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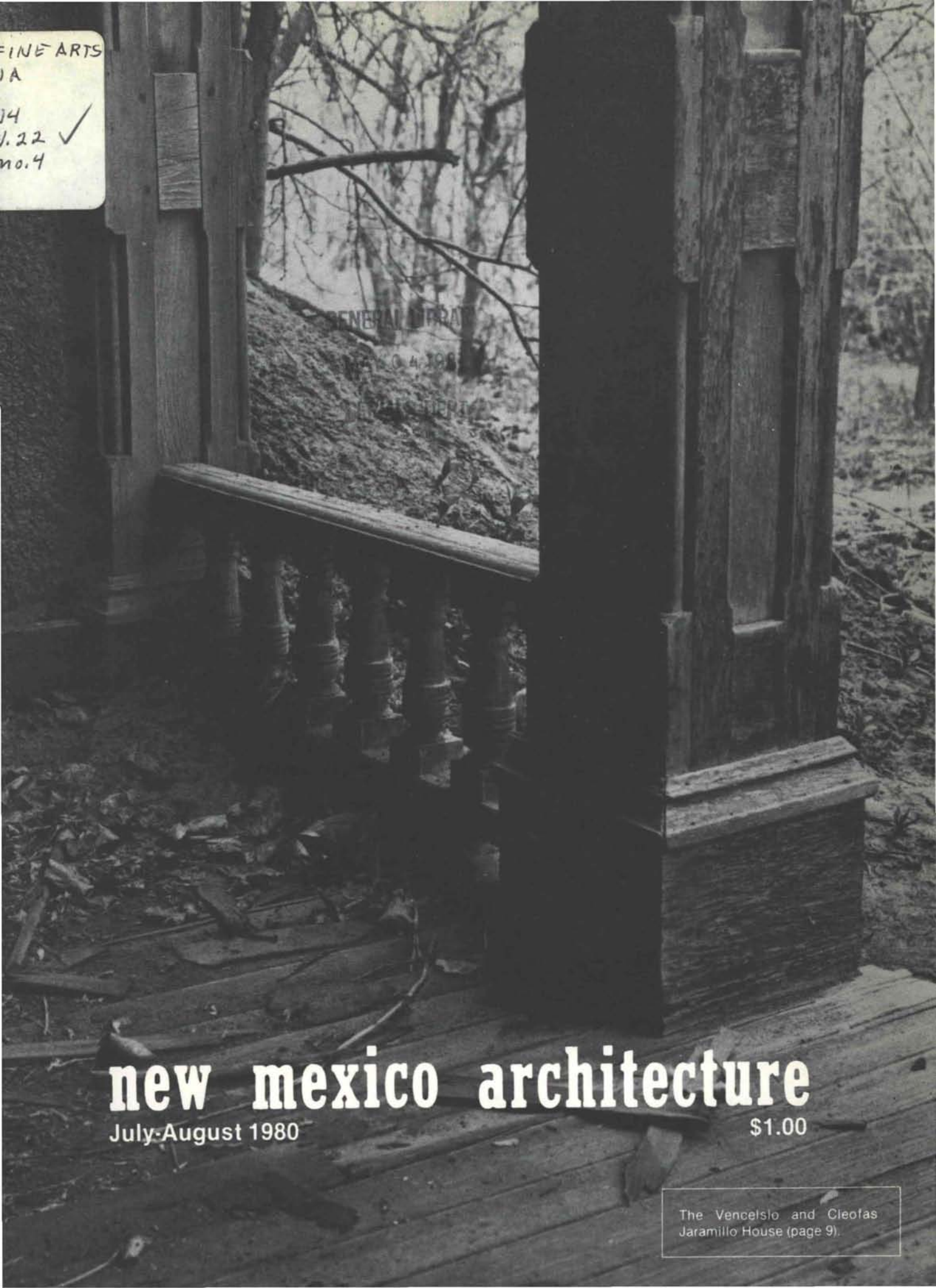

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The Vencelslo and Cleofas Jaramillo House (page 9).

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nma

• vol. 22 no. 4 •

• july-aug. 1980 • new mexico architecture

IN THIS ISSUE:

I see in the newspapers that the government is to aid the automobile industry with a billion or more dollars gleaned from us taxpayers. It appears that Vacillating Carter intends to use our money to aid this ailing industry with low interest loans to its dealers and to provide the manufacturers with development funds.

In response to this subsidy General Motors has "pledged its autos will average 31 miles a gallon by 1985." (**Wall Street Journal**, July 10, 1980). Its autos will "average" this great advancement in fuel economy! This reads to me that they plan to build some cars that get less than 31 mpg. I understand that some imported cars are already achieving a rating of 60 mpg. Is Detroit for real?

I hear on the TV the industry leaders and their labor union bosses calling for restrictions on Japanese imports through duties or "volunteer" cut-backs on shipments to the USA. As I see it, Japanese cars are selling to American buyers, not because they are built in Japan, but, rather, because they give the buying public what it wants; Detroit is not.

I would guess that Simplistic Reagan, if elected to the presidency, will grant to that industry even more aid and comfort. Mr. Anderson, what say you?

Detroit should not be subsidized to continue to drag its feet. Let the American automobile industry join the reality of the 1980's NOW. Can we really wait until 1985 or later? —JPC

☐ ☐ ☐ ☐

Fuel Economy Department
Government Speeders Division

On May 15 between Albuquerque and Santa Fe I was passed by U. S.-G42-28921 and N. M. National Guard CG-4506.

Earlier in the month N. M. plate No. 3 —Secretary of State—went whizzing by on its way to Albuquerque.

Dear readers, send in license numbers for publication.

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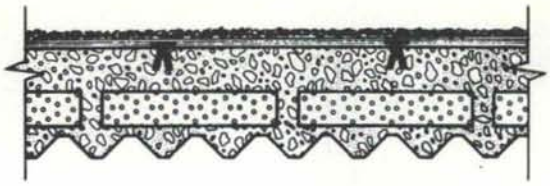

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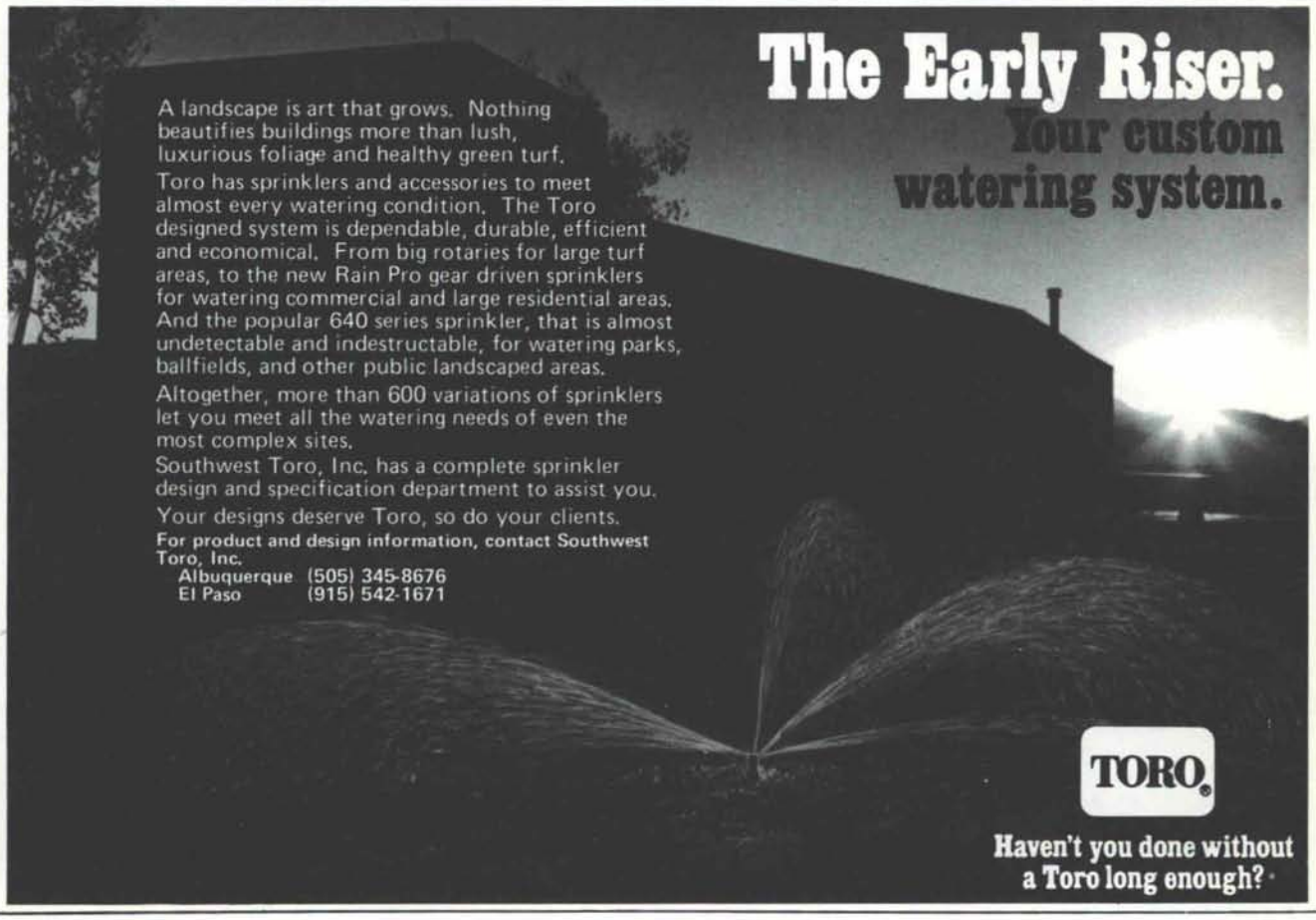

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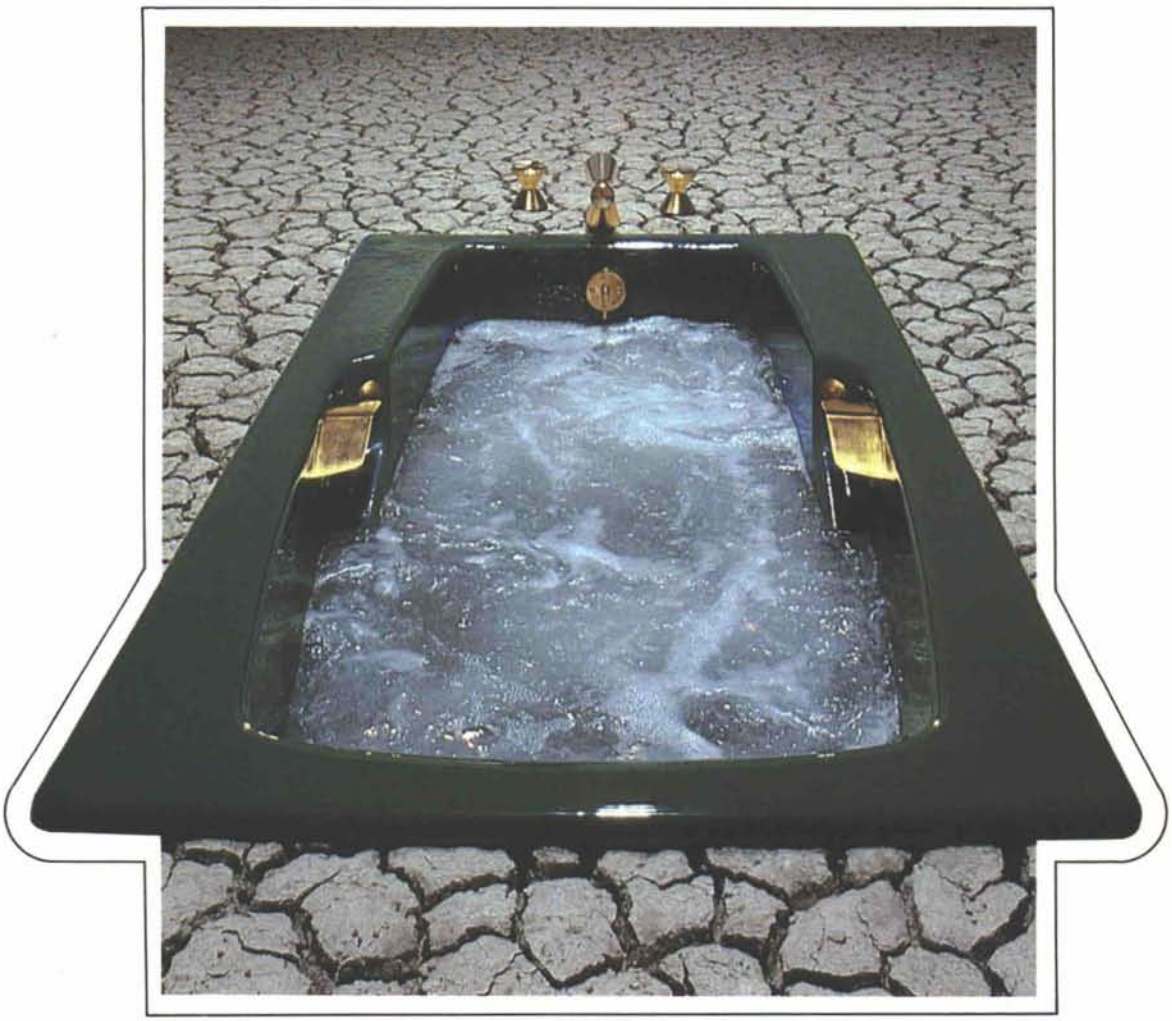

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NATIONAL ENERGY POLICY IS NEEDED NOW. AIA TELLS DEMOCRATIC AND REPUBLICAN LEADERS.

WASHINGTON,D.C., May 9, 1980--The American Institute of Architects has called on both major political parties to mobilize the nation's resources and the government toward implementing a comprehensive national energy policy based on energy efficiency and conservation.

Testifying at recent hearings of the Democratic and Republican platform committees, AIA First Vice President R. Randall Vosbeck, FAIA, and Executive Vice President David O. Meeker Jr., FAIA, said, "possibly the most important leadership challenge before the entire nation is to establish a comprehensive national energy policy for the immediate future and the 1980s."

The AIA urged both parties to provide "forceful leadership in adopting appropriate strategies and policies to achieve the nation's energy policy objectives...to enlist citizen attention and support."

Vosbeck and Meeker offered the AIA's assistance and outlined various approaches toward resolving the energy crisis in the built environment as well as in transportation and industry.

Efforts by both parties are "crucial in mobilizing the nation's resources in this long-term policy challenge," the AIA spokesmen said.

"This challenge," they noted, "remains unmet by our nation, its political leaders and policymakers." Six years after the first U.S. economic shocks due to Middle Eastern oil cutbacks, "our country has yet to adjust its energy demand and economy to ever-fluctuating foreign energy costs and supply."

Taking "proper action on an energy policy that reduces energy demand will save lower-income Americans billions of dollars in future energy costs"--costs that are translated into inflated prices for rent, food and transportation.

"The high cost of imported energy will continue to undermine the stability of American and world economics until appropriate energy policy action is taken," the AIA leaders stated. "In 1972, the U.S. oil import bill was $4.5 billion; in 1979, it was well over $60 billion. By the late 1980s, annual oil imports are expected to cost over $125 billion."

Vosbeck and Meeker said "a major factor in solving the energy crisis is the need to implement energy-conscious building design measures and other energy conservation measures as national policy. These initiatives represent using energy more efficiently, not simply using less."

Studies by the AIA have concluded that "by improving the design of new buildings and through modification of older ones, approximately 20 percent of the current total U.S. energy use could be saved," both groups were told. "Energy efficiency is the cheapest, environmentally safe and most productive way of getting more energy." This means:

--more energy-efficient designed buildings, which requires implementation of building energy performance standards (BEPS) "to establish energy performance standards as initiatives to improved design and technology;

--more efficient and available public transportation;

--more efficient and energy-conscious design components in building construction;

--rebuilding urban centers emphasizing urban energy conservation and retrofitting the existing stock of buildings;

--greater emphasis by industry on developing improved energy-efficient production processes.

The AIA stressed that "a barrel of oil saved through increased energy efficiency is less exspenxive and as useful as a barrel produced through conventional exploration."

To facilitate a coordinated and comprehensive national energy policy, basic strategies should be expedited by federal, state and local governments that include initiatives in building and urban design, transportation and industry, Vosbeck and Meeker said.

The AIA's specific policy recommendations for the built environment include:

--utilizing not only the most efficient equipment and systems for heating, cooling and ventilation in design, but also employing total design strategies for energy-consciousness.

--taking advantage of passive solar design elements in the siting of buildings;

--supporting solar design and equipment facilities for commercial, industrial and residential structures;

--developing incentives to stimulate building design and retrofit modifications, especially passive solar design;

--starting the phased implementation of BEPS immediately;

--establishing educational training for student architect/engineers in energy efficient technology and design at colleges and universities.

NMSA ANNUAL MEETING TO BE IN SANTA FE
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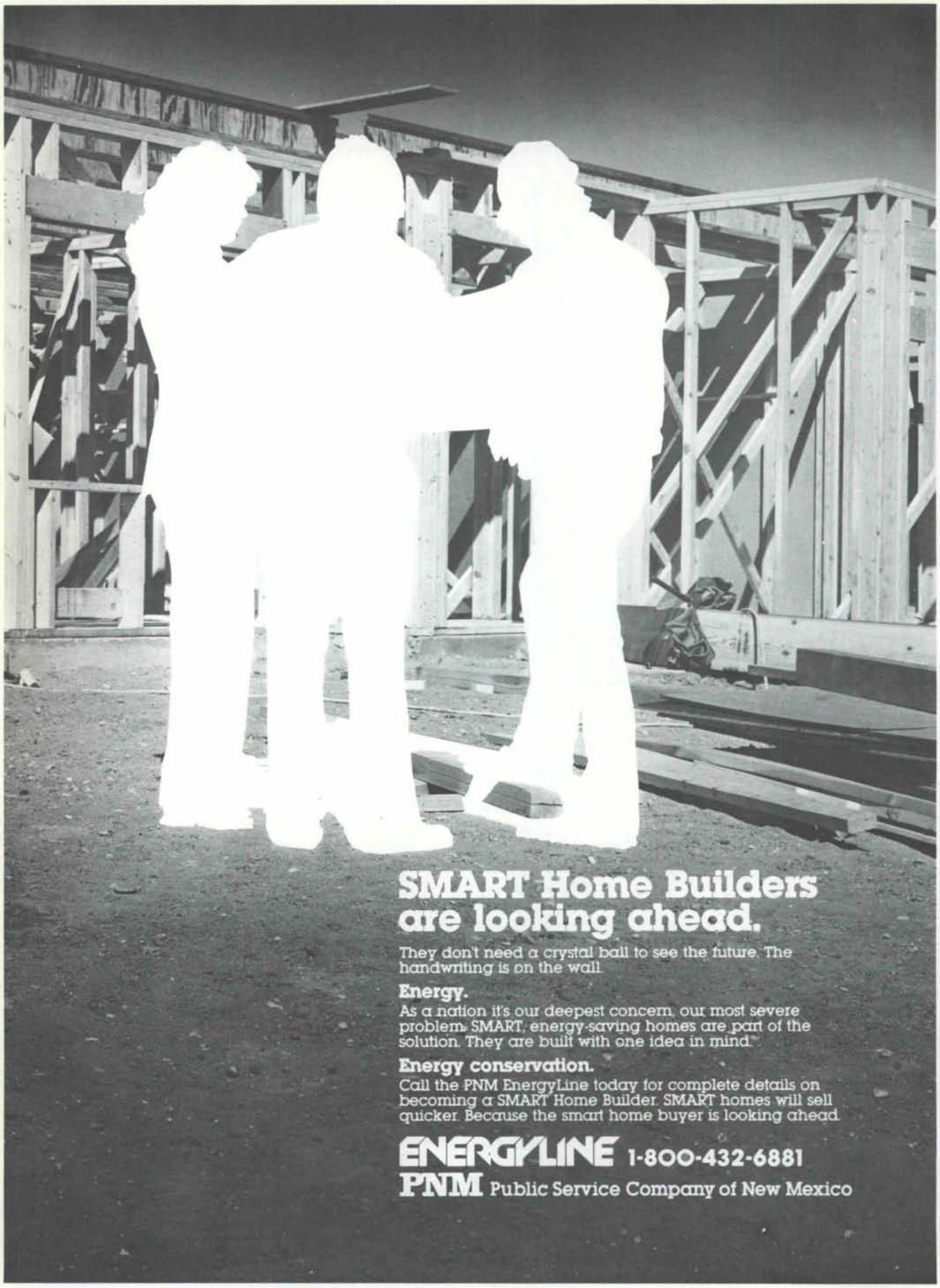
The New Mexico Society of Architects will hold its annual meeting November 6,7,8, 1980 in Santa Fe. The New Mexico Section of the American Society of Landscape Architects will join with the architects to broaden the scope and content of the conference.

Speakers scheduled to appear include: William Pena, a founding partner of Caudell, Rowlett and Scott in Houston, Texas; Anthony Eradley, Dean of the Department of Architecture, University of Kentucky; Robert Harvey, Landscape Architecture Department, University of Iowa and Richard Hagg, from Seattle, Washington.

An Awards Banquet will climax the three day affair. John P. Conron, FAIA, is General Chairman of the meeting.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The Jaramillo House

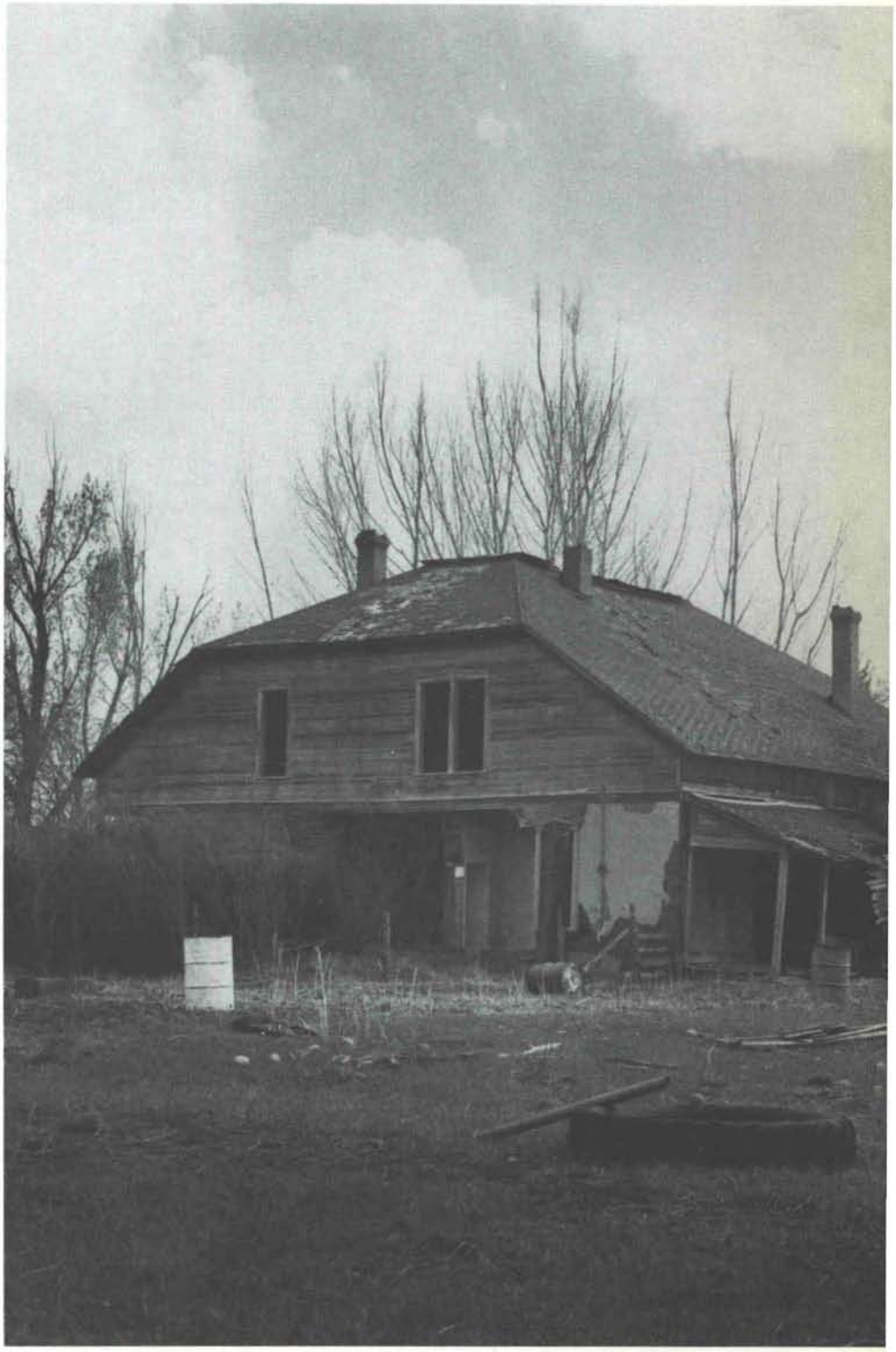
by Edward Fitzgerald and John Bucholz

Architecture in New Mexico changed little during the more than two centuries of Spanish colonial rule. Isolation from trading centers, a demanding environment and resultant impoverishment left little room for innovation. However, with Mexican independence in 1820 and the opening of the Santa Fe trail in the following year, trade with the United States grew. Frances Swadesh, in her excellent book, *Los Primeros Pobladores* (1974), has observed that this highly profitable trade with the United States created a small class of merchants in New Mexico who were much more affluent than their neighbors. She also notes that while the growth of this class was most pronounced in the main population centers of Santa Fe and Albuquerque it also developed at a slower pace in the smaller northern communities.

Following annexation in 1848 American influence increased and became a major factor after the arrival of the railroad in 1880. The railroad brought New Mexico into the mainstream of American culture and resulted in a flood of American architectural fashions that were or had been in current use on the east coast. A wide selection of building materials and manufactured items available to New Mexican builders for the first time was also conducive to change.

This change, however, was largely confined to communities with access to the railroad and to mining towns controlled by Americans. When a remote village was affected it was usually because the local merchant wanted a home that would reflect his new-found prestige. Unlike most other villagers, the merchants had access to the new styles of architecture and to the manufactured building materials through their commercial connections. A fascinating example of this is the turn of the century home of Venceslao and Cleofas Jaramillo in El Rito, New Mexico.

Venceslao Jaramillo, the son of a store owner, figured prominently in the development of New Mexico. During his lifetime, Vencesleo was



Drawings - Edward Fitzgerald — Photographs - John Bucholz

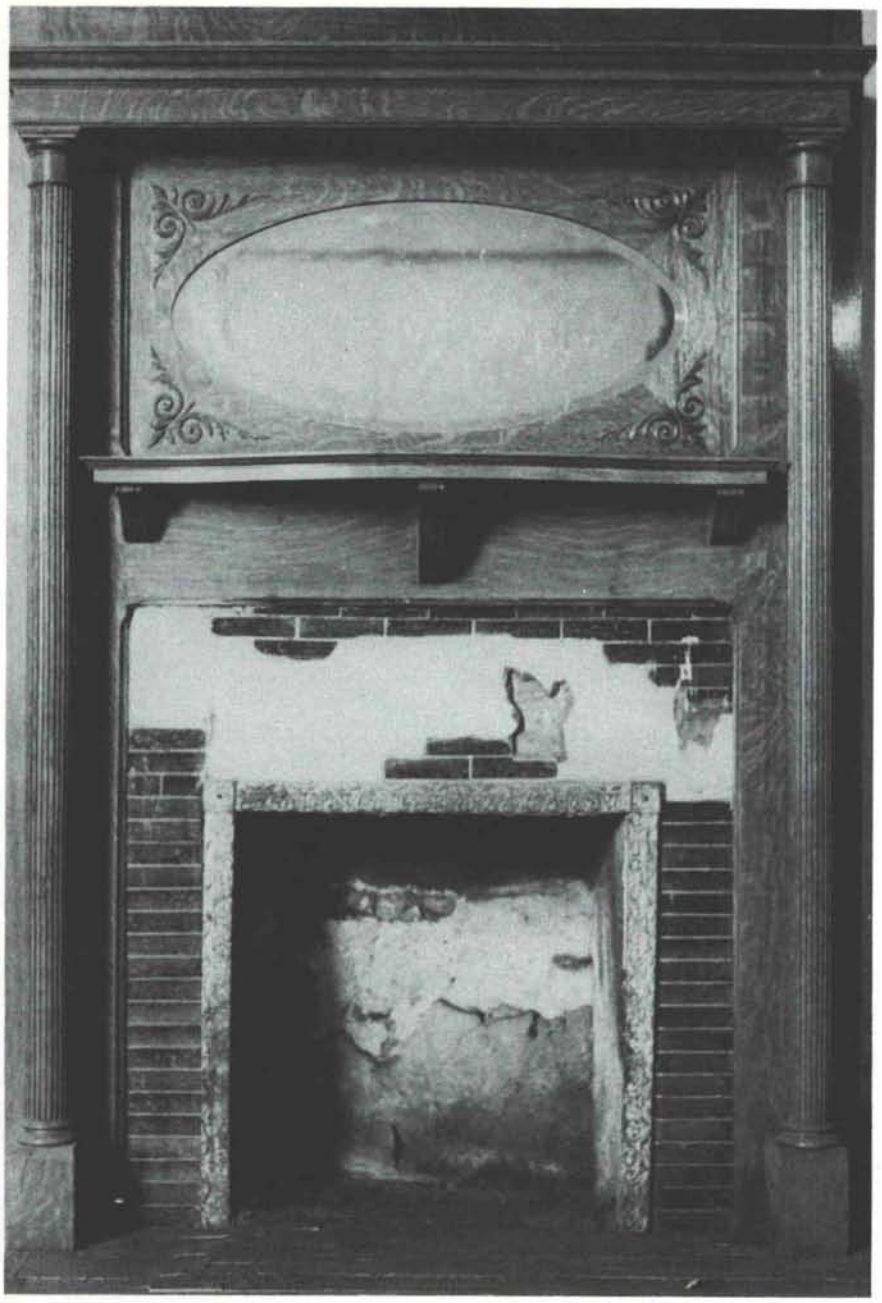
one of four colonels on the staff of territorial governor Otero, a state senator, state chairman of the Republican party and a respected merchant and stockman in the El Rito area. Venceslao's wife, Cleofas, was a member of an esteemed pioneer family in the Arroyo Hondo area. Her father, too, was a merchant. Later in life, Cleofas authored several books, including an autobiography, *Romance of a Little Village Girl* and a book of Spanish folklore, *Shadows of the Past.* She also founded La Sociedad Folklorica in Santa Fe to preserve the Spanish folklore of New Mexico.

Cleofas and Venceslao were married in July of 1898. According to Cleofas, in her autobiography, they returned to El Rito following a honeymoon and agreed to build a new home. Cleofas planned the eight-room house and Venceslao contracted the carpenters. The decision to add a second story was made after the eight rooms of the ground floor were finished. Manufactured building materials for the house were shipped west by train from St. Louis, Chicago, or possibly Michigan, transferred to the Denver and Rio Grande narrow gauge railroad and unloaded at Barranca, New Mexico. These materials which included two, seven-foot, oak, fireplace mantels; cherrywood railings and banister; stained glass and expensive wallpaper were then transported by horse and wagon to El Rito. The home cost $10,000 and was completed around 1900. It is an unique blend of the eastern Queen Anne architectural style and New Mexican Folk Territorial.

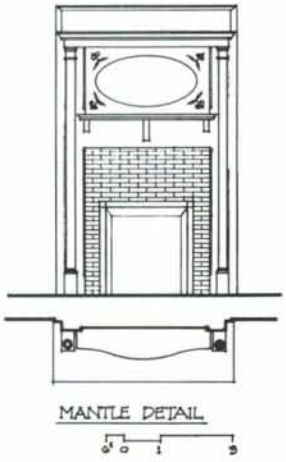
Queen Anne architecture originated in England around 1870 and came to the United States shortly thereafter. It's original derivatives were English domestic architecture from the Medieval and Renaissance periods. The Queen Anne style is characterized as picturesque; irregular in silhouette and massing with an asymmetrical floor plan. Great emphasis was placed on materials and craftsmanship.

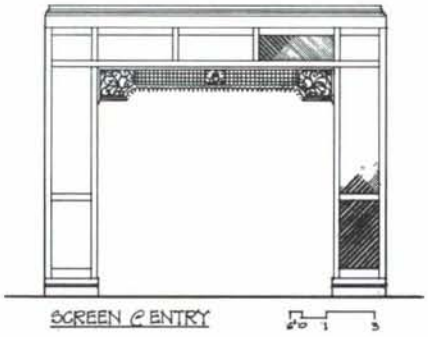
In this country Queen Anne design took on a new personality. It

Column at front porch. Folk version of the Territorial style based on the Greek revival.



Golden oak mantel in living room. Typical of those advertised in building magazines of that period.





became the vehicle for imaginative minds and many new ideas were generated. Perhaps the most significant of these ideas was the "living hall." Inspired by the medieval hall, the traditional entry hall was expanded into a large, central, circulatory space that in addition to an entry featured a fireplace and a staircase. The living hall became the core of a house off of which other spaces flowed. This flow of space within and around bay windows, ingle nooks, elaborate wood screens and open staircases gave American Queen Anne architecture a fluid spatial quality that later influenced the works of Frank Lloyd Wright.

Very different from the irregular outline and flowing, asymmetrical floor plan of Queen Anne was the New Mexican territorial floor plan: a well-defined, symmetrical floor plan based on a center hall and two or more rooms deep. Visual characteristics of this style, which was an extension of the Greek Revival manner that flourished in the East until 1850, include pedimented lintels, bits of molding built up around wooden columns to suggest plinths or capitals and symmetrically organized fenestration. Executed in locally milled wood, this style was clearly New Mexican and distinct from its parent Greek Revival manner.

After 1880 Territorial architecture was no longer popular in the railroad trading centers of New Mexico. However, it continued and flourished in the isolated mountain villages where, in the hands of local carpenters, it evolved into a tradition known as Folk Territorial. Folk Territorial work is distinguished by a charming creativity that is manifested in the naive interpretations of classical details. With hand tools and boundless imaginations local artisans developed New Mexico's most enchanting style of architecture.

The Jaramillo house is basically a Territorial building upon which a number of Queen Anne features have been grafted. The Territorial floor plan is still discernible in the three rooms located on each side of the center hall but the hall is uncommonly wide. It also contains a

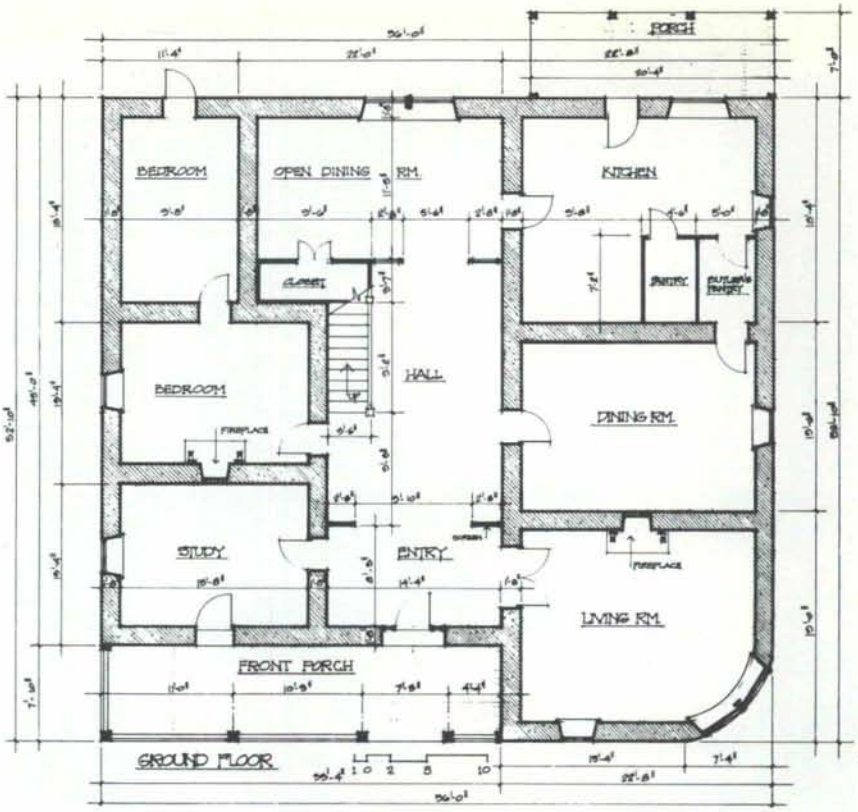
magnificent staircase that, with a balcony, doubles back in its ascent to the second story. Behind the stairs, the hall broadens to form a partitioned dining area. Together, the dining area and staircase diminish the spatial thrust through the center of the house that was typical of Territorial plans.

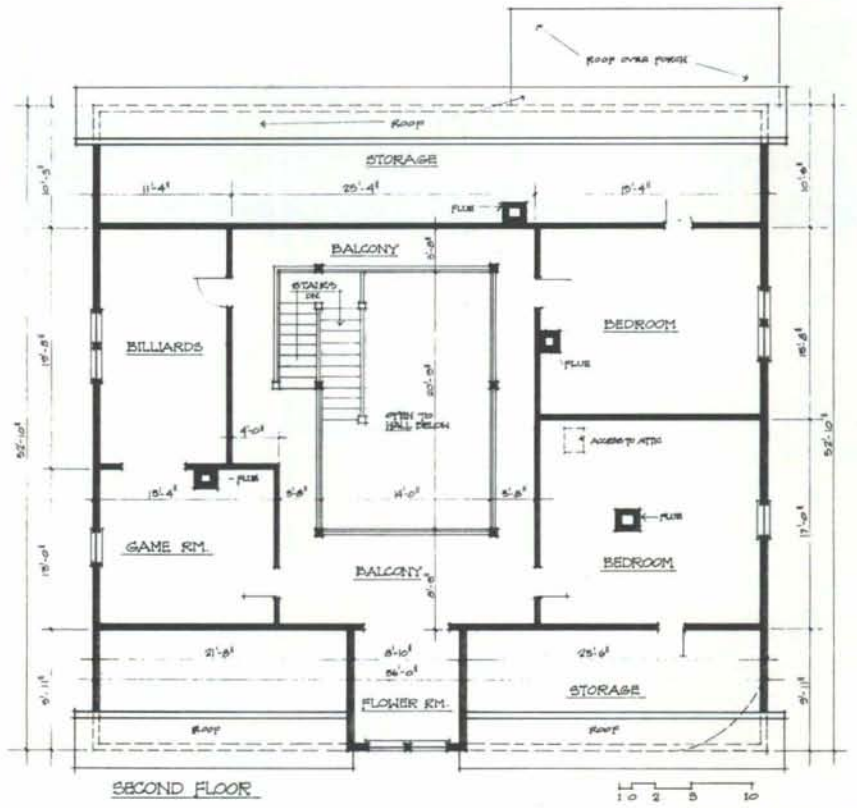
The hall opens, dramatically, through the second story where it is surrounded by a balcony. An ornate, cherrywood, balustrade runs along the balcony and bracketed wood columns support a pressed tin ceiling. With the exception of the brackets, which seem to have been cut by a local carpenter, these details were manufactured outside of New Mexico.

As this central space flows vertically so does it horizontally. It is open to the entry vestible with the exception of a Queen Anne spindle frieze and handcrafted lattice work that indicates the transition of space. Similarly, the opposite end is separated from the open dining room by folding doors and a screen of windows that allows the spaces to run together visually. This absence of distinct partitions between rooms is a Queen Anne feature that is not found in Territorial architecture.

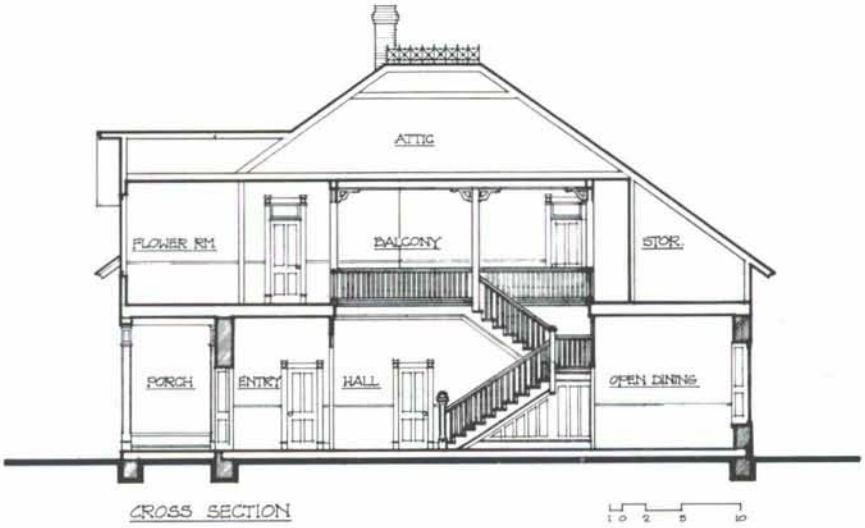
In comparison to the first floor, the rooms of the second floor are arranged in a more symmetrical, Territorial fashion. Two well-defined rooms flank each side of the balcony and a well lighted nook, called the flower room, is in the gable over the front door. The fluted trim around the doors and windows, decorative wall paper and beadboard wainscoating are Queen Anne additions. The deep red and mahogany wood shades of the doors were penciled in by a carpenter.

The exterior of the Jaramillo house is dominated by a somewhat complicated roof. It is a hipped roof with two sides that extend down to the level of the second floor. The top is flat and was once adorned by wrought-iron cresting--a popular element in Eastern architecture of the period. The projecting gable, centered above the front door, signals entry to the house.





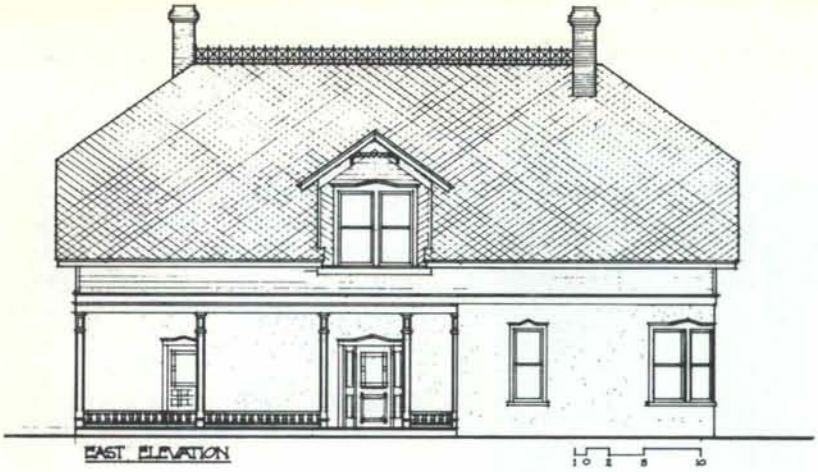
A stairway of two runs ascends to the second floor. The balcony runs all four sides of the stair and open well over the main hall.

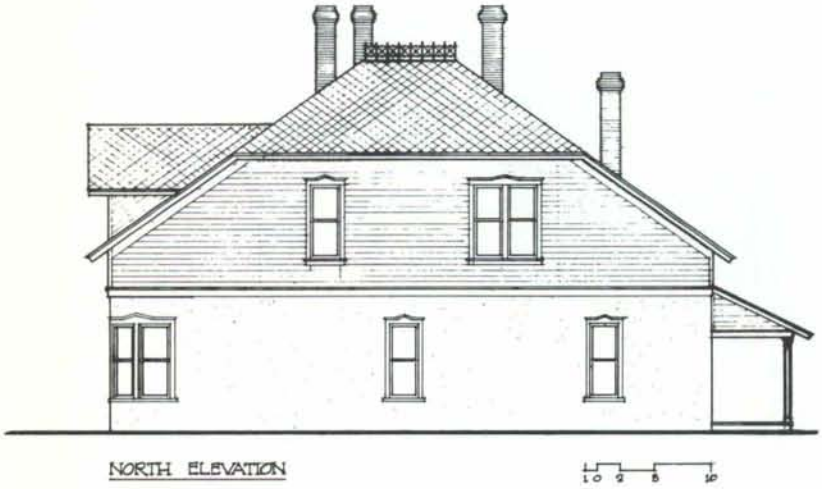


With a peculiar sort of consistency, the intermixing of Queen Anne and Folk Territorial, handmade and factory produced features inside the Jaramillo house is also seen on the outside. The basically rectangular, Territorial outline is broken by an ell that projects rather awkwardly on the right side of the main entrance. This bit of asymmetry, intended to evoke the picturesqueness of Queen Anne, interrupts the front porch which would run the entire length of the house in Territorial architecture. Likewise, the rounded corner of this ell is a modest interpretation of the ubiquitous Queen Anne tower. The deep window sill in this curved section of wall, made possible by the double thickness of adobe, is not unlike the window seats found in Queen Anne houses.

Queen Anne and Folk Territorial are both eclectic styles of architecture. They both accommodate original creative energy. With this freedom the Jaramillo house was built. Throughout the house, stained glass; elaborate, machine cut hardwoods; cast-iron and pressed tin are worked together with a carpenter's simple versions of classical details. This blend of architectures, the noted owners and isolated location of the Jaramillo house make it a rare and fascinating example of New Mexican architecture.

We first saw the Jaramillo house in 1979 and time had brought changes to it. The wrought-iron cresting that had adorned the rooftop was gone. Most of the glass had disappeared from the windows, though, fortunately, the colored glass panels in the front doors remained. The roof was in sad disrepair; even the asphalt tile, which was a later addition to cover the wood shingles, had dried and fallen off. Portions of the ground floor adobe walls were crumbling and where there had been a nice coat of yellow paint on the second floor all that remained was weathered wood. Trees had grown up around the house to the point where only the roof was visible from the highway and the rock-terraced garden Cleofas and built in the front was only a memory.





Thieves and vandals had taken their toll. But not all of its original splendor was gone. The beautifully intricate, Queen Anne, interior woodwork was largely intact and in splendid condition.

Since that time, the old house has been torn down, hopefully to be rebuilt on a speculative basis in Taos, New Mexico. Along State Highway 96 in El Rito, however, one may still see the rambling hacienda that was the home of Venceslao's father and the barn and servants quarters that once served the Jaramillo estate.

E.F. & J.B.

Wooden second story sits on adobe walls. The concrete added at a later date to deter erosion.

The authors wish to thank all of the many fine people without whose help this project would not have been posible. Special thanks go to Mrs. Patrick Martin of El Rito, N.M. who owned the house and to Ben Martinez, Cleofas' 91 year old brother. Very special thanks goes to Bainbridge Bunting from whose wealth of knowledge and excellent writings we borrowed liberally.

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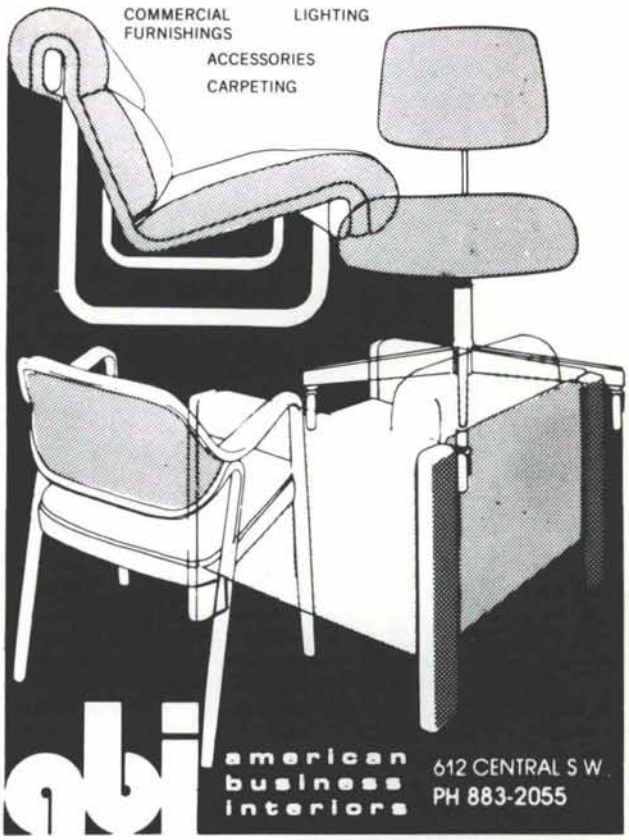

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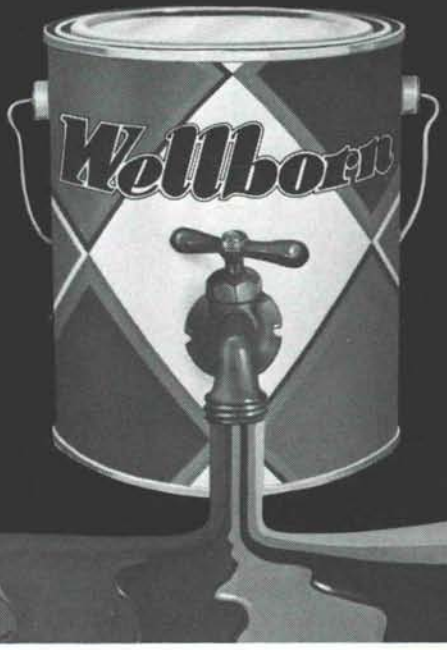

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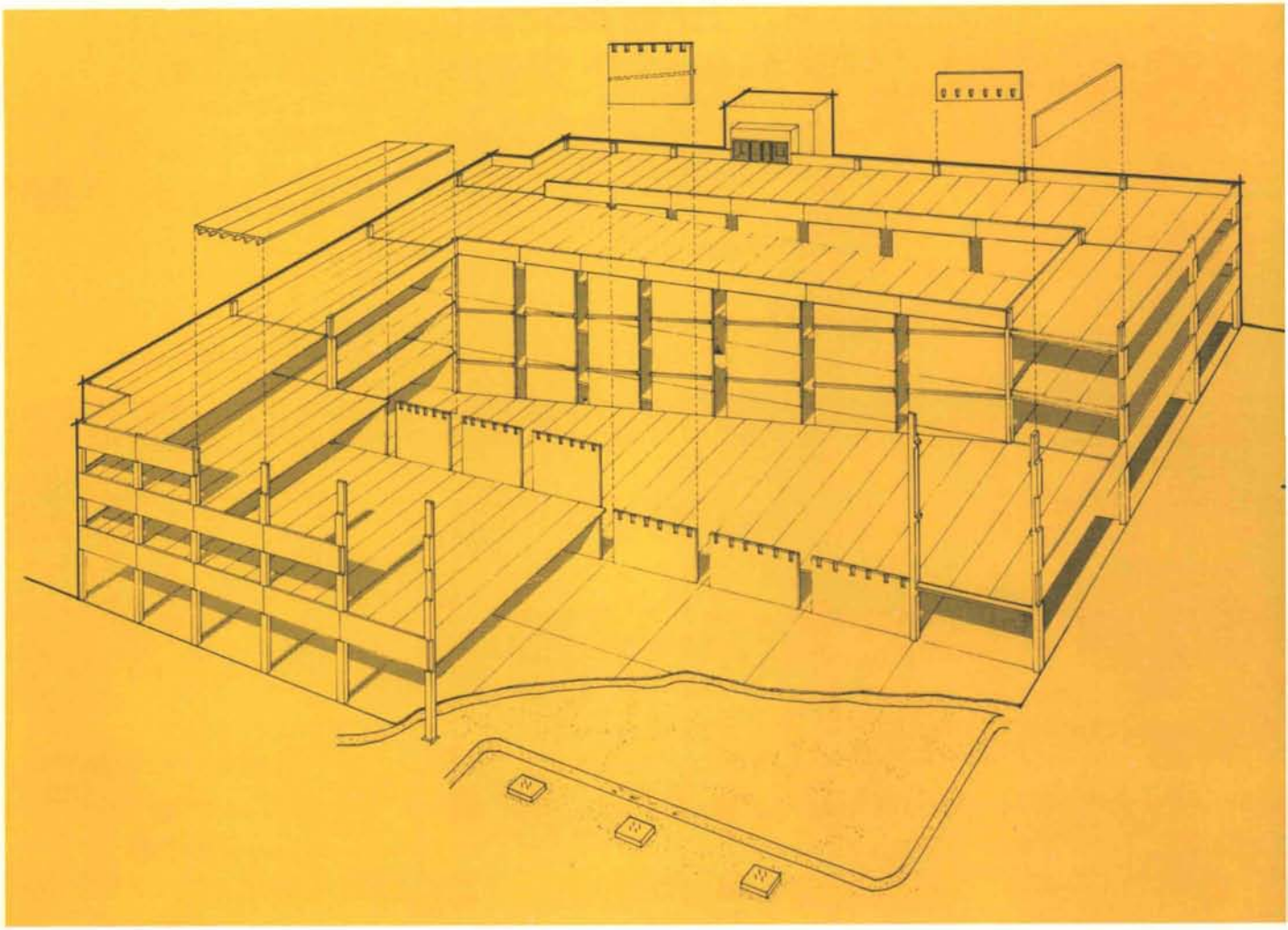

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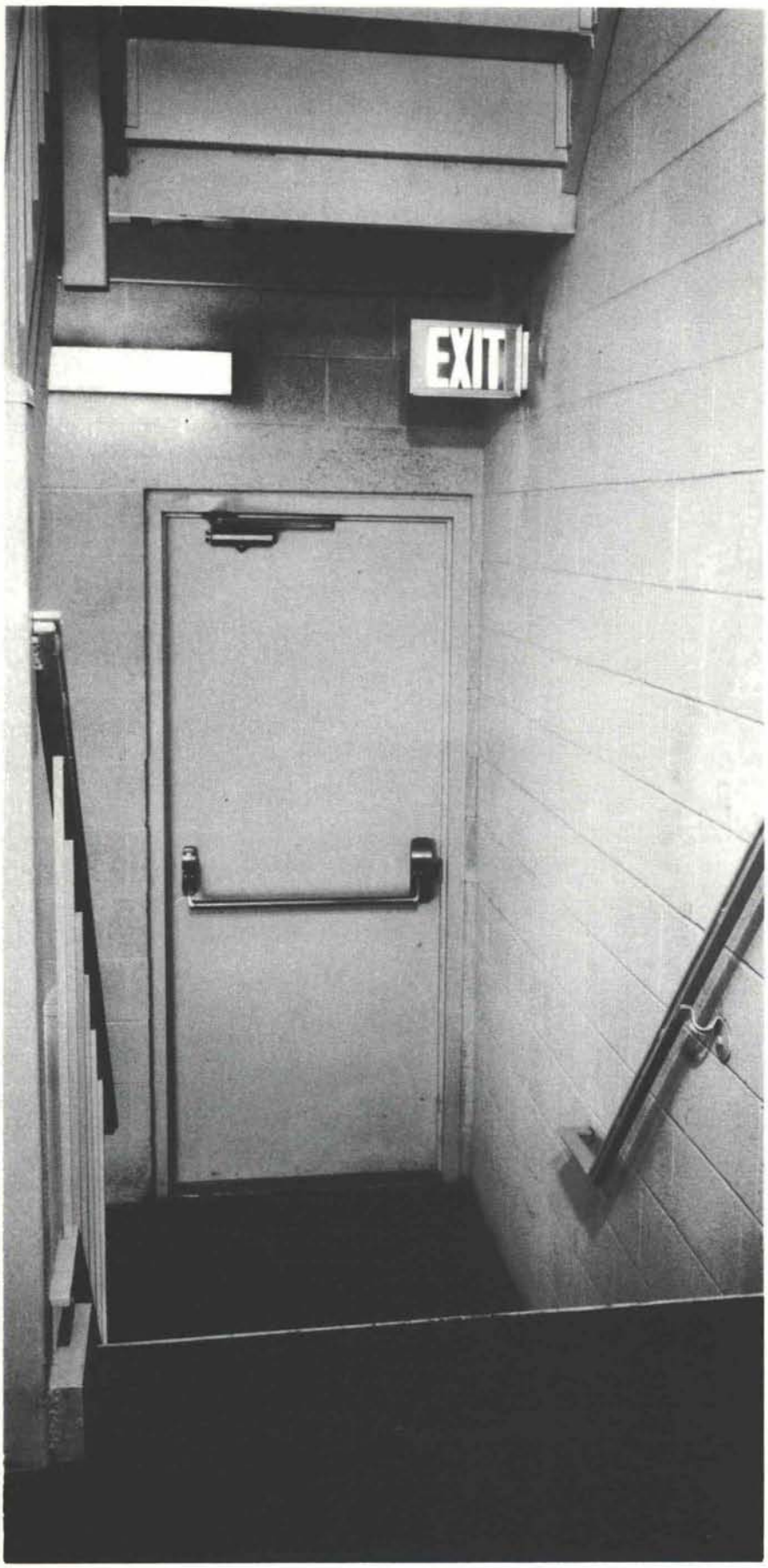

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