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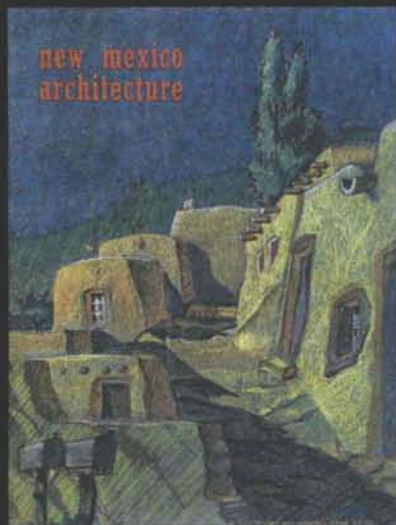
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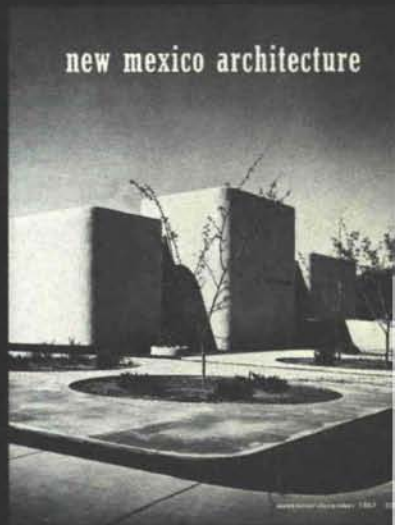
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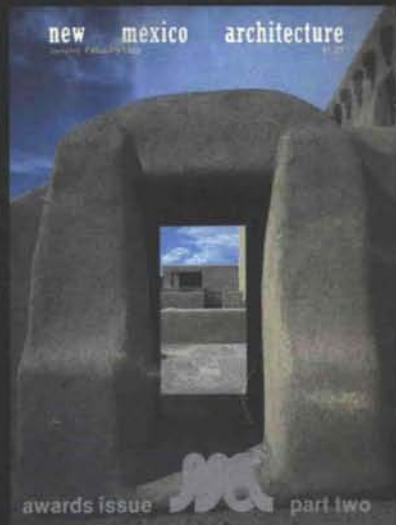
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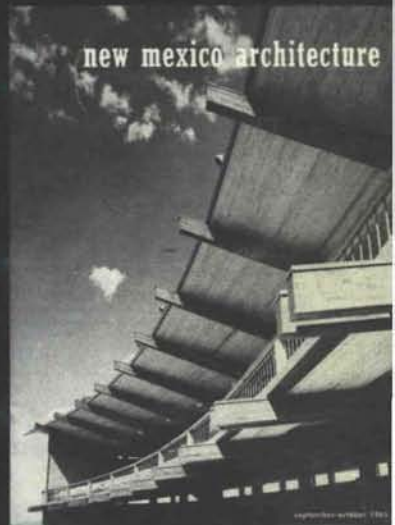
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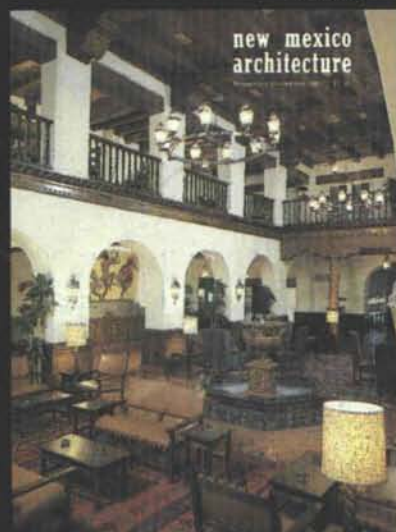
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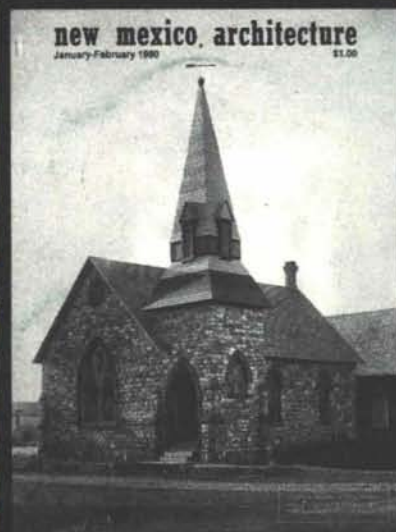
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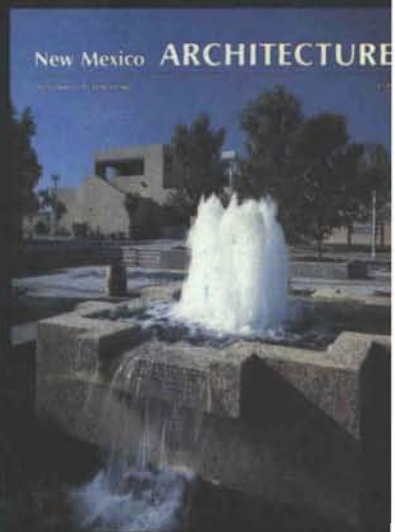
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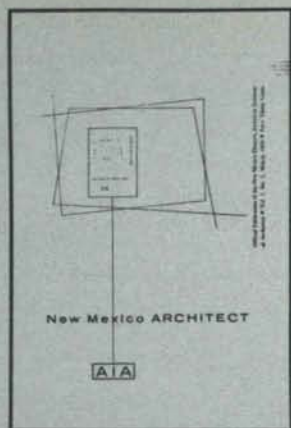
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The first issue, over which "there was so much unhappiness..."
(See Van Dorn Hooker, Page 11)

• vol. 30 no. 3 •

Age works its toll, and even wonder, upon us all—magazines included. I have been forced by the Magazine Committee of the New Mexico Society of Architects to acknowledge, to realize, the age of both **New Mexico Architecture** magazine and my long involvement with it. My hair has greyed; my age is advancing.

□ □ □ □

The reason for this issue is not to bewail the passing of time, but rather to celebrate the exciting and challenging flow of time. This issue, under the Guest Editorship of Chris Wilson, Architectural Historian and member of the Magazine Committee, is a jubilation. It is a rich caloric-laden chocolate cake with thirty flickering candles for which I have not the breath to extinguish in one gush of air. No matter, I have enjoyed those years; I treasure the comments.

Chris Wilson brought together the columns of history and comment that follow in these pages. The contributors to this issue are listed on this page. I know not the words to express my personal thanks to them all; so I will just say here a sincere thank you.

□ □ □ □

The cover of this anniversary issue has been sponsored by the architectural firms of Stevens, Mallory, Pearl & Campbell; McHugh Lloyd & Associates and by La Posada de Albuquerque. We appreciate their support, indeed, indeed.

□ □ □ □

My own capsulized remembrances, with first reluctance and then with a deepening involvement follow later in these pages. I regret none of those years, with one exception: as far as this magazine is concerned 1984 did not exist. As far as my personal life is concerned 1984 almost did not exist, but that is another story.

JPC

nma

Thirty Years of New Mexico Architecture

may-june 1989 • new mexico architecture

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(Cover—a gallimaufry of covers from past issues, see also page 30.)

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Thirty Years of New Mexico Architecture Magazine

An Appreciation

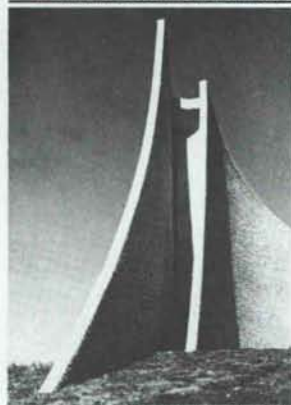
Edited by Chris Wilson

This retrospective issue marks the thirtieth anniversary of the publication of *New Mexico Architecture* magazine. It presents a mosaic of pages and illustrations from past issues complemented by comments written for the occasion by past editors, authors, designers and readers. These comments offer a composite history of the magazine, of the attitudes that brought it into existence, of the constant search for good articles and for advertising, of the joy

of seeing one's first article in print, of the personal commitment that has sustained it through the years, and of hopes for its future. I have done little more than solicit these thoughts and arrange them in a rough chronological order (although one commentary, which spanned the entire history of the magazine, has been separated into two parts).

—C. W.

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The Architecture Of Northern New Mexico

by
Bainbridge Bunting — John F. Conron



A view of the historic building in Northern New Mexico.



In the early days of the northern New Mexico territory, the architecture was a blend of Spanish and English styles. The Spanish influence was dominant, but the English influence was also present. The architecture was a blend of the two.

The Spanish influence was dominant in the early days of the northern New Mexico territory. The architecture was a blend of Spanish and English styles. The Spanish influence was dominant, but the English influence was also present. The architecture was a blend of the two.

The architecture was a blend of Spanish and English styles. The Spanish influence was dominant, but the English influence was also present. The architecture was a blend of the two.



THE PRIDE OF LAS VEGAS NEW MEXICO

by
Louise Harris Ivers

The Las Vegas Hotel is a landmark building in Las Vegas, New Mexico. It is a blend of Spanish and English styles. The architecture is a blend of the two.

The Las Vegas Hotel is a landmark building in Las Vegas, New Mexico. It is a blend of Spanish and English styles. The architecture is a blend of the two.

Page 12, July-August, 1973.

Page 14, September-October, 1966.

Page 15, March-April, 1970.

There's nothing harder to do than to keep a little magazine alive in New Mexico. Most of them get ground up in a fundamental paradox: We're a literate state with many talented and enthusiastic people who like to read, and a poor state in which virtually everyone is always running financially out of breath. I would say that it's next to impossible for a small magazine to survive ten years here, much less 30. Yet *New Mexico Architecture* has done it. And almost exclusively with volunteer labor—most of it coming, of course, from John Conron. It's an amazing achievement. Thirty years of headaches, of deadline panics, of hustling for ads, worrying about paper costs and distribution, sweating bills and accounts receivable, searching for illustrations, encouraging writers, scrambling for copy, proofreading, copy editing, photo hunting, and trying to find room for everything that needs to be said—what a labour of love. I know what it takes to keep a magazine alive in New Mexico, having worked at it with a number of publications here for the better part of two decades. The odds against 30 years of more or less continuous publication are astronomical. The contents of the magazine—its wide-open and often controversial coverage of the architectural and planning scene—have made it a cultural treasury. But it's the magazine's longevity that has made it a publishing miracle. Here's to John Conron, the marathon editor!

—V.B. Price

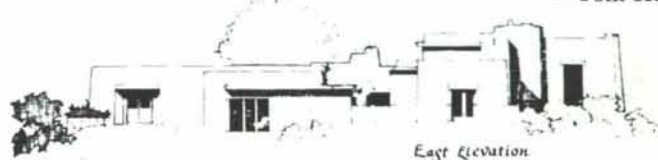
Hall-Poorbaugh Press, Inc., in business 75 years, began printing the *New Mexico Architecture* some 30 years ago. Dr. David Gebhard was the editor at that time. In September of 1960, John Conron and Bainbridge Bunting became co-editors. John has seen this publication through many changes, both in style and mechanics of the printing process.

At the start of our association, printing was done from "hot metal." Type was set on the linotype machine and headlines were often handset for the larger sizes. Illustrations were metal engravings and little, if any, color was used.

Through the years, offset lithography has come into its own. Color is now much easier, and less costly, to use. Layouts can be more complex. Readers are getting used to and demand this versatility from publications.

The way hasn't always been smooth but we, both customer and printer, have managed to have an interesting relationship, remaining friends.

—Tom Hall



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May-June 1989 / 7

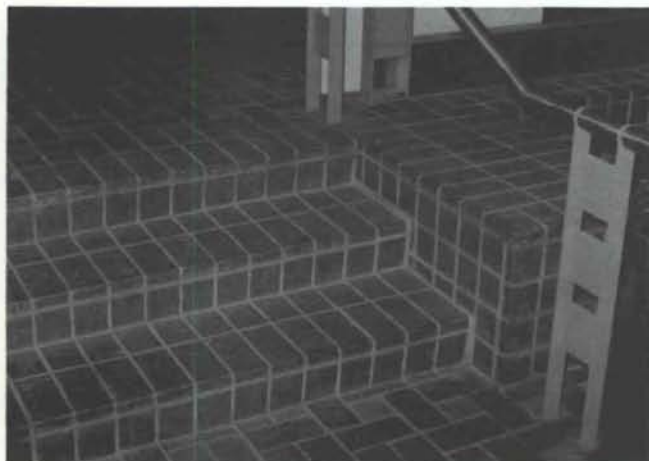
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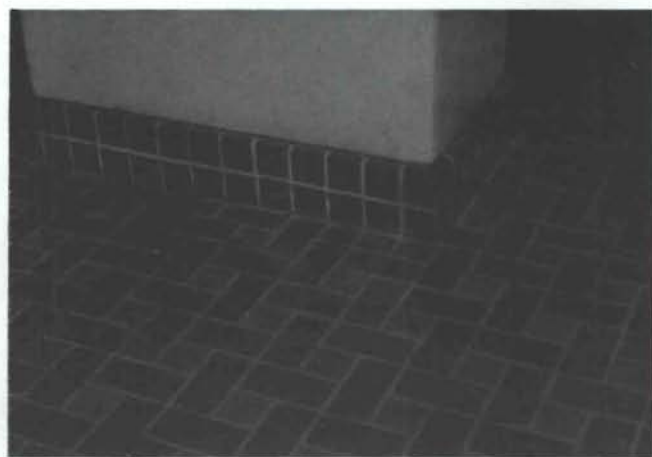
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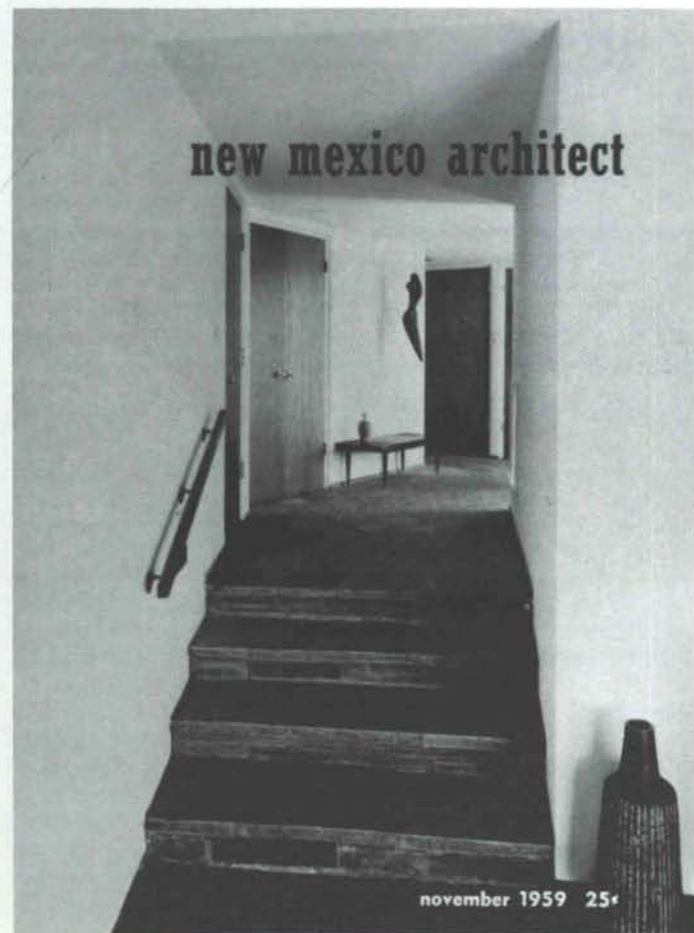
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The architectural scene in New Mexico during the decade of the 1950s was a fascinating one. With the exception of such gifted figures as John Gaw Meem, the new contingent of Post World War II architects were, like their predecessors, individuals who had come from outside of the state. As with other younger practitioners throughout the country they were, with the fewest of exceptions, passionate evangelists for the International Style Modern. But while they shared this commitment to the Modern with their compatriots elsewhere, they were different—and this difference had to do with the reasons why they had been drawn to New Mexico. The Southwest, and particularly New Mexico, entailed a strong flavor of the romantic and primitive—two qualities which had been emphatically excluded from the Modernist ideology and visual imagery. The “feel of a specific place,” which was so forcefully conveyed by New Mexico, was not only the result of its natural environment, but equally it was an outcome of (especially for an Anglo) the exoticism of Native American and Hispanic cultures (and the way in which this had been expressed in architecture over the centuries in the Adobe Tradition).

For the young immigrant architect the end result of all of this was a dramatic pull in two opposite directions. A small handful of architects, such as George Pearl, explored from the beginning the possibilities of being both Modernist and Traditionalist (as did the office of John Gaw Meem in the years after 1945), but most of the designers insisted on keeping the architectural world of Modernism and the charm of New Mexico in very separate independent compartments. They might speak about responding to the unique environment of the place, but in the end they generally sought to impose a national or international image on the place.

Cover of first issue edited by David Gebhard.



As one would expect, this dualism was pointedly mirrored in the new professional journal of those years, the *New Mexico Architect* which came on the scene in 1959 and was renamed *New Mexico Architecture* beginning with the January/February issue in 1964. What New Mexico architects were about at this moment of time was reflected in an exhibition “Architecture in New Mexico,” organized by the Roswell Museum and Art Center, and discussed in the pages of the May/June issue (1959) of the magazine. The full commitment and “up-front” presentation of the dualism of the Modern vs the romance of the regional traditionalism occurred in the November 1959 issue when I became editor of the magazine. My task was not only to help set a direction for the content of the magazine, but also to provide a new layout and design. From this point on through my editorship, I designed each issue, in addition to dealing with its contents, and following each number through editing and production. The November 1959 issue featured the first of a series of “Glimpses into the Past,” countered by the presentation of three houses designed by Philippe Register, Don Schlegel and John Reed. A similar play between the past and present continued to be a theme of the magazine, carried on right up to the present moment.

The reasoning behind this play of opposites was acknowledged in the May/June 1959 issue of the magazine — “... to produce a regional architecture based upon the historical and environmental aspects of the area and on the acceptance of the machine and mass production.” This was seen as the principal problem for New Mexico architects in the decade of the 1950s, and it is even more the problem that architects of the Southwest face now that we are approaching the end of the 1980s.

— David Gebhard, Hon. FAIA

After the first issue of the *New Mexico Architect* was published, I was asked by the editor, David A. Thomas, to write a monthly article. (I believe he represented an ad agency that was contracted by the New Mexico Chapter of the AIA to perform all editorial duties in exchange for a percentage of the revenues generated by the sale of advertising.)

My first article appeared in the second issue, April 1959. The editor stated, “The *New Mexico Architect* will carry a monthly report from the University of New Mexico by Prof. Schlegel. In planning this series with Prof. Schlegel, every important facet of architecture was discussed and scheduled for review. [It must have been a very long meeting.] Many subjects scheduled for review are controversial in nature. The views expressed in this report series are those of Prof. Schlegel and don’t necessarily represent the chapter’s official position on such subjects.”

In the first article, I stated, “the goal is not just educating prospective architects but one of educating the public, clients and [practicing] architects as well.” That statement came from an ambitious, naive and presumptuous 32-year-old graduate of MIT. I came from the east in June of 1954, convinced of my mission: New Mexico was the backwater of architecture, and I could change that through education. I would convert the profession, move architecture into the 20th century—the International style. I had sat at the feet of the Great One and as his disciple had to preach the gospel. (Isn’t youth wonderful? Who really was converted?)

Over the next nine months the articles addressed the issues of the gap between practice and architectural education; the creative process; are schools training architects to meet the demands of today’s practice; technology, eclecticism with a new vocabulary; architecture as space; and how we see buildings. (Thirty years later and we are still asking the same questions.)

During this period, the editorial staff changed almost every issue. The contract with the ad agency was discontinued and

David Gebhard became editor for the seventh issue in November 1959. David was a former professor of Architectural History at UNM and was, at that time, the Director of the Roswell Museum. The quality of the magazine improved immediately--style, format, subject matter, layout and graphics, including the cover design. His tenure as editor was short-lived, however, because he accepted the position of director of the museum at the University of California in Santa Barbara. The Magazine Committee then assumed the editorial responsibilities.

There is no question that keeping the magazine alive is a continual struggle. In those early days it survived because of the efforts of the Magazine Committee: Miles Brittle, Van Dorn Hooker, Bainbridge Bunting, John Conron, and Philippe de M. Register. They faced not only the question of soliciting ads, so that the magazine would break even financially, but also one of establishing editorial policy.

At that time, I held some strong opinions about the direction the magazine should take. I believed it was a publication for architects and that its major role was that of critic--of architecture and the process that creates it. I did not believe it should be a marketing tool. The committee disagreed with this point of view and my last article appeared in the January 1960 issue. (Time has shown that the Committee's editorial policy was correct as *New Mexico Architecture*, formerly *New Mexico Architect*, goes into its 31st year.)

A side note: the June 1961 issue contained an article about the Armijo Elementary School in Albuquerque, designed by Stanley & Wright. The article quoted the cost of the building as \$11.30 per square foot. The cost of the magazine was 25 cents. So you see, it really has been 30 years!

— Don P. Schlegel, FAIA

"In the Modern Spirit: John Gaw Meem's Design for the Colorado Springs Fine Arts Center," by Chris Wilson, Page 17, March-April, 1986.

A small piece of land to the northwest became available at the last minute, too late to allow for a major restructuring of the plan but permitting a general loosening up of the western end of the building. Enlarged and shifted to the north, the lounge lined up better with the auditorium. An office for Mrs. Taylor was added off the library, and the remaining unused space became the north garden.

With these bases of the plan determined, placement of the remaining rooms was based largely on their effect in the exterior composition of the building. The music room was located above the lobby so it could be used without opening any of the galleries. But more importantly, located there it contributed to an impressive main entrance. The building then stepped down to the towering mass of the theatre fly gallery down to the two-story components -- the auditorium, studio block and entrance. The remaining one-story portions, doors and windows were adjusted to balance the composition. The overall effect was thought to evoke a sense of balance, but the underlying aesthetic was European, relying as it did on picturesque composition -- the subtle adjustment of asymmetrical yet balanced elements.

The theatre's fly tower became the unavoidable focus of the exterior composition.

Of course, the windows were more than accents in this exterior composition; their light was an active element, used in many rooms. The theatre lounge was given a full wall of French doors facing Pike's Peak which flooded the room with afternoon sunlight. In three of the exhibit areas -- the Paper, Indian Room and Current Exhibit Gallery -- the contemporary practice of combining skylights with concealed artificial lighting was followed. In the Academy's Permanent Gallery, Meem tried a modern experiment -- a glass wall along an entire side with adjustable blinds to control light. Since this shadonous column outside carried the actual load, the glass wall became a visual paradox, "supporting" the massive concrete fly gallery above.

According to Meem, the Southwest Room, "was treated as a neutral room with light from two sides with an attempt at control as it was felt this type of lighting was best suited for the exhibits of Southwestern artifacts shown there." Best suited aesthetically and psychologically, perhaps, but unsuitable by today's museum standards which avoid natural light because of the damage it can do to artifacts. In recent years, the original variety of lighting schemes has largely been lost as gallery windows have been covered and all skylights removed.

Top: Right: 1959 Photo of West
Door, Colorado Permanent Gallery, Jan
1959. Center: Upper Gallery, Jan
1959. Photo: Gage.



Some of us who contributed to the first few issues of *New Mexico Architect* would probably like to forget what we said, or at least go back and make some revisions and simplifications. In spite of the dedication and gift of time of Miles Brittle, Sr., and others, the first six issues lack great distinction. Even then, however, Don Schlegel's *Report from the University* column gives us, now, a useful view of the academic aspirations of the era, and the *Profile of an Architect* series contains some data which would be difficult to find elsewhere. The publication differed little, however, from those I received from the many AIA Chapters across the country who were trying about the same thing.

In my view, it was the November 1959 issue which began the classical phase of the magazine. I credit this new quality to the editorship of David Gebhard, the increasing influence of Bainbridge Bunting, and the beginning of the special contribution of time and effort of John Conron, which has continued for about three decades.

The inclusion of carefully researched and well photographed articles on historic buildings along with coverage of contemporary work was unique for the time in the country, as far as I know. When references to articles in *New Mexico Architect*, and later *New Mexico Architecture*, began to appear in scholarly bibliographies I felt very proud of what the editors had achieved. When the editors wished to publish some of my work which violated all of the commandments of the international school, my convictions about the significance and relevance of regional differences was both strengthened and clarified. I owe the magazine and its editors a great debt.

— George C. Pearl, FAIA

"Robb House, Albuquerque, Don Schlegel, Architect," Page 15, September-October, 1963.



At a meeting of the New Mexico Chapter of the American Institute of Architects (AIA) held at the newly constructed Town House Motel in Santa Fe in the fall of 1958, Miles Brittle, Sr., President of the Chapter, proposed that the Chapter sponsor a magazine. After much discussion, a motion was made by someone to establish the *New Mexico Architect* magazine and I seconded it. John Conron, the longtime editor, says he voted against it.

The Chapter contracted with an Albuquerque advertising/public relations firm to publish the magazine and the first issue came out in March, 1959. Brittle said in his introductory message, "I'm sure we will be happy with this first issue." Well, we weren't. There was so much unhappiness over the content and appearance that the format was completely changed for the April issue. In that issue, Brittle said, "Unfortunately the first issue left much to be desired."

The Chapter members on the Editorial Board, Philippe de M. Register, Jason Moore and A. W. Dekker began to take a much greater role in the production of the magazine, but there was continuing displeasure with the editor and the publishing company. It was supposed to be a monthly publication, but the May/June and the July/August issues were combined. After the October issue, the Chapter took over publication with David Gebhard, Director of the Roswell Museum and Art Center, as Editor. James C. Phillips, Jr., who had been the Managing Editor became the Advertising Editor.

In early 1960 it became apparent to everyone concerned with the magazine that it was impossible to continue to publish monthly, so the March/April issue began the bi-monthly publishing schedule that has continued. The printing of the magazine was turned over to Hall-Poorbaugh Press, Inc. of Roswell who is still doing it.

Philippe de M. Register became President of the New Mexico Chapter in the spring of 1960 and he appointed a Magazine Committee consisting of Miles Brittle, Sr., Chairman, John Conron and myself. Miles took over the job of soliciting advertising with the help of his wife, Mildred; John helped with the editorial content; and I took over the circulation. Later in the year David Gebhard stepped down as Editor and the September/October issue was put together by Co-Editors John Conron and Bainbridge Bunting, Professor of Architectural History at the University of New Mexico. John Heimrich, Chairman of the Department of Architecture at UNM and longtime treasurer of the Chapter took Conron's place on the Committee. Robert Mallory began to assist Brittle with the advertising. The co-editorship arrangement continued until 1968 when Bunting resigned but remained as Editorial Consultant until his death, February 13, 1981. Conron wrote, "Bain's contributions to this magazine have been astronomical!"

The January/February issue, 1964, appeared with a new name *New Mexico Architecture*. The editors and the committee members thought the new name might more aptly describe the function and aim of the magazine and might better catch the eye of the general reader.

After the Chapter took over the magazine, the editorial policy was to cover the architectural scene in the state with articles about new buildings, award programs, book reviews, architectural history and other items of interest to architects and the general public. Technical articles were left for other journals to print and, because of the long lead time for publishing, current events could not be covered. *NMA* became well known and respected for the articles about architectural history especially those by Bunting and Gebhard.

Miles Brittle, Sr. passed away on January 7, 1970, active almost to the end in his support of *NMA*. The New Mexico Society of Architects (NMSA), successor to the New Mexico Chapter, AIA, presented him and Bainbridge Bunting each with a Citation of Honor for their years of service to *NMA* and the profession of architecture.



Above: Tuxedoed Fellows of the American Institute of Architects: John McHugh, John P. Conron, Don P. Schlegel, Kenneth Clark, Van Dorn Hooker and George Anselevicius, Page 11, March-April, 1987. Below: Stephen Dorsey Mansion, Page 12, November-December, 1972.



Mildred Brittle became Financial Secretary and Circulation Manager and later took over the advertising position which she held until 1984.

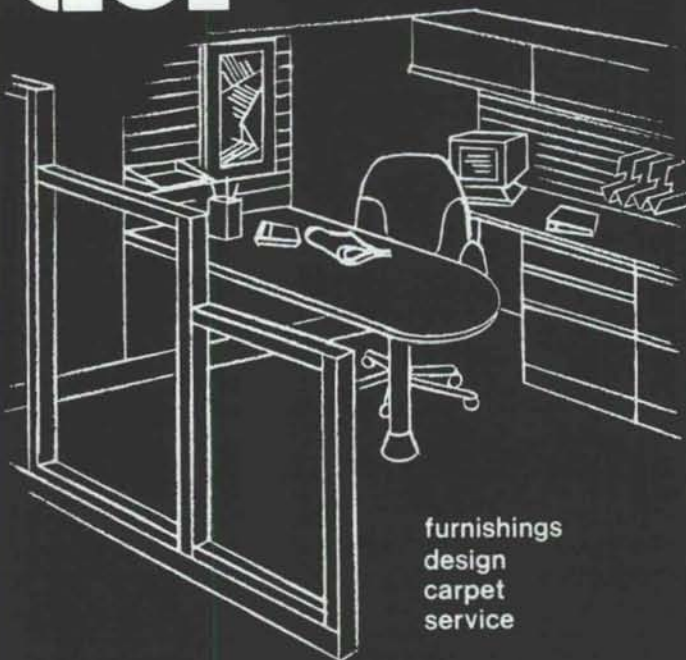
Several issues of *NMA* have become collectors' items: the September/October, 1966, issue "The Architecture of Northern New Mexico" by Bunting and Conron; the September/October, 1970, issue "Take a Trip with *NMA*, A Guide to Northern New Mexico," also by Bunting; and the May/August issue of 1976, "The Polish Experience" by Conron which is an account of his trip to Poland to attend a seminar on conservation and preservation of cultural properties.

NMA has received awards through the years for its publication excellence. In 1962 the national AIA gave *NMA* an Award of Merit and in 1970 a Special Commendation. A House Memorial 100, congratulating *New Mexico Architecture* on its thirty years of contribution to the state was introduced by Representative J. Paul Taylor of Doña Ana county; and passed the House of Representatives in the first session of the (1989) Legislature, and at the 1989 Historical Society of New Mexico Conference in Socorro on April 15, *NMA* received the prestigious "Lansing B. Bloom Award" for its 30 years of publicizing the cause of historic preservation.

— Van Dorn Hooker, FAIA



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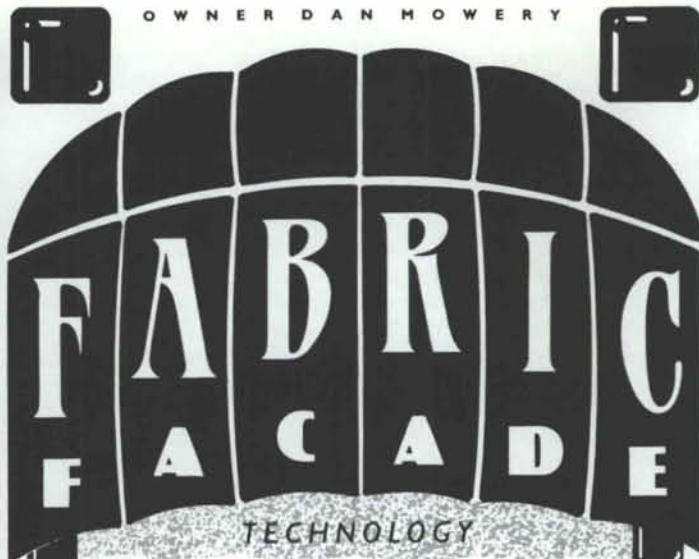
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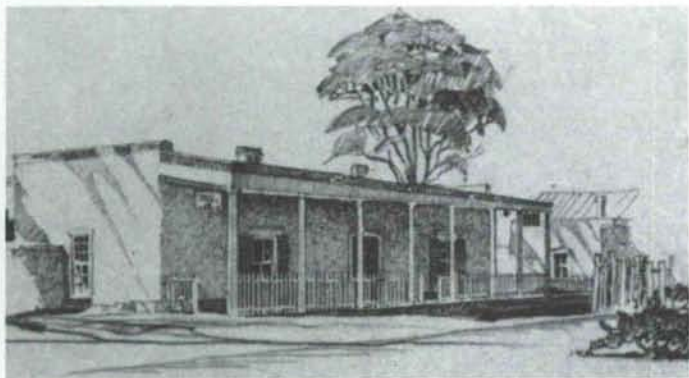
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John Conron is one of the best things that has happened to architecture in New Mexico. Intelligent, articulate, witty and amusing. He has a keen, incisive mind, intolerant equally of mediocrity and hypocrisy. His criticism is always constructive, often telling, but never unkind or vindictive. His happy disposition has made him an amusing and jolly companion. I recall many long luncheons at the *PALACE* where we considered the proper philosophy of architecture, dissected and analyzed buildings by architects the world over, so as to become aware of current trends as they related to a continuous stream of architectural development, and the history of architecture. His mastery of our language approaches that of Oscar Wilde. Just between us—and never for repetition—he would say some incisive character sketches of mutual acquaintances which were so funny I'd almost choke on my martini!

He brought all this humor and bubbling enthusiasm to New Mexico Architecture magazine. If ever you need someone to organize a meeting, conference, convention, or a magazine, call on John. It will be informative, stimulating, never dull, and everyone will have a good time.

— John McHugh, FAIA

"The Three Cities of Spain," a sketch by John McHugh, FAIA, Page 9, September-October, 1966.



The Joy I experienced with my first publication was never surpassed by the many others that followed, the editions of my American textbook and the several books I have been fortunate enough to see circulating in Greece. "New Mexico Architecture" and John Conron opened up a door to a territory I had never thought would be so fulfilling for me and my relationship to the world. I recall a conversation I had with Richard Anderson in the UNM, not yet remodelled, student union building, giving me the advise to start publishing "in small regional magazines, before you hit the big ones." Then I sent my first "critical" thoughts to the magazine, fresh and "arrogant" if you want, attacking a "giant," without then knowing it. I never came to know John Gaw Meem personally, as I never made it my task to meet the architects of buildings I wrote about. I always believed that the building should speak by itself, and criticism would be worthwhile only if it were to be removed from the process of public relations and the "cliquish" interests of the practice. It would have been so nice if there were a lot more platforms to encourage such criticism, without the need for the P.R., "architectural photographer's" glossies, and the built-in steps of conflict of interest that go along with the whole "business" of architectural criticism. Without realizing it, I had found such a platform with my first "hit" in *New Mexico Architecture*. Bainbridge Bunting read my first essay, and although he didn't share my opinions, as he told me politely, he was so good to me and went over my "English" in patience. He didn't want me to give him credit for

that, so I give him credit in public now. God Bless this good scholar and Human Being. He was my first real editor. Years later I found that only Toshio Nakamura among the "international" editors possessed Bunting's humanity and Conron's "inclusivity."

Bunting did not agree with me, I suspect, for the same reasons I do not agree with some of the things I wrote then, now that I am eighteen years older. I guess "Regionalism," even the "literal" regionalism of John Gaw Meem (terms such as these were not part of the architect's vocabulary then), appeals to the older and more mature, while the young tries to break with everything old and invent the new, without realizing that there are always some "older" members in the community, with images from the past, theirs or of their ancestors. Longing for the past comes with age, as we start to become "past" ourselves. And if some like Le Corbusier, never age, staying "children" all the time (in the well conceived, full of energy-creative sense, not the Philip Johnson "mimicking" childishness), this does not mean that everybody stays a child in the process of their lives.

Figure 1 TAOS PUEBLO

Rhythmic scale experience: diversified pedestrian (left) vs. no diversified pedestrian movement (right).

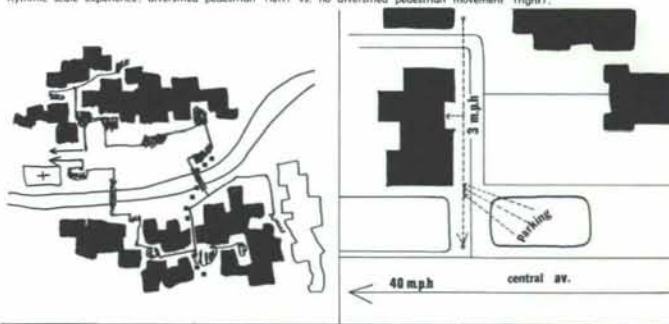


Figure 2 U. N. M. CAMPUS DETAIL

Ideograms of Taos Pueblo and contemporary New Mexico adobe looking building. The scale of Taos is an aggregate of A-1 experiences. The Neo-Traditional has different scale angle.



Figure 3 HUMAN RESOURCES

MACHINE RESOURCES

Methods of construction different yet contemporary results advocating visual resemblance to traditional.



"Tradition Versus Contemporary Elements in Architecture," first article by Anthony Antoniadis, Page 11, November-December, 1971.

Twenty years later I found myself doing in Hydra exactly what I had criticized John Gaw Meem for doing. No, it was not the strict Historic Zoning ordinance and the architectural morphology restrictions of the island (similar to those of Santa Fe), but it was my inner new belief that I had no right to destroy the grain, the morphology, and the harmony of this island, because my "personal artistic" arrogance told me I had to do a "modern" or a "post-modern" building. I would have been really unhappy if my house were to stand out, in an environment of age-old processes of

construction, scarcity of new-tech labor, and absence of new materials.

"Regionalism" is, of course, fashionable in today's movement of "New Reality" (Europe-Delft/Holland and New York/Frampton) and the subject of "ill vs. well conceived regionalism" would take us beyond the purpose of this note. Yet, before I close, I would like to suggest that the world architecture is absolutely poorer today, because in spite of the persistent efforts of some of us, the architecture of the "region" of New Mexico, this great, native, original, meaningful, essential and visually Beautiful architecture, has stayed in its magnanimity an Unknown architecture for the rest of the world. I believe the time is ripe and some younger architect-critics should make the effort. Because I strongly believe that although it is very good for the people and students of New Mexico to love their environment, it would have been far more helpful for the world at large if the secrets of the architecture of the area were to become widely known.

I never understood, for instance, all that fury of American architects and schools of Architecture, for Rome and Greece (trips to Greece have been unfortunately suppressed recently) while the roots of American architecture are in America, in New Mexico. We need, of course, the whole but we must start from within; and I have done my best.

In gratitude to New Mexico, I never quit to be a "New Mexico Architect" and to belong to the "Albuquerque chapter of the AIA."

To the many unknown friends who try hard there, and in the hope that some of today's students will eventually place the "juices" of the architecture of the region in the attention of the world, (it would be easy perhaps to find a way, through a series of publications and some hard working individuals within the auspices of **New Mexico Architecture**, that might become the initial material for some "Rizzoli"— or other distribution outlet—books) I offer these words in Gratitude.

— Anthony C. Antoniadis, AIA, AICP

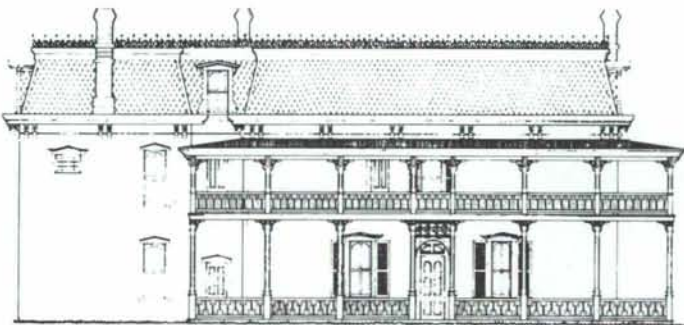
I was introduced to **New Mexico Architecture** as soon as I arrived in Albuquerque in 1973. The house I had purchased was included in an article on modern architecture written by Anthony Antoniadis. In the next issue, Mildred Brittle wrote a letter to contribute the information that my house had been designed by William E. Burk, Jr.. This led to my first interview with Mr. Burk, who gave me the original construction drawings and later gently conferred with me, an architecture student, when I designed an addition.

When Mildred Brittle's husband, William Miles Brittle, Sr., wrote the first president's column in 1959, he described the purpose of the new publication: to create a medium of communication between architects and "everyone interested in architecture," and among architects. It certainly served me well as a means of communication 14 years later. I wrote my first article about my addition to my house and learning from my mistakes and reading articles and discussing them with others. I have learned a lot about general writing from **NMA**.

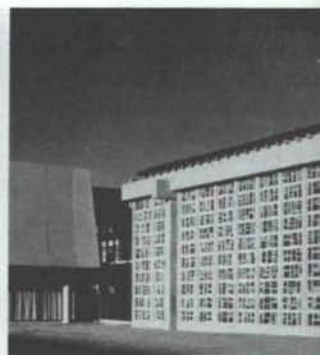
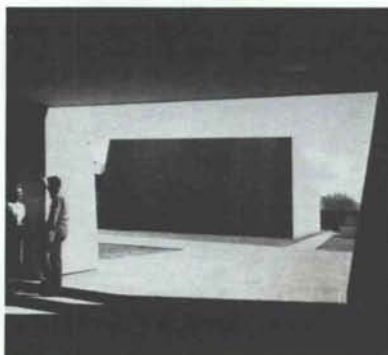
In late 1959 David Gebhard, who went on to become one of the best-known architectural historians in the United States, took on the editorship of the magazine and initiated some coverage of New Mexico's architectural history. The earliest issues included profiles of architects, drawings and information on buildings in progress, and reports from the School of Architecture. Occasionally during the sixties, an architect would write an article of opinion, such as Philippe Register's "What Regional Architecture Means to Me," and articles by Don P. Schlegel on space as an element in design and on trends in modern architecture.

In later years there have been more articles about completed

building projects, and coverage of the state society's design awards has become consistent and thorough. Trends in American architectural thinking become visible over the years. In 1959, the magazine reported that New Mexico would get federal funds for "slum clearance"—which became known as "urban renewal," and led to the wiping out of most of the center of the city of Albuquerque. Later on, the controversies surrounding the demolition of the Franciscan and the Alvarado Hotels and the Ilfeld Building were covered in more detail.



Above: the Mills House, Springer, New Mexico, Page 7, May-June, 1971. Upper, right: San Pedro Branch Library, John Reed, Architect, from Page 11, May-June, 1968 awards issue. Below: "College of Education, University of New Mexico, Flatow, Moore, Bryan and Fairburn, Architects," by Bainbridge Bunting, Pages 18 & 19, May-June, 1963.



All photographs by Dick Kent.



Zoning was a controversial issue in the sixties, and in the late seventies and early eighties there are a number of articles about energy efficiency in design. Major projects such as Winrock Center and the Warnecke plan for the UNM campus are typically covered when they are news, and are discussed specifically or by reference over the years. Interesting glimpses are recorded: William Burk's 1962 article on designing structures to withstand nuclear blasts; some news from the School of Architecture including an illustration of Anthony Predock's 4th-year six week design problem.

Reviewing what the magazine has managed to do over its thirty-year history, I find inspiration for what it can be. This isn't

just history, it is architects themselves recording their work and ideas with immediacy: the stuff of which the most vivid and accurate history can later be made, as well as news of interest to architects and to everyone interested in architecture. I'd like to see again "profiles" of individual architects and firms, and essays of opinion by practicing architects. I appreciate the current trend of articles about built projects to include comments by the architects and clients, and look forward to retrospective discussions of buildings and controversies which were covered in these pages when they were in progress.

— Edna E. Heatherington

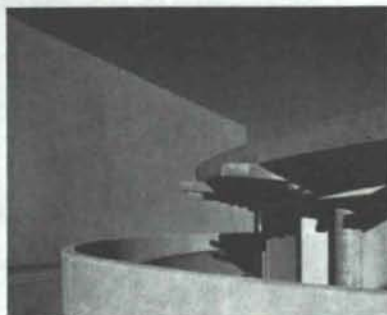
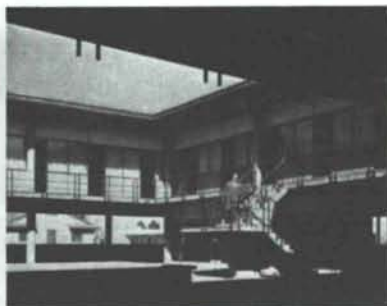


For purposes of contrast, compare this arrangement with the older campus buildings which are solid and external. Almost sculptural in concept, they are tall, geometric shapes isolated in inert space. One derives them from a distance; he does not become involved in the interplay of building and space and thus is not drawn into the composition. Despite the domestic scale of the older buildings, they are not, therefore, as humanly engaging as are those of the new campus.

While discussing the engaging relation between the buildings and space, one additional point should be noted. By means of the great windows walls which wrap around the periphery of the education complex, a protected, intimate oasis-like area has been created at its heart. This sheltered area contrasts refreshingly with the starkly impersonal streets and parking lots in the outside. This method of organization follows with the traditional Spanish Colonial heritage with its patio-centered dwellings and also the new master plan for the UNM campus which was prepared by the John Carl Warnecke Associates in 1960. The College of Education buildings are almost the first to strike out in his new direction. Heretofore the UNM campus has been treated as the traditional green park, used on most American college campuses, where a series of architectural displays are distributed throughout the park. Separated by fairly wide intervals of space, they constitute a series of self-sufficient displays, each to be experienced as an individual geometric composition. With a few exceptions like the Geology and Biology buildings, the older structures have not worked together to articulate the intervening space and to create a sheltered environment.

A significant chapter has just been written in the history of the University of New Mexico's campus development. A bold yet eminently logical and well-considered approach to the problem of a modern architectural expression for this region has been indicated. Whether the students and faculty of the University and above all its administration will have the sensibility to realize the importance of the achievement and to follow the direction here indicated remains to be seen.

—Bainbridge Bunting



For the consulting architectural historian, *New Mexico Architecture* offers an invaluable resource. Over the years, the magazine has featured numerous articles relating to the history of architecture in New Mexico and the greater Southwest. I wish to mention in particular the series of articles on historic structures that were written under the guidance and editorship of Bainbridge Bunting. Of course, Bain was not the first to call attention to our unique architectural heritage in the pages of this magazine: beginning with the editorship of David Gebhard, articles on historic structures were featured, including his own noteworthy "Architecture and the Fred Harvey Houses" (July/August 1962; January/February 1964).

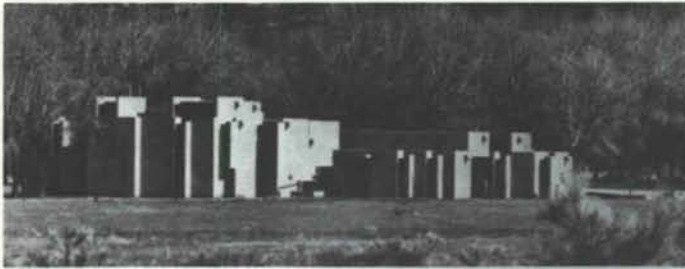
However, through the efforts of his own studies and that of his students at the University of New Mexico, Bainbridge Bunting was able to contribute articles and encourage others to do so. Noteworthy examples of Bain's work include comprehensive studies such as "The Architecture of the Embudo Watershed" (May/June 1962), "The Architecture of Northern New Mexico" (co-authored with John Conron, September/October 1966), and the whole of the September/October 1970 issue, "An Architectural Guide to Northern New Mexico," which remains as one of the few architectural guides to the region. In addition, Bain wrote a number of articles on individual structures, such as the Isleta Church, Mabel Dodge Luhan House, and the Upper Morada at Arroyo Hondo, as well as several amusing studies of contemporary architecture: "Princess Jeanne Revisted—or—Current Folk Art in the Duke City" (September/October 1962) and "Low-Rise Apartments" (July/August 1964) come to mind.

Bain also encouraged his students to publish the results of their work on New Mexico architecture. Notable examples of these efforts are Louise Harris Ivers' articles on the Ilfeld Building, Castañeda Hotel, Masonic Temple, and Montezuma Hotel resulting from her work on her dissertation on the architecture of Las Vegas, New Mexico.

New Mexico Architecture also offers a window into the history of the practice of architecture in New Mexico. Beginning with the "Profile of An Architect" series initiated in the first issue, various architects and their firms have been featured, most often through a discussion of their current work. Furthermore, debate about public works or proposed legislation allow one insight into the consciousness of the profession at the time.

Closer to the present, a godsend was offered to the researcher in the form of Orlando Romero and Ann Kunz' comprehensive index to the years 1959-1979 in the November/December 1981 issue. Please, by all means, let's not wait another twenty years; as part of the thirtieth anniversary, an updated index would be well worth the task. Finally, after a period of seeming drought, it is nice to see more articles on the historic architecture of New Mexico and the Southwest appearing in *New Mexico Architecture*. I, among others, look forward to the next thirty years!

— Boyd C. Pratt



THE TAOS COUNTY COURTHOUSE

ARCHITECT: The Architects, Taos GENERAL CONTRACTOR: La Mesa Builders, Inc.

The recently completed Taos County Courthouse has evoked much discussion, and comment. Many citizens feel that it is "too modern" and, therefore, a total rejection of the Taos architectural tradition. Others have expressed high praise for its "successful" attempt to continue that tradition.

Feeling that the art of architecture is better served by the attempt to express time as well as place, NEW MEXICO ARCHITECTURE herewith presents two reviews of this Courthouse. One is by an architect who is a frequent visitor to and a firm devotee of Taos; the other is by a layman resident-by-choice of Taos.



present

Corner of Third and Central looking west, showing through traffic, parallel parking, uncontrolled graphics, and asphalt acreage.



But it's just an Ordinance away!



Don't look up... the power company is there.



Essential "Interstate 25" thirty signs, plus one parked automobile, within a single mile at the northern approach to Albuquerque.



Why I no longer buy Valley Gold products.

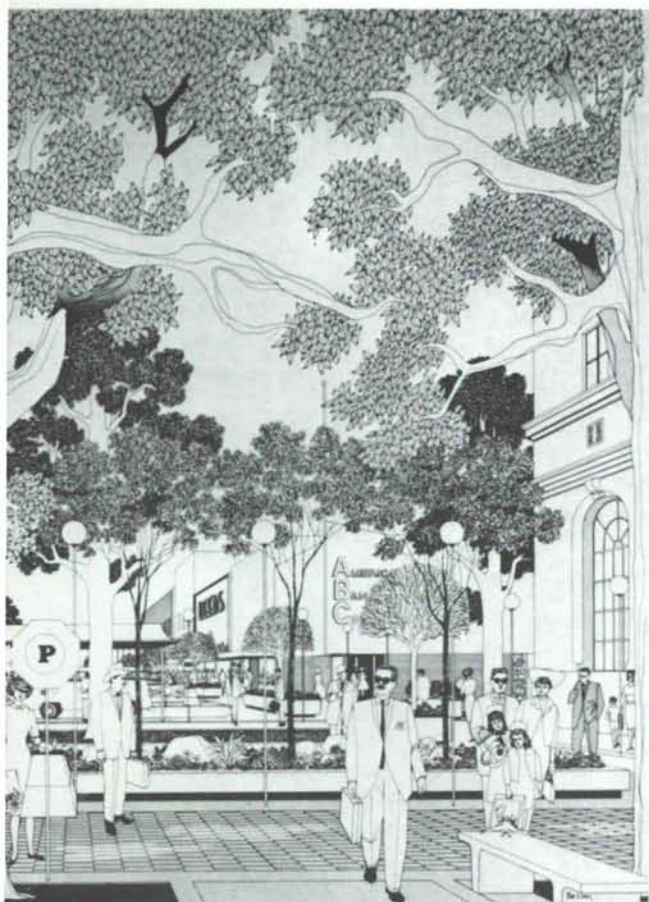


BUT it's not all bad!!



A good sign and a landscaped median.





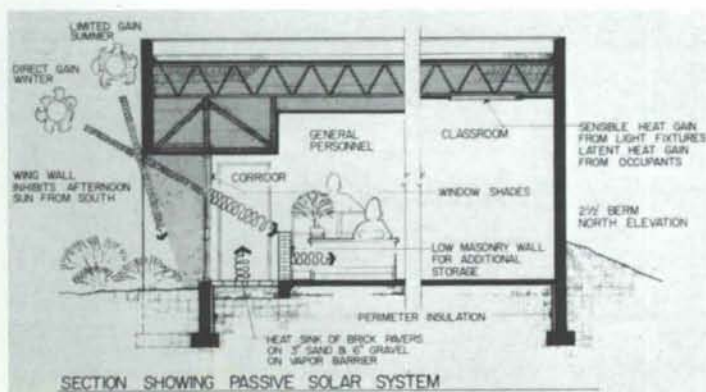
Same area developed into a pleasant shopping environment by eliminating present traffic congestion, developing inviting pedestrian areas, and organizing graphics.

future

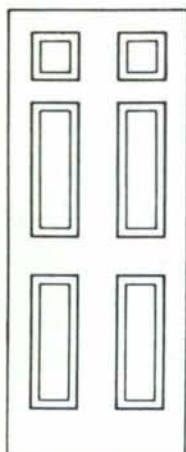


Residence of
Mable Dodge Luhan
Taos, New Mexico

One of the most famous domiciles in all of New Mexico is the rambling, hospitable and thoroughly engaging house that Mabel Dodge Luhan designed and had built over a fifteen year period in Taos. Beginning in 1922 with a simple New Mexico farmhouse of four rooms, the structure grew over the years to a complex structure 450 feet in length, strung out along the bank of an irrigation ditch and organized around a magnificent entrance court. Although designed as a unit, the main group comprises two separate residences, the smaller of which, to the south, was later bought by the Taos artist Victor Higgins. Actually Mrs. Luhan's building activities did not stop here but continued with five other smaller houses (not illustrated here) distributed around a low-lying ejido or common meadow.



Upper left: "The Taos County Courthouse, The Architects, Taos," Page 11, May-June, 1971. Upper middle: "Albuquerque Downtown," Pages 6 & 7, July-August, 1965. Upper right: "Residence of Mable Dodge Luhan," by Bainbridge Bunting, Page 11, September-October, 1961. Lower left: "The Ugliness Around Us," Page 17, March-April, 1963. Lower middle: "El Alvarado esta Muerto!" by John Conron, Page 19, May-June, 1970. Above: "La Luz, Albuquerque, Antoine Predock, Architect," Page 7, July-August, 1969. Left: "Office Building for Albuquerque Board of Realtors, Kruger, Lake, Hutchinson, Brown, Architects," Page 11, July-August, 1981.



TRIM SHOP

Building Materials of New Mexico

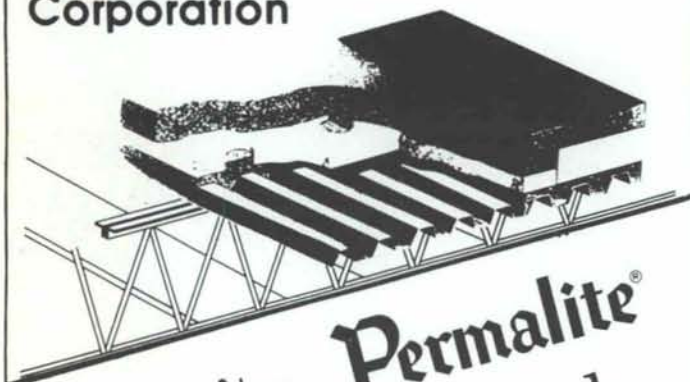
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The publication of every issue has been a struggle: lack of editorial material, lack of advertising income, and the lack of support from the New Mexico Chapter, AIA, and later the New Mexico Society of Architects. NMSA at one point threw its support to an architect-entrepreneur from Arizona who published an annual "handbook" in direct competition for advertising with its own magazine. The handbook only survived one issue.

By 1982 NMA was being printed irregularly and no issues appeared in 1984. However, there were still a number of people who wanted NMA to succeed so in late 1984 Don Schlegel, president of NMSA, appointed a new NMA Committee with me as chairman. The Committee consisted of architects and writers interested in architecture. Carleen Lazzell, a person interested in the history of architecture in New Mexico, agreed to become the Advertising Editor and immediately began a vigorous campaign to increase the amount of advertising. The Committee decided to have a cover in full color on each edition and to use as much inside color as possible. A small amount of money was provided by NMSA over a couple of years.

The magazine began to almost pay its own way, but there was an outstanding debt to the printers of over \$25,000. Tom Hall of Hall-Poorbaugh had carried the debt for a long time and wasn't pressing for payment, but we all felt obligated to pay it off. No one had any idea how to do it until John Conron suggested a raffle. The Committee approved the raffle of a BMW with two round trip tickets to Germany to pick it up. Nine Hundred-Ninety Nine tickets were offered at Ninety-Five dollars each. With the help of many people, but most of all Bob Turner of The Boehning Partnership, who organized the whole affair, the raffle was a success and \$28,000 was raised to retire the debt.

New Mexico Architecture is now on a firmer financial footing than it has been in many years and it is being published on a regular basis. In the 30 years of its existence many other AIA components around the country have attempted to publish similar magazines, but only a few have succeeded. Christopher Larsen, AIA, the present Chairman of the Magazine Committee, is seeing to it that support for the magazine is being maintained.

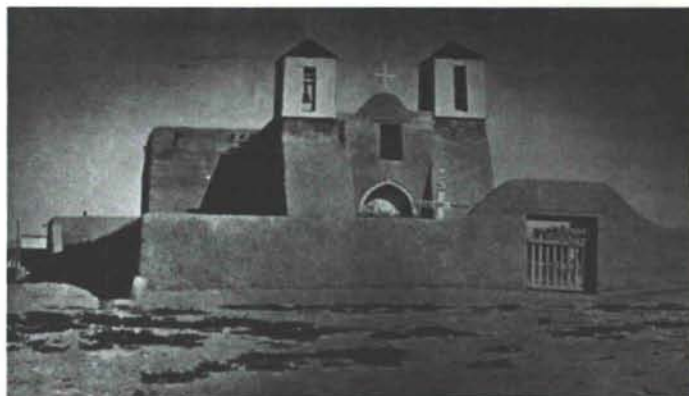
NMA has succeeded because of the effort of a group of dedicated people including John Conron, Miles and Mildred Brittle, Bainbridge Bunting, Charles Nolan (who has maintained the mailing list for many years), Carleen Lazzell and others too numerous to mention.

Loyal advertisers have in large part paid the magazine's costs through the years. Certainly none has been more loyal than Crego Block, an advertiser from the very beginning. Hydro Conduit took the back cover for almost twenty years, but is no longer a regular advertiser. PHC Supply Company and Active Plumbing with Kohler Products have advertised for many years. Thank you and all the other advertisers very much.

— Van Dorn Hooker, FAIA



Above: Conference panel: Peter Blake, Grady Clay, John Conron, James Hunter, John MacGregor, Page 23, November-December, 1966. Upper right: "To Hand Plaster or Not?" by Van Dorn Hooker, Page 11, September-October, 1977. Lower right: Page 50, September-October, 1970 issue.



A photograph c. 1910 of Saint Francis of Assisi Church, Ranchos de Taos.

To Hand Plaster or Not ??

By Van Dorn Hooker, AIA.

There is no agreement among architectural historians as to when Saint Francis of Assisi Church at Ranchos de Taos was built. George Kohler states in "Religious Architecture of New Mexico" that there is no reliable evidence of date of construction. Tree ring studies indicated 1816 plus or minus 10 years. He quotes Stallings as saying circa 1780. Kohler says there was a settlement on the site in 1744 and the actual town was established in 1779.

L. B. Prince in "Spanish Mission Churches of N.M." gives the date of construction as 1772. Bainbridge Bunting says the settlement, originally called Las Trampas de Taos, had 30 families numbering 100 persons in 1765. It was deserted during the 1770 Indian raids. In 1779, a wall was built around the village to protect it from the Comanches.

In a pamphlet sold to visitors at the church, it is asserted that the plans for the church were drawn in Spain and that construction began in 1710 and lasted for 45 years.

Laura Gilpin states in "The Rio Grande, River of Doubts" that the church was built in 1772. She also says that the walls are 5 feet thick and the buttresses

are extra thick because it is so far north where there is more snow and greater danger of erosion.

Kohler described the church as follows:

"Since the American occupation of the territory, the churches still in use have suffered great changes in the number, size and location of openings. The custom of remodeling has been to increase by 2 or 3 times the size of already existing openings, usually bringing their sills close to the ground. Complementary openings are often pierced through the opposite nave wall. The openings have often been recast, in pointed neo-Gothic shapes as at Ranchos de Taos.

"The numerous heavy wall buttresses which surround the flanks of many of the churches undoubtedly answer certain structural needs. On the other hand, the number and size of the buttresses of Ranchos de Taos, for instance, soften and amplify the silhouette of the building. The function of the buttressing could be satisfied with less material in more commonplace shapes; actually, the buttressing seems to satisfy certain formal rather than structural needs.

"At Ranchos de Taos, the transepts constitute a separate church at right angles to the nave. The north



6. El Santuario de Chimayo

urged by the Curtis McCormacks in the 1920's and one of the show places in the area.

25.5 MILES RIGHT: Alan McNowin House. Architect McNowin started with a typical three-room, L-shaped, iron-roofed farmhouse of about 1890. Doing much of the work himself, he added a very modern living area (1909) at the rear of the old house. The new section overhangs a *baranca* that emphasizes the peacefulness of the two story living room yet the two rear work together effectively.

26.9 MILES LEFT: Snail House (1902; Alan McNowin). Built for a Santa Fe physician, the living paces curl around a central chimney stack. A stable

with an interesting roof stands to the right rear of the house.

27.4 MILES: Boquet Ranch. A former stop on the stagecoach route between Taos and Santa Fe, the house faces a delightful tree-lined road that remind one of how picturesque New Mexico could be. Although the exterior is an unusually good example of Territorial style, the interior was "colonialized" (Spanish Colonial, that is) in the 1920's, and it is under going extensive remodeling in 1970.

27.3 MILES: Junction with Highway 285. Turn left. Return to Santa Fe.

—Bainbridge Bunting

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Ten years ago, as a new member of the New Mexico Society of Architects, I wanted to find a personal way to contribute to increased public awareness of and respect for, the society and the profession of architecture in my adopted state. Having had a role in a project which won an NMSA Honor Award that year, I decided that I could make a contribution to the visibility of the Awards Program through volunteering my services to **New Mexico Architecture** magazine in publishing the awards. With the editor's enthusiastic backing, I looked at the way in which other regional A.I.A. magazines reported local and regional Design Awards programs, and created a format based on **Architecture Minnesota**, with an introductory page including statement of purpose, picture and profile of each juror, and jury comments and full credit list for each award project, including recognition of general contractor, consultants in engineering and other disciplines, and, of course, the clients. Published as the May/June 1980 issue, the layout for the 1979 Honor Awards featured a double page presentation of each of three buildings and a single page for awards in historic preservation and environmental planning.

In 1981, photo credits were added to recognize and encourage professional photography of entries. By the 1988 awards issue, seven of the eight winning entries had been professionally photographed, all but one by New Mexico photographers and the picture quality was obvious. The tradition of color covers was begun in 1983 with the generous support of Antoine Predock's office, which contributed the increased cost. (With his Award for the United Blood Services building that year, I thought we had to show it in its celebrated red color!) A landscape design category was added in 1986 and one for interior design the following year. In 1987, total entries in the awards program soared to 60 and the winners were honored with an exhibition at the Albuquerque Museum. During recent years, the magazine has been carried on several newsstands, and we are told that the Awards Issues are consistently among the best sellers.

Although coverage of the NMSA Awards Program has improved in the past decade, more remains to be done. As the task passes into other hands, I would hope that winning projects could all receive two pages, that the graphic format might be updated, that some of the winning entries could receive additional, more extensive coverage and written evaluation in other issues during the year, and that the excellent exhibition program may be continued and expanded. Though many of my colleagues may want to keep our magazine only for New Mexico, I think the A.I.A. has given us an excellent example in **Architecture Magazine**, "Desert Southwest" issue of March, 1984, devoted to architecture in Arizona/New Mexico and I would envision an expanded "Southwest Architecture" magazine in the future.

— Robert W. Peters, AIA

Despite its rich story line, the Architecture of New Mexico defies easy categories. The powerful landscapes of the High Desert have been home to high art and low comedy. Anasazi Pueblos, Route 66, The Sangre de Cristos, "Santa Fe Style," Northern New Mexico Churches.... They all seem to co-exist in a dense overlay of cultural and spiritual messages.

Taking their place in this ritual procession are the projects recognized for their excellence by the New Mexico Society of Architects' Honor Awards program and featured by **New Mexico Architecture** in a yearly issue. The message of these projects is clear: New Mexico is a mythic and inspiring place in which to work.

As the procession moves on, another message is also evident: There will be more stories to be told about the people and architecture of New Mexico and **New Mexico Architecture** magazine, now a cultural institution in its own right, will play an important part in telling them.

— Glade Sperry, Jr., AIA

This house unfolds as a fragmented village of rooms as it climbs the flank of a ridge. The ceremonial approach to the house—circulation dirt road ascends arroyos and jagged trees; distant views of the metal roofed bedroom tower rising above huddled pieces of the house (each piece a different formal room color)—sets the stage for this "house as theater" for the musician owners. The premonition, sequential places experienced on ascending the site through the house culminate in the living room, a performance space, which breaks like a wave over the ridge, high above the Tangua Valley. The simple, archetypal pieces of the house resemble the villages of Northern New Mexico. Colliding, shifting axes of the six fragments result from relationships to topography, views, and the premonition ceremonial path up the hillside.

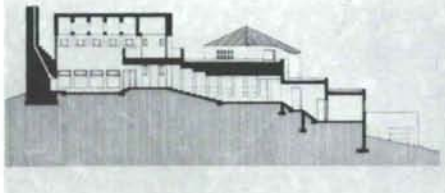
Imagine an evening gathering: the visitor arrives in a parking plaza and climbs a series of steps on site with the state tower, enters into a space with views channelled toward the Jemez Mountains and the lights of Los Alamos, passes along a gallery-greenhouse, ascends through a stage-like performance opening, then emerges as an actor on the living room stage and as a witness to a musical performance below.

The ceremonial aspect of the house must, of course, simultaneously address pragmatic issues of the owners day to day lives. But the romance of the site overlaid by the classic artistic personae produces an experiential sequence both reflecting and transcending the program.



Treaster/Gray House
Tesuque, New Mexico

Client:
Byron L. Treaster
Jane Gray
Architect:
Antoine Predock, F.A.I.A.
Albuquerque, New Mexico
Project Architect:
Jon Anderson
Mechanical Engineer:
Don Feltz and Assoc.
General Contractor:
Blue Raven Const. Works, Inc.
Photography:
© Robert Buck



The site for this 7,000 sq. ft. building is located in Bernalillo, a small New Mexico town whose character is based on a mixture of styles, both regional and non-regional. This mixture includes traditional adobe, Pueblo revival, mission revival and commercial strip. Our design intention was to blend the spirit of this diverse mixture into a project which would be representative of the community it serves and its outlying areas. The immediate site environs include single family residences on the east, agricultural fields to the south and an auto junkyard and trailers to the north.

The approach to the project was to design a facility that provided a friendly, almost residential, atmosphere as a background to the building's function; to serve the disadvantaged through the agencies of financial assistance, social services and food stamp distribution.

In plan, the building is sliced through at the center by a continuous wall that defines the main circulation path that runs from west to east. This wall emerges at the front entry to define a small plaza and to represent a traditional portal, the symbol of welcome in Southwestern architecture. As it passes through the building, this wall becomes a series of arches that define the entries to each of the agencies. At the termination on the east side of the building, the wall forms an arch framing the employee entry to the building and a small employee's patio area. The north side of the central corridor houses all of the service and support areas as well as the public restrooms and waiting area.

As specified by the client, the mechanical system for the project is gas fired heating and refrigerated cooling. In order to minimize the energy impacts, the project was designed with additional insulation in the roof and wall areas and was oriented so that a minimal number of openings face north so as to reduce heat loss and the west glazing is reduced to a minimum or heavily shaded to reduce heat gain. In addition, other energy strategies included provision of modulated natural lighting in the waiting and open office areas to reduce the building lighting load.

All areas of the building are accessible to the handicapped as clients of the facility are often partially or fully disabled.

Department of Human Services
Sandoval County Field Office
Bernalillo, New Mexico

Client:
State of New Mexico
Department of Human Services
Architect:
Westwork Architects P.A.
Albuquerque, New Mexico
Principal:
Glade Sperry Jr. A.I.A.
Lawrence W. Licht A.I.A.
Stanley G. Moore A.I.A.
Structural Engineer:
Chavez Grieco
Mechanical Engineer:
Four Seasons Engineering
Electrical Engineer:
Vik & Lopez
General Contractor:
Building Contractors Inc.
Interior Design:
Westwork Architects P.A.
Photo:
Joshua Freiwald, San Francisco, CA
Douglas Kahn, Santa Fe, NM

Jury Comment:
A governmental office building, the project is free from the usual bureaucratic restraints, both visually and spatially. An interesting attempt to link traditional images with contemporary architecture. High ceilings and appropriate lighting provide a pleasant work environment.



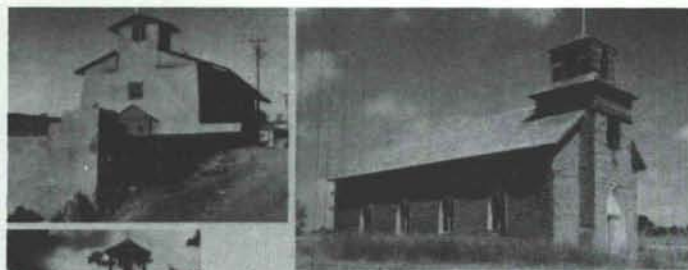


Figure 10. Iglesia de San Antonio de Padua, Cordoba.
Figure 11. Santa Cruz del Ojo Caliente.
Figure 12. San Vicente de Paul Iglesia Catolica, Punta del Agua.
Figure 13. San Rafael, La Cueva.
Figure 14. San Joaquin, Ensenada.
Figure 15. Sangre de Cristo Chapel, Cuartelez.
Figure 16. Capilla de San Juan Nepomuceno, Chidil.
Figure 17. San José de Gracia de las Trampas.



Chisago Plaza 33



"Old Landscapes, New Ideas" appeared in the pages of *New Mexico Architecture* in the September/October, 1985 issue. I was pleased to have the chance to present my sketch of the new research into New Mexico's historic landscapes that has been completed in the last few years.

New Mexico Architecture has really served as a vital means of communication for the state's architects, landscape architects, and planners for the past 30 years, and it's exciting to think of all the good the magazine has yet to accomplish. High on my wish list for the future is a regular book review column. It would be good to know about books and other publications of interest to the Southwest's designers and planners. And, it would be a pleasure to see more articles on landscape architecture and planning, areas of keen interest to the state's architects and allied professionals.

John Conron and the *New Mexico Architecture* Committee deserve wreaths of honor for imagination, perseverance, and pluck. Here's hoping that the same qualities will stay around for the next 30 years.

— Baker Morrow, ASLA

As stated on the contents page, *New Mexico Architecture* is the "Official Publication of the New Mexico Society of Architects." Historically, the Society has contributed little to the magazine, other than its name. The magazine has been a self-sufficient publication, relying solely on revenues from advertising, subscriptions and the highly successful BMW Raffle, held in 1987. However, finances aside, *New Mexico Architecture* does show to the community that the New Mexico Society of Architects is a viable organization. It represents architects' concerns for the architecture and history of architecture in the state. The magazine is often used as a vehicle for spotlighting a current project; documenting a historical building or area; and as a means of expressing a viewpoint on a current situation.

The New Mexico Society of Architects, through *New Mexico Architecture*, has provided the state with an invaluable source of historical data not only on projects but also architectural firms. I have been fascinated by reading earlier issues that highlighted specific New Mexico firms. It helps in developing a perspective on a specific firm or individual to read past issues that documents that person's work. The course material for a class on the history of New Mexico and its architecture can be found in the thirty years of *New Mexico Architecture*.

I have been both honored and sometimes frustrated to be the Chairman of the Magazine Committee for the past few years. It is a constant challenge to keep the magazine on schedule as well as obtaining articles for each issue. There are three key persons, among the many, who deserve a great deal of credit for keeping *New Mexico Architecture* going; John Conron, FAIA/FASID; Van Dorn Hooker, FAIA; and Carleen Lazzell. It is their tireless efforts which have made *New Mexico Architecture* the quality of magazine it is today. I look forward to the next thirty years of this magazine and hope that I can continue to contribute in some way to its success.

— Christopher W. Larsen, AIA

Upper left: "Treaster/Gray House, Tesuque, Antoine Predock, FAIA, Architect," Page 14, March-April, 1987. Lower Left: "New Mexico Human Services Field Office, Bernalillo, Westwork Architects," Page 6, January-February, 1985. Upper right: "Historic Mountain Churches of New Mexico," by Willard Robinson and Jean Robinson, Page 26, September-October, 1987. Lower right: "An Architectural Guide to Northern New Mexico," by Bainbridge Bunting, Page 48, September-October, 1970.

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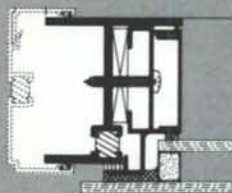


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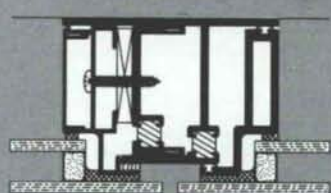
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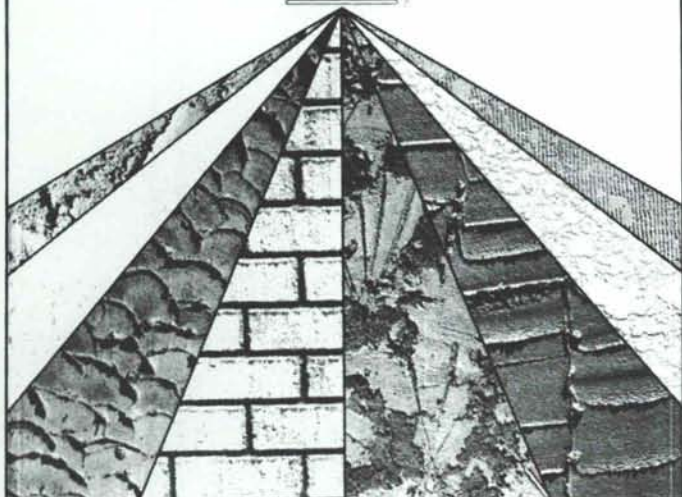
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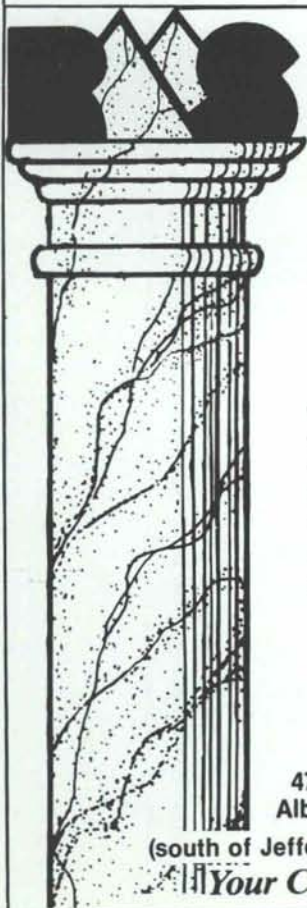
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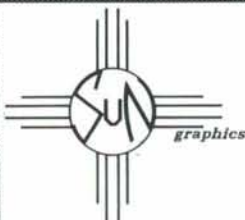


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The Legislature of the State of New Mexico

THIRTY-NINTH LEGISLATURE
FIRST SESSION - 1989

HOUSE MEMORIAL 100

INTRODUCED BY
REPRESENTATIVE J. PAUL TAYLOR

A MEMORIAL

IN RECOGNITION OF NEW MEXICO ARCHITECTURE MAGAZINE

WHEREAS, the state of New Mexico has been fortunate in having a prestigious magazine called New Mexico architecture, which is the official publication of the New Mexico society of the American institute of architects; and

WHEREAS, the publication was initially founded in March, 1959 by Miles Brittelle, Sr., Jason Moore, Phillippe de Register, architects; David Gebhard, architectural historian and first editor, and is sustained through the dedicated efforts of John P. Conron, FAIA, and the late Dr. Bainbridge Bunting, architectural historian and professor of art history at the university of New Mexico; and

WHEREAS, the magazine is celebrating its thirtieth year of publication in March, 1989; and

WHEREAS, New Mexico architecture magazine has significantly contributed to the cultural and historical awareness of our state through articles dealing with the lively art of architecture, past and present;

NOW, THEREFORE, BE IT RESOLVED BY THE HOUSE OF REPRESENTATIVES OF THE STATE OF NEW MEXICO that it hereby recognizes the efforts of New Mexico architecture magazine to enhance the image of the state by reaching the citizens of New Mexico and surrounding states and by its dedication to publishing articles about the unique expression of the art of building in New Mexico; and

BE IT FURTHER RESOLVED that a copy of this certificate be sent to Governor Garrey Carruthers, John P. Conron, Benjamin Brewer, Jr., president, American institute of architects and Wayne Lloyd, president, New Mexico society of architects.



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in the City of Santa Fe.


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1.
An old train
carriage at the
Santa Fe Plaza
1880's

La Villa de Santa Fe - - The City of Holy Faith

1 WALKING TOUR - 2 MILES

This brief walking guide to the architecture of the central part of Santa Fe does not pretend to be exhaustive. Neither is it offered as a substitute for the more complete account of historic architecture in *Old Santa Fe Today* edited by Sylvia Loomis for the Historic Santa Fe Foundation. This section is limited to an area that can be covered in a comfortable morning's walk.

Before commencing, however, some explanation should be given of the Santa Fe architectural control ordinance passed in 1957. The ordinance does not cover the entire city. It does cover the central historic part and most of the early 20th century expansion areas—Canyon Road, the Camino del Monte Sol, and Garcia Street—(about 3.5 square miles in extent). The whole of this tour, however, falls within its jurisdiction. Essentially the ordinance deals with the external appearance of buildings erected or remodelled, and the design and placement of signs. It does not cover interior design. While the stated purposes include protection for "the continued existence and

preservation of historical areas and buildings," actually the ordinance offers no protection for areas and only unenforceable restrictions relating to demolition of historic structures.

In summary the ordinance: 1) requires exterior wall surfaces to be of "adobe plaster or hard plaster simulating adobe, laid on smoothly." The color of the walls may range from a light to a dark earth color. White is permissible only under portals or within inset wall panels under a roof. 2) prohibits pitched roofs. 3) limits the combined window and door areas on a street elevation to a maximum of forty per cent of the total area of the facade. Larger window or door areas are permissible under a portal. The size of glass panes is set at a maximum of thirty inches square, though larger glass sizes are possible under portals. 4) limits acceptable architectural styles to Spanish Colonial in Territorial, and 5) prohibits neon, flashing or moving signs or signs placed above the cornice line and limits the sizes of the text.

The Plaza

As in every Spanish Colonial community, the plaza is the centre of activity and, as the monument

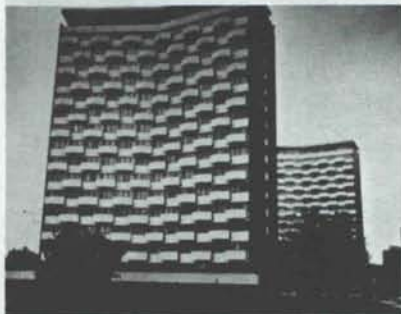


Figure 16 shows the Warsaw City Hall, which is a reconstructed (1928) police station. The low domed building on the end of the block to the left is the Museum of the Polish Revolutionary Movement. In former days it was the Stock Exchange. Figure 17 is the Bristol Hotel across the street from the European Hotel. Old world elegance on the exterior, but rather steady on the interior, the Bristol does have a lovely mahogany bar after dinner tea. These Warsaw high-rise apartment buildings are far better looking than the ones we see under construction or recently completed, Figure 18. A gift of Stalin, the Palace of Culture and Science (Figure 19) reminds the Poles of their disaster to master Russia. I am not entirely sure that they really like to be so alone. Below is a craftsman working on a portion of a Royal Palace facade embellishment.



Upper: Two page spread from Pages 12 & 13, September-October, 1970 issue. Lower left: "The Polish Experience," by John Conron, Page 22, July-August, 1976. Lower right: "The squawks died out plenty fast when everybody saw the club bounce into the black," reproduced from The New Yorker in January-February, 1966 NMA, Page 10. Page 24 reproduces House Bill 100 in Recognition of NMA's contribution over the past 30 years.



"The squawks died out plenty fast when everybody saw the club bounce into the black."

Over the past thirty years **New Mexico Architecture** under the editorship of John Conron has played a unique role in the cultural history of the state. It has not only established a close communication among architects, and informed them of work being done, it has widened our appreciation of the architectural uniqueness of New Mexico. Ours is not a rich state, it has had comparatively few large scale commissions. But at a time when most architectural publications ignore most everyday problems of cost and design, and pay little attention to the needs of small communities, **New Mexico Architecture** can be proud of what it has contributed to the formulation and preservation of a distinctive and vital regional style.

— J. B. Jackson

To my surprise, during the Fall of 1984, Van Dorn Hooker asked me to take over the sale of advertising for **New Mexico Architecture**, which had been handled for many years by Mildred Brittle. Of course, I was delighted to accept the challenge. When I began in November 1984, advertising was at an all-time low; the first issue of 1985 had only eleven ads. [The typical issue now carries forty-five ads. Ed.]

I gradually took over other duties to help ease the load that John Conron had carried since 1960. Certainly, the success of **New Mexico Architecture** does not belong to one person alone, but there is no doubt that it would not have managed to publish for thirty years without John's dedication.

Although we are a bi-monthly magazine, it truly does seem that everyday is a deadline. Editorial content certainly is our main concern, but there would be no editorial without the support of advertisers. Once we have selected our editorial material for an issue, I contact businesses that might have a particular interest in advertising in that issue. For example, I contact all businesses connected with winning projects slated to appear in awards issues--everyone from the contractor to the subcontractors, suppliers and the architect and engineers.

The most satisfying aspect of my work as associate editor and advertising director is my contact with the editor, authors, photographers, advertisers and, certainly, my work with the printers, Hall-Poorbaugh Press of Roswell, its owner, Tom Hall, and print shop manager Jerry Rawdon.

Certainly stress and frustration come with the job, particularly

when it is time to go to press and there is not enough advertising to cover costs. We work night and day for those last few days. During January, 1987, Barbara MacPherson began selling advertising and we also hope to find people to sell ads in Santa Fe and the Las Cruces/El Paso area.

Over the past thirty years, the historical articles have added much to our knowledge of our state and the Southwest. I have particularly enjoyed working with authors on topics such as churches in northern New Mexico, Villa Philmonte, The Lodge at Cloudcroft, Moenkopi red sandstone quarried at Flagstaff, Arizona and the Randall Davey House in Santa Fe, with writers such as Edna Heatherington, Chris Wilson, Barbara Daniels and with numerous architects.

Van Dorn Hooker served as chairman of the magazine committee for 1984 through 1987 when he turned his duties over to Chris Larsen. Van Dorn continues to be a driving force and tireless worker on behalf of the magazine now as he has been since its inception.

There's a ton of paperwork always, and never a bottom to the stack of things to be done: correspondence with advertisers, the printer and various authors and photographers; coordinating the editorial and advertising for each issue; billing the advertisers, bookkeeping, coordinating the mailing list additions, deletions and changes. (Keeping the mailing list in order is one of the major behind the scene jobs. **NMA** appreciates Charlie Nolan and his efforts in this regard.) In fact, I have so much mail going back and forth, that I am on a first name basis with everyone at the Alameda post office.

Each time a new issue arrives in my mailbox, I have such a deep sense of accomplishment and gratification, that I feel like it is the first issue of **New Mexico Architecture**.

— Carleen Lazzell



Citizens of Las Trampas, Page 31, September-October, 1966.

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When I studied New Mexican architecture with Bain Bunting at the University of New Mexico in the late 1970s, I took certain things for granted. One was Bain's long standing emphasis on the importance of measured plans in the study of vernacular building traditions, an approach that has only become commonplace in vernacular architecture studies this decade.

Another of my presumptions was that every state had a magazine like *New Mexico Architecture*. As I now realize, few states of any size have sustained architecture magazines long term, and none with as small a population or as limited resources as New Mexico. Perhaps the dream of belonging to a special place and of continuing a centuries-long vernacular tradition, the dream which attracts newcomers and sustains local identity, accounts in part for this longevity.

When *NMA* began in 1959, published sources on the state's architecture were few. As a beginning student some twenty years later, I found in *NMA* a leading source of information on the subject. But the number and quality of historical and critical articles

seem to have declined in recent years (which I feel free to say as one who has contributed some to *NMA* and might have contributed more). Paradoxically, there has been a burst of publication on the subject. The number of books available on New Mexico architecture has doubled this decade, while articles appear in *MASS* (the journal of the UNM School of Architecture), *Artspace* and the *New Mexico Studies in the Fine Arts* that once would have made their way to *NMA*.

New Mexico Architecture remains a valuable outlet with a circulation of approximately 4,000 libraries, architects, engineers, builders, historians, government officials and lenders. As anyone who has read this far realizes, *NMA* has succeeded largely through volunteer efforts. The quality and continuation of *New Mexico Architecture* lies with those committed to the past and future of architecture in the state. It is but a vessel for our enthusiasms, thoughts, observations, criticism and scholarship.

— Chris Wilson,
Guest Editor, *NMA*, Albuquerque

This issue of *New Mexico Architecture* celebrates its thirtieth year of publication. I have been involved with this magazine since its inception, first as an opponent to its creation, later as a member of the magazine committee, then as co-editor with historian and friend, Bainbridge Bunting, and finally as editor. (Bain was urged to resign by his doctor following his first heart attack.) If Bain were still about, I would remind him that, although never before given credit, there were, indeed, three editors who put each new issue of *NMA* together: Bainbridge Bunting, John Conron and Tequila. The latter refreshed our minds, enlivened our discussions and aided us in arriving at final decisions. As I recall those two inspiring companions, I must not forget the other New Mexicans whose support helped to see the dream of Miles Brittle, Sr. come to fruition way back in 1959. The three architect members of the first magazine committee were Philippe Register, AIA, Jason Moore, AIA and Arthur Dekker, AIA. (See also Editor's Column in the January/February, 1989, issue of *NMA*). Since those early days many architects, historians, writers and photographers have contributed to each issue. Where, indeed, would an editor be without them? Each new issue has been an excitement; each new issue an attainment.

But without the longtime support of Van Dorn Hooker, FAIA, there might not be a magazine today. When I would say "let's chuck-it," he would say "edit it!"

Through all those years, the magazine has relied upon its advertisers for financial sustenance. Without them there surely would be no magazine. The magazine committee and the magazine staff are so very appreciative of their support; they pay for the pages, all we have to do is find the editorial material to put on those pages.

While, as a professional in the field of architecture, I dislike coming down on another profession, I must, in truth, do so here, but only to make a point. The magazine does receive advertising from professional advertising agencies and we need and continue to solicit their continued support; we are in their debt and thoroughly grateful for their support of our editorial efforts. (Hall-Poorbaugh Press appreciates it even more!) Over time the magazine has solicited professional advertising agency services under contract for the support needed to provide us with a financially sound magazine. For us, these efforts have been a disaster.



Bainbridge Bunting,
March-April, 1981.

Pardon the above digression but it leads me to what I want and must say. To our one "amateur," and one independent professional, advertising solicitors this editor owes undying gratitude. For many years it was Miles Brittle, Sr., AIA, and his banker/accountant wife, Mildred, who first successfully took over the job of advertising directors with the September/October issue of 1959. As Miles' health began to fail, he enlisted the aid of Bob Mallory, AIA, with Mildred continuing her vital involvement. Following Miles' death and Bob's pressing schedule in his architectural firm, the full burden of banker, accountant and advertising director fell upon Mildred's able shoulders. It was during the following years that we experimented with two different advertising firms, but without success. Mildred, thereupon, continued to fulfill the tasks of soliciting the advertising support and running the magazine's finances with competence, dignity, humor and, sometimes despair. But persevere she did, until her doctor yelled "stop." This, fearful to me, happening ended 1983 and almost ended the magazine. During 1984 the magazine and its editor lay afloat, but Van Dorn Hooker would not have it continue so! And to his and our rescue rode Carleen Lazzell, architectural historian and *NMA* fan. While I have become the banker, Carleen has become our advertising director, bill collector and associate editor. Accordingly the January/February, 1985, issue of *NMA* began the rebirth. Although not always on a timely basis, the magazine has not missed an issue since. In early 1987 Carleen enlisted the aid of Barbara MacPherson as her assistant in soliciting advertising for the financial support of the magazine.

For their thirty years of collaboration and support, we are all indebted to Hall-Poorbaugh Press in Roswell, who have printed and mailed this magazine since the November, 1959, issue. During the first years of our association Bruce Poorbaugh was the man-in-charge. Upon Bruce's retirement from the firm his associate, Tom Hall, became our conduit to the printing plant; Tom's man-at-the-press is Jerry Rawdon. Together they have continued to produce a magazine of top quality. How about those full color covers? Can't do better in Japan or Switzerland!

How do I write what needs to be written? I need the pen of a Winston Churchill or a George Bernard Shaw to do it properly. To Carleen, Barbara, Van Dorn, Tom and Jerry, and now Chris Larsen, as well as all the members of the magazine committee, I can only state a most heartfelt thank you. Without you all, I would have been and would now be, without this job.

— JPC

P.S. Chris Wilson, you done good. Now relax and do an article for *New Mexico Architecture*.



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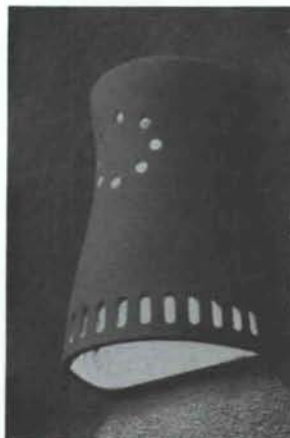
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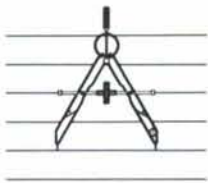


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A gallimaufry of covers from past issues.

Top row, left to right;

November-December 1974, "The Church at Ocate, New Mexico."
September-October 1966, "A New Mexico Scene," John McHugh, artist
May-June 1964, "Aerial View, Canyon Road Area, Santa Fe,"
Dick Kent, photographer
November-December 1967, "San Pedro Branch Library, Albuquerque,"
John Reed, architect

Middle row, left to right;

January-February 1987, "Kaseman Medical, Albuquerque,"
"M. Dickson/SMP & C, architect, Kirk Gittings, photographer
January-February 1960, "George Pearl Residence, Tomé,"
Gordon Ferguson, photographer
January-February 1985, "Museum of Fine Arts, Santa Fe (addition &
remodel)," A. Predock & E.L. Barnes, architects
September-October 1965, "Santa Fe Opera," McHugh, Kidder,
Plettenberg, architects, Harvey Caplin, photographer

Bottom row, left to right;

November-December 1975, "Atlantic & Pacific R.R. Superintendent's House,
Albuquerque," Historical photograph/Albuquerque Landmarks Commission
November-December 1985, "La Posada de Albuquerque (renovation),"
Boehning, Protz, Cook & Assoc., architects, Robert Reck, photographer
January-February 1980, "First Baptist church of Roswell (built 1896),"
Historical photograph/Chaves County Historical Museum
November-December 1988, "Valencia Branch Campus, University of New
Mexico," Barker-Friedman, architects, Kirk Gittings, photographer

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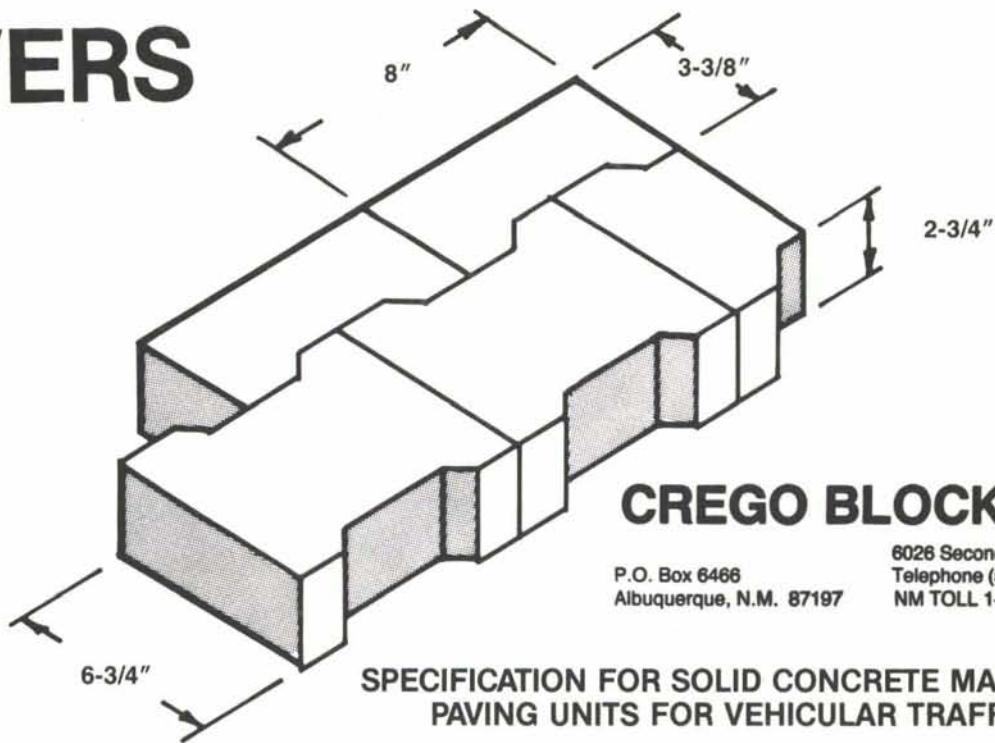
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4. **VARIATIONS IN DIMENSIONS:** Length and width of units shall not differ by more than 1/16" from approved samples. Heights of units shall not differ by more than 1/8" from the specified standard dimension.

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1. Unsuitable sub-grade material should be removed and the area compacted.
2. The excavated area should then be backfilled, See Table 1.
3. Place two inches of sand over the sub-grade. Screed until uniformly conforming to grade. Sand should be sharp concrete sand.
4. Place the pavers in the pattern desired as close together as possible such that the spaces of the joints not exceed 1/8".
5. Tamp down and level the pavers with hand tamper or mechanical vibrator until pavers are uniformly level.
6. Fill all voids in the paver joints by sweeping in dry sharp sand.

If necessary, cutting of pavers should be done with a block splitter or a concrete saw to obtain true, even, and undamaged edges.

TABLE 1. Recommended Sub Base Thickness

Application	Thickness of Sub-Base, Inches	
	Well-Drained Dry Areas	Low Wet Areas
LIGHT DUTY: Residential: Driveways Patios Pool Decks Walkways Parking Bicycle Path	0 to 3 inches	4 to 8 inches
MEDIUM DUTY: Sidewalks Shopping Malls Residential Streets Public Parking Bus Stops Service Roads Parking Lots	4 to 6 inches	10 inches
HEAVY DUTY: City Streets Intersections Gas Stations Loading Docks Loading Ramps Industrial Floors Stables	8 inches	12 inches

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