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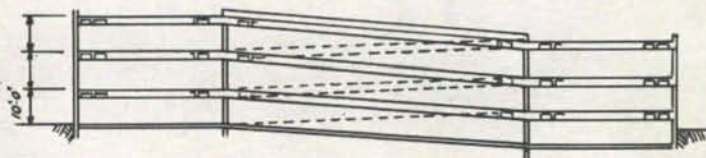
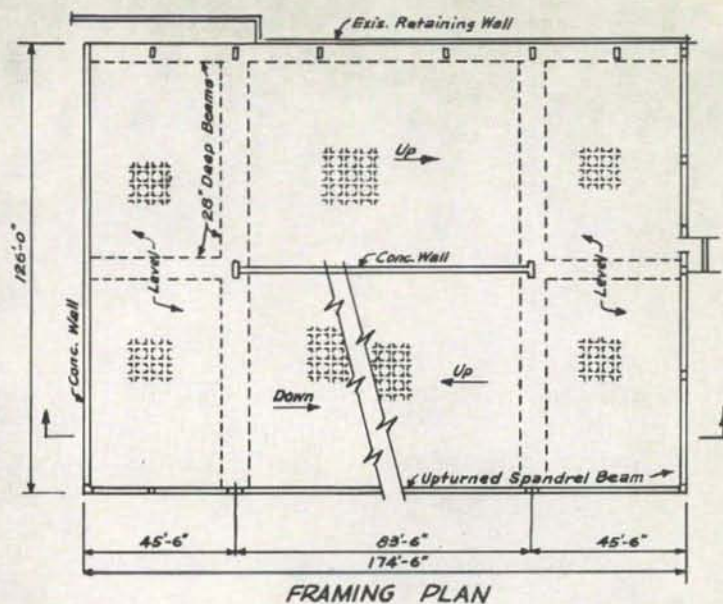
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vol. 6 • nos. 7 and 8 • july-aug. 1964 • new mexico architecture

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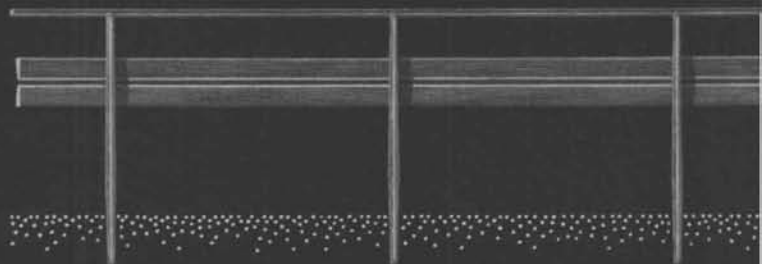
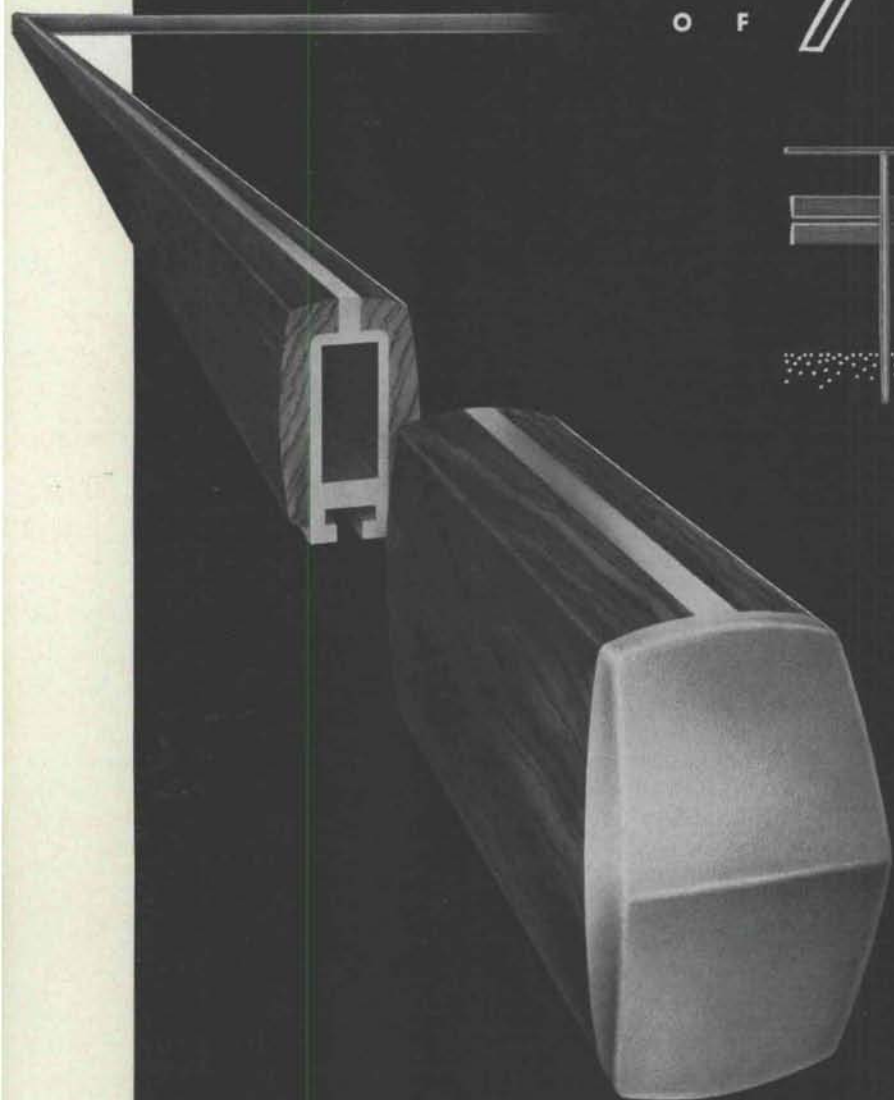
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The object of this brief discussion is to impress the importance of "unity of purpose" concerning structure and design. By this I mean the combination of the best solution and the best structure. These must go hand in hand, but design certainly must lead.

Perhaps the best way to illustrate unity of purpose is to present a typical situation. A client presents us with a problem to solve — assume any type of building or complex of buildings. I believe that immediately a conceptual reaction develops in our minds; almost instantaneously we pre-conceive a result of the problem. This pre-conception may be far from the final solution, but it directs and influences the solution. After programming the project the pieces begin to fit together and a basic concept emerges. At this time, and even in the pre-conception, structure is an automatic consideration. In reality, architects are dimensional analysts; and structure is one of the dimensions.

It is, in my opinion, at this point in the project development that we tend to make basic and sometimes serious mistakes. The mistakes which can come about are ancedored by our past influences. We all seem to develop in certain directions during our training and years of influence. Concerning structure, we may automatically lean in the direction of steel, or concrete, or wood. Our concept then has been pre-influenced. We may visualize one structural solution even without consideration of the many other different possibilities.

Unless we take a bold and imaginative approach to the problem, we accept the easy way and develop the solution along conventional lines. By conventional I mean generally accepted, proven, and easy to detail. When this approach is used, the entire solution, from planning to finished product, is conventional, and unfortunately usually "just another building," which has contributed absolutely nothing to our environment. This could be called a "negative unity of purpose."

The question could be raised here: "do we need typical or unique architecture." Actually, we need both. Somewhere I read that "where everything is unique, the unique is typical, and then nothing is unique or typical." This double-talk only helps to illustrate the dilemma our profession is in today.

We seem to be in a period of Renaissance. The so-called "pace-setters" in our profession tend to solve the problems irrationally — then rationalize and justify them later. In the influential areas of architecture there is much excess. The trend seems to be quantity without quality.

A definition of the trend might be "the piling up and juxtaposition of blocks or cubes in a dehumanized manner — as a child at play." This prevailing menace, however, has not, seemingly, influenced us here in New Mexico. This is fortunate, I think, but unfortunate also, in that hardly any innovations seem to penetrate into New Mexico. I believe that most of us are too lazy to become aware of the many designs and structural possibilities at our disposal. Therefore, we generally seek, and take, the easy way out. This direction is given to us by the poorly thoughtout structural consideration of our designs.

We accuse the contractors of being nothing more than brokers, yet we are too — especially our unimaginative, "business" firms. We "broker" all the spaces involved in our work — the space inside to engineers and interior decorators; the spaces outside to landscape architects and city planners — and we are

STRUCTURAL CONSIDERATIONS OF DESIGN

JOHN REED, A.I.A.

A talk presented at the 3rd Annual Conference of New Mexico Chapter A.I.A. which was held recently in Roswell, N. M.

left only with external wall treatment. We "broker" the structural considerations also — and essentially only "wrap up the package." I contend that this is an artificial practice of architecture. It is certainly being disloyal and dishonest to ourselves and to our profession.

A "unity of purpose," however, destroys the "broker" approach. Here the principals of the firms are directly involved in all the phases of development of the project. This could be called the "small firm approach," but in my opinion it is the way we must gear our thinking in order to make any lasting contributions to our profession.

In order to have even a slight possibility of making a real and lasting contribution — the unity between concept and structure must be evident. We have so many structural opportunities now that our predecessors were without: the new high strength steels which have given us the possibility of compactness and versatility in this primary building element; the many innovations in concrete, pre-cast, pre-stressed, thin shell, lightweights, that have given us a new freedom of design; the interesting developments in wood such as laminated construction, plywood vaults, plates and panels; and more structural uses of aluminum. Just a small amount of thought in these directions makes us readily aware of the limitless possibilities for unique, yet unified structural expression.

Therefore, I contend that we must try to forestall pre-conception concerning our architectural problems; we must consider the various structural approaches and select the one which is best suited. By best suited I mean that solution which unites form and function in a complete statement and considers *all* the relationships concerned — interior and exterior — not only the immediate site but the entire surrounding area and environment.

We, more than any other profession, influence and direct the environment of man, and our work expresses and projects the deepest feelings and aspirations of man. I believe that our opportunity in this direction is greater here in New Mexico than in most other areas. Therefore, I feel that we are a fortunate group, and I hope "opportunistic." Not only must the various parts of our practice have a "unity of purpose," our lives and profession as a whole must have this "unity." Our lives and our work tell us about ourselves. Are you content with the story yours is telling?

—John Reed

LETTERS TO THE EDITORS

Dear Editors:

Mr. Bunting in his discussion of the Bernalillo Planning and Zoning Commission (November-December 1963 issue) obliterated two years of my life. Perhaps this should happen to anyone who serves as the chairman of a county board! But during those two years (and even longer considering that planning was an issue in the primary and general election campaign), a considerable amount of personal effort was devoted to planning and zoning. The successes were small compared with the failures. One of the major reasons for the numerous failures, aside from a two year term, was the lack of support by professional leaders and organizations as well as the laymen.

It occurred to me while reading the resolution of the Albuquerque Division of the AIA, requesting the Board of County Commissioners to scrap the zoning ordinance, that the entire picture could have been different if members of the branch had supplied information and technical assistance beginning in 1958. The task was formidable for a single commissioner who believed in planning and proper land use. Some kind of strategy was required for each move: the creation of a board; the appointment of competent, community-minded individuals; the selection of a planner for the county; the use of the planning staff of the city of Albuquerque; the initiation of planning policies; countering the pressures of special groups, and interpreting to the commissioners, the press, the public the crucial importance of planning. The strategies were planned most of the time with the knowledge that those who knew and cared the most about the issues would not constitute a force in county government.

Considering that the county has spent four years and thousands of dollars on planning and zoning, is it not possible even at this late stage for the Branch to provide leadership and a positive program looking toward the solution of the problem? It is not enough to be negative. The situation requires an affirmative approach. (It need not be as drastic as suggesting a modernization of county government.) I am certain that most members of the County Planning and Zoning Board (some of whom I appointed) would be enthusiastic about receiving constructive proposals, and finding a new source of support for making the right decisions.

May I suggest a one-day workshop in which all the issues would be examined?

Dorothy I. Cline, Associate Professor UNM

Dear Mr. Bunting:

For the past several years my friend Kenneth Clark has been sending me a gift subscription of the *New Mexico Architecture*. I thoroughly enjoy this annual gift.

The March-April issue has a picture on page 22 which brought back memories of my World War II years. I was a combat intelligence officer and schooled in the business of photo-interpretation. We were taught to always view aerial photographs with the shadows pointing towards us. This was an aid in discerning height. Check page 22 and turn it around. Do you get the third-dimension?

By the way — I agree totally with your remarks about our State Capitol building design.

Sincerely, John S. Johnson

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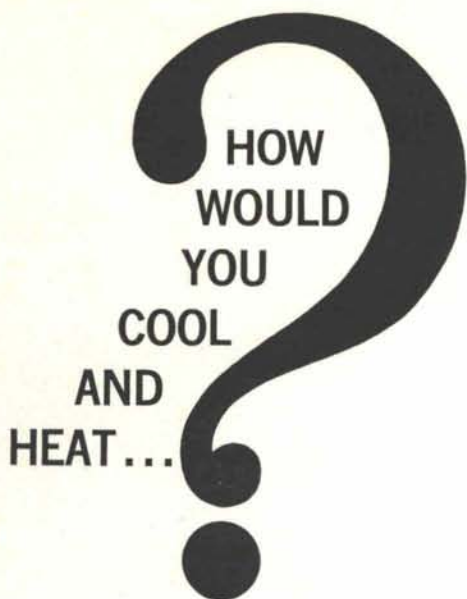
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LETTERS TO THE EDITORS

Editor:

I would like to take this opportunity to take exception to an article by B. Bunting in the March-April, 1964, issue of *New Mexico Architecture*, "An Urban Core for Downtown Albuquerque."

I have no quarrel with Mr. Bunting as I am sure he wrote the article from sources available to him.

I do, however, believe that credit should be given where it is due and not assumed by only one group.

Two well-qualified City of Albuquerque Planners have been working on Albuquerque's Downtown problem for approximately two years and were primarily responsible for the brochure "Planning Criteria for the Central Area and Urban Core."

Credit should also be given to the Albuquerque City Commission and the City Manager who have been aware of the Downtown problem for a number of years and for the support they gave to the City Planning Department and the Albuquerque Growth Committee in providing the funds necessary for the Economic study of the Downtown which was complete late last fall.

Casual mention was made in the article to the effect that the City of Albuquerque's Planning Department possesses most of the technical information that is necessary, but no mention is made of the months of work that were required to collect and analyze this information and, to the knowledge of the Planners in the Department, the Urban Planning Committee does not know what technical information is available nor have they used any of this information.

Thanking you for your patience I remain

Howell G. Ervien,
Senior Planner, City of Albuquerque

Mr. Ervien's corrections are certainly in order, and I regret the serious oversights in preparing the article.

—B. B.

NEWS

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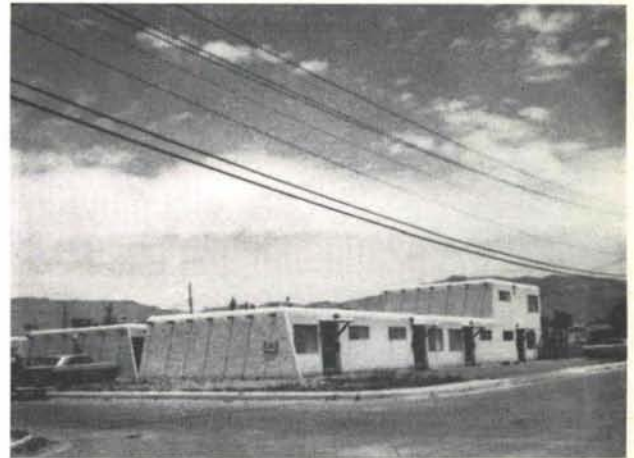
In the past weeks I have spent some hours looking at the low-rise, "luxury" apartments which recently have become so popular with Albuquerque builders and bankers. As the Chinese elm, for which our town is famous, these buildings seem to spring up in all corners of the city and in almost comparable numbers.

Except for a few notable exceptions, the general picture one comes away with is dark grey. For one thing, it doesn't take much effort to look right through the shiny top coat of paint to the half-seasoned lumber and shoddy workmanship that lie beneath. But long ago one ceased to be shocked at this sort of thing — it is almost normal for today. One could even bother to foresee the vast and devastatingly expensive urban renewal schemes which one day will have to eradicate the slums we are now building. But for the moment, the swimming pools are limpid and the materials, the construction and the site planning are adequate to satisfy government lending agencies, and that, after all, is what *really* matters!

Even if the construction itself were sound enough to last longer, the siting of these apartment groups is generally so crowded and inept that they can not long pretend to a status higher than that of slums. "Next year," when bigger and shinier units are built and when the swimming pool becomes as standard equipment as central heating, there will be nothing left to distinguish these as *luxurious*.

As I think about it, the crux of the matter is the swimming pool. For it is largely this that distinguishes a mere apartment from a luxurious one. The individual living unit will probably be as cramped, the appointments as standardized, and the decor as barren. One can even do without a travertine-lined entrance foyer with potted rubber plants and still luxuriate if only there be the pool. As apartments of only six or eight units are generally too small to warrant investment in a pool, luxury apartments are apt to be fairly large. When you get up to sixteen rentals or so, a pool becomes feasible, and beyond twenty-five units there is no necessary relationship between the size of the pool and the number of apartments — the way there is, for example, between the capacity of an auditorium and its toilet facilities.

To live in an apartment with a swimming pool, the present-day renter will apparently put up with any number of deficiencies — the worst of these, from my way of thinking, being a lack of privacy. In order to obtain sufficient area in which to construct a pool, other spaces within the complex must be held to a minimum. Things like individual balconies or patios are eliminated, and outside walls of the building jostle the set-back lines established by the city. Usually such apartments take the form of four cell blocks set around a central court. If the plot is somewhat larger than usual — as at the Casa del Norte — additional blocks can be squeezed in the middle area except for the section reserved for the pool. Units face inward and

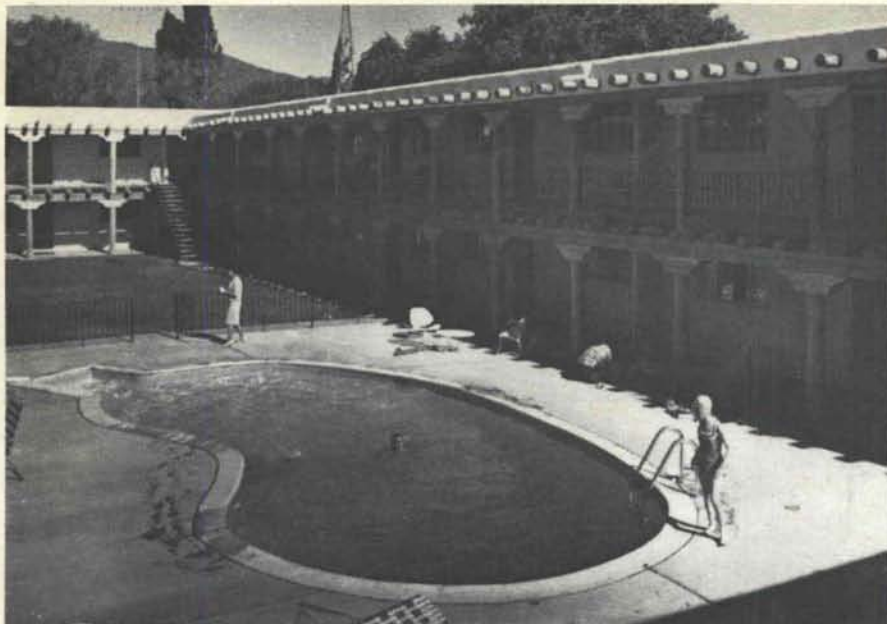


The thinness of its "Pueblo" skin suggests something less than "Pueblo" solidity.

entrance to the individual apartment is gained by courtyard porches or balconies. As these outside passageways are somewhat wider than the balconies of a jail, one can mount one or two deck chairs on them, but, because they are also exterior corridors leading to many other front doors, these outside spaces can never be a pleasant, secluded place to sit.

Inside the entrance door, the living room also opens toward the courtyard by means of picture windows. But again, as these windows face directly on the public corridor, curtains are habitually closed. Bedrooms and baths, on the other hand, are placed against the outside wall of the building. Here windows are generally set high in the wall to allow space for furniture. With equal indifference such a window can shoulder up to a blank wall of a commercial building no more than ten feet away or to a splendid mountain view. One doesn't see out of such windows unless he deliberately walks over to it and *looks* out. The bedrooms themselves are generally large enough to contain twin beds, and the closets can contain a current wardrobe if not much "permanent" storage.

One might be able to stand the blandness and smallness of these spaces if only they were sound proof. For the person obliged to live in this environment, there are, it seems to me, three possible solutions: Stay away from home except when going there to sleep (this is not so hard for working couples). Or adopt a gregarious social outlook and embrace the big apartment-family that shares sun, bath water and cocktails at the pool. (According to the advertisement of one apartment builder, this is the way "to live big"). Or else become a cave dweller. To do this one retreats within his little cell, bolts the door, draws over draperies as well as glass curtains, switches on electric light, exhaust fan and air-conditioning unit. In the resulting state of incubation, one may be lucky enough, if he turns up his Hi-Fi, not to hear the TV in the next apartment or



Santa Fe "luxury" ● ● ● ● ● ● ● ●

● ● ● and an Albuquerque "prison." The plan is basically the same, but the rest varies.

the bedlam of the late swimming party that some neighbor is giving at the pool.

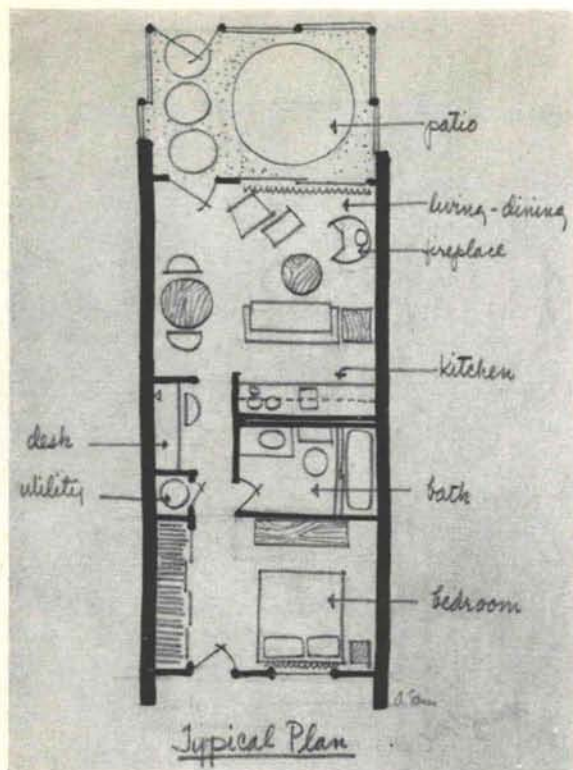
Despite the prevailing mediocrity of so much recent apartment building, several good designs stand out. Perhaps this excellence is a relative thing — an excellence that impresses me when I compare them with the rest of the stuff being done. One of the nicest projects I found was a group of sixteen one-bedroom apartments designed and built in 1957 by Anita Carr Sheer and Frank Sheer on South Girard. Here two things stand out: the provision for individual privacy and the nicely finished detailing. Entrance to each unit is quite separate, and as the parking area along Girard is on a somewhat higher level and is approached by several different stairs that climb through a nicely arranged garden, the privacy of each entry is enhanced. Besides it is a profound relief to find a design that is not dominated by a sun-baked parking lot in the motel manner.

Inside, an entry and bedroom are placed at the

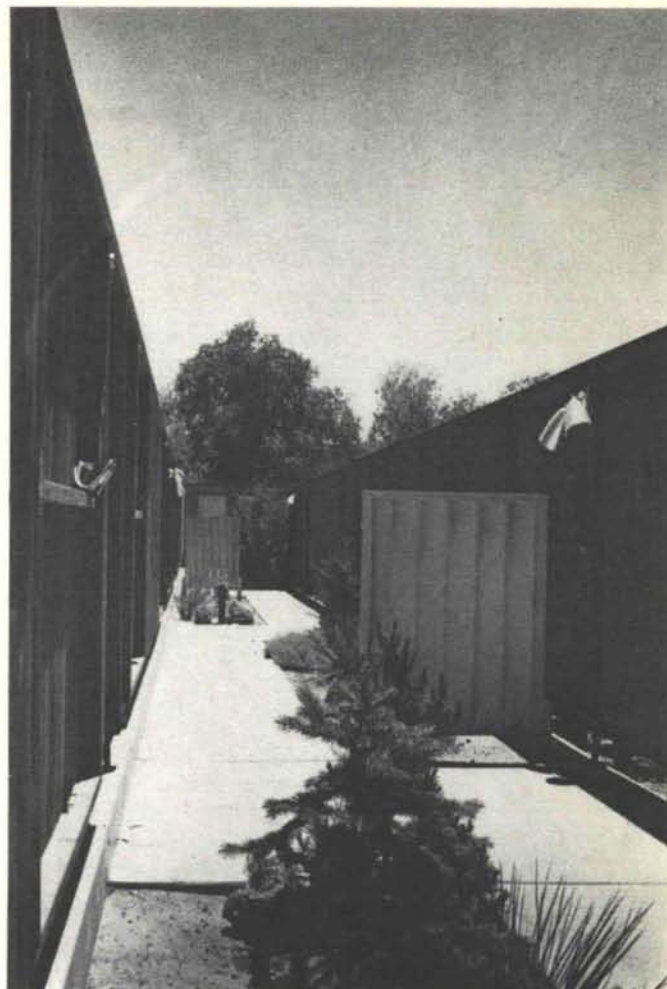


front, bath-utilities-kitchen in the center, while the living room occupies the rear area. As the living room opens with wide glass doors into an enclosed patio whose walls carry up to the same height as those of the apartment, the room and patio fuse into a single space. Snug and private, there is no need here to keep the curtains continually closed. A metal fireplace in one corner is inviting yet its light sculptural forms do not clutter the room.

Finally a six-foot wide walk runs between the parallel rows of patios and leads to a storage building and litter deposit at one end. Rather than a barren, weed-strewn alley, this area is skillfully planted. The deadly monotony of a 160 foot-long corridor is avoided by alternating the position of the paved walk from one side to another and by intervals of planting. The simple desert landscaping and earth sculpture of the premises are also in good taste and impart a note of individuality.



Plan of typical unit.



The central landscaped walk.

The Sheer Apartments.

While the roof architecture is something less than pleasing, the exterior is, otherwise, quite handsome and pleasantly landscaped.



An instructive comparison to the Girard Street apartment is provided by the much larger development of Leesure Acres in the North Valley. Although there are major differences between the two, Leesure Acres being two and three bedroom condominium town houses built on two floors rather than one bedroom rentals, their treatments of living room-patio areas are similar. At Leesure Acres a series of concrete terraces which open off the living-dining spaces are separated by high block walls that extend out twelve feet from the back wall of the houses. Where concrete pad and wall stop, the terrace opens on to a forty foot wide green grass park that is common property and which runs the length of the block. The idea could be a good one except that the park would have to be two or perhaps three times as wide as it is and planted with high, bushy shrubs in order to screen one man's picture window and living terrace from his neighbors, only 64 feet away. Although these terraces and the above-mentioned walled-in patios are almost the same size, the patio is secluded and apparently large, while the terrace absorbed into the green park *looks* quite insignificant and it is surely not very private. Besides that, there is the big difference in the warmth and texture of the two solutions: one brick and redwood, the other concrete slab and concrete block.

Despite this invidious comparison, the town-house idea strikes me as an excellent one. It saves at least ten feet of land between detached houses that is utterly wasted in the usual housing project, and it reduces the formless sprawl of the arrogant ranch house. The unfortunate thing at Leesure Acres is that the land thus saved was only utilized to squeeze in a few more units. True, a club house and two nice-sized swimming pools are provided, but these facilities are isolated in a front corner of the tract. Their location seems to have been more dictated by sales promotion than by accessibility to the community.



Leesure Acres. Although a bit New England in design, the idea is good.

Yet all is not bad here. On the street side of these town houses the absence of front lawns and the use of gas lanterns instead of garish street lights are all to the good. Also the colors of the different blocks of buildings provide a harmonious variety which one hopes, individual owners in the future will continue. Another good feature is the individual storage unit attached to the front of each dwelling. Highly practical, it also serves to break the monotony of eight consecutive front doors and to screen neighbor from neighbor. An improvement here would have been to make the storage unit larger by bringing it out to the street line. Also a change of paving color or texture would have better defined the separation of parking and street.

A second successful apartment development is Marron Park. Designed by Pacheco and Graham, this community of two and three-bedroom apartments is

Leesure Acres — "Love thy neighbor" — or else!!



situated on the Coronado Freeway just east of Wyoming. Although the same modular unit of design is repeated, the overwhelming monotony of a large housing development is avoided by alternating face brick and stucco, by placing a line of two-story structures along the rear boundary, and especially by the way the units are grouped around a series of six irregular courts. Although the six and one-half acre plot contains 78 units, the result is almost suburban in feeling. The layout never becomes dull and predictable, vistas are always interesting, and the two-story blocks are effective in closing the view and in screening the complex from the noise of the highway. The planting is still too young to have much effect, but it has been laid out thoughtfully, and the appearance of the roofs has been improved by keeping the air-conditioning units out of sight.

One criticism that could be made is that the terrace off each living room is too small and the screen is not very effective. This element could easily have been en-

larged without crowding the campus. Indeed, a somewhat tighter grouping of masses in certain areas might have given more emphasis to the remaining inner courts. Still the siting of this group of apartments was so much better than anything else that I saw that such criticisms that I have made become academic.

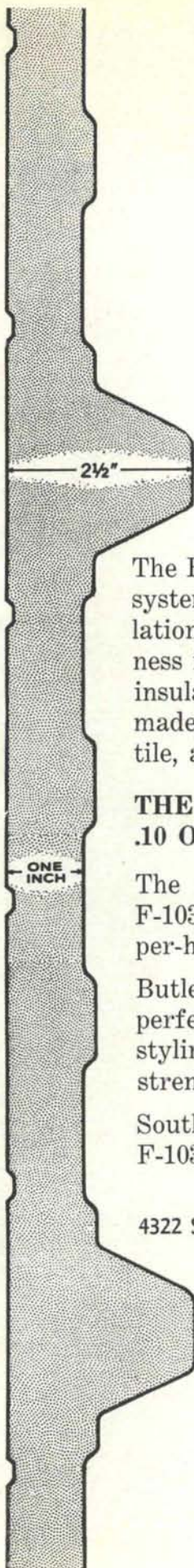
At Marron Park the parking area along the front of the property is also well designed, but it would have been even better had the city permitted the original solution of placing the parking lot at the rear between the freeway and the apartments.

The matter of parking brings me to two reprehensible apartments. One, which is just being completed in Santa Fe, occupies a particularly beautiful location on the south bank of the Santa Fe River. From a distance the design is inoffensively traditional. (Any pleasure that one might derive from it, however, would have to come from the generous size of the wooden posts and vigas of the portals; the workmanship with which they have been put together is deplorable). The

Marron Park. The photograph was taken last winter, and before any of the landscaping had been installed.



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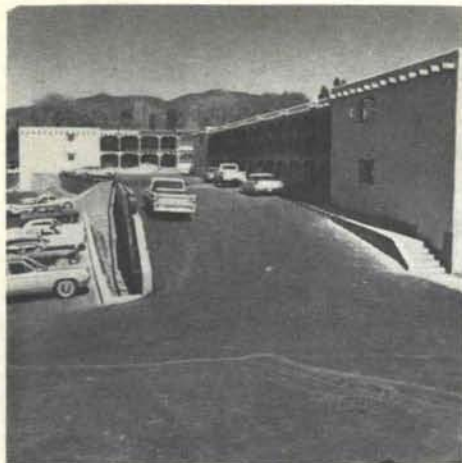
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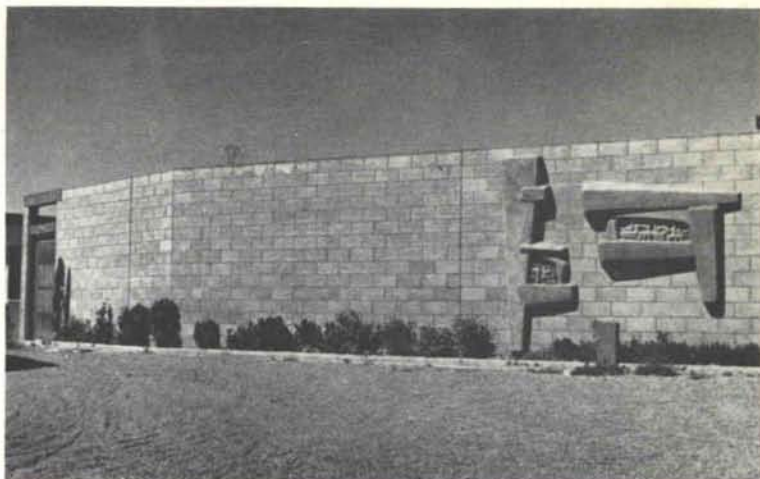
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A sculpture by Herb Goldman enhances the wall. The gate invites entry to private patios.

thrice-repeated building is swimming pool-oriented, and to that end, all sense of privacy or an imaginative utilization of the interesting topography or the exciting views have been shamefully sacrificed. The most depressing aspect of the project is the acreage of black asphalt that runs up to the very foundation line of the buildings. A magnificent site and one of importance to the whole city of Santa Fe has been utterly ruined — until some future urban renewal scheme shall redeem it.

Back in Albuquerque, a prison-like complex — even to barred outside windows — rises near the intersection of Lomas and Louisiana. Here the *one* good thing that I could find was the underground garage. Apartments, garden and pool are all built on top of a vast sub-surface garage. By this device deserts of asphalt are happily eliminated and the entire area devoted to people. In this particular instance, however, the living daylight (quite literally) was squeezed out to make room for a few more apartments. A modern prison should provide more daylight than some of these apartments get. In addition, this unfortunate design

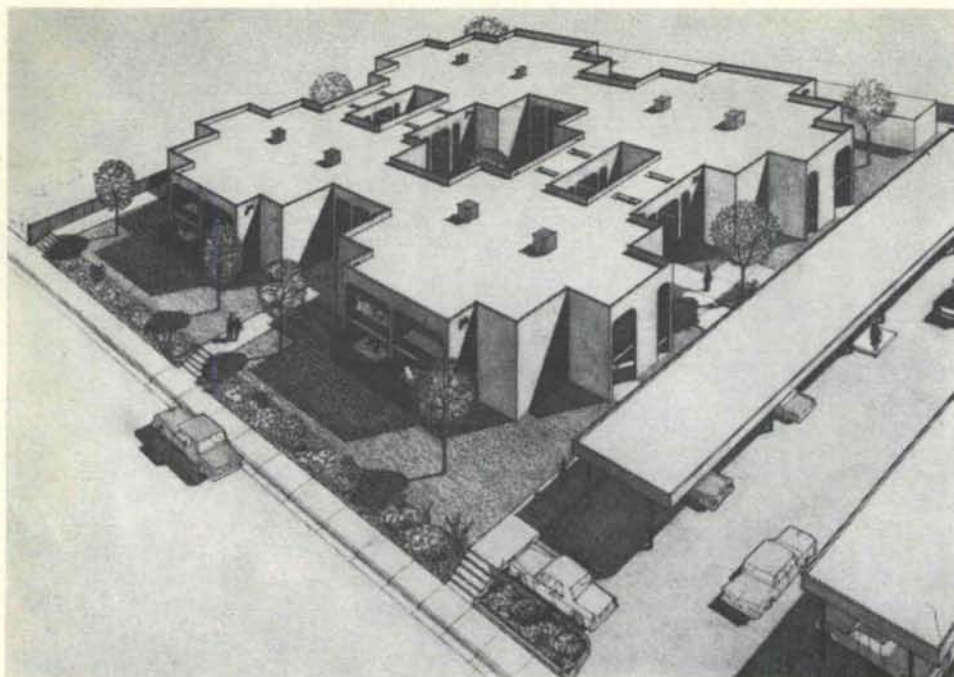
presents an almost laughable discrepancy between the monumental concrete beams and slab of the garage below and the flimsy, tinselled living units above. As so often in our society, the autos come off better than the people.

Back now to good design. Two other apartments struck my attention as worthy of mention. One is an intriguing three-unit affair well out on South Carlisle. Designed by Architect Robert Walters, this small structure is impossible to "read" from the outside. One's curiosity is further arrested by Herb Goldman's handsome concrete relief. The walled entrance court and the well-oriented, spacious private patios impart the feeling of the Southwest rather than the second class luxury of South Miami Beach or most parts of Southern California. Each of the units is different; it is a place for a *person* to live, not an interchangeable dormitory for an interchangeable man.

The last apartment on my list is still a-building. Designed by Architect John Reed and situated off Indian School Road behind the Tennis Club, this group

A poorly designed weekend motel for Cape Cod is not a solution to permanent living in the Albuquerque climate.





An apartment group for Albuquerque
by John Reed, A.I.A. ● ● ● ● ●

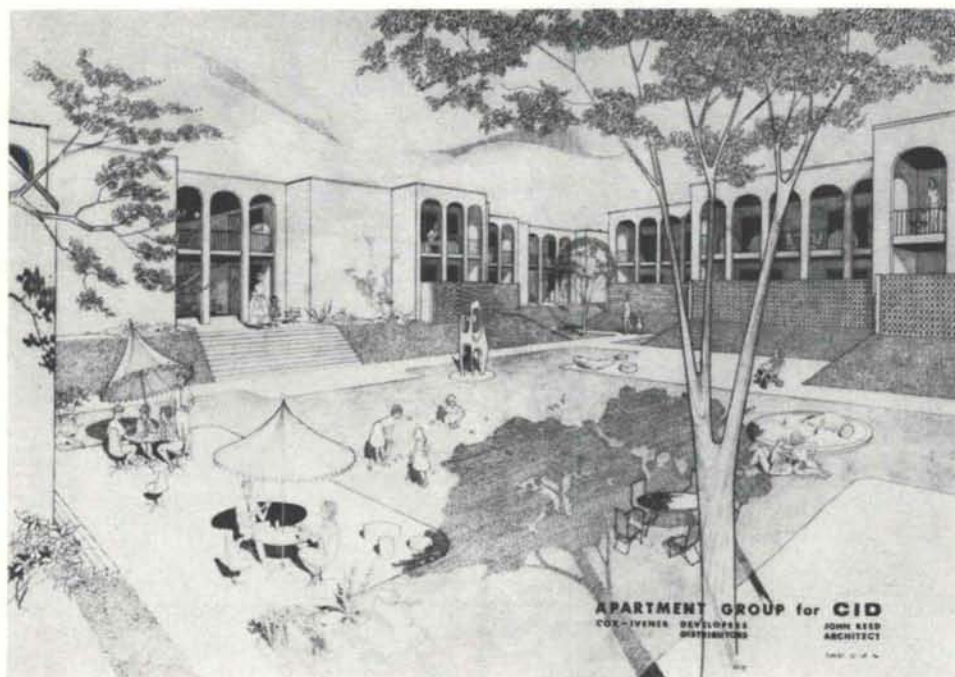
of sixteen two-bedroom apartments is organized on two levels around a largish central court and four smaller axial courts. As the site offers no shade or other interest, the designer has made the space of the building itself the important thing. With two-story arcades, unexpected stairs and interspersed courtyards, the design contains a never-ending series of surprises. Another feature of the design is that no door or window is set back less than six feet from an outside wall surface — an ideal arrangement for a desert setting. Mr. Reed has also designed a larger project (100 units) on much the same scheme for Las Cruces, N. M. Although it is still in the planning stage, I mention it here because this project provides a swimming pool without sacrificing spatial variety within the central court. In an

almost Kasba-like manner, the large inner patio projects itself through narrow passages to smaller courts in the corners of the plot. The constant fluctuation in wall plane and repetition of arch forms imbue the design with a scale that is definitely domestic.

For myself, the importance of the better designs that I have mentioned is that they demonstrate that the modern, low-rise apartment does not have to be as grim and sterile as a barrack nor as public and impersonal as a prison. Given even a high density of occupancy, a design can provide privacy and a domestic scale. And, with a little imagination on the part of the designer, one does not even have to bow to the imperious asphalt parking lot.

—B. Bunting

● ● ● and a larger group for Las Cruces.



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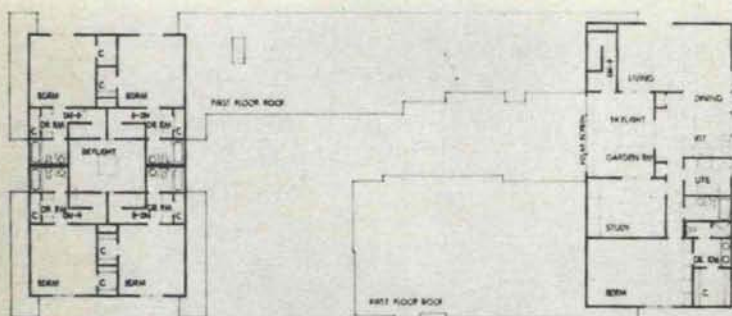
This garden apartment complex consists of only six rental units. However, the size and features of the recreation and guest room facilities amount to more than a rental unit, so for all practical purposes this should be considered as a seven unit apartment.

The large second story front unit serves as the Town House for the owner, a prominent southern New Mexico rancher. The balance of the complex was designed to serve the town residence needs of similar ranching people or to fill the needs of other full time occupants. Units of this nature have proven to be particularly appealing to older couples who no longer have need for a larger home. It is particularly appealing to those who no longer wish to maintain the tremendous financial burden required in the ownership of an expensive home and grounds.

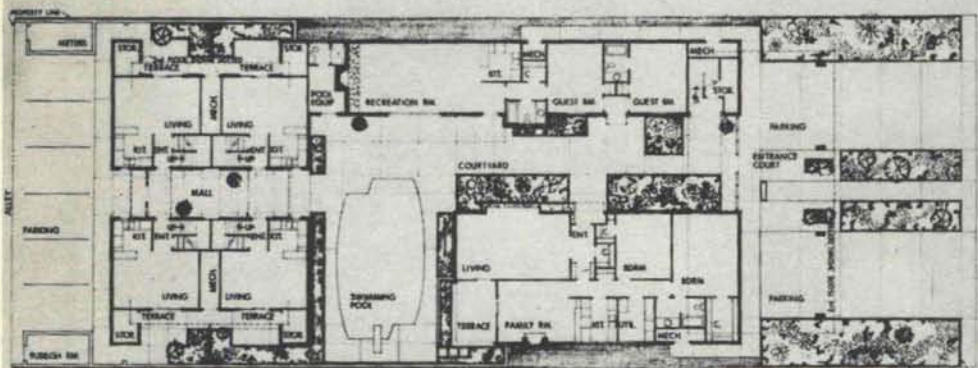
An unusual feature of this design is the Recreation Room and adjoining Guest Bedrooms. These facilities are available to any of the apartment occupants for the convenience of their overnight guests or for their convenience in entertaining. The facilities are available to the occupants on a reservation basis at no charge.



NORTH



SECOND FLOOR PLAN

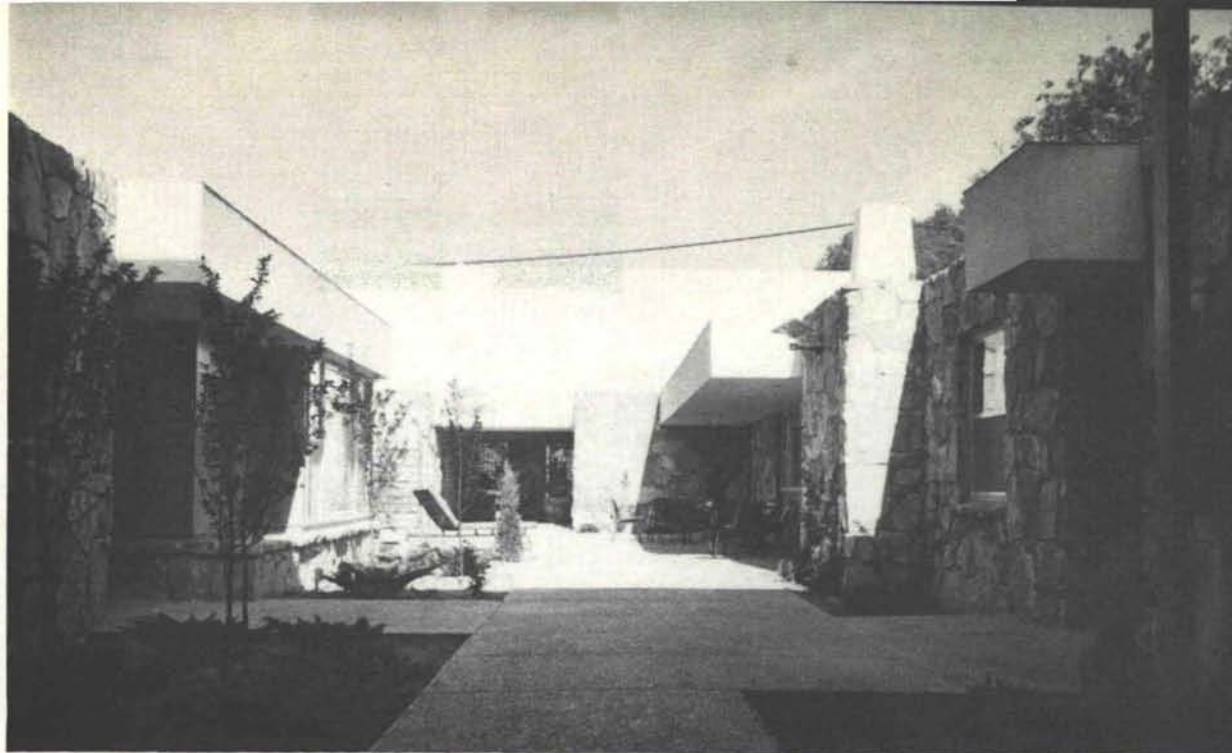


FIRST FLOOR PLAN

The complex is definitely in the luxury field, and the finishes and equipment provided are in the more expensive categories. The construction cost exclusive of land and furnishings amounted to approximately \$16.35 per square foot. Such cost covers all site improvements, landscaping and appliances, all of which were executed under the control of the architect. The cost does not include draperies, carpets and furnishings which were executed outside of the control of the architect.

The construction is generally wood frame and stucco with all ground floor areas veneered with native stone. The interior walls and ceilings are generally dry-wall with tufcon applied finish. The floors are quarry tile in all entrances and in the kitchens of the ground floor units. The recreation room and garden room are quarry tile and all baths feature full height ceramic tile walls. Other major area floors are carpeted and the balance of the flooring is vinyl. Closets are all cedar lined.

—Hugh Rowland



COURTYARD VIEW TAKEN FROM FRONT COURT ENTRANCE.

Access to the Courtyard is controlled by an apartment house telephone system installed at the back of the HILLTOP HOUSE illuminated sign. Each apartment and guest room is equipped with an electric release for both front and rear Courtyard entrance doors.

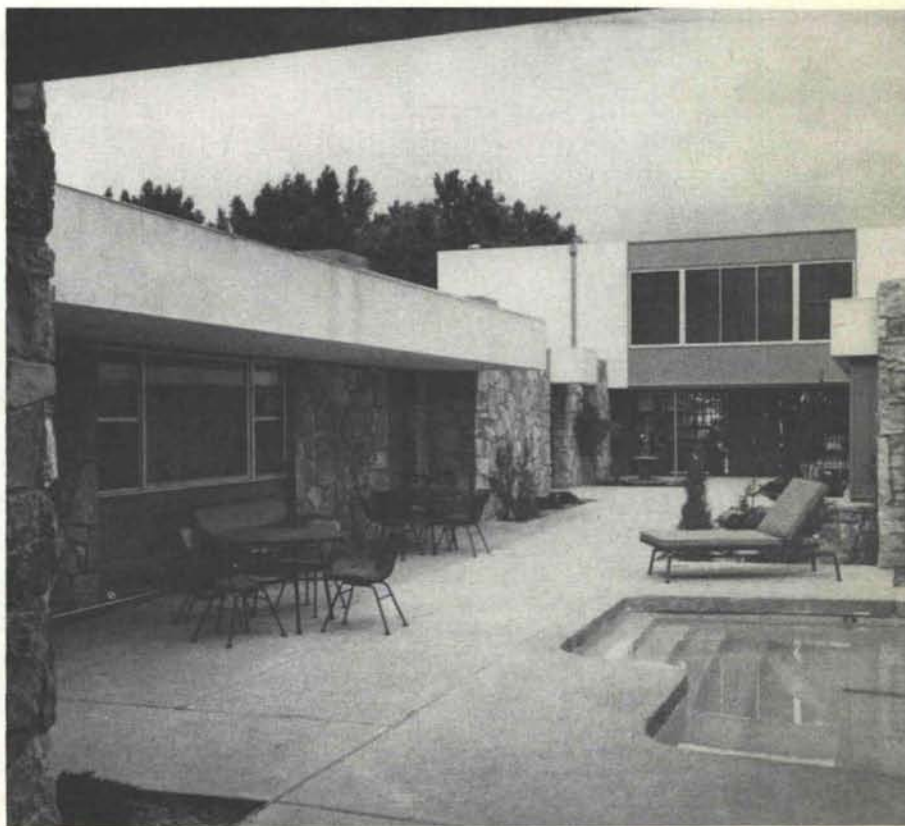
VIEW OF THE GARDEN ROOM
OF THE OWNER'S UNIT.

The skylight is equipped with concealed lights for nighttime use. The garden room serves as a private atrium with access to principal adjoining areas through sliding doors.



COURTYARD VIEW TAKEN FROM THE HALL
TOWARD THE FRONT COURTYARD ENTRANCE.

The owner unit is the second floor portion shown here. The recreation room is shown to the left. The pool features the lack of the usual coping and the surrounding courtyard paving overhangs the pool wall. The pool is too large for the complex but is an example of the State minimum requirement.





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HISTORICAL SITES COMMITTEE

John Gaw Meen, F.A.I.A., Santa Fe architect, who most recently headed the fight against the proposed round Capitol building, has been elected chairman of the Governor's Committee on Historical Sites.

The committee met Friday in Santa Fe in its first organizational meeting. Besides Meen, Bruce Ellis, historical museum director, was elected vice-chairman, and Dr. Lynn I. Perrigo of Las Vegas was elected secretary.

Other members of the committee present for the meeting were Will Keleher of Albuquerque and State planning Officer Jack Flynn.

The committee was appointed to survey historical sites throughout the state and came up with priorities for development.

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Two members of the architectural profession have passed away during the past two months.

Robert E. Merrell, a member of the firm of Merrell and Pendleton in Clovis, died April 20th of a heart attack. He was 69.

Truman Mathews, a prominent Santa Fe architect, died May 26th, also, of a heart attack. He was 62.



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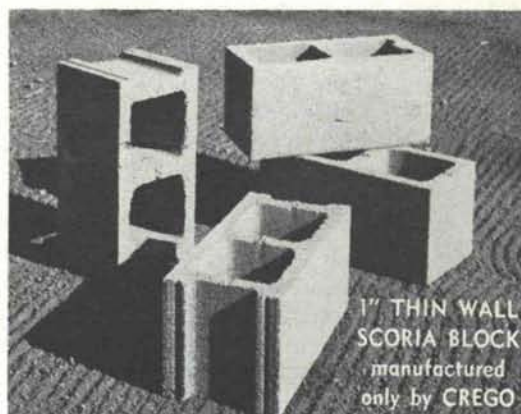
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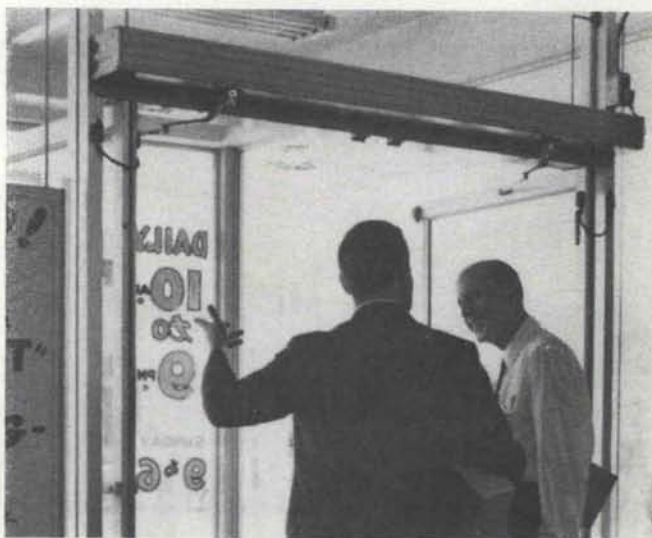
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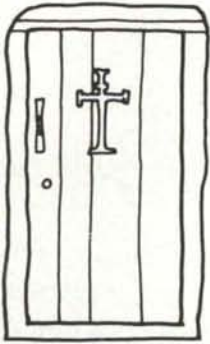


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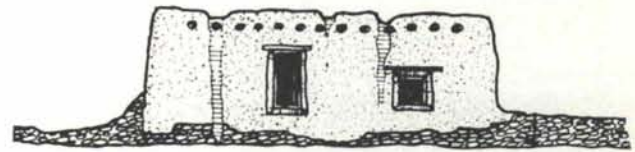
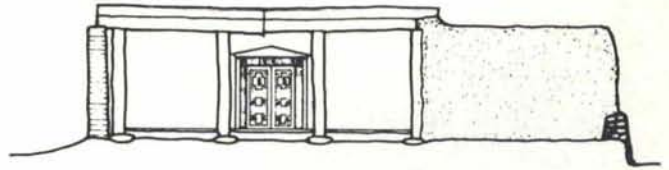
Bainbridge Bunting, Jean Lee Booth and William R. Sims, Jr. *TAOS ADOBES*. Fort Burgwin Research Center and the Museum of New Mexico Press. Santa Fe, 1964. \$4.95.



For well over a half century the Spanish Colonial architecture has held a deep and lasting attraction for Americans — especially those from the East and the Middle West. Very early in the 1900's Taos and Santa Fe became romantic symbols—places to escape to, where the press of urban life and middle class ideals could in whole or in part

be denied. The architecture which was encountered in the towns, villages and in the countryside of northern New Mexico perfectly fulfilled the need of these American (and occasional European) painters, writers and dilettantes. It was one of the few areas in America where one could still experience a traditional provincial architecture — an architecture whose material, structure and form came as close as possible to being a denial of the "sophisticated" architectural values of the urban East and Midwest. But the admiration of the older architecture of New Mexico, then and now, was not simply the result of negation — a denial of certain urban ideals, rather it was an admiration of its positive features. The adobe buildings forcefully expressed an aesthetic, a concept of materials and how they were to be used in structure, which paralleled in many ways the new architectural aesthetic which developed in America and Europe during the decades since 1900. The bold, direct massiveness of the adobe building, its frank and direct expression of structure, its sympathetic feel for materials paralleled in many ways the work of such pioneers of modern architecture as F. L. Wright, Charles and Henry Greene, Charles Mackintosh, and the later work of the 1930's through the '60's of the California Bay Area architects and many of the most contemporary architects of the Scandinavian countries.

With well over 6 decades of deep interest and involvement with the adobe architecture of New Mexico it is really astonishing that little in the way of serious study has been made of the domestic architecture of the region. At long last an appreciable dent has been made in this blank area of architectural history. Bainbridge Bunting of the University of New Mexico has produced a monograph which, in every sense of the term, is and will remain as a classic in the field. Twelve of the historically significant adobe houses in and around Taos have been selected for study. Each of the houses is presented in this volume via an introduction by Professor Bunting, by excellent plans, elevations and sketches by Jean Lee Booth and William R. Sims, Jr., and by a wide variety of photographs, some recent,



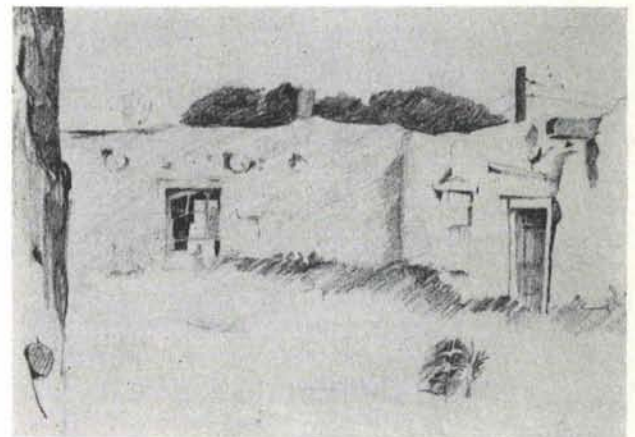
Policarpio Romero House.

others taken many decades ago. The author in his general introduction has provided one of the best essays yet written on the development of the architecture in New Mexico from Spanish Colonial times to the present. The resulting book, then, is one of those rare instances where one encounters a meaningful text, and at the same time a superb group of illustrations.

A final word should be said about the book itself. It is handsomely laid out, excellently printed, and the half tone illustrations and line cuts are beautifully presented. The present edition of the book is limited to 2,000 copies, and one suspects that it will not be very long until it becomes a collectors item.

—David Gebhard

Jose Maria Martinez House.



CONTRIBUTORS TO THIS ISSUE

Dr. David Gebhard is Director of the Art Gallery, University of California, Santa Barbara. David has contributed many book reviews to NMA, as well as the series of articles:

ARCHITECTURE AND THE FRED HARVEY HOUSES.

John Reed, A.I.A., is a practicing architect in Albuquerque and Vice President of the New Mexico Chapter, A. I. A.

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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.

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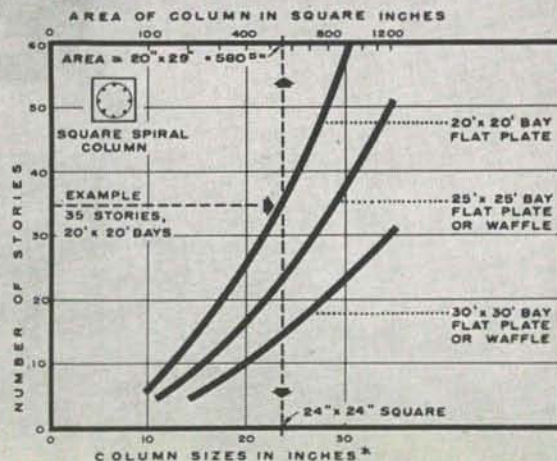
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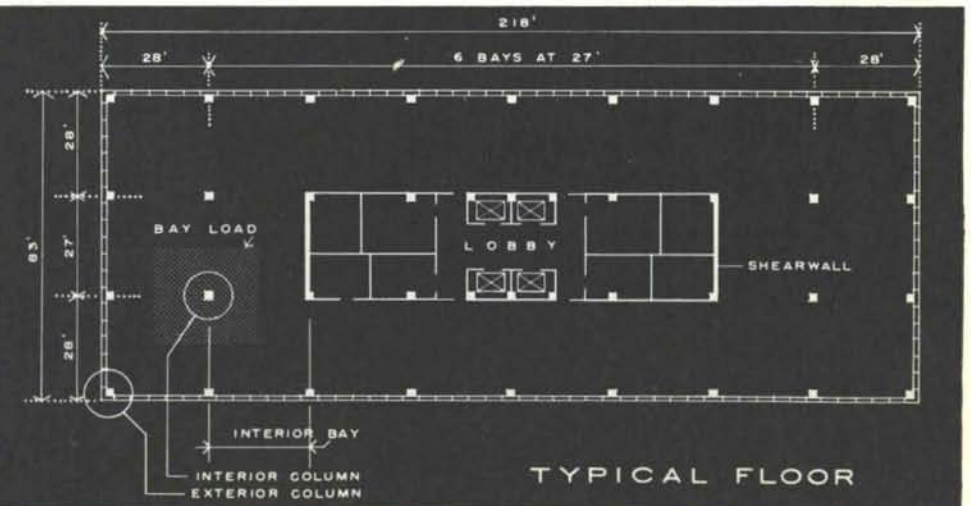
The area of any column in square inches for any story is:

$$A = \frac{N(W_D + \frac{1}{2} W_L) B}{k}$$

A = column area in square inches
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B = bay area (sq. ft.)
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k = 3,650 for f_y = 75,000 psi.
k = 3,170 for f_y = 60,000 psi.

NOTE: The above equation and the graph are based on Working Stress Design (ACI 318-63)

*Columns are square with 8% reinforcement, f_c = 5,000 psi, f_y = 75,000 psi and moment is negligible. In addition to the dead load of the structure, graph takes into account 35 psf for partitions, mechanical and ceiling. Assumed live load is 60 psf.

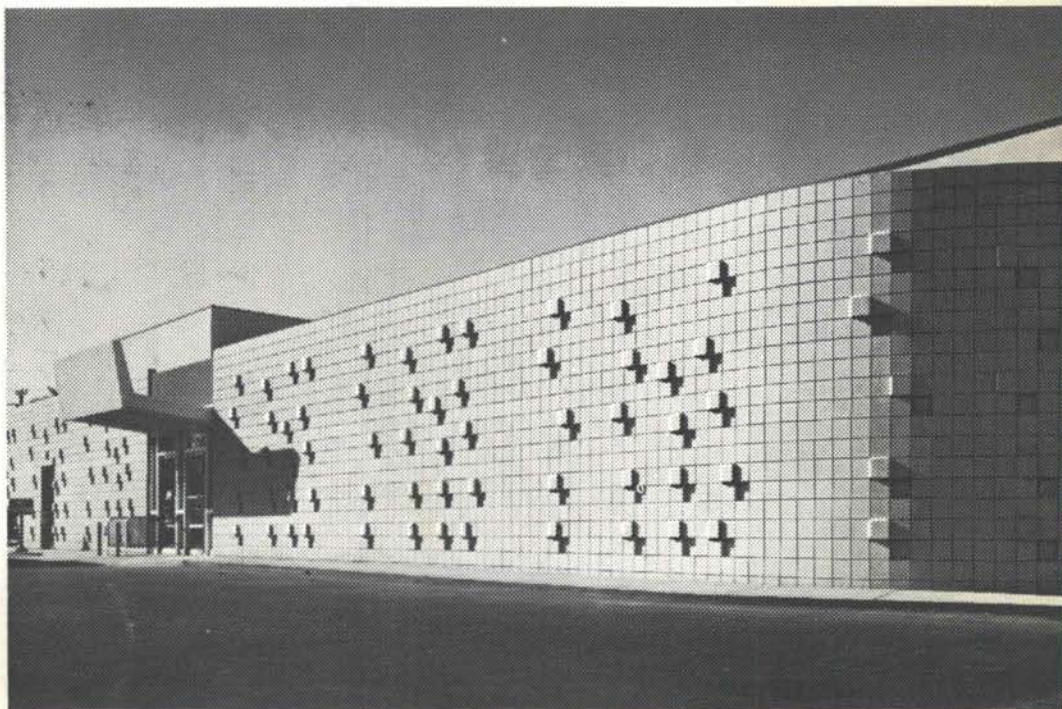


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