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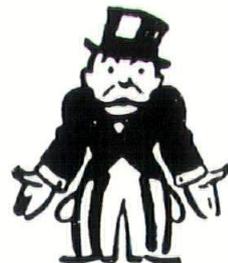
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nma

• *vol. 25 no. 3* • *may-june 1983* • *new mexico architecture*

The May/June issue is, at last, in your hand. While the calander may have reached late summer, **New Mexico Architecture** is approaching late spring. Stop the world - I want to catch up!

Rumors have reached my ears from several sources. These rumors claim that **New Mexico Architecture** magazine is to cease publication. **Not so!** It has been reported that these rumors have enamated from architects. Well not from this one! In fact copy for the July/August issue is at the printers.

Along with the "rumors" has come the complaint that it is difficult to get published in **NMA**. If you have something to say, type it out; if your recently completed building is good, photograph it. Then send it to me. Frequently, over the many years that this magazine has been in existence, I have requested articles and asked for publishable information and photographs of proposed project sketches and for completed buildings. Sometimes I got responses; sometimes I did not. That is to be expected. However, the pages of **New Mexico Architecture** are for your use; only you know what you are thinking and doing. I need completed buildings, articles, proposed building projects, sketches, news items.



I would like to welcome new advertisers. Rockbottom Sales and Plastic Supply and Fabrication joined us in March/April. Contract Associates joins us in this issue. Also, we are most grateful to those advertisers who are continuing their support of the magazine. We encourage our readers to thank and, more importantly, support the advertisers who are supporting the magazine. We cannot do without them; they pay for it. But they need to be supported by the architectural profession. I thank them all.

John P. Conron, Editor

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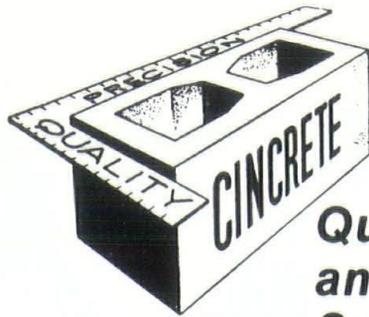
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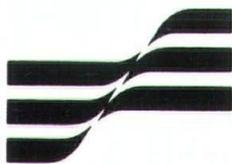
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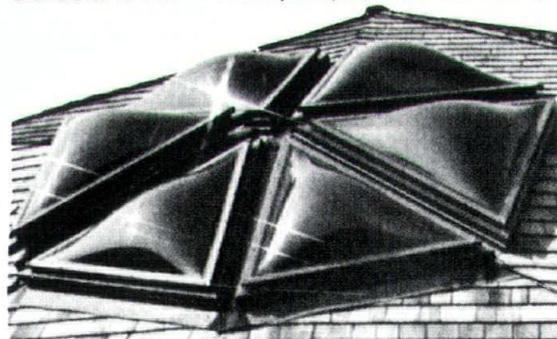
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WATCH OUT — ARCHITECTS BITE!

by David Abeles Pfeffer, Past President
Santa Fe Chapter
American Institute of Architects



An Architect

"You don't need an architect - just tell the builder what you want." "We could have an architect draw it for us, but isn't a draftsman cheaper?" "In the end, we'll probably do it differently from what the architect would draw, so it'll just be a waste of money."

Have you heard these things or said them yourself when contemplating a building project? The problem is: why hire an architect for a project that may be too small or too personal or which you've already pretty much designed for yourself when you can hire the builder directly and save an expense that only the rich can afford anyway?

For us, the architects, the problem is a bit different: do architects bite?

The truth is that architects are highly trained professionals who have a wide variety of skills to bring to the smallest (and largest) of projects and at a cost frequently below what you might expect.

Architects organize a building project for you, analyzing the complex range of things that need attention before you ever contact a builder. They can help you evaluate your budget and your needs; they can design your project with you so that you not only can realize more closely what you really have in mind, but so the plumbing will work and the building department won't prohibit your ideas; and they can recommend and help you find a builder. They can act as your agent before those treacherous city committees and during the building process, act as liaison between you and your builder, reviewing estimates and bills, and inspecting each stage of construction before you pay for it.

Architects, unlike others in the building field, are generalists whose job is to see the forest as well as the trees. Unlike the engineer who sees the best structural system or the builder who sees the best methods and sequences and unlike the zoning official who says that you must have thirteen more off-street parking places, the architect is trained to bring all these concerns (and many more) together into a coherent, buildable, and affordable whole. And the architect you select is in concert with you esthetic as well as your business sense.

While a generalist, the architect is a technical expert too, able to draw a set of instructions that the building contractor will find indispensable both for accurate cost estimating and for actual construction. Architects aren't limited to painting pretty dreams; they put the pieces of your very complicated puzzle together so that you, your banker, your government, and your builder can understand it.

Architects go through a long training and testing period before becoming licensed. Five or six years of college work are followed by at least three of internship. Only then may the process of applying and being tested for licensure begin, a process which usually takes a couple of years more. By the time an architect is ready to offer his services to you, he has been training for about ten years. Good draftsmen are good at what they do, but they simply don't have the architect's resources.

Yet architects may be simply consulted, just as lawyers or doctors are, on an hourly basis (at a cost which is generally far lower). The full range of services may cost not very much more than what you'd pay a realtor simply to have a building change hands. In the long run, you will more than recoup your architect's fee in avoided headaches, delays, mistakes, and expenses for unforeseen considerations.

In many cases, the architect has the American Institute of Architects standing behind him. This national professional organization provides invaluable resources such as well-tested contract forms for your relationship to him and to your builder; the latest research on building techniques, such as solar and other alternate energy sources, and one-hundred-and-twenty-five years of experience.

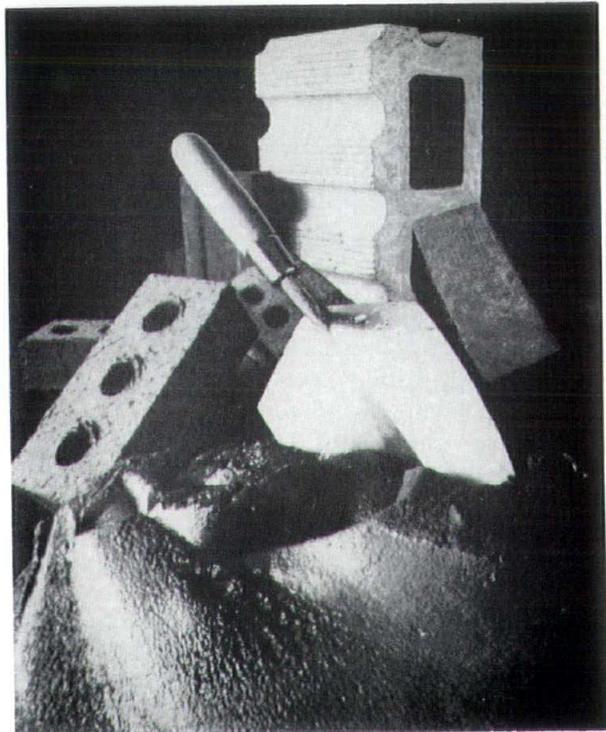
The Santa Fe Chapter of the AIA is an active organization, whose members contribute a great deal of time and expertise to zoning, planning, historic styles, and neighborhood issues - negotiating, arbitrating, writing, suggesting, representing, and debating; they continue to be leaders in their field. The chapter sponsors a Public Forum series at the Armory for the Arts, bringing before the public issues vital to Santa Fe's planning and character. *DAP*

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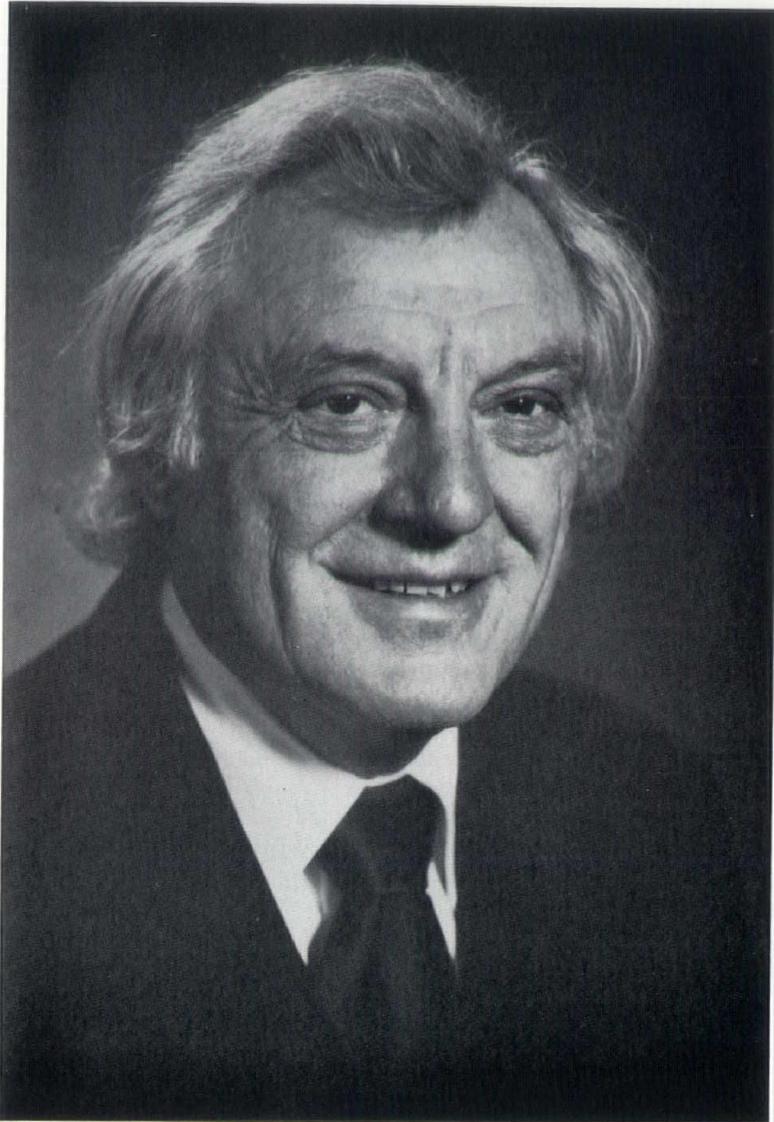
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Don P. Schlegel, FAIA

Albuquerque Architect Don P. Schlegel has been advanced to Fellowship in The American Institute of Architects (AIA). The AIA Jury of Fellows made the announcement recently. Schlegel received his medal of investiture in special ceremonies during the AIA national convention in New Orleans, in May.

Fellowship in the AIA is conferred on members of at least ten years' good standing who have made significant contributions to the advancement of the profession in such areas as architectural practice, construction, design, education, government or industry, historic preservation, literature, public service, research, service to the profession or urban design.

Schlegel, a partner in Schlegel and Lewis, Architects, has combined his career as an educator with

architectural practice. Teaching at the University of New Mexico since 1954, he was Chairman of the Department of Architecture for seven years and Dean of the School of Architecture and Planning for one year.

Schlegel served in nationally prominent educational positions, such as President of the Association of Collegiate Schools of Architecture and President of the National Architectural Accrediting Board.

Schlegel has also served the architectural profession as President of the Albuquerque Chapter, AIA, and as a member of national committees on ethics and education.

As a practicing architect, Schlegel has received several awards for outstanding design.

WELLINGTON CLUBHOUSE IS CASE FOR 'MANNERED

By: Regan Young

Looking at the barracks-like Wellington Place Apartments while driving down Candelaria Road in Albuquerque, one would not imagine that they encircle what may well become stylistically a most significant building. The little clubhouse in the center of the complex is one of the first examples of a real synthesis of high-style New Mexico Regionalism and the post-modern application of stylized fragments of history. This 'Mannered Historicism' could become the basis for a new regional style: contemporary, yet aptly reflecting the history and context of New Mexico.

New Mexico architecture has long been the result of such a synthesis of current and traditional modes of design: a dialogue between the universal and the specific, the international and the local. An early demonstration of this process was during the Territorial Period (1850-1912), when imported classical window, door, and cornice details were applied to the indigenous mud box house forms of the region. Thus the world-wide trend of using details from Greek architecture was applied to a traditional way of building which was responsive to local environmental and cultural conditions, creating a totally unique and appropriate style.

By the late 19th Century, there developed in many a disenchantment with the internationally prevalent Continental architectural vocabulary. Rejecting universal solutions, architects in America and abroad began to explore vernacular (common) building forms in search of more locale-specific styles. The first significant revival style to appear in New Mexico was the California Mission Revival. With their flat plaster walls, arcades, Spanish tile roofs, and multi-curved gables, the old AT&SF Train Stations in Albuquerque and Las Vegas are probably the state's earliest and best examples. But by the 'twenties', the Spanish Pueblo and Territorial Revival Styles had also emerged here, emulating earlier native prototypes. Both were local manifestations of this international impulse to find a specific regional architecture.

After World War II, Modern architecture began to make its impact on Albuquerque, bringing with it new building types (shopping malls, high-rise office buildings) and new structural possibilities. Facing Modern New Mexico designers was the difficult reconciliation of the high-tech aspirations of the new architecture with the heavy visual qualities of traditional construction. The broad expanses of glass, thin-skinned walls, and machine-made materials which characterized much of Modern architecture never seemed to fit in here. By necessity, the style was transformed, acclimated to the conditions of the Southwest. Modernism, however, remained revolu-

tionary. Historical models were rejected when designing in favor of abstraction, purity, and Platonic geometry.

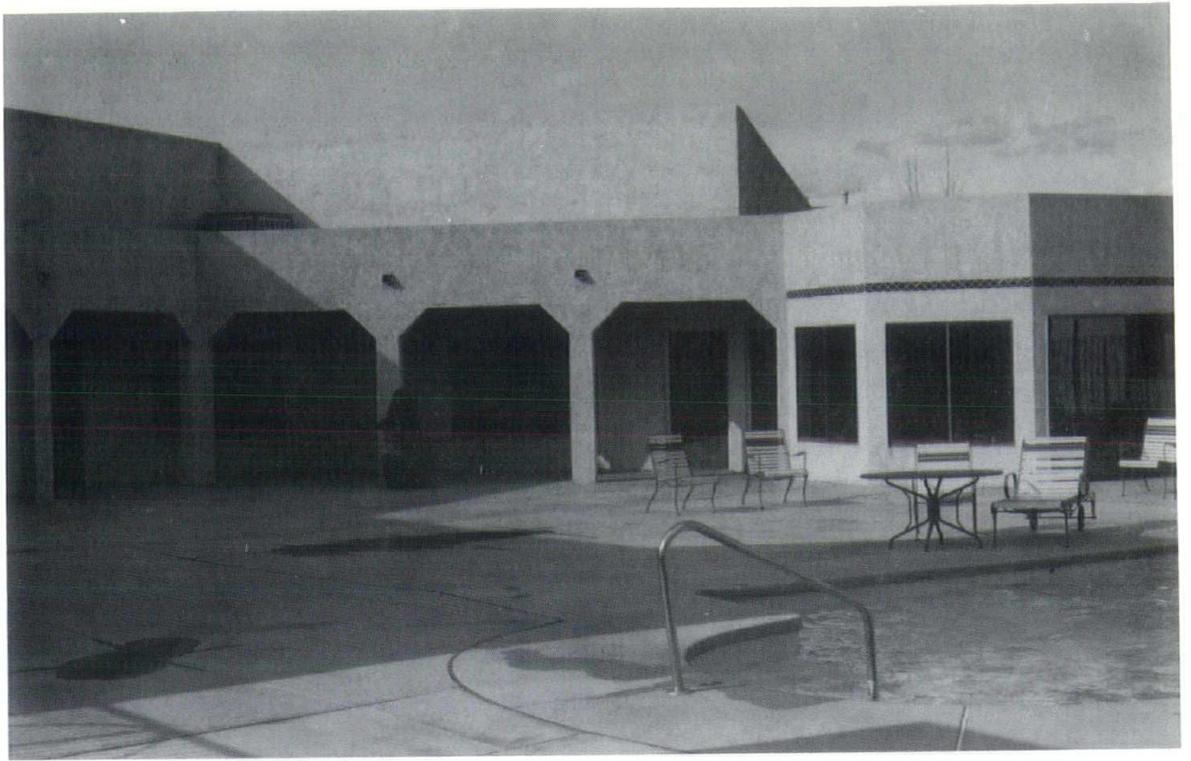
Two distinctive approaches can be discerned in the progressive architecture of New Mexico of the past decade. During the late 1960s Antoine Predock took the simple, volumetric, and prismatic language of the Kahn*-inspired Philadelphia School and adapted it via the use of local materials and color. To this basic formal vocabulary Predock added a limited number of "functional" stylized elements such as concrete lintels and canales to create what has become High-Style New Mexico Modern. The other approach more closely follows nationally published work and is best represented by the work of Albuquerque architects Dyer-McClernon (Hiland Senior Center, Good News Baptist Church). These projects display an appreciation of common building materials, mannered references to popular culture and historic form, and contemporary literate modes of design.

Westwork Architects, the firm that designed the Wellington Clubhouse, is among the first to attempt the traditional New Mexican synthesis of indigenous form with contemporary applique. The partners, Lawrence Licht, Glade Sperry and Stanley Moore, all come out of the Predock office. To the basic Predock vocabulary there is a conscious addition of pop/historical materials and elements to create a busier, more varied, and possibly even more regional architectural expression. While the Modern architects responded to the strong geometries of the ancient New Mexican landscape and architecture, post-moderns add the richness, variety and texture drawn from the wealth of historic examples found in the present-day Albuquerque cityscape.

In its layout, the Wellington Clubhouse has much in common with traditional New Mexican spatial arrangements from the Spanish Colonial Period. As opposed to most Modern Albuquerque public buildings which are objects floating in a sea of asphalt, the Wellington gathers itself around a swimming pool to define and focus upon an outdoor space. In a typical Spanish

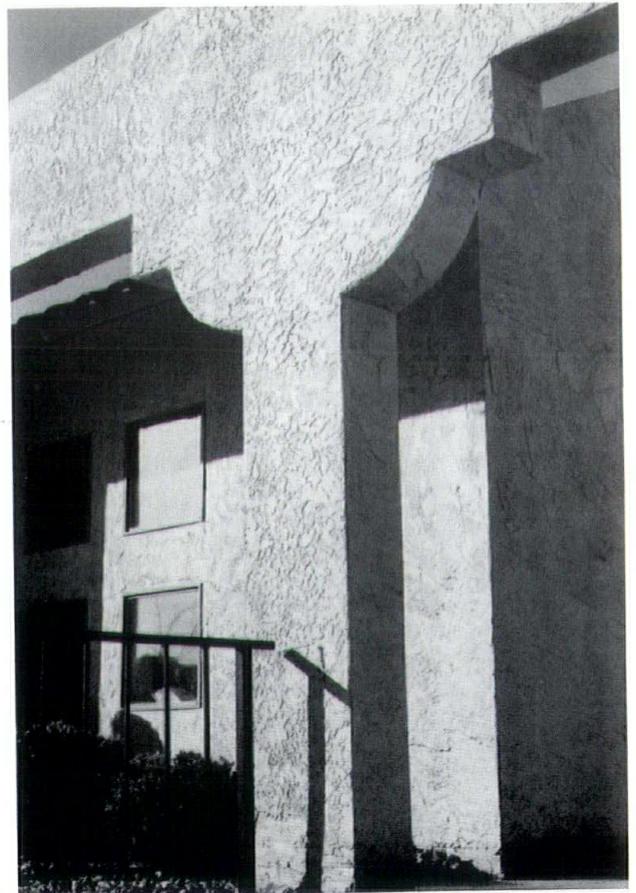
**Between every two epochs, there appears a major transitional figure. Because of his reverence for light, space, and abstraction, Louis Kahn (1902-74) stands solidly within the Modernist camp. Yet because of his simultaneous predilection for hierarchy, formalism, and symbol, his work can be seen as a water shed, influencing much of the progressive work of the past two decades.*





Colonial fortified village or an isolated hacienda such as the Martinez House in Taos (1824), the plaza or courtyard was a gathering place for trading and defense and thus the symbol for community. So it is with the Wellington. The long anonymous blocks of apartments provide a neutral backdrop for a fine-grained architectural gem which celebrates the act of people coming together.

In approaching the building one recognizes many of the elements which give New Mexico and the clubhouse a sense of place. While the color and texture of its stucco associate the building with the rest of the complex, its angularity and sloped Spanish tile roof make it stand out as something more than another dwelling. Glazed ceramic tile around the doorway defines the entrance and recalls the Mission Revival Style in its double-curved form, and the 1920s and 30s Route 66 strip architecture in material. Probably the most clever gesture, however, is in the semi-detached wall in front of the main facade. The wall is reminiscent of the layering effect created by current fashionable architects, and at the same time alludes to the Spanish Colonial **portal** or porch. Just as in the other details though, the motif is not literally reproduced but rather translated into a self-conscious contemporary reference. The *zapat*as (corbels) atop the columns become two-dimensional, flattened into the plane of the wall and geometricized into perfect forms. This gesture is at once very traditional and very contemporary: a unity of vernacular and post-modern intents. This **zapata** form then becomes a signature for



the building and is inverted and repeated as a motif over the entrance, on the chimney, and inside above the fireplace. Around the central pool area the various parts of the building form a U-shaped plan to encircle this community outdoor space and open to view of the mountains. Arcades provide a visual link between the various elements which curve around this open space. The arcades begin at an octagon-shaped jacuzzi room at one end of the curve and terminate at the other with a Greek temple/bandstand, a reminder of the classical precedents in New Mexico architecture.

We are now in a situation similar to the beginning of this century. Tired of the ubiquity and monotony promoted by universal solutions (then Classical and Gothic, now Modern), we once again turn to more regional styles to provide a much needed sense of place. This is the significance of the Wellington Clubhouse. Taking a traditional New Mexican approach, current design ideas are applied to an established native style. This combination of high-style regionalism and contemporary design is a new/old way of producing an appropriate New Mexico architecture.

R.J.

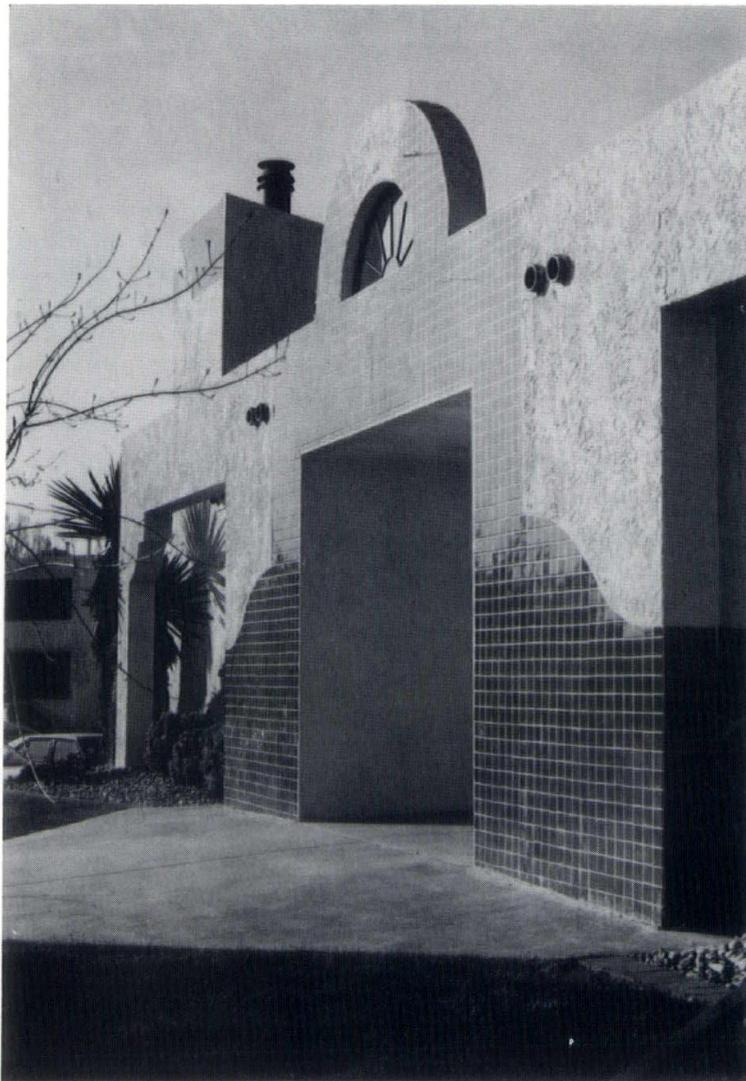
Regan Young graduated with a Master of Architecture degree from the University of New Mexico in 1982. Previously he studied architecture at the Royal Institute of Technology, Stockholm, Sweden and received a Bachelor of Science in Architecture degree from the University of Maryland.

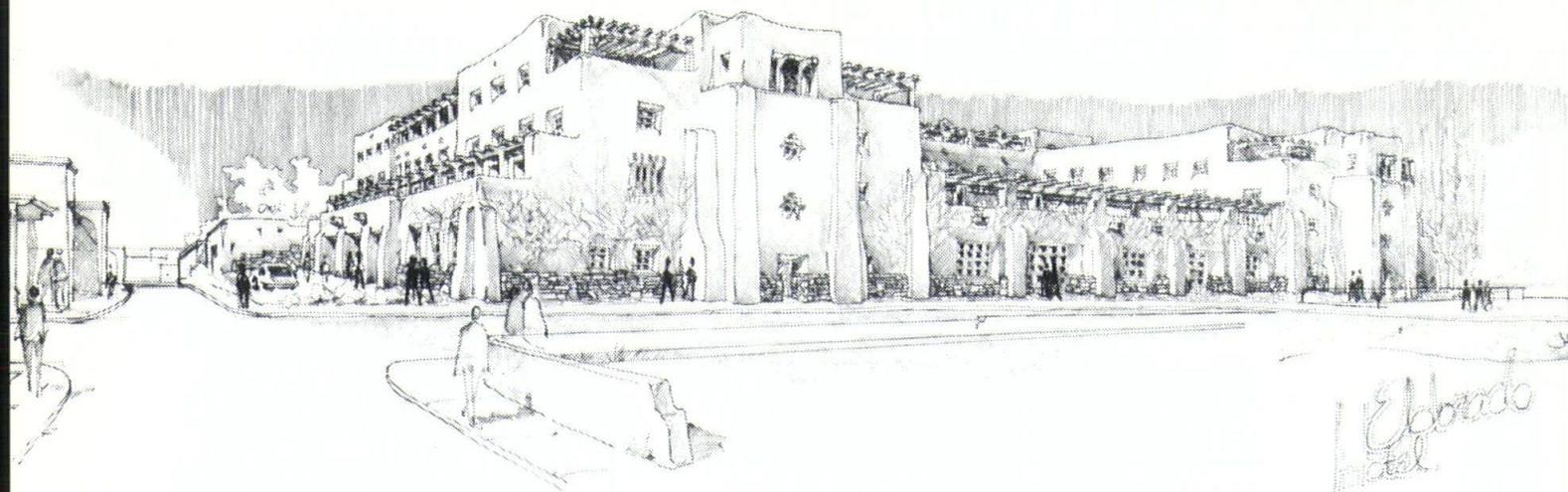
In 1982 Mr. Young was awarded the AIA Henry Adams Medal & Certificate for first-ranked graduating student.

His publication credits include:
"Show Reveals Beauty of Architectural Drawings"
Albuquerque Journal; Friday, November 5, 1982, Page 1 Section C

"Critical Mass: The Albuquerque Indian Hospital Addition", Mass: Volume 1 Number 1, Spring 1983, Pages 22-24

(with Mark Eshelman and Stevens Williams) "Guide to Albuquerque Architecture," Albuquerque Chapter American Institute of Architects





A New Hotel for Santa Fe A Project by McHugh, Lloyd and Associates, Architects

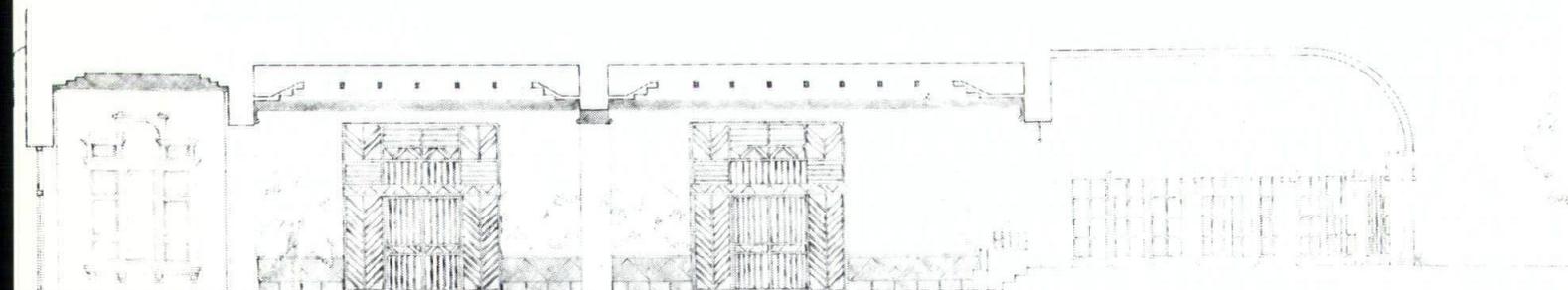
The new proposed Eldorado (one word) hotel received its name from a legendary treasure. Inspired by a ruler-priest in the Columbian Andes who, as the legend goes, conducted a ceremony where he covered his naked body with gold dust and in turn removed the gold dust by jumping into a lake while his subjects tossed gold and silver coins after him. El Dorado (Spanish: the gilded one) came to refer to a legendary city and eventually to an entire country where riches were to be had in overwhelming abundance.

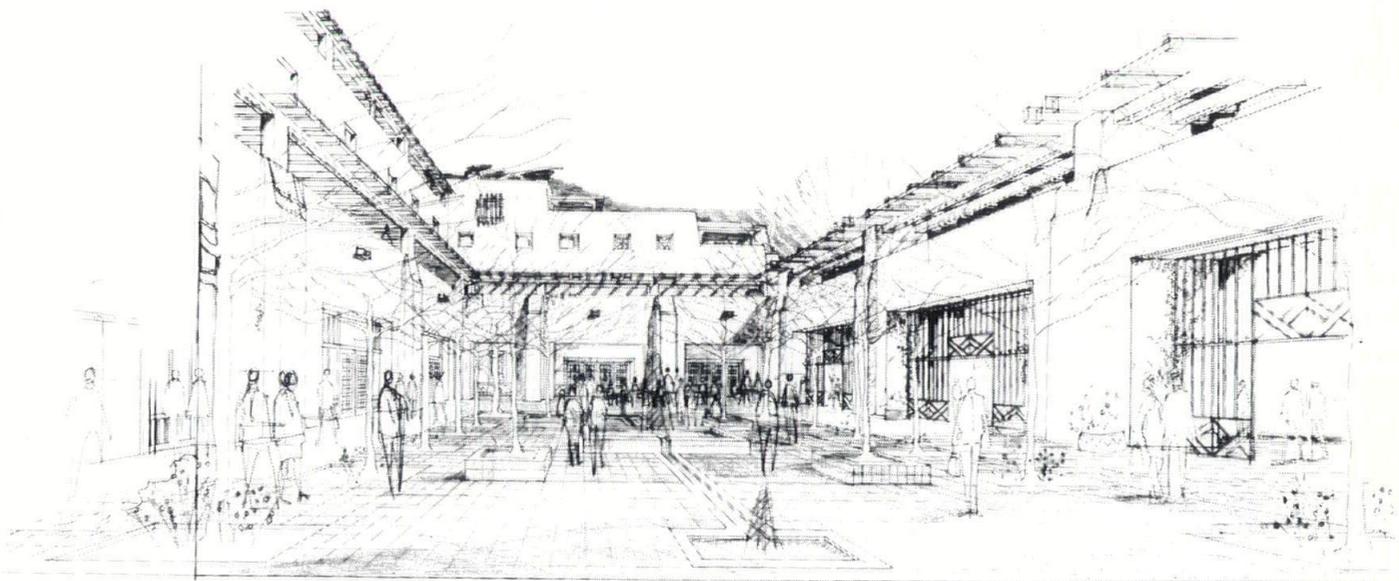
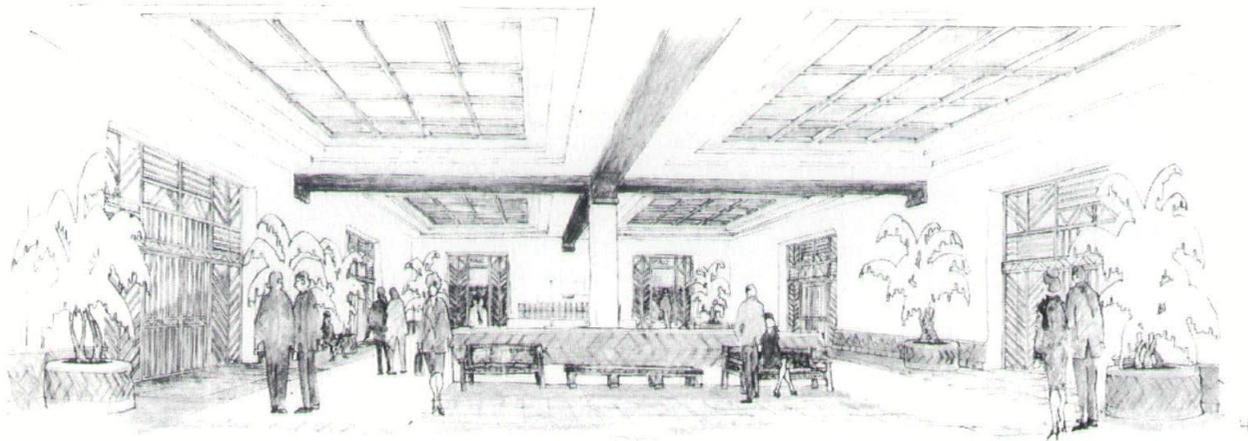
The new hotel will be located on a 78,142 sq. ft. site presently occupied by the Big Joe Lumber Co. A small hotel occupied the same site in 1860, it was also named the Eldorado. Upon purchase of the Big Joe site by the Zeckendorf Co. the present owners will retire. The new luxury hotel will have as a central focus a tree-canopied courtyard. The major entrance to the hotel will be from the end of the Palace Ave. through a peristyle into the central courtyard. Surrounding the courtyard will be a lounge, formal dining, retail shops and terrace dining reminiscent of European sidewalk cafes, the interiors will be designed in the tradition of grand old hotels. The architecture of the hotel will be a layered stepped back design with two four story towers flanking the main peristyle entrance. The upper levels as well being stepped back will have open portal protected terraces. Large two story pilasters embrace the lower floors providing lateral support. Extensive garden design and fountains in a truly Spanish tradition will play an integral part in providing delight in all the public spaces.

The Spanish pueblo-revival design is generated by the use of all the old traditional building elements: engaged pilasters, heavy beams small set back terraces, portals, small openings, gardens, fine grill work and decorator tile, all parts of large commercial and religious buildings in the early southwest.

A 200 year old historic adobe house is presently located on the site and will be preserved and incorporated into the new structure.

The Eldorado Hotel will offer a cosmopolitan, sophisticated center serving as a focal point for the west end of San Francisco St. and Palace Avenue and acting as a catalyst to restore pedestrian environment to the San Francisco St. neighborhood.





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Projects - Do you have renderings, sketches, or a model of projects purposed for construction or under construction?

New Mexico Architecture magazine would like to devote space in each issue of their publication. Send a black & white photograph with a caption explaining the project to:

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MASS - A publication of the School of Architecture and Planning, UNM

Dated spring, 1983 the first issue of **MASS** has been published by the School of Architecture and Planning of the University of New Mexico. The issue is dedicated to John Gaw Meem, FAIA and contains articles concerning John and his long career in New Mexico. The lead article is an excerpt from Bainbridge Bunting's new book: **John Gaw Meem: Southwest Architect**. The article should make you want to read the book. Bain is a good writer. Anyone who has read Bain's articles or books knows that he makes history interesting, at times, even exciting.

John Meem, himself, is represented in the magazine. In an article, which first appeared in the November, 1934 issue of **American Architect**, John states very well his own approach to architecture and how the traditional forms and symbols of the New Mexico heritage can be integrated with contemporary buildings needs. One must also remember that 1934 was a romantic revival period throughout the United States. Williamsburg was spreading all across the land and in the west the California version of Spanish Revival was most popular. In 1934 the John Meem office was probably the largest, and certainly the most prolific, of the New Mexico architectural firms working in the traditional idiom.

John Meem entered the New Mexico architectural scene not as an innovator, but as a continuator of forces previously set in motion. He continued the revival; he explored its potential, perhaps to a greater extent than other architects.

It is certainly true that John's designs are generally graceful and friendly. While in the hands of others the Revival Styles often become coarse, even dull. W.C. Kruger's remodeling of the State Capitol in the 1940's-1950's and the subsequent buildings that his firm added to the Capitol Complex only make one wish that John Meem had been the better politician. (I must add, however, that I think the Capitol Complex could have been even better had it been handled by a more contemporary minded, but environmentally sympathetic, architect.)

In any discussion of John Meem and his architectural beginnings, one must not forget the other architects whose work formed the Revival Style and, thus, gave John Meem the architectural vocabulary which he so well used. These "founding" architects included Gordon Street, Rapp & Rapp and Trent Thomas. But, also, one is reminded of those non-architects whose residential work frequently outshines that of their trained professional contemporaries: Kathrine Stinson Otero, William Henderson, Myrtle Stedman.

Other articles in the first issue of **MASS** include an analysis of two John Meem buildings on the University of New Mexico campus. The authors, who also served as editors of **MASS**, discuss the UNM Library, built in 1935 and the much later, 1955, Johnson Gymnasium. Architectural Historian Christopher Wilson examines New Mexico architectural regionalism and the impact of Modernism on the buildings of our state. Regan Young presents an interesting criticism of the recently completed addition to the Albuquerque Indian Hospital. (Mr. Young reports on another Albuquerque building on pages 8-11 of this issue of **NMA**.)

The design and graphics of **MASS** while clean and clear, are I am suprised to have to say, pedestrian. I would have expected a more lively, imaginative book from student designers. (To be sure, **New Mexico Architecture** might be in need of new graphic ideas; it is being "discussed"!)

John P. Conron

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

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

Change of address: Notifications should be sent to New Mexico Architecture, 425-A Val Verde, S.E., Albuquerque, N.M. 87108 (505) 265-7010 at least 45 days prior to effective date. Please send both old and new addresses.

Subscriptions: Write Circulation, New Mexico Architecture, 425-A Val Verde, S.E., Albuquerque, N.M. 87108. Single Copy \$1.00. Yearly subscription \$5.00.

Advertising: Send requests for rates and information to Mildred Brittle, New Mexico Architecture, 425-A Val Verde, S.E., Albuquerque, N.M. 87108, (505) 265-7010.

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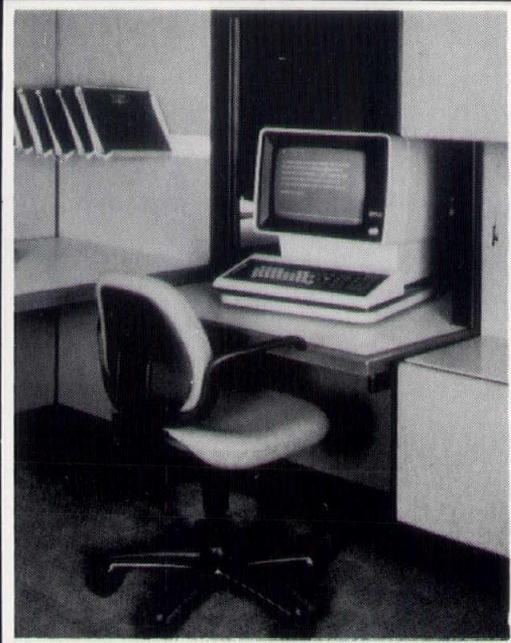
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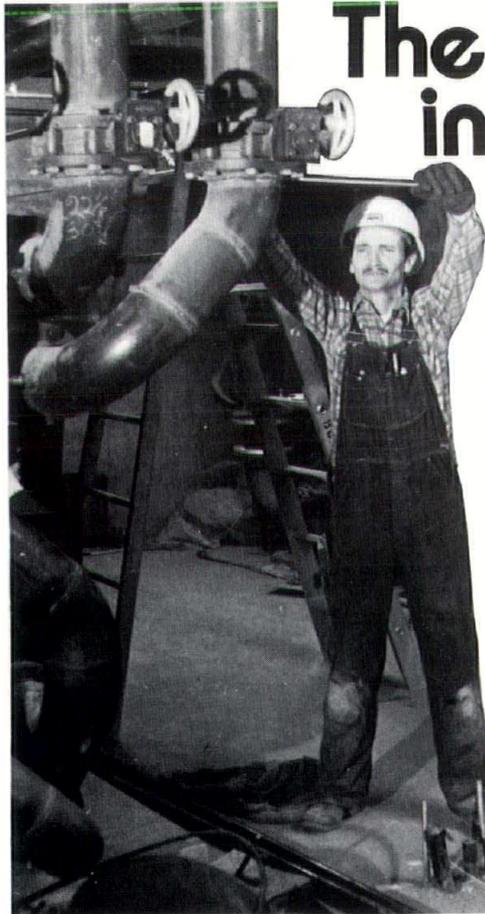


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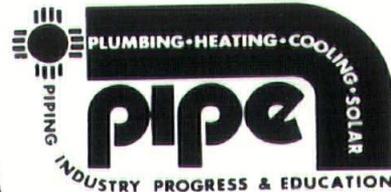
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