When I studied New Mexican architecture with Bain Bunting at the University of New Mexico in the late 1970s, I took certain things for granted. One was Bain's long standing emphasis on the importance of measured plans in the study of vernacular building traditions, an approach that has only become commonplace in vernacular architecture studies this decade.

Another of my presumptions was that every state had a magazine like New Mexico Architecture. As I now realize, few states of any size have sustained architecture magazines long term, and none with as small a population or as limited resources as New Mexico. Perhaps the dream of belonging to a special place and of continuing a centuries-long vernacular tradition, the dream which attracts and sustains local identity, accounts in part for this longevity.

When NMA began in 1959, published sources on the state's architecture were few. As a beginning student some twenty years later, I found in NMA a leading source of information on the subject. But the number and quality of historical and critical articles seem to have declined in recent years (which I feel free to say as one who has contributed some to NMA and might have contributed more). Paradoxically, there has been a burst of publication on the subject. The number of books available on New Mexican architecture has doubled this decade, while articles appear in MASS (the journal of the UNM School of Architecture), Artspace and the New Mexico Studies in the Fine Arts that once would have made their way to NMA.

New Mexico Architecture remains a valuable outlet with a circulation of approximately 4,000 libraries, architects, engineers, builders, historians, government officials and lenders. As anyone who has read this far realizes, NMA has succeeded largely through volunteer efforts. The quality and continuation of New Mexico Architecture lies with those committed to the past and future of architecture in the state. It is but a vessel for our enthusiasm, thoughts, observations, criticism and scholarship.

— Chris Wilson
Guest Editor, NMA, Albuquerque

This issue of New Mexico Architecture celebrates its thirtieth year of publication. I have been involved with this magazine since its inception, first as an opponent to its creation, later as a member of the magazine committee, then as co-editor with historian and friend, Bainbridge Bunting, and finally as editor. (Bain was urged to resign by his doctor following his first heart attack.) If Bain were still about, I would remind him that, although never before given credit, there were, indeed, three editors who put each new issue of NMA together: Bainbridge Bunting, John Conron, and Tequila. The latter refreshed our minds, enlivened our discussions and aided us in arriving at final decisions. As I recall those two inspiring companions, I must not forget the other New Mexicans whose support helped to see the dream of Miles Brittellle, Sr. come to fruition way back in 1959. The three architect members of the first magazine committee were Philippe Register, AIA, Jason Moore, AIA and Arthur Dekker, AIA. (See also Editor's Column in the January/February, 1989, issue of NMA.) Since those early days many architects, historians, writers and photographers have contributed to each issue. Where, indeed, would an editor be without them? Each new issue has been an excitement; each new issue an attainment.

But without the longtime support of Van Dorn Hooker, FAIA, from professional advertising agencies and we need and continue to solicit their continued support; we are in their debt and thoroughly grateful for their support of our editorial efforts. (Hall-Poorbaugh Press appreciates it even more!) Over time the magazine has solicited professional advertising agency services under contract for the support needed to provide us with a financially sound magazine. For us, these efforts have been a disaster. Pardon the above digression but it leads me to what I want and must say. To our one "amateur," and one independent professional, advertising solicitors this editor owes undying gratitude. For many years it was Miles Brittellle, Sr., AIA, and his banker/accountant wife, Mildred, who first successfully took over the job of advertising directors with the September/October issue of 1959. As Miles' health began to fail, he enlisted the aid of Bob Mallory, AIA, with Mildred continuing her vital involvement. Following Miles' death and Bob's pressing schedule in his architectural firm, the full burden of banker, accountant and advertising director fell upon Mildred's able shoulders. It was during the following years that we experimented with two different advertising firms, but without success. Mildred, thereupon, continued to fulfill the tasks of soliciting the advertising support and running the magazine's finances with competence, dignity, humor and, sometimes despair. But persevere she did, until her doctor yelled "stop." This, fearful to me, happening ended 1983 and almost ended the magazine. During 1984 the magazine and its editor lay afoul, but Van Dorn Hooker would not have it continue so! And to his and our rescue rode Carleen Lazzell, architectural historian and NMA fan. While I have become the banker, Carleen has become our advertising director, bill collector and associate editor. Accordingly the January/February, 1985, issue of NMA began the rebirth. Although not always on a timely basis, the magazine has not missed an issue since. In early 1987 Carleen enlisted the aid of Barbara MacPherson as her assistant in soliciting advertising for the financial support of the magazine.

For their thirty years of collaboration and support, we are all indebted to Hall-Poorbaugh Press in Roswell, who have printed and mailed this magazine since the November, 1959, issue. During the first years of our association Bruce Poorbaugh was the man-in-charge. Upon Bruce's retirement from the firm his associate, Tom Hall, became our conduit to the printing plant; Tom's man-at-the-press is Jerry Rawdon. Together they have continued to produce a magazine of top quality. How about those full color covers? Can't do better in Japan or Switzerland

How do I write what needs to be written? I need the pen of a Winston Churchill or a George Bernard Shaw to do it properly. To Carleen, Barbara, Van Dorn, Tom and Jerry, and now Chris Larsen, as well as all the members of the magazine committee, I can only state a most heartfelt thank you. Without you all, I would have been and would now be, without this job.

— JFC

P.S. Chris Wilson, you done good. Now relax and do an article for New Mexico Architecture.

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