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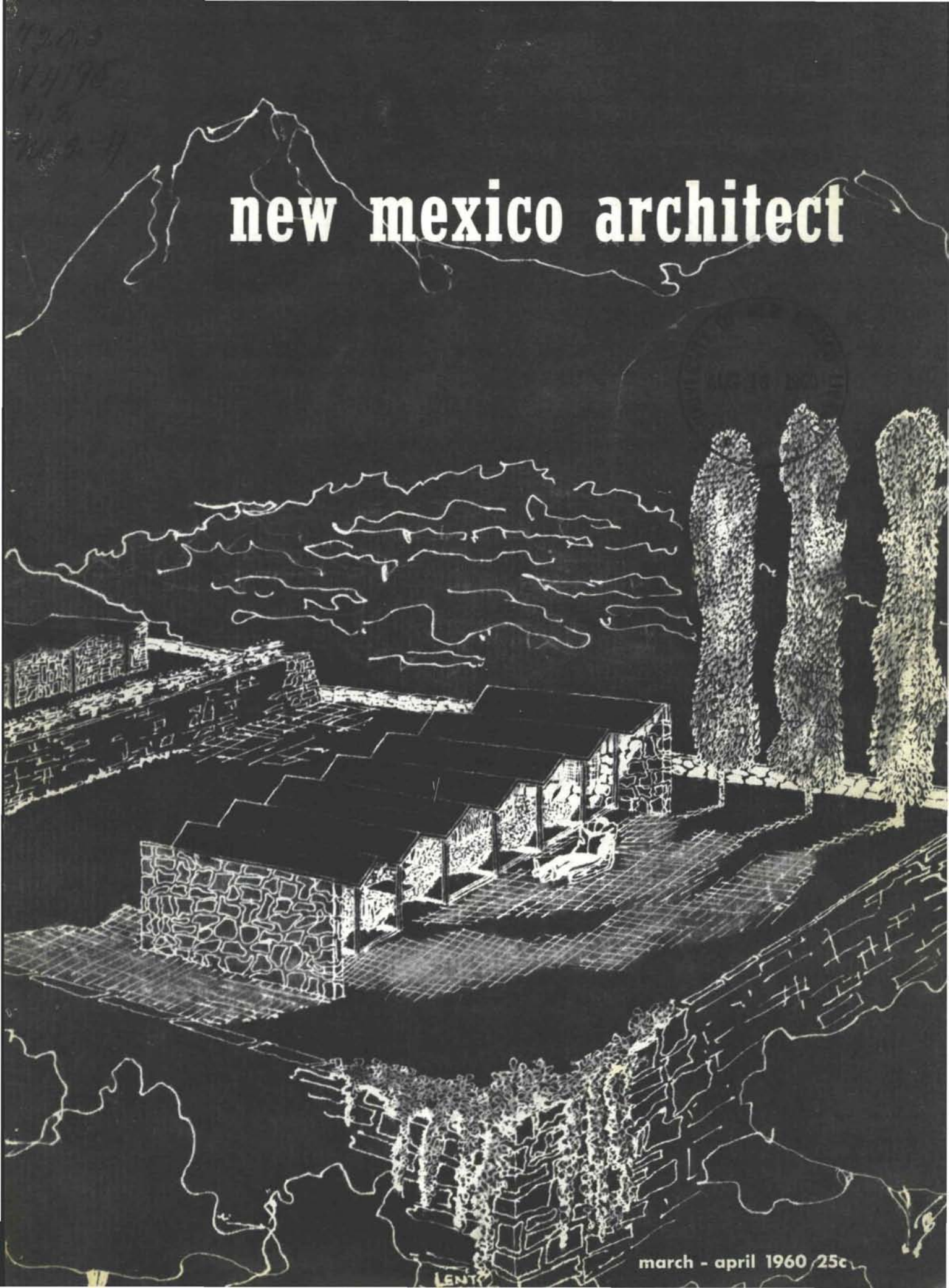

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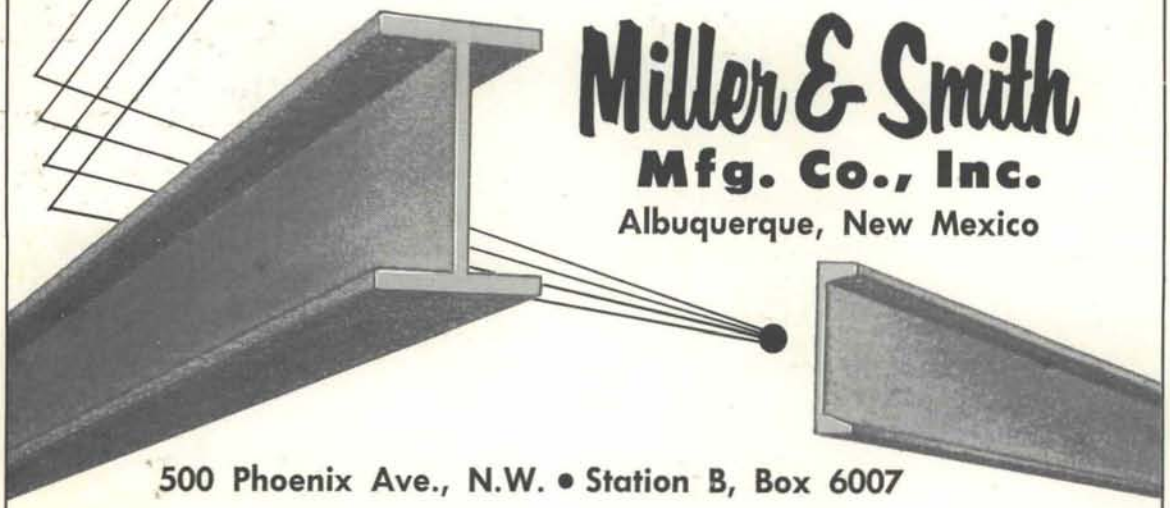

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(cover—Projected Residence, north of Santa Fe; John Conron, architect and David Lent)

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NOTES AND NEWS FROM THE PRESIDENT

W. Miles Brittelle, Sr., President
New Mexico Chapter, A.I.A.

This, the March-April issue of the magazine will be my last opportunity to talk with you as President of the New Mexico Chapter A.I.A. Therefore my remarks will be confined somewhat to reporting on happenings incidental to the work of the Chapter as well as the Western Mountain Region.

As Regional Chairman on Chapter Affairs I visited the four Chapters to our west, namely Reno, Las Vegas, North Central Arizona at Phoenix and the Southern Arizona at Tucson. Most of my time was spent in Reno with members of that Chapter. They held off their annual meeting and banquet until my arrival because I had been asked to act as the Installing Official for the 1960 officers. This affair was a very enjoyable evening with guests from the allied professions, such as the Professional Engineers, Consulting Engineers, Association of General Contractors and representatives from the Home Builders.

At Las Vegas, the group while small, was eager in wanting information and guidance for the future and close cooperation with National and the Reno Chapter. They formed, while I was there, the Nevada Association of Architects.

In Phoenix there is a group of architects that are closely knit and in which their chapter is quite wide awake and doing great things. Jimmy Nunn is their 1960 President.

In Tucson a group meeting was held at the home of Jerry Cain, newly elected president of that chapter. They talked at length about their preliminary planning for the Western Mountain Region Conference that is to be held there this fall.

In the capacity of President of the Chapter, I was invited to attend the Annual Banquet and Ball of the New Mexico Society of Professional Engineers held last month in Roswell. The program that followed the Banquet was quite impressive. Mr. Walter J. Dolde, P.E., retiring President installed the incoming officers which were headed by J. Caldwell, P.E., of Roswell as President. Most impressive was the tribute paid to "Bill" Waggoner, P.E., Professor of Engineering at the University.

In bringing this column to a conclusion may I suggest to our members that full cooperation and encouragement be given our new president Philippe de M. Register. Certainly I received all of the cooperation that I could have expected during my two years as president and to carry on with added enthusiasm from the membership will make "Phil's" job much easier and enjoyable. There is yet much to be done in the Chapter for continued success and attainment of objectives, so let us all get behind Phil, keeping ourselves in readiness to carry out any task to which we may be assigned.

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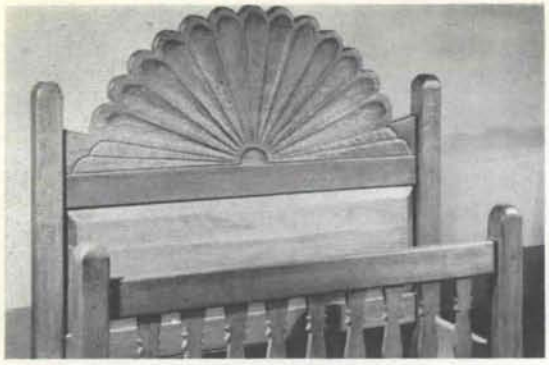

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The New Mexico Architect. Beginning with this issue, each number of the magazine will combine two months under one cover. By combining two numbers in this manner it will be possible to include longer and more extensive articles on the architecture of the Southwest. A "Glimpse into the Past" will feature a number of interesting and significant historical buildings including the mission church of Isleta and several of the famous southwestern Fred Harvey houses, and a series of articles on the Territorial style architecture of Lincoln, New Mexico.

The 1960 Joint Conference on Church Architecture will be held in Minneapolis, Minnesota on May 3rd, 4th, and 5th. The theme of the conference will be "The Modern Church: its purpose and its architectural challenge." The conference has been planned to stimulate basic reasoning and thinking by architects, ministers and lay people concerning the relationship of architecture and planning to the needs of the Modern Church. Information concerning the conference and the accompanying architectural exhibits may be obtained from W. Miles Brittelle, Sr., President of the New Mexico Chapter, A.I.A.

A.I.A. National Honor Awards Exhibit, 1959, has been obtained for the use of the New Mexico Chapter by its president, W. Miles Brittelle, Sr. This exhibit is available to all New Mexico communities, and members of the Chapter are urged to make arrangements for its showing in their own cities. The exhibition features fifteen award winning buildings scattered throughout the United States.

John Gaw Meem, F.A.I.A. has announced his retirement from the firm of Meem, Holien, Buckley and Associates. Mr. Meem will continue to be a consultant to the firm of Holien, Buckley and Associates, and he will also continue a limited consulting and private practice.

Walter A. Gathman has opened his own independent architectural practice in Albuquerque. Until late in April he will be working out of his home at 6718 Mossman Place, N.E. After this date he will move into a new office building which he has designed and which is now under construction at 2745 San Mateo N.E. Mr. Gathman is a graduate of Yale University and is a registered architect in Connecticut and is a corporate member of the A.I.A. Previously he has been with the office of Flatow, Moore, Bryan

and Fairborn, architects and planners; E. C. French, Architect; and with James S. Liberty, Architect.

KNME-TV, Channel 5. The New Mexico affiliate of the National Educational Television Network recently inaugurated a series of monthly live programs entitled *The Meeting Place.* This series of programs is intended to bring artists, authors and scientists of New Mexico face to face with Channel 5's viewing audience. The first program featured an informal discussion of the influence of Frank Lloyd Wright's philosophy on contemporary architecture and particularly its relevance to the Southwest. Participants in this first program were Prof. Don P. Schlegel, A.I.A., John Conron, A.I.A., and John Reed, A.I.A., all of whom are members of the Division of Architecture of the University.

The President of the New Mexico Chapter of the A.I.A. wishes to express his sincere appreciation for the encouragement and cooperation of those who are advertising in the pages of the *New Mexico Architect.* He wishes to point out that only through the support of these individuals and organizations has it been possible to publish this regional magazine. He hopes that whenever possible members of the Chapter will be able to utilize the services and materials of these concerns and individuals.

W. Miles Brittelle turning the gavel over to Raymond Hellmann, the new president of the Reno Chapter of the A.I.A. To the right is Howard Brandis, 1959 President of the Reno Chapter. The presentation took place at the Installation Banquet in Reno on the 20th of January.

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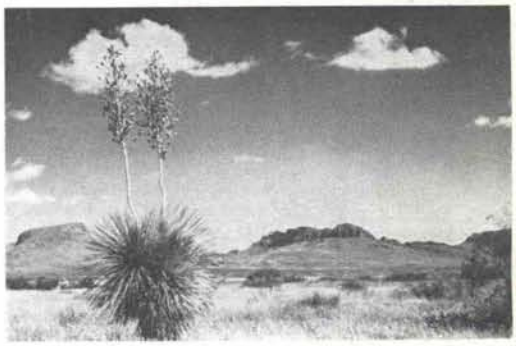

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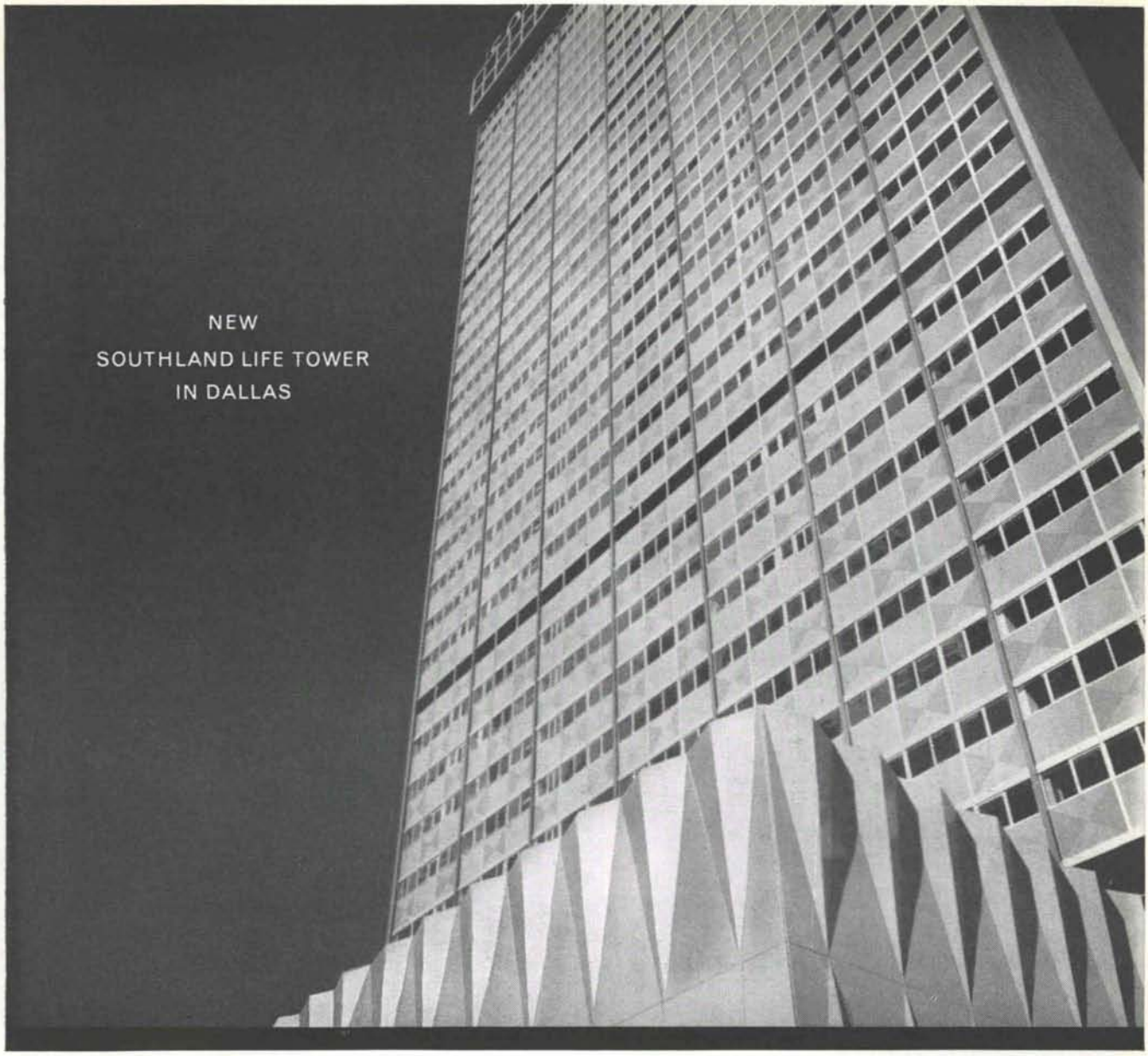
Herbert Read A CONCISE HISTORY OF MODERN PAINTING. *Frederick A. Praeger, New York, 1959. $7.50*

There has long been a need for a book which would present the growth and development of painting through the first half of the twentieth century. Few if any contemporary writers are better equipped to write such a book than the English critic and historian Sir Herbert Read. From his wide background in the arts and literature Read has been able to provide the reader with a coherent picture of the various elements which comprise one of the most diversified periods in the history of art. The author has been able to accomplish this difficult task because of his perceptive facility to discern the broad pattern of ideas which underly the vast myriads of individual paintings and movements characteristic of the period. Because of his ability to discern the precepts and ideas which have formed the foundation of twentieth century painting he has been able to present the philosophical and psychological bases which have served to motivate and to condition the many movements and schools of our times.

There are seven chapters in this book: the first of which is entitled, "The Origins of Modern Art", in which he discusses the work of Cezanne, Van Gogh, Gauguin and Seurat. In the final chapter, labelled "The Origins and Development of an Art of Internal Necessity," he discusses post-World War II painting and the contributions of the American and European abstract-expressionists; men such as Jackson Pollack, Sam Francis, Nicolaes De Stael and others. His chapter on cubism constitutes one of the most meaningful analysis which this reviewer has so far encountered. Other equally penetrating sections of this book are concerned with several of the major figures of twentieth century painting, Picasso, Matisse, Klee, and Kandinsky and with movements such as Futurism, Dadaism and Surrealism. In the sixth chapter he offers a really perceptive comparison between intellectual and emotional art. Of these two forms he says "We have therefore two distinct movements, one reaching towards an ideal of clarity, formality, and precision; the other towards the opposite idea; obscurity, informality and imprecision—" (p. 188) In the concluding sections of his book Read forceably disposes of the popular idea that contemporary art has been a corrupting and decadent influence in twentieth century life. On the other hand he shows that the art of our times, "must be conceived as an immense effort to rid the mind of that corruption which, whether it has taken the form of fantasy-building or repression, sentimentality or dogmatism, constitutes a false witness to sensation or experience." (p. 287)

Due to the limitation of space in the book and also one suspects because of the author's basic concern with the mainstreams of twentieth cen-

continued—page 20 readings



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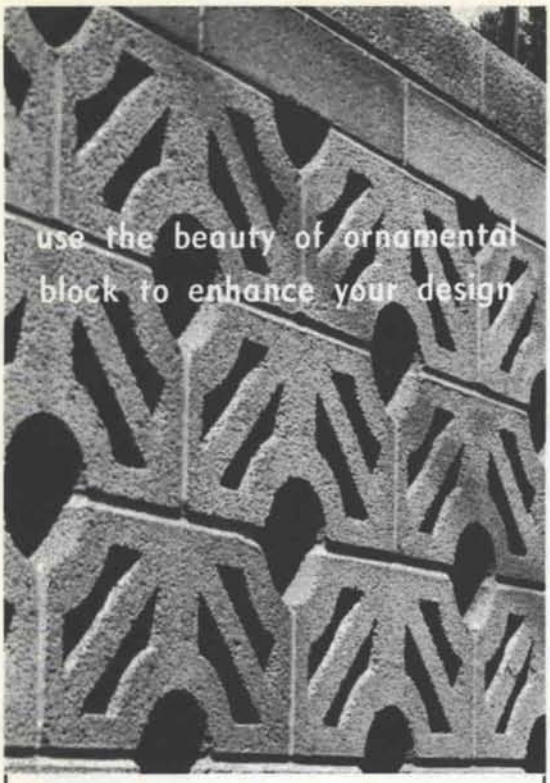

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A POINT OF VIEW

Don P. Schlegel
Assoc. Professor of Architecture
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There exists today within the architectural profession a common practice which has caused a great deal of the animosity directed toward individual architects and the profession by some building contractors. This enmity stems from a statement which appears in most architectural specifications, namely, "The owner reserves the right to reject any or all bids and to waive any or all formalities." This statement has permitted some architects and owners to make a farce out of the spirit behind competitive bidding.

The general understanding of competitive bidding on private work is that the architect and owner approve of four or five capable general contractors who are then invited to submit bids with the mutual understanding that the contract will be awarded to the lowest bidder. With this attitude prevailing all contractors assume the cost of submitting their estimates as the accepted procedure of acquiring work. If we analyze the time involved in submitting a bid on a fifty-thousand dollar project, we find that the general contractor spends approximately thirty hours compiling and submitting the bid. Too, he invites in the neighborhood of ten subs to submit prices. These subs spend about four hours each compiling their own bids. This then is a total of seventy hours for each general bid submitted. If there are five general bids, this adds up to a total of three-hundred and fifty hours. If we establish an arbitrary rate of five dollars an hour for this service, it means that it cost all the contractors as a body a total of one thousand, seven-hundred and fifty dollars. Certainly, this figure varies a great deal depending on the project, but this is just to give a general indication of costs.

The difficulty today stems from the fact that too often after the contractors have accepted the obligation of submitting bids in good faith, the contract is awarded to some one else, or not awarded at all. Sometimes failure to award the contract is due to the fact that the architect's estimate of the cost of the project is unrealistic in relation to the contractor's low bid. Recently two projects did not go ahead because the estimate by the architect concerned was fifty percent low. How can an architect miss an estimate by this much?

One of the reasons appears to be that some architects have a very limited knowledge of changing costs and so revert to a very unrealistic system of estimating on a cost per square-foot based on past experience. Another is that some architects convince themselves that due to their design ability they can reduce costs considerably.

Added to these shortcomings on the part of the architect, is the fact that many clients refuse to accept the architect's estimate and for some

reason feel that in their own particular case cost will be much lower than it actually is, they also fail to realize the spiraling rise of construction costs in the last fifteen years. Other clients contribute to this general problem by becoming so unrealistic about costs that they insist that the architect include all the features they ever dreamed of into the project. Their attitude appears to be that if the cost is too high, certain things can be eliminated and the project resubmitted for bids. The contractors in these cases become a pawn in the game of costs and are freely exploited, for the owner and the architect pay absolutely nothing to the contractor submitting a bid.

Another problem which enters the total picture is that occasionally when the bids are called for, there is no intent on the part of the owner to award the contract to the lowest bidder. This, of course, is never indicated to the bidders. The procedure is only followed in order to secure a price so that the work can be negotiated with the client's favorite builder, or prices played one against the other in order to force a lower bid. This negotiating of the contract might be carried on with even the highest bidder or perhaps with someone who had not submitted a bid.

I feel that this whole situation is highly unethical and uncalled for and that it is the responsibility of the architectural profession to take steps to resolve this problem. This could be done by establishing a policy for all invited competitive bidding that the contract would be awarded or negotiated with the lowest bidder. I do not understand why this procedure is not possible for, if all the contractors who submit bids have been approved by the architect and the owner as capable, the argument that the low bidder might not be qualified is not valid.

If we continue the present practices with these procedures recurring time and time again, many contractors will question the soundness of bidding architecturally designed projects for they have nothing to gain and everything to lose. Some contractors have stopped bidding architects' works. Others feel that they cannot recommend architects for projects on which they might be contacted. Others have just by-passed architectural service by instituting their own design service to compensate for this shortcoming along with others of architects' services.

Recently in an effort to establish more responsibility this problem was discussed with several people with the following suggestions: If the contractor must post a bid bond, is it not logical for the architect and owner to also post bid bonds? Thus, all the people involved would have the same moral and financial responsibility. A bid bond of one percent of the estimated cost would accomplish several things. It would force the architect to estimate more accurately for if the price was ten percent over his estimate, he would forfeit his bid bond to the lowest bidder. He would also have to redesign the project at his own cost.

continued—page 22 view

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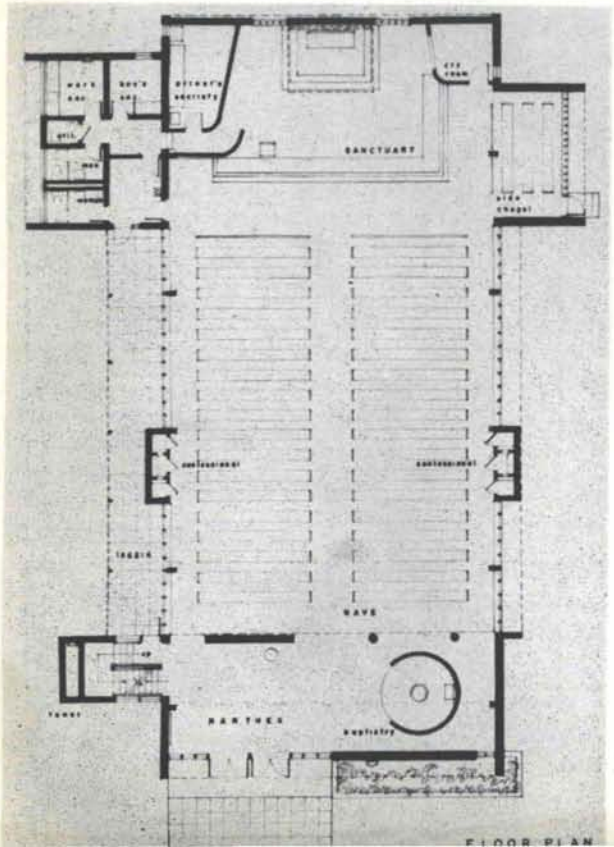
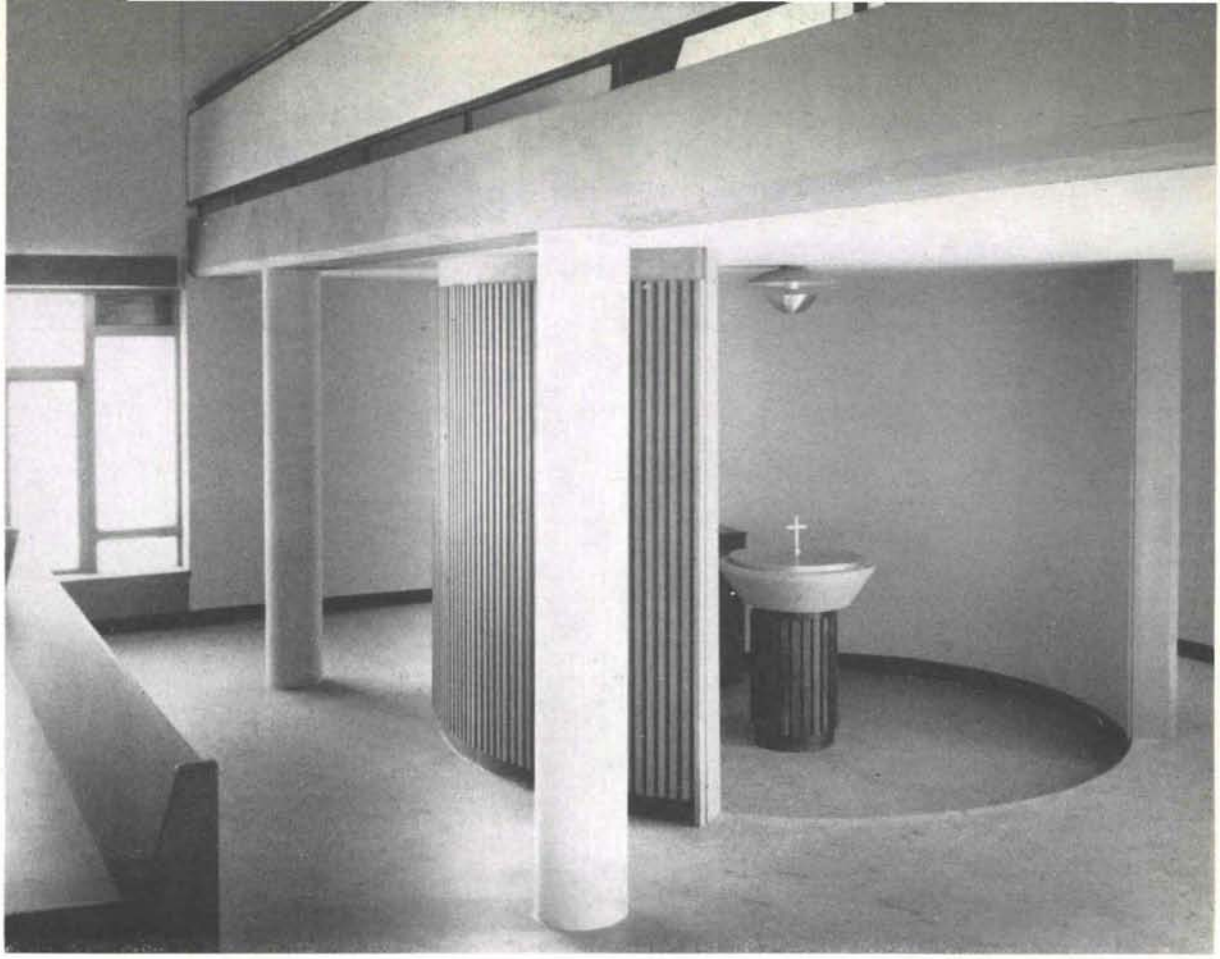


Stanley and Wright, Architects and Planners
Holy Rosary Church, Albuquerque, 1955

This contemporary Catholic Church is of concrete, sheathed in brick with wood decking roof supported on curved laminated beams. The character of the interior is determined by the warm play of textures and surfaces: between the cold white plaster and the warmth of wood. The brick of the exterior contrasts with the glass areas and the sections of sheltered stucco walls. The church was constructed by Lembke, Clough and King, Contractors, for around $100,000.



A GLIMPSE INTO THE PAST — Huning Castle, Albuquerque

Bainbridge Bunting, Assoc. Professor of Art
University of New Mexico

Prior to its demolition in the spring of 1955, Huning Castle had stood on Albuquerque's West Central Avenue for some sixty-eight years. Undoubtedly the most pretentious and architecturally one of the most interesting residences built in New Mexico during the whole nineteenth century, this structure constituted an important milestone in the history of the Southwest. The loss of this handsome old mansion is irreparable and no amount of progress in the form of motel, filling station or supermarket built upon the vacated site can compensate for its destruction. Later generations of Albuquerque citizens can deplore our demolition of this monument.

Showplace of the Territory in the 1880's, Huning Castle comprised a farm of 700 acres, a mansion of fourteen rooms together with outlying service structures, a park-like garden complete with aviary, running fountains and a family burial plot. Adjacent to the farm was the owner's flour mill. The whole establishment occupied a stragetic location mid-way between Albuquerque's rising New Town of the railroad era and her traditional Old Town centered about its plaza. Before considering the architecture of this unusual edifice a few remarks might be in order concerning its builder and about the extraordinary changes that were taking place in Albuquerque in the 1880's. Franz Huning was born in Melle, Germany in 1827. One of many Germans to leave the mother country during the troubled days of 1848, Mr. Huning voyaged by sailing ship from Hamburg to New Orleans and thence he traveled up the Mississippi to St. Louis. Following eighteen months' residence there, he set out with a party for the gold fields of California but stopped short of that goal to settle in Santa Fe. In the mid-fifties Mr. Huning moved to Albuquerque where by 1859 he was proprietor of a general merchandise store. He prospered here and soon became one of the leading citizens. In addition to the store he had other commercial interests. His steam-powered Glorieta Flour Mill "recently refitted with new machinery" could advertise in the local newspaper that it "now turned out as good a brand of flour as can be made anywhere in this country." Mr. Huning was president of the Albuquerque Publishing Company which issued the first newspaper, the *Albuquerque Daily Journal*. He organized a company to manufacture illuminating gas, and he was particularly active in the real estate boom occasioned by the building of two railroads to the city. The second issue of the *Journal* noted in its column of "Local News" that "Franz Huning, between his mills and large merchandise store, is the busiest man in town."

As a final preliminary, one might say something of the general prosperity and optimism that prevailed in this period. Files of the *Albuquerque Daily Journal* established on October 14, 1880, give an excellent picture of the situation. Frequent editorials expressed the conviction that Albuquerque's location at the intersection of north-south and east-west railroad lines would surely ensure the dominant role for the city in all the Territory. A half page ad entitled "Let Your Light Shine" admonished Albuquerque citizens each day of the week to spread abroad the good word of New Mexico's commercial advantages and her superior climate. The highest of hopes were entertained for the region's copper and silver mines. The Socorro area was booming with mines while nearer home, promising copper finds had been made in Tijeras Canyon and coal deposits had been sited not far southeast of the city. Editors of the *Journal* constantly advised of the need to attract industry to the city if new inhabitants were to be attracted to Albuquerque, and there was rejoicing when a new planing mill or machine shop were projected. Add to this the substantial railroad prosperity. Traffic on the Santa Fe line was so heavy in December of 1880 that there were rumors, later unsupported, that the acceptance of goods for shipment would have to be suspended for two weeks. In January of '81 regular rail service extended as far west as Prescott, Arizona, while the Santa Fe's cash receipts in Albuquerque for the single month were above $90,000. The newspaper gloated in an editorial of February 18 that "ALBUQUERQUE IS FIXED."

It was amidst such optimism and prosperity as this that Franz Huning decided to build a mansion in character with the promise of his community. Sometime in the spring of 1881 work got under way on the dwelling; it was completed in the autumn of 1883, an event officially celebrated by a large Christmas party attended by guests from widely distant parts. Now, just as he was caught up in so many aspects of the town's life, Mr. Huning became involved in the construction of his home. According to information from Mr. W. H. Keleher and Miss Erna Fergusson, granddaughter of the builder, Huning was his own contractor and designer. We also learn that the house was built of "terrones" which were cut in the owner's meadows. (Terrones are a kind of adobe brick cut from turf with a spade. Equal in size to the usual adobe brick, the sides of the terrone are curved but the narrow ends vertical. The natural root system of the turf acts as a binder and an aid to even drying just as does straw which is sometimes added to the usual adobe mud). These terrones cost $2.50 per hundred; the cost of the adobe masonry set in the wall was $11.00 per thousand brick; a total of 250,000 terrones were used. Additional information on the total cost of the mansion may exist somewhere in Huning family papers, but these were unavailable at the time of writing.

The same authorities tell us that the doors and windows for the Castle were brought from Chicago. This is interesting in light of the fact that Albuquerque got its own sash and door factory in the spring of 1881. On the other hand we know from advertisements for Huning's store in the *Journal* that it stocked doors and windows. Presumably Mr. Huning was also prepared to act as his own distributor for mill work.

Old pictorial maps of Albuquerque give an idea of the way the Huning property was arranged. To the west, where today Laguna Blvd. intersects Central Avenue, stood Huning's Glorieta Mill, equipped with machinery brought to New Mexico prior to the completion of the railroad. Next to the mill and just east of present Laguna Blvd. was the Castle itself. (fig. 1) This establishment consisted of several buildings: the main house with its two towers, adjacent service buildings, a windmill and a long arbor-covered walk leading from the house to an octagonal aviary. A pool with a running fountain interrupted the front walk which led from the street to the main entrance. At the property's extreme eastern limits, and approached by a small bridge over the irrigation canal, was located the family burial plot. Always interested in horticulture, Mr. Huning had brought specimens of bushes and trees from various parts of New Mexico for his gardens. Behind the house to the southwest and thus occupying the greater part of today's Country Club district lay the remainder of the 700 acre estate.

Huning Castle created an imposing impression as one approached it from Central Avenue—or Railroad Avenue as it was then known. A two story edifice with a flat roof, the entrance was marked by a three story tower. Each level of the tower's vertical mass was interrupted by markedly projecting horizontal balconies while the whole was crowned by a strong cornice and balustrade. (fig. 3) A deep set arch emphasized the main door while a similar recess at the second level repeated the entrance arch on a smaller scale. Well behind the tower facade rose the main block of the building: flat-roofed, deeply corniced and enlivened by a lacy iron cresting. To the tower's right was a narrow wooden veranda; to the left, a bay window that went through two stories. At the further end of the left wing was an open porch of two stories, the lower of which was glazed at a later time. Although constructed of substantial adobe walls two or in some instances three feet thick, the exterior of Huning Castle

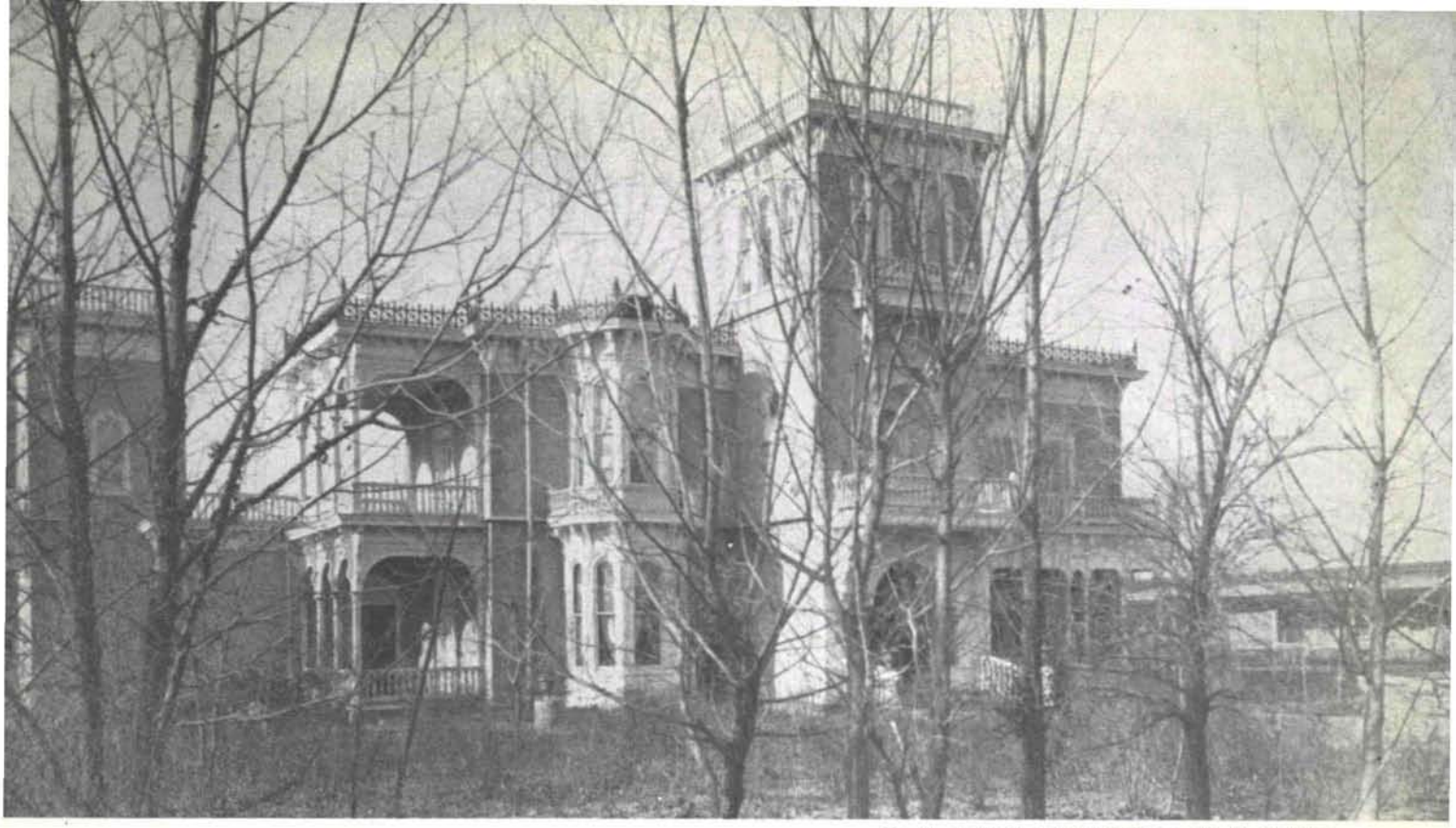


fig. 1—exterior: front (photo—W. K. Keller)

was veneered in wood. Vertical wood siding was used over most of the exterior surface but this was enframed at the corners by wooden boards shaped and bevelled to resemble stone quoins. Wooden architrave moldings encased doors and windows while string courses and a substantial wooden cornice completed the design. (fig. 6) The building tried desperately hard to look like an edifice built of stone. These wooden veneers, cornice and window trim were employed uniformly on all sides of the house except that flush siding was replaced by lapped vertical siding on the south (rear) elevation. Running around the one story kitchen wing and along the entire south facade was a twelve foot wide, wood floored portal. (fig. 5). A small enframed plaque in wood on the east face of the main tower gave the date of the dwelling's completion, 1883.

The main block of the house was connected by means of a one story wing to the east with a second tower. Though but two stories in height, this tower echoed the massing of the entrance tower. Behind the smaller tower a short distance stood a windmill sheathed in a wood facing in order to relate it to the architecture of the house. Nevertheless the battered walls and top railing seen in the old photograph of 1883-85 clearly reveal a characteristic windmill shape. We might speak of this second tower and windmill before we go inside the house as these elements collapsed about 1913, long before the house itself was demolished. The tower contained some kind of water storage tank at the level of the second story while an elaborate bath room occupied the first floor. Legend has it that this was the first bath room with running water to be built in New Mexico. Water

fig. 3—first floor plan

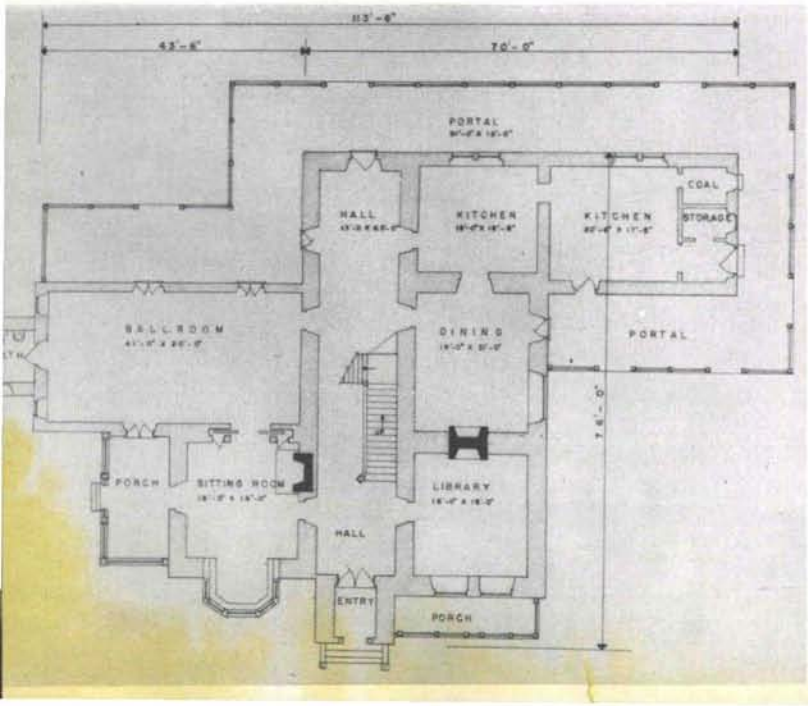
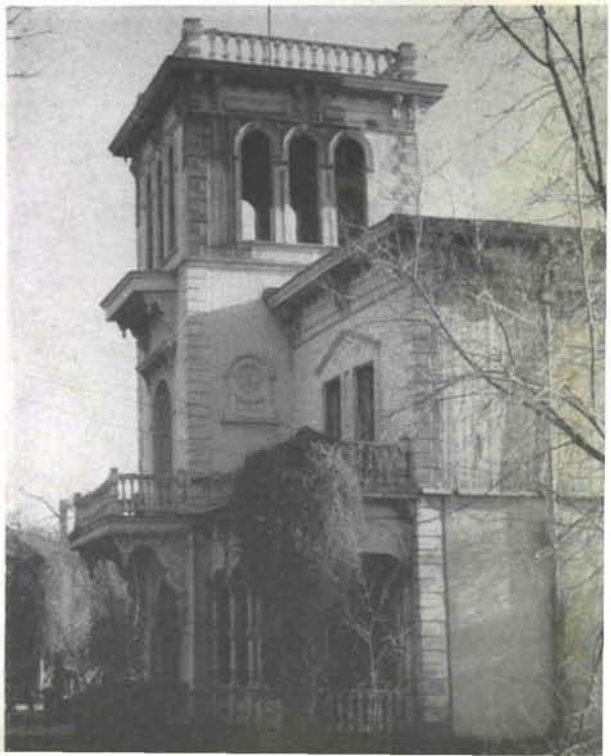


fig. 2—exterior: entrance and front porch



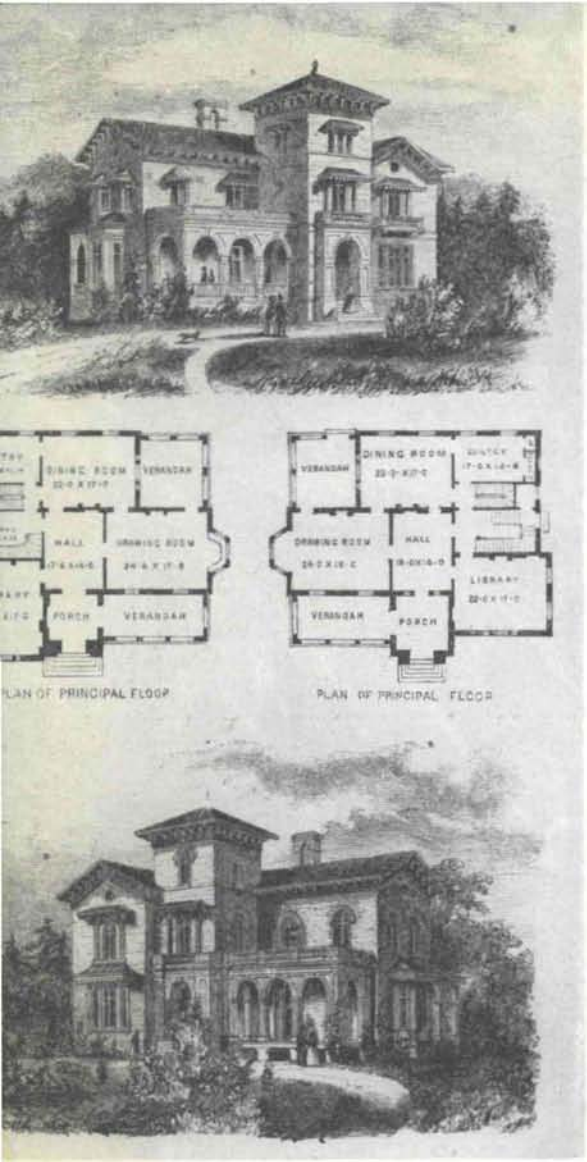
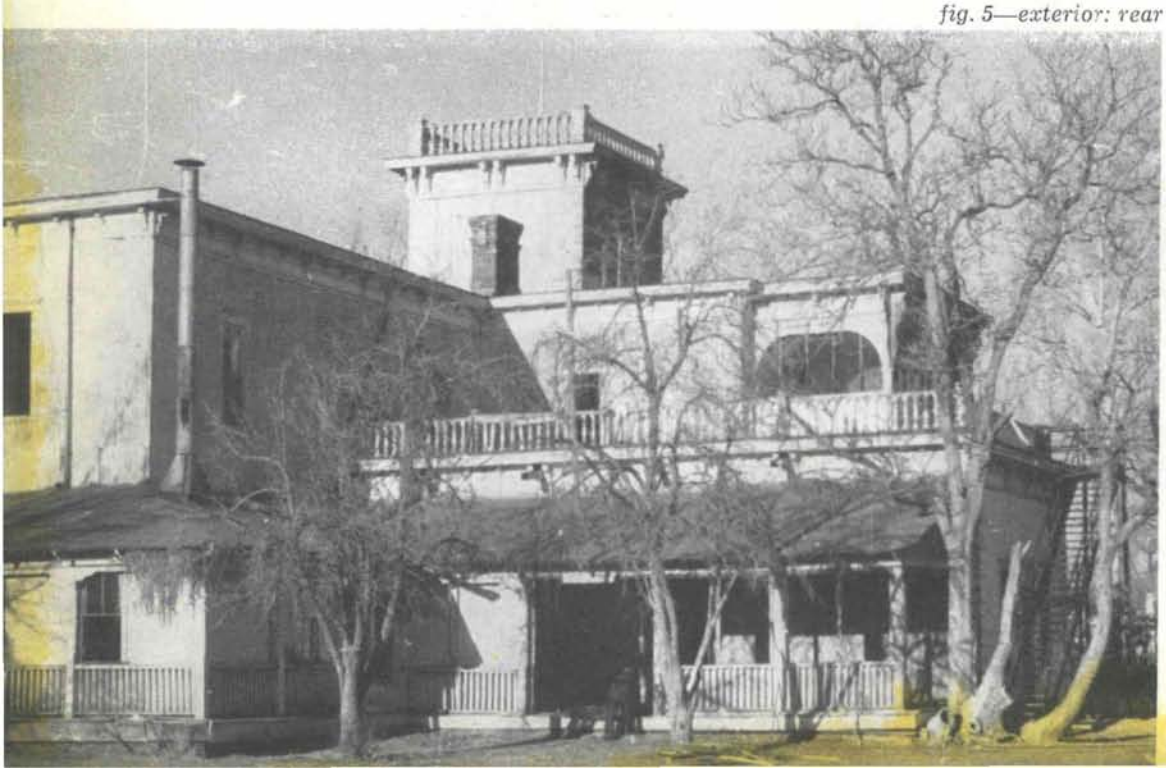


fig. 4—an Italian Villa design from Calvert Vaux's VILLAS AND COTTAGES, *1887*

fig. 6—exterior: front bay window detail

fig. 7—interior: stairs at second floor landing

fig. 5—exterior: rear



pressure from this tank provided for the garden fountains as well as the bath itself.

It is unfortunate that no good pictures of the Castle's interior have been preserved, though, in point of fact, the interior was considerably less distinguished than the exterior. Dominant feature of the plan was the sixty foot hall which was approached directly from the deep entrance vestibule. Despite the imposing dimensions of this area, its visual effect was diminished by the awkward arrangement of the stair which hacked this space in two (fig. 2). Nor did the far end of the hall possess any inviting architectural feature such as a bay window or fireplace which might draw the spectator into this area. Despite its length and fourteen foot width, it remained a dark "back hall."

To the left of the hall were two rooms. A front sitting room with pleasant fireplace and five-sided bay window was the residence's lightest and most cheerful room and the natural gathering place for the family. Behind this sitting room and connecting with it by double sliding doors was a room slightly larger than 20 by 40 feet. Although the impressive sliding doors and dimensions would suggest that it was designed for more formal functions, this chamber was long used as the principal bed room. Immediately off this bed room to the east was the afore mentioned tower bath room whose only entrance was through the bed room. Not until the era of the First World War did a later generation of Hunings convert this chamber into a ball room. Only then was a hard wood floor put down and the ball room inaugurated with a party for one of the daughter's sixteenth birthday.

The form of these sliding doors was most unusual; flanking the main opening were small hinged doors which opened to the same recesses into which the sliding doors were pushed when open. Did these small recesses entered by the hinged doors serve as shallow closets or were they for access in case the sliding doors got hung up in some way? The main doors had frosted glass panels and the frames were quite elaborate. As stated before, Mr. Huning is supposed to have brought the doors from Chicago, but the name of the mill or dealer supplying them is not known. The openings of this ball room are placed symmetrically except for the wide hall door which was located off axis in order to align with the door to the dining room on the opposite side of the hall.

To the right of the main hall was the library in front and dining room behind. Each room contained a fireplace and the library had two large and handsome double hung windows. No direct access, however, was provided to the small veranda to the right of the entrance (fig. 3). In order to get to this porch one had to manage to step over the sill and duck through the library's double hung windows. This porch, therefore, could hardly have been of much usefulness. Behind the dining room were two kitchens, referred to as the summer and winter kitchens. Surrounding the kitchens and along the south front ran the wooden porch mentioned once before.

The rooms of the second floor did not extend over the entire first floor. Here were four large bed rooms, another large hall and a small tower room. This latter contained a ladder in one corner which communicated with the tower room of the third story. As on the ground floor the chamber to the east of the hall had a pleasant bay window as well as access to the open porch. Up a couple of steps from the floor of this room was a small door which gave on to the roof above the ball room. These second floor chambers had less architectural interest than the rooms of the first floor. Mill work throughout the house was machine surfaced and decorated with various kinds of machine-made ornamentation. This trim is characteristic of work produced generally during the eighties in this country; it does not have the pre-Civil War quality which characterizes the exterior trim.

A legend which one often hears repeated in Albuquerque states that Castle Huning was copied from a castle on the Rhein River which Franz Huning had seen as a youth in Germany. (*Old Town News*, Sept. 15, 1941, brief article on Huning Castle). In actual fact, ones does not have to go as far afield as Europe for the architectural precedents of this interesting building. Our mansion clearly belongs to the so-called Italian Villa style which flourished in the eastern part of the United States between 1840-50. One need only refer to typical Italian Villa designs published in plan books prior to the Civil war to see the relation of Huning's mansion to this style. The same features assail one in both designs: the centralizing entrance tower, an asymmetrical massing, protruding bay windows or projecting porches to reduce rigidity of massing, the emphatic cornice supported by paired brackets, abundant use of quoins and string courses and elaborate frames about all openings. It is true that the Italian Villa is often capped by a low-pitched roof. In the present example, on the contrary, the owner-builder very sensibly retained the traditional flat roof of New Mexico, but Huning Castle's consequent horizontality is completely in harmony with the Italian manner.

A word of caution should here be interposed about this term "Italian Villa" as the actual connection of this style with Italy is indeed remote. Rather, this style represents what the provincial Yankee builders of the 1840's *imagined* Tuscan architecture of the Renaissance to be than a reasonable facsimile.

The most salient single characteristic of the Italian Villa style is the paired bracket support for the cornices. So obtrusive is this feature that some authors have labeled this movement the "Bracket Style." The brackets used at Huning Castle would alone be sufficient to identify its design as Italianate. Despite apparent complexity and suggestion of costly carving, these brackets were cheaply and quickly produced with the aid of lathes and jig saws. Rather than being carved out of a single block of wood, they were built up of several layers of wood, each of which could be shaped separately prior to assembly. Complexity could be compounded by adding molding and lathe-turned rosettes. If the final effect is suggestive of painstaking hand-carving, closer inspection reveals the actual method of manufacture. This reliance upon the machine for inexpensive yet ingeniously elaborate decoration is, of course, not peculiar to Mr. Huning's Castle in nineteenth century America. Most elaborate of all the brackets were those which supported the balcony over the principal entrance (fig. 3). So insistantly heavy and ornate are these that the modern viewer is moved more to indulgent delight rather than aesthetic indignation.

If the 1881 date for the beginning of the Castle indicates a twenty to forty year time lag behind architectural developments of the Atlantic seaboard, there are also found here some slight indications of later American building fashion. The precise linear design on the horizontal beams of the front veranda (fig. 3) suggests ornamentation found in New England after 1867. This sharp line ornamentation is cut with a jigsaw or grouted out. Ornamentation of this type is ordinarily not found in association with Italian Villa designs but more often occurs on "French Renaissance" buildings, sometimes also called the General Grant style.

Family tradition tells us that Franz Huning himself designed the house. This seems very probable in the light of certain gaucheries in design — particularly the awkward relation of the main stair to the entrance hall and the inaccessable front porch off the library. It is evident, however, that Mr. Huning had access to current plan books similar to Calvert Vaux' influencial *Villas and Cottages* (1857) or Gervase Wheeler's *Homes for the People in Suburb and Country* (1867) (fig. 4). Although considerable attention has been given to the matter, no plan or elevation illustrated in such a plan book has been discovered which provides an exact model for the Castle. On the other hand, almost all of the features here employed can be found within the contents of any single book of plans. To give but one example, Plate 17 of Vaux illustrates two villas and their plans. The arrangement of the veranda adjacent to the tower and the paneling around the arched entrance are very reminiscent of the Castle. In this illustration we also discover the bracketed cornice, the combination of square and circular-headed windows, a fondness for bay windows and the ubiquitous tower.

The design process followed in the Castle is a familiar one: feature A from one page, feature B from another; General Grant line ornamentation with Italian Villa brackets. One should also note that all of the "features" are loaded on the main facade. Seen from any other elevation than the front, the design is decidedly less elaborate or well composed (fig. 5). Still it must be admitted that Mr. Huning combined these features with some skill; the old facade did possess an impressiveness and dignity as well as an harmonious balance of diverse elements.

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— *continued from page 10* **readings**

tury painting, he has excluded those "naive" painters who have consciously sought to present certain elements of folk tradition in their work, and he also has omitted any reference to realistic painters of this century, although in regard to the latter group he does, "not deny the great accomplishment and permanent value" (p. 7) of the works of many men who have and are working in this tradition.

In the matter of printing and design, this book is well conceived and of convenient size The color and black and white illustrations are well integrated into the text and adequately serve the purpose for which they were intended. In addition to a brief, but well selected bibliography, there is a valuable thumb-nail "Pictorial Survey of Modern Painting," comprising over 300 small black and white photographs. This reviewer would certainly recommend that this book should be read and reread by anyone who is seriously interested in the arts and in the modes of visual expression of the twentieth century.

David Gebhard

Rosalie Doolittle, in collaboration with Harriet Tiedebohl. SOUTHWEST GARDENING. *University of New Mexico Press, Albuquerque. $5.00.*

For many years residents of the Southwest area of the United States who desired information and advice on gardening problems were fully dependent on opinions of neighbors and a few Department of Agriculture bulletins which were usually concerned with specific problems. A real need was felt for a publication aimed at the novice gardener and dealing, in particular, with an area where home gardening problems were very nearly unique to that area.

In 1953, The University of New Mexico Press published the first edition of *Southwest Gardening*, co-authored by Rosalie Doolittle and Harriet Tiedebohl. The book was well received and in a short time was a complete sell-out.

1959 marks the publication of the Revised Edition of *Southwest Gardening*, by Rosalie Doolittle, in collaboration with Harriet Tiedebohl. The new edition contains an abundance of the old, gardening truths, as well as new trends, new plant varieties, and most important, an index. Particularly noteworthy is the amount of thought and space devoted to Plot Plans, a sphere curiously neglected by most gardening publications. A genuine effort seems to have been made to create some harmony between architectural and gardening styles.

Mrs. Doolittle's book has little to offer the specialist or the more experienced gardener, but can prove of great value to the beginner, especially the new resident of the area with which the book is concerned. Terms and language could scarcely be more simple and straightforward. Proper emphasis has been placed on most important factors and a minimum of unnecessary repetition has been maintained. These qualities, together with its one-of-a-kind position, should insure the book a good reception.

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— *continued from page 13* view

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The failure of the architect to realistically face his own shortcomings and to make the necessary changes is one of the contributing factors for many people turning to others for architectural services. Before the architect takes "His place today as the leader of the design profession," which the January, 1960 issue of the A.I.A. Journal indicates he is doing, he must make some changes.

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