new mexico architecture

May-June 1974

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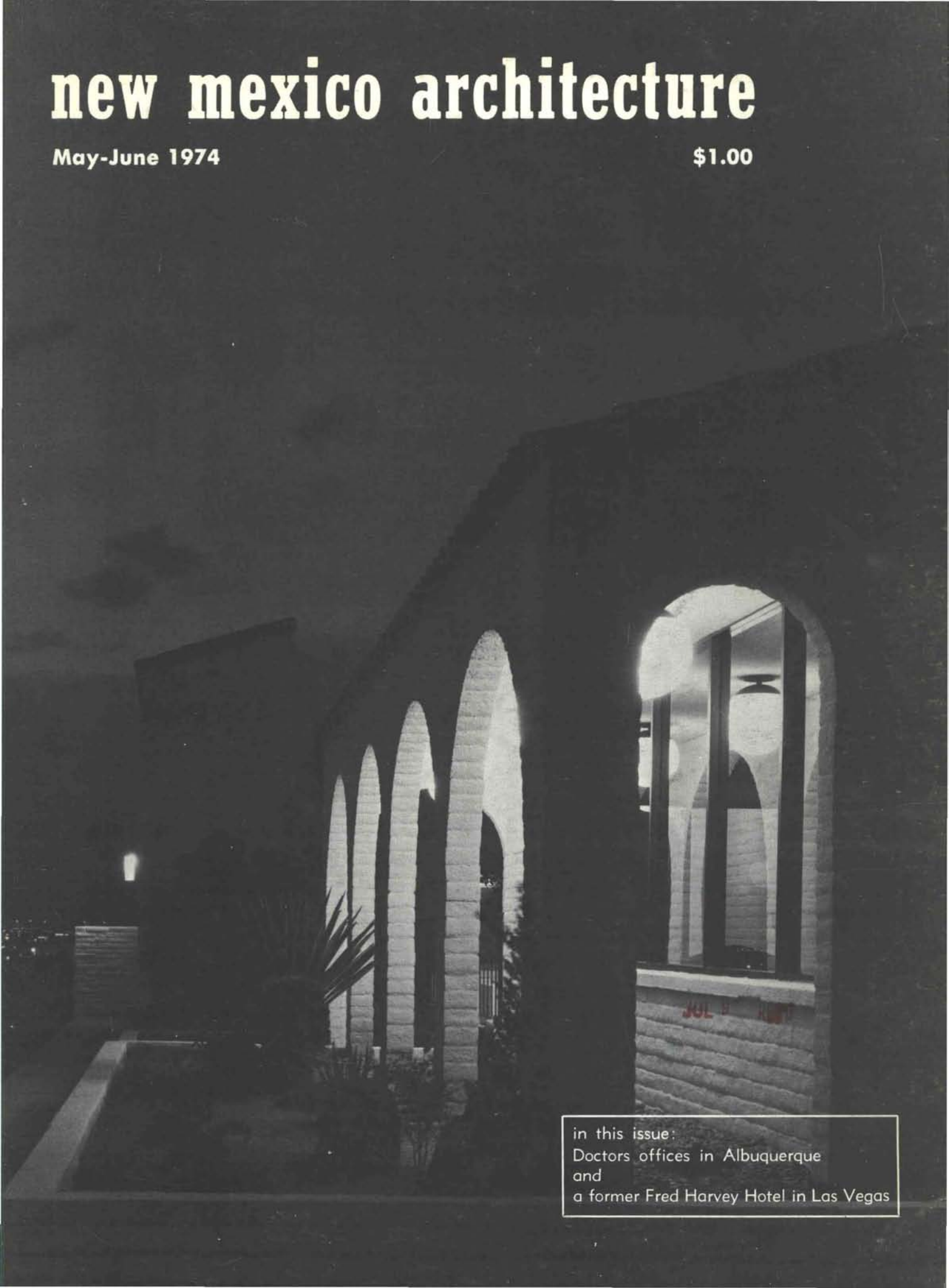


in this issue:
Doctors offices in Albuquerque
and
a former Fred Harvey Hotel in Las Vegas

crego's slumpblock in beauty and harmony with the environment

medical offices for doctors Corcoran, Barkoff and Stagnone, P.A.

Joe Boehning AIA—archt.
John R. Lavis—contr.
Johanson—masonry contr.

crego block co., inc.
6026 second st. n.w. 344-3475
albuquerque, new mexico 87107

nma

vol. 16 nos. 5 & 6 *may-june 1974 • new mexico architecture*

IN THIS ISSUE:

Louise Harris Ivers gives us another of her articles on the historic architecture of Las Vegas, New Mexico; the Castañeda Hotel, a former Fred Harvey Hotel, now an apartment building, is one of the two such hotel structures remaining in New Mexico. The other is in Clovis and is still owned by the Santa Fe Railroad. The hotel is closed, but some spaces are being used by the railroad for offices.

Mrs. Ivers' earlier article detailed the history of the Charles Ilfeld Company building, on Old Town Plaza; see the March-April, 1970 issue of **New Mexico Architecture.**

It is with great surprise that we learned of the death of one of our New Mexico architects, and a personal friend.

James M. Murray, III of Hobbs died on June 10, 1974, after a brief illness.

Jim was a most concerned citizen. He was actively involved in many civic and professional organizations, as well as being a dedicated architect and devoted family man.

The March-April issue of this magazine carried an article prepared by Jim.

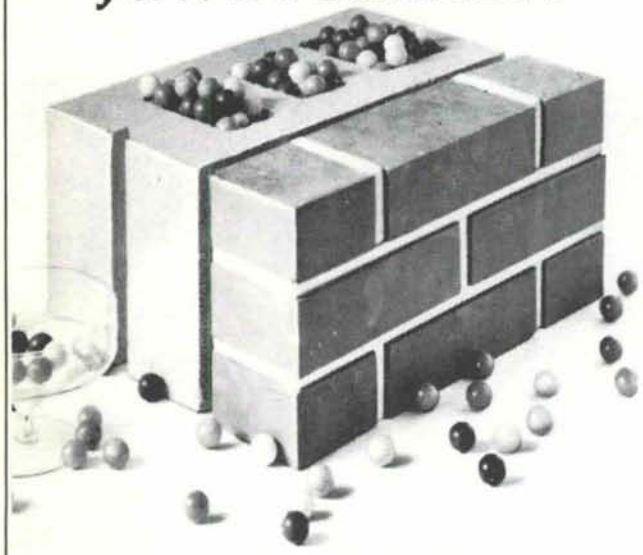
Our deepest and sincerest sympathy goes to his wife, "Pepper," and their children.

John P. Conron

(Cover—Doctors Offices in Albuquerque—Photography by Jerry Goffe)

—Official Publication of the New Mexico Society of Architects, A. I. A.—

Use *something* to insulate cavity and block walls. How about jawbreakers?



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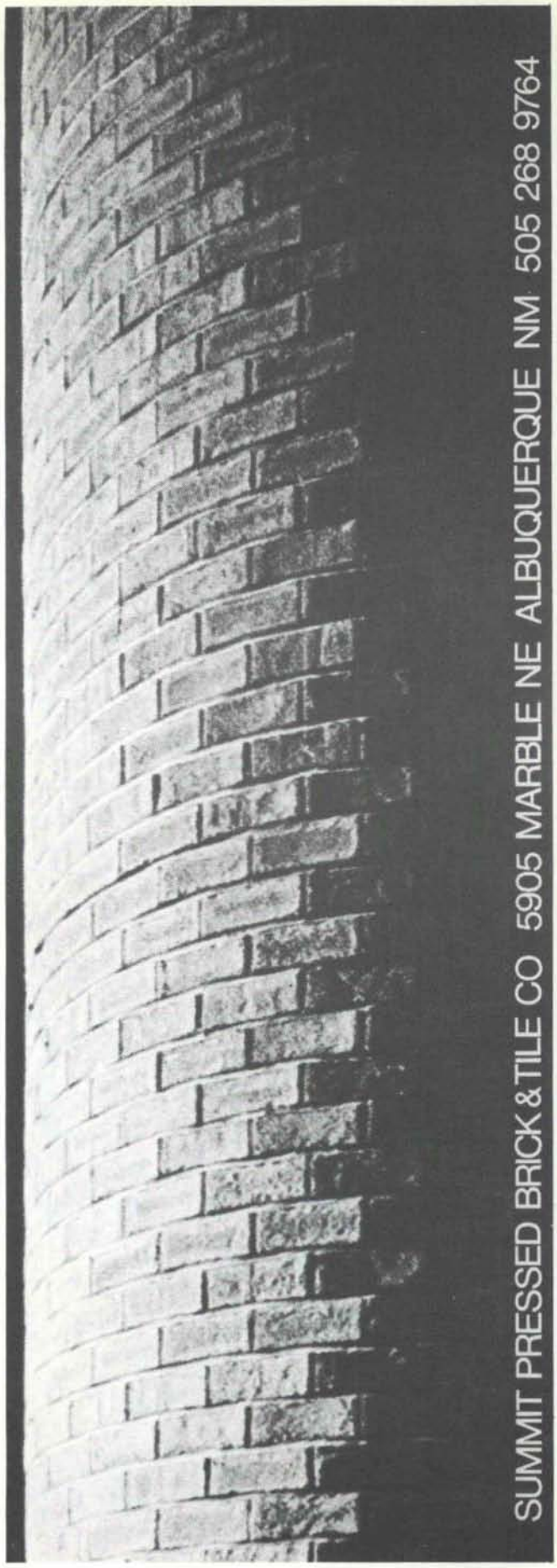

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INTERNATIONAL SPACE HALL OF FAME TO BE BUILT IN ALAMOGORDO

CHARLES E. NOLAN, JR. & ASSOCIATES, ARCHITECTS

OBJECTIVES

1. To give the State of New Mexico a prestigious national and international tourist attraction featuring the most heroic deeds and personalities of the twentieth century.

2. To provide educational displays from the historic and biographical viewpoints, with documentary movies, pageants reenacting space launches, and dynamic simulators for audience participation in sights, sounds and feelings of the space experience.

3. To enhance educational programs and opportunities of universities in New Mexico in Space Sciences.

4. To provide collections of space artifacts, library materials, a planetarium, observatory, and work bench space communications station for public and university education and research.

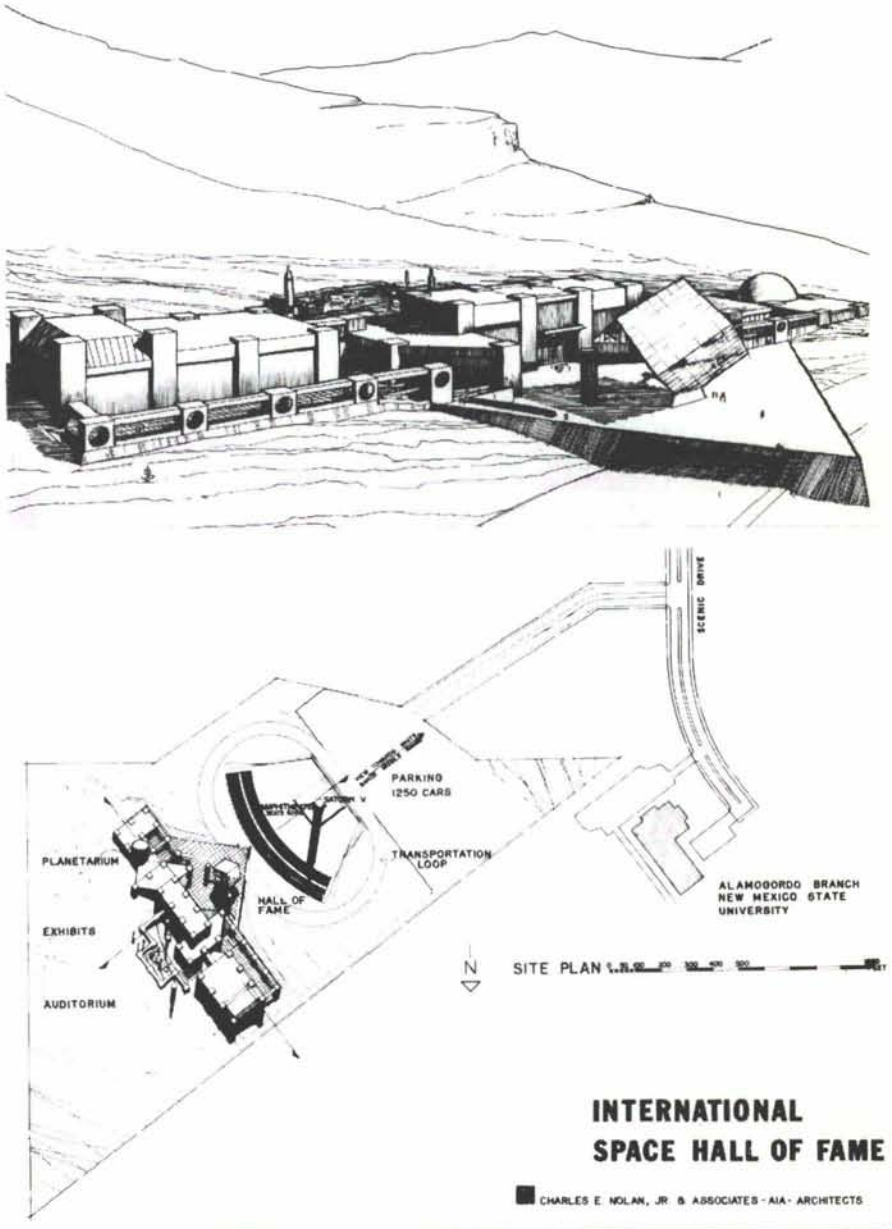
From its outset, the concept of an International Space Hall of Fame has drawn the endorsement and support of the International Academy of Astronautics, which provides a committee to select candidates for nomination, the Smithsonian Institute which has custody of all U. S. space artifacts, the National Aeronautics and Space Administration, New Mexico State University and local United States Air Force and Army installations. The spontaneous origin of the concept in Alamogordo, New Mexico, and the fortuitous choice of this most favorable location for the International Space Hall of Fame was not a local initiative based on parochial self interest. The immediate concurrence of dozens of other New Mexico communities through resolutions passed by their Chambers of Commerce gave their endorsement to this project as a contribution to statewide development.

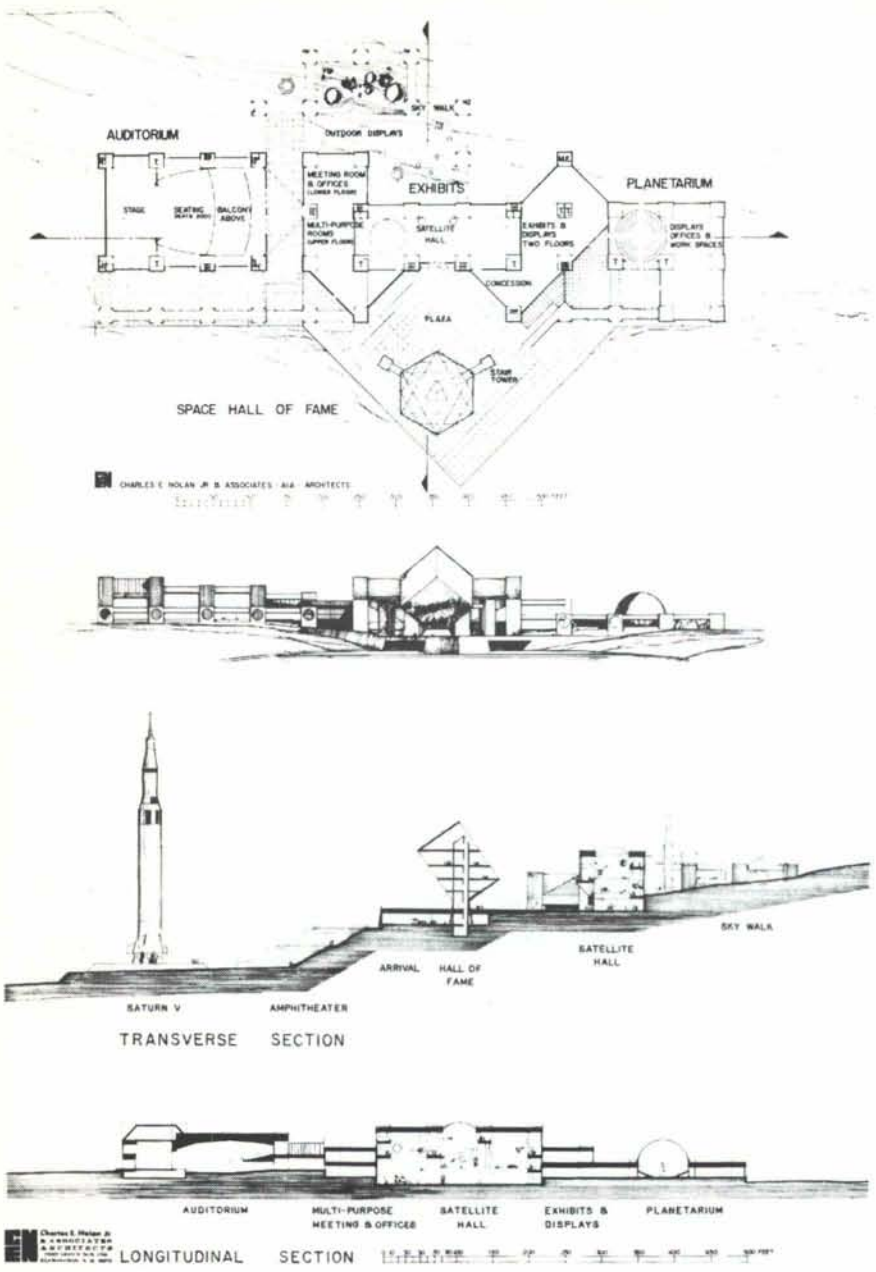
The unique achievements of space exploration are the most spectacular and best documented events of human history. These proudest moments of mankind deserve displaying and retelling for the inspiration of present and future generations of the whole world.

The State of New Mexico, birthplace of nuclear energy and cradle of the space age, is historically privileged to be the International shrine of the heroes and great deeds in the conquest of space. In this frame of references, support of the whole state of New Mexico is sought to realize this project now, while we still have the initiative.

DESCRIPTION

The International Space Hall of Fame will consist of buildings, access avenues and parking facilities; proposed location on 45 acres of public land southeast of New Mexico State University, Alamogordo Branch, in Alamogordo, New Mexico. The proposed location is accessible to Interstate Highways 54, 70 and 82, and the





Southern Pacific Railway, all less than 3 miles distant. The land is cleared and ready for grading and construction. Drainage and utilities are in easy access.

Buildings will include the Space Hall of Fame, the Planetarium, Exhibits Hall, Auditorium and offices, Amphitheater, parking and outside displays. Drawings, plans and specification descriptions are included in other sections.

INTERIM OPERATING POLICY

The elements and concepts of operation of the International Space Hall of Fame have evolved from discussions by members of the initial Alamogordo Chamber of Commerce committee and additionally the members of the Governor's Interim International Space Hall of Fame Commission. These are presented as guidelines for use by the permanent Commission who will certainly be interested in the initial concepts as foundations for development of final operating policy. Use of the facility and public acceptance will further evolve policy in years ahead.

PUBLIC DISPLAYS

HALL OF FAME will be the focal element of the site with no admission cost to visitors of this portion of the complex. All honorees will be selected by the International Academy of Astronautics. Operations costs during initial years may require some nominal charge.

STATIC DISPLAYS will constitute approximately 80 percent of initial displays and will consist of many types of displays. These will include moon rocks, satellites, rockets, space apparel, experiments, moon vehicles, historical artifacts, sun and moon photos, and scientific exhibits related to space. These will be displayed for viewing only by the visiting public with only rockets and large vehicles for touching.

PARTICIPATION DISPLAYS will provide the remaining 20 percent of initial displays and will be designed for safe touching and operation by the public. Simple participation displays will include types of displays which demonstrate principles of physics and other scientific disciplines. Triggering of small rocket motors, reaction chains, gyroscopes, electronic games, laser holograms, optical reversals, and related types of participation exhibits will be included, with all participation exhibits designed for safety and interest.

AUDITORIUM use will be as a major multipurpose facility for large groups. It will also function to serve as a multiple theater for viewing of several space films simultaneously by several groups of visitors. A convention of international aerospace scientists could also use the auditorium for its major symposias. New Mexico State University will also use the auditorium for drama and student gatherings. Scheduling will be through the Executive Director of the International Space Hall of Fame.

AMPHITHEATER use will be to explain to large groups the major elements and operation of our larg-

A CONGRESSIONAL REPORT FROM AIA HEADQUARTERS

FROM NICOLE GARA, DIRECTOR AIA CONGRESSIONAL LIAISON

Despite the pressures of Watergate, several major legislative accomplishments have occurred thus far in the second session of the 93rd Congress.

Both houses have passed pension reform legislation, and a House-Senate conference committee will soon meet to resolve the differences between the two bills. Basically, the bills attempt to provide federal standards for private pension plans and to improve eligibility, vesting, and portability provisions. The Keogh plan allowable deductions will be increased to a new 15% limit (but not more than $7500 per year). The present limit is $2500. Of special interest to architects is a technical amendment granting tax qualification of multi-employer pension plans for architects and engineers. The AIA and several engineering societies worked diligently to assure inclusion of this provision in the legislation. (A survey of the AIA membership is currently being conducted to determine member interest in an AIA pension plan.)

The Senate managed to cut off a filibuster and pass a campaign financing reform bill just prior to the recess. The legislation provides for the use of tax funds in financing general and primary campaigns for federal offices. It puts a ceiling on campaign contributions, limits the total expenditures of presidential and congressional candidates, and establishes an independent bipartisan Federal Elections Commission empowered to prosecute violations. At its meeting on March 20, the AIA Board of Directors adopted a resolution favoring campaign financing reform, which enabled us to lend our support to the Senate measure.

The Senate on March 11 passed a bill (S. 3066) to authorize $10.4 billion over two years for housing and community development programs. The Senate rejected the no-strings approach of the Better Communities Act, the Administration's proposed revenue-sharing for community development, and instead placed several restrictions on use of the money. This omnibus bill consolidates several existing community development categorical grant programs, such as model cities, urban renewal, and water and sewer construction grants, into one block grant program. $6.1 billion is reserved for community development.

The legislation would also restore funding for several subsidized housing programs (formerly Sec. 235 and 236 housing assistance) suspended by the Administration in January 1973. There are new "reforms" included to guard against abuses of the type cited by the Administration in closing down the housing programs last year. Three hundred millions dollars is authorized over 10 years for an experimental program to provide cash allowances to the poor for housing.

The House Subcommittee on Housing is just completing its markup of an omnibus housing and community development bill, and is hoping to have the bill passed by the House before the summer. A House-Senate conference will be necessary to resolve any differences between the two bills. HUD Secretary James T. Lynn has said he will recommend a presidential veto if the final conference version resembles the Senate-passed bill.

The land use bill suffered a surprise attack by the House Rules Committee in late February, catching its sponsors and supporters off-guard. After three years of consideration, the House Interior Committee finally approved a land use planning bill (H. R. 10294, sponsored by Rep. Morris Udall, D-Ariz.), similar to the one which passed the Senate last June. It would provide $800 million over the next eight years for states to develop comprehensive plans for regulating the use of land, particularly for projects such as power plants and airports with significant environmental and regional impact. Proponents of the measure, which include the AIA, believe the measure will promote orderly growth and development without imposing federal controls, but opponents fear it will infringe on private property rights and lead to takeover of local zoning decisions. Intensive efforts have been made to have the Rules Committee reconsider its decision (which prevented the bill from proceeding to the floor for a vote by the full House). As a result, the Interior Committee will hold two additional days of hearings, April 23 and 25, to hear those opposed to the bill. Continued pressure on the Rules Committee would help convince them to reconsider, and we urge you to write your Congressman on this matter.

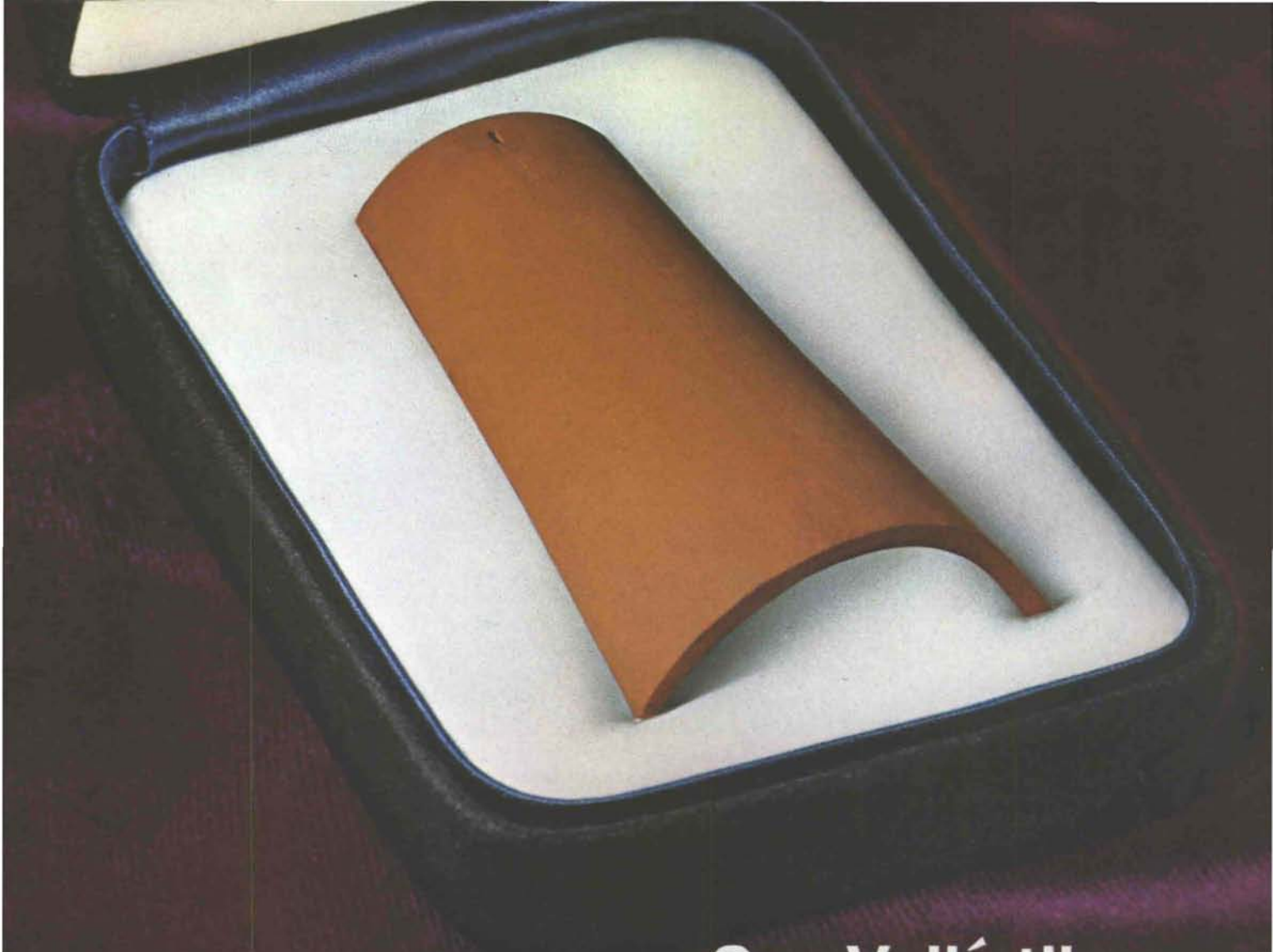
The Rules Committee held up the metric conversion bill (H. R. 11035) for several weeks, only agreeing to allow the bill to proceed to the floor of the House after Rep. Spark Matsunaga (D-Hawaii) indicated that he would offer several labor-supported

Continued on page 25

(Continued from page 10)

est space rocket. It will also be for presentation of outdoor pageants for presentation to visitors on a scheduled basis during the favorable yearly seasons for outdoor events.

PLANETARIUM use will be to provide a complement to the solar observatory at Sac Peak in the adjacent Sacramento Mountains. Student use by all southern New Mexico and West Texas schools and universities will be a major portion of the use. A major future potential will be use in astronomy and space navigation training of astronauts. The general public will also be able to develop a better understanding of space accomplishments and opportunities.



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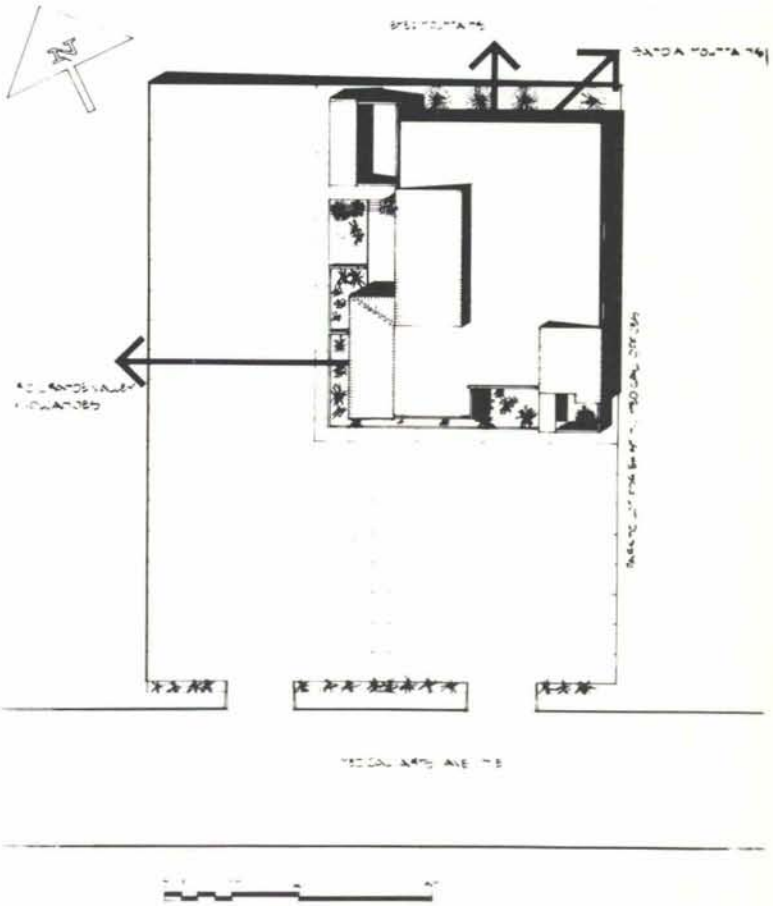
Landscape Consultant—Taro's Gardens
Interior Consultant—Margaret Waller, AID
Contractor—John R. Lavis
Photography—Jerry Goffe

THE SITE—

The building is sited on a small piece of land with a steep slope down to the west and north. The view to the west includes the Rio Grande Valley and the volcano formations on the west mesa of Albuquerque. The building was located on the extreme northeast corner of the site in order to take advantage of the higher ground for the view to the west.

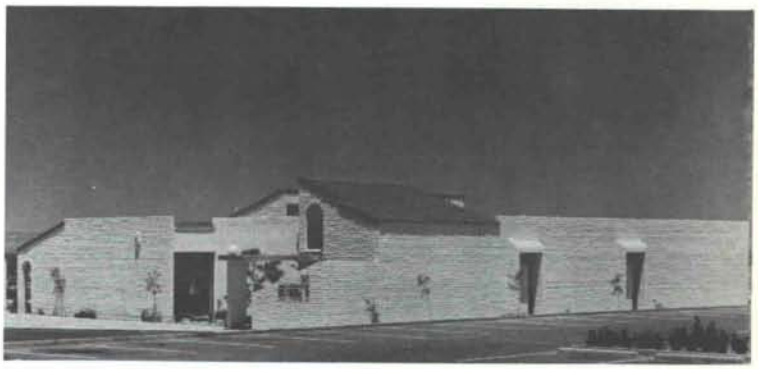
The practice of dermatology requires a ratio of parking spaces to doctors that is much higher than normal; thus most of the land area not occupied by building had to be devoted to parking. The parking area on the west side of the building is about four feet below finish floor level so the view to the west is not obstructed.

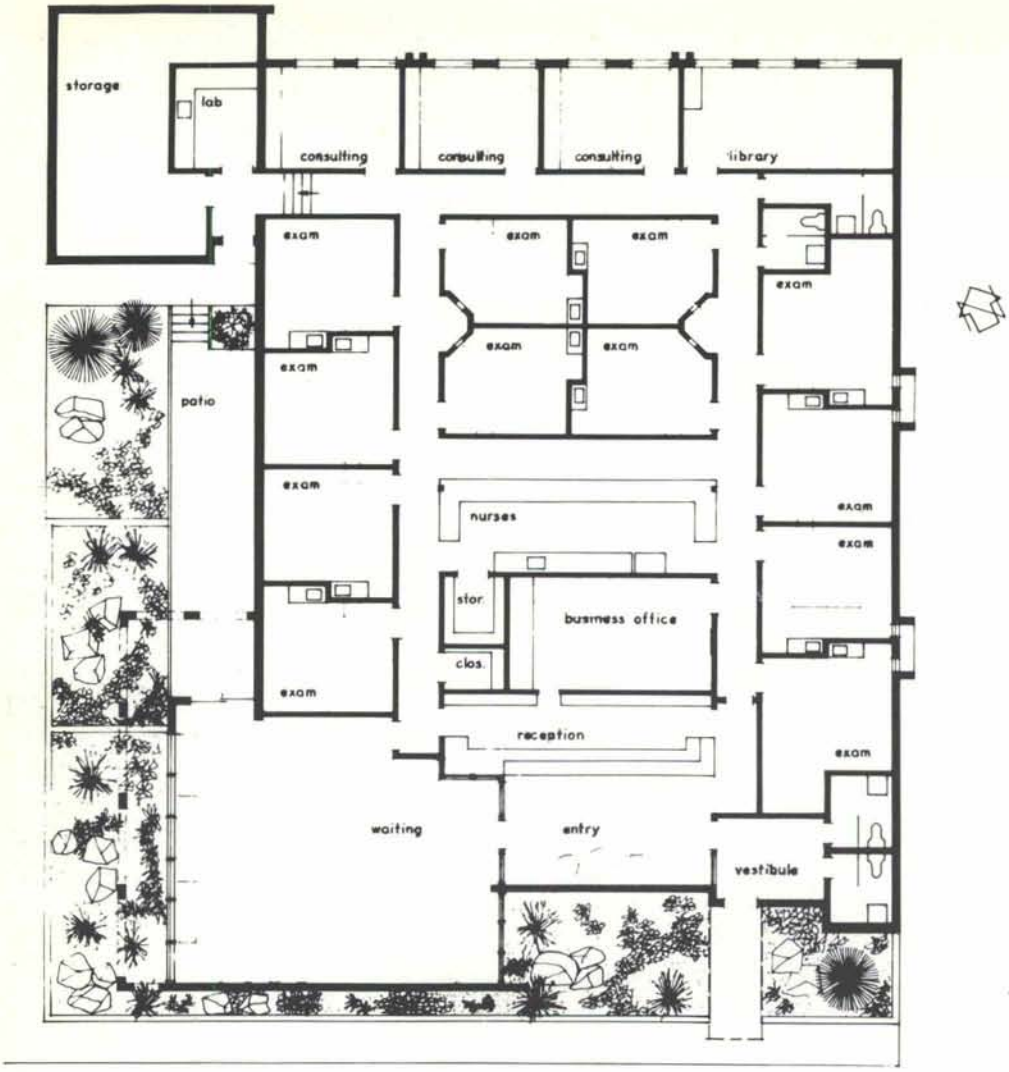


SITE PLAN

THE BUILDING—

Nurses' station, reception desk, and business office form the heart of the building. Examination rooms are all within visual access from the nurses' station. Colored lights over each room's door

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FLOOR PLAN


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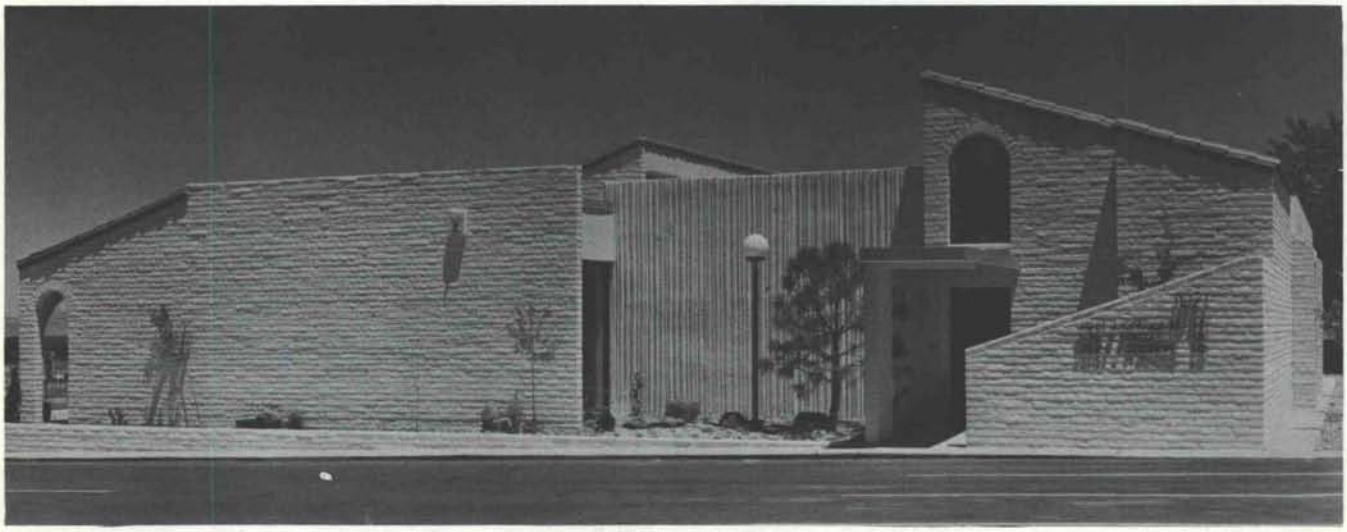

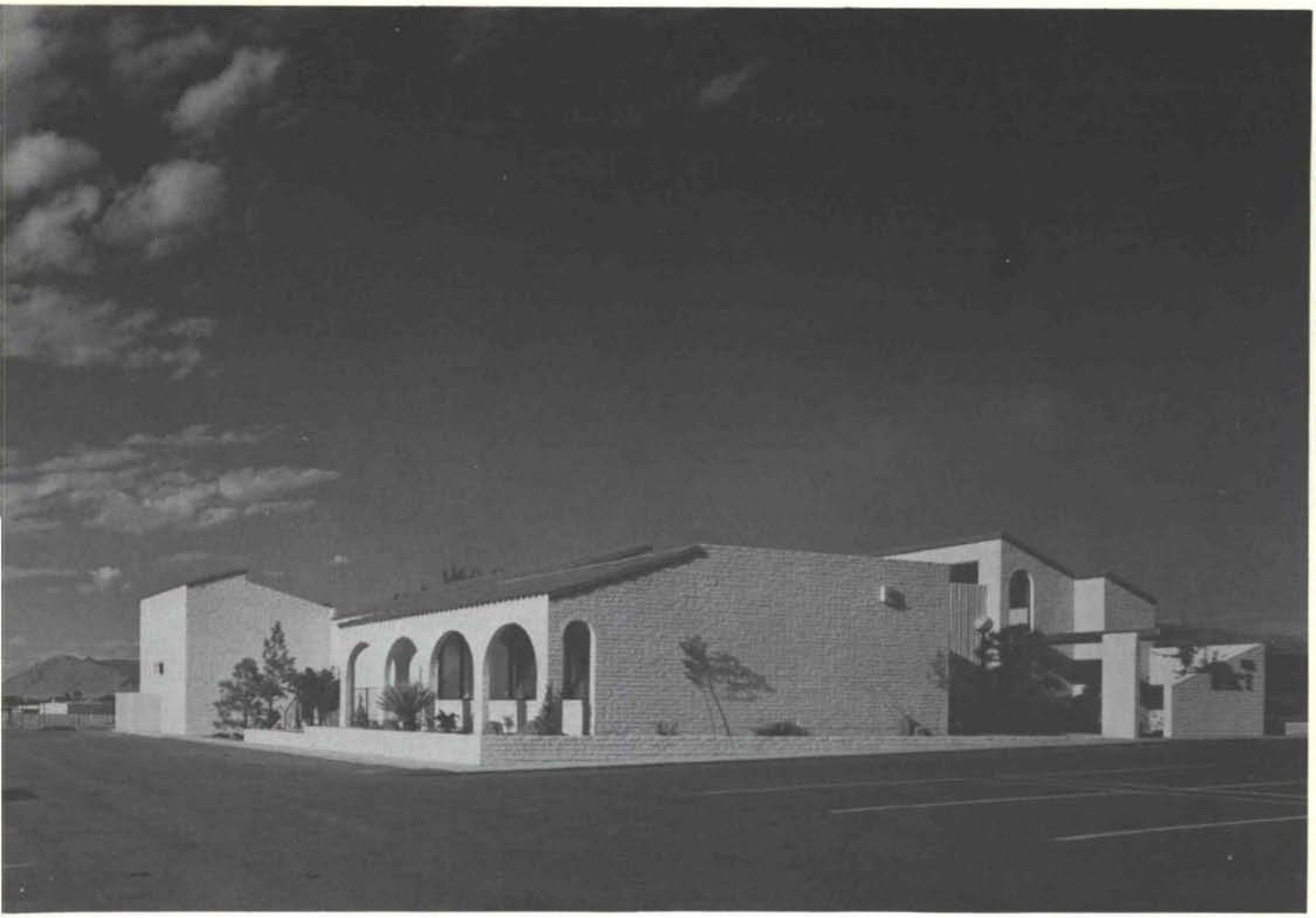

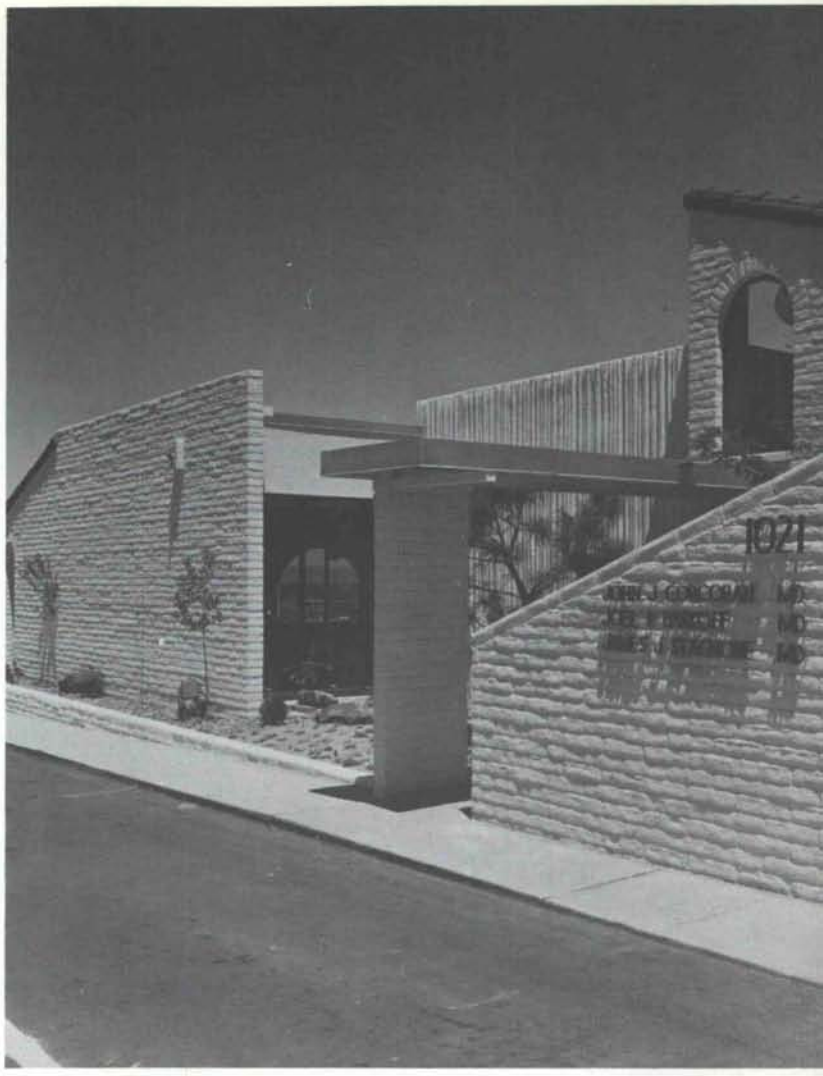
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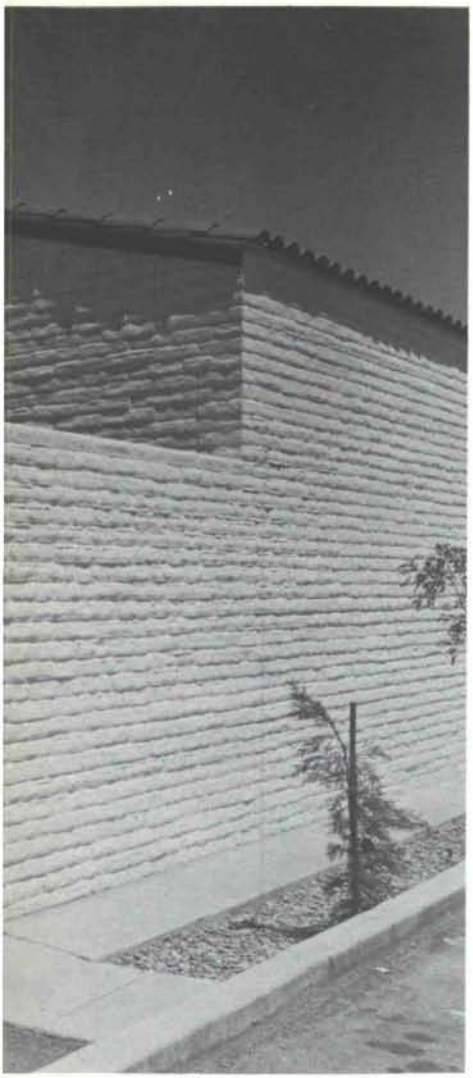


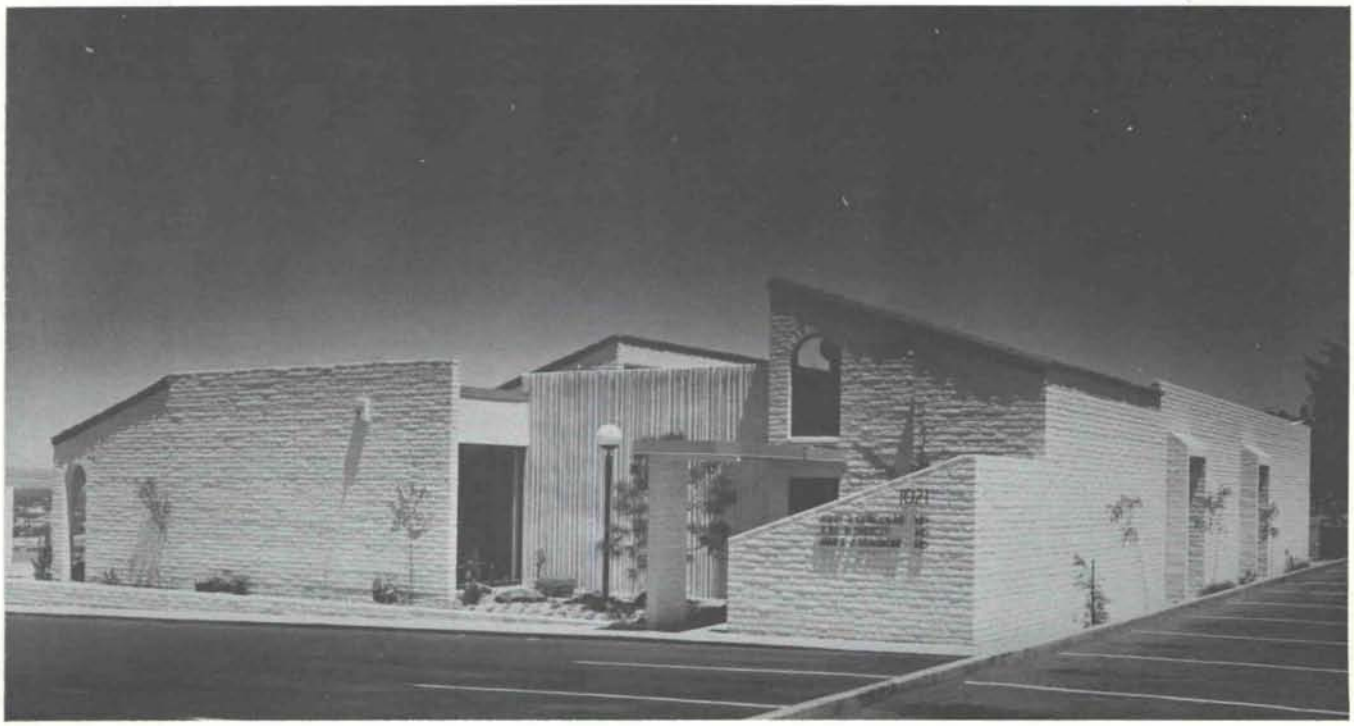
indicates which doctor is needed in a specific examination room. The lights also indicate when a nurse is needed in a specific examination room.

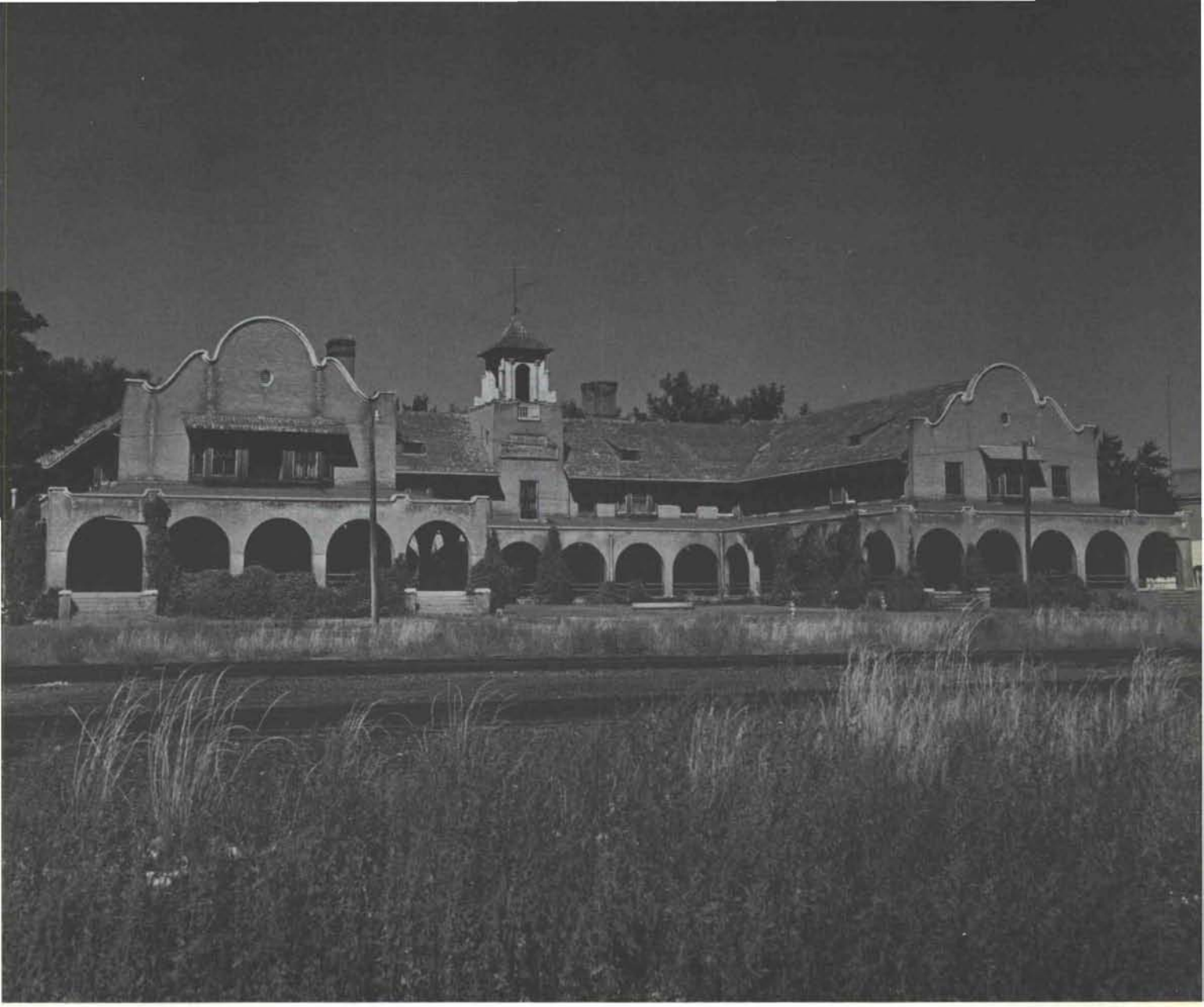
Patient traffic flow within the building is of extreme importance. From main entrance, patients go to reception desk and then to waiting room. Large windows in waiting room provide a relaxing view of the river valley and volcanoes to west. These windows are protected with an arched canopy and the glass is reflective. No draperies are required to eliminate the west sun. From the waiting room, patients are easily escorted to their examination room. Patients exit past reception desk so they can make a next appointment with the receptionist.

Doctors' private offices and library are along the north side, out of way of patient traffic. Private offices are not used by patients.

Rooftop mechanical unit is located over storage room at northwest corner of building, and is hidden from view with masonry wall and partial tile roof.

Exterior walls are slump block covered with a skim coat of white Portland cement inside and out. Portions of the roof are red clay tile. All interior floors are carpet with the exception of the vestibule and entry which are buff-colored quarry tile. All interior partitions are vinyl-surfaced drywall, except for some walnut paneling in the waiting room. A special vinyl surfacing with bold vertical stripes was applied to counter faces in the reception and nurses' station as well as on the wall directly opposite the nurses' station. —*J. B.*





The Hotel Castañeda, Las Vegas, N.M.

---- a Fred Harvey Inn on the Santa Fe Railway

by Louise Harris Ivers

". . . of the furniture it may be said that the Harvey Eating-house Systems expended $30,000 . . . the bar and billiard room is a bijou, defying description . . ."(the Las Vegas Daily Optic.)

A relatively early example of the Mission Revival style can be found in Las Vegas, New Mexico. This building is the Hotel Castañeda which is situated on the east side of Railroad Avenue between Douglas and Lincoln Avenues. Now converted into apartment dwellings, the Castañeda was once a luxurious hotel built and owned by the Atchison, Topeka and Santa Fe Railway. In November, 1897, stakes were driven for the excavation of this building,[1], while in June, 1898, its wooden structure was nearly completed[2] The grand opening of the hotel took place in January, 1899.[3] The Castañeda was designed by a California architect, Frederic Louis Roehrig,[4] while Henry Bennett of Topeka, Kansas was given the contract for the carpentry and brick work of the building.[5]

The Mission Revival began in California in the 1880s. At that time, architects in this country were searching for a uniquely American architectural expression. California architects rediscovered the old Spanish mission buildings in their state, and thought of them as an indigenous mode of expression. The forms and decorative motifs of the California missions were adapted by these architects to both commercial and domestic buildings. These buildings had as their chief characteristics heavy, simple arcades or columns, mixtilinear parapets, quatrefoil windows, terra cotta tiled roofs, and often bell towers. Sometimes Moorish or Mexican Baroque details were incorporated into Mission Revival buildings as well. Large, stark expanses of exterior wall surface were treated as abstract planes punctuated by severely rectangular windows. Mission Revival structures displayed an essential simplicity, as did the original Spanish Colonial missions. The Mission Revival Style became popular in California in the 1890s, but did not reach its apex until the turn of the century. Still popular among architects working in the 1920s and 1930s, this style is even used today.

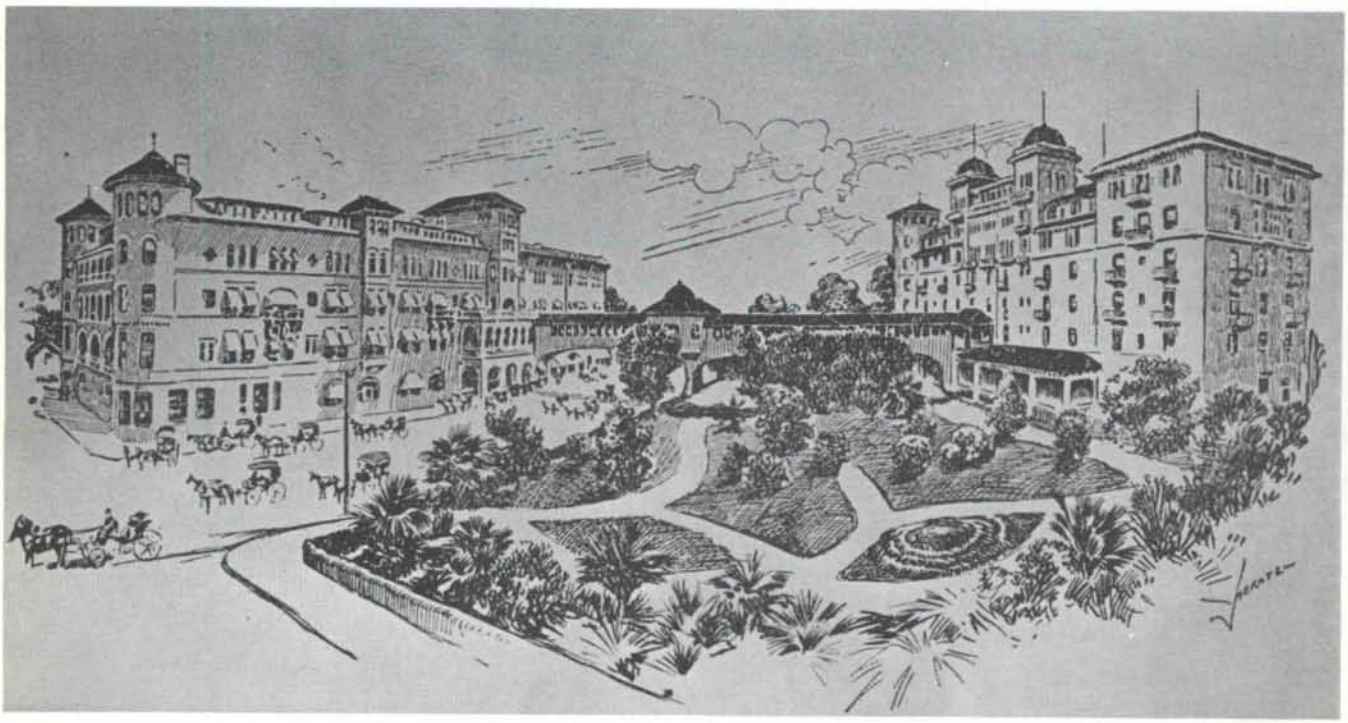
A number of hotels in the Mission Revival style were built during the 1890s. Among these is F. L. Roehrig's Hotel Green Annex of 1890 in Pasadena, California. This building has a combination of Mission Revival and Moorish details.

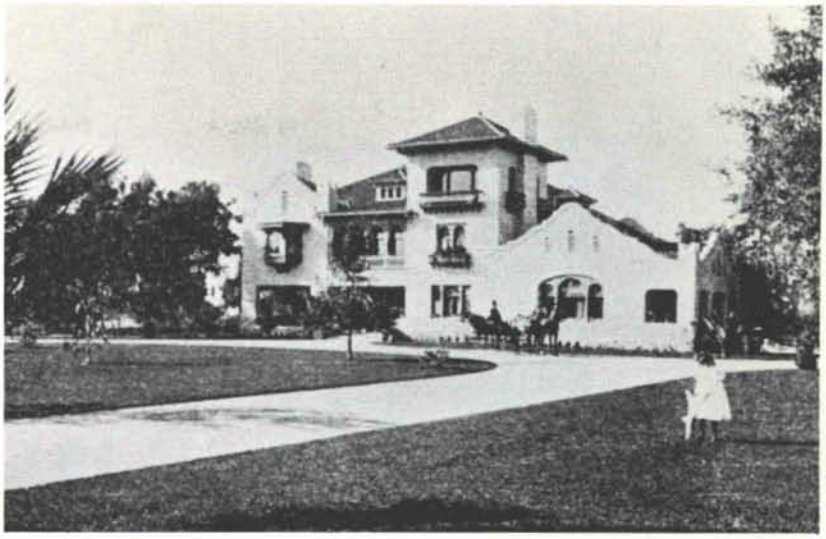
"The Annex is six stories in height, with a roof garden. The exterior is beautiful in architectural design, and lacks the tiresome similarity so frequent in large structures. The broad varanda sic, with its massive columns, on the eastern and southern sides of the first floor; the sixty wrought-iron balconies, opening out from every suite of rooms in the building; the elaborate staff-work, the greenery of the roof garden, the copper domes of the two southern towers and the picturesque file of the projecting roof, all combine to produce an imposing and luxurious effect."[6]

Irregular in massing and with areas of the Moorish-inspired detailing, the Hotel Green Annex presents a richly textured appearance. Although it was designed by the same architect, it is a more complex structure than the Castañeda.

F. L. Roehrig, architect of the Castañeda Hotel, also designed a number of Mission Revival houses. Typical of these is the W. C. Stuart house in Pasadena, reproduced in *American Architect and Building News* in 1899.[7] An asymmetrical structure, the Stuart house

Hotel Green with the Roehrig designed Annex on the right.





The W. C. Stuart House in Pasadena. A photograph from "American Architect and Building News" of 1899.

has a large tower, derived from the *campanarios* or bell towers of the California missions, mixtilinear parapets of varying sizes, an arcaded *loggia* with Moorish horse-shoe arches, and moulded cylindrical roof tiles or *tejas*. This house has more mission motifs than Moorish ones, the reverse of the Hotel Green Annex.

Roehrig's Hotel Castañeda was named after Pedro de Castañeda de Nagera, a soldier in Coronado's army, by President Ripley of the Santa Fe Railway.[8] It and the depot next door, also built in 1898,[9] cost $110,000, while the furnishings of the hotel cost $30,000.[10] The railroad's landscape gardener, A. Reinisch, designed the grounds of the Castañeda,[11] which apparently once were "set in grass and adorned with trees, statuary and fountains."[12]

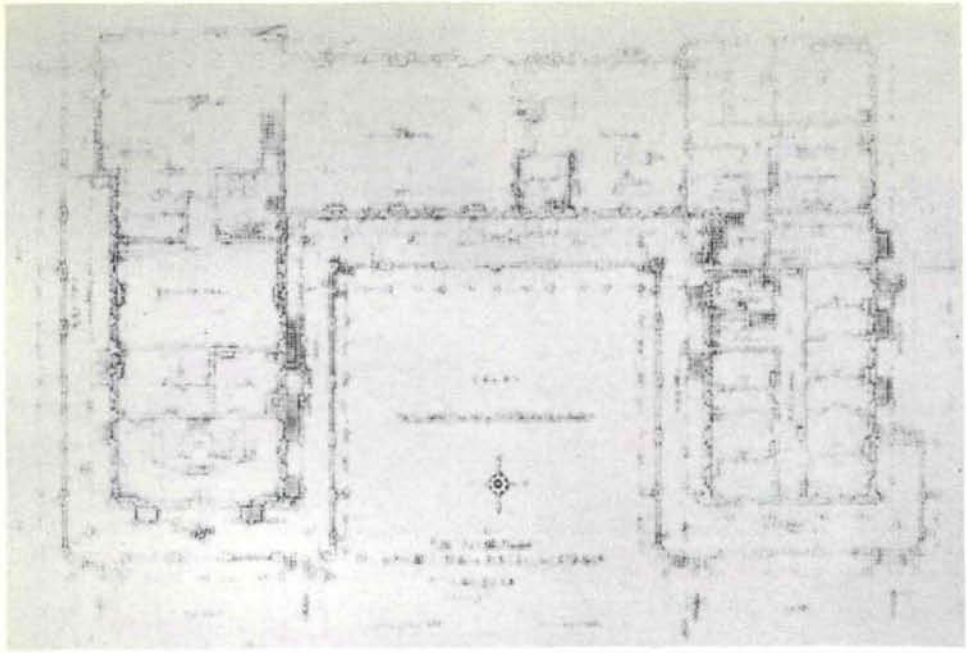
The Castañeda is of frame construction with buff brick veneer.[13]

"It surrounds three sides of a hollow square, and is nearly surrounded by a corridor, 2 feet wide and 488 feet long, composed of massive brick arches. Around all lies the same magnificent pavement, in the construction of which were employed a quarter-million of bricks. Exclusive of corridor the dimensions are 186 feet north and south by 108 east and west. The wings are each 41 feet wide by 72 feet deep, leaving the connecting center 104 feet by 36."[14]

A series of arcades with large round arches, like those found in California mission quadrangles, flank the Castañeda's wings and courtyard. Here, however, no rectangular capitals or bases, like those of the mission piers, are found. The pitched projecting roof of the Castañeda is constructed of a composition material imitating roof tiles. Facing the railroad tracks, the facade of the hotel has a small central tower rising above the arcade and through the roof. This tower is rather Baroque in character with its open arches, engaged columns, angle buttresses, ogee cap, and urns. Ornamental mixtilinear parapets, like those on many California mission church facades, are placed at the ends of the wings of the Castañeda. Bull's eye ventilators are cut into these parapets. The first story openings of the hotel are arched, while those of the second story are rectangular in form. Semi-hexagonal oriel windows also project at intervals from the upper story. In comparison to Roehrig's Hotel Green Annex, the Castañeda is a simple, symmetrical structure with none of the coloristic effects of the other structure. Nevertheless, it is a handsome building with well-designed details. Its walls give the effect of planar surfaces punctuated by carefully placed openings that is typical of Mission Revival buildings.

The interior of the Castañeda contains no allusions to the California mission. Neo-classical architectural elements, probably ordered from a catalogue, are seen. In the first floor lobby, or office, a paneled, balustraded staircase has a newel post with coffers, rosettes, and dentils. The doors and windows of this room have surrounds made of multi-profiled mouldings topped by modillion cornices. Banded iron columns with rosettes support the ceiling, which is coffered in stamped metal. The dining room has the same interior elements, excluding the staircase. Its original furnishings, a few of which still remain in the building, have an abundance of twisted posts. The effect of these rooms, whose wood has unfortunately been painted, is typical of interiors of the 1890s. Before they were painted and when they contained their original furnishings, they undoubtedly were more impressive than they are now.

"On the ground floor are the usual offices, billiard and bar room, lunch-counter room and kitchen, dining room, kitchen, silver and china closets, ice rooms, bakery, and sample room for drummers. . . . The interior finishing is exquisite, cypress and maple being

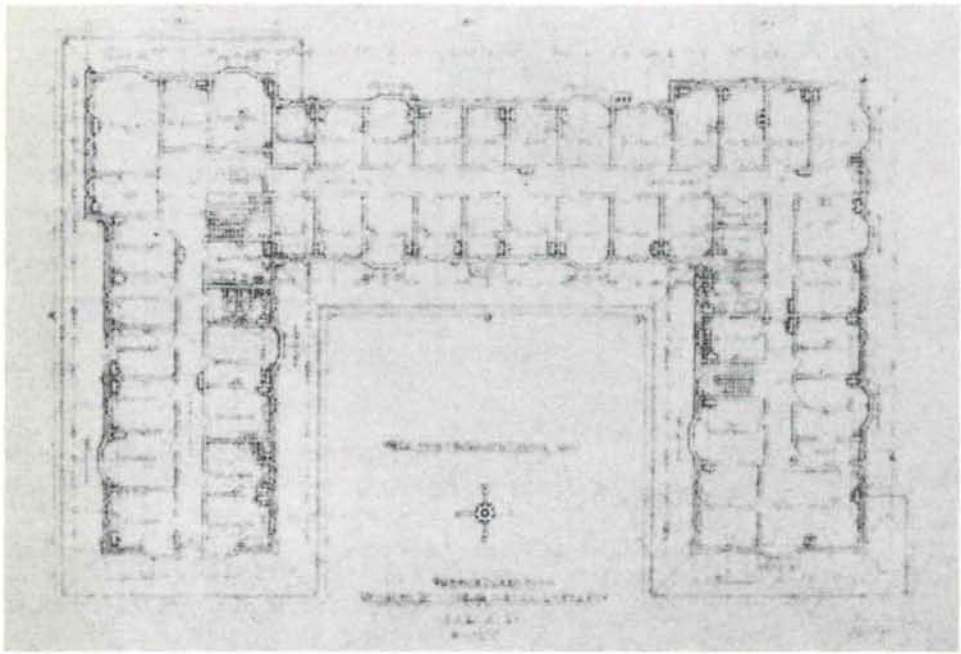


First Floor Plan

the chief woods employed, while the ceilings are stamped steel and the walls either painted or papered in self-colored felts. Of the furniture it may be said that the Harvey Eating-house Systems expended $30,000 to conform to the building.

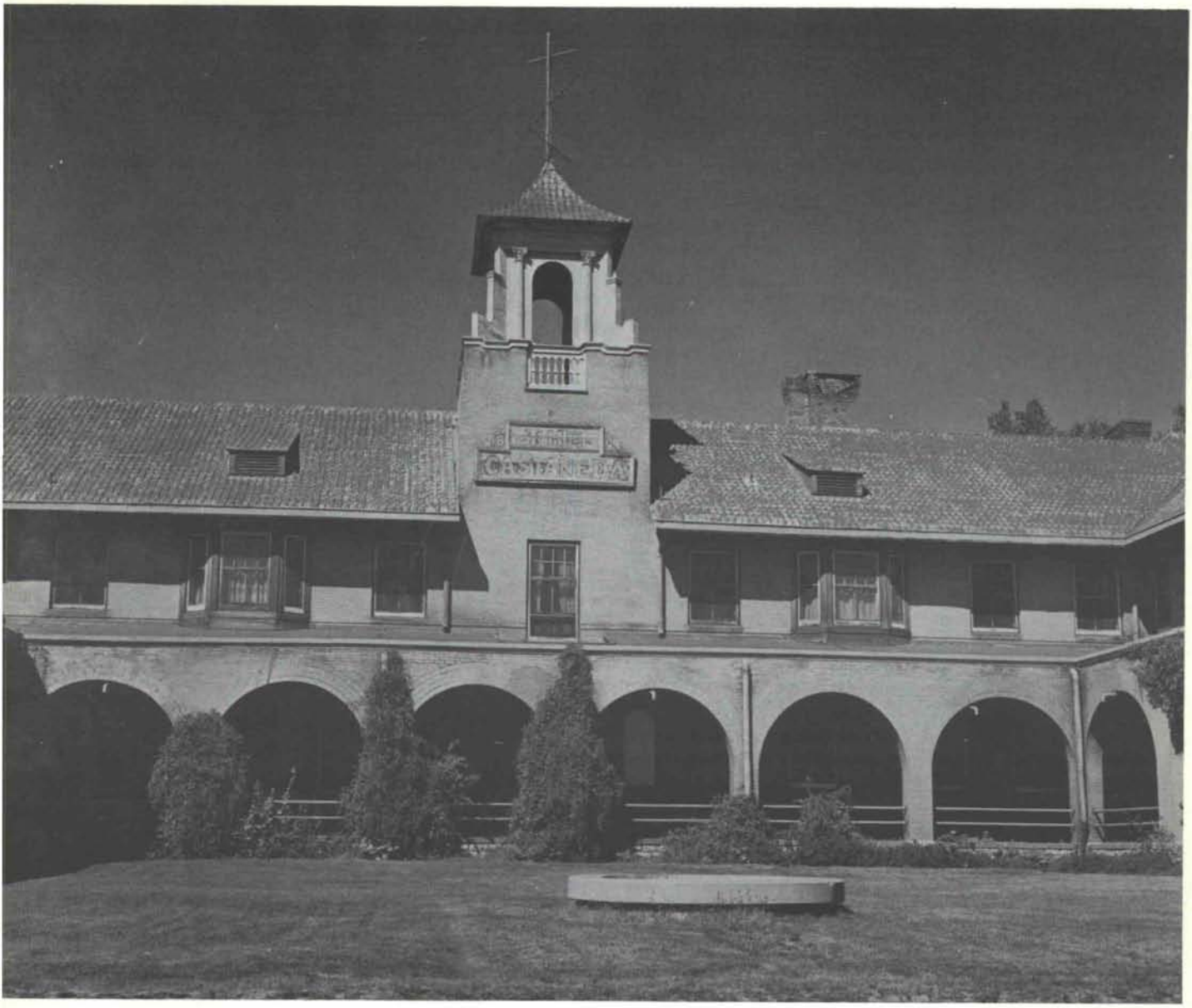
"The office is 34 x 29 feet, cypress finish, steel ceilings, walls painted terra cotta with incrusta walton trimmings, mahogany furniture upholstered in plush, and consisting of single and double settees, lounging chairs, rockers and arm chairs, while individual writing desks substitute the usual writing table. A magnificent flight of stairs, in solid oak, gives access from the office to the upper floor. The bar and billiard room is a bijou, defying description. Octagonal settee in oak and leather, ogee cypress bar across the corner, sideboard of glass and cypress, cut glass Flemish tankards, hand painted china, handsome jardinieres, oxidized brass chairs and small tables—in a word, a place where one can sit for hours to enjoy the beauty of the surroundings. The dining room is 54 x 35 feet, finished and furnished in tobacco brown, 16th century design, cardinal color for walls, fishnet lace and ecrue shades for windows, side-boards, tropical plants, table service of solid silver, cut glass and finest china, with nothing omitted that might add to comfort, convenience or beauty."[15]

In addition to the rooms described above, the first floor of the



Second Floor Plan

These reproductions are from photographs taken of the original, but badly faded, plans.



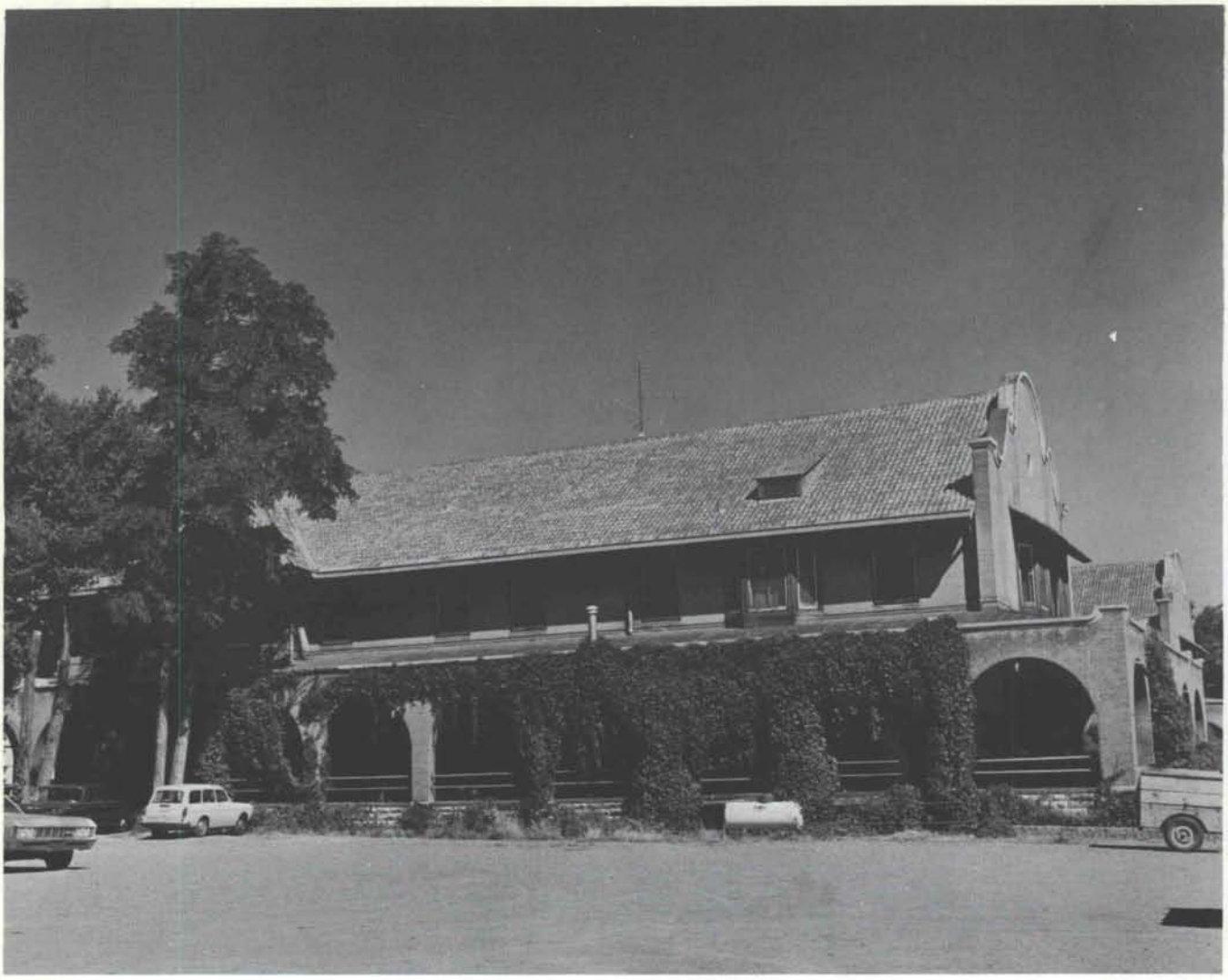
Castañeda contained ten rooms for railway company offices.

The second floor of the Hotel Castañeda also once had sumptuous furnishings.

"On the sleeping floor carpets of axminster velvet cover the halls, grill work and silk tapestries close apertures, rooms are covered in Wilton or spread with Turkish rugs, while the furniture in mahogany or maple consists for each room of wardrobe, dresser, washstand, writing desk, lounging chair, rocker, decorated crockery, imported bedstead of brass and black enamel, box springs and 40-pound hair mattress. The rooms, each with walls painted in different color or tint, are large, light and well ventilated . . ."[16]

In plan the second floor had a series of rooms, each with exterior exposure, separated by a long, U-shaped corridor. A bathroom and lavatory were placed next to the two staircases.

Finally, the basement of the Castañeda had wine, grocery and storage cellars, work shops, and boiler rooms. A twenty-five horsepower boiler supplied steam for the cooking apparati in the kitchens, while two fifty horsepower boilers heated both the hotel and the depot.[17] The building was



"supplied with every contrivance known to the modern hostelry."[18]

The Castañeda Hotel is a fine and fairly early example of the Mission Revival style of architecture. Its interior at one time must have presented a decorative contrast to its simple exterior. As in the California missions themselves, arcades and curving parapets create a striking image here. At the Castañeda, the geometric simplicity of mission motifs is used to form a more modern structure that is utilitarian as well as ornamental in nature. The quadrangle plan found at most California missions here allows the hotel rooms to have exterior exposure, light, and ventilation, while the arcades give the guests verandas on which to sit or stroll.

NOTES . . . .

[1]*The Daily Optic,* XVIII, (November 6, 1897).

[2]*Ibid.,* XIX, (June 16, 1898).

[3]*Weekly Optic and Stock Grower,* (January 21, 1899), 3.

[4]Letter from the Public Relations Department, Atchison, Topeka and Santa Fe Railway Company, April 5, 1971.

[5]*The Daily Optic,* XIX, (April 27, 1898).

[6]"Hotel Green, Pasadena," *The California Architect and Building News,* 19, (November, 1898), 128-29.

[7]It may have been built in 1898, the same year as the Castañeda, because the buildings reproduced in *American Architect* were usually constructed the year before.

[8]*The Daily Optic,* XXI, (January 30, 1899).

[9]*Weekly Optic and Stock Grower,* (January 21, 1899), 3.

[10]*The Daily Optic,* XIX, (September 8, 1898).

[11]*Ibid.,* XX, (April 4, 1899).

[12]*Supplement to the Las Vegas Daily Optic, Building Edition,* (April 15, 1899), 10.

[13]*The Daily Optic,* XIX, (June 16, 1898).

[14]*Supplement to the Las Vegas Daily Optic, Building Edition,* 10.

[15]*Ibid.,* 10.

[16]*Ibid.,* 10.

[17]*Ibid.,* 10.

[18]*Ibid.,* 10.

(Continued from page 11)

amendments to the measure. These amendments would provide a federal subsidy for the cost of converting tools to metric standards. Thus far the bill, which encourages a 10-year conversion to a predominantly metric system in this country, has not been brought up for a vote by its sponsor, Rep. Olin Teague (D-Tex.). The Senate Commerce Committee, which passed a metric conversion bill in the last Congress, is waiting for the House to act first before taking up S. 100, its version of the legislation, sponsored by Sen. Claiborne Pell (D-R. I.).

Other issues of interest to architects currently under consideration by the Congress include solar heating and cooling, OSHA, and historic preservation appropriations. The AIA has testified before several Senate committees on the solar heating and cooling demonstration act, already passed by the House, which would provide federal support for the development and application of such hardware. The Institute supported full funding for the historic preservation programs administered by the National Park Service, and has been carefully watching the Legislative Appropriations bill for mention of the West Front of the U. S. Capitol. So far no request has been made for funds to extend the West Front, nor, for that matter, for funds to restore it. The AIA would like to see an appropriation for the Architect of the Capitol to prepare a comprehensive master plan for Capitol Hill, and we are strongly urging that this be done before any further construction is proposed. *N. G.*

GSA ENERGY CONSERVATION GUIDELINES

The General Services Administration announced the publication of "Energy Conservation Design Guidelines for Office Buildings."

Prepared by The American Institute of Architects Research Corporation, Dubin - Mindell - Bloome Associates, consulting engineers, and Heery and Heery, architects, under a professional services contract with GSA's Public Buildings Service, guidelines provide the first comprehensive criteria for conserving energy in the design, construction and operation of office buildings.

Commenting upon the publication of the guidelines, John P. Eberhard, AIA, president of the AIA Research Corporation, said, "We were happy to have the opportunity of participating in this leadership project under GSA. We believe that these guidelines will be useful for the design professions in designing office buildings which will conserve energy.

"But," Eberhard added, "we particularly appreciate the fact that GSA is using the 'energy budget' approach rather than specifying detailed design requirements."

The document proposes an "energy budget" of 55,000 BTU's per square foot per year. This objective could be achieved through a variety of methods, permitting a range of design "trade-offs" in such factors as siting, HVAC systems, and building orientation, and allowing architects and engineers the greatest latitude in design.

The study contains more than 185 ideas for conserving energy in building design, construction and use. Technical aspects include site selection, building planning and orientation, power and lighting requirements, solid waste disposal, and heating, ventilation and air conditioning needs.

Copies of the guidelines may be obtained for $2 by writing to GSA's Business Service Centers, located throughout the country.

STRENGTHEN HIGHWAY BEAUTIFICATION ACT, SAYS AIA

The American Institute of Architects has recommended the development of comprehensive motorist information systems to control and replace billboard advertising along the nation's highways.

In testimony on the Highway Beautification Act of 1974, Robert Burley, AIA, chairman of the Institute's Commission on Environment and Design, called for further research to improve the design and performance of motorist information systems and for technical assistance to the states to develop and implement such systems.

Burley, a resident of Waitsfield, Vermont, spoke before the Subcommittee on Transportation of the Senate Public Works Committee, which is considering legislation to amend the Highway Beautification Act of 1965. In his statement Burley cited the Institute's support of the act's intent to preserve natural beauty and improve the safety and recreational values of the nation's highway system. These objectives have not been achieved, however, and the law must be strengthened to encourage the states which are taking leadership in this area.

The AIA believes that highway beautification should be an integral part of transportation planning and not merely a remedial measure to patch up environmental damage that has already occurred, said Burley. He noted the neglect of such considerations as landscaping, scenic enhancement and motorist information systems in the planning of federally-assisted highway projects, and stated, "We should not have to apply a sprinkling of beautification programs after the fact to rectify such neglect."

The AIA recommended amendment of the Highway Beautification Act in three areas: more stringent restrictions on billboards legible from federal interstate and primary highways; provisions which would permit states to use either cash compensation or amortization techniques to facilitate removal of billboards and junkyards, and federal support for research to develop a comprehensive "design" approach for motorist information in each state.

new mexico architecture nma

Published bi-monthly by **New Mexico Society of Architects, American Institute of Architects,** a non-profit organization.

Editorial Correspondence should be addressed to John P. Conron, Box 935, Santa Fe, N. M. 87501. 505 983-6948.

Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the publishing organization.

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Subscriptions: Write Circulation, New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104. Single copy $1.00. Yearly subscription $5.00.

Change of address: Notifications should be sent to New Mexico Architecture, Box 7415, Albuquerque, N. M. 87104 at least 45 days prior to effective date. Please send both old and new addresses.

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Additional copies of NMA available from John P. Conron AIA/FAID, P. O. Box 935, Santa Fe, N. M. 87501.

PRINTED BY
HALL-POORBAUGH PRESS, ROSWELL, N. M.

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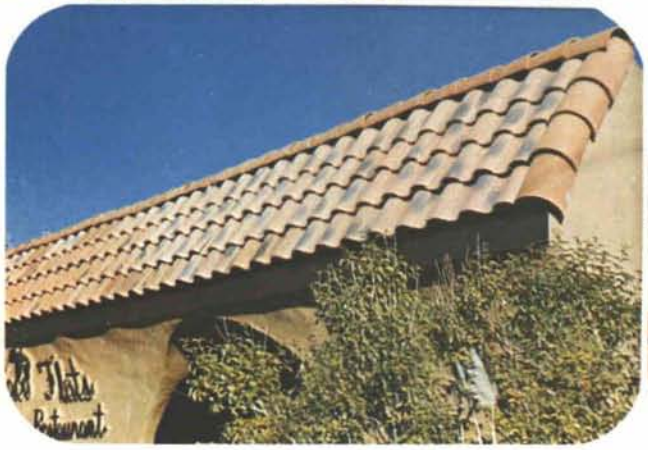

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Vol. 16, Nos. 5 and 6