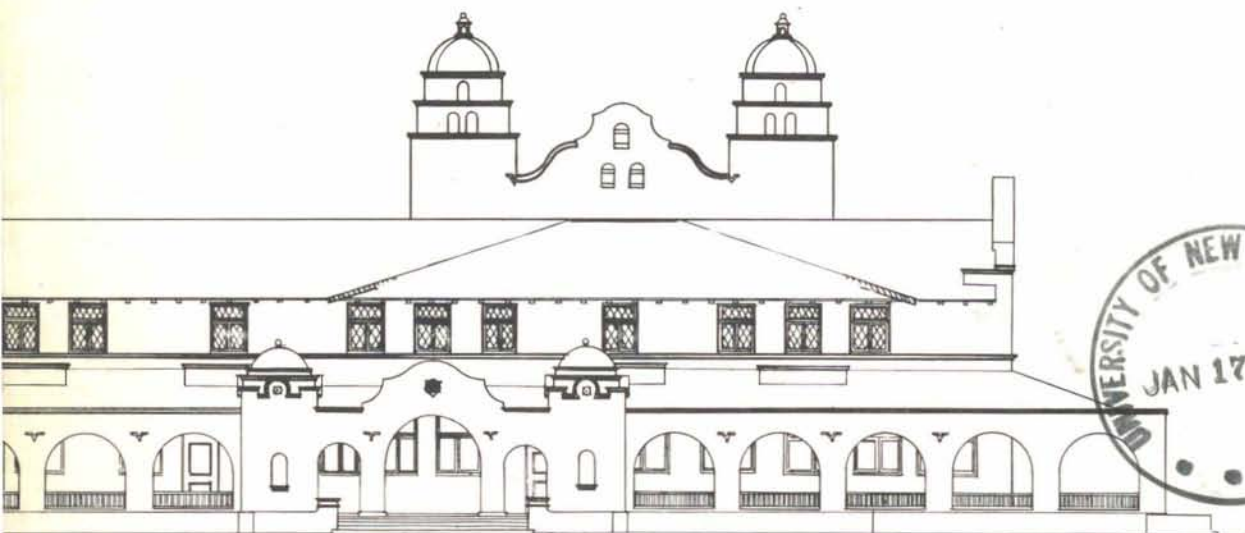
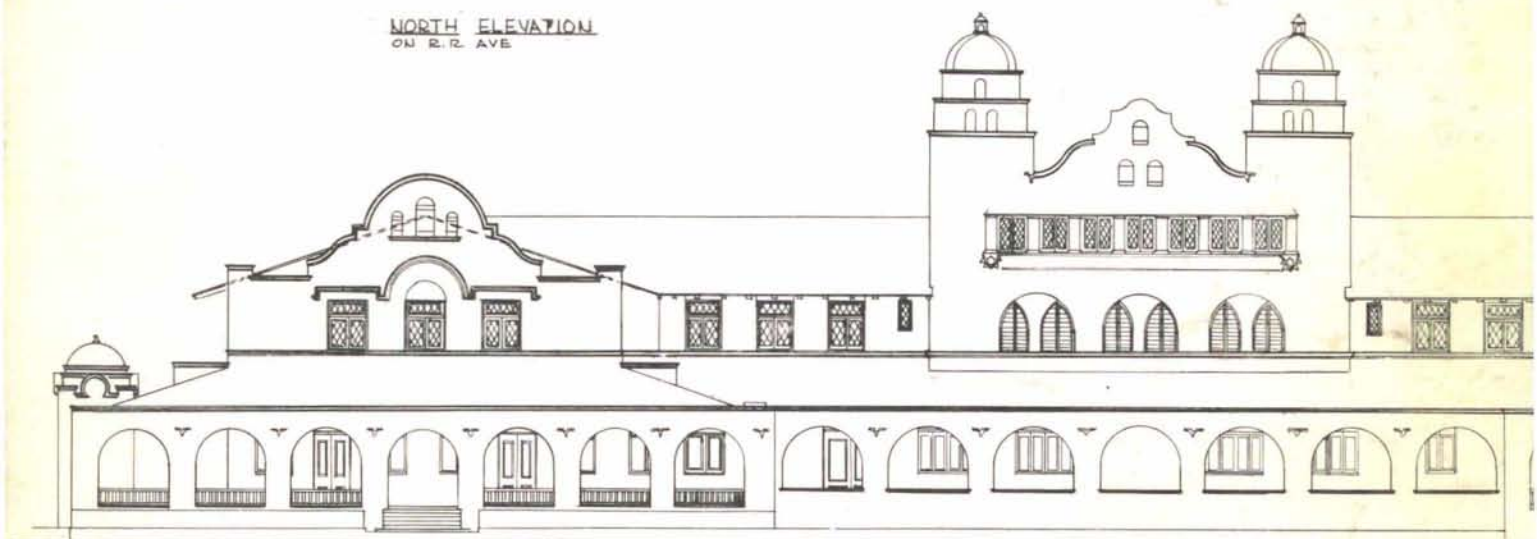


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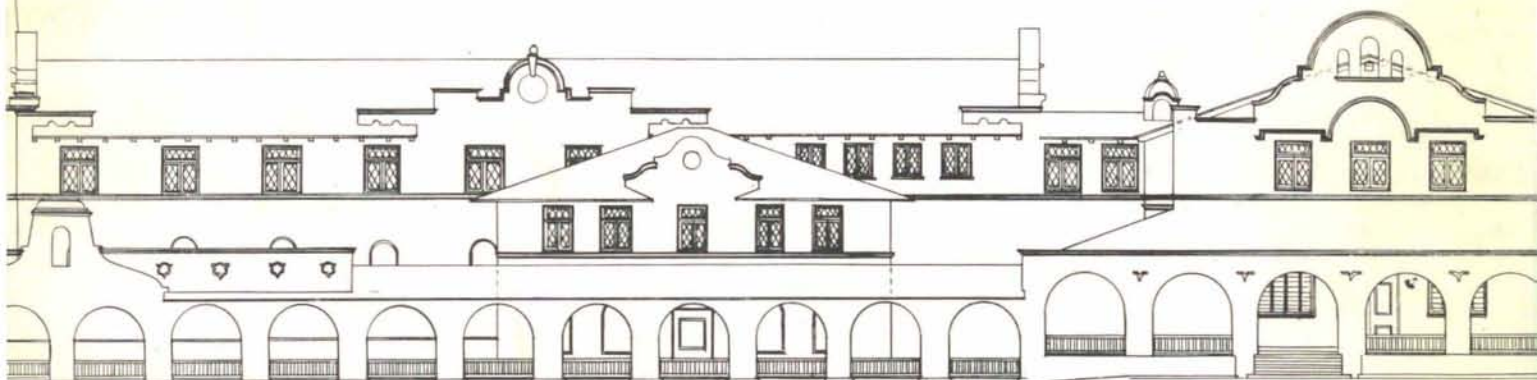
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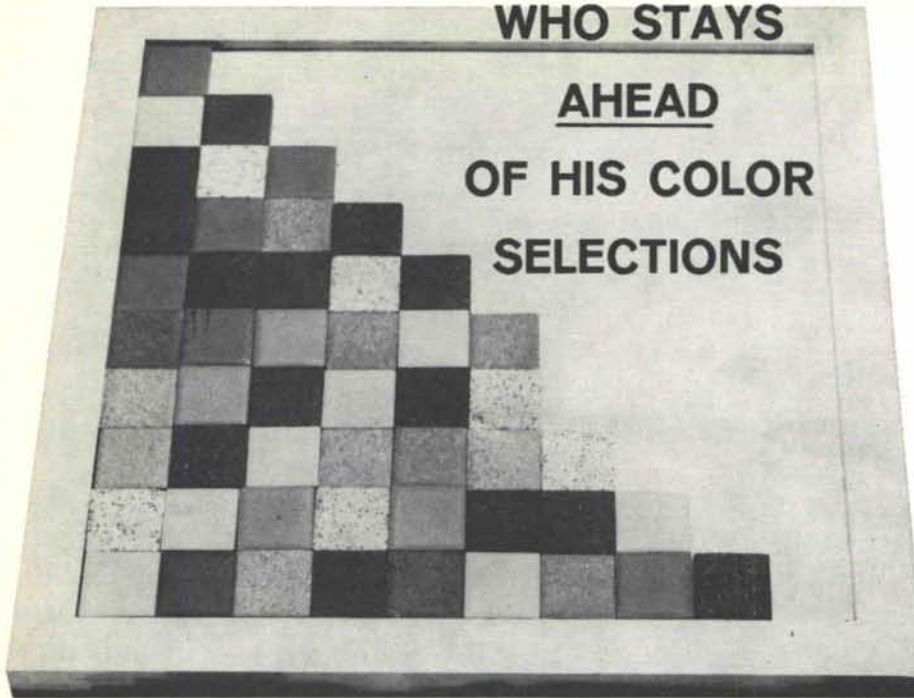


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—Official Publication of the New Mexico Chapter, American Institute of Architects—

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## NOTES AND NEWS

### ELECTION OF OFFICERS

The semi-annual meeting of the New Mexico Chapter of A.I.A. was held in Albuquerque on Saturday afternoon, December 7. The principal item of business was the election of chapter officers for the following year. Most of the officers in fact continue from the previous year, though two members—Don Schlegel and Kern Smith—asked to be relieved of their duties. The chapter officers elected at the meeting are:

President—John McHugh  
Vice-President—John Reed  
Secretary—William Buckley  
Treasurer—John Heimerich  
Director—Hugh Rowland  
Director—Max Flatow



John McHugh

Plans were outlined for the spring meeting of the Chapter to be held in Ruidoso under the sponsorship of the Southern Division.

### CONFERENCE

Following the business meeting but before convening again for the Conference on Architecture and the Allied Arts, members adjourned to the main banking lobby of the new First National Bank, East, to view an interesting exhibit of art objects and photographs of art which had been made for architectural purposes. This extensive exhibit had been set up earlier in the day by some twenty-eight artist-craftsmen from all parts of the state. The artists were on hand to discuss their work with interested architects.

The AIA should extend its thanks to these individuals for the time and effort they gave to the conference. A note of appreciation is due also to the New Mexico Designer Craftsman which encouraged its members to cooperate in the exhibit and to officials of the state chapter of Artists Equity who also participated. Especial thanks are due Peggy Cavett who organized the exhibit and who secured the participation of both crafts exhibitors and panel members. Miss Cavett was the logical person to coordinate this program because she is both an architect and a craftsman. But it still required enormous amounts of time and energy on her part.

A detailed report on the panel discussion written by John MacGregor will be found on page 9. The only points that the editors might add to this account are these: The conference subject was timely and important. A discussion of the place of art in architecture is long overdue in New Mexico—indeed, *NMA* should,

long since, have opened it for discussion. Our only question is whether so large and important a matter can be raised in so *short* a public meeting with any real profit. Two hours, for example, is hardly time to explore a single facet of the problem like the one that was briefly mentioned at our conference about the possibility of imposing on builders of new structures a legal obligation to spend a fixed percentage of their budget on art works. At the present meeting there was barely time to touch on the problem even though it had been similarly mentioned at the AIA's last discussion meeting (the Conference on Ugliness in Santa Fe). Certainly this idea—or alternatives to it—deserves a more thoughtful and deliberate consideration than it received at our meeting. Most of us know that the plan has been tried with success in certain communities in the country.

The following is a partial list of artists and craftsmen who exhibited works at the conference. From Taos: Emil Bistram, Malcolm Brown, Ted Egri and Bill Heaton. From Santa Fe: Andrea Bacigalupa, Thurman Dillard, Donna Quasthoff, Eugenie Shonnard. Albuquerque exhibitors included: Toni Aaron, Vida Bloom, Betty Colbert, Ralph Douglass, Alice Garver, Herb Goldman, Channel and Julie Graham, Robert and Peggy Hooton, Caryl McHarney, Carl Paak, Florence Pierce, Margaret Runyan, Anita Scheer, John Tatschl, Wilke Smith, Paul Wright and Jose Yguado. Also included in the exhibit was the work of a number of architects who had included art objects as an integral part of their buildings.

□ □ □

### VAN DORN HOOKER

Van Dorn Hooker, AIA, assumed his new duties in early December as University Architect for the UNM. To accept this new position Mr. Hooker leaves a partnership in the Santa Fe firm of McHugh and Hooker, Bradley P. Kidder Associates.

The position of university architect, which has only recently been created, is a complex one. Mr. Hooker's duties will include architectural, planning and administrative activities. The new architect will aid the university in analyzing and determining its building needs, in programming projected buildings and in forming a liaison between the university, the designing architects and the various consultants. He will also be charged with preserving the campus master plan yet revising it when necessary and with relating the specific structure to be built to the master plan. Also he will act as liaison between the school and various planning consultants or city planning officials.

The office further requires the supervision of university buildings under construction and decision on the acceptance of new buildings. The architect will prepare an inventory of existing buildings and their conditions and prepare or review plans or specifications for remodeling. Mr. Hooker's first assignment will be the programming of the new Physics Research Building, plans to build which were recently announced by the University.

Mr. Hooker obtained his degree in architecture in 1947 from the University of Texas and first worked in offices in Austin and Dallas. In 1950 he attended graduate courses in design at the University of California, Berkeley, under the late Eric Mendelsohn. The following year he came to New Mexico to work for Ferguson and Stevens and later for John Meem. In 1956, in



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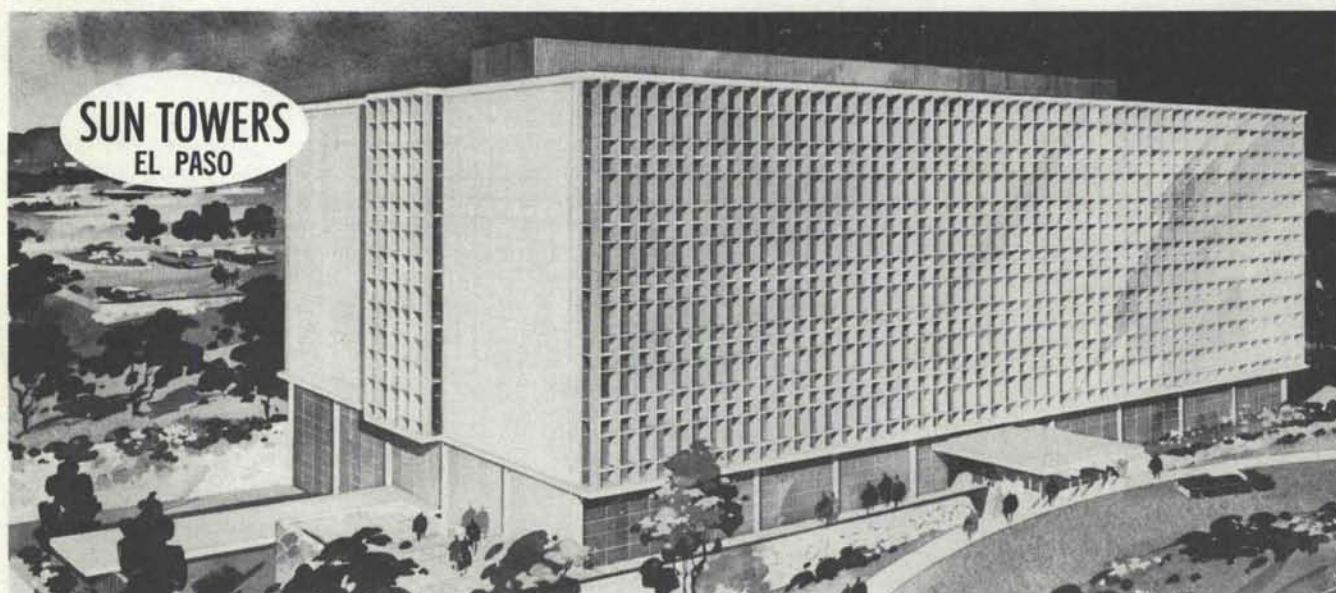
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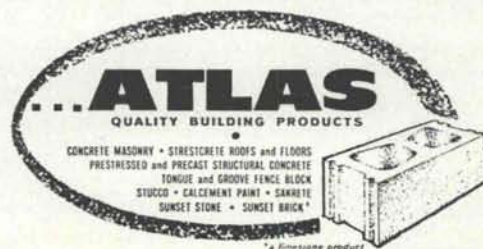


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partnership with John McHugh, he opened his own office in Santa Fe to be joined in 1958 by Bradley P. Kidder. Many of the firm's buildings are in Santa Fe: the Santa Fe Opera, Kearny School, the Immaculate Heart Seminary, and the Elks Club. The Farmington Times and the Southern Union offices in the same community were done by the firm as were St. James Church and Our Lady of Guadalupe in Taos. Several of these buildings have been published in the *NMA*. For two years Van Dorn has worked faithfully and efficiently for the *NMA* as Circulation Manager.

□ □ □

## NEW MEXICO ARCHITECTURE

With this issue the *New Mexico Architect* goes into its sixth year of publication. But it does so under a new title — *New Mexico Architecture*. The difference in titles is so slight that it might have escaped your notice. But it was the thinking of the editors, the magazine committee and the general AIA chapter at its recent meeting that *New Mexico Architecture* would more nearly describe the function and aims of the magazine than the old title. It is hoped that perhaps the new name might more readily catch the interest of the general reader and appear less of a trade journal designed only for the professional architect. For basically our interest is in selling architecture to the general public—quicken its interest in architectural criticism, making it more aware and critical of his surroundings (which do need improvement, terribly) and perhaps even persuading him to employ an architect for that next motel or bank building that he will build.

The New Year's issue cannot go to press without some word of appreciation to the persons who work hard to make the magazine's publication possible: Presi-

□ □ □

## NEW MEXICO PUEBLO at the WORLD'S FAIR

The New Mexico Department of Development has released a rendering of its shockingly amateurish designs for the New Mexico exhibit at the 1964-65 New York World's Fair. The drawing shows four little adobe-type boxes in the foreground. It is these four buildings which will constitute the State's exhibit, while the larger building in the background will house a restaurant. The restaurant and its building are the undertaking of a California restaurateur; the architect, if one was consulted, is fortunately unknown to us. The New Mexico buildings were designed, to use the term loosely, by an agronomist at Holloman Air Base. His library of New Mexico architecture does not seem to include even a good picture book. One of the dull "boxes" will be occupied by the Department itself; one will be rented to an Indian trader, and at least one of the remaining two is slated to be rented to New Mexico industries, such as the potash industry. The purpose to which the last "box" will be put is still somewhat vague. It is our understanding that Indians will dance in the center of the landscaped plaza. Cacti from the Tularosa Basin will constitute the planting.

dent McHugh and the Magazine Committee of the state chapter of AIA, Miles Brittle, Sr. who continues to coordinate the advertising and Mrs. Brittle who keeps the books, Van Dorn Hooker who keeps the mailing lists up to date and thereby saves us crippling postal return rates or prevents good copies of *NMA* from being sent to the dead letter office. We appreciate the beautiful work of our volunteer staff photographer, Jean Rodgers Oliver whose assignments are usually carried out in a moment of crisis because of editors' lack of forethought.

Especially we appreciate the continuing support of our old advertisers and we welcome the newcomers. It is only with their practical backing that the magazine can continue. So again we recommend them to all of our readers.

The past year has not been a particularly rosy one for the *NMA*. Although we have not lost money, the magazine has not been able to make headway on the repayment of its debt to the chapter. As of January, the debt stands at almost \$2,000. We hope that with a revived advertising program we shall before long be back to a 32 page magazine and somewhat ahead financially.

As readers, your help will be appreciated during the coming year—either in assisting us to secure paid subscriptions (\$2.50 the year, 50c a copy) or in writing letters to the editors—even critical or insulting ones. It is important to us to know that someone reads our columns.

So now to 1964—a year, we hope, that will see an improvement in the quality of architecture we build and a quickened public response to our professional efforts.

□ □ □



The whole project seems destined to give the impression that New Mexico is a poverty-stricken arid land badly in need of increased Federal grants in order to insure the continued flow of welfare checks to its desert-dwelling inhabitants. It is hoped that the final installed results will be less of a disgrace to the State than present information indicates. It is to be regretted that no professional design talent was sought by the Department of Development at any stage of the project, and they are actually bragging about their efforts!

*NEW MEXICO ARCHITECTURE* will cover this building group fully in a forthcoming issue. We shall then see if the gentlemen at the State level have been able to "make a silk purse out of a sow's ear."



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# Report on The Conference on Architecture and the Allied Arts

John MacGregor

The revolutionary phase of modern architecture is drawing to a close. A half century of zealous asceticism has cleansed the main currents of modern building of two centuries of eclecticism. The doom of the age of "Less is More" was sealed when its prophet's newest black office tower appeared sporting a plaza with fountains, non-functional window mullions, amber glass, a Picasso tapestry, and a lavish interior by Phillip Johnson. Thus was heralded the arrival of an era of greater richness in architecture.

With this as background, the New Mexico Chapter of the AIA called its first conference on the integration of building and the allied arts on the cataclysmic anniversary of December 7, 1963, at Flatow, Moore, Bryan and Fairburn's First National Bank, East, in Albuquerque.

Besides architects, in attendance was a large contingent of painters, sculptors, designers, and craftsmen from throughout the state. In the bank lobby was an impressive display of their works along with photographs of several New Mexico buildings exemplifying the successful integration of art and architecture.

The discussion began with statements from a panel of six architects, artists, and craftsmen. It was moderated by Ann Plettenburg (the charming wife of Santa Fe architect, Robert Plettenburg) who professed total ignorance of the arts but whose ability to synthesize and give direction to the discussion betrayed a considerable familiarity with the subject matter.

Bainbridge Bunting, professor of art and architectural history at the University of New Mexico and co-editor of the *New Mexico Architecture*, led with the statement that the successful historical examples of the integration of an art form into a piece of architecture had certain characteristics in common:

- Although the art work had a unity all its own, it had a common denominator with the architecture and blended with it as part of a unified whole.
- The art form was usually not something applied to the building after it was finished, or that could be detached from it, but an integral part of the structure and expression.
- The art form usually had a function other than decoration, often an educational purpose.

Examples of the second characteristic, Bunting noted, were the capitals of the columns in Romanesque and Gothic churches which were an integral part of the structure of the building and became individual sculptural works only upon close inspection. The third quality was displayed by the mosaics in the Byzantine churches, the stained glass windows of the Gothic cathedrals of the thirteenth century, and the Baroque church ceiling of the eighteenth century. Each of these carried

a religious message and told a story in addition to serving as embellishment of the building.

Designer-craftsman Wilke Smith of Albuquerque, whose works range from a thriving textile painting business to the creation of the mosaics for Welton Becket's giant Southland Center in Dallas, made the point that the responsibilities of the architect and the artist should be clearly defined and understood by both parties. The architect must determine the function, volume, scale, color, texture, general theme and mood, and cost of the space of which the artist's work will become a part. The artist has the responsibility to stay within the size, cost, and other specifications set by the architect, to foresee and provide for environmental and maintenance conditions his work will encounter in the future, and to decide who will install his work.

Mrs. Smith stressed the importance of frequent consultation on all these matters from the earliest stages of the design to avoid misunderstandings and to ensure that the artist and architect are thinking in the same terms.

Paul Morris Wright, Albuquerque painter and sculptor and sometimes guest instructor at UNM, stated that for an architect and a painter or sculptor to work together, they must at least have a common approach to design. Without this, Wright said, no matter how many specifications are written, complete integration of their works will never be achieved. He also noted that a sense of humor is always helpful in overcoming the differences over design details bound to arise when two artists with strong ideas attempt to collaborate.

Albuquerque landscape architect José Luis Yguado said that men of his profession were not concerned with interior space as were many of the other people from the allied arts present, but rather with the total landscape of which the architect's building is only a part. He noted that there was frequently as much of a communications breakdown between architects and landscape architecture as with the allied arts, and he called for the fostering of a greater interdisciplinary knowledge and respect among all men of the arts.

Yguado attributed part of the tendency of today's architect to use standardized materials rather than turn to artists for individual solutions of his design problems to the increased complexity of the functions of modern buildings. But, he noted, architects frequently make use of consultants in the engineering fields, and he urged the architects present to make a greater effort to consult with persons in the fields of the arts as well.

Also concerned with the total environment in which buildings are placed, architect John Reed of Albuquerque levelled a blast at the monstrous signs which, he asserted, frequently cover up or overpower good works of architecture. Reed estimated that 90 per cent of the designers of signs in Albuquerque have absolutely no



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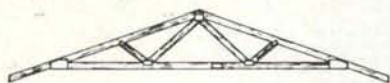
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training in art and suggested that the graphics and advertising field was one area in which persons of the allied arts might make a great contribution to architecture. Reed explained that he spoke of signs in a general sense and that a painting or a piece of sculpture might serve just as well as a conventional sign to communicate to the public what goes on within a particular building or what products or services a company has to offer. He said it might also be easier to justify financially the hiring of a painter or a sculptor to design a sign, since the sign would not be considered just an unessential embellishment of the interior and the client would have to pay for a sign regardless of who designed it.

A negative view was expressed by architect George Wright, also of Albuquerque. Wright asserted that the necessity for standardization, the increased emphasis upon mechanical equipment and subsequent de-emphasis on other parts of the building, and the tremendous budget and time limitations an architect has to contend with today have totally excluded the allied artist from the architectural picture, and that major cooperation between the architect and artist is now impossible. The architect is no longer the master builder of the past, Wright said. Today he is reduced to the role of master coordinator and budget juggler.

One way in which the artist could help the architect if he cared to, Wright went on, is to apply his talents to the design of the standardized building components the architect has to work with rather than concerning himself with the embellishment of the architect's design. However, Wright questioned whether the allied arts were ready or willing to help the architect in this way, although he hoped that they could and would.

Battle lines thus drawn and topics suggested, the discussion was opened for comments from the floor. State AIA president John McHugh, who had foregone the opportunity to read a prepared speech earlier, selected excerpts from it to refute some of the points made earlier by George Wright.

McHugh denied the assertion that the artist has no place in architecture today. Art in architecture dates from prehistoric paintings on cave walls, he said, and is a manifestation of a universal human urge for self expression. McHugh noted that the architect also uses art in creating a mood and setting a tone for a room, thus influencing the behavior of the persons who use that room as a background for their activities.

He disagreed with Wright's position that this is no longer an era of great art patronage, pointing out that fine art is still a status symbol in America today. "The Guggenheim collection does today for Mr. Guggenheim what the Medici collection did for the Medicis in their day," McHugh said. And he went on to cite the collections of Andrew Mellon or the Container Corporation of America as further supports to his contention.

McHugh attributed the tendency of modern architects to think in terms buildings without ornamentation to the revolt, around the turn of the century, against the excessive gew-gaws of the Victorian era. The leaders of this revolt, many of them both articulate writers and fine designers, saw beauty in pure, unadorned structure and materials. The combination of their writings and their works has had a profound effect on public taste, and the buying public has largely been talked out of



## ART in ARCHITECTURE

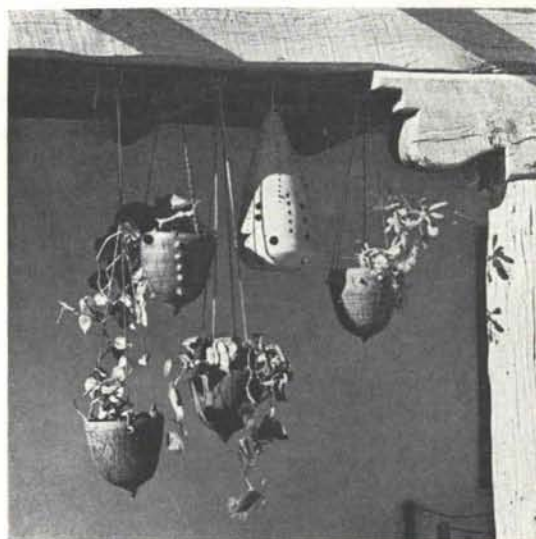
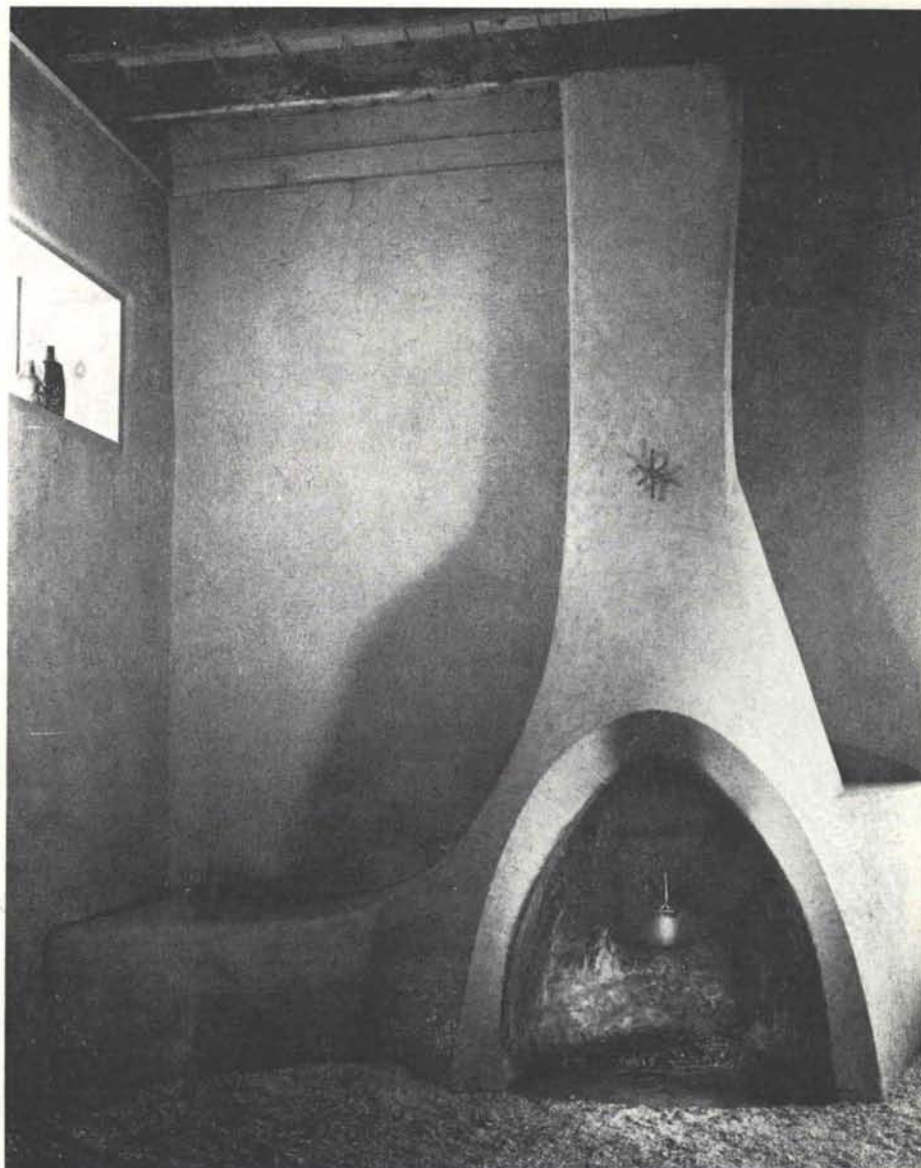
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N M - A I A Conference

saturday, december 7, 1963

Top: Adobe fireplace by Malcolm  
Brown, Taos painter & sculptor

Bottom: Ceramic planters & light-  
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the practice of combining ornament with architecture, McHugh explained.

Over the space of the last sixty years, he added, the world has lost most of the artists and craftsmen who used to work well with architects, and with them, their skills. During this time the architectural artist has had neither opportunity for training nor for work.

But was McHugh discouraged? His answer was, "I'm not ready to give up like George is." He suggested several educational steps architects could take toward remedying the situation, including:

- Set examples by beginning to design with integrated rather than applied architectural art.
- Encourage the training of architectural artists and artisans.
- Publish examples of the successful wedding of art and architecture in the *New Mexico Architecture*.
- Put together a travelling exhibit similar to the one displayed at the conference to be circulated among public libraries, art galleries, and banks throughout the state.

Problems of education and communication drew considerable comment throughout the conference, in terms of both informing the architects of the skills the artists and craftsmen could make available and in making the public more receptive to the use of more embellishment in architecture.

Jim Kerr, a painter from Albuquerque, suggested that, if the federal government would require that a minimum of ten per cent, or even one per cent, of the cost of every building built be set aside for embellishments, the architect would soon beat a path to the artist's door.

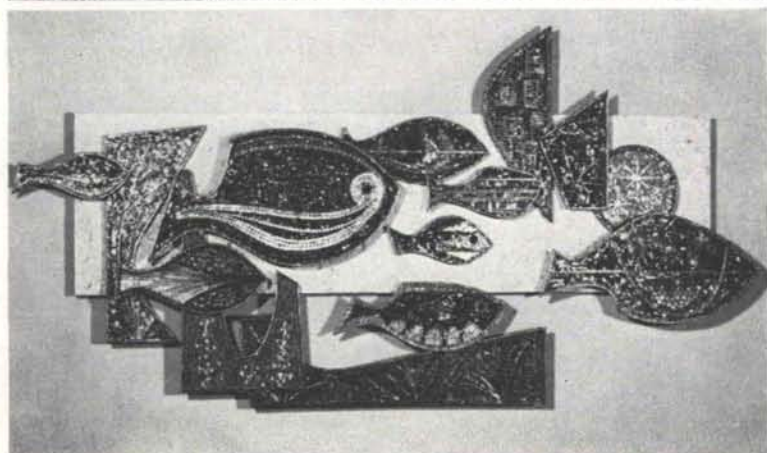
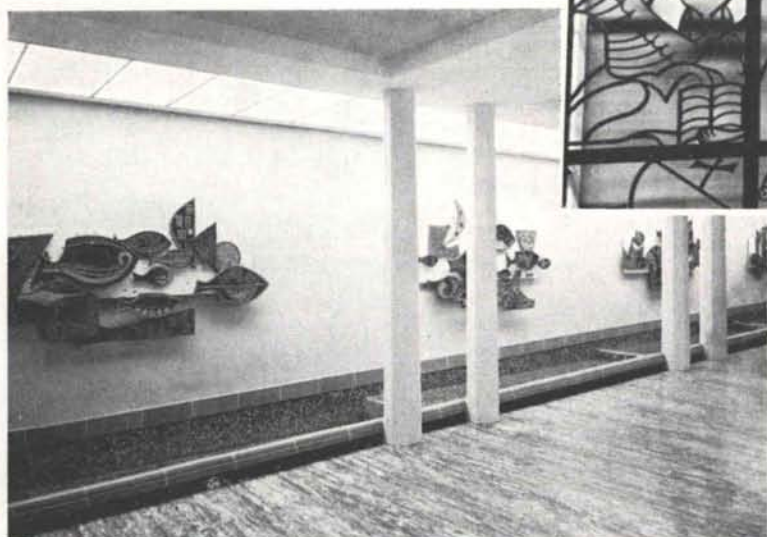
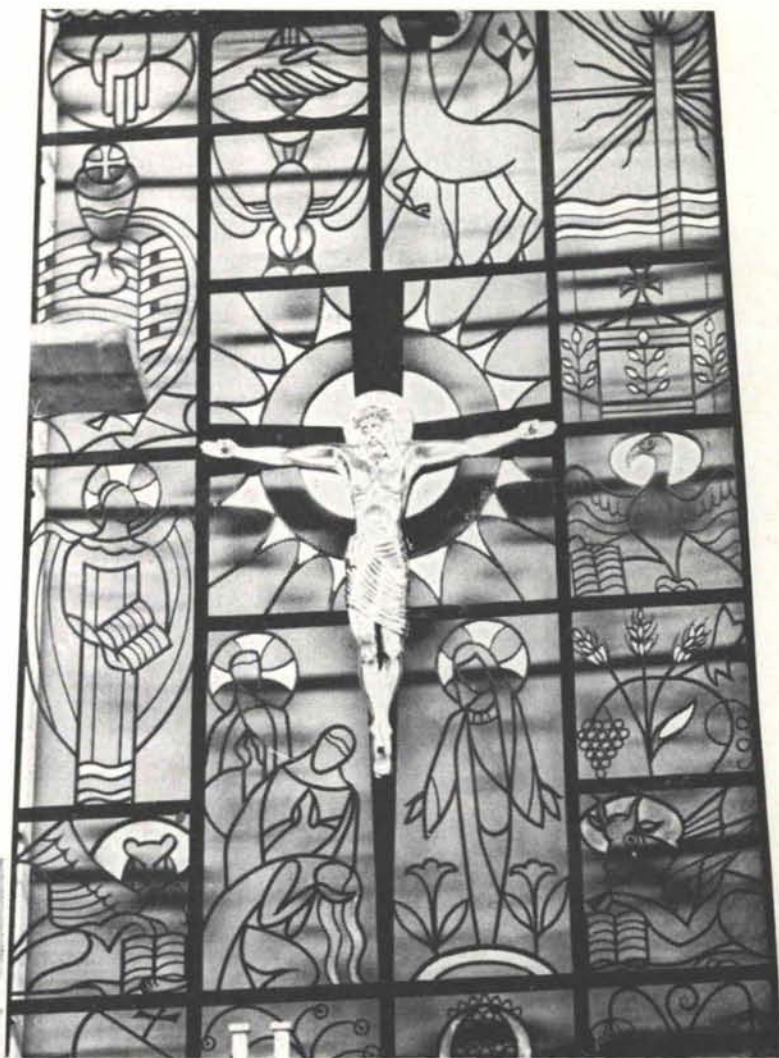
Local architect Walter Gathman said that if artists and architects had done as good a job of selling what they had to offer as the sign painters had, they would have no problems today. He was not in favor of legislating a need for art, considering this an excess of organization against which all artists and architects, as individualists, have a natural aversion. But he did favor individual efforts on the part of the designer to sell the concept of good design to the public. He explained that this could be done by accepting every chance to speak to civic groups on the subject as well as supporting research into new methods of getting the message across to the public.

Sculptor Paul Morris Wright also objected to an excess of organization, feeling that it stifled individual creativity. But he suggested that individuals should write articles explaining the approach and ideas of artists for the various art and architectural magazines.

Painter-sculptor Thurmond Dillard from Santa Fe suggested that before artists attempt to sell the idea of integrated art and architecture, they should examine the values of their society and develop a common philosophical foundation for art in general. From this point, after establishing a basis of cooperation, the field could be narrowed down to solutions to individual problems.

Several persons offered practical solutions to the problem of informing the architect of crafts and skills available in the state. Mrs. Smith noted that the designer-craftsmen of the state had discussed the possibility of publishing a loose-leaf brochure with pictures and descriptions of the work of each designer-craftsman.





## ART in ARCHITECTURE

Top: Metal & glass screen  
by Donna Quasthoff, Santa Fe sculptor

Left: Mosaic Mural at Lovelace Clinic  
by Wilke Smith, Albuquerque

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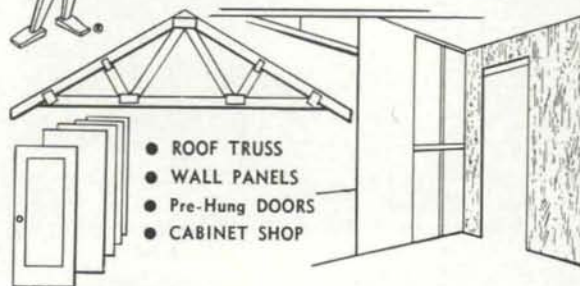
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UNM Professor emeritus of art, Ralph Douglass, informed the group the Albuquerque chapter of Artists Equity is in the process of compiling a slide collection showing the works of New Mexico artists to be made available to architects and civic groups.

Carl Paak, Albuquerque potter and UNM professor, asked why the architects did not inform themselves of the work of the artists, rather than expecting the artists to come to them.

Mrs. Plettenburg replied that the conference and exhibition of the artists' works was a first attempt on the part of the architects to do precisely that. She also recalled a suggestion by Mr. McHugh that the AIA establish an "allied arts committee" to which artists could bring samples of their works and which, in turn, would keep the AIA membership informed. Dr. Bunting asked that artists send photographs of their work to the *New Mexico Architecture* and offered the magazine's facilities as an architects' clearinghouse for information on the allied arts. President McHugh said the AIA would be glad to hold additional conferences on the problem if the artists felt they would be useful.

The failure of some artists to work within the architect's budgetary and time limitations drew the most extensive fire from the architectural side of the discussion. On this subject, even John McHugh agreed with George Wright. McHugh noted that one of the great problems facing architects is to find an artist who will agree to do a job for a given sum in a given time, and then get him to do it for that amount and by the given deadline. Architects have also suffered, McHugh said, in cases where they have sold a design to a client on the basis on an artist's preliminary drawings of the work and the finished products turns out to be totally different from what was expected. In such cases, unsatisfied clients will not commission the same artist again and frequently will not hire any artist for a subsequent building project. These situations, coupled with a natural wariness of being held responsible for a bad design not his own, frequently make the architect reluctant to include art works in his projects.

Professor Douglass countered that he felt it was more important for the artist to do each job creatively and in his own time. He said that in his experience, if an artist let it be known that he could do rush jobs, he would always have to work on this basis. He said he was sure that if the artist established a reputation for doing a good job, he would be afforded plenty of time by his clients.

Louis Walker, an architect from Santa Fe, said he felt that the architects present were simply paying lip service to the idea of cooperation with the artists. He said he felt that if the truth were known, during the design of a building, most architects give no thought to commissioning a work of painting or sculpture, and that it is usually the client who suggests the inclusion of a painting or piece of sculpture.

Architect Max Flatow took sharp issue with Walker's statement, insisting that he had never had a client who demanded a work of art be included in a building project. On the contrary, Flatow said, it is usually the enthusiasm of the architect which secures the inclusion of a work of art. He added that one unpleasant experience with an artist frequently made more of an impression on an architect than a number of successful ones. He said an architect sometimes decides not to include art work in a building in order to protect his

client from having a half-finished lobby wall or similar mishap at grand opening time.

Mrs. Smith said she felt Flatow had answered the question of whether an artist should take all the time he wants on a commission. This is not a realistic approach to working with an architect, she continued.

Paul Wright added that because of the lack of architectural commissions available, many artists were not used to estimating the time a commission would take. He suggested that architects might foster more competitions in which young artists could gain training in this phase of their work.

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At the end of the two-hour conference, several ideas which had been mentioned or implied during the discussion had yet to be fully articulated. From them, we interpolate these conclusions:

- The artist retains many of the old Beaux-Arts traditions longer than does the architect. The split between architecture and engineering is largely healed, but its spirit still manifests itself in the dichotomy of fine art vs. commercial art. This and other factors have served to fragmentize the arts and to isolate the artist from the main currents of society. Architecture, because it is more dependent upon society, has moved closer to that society. Submission to the disciplines enforced by an architectural commission are but a part of the discipline the artist must accept if he would end this isolation and again be nourished by and have significant influence upon his society.

- Despite the precedent set by the Bauhaus and the example of Scandinavian artists, the American artist has failed so far to come to grips with the machine. Although some fields of industrial design are more advanced, building components, while of satisfactory utility, are still clumsy and unrefined. For a real integration of architecture and the allied arts to take place, there must be a synthesis on two levels: that of painting, sculpture and the other allied major arts, and in the refinement of the smallest details of building components. Only then will a great architectural tradition be built.

- Modern architecture has, for all practical purposes, been cleansed of all influences of the past. Similar movements have taken place in painting and sculpture. At the end of this period of destruction, the arts are feeling the first urges to unite in the job ahead of constructing a new tradition to fill the vacuum left by the passing of the old.

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The conference ended with nothing resolved, no committees appointed, no plan of action drawn up. The suggestions for methods of improved communication remained just suggestions. An admirable and encouraging atmosphere of cooperation was created, but it is too soon to tell whether any great examples of the integration of building and the allied arts will result. Each painter, sculptor, craftsman, and architect is left to apply whatever lessons he might have learned in his own way and on his own time.

So far, those who fear an excess of organization have won the first round—by default. It remains to be seen whether the status quo will win the second.

—John MacGregor





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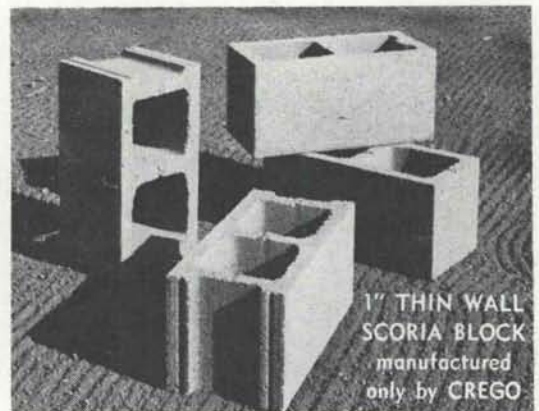
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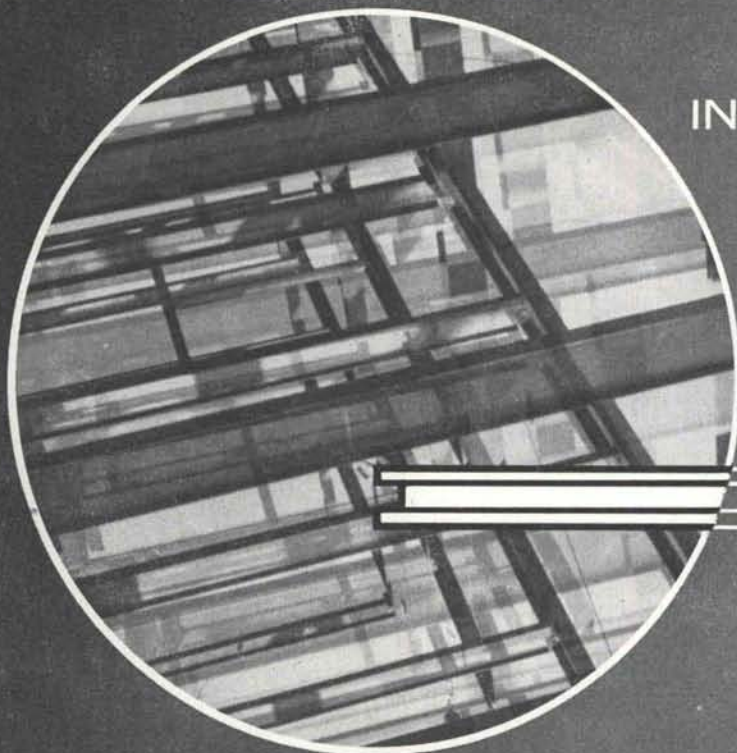
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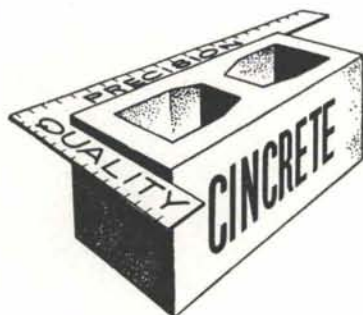
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LA FONDA, Santa Fe, N. M., 1920, Rapp, Rapp and Henrickson, architects

## ARCHITECTURE and the FRED HARVEY HOUSES

The Alvarado and La Fonda

by Dr. David Gebhard

"If then these essentials of utility, that is: adaptability to purpose and simplicity, be assured, beauty will not be slow to follow." So wrote Gustav Stickley in 1901 in the second issue of his newly founded magazine *The Craftsman*. By the turn of the century the ideal of simplicity had emerged as a paramount force in European and American architecture. The shift, of course, away from the visual turmoil of the Victorian decades of the mid and late nineteenth century had been gathering momentum since the 1880's. In American architecture the Shingle Style of H. H. Richardson, McKim, Meade and White and others stood in marked contrast to the cluttered forms of the normal Eastlake version of the Queen Anne cottage. The vision of simplicity in design was by no means restricted to the more experimental architectural movements at the turn of the century. The Neo Classic revival of McKim, Meade and White was itself a frank and open declaration of allegiance to the principle of clarity and restraint. Nor was simplicity an ideal only in architecture, for it appeared with equal force in the paintings of the time, in literature and even in music.

The desire to return to the simple life, to return in a sense to nature, was first expressed architecturally

in William Morris' Arts and Crafts movement, with its self-conscious emphasis on medieval European forms and craftsmanship. But the more *avant garde* architects and painters could not long be satisfied with this single source of inspiration. For these individuals the pristine purity of simplicity was to be found, not in their European heritage but in the art and architecture of primitive man — the art of Negro Africa, the art of the South Seas, and for America, the art of the American Indian. By the late nineteenth century the only American Indian groups which still possessed an active culture were those of the Southwest — especially those living in the Rio Grande Valley, at Zuni, and in the Hopi pueblos in northern Arizona. The architectural forms which had arisen in the American Southwest in the eighteenth and early nineteenth centuries — a blend of the Indian and provincial Spanish architecture from Mexico — had long held a fascination for the American from the eastern sections of the country. In the more openly eclectic world of the nineteenth century, it was only a short step from admiration of a past historic form to the desire to employ the form in a contemporary building. Exactly when the first structures were actually built which were based upon the amalgamated





ALVARADO HOTEL, Albuquerque, N. M., 1901-05. Charles F. Whittlesey, architect.

Spanish Colonial-Indian form is still uncertain. More likely than not such a building was probably realized in the East, rather than in the western United States. But certainly by the 1880's there was a conscious realization of the possibilities inherent in the Spanish-Indian forms which encouraged the erection of buildings in this style along the Pacific Coast of California. By the early 1890's there were a number of documented buildings designed in this mode. The San Francisco architect A. Page Brown produced a version in the California Building at the Chicago Worlds Fair of 1893, and there are numerous examples after this date. In California this concern with an "indigenous" architecture led first to a direct admiration and an attempt to imitate the Franciscan Mission architecture of the area. But the vocabulary of the Franciscan buildings soon appeared far too limited to the more sophisticated, urban architects and clients. After 1900 the Mission style was replaced by a full blown Spanish Colonial Revival — which, of course, was in no way purely Spanish, for it derived its details from Moorish, Italian and even southern French architecture. By the mid 1920's this Spanish Colonial Revival had become the regional style for California.

At the same time in New Mexico and especially in the cities of Santa Fe, Taos and Albuquerque, a new interest developed in their own primitive architectural forms. This interest was stimulated not by the mercantile, ranching, or farming group, nor by the Indians or Spanish Americans themselves, but by individuals who in essence were escaping to the Southwest from the pressures and the artificialities of urban life in the East. As early as 1905, one of the older buildings at the University of New Mexico at Albuquerque was remodeled in "the Spanish-Indian" tradition. In 1909 the historic Governors Palace in Santa Fe was stripped of most of

its Territorial detailing and was "restored" to what was thought to be its original design. In the teens the Spanish-Indian tradition, or as it was often called the "Pueblo" or "Santa Fe" Style came into its own. New student dormitories were built in this mode at the University in Albuquerque (designed by George W. Tight) and in Santa Fe the new Art Museum (1917) compiled together features from specific Spanish-Colonial churches and Indian pueblo buildings. In Taos and in Santa Fe an increased number of houses began to reflect this tradition; one of the earliest and most successful being that of Carlos Vierra in Santa Fe. In southern New Mexico Bertram Goodhue designed a new mining town, Tyrone, which brought together elements of the California Spanish Colonial and the Spanish-Indian tradition of New Mexico.

In its early development the Atchison, Topeka and Santa Fe Railroad had embraced a simplified version of the Spanish-Mission — Spanish Colonial and Spanish Indian — for many of its railway stations in New Mexico, Arizona and California. The station at Albuquerque was built as early as 1902, that at Carlsbad and at Raton in 1904. The famous Fred Harvey houses which were often directly associated with the railroad stations expressed the same theme. In 1908, Las Chavez Hotel was built at Vaughn and in 1900, the Kansas City architect, Louis Curtiss, closely reflected the Pueblo architectural theme in the small El Oriz Hotel at Lamy. (see *N.M.A.* vol. 4, July-Aug., 1962, "Architecture and the Fred Harvey Houses, pp. 11-17.)

However, the widest known of the Fred Harvey houses were those constructed at Albuquerque, the "Alvarado," and at Santa Fe, "La Fonda." These two structures mirror the changes which occurred in the Style in New Mexico between its earlier and later phases. The Alvarado was designed in 1901 by Charles F. Whit-



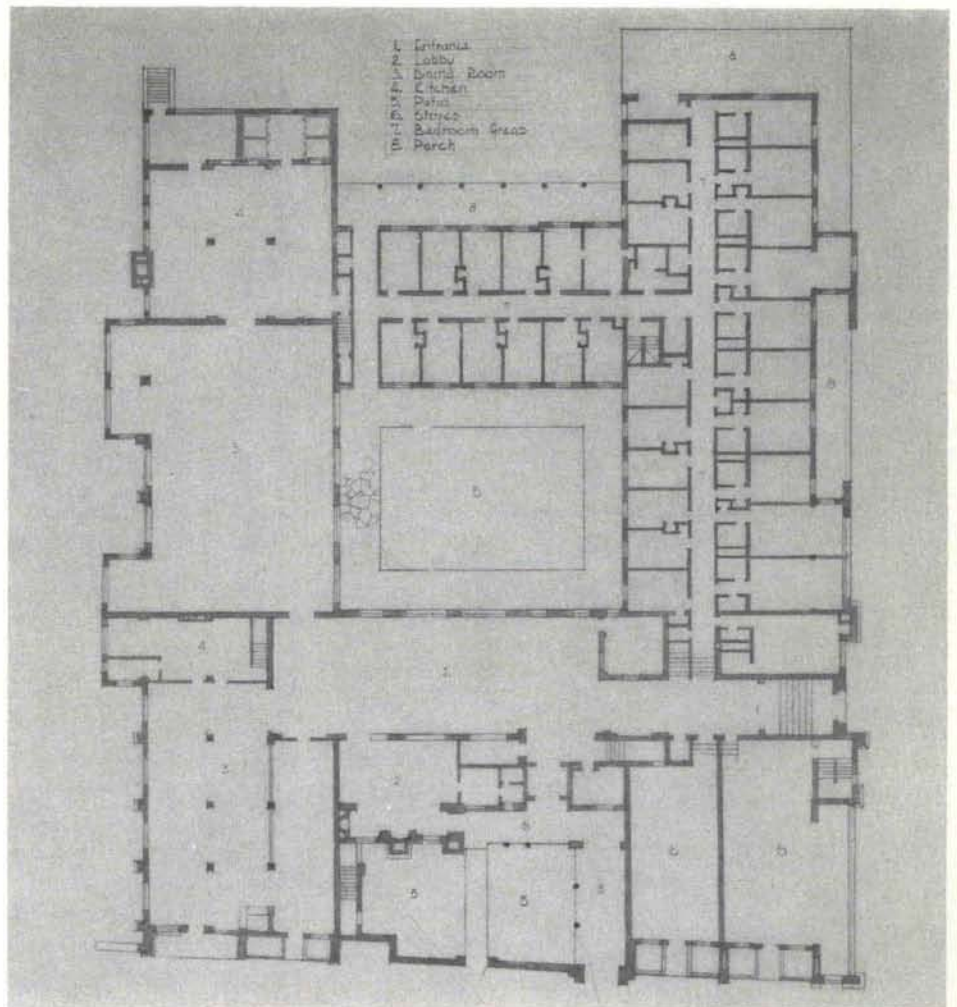


LA FONDA, Santa Fe, N. M., view from southwest.

LA FONDA, Santa Fe, N. M., view of lobby before remodeling







La FONDA, plan before remodeling

LA FONDA, Santa Fe, N. M., a bedroom suite.





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tlesey of Chicago. Its working drawings, however, were prepared by the architectural department of the Santa Fe Railroad and the building was completed in 1905. The hotel was planned in conjunction with an adjoining restaurant, gift shop and the railroad depot and offices. These separate functions were joined together in the design by arched arcades which surround much of the ground floor of the building. The wall surfaces of the building were covered with rough stucco and were kept simple and uncluttered. Historical and ornamental features were restricted to the upper parts of the building and certain of the interior areas. On the upper sections were located projecting parapets, towers and the like which obviously had been derived from such California Missions as the San Diego de Alcala, Santa Barbara, and San Luis Rey de Francia. Thus as a design the Alvarado represents a continuation of the early Mission Revival of California. Only in an incidental and broad sense does it reflect the local version of the Spanish-Indian Revival of New Mexico.

On the other hand, La Fonda Hotel in Santa Fe entails a forceful, fully developed statement of the Spanish-Indian Style of New Mexico. By 1920, when it was designed, the Spanish-Indian was well on its way to becoming the dominant style in New Mexico. The architects of the building were the firm of T. H. Rapp, W. M. Rapp and A. C. Henrickson. This same firm was to build a number of successful buildings in this style — the Trinidad Country Club, at Trinidad, Colorado, The Sunmount Sanitarium at Santa Fe, etc.

The site of La Fonda Hotel had previously been occupied by the Exchange Hotel, a single story building, which had, at least in part, been constructed before the mid 1850's. Like its predecessor La Fonda organized itself around an interior courtyard. In the newer structure adobe was replaced by walls of reinforced concrete and tile which were battered inward in many places, and its surface was covered by a roughly applied cement stucco. Open towers, wood balconies, a succession of terraces, and rows of projecting vegas provided an irregular and picturesque silhouette to

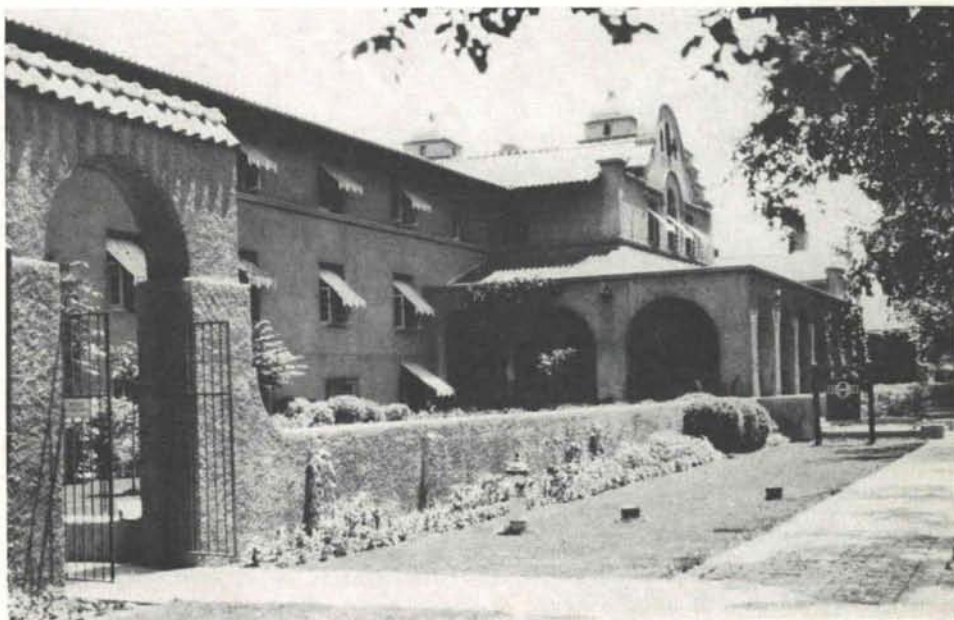


ALVARADO HOTEL, fireplace in dining room.

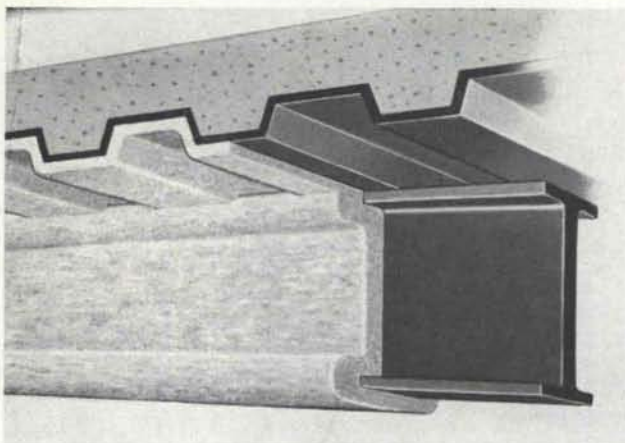
the structure. The lower section of the hotel facing the Plaza of Santa Fe tends to be somewhat confused in its variety of surface and in its detail. But this defect is certainly balanced by its direct reference to human scale and the way in which a visitor is led into the building through an enclosed entrance courtyard. The handling of the rear, six story section of the hotel is unquestionably the most satisfactory part of the building. In this section the architects were not as self-conscious in their imitation of past forms. Although there is a certain tendency in the building to express a massive, heavy sculptural bulk, its dominant feeling is really that of a group of thinly skinned volumetric forms very sensitively handled.

Of the two Harvey houses, the design of La Fonda probably appeals to us the more, for the simple reason that it is more clear and direct in its architectural expression than the Alvarado Hotel. Both structures though, represent important landmarks in the development of New Mexico architecture. They are traditional

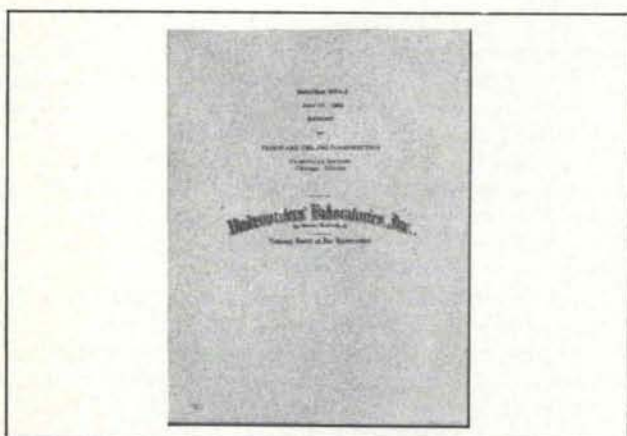
ALVARADO HOTEL, Albuquerque, N. M., west elevation.







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in the true meaning of the term, in that they entail a forceful visual statement most closely representing the times in which they were built. —David Gebhard

#### Bibliographical Note:

For general reading on the subject of the Mission Revival, the Spanish Colonial Revival and the Spanish-Indian Revival, Part 6 of Trent E. Sanford's *The Architecture of the Southwest* (New York, 1950) is still the classic source. Of equal interest is Harold Kirker's *California's Architectural Frontier* (San Marino, 1960), especially Chapter 6, "The Discovery of the Past." As part of our current reassessment of the eclectic architecture of these years there is an article by Jonathan Lane, "The Period House of the 1920's," published in the *Journal of the Society of Architectural Historians*, (December, 1961, pp. 169-179). During the decades

from 1900 through 1930 numerous articles were published on the Spanish-Indian architecture of New Mexico. The magazine, *El Palacio* (published by the Museum of New Mexico in Santa Fe) contains many illustrations of these buildings. The January, 1937 issue of *El Palacio* (Vol. XLII, Nos. 1-3), contains a long and interesting article on "A History of the Museum of New Mexico," by Hester Jones. Of the many articles published in such magazines as *Sunset*, *Arts and Decoration*, *Overland*, *Art and Archaeology*, and the *Architectural Record*, mention might be made of two articles by Rose Henderson, "A Primitive Bases for Modern Architecture," (*Architectural Record*, August, 1923, pp. 189-196); and "The Spanish-Indian Tradition in Interior Decoration," (*Architectural Record*, February, 1924, pp. 195-202). Also of interest is an article by Carlos Viera, "New Mexico Architecture," (*Art and Archaeology*, January, 1918, pp. 37-49).



## A Bostonian Looks at Albuquerque and the Alvarado Hotel in 1906

Interesting excerpts of a letter written in 1906 and published in the January 1906 issue of the *Out West Magazine* were recently reprinted by Howard Bryan in his column "Off the Beaten Path", October 22 issue of the *Albuquerque Tribune*. Mr. Bryan's attention had been called to the material by Mr. James Fife of Sandia Park who had run across the article in the University Library.

As a coda to Mr. Gebhard's article on the Alvarado, the reader may find this early appraisal of the hotel of interest. We appreciate Mr. Bryan's and Mr. Fife's permission to reprint part of the *Tribune* article.

The illustrated article, entitled "A Bostonian Finds a New Home," consists of a long letter which the writer, identified only as Jim sent to his wife in Boston, telling her that he had decided to settle in Albuquerque and urging her to come and bring the children.

The letter, as it was published in the magazine, was dated Albuquerque, Nov. 2, 1906. In it, the Bostonian told his wife all the reasons why he had selected Albuquerque for their home.

Having arrived in Albuquerque on the Santa Fe "Flyer," he began his letter by describing the depot area:

"A very large hotel called the Alvarado adjoins the depot here. These are of the old Moorish architecture, and, with their quaint arches, towers and facades, form absolutely the most attractive group of buildings I have seen since I left Boston."

Albuquerque had nearly 16 churches, he said, some of them costing upwards of \$20,000 — while one even had a \$5,000 pipe organ.

The Albuquerque public schools system was well adapted to its purpose, he continued, with a central school and four ward school buildings.

"The University of New Mexico is located here, and not only has a preparatory department and a nor-

mal course, but offers a full college education, either classical or scientific," he wrote. "The number of pupils is only about 150, yet the college spirit is admirable . . ."

The writer said he was especially impressed with the cleanliness of Albuquerque streets, the great number and extent of brick and cement sidewalks, the beautifully kept lawns and the abundance of flowers.

The business district of the city was quite metropolitan in appearance, he added, with wholesale and retail houses carrying extensive and varied stocks, "and strictly up to date."

About 1,000 men were employed at the Santa Fe Shops, he said, while the American Lumber Co., employing 1,200 men, operated a large sawmill and a sash and door factory near the city.

"It is said that the population of the city is about 15,000" he continued. "I presume this is an exaggeration, but there is so much life and activity, and so much accomplished, that I was inclined to place the number of inhabitants even higher than that estimate."

He said the Elks had a "tasty opera house," recently completed at a cost of \$75,000, and said that the Sisters of Charity Hospital "is certainly a delightful place in which to be sick."

He told his wife that the city had good water and sewage systems, telephone, electric lights and gas and a well maintained electric street car line. The Albuquerque Public Library had 3,000 volumes, he said.

The climate came in for praise, too:

"Rarely, I am told, does a day pass without some hours of sunshine. Statistics show that on an average, three hundred and fifty days in the year are clear."

Optimistically, the Bostonian wrote:

"The banks show a deposit of over five million dollars, and it shall be my object during the next few years to have a considerable portion of that wealth transferred to my private account."



Dr. David Gebhard, a frequent contributor to the magazine, is Director of the Art Gallery, University of California, Santa Barbara. A trained architect as well as art historian, Dr. Gebhard has particular interest in American architecture of the early twentieth century. Formerly a member of the faculty at the University of New Mexico and later Director of the Roswell Museum and Art Center, Dr. Gebhard was for over a year the Editor of the *New Mexico Architect*. As editor, he instituted a series of articles in the magazine on historical aspects of New Mexican architecture.

John MacGregor is a student of modern languages and Latin American Affairs at the University of New Mexico. Despite a change from an architecture major after his first two years, he retains a lively interest in the subject, as well as the arts of landscaping and flower arranging. He has designed several gardens in Albuquerque and his floral arrangements have taken a long list of prizes in this country and in Mexico City. Last year John was editor of the *New Mexico Lobo*, the University student newspaper, and also served as president of the United States Student Press Association. During his editorship, the *Lobo* won an award for the top college paper in the nation from the Overseas Press Club in New York. Upon completion of his degree, he plans to do graduate work in the area of landscape architecture and city planning.

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# exposed aggregates

a.i.a. file: 4a

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clip along dotted line

Exposed aggregate provides concrete surfaces of unusual beauty and variety. To emphasize the gleaming freshness, true colors and textures of the aggregate, architects, today, choose concrete made with white portland cement. It is also an excellent tinting base for mineral coloring pigments.

Reveal of precast concrete panels is largely determined by aggregate size. When panels are to be viewed relatively close, less reveal is needed. When panels are some distance from the main flow of pedestrian traffic, greater reveal is required for a rough textured look.

Polished panels of pastel colors tend to appear white when viewed from a distance due to the high reflectance of the surface.

Shown at right is a table which demonstrates the unlimited range of colors possible with commercial aggregates and white cement.

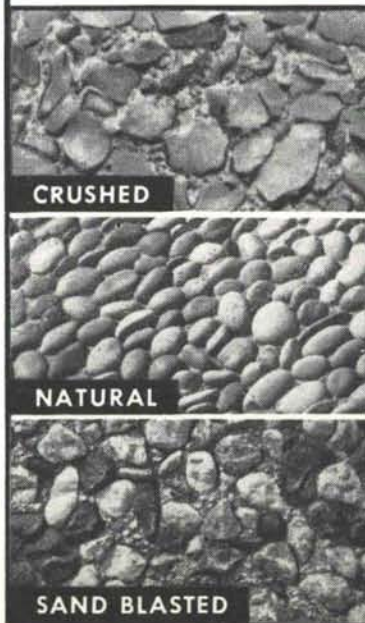
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## VISIBILITY SCALE

aggregate size	distance at which texture is visible
1/4"—1/2"	20— 30 feet
1/2"—1"	30— 75 feet
1"—2"	75—125 feet
2"—3"	125—175 feet



*First National Bank, San Angelo, Texas. Architects: Abel B. Pierce and George Pierce, A.I.A., Architect & Planning Consultants, Houston. Structural Engineer: Walter P. Moore, Houston. Contractor: Templeton & Cannon, San Angelo*



## TABLE OF COMMON COMMERCIAL AGGREGATES

		SIZE	USES	SOURCE**	COLOR RANGE
GLASS*	ARTIFICIAL	1/4"—1 1/2"	stained glass, walls, panels	Mich., N.J., Texas	brilliant and almost unlimited ranges
CERAMIC		1/4"—1 1/2"	curtain wall panels, ornamental work	Ark., Ariz., Mich.	any color
SAND	MINERALS	fine to coarse	plain or sculptured panels	all areas	white-buff-yellow
PEBBLES		1/4"—6"	tilt-up walls, panels, walkways	west & southeast	white-red-orange-buff-black
MARBLE		1/2"—2"	curtain wall panels	all areas	white-red-buff-yellow-black
GRANITE		3/4"—2 1/2"	tilt-up walls, panels, walkways	midwest & west	red-gray-buff-dark blue-black
QUARTZ		1/2"—2"	curtain wall panels	east, west, south & midwest	white-pink-gray-clear

\*Reactivity: some glasses may react with alkalis in the cement to cause expansion. Consult glass manufacturer to determine if glass is reactive.

\*\*List of manufacturers available.



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