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15th Annual Conference—Western Mountain Region, AIA

1st Annual Conference—Mountain States Region, AIA

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(Cover—The conference re-assembles in an appropriate setting)

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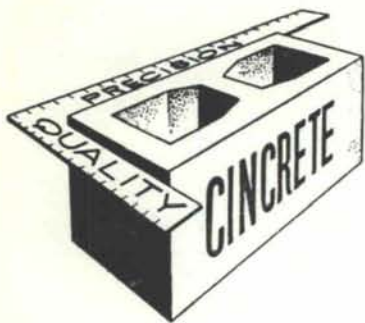
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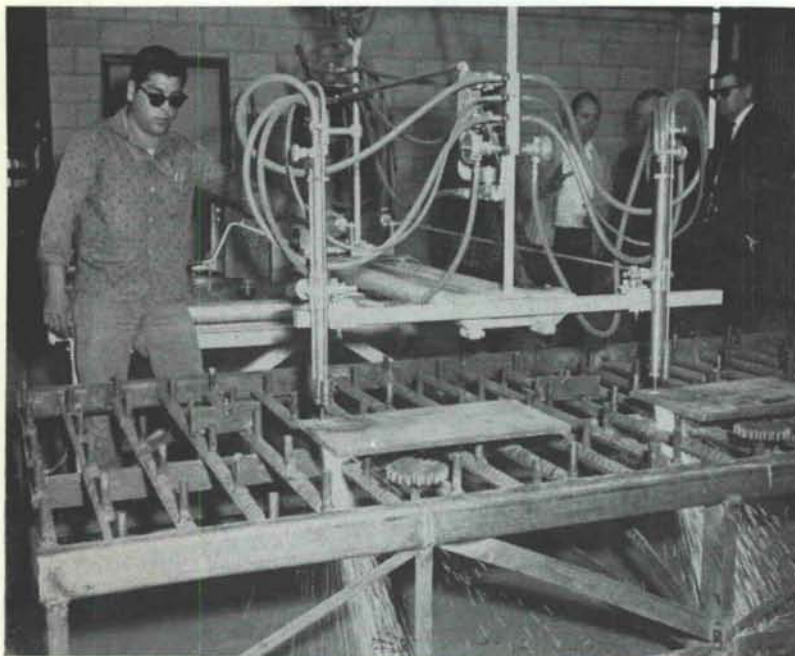
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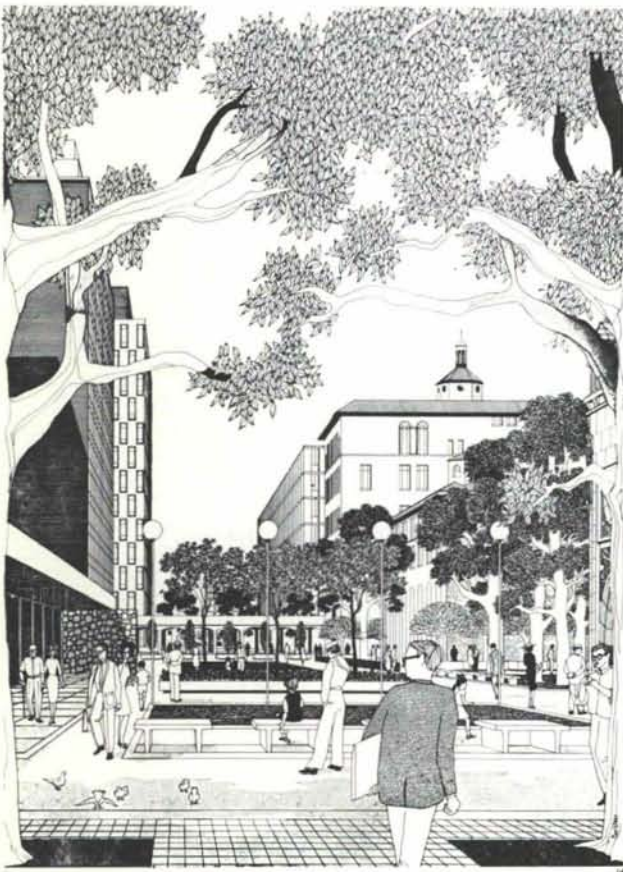


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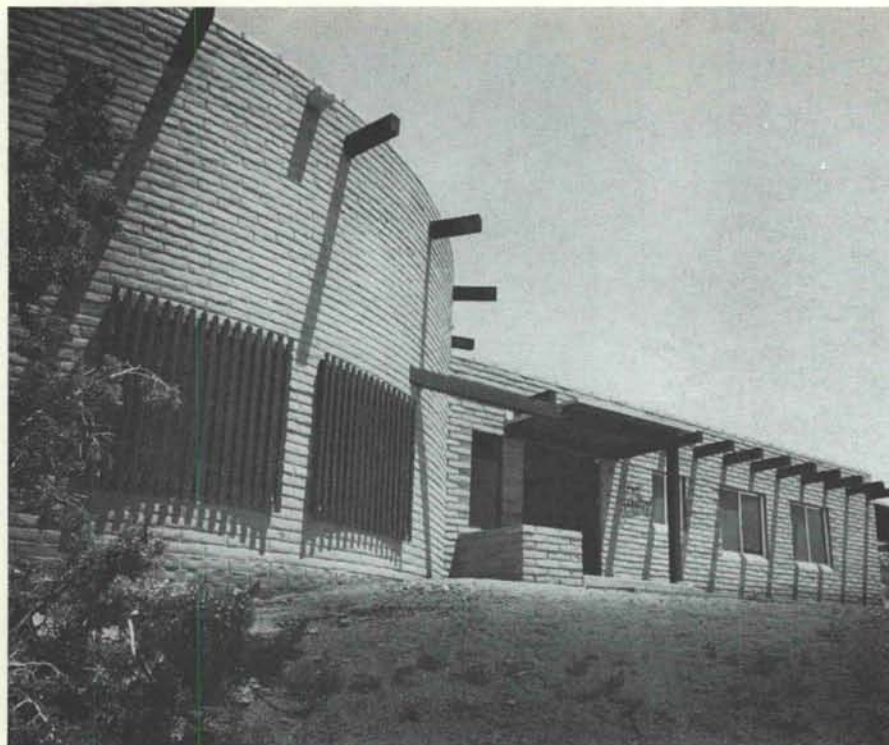
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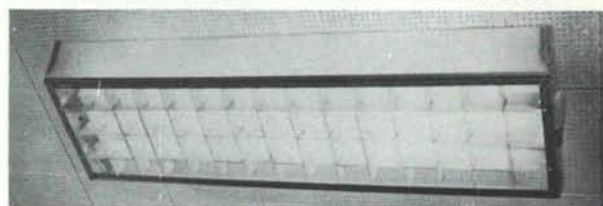
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The Designer and the Evolving Environment

Starring: Dan Kressler
Walton E. Brown
Harold T. Spitznagel, FAIA
Emily Malino, AID
John P. Conron, AIA, AID, moderator

The afternoon session began with a twenty minute color film entitled *Projections*. Produced by the Chemstrand Division of the Monsanto Company, the film presents the design thinking of eight leading American industrial and interior designers.

Participating in the film are Jack Lenor Larsen, Vladimir Kagan, Michael Lax, Paul Mayen, Samuel Lebowitz, Darrell Landrum, Albert Herbert, and the George Nelson Company.

Believing that urbanization, population growth, increasing transience, and technological advances will force many changes in our society, their projections ranged across totally new concepts in interior and exterior environmental structures. These new ideas were aimed at offering the type of tranquil, convenient, yet aesthetically exciting, living that will become increasingly necessary.

Each designer explains his own thoughts and design concepts: fully factory-made housing units which are glued into place within a structural framework of fibreglass beams; inflatable sofas and collapsable tables; spray-it-yourself fiber kits which will give the homemaker the ability to change interiors like free-wheeling spiders and silk moths; the use of pre-stamped architecture, fabricated from the new urethane foams and polypropylene sheets, which can liberate buildings from many of the technical straight-jackets of traditional materials.

The film was introduced by Mr. Dan Kressler of the Chemstrand Company.

Walton E. Brown —

When we talk about evolution we generally think in terms of a long, slow process by which an animal or plant adjusts to its surroundings. When we talk about evolution in business, of course, we talk about a much faster cycle for we seldom have as much time as we would like to have to adjust or adapt to the new developments that face us almost daily. One of the many things that inhibits rapid adjustment to new situations is the failure of the people concerned to communicate with one another effectively. I believe this to be especially true in the field of interior design. Right now you're probably thinking, "that may be true of some people I know, but you're not talking about me! I spend most of my time communicating with somebody and I'm pretty good at it, too!"

Of course, we all spend a lot of time communicating. It's been estimated that during our lifetime we spend about 13-years talking, alone. But I'm talking about effective communication. Here the situation is

quite different. A recent study by Harvard Business School estimated that 60% of all business communication is ineffective. I believe, in our field it may even be worse.

Now, why is it that communication is so difficult? What makes this important process — one that we spend most of each day practicing — so hard to master? What I hope to do today is look at some of the reasons why effective communication is as difficult as it is and to explore ways of improved communication which can help the designer keep pace with his rapidly changing environment.

The first thing I'd like to do is to examine the process of communication, to see what is in it that makes it so hard to understand. To begin with, all communication has to start somewhere, and the start is always an idea in someone's mind. Let's call this idea the source. The objective of communication is to place this idea in someone else's mind. Therefore, the objective of communication is to have the source understood. Source to understanding seems a rather simple thing. Merely say what you have to say and hopefully it will be understood. But how often does it happen this way? As a matter of fact, to go back to what I said before, effective communication happens less than 40% of the time. Now, let's see why it doesn't happen the way we want it to.

It has been said that "Man is the only creature on earth who can talk himself into trouble." Think back over last week. An order was misplaced. There was an argument with one of your sources. There were hard feelings among some of your staff. Could this have been because there was a lack of understanding? And when there is a lack of understanding, is it because there was a lack of effective communication? With complete understanding, we would have many less problems in our business. However, it is impossible to have complete understanding without effective communication.

Now, to get at the root of communication, we should first ask ourselves, how is it that we know something to communicate. You probably picture yourself as a thing in a world of things. In communications, it is really not this way at all. You are a *happening* in a world of happenings. There is no beginning and there is no ending. You are an occurrence and everything around you is an occurrence. For example, consider an eye gazing at a chair. Most people would think of the chair as a thing. But that is not what the eye sees. The eye is taking in a happening. It is the reflection of light rays from the surfaces and edges of the chair. This eye is seeing that chair from an angle and at a certain point in time and in a certain position. And this exact situation will never be repeated by any other eye. In short, the eye is seeing

the chair as no other eye will ever see that chair.

Unfortunately, human beings can't understand anything they haven't experienced themselves. So, if our eye is seeing something no other eye has ever seen, how might the person to whom the eye belongs communicate the idea of the chair to someone else?

If you walk around the chair, you see a series of happenings. You see light reflected from different angles. You see the chair in different positions. That is, the reflection of light from the chair in different positions. The chair now becomes a *series* of happenings. And it is the sum total of all these happenings that becomes a chair in anyone else's mind.

Here's another way of looking at it. From any angle you see a cup and saucer, you recognize it as a cup and saucer — because you have seen cups and saucers from all angles and in all positions during most of your life. But if you had only seen a cup and saucer from a top view, you would never recognize them when seen from the side.

Obviously, it really takes a *series of happenings* for us to have anything to communicate. This is probably best understood when we realize that all people see things their own way. Each of us sees the same thing in a slightly different way. In the case of that cup and saucer — or chair — there was very little problem. But given any latitude, we find that people differ completely in what they think they see in an object. The famous Rorschach test demonstrates this very well. It is merely ink smeared on paper, folded, and pressed together. The form is really nothing. It is just ink, ink of different colors. But what do you see when you look at the ink blot?

Well, different people see different things. For instance, one person might well see a pair of statues. Another person might see some of the things you see . . . two birds pecking food, two pelicans facing each other, a butterfly, a flower . . . in short, each person using the *sum total* of his own experiences, sees in the ink blot the suggestion of those experiences. And because each of us is different and has had different experiences, each of us sees different things.

So, we find that to have an idea you care to communicate is not as easy as most people think. An idea is a series of happenings and the comparable happenings must have happened to your listener or he will never understand, simply from words, what it is you want to communicate. Therefore, once an idea is in your mind, the first big problem of communicating faces you.

Before an understanding can ever be reached, you must take your idea and put it in some *form* so that it can be communicated. Fortunately, there are only three ways you can do this. First, you can communicate with *words*. Now words aren't very dependable because words mean different things to different people. For instance, in many of our conferences we have asked five or six people to write their definitions of common, every-day words. We take a word like "conservative" or "sophisticated" and when we get the five or six definitions, you can guess what we've got. We've got five or six different definitions. And the

extremes of these definitions would never seen relative to the same word. In short, words just don't mean the same thing to everybody.

Dr. Noel Langdale, President of Georgia State College, once said that only 8 to 9% of a person's total knowledge came in through his ear. And when you realize that 90% of our communication is in the form of the spoken word, you also realize how little we really are communicating.

Well, how else can we communicate? There's another way. A picture can be worth a thousand words. It can communicate such things as colors, relationships, intricate data such as blueprints, charts, graphs . . . Yes, a picture can even replace words.

The third and final way of communicating is with action. There's an old saying that action speaks louder than words. This has been found to be very true, even in management situations. Right out of the management book, it says in the long run, what a manager does will be taken more seriously than what he says.

So, inasmuch as there are no other ways to communicate, words, pictures and actions are the only ways you have to worry about.

Let's suppose you have *encoded* your message in one form or another. The next step in the communications process is to *transmit*. Now, the transmission of a message, of course, depends on the *type* of encoding you chose. But whatever the way of transmitting, the transmission must go across some *channel*.

Here today the channel is the air between us, the ozone. My words are going out into the air and they are being picked up by your ear. Sometimes the channel is a communication wire. But it is on the other side of the channel that you run into a major problem, the receiver. The receiver has a problem, or let's say, the receiver causes a problem to you. The receiver is rarely thinking about what you are communicating. He usually has problems of his own which are most important, certainly more important to him, and they occupy a great portion of his mind. There's another problem with the receiver. The receiver has a tremendous choice from which to select what he will allow to enter his mind. It's probably best seen this way.

The receiver has thousands of light rays available to his eye at all times. His eye selects which of these light rays it will allow to enter his mind. And the same goes for the ear. There are thousands of sound waves around us all the time. The receiver, and only the receiver, can select those sound waves upon which he will concentrate at any given time. Therefore, in the communication process, the art of holding attention becomes extremely important because without the receiver's attention, he will be taking in things that have nothing to do with you or your communication.

As an example take several prints from a photographic negative of which different parts have been accented. This is exactly what happens in the mind of somebody who sees a total picture. For instance, a young man on the town would only see the girl in the picture and would only concentrate on the girl. Now, right above the girl is a bank sign. Someone wanting

to cash a check would see the bank sign and not the girl. Below the bank sign is a clock, and somebody late for an appointment would have their concentration centered on the clock. So, you find that you, as an individual, have the choice of receiving what you care to receive, and normally, it depends on the needs of the moment.

Thus as we read, and listen, and experience, we establish the basis for a closer understanding of what others experience. And thus we can, in the end, find that we have much more to agree on than to disagree about.

The next step in the communication process is one in which the receiver only is involved, and one which the communicator can only hope is done well by the receiver. The receiver must decode what he has received. He must decode it for understanding, but this is not too easy in modern day communication.

Now where does all of this relate to you, the interior designer and your changing environment? As I said earlier, I believe that the lack of effective communication prevents us from reacting fast and favorably as the conditions around us change. I believe that our failure to communicate effectively is obvious at four professional levels. First, there is a lack of free and easy communication within our professional organizations. All too seldom do these organizations — and I include A.I.D. — keep their memberships up-to-date with information concerning major problems of organizational interest. Few organizations publish well-edited bulletins. Little is done to disseminate information regarding legislative matters that affect the designer, and it is all too seldom that conferences get down to face the kind of work-a-day problems that most designers must cope with.

A second and far greater problem — is the lack of communication between the various designer oriented professional organizations. I commend John Conron here, who has successfully brought together the A.I.D. and A.I.A. in a joint regional conference. To the best of my knowledge this is a first for both organizations and one to be extremely proud of. On the other hand, I have recently attended the National Conference of both the A.I.D. and N.S.I.D. held in San Francisco and in both cases came away with the feeling that the primary interest each group has in the other is a hope for an early demise.

It should be remembered that both are operating within the same profession; both employ similar membership qualifications and both strive to achieve similar objectives and goals. I think it is about time the two organizations establish strong lines of communication with one another, with the A.I.A., with landscape architects, and with the National Home Fashions League.

A third area where communication has been lacking is between our associations and civic and governmental groups. While we can all name notable attempts at joint ventures, the lack of communication has all but defeated efforts made to date.

Fourth and last, I think all of us in the field need to better communicate with our customers and pros-

pects. I live at an economic level, as do most of my friends, which provides the means to employ an interior designer at home, and often at work. Yet it has been our experience that friends, knowing of our involvement in *Designers West* magazine have called to ask how to contact an interior designer, how much it costs, and is it worth it. Obviously, there is a great buying public that has not yet realized that a professional interior designer is not a luxury which only the wealthy can afford. Design has become an important part of attaining the good life that millions and millions of Americans can and should afford today.

To avoid leaving you with just the challenges I have mentioned and no solution, I would like to suggest two constructive steps that I believe would help our profession evolve in a manner profitable to us all. I suggest that chapters of the A.I.D. and the N.S.I.D. appoint legislative officers to inform the membership of existing and pending legislature that effects our profession. Conversely, these officers could inform appropriate legislative bodies of the opinions and desires of the designer community.

Second, I believe these professional organizations should also appoint communications officers who would be responsible for informing the membership of their respective organizations what other organizations are doing and vice versa. With these two constructive steps alone, I am sure much could be accomplished in the constructive evolution of the design community.

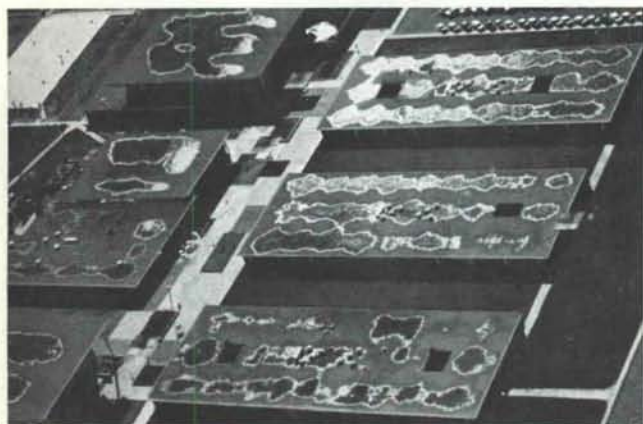
—Walton Brown

Emily Malino —

Times have changed. We are no more dependent on a "prevalent" point of view in the field of interior design. Only this morning, while being interviewed by a reporter for the *Denver Post*, I was asked if there are notable trends in this field. I said that today we do not have the kind of trends that we had in the days of Dorothy Draper. I mention a name that is a familiar symbol to all, simply because today we have so many Dorothy Drapers, each of whom is thinking for himself and whose point of view has been publicized so well. Each of us has such diverse opinions that trends are no longer as easy to identify as they were in former days. This is something that I applaud. On the other hand, the fact that the scene has become more complex makes it more difficult for the average person to grasp what some of us may be talking about or for one to point the way to the future.

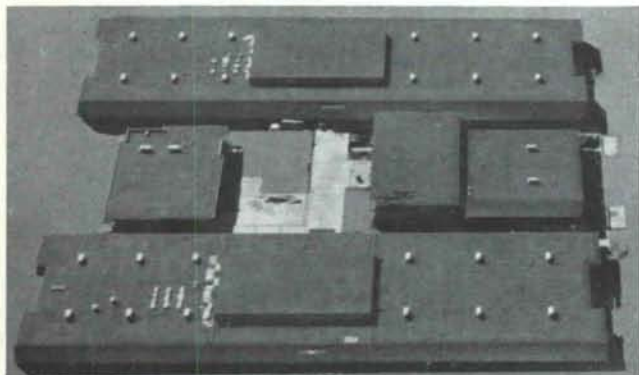
First I would like to think a bit about what AID as an organization can do to influence groups and individuals with whom it must function in order to be a successful organization. We are living a different life from preceding generations. Our traditions are different; our men have a great deal more leisure; most of our women have a lot less leisure; our children are growing up faster; they are aware at a younger

When it rains it drains



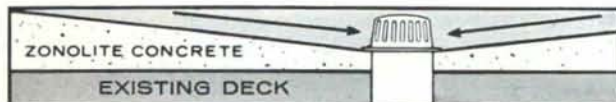
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age of all forces around them; — our life is so fast and hectic that we have a tendency to urge them to grow up faster than we grew up. We have almost totally abandoned formal teaching of culture as was taught in centuries before us. Now we are teaching technology and science. In short, we are preparing our children for higher education rather than emphasizing the beauties of the world, the cultural world, around us.

Our homes have become air-conditioned, and this in a sense is making us lose the quality of regional differences that we had in an earlier age. Most of our clothes, certainly those for women, have become standardized through the methods of mass production. We are assuming like masks throughout the world; we are living in communities which begin to lack any spark of individuality. Nowhere is this more obvious than in the rows upon rows of ugly houses sprouting up all over our landscape like weeds, and in the ever-growing sameness of our cities. I don't know how many of you read the article by Constantine Doxiades in the recent issue of *Life* magazine. He said that in a hundred and fifty years the whole world will be one large city with no rural dwellers as we know them today. This makes a great deal of sense in that we will be using all of our natural resources to their fullest. Our rural landscapes will become recreation parks for everyone and they will be readily accessible to everybody. Our whole life will be changed.

This growth is part of what we call progress, or an evolving environment, and I am not against it. Nor am I against more housing for everyone. But why are our houses so unattractive, the furnishings inside so phony? What is the missing link in this evolutionary chain of progress? Is it necessary for us to accept a modern box covered with Cinderella eyelashes, or for us to pay 20th century labor rates for craftsmanship that is no longer part of our economy, to create furniture that is unsuited to the new mode of 20th Century life? How do we explain this craving to plant modern reproductions of yesterday in today's houses? I believe that as our daily life becomes more complex and we seem to have less and less control of our own destiny, we are less able to accept the uncompromising simplicity of modern furniture. We seem to need the soothing, time-worn qualities of reproductions. This craving for quaintness is perpetuated by manufacturers, advertisements, and stores in a vicious circle of cause and effect. With the exception of a handful of commercial manufacturers like Founders or Thayer-Coggin, who have consistently pursued their own ideas, the great body of furniture manufacturers in this country produce what they say the customer wants. But how do we know what the customer really wants when all she sees in the local stores or magazines are photographs or models of what the manufacturer is making? It can be a pretty dismal picture, this evolving environment. Still I am an optimist and an activist. As the wife of a Congressman — or a politician I should say — I know

it is improper just to deplore what's happening. It is more important and positive to think about what one can do about it, and that is what I would like to think about now.

I'm sure all of you have received the results of the AID questionnaire. I think it is instructive that we had an overwhelming *no* on whether or not AID has lived up to expectations, or whether one benefits from Chapter meetings. Our most evident need seems to be for more instruction to "professionalize" the members and to emphasize this "professionalism" rather than the profit-making aspects of interior design. One of the most sensible ideas was for members to engage in civic activities at the community level so that members of the community could benefit from the designer's special knowledge. I think that it is indicative that John MacGregor, speaking this morning, in an aside which seemed to startle everybody in the audience, was under the impression that most interior designers were simply throwing their services in with the local stores or dealers. We should not take this amiss. It is instructive because it represents a prevalent opinion.

I know that I don't want to be considered as a Green Stamp and I don't think that AID, as a professional organization, should allow its members simply to throw in their services with a piece of furniture. I think that in order for AID to be successful, it is going to have to completely revolutionize the professionalism of its members. Perhaps licensing is the answer, I'm not sure that it is. Education certainly is an important adjunct to this revolutionizing process. And I do feel that it would be *revolution* rather than *evolution* in the case of AID, because the evolutionary process within this organization has been too slow for us to achieve what many of the members have wanted for a long time. Obviously, it is no longer enough for us to decorate and adorn spaces provided by architects, spaces left to designers to complete by merely adding furnishings or accessories. It is no longer enough to choose furniture for a client and resell it at a profit. It makes no sense for us, as professional people simply to make a living on commission. We must learn to discover new solutions for new problems, using all our marvelous new technology and skills.

And what about the evolving responsibility of the architect, the builder, the manufacturer, the editor, and our schools? No longer can the architect afford to design buildings without providing for logical window treatment, or for practical furniture arrangement. I am tired of having a building where it is impossible to cover a window to provide privacy for the owner. I am tired of having a bed wall in a bedroom that does not have room for a night table or for two normal size beds. I am sure many of you face this problem continuously. But before architects accept us as professionals, we must *become professional* designers. What good architect can tolerate a decorator who desecrates a beautiful space with shoddy reproductions of last year's Mediterranean or maybe

it's English by this time? Maybe more conferences like this, which is unprecedented I think, having AIA—AID members meet together would be helpful.

In the case of builders, we are in still more need of evolution. Builders simply can not go on making smaller and ever less individualized boxes for people. There must be an end to shrinking ceilings and L-shaped rooms. There are several successful builders today who have pioneered in good design and their houses sell too. But most builders do not know the difference between good design and bad design nor are they particularly interested. Why can't AID sponsor a series of free classes for builders — and their wives. There are many existing organizations that would jump for joy at the idea of having a good designer come and speak to them. I have been asked on occasion to speak at regional meetings of the National Association of Homebuilders, for instance. Many colleges and universities over the country have industrial design departments which include builder members, which are sponsored by housing members throughout that area. Or the National Housing Center in Washington runs a series of programs to which builders come, and where products are explained and where designers could speak and make themselves effective. This I think could be a fertile field for AID, and I don't think its anything that we have yet tapped. Until builders begin to know what is good taste and what is bad taste, they are just going to go on making the same buildings that we deplore.

Or why can't manufacturers retain designers on their staffs instead of just having competent draftsmen rehash last year's line? AID could, I think, play a very decisive role here. For example, it could do some sensible research into consumer needs and desires. Instead of assuming that the consumer likes what the manufacturer is selling and allowing the manufacturer to use this as an excuse for simply redoing the same lines with new hardware each year the AID could conduct a survey to determine what the consumer really does want. Then it could convey that information to manufacturers throughout the country in the form of seminars or some type of written communication.

As for editors, why must they confuse the selling and the editorializing functions? Why not take a page from *Domus*, the small Italian shelter magazine, run by two people basically, who do most of the photography and writing themselves. They have an editorial section in which they show wonderful, beautiful spaces and then they have another section of pages of lovely photographs of current furniture. They don't editorialize about that furniture; they do editorialize about the space. Why is it that in our shelter magazines we confuse these two functions? We editorialize about the products and we just show pictures of the space and sometimes scramble it all together. Why can't we learn to unscramble these two things, and show them as they should be shown. And in connection with editorial matters, AID could be helpful in providing a working liaison with editors, a program

wherein work of designers could be used as demonstration rooms without obligation to sell products.

As for schools of design, they also have a responsibility to teach a new concept of design. Instead of teaching rendering, which is less and less used, or great studies of long ago, why are more programs not like the one at Pratt where students work with the New York City housing authority to provide model rooms for tenants? Why can't all design schools adopt the Bennington technique of a part-time work year in the field?

And for us within AID, we have still another function. One of the chief responsibilities of a good designer is the educational role he must play in his own community. For too many years interior decorators have been so busy trying to establish themselves that they have over-looked the teaching function. Even the most successful doctors, lawyers and architects spend a sizeable amount of time teaching, giving free advice or in research. Now that we also are professional, we too must teach. Through various organizations and the AID, we can establish design clinics for those who can not afford a decorator as well as for those who can.

Finally the AID can perform another educational function by revolutionizing its entire concept of exhibits. The 1963-4 World's Fair was a decorating disaster. Most of our annual home shows are dismal. It is time now to revise our thinking about this important educational medium and create exhibits that point the way forward instead of looking back nostalgically.

In other words I am looking forward to a new day and *soon*: to a new day when builders will hire architects and designers as a team, when designers and manufacturers and designers and editors will work together, when schools will teach design and designers will teach too! A new day when we shall have influenced consumers (who after all are simply *us* in another hat) to want, indeed, to *demand* a new and evolving home fashions industry. —Emily Malino

Harold Spitznagel

As you will note from the program, my colleagues in the architectural profession have conducted what I hope has been an orderly retreat and have left me to fight a bare-handed, rear guard action with an overwhelming force of interior designers. This task is, as anyone who has served in the armed services well knows, assigned to personnel who are not necessarily the best combatants but who are considered expendable.

I would assume from the program that this session of the conference will be attended by the moderator, the panelists, and probably by the disappointed architects who failed to register early enough to attend the Design Concept Seminar. I have concluded, therefore, that I face an audience composed largely of interior designers, who, I am sure, in their

innermost thoughts consider architects some sort of necessary evil whose works they can, through brute cleverness, save, and a sprinkling of architects who, I rather think, could not properly express their opinions of interior designers in mixed company.

During the past few years every regional convention or conference has come up with a lofty title for its masthead. Whether or not the assemblage rises to the bait, or even for that matter touches on subjects remotely connected with the banner, is pretty much par for the course. I sometimes think that the same man who dreams up these slogans is in charge of the semantics for military operations as, for example, Operation Kumquat, Operation Sheep-Dip, Operation Plantar Wart, and so on.

Up to this point I have used up three minutes of the time allotted to me and haven't as yet touched on the subject assigned to this panel. Now the difference between me and many other speakers that you have heard, present company excepted, is the fact that I admit it.

One reason for adopting these evasive tactics is the fact that I have the exhaustive assignment of having two spots on this program, and you, who are present, have the even more debilitating task of having to listen to me twice. But there is one straw that is still graspable and that is, having now been forewarned, you can still avoid to-morrow's banquet unless you can't negotiate a refund or are compelled for some other reason to be present.

In the few remaining moments allotted to me, and I know you will welcome this statement, I would like to touch on the topic assigned to the panel.

I have long since concluded that the average layman is of the opinion that design is something for the jet set only, because the need for design is still largely unrecognized. Only belatedly and slowly is the layman recognizing the fallacy of this earlier conclusion. The failure to recognize it sooner is probably most apparent in our unplanned cities where the havoc that has already been wrought cannot easily or quickly be corrected. In fact, I fear that in many cities it may defy correction forever.

The manufacturer, on the other hand, motivated by his interest in a profitable operation and to a certain degree by pride, early recognized the desirability, if not the actual necessity, for good design.

Practically everything from a vitamin pill to a building or a new town involves the designer in its production. True, not all of the efforts of the designer have met with success, but the overall picture reveals that the work of the competent designer has produced outstanding results, not only visually but financially as well.

Unfortunately, most speculative builders have not recognized the need for design and, as a result, many newly developed areas lack what design could have contributed. We have all seen subdivisions stripped of trees and vegetation which could and should have been retained. Unfortunately, this asset once lost cannot be recaptured except at great expense and over

a long period of time. The resultant thoughtless, badly planned housing projects produce the tacky-tacky with which we are saddled.

What is true of the subdivision is even more true of the community which has exploded into a mass of congested traffic, polluted air, overcrowded and sub-standard housing, with few if any open spaces and town squares which every returning European tourist admires.

The intimate environment or interior space, whether it be in a dwelling or a place of business, has only recently begun to receive the attention it deserves; and countless millions have been condemned to a living and working milieu which is largely far below the standards that could be achieved for the same or a lesser expenditure. The environment in which we live thus falls far short of what we could have attained because the average citizen simply does not understand what good design can contribute to the nation, the state, the city, and the individual building or home. This is attributable in no small degree to his inability to understand, much less visualize, the results of a bad design or, worse yet, no design at all.

It behooves both the interior designer and the architect, therefore, clearly to demonstrate to the average citizen that good design pays. This is not a solution to the problem that will be either easily or quickly attained, but it is one that must be accomplished by statements, both oral and visual, by examples and, last but not least, by exhaustive effort on the part of the architect and interior designer. If architecture is, as is sometimes stated, the least understood of the professions, I would say that the interior designer runs a close second. If, however, the interior designer persists in concentrating his or her efforts on inappropriate, antedated and antiquated historical montages, paraded in the guise of an environment for present-day living, the profession will deserve its ultimate doom once the client confronts reality. The time, I admit, is late. Our clientele is only partially aware of the consequences of inappropriate or inadequate design.

Be that as it may, I would urge that everyone present exert his influence to accomplish an improved *Design for the Evolving Environment* which will benefit not only the client but the profession as well.

Without further alienating my listeners I believe that I will stop and prepare for what I rather expect will follow my remarks — not necessarily, I might add, applause.

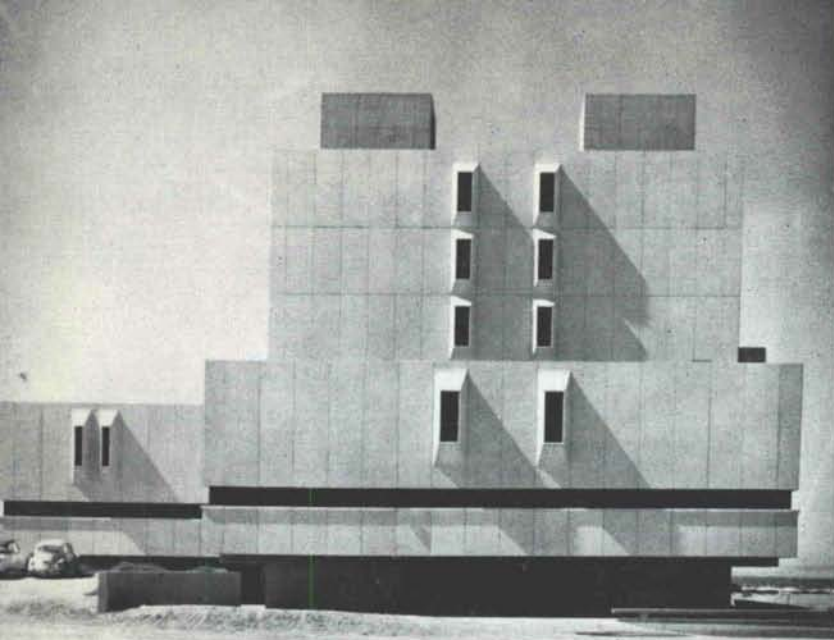
—Harold Spitznagel



The Discussion

Starts on page 18





HONOR AWARD - -

Library, Southern Colorado State College, Pueblo, Colorado—Caudill, Rowlett, Scott of Houston, Texas and Rodgers, Nagel Langhart of Denver, Colorado—Associated Architects

MERIT AWARD - -

The First National Bank of Arizona—Tucson, Arizona—Cain, Nelson and Wares, Architects—Tucson, Arizona.



MERIT AWARD - -

Rush Memorial Medical Building—Phoenix, Arizona—Bennie M. Gonzales, Architect—Phoenix, Arizona.



MERIT AWARD - -

East Elementary School — Tooele, Utah — Scott and Louis, Architects — Salt Lake City, Utah.

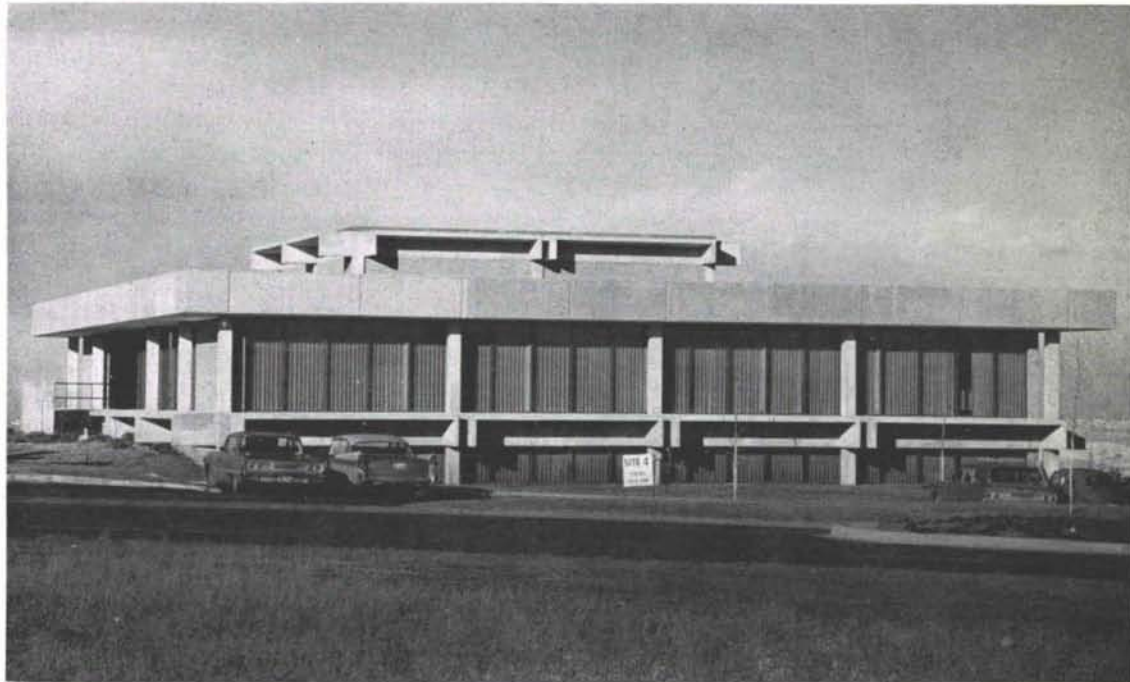


MERIT AWARD - -

First Unitarian Church—Albuquerque, New Mexico—Harvey S. Hoshour, Architect — Albuquerque, New Mexico.



Honor Awards



HONOR AWARD - -

The Resources Inc.—Denver, Colorado—Moore and Bush, Architects—Denver, Colo.

A.I.D. DESIGN AWARD - -

Seven Levels Inn Ski Lodge — Teton Village, Wyoming —
Dick Heraty, Interior Designer — Denver, Colorado.



- - MERIT AWARD

Dr. Robert Willard Residence—Boulder, Colorado—Charles A. Haertling, Architect—Boulder, Colorado.





James Merrick Smith, FAID (Audience) —

While it is healthy, in terms of the progress and development of an organization, to hear the kind of soul-searching in which Miss Malino has just indulged, there are still facts apparently unknown to her that bear on many of her suggestions for making the American Institute of Interior Designers a more forceful and effective stimulus in the field of environmental design.

One of the principal projects at this time is the development of a new look for all of the material that is printed to project the Institute to its membership, to other professional groups, to prospective clients, and to prospective members. We intend to commission a specialist in graphic design to evolve a new symbol of the Institute which can be applied in various ways to give more style to all of our communicative material. We want A.I.D. to look like a design organization.

Our work with students in all schools which teach courses in interior design has developed continuously for a number of years. We have student chapters in many schools, and we encourage all graduates to apply for affiliate membership in the Institute immediately upon graduation and association with a firm engaged in the practice of interior design. This work led to the formation in 1963 of the Interior Design Educators Council, whose membership is made up of heads of departments in these schools, and whose purpose has been to discuss instructional problems with each other in an attempt to build better curricula in the field. We plan to assist in a major curriculum survey with this group in the near future, and to develop recommendations that should be of major benefit to all schools.

Rapport with resources is an ever-increasing need. To help effect closer liaison with all suppliers in the furnishings field, AID was the founding influence in establishment of the Resources Council,

Inc. The Council was designed to be an educating link between industry and the specifying designer. A pattern of discussion-display programs has been worked out to present products of Council members before meetings of the Institute at chapter, regional, and national levels. Since its inception, members of the Institute have served, along with representatives from industry, as directors and officers of the Council.

The whole purpose of this particular meeting illustrates with sharp definition the need for exploration of inter-professional exchanges to develop better working conditions in design teamwork. We are establishing a committee under the chairmanship of John Conron to work with all units of A.I.D. to coordinate programs for more effective interchange of thought and principle, hopefully furthering the frequency of teamwork.

Similarly, we need constant contact with government units to be sure that A.I.D. is represented on every commission or agency concerned with design. We are establishing another national committee, and consequently chapter ones, to make known to municipal, state, and national governments the availability of members for appointment to such jobs and the advantages to be obtained thereby.

These are a few ways in which we hope to make the American Institute of Interior Designers achieve new stature among our fellow professional groups and in the eyes of the clients whom we serve. But these are only the beginning of the program which we must accept and must develop in order to attain the professional standing for which we aim.

Mr. Raiser (Audience) — Miss Malino, did I understand you to say that schools which teach interior design should concentrate only on contemporary design?

Miss Malino — I said that I think that there must be some appreciation on the part of all design students for 18th and 19th century elements in our own heritage. But I do not think that we should spend a disproportionate amount of our time learning how to draw 18th Century chairs, or designing rooms for 18th Century furniture. I would rather see a study of this — a brief study — showing what the trends are and how styles developed one from the other. And then possibly show how those styles have been affected in turn by changes in our own current environment.

Mr. Raiser — Does that mean that you feel that designers are only going to be designing contemporary interiors?

Miss Malino — No. I would like to encourage them to design contemporary interiors for contemporary spaces. I do not say that if they are given the option of furnishing an 18th Century house, that they should stuff it with modern furniture. On the other hand, I do say if they are given a contemporary house they should not stuff it with 18th Century furniture.

Now this does not imply that there is no room for antiques in our homes. If we are lucky enough to have access to antiques, if they fit in with contemporary surroundings, and if there is room, then antiques can make our modern furniture look very good. Modern furniture contrasts with antiques. When we have something handed down to us from grandparents or parents, I think it is marvelous because it gives individuality to our homes. I am not against that at all; I'm all for it. I do it all the time in my designing. All I say is that I am wholeheartedly against making *modern* antiques—that is the only thing I meant to say before.

Mr. Spitznagel — I think that the interior designers are where architects were perhaps fifteen years ago. We went through the battle of historic styles. If you will thumb through architectural magazines over the last fifteen years you will observe how the traditional styles gradually recede in popularity until they simply disappear. I do not hesitate to state that the day will come when only the few people who use the excuse that they want to get away from their work-a-day life and live in a museum of peace will build a traditional house. You may find such a building here and there, but it will not be out of my office or from any "name" architect's office. We have fought the battle of the styles, and it was a battle. It wasn't just a statement that we were going to do only contemporary work. It was fought hard; blood was shed. Similarly, I am utterly convinced that in ten years you will see a preponderance of contemporary design — not "modernistic", not the bad things. I think eventually the good will come to the top.

Miss Malino — I don't believe that we should fill modern houses with traditional furniture, especially if they are reproductions of traditional furniture. As Mr. Spitznagel has said, architects are reaching this marvelous plateau where they don't have to go back and re-create 18th Century houses. We are beginning to think in terms of our own particular environmental needs in architecture and to plan space accordingly. Modern houses are being accepted. The problem now is: Why are we putting 18th Century furniture inside these modern houses? What is there about us as people that still craves 18th Century furniture for that environment? I think this is something that we all have to examine and try to understand. Because what it does, in effect, to our whole profession is to make us stop thinking about the present and the future and those new marvels of technology. It makes us stop trying to explore new solutions to new problems of living and simply fall back on old solutions to problems that no longer exist in our environment.

Mr. Conron — Unfortunately I must age both myself and Mr. Spitznagel somewhat more than fifteen years and move back another ten. Fifteen years only gets us to 1941 and we must move back further than

that for the revolution. In this country, it came from the architectural schools. And if the interior design schools are still teaching 18th Century set design as serious design rather than as a course in history, then I think they will be faced with the kind of revolution where students literally throw the instructor out of school and stop working. This happened in a great many of the architectural schools in the country and it was the thing that broke the old Beaux-Arts system of teaching.

Mr. Lawenda (Audience)—Have the schools of architecture stopped teaching the orders of architecture?

Mr. Conron — The orders of architecture, the history of architecture, is a course in history, not a design course.

Mr. Schlegel (Audience)—There are sixty schools of architecture at the present time, about thirty of which are working for accreditation. I don't know of one school that is teaching anything, really, in a design sense of historical styles. They have architectural history courses which range from six to twelve credit hours. That's all. All design courses are based on a contemporary attitude using materials and methods that exist today. If you are concerned about a person using 18th Century furniture, I have no idea who is going to produce his 18th Century house, because there isn't a student being trained to do competent historical design in any college. As I see it, the whole issue is a dead issue.

Mr. Riley (Audience)—The picture isn't as rosy as this in New Mexico with its Pueblo and Spanish Colonial styles. We have the only 16th Century airport in the United States. However contemporary design is going to happen, and its going to happen whether taught in schools or not.

Mr. Kressler — About three weeks ago, the National Furniture Manufacturers Association had a fair in Louisville, Kentucky. There they had the latest equipment for the manufacture of all kinds and types of furniture. The most elaborate, completely automated type of devices. The whole system was set up for wood. At the same time however, the most important issue under consideration, one on which they had seminars and all sorts of discussions, was the shortage of wood. Within ten years they anticipate that there will be practically no wood available for the manufacture of furniture. Furthermore they attribute the distressed styles of today to the fact that they can't get really good quality wood so they use seconds and less valuable woods. Almost necessarily they are talking about plastic shapes, stainless steel, and more unheard of materials which will be incorporated into furniture because of the shortage of wood.

Comment from the audience — I don't think it's terribly important, at the moment, this battle of the styles. What I am concerned about is this: In the

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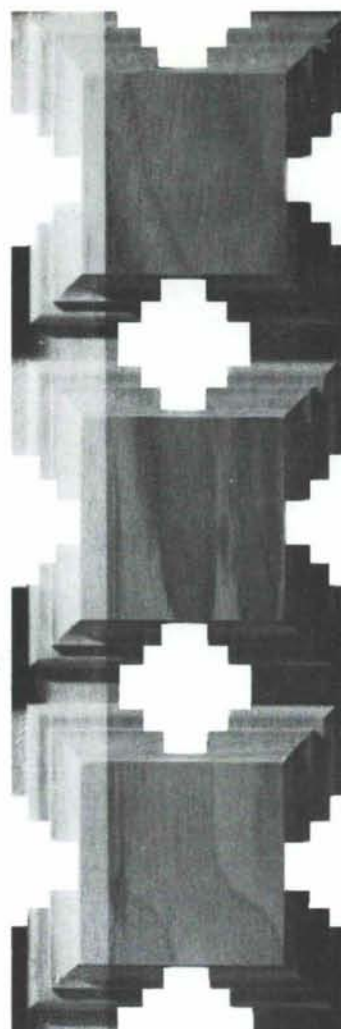


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next thirty-five years the population of these United States will more than double. And more than 90% of these people are going to live in cities. Now, the design professions, whether architects, interior designers or whatever, are going to have to solve these problems. In order to do this we are going to have to break down a lot of precedents and traditional patterns of thinking. Architects, urban planners, and interior designers are going to have to dig in and work out ways and means to meet the needs and demands of 265 million new people. Certainly it is not going to be solved from the traditional point of view, in my opinion, or by way of techniques we have used in the past. Some way or other, all of us in the design profession must get together. The real problem of the future is to take care of and serve practically, these vast numbers of new people. Design in a democratic society is a tool to upgrade the lives of everybody and if we in the AIA and AID do not get together effectively, we can not do this job.

Mr. Brown — I'd like to go back to 1870. 1870 introduced what was perhaps the most revolutionary decade in the field in which we are all involved. The modern city was born in 1870 and the years that followed. It was during that 10 year period that the first skyscraper was built in Chicago, the first subway was built, I believe, in London, and the automobile was first driven as a form of transportation in a city. Otis built his first elevator during that period. And during this short span of high level innovation things happened which changed our whole concept of living and made urbanization as we know it really possible. A new way of life was introduced. Now, jumping up to 1966 in Santa Fe, I perhaps am the only person in the group who is predominantly a consumer; the rest of you look at these problems as professionals. I look at it just as somebody who is going along in life, sometimes leading this way or pushed another. We had an AID home show in Los Angeles, that was well-attended. As I browsed through it and was looking at some of the fine print you architects had on one of your new buildings, there was a statement which I found tremendously provocative. It said, "Your great-granddaughter will live in a large room that is similar, if not identical, to that of the Swahili tribesman's great granddaughter." This is the way we are going. Listening to this panel today, I wonder if a hundred years after 1870 history is not repeating itself. Are we not getting away from traditionalism, which as a consumer I thoroughly enjoy, and moving into a modular way of life where we buy a pre-cast room in a block and live in a way that is completely unlike anything any of us have known as consumers? Are we on the threshold of a revolution?

Mr. Lipstein (Audience) — I don't think the issue is what is to happen in ten or thirty-five years. The issue I think is that in the last ten years our social attitudes and moral values have changed but the homes

we live in do not reflect that change. This is the thing that brings me up short. It is not whether or not an antique chair is sitting in the corner that bothers me, it is the actual *way* in which we are living that bothers me.

Miss Malino — I think that one of the lessons that we would get from a constant study of how people solved their problems in other ages is through the sense of refinement that they were able to achieve in both their architecture and furnishings. In the 18th Century they did not have to bring out a new line every six months. One of the problems with our current furniture industry is that it has gotten itself into the unhappy position of having to be "with it". To be the "thing", manufacturers have to re-style whatever they've done last season and put it out in a new guise every month in order to be published in the magazines in which they advertise. Now, let's face it; no manufacturer of furniture today can afford to bring out a new line every six months without resorting to the past. And I don't think that this is fair. The best furniture, modern furniture, is being made by firms that seldom bring out new furniture. When they do, it is once every two, three, or four years. Even then it may not be a new piece of furniture, but a refinement of something produced several years, even two decades before. What I'm saying is that we must revolutionize not only our ideas, but also our methods of merchandising, and our methods of showing that merchandise in our current shelter magazines.

Mr. MacGregor (Audience) —The use of the past, if you want to call it that, are obvious. There are some problems which people in the past solved and solved very well. In some cases we haven't come up with any better solutions to the problems, and when this is the case, an antique, no matter how old or out-of-date, is still quite modern in that it solves the problem at hand. On the other hand, a Victorian chair with the back raised above the bottom does not solve today's problems. It is the same in architecture; there is little use to reproduce forms of the past when they are no longer applicable to today's uses. Nevertheless, there are some things which have been solved in the past that we have forgotten, and these we should very definitely go back to and find and use.

Mr. Conron — None of us has suggested throwing out tradition. Tradition is not a style that has stopped at a given point. Tradition, by definition, is a continuation. The study of history as a foundation, a stepping stone, a basis upon which to build, is valid. The study of tradition as a precept, as a valid solution to today's problems has no validity. The past is our foundation. It should not be considered our graveyard.

□ □ □ □

Design Critique Seminar

AIA members only

Starring:

George Rockrise, FAIA
Jason Moore, AIA
Thomas R. Vreeland, Jr., AIA
John McHugh, AIA, moderator

The afternoon of the second day of the conference was devoted to the design critique seminar. A new technique for stimulating architectural thought and criticism, such seminars have been held at regional meetings of the AIA in various parts of the country over the last two years. The national office in Washington has sponsored the program by sending men experienced in the technique of conducting such seminars to various meetings in the hope that once local members of the Institute had taken part in one, they would be interested in and able to conduct additional seminars on the local level.

A seminar is limited to a discussion of one or at most two designs, and attendance is limited. (The 65 enrollment at the Santa Fe critique is probably more than should be admitted to any one presentation, and a large, empty auditorium is hardly an ideal local.) It is probably a good idea to limit participation to practicing architects as they impose less restraint on criticism and a free exchange of ideas than would an open meeting.

The idea behind the seminar is excellent. It is that an architect present for criticism a design project upon which he is currently working. It is better that the project be not too far along on the drafting boards so that the designer will not have too strong a "parental feeling" for the design, i.e., not feel compelled to defend it to the bitter end. Also he is able to change his design if weaknesses or possibilities of which he had heretofore been unaware emerge in the course of discussions. It is really a splendid opportunity for an architect to pick the brains of his colleagues, to get the benefit of their advice and talent *all for free*. All he has to have is the courage and self restraint to face the critics!

Taking perhaps fifteen minutes and using slides, the designer traces the development of his project from the very beginning, describing the program, the changes in program that may have come about, and the evolution of the final scheme from preliminary space analyses and initial sketches. Once he has made his presentation, the floor is open for any and all questions and comments.

At the Santa Fe seminar two projects were discussed. Jason Moore of the Albuquerque firm of Flatow, Moore, Bryan, and Fairburn presented the design for the Colleges of Engineering building planned for the University of New Mexico. Following that, George Rockrise, who has taken part in a good many such seminars on behalf of the Octagon, presented the campus layout and large, coeducational dormitory planned for Chico State College, Chico, California. No summary of the actual discussions are here presented nor was a record made of them as such reporting also might inhibit the spontaneity of the seminar.

— B. B.



James Hunter, FAIA conducts the AIA Business Session.

RESOLUTION NO. 1

WHEREAS:

It has become apparent that the complex construction industry has brought forth the need for some limitations in regard to the time to consider legal matters that may arise out of construction projects;

BE IT RESOLVED:

That the members within the States comprising this Western Mountain Region be urged to work with their State Legislature to pass a "Statute of Limitations" to cover Architects and related parties in the construction industry.

RESOLUTION NO. 2

WHEREAS:

The Fifteenth Annual Conference of the Western Mountain Region of the American Institute of Architects convened in the heart of the historic Southwest where we are generously reminded of the work being done to preserve our cultural heritage;

BE IT RESOLVED:

That the Chapters of the States comprising the Region be urged to continue and expand Programs of Restoration and Preservation of our historic environment.

RESOLUTION NO. 3

WHEREAS:

The 15th Annual Conference of the Western Region of the AIA is aware of the disastrous effects and irrevocable loss that the construction of the proposed Highway through the Village of Las Trampas, New Mexico would have upon the integrity of that community and upon any future efforts to preserve it as an example of a Spanish village;

BE IT RESOLVED:

That this Convention go on record in support of local efforts to preserve the Village in its entirety, and furthermore to encourage the responsible Government Officials to study the present Highway Development plans and to establish a route that will not destroy this historic community.

RESOLUTION NO. 4

WHEREAS:

The Membership of the American Institute of Architects in Convention assembled in Denver, Colorado — did by unanimous consent, vote to transfer and sell to the American Institute of Architects' Foundation, the property known as the OCTAGON HOUSE AND GARDENS;

AND WHEREAS:

The sale of the OCTAGON to the Foundation appears to be the best possible solution towards achieving our two-fold GOAL of Constructing a New and Adequate Headquarters Building — and of Preserving the OCTAGON;

AND WHEREAS:

The Octagon House has become for us in this Region — A Symbol representing the Institute and all that it stands for, and a building in which we take a great Pride of Ownership;

AND WHEREAS:

The Institute has undertaken a Personal Solicitation Campaign to raise, From Our Membership, the FUNDS needed to purchase the OCTAGON;

BE IT RESOLVED:

That We, the Members of the Western Mountain Region of the A.I.A. do hereby add our endorsement to this Campaign — and we urge upon each and every Corporate Member that he support this Campaign and make out his Pledge in the amount of the largest financial gift that it may be within his financial ability to Give.

RESOLUTION NO. 5

WHEREAS:

The excellence of the Program of the 15th Annual Conference of the Western Mountain Region, AIA, involved the joint meeting with the Members of the American Institute of Interior Designers;

BE IT RESOLVED:

That the Program Chairmen of this Conference be commended for developing this joint gathering, offering the first organized opportunity to explore areas of design with the rapidly developing profession of Interior Design;

AND BE IT FURTHER RESOLVED:

That each Chapter of the Region be urged to continue the dialogue with the AID at the local level and explore ways in which the two professions can

work in harmony and encourage the individual practitioner to develop a high degree of professional relationships.

RESOLUTION NO. 6

WHEREAS:

The New Mexico Society of Architects and our hosts, the Santa Fe Chapter have arranged for the proper amount of sunshine, the proper amount of wind and the enormous amount of hospitality at this 15th Annual Conference of the Western Mountain Region, AIA;

BE IT RESOLVED:

That each of us attending this highly successful Convention extend our warmest thanks to the Santa Fe Chapter members, Albert Merker, President, John W. McHugh, Conference Chairman and John P. Conron, Co-Chairman, for making our meetings stimulating and our stay memorable.

RESOLUTION NO. 7

WHEREAS:

This 15th Annual Conference of the Western Mountain Region of the American Institute of Architects was graced by the invitation of Mrs. Patrick J. Hurley to be guests at her home;

BE IT RESOLVED:

That the Membership assembled the Fifteenth Day of October, 1966, extend to Mrs. Patrick J. Hurley our most sincere thanks for a memorable evening and hereby bestow the title of "LA GRAN DAMA DE LA CONVENCION."

○ ○ ○ ○

The AID Business Meeting

The first business meeting of the recently created Mountain States Region, AID, was addressed by the President of the American Institute of Interior Designers, James Merrick Smith, FAID. Mr. Smith explained in some detail the many programs which his administration has initiated. A few of these programs were touched upon by Mr. Smith in his answer to Emily Malino at the discussion period during the Panel No. 3 session. See page 18 of this issue of NMA.

The membership was invited to Salt Lake City, Utah for its next regional conference. The Inter-Mountain Chapter, AID will host the meeting.

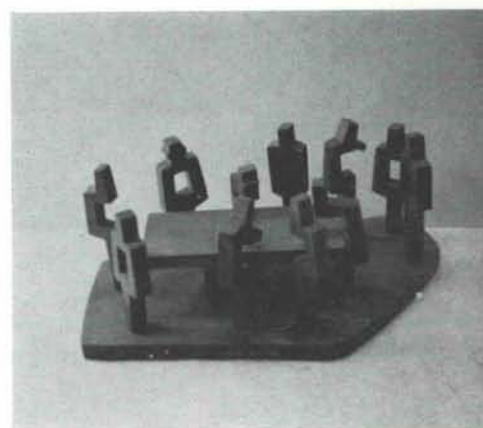
In addition to Mr. Smith, the national organization was represented throughout the conference by Mr. Edward Perrault, Chairman of the National Board of Governors and Mr. William Hamilton, Executive Director.

The Fine Arts Award



SADNESS, Kathi Ingalls

GRAND SWEEPSTAKES	Kathi Ingalls, Boulder, Colorado	for THE DOLL
PAINTING	Ann Stubbs, Albuquerque, New Mexico	for PATHLESS WOODS
WATER COLOR	Bob Ponto, Santa Fe, New Mexico	for MINING SHACKS
PRINT	Kathi Ingalls, Boulder, Colorado	for SADNESS
DRAWING	John McHugh, Santa Fe, New Mexico	for CANYON ROAD
SCULPTURE	John McHugh, Santa Fe, New Mexico	for BUILDING COMMITTEE



BUILDING COMMITTEE, John McHugh

A Correction

On page 25 of the September/October 1966 issue of *NEW MEXICO ARCHITECTURE* we seem to have updated the time at which the Franciscan Friars were removed from Northern New Mexico. The first sentence of the second paragraph should read:

No Bishop visited New Mexico after 1760 and most of New Mexico's Franciscans were dismissed by the Mexican revolutionary government in 1828.

The editors.

Harold
Spitznagel, FAIA
Addresses
The
Awards Banquet



It need hardly be said that the President of the American Institute of Architects, Mr. Charles Nes, Jr., of Baltimore, Maryland, cannot possibly attend all of the 18 Regional Meetings, despite the fact that he has an invitation from every one. Thus, I make this not un-Avis like appearance and like my automotive counterpart will "try harder." It is only fair that I warn you, however, that there is little likelihood that Mr. Nes will descend at a 45° angle from the upper reaches of the room as does the dummy in the Hertz advertisements. Lest there be any possibility of misunderstanding, the dummy I refer to is the Hertz dummy and not our distinguished President.

At the outset I should tell you that as I know, and as you will soon discover, the Office of Vice-Presidency in the Institute does not necessarily carry with it a mantle of infallibility and omnipotence, much less the ability to make pontifical statements. I can, however, be mercifully brief and after all of the chatter of the past three days plus a few cocktails and a full stomach I am sure that this gesture of compassion will be most welcome.

No speaker today whether it be after dinner or otherwise can be considered knowledgeable and competent unless he includes some statistics in his remarks, and I will quickly dispose of this requirement at the very outset. Between 1800 and 1900 the population of the U. S. increased by 70,000,000. From 1900 to 1960 due to higher immigration quotas, extended longevity, and a rise in the birth rate, another 105,000,000 was added. Present projections indicate that within 15 years the population will increase by 55,000,000 reaching a population of 245,000,000 in 1980 and in 34 years or the year 2000 a total of 330,000,000. This in itself would not pose an insoluble problem if the people were equally distributed over the total area of the United States; but unfortunately the old World War I theme song, "How You Gonna Keep Them Down On the Farm After They've Seen Paree" still contains more than a grain of truth if one substitutes New York, Chicago, and Los Angeles for the Capitol City of France.

In 1900, 78% of the population lived in rural areas. By 1960 the rural population had been reduced to 33%. Projections indicate that by 1980 only 28% of

the people will live in rural areas and with this migration the Urban problem worsens proportionally.

In addition to people there is the automobile. 40 years ago there were 15,687,593 cars in use, 2,124,224 of which were scrapped during that year. Today there are 64,264,066 cars on the streets and highways with some 9,000,000 being added to the already defiled landscape. These two factors alone make one wonder if in time there will be sufficient room for both cars and people, although the automobile is yearly making its contribution to the lessening of the population. Last year 49,000 were cut down. Some 5,704,373 cars were scrapped and collected in unsightly junk yards to further "beautify" the countryside.

Unfortunately, the automobile accounts for 713 billion miles traveled per year as compared to a miserable tenth of that amount by bus, plane and train. To further complicate matters, the spacial requirements of a car further congest the urban area with super highways, parking ramps, garages and service stations, none of which improve the visual image of the city.

When one stops to consider the foregoing, you have a condensed statistician's eye view of the problem with which we are confronted. That this forecasts a future with an unparalleled demand for services is apparent to even a mentally retarded architect, decorator, or for that matter a citizen. Regrettably from the standpoint of the architect we are in a sorry position to cope with the foreseeable monumental requirements for new cities and buildings. Walter McQuade, in a recent issue of *Fortune* magazine, described this as a "Tiny, Groping Profession" despite the fact that the membership of the Institute now stands at 18,638 as of September 30th, an increase of 950 since January 1st.

While the whole burden will not fall on the shoulders of the architect alone, it remains that he, almost alone, possesses the basic knowledge and those skills which are necessary if we are to in any way solve this problem let alone offer a solution which would be aesthetically acceptable.

Dr. John Galbraith recently stated that, "An unplanned city is like an unmade bed," and to best cope with the inevitable problem, President Nes is directing his efforts and that of the Institute toward an updating

and improving of the curriculum, faculty and students of the architectural schools; continuing education for the practitioner; and a seeking out of means and methods, whereby the architect may make the greatest contribution to the problems posed by an affluent and burgeoning population.

To conclude, however, that the architect can alone come up with a solution to the Urban problem is, of course, as absurd as it might be flattering. The factors that contribute to the cities dilemma are so complex and interwoven that appropriations and planning alone simply cannot offer even so much as a partial solution to the problem that to date has defied solution. Unfortunately we now belatedly recognize the calamity which results from the lack of a city, state, regional, or better still a national plan. Our failure to recognize this need earlier has resulted in our failure to educate the student and to appreciate the urgent need for a comprehensive educational program at all levels of training and practice that would better prepare the architect for the tasks which lie ahead.

That there is a certain amount of confusion in the planning professions is, I regret to say, all too clear. I should admit that after assuming my duties as Vice-President, I concluded that it would be well to do as much reading as I could so that no one would trip me up on any current trends or pronouncements. Unfortunately, the more that I read, the more confused I became; and that in itself is quite an accomplishment. I thought it would be advantageous to read the Doxiades authored book "Architecture In Transition" after I had retired (to bed that is and not from practice as many of my clients would hope). I did not anticipate that it would be a soporific of any kind, but I reasoned that it would be quiet and I could think about what I was reading. I soon found, however, that this book had an LSD effect, and as far as sleep was concerned, I might just as well have eaten a raw hamburger sandwich laced with a thick slice of Bermuda onion.

There has indeed been much written about the city, but to date no one has come up with a rational solution possible of even partial accomplishment. At one time I was sure that the only pursuable course for the architect was to immediately employ a geographer, a biologist, a political scientist, a sociologist, a traffic expert, an economist, and a psychiatrist, if he had any thought of continuing his practice. As I review my thoughts I believe that the only professional that could render a real service to the architect would be the psychiatrist, and I am not sure that under the foregoing conditions he would be able to devote much of his time to the Urban problem because of the needs of his employer for personal treatment.

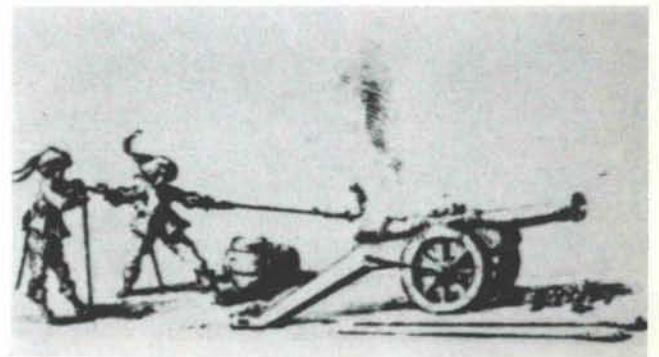
All of these newly acquired specialists were, of course, based on the probability that some client would soon be knocking on my door urging me to design a medium to king sized megalopolis. Sober reflection, however, led me to move less hastily, this conclusion being reached largely because I was experiencing some difficulty in coping with what I con-

sidered the excessive salary demands of my junior draftsman.

I would be less than polite if I did not recognize the fact that while this is the Fifteenth Annual Conference for the Western Mountain Region of the American Institute of Architects, it is at the same time the First Annual Meeting of the Mountain States Region of the American Institute of Interior Designers. As an architect I have so many problems of my own that I must confess that I have little if any idea as to the problems of the designers, much less the solution for same.

So that my appearance here will not be followed by a cascade of letter to the Institute Headquarters suggesting, or demanding, that I resign, I should like to repeat that now classic radio and television blurb "the statements and opinions expressed by the speaker are not necessarily those of the American Institute of Architects." With that out of the way I trust I can speak freely although perhaps in the minds of some "foolishly".

At the risk of exposing my ignorance, I should say that while I personally admire the work of the master furniture craftsmen Hepplewhite, Chippendale, Sheraton, etc., I have never really become ecstatic about converting my living room into a furniture museum.



If I did have authentic originals, I wouldn't for a moment permit anyone to sit on or up to one of them; and if I wanted to admire them at first hand I would go willingly to a museum. This criticism of the stylistic treatment of a room is a two-sided coin, for there are, as you know, certain contemporary interiors that are as sterile and unfriendly as an operating room. They are invaluable to the livelihood of the architectural photographer, but once he has departed the scene and someone leaves a partially opened newspaper or a single cigarette butt in an ash tray, the whole ensemble is a shambles.

My father was a baker and was proud indeed of the cakes which he embellished with frosting forced through a canvas cone on the end of which he affixed various shaped tin nozzles. In order to start some new *fleur de lys*, garland or miniature minaret or rose affresh he would take the nozzle and lick off the surplus. I now recall that this is what accounted for his annual acute diabetic attacks which occurred regularly during the month of June at the height of the wedding season. These frosted filigrees contributed nothing to the texture, taste or form of the cake but were

mere superficial, decorative, embellishments; and unfortunately in some ways the decoration of homes and worse yet commercial interiors have followed this same frosted fashion.

I believe that the role of the one-time interior decorator may well be changing. In the early years of my practice I recall a decorator as being either a rather stuffy, sartorially-correct and aloof gentleman with an elegantly tailored and most prickly tweedy suit, the barbs of which would pierce the shell of an armadillo; or, a middle aged to elderly, affluent-appearing, well-stuffed lady making authoritative and dictatorial pronouncements to the architect or client and usually garbed in the latest creations of such couturiers as Givenchy or Balenciaga, the further to impress the client with her impeccable taste; and last but by no means least, the reed-slim young man, flawlessly tailored, and surely capable of skipping over a floor paved with hen's eggs without so much as abrasing their shells. Now that I think back I am certain that what I resented most about this chap was the fact that he was so damnably *thin*. These practitioners had their own French influenced vocabulary such as Aum-peer, the preferred pronunciation of which in even the new Random House dictionary remains Empire, and there was Louie Cans for Louis the XV or Louie Sez for Louis the 16th and Baruck for Baroque; and as a last resort, when all else failed there was, Biedemeir. By the time the client's consultant had overwhelmed him with his sartorial elegance and completely confused him with his bewildering and impressive vocabulary, he had been signed on the dotted line. Some time later his dwelling was the proud possessor of a museum exhibit which was completely foreign to his mode of life. He could not relax in or enjoy his new possession, much less comfortably sit on any of its, not too infrequently, substandard reproduction known in the trade as "Borax". Now had this fellow in his quest for culture been *consistent* I probably would be less critical. By consistent I mean going *all* the way in his little masquerade. If he wore a white wig—had a frilly white shirt, black satin breeches, white socks and buckled shoes, read his paper by candle lights—substituted a fireplace for his sophisticated heating and air conditioning equipment—drove to his office in a coach with four horses, and heated his bath water in the fireplace, I would *believe* that here was a man who was convinced that the "old days" were really not only for him, but were here to stay as well. Lacking such consistency I have no great respect for his judgment or taste in his choosing of his environment. I appreciate that this man doesn't lack company as substantiated by a recent issue of *LIFE* magazine and in this instance a distinguished non-conformist so asserted himself to one of the best architects and interior designers in the country. Perhaps I should never be forgetful that "A man's house (or office) is his castle", and as I thumb thru *INTERIORS* magazine there is little chance of my overlooking this fact.

Thus, the classic role of the decorator in the *past* has been one who embellishes (hopefully) an interior space.

Now that all of my spleen has been splun, I do, and this may be hard for you to believe, have a few kind thoughts left in my system.

As previously cited, it would probably appear that the architect faces an inevitable shortage of trained personnel. I for one would hope that perhaps some of our one-time decorators would turn from their past, and not always architecturally appreciated role, to that of an interior space designer. I realize that those talents which make one successful in the decorating field may not necessarily be of much assistance in the organization of interior space, but certainly there is a need for people and organizations with this area of competence. As most everyone knows, a number of architectural firms have reorganized their practice on this basis. It has been clearly demonstrated that if a program is to be properly interpreted, the spacial and circulatory requirements must be very accurately determined at the outset. It is here then that the interior space designer can make a great contribution to the development of a satisfactory project. To conclude that most decorators will or would even care to adjust to this type of activity would be foolish, but the need for this type of designer has already been clearly demonstrated.

Before I alienate any more of my decorator oriented colleagues, I will cease and desist. Speaking of cease and desist, although *you* may have thought of it, it really hadn't occurred to me until this moment that I have failed to sustain you with such time honored interspersed phrases as "And in conclusion", "May I in closing", "And lastly", "To summarize" and "Finally", only to drone on endlessly as do many speakers who consciously or unconsciously use such interjections as a spring board for an interminable harangue.

May I again repeat that I regret that Mr. Nes was unable to be with you and that I am delighted that his absence made my visit here possible.

As I contemplate the inevitable winter at home where, (with a credit to Rogers & Hammerstein) the snow "will be as high as a polar bear's eye", this has been for Mrs. Spitznagel and me a most enjoyable interlude and one for which we extend our thanks to Director Hunter, Mr. Conron, and to the Western Mountain Region for having so graciously invited us to attend your Conference. —Harold Spitznagel



The photographs on pages 7, 23, and 25 by Milo, of Santa Fe.



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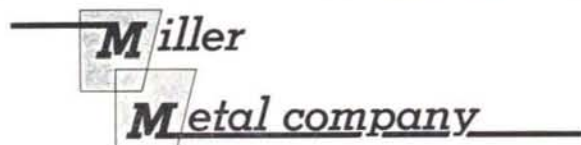
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Published bi-monthly, by the New Mexico Society of Architects American Institute of Architects, a non-profit organization, 115 2nd St., S.W., Suite 200, Albuquerque, N. M. 87101.

Editorial Correspondence: All correspondence should be addressed to John P. Conron, P. O. Box 935, Santa Fe, New Mexico 87501.

Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the New Mexico Society of Architects, A.I.A.

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Subscription rates: single copy 50c; one year \$2.50. Second class postage paid at Roswell, New Mexico.

Change of address: Notifications should be sent to N.M.A., Box 18, University Station, Albuquerque, N. M. 87106 at least 45 days prior to effective date. Please send both old and new addresses.

Advertising correspondence: Requests for information and other correspondence should be addressed to W. M. Brittelle, Sr., 115 2nd Street, S.W., Suite 200, Albuquerque, N. M. 87101.

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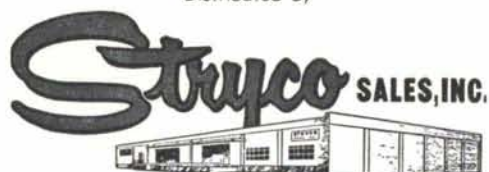
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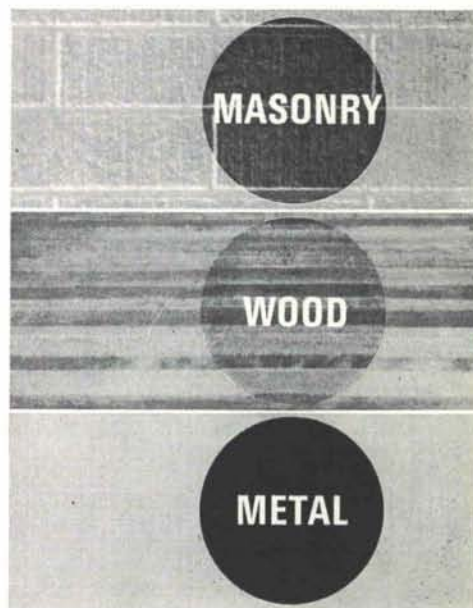
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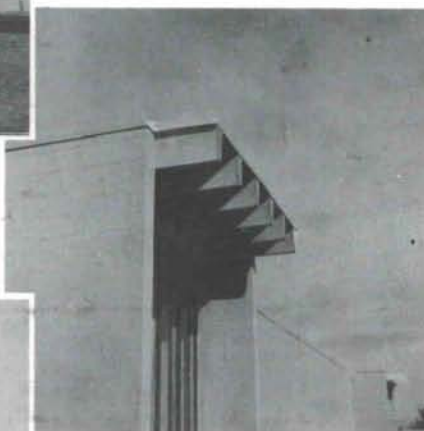
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