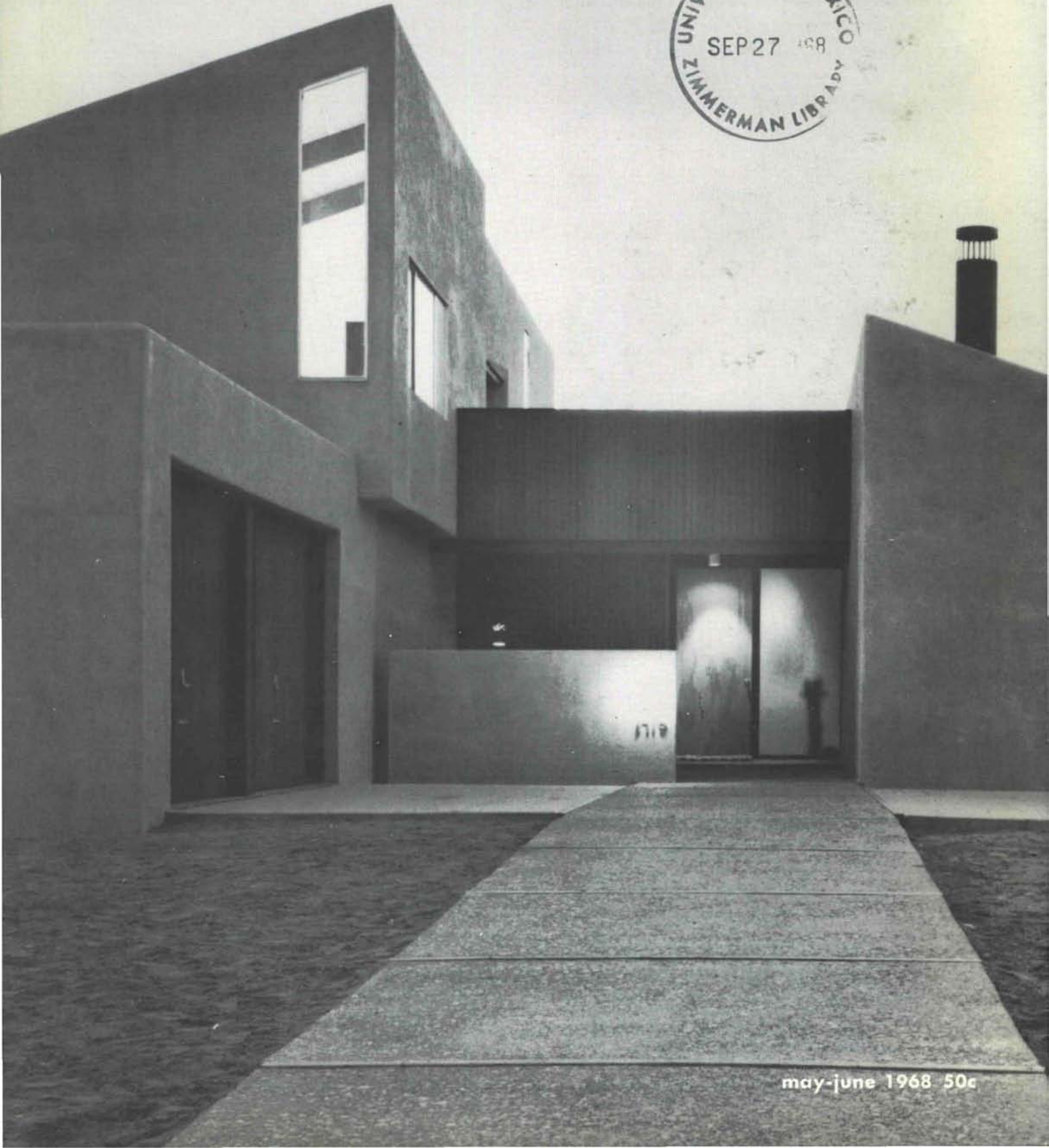


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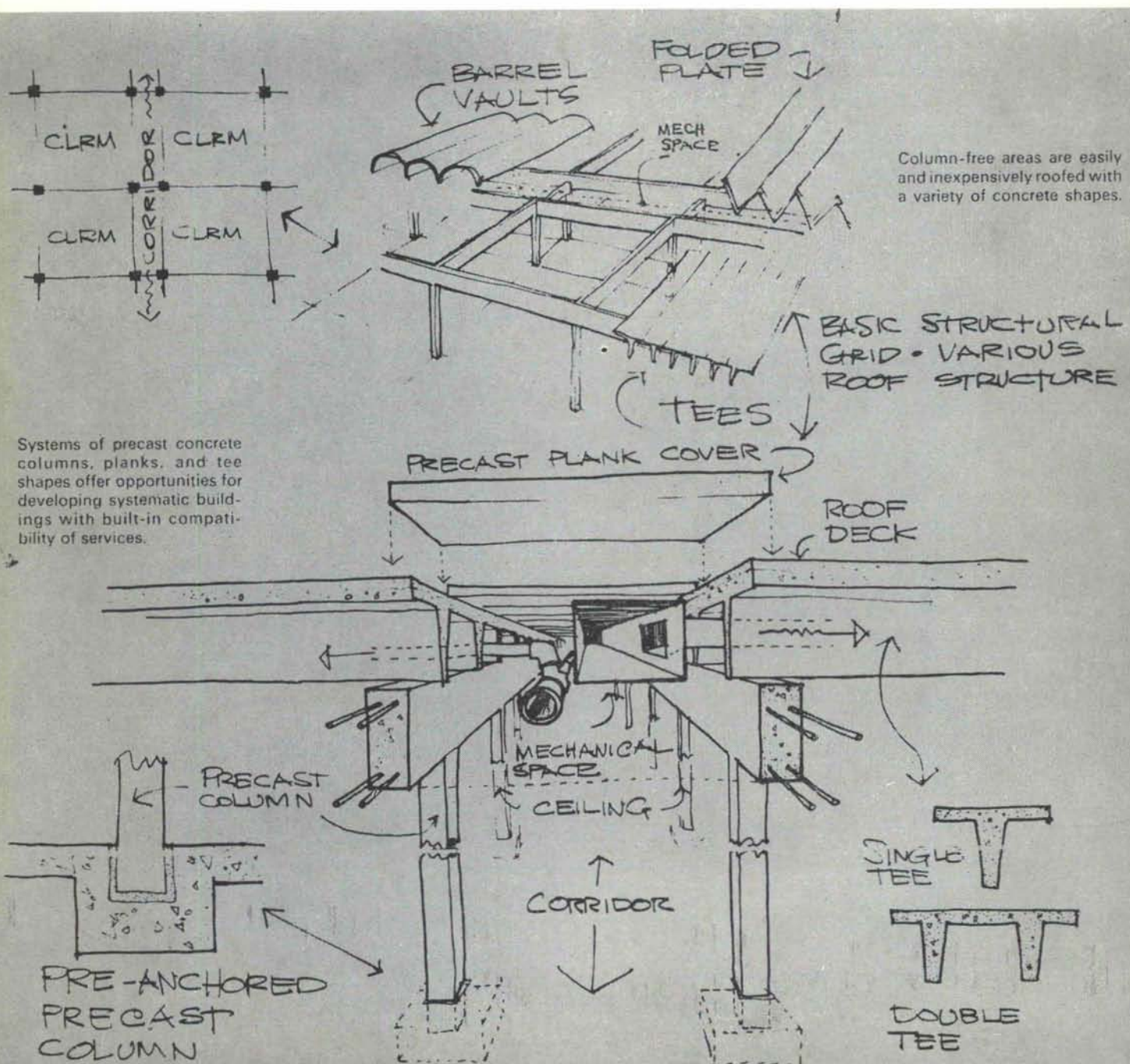
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nma

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(Cover—Carl Paak residence—Hildreth Barker, A.I.A.—Architect)

— Official Publication of the New Mexico Society of Architects, A. I. A. —

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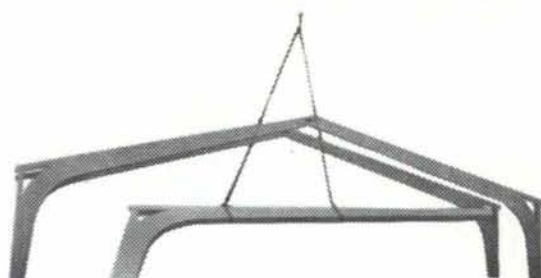
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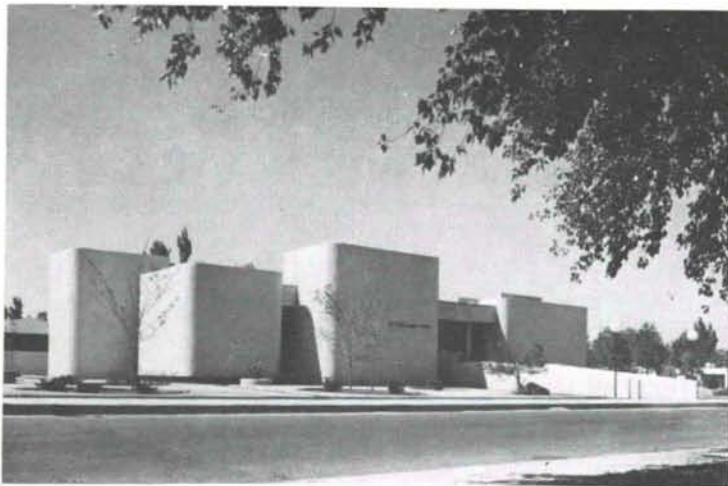
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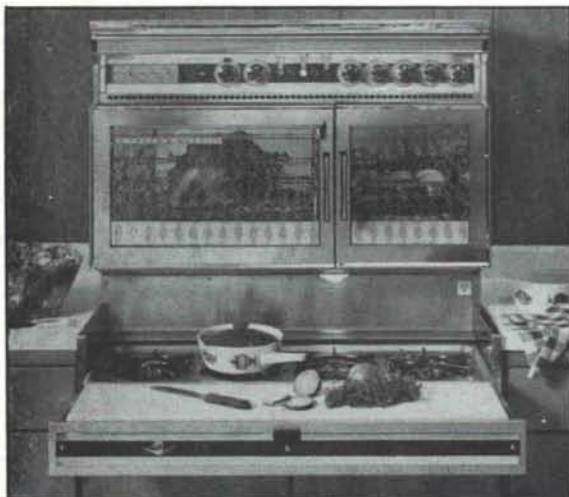
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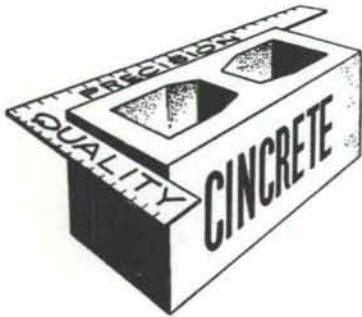
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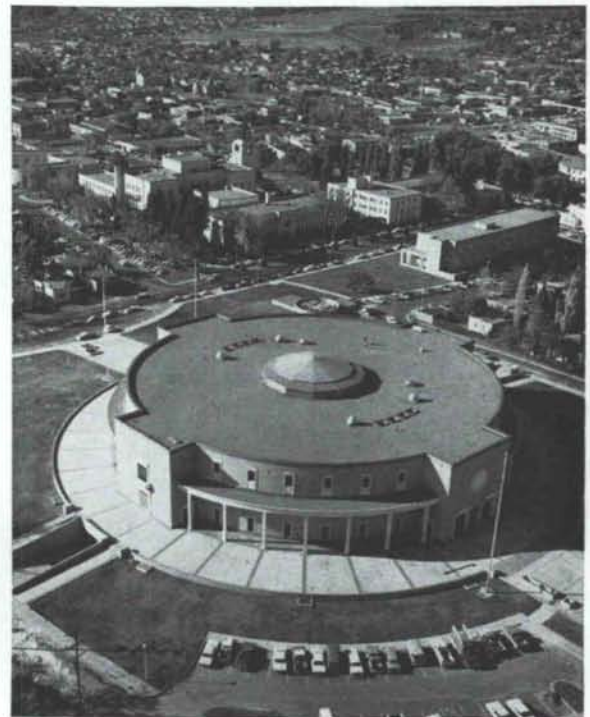


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BAINBRIDGE BUNTING RESIGNS AS CO-EDITOR OF NMA.

It is with great regret that we announce the resignation of Bainbridge Bunting as Co-Editor of *New Mexico Architecture*.

A coronary, suffered last winter, has forced a curtailment of activities by Dr. Bunting. However, he retains a close interest in the magazine; he will contribute an occasional article and (the surviving editor hopes) frequent advice.

"Bain" has served as co-editor since the September-October, 1960 issue of NMA, when the editor, Dr. David Gebhard, left on a one year leave of absence to teach architectural design and history at the University of Istanbul. Upon completion of his teaching year, David returned not to New Mexico, but to California, where he became the director of the Art Gallery at the University of California at Santa Barbara.

The members of the New Mexico Society of Architects are deeply grateful to Dr. Bunting for the seven and one-half years which he has served as Co-Editor of *New Mexico Architecture*.

JIM MURRAY SUFFERS ACCIDENT — AND WISECRACKS

The following article was printed in the *Kackles* by *Katy* column of the March 3, 1968 *Hobbs Daily News-Sun*. While the story has little to do with furthering the profession of architecture, it does illustrate one of the hazards in the practice of architecture. The architect is James Murray, III of Hobbs, New Mexico.

No one but my klunk-headed architect friend, Murray Three, could drop part of a swimming pool on his foot and break two toes — but he did it, and now he is limping around the country on a crooked walking stick reminiscent of those the leprechauns use. Very appropriate, I'd say.

Murray was alone in his little

oriental hideaway in the South Broadmoor Building when he picked up a sample of an aluminum swimming pool which had been sent him for examination.

In some way he can't explain, it slipped and crashed down on his foot. And despite the fact the thing is touted for its light weight, it was heavy enough to fracture a couple of his tootsie toes.

He says the pain was terrific. But he didn't have time to revel in his misery because "suddenly there were at least eight people in the office, each wanting an answer to a different question — right then!"

So it was a couple of hours later before he could get to a doctor and find out for sure that he had busted something. By that time he had accumulated enough experience in being a stout fellow to survive the horrible ordeal.

And a wierdly-curved souvenir cane he had bought just because he thought it was interesting suddenly came in handy.

When I saw Murray and heard his tale of woe, I was reminded all over again that a person who breaks an arm a leg, or even a finger, usually gets sympathy and concern from his friends, but the guy who breaks a nose or a toe gets nothing but wise cracks.

AIA SCHOLARSHIP AWARDED TO UNM STUDENT

Arthur J. Torres, architectural student at the University of New Mexico, has been awarded a \$1000 scholarship by the American Institute of Architects for the 1968-69 academic year.

A total of \$36,000 was awarded by the AIA Committee on Scholarships to fifty-five student and professional architects throughout the United States, Canada and England.

Mr. Torres, who graduates from the Department of Architecture at UNM in June, 1968, received the scholarship to continue the study of architecture in the Graduate

Program at the University of California at Berkeley, California.

NEWLY REGISTERED ARCHITECTS

At the April 5, 1968 meeting of the New Mexico Board of Examiners for Architects, three applicants received architectural registrations:

- Arthur W. Jones
Department of Architecture,
UNM, Albuquerque, N. M.
- William W. Milburn, Jr.
Boulder, Colorado
- Richard J. Frank
Denver, Colorado

NEW PUBLICATIONS OF INTEREST

With the growing need for improved flood plain management, desirability of a basic, uniform method of establishing flood frequencies for general use throughout the nation is manifest. With this need in mind, Bulletin No. 15, "A Uniform Technique for Determining Floodflow Frequencies" has been published by the Hydrology Committee of the Water Resources Council. The technique set forth in this bulletin has been adopted for use in all Federal planning involving water and related land resources.

"Introduction to Flood Proofing" by John R. Shaeffer, published by the Center for Urban Studies, The University of Chicago, was prepared as a part of a study of certain aspects of flood plain management for the U. S. Army Corps of Engineers and T. V. A. This publication on structural flood proofing is intended to acquaint public officials, building owners, and professional engineers with design principles to reduce water damage to structures. A number of simple but effective measures are illustrated for reducing flood damage.

Copies of the publications may be obtained from the Flood Plain Management Section, Department of the Army, Albuquerque District Corps of Engineers, P. O. Box 1580, Albuquerque New Mexico, 87103.

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The following article has nothing to do with architecture. However, I found it to be amusing and thoroughly educational. The written policy of this magazine includes education as a primary purpose. Accordingly, I pass along to the readers of NMA this lesson in social customs.—JPC

**COLONISTS JUST KNEW
ONE VERB —
DRINK-DRANK-DRUNK**

By CARL BERNSTEIN
The Washington Post

WASHINGTON: To hear Harold Peterson describe our ancestors is to wonder how the American colonists managed to stagger their way through English rule, much less win a revolution.

Peterson, chief curator of the National Park Service, is an expert on the drinking habits of our forefathers, of whom he says: "A happier bunch of drunks never climbed on horseback."

Indeed, those who listened to his lecture here about "our alcoholic ancestors" doubted that the colonists were even in shape to get astride their horses.

The audience's skepticism stemmed from its own sampling, after the lecture, of Chatham Artillery Punch (3 gals. catawba wine, 1 gal. rum, 1 gal. brandy, 1 gal. rye whisky, 5 lbs. brown sugar, 2 qts. cherries, juice of 3 doz. lemons and 1 gal. gin — "to make it smooth").

The colonists, it would seem from Peterson's lecture, however, were a hardier bunch than their martini-bred descendants and took the likes of Chatham Artillery Punch in wobbly stride. To wit:

EVERY DAY before breakfast, John Adams worked through a tankard or two of hard cider, which probably accounts for the portraits depicting our second president with his mouth puckered up.

IN ONE OF the most joyous ordinations on record, 80 guests at a priestly ceremony honoring a 1787 seminary graduate consumed 40 huge bowls of punch.

JOHN HANCOCK had a penchant not only for writing his name with doo-dads under it, but he also liked a good party. At a dinner at his home in 1792, Hancock signed off his 200 guests with 136 bowls of punch, 300 bottles of wine and — for those still standing — served sherry and brandy after supper.

WHILE Jonathan Edwards was busting his lungs about hellfire and damnation, most of his contemporaries in the Massachusetts Bay Colony were off sipping "whistle-belly vengeance," a brew concocted from sour beer and "a lot of other perfectly disgusting items."

THE JUSTICES of the Supreme Court under John Marshall established a firm rule not to drink on the bench except on rainy days. Presumably using the same logic they later employed in *Marbury vs. Madison*, the justices promptly decided that their jurisdiction covered the whole country — where it must have rained some place.

These examples, according to Peterson, "are just part of the evidence that the colonists drank on every occasion — holidays, weddings, proclamation signings, funerals — any excuse they found."

And the revolution? After all, one questioner reasoned, whiskey might have helped out at Valley Forge, but what about the rest of the war?

Apparently a little cup now and then didn't impair the efficiency of the revolutionary navy, if the following story related by Peterson is to be believed:

On Aug. 23, 1779, the USS Constitution set sail from Boston loaded with 475 officers and men, 48,600 gallons of fresh water, 74,000 cannon shot, 11,500 pounds of black powder and 79,400 gallons of rum. Her mission: to destroy and harass English shipping.

On Oct. 6, she made Jamaica, took on 826 pounds of flour and 68,300 gallons of rum. Three weeks later, the Constitution reached the Azores, where she provisioned with 550 pounds of beef and 64,300 gallons of Portuguese wine.

On Nov. 18, the ship set sail for England, where her crew captured and scuttled 12 English merchantmen and took aboard their rum.

But the Constitution had run out of shot, and she made her way unarmed up the Firth of Clyde for a night raid. Nevertheless, her landing party captured a whisky distillery, transferred 40,000 gallons aboard and headed for home.

On Feb. 20, 1780, Peterson continued, the Constitution arrived in Boston with no cannon, no shot, no food, no powder, no rum, no whisky — and 48,600 gallons of stagnant water.

**NEW MEXICO ARCHITECTS
APPOINTED TO HISTORIC
SITES PLAN**

The New Mexico State Planning Office has undertaken to prepare a "Comprehensive Statewide Historic Sites Preservation Plan." The plan will be based upon a survey of prehistoric sites now being conducted by the Museum of New Mexico, and a survey of historic sites prepared by the Museum under a contract with the State Planning Office in 1964. The Planning Office will combine the results of the prehistoric survey and an updated historic sites review into a single inventory.

The purpose of the project is to prepare a ten year plan for the preservation and development of its historic sites and to select the sites which will be included in the National Register.

To assist the State Planning Office, two committees have been appointed and two New Mexico architects have been asked to serve.

John P. Conron, AIA/AID, Dr. Myra Ellen Jenkins, and Albert H. Schroeder have been appointed to the three member Advisory Committee.

George C. Pearl, AIA, Fray Angelico Chavez, Jack D. Rittenhouse, Dr. Edward P. Dozier join the three members of the Advisory Committee to form the Governor's Historic Sites Review Committee.



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The architects, owners, and contractors of nine New Mexico buildings were honored at the second annual awards banquet of the Albuquerque Chapter, AIA. The jury selected the winners from the more than twenty entries submitted by the members of the Albuquerque Chapter. Jurors were: Prof. Charles Moore, Chairman of the Department of Architecture of Yale University, Prof. Thomas R. Vreeland, Jr., chairman of the Department of Architecture of the University of New Mexico, and Prof. Clinton P. Adams, Dean of the College of Fine Arts at the University of New Mexico.

1967 HONOR AWARDS

Albuquerque Chapter, American Institute of Architects

FIRST HONOR AWARD

**San Pedro Branch Library,
Albuquerque, New Mexico**

ARCHITECT: John Reed

OWNER: City of Albuquerque

CONTRACTOR: Sanders
Construction Co.

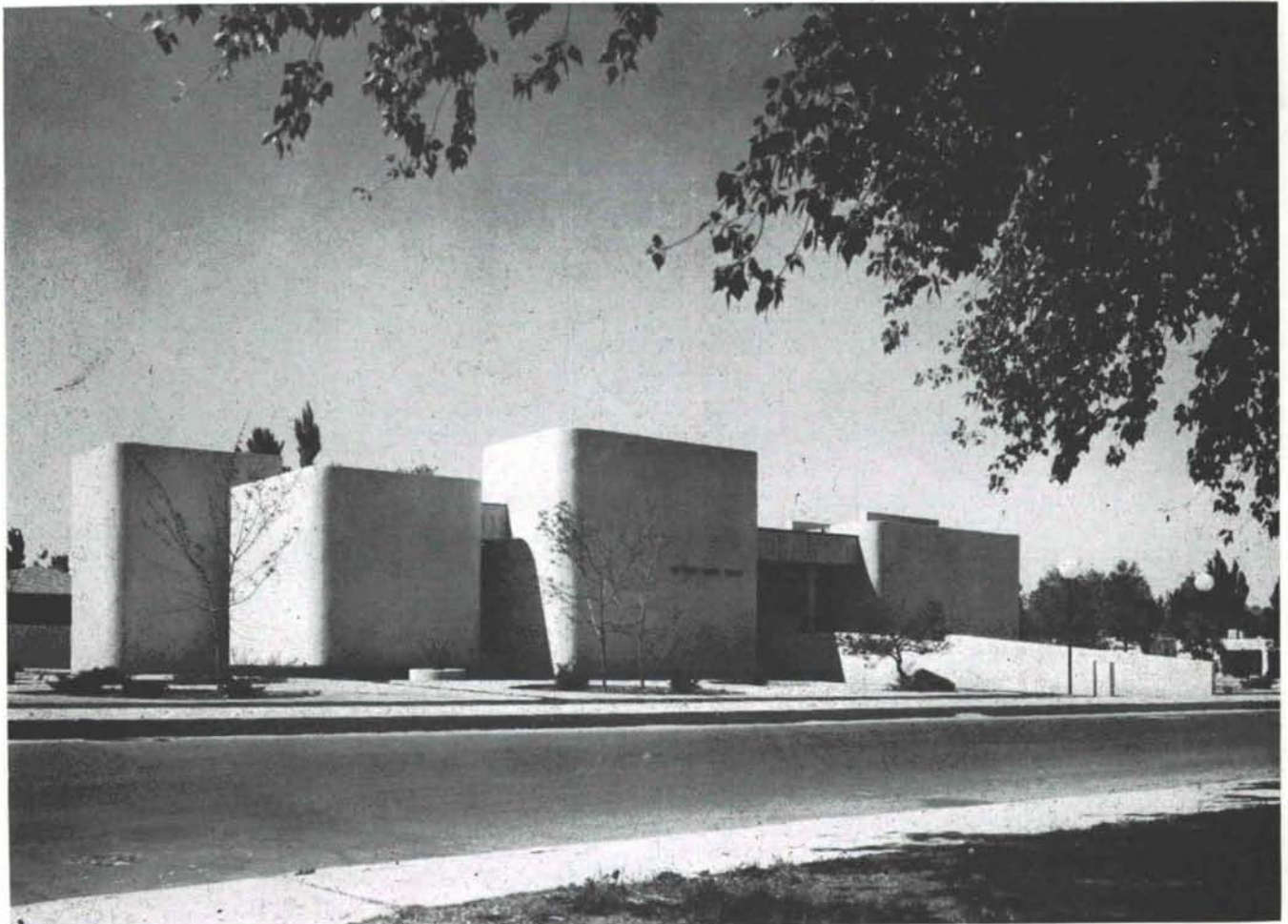
COMPLETED: June, 1967

Dick Kent—Photographer

Jury Comment:

The forms of this building are handsome, consistent and direct. They mold the light inside the building and in turn are molded by it on the exterior. They conform perfectly to the function of the library inside.

(See *New Mexico Architecture*
November/December, 1967)



more 



Dick Kent—Photographer

FIRST HONOR AWARD

**University Arena,
University of New Mexico,
South Campus,
Albuquerque, New Mexico**

ARCHITECT: Joe Boehning

OWNER: University of
New Mexico

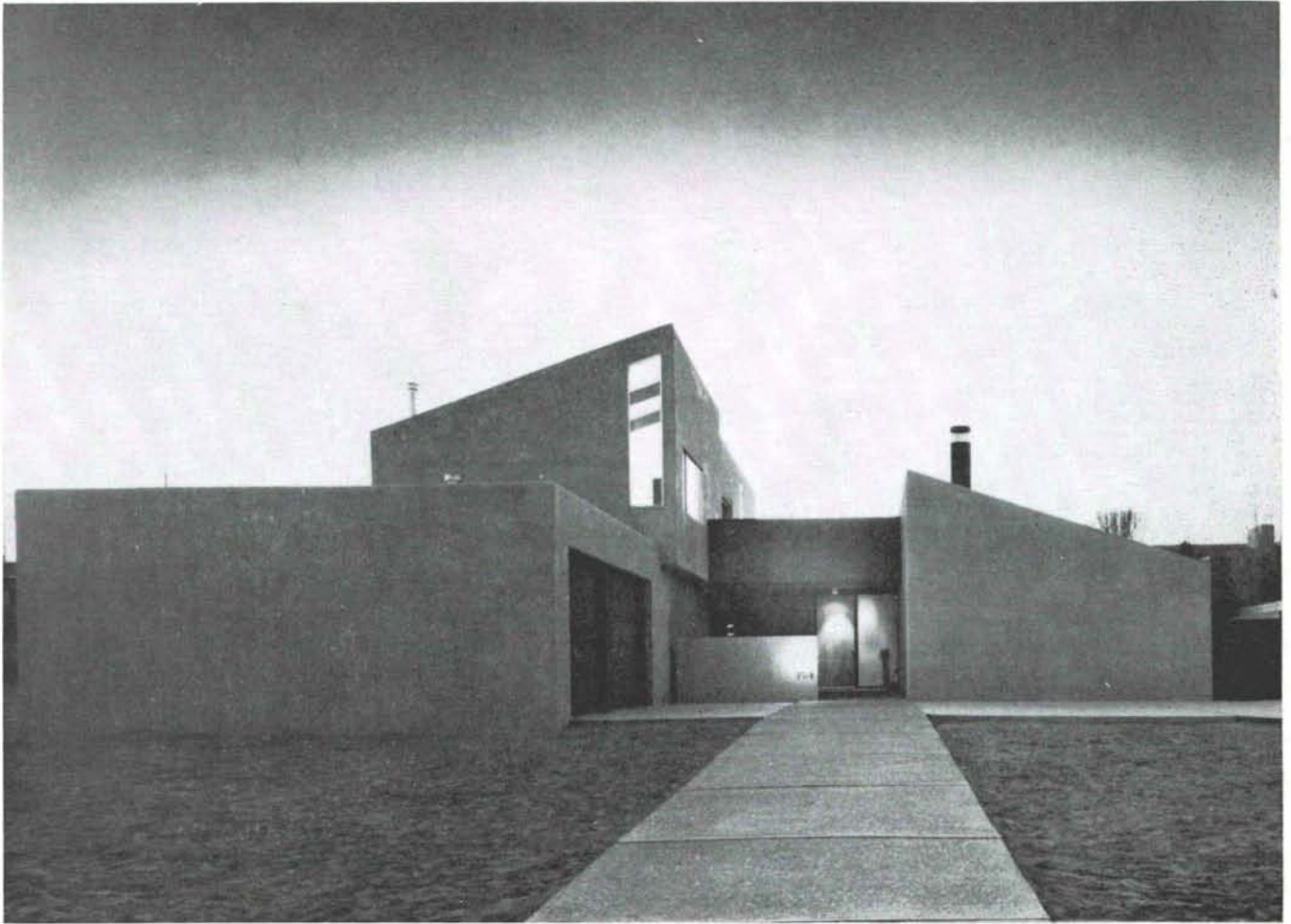
CONTRACTOR: K. L. House
Construction Co.

MECHANICAL ENGINEER:
Bridgers & Paxton

COMPLETED: December 1, 1966

Jury Comment:

The absolute directness of this vast arena, the economy of its structure, the renunciation of any architectural trivialities, and the power of its space render it a building (or non-building) of national importance.



HONOR AWARD

**A residence for Mr. & Mrs.
Carl Paak, 1719 Notre Dame
Dr., N.E., Albuquerque,
New Mexico**

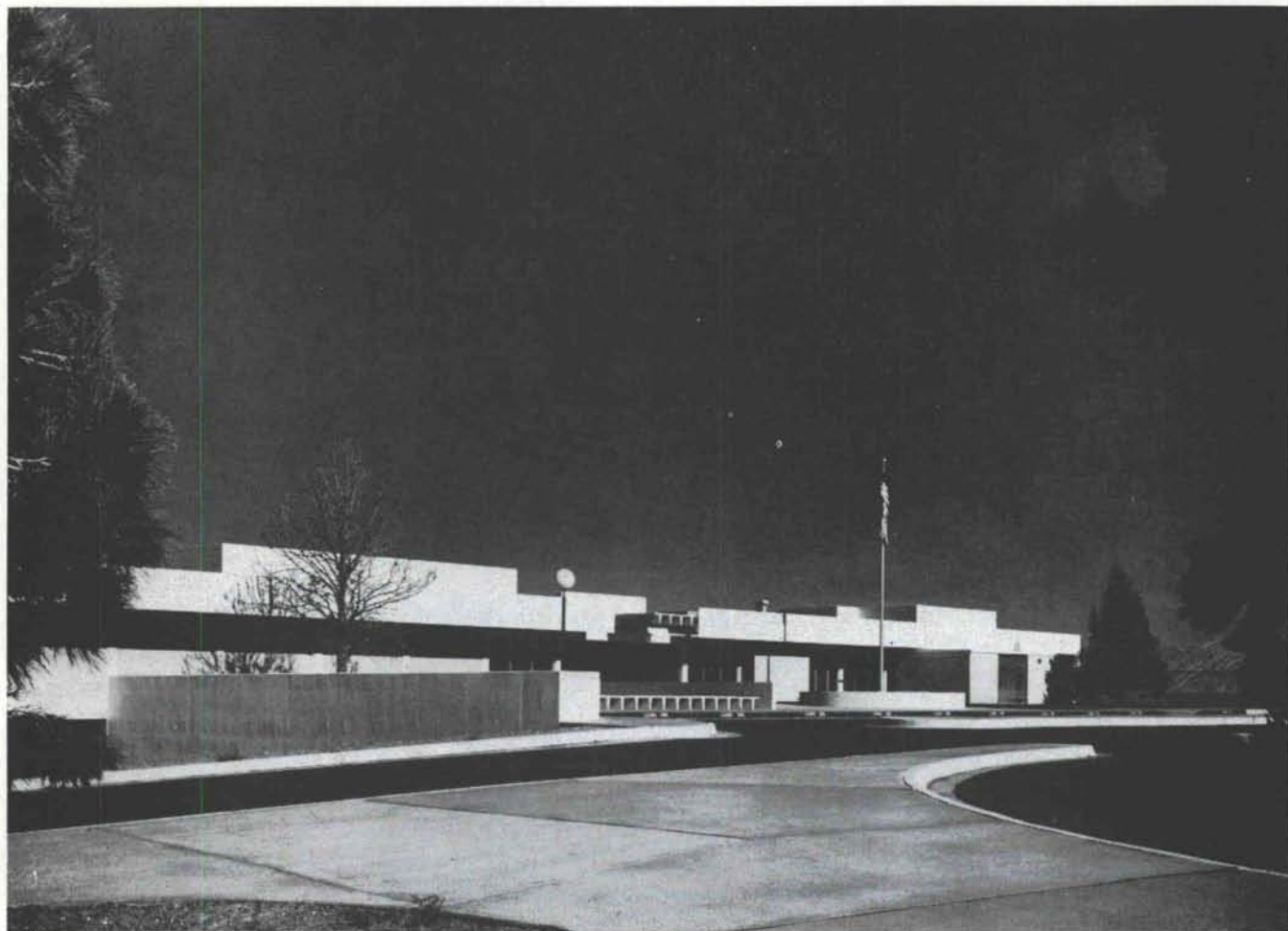
ARCHITECT: Hildreth Barker
OWNERS: Mr. & Mrs. Carl Paak
CONTRACTOR: Homes by
Marilynn, Marilynn Jaschke
COMPLETED: October 1, 1967

Jury Comment:

The simplicity of materials, clarity of form, and the richness of sunshine moving through this house and studio make it a bright, exciting and joyous place to be.

(see cover photograph)

more 



Jerry Soff—Photographer

HONOR AWARD

**Golf Clubhouse for the University
of New Mexico
Far South Campus,
Albuquerque, New Mexico**

ARCHITECT: John Reed

OWNER: The University of
New Mexico

CONTRACTOR: Weaver
Construction Company

COMPLETED: December, 1966

Jury Comment:

This golf clubhouse sits powerfully and serenely in the landscape, yet has an almost explosive variety of form tempered by an air of comfort and good cheer which make it an unusually effective building.

MERIT AWARD

St. Anthony Church, Fort Sumner, New Mexico

ARCHITECT: George Wright,
Associates

OWNER: Archbishop of Santa Fe

GENERAL

CONTRACTOR: Styron
Construction Co., Inc.

MECHANICAL

CONSULTANT: Steele
Engineering

ELECTRICAL

CONSULTANT: Engineering,
Inc.

COMPLETED: April, 1967

Jury Comment:

The interior of this church, glowing with light, achieves, when one looks through a layer of modern architectural devices, a simple power which gives it a surprising affinity with the early churches of New Mexico.



MERIT AWARD

Office Building — 2001 Carlisle N.E., Albuquerque, N. M.

ARCHITECT: Joe Boehning

OWNER: James R. Williams

CONTRACTOR: R. M. Swain
& Son, Inc.

LANDSCAPE: Taro's Gardens

COMPLETED: October 15, 1967

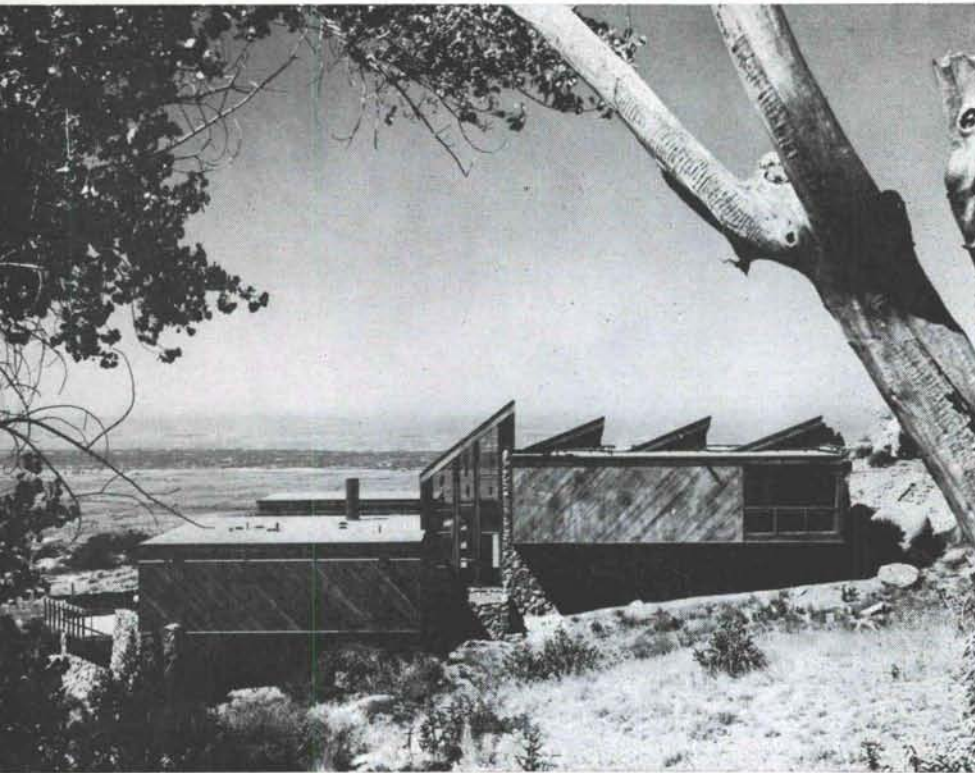
Jury Comment:

The simple informal unpretentiousness of this small office building is brought to a high degree of success by a meticulous attention to simple details and an adroit handling of simple materials.

(See *New Mexico Architecture*
November/December, 1967)



more 



Jerry Soff—Photographer

MERIT AWARD

**Bowers Residence,
Sandia Heights, Bernalillo
County, New Mexico**

ARCHITECT: John Peter Varsa,
Wendell and Varsa,
Architects

OWNER/BUILDER:
Robert Bowers

COMPLETED: Summer, 1967

Jury Comment:

To a difficult but dramatic site this house seems naturally adapted by virtue of its harsh vertical and angular forms, its rugged textures and the magnificent views it commands.

Jerry Soff—Photographer



MERIT AWARD

**Los Alamos County Courthouse
Administration Facility**

ARCHITECT: Flatow, Moore,
Bryan and Fairburn

OWNER: County of Los Alamos,
New Mexico

GENERAL
CONTRACTOR: Franklin
Construction Company

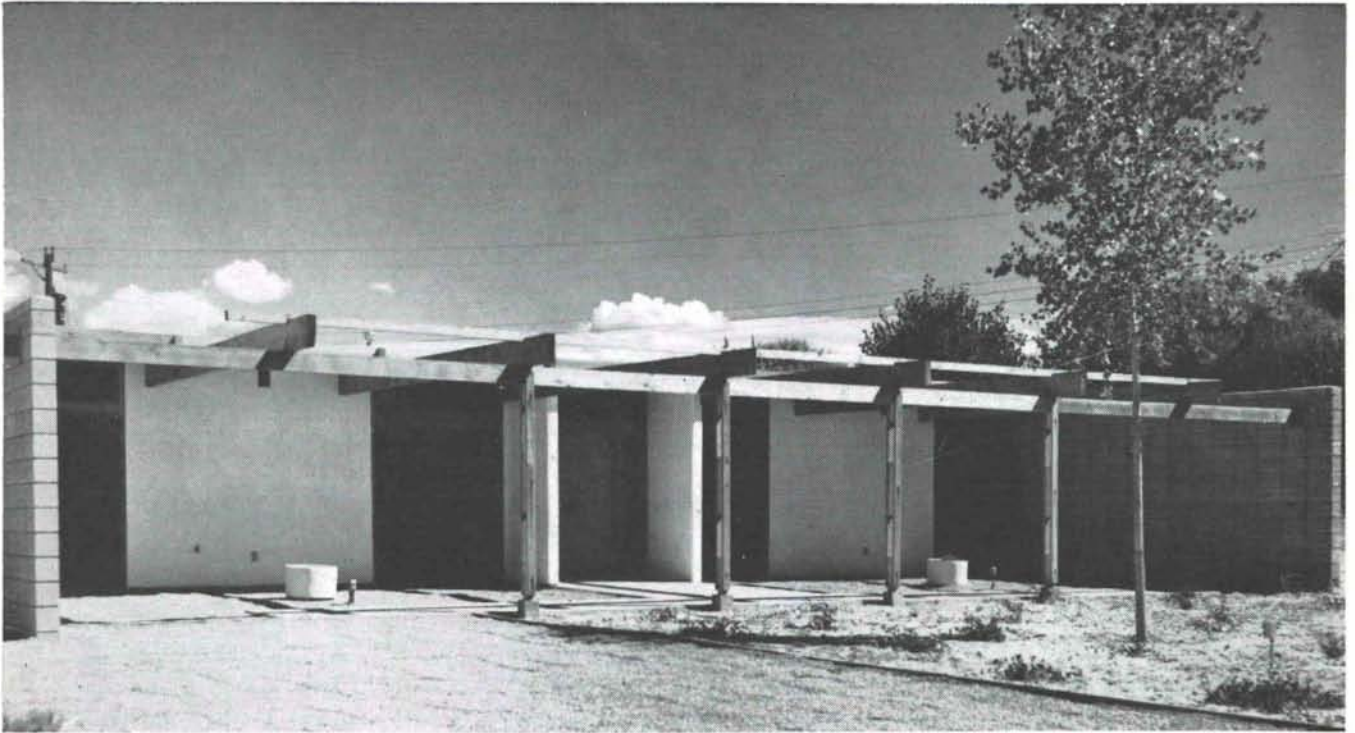
ELECTRICAL
ENGINEER: Uhl & Lopez

MECHANICAL
ENGINEER: Bridgers & Paxton

COMPLETED: June, 1967

Jury Comment:

Against the rugged sweep of giant landscape forms, this building establishes a sense of scale, of strong identity and of dignity which is in perfect keeping with its purpose as a seat of government and justice.



MERIT AWARD

**A Residence for Mr. & Mrs.
Robert Riley,
Albuquerque, New Mexico**

ARCHITECT: Robert Riley

OWNER: Mr. & Mrs.
Robert Riley

CONTRACTOR: Stu Hill
Construction Co.

COMPLETED: September, 1967

Jury Comment:

This house uses ordinary, even drab, materials and techniques with an intellectual clarity which give it great presence.

**ANNUAL MEETING
MAY 25, 1968**

**NEW MEXICO
SOCIETY OF ARCHITECTS**

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➡ SATURDAY — MAY 25, 1968 ⬅

The one day annual meeting of the state Society will be hosted by the Albuquerque Chapter, A.I.A. A golf tournament has been scheduled for the morning. The afternoon program will feature a panel of speakers discussing important current topics of Society interest. These topics will include the recently published *Fee Schedule and Services of the Architect*. The past record and future prospects of the society's magazine, *New Mexico Architecture*, will also be discussed.

Cocktails and dinner will be followed by a *surprise* guest speaker. Dancing until the closing hour.



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Can You Afford Free Sketches?

The following article first appeared in ARCHITECTURE NEW JERSEY, and was later reprinted in ARIZONA ARCHITECT. It is aimed at the architect who sometimes thinks he can afford to provide free sketches. Further it is directed to the client who wants something for nothing!

Few clients can afford free architectural sketches.

No man would go to a few lawyers and as for free "briefs" with the idea that he would choose the lawyer by the brief he liked best. No man would go to a few doctors and ask for free physical exams with the idea that he would follow the advice of the doctor whose diagnosis he preferred. Yet once in a while a potential client gets the idea that an architect can be chosen by asking for free sketches. Why won't it work?

On a major project, meaningful preliminary plans can cost thousands of dollars. Obviously no architect can afford to spend the time to study the potential client's needs in detail for a free sketch; therefore the result would only be a "pretty picture" with little relationship to the actual problem.

The potential client will seldom be trained to spot these deficiencies in a sketch and often be swayed by some clever rendering technique, only to find too late that it was all frosting with no cake.

For these reasons such free sketches are against the Code of Ethics of the American Institute of Architects. Therefore the client who obtains free sketches is at once cancelling from consideration most of the men best qualified to help him. This is particularly important when one considers the amount of money involved in most building programs today.

Finally, a client must depend on his architect to make many decisions for him. A lot of money is involved and it is solely the ethics of the architect on which the client must depend. If a client bases his selection of an architect on his lack of ethics he has only himself to blame when things go wrong. It is a big risk.



How many clients can afford free sketches?

BOOK REVIEWS

Desert Architecture, Ralph E. Parachek, Parr of Arizona, \$6.95. *The Architecture of Wisconsin*, Richard W. E. Perrin, State Historical Society of Wisconsin, 1967, \$7.50.

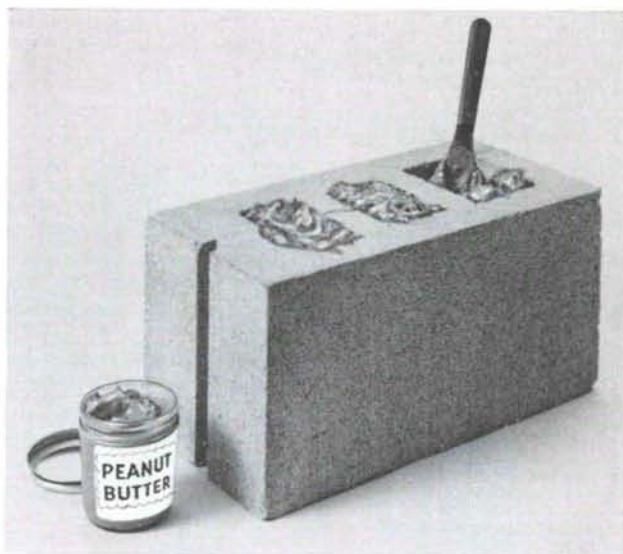
Although dealing with widely separated areas, the two authors attempt the same problem — a chronicle of architectural developments within a given region. Mr. Parachek undertakes a formidable task which includes the vast area lying between the Pecos and Colorado rivers and extends from the Four Corners area south to the Altar River in Sonora. In time he ranges from prehistoric Hohokam and Basketmaker builders (300-700 A.D.) to the present. Mr. Perrin's problem is more manageable as the first Wisconsin building he considers is a log house constructed in 1843.

The procedure of both authors is also similar: they break history into a series of episodes, explain briefly the economic, social, and artistic roots, and present text book examples. The difference is that Mr. Perrin, in addition to being a FAIA, is a historian and conservationist with years of patient research and many salvaged Wisconsin landmarks to his credit. A young practicing architect from Phoenix, Mr. Parachek's scholarship is not up to his sketches.

The trouble is that Parachek's material is entirely second hand, and in areas such as the nineteenth century where material is not readily available, he has not troubled to dig it out. His coverage, therefore, is disturbingly uneven. Indian architecture, about which a great deal has been written from an archaeological point of view, is reasonably comprehensive. A good deal of space is also devoted to Spanish Colonial history, but the author misses the architectural significance of the New Mexican churches and the cultural implications of differences in the expression between Colonial building in the Rio Grande, Salt, and Altar River basins. His treatment of territorial times, compressed to a two-page chapter entitled "The Pioneers", is totally deficient, while the early twentieth century, "The Tourists", gets all of two paragraphs and these are inexplicably related to recent "pioneer villages." "The Contemporaries" fill the last 35 pages (from a total of 90) with all examples drawn from Arizona save the Herbert Bayer chapel in the Hondo Valley of eastern New Mexico.

Mr. Parachek's point of view changes constantly depending on the source he is just then summarizing. Even the concept of the desert as the unifying force that dares men to build structures in its environs is lost sight of at times. There are, however, some large and handsome photographs (unfortunately printed in sepia ink) and a number of crisp line drawings (redrawn from available photographs.) Obviously this is a layman's book and for a layman who prefers pictures to text.

Mr. Perrin, on the other hand, has done an exemplary job of portraying the effects of ethnic back-



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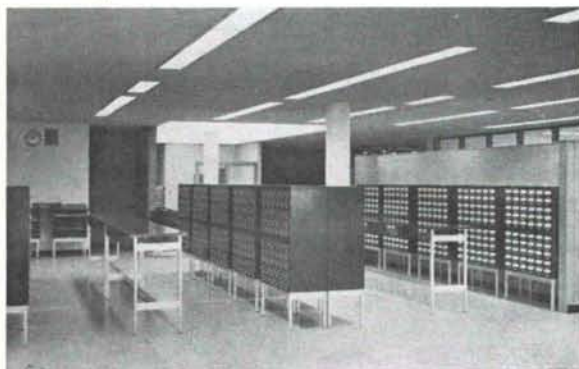
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ground as well as historical considerations on the architecture of Wisconsin. Between 1830 and 1910 no less than twenty-eight distinct ethnic and national groups settled the state, and each of them built in the manner of the homeland. With the advent of easier communications and transportation, however, cultural traditions as well as distinctions fostered by local technology and building materials began to disappear. Noteworthy is the way the author relates the various types of Wisconsin log and half-timber construction to antecedents in northern Europe. He also paints a deft picture of the self-conscious and exaggerated designs of the 1860's and 70's which overlaid the traditional ethnic patterns only to be engulfed by World's Fair Classic and a later eclecticism of more erudite mien. His treatment of the first three decades of the present century strikes an intelligent balance between criticism and appreciation and is one of the best evaluations yet written on that still undiscovered era. Not hesitating to point out the period's blind spots, he helps the reader to appreciate the spacious comfort, good craftsmanship, and prodigal use of materials displayed in the finest homes of that time.

On the other hand, Mr. Perrin's treatment of the historical roots of Gothic and Byzantine movements is somewhat lengthy and peripheral to the Wisconsin buildings he discusses. The book's major fault, it seems to me, is the consideration of modern architecture exclusively in terms of Frank Lloyd Wright. While Wright can not be omitted from an account of Wisconsin architecture, certainly, he does not dominate it that completely. And whereas earlier chapters in the book were content to describe characteristic buildings and explain why they had been built that way, the final chapter on Wright is a chronological inventory of and criticism of the master's Wisconsin buildings, beginning with the famous Romeo and Juliette windmill of 1893. This treatment is so at variance with the earlier chapters that it almost becomes a separate book.

—Bainbridge Bunting

LETTER TO THE EDITOR

Editor:

I was pleased to see the article concerning the Santa Fe Urban Renewal Project, by Mr. Midyette.

I hope something can be done about reworking this project so that it will turn out right. One certainly does not want all that commercial land competing with the Plaza when it could be better used.

Sincerely,
Jerold G. Widdison,
Planner II
Planning Department
City of Albuquerque

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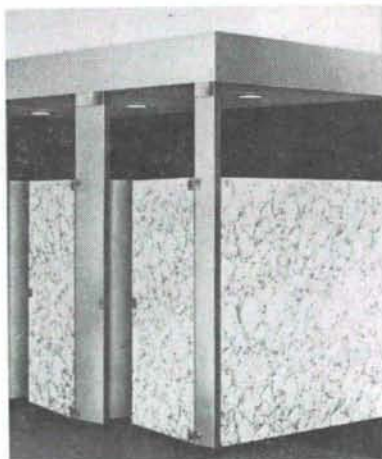
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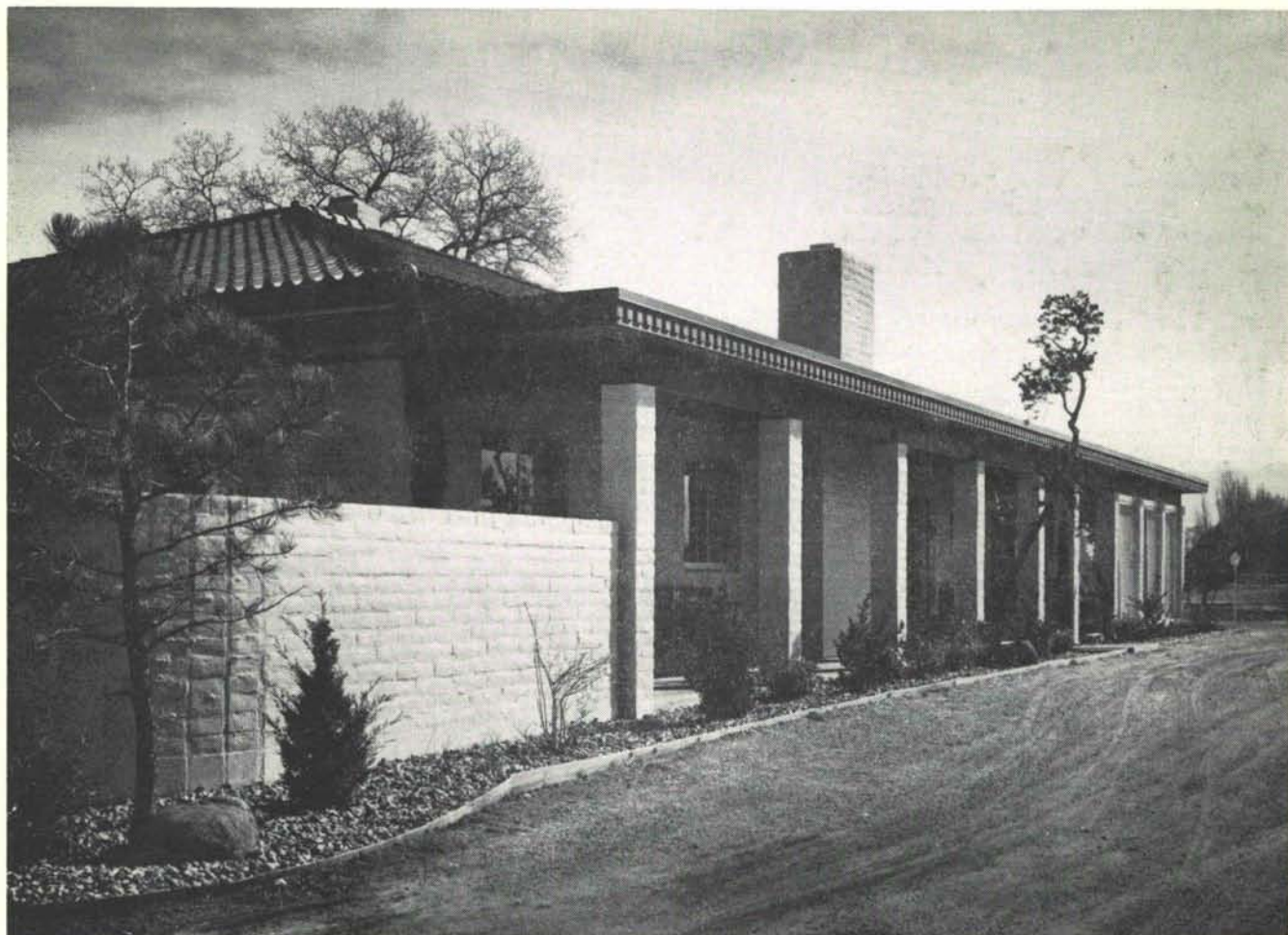
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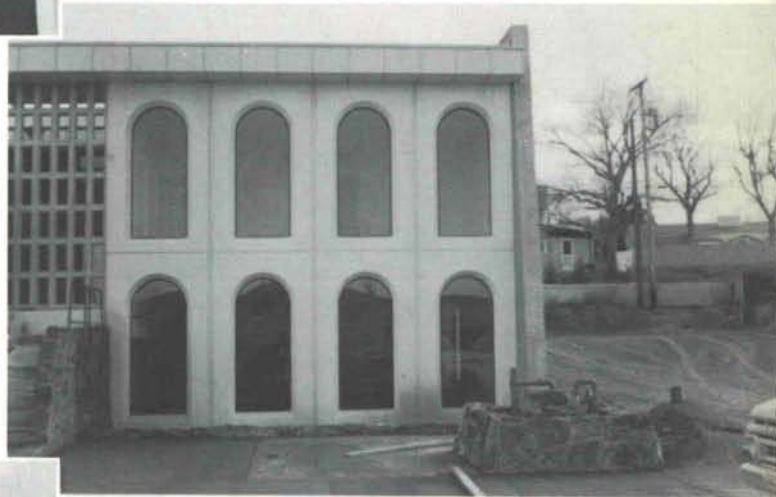
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