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new mexico architecture

march-april 1965 50¢

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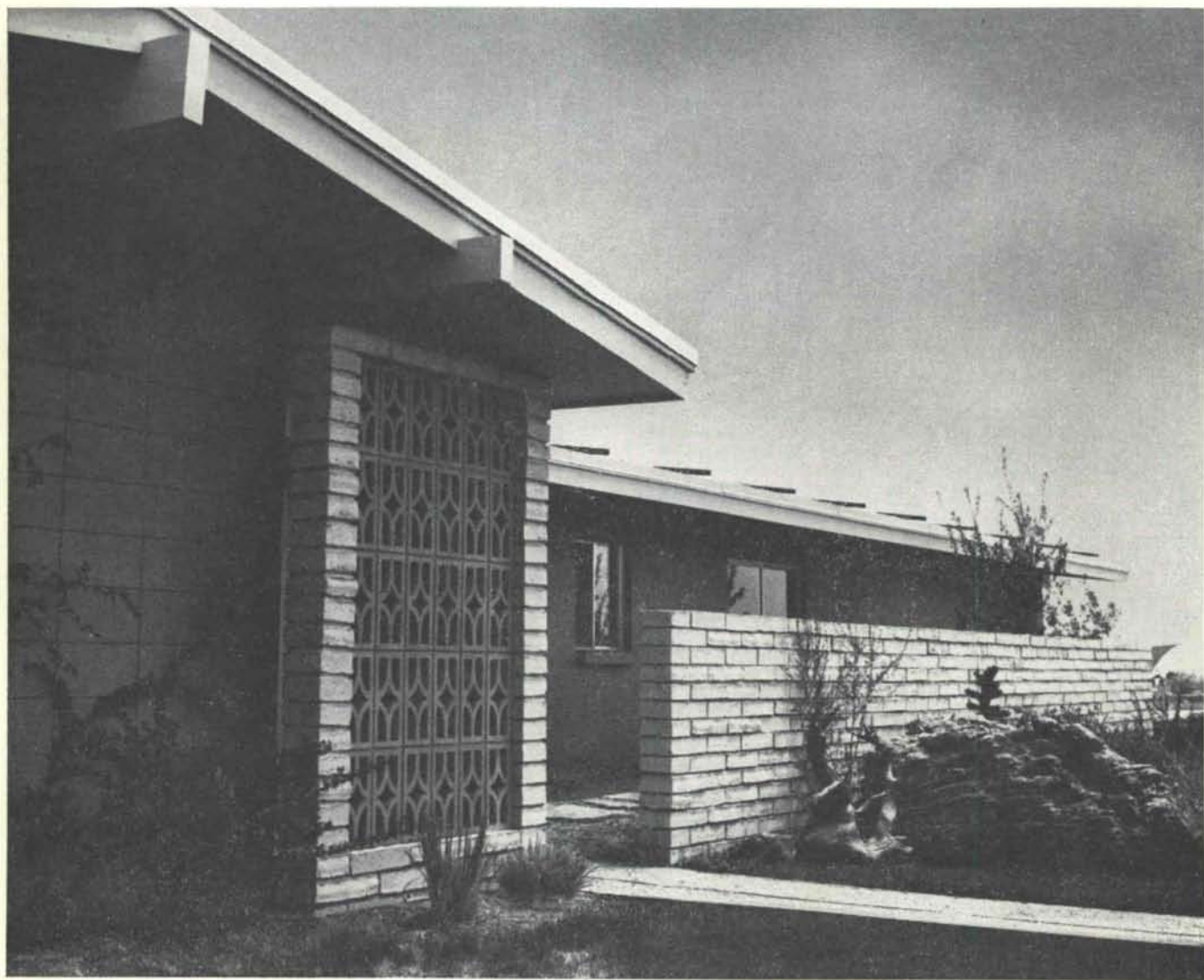
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(Cover — Chapel Tower, Circle Diamond Ranch — Ken Cobean — Photographer)

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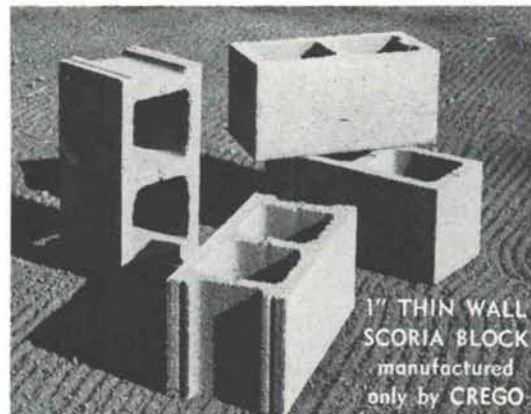
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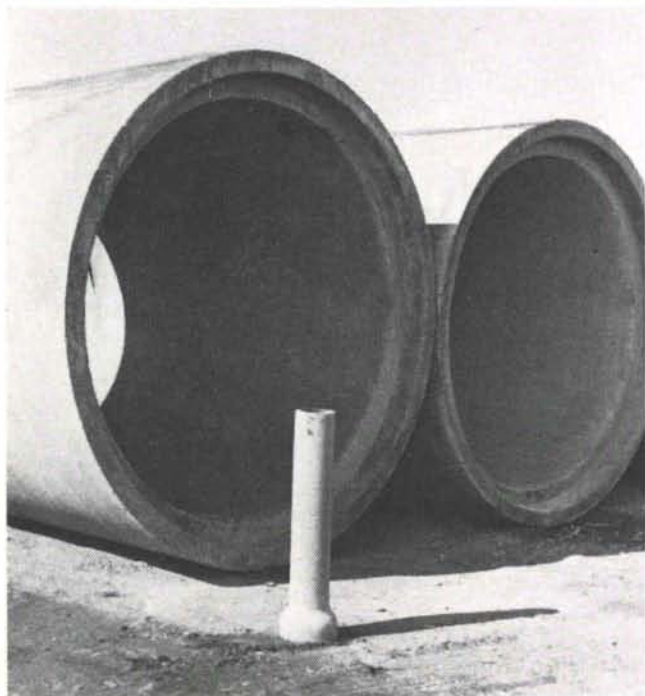
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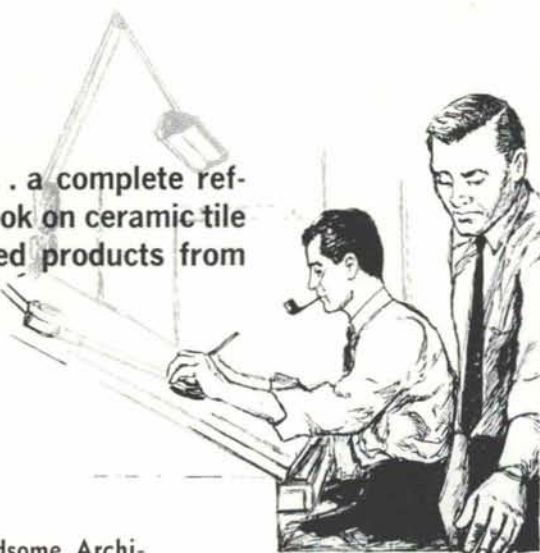
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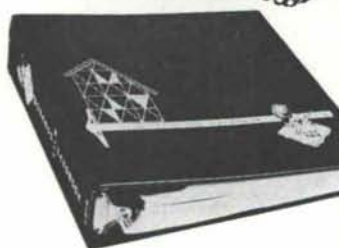
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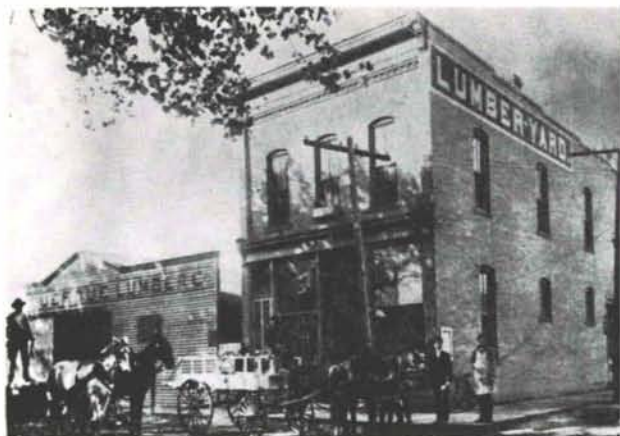


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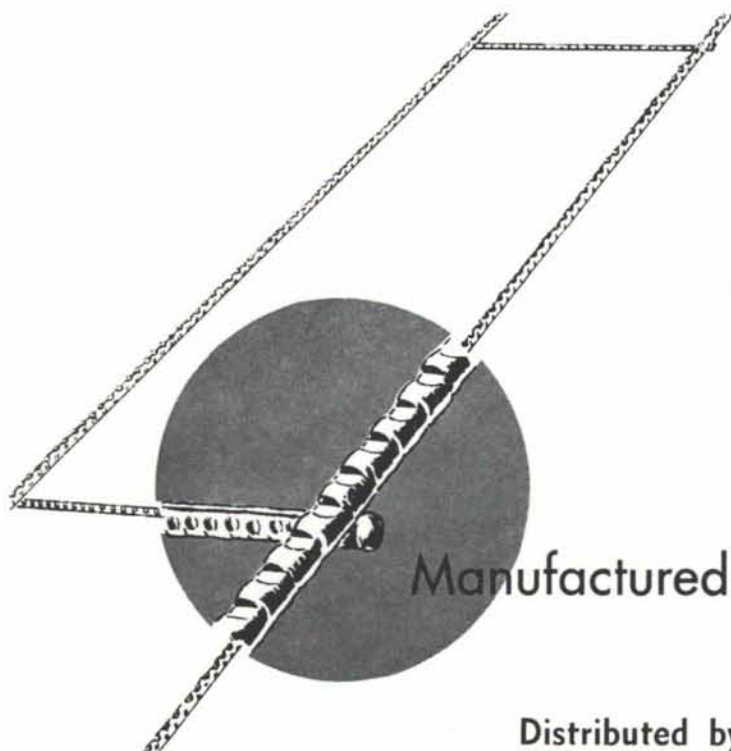
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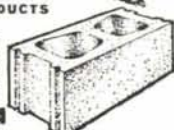
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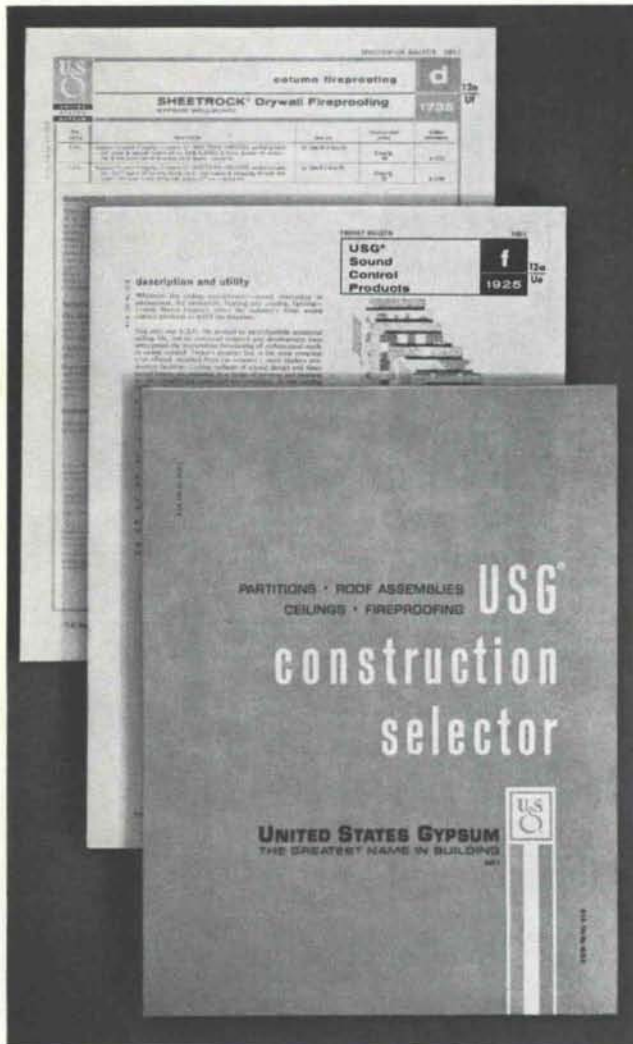


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"The Santa Fe Chapter A.I.A. Offers Aid And Talent to City and Citizens"

The Santa Fe Chapter, American Institute of Architects, was host to a meeting of the city officials, club representatives, and invited citizens called to offer the Chapter's assistance in implementing the Master Plan for the City of Santa Fe. Held in the auditorium of the Land Office building on Tuesday evening, February ninth, the meeting was well attended despite a snow storm.

The architects of Santa Fe offered some 2,000 hours of their time and talent to aid in the implementation of the Master Plan which was presented in January 1962 by Harman, O'Donnell and Henninger Associates, City Planning Consultants of Denver. The architects pledged themselves to "illustrate our City Master Plan in such a way that everyone will understand it." They further offered "to go beyond our master plan in studying to find out what assets we have — visual, economic, cultural, etc. We will then consider ways and means of

making the most of these assets for the comfort, convenience, welfare, and delight of the people of Santa Fe."

The program was opened by Don Oschwald, President of the Santa Fe Chapter, who welcomed the guests and then introduced John P. Conron, Chairman of the Chapter's City Master Plan Committee. Mr. Conron, who presented a brief look at the city by means of colored slides, was followed by John McHugh, who outlined the Chapter's offer and suggestions as to the work to be undertaken. Later in the meeting, Mr. McHugh explained that a brief questionnaire had been prepared which would help determine what the people of Santa Fe felt were the city's greatest assets.

Dr. Richard D. Weigle, President of St. John's College, moved the acceptance of the offer which was enthusiastically accepted. Dr. Weigle, on behalf of St. John's, then offered the work space and facilities needed by the Chapter in pursuing its work.

The following talk was accompanied by 80 color slides. The black and white photos reproduced below give an indication of the type of slides used to illustrate the remarks.

John P. Conron

Good evening, and welcome to a brief look at our city. We are gathered here this evening on what we hopefully expect to be the start of hard work for us, the architects of Santa Fe, and for you our neighbors. We expect that this hard work will lead to an even more internationally famous Santa Fe.

Santa Fe is proud to be called the "City different" . . . and it is. We have a way of life that is unique . . . we move about our daily chores with less rush than do our cousins in New York or Chicago. And, I believe, with somewhat fewer ulcers per capita. We have a more relaxed, more friendly, more tolerant attitude towards our neighbors than do our New York cousins. We have a clear, smog-free atmosphere . . . such as even Albuquerque can no longer claim.

We have a unique architecture and cityscape which have both led us to this "difference," and have been developed by it.

We concern ourselves, I believe, more deeply, more vocally, more intensely, about our past, our present, and our future. We all love our city. We all want to preserve its uniqueness and to continue its charm into the future.

We have a Master Plan to guide us, and we have an Architectural Control Ordinance to shelter us. We need DESIGN to continue us! And that is why the Architectural Profession has invited you here tonight . . . to offer our help in this searching process of DESIGN . . . But first . . . what does our city really look like? Is it truly a beautiful city? Are some of its areas more beautiful than others? Do we have repairable slums? Must we not now look deeply into . . . around . . . and through our city with open minds and open eyes . . . before we begin to design the details of our hopes, our desires, and our dreams?

This is Santa Fe . . . from the air. ¹

And from the surrounding hills. Inviting and comfortable. But . . . how does the tourist first see us, as he approaches along our main highway?

If he is lucky, he can see an example of our "difference," a cut down highway billboard. ²



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But as he drives closer, he sees only our sameness!!!
Typical and ugly . . . garish and cheap. ³

Our newest and official highway signs are not much better . . .
even though, they be designed to federal standards.

Do we look any better at night? — No, just glaringly gaudy.

But, within our city, some good signs do exist! ⁴

And then, we arrive at the heart of our city.
However, the sky IS beautiful.

We approach the PLAZA . . . and the power poles do seem
inescapable. ⁵

On the way, we have this nice touch . . . an old curio store and this
recently-built zaguan. ⁶

On the Plaza, there are trees, and people, and welcomeness
And history . . . ⁷

And trash cans which compete
with an ancient cast iron horse
trough for the attention of pedest-
rians . . . Perhaps new trash cans
can be designed. We could, also,
give this horse trough a new set-
ting. ⁸

Parking has become a pressing
problem, and we must seek posi-
tive solutions . . . but you CAN
park at the new shopping centers
. . . designed in Santa Fe style
and asphalt. ⁹

But certainly, we can put forth a better face than this. And indeed we
can. We have our historical heritage . . .

The oldest house ¹⁰
Saint Michael's Church
Saint Michael's Dormitory
The ancient Governor's Palace

Examples of this history, showing our many styles and times, are
scattered throughout the town. ¹¹

But some bits of our history are disappearing . . . ¹²

The charm of our cityscape . . . our trees . . . our narrow, winding
streets, our walled patios, gates and doorways, our street facades . . .
we share these with our visitors, but with no other section of our
country. ¹³

But, not all of our residential sections display this warmth and
inviting charm.

A broad, new highway may serve our motorists better . . . but it
often reveals long, unnoticed scars . . . ¹⁴

We have a river, with a section along the Capitol Complex, of tall,
handsome trees, well-kept lawns, and stone banks. Should not its
entire length through Santa Fe be as well designed and as well kept?



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Bridges, which were built in the 1920's and 1930's, have more DESIGN than do our contemporary ones of pipe culvert and pipe-railings . . .

And, as you may have noticed, in some previous slides . . . we have POWER POLES.

Our City must grow and must build. This is inevitable and desirable. This growth CAN be handsomely done, as in this new school. ¹⁵

And new apartments are probably needed. But like this or this? ¹⁶

New subdivisions are spreading southward. They have been laid out in the typical, current, profitable manner . . . And the houses are done in Santa Fe style!!!!!! Do we aspire to this? . . . ¹⁷

Nature has given us a setting of rare and individual beauty. She has endowed us with seasons of individual wonder . . . and our own building material: adobe.

We have a history of great length and color, and diversity.

Nature and history have combined to give us a unique foundation . . . and it is upon this foundation that we proceed towards the future. The essence of our hopes and dreams can and must be translated into the reality of our architectural expression.

The beauty of our landscape can and must infuse within us the desire and the will to search out the meaningful truths of our present environment which will lead us to design the continuing, the vigorous, the human Santa Fe.

—John P. Conron



16

John McHugh

You have just seen a few pictures of a unique American city. It is a vital, growing city, under constant, and even rapid, change. It is this city of Santa Fe.

What IS Santa Fe? The atlas lists it as the capitol of New Mexico, pop. 35,000, alt. 6,990, established in 1608. Europeans, those few who have ever heard of it, think of it as a small, provincial city having a rather good summer music festival; tourists are apt to think of it as an unusual place with funny houses made of mud and with curious little winding streets; to the rest of the state it is the capitol where the politicians meet and work things out in their devious and mysterious ways; but to us — to us it is HOME. It's the place where we live and work and play and rear our children.

Tourists tell us how it ought to be run; so do people from Albuquerque and Alamogordo — in fact, people from all over the world make their suggestions as to how we should keep our home — even though we sometimes doubt the existence of Mrs. Pinkus

from Dallas. Actually, there is a very good reason for all this: Santa Fe has in some way won a spot in the hearts of all of these people, and so in a sense it is not entirely ours. It belongs to people in general the same as do Mt. Vernon, Williamsburg, and the skyscrapers of lower Manhattan. It is a part of American history, and it is our home.

Santa Fe is a city of history — and history is not for burning; nor is it for preserving in a jar of alcohol like an old appendix — history is for building upon. We look backward that we may more clearly see the way forward, for one obvious thing about history is that it is not over. Santa Fe has been here for more than three and one-half centuries and will doubtless be here for a while longer.

In a larger sense we are not the owners of the city but only custodians of it for our moment in its history — tenants on God's land. Now, in order that we may take better care of our city, guide it through changes necessary to meet new needs and conditions,



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and improve it as we pass it on to others; the Santa Fe Chapter of the American Institute of Architects has called this meeting and has some specific proposals to put to you.

Santa Fe is blessed with many individuals, groups, and organizations who genuinely care for the city and who work actively for its preservation and improvement. Frequently their interests seem to be in collision, and many times they are actually working against each other. But these are all people of good will, and it is our fond hope that we may be able to help all these sincere people to work together for the good of the whole community. We hope to form a citizens' committee to do just that. As a start, the AIA suggests five points or steps that we all might do:

1. That we illustrate our city master plan in such a way that everyone will be able to understand it. This yellow book with the red binding has been seen by probably only ten percent of the people, and maybe fifteen percent of those who have seen it understand it — and I'm not sure that I'm one of that fifteen percent!

2. To go beyond our master plan in studying to find out what assets we have — visual, economic, cultural, etc. We will then consider ways and means of making the most of these assets for the comfort, convenience, welfare, and delight of the people of Santa Fe.

3. On the other side of the coin to find out what are our liabilities, and try to learn how to overcome them.

4. Attempt to discover trends of change in this city and in other cities — for the problems of other cities may become our problems in the future — and devise ways to accommodate ourselves and our city to inevitable changes which are brought about by forces which cannot be controlled locally.

5. Finally, to illustrate and to publish the findings of this committee in the committee's own brochure, in the newspaper, in exhibits, and in lectures and demonstrations in the schools and colleges.

In the beginning, at least, we will probably restrict our illustrations to an area bound by the proposed loop road. We will NOT produce a new master plan complete with traffic counts and zoning regulations. That work has been done and is continuing to be done by those properly responsible. What this committee will do is to take a long, hard, and loving look at our city, apply some constructive thought to what we see, and then make the fruits of our study available not only to the decision makers, but to all the people in a readily understandable form. For while those at City Hall make important decisions, these are not as important or as permanent as the aggregate of many small decisions made by individuals all over the town.

Now, just how do we propose that this be done? We have invited to this room tonight interested and influential people — people who can do and who can persuade others to do. We suggest that from this group here tonight the nucleus of a citizens' committee be formed to undertake this task. Even further we suggest that a non-profit corporation be formed and that it

shall undertake to raise the funds needed for such items as a place in which to work, paper, ink, glue, film, and other such supplies, and for the cost of printing or otherwise publishing the results of the work. What this amount would be is difficult to say at this time, but it will be several thousand dollars. The cash amount needed might be materially reduced if someone were able to donate the use of a room which could be used as a workshop for modelmaking, a drafting room, and a collection point for information.

To back up and justify this request the members of the Santa Fe Chapter of the AIA will donate upwards of two thousand hours of their time to help in this study, and to execute the graphic portions of the report — in the form of maps, plans, perspective drawings, and models. This is a big job which the architects are proposing to take on, but if even only a part of our goal is achieved — if only the general citizenry is made aware of Santa Fe with its beauty, its problems, and its hopes — then it will have been worth all of the effort.

Leading up to this meeting tonight, your fellow Santa Fe-ans the architects, have been working for several years. We held a three-day conference on "The Ugliness Around Us" in this room two years ago; we had a special viewing of a film how the city of Philadelphia is dealing with its problems; we made a presentation to the City Plan Commission to assist them in their work on a sign ordinance; and then, many months ago we made to the City Plan Commission and to the City Council the same proposal we are making here tonight. Our city officials were most cooperative and enthusiastic, offering us full cooperation in the use of any available facilities, assistance from municipal offices, and access to any needed documents. Their encouragement was a factor in our calling this meeting tonight. I wonder if, at this point, it would be appropriate to have some questions or discussions from the floor . . .

Because the consequences of such a suggestion are a bit difficult to take in all at once, we suggest that a steering committee of about ten people plus two architects be formed. This committee would hold one (or more) meetings to draw up a statement of purpose, the articles of incorporation, and a proposed plan of action. When the steering committee's report would be complete, another citizens' meeting would be called, possibly about two months from now, and then we could all begin to get to work. The Chapter has asked the following people if they would serve on such a steering committee, and they have all agreed with enthusiasm. Rev. Henry Seaman — Tom Donnelly — Dr. Bergere Kenney — Orion Shockley — Gilbert Meyers — John Hester — Commander Laughlin Barker — Abe Silver — Johnny Dendahl — Judge Oliver Seth and Lt. Col. Margaret Johnson.

Now, the chair would like to know if it is the pleasure of the meeting that these people whose names I have just read—plus two architects to be nominated by the Santa Fe Chapter — be constituted as a steering committee, and that this steering committee be charged with the duty of considering our proposal, and then reporting back to another general meeting of all of us in about two months time?

Ladies and gentlemen, thank you very much.

—John McHugh

QUESTIONNAIRE

The following questionnaire is to be circulated in an effort to ascertain widespread citizen opinion about Santa Fe. The Santa Fe Master Plan Committee would like to hear from New Mexico Architecture readers in response to this questionnaire. Your answers and opinions will be helpful.

- 1) What do you like most about living in Santa Fe?
- 2) What commercial area do you like best in Santa Fe? . . . Why?
- 3) Which residential area do you like best in Santa Fe? . . . Why?
- 4) a) What building do you like best in Santa Fe? . . . Why?
b) What residence do you like best in Santa Fe? . . . Why?
- 5) What do you think would improve the Plaza and the area around the Plaza?
- 6) What area would you most like to live in Santa Fe? . . . Why?
- 7) What particular aspect of Santa Fe do you think most exemplifies the character and charm of Santa Fe living?

Climate

Informality (its relaxed way of life)

The street pattern

a) In the older areas such as Canyon Road area

b) The new areas such as Casa Solana

c) Other _____

The Plaza area

The surrounding countryside

The Santa Fe Compound System of residential areas

The patio and walled-in aspect

Other — (Please list every thought, no matter how small or silly it might seem.)

8) What is your age?

9) Where do you now live?

10) How long have you lived in Santa Fe?

11) Where did you live before coming to Santa Fe?

12) Name _____

(Your name will not be used without your permission.)

12a) And will you give us that permission? Yes ☐ No ☐

Third Annual Conference - A.I.A.

Albuquerque, New Mexico . . .

Conference Theme:

"Regional Architecture"

THURSDAY EVENING, MAY 27

State executive meeting

Evening cocktail party (sponsored)

FRIDAY, MAY 28

Panel discussions—morning

State business meeting—afternoon

Competition judging—afternoon

Cocktail party (sponsored)

Dinner, awards, feature speaker

SATURDAY, MAY 29

Panel discussions—morning

Outdoor activities—afternoon

Mountain picnic, "north-south" softball game, beer party (sponsored), barbeque

Beaux-Arts Ball—evening

COMPETITION AWARDS:

University of New Mexico Design Competition.
NMA Architectural Photograph Competition.

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AND
HEAT...



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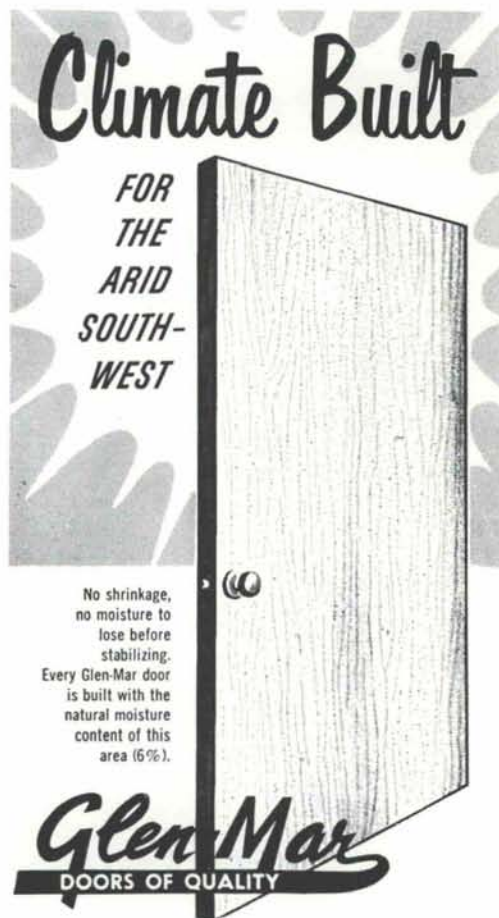
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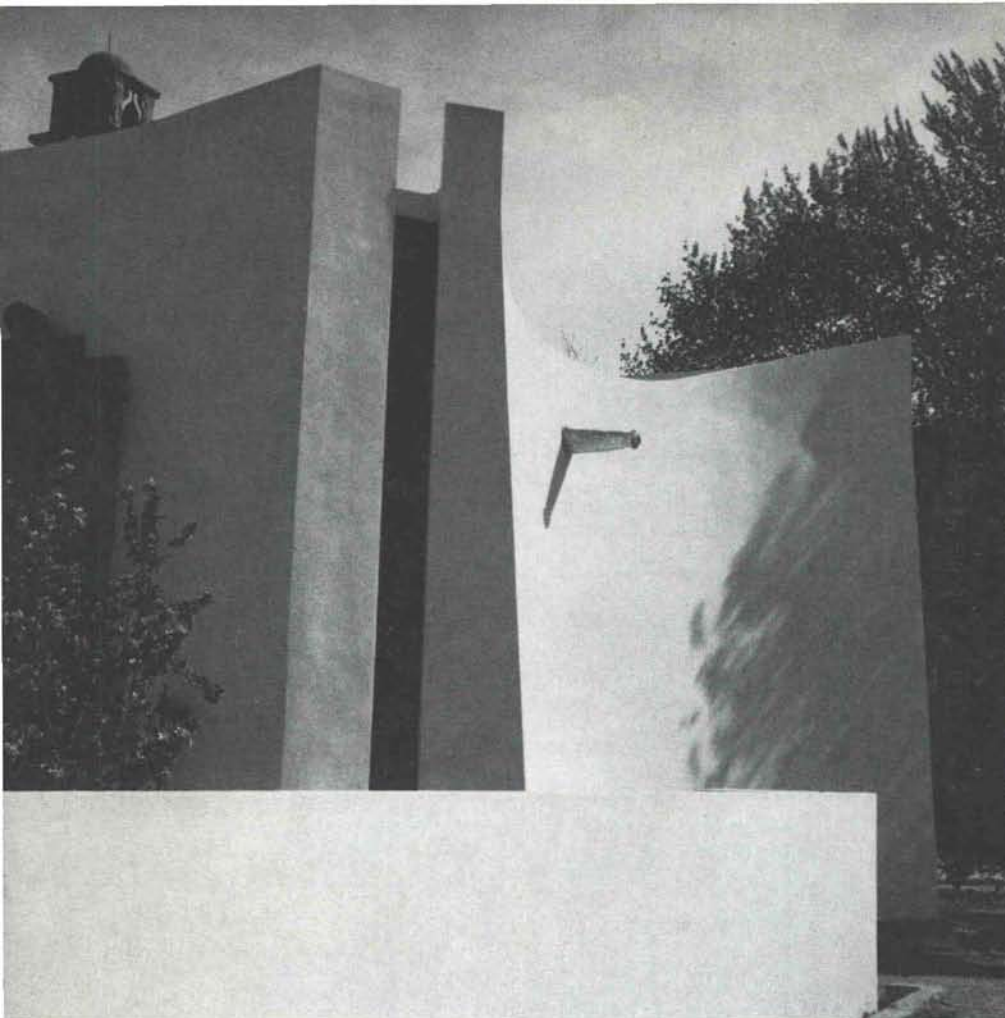
Private Chapel at Circle Diamond Ranch Hondo Valley, New Mexico

Herbert Bayer, Architect

The idea of the chapel began to take shape when the owners, Mr. and Mrs. Robert Anderson, acquired a splendid carved stone portal and campanile of pink-brown stone from a destroyed church near Guanajuato, Mexico. Churrigueresque in style of a type which was built in numerous mining communities in central Mexico during the middle eighteenth century, these two

elements were of a design and workmanship which could not be duplicated in twentieth century United States. Very wisely the architect and client agreed to a building which would contrast with yet enhance the antique stone fragments in design and material.

As the shape of the chapel walls is curved in plan, this provides both a rhythmic, sculpture shape and



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adds strength to the twenty-four foot high walls. Constructed of solid adobe masonry, the walls are finished outside and in with a coating of white cement plaster. The concave shape of the front and rear walls provide niche-like spaces into which the entry and rear terrace are fitted. Interior illumination is provided in each of the room's four corners where windows run from the ceiling to near the floor. The clear glass permits glimpses into the surrounding orchard of the tree-lined atrium.

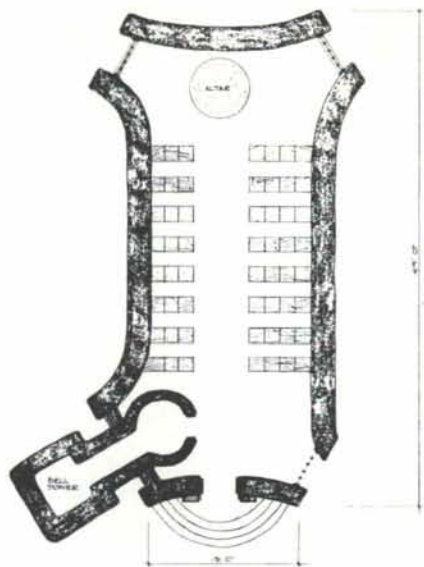
The three stages of the old stone bell tower are supported on steel framework inclosed by adobe base walls. The chapel roof, constructed of steel beams and metal lath covered with plaster, has a warped profile which echoes the curved shapes of the adobe walls. An interesting oculus, which projects well below the surface of the ceiling, floods the altar with light somewhat in the manner of the traditional New Mexican transverse clearstory.

The edifice is a small, intimate family chapel, but the photographs give the impression of a much larger structure. One's experience with usual Mexican church towers would lead him to read this building at a much larger scale than it is. In actual fact, the campanile rises only thirty-five feet above the ground. Small mining communities in the state of Guanajuato sometimes constructed chapels as miniature copies of the churches found in larger towns.

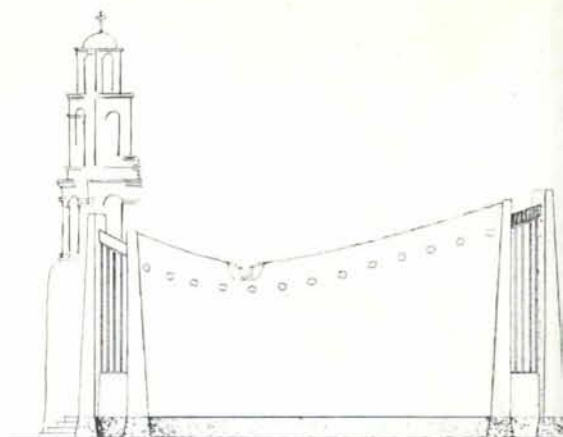
The Anderson chapel is furnished with objects assembled from a variety of sources yet they fit together harmoniously. The baptismal font is Romanesque. A magnificent twelfth century wooden madonna placed upon an early Italian stone capital serves as the altar piece. The altar is a large, heavily carved New Mexican chest. The light chairs are of a Colonial bamboo design. The wall to wall carpet, which measures approximately 44 by 38 feet, was woven from designs provided by Mr. Bayer.



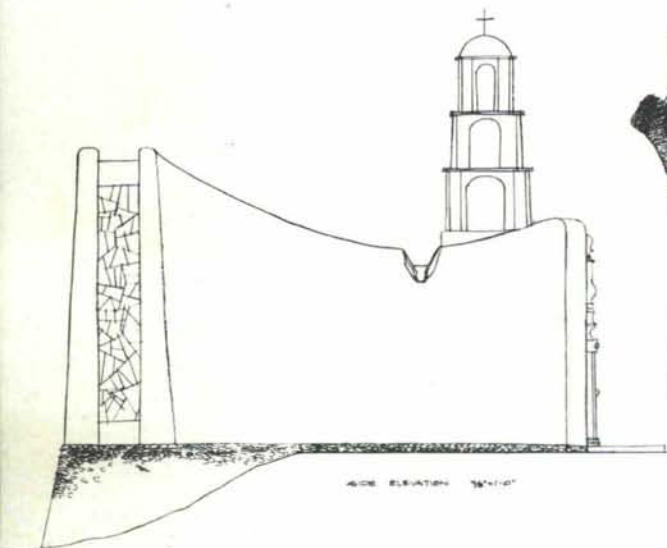
NORTH ELEVATION
Scale 1/4" = 1'-0"



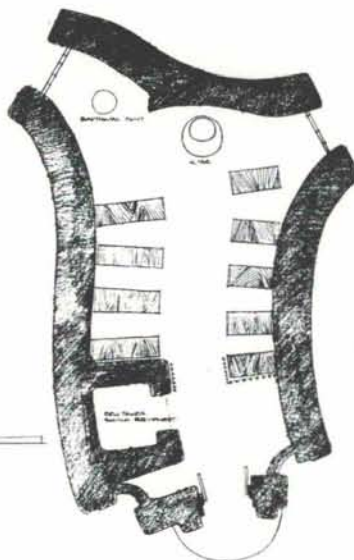
PLAN
Scale 1/4" = 1'-0"



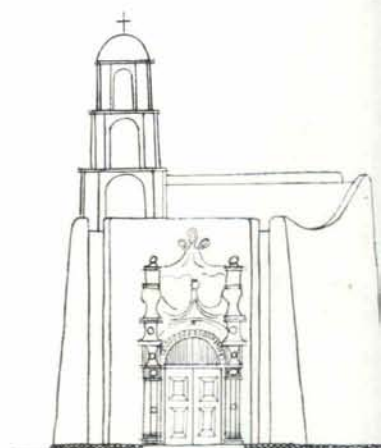
WEST ELEVATION
Scale 1/4" = 1'-0"



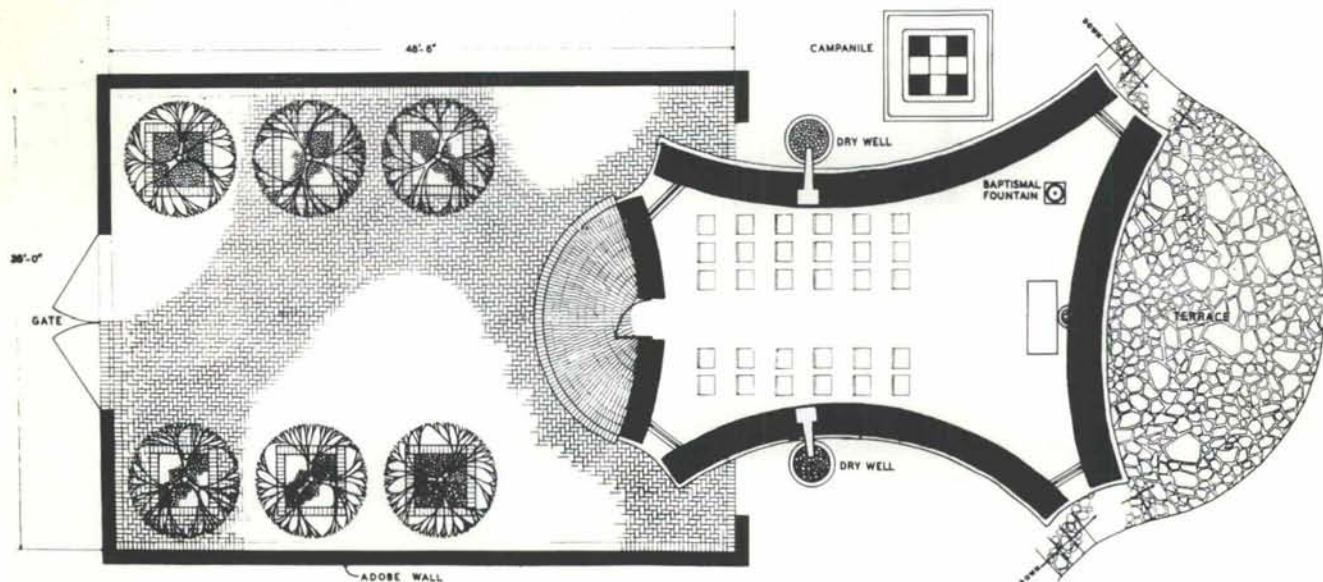
SIDE ELEVATION 3/8" = 1'-0"



PLAN 3/8" = 1'-0"



ENTRANCE ELEVATION 3/8" = 1'-0"



Plan as constructed.



ROBERT ANDERSON CHAPEL - HONDO VALLEY
NEW MEXICO - ARCHITECT - HERBERT BAYER

Mr. Bayer Comments:

In the first schemes the bell tower was incorporated within the chapel. The preliminary drawings show how I came from more or less straight walls to the curved walls and roof. In one of the schemes you will notice that the interior walls changed from convex to concave to enrich the sculptural quality. Later we decided to place the bell tower as a separate, free-standing element.

From the beginning I also visualized the interior walls and ceiling as white. For this reason I first had in mind to use colored glass windows. Because the owner wanted a carpet on the floor, the color in the windows was abandoned and was concentrated on a specially woven wall to wall carpet.

The Anderson chapel underwent a number of planning stages. Because the bell tower and entrance portal date from the eighteenth century, the owner originally had in mind to build a structure resembling a simple Colonial church of the Mexican country style. I proposed the use of local adobe for the building as I wanted to combine the old elements with a contemporary sculptural design concept. The contrast of old and new is carried out in the white finish of all adobe masonry with the pink-brown coloration of the Baroque carved sandstone.

The walled atrium of paved brick is approached through fifteenth century gates of Spanish wrought iron. Here the six trees are pink flowering crabapples. The chapel borders on its north an apple orchard and otherwise is surrounded by a large expanse of lawn. Toward the west are the buildings of the Circle Diamond Ranch with long adobe walls separating the various areas. The largest building is a long roadhouse which used to accommodate stage coach travelers.



5

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1, 2, 3, 4: Herbert Bayer

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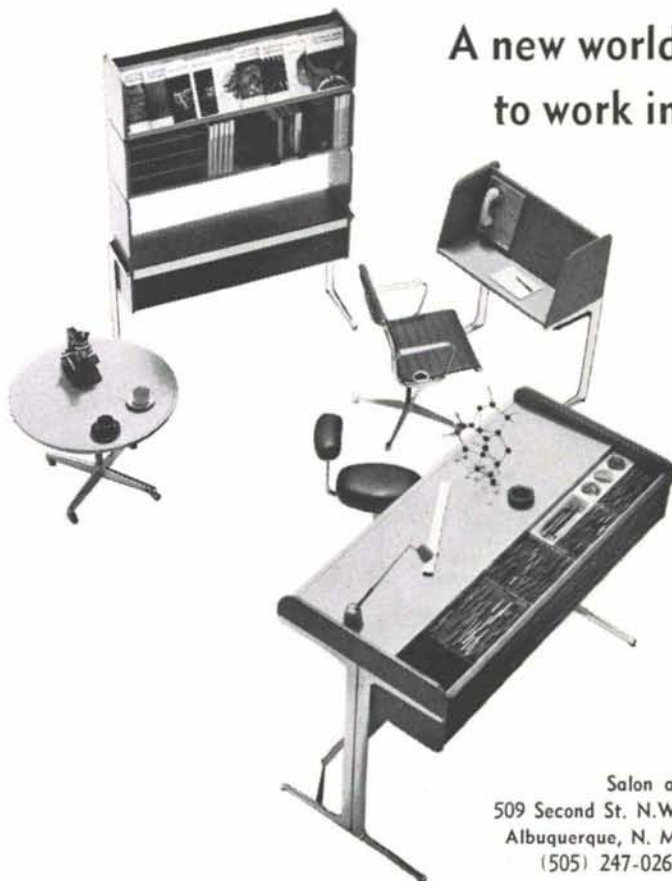
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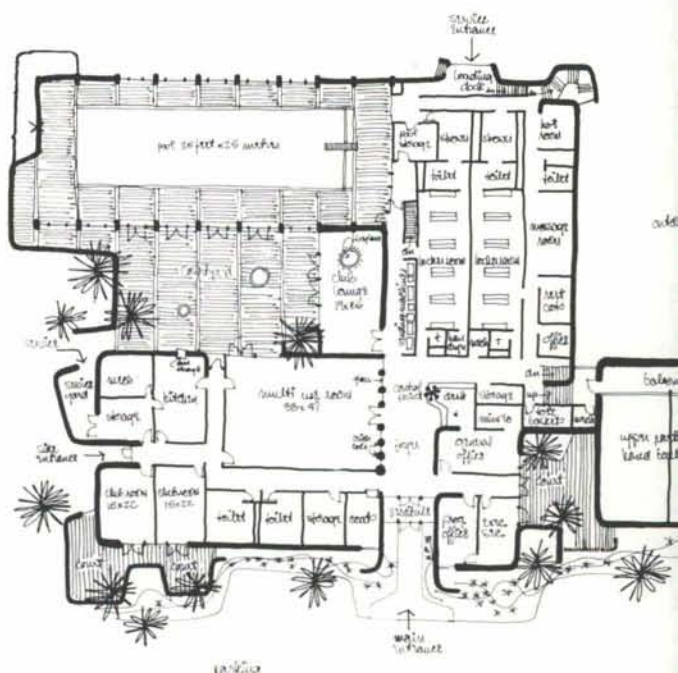
Kidder, McHugh, Plettenberg, Architects

To be built of brick and other low-maintenance materials, the exterior of this building will have a permanent and dignified character appropriate to a club. Although not attempting to match other edifices in the vicinity, this building will harmonize with them and with the site.

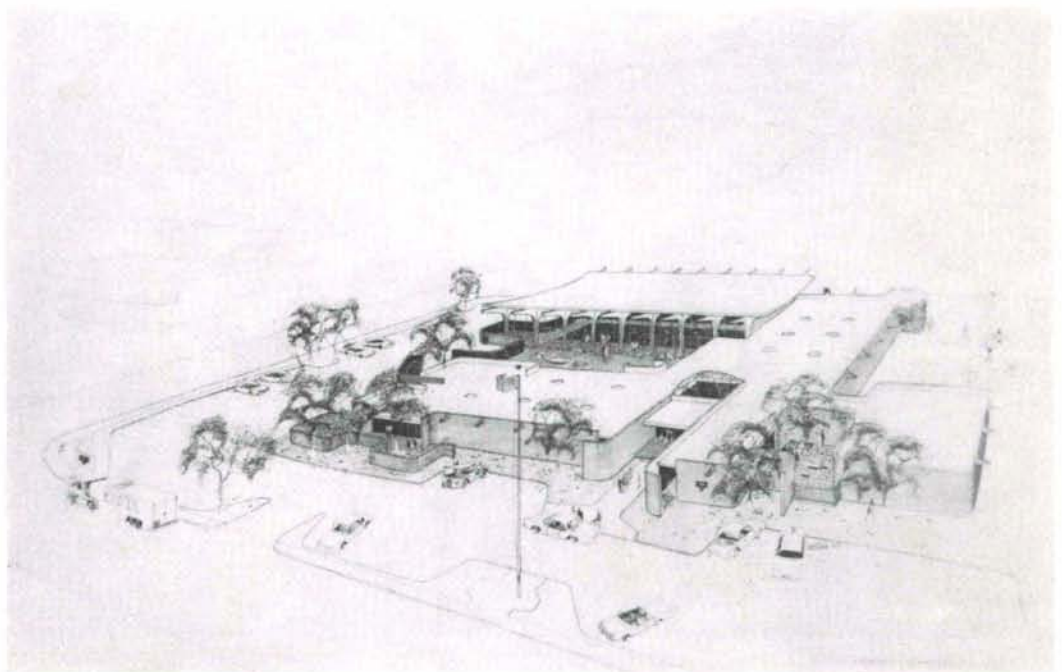
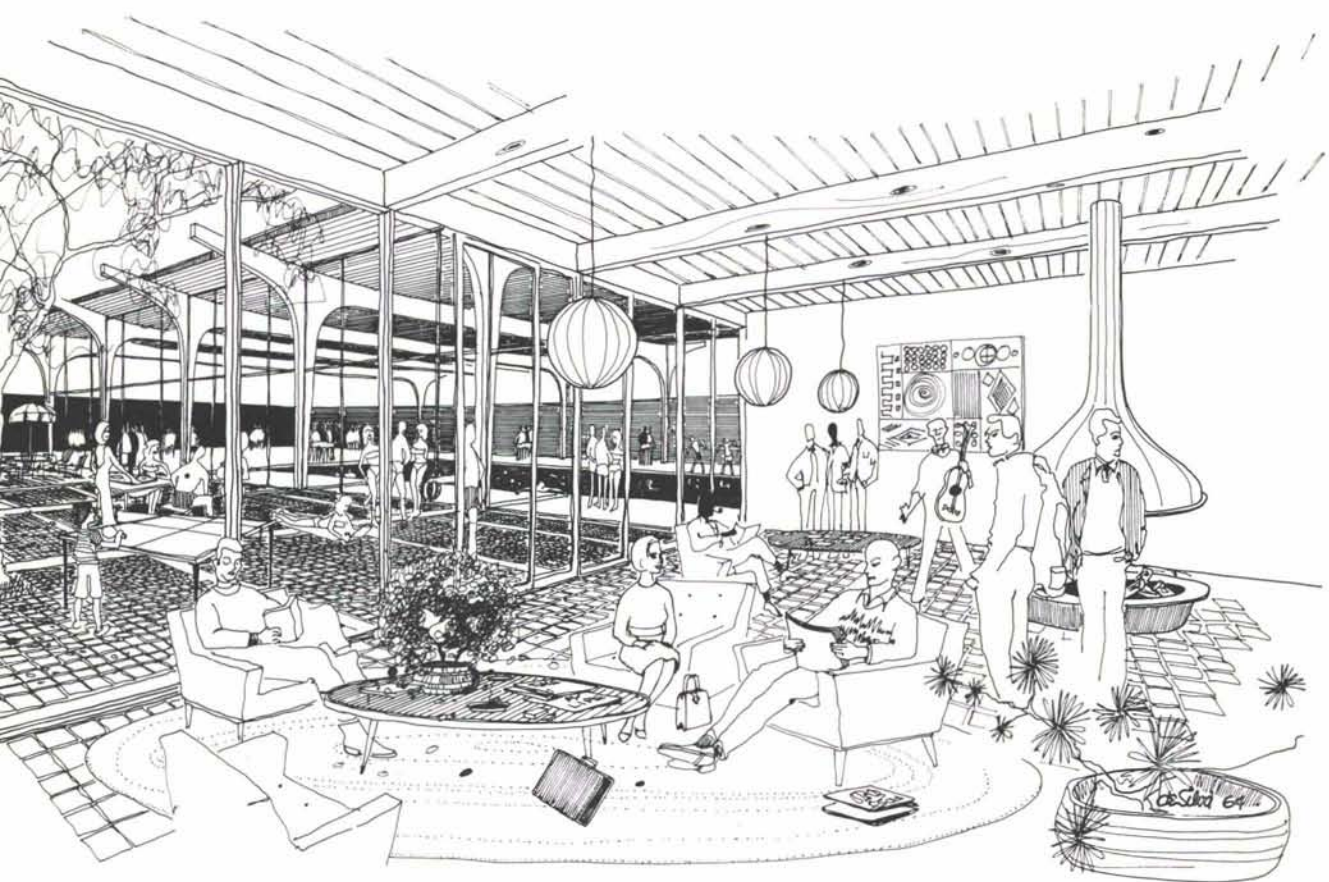
Substantial and with a certain air of "apartness" on the outside, the interior will be open, friendly, and gay. There are to be many courts, see-through walls, skylights. Colors will be warm, and extensive use will be made of such warm-textured materials as brick, unpainted stucco, natural wood, and quarry tile. The interior fittings will strive for a "fun" atmosphere rather than the "over-wholesomeness" of a health club.

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Estimated cost is \$560,000 including furnishings, and construction will probably begin in the autumn.



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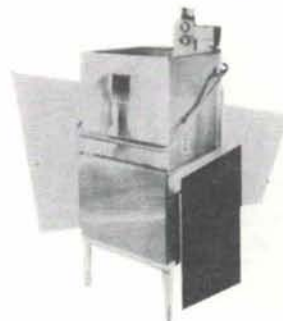
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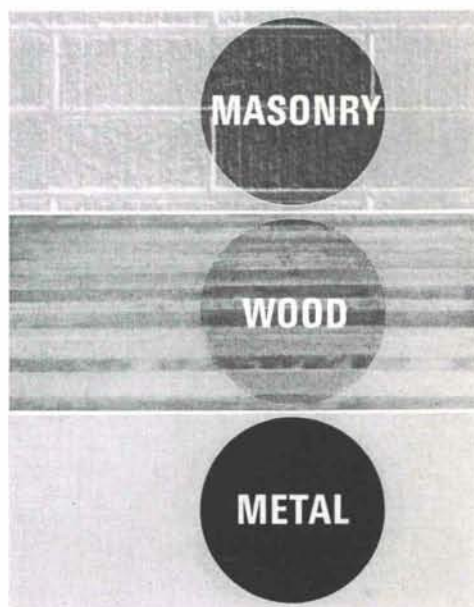


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Published bi-monthly, by the New Mexico Society of Architects
American Institute of Architects, a non-profit organization, 2745-A
San Mateo Blvd. N.E., Albuquerque, N. M. 87110.

Editorial correspondence: All correspondence should be addressed to
John P. Conron, P. O. Box 935, Santa Fe, New Mexico.

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Subscription rates: single copy 50c; one year \$2.50. Second class
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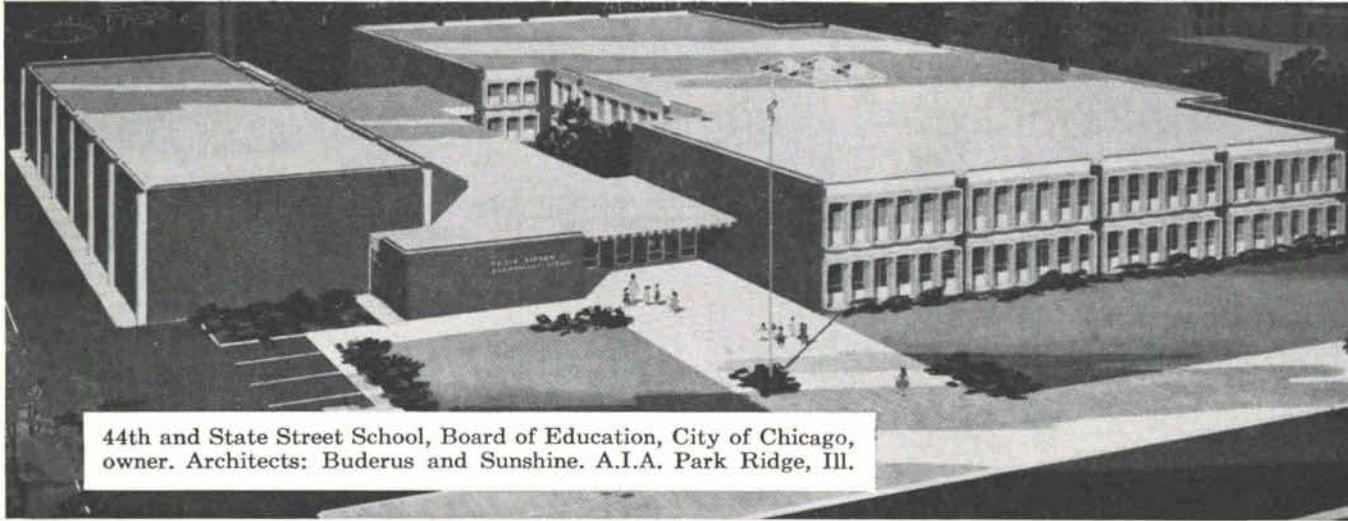
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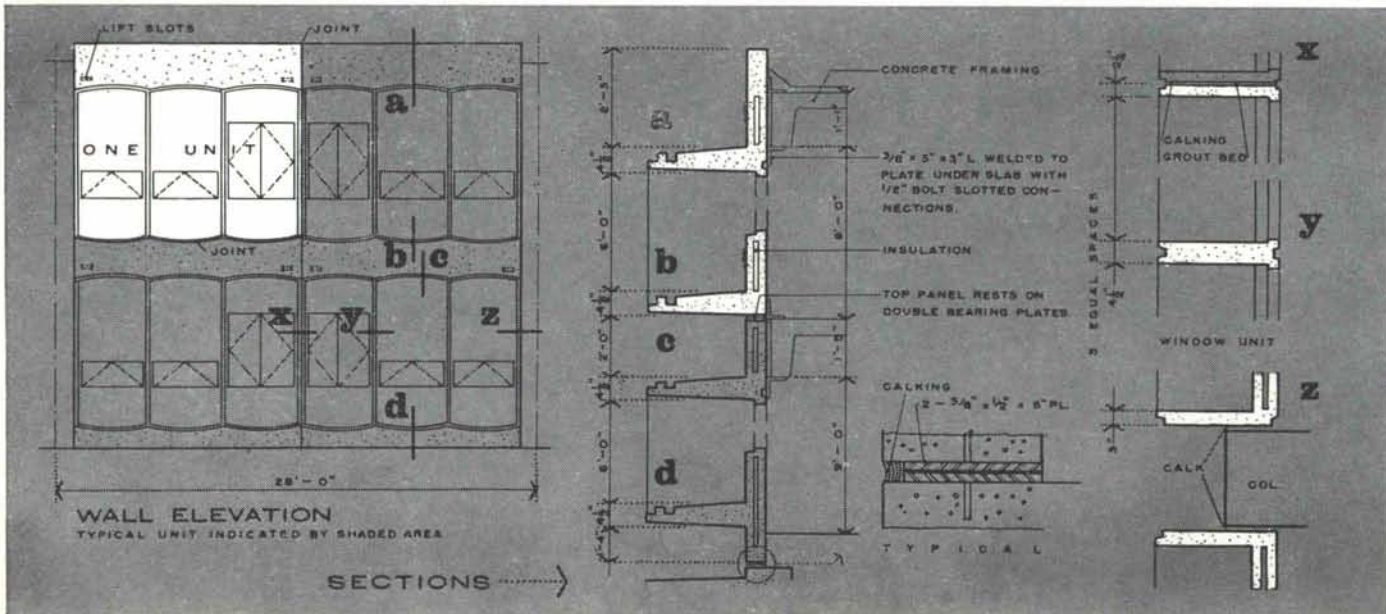
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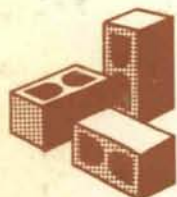
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