementary schools, a unified group of schools in the city's heights. The name is not suggestive, simply continuing a tradition of early presidents for junior high schools.

The graceful tower especially, with its bracketed eave and simplified columns, recalls its antique models; but both in form and detail the building combines originality and tradition. The forward projection of the entrance, at the end of a wing, and the octagonal corner are unexpected; the triple doorway with simple floral ornaments in cast concrete panels above is straightforward and Roman in feeling. The brick frieze under the eaves is
Figure 39. Jefferson Junior High School, from the West.
wrapped around the corner to provide a kind of corbelled support for each side of the gable end, but the little ornamental window opening in the gable almost follows a California Mission style.

This mixture undoubtedly reflects the searching for a stylistic basis which Hesselden recalled of his work at the time. Trained by classical methods, with classical models, still he was strongly affected by the currents of modernism. The change from the rather stern and unyielding dark brick medievalism of the earlier schools probably reflects the high cost of brick as compared to stucco, but certainly there were also unresolved conflicts and changes striving for expression: as witness the expectation of the time "when air waves will be text books," for which the high school classrooms had been equipped. But schools are the place where children are taught the traditions of their society: it is by no means self-evident that they should look toward the future into which the children are to carry that tradition, any more than to the past out of which the tradition comes. As the speed of technological change accelerated, schools did indeed come to look very largely toward the future and to forget the past; the Jefferson School even more than the Lew Wallace School reflects the hesitation on the verge of this change.
Figure 40. Saint Charles Borromeo Church, from the Northwest.
has a severe simplicity. The only ornaments are the molding around the cornices, the simplified corbel tables, and the tower. The round-arched windows have concrete sills but not so much more as a molding. The tile roof has no overhang.

The church as a building type is one of the most important sources for the academic regional style as it was being developed during these years. Already the Museum in Santa Fe of 1915 and even earlier Rodey Hall of 1910 at the University had been designed as copies of particularly fine examples of Spanish-puebloan churches. Why not employ such models in a building which would actually perform the same function? It seems likely that regionalism had not yet become hallowed enough by years of self-conscious use to suggest itself as truly traditional.

FIRST BAPTIST CHURCH

The First Baptist Church is dated 1937 by its cornerstone (the addition on the north is dated 1950) and was mentioned as the work of Brittelle and Ginner by John Ginner. It was built on an existing foundation, which was a basement and a temporary roof of unknown date.

To the Baptists of 1937, evidently richer than the Catholics in 1934, church apparently meant Gothic, and though the general character of the building simply
Figure 41. First Baptist Church, from the Southeast.
reads as an American city church, all the terra cotta
details trimming the yellow brick are clearly simplified
quotations of Gothic details. These details themselves
seem to quote more precisely American gothic skyscrapers
than the ancient churches ostensibly being recalled;
this may reflect the use of standard elements from a
manufacturer's catalogue. With its foursquare stance
and predominance of volume over square tower, it har-
monizes with the academic gothic of the darker Albuquerque
High School buildings across Broadway, and declares itself
matter-of-factly on Central with a cross-shaped neon
sign.

FIRE STATION NUMBER THREE (UNIVERSITY HEIGHTS STATION)

The plaque from the 1936 Fire Station, though the
building still stands, was placed in the new fire station
(Girard at Girard Place) at a ceremony attended by the
original architect, E.H. Blumenthal. His son recalled
with satisfaction the honor paid his father and the
Regional style on this occasion. The plaque names
Blumenthal and gives the date, besides identifying
the building as a project of the Works Projects Admin-
istration.

The building is not large, and a few elements add
up to a highly ornamental appearance. The central
volume, with the large door required for the fire
engines, is topped with a raised curved parapet. The
stair tower is marked by stepped windows. All the
Figure 42. Fire Station Number Three (University Heights Station), from the Southwest.
doors and windows have exposed timber lintels, and vigas are not simply decorative but appear to express the actual framing of the three distinct volumes of center, porch, and tower. Picturesque ladders decorate the roofs.

The fire station follows the tradition of the Public Library in using this soft, almost vernacular local style. Blumenthal, like Rossiter, had no formal architectural schooling, though he had training as a draftsman. Like the library, the fire station is an example of the living local tradition based on observation of vernacular and historic models and on an understanding of adobe and timber construction.

OLD ALBUQUERQUE AIRPORT (MUSEUM OF ALBUQUERQUE)

The Museum of Albuquerque has records of the construction and history of its building, the first city air terminal designed by E.H. Blumenthal in 1939. Among the photographs given to the Museum by the Blumenthal family is one taken just after completion of the project, which includes the pueblo-style hangar as well as the terminal building.

The airport building resembles the fire station in its modesty and directness. It does not take a form from any early building type, except to the extent that the various articulated masses resemble a pueblo—-and again, a ladder adorns the roof above the entrance.
Figure 43. Old Albuquerque Airport (Museum of Albuquerque), from the West.
portal. But with its large windows, the tall chimney and the tower standing up matter-of-factly, and the weather instruments on masts, the building really appears to be an airline terminal built in the local manner.

The hangar, supported along the sides by a row of buttresses and framed at the front by twin towers, presented a striking expressive problem: the fascia spanning the wide doors was given an adobe-styled treatment. Yet this evident mass, screening the actuality of trusses, must rise above the span more like a cloud than like a weight of earth construction. In this instance, symbolic use of the stylistic vocabulary carried Blumenthal beyond the builder's sense of the reality of structure.

ALBUQUERQUE LITTLE THEATER

The history of the Little Theater is summarized by Fitzpatrick,¹³ and plans are in the Meem Collection of the University of New Mexico Library.¹⁴ The building, designed by John Gaw Meem, was a Works Projects Administration project of 1936. Subsequent remodelling has changed some significant elements as well as expanded the size of the structure.

The building was a very simple one of brick, larger in the scale of its volumes than the historic Territorial models, but marked by correctness in such Territorial elements as shallow triangular pediments
Figure 44. Albuquerque Little Theater, Original Building, West Facade. Courtesy Albuquerque Little Theater, photograph by Charles N. Estes.
Figure 45. Albuquerque Little Theater as Remodelled, from the West.
with denticulations, over the glazed double doors as well as the windows; and simple moldings and bases on the graceful wooden columns at the entrance. The parapet's ornament of moldings and denticulations is scaled to the size of the building.

The main entrance portico originally framed not only the main doors but also a mural above them. This mural, painted by Dorothy Stewart in a style suggesting the influence of the same flat Indian watercolor style shown in Meem's frieze for the Maisel's store, has the highly regional and symbolic subject of the pageant of Los Moros, "perhaps the first play ever presented in what is now the United States." In this instance, the Spanish period is given more importance than the Indian prehistory of the region: native American dramatic enactments are either misunderstood or ignored if this Spanish pageant is the "first."

More important, however, is the scale and local nature of this iconography, to understand which one must be acquainted with this item of regional history. It is precisely the scale and iconography which were changed when the Theater was remodelled. The portico was enclosed and the mural destroyed. A new facade, scaled up to billboard size, was oriented to Central Avenue (Highway 66), several blocks to the north, and to the parking lot—that is, to the point where theatergoers enter in their cars rather than the point where
they gather on foot. At the same time, the iconography was made more universally recognizable, American rather than Southwestern, in the large suspended sculpture of stars.

UNIVERSITY OF NEW MEXICO CAMPUS: SCHOLES HALL (ADMINISTRATION BUILDING), ZIMMERMAN LIBRARY

Although several engineering buildings, a student union (now Anthropology), and a dining hall (Bandelier East), were designed by John Gaw Meem for the University of New Mexico campus during the thirties, the projects which are of the greatest interest for the present study are Scholes Hall of 1936 and the Library of 1937. The buildings are documented in both the Meem Collection and in the records of the Office of the University Architect. Their design and construction is also followed in Albuquerque Progress. 17

The Administration Building clearly refers to New Mexican Spanish churches, but expands this model in rising to three stories and spreading out wings, and thus necessarily in a general increase of scale. It is probably significant that it was the most "Beaux-Arts," the most archaeologically conscious, of the architects interviewed, Richard Milner, who commented on this use of the church model, saying that the "long stretch" of the central facade made him uncomfortable. (See Appendix G.)

The Library, with its ten-story stacks, carries
Figure 46. Scholes Hall, from the South.
Figure 47. Scholes Hall, Detail.
Figure 48. Zimmerman Library, from the Southwest.
the problem of scale even further, and achieves a further degree of integration of the Spanish-puebloan style into a growing tradition. It is significant that Meem's response to Frank Lloyd Wright's charge that the campus architecture was "imitation" and "base" was to recall this building: "By this dubious and incorrect statement, he classified the Zimmerman Library building, with its ten storied vertical stack as an imitation. An imitation of what?" 18 (See Appendix H, John Gaw Meem.)

Here, no historic building type is quoted, but the style is conveyed in the gentle batter of the walls, the porticoed entrances, and in the arrangement even of the very large reading room windows and the windows of the stack tower, to give the structure the massivity of adobe construction. The vocabulary of the details is equally simple: timber posts and lintels, carved corbels, carved beams.

One further development, employed in Scholes Hall, is of importance: that is, the use of concrete lintels and spandrels, ornamented with geometric designs based on Indian motifs. McNary calls the spandrels Art-Deco, 19 and certainly Meem was well versed in the general vocabulary of that style as derived from European and American models. 20 (See Chapter One, "History of Styles and Definition of Terms.") However in this case the natural evolution within the Regional style, as a living tradition which continues to be the source of forms
even as new materials are introduced, brings Regionalism closer to the mainstream of Art-Deco by its own inherent necessity.

FEDERAL BUILDING

The Federal Building of 1930 is dated by its cornerstone, which also names James A. Wetmore "Acting Supervising Architect." Inquiries both in Albuquerque and to the General Services Administration failed to discover any plans or records of this building.

An earlier expansion of Federal facilities downtown (of unknown date) was accommodated by an addition on the 1908 Post Office, matching its design, but the building of 1930, six and a half stories high, is a discreet entity just west of this. Though it is now quite overshadowed by the buildings of the fifties and sixties, this was when built a notably tall structure, standing considerably higher than anything around it. The capping tower and gilded lantern make it stand out to this day despite the increase in scale of its surroundings.

Although this building seems to acknowledge its connection and proximity to the old post office in round arches, bracketed overhanging tile roof, and the classical division among the magnified tile base, the brick middle, and the attic story marked by a molding and by arched windows, it is much more imposing in stance as well as in height, and decoratively richer. Like
Figure 49. Federal Building, from the Southwest.
the Hilton Hotel or the 1926 County Courthouse, it seems to have been designed to be seen from every side. The ornamental courses of patterned tile, medallions and decorative panels, the black marble panels between the upper double windows, culminate in the gilded lantern topping the octagonal tower.

These elements, idiosyncratically combined, have their sources in the traditions of European architecture, but the decorative elements make a local reference to Indians, using formalized pueblo designs: the swastika, raincloud, and thunderbird. These particular patterns are the most widely known, most thoroughly stereotyped throughout the United States; nothing here reveals observation of local examples such as is evident in the pattern chosen for the base course of Maisel's Store. These designs could easily have been conceived in Washington, D.C. The use of the thunderbird as the symbolic federal eagle explains the predominance of this symbol, repeated in several variations, and might have suggested itself to a local as well as to a distant architect. In 1930, the meaning of the ascending water turkey as the symbol of the peyote religion was not well known, and either a local or a Washington designer could have created unconsciously the effect of the central medallion over the main entrance. The elongation of the thunderbird causes it to resemble the water turkey more than it does the American eagle. With the swastikas,
Figure 50. Federal Building, Detail.
this medallion has survived into a period when an unintended meaning catches the attention.

ALBUQUERQUE INDIAN HOSPITAL (SANATORIUM)

Built as the Albuquerque Sanatorium of the United States Indian Service, this building is still in use as a general hospital, and several sets of blueprints dated 1932 and in excellent condition, are in the files of the maintenance office. The information box on each sheet has spaces to fill in: "Drawn by: " , "Traced by: " , and "Checked by: " , and most sheets are checked by Stamm. On sheet 7/23, the front elevation, a tiny note has been added: "DESIGN: Stamm". About Stamm, however, nothing is known.

Like the 1930 office building, the 1932 hospital is given an imposing stance. It is perfectly symmetrical, the high chimney of its heating plant, with a central penthouse, forming the center of a strongly vertical pattern imposed on an essentially horizontal structure, four stories high at the center. The entrance is at the second level, dramatized in a terra-cotta geometrized sunburst, and reached by a flight of twelve steps. Though it faces Lomas Boulevard and thus presents itself to the widest view from its hillside situation, the entrance to the grounds remains as originally planned, a driveway from Vassar Street on the east which turns in an oval formally planted with cypresses in front of the hospital. Doctors' cottages on the grounds have
Figure 51. Albuquerque Indian Hospital, South Facade.
been converted to offices without disturbing the arrange-
ment of the site.

This building is very explicitly Art-Deco (see Chapter One, "History of Styles and Definition of Terms")
in its articulated but shallow surface, vertical expres-
sion centered on the fine tall chimney of its heating
plant, and emphasized by the wedding-cake arrangement
of the four-, three-, and two-storied portions; and
the sharply angular geometrical abstract patterns of
the ornament. A question remains as to whether it is
intended to acknowledge the heritage of its users or
locale. Local architects, asked to try to call it to
mind and characterize it, most often describe it as a
misguided attempt or a very simplified version of the
regional style; one more precise in observation called
it gothic, recalling the vertical angularity of its
outline as seen from a distance. Behind its trees and
deep in its grounds, it is not visible in detail except
to its users or near neighbors. The use of earth colors--
beige and pale green terracotta, beige stucco, and red-
brown brick--seems to be the strongest element in the
reading of a regional intention. The ornament on the
chimney was read as an arrow by a doctor who has worked
in the building, and the original lobby pavement is
decorated with a stylized Indian face in colored terrazzo,
somewhat resembling the face on the Indianhead nickel.

However, the evidence is not at all clear. In
this particular example, confusion is possible because of the tendency mentioned earlier for the merging of various sources for the geometricizing of decorative elements: in German primitivism and African art leading into Expressionism and Cubism, and in the idealization of the machine, as well as in American Indian forms of many different American locales. The view of the Indian Hospital from the opposite slope, over the battered parapets of the University's Computing Center, points up its distinctive verticality, a crucial characteristic of the highest development of Art-Deco architecture in New York in the late twenties. Indeed it is possible to envision this building as the top of a New York skyscraper of that just earlier period, cut off short and transposed to this green setting.

VETERANS ADMINISTRATION HOSPITAL

Like that of the Indian Hospital, the maintenance department of the Veterans Administration Hospital has preserved drawings—in this case, as-built drawings—of its buildings. Fifteen structures, including the separate heating plant and the doctors' residences, are included on the original main plot plan of 1931. Each building's drawings appear to have been done by a separate team, though almost all have been checked by "J E M." A "Chief of Design Subdivision", W.S. Talbott, has signed an approval on each sheet, along
Figure 52. Veterans Administration Hospital, Building One, North Facade.
with chiefs of construction and engineering for the Veterans Bureau. The drawings for Building One were examined most closely, as it stands as the facade, so to speak, for the group, the front, the entrance, the reception and public rooms. As on the Indian Hospital elevation drawing, a note has been added, in the block for the draftspersons' names, on the first sheet of plans "Designed by Smalling." On drawings for other buildings, other names are added in the same position without any indication other than a neat alignment above the draftspersons' names that these are intended to designate the designers.

The individual buildings are distinct, though all are very clearly pueblano or Spanish-pueblano in inspiration. However, although the University campus had from its inception incorporated pueblo spatial organization in its siting of building groups, these buildings are arranged without any evidence of awareness of orientations appropriate to the style. Building One is at the end of a long entrance drive, which branches in a Y to curve around an arc with other buildings on either side, backstage functions such as heating plant and water tower at the rear. The doctors' residences are off to one side, as on the Albuquerque Sanatorium grounds.

Building One, the entrance and "facade" structure, is arranged in receding masses with rounded edges and
Figure 53. Veterans Administration Hospital, Building Two, West Facade.
softened corners. The windows are simple and not too many; one upper terrace is half-shaded with a timber frame shade supported on a corbelled beam, and the facade is punctuated with vigas. Over the entrance, with its timber-framed porch which opens sideways into a Spanish-inspired patio garden with fountain, larger viga ends are corbelled, and the lintel beams are decorated.

Building Two is the most astonishing of the group, clearly suggesting the Spanish mission church with a porch and balcony between towers at the entrance, but the towers are topped in intersecting arches like a fanciful 19th-century brick chimney, executed in a soft adobe style which gives an appearance of imminent danger of collapse. A building farther to the rear shows a campanile gable out of the California vocabulary.

Both individually and as a group, the Veterans Administration Hospital buildings clearly embody the intention to be pueblosan, with an incomplete and noticeably varied understanding of what pueblos or old New Mexico churches are really like. The suppositions both that each building was designed by a different person, and that those persons were in Washington, D.C., are substantiated by the evidence of the structures themselves.

These three almost exactly contemporary federal projects in Albuquerque make a curious group. The
Federal Building and the Veterans Hospital very plainly acknowledge the locale and its history, but in very different ways. Whether the Sanatorium, intended specifically for use by Indians, intended to show this forth any more extensively than in the face in the lobby floor, remains ambiguous. This ambiguity, and the piecemeal nature of the other attempts, indicate that local reference was not a matter of a formulated policy so much as something "in the air:" a current of the times. This varied group of buildings, with the possible exception of the Sanatorium, constitute another and a stronger manifestation of that renewed search for an American style based on the American primitive (the Indian) and on local sources (however poorly perceived) which was also manifest in the commercial buildings of the thirties. If the interpretation of the Sanatorium's Art-Deco design as machine-polished and up-to-date is the correct one, then the same two contrary currents are embodied here within the federal sphere: that which seeks a future improved through technological advances, and that which finds its hope in a return to native truth.
NOTES TO CHAPTER FOUR


6 Ibid. (Sept. 1939), p. 3.


15. Fitzpatrick, *100 Years*, p. 102.

16. Archives, University Architect (University of New Mexico, Albuquerque)


20. As witness his 1934 Colorado Fine Arts Center. See University of New Mexico General Library, *John Gaw*
CHAPTER FIVE: THE DECADE OF THE FORTIES

THE CITY IN THE FORTIES

Although Albuquerque changed relatively little in other ways during the Depression years, a surprising number of important buildings were built, including a number of Works Projects Administration or other federal projects, many of them in Regional styles. The city itself did not expand greatly—population, which had increased by about 11,400 during the twenties, increased by only 9,000 during the next ten years—but the highway system linking it to the rest of the nation was significantly improved. The length of Highway 66 across the state was reduced from 506 miles in 1926 to 369 by 1937, and the route now came directly through the city instead of jogging to the south.¹

But the next decade opened with preparations for the war which was to be the dominant influence on almost every aspect of American life for much of the period. The new airport of 1939 was designated in 1940 an Army Air Corps Service Station, soon followed by an Air Corps training center which was named Kirtland in 1942.² Albuquerque was one of the primary refueling points, at which all transcontinental flights stopped. The secret research at Los Alamos, and more especially
that at the Sandia Base and Laboratory in Albuquerque itself, important to the area's economy during the war years, also contained the seeds of the city's post-war expansion.

During the war, getting the job done meant training pilots at the air base, keeping America's railroads rolling at the Atchison, Topeka, and Santa Fe shops, training military personnel at the University. Materials were scarce, and military construction took priority. Although the population grew, many were housed on the military bases, and the most significant expansion of residential development was not underway until late in the period of recovery. The military installations, centered as they were around the airport, gave a powerful impetus to development between the University and the airport, and houses continued to fill in gradually in the southeast, as individuals managed to get materials to build. A new telephone exchange for the Heights, at Copper and Sierra, was completed in 1948.

By 1950, when the population had almost tripled to 97,000, housing development had gained momentum and was spreading to the northeast as well, expanding past Lomas and Girard.

The decade opened with the construction of Lomas as a wide arterial street, and the paving of Girard between Central and Lomas. Both south Yale to the Air Base, and Broadway, were widened in 1941.3
Park development had to wait until after the war; in 1948 a Parks and Recreation Department was created. Bataan Memorial Park was completed in 1947, Hyder in 1948, with Coronado Park, downtown, under construction in late 1949.

Downtown remained the center of commercial activity, though there was more remodelling than new construction. Postwar expansion took place along Central (Highway 66) both east and west, and along North Fourth Street (Highway 85), with the construction of a great number of small business buildings remarkably lacking in architectural interest. Louis Hesselden's description (see Appendix G) of the postwar period, "it was just a case of getting stuff done...we didn't have too much time for aesthetics", applies to almost all the buildings of the late forties. "Getting stuff done" is function-alism before it has found a Form. American know-how, which won the war, was enough to be satisfied with.
ALPHABETICAL LIST OF BUILDINGS

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<td>1941</td>
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<td>University of New Mexico Campus</td>
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<td>Southeast corner, Seventh and Central</td>
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<td>Highland High School</td>
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<td>South side of Coal between Jefferson and Jackson</td>
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<td>Immanuel Presbyterian Church</td>
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<td>Journalism Building</td>
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<td>Military Chapel</td>
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<td>at Grove Street</td>
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<td>Nob Hill Business Center</td>
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<td>Northwest corner, Fifth and Central</td>
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<td>Valliant Printing</td>
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<td>615 Gold Avenue, Southwest</td>
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<td>Whittier Elementary School</td>
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<td>106-108 South Richmond</td>
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<td>A.W. Boehning, Senior</td>
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<td>1949</td>
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VALLIANT PRINTING

Drawings and photographs of the Valliant Printing Company building are in the files of the Boehning firm; its construction was also reported in *Albuquerque Progress* during 1940. The Valliant firm still occupies the building and its later addition, and has records of its construction.

One of the few new structures built downtown during this decade, the Valliant has a richness and solidity which shows confidence in its time and place, but is at a very modest one-story scale. It is legibly modern in its lack of ornament, its rounded corners, and the shining curved metal edge of the canopy over the door. Aside from that one gleaming metal line, however, the materials are old-fashioned as well as rich in texture and color: varicolored dark yellow brick with a rough surface, and a marble facing to the windowsill level. The symmetry of the original building is conservative rather than modern, static rather than dynamic.

This is one of the most successful examples of the special originality of A.W. Boehning's work. It shares with the Skinner store the characteristic treatment of corners as posts, rising above the walls of the enclosed bays, instead of columns supporting the top of the structure; but here the posts are contained in a composition which frames the simple fascia which carries the gracefully lettered sign. The in-
Figure 54. Valliant Printing, South Facade.
ward curve at the entrance is comfortable and inviting under the flat canopy, a characteristic which is noticeable by comparison with the more common "daring" use of such canopies cantilevered around a corner or across a flat wall.

EL REY THEATER BUILDING (PUCCINI'S BUILDING)

The El Rey can be dated and attributed to Joseph Burwinkle by Albuquerque Progress articles during 1941. It also bears a small cornerstone reading "Puccini's Building 1941."

The suburban quality of this modest theater building has its source in both the two-story scale and the homeliness of its Mediterranean style. The ornamental elements are almost trivial, but distinct; the raised tile roof at the center with a little turret which is almost a dormer; arched windows with balconets and iron railings; blank windows to continue the scale and pattern across the entire facade. The marquee was originally decorated with a little iron railing as though it also were a balcony.

The red tile facing around the entrance is decorated with a simple zig-zag pattern which probably suggests Indian sources only by virtue of the building's location in Albuquerque; it is so abstract as to carry very little symbolic meaning.

Altogether this building is unoriginal but pleasant,
Figure 55. El Rey Theater (Puccini’s Building), from the Northwest.
a comfortable element in its setting; without distinction but with a pleasing texture. Its conservatism and its good fit into its surroundings seem to reflect Burwinkle's own easygoing and conservative personality.

WOOLWORTH'S STORE

The construction of the new Woolworth's store is followed in several issues of *Albuquerque Progress* during 1941; a rendering by Joseph Burwinkle is reproduced in the March issue.

A kind of styleless modernism characterizes the flat surfaces of this large store building. The division of the facade—the windowed and glass-surfacéd street level, a middle section like a large signboard in pale green glazed tile wrapped right around it, and a flat brick wall enclosing the second story, relieved by shallow channels—is not related to structure or to the classical history of structures. In fact it seems, just as designed and built, to reflect the history of the remodelling of older buildings. At street level, show windows attract browsing, simply surrounded with smooth black Carrara glass; no architecture and all display. The big sign above is scaled for legibility at some distance and at automobile speed. And above this the building itself rises as from behind a screen, like the older buildings near it whose old-fashioned upper stories remain essentially unchanged above the
Figure 56. Woolworth's Store, South Facade.
modernization of show-windows (often surrounded by black glass), and the application of large signs. And when Woolworth's took over the Montgomery Ward store, adjacent on the east, the street facade and the green tiles were extended across in exactly that manner.

Burwinkle had not studied architectural history in a school, but had looked at it on the street. His design, simplified as befits a modern structure, reflected the development of Main Street architecture as the buildings around him showed it: it is a peculiar and interesting document of the history of this particular sort and scale of remodelling of American commercial facades.

SEARS ADDITION (COUNTY ANNEX)

The Sears store addition of 1948 and the remodelling of 1955 can be attributed through the Meem Collection. Progress of the 1948 addition is also followed in Albuquerque Progress in 1947 and 1948. The firm at this time was Meem and Zeheuer, and it is not clear whether the design was Meem's own. The curved corner was added and the entire facade given a unified order.

The modernity of this building is such as to bring out the idiosyncrasies of the Valliant Printing plant or the Woolworth's store, when they are compared with it. The smooth enclosure of the volume within a single plane, sweeping around the corner in a streamlined curve,
Figure 57. Sears Addition, from the Southeast.
and the emphasized horizontals of the windows, follow models of International and Art-Moderne styles. (The windows since bricked in were originally like those at the corner, horizontally barred.) The rendition in two shades of yellow brick, with its tangible texture, is the only feature that prevents the building from being strictly modernistic. This choice of material and color was probably dictated by the existing structure. It does help to make this rather large structure fit into the scale of its setting. The horizontal emphasis, besides being fashionable and modern, also helps to keep the three-storied building from seeming to rise strikingly above the adjacent row of one-storied shops.

As compared with the Valliant, El Rey, and Woolworth's, the Sears building shows greater awareness of national trends and a stronger sense of contemporary currents of architectural history, as well as a simultaneous awareness of the building's place as part of its small-city main street.

HENDREN BUILDING

The Hendren Building is dated and identified by a cornerstone, attributing it to T. Charles Gaastra in 1946. It is also shown in a photograph in *Albuquerque Progress* in January 1947.  

This glittering, gem-like building, simple and not larger than many post-war commercial structures,
Figure 58. Hendren Building, from the Southwest.
is striking not only for its sparkle but for its urbanity. It is so correct in following the tenets of the International style as defined by Hitchcock and Johnson that one wishes it had been possible to ask Gaastra about its theoretical basis. The shining black surface encloses the simple, precise volume as abstractly as the more familiar smooth white stucco so often employed. This sharply defined volume floats on the pink stone base weightlessly, and the alternating pink and black parapet edge defines the edge of the volume precisely without allowing a horizontal to hold this weightlessness to gravity.

The faceted inward curve of the show windows at the corner door, under the smooth sweep of the aluminum band which forms the sheltering canopy, adds to the voluptuousness of the entire scheme. The use of modern materials and glittering finish to provide richness in this very simple structure, is characteristic of Art-Deco—but there is almost no decoration, and what there is is not just geometricized but abstract. The only symbolic meaning evident here is the modernity, newness.

It has been postulated, from what is surmised of his training, (see Appendix H) that the correctness of Gaastra’s details in the Monte Vista and Eugene Field Schools was based on observation of European models. In this pretty example of modernism, Gaastra shows
himself a talented observer and translator of international modern architecture as well. Especially when this structure is compared to the tiresome and clumsy unornamented simplicity of most of the commercial architecture of just post-war Albuquerque, Gaastra stands out as having an understanding of modern architecture as something which goes beyond the loss of the traditions and ornamentation of the past, and enables him to fulfill the true potential of a modern vocabulary.

NOB HILL BUSINESS CENTER

Nob Hill Business Center is mentioned as early as November, 1945, in Albuquerque Progress, as being planned;¹⁰ its construction is followed during 1947 with a number of photographs.¹¹ Louis Hesselden himself, who recalled it as an important work of the post-war period, gave 1947 as the date.

Nob Hill was Albuquerque's first shopping center; local oral tradition has it that it was the first in the United States, which is not true. However, the idea was new enough to be a remarkable one, and the project, with stores surrounding an entire city block and inviting cars off Highway 66 into its own parking lot, was larger than most of the contemporary business buildings along Central (either east or west) and North Fourth.

The magnitude and significance of the plan merited
Figure 59. Nob Hill Business Center, Southwest corner, from the Northeast.
some richness or ornament, and Hesselden provided this in details of brick moldings, brick and tile facing above and below the show windows, and ornamental towers at each corner, with translucent windows lit at night from within by colored neon lights. Modern details are the semicircular curve at each corner, and the semicircular volume at each inside corner.

The building was sited at the eastern edge of the local commercial development which had pushed out along Central, at a point where a north-south ridge crosses the highway and on a corner with an arterial parkway, Carlisle. As befits a complex with its own parking lot, the towers resemble gas station towers not in design but in scale, standing above the surrounding buildings and recognizable at highway speeds. The sign, though similarly scaled, is not visible until the passerby is almost within the parking area.

Nob Hill is poignantly expressive of the unresolved conflicts between Hesselden's Beaux-Arts training and the accelerating acceptance of modernism. The nearby Jones Motor Company of Thomas Danahy, and several excellent gas stations along Central* were good local examples

* At least one of these gas stations was also designed by Danahy, but for most of them no firm evidence is known for their attribution. Several have been demolished. If adequate photographic records could be unearthed, the series would be worthy of a serious study.
Figure 60. Nob Hill Business Center, Detail.
of Cubist commercial style, but besides its association in this locality with business directly related to automobiles, modernism had lived through a war and was already aging. Gaastra had succeeded with the Hendren Building in reinterpreting the same vocabulary in materials which must have given it newness as well as richness. But Hesselden, freed by modernism from the traditions he had studied under Cret, and given the opportunity to design an important and prominent structure, did not succeed in moving ahead or in integrating the two vocabularies. The enriching brick and tile, despite its delicately elaborated patterns and sensitive relationship to the show windows, is lost in the white stucco. The white stucco itself is prevented by the ornamental borders from taking on the sculptured or volumetric qualities to which it is suited. The towers follow no models, either classical or constructivist, and do not succeed aesthetically on their own terms: they are graceless and individually ill-proportioned, and could easily be supposed to have been designed by a carpenter.

As might be expected in the earliest example of a new building type, the plan is also seriously flawed, and the times quickly passed this shopping center by. However, despite all its problems, Nob Hill remains a pleasing element in the faded commercial strip along Central. However unsuccessful in a larger sense, the
patterns of its ornament and its articulation are welcome to the eye and mind, and the individual shops and stores have considerable charm. Its scale remains well suited to the needs of the surrounding residential neighborhoods.

106-108 SOUTH RICHMOND

Plans and photos of this small building are in the archives of the Boehning firm.

Typical in scale and arrangement for its period, 106-108 South Richmond is distinctive in character. It is included here because of the way it and certain other buildings made their character felt during an early stage of the investigation for this study (see Chapter One, "Hypothesis and Method: The Buildings"). Before even the first interview or the study of Albuquerque Progress, the investigator had begun to tour the city, looking at buildings with an eye to elucidating their meanings. Certain small and not obviously distinguished buildings engaged the attention and even affection of the observer, for no evident reason. When A.W. Boehning, Junior, in the course of the interview (see Appendix G) showed the investigator photographs of his father's buildings, one after another of the smaller works was among those which had made the same kind of ambiguous impression.

Understanding Boehning's background in cabinetry
Figure 61. 106-108 South Richmond, West Facade.
and his lack of academic architectural education, it becomes easier to see that the individuality of these modest structures often has its source in a feeling for the composition of an object which is based on cabinetry models rather than architectural ones, and revives the consciousness of the powerful role of drawing itself in the design process. The drawing frees the designer from the actual constraints of materials: whatever one thinks can be drawn, as we learn from animated cartoons or from such works as M.C. Escher’s space-twisting architectural fantasies. But what can be drawn can often be built, even though the design’s sources are not in architectural structure or the history of construction: here Boehning’s work has a kinship with the Sydney Opera House. But being founded in another type of traditional construction, Boehning’s buildings are simultaneously conservative and unusual, noticeable and modest.

The difference in scale between architecture and cabinetry results in a difference in the structural engineering, but both are constructed on a grid, and both traditions share a history in European culture. Material forces are expressed in facade, and Boehning’s facades do not speak of columns carrying beams but of pieces fitted together. The surfaces of his buildings have texture and pattern, which gives them greater interest than their contemporaries. And the textures are pleasing
and the patterns often graceful or well-proportioned. Until it is elucidated by the knowledge of its sources, however, his design leaves a constant question, difficult to formulate and yet persistent. Perhaps this ambiguous quality adds to the value of his work as part of Albuquerque's built environment.

OLD FLATOW OFFICE

The office building at 1844 Lomas, Northeast, is still called the Old Flatow office by local architects. It was not mentioned in the interview with Max Flatow, but can be accurately dated by its inclusion in a series of photographs of new construction of 1949 in *Albuquerque Progress* of September, 1949. 12

This structure, though today it modestly disappears behind its trees and within the setting of other modest buildings whose shady north facades front a busy traffic artery, stands out among the lackluster commercial structures whose photographs surround it in 1949. The daring butterfly roof, the crisp lines of the brick walls perpendicular to the front, and the sensitive patterns of windows and doors which articulate the three planes of the facade, show up the failure of "modernism" which is only a lack of ornament. Moving on from the cubistic volumetric designs of early International style, this work uses wood and brick in a distinctly modern way. Here is something really
Figure 62. Old Flatow Office, from the Northeast.
up-to-date, really designed—in fact, professional, educated: an advertisement for an architect.

With this office building, not different in scale from most of its contemporaries, a new form of modernism reached Albuquerque. The Jones Motor Company and the Sears store are examples of educated modernism in the cubist stage of geometrically defined volumes; Max Flatow's office shows the development of the abstract vocabulary in the use of planes and grids, including the three-dimensional grid emphasized by the trees planted to grow through it at the entrance.

The elaboration of the abstract vocabulary into planar and linear forms and patterns follows the geometry of volumes as inevitably as Kandinsky's B of art follows the A of the pure wall, and is the style of Mondrian and of Reitveld. But this development only reached the United States with the refugees of the Bauhaus, and it should not be surprising that it reached this little western town so late. Max Flatow was among the earliest generation of Albuquerque architects to have attended architectural school (although he was careful to point out that his degree was in architectural engineering) after the assimilation of modern theories into education had begun.

Flatow here offers a solution to the problem Hesselden, in the Nob Hill Business Center, had failed to solve: how to go on, the old traditions having
been broken with, after the Depression and the War had taken the polish off the first phase of modernism.

**LA MESA ELEMENTARY SCHOOL**

Like all the schools, La Mesa's plans and records of construction are kept in the files of the Albuquerque Public Schools Building and Inspection Department. Throughout the forties, Louis Hesselden continued to be the architect of all the schools. La Mesa was built in 1940, when it was on the eastern outskirts of the city.

Though the Bandelier School of 1939\(^1\) was ornamented with brick and cast stone, tile roofs, and a number of steps unusual even for Hesselden, La Mesa School is the most stripped-down of all the Albuquerque school buildings. One guesses that the difference may reflect the difference in wealth and social status between the two neighborhoods, La Mesa being an isolated semi-rural enclave east of the fairgrounds and north of the highway, while Bandelier is the school for the Ridgecrest and Nob Hill neighborhood. The general form of La Mesa's facade is similar to that of the Lew Wallace School, with a central entrance framed by an elevated and slightly projected rectangle. All the ornament is the molding of the parapet and a shallow fillet above the windows, though there is a concrete base course along the foundation.
Figure 63. La Mesa Elementary School, West Facade.
The return from the experiments of Jefferson and Bandelier to the pattern of Lew Wallace is prophetic: Hesselden has here settled on a basic pattern for schools which he will continue to repeat with minor variations, giving a definition to "school buildings" which remains constant throughout many years, many Albuquerque neighborhoods.

WHITTIER ELEMENTARY SCHOOL

Whittier Elementary School was designed by Louis Hesselden in 1949.

Nine years later than the La Mesa School, Whittier closely resembles it. Stucco is the primary surface material, and the centrally placed entrance is framed in a similar raised and elevated rectangle, here ornamented with a patterned brick surface and framed with pilasters. A brick and concrete coping defines the parapet, and the windows have both lintels and sills of brick, the sills carried along the entire facade in a brick fillet. Again, a concrete base course and four steps recall the architect's liking for a firm footing.

Here Hesselden is much more successful than in the Nob Hill Business Center in using brick and a very simplified classicism to produce a sort of timeless simplicity. Hesselden's training shows to good advantage here in the pilasters, which clearly remember
Figure 64. Whittier Elementary School, West Facade.
their European heritage.

HIGHLAND HIGH SCHOOL

Highland High School was designed by Louis Hesselden in 1948, the main building and gym built during that year and the next.

Albuquerque had grown too large to be served by a single high school. The second high school was placed near Central and among the developing residential areas of the eastern heights. In both materials and design it is not unlike the elementary schools of the forties, but grander in scale and more dramatic in presentation. Doors, at the ends of wings and in the centers of the long facades, are marked by the same elevated and projected rectangles within which the doors at first floor and windows at second are set in tapestried brick panels. The parapets are marked by a stucco molding except at these entrances, where the same molding is executed in brick.

The gymnasium is a still grander elaboration of the same scheme, with the entire lobby projected out and marked by a brick coping, the doors and windows inset now in a real two-story porch with square columns set off by the brick facing of the porch interior. Hesselden said in the interview that in designing Highland he had had in mind a building he had seen in Germany, but couldn't recall its name or architect. Don Schlegel has suggested that the model might have
Figure 65. Highland High School Main Building, North Facade of East Wing.
Figure 66. Highland High School Gymnasium, North Facade.
been Peter Behrens' AEG Small Motors Factory of 1910 in Berlin. Even at the grand scale of this porch and colonnade, the high school fits the definition by now established for school buildings, matches its smaller contemporaries.

SAINT FRANCIS CHURCH

Saint Francis Church was regarded by A.W. Boehning, Senior, as one of his important works. Plans and photographs are among the records of the Boehning firm. It is also pictured in *Albuquerque Progress* in September, 1949.

It is not necessary to know that Boehning studied ancient New Mexican models (see Appendix G) to understand the origins of this building: it is legibly a New Mexican church. The two towers between which the first- and second-floor porches shelter the entrance are classical in their tradition. The small side porch marks the transept, and the sanctuary is articulated by a varied outline which suggests the massivity of the ancient adobe models.

Unlike its Spanish-New Mexican prototypes, this church is oriented with the sanctuary at the east—the European tradition, but it may just as well have been dictated or suggested by the site, as the porch faces the street. Lacking the reversed New Mexican orientation, it also lacks the clerestory which illumin-
Figure 67. Saint Francis Church, from the Southwest.
ates the altar from above the nave. The building is also severely simple in its depiction of the traditional elements. It does not have the picturesque softness of outline of, for example, Rossiter's Public Library or Blumenthal's Airport. This clarified outline represents an evolution in regional style as well as Boehning's own taste and background.

IMMANUEL PRESBYTERIAN CHURCH

John Gaw Meem's 1949 Immanuel Presbyterian Church is documented in the Meem Collection of Zimmerman Library. It is also pictured in Albuquerque Progress of September 1949. 17

Although it is easily recognized as Territorial in style, Immanuel Presbyterian is even more characteristic of the hand of its designer. The typical stucco walls, brick copings, and graceful wood details are expanded and elaborated here into a complex pattern of volumes and edges. The spaces are articulated, a variety of volumes surrounding the nave, the nave itself not evident from the front because of the wide portal and accessory wings. But it is the definition of the edges, the nervous pattern of the brick copings carrying the eye in every direction around the parapets, which gives the building its most distinct character.

Without its iconography of crosses, Immanuel, even despite its tower, might not be clearly recognizable
Figure 68. Immanuel Presbyterian Church, West Facade.
Figure 69. Military Chapel, South Facade.
as a church. Sited on a rise, with an imposing approach and the unusually wide porch, it could be a public institution, a school. Legibly following the Territorial tradition in style, it is in its larger form untraditional.

MILITARY CHAPEL

The World War Two military chapel is so recognizable that no attribution is needed to date it. This example was moved to its present site in 1976. It probably was the old Kirtland Base chapel, pictured along with the similar Sandia Base chapel, in *Albuquerque Progress* of December 1943, in an article on the buildings of the Corps of Army Engineers. 18

The fascinating quality of such chapels is their recognizability both as churches and as military. This building is as characteristic of the hand of its designers as is Meem's Immanuel Church, and just as recognizably a church not only by its steeple but by its form and proportion. Temporary and easily moved, it is so solidly placed within an American tradition that its spare simplicity takes on a classical quality, contradicting and redeeming the bleakness of its military functionalism.

UNIVERSITY OF NEW MEXICO CAMPUS: BANDELLER (WEST), MARRON HALL ADDITION, JOURNALISM BUILDING

All the University of New Mexico buildings of the forties are documented both in the archives of the
University Architect and in the Meem Collection of Zimmerman Library. Bandelier and the addition on the east end of Marron Hall were both done in 1941. The Journalism Building (Printing Plant) was executed in 1949, and is included on a list in John Gaw Meem's handwriting of campus buildings in whose design Edward Holien had a major role. 19

The university in the forties was busy training military personnel, and besides the buildings discussed here, new engineering buildings were among the new construction on campus. These three are chosen to span the decade. After the grander scale and innovative developments of Scholes Hall and Zimmerman Library, a smaller scale fitting more closely into the vernacular tradition prevails during the wartime materials shortage. The availability of wood, an important material for this particular tradition, made this shortage less onerous.

Bandelier West shows a refined simplicity without meagerness. The gentle curves of its long parapet are soft, but without the lumpiness of, for example, Blumenthal's Airport; more subtle and more serene than the curves of Rossiter's Library facade. Its south facade is most simple, but the north holds the main entrance with no more than a frame of two heavy but shallow buttresses and a straight lintel carved in low relief. The parapet above rises in a subdued curve, like that on the south, and the central window is framed in carved
Figure 70. Bandelier West, North Facade.
Figure 71. Marron Hall Addition, North Facade.
timbers, brackets, knobs, and a shell-shaped ornament. Subtle irregularity of outline is introduced in a slight projection of part of the facade of the west wing. The softness of outline is not loose. The batter shows not only at the corners but in the window reveals, the first-floor windows being deeper than those above.

Although Marron Hall is a direct extension of an earlier building and keeps a respectful relationship to it, it is designed as an entity in itself. The north was originally the front facade, and is marked by a heavy projecting element, essentially a glazed portal with double timber columns and lintels and fairly elaborate-ly carved corbels. Real balconies on heavy carved brackets with ornamented wooden balustrades adorn the west front and the east end. The south facade has a pleasing almost-symmetry. The door, overhung by another balcony on brackets, is placed to one side of the central building mass, a row of vigas balancing it above and to the other side. The windows, all of the same type and vertical dimension, vary in size and placement.

The juxtaposition to the older structure shows up the evolution of the style. The original hall, built in the late twenties, had narrow windows, around each of which the stucco reveal is slightly battered at the top—the effect also used and dramatized in the treatment of vertical rows of windows in the 1939 Zimmerman Library stacks. There is no ornamental woodwork in the old Marron,
Figure 72. Marron Hall Addition, South Facade.
but a row of vigas all around, noticeably smaller and less regular than the short row on the addition's south facade. There is no batter to the walls, and the parapet is given a varied outline with long, squarish, and symmetrically placed notches and elevations. The old building's irregularity of outline is much less subtle than that produced in the addition by slightly projecting masses with their softened edge and gentle batter.

The Journalism Building late in the decade still has a genuine timber portal and one ornamentally screened window. The windows, however, though proportioned and correctly placed relative to the corners to emphasize the building's mass, have metal frames. The outline of the stucco is soft enough to make the clearest distinction between the 1949 structure and the later additions to the west. The Journalism Building despite its portal is less ornamented than the earlier two. Its masses are squarer, more articulated, emphasizing the puebloan aspect of Spanish-puebloan. Its edges, though soft, are still a little harder than those of the earlier buildings, yet still short of the hardness of edge seen in Boehning's Saint Francis Church. Holien's influence may have been to produce this slight shift in emphasis, slight increase in hardness.

All three of these campus examples show the developed style at a peak of grace, assurance, and refinement: the classical period of Spanish-puebloan style, in the
Figure 73. Journalism Building, from the Southeast.
hands of the architect who had done the most to bring
that style to such a peak, in his major work in the style,
the University's campus.
NOTES TO CHAPTER FIVE


4 Ibid. (June-September 1940)

5 Ibid. (April-August 1941)

6 Ibid. (January-September 1941)

7 Ibid. (August 1947-September 1948)

8 Ibid. (January 1947), p. 4.


11 Ibid. (April-September 1947)

12 Ibid. (September 1949), p. 10.


15 Illustrated in Hitchcock, Architecture Nineteenth and Twentieth Centuries (Baltimore, Maryland: Penguin Books, 1958), plate 148A.


17 Ibid., p. 7.

18 Ibid. (December 1943)

CHAPTER SIX: THE DECADE OF THE PIFTIES

THE CITY IN THE PIFTIES

The Atomic Age, the Cold War, and Sputnik set the style for the fifties. Technology, released for home consumption by the conclusion of World War Two, still had its serious tasks. The great project of the Interstate Highway System, launched in the mid-fifties, was rationalized as a civil defense system. Yet it was in a luxurious way the era of the automobile, now that automobiles were available again and rationing was over. After we won the war, everything else was easy: every family would live in a suburban detached house with its lawn, garden, and double garage; every child would go to college, become a scientist.

Albuquerque, multiplying in size, incorporated these various ideals into its substance. The population, having almost tripled to 97,000 between 1940 and 1950, now more than doubled to reach 201,200 by 1960. Nuclear weapons and related research lay at the base of this expansion. The Sandia Laboratory is still, in the seventies, the city's largest civilian employer. Especially during the Cold War years, its role in this area of technological development—the home of The
Bomb--gave Albuquerque a national importance it had never had before, and increased the range of contrast between the city's connections to the primitive South-west and to the forefront of scientific advancement.

The expansion of population took its form from the highway. Traffic engineering joined the engineering specialties, and the town's traffic ordinances, signs, and symbols were brought into conformity with national standards. Projects to facilitate traffic flow changed the face of the existing city and introduced a larger scale for new growth. Lead and Coal streets were modified to one-way arteries south of Highway 66 (Central Avenue), and Lomas was enlarged and realigned to the north. The concept of a grid of arterial streets, with residential areas laid out in curves and cul-de-sacs within it, gave form to the city's growth toward the northeast.

Commercial construction followed the traffic arteries, now at an accelerated speed, but at a scale of individual buildings not much greater than that of the forties. The city itself was the rapidly growing organism, the size of individual cells of construction remaining at the size of individual businesses. But before the decade's end, the next change in scale was making itself known. New building types developed, especially the medical office center and the shopping center. Others, like smaller stores, simply multiplied in numbers:
schools, branch banks, churches. But a few large projects reflected within themselves the increasing size of the city: the Civic Auditorium, Tingley Coliseum at the state fairground, the first "high-rise" structures downtown.

It is only during the fifties that an important architectural development begins to make itself felt in Albuquerque: the arrival of architects whose formal architectural schooling had included the study of modern theories. Hesselden as a student in the twenties had been reading "the publications from the Beaux Arts Institute in Paris," and said "That's where the ideas came from. A lot of them crazy, we used to think--but now they're coming to be used." (See Appendix G.) But his own teachers had by no means adopted these "crazy" ideas. Of the sources of the sensitive cubistic designs of Thomas Danahy, who was in school in the thirties, his schoolmate Bunting said, "cubism was in the air"--it was not taught in school. (See Appendix H.) In the buildings of the fifties we will begin to see the work of designers who themselves were formed by modern architectural theory, who had studied in schools the work of internationally known modern pioneers, and who had been taught the morality of stylelessness, the rejection of styles.

By the end of the fifties, the city was well on its way to the next stage of change. The Interstate
Highways replacing old U.S. 66 and 85--Interstate 40 and Interstate 25--were under construction; true to Albuquerque's historic nature as a crossroads, the "Big I Interchange" was placed in the city's center, now just northeast of the old downtown. The natural barrier to building construction which the Sand Hills had provided left an almost empty pathway north and south at the east edge of the valley; and the east-west route was placed north of much of the densest part of the town. By 1960, the natural adjunct to the superhighways, a regional shopping center, was also under construction in the far northeast corner of the city: a new scale and speed lay ahead for the sixties.
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ALBUQUERQUE NATIONAL BANK: MAIN BRANCH

The dates and architects of the Albuquerque National Bank buildings were obtained from the bank and confirmed in interviews. Donald Stevens designed the new Main Branch in 1952, in two stages so that a structure could be built to the north of the site and used during demolition of the old building. The larger section, on Central Avenue, was then completed.

This strictly simple building is a triumph of stylelessness. It is so free of exterior detail as to be difficult to describe. Two brick planes enclose a recessed south facade, itself a thin plane of glass and metal, screened across the second and third floors with a metal brise-soleil. The entrance to the back, the first building phase, repeats the curtain wall and screen.

In the interview, Stevens spoke enthusiastically of the functional planning of the bank, and incidentally of the client's desire for surroundings which would be "comfortable for men in boots." The process of planning itself was of interest, for Frank Luthy, the bank's president, though very actively involved in planning, was blind, and the designing was done with what Stevens called a "braille model." Luthy came to the project with the intentions of having the bank officers less enclosed from the general banking area, and of improving circulation.
Figure 74. Albuquerque National Bank, Main Branch, from the Southwest.
The exterior says little about the interior communications or circulation, but is the simplest possible combination of large planes to enclose all, at once articulated and screened by the regular verticality of the brise-soleil. This is a very uncommunicative building, and yet must have had a strikingly up-to-date appearance on the Central Avenue of 1952. Twenty-six years later, it retains its reticence. Now isolated, all the surrounding buildings demolished, it stands largely empty, like an abandoned outpost.

**SIMMS BUILDING**

The Simms Building has begun, in the late seventies, to receive special attention because of its highly innovative heating and cooling system. The date 1954 is always given, and this was confirmed by Max Flatow, the architect, in the interview. The fact that it was the first use of Thermopane in the mountain west is less often mentioned.

This was also the first "high-rise" building in downtown Albuquerque. This term distinguishes the later, often truly gigantic, elevator-scaled buildings from the "skyscrapers" of the twenties and thirties—the latter represented in Albuquerque by the 1921 First National Bank and 1939 Hilton, though the Sunshine is also an elevator-scaled building. The Art-Deco skyscraper, with its dramatization of upward thrust, never reached
Figure 75. Simms Building, from the Northeast.
Albuquerque (see Chapter Four, "The City in the Thirties"). In the fifties, the Simms brought a different drama to downtown.

The pilotis at the bottom show where the building stands, and the thin brick and glass-and-metal planes of the curtain walls clearly reveal their nature as envelope rather than support. This is prettily emphasized by the visibility of the columns through the glass all the way to the top. In the interview, Flatow expressed some impatience with renters who dislike the presence of the columns in their offices. When he was asked whether energy conservation should lead to a building style which rejects the glass curtain wall, he took the client’s part, declaring that tenants demand the grandeur of view which such windows provide. It seemed clear that, although he is not a man to express such affection directly, he took a special personal pleasure in the expression of the Simms’ columns.

Flatow described the preliminary design process and his discussions with Albert Simms, who wanted to preserve the old Commercial Club and yet to create something new and valuable for the city to carry his own name. Other architects had already struggled unsuccessfully with this problem. Flatow also tried to create a plan which would incorporate rather than replace the old structure, but coming to the conclusion that no satisfactory design lay in that direction, also presented
the high-rise solution, which convinced his client.
The old building is remembered in the present structure
by the walls of rough-cut red sandstone blocks at the
east and west ends of the first floor structure—a
separate element standing, as it were, among the columns
of the larger structure, which does not interfere with
the legibility of the latter. The red brick above is
related in color to the sandstone, and a surprisingly
rich color scheme is created between these and the
turquoise blue of the column sheathing and the tinted
glass of the glass-and-metal walls. The use of tur-
quoise blue may be a regional reference. Altogether
this building is a remarkably sensitive and rich example
of its genre, attentive both to the structural expressiveness of modern theory and to associations with its setting
and history.

A few years later, the W.C. Kruger firm, in the
Bank of New Mexico building which replaced the picturesque
old Wright's Trading Post across Fourth Street from the
Simms, used the vocabulary of brick and metal-and-glass
curtain walls, and the red-orange/turquoise blue color
scheme—with a tricky reversal of color between the
glass and metal, using colored metal panels—to create
a group which offends Flatow by reading as a unified
element in the cityscape. In this secondary transla-
tion, those delicate connections with the more distant
past, the primitive jewelers, the old Commercial Club,
are lost. The idea of a group or an entire downtown of high-rises related in this formalistic way had no interest for Flatow, who regards the imitativenss of the second building as something more in the way of forgery.

HEADQUARTERS FIRE STATION

Fire Station Number One bears a plaque at the garage entrance, giving the date of completion, 1956, and the name of the architect, William E. Burk, Junior. The Burk job book, in the Meem Collection of the University of New Mexico Library, gives 1955 as the date for the design.

The portion of the building on the west is a later addition, and can be identified at the junction with the garage wall by the slight change in the brick and mortar. Burk's building is a very simple volumetric composition of the large garage space, a higher element rising again at the back, and a horizontal one-story projection to the east. The smooth brick wall, crisply finished with a very slight bevel on the parapet, gives the larger volumes lightness. The horizontal of the east wing is emphasized with a molding above the windows and the continuation across the entire front of the line of sloped bricks forming the window sills. The flat band between these moldings, where it is not filled in by windows or broken by the doors, is marked by a pattern of raised bricks. (Some windows have been bricked in.)
Figure 76. Headquarters Fire Station, from the Northeast.
Into the front plane of the garage itself, the group of garage doors, with metal spandrels and windows above, is cut. Because these elements are not set flush with the surface, the facade as a whole does not read as an abstract enclosure of volume, but neither does it define its bearing or structure. The cut-out area seems too large, and this particular plane leaves the senses unsatisfied. However, the groupings of the three primary elements, read as volumes, does make a satisfactory and pleasing composition.

FEDERAL BUILDING

The federal building of 1958 is dated by a plaque at the entrance. No architect's name is given, but Donald Stevens confirmed that the project had been a joint one between the Ferguson and Flatow firms. George Pearl and Jason Moore were the designers; Pearl later discussed the project in detail. Stevens shook his head when asked about it, and did not want to discuss it.

This large building is of so little architectural interest that the investigator did not originally intend to discuss it. Simplicity becomes sterility in this facade, thinness flat. The proportions seem to have been dictated by impersonal elements of the program, ordered in a featureless regimentation like a nightmare version of bureaucracy.

Pearl confirmed these messages legible in the facade.
Figure 77. Federal Building, from the Southwest.
Cheapness was the primary criterion for the project, and when Moore proposed to elaborate the facade without adding expense by placing the windows in a checkerboard pattern, this was rejected from Washington as "flippant."

This attitude toward a public building is both an extreme, if undramatic, form of functionalism, and the counterpart to the suburban ideal. When the riches of the nation are ideally to be employed in creating the pseudo-rural environment of individual homes with gardens, beauty in the cityscape becomes irrelevant. The central city is tenanted only by the dispossessed, and beauty and richness in the buildings placed there are regarded as wasteful.

The presence of such thoroughly sterilized buildings once built, made even happy suburbanites aware that the central city could not really be written out of existence, and a few years later Moore was able to employ the checkerboard window pattern in the much richer federal building south of the 1958 structure. This checkerboarding is of interest as a means of structural expression, for it makes it clear that the wall does not carry the weight of the building but only encloses it.

CIVIC AUDITORIUM

The Civic Auditorium, the great project of its day, was built during 1955. It was of enough general interest that its construction was followed in some detail in newspaper stories. It was mentioned by
Figure 78. Civic Auditorium, from the Southwest.
George Pearl as one of his important designs, and he confirmed the date.

The construction of the dome as a monolith of concrete poured on the site over an earth form, the earth then being dug out from under it, overpowered in interest the form of the structure as a whole, and since the construction of Interstate 25 near the auditorium on the east, the dome seen from above is the most familiar view. Smooth brick walls, edged only with a narrow flush flashing, stretch out from under the dome to embrace the glass facade at the entrance on the south. Each element is restrained to the utmost simplicity. The windows are framed with perfect regularity, and ancillary volumes are enclosed in the same smooth brick. The articulation of these few volumes is the sole complexity.

The idea of the dome dominates this building. Pearl told the investigator that the inspiration came from a legend that the dome of San Xavier del Bac was formed in this way. Frank Lloyd Wright visited Albuquerque during the dome's construction, and called this the only building in the city which could be called architecture. Pearl expressed gratitude that Wright never saw the completed structure, but only the dome in its purest state, under construction. Now, the process of construction more than twenty years in the past, the dome remains the dominant element as seen from any
direction, and is legible as functionally expressive, spanning the auditorium space within. The drama of the construction process was indeed focussed on the primary expressive element of the completed building.

HIGHLAND SHOPPING CENTER

Highland Shopping Center was roughly dated by William E. Burk, Junior, in the interview, and the date of 1950 can be confirmed in the Burk job book and on plans, now in the Meem Collection of the University of New Mexico Library. ¹

This shopping center, three-quarters of a mile east on Highway 66 (Central Avenue) and three years later than the Nob Hill Business Center, represents the first step in the evolution of shopping centers during the fifties to accomodate the increase in speed and spatial scale of the period. The group of buildings designed by Burk in 1950 included the Hiland Theater and the contiguous shop spaces on the central block. The buildings are simple and such ornament as there is, is abstract, but the vocabulary of modernism has not here incorporated the structural expressionism shown in the Flatow Office of 1949, nor yet moved on to the purified volumetric expression of the Headquarters Fire Station or the thin glass and metal planes of the Galles Motor Company. The rough texture of the dark yellow brick, as in the 1948 Sears Building of Meem, gives an old-
Figure 79. Highland Shopping Center, from the Northeast.
fashioned or conservative quality to the building, but the curved abstract plume of the theater sign recalls the Moderne.

Unlike the Nob Hill Center, this group is arranged as a part of a larger group, and the area zoned for business extends south to Highland High School. Like Nob Hill, the stores have front and rear public entrances, and a larger parking area in the rear. The area did not fill in south to the high school, but other groups of stores on Central, with similar small front parking areas and larger lots to the rear, constituted a strip development along this artery.

FAIR PLAZA SHOPPING CENTER

The date of 1960 was confirmed by the Fair Plaza's managing firm, Alvarado Realty, and the attribution to the Flatow firm was confirmed by the Flatow office.

Fair Plaza, one and one half miles by street from Highland Shopping Center, represents the next development in shopping center design. The area developed as a unit takes up two city blocks and is sited at the intersection of two major arterial streets. Almost all the parking area is in the front, with service access segregated at the backs of the buildings. And the buildings themselves become almost invisible, a row of show windows and entrances under a series of signs legible from across the parking lot. The exception in this case is the use of groups of concrete barrel vaults at two points along
Figure 80. Fair Plaza Shopping Center, from the Southeast.
the L-shaped row, anchoring and giving some architectonic form to the long row of signs.

The recognizable element, the thing by which the shopping center is made visible and identified, is the large free-standing sign at the street intersection. Within the square, each business is identified in the same way, by a sign, with the striking exception of the "chalet" facade added at the east end of the north side, separating that store by an architectural pseudo-style.

Strip development along the arterial streets continued during this period, evolving parallel with the shopping centers: with larger parking areas in front of the stores, rear entries reserved for services, and the buildings themselves becoming "decorated sheds," with all identifying form and meaning contained in large signs on the facades and standing free in the parking lots.

By the end of the decade, the concept of a shopping center had been magnified to the scale of the regional shopping center, and Winrock Center was under construction even farther from the city's old business district and situated at the intersection of an arterial street with the interstate highway, itself also under construction.

GALLES MOTOR COMPANY

The date 1951 for the Galles Motor Company building on Central was given by the architect, William E. Burk,
Junior, in the interview. It is confirmed in the Burk job book in the Meem Collection.²

The steepness of the site, sloping up from Central Avenue, makes it seem an unlikely one for moving automobiles in and out, but it has been put to dramatic use, with a stone and glass two-story display area like a huge showcase window standing out along Highway 66, with offices behind it and the large plain concrete volumes of the service buildings inconspicuous beyond.

The fieldstone of the front makes sense in the varied horizontals of the retaining walls holding landscaping at the base, and rises up in a simple rectangle on the facade, carrying the enrichment of "the last architectural sculpture I ever did," the trademark medallions in low relief. But the extension of this expressively weighty structural material above the lower panel of windows on the west makes a disturbing impression, and increases the heaviness of feeling of the wide painted metal fascia which holds the upper edge of the entire facade. Burk, who was trained in historical styles, and who could handle the volumetric Early International style with a sculptor's sensibility,³ here shows a lack of feeling for the further abstraction of individual planes freed from structural weight.

ALBUQUERQUE NATIONAL BANK, MENAUL BRANCH

The date 1956 for Albuquerque National Bank's Menaul Branch was obtained from the designer, George
Figure 82. Albuquerque National Bank, Menaul Branch, from the South.
Pearl.

This plain little building can quite escape attention in its silent simplicity, dwarfed by the adjacent Bekins storage building and surrounded by its own large parking lot. It is obviously modern, abstract and non-historical in general form, and yet it carries an interesting historical reference and a highly personal character as well as a remarkable richness in its few details.

The complication of the main entrance with the slight angle, articulated at the joint, the layered junction of the three different rows of raised vertical blocks, is at once simple and rich. The ornamental aluminum doors, their gem-like richness set into the shelter of the arch, are distinctly Sullivanesque, making an obvious reference to Sullivan's beautiful small banks. The interrupted arch is an element which stems from Pearl's liking for contradiction and contrast.

This is a remarkably original design. Firmly based on function, pared down to great simplicity, it achieves a strong distinctive character and surprising richness. The reference to Sullivan is unique: symbolic, ornamental, and yet very modern, recalling a hero whose work the strictest Late Internationalists still admired.

The design of a branch bank, near the intersection of two important arterial streets, simultaneously with the construction of the new and modern main bank down-
Figure 83. Merrill Office Building, from the Northeast.
town, is another example of the accelerated expansion of the city in the fifties.

MERRILL OFFICE BUILDING

The attribution of this small office building to the Ellison office was confirmed by John Hawkins, who told the investigator that he himself was the designer and gave the date, 1959.

Built late in the decade, this building immediately recalls Stevens' Albuquerque National Bank building. But the resemblance, based on very simple elements, is probably accidental: the blank brick walls on east and west, the vertical metal brise-soleil create it. The flat facades of regularly arranged windows and metal panels defy description by their simplicity, but the north facade is set back between the supporting walls and boxed in along the top with a narrow painted fascia as well as the molded flashing. The north entrance is stuck onto the building like an afterthought, but is given interest by the interplay of the extended roof plane, carried on wings of block screening which extend the plane of the vestibule front.

On the south, the setting-back of the facade between the end walls is given meaning by the outside entrances which are thus sheltered. The brise-soleil brings the plane of this facade to the building's surface and frees it from the weight of the roofline. The exposed stairs
Figure 84. Merrill Office Building, South Facade.
embrace the ends; the supporting plane of a brick wall
under each stair's lower landing recalls the interplay
of planes at the north entrance. The surfaces of these
walls are articulated with a pattern of crosses. The
walls are in fact the supporting members on which the
stairs are cantilevered. The pipe-columns evidently
also supporting the corners of the stairs were added
later in response to a lawsuit by a man who claimed
he was injured by running into an exposed projecting
corner of the steps (although a planter is placed be-
neath the stairs to define their extent and prevent
this kind of accident).

The noticeable difference between the two sides,
and the ambiguity as to where the entrance to the
building is, results from the separation of the approaches
to the first and second floors. The north entrance is to
the ground floor, and the south stairways lead to the
open corridor behind the brise-soleil and the entrances
to second-floor offices. A notable feature of this
building is its lack of symbolic or legible meaning.
It could house any kind of office: it does not reveal
anything about what goes on within, though with its
elaborated entrances it is somewhat less reticent than
Stevens' bank building.

MEDICAL ARTS SQUARE

Max Flatow gave the date 1953 for this innovative
structure, and discussed it at length in the interview.
Figure 85. Medical Arts Square, Detail.
Figure 86. Medical Arts Square, Detail.
Flatow's recollections were largely about the office complex as a type. All the doctor's offices had customarily been in the old First National Bank building, but several physicians as a group brought him a scheme for an office complex under shared ownership which would be related in location to the city's hospitals. Flatow found the site, and recalled that it looked very bleak to his clients: isolated on an empty hillside. But it was approximately equidistant from all the hospitals, and Flatow could arrange an advantageous lease of the land.

The buildings, one-story and arranged around a large hollow square, set back under the canopied walkway, are difficult to see as buildings, and to photograph. But on a close examination, one sees that the doors and windows are arranged in dynamic geometrical patterns, closer to the Flatow office of 1949 than to Stevens' or Burk's regular grids of the early fifties. The frames are expressive of a light structural grid rather than of an abstracted plane, which is suitable to the intimate scale of the individual offices.

As far as Flatow recalls, this was the first such medical plaza he had ever heard of. It received national attention, and he was visited by architects interested in the new building type. The move of doctors from downtown to a site accessible only by car, arranged like a shopping center with a large parking area, and situated
relative to the hospitals which the doctors themselves would also reach by automobile, is again expressive of the trends of the fifties.

LOS GRIEGOS BRANCH LIBRARY

The libraries are dated in the records of the Public Library itself; this branch was also attributed to William Ellison and dated at 1954 in the interview with John Hawkins. A photograph in *100 Years in Pictures* shows the groundbreaking ceremony with Ellison in the group.  

The entrance to this library is framed by the two intersecting planes of the extended brick walls, sheltered under a canopy which opens out to show its framework, make clear its structural connections, and create a pattern of shadows on the walls. The plane of the roof rests on that of the end wall but does not box it in. The placement of the long line of windows along the top of the side wall frees this plane from captivity under the overhang of the roof. The horizontal striping of the long wall emphasizes the horizontal of the windows and provides a simple ornament.

This is a graceful and informed use of these elements of strictly abstract modernism. The interior is housed without articulation, and only the entrance is expressive of function. This is elaborated and sheltered, easy to read and comfortable to approach. The expression of the
Figure 87. Los Griegos Branch Library, from the Northeast.
structural elements satisfies the senses, the roof plane clearly related to the extended grid of the entrance canopy; the lightness of the open grid allowing this to sit comfortably on the thin pipe columns; the line of windows allowing the long wall to stand free beneath the roof. Sophistication and experience are evident here.

BARBER'S MARKET

The Barber's Market at Lomas and San Mateo was mentioned by John Ginner as the last of the buildings modelled on the original "El Rancho" market of 1939, and can be dated precisely in 1956 through the Construction Reporter files in the Meem Collection.  

This building designed in a style makes a remarkable architectural outpost in its decade, and an interesting link with the developing phenomenon of "franchise architecture". It is a simplified and slightly clumsy version of Danahy's original, but clearly legible as a member of the group of markets. The tile-roofed tower and the breaks and curves of the parapet are enough to identify it, despite the heavy brick molding obscuring the tower's eaves. The little balcony on the corner is a simplified version of the original.

The association of these buildings is very local. When the chain was bought out by Foodway, the Californian towers were superceded by the huge Foodway sign on a
Figure 88. Barber's Market, East Facade (after fire).
Figure 89. Del Webb's Hiway House, from the Northeast.
flat facade as a trademark. The towered building at Lead and Yale has remained as a warehouse behind the newer grocery store; the others came to house a variety of businesses. The one on North Fourth Street has been painted red, and this last one of 1956 has been so severely damaged in a fire that it will soon be torn down.

DEL WEBB'S HIWAY HOUSE

The date 1958 for the Hiway House, and the attribution to Flatow, Moore, Bryan and Fairburn were obtained from the Construction Reporter files in the Meem Collection.  

This motel makes an interesting juxtaposition to the Barber's Market, as an example of an early national trademark architecture. The scheme of two-storied quadrangle of motel rooms with attached restaurant had outmoded the auto courts of the forties. The importance of the sign against the pale blandness of the building itself is not accidental; the trademark of the sign is intended to become widely familiar across at least a large part of the nation.

The interest of the building itself lies in its quotation of style—something old-fashioned and homelike. The restaurant, at the front of the complex, carries a thin resemblance to a colonial or at least old-fashioned residence. The clues are in the pitched roof, the
recollection of an attic ventilator, and the windows elaborated with shutters and a planter. Yet this could almost have been executed in plastic—it does not look real. The Barber's chain, growing out of a real traditional style, became clumsy in translation, but never took on this cartoonlike quality. The cartoon of the trademark sign has a similar relationship to history or tradition—recognizable but distant, disconnected from history—a treatment which might truly be called flippant.

The fact that Central Avenue was still Highway 66 is pointed up by the siting of this large motel. Although the town's development was rapidly spreading toward the foothills, and the Interstate highways were laid out, highway traffic in 1958 still traveled on the old routes.

LOVELACE CLINIC

The design for the Lovelace Clinic was really begun in 1949, though the building was finished in 1950. It was designed by the John Gaw Meem firm, and plans and drawings as well as photographs are in the Meem Collection of the University of New Mexico Library.7

The original Lovelace Clinic building is still distinguishable despite later additions. The composition of articulated masses, grouped around a central tower, is clearly inspired by puebloan models although it is a variation on the form; and the details are based on
Figure 90. Lovelace Clinic, from the Northwest.
(Courtesy Meem Collection, photograph by Tyler Dingee.)
Spanish carved timbers. Where windows are arranged in a long horizontal row, they are carried in rows of concrete pilasters with a long lintel, like a portal. The large central group of windows is set well within the central building mass, as would be necessary with a heavy material such as adobe. Parapets are deeply beveled, and the two highest elements are very slightly battered at the top. The tower is ornamented with a balcony, imitating in concrete a Spanish wooden railing; and an abstract pattern suggesting Navajo rug designs decorates the spandrels of the central window group.

This rendition of Spanish-puebloan style, large in scale and sharp-edged rather than soft, frankly translating the traditional vocabulary into concrete and a larger abstraction, stands at the edge of the Veterans Administration Hospital grounds like a final benchmark of the evolved style: behind it, the group of twenty years earlier with its varied translations of Spanish and Indian architecture executed by the unknown federal architects; before it, the city of the fifties in which the use of the regional style for large or commercial buildings was to be almost unthinkable.

Compared to the Veterans Administration Hospital buildings, the Clinic is a refined and modern version of regional style. Compared to contemporary buildings, it is a backward look, a remnant of the past not only because of its place in an historical tradition, but even in
Figure 91. Bataan Memorial Hospital, from the Northwest.
(Courtesy Meem Collection, photograph by Tyler Dingee.)
the conception of designing, or attempting to design, within such a tradition.

BATAAN MEMORIAL HOSPITAL

This hospital can also be dated and attributed to John Gaw Meem through the plans, drawings, and photographs in the Meem Collection. It is almost exactly contemporary with the neighboring Lovelace Clinic building, having been designed in 1950. 8

Although it differs in individual form and in details, this hospital is another example of the same hard-edged, highly evolved Spanish–puebloan style used in the Lovelace Clinic. The striking architectural similarity of the two buildings seems to predict the later administrative merger of the two institutions.

Like the Lovelace building, Bataan is a group of articulated masses recalling the pueblos, with beveled parapets, concrete columns and lintels recalling timber construction, and an abstract ornament related to Indian designs—here, a repeated pattern of triangles, painted in turquoise blue.

MONTGOMERY ELEMENTARY SCHOOL

The dates and the architects of all the school buildings are kept in the files of the Building and Inspection department of the Albuquerque Public Schools. The Montgomery School was designed in 1956 by the William Ellison firm.
Figure 92. Montgomery Elementary School, Detail (Entrance).
Figure 93. Montgomery Elementary School, from the Southeast.
Until the mid-fifties, Louis Hesselden had continued to be the designer of all the schools. The enormous increase in school building during this period probably had something to do with the decision to revise the process and have many firms design schools. Hesselden had by this time settled on a style for schools (see Chapter Five, La Mesa and Whittier Schools), and all the Albuquerque schools had taken on a recognisable character under his hand. When a greater number of architects began to design schools, the school style changed, but remained a consistent one: now the schools will all look alike because all the architects design in the same Functionalist International style.

The "California" school plan now reached Albuquerque, with a variety of groupings of one-story classrooms entered directly from outdoor walkways. The Montgomery School has a legible entrance, marked by the larger volume enclosing the auxiliary spaces and a canopy over the main door at the junction with a long row of classrooms. Brick walls support the ends of classroom rows, framing long walls of glass and metal punctuated by classroom doors. The larger volume at the north affords the opportunity to create an interplay of planes and surfaces, not only with the junction and main entrance but also in the variation of the surfaces with the large flush window at the corner, and the repeated horizontal molding in the brick. This horizontal
Figure 94. Aztec Elementary School, Detail (Entrance).
molding recalls the similar simple elaboration of a brick surface in Ellison's Los Griegos Branch Library.

**AZTEC ELEMENTARY SCHOOL**

Aztec Elementary was designed in 1957 by Burwinkle and Milner.

In this elementary school we find the same stylistic vocabulary, the same type of plan, but handled by Joseph Burwinkle, Senior, whose training had been local and on the job, and by Richard Milner, trained in the Beaux-Arts traditions. The entrance is not easily legible here, marked only by the slightly higher roofline of one of the separate building elements and reached through a walkway which extends along the entire line of buildings and also opens into a sheltered court. Again the classroom structures are held by end walls of brick, the long walls being flat compositions of metal panels, windows, and doors. The brick wall of the administrative building is pierced by the large group of windows with painted metal spandrels. As in Burk's Headquarters Fire Station, this rectangle is cut out of the brick wall, and the glass and metal are set in rather than flush. Like Burk and unlike Ellison, Burwinkle and Milner do not free the glass and metal plane from the restraint of the surrounding brick. Here the small scale allows the brick to appear to carry its weight comfortably.

The intimate scale of the courtyards enclosed by
Figure 95. Acoma Elementary School, from the East.
Figure 96. Acoma Elementary School, Detail.
the wings of separate classrooms gives this little school a noticeably old-fashioned feeling, despite its modern style and plan.

ACOMA ELEMENTARY SCHOOL

Acoma Elementary was designed by the Flatow firm in 1959.

The Acoma School again repeats the composition in a low horizontal, with classrooms entered directly from an exterior walkway, but introduces some variations. The auxiliary spaces here are enclosed within a compact composition of classrooms, and marked by being set within a deeper porch and by their large windows. The classroom windows, a continuous ribbon above the door height, define the walls as enclosing rather than supporting; the columns, painted white, are set off against the dark gray of the block walls.

The provision of indirect light through the high windows and skylights is an important element in giving the school its individual character. Even in color scheme, the white and gray punctuated by classroom doors in rather delicate pastels, this is the most subdued of these school buildings. But the contrast of white and dark gray which brings out the structure, the strong shading of the entrance, and the expression given the walls by the surmounting ribbon of windows, give the building clarity and strong definition, at least at its periphery.
Figure 97. Taft Middle School Gymnasium, from the Northeast.
TAFT MIDDLE SCHOOL

Taft Middle School was built in 1958; the architect was William Ellison.

The striking modernity of the Taft School is made more vivid by its situation in the semirural north valley, surrounded by pastures and adobe residences. The dramatic arch of the gymnasium anchors the entire design and is the campus landmark from every direction. The supporting arches are exposed on the east side, and the gymnasium entrance is dramatized with a simple but very active play of planes, volumes, and patterns created with windows and metal panels. Offices and other auxiliary functions are housed in the low and simple structure which closes the front of the large quadrangle, and rows of classrooms in classic chicken-coop style are ranked along the western edge.

It is the separation and dramatization of elements which gives this school its strong character: the focus of abstract ornamental elements at the front of the gymnasium; the extra height given this largest individual unit by the use of the arch to span it; the pulling-apart of the elements around the periphery of a very large plaza; the blankness of the brick walls; the emphasis of repetition in the regular rank of classrooms. There is here a kind of exploded articulation simultaneous with the dramatized anonymity of blank walls, which in the strong Southwestern light is almost surreal.
Figure 96. Taft Middle School Classrooms, from the Northeast.
MANZANO HIGH SCHOOL

The original Manzano High School buildings were designed in 1959 by the Ferguson firm.

The original structures are now so deeply embedded in later additions as to be almost invisible; yet invisibility might be the key to describing and understanding them. George Pearl described the program as emphasizing cheapness above all, and remembered decision after decision which had been made simply on the basis of lowest cost. Windowlessness had a more elaborate rationale, but here cheapness both of construction and of maintenance was again a consideration.

The only variation among the buildings was in the gymnasium and cafeteria spaces which were spanned with trusses in a low arch. Pearl arranged the boys' and the smaller girls' gymnasium at right angles to one another to oppose the lines of this repeated arch; this was almost the entire extent of aesthetic determination in this project.

The construction of four new high schools in the fifties—Valley, Sandia, and Rio Grande, besides Manzano—points up the enormous expansion of the school population in a city which had been served by one high school until Highland was added in 1948. This sudden expansion probably contains much of the explanation for the emphasis on cost-cutting, housing a large number of students as cheaply as possible. However, the general attitude
Figure 99. Manzano High School, Gymnasia, from the Southwest.
toward public buildings, luxury being placed in the suburban domestic realm, probably also applies to schools despite their suburban locations—especially high schools with their large scale and wide catchment areas.

TEMPLE ALBERT

The confirmation of the Flatow firm as designers of the Temple Albert, and the year 1950 for the design, were obtained from the files of Construction Reporter in the Meem Collection of the University of New Mexico Library. 10

This unobtrusive horizontal building, tucked into a low hillside at a busy arterial intersection, could easily be taken for a school. The traditional function of the synagogue is teaching and study, and it is called schul in Yiddish. Ironically, although the Reform movement of Judaism returns its house of worship to the status of the Temple, this temple looks more like a schul than do most synagogues.

Even though the distinction is made between temple and synagogue, most houses of worship of every variety also have classrooms for religious education. Here, the entire structure appears to be classrooms. The two long wings at right angles carry simple strips of high windows, and the groups of large windows stretch across most of the second story on the south. The entrance is defined by the sheltered opening where the wings intersect.
Figure 100. Temple Albert, from the Northeast.
Figure 101. Temple Albert, Detail of Mural.
The clue to the building's identity (besides two modest signs) is carried in the enrichment of the surface of the walls below the windows with murals in color and relief. These forms, though abstract, are symbolic and include Hebrew letters. Their meaning is a little obscure, but their seriousness is evident, and in their abstract style they are rich, executed in a wide range of materials, colors, and textures.

SAINT THERESE CHURCH

The date of Saint Therese Church, which was designed by Burwinkle and Milner in 1954, was given in the interview with Joseph Burwinkle, Junior. A plaque on the building also gives the date, besides identifying 1954 as a Marian Year—a year dedicated to the Virgin. Burwinkle recalled the project as an important one, and Richard Milner also mentioned it with particular satisfaction.

This graceful structure of brick, concrete, and stucco was described by Milner as suitable in style to Albuquerque because of the origins of its Romanesque style in southern Europe. Milner probably had the brilliant quality of light in mind rather than other similarities of climate, and certainly the moldings, arched corbel tables, and the recessed orders of the round-arched doors are vividly brought out by Albuquerque's sunlight. The width of the pilasters and the boxing in of the tops of the towers is particularly flat. Combined
Figure 102. Saint Therese Church, West Facade.
with the flat tops of the towers, this framing gives a modernized effect, as does the elongated cross worked in the surface of the larger tower. The general form of the church, with its tripartite facade, irregular towers, and short transept, is typically Romanesque.

Milner's academic training is in evidence here, as well as the interesting tendency to retain an old-fashioned style for churches. Despite the modernized forms, the design has a degree of historical correctness unusual in Albuquerque. To some extent, the functional requirements of churches have remained constant over the centuries, especially within the Roman Catholic discipline; yet this does not by itself require the use of one style or another in the exterior expression. The same functions, like those of the synagogue, can be housed in a shell whose exterior is as abstract and pure as that of any school or commercial building. But in churches the use of styles persisted, either consciously or unconsciously expressing the eternal through forms which were if not ageless at least connected to the past.

FIRST UNITED PRESBYTERIAN CHURCH

The First Presbyterian Church was a work Miles Brittelle, Senior, was particularly proud of. Each of his former partners, John Ginner and Arthur Dekker, had a photograph of it on his office wall at the time of the interviews. Its date, 1955, was obtained in
Figure 103. First United Presbyterian Church, from the Southwest.
the interviews and is confirmed by its cornerstone.

This rendition of Gothic style is more thoroughly modernized than Saint Therese's Romanesque, probably in part because correct Gothic would require more details, and because Gothic structure differs more than Romanesque from modern structural systems. But the style is recognizable, and more thoroughgoing, with the stepped tower, tall front, and tracery windows, than Brittelle's 1937 Baptist church.

This is not a remarkably distinguished building, but it has enough character, and its ornament enough grace and form, to make it a satisfying element in a cityscape largely stripped down to modern abstraction. Its form and scale are strong enough that it retains its dignity despite the construction of Interstate 25 next to it on the east. It is not dwarfed by the highway but instead stands out as a significant and legible landmark for highway travelers.

IMMACULATE CONCEPTION CHURCH

Immaculate Conception Church can be dated 1958 by its cornerstone. It was Joseph Burwinkle, Junior, who remembered the architect, Edward Schulte, and showed the investigator photographs of other work done in Schulte's characteristic style. Richard Milner also remembered the project, and recalled the priest at the time telling him personally that he wanted a church like Saint Therese. Burwinkle and Milner as well as
Figure 104. Immaculate Conception Church, from the Southeast.
Schulte submitted preliminary designs for Immaculate Conception; Schulte got the job because his plan proposed to seat a larger number of worshippers than did Milner's. As it turned out, though Schulte was an experienced specialist in churches, an inexperienced draftsman in his office had forgotten to include space for kneelers in the plan.

So Albuquerque got an Art-Deco church in 1958. The high nave and projecting wide windows, the detached bell tower, recall ancient models while departing very much from any model: this is not abstraction into elements of form—volumes, planes, lines—but an abstraction worked on the surface of the traditional form of a church. The ornament, all representational and symbolic, is otherwise outside ancient traditions. Rich in accessible images and meanings, these decorations are restrained in material and texture, bringing out the contrast with Temple Albert's more abstract and obscure mural with its variety of textures and colors. The church's ornament is largely low or high relief, smooth in form and surface and worked in the stone of the walls. In 1958, though clearly modern, this building already has an old-fashioned modernity.

This was Schulte's developed style. (See Appendix F.) Although his age is not precisely known, he seems to have gotten his architectural schooling in the teens or twenties. His modernism is that of the twenties,
Figure 105. Immaculate Conception Church, East Facade.
as compared to the modernizing tendencies shown in Saint Therese or First Presbyterian churches. Like these other churches, it noticeably clings to the past, late in the decade which opened with the construction of Temple Albert.

UNIVERSITY OF NEW MEXICO CAMPUS: MITCHELL HALL, JOHNSON GYMNASIUM

All the campus buildings of the fifties are documented in the archives of the University Architect, and Mitchell Hall and Johnson Gymnasium are also among those whose plans are in the John Gaw Meem Collection of the University of New Mexico Library. They are also among the buildings listed in Meem's hand (also in the Meem Collection) as those in whose design Edward Holien had an important role. Mitchell was designed in 1951 and Johnson Gymnasium in 1957. 11

In Mitchell Hall, built to house classrooms in 1951, the regional style has obviously evolved still further since the Journalism Building of 1949, and in the direction of hardness of edge. Some timber elements are still present in portales and lintels, but the spandrels and lintels of the eastern wing, as well as the cooling tower which tops the north middle entrance, are executed in concrete. This very large building is articulated into a variety of masses, and even the large elements connected at the tower are delicately varied in treatment and in parapet height. At the west
Figure 106. Mitchell Hall, from the Northwest.
Figure 107. Johnson Gymnasium, from the Southwest.
end the set back masses and parapet walls of varied height distinctly recall real pueblos.

A few years later, Johnson Gymnasium presented in-superable problems of scale. The enormous volume of the enclosed gymnasium area, especially with the rows of big windows close to the roof line, goes beyond anything comprehensible in terms of adobe or other massive construction. The articulated masses of auxiliary spaces surround this like a pueblo around a roofed plaza, and yet each facade is symmetrical, giving the portales a kind of heavily classical feeling rather than emphasizing the derivation of the concrete columns and patterned lintels from southwestern models.

Edges, though battered, are again still sharper in both these buildings than in the Journalism Building, a hardness increased in the total design by the use of concrete posts and lintels instead of the traditional timbers. But the monumental size and the symmetrical arrangement of the gymnasium bring the evolution of regional style to a culmination of stiffness. In this evolution we may be seeing the evolution of Holien more than of Meem; in any case, we have arrived at a final stage of development of symbolic Spanish-puebloan style, in which a modern scale clearly overwhelms the ancient materials. It was only in the sixties that other archi-
tects began to rethink the implications of regionalism in Functionalist terms, attempting to resolve in new
ways the problems of large scale, the use of trusses, concrete, and steel, and the vanishing of the old craftsmen.
NOTES TO CHAPTER SIX


2 Ibid.


5 Construction Reporter (formerly Albuquerque Daily Reporter, Construction News), (1956). No particular issue or page number is given because data is taken from a continuing series of announcements of bid openings recurring for a project during a year.

6 Ibid. (1958)

7 Meem Collection

8 Ibid.


10 Construction Reporter (1950)

11 Meem Collection
CHAPTER SEVEN: CONCLUSIONS

THE FATE OF ARCHITECTURAL THEORY IN ALBUQUERQUE

Six General Observations

Out of the process of this study, the biographical investigations and the composition of the array of buildings grouped by decades, besides the specific conclusions about individual buildings, six general observations about architectural theories in Albuquerque have emerged.

1) Many architects are indifferent to the ideal or intellectual content of architecture.

2) Meager means and small projects limit expression in small-town architecture.

3) The Great Depression and World War II profoundly affected both forms and ideas.

4) Architects trained in the use of styles encountered serious and interesting problems when they took up modernism.

5) The arrival of architects in the fifties who had been trained in modern theories accomplished a revolution of style and theory.

6) The persistence and evolution of Regionalism
remains a significant counterpoint to Modernism.

**Indifference to Theory**

One of the significant revelations of the interviews was how many architects are uninterested in the problem of idea or the intellectual content of architecture. This could be attributed in part to the period covered, in which a number of the architects got their training not in schools but in offices—that is, in the Real World, never explicitly exposed to the Ideal World. But this indifference crosses the boundary between job-trained and school-trained architects, for example including Louis Heselden and Arthur Dekker as well as A.W. Boehning, Senior; and is found in men of each generation, as witness William Burk, Junior, and Joseph Boehning. It probably reflects the visual, rather than verbal orientation of the architect. Late International theory itself, because of its emphasis on the origin of form in rational problem-solving and the elimination of symbolic content, tends to appear to be an absence of theory and to be accepted as such, as for example by Max Flatow.

**Neager Means**

During the period of this study, Albuquerque has been a small town. Even major projects (for example, the First National Bank of 1921), tend to be modest in size and sparing of ornament or expensive materials.
The largest structures in the city, even by the end of the fifties, were the Simms Building, the Bank of New Mexico Building, and the 1958 Federal Building. It is not simply smallness of size or lack of money which causes the meagerness of architectural expression, but to an even greater degree the conservatism and provincial isolation of the small town. There is resistance to ideas, and in the case of architecture to forms, which are seen by clients as impositions from the Big City or the East. The history of the Simms Building shows an example of a client whose goals were simultaneously to preserve an old building and to create a monument. The combination of lack of success in several designs incorporating the Commercial Club; the deference paid the old building in the design for the new; and probably Flatow's own sincere enthusiasm for his high-rise design, were finally enough to bring this ambitious project into existence.

**Depression and War**

The Great Depression of the thirties and the Second World War of the forties each influenced architecture by influencing attitudes in general (see "The City in the Thirties," "The City in the Forties"), but also had direct practical effects on design and construction of buildings. The Depression years brought a number of federally funded projects but slowed commercial construction. Many federal projects of the thirties...
were designed in Regional styles—the most important is probably the Veterans Administration Hospital—which is undoubtedly related to the emphasis on regionalism and realism in the federally funded art and literature programs of the thirties, the conservative reaction to the economic disaster (see "The City in the Thirties").

The war brought a halt to construction and a period when most architects were busy with such problems as designing timber hangar doors or housing a great number of military personnel in a short time. This was followed by the rapid construction of houses and small commercial buildings in the haste Louis Henri Sulz described: "...we didn't have much time for aesthetics."

Between these two great upheavals, the cubistic Early International style, Art-Deco, and the Streamlined style never came to full expression in Albuquerque. The Jones Motor Company and the scattering of fine cubist gas stations make a stand for Early Internationalism, but there was almost nothing of either the modernized eclecticism of Art-Deco or the forward-moving Streamlined style before the young architects of the fifties brought a new Internationalism from the schools.

Erosion of the Old

However, even before architects trained in Functional Internationalism arrived, men already in practice, trained
in the old styles, or in offices where the old traditions were accepted, were striving to adapt to modernity. T. Charles Gaastra's successful Hendren Building, though expressively modern, is also still clearly a development of Early International style. Hesselden's Nob Hill Business Center was less successful in assimilating the abstraction of Modernism, and at the same time is a new building type in which new functional problems are reaching for solution. Later, in William Burk, Junior's, Headquarters Fire Station and Galles Motor Company we see a designer whose background in sculpture had enabled him to handle cubistic abstractions, having difficulty with the planar abstractions and structural expressionism of Late International vocabulary.

Arrival of the New

But with the fifties, Late Internationalism was accepted with the inevitability of a style which is understood to express the truth of its time (see "The City in the Fifties"). W. Miles Brittelle, Junior, said of working with his father in the fifties, "he felt that since I was more recently educated I had the right ideas." Even Richard Milner, who in the interview roundly condemned the Modern movement for its attempt to break with the past, took up the Late International vocabulary when he designed the Aztec School.
The arrival on the scene of the first generation who had been specifically taught the functionalism and structural expression of Late International style brought both conviction and skill to the use of this vocabulary of forms in Albuquerque. But the acceptance of the change must also have been influenced by the feeling that, after the Depression and the war, a new period had truly arrived, calling for the new methods of design. The economic and political upheavals of the thirties and forties had significantly broken the connection between past and present, and the past had come to appear irrelevant.

The Persistence of Regionalism

Regionalism is Albuquerque’s significant contribution to American architecture. The only Albuquerque building to receive international attention, Henry Trost’s Franciscan Hotel, was one of the early landmarks in the development of the Regional styles. From the remodelling of Hodgin Hall and throughout every decade covered in this study, significant buildings have been executed in styles distinctly Regional and at the same time varied. In the twenties, the Franciscan and the KiMo were freely eclectic and expressionistic, while Rossiter’s Public Library and the work of T.C. Gaastra on the University of New Mexico campus are more closely derived from a real acquaintance with adobe
and timber construction, and show an evolution directly based on local pueblo and vernacular models.

The thirties were the high period of Regionalism: the Maisel's Store, with its Regional decoration; the Hilton, expanding Territorial style to skyscraper scale; the aberrations of the Mayan Springer Building and California Mission Barber's Market; the Fire Station and Airport, like the Library following living local traditions; the Little Theater with both its Territorial architecture and its Regional mural; Scholes Hall and Zimmerman Library carrying Spanish-puebloan to a grand scale; and the varied interpretations of Regionalism in the federal buildings, especially the Veterans Administration Hospital.

By the forties, Regionalism had become a conservative style, and while commercial construction was Modern, we find Spanish-puebloan Saint Francis and Territorial Immanuel Presbyterian churches, as well as the continuation and perfection of the Spanish-puebloan style on the University of New Mexico campus. In the fifties, as Late Internationalism gained total acceptance, the campus remained the last outpost of Regionalism, with the exceptions of the two hospitals also designed by John Gaw Meem's firm and located at the edge of the Veterans Administration Hospital grounds.

Whatever the attitudes of resignation or acceptance
on the part of older architects, the generation whom Arthur Dekker described as "convinced Modernists" did indeed condemn Regionalism, like the use of any style, as ignorant, sterile, untruthful—in fact, immoral. Meem was the focus of this conflict not only because he continued to use Spanish-puebloan style on the campus and to defend that tradition in speech and writing, (see Appendix H), but also because his work has undeniable merit and national reknown, and because he was famous for his Colorado Fine Arts Center of 1934 in which he had shown his ability to design a distinguished work in a starkly Modern manner.

While Meem continued and defended the Spanish-puebloan tradition, Regionalism also remained alive in the vernacular and residential architecture of Albuquerque. Genuine adobe construction, with traditional details, has continued concurrent with every technical change in construction in general; and whatever the choice of materials for reasons of cost or availability, buyers of houses or house designs in Albuquerque continue to express the desire for local character in their residences.

IMPLICATIONS FOR THE POST-MODERN DESIGNER IN ALBUQUERQUE

Lessons From History

To say that any history has something to teach
us, and that the history explored in this study contains lessons for the post-modern designer, is to imply that the investigator disagrees with the attitude she attributes to architects in the fifties: the idea that the past had become irrelevant. This is indeed what Louis Heshelden made clear to the interviewer: that she had taken up the study in order to find, through the thoughtful examination of the architecture of the recent past and the attempt to understand its sources in ideas, an intellectual basis for her own design decisions. The notion that buildings embody ideas is an underlying assumption of the discussions of the buildings presented in this study. The justification of this assumption must be proven by the recognizable correctness or defensibility of the discussions individually and of the general conclusions drawn from the study as a whole. This assumption also underlies the desire to have a sound intellectual footing for design decisions.

Buildings do in fact embody their materials and structural systems, and these may be hidden, disguised, accidentally obscured, taken for granted, or intentionally emphasized. Even processes of construction may be expressed in the finished building, as in leaving the patterns of the formwork on exposed concrete, or the marks of the finishing tools on hand-hewn beams or
planks—or may be disguised under a smooth finish or a covering material. They may be symbolically expressed, as in the patterning of the highly evolved Greek stonework on the building tradition originally developed in wood, or in the symbolic Regionalism defended by John Gaw Meem.

The functions which a building is designed to shelter may be expressed intentionally, or hidden within a simple volume, or may require such formally obvious elements—as for example a tall chimney or a door large enough for fire engines—as to make their presence felt on the exterior. Intentional expression of functions brings the designer further into the realm of symbolic meaning, for many activities or states of being can be sheltered within similar volumes, under a variety of rational structural systems. For example, a single structural type could house a church or a lecture hall; or along a downtown street and to a greater degree in a shopping center, a row of similar or identical spaces house businesses dealing in a variety of goods and services, and must be identified by means of signs, decoration, or show-window displays.

The expression of symbolic meaning in buildings is often required by the function: a business, which must be reached by customers, must make itself known; a home should appear private so that strangers do not enter by mistake; it is usually assumed that a church
should be recognizable as a church. It may be the task of architecture itself to carry such symbolic meanings, or the architect may provide an anonymous shelter which can be identified with signs and meaningful ornaments. These are Robert Venturi's "ducks" and "decorated sheds," and Venturi attempts to confront the problems of whether an architect may honestly decorate his shed, and whether it is dishonest to use functional elements such as a series of balconies in an apartment building to make the building's function clear and decorate it without overt symbolism.¹

This kind of choice about symbolic forms or decorations becomes problematic largely from the imputation of a moral quality to that choice, and to all symbolic meanings in architecture. Honesty, sincerity, and truth are perennial architectural ideals. Beauty is also perennial as an ideal of architecture, but to derive beauty exclusively from material, structural, and functional verity has recently been considered the only honest and true method of obtaining beauty: thus, beautiful decoration, or the imitation of the beautiful works of the past, is not morally correct.

The Industrial Revolution, the great political revolutions of the nineteenth and twentieth centuries, and the global consciousness resulting from the communication and travel technology of the late twentieth
century, have produced a variety of responses in architectural design, from the English Arts and Crafts Movement to the Art-Deco attempt to assimilate nineteenth-century eclecticism with new materials and methods of fabrication, but finally all result in the conviction that an entirely new design theory must inform the architecture of an entirely new age. That such a theory should be based on the rational style of science and technology—thus the rejection of symbol and ornament—is a recognition of the evolution of science and technology as the source of the significant changes in human life since the eighteenth century.

But as time passes and the Modern styles evolve, it becomes clear that no style is quite timeless, and Early Internationalism, Art-Deco, and Streamlining move far enough into the past to become the objects of nostalgia and take on symbolic meanings. The perspective of time thus confirms the validity of the conviction that each style is of its own time, but makes clear the problem for the individual designer who lives through an evolution of styles in his own lifetime: his personal convictions must either evolve or get out of step with his times.

The evolution of Regionalism throughout the period of this study makes a commentary upon the evolution of Modernism. Henry Trost in describing the Franciscan
Hotel unselfconsciously regards his design as an improvement on the "primitive state" of Pueblo architecture: he accepts evolution as natural and progressive. In the buildings described in this study, Regional examples can be recognized as part of the continuing tradition, and simultaneously can be placed in time within the tradition both by their materials and by such stylistic elements as symmetry of composition, quality of edge, or parapet outlines.

The Place of Theory

Out of the wide array of elements which may be expressed or hidden in a building, even when symbolism and ornament are abjured, the possibilities are so great that some means of focusing the designer's choices must exist. For any individual project, conceptualization is the first step in establishing the basis of design choices. Out of the functional requirements; the client's ideas about the project; the structural possibilities determined by scale, location, and budget; the site and the relationship of the project to place and vicinity—from all this preliminary data, the architect attempts to create or find an idea which comprehends the essential attributes of the project as a whole, an organizing and unifying concept which can describe the entire project.

The source of the concept, besides the data of
the individual project which it is to express and unify, is the theory of the architect: the body of principles for design which is the designer's own. Whether the architect's own principles are to choose an appropriate style from the possible historical styles, to use as a consistent principle one particular style (Regional, Late International, or another), or to proceed on the basis of a personal set of stylistic principles, the use of theory remains the same: to limit some design choices and guide others, with the goal of achieving a concept and a group of expressive choices which are rational, internally harmonious, and beautiful.

To follow a tradition is one method of making design choices. A vernacular style which has a tradition is essentially one which is localized and evolved enough that it has a theory, a set of principles which are understood and followed by the users, even though in an unselfconscious and unanalytical manner. New Mexican Regionalism is the intellectual continuation of such a strongly defined local tradition, and evolves beyond such works as the Old Public Library or the Old Airport through the intellectual analysis of the tradition to yield deeper principles which may guide choices in the face of changes in technology and function. Thus Meem and Holien created patterns based on local models which were also suitable for molding in the
concrete lintels which replaced timbers. Later, Functionalist designers who wished to respect the tradition of place sought the functional principles of traditional architecture as source of forms harmonious with both old and new, giving more importance to sheltered plazas and small window openings than to the expression of mass or of timber framing, or to ornament.

To use an historical style is to accept a particular theory in this way as the basis of one's design choices. To be a Regionalist is to accept a style or group of styles as suitable to all the buildings of a particular place. But one may also use established styles as a group of already organized historical or traditional theories from which to choose one theory appropriate to a project for a variety of reasons, functional, structural, or symbolic—or frivolous, as in Williamson's choice of a "Mayan" style just to make the Springer Office building "different." Burk described Territorial style as suitable for residences but not for an airport because it is particularly a style of small scale. Milner's choice of Romanesque for Saint Therese Church was a choice of both an historic tradition of church design and of a style of ornament and detail appropriate to a sunny climate. Brittelle's attitude, described by his son, that
Modernism was appropriate for commercial work and historic styles for churches, is a generalized example of picking among historically formulated theories according to the necessities or symbolic meaning of a particular project.

Just as the Regionalist chooses a developed theory as the basis of design choices appropriate to place, the "convinced Modernist" holds that theory should first be appropriate to its time. But some of the difficulty of twentieth century theory arises from the broad scope which this allows: time in itself encompasses everything else. A place may have a tradition, but a time, if it is defined as a present, rejecting its past, does not have an organized body of theory, but must be analysed moment by moment. Thus in mid-twentieth century, theories were still struggling with the problem of how to express scientific rationalism. The Modern period was neither timeless nor momentary, but had an evolution of its own, reaching a culmination in Albuquerque when in the fifties Late Internationalism arrived like something inevitably correct and was universally accepted as timely.

There is an element of native design talent which must be recognized as the fundamental basis of good architectural design. The ability to perceive Beauty is a gift. Technique is the skill which enables the
designer to communicate the perception of the beautiful through drawing, and by means of drawings through architectural conception and composition. A designer who has the gift can produce good work whatever her theory may be, throughout her personal theoretical evolution and even if her principles allow the use of different theories for different projects. This gift is evident in the work of Danahy, who produced the graceful California Mission "El Rancho" Market as well as the fine Cubist Jones Motor Company; or in Meem's success with the Colorado Fine Arts Center as well as in Bandelier West.

Many factors must be brought into harmony to achieve excellent design. Theory must be clear, whether it is grasped intellectually or intuitively; means must be adequate; and the talent must be sufficient and suited to the project. Hesselden's difficulty with Nob Hill Business Center demonstrates the problem of inadequate clarity in understanding a theory, falling between traditional ornamentation and cubistic purity. The Federal Building of 1958 shows how an unsympathetic client and inadequate budget can produce sterility despite the talent and design approach of the architect. And Burk's greater success with massive and volumetric than with planar composition, shown in the Headquarters Fire Station and in the Galles
Motor building, shows a personal quality of design ability, though the limitation might have been overcome through a clarification of theory.

It is the great form-givers who create styles, coherent theories expressed in original works in which the theory is clarified and can be understood and followed theoretically by other architects. When in 1932 Hitchcock and Johnson analysed the International style, they found in the works collected for the Museum of Modern Art exhibition a clear body of principles, an idea of the building which could be lucidly expressed and which explained the coherence of the style. The forms and personal styles which are influential are those which succeed in expressing something significant which can be understood by other architects. George Pearl described his own youthful experimentation with the styles of Frank Lloyd Wright and Mies van der Rohe in theoretical terms, speaking of the pleasure of using, after working with the difficulties of a theory by which everything was articulated, a theory which resulted in one large and simple form.

It was Bauhaus theories, works by Gropius, Breuer, and Mies, which were at the source of the Late International style which reached Albuquerque, second- and third-hand but still legible and intellectually satisfying, in the work of the young men of the fifties.
Beauty cannot be achieved through any human system alone, but remains in its essence something beyond the human. Clarity of concept and theory are necessary to excellence of design, but a bad designer cannot achieve excellence simply through the use of a fine theory or tradition. The architect's theory or personal body of ideals is her faith; but only through the grace of native ability can she achieve work which realizes the ideal of being beautiful. This is why the imputation of moral certitude to any theory in and of itself will only lead architects astray: eternal rightness and wrongness only reside in the Eternal, and no humanly devised principles can totally transcend their place and time, their human origins.
CHAPTER EIGHT: SUGGESTIONS FOR FURTHER STUDY

Even within the period to which the present work was limited, two significant areas were excluded from consideration: vernacular building design and residential architecture. These categories overlap, but each suggests a point of view from which the intentions of design could be explored. The relationship between vernacular and hoch-arkitektur within a chosen period, or the relationship of vernacular and developed Regional style have suggested themselves in the course of the study. In residential design, an investigation of the reasons given for the choice of style, either by builders or clients, might offer useful insight into the evolution of home design.

The concentration of this study on facades has made the questions of the relationship between facade and plan, and the evolution of plan, a fascinating side issue. Evolution of plan within a narrower group of building types, especially in relation to evolution or choice of style, would be a most valuable study for anyone directly involved in architectural design.

The relationship of style to building type clearly
needs to be explored in greater depth than this study has made possible, though the styles of churches particularly have shown a distinct pattern even in the course of this broad survey.

The breadth of this study also made the investigator aware of the shifting commercial patterns of the city, especially as influenced by highway design and use. One particular aspect which seems to be of special interest is the history of the locations and designs of automobile-related businesses. The stylistic relationships between the Jones Motor Company and the especially fine cubist gas stations along Central has been touched on in this study. A deeper investigation of the evolution of shopping centers, especially in relation to strip commercial development, also suggests itself.

To study the history of transportation and highways, and the city as a whole and its building types in particular as adjunct to this history, has been a constant temptation during the process of working from the point of view of the study of individual structures. Albuquerque is an excellent field for such an investigation.

New Mexico Regionalism, with the history of its early basis and attention to its influence on local architecture through the seventies, and its relationship to the continuing tradition in the vernacular and in
adobe construction, has been touched on in the present study. A comprehensive examination of Regionalism could be a work of major importance to scholarship and to design.

In the present survey, research on individuals has been limited, and the most accessible architects are those who are most thoroughly described. No individual's work has been completely covered. The development of a designer's work throughout his career is a study suggested by the present effort to understand in a general way the influences of the times as reflected in individual works. Studies of individual architects could cast more light on the interaction among personality, education, and the spirit of the times in creating the recognizable styles of the times.

Among the projects of this kind specifically suggested by the present study would be a deeper study of the life histories, careers, and works of those architects who did not have academic training; further research into the life and career of T. Charles Gaastra, because of the notable excellence of his work and lack of information about his life and training; research into the lives and careers of Mary Lou Grace and Nanelou Blair Byrne, the only women architects of this period and about whom very little information has come to light; further exploration of the work and attitudes
of the individual architects whose careers spanned
the period between "Beaux-Arts" and Modernism; individual
or group studies of the evolution of the works and ideas
of the young men of the fifties as they reach maturity
in the seventies and eighties.
NOTES TO CHAPTER SEVEN


INTRODUCTION TO THE APPENDICES

To make the boundaries of data-gathering precise, the lists of architects are defined sharply by dates. The period of 1920-31 is studied from the City Directories as described in the history of firms and the tables. The institution of registration in 1931 created a more precise definition of an architect, and from that point on the data from the certification log are the basic tool. Since the body of this work proceeds from the study of buildings, only the architects who can be associated with the chosen buildings are discussed in the central section of the study. Some of those listed practiced in Albuquerque only briefly, and of some no information other than their names has been found. Those who obtained their registration in the late 1950's cannot necessarily be expected to have done any significant work in Albuquerque within the defined period.

Besides architects identified in these ways, a few names appear on cornerstones; and two men, Henry Trost of El Paso and John Gaw Meem of Santa Fe, did work in Albuquerque which is of enough importance that they merit individual discussion here. Buildings of their design are included among those discussed in the body of the work.

Of the architects included in these comprehensive
lists, eight men were interviewed with the intent of exploring their attitudes toward design theory and their particular theoretical approaches. Of four who were deceased, sons were interviewed; about another, a colleague was interviewed. Summaries of these interviews and a discussion of the general conclusions drawn from them are included in the appendices.
APPENDIX A
HISTORY OF ALBUQUERQUE ARCHITECTS AND FIRMS FROM 1920-31, DERIVED FROM LISTINGS IN THE ALBUQUERQUE CITY DIRECTORY

The Albuquerque City Directory of the years under investigation is divided into several sections. The "Buyers Guide" consists of advertisements alphabetically arranged by business classifications. There are miscellaneous lists of officials, governmental agencies, and so on; a geographical listing of addresses street by street; and a listing of individuals and firms by name, giving occupations of individuals. It concludes with a section classified alphabetically by business titles. Some years include a preface or a listing of information: population, climate, public works and institutions, economic data. This history was compiled by examining the advertisement and classified headings "Architects," "Engineers," and "Contractors," and by looking up individuals and firms by name.

E.H. Blumenthal advertises and is listed under architects in the 1920 and 21 directories, but in 1922 is listed only alphabetically by name, though his occupation is here given as architect. (According to his son, Ernest Blumenthal, the family moved to St. Louis, Mo., for nine years, about 1925-34.)
Edward Buxton Cristy is listed from 1920 on; in 1920 he advertised, saying "Schools, Churches, Business Blocks," but although he continued to be listed throughout the period, he did not advertise again.

Elson H. Norris advertised in 1920 "Business Buildings, Schools, Churches, and Residences." In 1922 he advertised "Business Buildings and Fine Residences. Schools and Hospitals a Specialty." He continued to advertise, in subsequent years being the only architect to do so until 1929. In 1930 the advertisement says "E.H. Norris and Co.--J.B. Burwinkle, E.H. Norris, W.S. McMahon." And in 1931, the last year when any architects' ads appear, Burwinkle and McMahon advertise "Successors to E.H. Norris Co."

In 1920, Trost and Trost (of El Paso, Texas) are listed in the classified directory, and in 1921 and 22 the listing reads "George P. Hill, Associate." (From architectural directories, we know that A.W. Boehning, Sr., was a draftsman for Trost and Trost 1921-24.) In 1923 G.M. Williamson is listed as an associate, but in 1924 the listing is again simply Trost and Trost. The firm is not listed from 1925 until 1931 and in 32 they appear as Trost and Trost and W.M. Brittelle.

Arthur Rossiter is listed throughout the period as a contractor, describing himself in his advertisements as "designer and builder." In 1922 only he was associated with Ernest McConnell, advertising as "architects and
in 1924, in 1925 is listed as Williamson and (Clarence G.) Johnson; Johnson left to work for the Forest Service in 1926, and Williamson's name continues to be listed alone. (Architectural directories list W. Miles Brittelle, Sr., as chief draftsman and designer for Williamson, 1926-31.) In 1929 the firm is given as George Williamson Inc., and after 1930 as Williamson Co. (John J. Ginner worked in the Williamson office until joining A.S. Wilson in 1932, according to architectural directories.)

J. Thomas Benton was listed as a teacher in 1929, but in 1930 is described as an architect and in 1931 advertises under the heading for contractors as "designer and builder, specializing in Spanish and Pueblo homes." (Reference to the list of registered architects will show that he did not get his license until 1933.)

Leon H. Watson in 1931 advertises under the architects heading, "Architect and Engineer, Creator of Artistic and Livable Homes," but subsequently is identified as a builder or contractor. Names of some other men appear during these eleven years, without other information: 1922-23, E. Clyde Morgan; 1923-25, Angelo Zucco; 1928-29, Owassa J. Jennings; 1939, Hunter D. Scott.
APPENDIX B
ALPHABETISED LIST OF ARCHITECTS KNOWN TO HAVE PRACTICED IN ALBUQUERQUE, 1920-31

This list is extracted from Appendix A, the history derived from city directories. For those architects who in 1931 or later were registered, registration number and year are given. Notice that this means that they are also included on the list compiled from the registration log.

<table>
<thead>
<tr>
<th>NAME</th>
<th>NUMBER</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Thomas Benton</td>
<td>34</td>
<td>1933</td>
</tr>
<tr>
<td>E.H. Blumenthal</td>
<td>52</td>
<td>1937</td>
</tr>
<tr>
<td>A.W. Boehning, Sr.</td>
<td>4</td>
<td>1931</td>
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<td>T. Charles Gaastra</td>
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<td>Angelo Zucco</td>
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APPENDIX C
TRANSCRIPTION OF THE DATA IN THE CERTIFICATION LOG OF THE NEW MEXICO ARCHITECT EXAMINERS BOARD

This transcription, made by the investigator in February, 1977, was copied from the handwritten record kept in a page-numbered notebook by the secretary of the Architect Examiners Board. These entries are simply in order of registration number followed by architect's name. There is no evident system in the note of the registrant's location which follows many names, although one gains the impression that out-of-state locations are always noted. Other notes such as "written" (meaning type of exam), "deceased," or "reg lapsed" are reproduced here just as they occur in this notebook.

The log is not indexed, and for many of the names no date is given. Most often a date is given only where the note "deceased" or "reg lapsed" has been added; however, the fact that these dates (year only) never occur out of order, as well as some cases in which the date of death is known to be later than the date given, support the assumption that the dates given are those of registration. This still leaves a doubt as to the precise year of many registrations.

The secretary of the Board at the time of the transcription, Sheila Vigil, told the investigator that the pre-
Previous secretary had made a policy of sending to the state Archive for destruction the files of any architect deceased or lapsed. Thus it is precisely for those who could not be interviewed that the filed information about education and career history is lacking.

The state archive possesses rosters of registered architects for the years 1938, 1945, and 1953-60. ³

<p>| 1. C.R. Carr | 1931 | Deceased |
| 2. W. Miles Brittelle, Alb. | 1931 | Deceased |
| 3. John Gaw Meem, Santa Fe | 1931 |  |
| 4. Albert W. Boehning, Alb. | 1931 | Deceased |
| 5. W.L. McAtee | 1931 | Deceased |
| 6. Gordon Street | 1931 | Deceased |
| 7. Wm. S. McMahon | 1931 | Reg lapsed |
| 8. T. Charles Gaastra | 1931 | Deceased |
| 9. Roy W. Voorhees | 1931 |  |
| 10. Francis W. Spencer | 1931 | Reg lapsed |
| 11. Louis G. Hesselden, Alb. | 1931 |  |
| 12. J.B. Burwinkle, Alb. | 1931 |  |
| 13. Robert E. Merrel, Clovis | 1931 |  |
| 14. Clarence Johnson | 1931 | Deceased |
| 15. Raymond R. Springman, Alb. | 1931 |  |
| 17. George Williamson | 1931 | Deceased |
| 18. John J. Windsor | 1931 | Reg lapsed |
| 19. Charles W. Barrett | 1931 | Reg lapsed |</p>
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<td>Charles Muhs</td>
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<td>J.M. Schaefer, Clovis</td>
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<td>Percy McGhee</td>
<td>1931</td>
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<td>M.C. Parker</td>
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<td>C.R. Walker</td>
<td>1932</td>
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<td>William Henderson</td>
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<td>32</td>
<td>Robey Funk</td>
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<td>Gustavus Trost</td>
<td>1933</td>
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<td>J.T. Benton</td>
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<td>Trent Thomas</td>
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<td>38</td>
<td>Edwin B. Clark</td>
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<td>Truman J. Mathews</td>
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<td>Bradley P. Kidder, Santa Fe</td>
<td>1934</td>
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<td>41</td>
<td>A. Leicester Hyde, Lincoln,</td>
<td>1935</td>
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<td>Edward F. Sibbert</td>
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<td>Guy L. Frazer</td>
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<td>44</td>
<td>E.M. Kolben</td>
<td>1935</td>
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45. S.B. Haynes 1935 Reg lapsed
46. Wm. E. Burk, Jr., Alb. 1936
47. Willard C. Kruger, Santa Fe 1937
48. Charles A. Dieman 1937 Deceased
49. Thomas Danahy 1937 Deceased
50. Gordon Ferguson, Alb.
51. John J. Ginner, Alb.
52. E.H. Blumenthal, Alb. 1937 Reg lapsed
53. Kenneth S. Clark, Santa Fe
54. O.H. Thorman, El Paso, Tex.
55. R.C. Bryant 1938 Deceased
56. Frank M. Standhardt, Roswell 1939
57. J. Hugo Zehner, Denver, Colo. 1939 Reg lapsed
58. A.G. Trost 1939 Reg lapsed
59. C.F. Reinhardt, Bartlesville, Oklahoma
60. W.T. Strang, Jr. 1940 Reg lapsed
61. Temple H. Buell, Denver, Colorado
62. Charles Thomas 1941 Deceased
63. Milton Swatek, Carte Madera, California
64. Roland L. Linders, Denver, Colorado
66. Robert W. Graef, Santa Fe
67. B.E. Brazier 1944 Reg lapsed
68. Glen B. Stranahan, Denver, Colorado

69. Edward O. Holien, Santa Fe

70. Leo G. Wolgamood, Santa Fe

71. Herbert Brasher, Lubbock, Texas

72. Archibald Lamont 1945 Reg lapsed

73. C.C. Holderness 1946 Reg lapsed

74. George R. Graves, San Diego, California

75. Max Flatow, Alb.

76. August A. Neuner, Alb.

77. William W. Ellison, Alb.

78. Selby M. Wheeler, Denver, Colorado

79. Jack Cargan, Dallas, Texas

80. William A. Trimble, Seattle, Wash.

81. Wilbert Knoebel 1947 Reg lapsed

82. Edwin W. Carroll, El Paso, Texas

83. Louis Daeuble, Jr., El Paso, Texas

84. David Wilbur Tinkham, Santa Fe


86. George L. Dahl, Dallas, Texas

87. William L. Pereira, Los Angeles, Calif.

88. Foster H. Hyatt, Santa Fe

89. John S. Duckworth 1949 Red lapsed

90. Burl Zimmerman, Clinton, Tenn.

91. Martin L. Beck 1949 Reg lapsed

92. Donald P. Stevens, Alb.
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<td>Richard Licht</td>
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<td>Emerson C. Scholer, Tuscon, Ariz.</td>
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<td>John W. Root</td>
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<td>102</td>
<td>Knowland C. Smith</td>
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Page 4

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<td>Jason P. Moore, Alb.</td>
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<td>Woodlief F. Brown, Abilene, Texas</td>
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<td>John W. McHugh, Santa Fe</td>
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<td>Cecil E. Cooper, Kansas City, Mo.</td>
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<td>Hardie C. Bass, Fr., Nashville, Tenn.</td>
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<td>Richard E. Drover, Phoenix, Arizona</td>
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<td>Irving Coryell</td>
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<td>W. Kern Smith, Carlsbad</td>
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<td>Frank M. Hartman</td>
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<td>John J. Heimerich, Alb.</td>
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119. Hugh Rowland, Roswell
120. William Lumpkins, La Jolla, Calif. Reg lapsed
121. Joseph H. Gaylord 1950
122. W.B. Thompson, Akron, Ohio
123. G. Jerome Hartger, Las Cruces
125. George T. Schreiber 1952 Reg lapsed
127. Malvin Selles 1952 Reg lapsed
128. Horace R. Poeter, Mesilla
130. Herman G. Cox 1953 Reg lapsed
131. Francis E. Stanley, Alb.
132. Richard H. Cutting, Cleveland, Ohio
134. Dietz Lusk, Jr., Colorado Springs, Colo.
135. Irene Von Horvath, Santa Fe
136. John Phelan Conron, Santa Fe

Page 5

137. James S. Liberty, Alb.
138. Van Dorn Hooker, Alb.
139. Harold G. Rice, Rome, N.Y.
140. Mrs. Nanelou Blair Byrn, Alb.
142. Charles R. Lugton, Santa Fe
143. George S. Wright, Alb.
144. Garlan D. Bryan, Jr., Alb.
145. Robert O. Ray 1954 Reg lapsed
146. Robert W. Fairburn, Alb.
147. George C. Pearl, Alb.
148. James A. Burran, Jr., Clovis
149. Lawrence A. Garcia, Alb.
150. Phillippe deM. Register, Santa Fe
152. Rollin R. Sibers, Wilmette, Ill.
153. Earl P. Wood, Santa Fe
154. Don Garland, Alb.
156. Gerald H. Lake, Alb.
157. Edward H. Waddington, Kansas City, Mo.
158. William Helfrich, Alb.
159. R.S. Soule 1955 Reg lapsed
160. Walter A. Gathman, Alb.
161. Dwight T. Black 1955 Reg lapsed
162. Z.M. Zabrzeewski, Washington, D.C.
163. R.L. Wham, Hobbs
164. Robert E. Plettenberg, Santa Fe
165. Louis W. Walter, Santa Fe
166. Wilbur T. Harris, Hobbs
168. William D. Knight, Jr., Denver, Colo.
169. Slack W. Winburn, Salt Lake City, Utah
170. Martin Ray Young, Jr., Mesa, Ariz.
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<td>Maynard Lyndon</td>
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<td>Joseph A. Small</td>
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<td>Mrs. Madge G. Buckley, Santa Fe</td>
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<td>Harry A. Lane, El Paso, Texas</td>
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<td>Fred E. Zronack</td>
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<td>Fred H. Jobusch, Tucson, Ariz.</td>
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<td>Henry C. Toll, Denver, Colo.</td>
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<td>Don Muntz</td>
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<td>Robert A. Garland, Jr., El Paso, Texas</td>
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<td>Clayton B. Shirer, Amarillo, Texas</td>
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<td>190</td>
<td>Edward J. Schulte, Cincinnati, Ohio</td>
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<td>James K. Wright</td>
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<td>Victor L. Gruen, Beverly Hills, Calif.</td>
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<td>Richard Halford, Santa Fe</td>
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<td>Allan L. McLown, Santa Fe</td>
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<td>196</td>
<td>Earl Printz, Jr., Albuquerque</td>
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197. Charles A. Popkin, Alb.
198. David E. Hilles, El Paso, Texas
199. Urban C. Weidner, Jr.,
      Santa Fe 1958 Written
200. Harold W. Underhill 1958 Reg lapsed
201. A. John Brenner 1958 Deceased
202. Noble B. Reeves 1958 Reg lapsed
203. James E. Monroe, El Paso, Texas
204. Carl L. Cederstrand 1958 Reg lapsed

Page 7

205. W. Harold Hunter 1958 Reg lapsed
206. Thomas F. Stanley II, Dallas, Texas
207. Wyatt C. Hedrick, Ft. Worth,
      Texas 1958 Deceased
208. Lee Gorey, Oklahoma City, Okla.
209. John M. Rowlett, Houston, Texas
211. Stefan S. Ryciak, Phoenix, Ariz.
212. James A. Brunet, Santa Fe
213. Charles J. Betts, Indianapolis, Indiana
214. Duffy B. Stanley, El Paso, Texas
215. Adrian Wilson, Los Angeles, Calif.
216. Alexander Girard, Santa Fe
218. Don P. Schlegel, Alb.
219. Donald Oschwald, Santa Fe Jan 31, 1959
221. Charles R. Watson 1959 Reg lapsed
222. Eugene A. Hanneman, Alb.
223. Warren H. Hall, Dallas, Texas
224. William Holabird, Chicago, Ill.
225. Robert H. Krueger, Santa Fe
226. Ralph E. Phillippi, Farmington
228. David D. Brooks, W. Englewood, N.J.
229. Thomas Lee Sorey, Oklahoma City, Okla.
231. Alfred D. Hill, Oklahoma City, Okla.
232. Walter Kuykendall, Jr., El Paso, Texas
233. Wilbur G. Thorpe, Glenview, Ill.
234. Morris B. Parker, Ft. Worth, Texas
235. Keith W. Mauck, Durango, Colorado 1959 Reg lapsed
                                  Reinstated 1968
236. Selmer A. Solheim, Lincoln, Neb.
237. Alfred F. Simonson 1959 Reg lapsed
238. H. James Foll, Roswell

Page 8
239. Douglas A. Campbell, Alb. 1960 written
240. Victor A. Lundy 1960
241. Arthur A. Garell, Jr., Carlsbad 1960 written
242. George F. Pierce, Jr.,
    Houston, Texas 1960

243. Barrie H. Groen,
    Phoenix, Ariz. 1960 oral

244. Wm. W. Caudill,
    Houston, Texas 1960

245. Thomas F. Ellerbe,
    St. Paul, Minn. 1960

246. Hilton L. Stracener,
    Lubbock, Texas 1960

247. Joseph R. Coleman, Tulsa,
    Okla. 1960

248. David deRyck Lent,
    Santa Fe 1960
APPENDIX D

ALPHABETIZED LIST OF ARCHITECTS KNOWN TO HAVE PRACTICED IN ALBUQUERQUE, EXTRACTED FROM CERTIFICATION LOG 1931-60

In the Certification Log, some names are followed by a town or city, some are not. This alphabetized list includes all those for whom Albuquerque is given, as well as those registered about whom it is known from other sources that they practiced in Albuquerque between 1920 and 1960. (Compare to Appendix B, list compiled from city directories.) Those for whom no location is given were looked for in the Albuquerque city directory for the year of registration, and in more than one year's directory where there is doubt of the exact year of registration.

All the architects on this list, as well as those not included here but on the list in Appendix B, were also looked up in the available directories of architects. The first and second editions of the American Architects Directory are in the collection of the University of New Mexico Fine Arts Library. The introduction to the first edition says, "The first directory of architects in the United States, it may be safely said, was that published in the third volume of the 'American Art Annual' for 1900-01, sponsored by the American Federation of Arts, and the last one, prior to this year, in Vol. 21 of the Annual for 1924-25." The relevant early editions of "American
Art Annual" are not in the University of New Mexico collections. At the date of writing (November, 1977) a list of architects about whom these early directories might yield information is being compiled to be sent to the Ryerson Library of the Art Institute of Chicago for further investigation.

In the tabulation presented here, the two final columns indicate whether the architect is listed in the 1955 or 1962 AIA (American Institute of Architects) Directory, and whether the listing contains more than name and address. Registration number and year of registration are given. The name is given as recorded in the certification log, with additions or corrections from other sources included in parentheses.

<table>
<thead>
<tr>
<th>Name as given in log (other sources)</th>
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<th>1955 underline means name &amp; address only</th>
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<td>1936</td>
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<tr>
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<td>(city directory 1941)</td>
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<td>Arthur W. Dekker, Alb.</td>
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<td>William W(oods) Ellison, Alb.</td>
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<td>1946-7</td>
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<td>Robert W. Fairburn, Alb.</td>
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<td>Max Flatow, Alb.</td>
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<td>Eugene A. Hanneman, Alb.</td>
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<td>Richard P. Milner, Alb.</td>
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<td>Jason P(rior) Moore, Alb.</td>
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<td>August A. Neuner, Alb.</td>
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<td>Charles A. Popkin, Alb.</td>
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<td>Leon O(tto) Vogt, Alb.</td>
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<tr>
<td>Arthur S. Wilson</td>
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<tr>
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<td>No.</td>
<td>Year</td>
<td>1955</td>
</tr>
<tr>
<td>--------------------------</td>
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<tr>
<td>George S(mith) Wright, Alb.</td>
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</table>

*Name also appears on list in Appendix B*
APPENDIX E
TABLE EXTRACTED FROM PRECEDING TABLES

Because of the method of recording year of registration (see Appendix C, notes) many names have no year recorded, and between noted years the log does not tell precisely which year an individual was registered.

Numbers of architects

<table>
<thead>
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<td><strong>Total number of Albuquerque architects 1920-1960</strong></td>
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by years on certification log

| 1931 | 11 |
| 1933 | 1 |
| 1936 | 1 |
| 1937 | 4 |
| 1941-4 | 1 |
| 1946 | 6 |
| 1947-9 | 1 |
| 1949 | 2 |
| 1950 | 4 |
| 1953-4 | 7 |
| 1954-5 | 9 |
| 1955 | 1 |
| 1955-6 | 1 |
| 1957 | 1 |
| 1957-8 | 2 |
| 1958-9 | 2 |
| 1959-60 | 3 |
APPENDIX F
ARCHITECTS WHOSE NAMES COME FROM OTHER SOURCES

CARL BOLLER

William Csofsky's unpublished research paper of 1974 is the major source of information on Boller and on the Kimo Theater which Boller designed for Creste Bachechi in 1926-7. Csofsky looked up contemporary newspaper accounts and interviewed surviving Bachechi family members. Bachechi traveled to Los Angeles for the purpose of finding a theater architect; Boller Brothers AIA had designed several theaters, and Carl Boller undertook to design one on an "Indian" theme for Bachechi. Boller does not appear in the available directories, and no other work of his is known.

GUY A. CARLANDER

This name appears as the architect on the plaque dated 1926 at the Atchison, Topeka and Santa Fe Railroad Hospital (Memorial Hospital). In both the 1955 and 1962 American Institute of Architects Directories he is listed in Amarillo, Texas, but did not provide any biographical information. According to the 1962 Directory, which lists this information, he joined the
American Institute of Architects in 1923.

ANTON F. KORN

This name appears as architect in 1939 on the plaque of the Hilton Hotel (Hotel Plaza), with W.J.B. Sullivan and Tom Danahy as associates. A rendering of the hotel published in Albuquerque Progress in June, 1939, has the legible signature "KORN", confirming Louis Hesselden's recollection that Korn was the designer. According to Hesselden, he specialized in hotels and was brought from Texas by Hilton. He does not appear in the Directories.

EDWARD J. SCHULTE

Edward J. Schulte of Cincinnati is of interest in this study because he designed the Immaculate Conception Church of 1958. He obtained New Mexico registration, number 190, in 1957. Both Joseph B. Burwinkle, Jr., and Richard Milner mentioned Schulte in the interviews. According to Milner, the Burwinkle and Milner firm was also considered for this design, but Schulte in his preliminary design claimed to be able to seat a larger number of worshippers than Burwinkle and Milner could design to accommodate. As it turned out later, although Schulte was an experienced designer specializing in churches, this particular preliminary plan had been executed by a designer new to his office who forgot that Catholic pews must accommodate kneelers.

The younger Burwinkle had no particular recollec-
tions of the Immaculate Conception project, but showed the interviewer old brochures of architects specializing in churches from his father's library, including photographs of other works by Schulte which have a very similar character to that of Immaculate Conception.

Schulte does appear in the American Institute of Architects directories, and in the 1962 edition provides some biographical material. He was born in Cincinnati and was educated at the Cincinnati Art Academy and Cincinnati Fine Arts Institute, which were assimilated into the Architecture School of the University of Cincinnati in the twenties. He joined the American Institute of Architects in 1929. The principal works he lists in this directory are several churches mostly in the Midwest; he does not mention Albuquerque's Immaculate Conception.

W.J.B. SULLIVAN

(See Anton F. Korn) Sullivan does not appear in the Directories, nor did Hesselden remember his name.

JAMES A. WETMORE

Wetmore is named as "Acting Supervising Architect" on the cornerstone of the 1930 Federal Building. For a discussion of policies concerning design of federal buildings, see the data on the more fully documented Indian Hospital of 1932 and Veterans' Hospital of 1931. Presumably Wetmore was a federal employee rather than a local architect; he may have worked in Washington,
though "supervising" indicates that he at least visited the site. He does not appear in the Directories.
APPENDIX G
INTERVIEWS

INTRODUCTION

Thirteen interviews were conducted, eight with the architects who were the subjects. The sons of four men now deceased were interviewed, of whom three are themselves architects. One interview was with a colleague of the subject. All but three interviews were recorded; one came about informally and by chance, but the remainder were arranged beforehand. The interviewer first sent an explanatory letter, then made an appointment by phone, asking for at least two hours. The interviews were structured but informal (see questionnaire). The emphasis and direction of each interview was strongly influenced by the subject, as a reading of the summaries will demonstrate.

Though the interviews were highly individual, certain general impressions emerged from the entire series. Some of the common themes were rather surprising to the investigator. It was evident after only three or four interviews, and confirmed as the work continued, that theoretical questions are not of much interest to most of these men. Some regarded the interviewer's inquiries as to the meaning of design choices as baffling or perhaps
foolish; some gave such answers as "that's how the client wanted it" without expressing much interest in pursuing the problem of why the client wanted it or whether it was a good or bad choice for theoretical reasons. Even the most academic took a very practical-minded view of the earthy problems of the profession—pleasing clients, serving functions, meeting budgets. The practice of architecture was repeatedly defined as "problem-solving" by men of every background.

Overall, to a striking degree, each man retains the attitudes of the period and place of his studies. In the cases of those whose training was all on the job, the influence of the education of those they worked with is often evident, as in John Ginner's approval of the New Occidental Building because it correctly quotes its antique model, or A.W. Boehning, Sr.'s careful study of Kubler. This observation is closely connected to another, which was a surprise to the investigator because of her own similar attachment to the assumptions of her original Bauhaus-oriented studies: that is, the persistence throughout the Modern period of distinctly academic-eclectic attitudes. Hesselden, perhaps because of his strong personal bias toward the specific and the concrete, seemed more receptive to changes in style than the other Beaux-Arts educated architects. William Burk, Jr., regards modern styles as the unfortunate result of changing economics and loss of craftsmanship, but also criticizes
modern graduates as ignorant of historical styles. He is the most archaeological of the men interviewed, val-
ing consistency in a style once chosen. Richard Milner is openly hostile to the attempt of Modernism to throw off the past, and perhaps more conscious than any of the others of theory, in understanding and acknowledging this antithesis. Pearl perhaps reflects, in his interest in contradictions, the problem of those who were in their formative period at the time when the battle between Academicism and Modernism was still in progress. And Max Flatow elegantly expresses the antihistorical attitude in his complete refusal to respond to the question, what architects or teachers had influenced him.

A final generalization was the result of the tech-
nique of the interview, which gave the opportunity not only to ask questions, get some replies, but also to become acquainted with the subjects. The cases of Hes-
selden and Pearl make it most explicit how personality will influence design. No matter what theory or justi-
ification, nor what practical problem is presented, a pow-
erful element in the outcome of design will be personal preference and interest. There always remains an area of choice in design beyond moral and rational judgement, beyond precedents and systems, in which personal charac-
teristics such as a liking for solidity, or a delight in contrast, will give individual character to the outcome.
LIST OF INTERVIEWS

Architects
William Emmet Burk, Jr.
Arthur Dekker
Max Flatow
John Ginner
Louis Hesselden
Richard Milner
George Clayton Pearl
Donald Phillip Stevens

Sons of Architects
Ernest H. Blumenthal, Jr. (Ernest H. Blumenthal, Sr.)
Joseph Boehning and A.W. Boehning, Jr. (A.W. Boehning, Sr.)
W. Miles Brittelle, Jr. (W. Miles Brittelle, Sr.)
Joseph Bernard Burwinkle, Jr. (Joseph Bernard Burwinkle, Sr.)

Associate
John Hawkins (William Woods Ellison)
QUESTIONNAIRE

This is the checklist of questions used by the investigator in conducting interviews with architects.

Where were you born?
Where were your parents born?
What did your father do for a living?
What were the house and neighborhood like where you grew up? What did you think about them? Did you like them?
When did you decide to become an architect?
When you first thought about it, what kind of buildings did you think you would build? Why?
Where did you graduate from high school?
Where did you study architecture? Graduate? Date?
Who were your important teachers?
How did you come to practice here? When?
With whom have you worked?
What is your best building? One you like?
May I see drawings or photographs? What was the concept? What were the constraints? (Get some general history or reminiscences)

What books do you think have been influential in architecture? What books have been of value to you?
What magazines have you subscribed to?
What buildings that you have seen have been important to you? Have you taken any trips that were important in your work?
Who do you think has been the greatest architect? How would you have answered that question when you graduated from architecture school?

What is the greatest building in the world? How would you have answered that question when you graduated?

I have asked you about past and present. What changed your mind?

I am interested in the effect that the self-consciously regional style has had here in Albuquerque. What do you think of this style? of the University of New Mexico campus? of John Gaw Meem?

What principles should the future architects of Albuquerque adhere to?

What else should I know?
SUMMARY FROM INTERVIEW WITH WILLIAM E. BURK, JR.
10 November 1976

William Burk was born in Louisville, Kentucky, and schooled in New York and California. He came to New Mexico more or less accidentally. Having spent two years (1926-28) at the School of Architecture of Cornell University, he "bolted" to the University of Southern California to study architectural sculpture, achieving the BFA in 1933. He did some sculptural work in California, but eventually because of the depression found it necessary to take a job as Southwestern director for arts programs of the Public Works Administration, in Santa Fe. He did not enjoy this administrative position: "I quit my job and thought, well, the hell with it, I'll just have to be an architect."

He practiced first in Santa Fe, moving to Albuquerque about 1936.

Burk is interested in architectural education; he helped to design a two-year pre-architecture curriculum for the University of New Mexico in 1939, and taught there from 1937 to 1942. However, he said in the interview "I'm not cut out to be a pedagogue," and indeed his interest in education stems from his consciousness of his theoretical position, especially as a position fiercely attacked by a younger generation of architects during the modern period. He opened the interview by saying, "I come from the
academic school that came through our basic training
the old way, and developed a sincere appreciation
of the historical significance of architectural
period and style." Although he called Sir Bannister
Fletcher "our patron saint" and described architecture
as "the mirror of the times," he sees no problem in
choosing old styles, for symbolical purposes, in
modern times; and no difficulty in choosing an histor-
ical style for functional reasons. He refuses to allow
modernism a monopoly on functionalism, and regards
the modern style not as a return to first principles,
but as a different (or several different) stylistic
vocabulary--and a barren one at that. "I think
you're remiss if you don't recognize [function].
But I don't think you take all your clothes off and
say this is all there is to it." And again, "I
have always avoided the direction of completely
convinced modernists...who feel that their mission in
life is to peddle black glass and chromium to their
customers...I think every job should be analysed for
the appropriate design solution." He believes that part
of the competence of the architect should be conversance
with a variety of styles, including the modern, among which
one will be more appropriate than another for any given
project, for symbolic as well as functional reasons. One
aspect of the services an architect should be prepared to offer the client, in this view, is the ability to work in any style the client wants, though clearly Burk also regards it as the architect's responsibility to guide such choices, to ensure compatibility with scale and function, and to use a chosen style coherently and with academic correctness. He expressed contempt for the practitioners—builders or badly trained architects—who use bastardized details, mix styles: show ignorance and disrespect for the elements and character of a particular style.

When asked about influential books and magazines, he spoke of Piranesi, whose works "impressed me as a young man;" also of *Fragments D'Architecture Antique* of D'Espouy. He spoke admiringly of Japanese ("simplicity after all is the most difficult thing to achieve, and [they] have done better at that than anybody I know of.") and of Renaissance Dutch architecture. When asked what well-known architects he admires, Burk thought first of Garret van Pelt and of the Saarinens ("the great designers"). Louis Kahn he dismissed as "a money-spender" and Frank Lloyd Wright as "a super-salesman." In response to a question about buildings he admires, he mentioned the Seagram's Building in New York, the Nebraska State Capitol ("pivotal"), the Lincoln Memorial, and Saarinen's Gate to the West in St. Louis ("a perfectly superb thing").
Of making such choices he said, "it's like saying you like Mary Pickford...I really do think that greatness is hard to put down." Asked what is the greatest building in the world, he mentioned both the Parthenon and Chartres Cathedral.

Among expositions, he admired the Panama-Pacific in San Francisco ("those were fine rococo, baroque things, they were beautifully done.") Of the 1926 Exposition des Arts-Decoratifs in Paris he said, "it cut a lot of strings loose and educated a lot of clients to get imaginative in solutions." Also, "I remember very well going through the buildings of that exposition, some of the work of Le Corbusier and some of the great Frenchmen... It was really exciting—not very useful, but really exciting. And this was the kind of thing that turned us loose to what they're doing so much of now."

Asked about his own work, Burk said, "Oh dear, I don't think any of it's been very important." And soon was engrossed in a description of the functional requirements of horse-racing tracks, followed later by a discussion, in response to the interviewer's questions, of the style chosen for a track in Phoenix, which he treated as a stage-set, and for which the stylistic choice reflected styles common in the region and historically justifiable. In discussing the Albuquerque Sunport, a project too recent (1963) to fall within the limits of the current study, he spoke with enthusiasm about both functional
planning and of the choice of a regional style for a "gateway to the Southwest." The pueblo style was chosen "because we could sculpturally do a better job" than with the delicate translated Georgian of Territorial.

Burk does think in sculptural terms of buildings: "Simplicity of form and appropriateness of proportion have always been extremely important to me, and I think that's because of the demand on a sculptor for honest interpretation and simplicity." But he also regards the modern styles as stripped of ornament by economic necessity and loss of craftsmen's skills. In talking about his works, he is as interested in their functions as in their aesthetics. What most characterizes his approach is his unselfconscious thinking in terms of styles academically defined and symbolically as well as functionally employed.

SUMMARY FROM INTERVIEW WITH ARTHUR DEKKER
19 March 1977

Although he was born in Denver in 1922, Arthur W. Dekker grew up in Roswell, New Mexico. After graduating from the University of Kansas in 1948 with a B.S. in Architectural Engineering, he wanted to return to the southwest, and found a job with Brittelle and Ginner, with whom he worked in 1948 and 1951, joining as Associate in 1953 and partner in 1954.

Engineering more than design is Dekker's interest, and of the Tingley Coliseum, of which John Ginner said
that is was "mostly engineering," Dekker said that he "got more satisfaction out of it than anything else," attributing the satisfactoriness of the work to the achievement of enclosing the space and serving the functions with great economy of means, within the budget.

Of his education, Dekker called design "the fun part," and said that not enough structure is taught in schools. Although his history teacher, Kellog, was one he mentioned when asked about teachers he admired at Kansas, he called architectural history "a bore: one semester was enough." Kellog also taught rendering and water color. In response to a question about important architects of recent years, Dekker mentioned Frank Lloyd Wright, saying "everybody was a Frank Lloyd Wright devotee...but I thought his teaching at Taliesin West was a sort of a ripoff." However, he called Falling Water "the greatest residence that was ever designed by anybody." He criticised Paul Rudolph for designing expensive buildings. When the interviewer mentioned the work of Nervi, he said that he prefers the work of Candela, "in which the structure is the design."

When the interviewer asked about outstanding buildings, Dekker said, "The outstanding buildings aren't small enough to go into Albuquerque." He remarked that Mies van der Rohe's style isn't practical for this area, and about regional style he said "it's indigenous and it
can't be beat," immediately going on to express his admiration of the University of New Mexico campus "until the recent buildings." The interviewer remarked that some architects feel that the newer buildings have retained the spirit of the regional style of John Gaw Meem: Dekker does not.

Dekker's attitude toward his own work does not clash with modern theories: finding the greatest satisfaction in problem-solving with the greatest economy of means. Yet in speaking of the increase in building and in numbers of architects in Albuquerque during the fifties, he remarked that "they were some of them dedicated to modernism." He himself is not thus "dedicated," is conservative in his interpretation of regional style, and sees this as the style best suited to the area. In general, he is little interested in theories or in history, and despite an open, friendly and helpful attitude, gave the interviewer the impression that he was relieved to get back to the realities of work at the end of the interview.

**SUMMARY FROM INTERVIEW WITH MAX FLATOW**
14 March 1977

Max Flatow was born in Port Arthur, Texas, and received his Bachelor of Architectural Engineering in 1941 from the University of Texas. During the Second World War he worked at Los Alamos, and after the war settled in Albuquerque. When asked what architects or teachers had influenced him, he laughed and pointed out that his
degree is in Architectural Engineering, and that he is licensed as an engineer as well as an architect. Then he went on to address the current problem of the distinction between architects and engineers in the state's licensing laws, saying that design cannot be separated from engineering, but that although engineers follow rules, "architects are encouraged to explore other ways to do things. That's the basic difference: one thinks and the other just uses handbooks." The interviewer asked what well-known buildings or architects seem important to him, eliciting only a brief reply: "Oh, there's a bunch of them that I think have done great work. But I'm not an architectural historian." About influence in general he said, "It's...a worldwide effort, everybody looks at what everybody else is doing...Basically it's a matter of solving problems."

In response to a remark that the period 1920-1960 was one of lively theorizing, Flatow spoke of Paolo Soleri as typical of "theoretical architects," saying "I think we need those...dreamers, they go beyond the immediate...[but] a practicing architect...has problems based on the needs of his client as they actually are." The conception of theory as a basis for everyday design decisions was so foreign to his thought that it went unnoticed; he related all such decisions to the solution of various problems. About the change in the character of downtown Albuquerque since the construction of his Simms Building
of 1954 (the first modern high-rise), he said, "it relates a whole lot to methods...you can't build a high-rise adobe." And went on to criticise a recent local building of a highly symbolic design as "forced," which adjective he also used in discussing Henry Trost's Franciscan Hotel of 1923 (demolished 1972). He said that the Franciscan had a "very talented architect" but called the building "the worst damn thing on earth...Little ornamentations and cupolas and things sticking around on it!" He went on immediately to discuss John Gaw Meem and the campus of the University of New Mexico, saying "I think he's a great architect. But he seemed to think in terms of battered walls and the nice little scrolls on the corbels and this kind of thing—which is all right, and it's nice, but that's not the guts of architecture. The guts of architecture is...how spaces interrelate one to the other." Out of New Mexico history, he drew the lesson from the relationship of pueblo to plaza and the placement of kivas. The interviewer brought up a current type of regionalism which attempts to relate a modern style to historic styles through a response to geography and climate, with wind and sun orientation and limitation and control of window openings. To this Flatow responded by describing the desire of the high-rise client for a grand view, the potential in revenue from office rental of big glass walls looking out on all of New Mexico.

While he was completely uninterested in ornament and
symbolical meanings, Flatow went on to large functional generalizations from the discussions of individual buildings. Having described his design of the Education Building at the University as respectful of traditional New Mexico handling of hierarchies of spaces, he went on to talk of the general plan of the campus: "I was trying to...influence the University to compact the campus and not expand it," relating this to the goal of a broad education as opposed to narrow (widely separated) specializations. A question about shopping centers elicited first a pessimistic view of the possibility of getting Americans to relinquish the individual automobile, and further a discussion of city planning and zoning. At one point he attributed "the most profound effect" on Albuquerque architecture to the availability of materials. At the scale of individual buildings, he said "we tried to be sympathetic" to the traditional work of Meem on the University campus, and besides seeking the link with tradition by following traditions of spatial organization, he also spoke of the massing of forms. He sees the more recent work on the campus as successful in being thus sympathetic to the Meem campus.

Near the end of the interview, having been speaking of the importance of the influence of materials, Flatow went on to say, "I don't know why, but I see better buildings all the time that the young architects are doing, that have a sensitivity to massing and space relationships
...I think you can do it with any size building."

SUMMARY FROM INTERVIEW WITH JOHN GINNER
24 November 1976

John Ginner was born in Chicago in 1908, but his family moved to Albuquerque in 1918 because his mother had tuberculosis. He recalled getting off the train on their arrival and taking the trolley, being astonished to find that "the motorman was a woman." His father was a plumber, and Ginner had no architectural schooling beyond high school drafting classes under Thomas Benton. In 1926, when he was 18, he went to work for the George Williamson firm, where W. Miles Brittelle was then chief draftsman and designer. He worked with Williamson until 1930 and with Arthur Wilson for one year, then joined Brittelle, in a partnership in which he spent most of his career. Brittelle was the principal designer for the firm. Ginner handled the more practical side of the work; asked about his own special interests, he showed the interviewer his admirable specifications system.

Although his training was on the job and provincial, he might be expected to share the attitudes of Brittelle, whose training in design was at the Beaux Arts extension in Denver (1920-24). Ginner thinks in terms of styles academically understood, and criticised several buildings in academic terms. He approved of the New Occidental Building for not departing too much from its model, and described the designer of the Franciscan (Henry
Trost) as having "a misguided concept of what was pueblo architecture." He said of the Alvarado, "it was no particular architecture except Santa Fe Railroad architecture." He regretted the demolition of the Franciscan, comparing it to the Ilfeld, whose demolition was still being contested at the time of the interview, and which he called "nothing but an old concrete barn." Asked about the Cubist or International Style, Ginner laughed and said, "we called it modern;" at another point he said, "there's no room for style in modern architecture." He spoke warmly of achieving beauty in buildings by bringing out the beauty of materials, but was pessimistic about materials available at the present time. The mention of concrete block made him laugh, and of stucco he said, "What is it? Just a slab."

Asked about books and magazines, he had studied or used, he said that "mostly to keep up with modern times we (read) magazines: Pencil Points ("very good from the drafting end of the business") and Architectural Record ("kept up with new projects"). Asked what great buildings he admired, he did not answer the question, but talked about Albuquerque's history and how the transience of the American population at the present affects architecture: "maybe tomorrow the headquarters of that corporation will move to Amarillo...You don't see anybody that brags, this house has been in our family for three generations." It is interesting to note in this connection
that he and his wife have sold the house he designed for them in the thirties (416 Aliso, S.E.) and live in a mobile home, and that he presently works as the architect for the Banes Company, a fabricator of metal buildings.

Ginner spoke with enthusiasm about supervising construction on the Kimo Theater; about solving the problem of hangar door design during World War II, limited to the use of timbers; about the engineering of the Tingley Coliseum. He takes pleasure in the problem-solving of architecture, and although he regrets some of the losses of the past, he flexibly adapts to changes as they come about, solving the problems of the moment and not reflecting much on his unselfconsciously held assumptions about style and design.

SUMMARY FROM INTERVIEW WITH LOUIS HESSELDEN
12 November 1976

Although his birthplace in 1895 was Oklahoma, his mother's home, Louis Hesselde comes from an Albuquerque family. His father was a contractor and builder of houses: "I began by designing those houses; they sold pretty well and people liked them, and I decided I liked that part of the work."

He took engineering and math as well as "general courses" at the University of New Mexico, then went to the University of Pennsylvania in 1924. There he studied design in the traditional Beaux Arts manner under Paul
Phillippe Cret, and worked, after he graduated in 1927, as a draftsman in Cret's office. When asked about books and magazines he had been interested in at school, he said, "Of course, I had no background when I went to Pennsylvania...so I buried myself in the library—especially the current magazines: Architectural Forum, Architectural Record, Pencil Points...We got the publications from the Beaux Arts Institute in Paris. That's where the ideas came from. A lot of them crazy, we used to think—but now they're coming to be used." Of Cret he said, "Cret never did much talking...he had an impediment in his speech, and together with his French accent it made him hard to understand—but he could talk with his pencil!" In Cret's office, Hesselden drew working drawings for the Pennsylvania Avenue facade of the Folger Shakespeare Library in Washington, D.C. "They always liked my drawings everywhere I went. But I didn't want to be a draftsman, I wanted to be an architect." He had a scholarship to the Pennsylvania Academy of Fine Arts, and attended 1930-31, but returned to Albuquerque because of the Depression and organized his own firm in 1932.

Hesselden recalled as his first work in Albuquerque the Lew Wallace School of 1934. The then Superintendent of Schools, John Milne, had been his principal at the Third Ward School: "Mr. Milne liked me and I liked him." Milne had Hesselden design all the new schools—an opportunity which several of the other architects inter-
viewed remarked on—but in return was jealous. "He... didn't want me to have anything to do with anybody else, so what other architectural work I did, I had to keep it hidden from him." By Hesselden's account, Milne, who was a member of the same club (Ten Dons) as Dr. Lovelace, prevented Hesselden from being considered for the design of the Lovelace Clinic.

In discussing some of his early schools—Lew Wallace, Coronado, Albuquerque High School, Bandelier—he spoke of his search for "a foundation, some place to take off from," and described his work of the period as "more or less mixed up," that is, mixed in terms of styles, with which he was experimenting as well as with materials. He chose cast stone ornament for Bandelier because "I wanted to use something besides bricks." This process of experimentation was interrupted by World War II, during which Hesselden served in the Seabees. He described his training in earthmoving and welding and the problems of designing the machinery for landing on Omaha Beach, and said, "I think my experience in the Seabees was much more practical than anything I would have gotten out of Bloomfield." After the war, soon caught up in the acceleration of building, Hesselden said, "we didn't have too much time for aesthetics."

However, having described his hero of the thirties as Cret, and also expressing admiration for Bertram
Goodhue's San Diego exposition buildings, Hesselden also said, "Beaux Arts was a little too florid to continue as a design method...Cret had an inkling of simplifying it." And he spoke admiringly of the work of Mies van der Rohe and of Eliel Saarinen. Of Mies, he said approvingly, "he got all his architectural effect from the use of materials." He criticised both Philip Johnson and Louis Kahn as too theatrical, "striving for effects." Of Wright he said "I never have been able to figure him out. Some of the things he did I think were very nice, some I don't care for." Within Albuquerque itself, he expressed admiration and regret for the demolished Alvarado: "That was a dream that's vanished. It was a beautiful building. Whittelsley designed that building...It was functional, too." He also expressed disapproval of the change from traditional regional style to a modern style on the University of New Mexico campus.

He agreed with the interviewer's description of architecture as more interesting than art because of its scale and usefulness, and generally seemed to relish dealing with the constraints of practice. He criticised a local building as unrestrained, and attributed the failing to too generous a budget. He described the profession as "doing a lot of different jobs, and getting to the nub...serving the functions of the user, not necessarily the client." When asked about beauty, he spoke of "that certain something...What a designer has that other people
Hesselden was uninterested in the interviewer's questions about seeking a source for design in principles or abstractions, and continually returned to concrete cases or events, practical problem-solving, the "getting at the nub" of individual projects. At one point he said of a dramatically cantilevered building by another architect "I just can't stand to see that;" and later, "I like a good solid building." Perhaps the best brief characterization of Hesselden and his approach to his work was given the interviewer on another occasion by his old acquaintance, the architect William Burk, Jr., describing the buildings themselves: "I said to Louis a while ago that he never did design anything you don't have to go up at least three steps to get into."

SUMMARY FROM INTERVIEW WITH RICHARD MILNER
7 December 1976

Although his birthplace (in 1911) is given as Montgomery, Alabama, in the directories the interviewer had consulted, Richard Milner began by energetically questioning the interviewer, eliciting a brief biography and a remark on the overbuilding of her childhood home, and said, "I'm in that fix, too. I grew up in a little town. The little town was called Albuquerque; it has disappeared." His family came to Albuquerque because one of his father's two unmarried sisters had tuberculosis. Milner's father helped establish the other sister in the photogra-
phy business (Milner Studio, sold in 1957 but retaining the name) and later went into real estate. They lived at 1224 W. Fruit Street: "that was the age of the bun-
galow." About choosing his career, Milner said, "when I was very, very small, I wanted to be an artist. Then when I learned the difference, I wanted to be an archi-
tect...Artists just got to draw pictures; I wanted to build buildings." He also said, "I was not at all inter-
ested in big buildings. I wanted to do houses...and small churches. I've designed quite a few churches." He went to the University of New Mexico 1928-30, taking engineer-
ing, some art and design and architecture. One of his professors had graduated from the University of Pennsyl-
vania, which also had an excellent reputation; Milner went there in 1930, but returned to the University of New Mexico in 1931 and graduated in 1932. Questioned about Pennsylvania, he recalled Paul Phillippe Cret, who was then dean emeritus of the School of Fine Arts, Harbison being dean. "To hear, of course, a lecturer like Paul Phillippe Cret was really terrific. He was really a great architect. Funniest-looking little thing you ever saw, you'd think he didn't have enough sense to get in out of the rain, then he'd begin to talk and the whole idea of the man just changed completely." At another point he said, "There was hardly a breath of what we call modern now, it was all classical and beautiful...They used to hang...beautiful drawings, they were just gor-
geous. The kids don't turn them out now."

Milner is an articulate and aggressive spokesman for the academic approach to architecture. He did not want to discuss books and magazines he had studied, but said, "You might do well to ask me who some of my heroes were in the architectural field...Have you ever heard of Ralph Adams Cram?" He mentioned Cram's Fourth Presbyterian Church in Chicago, and spoke of Bertram Goodhue without referring to any specific works. Earlier he had interrupted a discussion of Frank Lloyd Wright ("...as far as I'm concerned...a great artist but a very poor architect. He did not, except in his Prairie houses, express the society in which he worked. He was an exotic. His work was exotic.") to say, "I'd like to talk about somebody I really admire, and that's John Gaw Meem...I think he's a very great architect." Zimmerman Library was the work he first mentioned, and he praised the Alumni Memorial Chapel, but said of Scholes Hall, "I find that long stretch between those two towers somewhat disturbing." And again, "I am not sure that Johnson Gym is totally successful. It's a pictorial representation, and I'm not sure that the exterior represents what's on the inside, and to me good architecture should." He approved of Mies van der Rohe; "He's using classical architecture without the detail...going back to the basics of it. And he's done a beautiful job. Gropius was for the birds." Asked about great buildings, Milner spoke
of his visit to Greece a few months before, calling the Acropolis "the most beautiful sight I ever saw," and describing the beauty of some particularly well preserved fragments at Epidaurus.

Milner answered the general question, what generates architectural form? by saying, "All architecture is evolutionary and always has been." Summarizing European architectural history, he characterized the Renaissance as an attempt to start history over again from antiquity. "Well, architects are not very good archaeologists... they had to put something of themselves in there...and their clients are not [archaeologists, they]...have new needs...and so the evolutionary trend started all over again." He criticized the twentieth-century attempt to wipe the slate clean: "We're in a terrible chaotic sort of situation in which no one has a standard of values and we're turning out a very inhuman architecture." However, "many of the buildings we're building today are just too large to follow any past architectural form...We continually have to break with the past, but...we continue to stand upon the shoulders of the past." He made a distinction between engineering and architecture, saying that excellence is possible in industrial design, but when function alone, without ornament or symbolical reference, is the source of design, "you've left out the architecture then, you're only putting in the engineering part."

He spoke in terms of academic styles, and when asked
about the problem of retaining freshness while using styles, said, "to do a thing without style also has a way of being monotonous. That in itself is a style." Speaking of architectural schools, he said, "they should be schools of art and culture, and I think it's a shame that they are not...Architecture is one expression of civilized man. Without that background it has no real meaning." He sees the use of a regional style largely as an expression of the culture and history of the region, rather than primarily in terms of a continuing response to climate and geography. However, he said of St. Therese Church (Southeast corner, Mildred and North Fourth Street) "I thought that we could use Romanesque architecture here, too, because it is used so much in Southern Europe in a climate that is similar to ours." At another point he called the best source "doing what comes along with one's culture," and described the Spanish influence as the strongest in the culture of Albuquerque. He compared architecture to language: "We're always picking up words from other languages, adding new words."

A striking characteristic of this interview was Milner's twice bringing up the subject of heroes, almost reprimanding the interviewer for not asking, who did he admire—a question which was poorly received by several other architects interviewed. His willingness to remain within a tradition extends to his relegation of projects of too great a scale to a realm of engineering outside
his definition of architecture, and his interest in houses and churches. At the same time, his frequent references to the pictorial qualities of buildings, and his attitude welcoming "words from other languages, adding new words" place him in the tradition of his heroes, picturesque eclecticism, firmly anchored with references to local culture and history, but evolving freely as reflected in his assessment of his own work: "I think it's a little freer and probably it's a little more fluid, a little more assured and less dependent upon a source than it was."

SUMMARY FROM INTERVIEW WITH GEORGE PEARL
23 November 1976

George Pearl grew up in what he described as "a very isolated part of West Texas...a really primitive rural area." He was born in 1923 in Menard County, the son of a farmer and rancher. "I went down to the University of Texas in Austin one year before World War II, and I hardly knew what...the word 'architecture' meant." Of the choice of his career, however, he said, "That's one thing in the world I've never doubted, I've never had any question about what I ought to be doing."

Having spent one year in school, Pearl was drafted into the army and did not return to his studies for five years. "To the extent that I have a theory of architecture it's been clarified, stimulated by people who weren't dealing directly with architecture. This has to do with the fact that World War II occurred and I was in it;"
that is, in Europe during this time he encountered books and ideas which would not normally have figured in his education. The influential works he mentioned were those of Thomas Mann and T.S. Eliot, particularly speaking of Eliot's *Four Quartets*, which he read in England when it was published in the early forties, especially mentioning "Little Gidding." Of his architectural schooling he said "I remember very little about...the faculty...but the students themselves and working together with this group—that was surely it." He graduated with the Bachelor of Architecture in 1950 and came to Ferguson, Stevens and Associates in that year, becoming a partner in 1957.

Frank Lloyd Wright was an important influence during Pearl's school years, when Pearl also spent the summers working with the firm of Kemper Goodwin in Tempe, Arizona, and visited Taliesin West. He also mentioned the influence of the early work of Mies van der Rohe and Philip Johnson's New Canaan House as well as an earlier Johnson house published in the Museum of Modern Art's *Built in U.S.A.* of 1945. He compared some of these influences: "Certainly there's a great intellectual appeal to oversimplification. And the Miesian approach seemed such a sure way of solving any architectural problems at the time. All the struggling I'd been doing to make everything fit, to express every aspect of the program, in a Frank Lloyd Wright manner, was negated by Mies van der Rohe. The larger spaces took care of the subdivisions
of the program which were previously articulated in some way or other." But the large and simple solution could also lead to a sterile uniformity. "I think that's why I was so delighted with Philip Johnson's New Canaan House, just because of the beautifully warm, heavily textured brick floor, which made this glass box really quite all right."

He also regards architecture as properly expressive of its cultural context, calling culture "the subject matter of architecture" and criticizing Wright for failing in this regard: "I think that it's unfortunate that on so many of Wright's buildings he said so little about the problem and so much about himself." (He was making the assumption here that the problem will come out of its culture and will express its place and time.) Pearl spoke eloquently of the importance of materials in determining form, referring to Eliot to the effect that absolutes and abstractions cannot completely determine form, that subject matter (in this context also calling materials the subject matter of architecture) will impress itself on forms. He considers it of great importance for a designer to have some experience in actually working with his materials, and said that the only thing one thoroughly designs is what one builds oneself. Besides cultural relevance and expression of materials, Pearl emphasised the particularity of architectural problems, the individual nature of every new project: "Every pro-
blem is altogether new...and when I assume otherwise, I am not really performing my function and not really seeing things clearly."

The pervading characteristic of Pearl's thought is the constant attention to contradictions and complexity in architecture, though neither this phrase nor the name of Robert Venturi came up during the interview. Although recognizing the appeal of absolutes, he several times thoughtfully rejected rules or abstractions as inadequate or as personally unacceptable. He cited an example of the difficulties inherent in trying to isolate sources of architectural form in an article he recalled from Architectural Forum, describing the Pennsylvania Laboratories of Louis Kahn. "It went through this involved rationalization of these individually stated towers; then the writer said, besides, Mr. Kahn had been to Bologna in Italy and was delighted with the number of campanile, with the number of towers." He also expressed a particular pleasure in the pre-Columbian ruins called Casa Grande at Coolidge, Arizona, where the dissolving walls of adobe have been protected with a roof supported on steel columns: "It's altogether one of the most delightful architectural situations I've ever encountered...the relation of this mechanical shelter to this quite fleshy form...I'm aware of coming back to this again and again."

From an impressive childhood experience, Pearl constructed a telling metaphor for the complexity of archi-
tecture for the architect, responding to the interviewer's observation that there is an intrinsic contradiction between the materiality of art and any striving for the absolute. "I remember going down to the Fort Worth Fat Stock Show in 1936; we had a carload lot of Rambouillet one-year-old sheep we had fattened, trimmed, and showed. I'd never been to a city as large as Fort Worth before... My father showed us all kinds of carnival rides and amusement things, and we had some quarters to put into a machine, sort of like a glass-enclosed vending machine, filled with lovely toys and trinkets, like pocket knives with many-colored handles, and lockets, and little silver boxes. There's a kind of mechanism inside which is guided by wheels on the outside. You put in a quarter and then you turn these little wheels to make the cranes do strange things, and you get whatever you can pick up... Terribly frustrating, because it doesn't move in the direction that the wheel turns."

SUMMARY FROM INTERVIEW WITH DONALD STEVENS
28 March 1977

Donald Stevens was born in Boulder, Colorado, in 1915, and began his studies at the University of Colorado. He received his B.S. in Architecture in 1938 and his M.S. in Architecture in 1940 from the University of Illinois. He did research in frame analysis at the University of Texas 1943-44. Mary Lou Grace, who had graduated from the University of Illinois in 1940 with
a B.S. in Architectural Engineering, recommended him to Gordon Ferguson when Ferguson's firm, established in 1936, was ready to expand during the building boom of the late 40's and early 50's. He joined the firm as partner in 1950.

Stevens said of the University of Illinois that history was emphasized there, but he rejected either history or theory as a basis for the practice of design. He said that the profession needs critics and critiques, seeing that as the role of architectural publications, but called common sense and an innate talent the real basis of good architectural design. "Students go too quickly to the library...assume a personality not theirs," and in that effort fail to develop their own talents and to learn to solve problems.

It is not surprising, then, that he was not ready to discuss heroes or models, but was enthusiastic in talking of the problem-solving aspect of architectural design. He had more to say about his work with Fred Luthy, the blind president of the Albuquerque National Bank, in the 1950's. Mr. Luthy had clear ideas about the effects he wanted in the first new bank (on the site of the original bank, at Second and Central). "It should be friendly and comfortable for men in boots," the officers should be less enclosed from the rest of the banking activities than had been traditional in banks, and Luthy was much
concerned with the circulation. Using a "braille model," Stevens and his blind client were able to work together on the solution. Stevens also described the process by which banking was carried on during construction.

Beyond the solution through functional problem-solving, Stevens several times expressed a special interest in effects of light. In this connection he told a story that illustrates also his preference for common sense and solid materiality: He was on an architectural jury in Dallas in which the works were judged from presentations and photographs. After the fact, he was taken to see the actual buildings, and found that he had "missed the best building," a synagogue which in the flesh and in another light "took your breath away."

ERNEST H. BLUMENTHAL
Summary from interview with Ernest H. Blumenthal, Jr., 14 March 1977

Ernest H. Blumenthal began his architectural training as a draftsman in St. Louis, but came to Albuquerque before 1912 ("when the state was still a territory") because of tuberculosis. He worked with the firm of Gladding and Gladding (see Appendix A), then returned to St. Louis for nine years, probably 1925-34, to work for a terra cotta manufacturer. Back in Albuquerque in 1934, he worked for a time with Louis Hesselden, then took the position of City Architect (and building inspector) in which capacity he designed the airport building and hangar in 1939. He quit that position because of a
quarrel with Clyde Tingley. During World War II he worked for the FHA (Federal Housing Authority), and later lived in El Vado and in Springer.

Blumenthal's son has been a contractor and is a building inspector for the Albuquerque Public Schools; he did not address the issues of design theory or that of styles in this rather brief and casual interview. The two existing buildings of his father's design, the old airport and Fire Station Number 3, are in a soft and picturesque pueblo style. Blumenthal, Jr., is a firm admirer of these works, and defends the old-fashioned style as opposed to contemporary styles. Picturesqueness and local character were evidently qualities also valued by his father. In view of the restlessness and independence suggested by his frequent changes of job and location, it is striking that Blumenthal did not establish a firm of his own.

A.W. BOEHNING, SR.
Summary from interviews with Joseph F. Boehning and A.W. Boehning, Jr.
7 March 1977

A.W. Boehning was born in 1891 in Shelbyville, Indiana. The son of a carpenter and cabinet-maker, he left school after the eighth grade to follow the same trade. He was drafted into the army in World War I, but contracted tuberculosis, which became serious enough that doctors advised him to move to the Southwest. A training program for disabled veterans placed
him in the Albuquerque office of the El Paso firm of Trost and Trost in 1920, and he worked there until 1924, during the period when first George P. Hill and then G.M. Williamson were listed as Associate. Boehning opened his own office in 1924, initially in association with Neal W. Johnson and C. Wilbur Scoville. Of Hill's training or earlier history, nothing has so far come to light. According to Louis Hesselden, Williamson had studied engineering at Cornell University. What actual contact the El Paso principals had with the Albuquerque office is difficult to estimate.

Boehning took part in the formulation of the state's architects licensing law, was a member of the first Board of Examiners, and served on that Board until 1950. Although his professional training was outside of schools, his approach to architecture was evidently academic. His son A.W., Jr., recalled that he had worked, during his time with Trost and Trost, on the First National Bank, the Sunshine Building, the New Occidental Building, and the Franciscan Hotel. (The dates would appear to indicate that he is in error with regard to the Occidental, for which the building permit was issued in 1916.) Henry Trost certainly designed the Franciscan, and the bank follows closely another Trost design (see the discussions of these buildings in the text); the attribution of the Sunshine's design is not clear, partly because of its
conservative eclecticism.

Boehning seems to have been most academic in his approach to the regional style. Joseph said, "he had a very strong regional feeling, doing a lot of buildings in the Indian Pueblo and Territorial Colonial." (Both sons consistently use the term "Territorial Colonial" rather than the more common "Territorial"). "He had a book of churches and old missions...he used that a lot. He'd sit down and study...and try to really copy some of the ideas...I think he studied that more than any. There's a lot of marks and underlined things." However, Boehning was not limited to academic regionalism. He considered St. Charles Church, designed in the Mediterranean style, an important example of his work. His Skinner Market of 1931 and the Valliant Printing Company building of 1940 are examples of "modern" styles for commercial applications.

His son Joseph said, "He didn't think much of the big-name architects of the day, Frank Lloyd Wright or Mies...He couldn't relate to what they were doing, he didn't think much of it." It is difficult, at this remove, to evaluate what underlay this attitude. It recalls that of the architect Arthur Dekker, who said "the outstanding buildings aren't small enough to go into Albuquerque." It could be a simple conservatism, disliking change; or a lack of interest in theoretical training. Joseph Boehning, though his attitudes
reflect those of the period during which he studied, is not much interested in theoretical issues. A.W., Jr., who is considerably older than his brother and whose entire career has been with the firm, described a very basically conservative and independent attitude when he said, "We never took on more than what we could do ourselves...Two or three jobs at a time."

WILLIAM MILES BRITTELLE

1 March 1977

William Miles Brittelle was born in Imperial, Nebraska, in 1894. His son was not sure whether he had completed high school, though he would have been twenty in 1914, at the beginning of World War I. After serving in the Army, he returned to Colorado with a friend he had made during the war, Walt Carney, who was originally from Colorado. He began his career working in the office of H.J. Manning in Denver, in 1920, studying at the Denver extension of the Beaux-Arts Institute of Design--the same course of study to be followed by John Gaw Meem a few years later. He was working in Pueblo, Colorado, in 1926, evidently still with the Manning firm, when according to John Ginner, George Williamson recruited him specifically to be a designer. He was chief draftsman and designer for Williamson from 1926 to 1931. He described his position with Trost and Trost in 1931-32 as architect and designer, and the office is listed in the city
directories in those years as Trost and Trost and W.M. Brittelle. In 1932 he set up his own office with John Ginner.

Brittelle, Jr., recalled that around 1939 the firm put out a brochure, which he thought included St. Joseph's Hospital (designed when his father was with Williamson), "a hotel in Raton...maybe the President's residence at the University of New Mexico...something at the School of Mines," and the Strong-Thorne Mortuary. The First Presbyterian Church of 1955 was described by the son as the work "he was happiest about...very satisfied with."

Brittelle, Jr., said, "he could...draw you classical styles by memory, the proportion and [rules]: three windows, not two; or five windows and not four." At the time in the late fifties when the son worked in the office, he recalled that designs in contemporary style would be done by another partner: "I think he...felt that...the modern movement was the proper thing for commercial buildings...But for a church...classical styles were still valid."

Like the sons of A.W. Boehning, Brittelle, Jr., is precise about the variations of regionalism, and described his father as disapproving of the later style of Meem on the University of New Mexico campus—that is, the larger buildings with concrete rather than timber details—because "he just didn't think
they were pueblo style." Of the time when they were working together, Brittelle, Jr., said, "He was in some respects very tolerant of my views...Several times he felt that since I was more recently educated I had the right ideas." Brittelle, Jr., although describing his work as "performing a building service," regards architecture as properly art rather than engineering, and described his own struggle during his training and education to develop a design method and philosophy. "When I finish I feel like I've designed something and that I've designed for a reason."

Brittelle was apparently not much interested in architectural movements. When asked whether his father admired any famous architects, his son said "I know we talked about Frank Lloyd Wright, but I don't think I ever heard him mention anybody else. I'm not sure what his actual acquaintance with recent modern architecture was." However, he was interested in the profession locally, and was active in the architectural organizations. Brittelle, Jr., said, "My father was very proud of the fact that he was president of the chapter when they started New Mexico Architecture. He served as business manager...for quite a few years...After he retired he devoted all his time to that magazine."

The Brittelles seem to represent an orderly evolution of generations, neither man much interested in
the international scene nor the currents of architectural history in general, practical-minded and satisfied to remain within local custom, yet serious about design and clear in their definition of architecture as art.

JOSEPH B. BURWINKLE, SR.
Summary from interview with Joseph B. Burwinkle, Jr.
25 February 1977

Joseph Burwinkle, born in West Point, Iowa in 1902, first left the family farm to work in the Schaeffer Pen factory at Fort Madison, but in 1922 came to Albuquerque with two brothers, apparently motivated by the typical American hope in westward movement. He became acquainted with A.W. Boehning, also a small-town midwesterner and just a few years older, who was designing and building houses on his own. "He got this job in construction, and Boehning told him, 'it's a whole lot easier drawing, Joe, than it is digging ditches.'" He worked for Gladding and Gladding and for E.H. Norris, and in 1931, with W.S. McMahon, took over Norris' practice. He worked for the Corps of Engineers during World War II, and was in partnership with Raymond Springman 1945-54 and subsequently with Richard Milner.

Burwinkle, Jr., worked in his father's office during the time when Milner was a partner. "Dick's strong point was design, and other than having a kind of veto power--it was Milner's design." Evidently this
division of the work at least to some extent reflects Burwinkle's respect for the value of education, beyond his personal estimation of the different talents of the partners. Burwinkle, Jr., received his architectural education during the 1950's simultaneously at the University of New Mexico, where he describes the approach as functionalist and the heroes Paul Rudolph and Louis Kahn, and at the office where Milner and the chief draftsman, Arthur Wood, taught him to work by rules of proportion according to archaeologically academic styles. Unlike Joseph Boehning, he did not recall arguing about these conflicting attitudes with his father or with Milner.

In his easygoing personality and openness to varying theoretical points of view, Burwinkle, Jr., apparently resembles his father, who was able to work congenially with such a frankly opinionated theorist as Milner (see Milner interview). Burwinkle, Jr., who still keeps many items of his father's old office furniture and equipment, as well as photographs of his father's work and old portfolios, resembles many of the architects interviewed in his preference for the material and an inclination to take forms from forms rather than from ideas.

The buildings Burwinkle himself was especially pleased with were St. Mary's School and St. Therese Church—the latter also a particular favorite of
Milner's. Burwinkle's purportedly casual entry into the profession seems to have been reflected during his career in an easygoing and not particularly theoretical conservatism.

WILLIAM WOODS ELLISON
Summary from Interview with John Hawkins
1 March 1977

William Woods Ellison graduated from Amarillo (Texas) High School in 1932. After two years at New Mexico Military Academy, he attended the University of New Mexico until 1938, then went to Yale, where he received the degree of Master of Architecture in 1942. He worked with William Burk, Jr., with Brittelle and Ginner, and with Meem and Zehner before establishing his own firm. He achieved registration in New Mexico in 1946 or 1947.

John Hawkins knew Ellison from the late thirties, when they were acquainted at the University, though he did not join Ellison's firm himself until 1957. He characterized the firm just post-World War II as bringing "that end-of-the-war...architectural philosophy at Yale" to Albuquerque, and mentioned the Los Griegos and Prospect Park branch libraries of 1954 and 1957 as examples. But "schools were [Ellison's] biggest interest. He loved to do schools." Hawkins emphasized the teamwork involved in producing a completed architectural design, and the dependence of a firm's principals on the draftsmen who actually produce the drawings. "It's
a team that evolves."

Hawkins himself characterized the firm's 1960 Kistler-Collister store (San Mateo and Lomas) as "timeless," commenting on the rapidity with which the first styles which were supposed to supercede periods became dated. But at the same time that he embraces modern design, Hawkins expresses a warm appreciation of eclectic styles and Beaux-Arts teaching methods, admiration for John Gaw Meem, and an appreciation of correctness in the use of local regional styles.

The conference room where the interview was held contained an extensive collection of architectural books and periodicals, which Hawkins said had mostly been acquired by Ellison. Several books on traditional and modern Mexican houses were included, and volumes on Frank Lloyd Wright and on Gaudi, as well as on the Saarinens, Le Corbusier, Mies van der Rohe, Neutra, and Edward Stone. When asked what buildings Ellison most admired, Hawkins immediately thought of Eliel Saarinen's Cranbrook Academy, some of Edward Stone's work, and Saarinen's Massachusetts Institute of Technology Chapel. Very complete collections of periodicals, including Pencil Points, Progressive Architecture, Architectural Forum, and Architectural Record, were on the shelves, and Hawkins showed the interviewer a collection of articles about architects clipped from Time magazine. Clearly Ellison took a lively interest in architectural
developments at the national and international scale and in the work of famous architects; however, if Hawkins' attitudes are a clue to Ellison's, this interest would have been more in forms and practice than in theories. Works on theory and history were not a prominent part of the library.

Although the impression of Ellison emerging from this interview was somewhat indistinct, his understanding of architectural design as international, and interest in the works of nationally and internationally known architects was clear. Hawkins also spoke with admiration of Ellison's custom of visiting his jobs under construction daily, and getting to know the men on the job. "This is something Bill loved to do...No matter what he's doing, you have something to learn from the man on the job...Your reputation is what is built out there in the field...it isn't that set of plans." Plainly, Ellison shared with other architects enthusiasm for the building process and for the building qua building, the materiality of architecture.
APPENDIX H
SOME BIOGRAPHICAL NOTES

DISCUSSION

About some of the architects known from the sources cited, various fragments of information were accumulated in some of the interviews or incidentally in other ways. These biographical notes compile such information, however scant.

Two men whose practices were based in other cities did major work in Albuquerque during the period of the study: John Gaw Meem of Santa Fe and Henry C. Trost of El Paso, Texas. About each of these men a considerable body of information is available; the notes included here are intended to summarize and discuss the same biographical, educational, and theoretical material which the interviews were intended to elicit—that is, to seek in the data the ideal sources of the architectural designs of each man.

EDWARD BUXTON CRISTY

The name of Edward Buxton Cristy is well known among local architectural historians, probably because he is known to have been the architect who worked with William George Tight on the remodelling of Hodgin
Hall on the University campus in 1905. Several contemporary accounts name him in this connection, though his name is frequently misspelled. He is also named by Harrington as the architect of the old Central School at Third and Lead, in 1900. A photograph of this building is in the collection of the Museum of New Mexico and is reprinted in Fitzpatrick and Caplin.

Cristy is mentioned a number of times in Woodham's history of Presbyterian Hospital for which he designed the 1926 Infirmary, the 1929 Nurse's Home, and the 1930 Maytag Building. The last is still standing at the corner of Oak and Silver.

For the 1933 addition to the Maytag, Woodham says, "According to one article, architect E.B. Cristy had been assisted by Berlin and Swern of Chicago." Photographs of these buildings and of Cristy himself are included in this history.

About Cristy's education, on the basis of the oral tradition that Cristy had a Ph.D. from Columbia University in 1897, the investigator sent a letter of inquiry to the Columbia registrar which elicited the information that he was enrolled in their School of Architecture from October 1887-May 1891, receiving the degree of Ph.B. in 1891. (The Bachelor of Philosophy is now uncommon, leading to the confusion about the doctoral degree.) Research into the faculty, curriculum, and philosophy of Columbia's School of Architecture
at that period has not been done by this investigator.

Cristy appears as an architect in the city directories from 1920-31, and was among the architects licensed in 1931. The Maytag addition of 1933 is the latest work identified as Cristy's known to this investigator; he is likely to have been 63 or older at that time.

THOMAS DANAHY

Bainbridge Bunting, who knew Thomas Danahy when both were in architectural school at the University of Illinois, is the source of most of the information about him. Other architects who knew him spoke of his talent, his heavy drinking, and his early death in a fire during the war years.

According to Bunting, Danahy came to Illinois "from a remote place with a strange name," Albuquerque; his mother was still living at 11th and Marquette many years after his death. Bunting also recalled Danahy's talent and his "roaring sense of humor." He took the design course (rather than engineering) in architectural school, and graduated in 1936, a year ahead of Bunting. He was registered in New Mexico (Number 49) in 1937.

T. CHARLES GAASTRA

The name of T. Charles Gaastra first appears in 1926, when he was living in Santa Fe and working with the firm of Gladding and Gladding. He was licensed
as an architect in 1931 when the registration law came into effect. In 1933, according to city directories, he moved to Albuquerque. Gaastra was remembered as a good designer by both Richard Milner and William Burk, Jr. Milner said that Gaastra's father was a contractor in Holland and that he got his training on the job. Burk also referred to him as "a Dutchman," and said, "he died of cancer when we were partners" about 1947.

Gladding was an engineer, and the other architects associated with the firm did not stay long; it is likely that Gaastra was in fact the designer for Gladding and Gladding and for Gaastra and Gladding. His name appears alone as the architect of the Hendren Building of 1946.

GEORGE P. HILL

In 1921 and 1922, the city directory entry for the El Paso firm of Trost and Trost reads "George P. Hill, Associate." From architectural directories we know that A.W. Boehning, Sr., was draftsman in this office 1921-24, but his sons did not remember Hill's name. Louis Hesselden told the interviewer that Hill's death was the occasion for George Williamson's arrival in 1923, but Hesselden also had no information about Hill himself.
GEORGE M. WILLIAMSON

George M. Williamson, according to Louis Hesselden, had studied engineering at Cornell and was hired by Trost and Trost from some other part of the country to replace George P. Hill on Hill's death. We may suppose that his specifically architectural training was gained in Trosts' or some other office; his work does not show any strong influence or unusual character, but is conservative and traditional: St. Joseph's Hospital is a building done by his own firm; the Sunshine Building was from the Trost and Trost office during his association with it.

Williamson had set up his own firm by 1924, with Clarence G. Johnson. In 1926 John Ginner and Miles Brittelle, Sr., both joined the firm, Brittelle as chief draftsman and designer. Ginner recalled that Williamson had recruited Brittelle from Pueblo, Colorado, because of his talent in design. Brittelle remained until 1931 and Ginner until 1932. According to Ginner, Williamson got a job in Washington, D.C., in 1934 because of good connections within the Roosevelt administration.
E. CLYDE MORGAN

E. Clyde Morgan appears in 1922 and 1923 in the city directories as an architect, and his name occurs occasionally in the building permit log, as a contractor, 1920-22. According to Richard Milner, Morgan had designed a house in the same block as Milner's home on Fruit Street. And on an undated postcard showing Wright's Trading Post (formerly southeast corner, 4th and Gold; collection of the Museum of Albuquerque) there appears the legend, "Wright and Morgan, Archt's", which might indicate the owner with E. Clyde Morgan as designers. The trading post, located on highway 85 at the center of downtown, was self-consciously tourist-oriented, and was a picturesque example of the Puebloan style.

E.H. NORRIS

E.H. Norris, whose firm is listed in the city directories 1920-31, evidently retired instead of becoming registered when the registration law came into effect. Joseph B. Burwinkle and W.S. MacMahon were the successors to the firm, but Burwinkle, Jr., did not know anything of Norris. According to Louis Hesselden, Norris had been trained as a carpenter and builder. Hesselden recalled that his Longfellow School (First Ward School) had a serious foundation failure in 1930 "that almost ruined him."
JOHN GAW MEEM

Although John Gaw Meem is still alive, enough biographical materials and theoretical writings are available that he was not interviewed for this study. The primary sources have been the Meem Collection of the University of New Mexico Library; the 1976 exhibit "John Gaw Meem: Tradition and the Individual Talent," with its catalogue; and "John Gaw Meem: His Style Development and Residential Architecture Between 1924 and 1940," University of New Mexico Master's Thesis by John McNary. Articles by Meem, and an interview conducted in 1975 by Nason and Simons, all available in the Meem Collection, are also listed in the bibliography.

Meem's grandfather, John Gaw Meem II, was a civil engineer and architect; his father, John Gaw Meem III, was first a professor at Virginia Military Institute and then a missionary at Pelotas, Brazil, where the son was born in 1894. When he was 14, his father built a church at Pelotas. Meem graduated from Virginia Military Institute in 1914 with a bachelor's degree in civil engineering, and worked on foundations and tunnels until World War I sent him to a training camp in Iowa. After the war he went to Brazil, but soon came down with tuberculosis. 15

His doctor in New York told him he must go to a sanitarium, and suggested several locations. Leaving the doctor's office, Meem saw the name of one of the
suggested places emblazoned in lights, and looked into the Santa Fe Railway office. The display paintings and photographs of New Mexico scenery and of the Fine Arts Museum in Santa Fe were the basis on which he chose his sanitarium, Sunmount. Sunmount itself was an early example of Spanish-puebloan revival style, designed in 1914 by I.H. Rapp for Dr. Frank E. Mera, himself an enthusiastic revivalist. At the sanitarium, Meem taught himself architectural drawing, and when he was well enough went to Denver to work with the firm of Fisher and Fisher, studying evenings in the Denver atelier of the Beaux-Arts Institute of Design under Burnham Hoyt.

There is no question of Meem’s preeminence as designer in his firm. After a brief partnership with Cassius McCormick as business manager, he was the sole principal from 1928 to 1940. Hugo Zehner became a partner in 1940. Other partners in the firm were Bradley P. Kidder, Truman Mathews, Edward O. Holien, and William Buckley. In a letter in New Mexico Architecture in 1971 Meem says "Edward Holien especially was influential as a designer." In 1972 he describes himself as the designer of the Johnson Gymnasium, but says that Holien designed the Fine Arts Center.

Meem was strongly influenced by the mood of Santa Fe of the twenties, with restoration and revival championed especially by artists and by the archaeologists
of the School of American Research. Among his early projects were restorations of churches at Acoma, Laguna and Santa Ana pueblos and at Chimayo and Trampas\textsuperscript{19} as well as the remodelling of La Fonda in Santa Fe and the competition in 1931 for the Museum and Laboratory of Anthropology, Santa Fe. In 1933 he became the architect for the University of New Mexico campus, the regents having in 1927 made the use of regional style an official policy. Remaining in this position until 1955, Meem brought historic regionalism through the Second World War and through a period of great expansion for the University.

The Pueblo on the Mesa became during this time a dominant architectural landmark of the city, as well as a focus of urban development. McNary says, "The University represents his single greatest concentration of work, and reflects not only his style, but the changes in philosophy of design he was to experience through the years, as a result of the changing building and economic conditions."\textsuperscript{20}

The pressures for the change from archaeologically correct quotations of models and details and the use of hand-carved timbers to a more abstractly symbolic version with timber translated into concrete, included the increasing cost of the old methods and materials, and also the increasing size of the buildings required. Adapting to these pressures, Meem remained constant
in upholding the value of symbolic meanings in architecture, and the value of continuous connection with the region and its past. In 1934 he wrote of the influence on his own thought of Eliel Saarinen's address to the Institute in 1931 in which Saarinen spoke of "the fundamental form of the time" which finds its sources in all aspects of the culture and period. Meem says "I like to think that the reason a good modern building is so logical, so clean, and so honest is because it could not be otherwise in view of the high standards of uncompromising truth which science has set for itself—standards which constitute one of the great spiritual concepts of our day."  

As early as 1934, in the Administration Building (Scholes Hall), Meem used concrete spandrels and lintels, with a repeated geometrical ornament adapted to the nature of concrete and the repetitive technique of casting. In 1975, Meem summarized the "natural evolution" of his style:

This style and technique does not have the approval of everyone, least of all those who feel that contemporary art should not draw inspiration from the past or from tradition. Among those holding this view was the great American architect Frank Lloyd Wright, who upon visiting the campus of the University of New Mexico exclaimed, "This is imitation and all imitation is base!" By this dubious and incorrect statement, he classified the Zimmermann Library building, with its ten storied vertical stack as an imitation. An imitation of what? If by imitation is meant the recalling or reflection of the past, he would condemn the whole of the Renaissance. I like
to think that the transition of the Spanish-Pueblo style of architecture from the perishable adobe to permanent materials was sanctioned by no less a precedent than that established by the architects of the Parthenon. The Greeks did not copy or imitate their ancient wood temples when they decided to change from perishable wood to permanent marble. They did, however—whether consciously or unconsciously—reflect elements from the design of the original temples in their new marble structures. 24
HENRY TROST

The work of the El Paso firm of Trost and Trost is of considerable importance in Albuquerque, during the period of this study and earlier, and includes the Berthold Spitz House (Chaparral Home), the original building of Albuquerque High School, the New Occidental Building, the First National Bank, the Sunshine Building, and the Franciscan Hotel, which had international recognition if not influence. At several periods there was an Albuquerque office of the firm (see Appendix A), and in 1932 or 33 Gustavus Trost obtained a New Mexico license (Number 33 in Appendix C), possibly after Henry Trost's death in 1933. Adolphus Trost was licensed in New Mexico in 1939 (Number 35, Appendix C). Although he was a major architect of the Southwest, not a great deal was published by or about Henry Trost during his lifetime, and the authoritative work on his life and work is Lloyd Engelbrecht's 1969 paper. 25

Born in Toledo, Ohio, in 1860, Trost graduated from art school at the age of 17 and spent three years as a draftsman with Toledo architects. In 1881, when he was 21, he is identified as the architect of a building in Pueblo, Colorado, and was associated with F.A. Weston of Colorado Springs on several projects in Pueblo. In 1885 he was with Haskell and Wood in Topeka. He can be located in Chicago about 1886-89 and about 1896-7, identified in the directories as
"co-proprietor and vice-president, successively, of two different ornamental metal companies." Evidently in this capacity he had something to do with the ornamental iron for Louis Sullivan's Carson's store, and Engelbrecht quotes one source as saying that Trost did the working drawings for his company's metal work. He was also active in the Chicago Architectural Sketch Club from at least 1888 on.

In 1898 he moved to Tucson, where a number of his buildings still stand, then in 1904 to El Paso to join his brother Gustavus, who had been the field supervisor on the construction of the El Paso Public Library, in the firm of Trost and Trost. A nephew, George Ernest Trost, worked with him in Tucson; in El Paso, Adolphus, Gustavus' twin, a structural engineer, joined the firm in 1908. George Ernest did bookkeeping, specifications, and stenographic work. There is little question that Henry Trost was the firm's designer. The firm did a great deal of work in El Paso and around the Southwest. Henry Trost died in 1933, but the firm continued until about 1946.

Trost's known writings are a brochure of 1907 and a brief note in a pamphlet advertising the Franciscan Hotel, of which the main text was written by Norman Walker. In the brochure, Trost attributes the character of architecture to "religious and social ideals and usages; climate; the materials of construction
and decoration; the character of vegetation in any region; the typography*; the color of the atmosphere; the form of earth masses; the presence of river, sea, or lake—" and goes on to discuss the use of Spanish Mission style and of a style "not conforming to either Mission or classic types" but "likewise display[ing] a purity of line and harmony of design" as appropriate to the Southwestern landscape and climate. He concludes, "Trost and Trost bring to the working out of each new problem in design or construction, a virile creative power, steadied by sound professional training, and illumined by truthful artistic ideals." 30

The brief statement on the Franciscan merits quotation in full:

Since first coming to the Southwest to practice the profession of architecture, it has been a dream of ours to catch the elusive atmosphere of that most typical of all regional architecture--the Pueblo Indian theme, blending as it does the Moorish motive of Old Spain and the crude aboriginal ideas of the Indians, who built their communal houses under the direction and influence of the Franciscan Fathers. We feel that this dream has been realized in The Franciscan Hotel. Aside from the purely architectural features of The Franciscan, we cannot help but feel that this building will stand as a milestone marking the passage of the Pueblo architecture in its primitive state.

--Trost & Trost 31

* "Typography: Act or art of expressing by types or symbols; emblematic representation." (Webster's New International Dictionary of the English Language, 1936)
An interesting feature of the attitude expressed here is Trost's view of his own contribution to the evolution not only of the methods of construction but also of the style qua style.

After the firm was dissolved, the professional books and periodicals were given to the Fondren Library of Rice University, "after which they were dispersed into the library's working collection and can no longer be identified."\(^{32}\) The statement in the 1907 brochure that the firm's work is "illumined by truthful artistic ideals" suggests the influence of Louis Sullivan, and Trost is said to have spoken often and with admiration of both Sullivan and Wright. The brochure includes reproductions of some of Trost's Sullivanesque drawings, and "a number of the actual drawings are in the Humanities Research Center of the University of Texas at Austin."\(^{33}\) Trost's house designed for himself in 1908 is clearly and consistently guided by Wright's work, as is the simpler Berthold Spitz House of the same year in Albuquerque. But he also freely used elements of the styles, and his work in general is most strongly characterized by a free use and recombination of elements from many sources in picturesque and lavishly decorated compositions. (Illustrations may be found in both Engelbrecht's 1969 paper and in Whiffen's American Architecture Since 1780.)\(^{34}\) This pictorial exuberance is usually untrammeled even by symbolic meanings, and
only some of his buildings are consistent enough in their use of sources to be said to belong to one style or another. A newspaper story of 1930 connects Trost with Nicholas J. Clayton, an architect in Galveston, in 1883-4. Clayton was also an inventive and idiosyncratic designer, and apparently the influence he might have had on Trost would be the confirmation of this approach to design.

In Trost's work, forms, rather than ideas, influence forms, and no value is given by a theoretical or moral position either to a repudiation of symbolically charged elements or to an archaeological, consistent, or meaningful use of such elements. Whatever the source, forms are used abstractly and formalistically. When he discusses regionalism, Trost places greater emphasis on pictorial and formal elements such as earth-forms or atmosphere rather than on climate or regional social customs. Engelbrecht describes the choice of a "Bhutanese" style for the first four buildings of the then School of Mines at El Paso, based on illustrations to an article in National Geographic and chosen because of a resemblance between the Bhutanese and Texan terrains. 36
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1. **Albuquerque City Directory**

2. **Ibid.**

3. **New Mexico State Record Office and Archive, Santa Fe, New Mexico**


7. **Hector d'Espouy, One Hundred Selected Plates from Fragments d'Architecture Antique (New York: Pencil Points Press, 1923)**


10. **Kubler, Religious Architecture**

11. **Eldred Ray Harrington, "History of the Albuquerque**
Public Schools" (Albuquerque, 1963), collection of Albuquerque Public Library (mimeographed).


16 Ibid., p. 17.


19 Hooker, "Introduction"


23 Meem, "Old Forms," p. 68.


26 Ibid., p. 8.

27 Ibid., p. 9.


30 Trost and Trost, Architects, professional brochure (El Paso, Texas, 1907), collection of El Paso Public Library.


32 Engelbrecht, "Henry Trost," p. 27.

33 Engelbrecht, personal communication to author, Nov. 30, 1977.
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