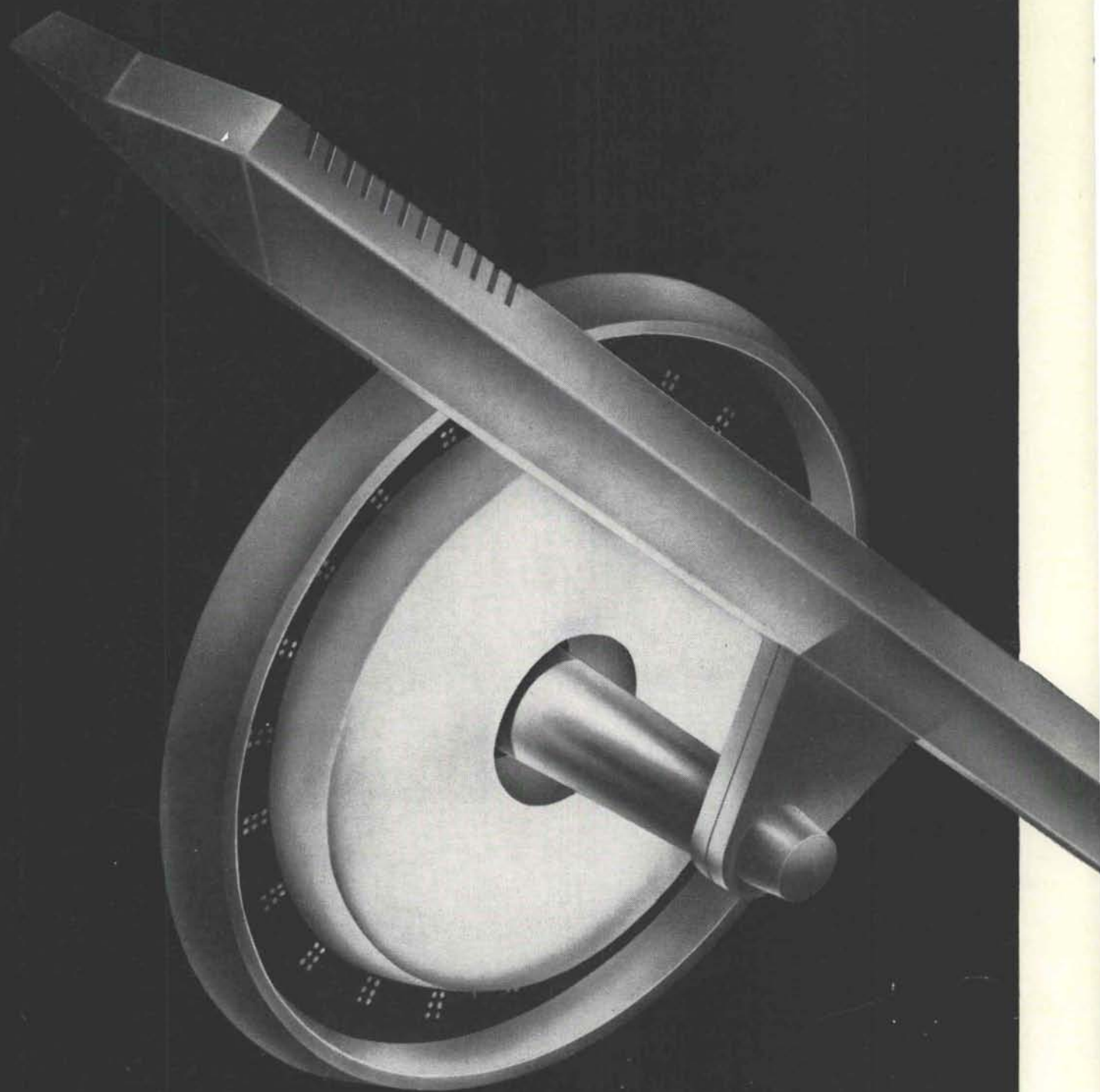


7.20.3
1/4/95
Vr 4
no. 1-2

new mexico architect





NEW

ILLUMINATED WALL BRACKET spotlights handrails
in corridors and stairways • • • Incandescent recessed lighting
provides added safety and decorative night lighting for:

HOSPITALS • HOMES FOR AGED • THEATRES • HOTELS • SHIPS



Blumcraft

OF PITTSBURGH

GENERAL CATALOG OF COMPLETE BLUMCRAFT LINE AVAILABLE ON REQUEST
COPYRIGHT 1961 BY BLUMCRAFT OF PITTSBURGH • 460 MELWOOD STREET, PITTSBURGH 13, PENNSYLVANIA

nma

vol. 4 • nos. 1 and 2 • jan. - feb. 1962 • the new mexico architect

Architectural Criticism	5
President's Letter	6
The Architect's Role in Protective Construction—W. E. Burk	9
Architects Professional Liability Insurance—D. T. Kelly, Jr.	13
Nacimientos in Santa Fe —J. B. Jackson	15
A Plan for U.N.M. —John Udy	16
A Glimpse into the Past: The Martin Amador House, Las Cruces, N. M. —an article by Laiten L. Camien	21
The A.I.D.—A.I.A. Joint Meeting	27
News	28
Index of Advertisers	30

(Cover photograph by Jean Rodgers Oliver)

Chapter Officers

Philippe de M. Register, president
W. Kern Smith, vice president
John W. McHugh, secretary
John J. Heimrich, treasurer
W. Miles Brittelle, Sr., director
Foster H. Hyatt, director

Magazine Committee

W. Miles Brittelle, Sr., chairman
John J. Heimrich
Van Dorn Hooker
Philippe de M. Register, ex officio

Co-Editors

Bainbridge Bunting
John P. Conron

Published bi-monthly by the New Mexico Chapter, American Institute of Architects, a non-profit organization, at 117 Quincy Street, N.E., Albuquerque, New Mexico. Subscription rates: single copy \$.35; one year \$2.00. Second class postage paid at Roswell, New Mexico. Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the New Mexico Chapter, A.I.A.

Change of address: Notification should be sent to N.M.A., 117 Quincy Street, N.E., Albuquerque, New Mexico, at least 45 days prior to effective date. Please send both old and new addresses. Editorial correspondence: All correspondence should be addressed to Bainbridge Bunting, 5021 Guadalupe Trail, Albuquerque, New Mexico. No responsibility will be assumed by the editor or publishing organization for unsolicited contributions. Return postage should accompany all unsolicited manuscripts. Advertising correspondence: Requests for information and other correspondence should be addressed to W. Miles Brittelle, Sr., 117 Quincy St., N.E., Albuquerque, N.M.

Printed by: Hall - Poorbaugh Press, Inc.

Roswell, New Mexico

general
pumice
corporation

santa fe
new
mexico



Specify

Robco "Precision
Quality" Structural
Glazed Tile,

whenever you need
beauty, ease of
maintenance, and
"life of the building"
freedom from expensive repairs.

Now available in 6 beautiful
new pastel colors and in both
6 T and 8 W series.

**NEW MEXICO MARBLE
AND TILE CO., INC.**

243-5541 — 414 Second St., S.W.
Albuquerque

New Mexico's
Most Complete Line of
Materials and Supplies

- **Supplies for
Contractors**
- **Construction
Materials**
- **Municipal
Supplies**

McCaffrey-Way
Materials & Supply Co., Inc.
2107 Menaul Blvd., NE
Diamond 4-1681

FINE
ARTS
NA
1
N4
v.4

ARCHITECTURAL CRITICISM

Two restaurants, expensive type, opened in Santa Fe during the past six months. These openings were followed by architectural critiques written for the *Santa Fe New Mexican* by one of its weekly columnists, Oliver LaFarge. It is interesting to compare these two criticisms.

The first, appearing in August, deplored the "synthetic" and "bland" qualities of La Fonda's new "Gate of Spain." *"This very elaborate structure is a fine example of the rejection of all that is local, distinctive, and not productive of the absolute maximum possible return, in favor of the synthetic and bland. This tendency is national. It is best exemplified, perhaps, by New York's Cathedral of St. John the Divine, academic, imitative Gothic on a steel framework"* (Editors' note: St. John's is built without benefit of steel framework).

The new Bokum building and its restaurant "The Palace" was the subject of the second of the columns. This building Mr. LaFarge quite definitely likes: *"I begin with the exterior, which calls for mentioning that the architect was Burk from Albuquerque. I didn't think any Albuquerque architect was capable of such a job, but here is fine, graceful, fully understood territorial style, a real addition to the downtown section of Santa Fe."*

We find interesting the use of this term "synthetic" which can be used to criticize a building one does not like but forgotten when writing about a structure that is appealing. We agree that the La Fonda addition is as Mr. LaFarge characterized it. He, however, makes no mention of this "synthetic" quality when discussing the Bokum building despite its 1860 Territorial skin pulled over a 1960 steel and concrete frame with an 1890 interior!

While Mr. LaFarge admits to a distaste for the Gay '90's he does feel that the main dining room is warm and hearty. *You feel that here you can and should relax . . . Rooms without windows always bother me a bit . . . but the great quality of this one is snugness.* Back in August we see a quite different reaction to no windows. *There are no windows. More grilles, very simply, are supposed to suggest windows; to me, they merely increase one's longing for openings. The effect of the place is, on the whole, claustrophobic.*

These restaurants do have one thing in common, in the opinion of the columnist — *the food is good.*

When one writes a newspaper column, one often assumes himself an expert on almost all matters — from Architecture to Zucchini. Mr. LaFarge has long assumed the role of architectural and planning critic for the city of Santa Fe. For this he has received much acclaim and backing from readers with even less background and knowledge in the above subjects than he. And, in truth, he has received support from many in the architectural profession.

We welcome architectural criticism from both the professional critic and the lay observer such as Mr. LaFarge. More criticism and discussion in our daily newspapers would be healthy for the profession. At the same time, however, these critics would do well to criticize from a consistent philosophical base.

We hope Mr. LaFarge will write a rebuttal to the NMA for publication. We certainly respect his ability as an author, and we often agree with the opinions in his weekly column. We know that NMA readers would find his rebuttal most interesting — JPC - BB

It is with regret that the editors of the NMA note the passing from the field of architectural journalism of the WESTERN ARCHITECT AND ENGINEER. This appears to be the second death suffered by the magazine. The early WESTERN ARCHITECT was an active supporter during the century's early decades of progressive movements in American architecture. It first ceased publication during the depression. Under the new name of WESTERN ARCHITECT AND ENGINEER it reappeared in 1959 and has constantly grown in stature. It seems, unfortunately, not to have grown in revenue.

At a time when the majority of architectural publications are merely picture books, this magazine concerned itself with critical appraisals of our environment and of current practice. It also published articles on our western architectural heritage. While never experimental graphically, it was always handsome. With some good fortune, may it have a second RE-birth!

PRESIDENT'S LETTER

December, 1961

It is hard to realize that the *New Mexico Architect* magazine is now about to complete its third year of publication. From a dubious beginning in the spring of 1959, the magazine has developed into a graphically outstanding publication of which the profession may well be proud. This achievement has not been without hard work and support from many quarters. I believe it would be appropriate at this time to say "thank you" to the various individuals who have made the magazine what it is; Thank you to David Gebhard, editor from October 1959 to October 1960 and now Director of the Art Gallery of the University of California at Santa Barbara; Thank you to Bainbridge Bunting and John Conron, co-editors since October of 1960, who give many hours of their time and talents to the composition and editorial matter contained in each issue; Thank you to Miles Brittle, who from the very beginning of the magazine has handled all the advertising, a tremendous and all important job. And thank you to all the advertisers without whose support the magazine could not exist. There are many other individuals who are helping also, such as Van Dorn Hooker who has assembled and filed the mailing list of 3000 recipients of the magazine, Mrs. Miles Brittle who keeps so well a complicated set of books, and Jean Rodgers Oliver who has contributed her photographic talent in furnishing many outstanding photographs for the magazine.

The next meeting of the New Mexico Chapter will be held in Santa Fe on Friday evening, January 12, 1962. The place will be the Santa Fe Lodge, located about 7 miles south of Santa Fe on the Albuquerque Highway, all of which means it should be an easy trip for those coming from the Duke City. On the agenda is the election of Chapter Officers for the coming year, and a panel discussion on the advantages or disadvantages of a Joint Architect-Engineer Registration Board for New Mexico similar to the Technical Board of Registration presently existing in Arizona. Individuals on this panel as of this date are Bob Fairburn, Lawrence Garcia, Secretary of the N. M. Board of Registration, Charles Barnhart, AIA Legal Counsel for the N. M. Chapter, and a representative of the Arizona Board of Technical Registration who has not as yet been finally selected. There will be dinner (buffet style). This is not intended as a social meeting, since there will be a good deal of business to take care of, and the annual meeting in Albuquerque will occur in early March.

With the very Best Wishes for the Year 1962

*Phillippe Register, President
New Mexico Chapter, AIA.*

NMA NEWS

David Gebhard resigns. The Magazine Committee of the NMA has received the resignation of Dr. David Gebhard as editor. Since August, 1960 Dr. Gebhard has been on leave from his posts of editor of the NMA and director of the Roswell Museum and Art Center. In September, 1961 he accepted the position of lecturer on art and curator of the Art Gallery, University of California at Santa Barbara.

Recipient of a Fulbright Teaching Fellowship, Dr. Gebhard taught during the winter of 1960-61 in the architectural division of the Istanbul Technical Uni-

versity, Istanbul, Turkey. From June to August he traveled through the Orient under the sponsorship of the State Department to lecture in principal cities on Recent American Architecture. In August, 1961 he returned to New York City in time to take part in the International Congress of Art Historians.

The NMA owes a tremendous debt of gratitude Dr. Gebhard's skillful and imaginative direction. Accepting the editorship when the magazine was heavily in debt and largely unattended, he redesigned its format and instituted a vigorous editorial policy. The high performance he established has been a constant challenge to the present editors. John Conron and Bainbridge Bunting, appointed as interim editors during Dr. Gebhard's absence, will continue as co-editors.

NMA Finances. W. Miles Brittle, Sr., chairman of the NMA magazine committee, announces the payment of another \$250 note on the magazine's debt. This payment reduces the total indebtedness to \$2000. In December, 1959, when the Magazine Committee with Dr. David Gebhard took over management of the NMA, the debt stood at \$4000. The Committee looks forward to an even greater reduction of debt in 1962.

Note of Thanks. The above milestone, plus the beginning of a new year, provide the appropriate occasion for the editors and Magazine Committee to acknowledge their appreciation to many people who have contributed to the success of the NMA.

● *We thank the several New Mexico architects who guaranteed the \$4000 bank loan in 1959 which enabled the magazine to continue publication.*

● *We are particularly indebted to W. Miles Brittle, Sr., the hard-working volunteer manager of NMA finances and advertising. Without his sustained attention and enthusiasm the magazine could not continue. If he were being paid professional fees for his services, there would be no profit with which to pay off the debt.*

● *We are indebted finally to our advertisers. It is really they who ultimately make possible our publication. And we remind our readers that reciprocation is a privilege.*

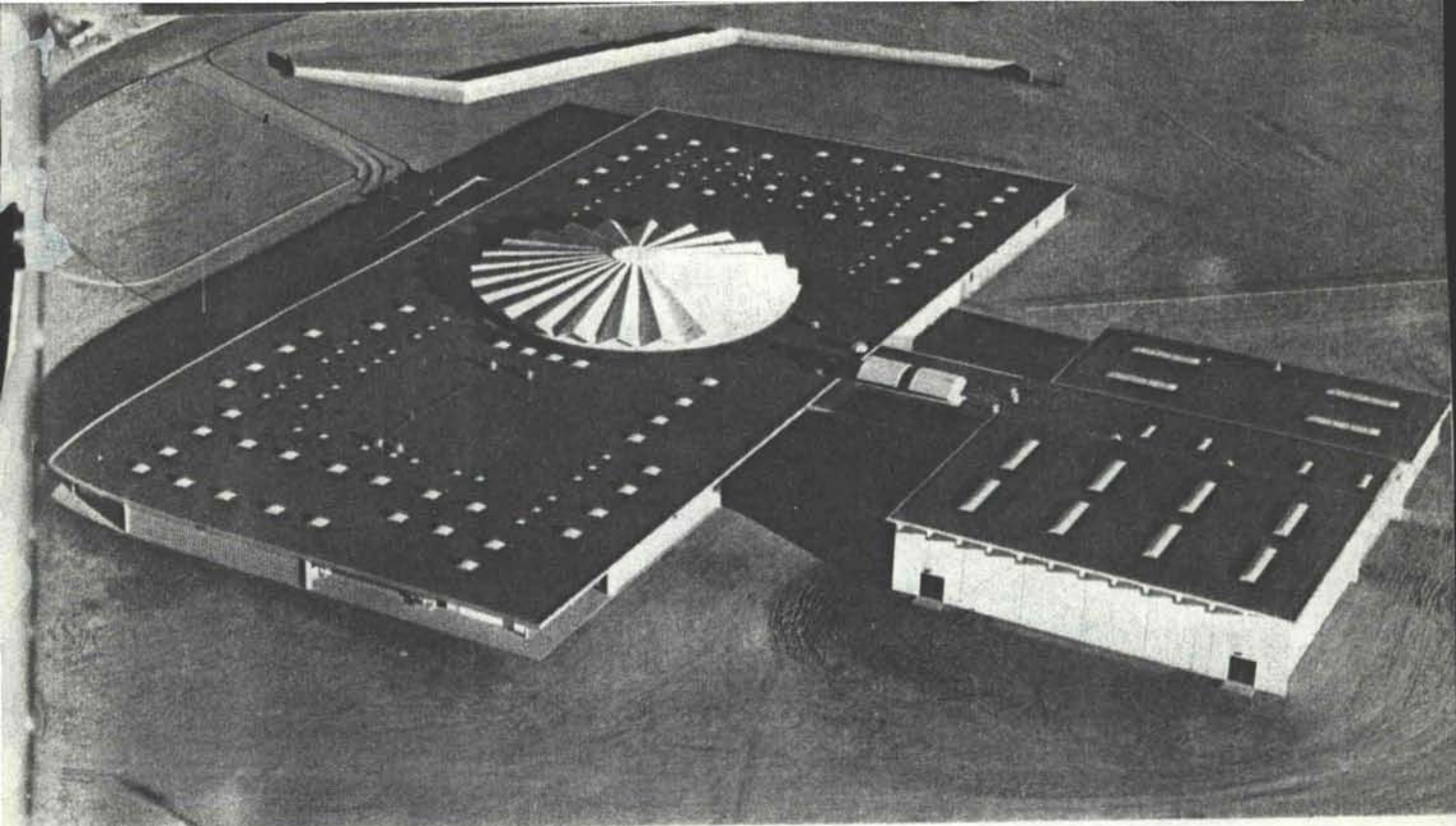
NOTES

Martin L. Beck. Martin L. Beck, president of the New Jersey State Board of Architects, has been named to the newly created post of director of planning and supervising architect of New York University. The appointment was made by the University's Board of Trustees.

Mr. Beck will assist the president of the University in overall architectural planning, working with the school's administrators, faculty committees and the outside architects who are retained for specific projects.

Mr. Beck helped develop expansion plans for Rutgers University, Glassboro State College, Long Island University and other educational institutions. From 1928 to World War II Mr. Beck was a member of Princeton University's School of Architecture.

In the late 1940's he was active in New Mexico, at first with the Atomic Energy Commission in Los Alamos, next in the office of John Gaw Meem and then with Ferguson and Stevens. He left here to enter private practice in New Jersey. A resident of Princeton, he is chairman of the Princeton Planning Board. In 1960 he was elected a fellow of the AIA.



The excellent design of the Grant Junior High - Los Altos Elementary school of Albuquerque has very recently received national recognition. At the convention of the American Association of School Administrators, meeting in Atlantic City, a citation for good design was made. The award was presented on February 17.

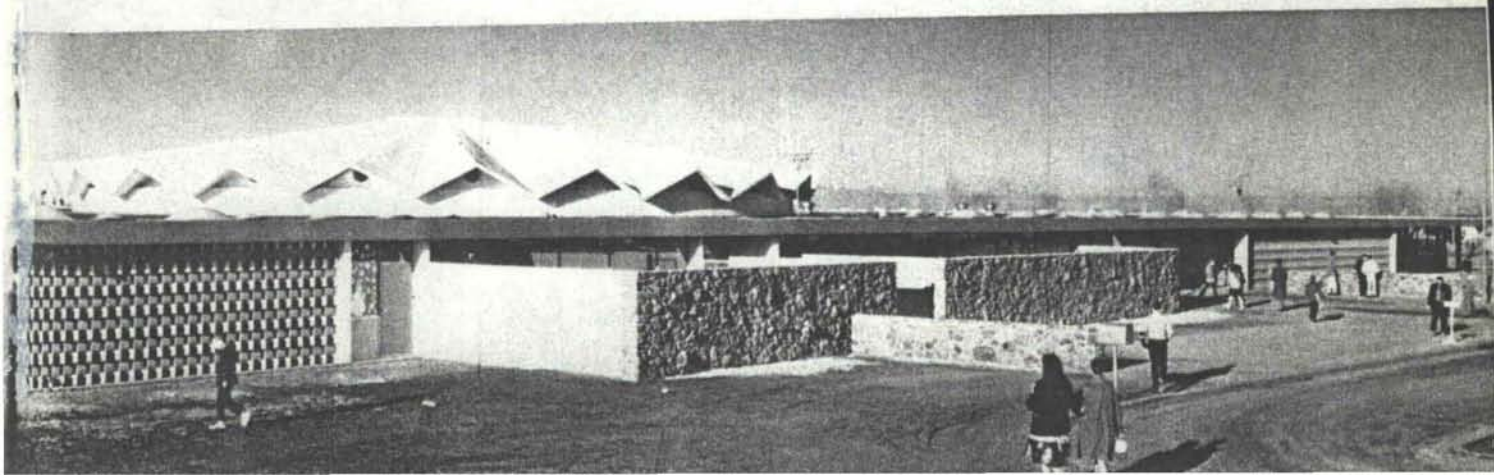
This structure is the first in this area designed to house complete elementary and junior high schools in the same building. The advantages of such an arrangement are several. Joint use can be made of such facilities as library, the all-purpose room, cafeteria, music rooms, shops and gymnasium. It is also felt that the transition from elementary to junior high school curricula, which comes at such a critical time in a child's life, will be less abrupt under this plan.

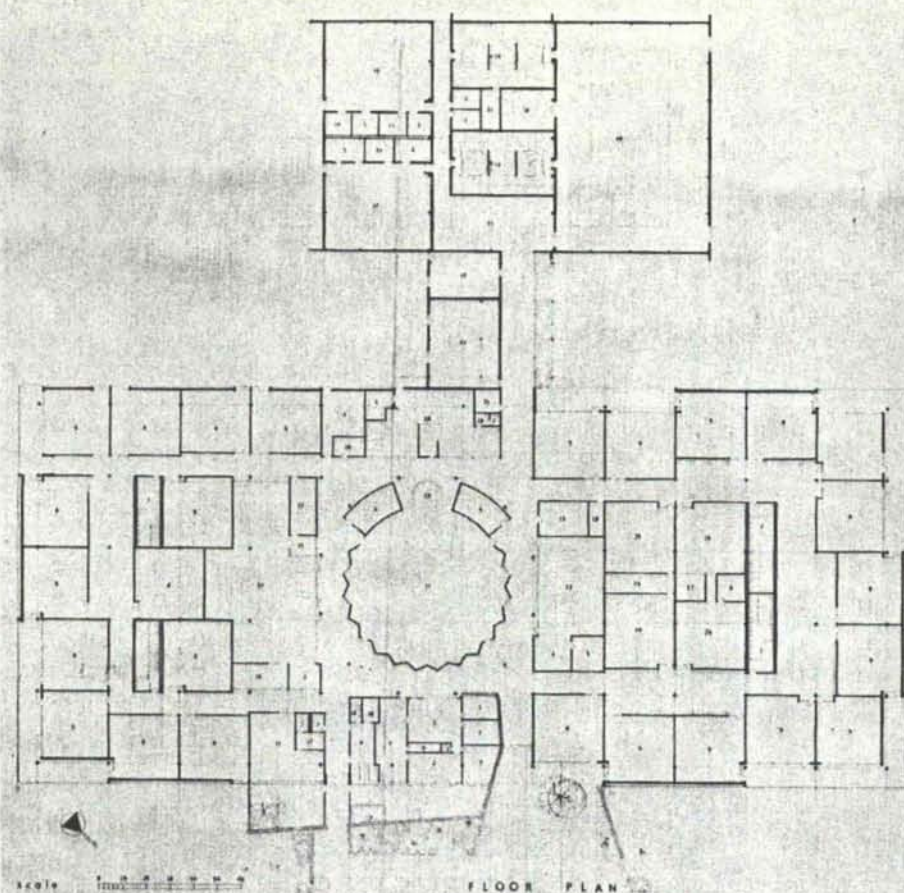
A combined junior high - elementary school necessitates a separation of the two units to a reasonable degree. The two areas were separated by means of certain rooms and building elements, the service drive and some fencing. Whereas the elementary and junior high playgrounds and classrooms were kept separate.

GRANT JUNIOR HIGH LOS ALTOS ELEMENTARY SCHOOL

Albuquerque, New Mexico

FLATOW, MOORE, BRYAN, and FAIRBURN
Architects, Engineers, and Planners





- | | |
|--------------------------|------------------------------|
| 1. Counselor | 21. Transformer Room |
| 2. Principal | 22. Book Room |
| 3. Office | 23. Art Room |
| 4. Work Room | 24. Science Room |
| 5. Storage | 25. Science Preparation Room |
| 6. Nurse | 26. Clothing Laboratory |
| 7. Toilet | 27. Dressing Room |
| 8. Elementary Classroom | 28. Foods Laboratory |
| 9. Junior High Classroom | 29. Fan Room |
| 10. Examination | 30. Boiler Room |
| 11. Teachers' Lounge | 31. Lounge |
| 12. Rest Room | 32. Music Room |
| 13. Library | 33. Practice Room |
| 14. Bath | 34. Finishing |
| 15. Librarian | 35. Tools |
| 16. Teachers' Study Room | 36. Industrial Arts Room |
| 17. Multi-Purpose Room | 37. Drying Room |
| 18. Stage | 38. Equipment Room |
| 19. Janitor | 39. Locker Room |
| 20. Kitchen | 40. Gymnasium |

Photographs: Dick Kent



THE ARCHITECT'S ROLE IN PROTECTIVE CONSTRUCTION

—William E. Burk, Jr., AIA

Director — Associated Research Design, Inc.

No one can quarrel with the Office of Civil Defense's policy on fallout shelters which says, "that if every man, woman, and child had a fallout shelter, more people will survive a nuclear war." This statement is true, of course, but it is also incomplete because they should also add to this statement "if they would protect themselves from the other atomic weapons effects, still more people would survive a nuclear war." This is particularly true when a community is geographically located in the vicinity of an area which the enemy could class as a target area. Even some of our rural areas fall into this category.

One of the real difficulties in defining the magnitude of the weapons effects that one might be exposed to is the problem of reading the Russian's mind, but with some help from the press and other services, it is safe to say that our weapons delivery systems, the "Strategic Air Command's" bomber and missile bases are among their targets as are our stockpiles of weapons, industrial centers, communications centers and even our large population areas. All of these will surely be exposed to more than fallout and some real consideration should be made of the atomic weapons effects which will accompany the probable weapons that will be used against us.

All atomic weapons have similar effects but their magnitude varies with the yield of the weapon, method of delivery, and burst height. For planning purposes, one should not look at the quantity and size estimated to be in the enemy's present stock piles but what the inventory looks like in 1965, 1970, etc. We can surely say that as their inventories grow, targets of less importance become more likely to be hit.

Let's look at these effects and consider each from a planning point of view.

First, by definition the word protection means isolation. The planner is seeking an environment for people which isolates from these effects and indeed, this means an environment within an environment. This newly created environment or shelter must be absolutely and completely isolated from any external influence. There can be no dependency on functions outside of this shelter. You must plan complete independence with respect to air, water, sewage, power, electricity, even direct means of communication, and be able to sustain a compatible environment for the duration of an intolerable exposure. After a successful survival from the blast, the problems of continuing survival become a different matter. We emerge into a society which has been altered by an atomic holocaust. I won't try to discuss this problem of continuing survival here as we are trying to consider shelter planning first, for if this is not properly done, there is little need for studying a prolonged recovery program.

The atomic weapons effects which concern us are the following, and are described as they would be for a human being standing in the open, normally dressed.

Let us use a 10 Megaton bomb that has hit the earth and did not explode in the air.

1. *Light*: The light caused by this explosion might blind him if he was looking at it from 20 miles away.

2. *Heat*: The heat emitted would cause third degree burns to exposed flesh 22 miles distant; second

degree burns 33 miles distant; and first degree burns 36 miles away. This same heat would ignite frame houses 7 miles away and his clothing approximately 20 miles away.

3. *Winds*: Winds of unbelievable velocities will occur close-in to ground zero, and will be approximately 160 mph as far away as six miles, and 1400 mph 1.5 miles from ground zero. This type of wind is, of course, far above the capability of humans to withstand physically, not considering the hazard of flying particles of glass and other debris which will be flying around with killing velocities as far away as 12 miles.

4. *Radiation*: Radiation is an accumulative poison, so to speak, and its effect should be made clear. At the time of the blast, there is an immediate discharge of "prompt" or "initial" radiation of gamma rays which would be at a 100 rems. level at a distance of 2.25 miles from ground zero, and like X-rays is instantaneous, and should not be confused with fallout. Humans are capable of accumulating only about 450 roentgens before 50% of those exposed would have received a lethal dose; at 700 roentgens probably all will be dead, so it is important to avoid this initial dosage of radiation, if possible.

The second and most talked about type of radiation is residual radiation—the "fallout." This is actually dust or other small particles which are blown into the air by the blast and have become radio-active. As they fall back to the earth, they start building up a radiation condition that must be shielded against. The time required to let this accumulate and subsequently decay depends upon the quantity of the radio-active material in the air, as well as the type of weapon used. In about an hour the City of Albuquerque, if it were bombed with a 10 MT surface burst, could reach a high dosage rate of as much as 30,000 roentgens per hour of fallout only. This being an airborne phenomena, it will have a varied pattern depending upon the wind. Dangerous levels could exist as far away as 200 miles in the direction of the wind.

5. *Blast*: As a nuclear explosion takes place, it pushes on the air and causes what we call an over pressure measured in pounds per square inch. Much is known about what excessive overpressures can do. The overpressure varies from about 100 psi at the fireball radius (which is 1.8 miles) to 1 psi at a range of 20 miles. At 5 psi (6.2 miles from ground zero) most buildings, other than reinforced concrete type, would collapse. Humans are severely damaged, eardrums collapse, etc., and at 1 psi (20 miles from ground zero) window glass fails and becomes flying missiles. This phenomena of blast will be one of our most significant concerns in the design and planning of shelters. At 20 miles distance (at 1 psi) conventional buildings which have vertical faces, will, in addition, receive reflected overpressures near a total of 5 psi. This reflection is effective on vertical surfaces at all distances.

There are even other effects which happen at close-in ranges which interest the architect and design engineer such as ground shock and the resultant displacement and acceleration of things being protected within the shelter. This displacement can break water



New Perspectives with
GYPSUM DRYWALL SYSTEMS

an office suite

Movable VAUGHAN WALLS

- Simple to plan
 - Simple to relocate
 - One hour fire rating
 - Excellent fire rating (40 Decibels)
- Job laminated
 - Permanent wall beauty
 - Surprisingly economical
 - Warehouse stock, immediate delivery
- Call or write for BROCHURES—Representative

WELCH - ERWIN CORPORATION

1726 Lomas Blvd. N.E. — P. O. Box 681
Ph. 243-6638 — Albuquerque, New Mexico

You multiply problems
when you divide

DEPENDABILITY
RELIABILITY

Compressors / Water Chillers
Condensers / Fan-Coil Units
Heating Equipment

ALL from ONE
responsible manufacturer

SPECIFY

Carrier



WHOLESALE DISTRIBUTORS

AIR
CONDITIONING
EQUIPMENT
COMPANY



ALBUQUERQUE and EL PASO

THERE MUST BE
A REASON
Our business is good

One reason is



Best for Durability
Best for Color Retention
Best for Weather Proofing

An Acrylic Latex for all
Masonry Surfaces

Wellborn
PAINT MFG. CO.

a paint for every surface

2714 Fourth St. N.W. — P. O. Box 6086
344-3558 — Albuquerque, New Mexico

and sewage lines and cause innumerable other things which must be taken into account.

This all sounds pretty bad and makes the designer squirm when he realizes that most of these effects are added to myriad of consideration already influencing our planning processes. But have light heart because it has been established that we can design buildings or shelters which can endure these effects even into the fireball. If not intelligently executed the cost can be high. Properly designed shelters to protect between 30 to 50 psi are not too costly but from there on up to higher overpressures the cost become excessive.

The design of fallout shelters fairly well follows our conventional methods of analysis for static loading and easily falls within the scope of service offered by most architects and engineers. But the nature of the loadings considered in the design of blast shelters or those to resist the atomic weapons effects in the overpressure areas is quite a different matter and should not be treated lightly. These overpressures and other effects are dynamic loadings and should be approached as such.

The architect who attacks this blast shelter design problem must face his problems squarely and be realistic in his decisions. He can readily realize that at 30 psi for example (4320 lb./sq. ft.) excessive spans cannot be tolerated. Absolute minimum spans are mandatory if economic answers are to be found. Doors become crawl holes for the same reason. The multipurpose concept is a fallacy. So many necessary things are needed for the projected occupancy that there is no room for unwanted items. The storage of automobiles for example, is ridiculous. Even if the car was saved, chances are problematical that it would be useful due to resultant outside conditions and I question the advisability of living with gasoline and oil for the weeks of confinement that might be required. Further, this automobile in a shelter might require a 10 or 12 foot span in the shelter when people might require only a five foot span.

All accessories must be kept simple and reliable. A crystal radio set is of this type having no power requirements. The all transistor radio is good but only

for the life of the batteries. Mechanical devices such as air pumps and electric generators should not be solely dependent on stored fuel. People and gravity can be utilized as power sources. Don't forget that you might have only small children in this shelter and they must understand and be able to operate all required devices.

So the problem goes—and as time passes, great strides are being made which will make available more reliable engineering data as well as good designs for off-shelf devices. At the same time, hoaxes are being merchandised at a rapid rate (i.e. fallout suits—there just isn't such a thing).

There is a growing demand for professional assistance in the design of such facilities and it is the responsibility of the architects and engineers to render this assistance. We can get adequate technical assistance where needed.

This is a call to arms for our professions and those of you interested must volunteer now. We must be properly informed even though it seems that it is contrary to the national policy.

The protection of the inhabitants in our target areas involves a vast percentage of our population, and these people are our clients.—W. E. B.

NEWS

AIA Journal. The AIA Journal on November 30 received two First Awards for Editorial Excellence in *Industrial Marketing's* twenty-third annual editorial competition for business publications. The *AIA Journal* was the only publication to win two plaques, awarded by two different juries, neither knowing of the other entry.

One of the First Awards was for the "best single issue," the *Journal's* March issue devoted to Urban Design. A special reprint of the issue, which examined the architect's role in urban development and redevelopment, was distributed to over 1,500 key municipal and planning officials. The other award was for "the greatest improvement in design."

PERSPICUITY DIRECTED TO THE CREATION OF INTERIORS FOR MORE Rewarding Living IN THE Twentieth Century



INCORPORATED

CONTRACT INTERIORS

Jo Eckert Huber, AID
265-6966 Albuquerque

3225 Central Avenue, East

99 Winrock Center



RAPIDEX

Threadline

Perma-Lite - Consistently Highest Quality Lightweight Concrete Masonry

RAPIDEX - Fast, Lightweight Single-Member Floor & Roof System, Offers Flush Accoustical Ceiling, Level Deck, Economical Fire-Safe Construction and is Maintenance-free

Threadline - The Amazing "New and Mighty Mortar" Offers Reported Labor Savings up to 70%



RAPIDEX • DIVISION OF

LAVALAND HEIGHTS BLOCK CO., Inc.

515 COORS BLVD., S.W.

ALBUQUERQUE, N. M.

CH 7-0423

ARCHITECTS PROFESSIONAL LIABILITY INSURANCE

D. T. Kelly, Jr.

As many of you know, Bradley Kidder has been working with the A.I.A. on obtaining a suitable professional liability insurance coverage for architects. As a result of this effort, the A.I.A. has approved a liability policy written by Continental Casualty Company, through Victor O. Schinnerer & Company, Inc., professional liability specialists for engineers and architects. Mr. Kidder felt it desirable to have a local insurance professional available to architects in order to counsel, service and assist them in examining and obtaining this liability protection if desired. Mr. Kidder was kind enough to ask me to look into this coverage, and I, hearing of the recently formed Santa Fe Division, asked your chairman, Mr. Conron, if I might talk to you about it.

The subject of professional liability is complicated. I am not a lawyer, but I do come into contact with problems of liability almost daily. Therefore, in order to bring the possibility of liability exposure into focus, I would like to mention a few facts:

- a. People have become more claims conscious than they were in the past and this trend is increasing.
- b. When a person sustains real or imagined damages or injuries, he may seek legal redress from anyone whom he conceives to be held accountable, even in the remotest degree. Other professions—doctors, lawyers, accountants—have felt this impact. Architects are in an equally vulnerable position. They may be held responsible not only for their own acts, but also for the acts, omissions or errors of all those who do work for them.

To cite a few examples:

1. Defective work by subcontractor: \$84,000

Recently a single court case established a legal precedent which multiplied every architect's potential liability almost overnight. This was the case of an architectural firm that designed a hospital. There was nothing wrong with the design itself. There was something wrong with the plumbing sub-contractor's shop drawings and he failed to install a pressure relief valve that was called for in the architects' plans. Without even notifying the architects that the boiler had been installed, the sub-contractor ran a test, the boiler exploded and a workman was killed. His widow filed a suit against all parties in any way connected with the work, including the architects. Even though there was no "privity" (contractual relation) between the deceased workman and the architects, the court placed the sole responsibility on the architects and awarded a judgment of \$58,700. The Court of Appeal upheld this ruling and increased the award to \$84,000. The lower court held that architects were required to "snoop, pry and prod" and that if they had done so, they would have discovered the omission of the safety valve. The Court of Appeal enunciated the legal ruling that architects are responsible for "care toward the contractor and his employees and the sub-contractors and their

employees so as to protect against injury to those who may be reasonably foreseen to be imperiled by defective or improper construction or lack of adequate supervision." The legal right of third parties to claim against architects was upheld.

2. Incorrect dimensions in the plans: \$20,000.

As the result of a typographical error in the dimensions of a building, the building was not of sufficient size for the use intended. At the time the error was discovered, the building was virtually complete and sufficient adjoining ground was not available to make the necessary alterations. As a result, certain equipment had to be redesigned, the lighting rearranged and other alterations made in the already constructed portions of the building. The owner also claimed loss of revenue due to the several months' delay in opening the building.

3. Alleged improper design: \$2,000. Plus legal defense and investigation costs.

During erection of the steel skeleton, but before permanent welding had been completed, the steel framework collapsed, severely injuring a workman. The workman sued the contractor who, during his testimony, stated that the architect's drawings were incorrect and that this was the real cause of the collapse. The plaintiff immediately named the architect as an additional defendant. The charge was subsequently proved groundless.

4. Failure to determine characteristics of new material: \$23,000. Plus trial expenses.

The architect designed a structure using a lightweight aggregate concrete which, he had been assured, had the same expansion characteristics as gravel aggregate concrete. The lightweight aggregate proved to have a far greater expansion co-efficient and, as a result, parapet walls on three sides of the building were seriously damaged. In awarding judgment against the architect, the court held that his failure to determine the characteristics of the material before specifying its use constituted negligence for which he was liable.

5. Materials not suitable for the use intended: Between \$150,000 and \$250,000

Several architects designed schools in the same geographical area; all the architects used the same mechanical engineer in connection with under-ground piping. The piping specified proved to be incompatible to the soil conditions, to the extent that at several schools, it has taken less than twelve months for the effects of corrosion to completely destroy the piping. It is alleged that if proper soil tests had been obtained, the results would have clearly indicated the use of other materials in the pipes. Twenty-three schools are involved. The total final cost is not yet determined.

Even though an architect is right, he may have to prove it. False charges and unfounded allegations may have to be disproved in court. Investigation, legal fees, court costs, expert testimony, etc., are costly.

Obviously, the proper defense against the foregoing is liability insurance.

Liability insurance contracts are tedious reading. However, in order to know what type of protection is available, I feel it important to review with you the coverage afforded through, and recommended by, The American Institute of Architects and The National Society of Professional Engineers.

**ARCHITECTS AND/OR ENGINEERS
PROFESSIONAL LIABILITY POLICY**

I Coverage:

To pay on behalf of insured all sums which the insured shall be obligated to pay by reason of the liability imposed upon the insured by law for damages resulting from any claim made against the insured arising out of the performance of professional services for others in the insured's capacity as architects and/or engineers, and caused by any error, omission or act of the insured or any person employed by the insured, or any others for whose acts the insured is legally liable.

II Defense, Settlement, supplementary payments:
The company shall:

- A. Defend any suit, or arbitration proceedings against the insured alleging such error, omission or act and seeking damages on account thereof, even if such suit is groundless, false or fraudulent, but the company shall have the right to make such investigation and negotiation of any claim or suit as may be deemed expedient. The company, however, shall not make any settlement or compromise without the written consent of the insured.
- B. Pay all premiums on bonds to release attachments for an amount not in excess of the limit of liability of this policy, all premiums on appeal bonds required in any such defended suit, but without any obligation to apply for or furnish such bonds, all costs taxed against the insured in any such suit, all expenses incurred by the company, all interest accruing after entry of judgment until the company has paid, tendered or deposited in court such part of such judgment as does not exceed the limit of the company's liability thereon.
- C. Pay expenses incurred by the insured for such immediate medical and surgical relief to others as shall be imperative at the time of each occurrence.
- D. Reimburse the insured for all reasonable expenses, other than loss of earnings, incurred at the company's request. This the company agrees to pay in addition to the limit of liability stated in the declarations.

III Definition of "Insured":

Shall mean the individual, individuals and/or firm named in declaration and shall include any partner, executive officer, director, stockholder or employee while acting within the scope of his duties as such. In the event of death, lunacy, insolvency, or bankruptcy of any named insured, such insurance as is afforded by this policy shall apply to the named insured's legal representatives as respects any claims for which coverage would have been afforded the named insured.

IV Policy Period, Territory:

This policy applies only to errors, omissions or acts which occur within the U. S. A., its territories or possessions, or Canada, during the policy period and then only if claim is made against the insured during the policy period.

V Exclusions:

The company shall not be liable with respect to any claim made against the insured:

- A. With respect to activities in connection with fair and/or exhibition grounds, other than in connection with permanent structures, — the making of boundary surveys, surveys of the sub-surface con-

ditions, and ground testing, unless specifically endorsed hereon.

- B. With respect to activities in connection with tunnels and/or bridges, which exceed 150' in length, and/or dams, unless specifically endorsed hereon.
- C. For any loss caused intentionally by or at the direction of the insured.
- D. For bodily injury to sickness or disease of any employee of the insured while engaged in the employment of the insured or for any obligation for which the insured may be held liable under any Workmen's Compensation Law.
- E. In connection with the ownership, maintenance, use or repair of any property, or the conducting of any business enterprise that is wholly or partly owned, operated or managed by the insured.
- F. For bodily injury sickness, disease or death, injury to, or destruction of property resulting from any error, omission or act of the named insured, his agents, or employees, not arising out of the customary and usual performance of professional services for others in the insured's capacity as architect and/or engineer and including the failure or omission on the part of the insured to effect or maintain insurance, or any required bonus.
- G. As the result of the insolvency of the injured.
- H. To injury, sickness, disease, death or destruction with respect to which an insured is also an insured under a contract of nuclear energy liability insurance, issued by the Nuclear Energy Liability Insurance Association, and in effect at the time of the occurrence resulting in such injury, etc.

VI Conditions:

The company agrees to pay the amounts incurred for defense, settlement and supplemental payments *in addition to* the stated policy limit of liability. And further the deductible shall not apply.

POLICY "B"

This policy applies only to errors, omissions or acts which occur within the U. S. A., possessions and Canada.

- A. During the policy period and then only if claim is first made against the insured during the policy period, or:
- B. Which occurred prior to the effective date of the policy and then only if claim is made during the policy period provided:
 - 1. No insured had any knowledge of such prior error, omission or act at the effective date of the policy and:
 - 2. There is no other insurance applicable to such error, act or omission.

Thus you can see that this protection is quite broad, that liability due to errors or omissions that may have occurred in the past which came to light during the policy period, may be afforded protection, that the important factor of legal defense is always available.

I am sure I have left you with many questions. I know I have made some sleepy, but if I have helped in some degree to air the problem of liability and made you aware of the protection that is available, I have completed my mission.—D.T.K., Jr.

This paper was presented before the Santa Fe Division, New Mexico Chapter, AIA by Mr. D. T. Kelly Jr. of the Howell Earnest Agency, Santa Fe.



MIKE JAMES

The new exhibit entitled "The Nativity" which recently opened at the Museum of International Folk Art in Santa Fe is remarkable in several ways. It is, to begin with, almost entirely the work of one man. Of the more than one hundred creches or representations of the Nativity on display, most of them come from the private collection of Alexander Girard, who also designed and installed the exhibition. A few are loaned; none belongs to the Museum itself.

The advantages of single control are evident: a unity in the form of presentation, a unity of character in the objects presented, and an overall unity of mood. Girard enjoys a wide reputation as an architect, designer and exhibition artist; his house in Santa Fe is surely one of the best publicized in the country, and the La Fonda del Sol restaurant in New York, whose lavish interior he designed, has already achieved celebrity. His many admirers and imitators in New Mexico are now privileged to see his remarkable skill at close range and under the best of circumstances. His predilection for the childlike in color and composition and subject matter has been given free rein and a generous budget.

The limitations of a one-man museum show are however no less apparent. The Nativity, as perhaps the most significant of all Christian holy days, is intimately involved with a vast number of traditions, legends and rites. The variety of its observances at different periods and in different societies is most important to the understanding of other cultures. There are private as well as public aspects to the celebration, serious as well as gay. But in this exhibit only the light-hearted and spectacular is given attention. The brilliant lighting, the careful isolation in shadow boxes, the deliberately naive composition of most of these representations lend them a disturbingly toylike, "amusing" and unreal quality. Though this is perhaps in keeping with the primitive colors and workmanship of

Nacimientos in Santa Fe

many of the figures, it often borders on distortion of the sentiments which inspired their creation.

Such a reaction is admittedly a matter of taste. Certainly the paganization of Christmas has already gone to such lengths that we should not be surprised to see the Nativity treated with the same sophisticated cuteness that has proved so effective in interior decoration and department store displays. But there can be little question that a museum, even one devoted to folk-art, has a definite obligation to instruct and enlighten the public as well as to entertain it. The displays in this Nativity show are arranged according to no discernible geographical, anthropological, chronological system. None has any sort of label, and the large and stylish folder (also designed by Girard) which substitutes for a catalog contains no text whatever and only the most perfunctory of explanations. And one cannot escape the suspicion that many of the *creches* have been re-composed for greater effectiveness. When and how and where were they originally used? Who made them and why? What is their derivation, their local characteristic, their role in the larger observance of Christmas? To such questions, legitimate enough in a museum dedicated to education and research, no answers are provided.

John Canaday, the art critic of the *New York Times*, recently had a good deal to say about the change of function of the museum "from a place where 'the testimony of the past' is stored, to a clearing house for a taste cartel." The same sort-of change seems to have overtaken the Museum of International Folk Art. Alexander Girard has reason to be proud of the exhibit he has produced; it is a very handsome show of its kind. But it is not necessarily the kind for a museum, and the museum authorities would now do well to return to the original purpose of the institution.—J.B.J.

J. B. JACKSON, editor and publisher of **LANDSCAPE** magazine, is an honorary trustee of the International Folk Art Foundation, sponsor of the exhibit.

at
your
service

Blue Prints
White Prints
Photocopies
Architects Supplies
Engineers Supplies
Pickup & Delivery

*Blue Streak
Reproductions*

417 4th N.W.
CH 7-9565

128 Quincy N.E.
AL 5-8606



a PLAN for U.N.M. . . . a critical appraisal

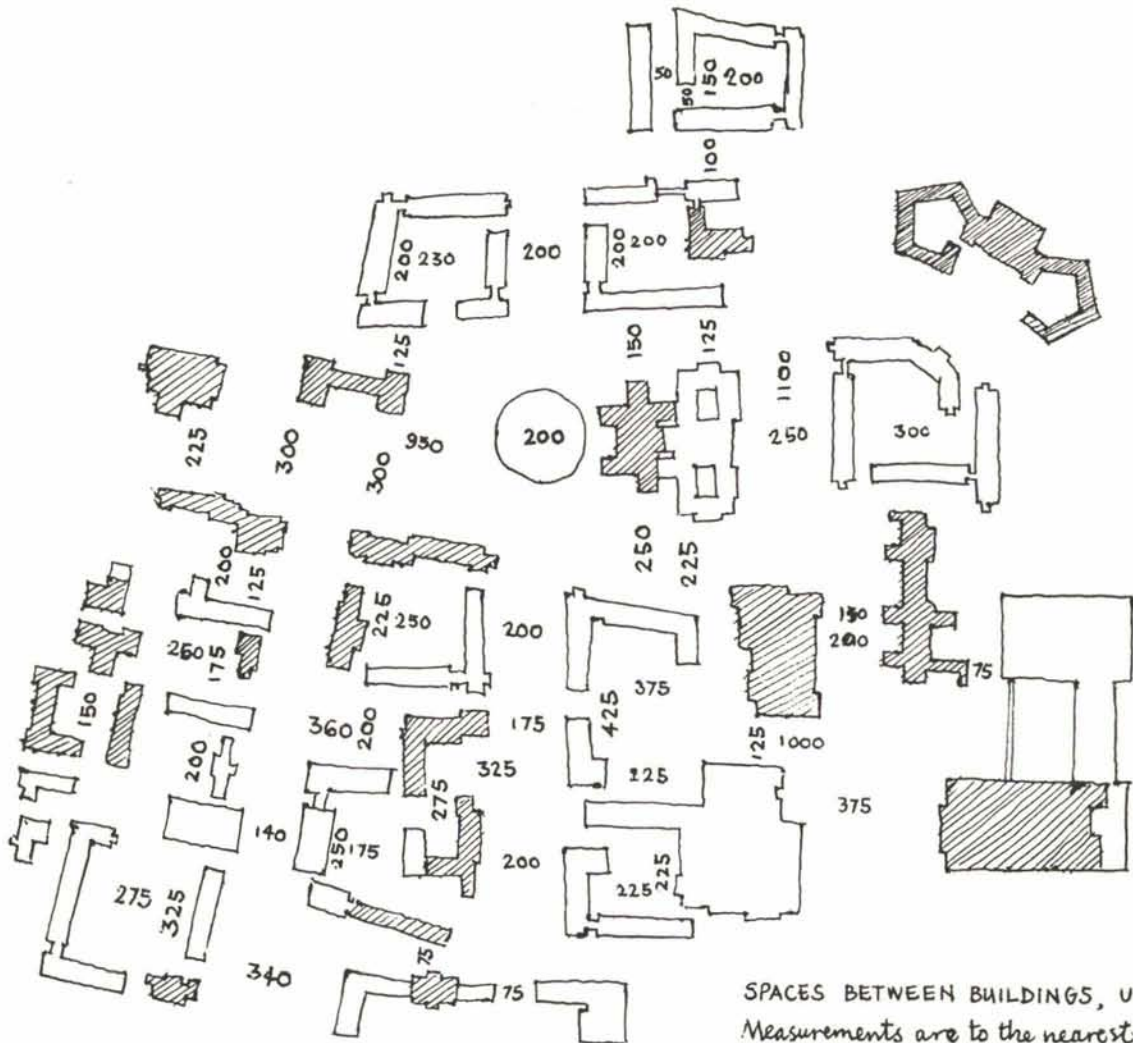
JOHN UDY, Assoc., A. I. P.

The University of New Mexico is to be complimented for its wisdom in commissioning a full study of its future potential and a plan to implement it. Their consultants have summarized admirably the problems that face this growing university and their plan is consonant with current practice in campus design. But herein lies the root of my criticism, for the UNM is a university with a difference. Yet the consultants have utilized an approach which seems better suited to another region, another climate and another tradition.

Nevertheless the goals set by the University are sound. No one would deny the need for physical proximity of related disciplines, that walker and vehicle be separated, that the plan be flexible to modifications dictated by unexpected future needs and conditions. The Spanish-Pueblo tradition may be debated by architects, but from the planning point of view, this tradition is a sound and rational basis for the extension of the University. It is therefore somewhat surprising that the consultants have made no mention of the *planning* or civic design in the Spanish and Pueblo traditions. Instead they contented themselves with reprinting John Gaw Meem's architectural criteria.

Yet principles of architectural detailing are not the most important aspect of our New Mexican tradition. Far more fundamental are the *planning principles* which conditioned the form of the buildings and their relationship one to the other. These principles are fundamental because they are related not to building materials but to climatic conditions and basic human needs, both practical and aesthetic. Time has changed our building technique but we still live in a climate and topography little changed over hundreds of years. And despite modern man's apparent sophistication, his basic needs are similar to those of his forebearers. An understanding of the traditional elements of southwestern civic design should therefore precede a consideration of the University plan.

Basic to our tradition is the central plaza. Its shape varies from the formal square (Old Town) and circle (Bandelier National Monument) to irregular shapes such as may be found in pueblos and Spanish settlements too numerous to name. The fundamental influences dictating this plaza form are human scale and human need. Plazas were made for and by communal activity. Sometimes this was religious or secular ritual,



SPACES BETWEEN BUILDINGS, UNM PLAN.
Measurements are to the nearest 25 feet.

sometimes the exchange of goods and gossip. But always the plaza was a space for confrontation with one's fellows.

This plaza form was repeated within individual buildings as the Spanish house is characteristically built around an enclosed courtyard. Linking the peripheral buildings to the central plaza were narrow streets. Their narrowness protected the inhabitants from both sun and dust and formed a labyrinth of linear enclosure. Our tradition therefore calls for three types of enclosed space: one communal, one private or semi-private, the last for communication. Each element is scaled to some human activity and calculated to defend the town's inhabitants from the enemy, the climate or the inhospitality of raw nature. The juxtaposition of these elements led to a vital variation and contrast in the urban scene which was also to be found in the prototype of the university—the monastery. Although exact simulation would be shallow academicism, the basic ingredients of enclosure and contrast can readily be adapted to and are as important to the twentieth century as they were in times past.

Perhaps Spain's greatest contribution to town building is her garden design. These Hispano-Moresque gardens are conceived as sheltered areas enclosed by arcaded buildings, sweetened by rare plants and cooled

by deep shade and water in many forms. Is it too much to suggest that these requirements be welded to our tradition? In terms of New Mexico climate this garden tradition seems to have much merit, and it is far more appropriate to the University's needs than the consultants' suggestions. Large grassed areas belong to a moister climate than ours while the introduction of desert planting into the campus is antithetical to our tradition and to good sense. We have enough desert on the edge of town without bringing it into our midst. There is no joy in tramping through the cactus to class.

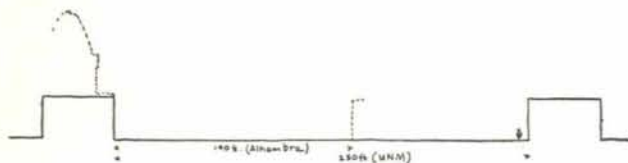
To summarize our regional heritage in regard to planning, we therefore have the following arguments:

1. *A central plaza whose size and shape are based on its function — in one form or other, a space for the confrontation of man with his fellows.*
2. *Where possible, buildings should face into an open space of such size that a feeling of enclosure is created.*
3. *Garden design in these enclosed spaces follow the Hispano-Moresque tradition with the aim of creating shaded places with water in many forms as an important element.*

4. *Streets or pedestrian ways of human scale and narrow enough to protect the walker from sun and dust.*
5. *The variously enclosed elements so interrelated that a contrast and vitality of a truly urban nature is created.*

These elements, as I see it, are fundamental to our tradition and best suited to carry out the goals of the University. Granted they will have to be adapted to the needs of 25,000 students and to fire trucks. And students will have to be discouraged from throwing empty beer cans in the water. But these factors can be accommodated. The first will test the ingenuity of the designer, and no one, least of all a university student, need be a litterer! —It's all part of education. It remains now to examine the proposed plan for the University in relation to these factors.

The consultants have written that they intend "enclosure and contrast" (*General Development Plan*, p. 26), but as the plan now stands have they been achieved? Measure the accompanying sketch and you will find that distances between buildings are usually greater than 200 feet, often between 300 to 400 feet.



Assuming, as do the consultants (*General Development Plan*, p. 15), that most buildings will be two and one half stories, a typical cross-section through one of these new squares would look like the following sketch. (The cross-section of the Garden of Myrtles of the Alhambra has been superimposed for the sake of comparison).

It becomes obvious that these squares which may appear intimate enough at the scale of 1" = 300' will in reality be wide open spaces in which a sense of enclosure and adequate protection from sun and dust will be difficult to achieve. Although there may be need for one large square in the tradition of the central plaza, I believe that all others should be greatly reduced in size, thus providing the proper setting for the traditional Spanish garden.

Next to be considered is the mall. I submit that though this may be "standard equipment" for most universities, it is out of character in our tradition. It is, instead, a product of the Italian or French Baroque. Even so, if the University wishes to use such a motif, as indeed it might, then let it be done in the "grand manner" appropriate to the Beaux Arts School.

The basic premises of axial planning, of which the mall is an example, are that there be a central structure as a "climax" and that each axis be terminated by some structure large enough to "close the vista." Without these elements, the eye is led to nothing. The "mall" as it exists on the present plan is merely an unnecessarily wide street going nowhere.

Again invoking the principles necessary to carry on our regional tradition, it seems inappropriate that the area around the focal point of the university be devoted to open space. Such may have its place in the "Garden City" tradition, but it is fundamentally opposed to our own. More than that, its presence at the center of activity creates unnecessary distances between buildings and thwarts the possibility of fulfilling the important goal of physical proximity. Indeed it is quite debatable that as much as a ten minute walk between classes is a desirable standard (*General Development Plan*, p. 15).

But let us by all means have open space on the periphery of the campus — a wide band of it to isolate the University from the noise and bustle of the passing traffic. In the Meem Plan for the University, which preceded the present one, there are the beginnings of such an open space, shaded by grown trees. For some unexplained reason, the consultants have chosen to site the new Fine Arts College in this area. This seems both unnecessary and unfortunate. Trees have considerable effect on the microclimate; they provide cool shade and ameliorate the effects of wind, noise and dust. There are many fine trees on the Campus and a qualitative tree survey and an attempt to preserve the best should definitely have been made.

And what of the playing fields and tennis courts? Granted athletic grounds for the anticipated 25,000 students must be of considerable size, but does it have to be one vast, flat area, unbroken by planting of any kind? I think not. Here trees may be advantageously planted to create windbreaks, and earthmounds left or artificially created to form banks for the casual spectator.

Our observations have finally brought us to the fringes of the campus. Certainly underground parking is a worthwhile innovation, though I agree with the consultant that the parking ratio seems somewhat conservative. While thinking of putting this service underground, how about the utility lines too? They can spoil the appearance of the best designed campus.

The loop road is a fine idea. It is without doubt the best way of providing convenient circulation for the automobile while maintaining a quiet, secluded area appropriate to a university. An awkward traffic problem has been created at the loop's junction with University Blvd., but this can be solved by detail design.

More serious is the fact that the administrative offices have been sited within a few feet of Central Avenue. With 195 acres to choose from, it seems unnecessary to cut down trees to site offices so close to the noise and vibration of passing traffic. Although the freeways may lighten the traffic load on local arteries, access to the University still presents a problem. It might be well worthwhile for the University to consider the donation of further right-of-way on Central Avenue so that left turn bays can be built. The construction of a ramp on Lomas might avoid a line of traffic which could stretch for half a mile in the rush hour.

One final consideration concerns the topography of the site. The Campus is by no means flat, yet no plan that I have seen shows contours or spot heights which would indicate this fundamental element of a

site plan. Admittedly this is only a general development plan, however basic elements cannot be realistically related without an intimate knowledge of the lie of the land nor drainage planned. This latter is particularly important in the light of a major storm sewer crossing the campus.

These observations are not meant primarily as criticism. Rather, the ideas presented might be said to augment the original thinking and refine or define the basic principles by which the goals of the University may be carried out. But they are not icing on the wedding cake. They are, I believe, integral to the sound development of the plan. Without them, the plan will fail.

The consultant has written, "The plight of our cities testifies that we cannot afford additional generations of citizens who are to a large extent insensitive to form, order and delight in urban environment" (*Western Architect and Engineer*, July, 1961, p. 16). This is very true. Considering that Americans are now 70% urbanites, perhaps the creation of a "sense of urbanity" should be one of the primary goals in the construction of a growing university. The university has, ready to hand, traditional tools to do this. It is to be hoped that they will be used.

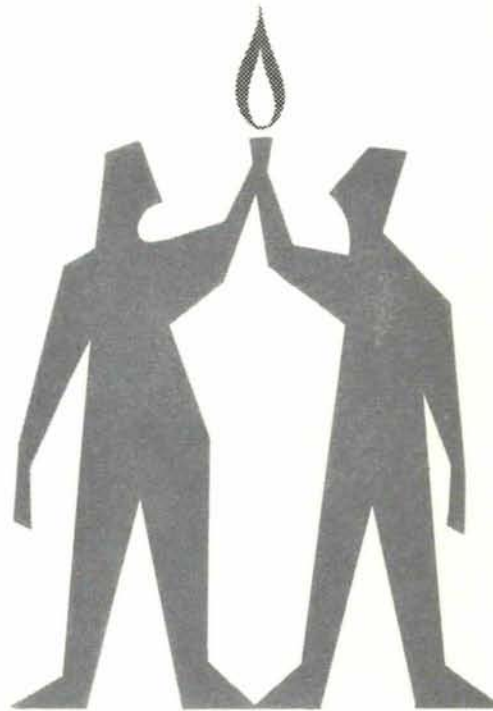
—John Udy

We invite you to consider us as
your concrete headquarters
Albuquerque's Quality Concrete.

**Albuquerque Gravel
Products Company**

Albuquerque, New Mexico

600 John St., SE Phone CH 2-5265



What's the best method for cooling and heating?

the modern answer is

gas

Why are more homeowners and businessmen insisting on gas for air conditioning and heating?

Three reasons: performance, economy and the big, new selection of brands and sizes in cooling and heating units.

Because of its growing popularity, gas-fired equipment is produced today by more manufacturers than ever before. They range from small residential units to large industrial systems.

Take a close look at these efficient, new gas-fired systems. See how their compactness, flexibility — and availability in many sizes — can help you. For full information, contact

SOUTHERN UNION
GAS
COMPANY



always ask for the BEST... ask for...



STRUCTURAL CONCRETE INC.

Jal High School Stadium

Jal, New Mexico

Architect: George Graves, A.I.A., Hobbs, N. M.

200 N. GLENWOOD DRIVE • EL PASO, TEXAS

Mr. Architect and Mr. Builder We Solicit Your Inquiries

SERVICE IS OUR SPECIALTY



FENESTRA BUILDING PRODUCTS—Windows, Doors, Panels

BARBER-COLMAN CO.—Overhead Doors, all types

STRAITS MANUFACTURING CO.—Plastic Folding Doors

CAPITOL PRODUCTS CORP.—Aluminum Windows

SLIDEVIEW DOOR & WINDOW CO.—Patio Doors

RICHMOND FIREPROOF DOOR CO.—Special Hollow Metals

BEMCO CURTAINWALL

AMERICAN WINDOW COMPANY

Builders Block & Stone Co., Inc.

P. O. Box 972 • MAin 2-1321

ROSWELL, NEW MEXICO

Wm. (Bill) Derby

Builders Block & Supply Co., Inc.

P. O. Box 1391 • JACKson 6-5611

LAS CRUCES, NEW MEXICO

C. L. (Charlie) O'Neal

MANUFACTURERS OF CINCRETE AND PUMICE BLOCKS



THE AMADOR HOUSE

Las Cruces, N. M.

Laiten L. Camien

This study was supported in part by a grant to the author from the New Mexico Foundation, Inc., University Park, New Mexico. Drawings for this article were done by the author. Supervised by the author, the field work was done by R. J. Hammersmith, the photography by Hubert S. Mathews in January and February, 1961.

The Amador house stands on the northwest corner of West Amador Avenue and South Water Street in Las Cruces, New Mexico. Due to the fact that it is surrounded by a large number of trees and other vegetation, few people know of its existence. Its current state is one of extreme neglect. Its last owner could not afford to keep it up; and now, while the courts are deciding its future, it is rapidly disintegrating. Vandals and arsonists have attacked the house as well.

The house was built in 1881 by Martin Amador, according to Mrs. William Adair of Las Cruces, who is a granddaughter of Mr. Amador. He was a merchant, farmer, wagon train operator, and later a hotel owner and manager. He built the house to hold his large, growing family. Up to that time the family had been living in the house and store building in which Mr. Amador and his mother had lived and worked when they first came to Las Cruces some thirty years before. This earlier building is still standing one block east of the Amador House, on the southwest corner of West Amador Avenue and South Main Street. It is presently occupied by Mrs. William Adair.

Judging from the advertisements that were carried in the *Rio Grande Republican*, Martin Amador rented

out rooms in his new home beginning in 1883. He got started on this because of another project that he did. In that year, the county seat was changed from Mesilla to Las Cruces. Since there was no place for the court to meet, Mr. Amador accepted the task of providing a place for it. He arranged for the court to use a building that was across Water Street to the east of his home which he converted into a court room, jail, and offices. With the opening of court that year, he extended the invitation to those who wished to come and stay at his home so that they might be conveniently located to the court. In his advertisement, he said that he also had a fine bath house for the use of his guests. At this time he called his home "The Garden House."

While the Amador house is not unusual in the fact that it possesses two stories, it is unique in that its lower floor was designed as a full basement. Martin Amador used this basement as storage for the products of his several farms. One room was used for each of the crops that he raised. Room P was used for storing watermelons, tomatoes, and other fruits that were intended for use as out-of-season delicacies. With the exception of room P which was fully plastered, the basement rooms and hall were unfinished. Floors were dirt except those in rooms T and U, which were concrete, and only those openings so indicated on the plan contained doors. Inside communication between floors was by means of a ladder and trap door in room L.

The entire house was constructed of adobe bricks that were laid up in mud mortar. The outside of the house and the main floor have plastered walls. After all of the years that this house has been standing, there is no evidence of structural cracks in the plaster, either inside or outside of the house. Since the only

**This is the sign
of the man you
can trust**

**CERTIFIED
APPLICATOR**

VERMICULITE  INSTITUTE

**ZONOLITE
ROOF DECKS**

...to give you the light-weight concrete roof deck you specify (*no fudging on materials, no switching either*). For the name of the certified ZONOLITE concrete roof deck applicator nearest you, write:

**SOUTHWEST
VERMICULITE CO.**

1822 First Street, Northwest, Albuquerque, New Mexico
Phone CHapel 7-2244

Mr. Architect

let us show you why a large percent of Building owners in New Mexico, rely upon us for dependable Vertical Transportation

HUNTER-HAYES
ELEVATORS SINCE 1902



**BANK OF NEW MEXICO
ALBUQUERQUE, NEW MEXICO**

3 - High Speed "GE Dependable"
Automatic Elevators.

1 - Rotary Oildrolic Elevator.

Hunter-Hayes Elevator Co.

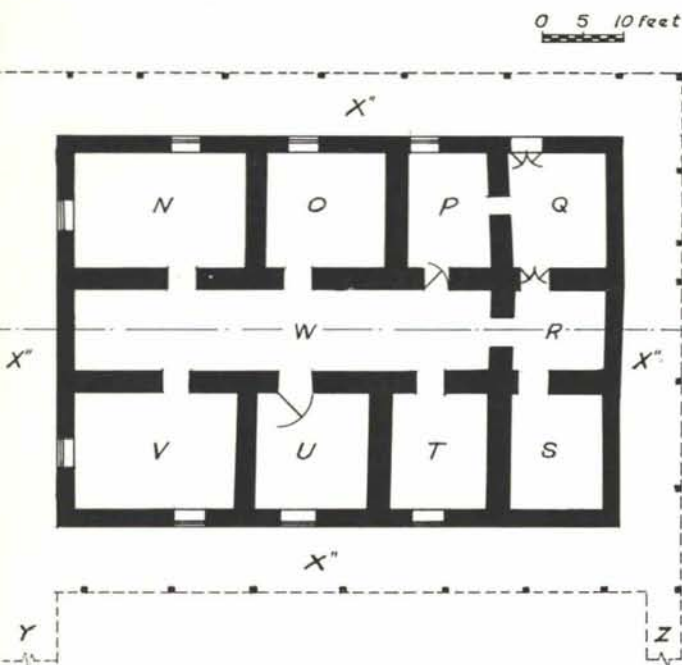
106 Buena Vista Dr. S.E.
Albuquerque, New Mexico

Please have Representative Call _____

Send data on General Equipment _____

Name _____

Address _____

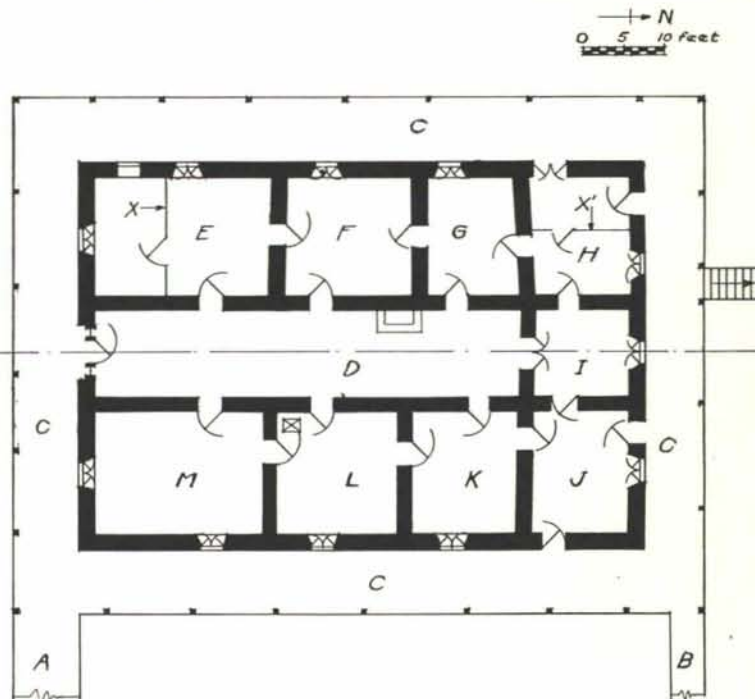


exposed adobe walls are to be found in the basement, one may learn of the durability of this mode of construction here. With the exception of the openings which have doors, the others were left without the protection of frames or jambs. These openings show very little wear of any sort on their sides or thresholds. The house is significant insofar as construction is concerned in another point. There is a complete absence of mildew or other dampness nor is there evidence of any water having ever collected in the basement or run into it.

Few observers are aware of the basement floor because it is hidden from view or at least from direct attention because the house is built in an old river bed. Water Street is on the bank above the lot which is in the bed. Thus the basement floor is about six or seven feet below the street. This floor is partially hidden also by a porch that surrounds the house completely at the level of the main floor. The porch is an important feature of the house since it is the only means by which access may be gained to the house, by which persons in the house may gain access to the grounds surrounding the house, and by its own architectural qualities.

The porch connects the house to Water Street by means of a bridge (see point A, First Floor Plan). When the house was first built, there were two bridges (A, B) that not only joined the house to the street, but also crossed an irrigation canal that runs along the east side of the property. Through the years, Water Street has been widened so that the irrigation canal now goes underground just north of the house. The back bridge was abandoned and the front one shortened to fit the new circumstances. A gate house that once stood astride the street entrance to the front bridge, was moved to another place on the lot when the street was widened the last time.

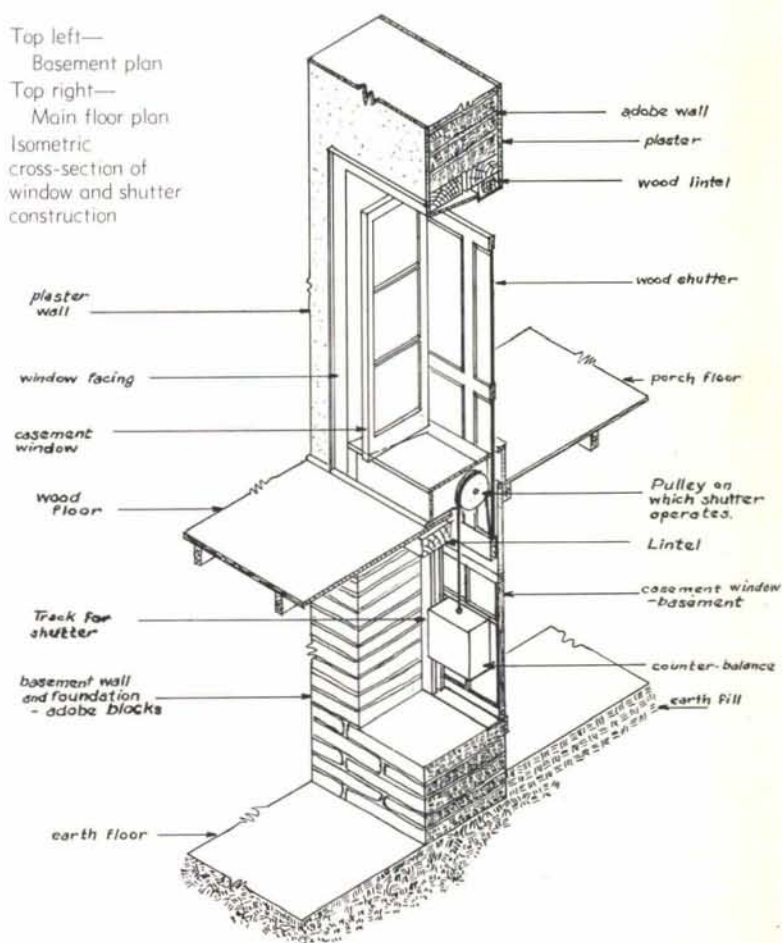
The porch covers an earth fill that was put around the base of the house at the ground level. This fill (X'') varies from 12 to 20 inches in height above the lot level. The house does not



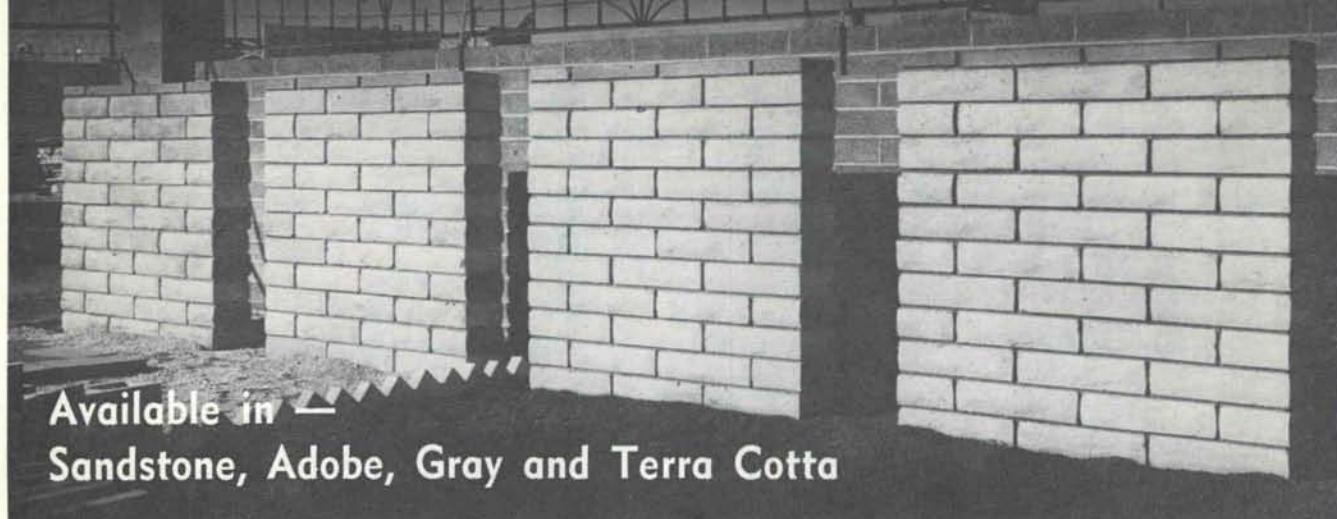
have a foundation in the sense that the term is used today. The adobes were laid directly on the earth. The porch connects the house to the ground level in the rear by means of a set of steps. At the front of the house, the ground may be reached by means of a small gate and a set of steps that lead off of the front bridge.

The porch is of wood and is eight feet wide on all sides except the rear, which is seven feet. The porch roof is of corrugated iron. The porch is enclosed by a railing that is thirty-three

Top left—
Basement plan
Top right—
Main floor plan
Isometric
cross-section of
window and shutter
construction



Introducing the new **"SLUMPROK"** created by **CREGO**



Available in —
Sandstone, Adobe, Gray and Terra Cotta

A new masonry product (Hollowcore)
allowing a double faced wall
with *soft shadows and highlights*.

These blocks meet and surpass
all ASTM and minimum code requirements

CREGO BLOCK CO., Inc.
6026 Second NW DI 4-3475
Albuquerque, New Mexico

—•••••
Makers of the finest autoclave
products in New Mexico

CLINTON P. ANDERSON *Agency, Inc.*

Albuquerque's oldest
and largest exclusive
insurance agency

**See us for all
forms of bonding**

215 Fifth St., SW.
CHapel 3-5664
Albuquerque

J. C. EGGERS COMPANY

REPRESENTING

**Famous Names in Plumbing
Specialties—**

Allen Fire Protection
Church Toilet Seats
Duriron Acid Resisting Piping & Sinks
Elkay Stainless Steel Sinks & Specialties
Fiat Shower Enclosures & Receptors
Lawson Medicine Cabinets & Mirrors
Sloan Flush Valves & Shower Heads
Halsey Taylor Drinking Fountains
Zurn-Drains, Fixture Support
Systems & Pipe Line Strainers

211 A Sierra Dr. S.E.
Albuquerque

Phone 256-7910
New Mexico



Bridge leading from main floor of house to South Water St.

and a half inches high. The wooden pickets have been scroll-sawed by hand from one by six inch stock. They have been installed on nine and one-half inch centers. This means that there are over four hundred pickets on the porch, not counting those that were used on the two bridges. Two patterns of pickets were used. Only one is reported, here. A casual examination will point out the difficulties of maintenance that are presented by this feature of the house.

The house is impressive because of its size. It is seventy feet long and forty-eight feet wide, excluding the porch. The main floor and the basement each have nine rooms and a large hall. The construction of the main floor, its ceiling, and the roof of the house might be regarded as standard for the time at which they were built. The main floor is a single, wooden one supported on two-by-four joists that are set on twenty-four inch centers. The flooring is tongue and grooved in long lengths. There was no evidence of sagging to be observed in the floor when this investigation was done.

The ceiling and roof are a single unit that consists of vigas, brush, an earth fill, and a three inch layer of cement on top. The roof is drained by sixteen stone canales. Only one other house in Las Cruces has the distinction of having such equipment. Mr. Martin Campbell, great-grandson of the builder thinks that these canales were carved in Chihuahua and shipped up here. All of the rooms on the main floor have been equipped with cloth ceilings that were placed about a foot or so below the vigas. No evidence indicates whether these were installed at the time the house was built or later.

The woodwork, doors, door frames, window frames, trim, and windows suggest that most of these parts were purchased ready made from some supplier. It is interesting to note though that the builder did not attempt to secure any uniformity among the doors, for

example. Several sizes were used for the same purpose in the house.

The window arrangements in this house are unique. For the most part, the windows of the main floor were mounted in the walls immediately above corresponding windows in the basement. The main floor window and its mate in the basement were then mounted in a single frame that ran down the wall between the two floors. A wooden shutter for the main floor window was placed in a track that was then mounted in the frame. This was arranged so that the shutter could move up or down the full length of the frame. The shutter was matched by a counter-balance that consisted of a metal box which was filled with gravel so that it was of the same weight as the shutter. The shutter and the counter-balance were united by a half-inch manila rope. The rope operated over a nine-inch wooden sheave. This sheave was cut by hand and was provided with an axle that was a half-inch bolt that was about eight inches long. The sheave was mounted in a window seat that was placed below the main floor window. When the main floor window was unshuttered, the shutter was run down into the basement. When the shutter covered the main floor window, the basement window was open for use. The main floor windows were pairs of wooden casement sash that were located just to the rear of the shutters. The basement windows were single casement sashes that were mounted just outside of the shutter tracks. The wooden sheaves apparently did not work too well for most of the windows were equipped with metal pulleys of modern design at the time of this study.

According to Mrs. Adair, heat was supplied in the house by means of four fireplaces at first. These were in rooms M, K, F, and D. The hall fireplace was the only one still in use in 1961. It was designed for the use of coal. The other three fireplaces had been removed at some time prior to this study. Small gas

COMMON
BRICK
FACE
BRICK

HOLLOW
STRUCTURAL
TILE
SCR and HOLLOW
BRICK

distributors for

acme
BRICK COMPANY

samples & literature
on request

KINNEY BRICK COMPANY, INC.

P. O. Box 86
Ph. TRinity 7-1130
Office at Brick & Tile Works
5 Miles South on Second Street
Albuquerque, New Mexico

Albuquerque BLUEPRINT COMPANY

Albuquerque's Oldest Blue Print Company — Since 1928



BLUE PRINTS • BLACK & WHITE
PRINTS • PHOTO COPIES • CAM-
ERA REPRODUCTIONS • MULTI-
LITH PRINTING



Exclusive Distributor for Keuffel & Esser

A. S. KIRKPATRICK, JR., MGR.
514 FOURTH ST., N.W. Ph. CH 3-3521

PAUL E. HEGGEM, MGR.
613 SAN MATEO, N.E. Ph. AL 5-8753

ALBUQUERQUE, NEW MEXICO

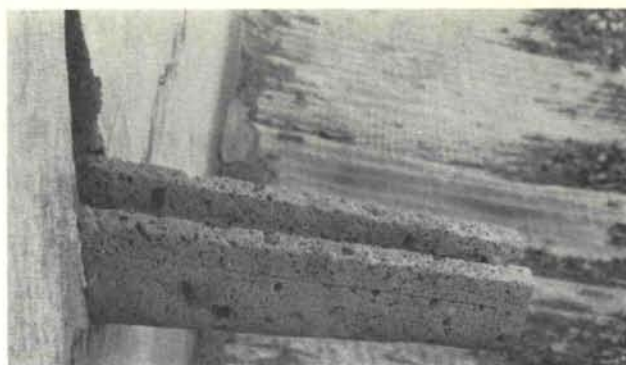
LEGGETTE - BRYANT, Inc.

Albuquerque

- Acoustical Contractors and Distributors
- Zonolite Insulating Roof Decks
- Asbestospray Fireproofing and Acoustical
- Pella Wood Folding Doors and Partitions
- Movawall Movable Partitions
- Lemlar Sun Control Louvers
- Cepco Translucent Ceilings

DEPENDABLE AND BONDABLE

CHapel 3-7845



Stone Canale

stoves supplied heat at the time the house was last used. Insofar as plumbing is concerned, the house had been made modern some years ago. Room I, which had housed Mrs. Amador's plants in the beginning, was made into the bathroom. Room H became a kitchen at about the same time. Room J has served also as a kitchen at various times.

There is one feature in the yard that attracts attention for some observers. It is a wall that was constructed on the west side of the irrigation canal adjacent to the house. This wall holds dirt up to the side of the canal. It is over forty feet long and is about two feet above the level of the yard. It is constructed of one quart, clear glass, liquor bottles that are embedded in earth. Here again, Mrs. Adair said that this means seemed to have been the only effective method of protecting the canal bank against various animals that sought to burrow in it. Since the bottle wall extends for only a third or less of the length of the canal that is on the lot, one may wonder whether the project was halted because the source of bottles gave out or that the animals gave up their endeavors. One might also infer that this means was used as an inexpensive scheme for giving some order to the wall of the canal. The bottom ends of the bottles do give a decorative touch.

In view of the time of construction, one might say that this house was ahead of its day in a number of ways. The floor plan was adaptable to a variety of ways of living. The construction of the windows and the porch was unique. The quality of construction that was used in the house has shown itself to be thorough and durable. There are, of course, some who would view the house as being extremely expensive to maintain by current standards. Within these qualities and limitations, Martin Amador built himself a fine home. It is a mark of achievement for a man who has shown himself to be a real contributor to his times in a variety of activities.—L. L. C.

The chairman of the Magazine Committee has just received word of the death of A. JOHN BRENNER of Phoenix, Arizona. To this unhappy notice Miles Brittel adds, "John Brenner's kind thoughts and consideration of the other fellow was an attribute that caused much admiration among his colleagues. Those of us who knew him so well will miss him."



A.I.D. - A.I.A. JOINT MEETING

On Saturday, November fourth the New Mexico chapters of the American Institute of Interior Designers and the American Institute of Architects met for dinner to celebrate the first anniversary of the formation of the New Mexico chapter of AID and for a panel discussion of the problems of cooperation between the two professions. More than 75 persons attended the dinner meeting at the Hilton Hotel in Albuquerque.

There follows a statement by each of the panelists summarizing his reaction to the meeting or a digest of what he said during the meeting. After statements by members of the panel, there ensued a lively discussion and questioning from the floor. Mrs. Jo Eckert Huber, AID, was toastmistress of the dinner meeting. The panel members were: Mrs. Modesta E. Comeford and J. Marshall Morin for the AID and architects Robert Fairburn and John Conron. Bainbridge Bunting served as moderator for the discussion.

MRS. JO ECKERT HUBER, AID. The New Mexico chapter of AID feels very fortunate in being able to have a joint dinner meeting with the AIA. Panel discussions of this nature and the exchange of ideas are always very interesting. It is the hope of the AID to have more contact of this sort.

MR. J. MARSHALL MORIN, AID. I feel that the meeting of the AIA-AID held in Albuquerque was an unqualified success inasmuch as it brought many preconceived problems of members of both professions into open discussion. I have attended five or six such meetings in various parts of the country and can say unreservedly that all the meetings were a tremendous success in establishing rapport between architect and interior designer. Actually there are no problems concerning cooperation between the two professions as long as the aim on both sides is to create and end result that is both pleasing to the client and of good design of which both the interior designer and the architect may be proud. Many interior designers are, to some extent, limited in viewing the finished product as objectively as the architect because of the fact that he must sell a commodity as his only source of remuneration for time and effort expended. However, I feel very strongly that the selling of the commodity should in no way over-balance the desire for excellent

design. As long as there is a sincere attempt on the part of both interior designer and architect to understand the other's point of view, there can be nothing but success in any joint venture undertaken.

MRS. MODESTA E. COMEFORD, AID. It was an informative meeting—definitely a step in the right direction. If it should prove to be the first of a series of such meetings, then its value would be a positive one. There were too many in attendance that were too afraid to speak out. I heard one panelist say, "You know panel discussions can really be dangerous" . . . dangerous for whom . . . himself, his clients, or the group opposite him on the panel? *When has the exposure of truth ever constituted a threat to anyone but charlatans?*

I should like to see real round table discussions where the attending members really exposed their problems and views in a professional, objective fashion. Only in such a way can these two groups have understanding and appreciation of each other.

I was very much disappointed to see such a small representation of architects from Albuquerque. I wonder why? Could it be that they feel too superior?—that they are smug and self-satisfied to the point that they see no need for understanding with a group in an allied field? . . . You see we need more meetings for a sincere, workable understanding.

MR. ROBERT FAIRBURN, AIA. From the architectural standpoint, there is probably nothing that is more important to the building than how it is finished off, how the interiors are carried out. Yet there are basic problems between architects and interior designers. There is, to start with, the lack of a common goal. The architects would like to carry out the design completely. The principal reason that they don't often get to do so is the lack of funds. The amount of work that goes into interior design is tremendous, and this has to be paid for some how or other. If the architect performs this work, his client too often expects him to do this as a part of his commission. But this interior design sometimes gets to be as much or more work than the basic architecture itself.

Now along comes the interior designer to fill the gap, but all too often he or she tries to modify the architect's basic concept. When someone else enters the picture that we feel is antagonistic toward our basic concept, he naturally becomes our enemy. When however, the architect and interior designer share a common goal, a great area of controversy is automatically eliminated. . . . There is no building that comes out of our office that any individual can point to and say, "I did that building." Each is a group effort, completely and totally a group effort. It seems to me that the interior design should be a part of this group effort.

MR. JOHN P. CONRON, AIA. The only way to get a complete design is for the architect to hire the interior designer in the same way that he hires an engineering consultant. The architect can't possibly know of all the fabrics, furniture, etc. that are available to do the design. At the same time I don't see how he can design a building and not conceive of what is going inside it . . . But coordinating the interior is just one of the things the architect has to do. The architect has a concept that he wants carried out and he is going to insist on it. As long as the interior designer feels that he is going to change that initial concept, he is going to have to battle with the architect.

Student Chapter, AIA

To date, the Student Chapter, AIA has held two formal meetings following the election of officers for the academic year 1961-1962. The first of these was a "Get Acquainted" dinner held at "Lobo Joe's" restaurant at which *Clinton Adams*, dean of the College of Fine Arts at the University of New Mexico talked. He gave a short impromptu speech covering somewhat the esthetic problems which artists and architects have to deal with in this modern day and age. One interesting comparison which came up was that an architect building on a lot in the middle of some downtown area is similar to an artist taking one small area of a painting and developing it rather than the whole picture. At this meeting, Joe McCharen, vice-president of the student chapter, gave a brief account of his recent trip to the student forum held at the Octagon in Washington just prior to Thanksgiving.

The second formal meeting took place in the Mesa Lounge of the New Mexico Union on December 13, 1961. Main speaker was *Miles Brittelle* who gave a discussion on the "meaning" of the AIA as well as some interesting facts about what it does and how it works. Another guest at the meeting was *Robert Biddle*. *John Heinrich*, *Don Schlegel*, *Harold Benson*, and *Charles Quinlan* represented the faculty of the Architecture department. After the main discussion, refreshments were served and then the group broke up into several informal discussion groups which were enlightening in many respects.

Despite rather archaic organization among the officers of the student chapter (H. Wm. Alexander-presi-

dent, Joe Wm. McCharen-vice-president, and Harley Parnell-sec'y-treas.) both meetings were very successful. Two meetings are tentatively planned before the end of this semester; and with the aid of better organization we hope to have several films, lectures, possible tours, the annual Beaux-Arts Ball, and the annual Awards Dinner during the spring semester.—*Harley Parnell*, Secretary.

Horizon Home Contest. At a press luncheon held December 7 at the Alvarado Hotel, Mr. Frank Marberry of Marberry Construction Company, Albuquerque, received the regional merchandising first prize award in the National Horizon Home contest sponsored by the nation's concrete industries. The award presentation, made by Barney Smith, district engineer for the Portland Cement Association, consisted of a plaque and a \$500 first prize check.

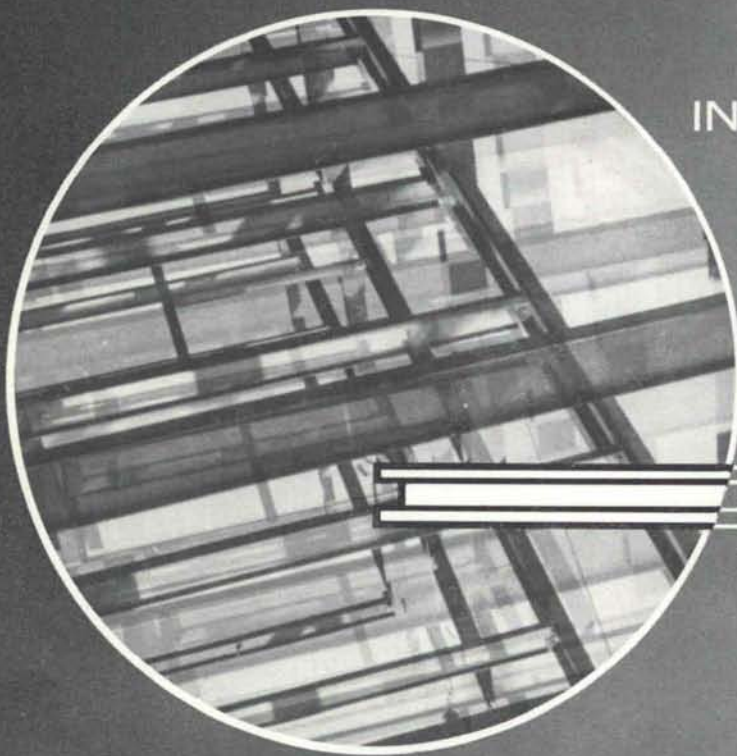
The contest house is located at 2905 Alcazar, NE. One of seven finalists in the national competition, the residence was designed by John Reed, AIA. First opened to the public during national Home Week, September 23 - October 1, some 12,000 persons toured it the first three weeks it was open.

Another first place in this national competition was scored by Eckerts of Albuquerque who provided the interior furnishings for the house.

Local sponsors of the project were Edgar D. Otto & Son and Albuquerque Gravel Products—both NMA advertisers. National sponsors of the competition are: Portland Cement Assn., National Ready-Mix Assn., National Concrete Masonry Assn.

STRUCTURAL STEEL

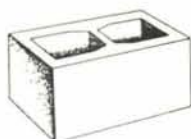
FOR NEW MEXICO'S
THRIVING BUILDING
INDUSTRY SINCE 1942



Miller & Smith
Mfg. Co., Inc.

500 PHOENIX AVENUE, N.W.
STATION B - P.O. BOX 6007
ALBUQUERQUE, NEW MEXICO

FOR
AUTOCLAVED
CONCRETE
BLOCKS
CALL OR SEE
WESTERN
EMPIRE
BUILDERS
SUPPLY

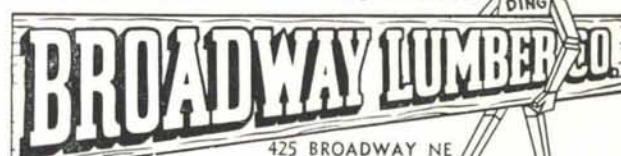


1802 CERRILLOS RD.
SANTA FE, N. M.
YUCCA 2-2646

BUILDERS! CUT COSTS!
PROVEN STRENGTH —
SELECT LUMBER



• CABINET SHOP and DOOR UNITS
FRIENDLY FOLKS • FOLO-THRU SERVICE



DIAL 242-5221 • ALBUQUERQUE



FORMICA . . . the new romance
in laminated plastics.

Sink tops, cabinet tops, counters, bars, display areas . . . these are but a few of the many uses you have with Formica. Formica will not crack or craze, is unharmed by alcohol, fruit acids, boiling water or temperatures up to 275 degrees. Nine-teen exciting new colors to choose from. Use this attractive, durable plastic laminate for all of your home building needs.

Distributed by



PHONE 344-2317 P. O. BOX 1098
312 INDUSTRIAL NE ALBUQUERQUE, NEW MEXICO

BUILDERS SPECIALTY SERVICE, Inc.

GOTHAM

- ☐ Chalkboards
 - ☐ Bulletin Boards
 - ☐ Aluminum Trim
- widest selection of types and colors **
 - ☐ Display Cases
- ☐ Moveable Adjustable Boards
 - ☐ Ready Framed Boards

* (see NEW jaspé multi-colored cork)

BSS inc

SANTA FE
ALBUQUERQUE
PHOENIX

P. O. BOX 2098
PHONE YU 2-2555
P. O. BOX 3276
PHONE AL 6-1702
P. O. BOX 13027
PHONE CR 9-4511

Building Specialties . . . Contract Hardware

ALBUQUERQUE TESTING LABORATORY

Sub-soil Investigations
For Structural and Dam Foundations

**Two Drills and Crews now
available for Prompt Service**

Laboratory Analysis and
Evaluation of Construction Materials

**All work done under the supervision
of Registered Professional Engineers**

532 Jefferson St., N.E. — P. O. Box 4101
Phones AL 5-8916 Albuquerque
Phones AL 5-1322 New Mexico



P. O. Box 1063—Albuquerque, N. M.—530 Bridge Blvd., SW
Telephone CHapel 2-3243

MANUFACTURERS:

PRE-FABRICATED wood roof trusses
MASTER HUNG prehung door units

REPRESENTING:

AMERICAN FABRICATORS COMPANY for
glued laminated arches, beams and
purlins

GLIDE A FOLD bi fold doors
MODULUX fiberesin modular kitchen
cabinets and vanitories

**NEW MEXICO'S LEADING MANUFACTURERS
AND REPRESENTATIVES OF
COMPONENTS FOR THE BUILDING
INDUSTRY**

REMODEL

RESIDENTIAL

COMMERCIAL

CONTRIBUTORS TO THIS ISSUE

John M. Udy is a city planner. He has worked in England, Canada and Ethiopia, where he was City Planner of Addis Ababa and planning consultant to the Governor of Sidamo Province. For the past two years, he has been with Albuquerque City Planning Department. Currently he is in charge of the preparation of the *General Plan* for the Albuquerque metropolitan area.

Laiten L. Camien is associate professor of sociology at New Mexico State University. Interested primarily in such problems as juvenile delinquency and political theory and fellow in the American Sociological Association, he has also found time to be chairman of the New Mexico State University Museum Committee. The research on the Amador house was carried out under a grant from the New Mexico Foundation.

William Burk is a practicing architect and member of the AIA. In addition to his architectural office, which is one of the most prominent in the state, Mr. Burk is Director of the Associated Research Design, Inc. which carries on applied research projects for various scientific and military groups.

INDEX OF ADVERTISERS

Air Conditioning Equipment Co.	10
Albuquerque Blueprint Company	26
Albuquerque Gravel Products Company	19
Albuquerque Testing Laboratory	30
American Marietta Company	8
Anderson, Clinton P. Agency, Inc.	24
Atlas Building Products Company	20
The Banes Company, Inc.	8
Blue Streak Reproductions	15
Blumcraft of Pittsburgh	2
Broadway Lumber Co.	29
Builders Block & Stone Co., Inc.	20
Builders Block & Supply Co., Inc.	20
Builders Specialty Services, Inc.	29
Crego Block Co., Inc.	24
Eckerts, Incorporated	11
Eggers, J. C. Company	24
General Pumice Corporation	4
Hunter-Hayes Elevator Co.	22
Kinney Brick Company, Inc.	26
Lavaland Heights Block Co., Inc.	12
Leggett-Bryant, Inc.	26
McCaffey-Way Materials & Supply Co., Inc.	4
Miller & Smith Mfg. Co., Inc.	28
Monarch Tile Manufacturing, Inc.	31
New Mexico Marble and Tile Co., Inc.	4
Edgar D. Otto & Sons, Inc.	32
Perfection Truss Co.	30
Portland Cement Association	7
Southern Union Gas Company	19
Southwest Vermiculite Co.	22
Stryco Sales, Inc.	29
Welch-Erwin Corporation	10
Wellborn Paint Mfg. Co.	10
Western Empire Builders Supply	29



MEMBER PUBLISHERS ARCHITECTURAL COMPONENTS. 16 official Publications of Components of the American Institute of Architects in 26 key states. Advertising and listing in Standard Rate and Data Service. Headquarters, 120 Madison Ave., Detroit, 26, Michigan. Woodward 1-6700. Eastern office, 18 East 56 St., New York City, 22. Plaza 5-3180. Area Representative, N.M.A., 117 Quincy N.E., Albuquerque. ALpine 5-7560.