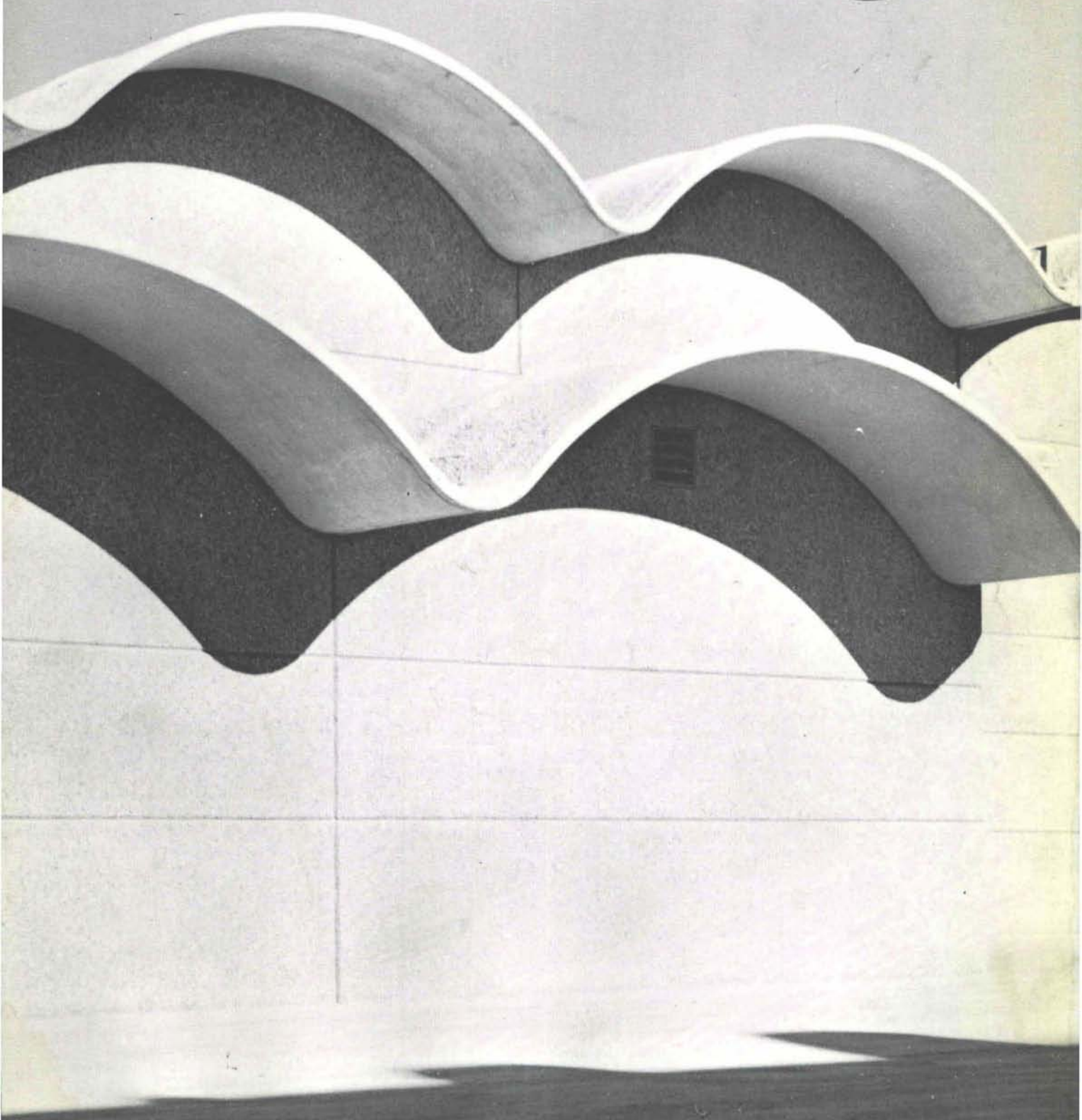


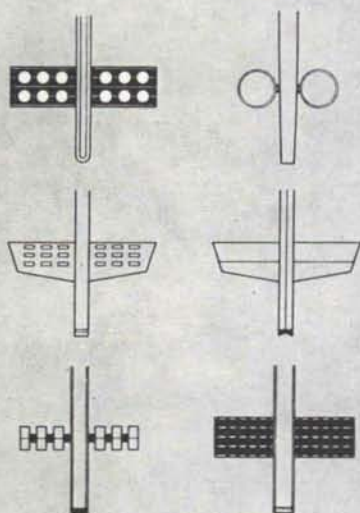
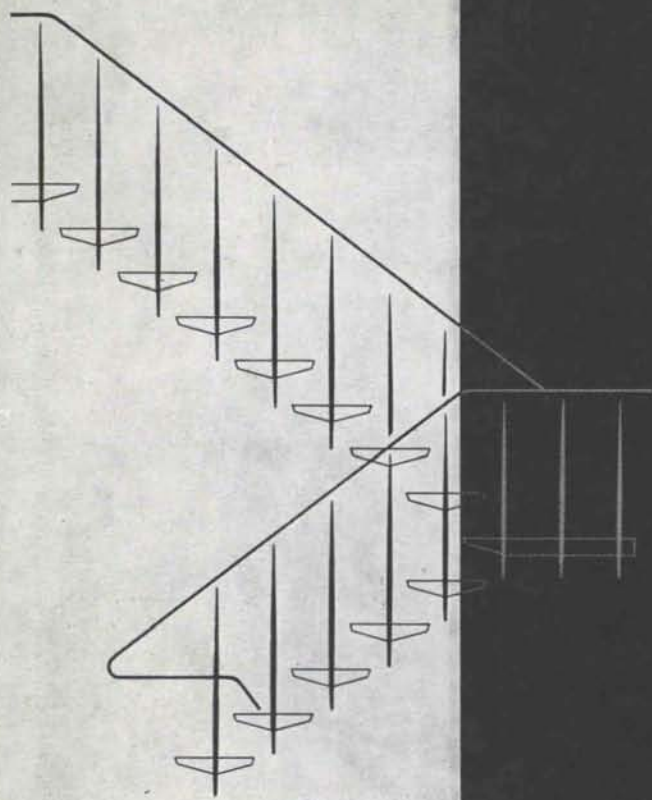
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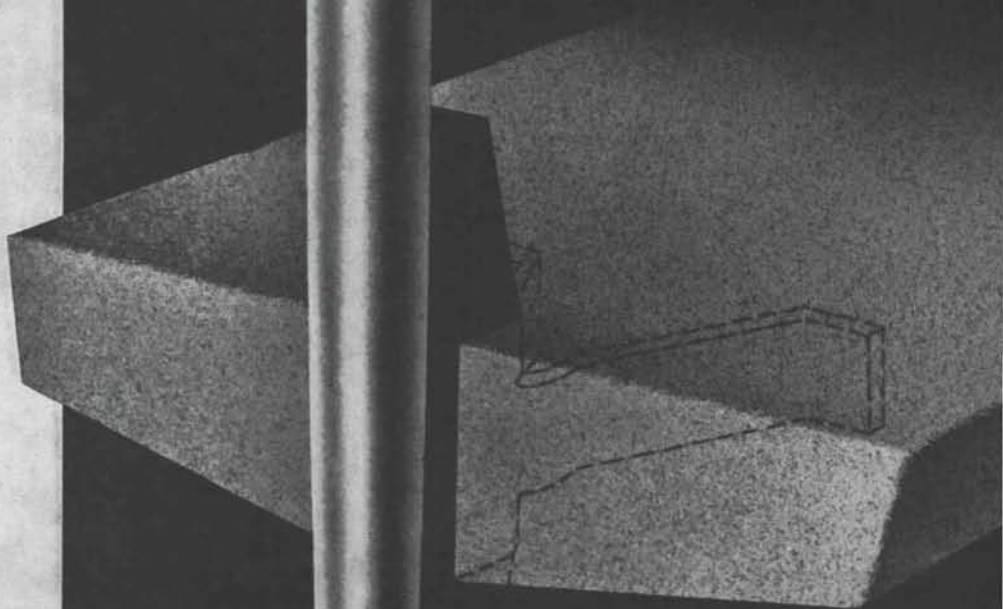
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(cover—*Maintenance Building, Ideal
Cement Plant, Bainbridge Bunting*)

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As a new volume of the NMA begins the editors again request material for future publications. This material can be in the form of articles, of write ups of completed buildings or projects, or of letters to the editors. All material received will be given careful consideration.

The editors are considering an issue devoted to *re-modeling of buildings* — residential, commercial and public. All material should be sent to: B. Bunting, 5021 Guadalupe Trail, Albuquerque, N. M.

Several persons have suggested that some subscribers to the NMA might like to obtain bound copies of the magazine for 1960. An arrangement has been made with a local bindery for binding the six 1960 issues at a cost of \$5.00. Those wishing to obtain bound copies should send their back issues to: B. Bunting, 5021 Guadalupe Trail, NW, Albuquerque, by February fifteenth. If you do not have the complete set, send such issues as you have and we shall try to complete your set (50c per issue supplied by us, though we have only a few back issues and these mostly postal returns.) The January 1960 issue (fireplace on cover) was short and copies are particularly scarce. If anyone can return an extra copy or two of this issue to us, we should be most grateful.

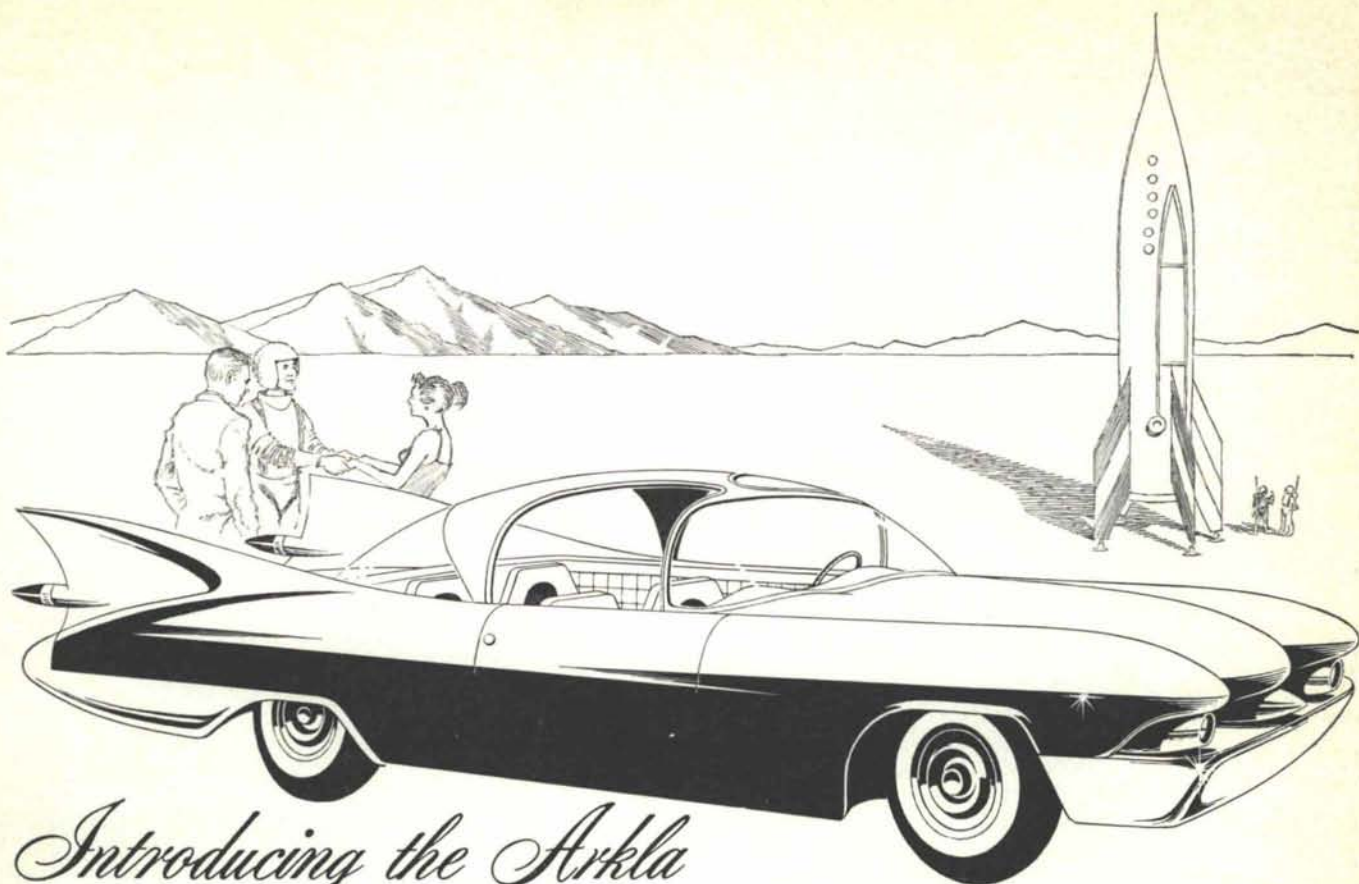
The NMA reduced its indebtedness by \$500 at the end of 1960. This achievement is due in large part to the hard and constant work of Miles Brittelle who handles the advertising and co-editor John Conron. Both serve without financial compensation.

The Annual Meeting of the New Mexico Chapter, A.I.A. will be held March 18 at a place to be named in Albuquerque.

MEETINGS IN WASHINGTON

In late November two important AIA meetings were held concurrently in Washington. W. Miles Brittelle, Sr., representing the Western Mountain Region, summarizes the Chapter Affairs Committee meeting, and Albert H. Clark, immediate past president of the Student Chapter, AIA, at the University of New Mexico, reports on the Annual Student Forum.

The *Committee of Chapter Affairs* held its annual meeting in the conference room of the "Octagon", Institute headquarters in Washington. As two items of the 18 point agenda consumed most of our time, I shall confine my report to them: Membership and Student Chapter Affairs. At its autumn meeting this year the Board of Directors of the national AIA had charged the Committee on Chapter Affairs with the task of extending AIA membership among qualified persons. Taking our cue from the Board's directive, we studied the report of the national Committee on Dues which revealed that some 9,000 persons are eligible for membership in the Institute whose names do not appear on our roster. For the most part these people are employed architects or teachers of architecture in our universities. With the foregoing facts in hand a program was agreed upon which will inform these potential members of the advantages of Institute membership. This membership drive will operate through local chapters.



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The responsibility of the Chapter Affairs Committee to the numerous student chapters has grown to such proportions that we felt that a new national committee of AIA should be established to oversee and cooperate with student chapters in enlarging their programs and defining their objectives. Our committee therefore passed a resolution requesting the formation of another committee to deal specifically with student problems and to be composed of three AIA corporate members and three officers of the Association of Student Chapters. Needless to say, the students play a large part in our planning, present and future, and to neglect them could prove disastrous.

The meeting of Chapter Affairs is always scheduled to convene one day ahead of the Annual Student Forum, in order that we of the committee can be with them at this time in Washington, participate in their program and have fellowship with them. I shall not dwell on this subject as elsewhere in these pages you will find a report on the Student Forum by one of our four UNM students attending that meeting.

In closing this report, I should like to say that the highlight of the joint meetings was the day that we of the Chapter Affairs committee took all of the students in attendance to lunch. Real fellowship prevails at these luncheons which are also an annual event.

—W. Miles Brittelle, Sr.

Student Forum. For the sixth consecutive year student representatives from each school of architecture in the country met at the invitation of the AIA for the three-day *Student Forum*. To this meeting the official UNM delegate was accompanied by three other architectural students: Anthony Predock, Tony Reynolds and William Simms. Tony provided the car and we all added to the travel expenses given me by the AIA.

Unfortunately we did not arrive in time for the business meeting on Sunday, but we were on hand for the opening addresses by Edmund Purves, executive director, Philip Will, AIA president, and Raymond Gary, president of Student Chapters. This was followed by a luncheon at the "Octagon" at which time we found opportunity to talk with students from other colleges about our ideas and problems. Strangely enough these seem to be universal.

The afternoon session began with a panel discussion concerning "Project Programming and Administration". Mr. Vincent Kling had prepared a complete and informative lecture on the procedure his office follows when solving a particular problem. As designer of his firm Mr. Kling exercises control over the many departments which take the job through to completion. F. Lee Cochran, a partner of Philip Will, stated that in his office, each man has a problem to solve and follows it through to completion. Ulrich Franzen, third member of the panel, maintained that in his small office he is able to keep in contact with every aspect of the job. In large offices, he felt, the head of the firm too often becomes a businessman. The youthfulness and vitality of Mr. Franzen was very enjoyable as he replied with quick and witty answers to student questions.

Next we watched with great interest the film on urban planning and renewal, *The Second United States*. Without doubt the finest architectural film I have ever witnessed, the graphics and the presentation of such city plans as that of Fort Worth produce an impact that will

captivate any audience. The UNM student chapter will endeavor to procure this film for public viewing in Albuquerque.

The first day ended with a pizza-and-beer dinner, all courtesy of the AIA. Again we welcomed a chance to discuss ideas with other students and the guest lecturers. Alex Vergun of MIT led the evening meeting devoted to international architectural student communication. Students advocated the exchange of slides, programs and information with foreign colleagues. The UNM chapter volunteered its services to bring about better relations with our neighbors to the south.

The Tuesday session of the Forum began with a short discussion of the Reynolds Aluminum Prize for architectural students. Then followed a lecture by Paul Weidinger who feels that the architectural profession is losing valuable engineering talent due to the fact that men with engineering interests are not being used to their full capacity. Given no chance to face challenging problems, they leave to seek these rewards elsewhere.

Highlight of the entire Forum and an event that had been anticipated by everyone, was the appearance of Louis Kahn. His lecture, *Design and Form*, was so intensive that an analysis cannot here be written. A tape recording of the speech has been ordered, and we hope soon to share it with fellow students at the University. So inspiring was this talk that few questions came from students who before had been full of questions and answers.

The stimulating afternoon continued with an exciting criticism of contemporary architecture by Albert Bush-Brown, professor at MIT. Possessed of a vibrant personality, he criticized some modern buildings and stated that there is not enough *open* criticism of architecture today. He felt that we owe it to ourselves, the public and the profession to judge buildings in much the same way as we judge painting.

The day came to a close with a talk on professional practice by J. Roy Carroll, and Supreme Court Justice John M. Harlan spoke on professional ethics. We were fortunate to hear such distinguished gentlemen.

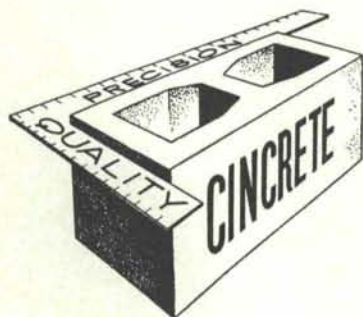
Realizing that this was the last evening of the Forum, we tried to talk to the majority of students and speakers. Students expressed a deep concern about the profession and about their responsibility to society. I believe that this — the architect's responsibility to his society — was the important message for every student. It was also heartening to hear from so many who felt that all was not well in the world but who wanted to do something about it.

I would like to take this opportunity to thank the AIA, both local and national, for the support that enabled me and my companions to attend one of the most enlightening meetings ever held. I cannot begin to retell the benefits gained from such a trip. Not only was the Forum itself rewarding, but being able to see and experience the great buildings of Philadelphia and New York made this trip unforgettable. —Albert H. Clark

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IDEAL CEMENT PLANT Tijeras, New Mexico

Ferguson, Stevens, Mallory and Pearl, Architects and Engineers

The final program approved by the Ideal Cement Company for two buildings of its new Tijeras Canyon plant indicated an architectural approach that would both exploit the possibilities of precast and prestressed concrete and produce a fresh and exciting architectural design appropriate to this region. The commission comprised a 23,000 sq. ft. maintenance building and a 9800 sq. ft. air-conditioned administration building to include offices and laboratory as well as locker and shower facilities for plant employees.

The design succeeds on many counts. It expresses the flexibility as well as the monolithic strength of concrete, qualities emphasized when one sees the fluid lines of the present structures against the stark geometry of the storage cylinders and cubic masses of the factory building. The design also expresses the new structural principle of thin shells.

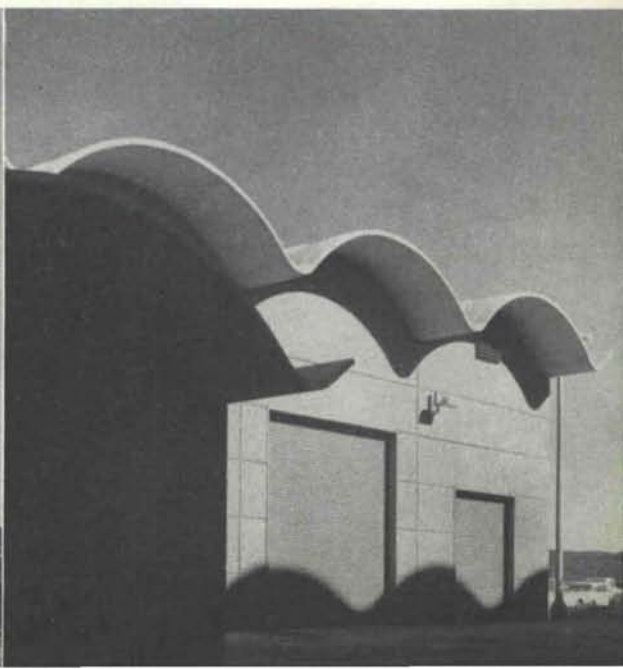
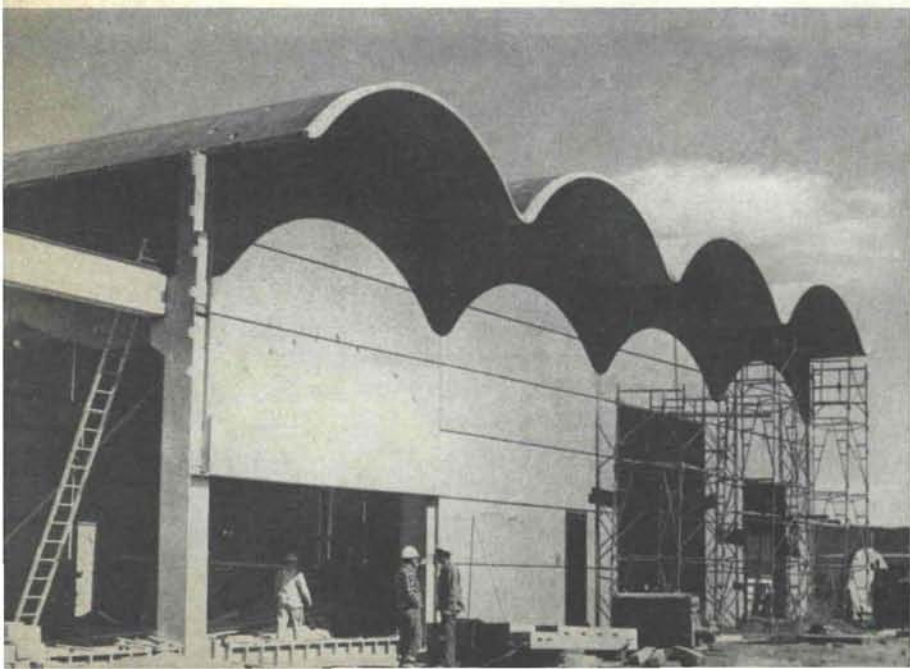
The casting and finishing of the concrete evidence excellent craftsmanship. Exterior wall panels, prefabricated in Utah and trucked to the plant site, expose a handsomely textured aggregate surface.

Above all, this plant demonstrates that a factory can be a beautiful piece of architecture — an achieve-

ment that has been recognized by two awards. FACTORY MAGAZINE, a McGraw-Hill publication devoted to factory management, selected the Tijeras plant as one of the "Top Ten Plants of 1960." And at the recent AIA Rocky Mountain Region convention in Tucson, the structures received an HONORABLE MENTION award.

Throughout both buildings columns and wall panels are precast and the roof structure is thin shell. Two different schemes of construction are employed. In the maintenance shop the barrels are supported on structural wall panels which conform to the roof contour. In the administrative building barrels are supported on a skeleton frame consisting of arched beams and Y-shaped columns. Columns and panels are precast with steel insets for welded or bolted connections. Prestressed, precast concrete beams are employed for the craneway of the maintenance building. Picture captions explain other details of the construction.

Completed in May of 1959, the two buildings required eight months to erect; Robert McKee, Inc., was the contractor. Yonemotos designed the effective landscaping.



1. This photograph shows the partial erection of the precast units of the Maintenance Building. Here the top panels were shaped to the profile of the barrels and were designed both to counteract the horizontal thrust of the barrels and as a beam to support them. Also shown are the prestressed crane beam in place at the left and the steel clips for anchoring the lower level roof barrels to the sidewall panels of the higher structure.

2. Finished Maintenance Building. The lower precast barrels have been attached to the wall inserts shown in the previous picture.

3. Some of the shells for the Maintenance Building have been poured. In the background are stacked precast columns and beams. Note the steel base plates at end of columns. Of special interest are the steel frames attached temporarily to the shell at four points. By using two cranes to lift the framework, the barrels are moved into place without undue stress.

4. Forming for the precast barrels of Administration Building.

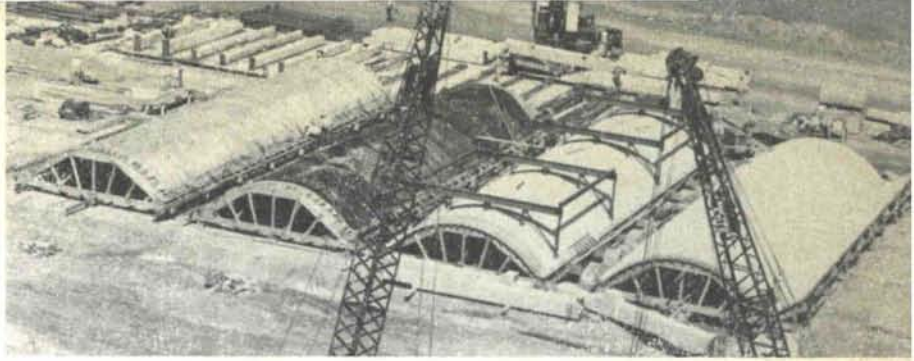
5. Several barrels of the Administration Building are in place on the precast columns and arched beams. This structure differs from the Maintenance Building in that columns and roof are entirely independent of the side-wall panels with the exception that certain of these elements are designed as shear panels to resist horizontal stresses. The roof barrels could not be supported on sidewall panels because of the large number of openings in the walls. A steel tie-rod was incorporated in this building to counteract the horizontal thrust of the barrels.

6. Administration Building. End bay showing tierods.

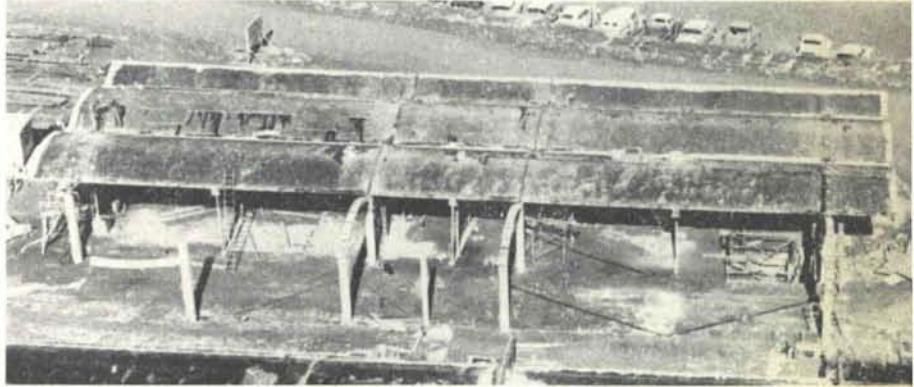
7. Administration Building, lunch room.

Photograph credits. Figure numbers 1, 3, 4 and 7 courtesy of Gordon Ferguson and the Ideal Cement Plant. Others by B. Bunting.

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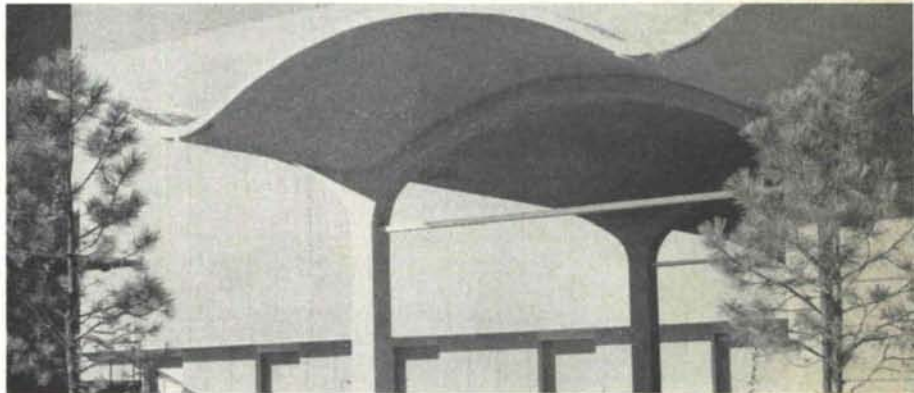
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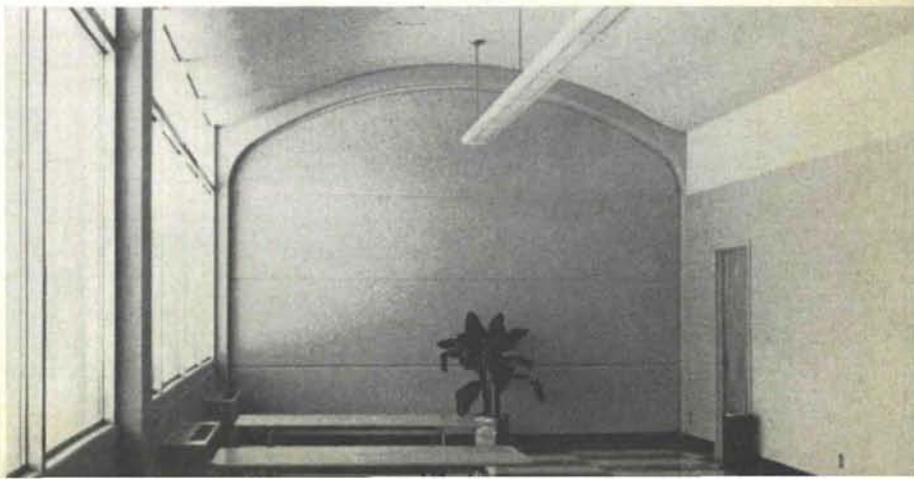
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NOTES OF AN AMERICAN IN EUROPE

Whatever purpose an American may have for traveling in Europe he will find it impossible to remain oblivious to the tremendous building activity which is rapidly transforming the face of the continent. The urban and rural landscape, which until the end of the Second World War was primarily oriented to the visual patterns of the years before 1900, is rapidly disappearing. Since an American usually visits Europe to partake of his cultural past, he probably tries to ignore these changes or, when they press on him too much, he tends to decry the destruction of what to him should always remain a purely historic and romantic environment. If the traveler can somehow shake off this "Arcadian National Geographic View" of Europe and sense it as a living organic society, he will be in a position better to understand the past which he sees and to appraise critically the present urban and rural scene in America. For in many ways the architectural and urban planning problems which Europe is seeking to solve are an intensification of similar difficulties which America is facing or will be facing in the immediate future.

Perhaps the first aspect of contemporary European architecture which impresses the traveler is its sheer quantity. In England, in France and above all in Germany, the character of whole districts and in some cases the visual pattern of entire cities are being transformed beyond recognition. To be sure Medieval, Renaissance and Baroque buildings and city-scapes are still to be found, but in an increasing number of European cities they no longer are the dominant visual elements. New patterns composed of tall skyscraper blocks which house apartments, municipal offices, business offices and department stores are slowly replacing these older city-scapes. Also for good or evil the automobile has imposed itself on the European scene, and as in America it is destroying the sharp division which formerly existed between the city or village and the surrounding countryside. The super highway with its elaborate underpasses, overpasses, interchanges, accompanying signs, gas stations, restaurants and motels is creating the visual character of the landscape itself.

Another characteristic, of which the traveler is aware, is the universal acceptance of the International Style as the dominant mode of architectural expression. Other concepts of design are occasionally found, from the amorphous tactile forms as in recent buildings of Le Corbusier, to examples of pure eclecticism where an attempt is still being made to recreate past architectural forms. But these buildings are in a strict minority. While the visitor sees that the International Style is *the* style of the moment in Europe, it does not take him very long to observe that it is by no means uniform in its features. Even after a few days he readily discerns the aesthetic and structural difference between Italian, German or French buildings. These regional variations may be sensed not only in the details of the building, but even more pronouncedly in the scale and proportions and in the way in which the new architecture has been related to the landscape.

In England, for example, one is not as aware of the great volume of new building as one is on the continent. In part at least this impression results from the

fact that a vast number of post World War II English buildings (whether houses or business establishments) are small in scale and very often conservative in design. Thus it is difficult to distinguish them from their older neighbors. The English architect's concern for what we could think of as an individual scale is, of course, something to which an American will sympathetically respond. But while this quality of scale is to be commended, the visitor will be left with an overall impression that contemporary English architecture is unquestionably the duller and most mediocre to be encountered in Europe. The way in which they have misused both structure and materials, the general lack of feeling for proportion and the rejection of post-1900 interior spatial concepts has led to a decidedly unimaginative architecture. On the positive side, though, it should certainly be pointed out that one will occasionally come across tastefully designed schools, offices or factories, and it should be pointed out as well that English detailing, while generally lacking in aesthetic qualities, is none the less beautifully and precisely manufactured and assembled. But these qualities hardly counter the defects of design which predominate in their architecture and urban planning.

Whereas in England the most striking contemporary designs are in office, factory and school buildings, in France one seems only to be aware of apartment houses. The French, à la Le Corbusier, have become enamored with the tall skyscraper slab apartment building which they seem to employ as a universal solution to their pressing housing needs. In fact they seem to have almost a mania for these high, multiple unit structures. A visitor may drive through the most idyllic French medieval landscape and upon entering a small village he will suddenly be confronted by at least one if not a number of six to ten-story slab apartment buildings. In other cases he discovers completely new cities of these buildings, as for example near Lyons or just off the superhighway between Paris and Fontainebleau. The urban planning of these apartment units seems to be a perfect summation of the Gallic temperament—rational, academic and in its own way forcefully authoritarian. Undoubtedly much thought has gone into the integration of these static forms into the urban setting. Usually they are placed near the outskirts of a city or village and often have their own parks, forest and recreation areas. An American will probably feel that little has been left to chance in their planning. Unquestionably the major defect in this type of planning is that the size of these projects bears little relation to the people who use them or to the scale of the adjoining urban scene. Although English housing does tend on the whole to be uninteresting, it does retain a personal quality which is surely not to be found in these French examples.

As to the question of design, the average French building is certainly a sophisticated expression of the International Style. The overall volumetric proportions of the structure and the articulation and relationships of the exterior facades tend to be handled in a subtle and knowing fashion, something we have habitually come to expect of the French. If, however, the visitor wishes to retain a favorable impression of current

French design, it is best that he see these buildings entirely from afar, for a close examination will reveal an amazing shoddiness of workmanship and detailing, and the interior enclosed space is almost always articulated into small, dismally confining cubicles. As objects existing in space these buildings are successful, but as devices to enclose space they leave much to be desired.

It is impossible to leave the subject of French architecture without mentioning Le Corbusier. Any American who has even a smattering of knowledge of his own architecture will be in a good position to understand Le Corbusier's place in the present French scene. For in many ways it is identical to that of Frank Lloyd Wright in America. As far as this visitor is concerned, there can be no question whatsoever that Le Corbusier is the major figure in twentieth century European architecture. Though significant to the development of contemporary architecture, Gropius and Mies van der Rohe simply cannot be compared to either Le Corbusier or Wright. The same is even more true in discussing contemporary French architecture and Le Corbusier. In relation to French architecture as a whole, Le Corbusier's buildings exist on an entirely different level. But as in America, where it is decidedly easy for a visitor (or even a "native") to travel from coast to coast and remain completely oblivious to the architecture of Wright, so too in France one might easily remain quite unaware of the buildings of Le Corbusier. A visitor must be determined to search out and find his buildings. For, with the possible exception of the Marseilles Block, none of Le Corbusier's buildings dominate or assume visual importance in the French scene. Anyone experiencing the buildings of Wright or Le Corbusier will realize the tremendous influence these men have had on contemporary architecture (both for good and bad) but at the same time it should be noted that their buildings really lie outside of the basic *practice* of architecture over the past quarter century.

The moment that the visitor crosses the frontier between France and Germany he becomes aware of marked differences which exist between the contemporary buildings of the two countries. Although Germany has not produced any really dominant architectural personalities since the war, she has brought forth an array of buildings which maintain a high level of quality, a level not to be experienced in any other country this visitor saw in Europe. Utilizing the International Style which they themselves helped to develop in the 1920's, the Germans, through a process of analysis and refinement, have produced a "style" (with stated or implied rules) in every sense of the term.

Their detailing, whether in brick, concrete or steel, is beautifully handled and so too their interior planning which ranges from beautifully designed door handles and light switches to some of the most handsome contemporary furniture produced in Europe.

Because of the tremendous need for replacing their devastated cities, the Germans probably have more examples of contemporary design than any other country in Europe. Cities such as Stuttgart, Frankfurt, and Cologne are completely dominated by new structures and by vast networks of new city streets and super-highways which spread the city pattern into the rural

landscape. The only retrogressive feature of the contemporary architectural scene in Germany is in the area of housing, especially single family dwellings which, like English counterparts, tend to be rather lifeless in their quaint and borrowed traditional garb. But the private house, or for that matter, even the apartment house, is not the building type which has asserted its visual authority over the landscape. As in America, the office building, the factory and similar structures are what the visitor notices when he drives or walks around a German city.

Italy, on the contrary, confronts the visitor with a decidedly different impression from Germany. Although the number of recent Italian buildings is not as great as her northern neighbors, every Italian city nevertheless boasts extensive peripteral developments of new apartment buildings, private houses and factories, and no city seems to be without numerous new buildings in the older sections. While the outlying developments may well be part of an overall planning of the community, a casual traveler will certainly not be aware of it. Visually they seem rather haphazardly laid out, and one is inclined to feel that they add little in a positive sense to the older amenities of the cities and towns.

The general poor impression of Italian rural and urban sprawl (accompanied by such American cultural contributions as mile upon mile of gigantic and tasteless bill boards) is regrettably reinforced by the general lack of quality in the design of the buildings themselves. One feels that the Italians have taken over a new style (as a style) with great gusto but with little understanding of its real meaning. In Italy, one encounters perhaps more examples of sheer exhibitionism and exoticism in design than in any other country of Europe. Some of their buildings evidence complete encyclopedias of design clichés of the International Style, together, in some cases, with a number of Wrightian motifs as well. These really awkward and confused designs constitute the average contemporary building which the visitor will find in any Italian city whether Milan, Florence or Rome. On the other hand, the Italians over the past ten or fifteen years have designed a few buildings whose outstanding quality makes up for the general confusion in their everyday design. Good examples may be experienced in several exposition buildings constructed for the Venice Biennial Painting Exhibition. The visitor will also discover other equally imaginative design solutions in the exhibitions and displays of art and historical objects in the museums of Milan, Florence and Naples.

Although it may seem that the reaction of this American visitor to contemporary European architecture has perhaps tended to be overly critical, such is not the impression which he wishes to leave, for he found the modern European scene to be extremely stimulating. He also has come away with the feeling that present day European architects and urban planners are well aware of what is taking place in America, but that such an awareness is unfortunately not typical of their American counterparts. If American architecture is not to recede into a morass of modern provincialism it must become more cognizant of the developments which are taking place in Europe and elsewhere.

TWO BUILDINGS

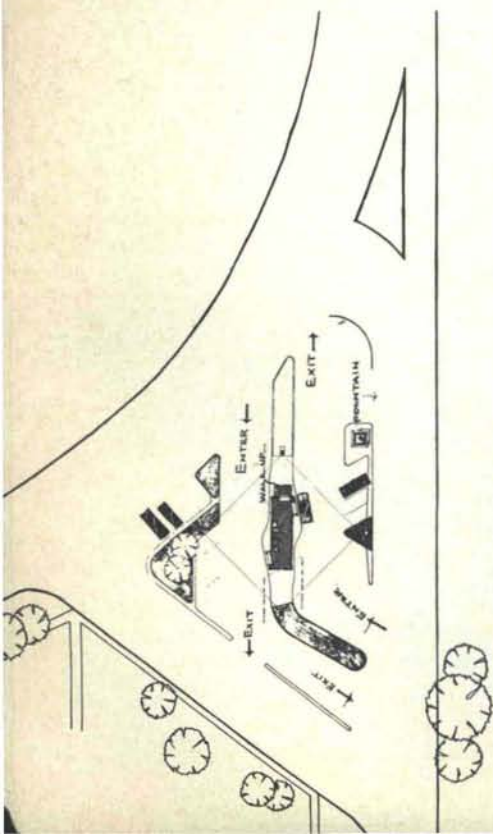
James A. Burran, Jr. AIA

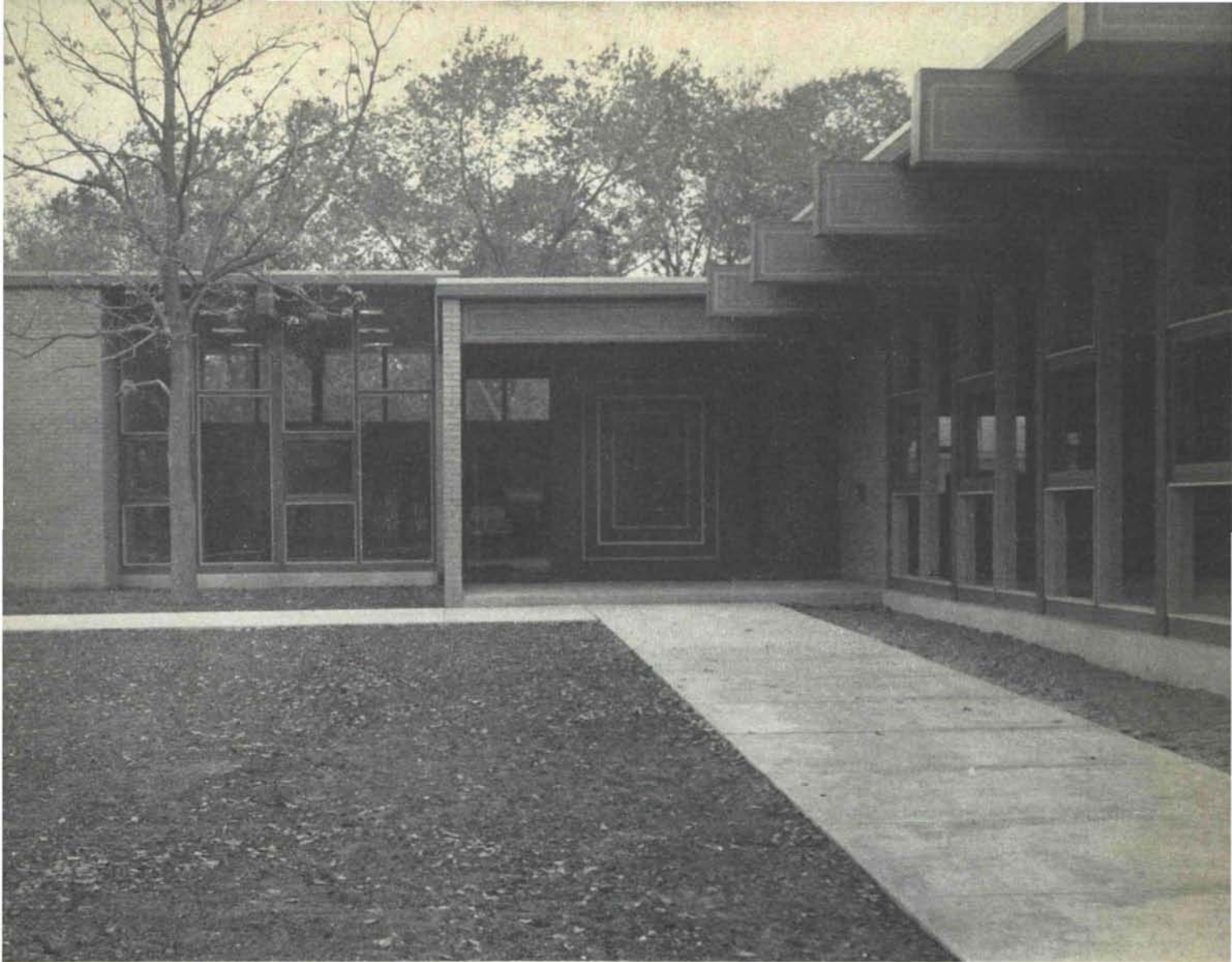


CITIZENS BANK OF CLOVIS—MOTOR BRANCH—CLOVIS, N. M.

The site was a difficult triangular lot in a very prominent location at the intersection of two major thoroughfares. The client's requirements — four drive-in-windows and two walk-up-windows (half to be installed presently) — indicated a long slender building. Since such a massing would look something like a box car on an island, it was felt that an unusual roof would both enhance the building's proportions and provide shelter to bank patrons. The solution met the owner's needs and provided also good advertising with its unexpected visual quality.

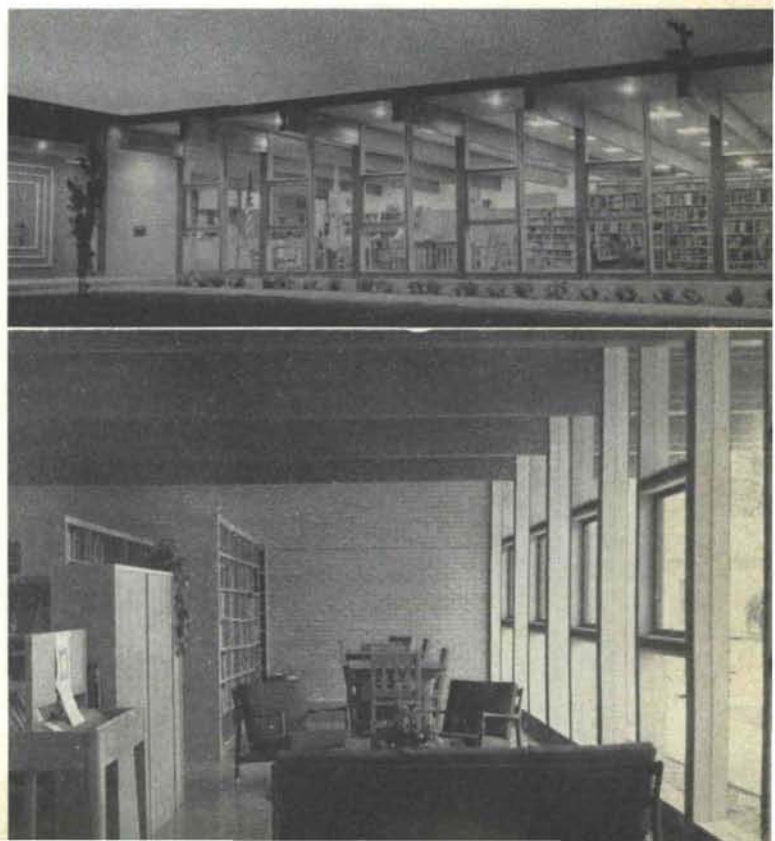
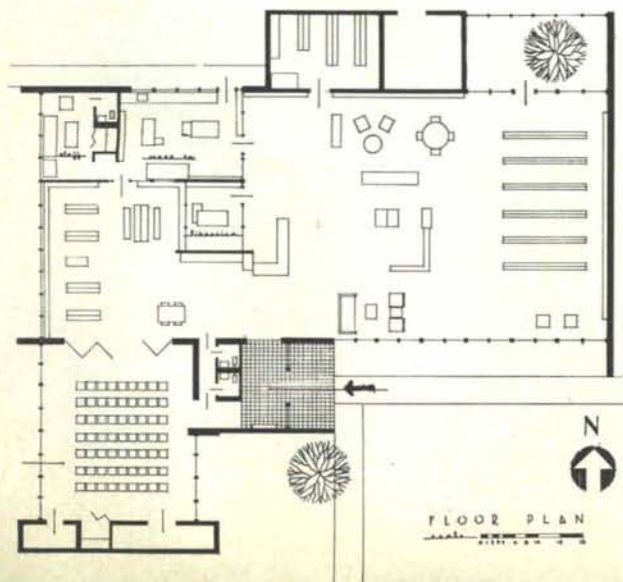
ASSOCIATE DESIGNER BOTH BUILDINGS—LOREN E. MASTIN





ARTESIA PUBLIC LIBRARY, ARTESIA, N. M.

Located in an area of homes, the library's design was required to suggest an inviting residential atmosphere. Due also to the client's desire, the design was to maintain some aspect of the character of the architecture which is historically a part of New Mexico.



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The exterior materials consist of laminated wood, stucco, brick and glass. These, together with a low profile, blend well with their surroundings. In substitution for the historical viga, exposed beam construction was used throughout the structure's interior and exterior. The laminated beams were grooved and the grooves painted alternately Mexican orange and blue. Ends and tops of exposed beams were faced with copper.

Because the library is located in a small city, it was desirable that the building serve as a meeting place for community groups. A multi-purpose room suitable for art exhibits, lectures, children's story hour, films, civic meetings, etc., is accessible from the entry. This room can be closed off from the library proper at night for meetings or can be expanded into the children's area for larger groups.

The library contains specific areas for reference and periodicals, for children and teen-agers, for an adult lounge and outdoor reading. The librarian's workroom and office are centrally located and have visual command of all areas.

The architect's services included design of exterior parking areas, landscaping and consultation in the selection of furnishings and equipment. This resulted in a continuity of design.



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SUNSET MEMORIAL MAUSOLEUM

Architects: Nesmith & Lane, El Paso, and Brittelle, Ginner & Associates, Albuquerque.

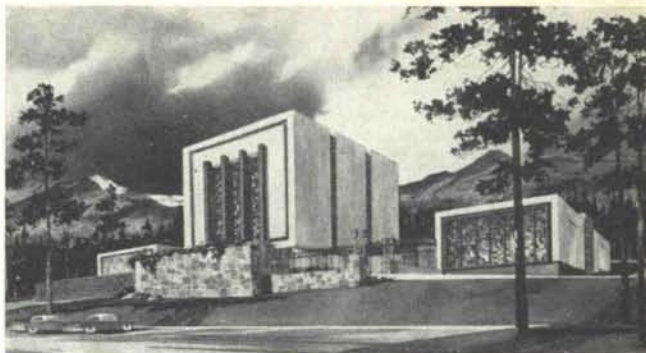
General contractors: Underwood and Testman.

Crypt contractors: J. C. Milne, Portland, Oregon.

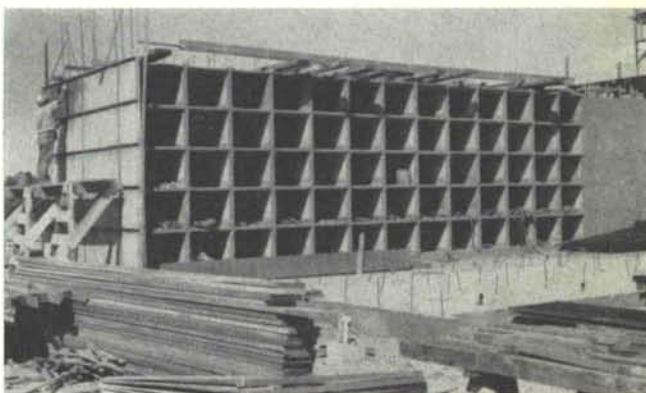
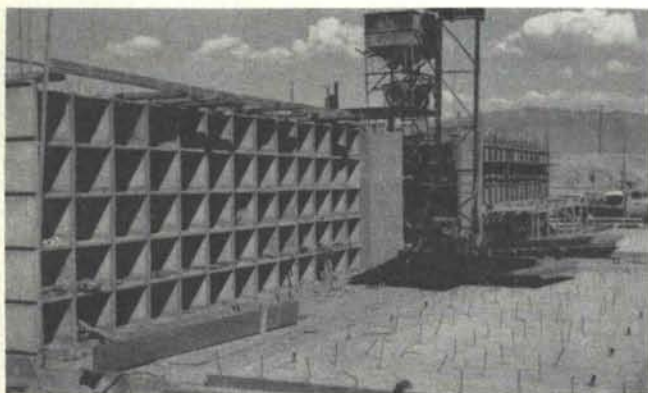
Owners: Mr. & Mrs. C. T. French, President & Vice President, Mr. & Mrs. Jack Stewart, Secretary & Treasurer.

Of reinforced concrete and steel frame construction, this building consists of three major areas: a crypt containing 1230 crypts, a spacious memorial hall which also contains 15 tandem crypts, and an administration wing. The main block containing the memorial hall will be faced with shell stone on the exterior and walnut paneling

WORK IN PROGRESS ALBUQUERQUE, NEW MEXICO



within. Six varieties of Italian marble will be used in different parts of the mausoleum: (Italian Pearl Beige, St. Clair Golden Vein, Swedish Cippolino, Rose Cecile, Verde Antique, Bois de Jourdan). Crypt openings will be closed with marble slabs and each crypt will be equipped with a vent pipe and drain pipe.



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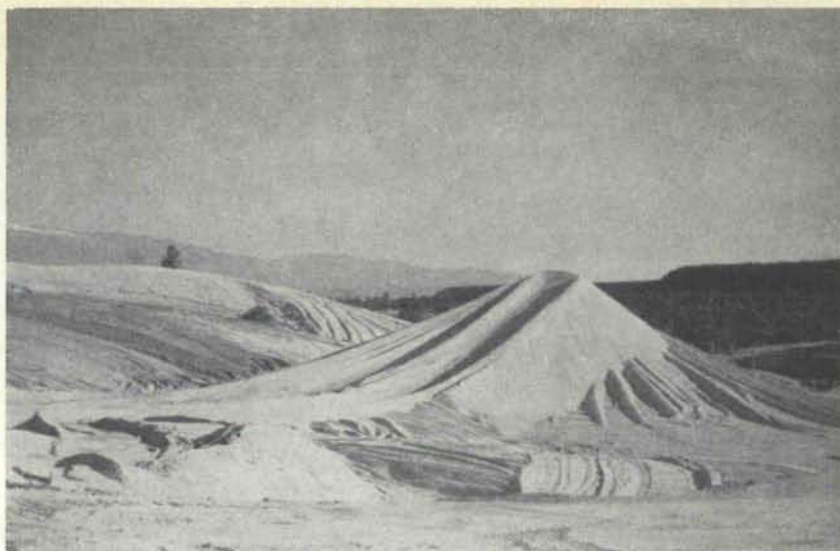
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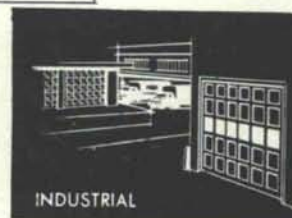
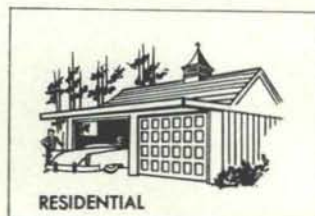


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NOTES ON READING

Jürgen Joedicke,

A HISTORY OF MODERN ARCHITECTURE.

Frederick A. Praeger, Publisher, NEW YORK, 1959.

\$10.00.

Over the past two decades there have been several books published which have sought to trace the development and history of "modern" twentieth century architecture. The most important of these which immediately come to mind are Nikolaus Pevsner's *Pioneers of the Modern Movement* (1936), and Siegfried Giedion's *Space, Time and Architecture* (1941). The present work is a new entry into the field and in many ways it forms an excellent companion piece to these earlier studies.

Joedicke tends to be more of the objective historian and less the protagonist, and thus his study presents a far broader picture of the development of twentieth century architectural forms. His text is divided into five basic sections: an "Introduction," "The Age of the Pioneers," "Masters of Modern Architecture," "Extension and Development," and "The Contribution of the Nations." The most rewarding sections are those devoted to the works of Gropius, Mies van der Rohe, Le Corbusier and the development of *de Stijl* movement in Holland. The author has obviously experienced the buildings and the philosophy and historical antecedents which lay behind them. From an historical point of view the major limitations encountered have to do with his presentation of the architecture of the Western Hemisphere. The author has not seriously studied the development of contemporary forms in the United States. This is adequately illustrated by the fact that while he devotes several pages to the works of the neo-Rationalist Austrian architect, Adolf Loos, he fails even to mention the concurrent work (in time) of the American Irving Gill, nor does he seem to be aware of the early "Prairie School" which was evolving new architectural forms in the American Midwest during the first decades of the century. While he mentions some twentieth century work in South and Central American (especially in Brazil) he really fails to comprehend the contribution which has been made especially in Mexico and Venezuela since the end of the Second World War.

But even with these limitations, Joedicke's study should be acquired by anyone seriously concerned with the development of twentieth century architectural forms. For in regard to Europe he presents through his text and through excellent illustrations a rather thorough historical study of this period.

—David Gebhard

Albert Richardson and Hector Corfiato,

THE ART OF ARCHITECTURE, *Philosophical Library*,

NEW YORK CITY, 1960, \$25.00.

The increase in numbers of books published on architecture continues from year to year. Most of these volumes are either recipe books (shop fronts, schools, etc.) or monographs devoted to specific modern architects. Rarely is one's interest focused upon a historical period as anything more than a possible source of the modern movement. While this predilection for current architecture is understandable, one is grateful for a book that lifts his sight from immediate problems and solutions to the broader subject of world architecture. Such is the program of the present work by Messrs Richardson and

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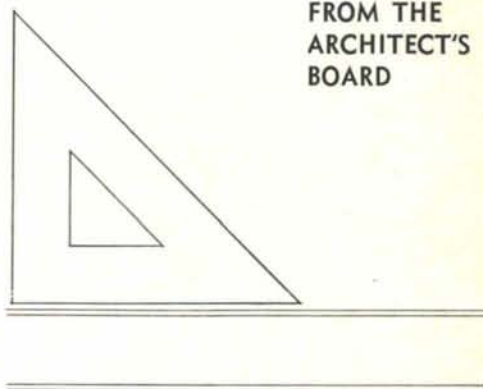
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Corfiato, British authors and teachers who have long been associated with the Department of Architecture at the University of London.

The most interesting part of this work is its treatment of nineteenth century architecture. Whereas the attitude of recent authors has been to damn the Victorians as eclectic frauds or to examine their work only for presages of modern usage, the *Art of Architecture* considers the century in broader historical perspective. Essentially our authors see the period as a continuation of the Baroque movement — an appraisal, so it seems to this reviewer, with which most architects of that era would have agreed. At least it is interesting to have the architectural story of that period told in terms of the "polite" architecture which the period itself considered important.

The book follows the currently popular (and commendable) approach of examining architecture as an expression of the society and culture which produced it. But this is an ambitious undertaking and requires careful analysis and ample space in which to pursue the analysis. Too often, as the case in point, these relationships are merely hinted at in pretentious but easy generalizations. Although the critic of this book never finds the authors in gross error, he finds their explanations often sporadic and prefatory. If proof of sweeping conclusions is forthcoming, it must be supplied by the reader's imagination and fund of information. Also their selection of those aspects of a multi-faceted culture which are architecturally influential seems hit and miss. And one more thing, the lack of correspondence between text and illustrations is most irritating. Indeed the best way to use this volume is to hand through the good photographic reproductions and read their captions which generally constitute the best criticism and the best writing contained in the book.

—Bainbridge Bunting

SUBSCRIPTION NOTICE

The *NMA* magazine committee will revise the mailing list during the month of February. At the inception of the magazine a number of individuals were designated to receive complementary copies. Since that time, however, many paid subscriptions have been received and sales at news stands have increased. This has necessitated the current revision.

Those recipients of complementary copies, other than members of the AIA, who wish to continue the *NMA* are requested to return the attached order blank to the New Mexico Architect, 117 Quincy Street, N.E., Albuquerque, New Mexico.

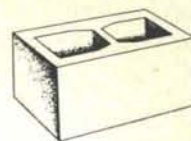
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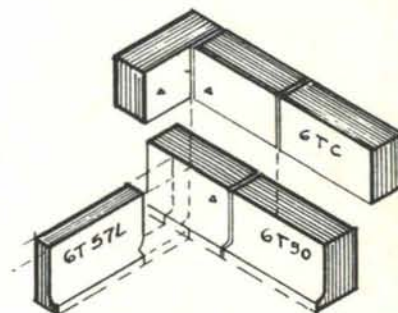
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