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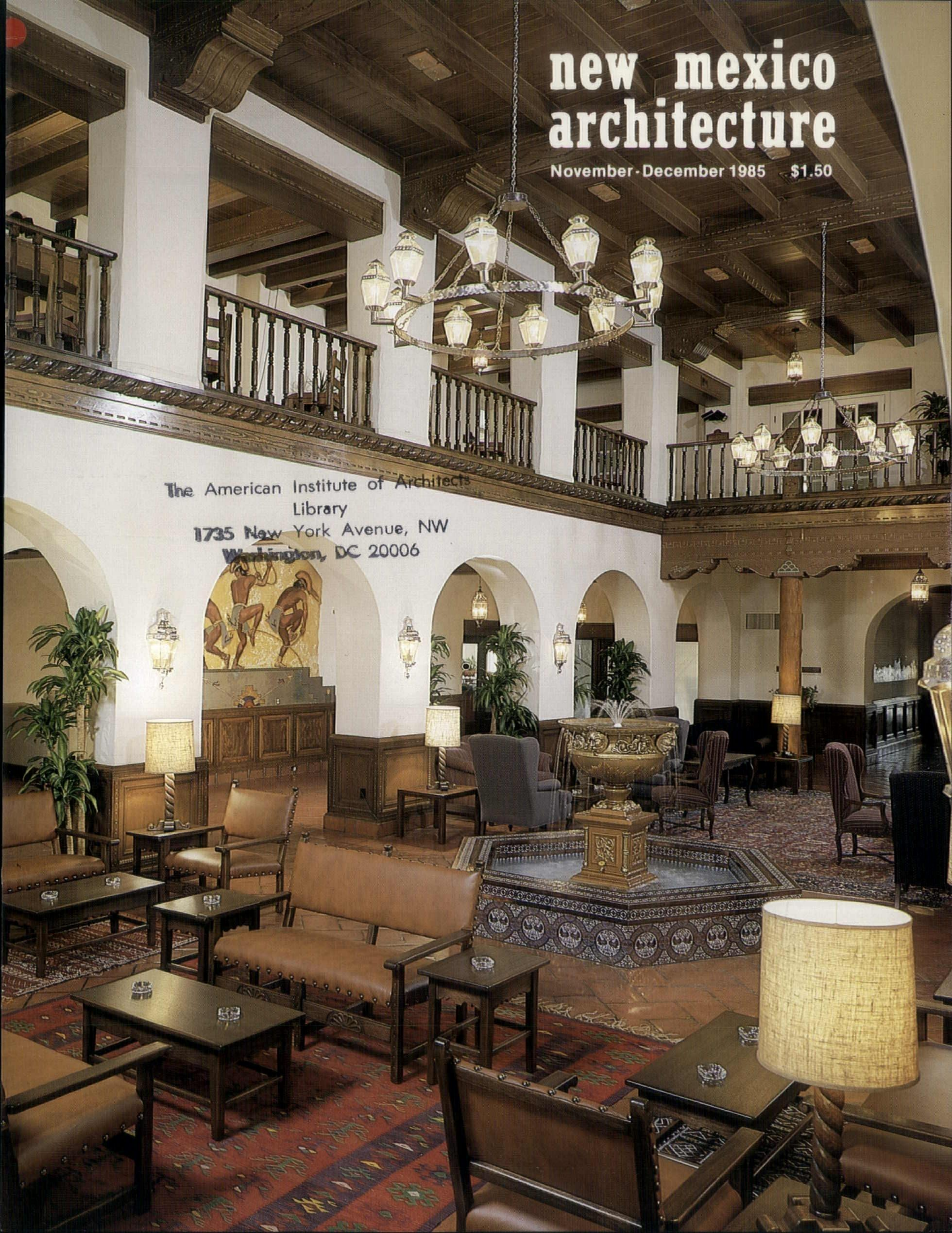

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In this issue:

Gordon Church, Coordinator of the City of Albuquerque's 1% For Art Program presented the annual TACA awards and wrote the presentation speech. (See page 10.) Mr. Church, was the Economic Development Planner for the City of Albuquerque and, prior to coming to Albuquerque, was the Assistant Director of the Hollywood, California Revitalization Committee. He received a B.A. degree from the University of Albuquerque, an M.A. from the University of Nebraska, did post-graduate studies in London and studied at the University of Bucharest in Romania under a Fulbright scholarship.

Ernest Bruss is the General Manager of Cogeneration Development Company, a division of Sandia Detroit Diesel, headquartered in Albuquerque. He has degrees in Business from UNM and International Management from the American Graduate School, plus post graduate work in economics and finance. Specializing in large projects for Sandia Detroit Diesel, he managed the engineering, fabrication, installation and operation of the pumps, engine and control systems for the first three blocks of the Navajo's Indian Irrigation Project. Subsequently, he supervised the manufacturing and testing of numerous standby electrical generating systems for the Federal Aviation Administration.

□ □ □ □

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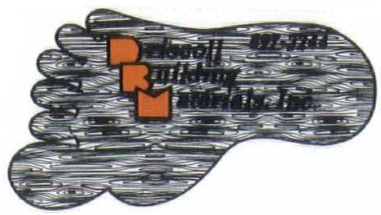

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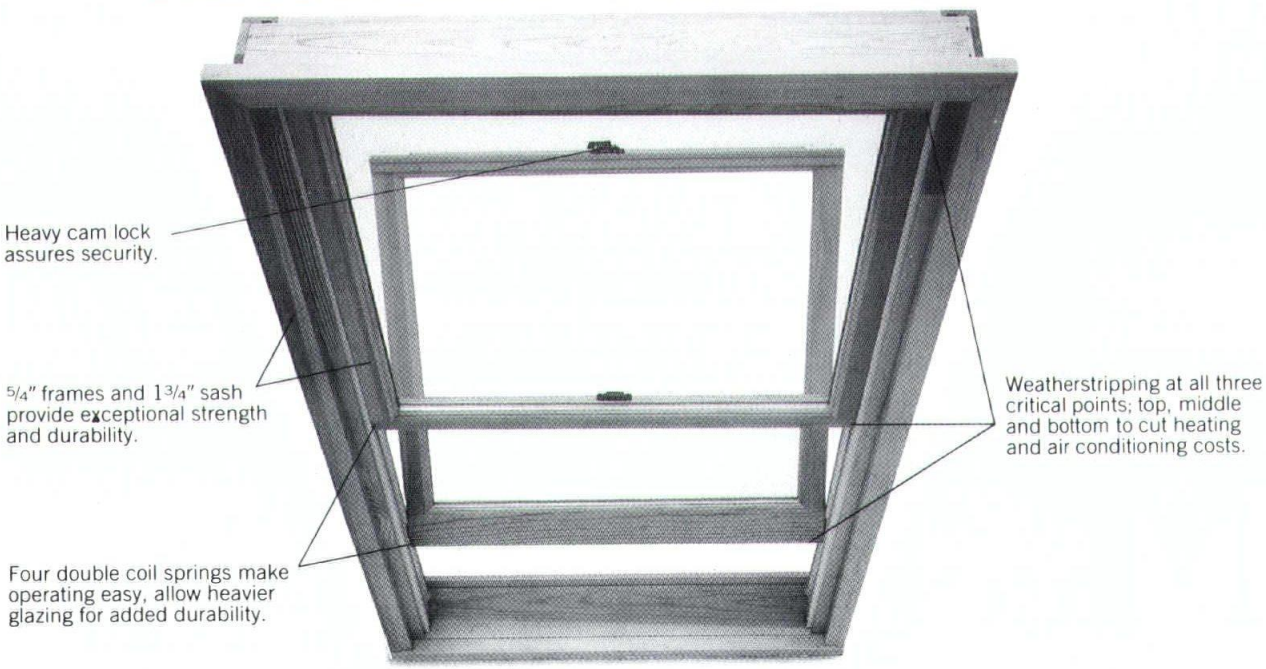

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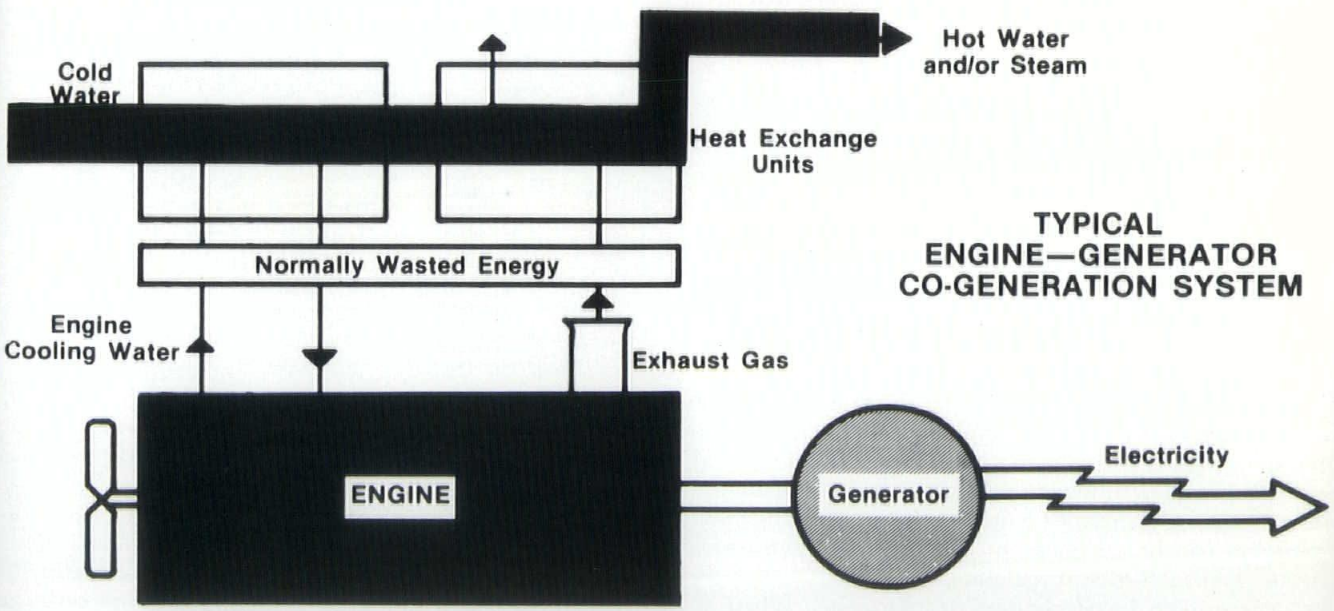

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COGENERATION It May Not Be What You Think

by Ernest Bruss

"Cogeneration." When I say cogeneration, the person whom I am addressing becomes immobile, the eyes slowly get wider, the brow furrows, the jaw goes slack, their gaze becomes fixed and unfocused. Somehow, I get the feeling I have not communicated.

Not everyone reacts this way. Some people really know a lot about cogeneration. Some have heard the word, but most don't have the foggiest idea about what I am talking.

Remember 15 years ago? Energy was not a topic except when comparing your lack of it with your three year old's excess of it. We didn't even budget for our electric or gas bills. They were an insignificant part of our expenses. We could drive all week on a few dollars of gasoline.

Then came the Arab oil embargo, OPEC, shortages, price escalation, price control, the "realization" we were running out of fossil fuels, attempts at mandated conservation and consumption control, more shortages, more price escalation, more price control, massive oil and gas exploration, conservation beginning to take effect - not from legislation but from economics, gluts of oil and gas, gradual price decontrol, and a slowly stabilizing but very expensive field known generically as "energy."

So, what does that have to do with cogeneration? "Energy" impacts us where it hurts, in our pocketbooks. We are desperately looking for ways to soften that impact and cogeneration is one way that may help some people do just that.

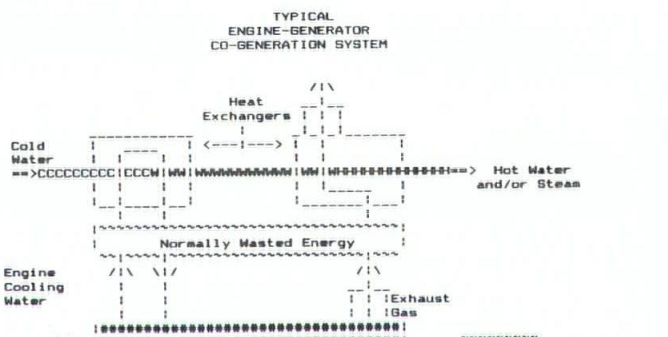
Cogeneration is defined as producing two or more useful energy forms from one energy source. For example, when you drive your automobile and operate your heater you are cogenerating. Gasoline is providing energy to turn the wheels to move the car and the heat from the engine is utilized to heat the car interior. Normally, we think of cogeneration in industrial or commercial applications where the two useful forms of energy are electricity and heat. Typically, and engine turns an electrical generator to produce electricity and the "waste" heat is captured to produce hot water or steam. The waste energy is that which goes out the exhaust stack to the atmosphere or is dissipated from the radiator to cool the engine. the "engine" actually may be a turbine, a boiler, or a reciprocating engine similar to what is in your automobile. There are almost an infinite number of variations of how cogeneration can be designed and applied depending upon the circumstances of each installation.

The attraction of cogeneration is efficiency. When a typical public utility power plant produces electricity, they deliver about 25 cents of electricity for every $1 that they spend for fuel. The other 75 cents is lost in the inefficiencies of the generating system, in the cooling processes, out the exhaust stack and in transmission losses. Electricity can be transported fairly efficiently over long distances, but heat cannot. With the advent of the large centralized generating station epitomized by coal fired and nuclear plants, which are usually located in remote locations, there is no place where the heat energy can be used.

With cogeneration, the electricity is produced on site where the waste energy from the exhaust stack and the radiator can be captured and utilized. Typically, with cogeneration, for every $1 that is spent on fuel, 75 cents is utilized as electricity or heat energy.

Cogeneration has been practiced since the earliest days of Thomas Edison and electric power. The initial electrical producers where industries which sold their excess electricity to their neighbors. As the demand for electricity began to increase, it became apparent that there needed to be an electric service that was reliable, inexpensive and available to everyone. As economics of scale lowered the cost of producing power in a central location and technical developments improved reliability, the electric utility began to emerge as an industry. Accordingly, on site generation gradually declined in importance.

As long as energy costs were low and fuels abundant, this system worked very well, but with the rapidly escalated price of fuels and the concern over shortages, it became apparent that we could not afford to waste 75 cents of every $1. Congress recognized this fact in 1978 and passed the Public Utilities Regulatory Policies Act, PURPA, which encourages the production of electricity through cogeneration as a conservation measure. The Act grants cogenerators who "qualify" (i.e., meet certain operational and safety



standards), the right to connect with the utility power grid, to contract with the utility for backup power at non-discriminatory rates and to sell any excess power back to the utility at their "avoided cost."

The implementation of this Act was left to the Federal Energy Regulatory Commission, FERC, who has, over the ensuing years since 1978, issued a number of guidelines and regulations concerning cogeneration. FERC, in turn, gave the responsibility of implementing and enforcing the Act to each of the state regulatory agencies (in New Mexico, this is the Public Service Commission).

Immediately, there was a great rush into cogeneration in certain parts of the country. These occurred primarily in the Northeast, Southern California, and the Gulf Coast of Texas. Each of these areas had very high electrical rates and relatively low gas rates (relative to the electric rates).

New Mexico did not see a move toward cogeneration until the middle of 1984. At that time, electric demand rates jumped up for the medium sized consumer - commercial businesses, office buildings, light industry, etc. The higher electric bills caused an interest in cogeneration, but the

marketplace was unprepared to deal with an area of such complexity as cogeneration, and has taken until now to develop expertise to evaluate, design, manufacture, install and service cogeneration equipment.

Who can use cogeneration? It's not for everyone. Certain factors must be present in order to make it economically feasible:

1. The presence of high electrical cost.
2. A relatively cheap source of fuel, be it natural gas, diesel, or some alternative such as refuse, wood chips, digester gas, etc.
3. Equitable electrical buy back rates from the utility.
4. Reasonable interconnection and safety requirements to connect to the utility grid.
5. A high demand for thermal energy in some form that can be furnished by the cogeneration system.
6. The concurrence of the heat load with the electrical load.
7. A steady demand, both daily and seasonally, for electricity and heat.
8. The installation of the cogeneration system is not overly complex.

Most of these factors are now operating in New Mexico. Our electric rates are high. Our gas cost is relatively low. Electrical buy back rates by the utility at the present time are not reasonable, but this does not necessarily limit the possibility of a cogeneration project (it means that we usually have to look at only generating enough electrical power to displace the purchases from the utility rather than generating at a larger capacity and selling the extra electricity to the utility). Safety requirements are not unusually stringent with most of the utilities, but these are just now being clarified in the negotiations for the first commercial cogeneration systems to be interconnected. All of the other factors depend on the specific user and are determined on a case by case basis -usable thermal demand, concurrence of electrical and thermal load, and steady demand.

Typical installations, where we do find all the factors normally present, are in restaurants, food processing (such as canneries, dairies, meat packers, etc.), laundries, car washes, nursing homes, hospitals, apartment complexes and office buildings (with centralized heating and cooling plants), hotels and larger motels.

Easily determining who has potential for cogeneration and who does not, has been a problem. As a result, there have been a number of feasibility analysis models developed to determine whether cogeneration makes sense. They range from a one-page pencil and paper, no-charge analysis that is usually too simplistic, to a high priced, sophisticated computer program that most small commercial users are unwilling to purchase just to determine if they might have any cogeneration potential. Fortunately, there are programs that are sophisticated, that cost the customer little or nothing, and are sufficiently accurate to allow them to determine whether there is sufficient potential for savings to investigate further.

A word of caution is in order, beware of promoters who do a "quickie" analysis and promise incredible savings. These types of promoters will usually offer to install the equipment at no-charge and share the savings with you. You may not be out any initial expense, but with any equipment as complex and interrelated as to your existing electrical and heating/cooling systems as cogeneration systems are, you can be faced with some enormous headaches if the system does not work properly. There are legitimate, established firms in New Mexico who can provide the initial feasibility analysis, perform the subsequent engineering studies, design a proper system, assemble and fabricate all the components, provide complete installation, and maintain the equipment. You should also be certain that with whomever you deal, they have the capability to assist in negotiating contracts with the electric and the gas utility, and to properly design the system to file and obtain "qualifying facility" status with the Federal Energy Regulatory Commission so that you are protected by the PURPA laws.

Savings with cogeneration come from reducing the electrical bill, both in usage (kilowatt hour charges) and in demand (kilowatt charges). In addition, all the waste heat that is captured is essentially free and reduces the gas bill. These savings are offset by the cost of operating the cogeneration system, the cost of fuel and the cost for operation and maintenance. The net reduction in utility costs, electrical and gas, by using cogeneration typically ranges from 20% to 40%.

This stream of savings is usually enough to pay off a cogeneration installation in two to four years.

What about the future? Is cogeneration just a flash in the pan? Or, does this appear to be a viable long term development? The forces at work in the electric and gas utility markets would seem to indicate the cogeneration will have a long and healthy future. However, changes in regulatory or tax climates could make that market stronger or weaker.

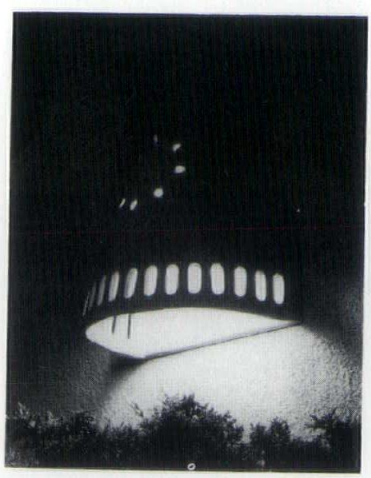
In New Mexico, most of the areas serviced by the existing utilities have excess capacity which has been brought into service or is presently being brought into service. This capacity will have to be paid for by the rate payers. This will either come into the rate base in a large up-front amount creating "rate shock" or be pro-rated in over a period of time. In either case, it appears that there will be substantial rate increases.

There is presently a glut of natural gas both nationally and within the state of New Mexico. Gas prices in the last few months have actually been falling due to the renegotiated contracts the Gas Company has been obtaining from some of their suppliers. The president of the American Gas Association predicts that gas prices will, at most, track the cost of inflation between now and the year 2000 and he actually feels they will be less. Other industry experts are not quite so optimistic, but no one is predicting large gas price increases any time soon.

If electric rates increase and gas prices stay relatively stable, this means an increasing differential between the price of electricity and the price of gas. The greater the differential, the more economically feasible it becomes for firms to cut their utility bill by cogenerating.

It is my prediction that cogeneration is here to stay and that many New Mexico establishments will begin to cogenerate in the next few years.

E.B.



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The Albuquerque Conservation Association

La Posada de Albuquerque, July 25, 1985
Awards Presentation by Gordon Church

John Naisbitt has labeled Albuquerque as one of the "new cities of great opportunity".[1] The *Austin American Statesman* calls it one of the ten "megatrend cities in the eighties". The word "megatrend" is an awesome word, especially when applied to your hometown. The idea is a bit scary: it states we are again the American frontier. we, again, are responsible for forging an American ideal.

The cover of the article in the *American Statesman* has ten images, one each of the ten cities. I assume each city had submitted its own portrait. I was pleased by the picture of Albuquerque as compared with the others. Only Albuquerque's image emphasized itself as a whole environment. The photography was taken at night and the city is seen as a field of lights in front of a dark silhouette of the Sandias. The sky is clear and one of those surreal, other-wordly megamoons shines asymmetrically over the city.

What does "megatrend idea" say about each person in this room and the people of this city? It means what we are doing is being observed and evaluated. National observers are also lauding Albuquerque as a leader in urban livability which says more than simple population growth. We are growing with a broadening definition of quality and planting seeds for an enriched future. This asset of livability gives depth to the megatrend concept.

The Albuquerque Conservation Association (TACA) is made up of people with a particular interest in and even fascination with what is happening in this city and its accomplishments. It includes people who are active in the development of the city and who are also attentive observers. The Annual Award Ceremony emanates from TACA's critical function; the organization facilitates a community process to identify and honor the best of what is being done in this leading American city of ours.

Well then, just what does Albuquerque have and what is it doing that is so right in the American eye?

We have felt the climate, viewed this dramatic landscape, and experienced a diverse mix of people. As to development, we are infilling the land left from the leap-frogging of the 50's and 60's. As a result of the escalating value of the dollar, we are infilling more carefully. With regard to open space, we are seeking to preserve our natural landmarks — the Sandias, The Rio Grande and the volcanic escarpment. We seek to conserve our history, from the ancient to the recent, from the petroglyphs of the West Mesa, the Pueblo and Hispanic ruins along the River, to the care of Old Town, railroad-era Downtown and the 1940's vintage Nob Hill. We seek to nourish the arts and sciences, to enrich entertainment and recreation in providing experiences of place and events for every segment and interest in our community. This is Albuquerque's wealth as defined in the 1980's — the resources we have in our natural and built environment and in our people. Together, in a wholistic fashion, we are defining ourselves.

But there is another realm of what is happening here that often goes unarticulated. We have a spirit of place and attendant energy to guide and sustain us. Albuquerqueans are proud of their place, "high on their city" according to contemporary jargon. We feel this special energy with friends or in creating a new project; we exude it when we talk about our city and the lifestyle it affords us.

When this quality of spirit is applied to the development of the environment, it translates into community ritual. The essence of this ritual seems to be to forge tradition, what we have been, with progress to make what we are and will be. This ritual gives ongoing meaning to the spirit of place and enhances the character of our city. The pattern of our community ritual is recognizable in a geographical survey of the awards TACA has given over the last five years. The pattern has two axis-the Rio Grande and Central Avenue. The circumference is drawn with awards for open space preservation and in the contained fabric of the city are stars of achievement like the city's lights at night.

Central Avenue, Route 66, zigzags through the orb of our city environment like Quetzacoatl or Kolowisi the plumed serpent familiar from the myths of the Maya, the Toltec, the Anasazi and from designs of all of New Mexico's pueblos. This is the ancestor being, glorious and even gaudy in a delightful way, powerful and life-sustaining. Kolowisi is accompanied by rain and water like the two Rio Grande rivers, the one we see and the one beneath the earth that provides the city's water.

The enhancement of this organically grown marvelous being called Central Avenue, or Route 66, is an obvious theme for this year's awards.

The first award is for the R/UDAT experience which delineates Central Avenue.[2] The local chapter of the American Institute of Architects sponsored the Albuquerque visit of design specialists from around the country. With input from hundreds of city residents and the aid of student volunteers, the team produced a report in four days promoting the Avenue's pedestrian character and its multible images of the city. It has focused local attention and infused our awareness of Central with the possibilities it contains for future development. Awards of merit are presented to:

1. **The UNM School of Architecture and Planning**
2. **The Regional and Urban Design Assistance Team**
3. **The AIA/R/UDAT Steering Committee**

The second award is for "Herencia: The Atrisco Community Oral History Project" — a combination of oral histories, exhibits and a monograph, which resulted from this effort to better understand one of Albuquerque's earliest settled areas, the community of Atrisco and for preserving the heritage of the South Valley. Award winners are:

1. **The New Mexico Humanities Council, Martha Holt**
2. **The UNM Libraries, Jim Wright**
3. **The Albuquerque Museum, Bryon Johnson**
4. **The Southwest Hispanic Research Institute, Ray Burrola**

On January 27th of this year at the Albuquerque Museum in Old Town, hundreds of city residents — champagne in hand-celebrated the opening of the Armand Hammer exhibit

of five centuries of artworks by the masters of European and American art history. The collection is Armand Hammer's personal statement of communication and understanding among all peoples and it has traveled all over the world, arriving in Albuquerque from Jerusalem. TACA honors:

1. **The Director of the Albuquerque Museum, James Moore**
2. **The Albuquerque Museum Foundation**
3. **And Mayor Harry E. Kinney**

On down the street, at its intersection with the Old Camino Real, 4th Street, Summerfest is giving life to Civic Plaza. Summerfest arrays the ethnic and cultural diversity of our community with entertainment, food and activities bringing people together in order to understand and appreciate both their differences and shared values.
For Summerfest TACA honors:

1. **The coordinator of the Summerfest Program, Reyes Jaramillo**
2. **And from the Albuquerque Convention Center, Dan Duran**

Fourth Street is a particular, most colorful feather on the back of our serpent. On Copper between 4th and 5th and abutting the Pedestrian Way is a parking structure which has literally changed the way many of us think about such structures — with glass-backed elevators and stairwells, with color coded railings and signs, a helicopter landing pad, planters, a restaurant, trees, benches, with artworks in the vestibules and on the north facade. What's more, even its function has broadened into a Guggenheim-like gallery for antique and low-rider shows. In June the Kaleidoscope Artfest was held atop the structure. Awards for this project go to:

1. **Allan Goodman, Director of the City's Parking Division**
2. **And Jon Moore, AIA from the architectural firm of Flatow, Moore, Bryan & Associates**

Further down the 4th Street Pedestrian Way is the brightly colored plume selected by the Albuquerque Arts Board to symbolize the energy and the vitality of this important Downtown intersection. This is the Crossroads Sculpture by Arizona-born artist Jerry Peart. TACA commends:

1. **The artist, Jerry Peart**
2. **And Albuquerque's 1% for Art Program with Lisa Gorence accepting for the City's Cultural Affairs Program**

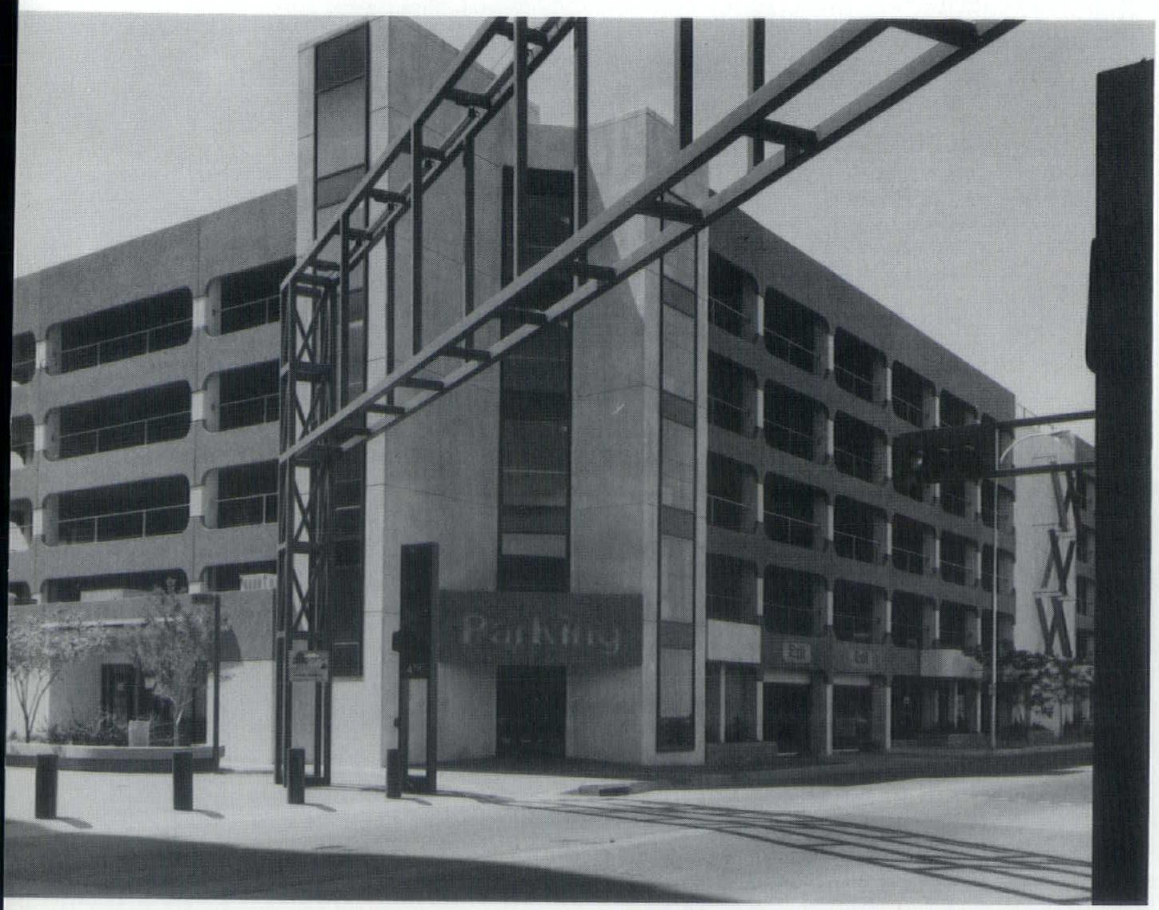


Figure 1 — Parking becomes a pleasant experience.

The next award is for an old friend of Albuquerque's who has brought a new vision to Downtown. The Wool Warehouse is a wonderful blend of gourmet dining and professional theatre, it's an art gallery, a meeting place and its historic renovation has preserved the exterior and metamorphasized the interior columns and spaces into a sophisticated urban rendition of Egyptian Deco. Its exposed brick and bright neon are not unlike its delightful owners:

George and Betty Luce

St. Joseph's Square on Grand Avenue is the first of two hospital projects to be honored this evening.[3] Albuquerque has a long tradition of providing fine quality health care. One is honored for preservation of the historic St. Joseph's Hospital Building and the other for new design. The existing brick structure of St. Joseph's was essentially maintained in its integrity as the building was converted to medical office space. A new northeast entranceway portico was added in complete fidelity to the original appearance. The original brick manufacturer was located to provide material for the addition. The interior has been refurbished in oak, glass and chrome. Existing terrazzo designs have been restored where possible. All floors have public lobby spaces which will display original artworks. The Main floor has an atrium looking down to a garden level. Awards of Merit are presented to:

1. **The Old Hospital Development Group, LTD, owners**
2. **Bruce J. Pierce and Associates, developers**
3. **Flatow, Moore, Bryan and Associates, architects**
4. **And Jaynes Corporation, contractors**

Also on the grounds of the St. Joseph's campus is the major new structure to win honors this year—the Care Unit of Albuquerque. The building houses a 70-bed alcohol and chemical dependency facility with 30 beds for adults, 30 for adolescents and 10 detoxification beds. It provides therapy, counseling and recreational spaces for patients, as well as staff offices, kitchen and group dining facilities. It provides lounges for patients and visiting family and friends.

The design of Care Unit of Albuquerque derived from the contour and the location of the site as well as the requirements of the patient treatment program. To be harmonious with local architecture and non-institutional, the rounded exterior forms covered in stucco, toned in three colors, embody the architectural character of the total building. The building is oriented toward interior courtyards. The curves in the design serve to help fit the building onto the tight, elongated, sloping tract.

The interior is arranged around a courtyard which is the focus of the facility. Emphasis throughout is on diffused natural lighting and thoughtful arrangement of space and function. TACA awards are presented to:

1. **Comprehensive Care Corporation, owners**
2. **Anderson, DeBartolo, and Pan, Inc. of Tucson, Arizona, architects**
3. **M. A. Morteson of Lakewood, Colorado, contractor**
4. **And Mr. Dan Murphy, Manager of Environmental Services**

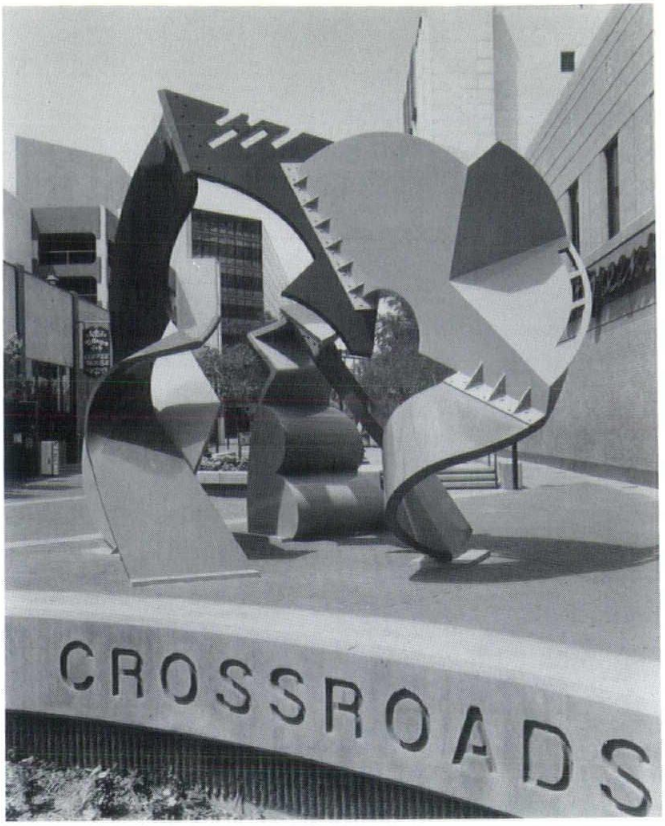


Figure 2 — The Crossroads Sculpture enlivens a downtown intersection.

Figure 3 — Interior view of a wool warehouse rehabilitated into a busy, lively restaurant.

Figure 4 —
Exterior view of the wool warehouse.

On up the hill, in the Nob Hill area of East Central, an old friend of ours has been dressed up and been given a more accessible function. The Luna Mansion Group, who revitalized the old Luna Mansion in Los Lunas, have come to Albuquerque in fine style with the creation of the Monte Vista Fire Station restaurant and cocktail lounge. The pueblo revival style building[4] has been given careful attention by preserving as many details of the exterior and interior as possible, but with appropriate Nob Hill Deco colors, fabrics and lines. The cocktail lounge includes both indoor and outdoor spaces. Award winners for the Monte Vista Fire Station are:

1. **The Luna Mansion Group, owners**
2. **James A. Kaufman, architect**
3. **Michael Moquin, artist contractor, responsible for the building's exterior**
4. **Tom Penner**
5. **Bobby Middleton**

The next award story reads like a script for a fascinating movie, but the product is one in which we can all take a great deal of pride.

The Southeast Heights Garden Project began in 1982 when a large group of Southeast Asian Refugees was relocated to the public housing area in the southern edge of the Southeast Heights area. These new residents, speaking very little English and displaced from an agricultural-based culture to city living, suffered from culture shock, and economic crisis.

The Southeast Heights Neighborhood Association developed a plan to help the new residents cope with their problems by being able to raise a portion of their own food in an Association sponsored Community Garden.

The Association approached the City to lease an acre of city-owned vacant land in the airport landing strip right-of-way. The lot, once strewn with garbage and broken glass, was transformed into a fenced, fertilized and irrigated plot with a combination of volunteer labor, city cooperation, private donations, a Community Development Block Grant of $3,000 one year, and $2,000 the second year, and lots of hard work by the gardeners.

Figure 5 —
The renovated St. Joseph Hospital Medical office building.

Figure 6 —
The new Care Unit Hospital of Albuquerque.

Figure 7 — A Fire Station becomes a fine restaurant.

The project has been financed by a CDBG grant which pays the water bill, $200 from local businesses, and $550 in private donations. The Association furnished basic garden tools, seed, fertilizers, etc. The New Mexico State Horticulturist, County Agricultural Agent and Albuquerque Garden Club Officers served as consultants. The City Water Department, Parks and Recreation, Weed and Litter and the Mayor's Office has assisted when called on.

The results??? In two growing seasons, over $77,000 worth of vegetables have been produced to supplement the food needs of the project gardeners.

TACA proudly honors all of the people, groups, organizations, and government agencies which have made this possible and especially.

1. John J. Corcoran, project coordinator
2. And the Southeast Heights Neighborhood Association, sponsor

Sometimes the needs, the problems and resources of our community get muddled in controversy or remain illegible because of a lack of information. TACA members and many other citizens look for clarity to Hal Rhodes and his KNME-TV program *Illustrated Daily* to obtain balanced views of the issues or in depth reports on people, places and forces active in our community and state. Our award of Merit goes to:

Hal Rhodes, producer and moderator, and to the staff of *Illustrated Daily*

The next three awards are to individuals who have made significant and sustained contributions to the community and to The Albuquerque Conservation Association. The first is for individual of the year. This woman in an archaeologist, active in the open space conservation effort, a member of TACA's Board of Directors and a citizen who continually demonstrates her concern to make Albuquerque a better place to live. She has been instrumental in establishing the City/County Archaelogical Resources Planning Advisory Committee. When she and her husband decided to expand their Los Ranchos de Albuquerque home, they found an archaelogical village site, eight levels of strata dating from 1300 through 1600. This includes plazas, rooms, fireplaces, human burials, storage systems and so forth. With the Maxwell Museum as a sponsor, but with no funds, she and her husband provided $35,000 of their own money and much donated labor to systematically excavate the site and analyze the findings. It is still incomplete, but she gives tours of the site, permits selected high school and college students to work on the site and has produced a study of the area which is becoming fundamental in the study of Albuquerque's prehistory.

1. Individual of the Year — Kit Sargeant

The first of two Distinguished Members of The Albuquerque Conservation Association to be recognized this year was a founding member, the organization's first president, former board member and actively involved in the Tour Committee. She is also a member of the City's Landmarks and Urban Conservation Committee and a member of the Metropolitan Redevelopment Commission. We honor:

Betty Senescu

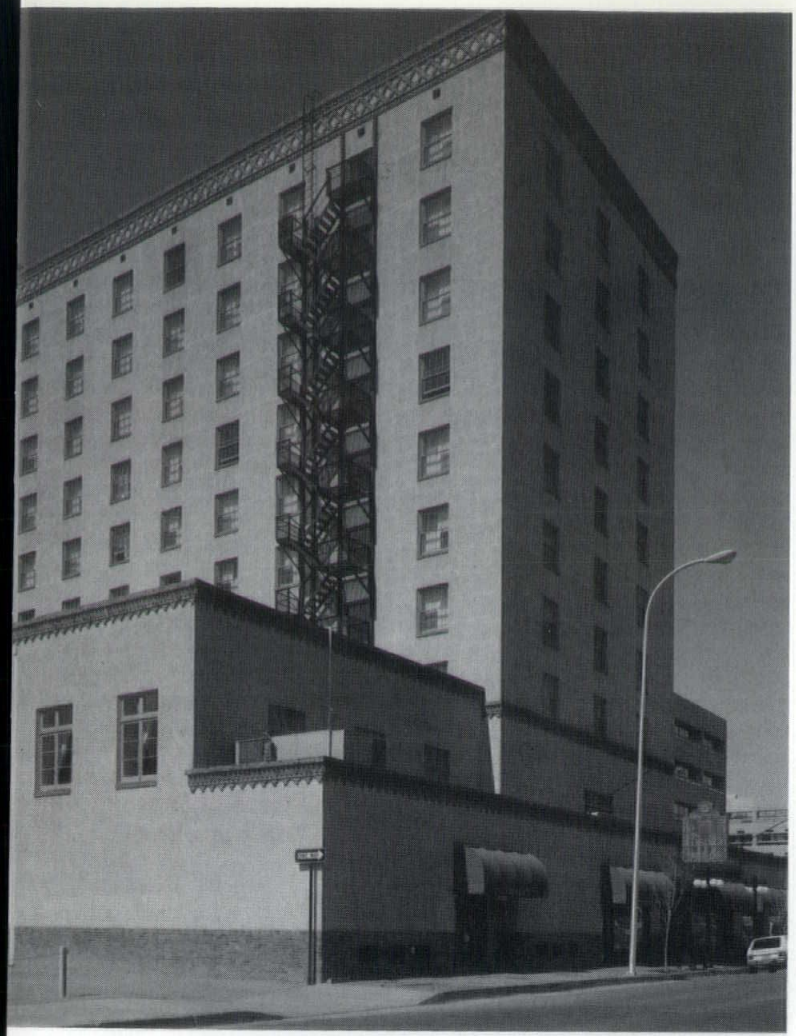
The second distinguished TACA member is well known both for her public and private roles in historic preservation. She directed the City's Historic Landmarks Survey. She was also a founding member of TACA, former Board member; she drafted our by-laws and began our newsletter. She wrote *Historic Albuquerque Today*. She is also a member of the New Mexico Humanities Council — someone we all know well, Ladies and Gentlemen:

Susan DeWitt

And now for TACA's most prestigious award for fine quality preservation of a historic building, to the host of tonight's event. The billboard as we approach Albuquerque reads "The Lady is back in Style", she's posh; she's classy. She is definitely a southwestern charmer.

This ten story hotel was built in 1939. The owner was E. John Greer; the construction was financed by Nathan Salmon and E. John Greer. It was leased by New Mexico native Conrad Hilton for his hotel chain. For years it served as one of the hottest spots in the Southwest for first class food, entertainment and accomodations.

It is now the last of the great inns in Downtown Albuquerque. In 1983 Southwest Resorts Associates began restoration of the hotel having previously restored the Staab House and La Posada de Santa Fe. Careful attention has been paid to every detail of its past as well as to needed additional elements. The murals are back, the woodwork is back. She is



Figures 8 & 9 — La Posada de Albuqerque Hotel. Exterior above, Lobby below.

once again the place to be and already dear to our hearts. The Albuquerque Conservation Association take particular pride and joy in presenting the Bainbridge Bunting Award to La Posada de Albuquerque, with special honors to the following:

1. **Peter Choate, Southwest Resorts**
2. **Scott Coleman, Southwest Resorts, Project Manager**
3. **Tom Childers, Southwest Resorts, participant in creative design**
4. **Boehning, Protz, Cook and Associates, architects**
5. **Bradbury and Stamm Construction, contractors**
6. **And our hostess, Theresa McFerrin, Hotel Manager for La Posada de Albuquerque**

The concluding award is for thoughtfulness and appreciation and contemplation. It's TACA's Act of God Award and this year honors those wondrous spirits, white, gray, and black, red, pink, salmon, etc. that dance, tumble and play in the sky over our heads. We honor our clouds.

The rounded world is fair to see
Ninetimes folded in mystery
Though baffled seers cannot impart
The secret of its laboring heart,
Throb thine with Nature's throbbing breast
And all is clear from east to west.
Spirit that lurks each from within
Beckons to spirit of its kin;
Self-kindled every atom glows
And hints the future which it owes.

The reference to Quetzacoatl and Central Avenue, old Route 66, is not simply allegory or symbol its analogy. The myths of Quetzacoatl and Kolowisi are that they went east to return at some future time. Central Avenue is a mythology of our own existence, likewise it has been neglected but has remained in our midst. It lies in our present and awaits for each of us in our respective ways to renew its life in a ritual process that America will watch and emulate. Ask young people or new residents what they know of Route 66; many know nothing. Your mission and our mission is to enliven the 22 miles of this miraculous being who lies at our side, who only now stirs from slumber.

Thank you and goodnight. *G.C.*

Photograph Credits:

Figures 1 through 8 — Carla Breeze
Figure 9 and cover — Robert Reck

Notes:

[1]John Naisbitt, *Megatrends: Ten New Directions Transforming Our Lives*, Warner Books, New York, 1982.

[2]See *New Mexico Architecture*, March/April, 1985 Vol. 26, No. 2. "R/UDAT Comes to New Mexico", pages 7-13

[3]See *New Mexico Architecture*, May/June 1985, Vol. 26, "St. Joseph Square—A Historical Landmark in Albuquerque's Health Care Past", pages 11-15.

[4]E.H. Blumenthal, architect. The fire station was constructed in 1936.

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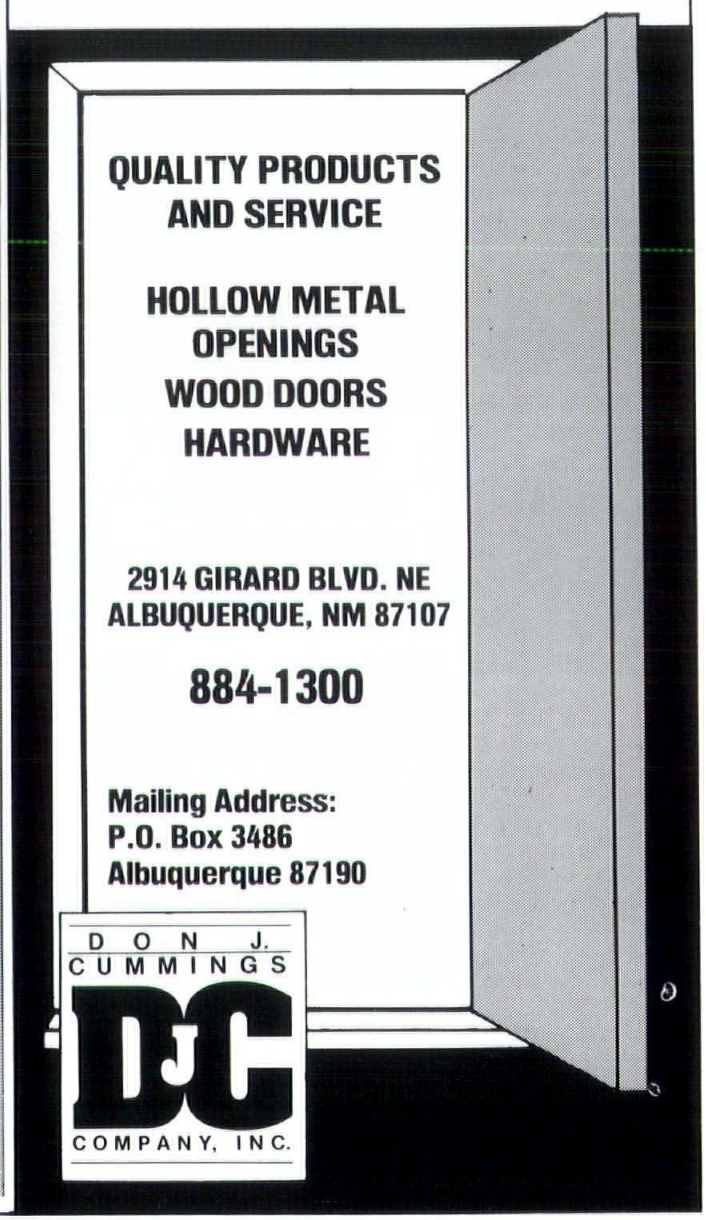

From New Town To Downtown

Urban Archeology Project, Albuquerque

A report by Carleen Lazzell

The purpose of the Urban Archeology Project in downtown Albuquerque is to determine the uses of the site over the past 105 years. This downtown block, which was one of the first areas to be developed after the arrival of the railroad in 1880, is located between Second and Third Streets on the south side of Central (formerly Railroad) Avenue.

As a preliminary step to the actual excavation by an archeological team, each building has been carefully documented. Jim Caufield and Liz Calhoon have measured both the exterior and interior of the structures, and Caufield sketched the facade of the El Amigo Building. Bob Dauner, Photoarchivist, Albuquerque Museum, photographed both interiors and exteriors of the block. Dauner also provided historical photographs of the site which had been taken in the 1930s (Fig. 1).

The decision to demolish the buildings, #208 through #224, was made after a thorough structural analysis. The buildings had several structural cracks and defects. Buildings #208 through #212 were built over the old acequia and they had settled several inches over the past few years. Documentation, which the project historian consulted, consisted of Sanborn Insurance maps dated at periodic intervals from 1891 to 1934, city directories and historical photographs.

The two oldest structures on the block, #220 and #222, dated from the 1880s and were both adobe. They had decorative tin ceilings and cornice trim with two different patterns of "egg and dart" motif. An interesting find in building #222 was a mural of a man on horseback leading a pack horse. (Fig. 2). The person depicted in the mural was dressed as a frontiersman and carried a long barrel rifle. The mural had been surrounded on all four sides by bright yellow paint. The walls on either side of the visible mural had been furred out so that electrical conduit could be installed. After further investigation — knocking holes in the sheetrock — five other murals were discovered. Thanks to the volunteer efforts of David Matulka, the scenes emerged. Matulka took careful pains removing the sheetrock on the west and east walls to expose an all encompassing mural. The theme of the fresco on the adobe walls depicted the inside of a log cabin with each "window" looking out upon a different scene: west wall — (1) Frontiersman on horseback, (2) four deer standing in a pond (Fig. 3), (3) Indian mother with papoose standing by an adobe house with bright red ristras hanging from the vigas (Fig. 4), and east wall — (4) cowboy on horseback (Fig. 5), (5) riverboat (on the Rio Grande, perhaps) (Fig. 6) and (6) village scene with a church (Fig. 7). The ceiling and walls

Figure 1 — The building (# 222) identified as Halls is the abobe building in which Pat Gray painted the six murals. Photo taken by Hanna and Hanna, 1935. Credit: Albuquerque Museum — Photoarchives.

were painted in a "trompe l'oeil" to portray the logs and beam ceiling in a log cabin. Each mural was signed "Pat Gray '34." Investigation by Byron Johnson, History Curator at the Albuquerque Museum, determined that a Patrick Gray, listing himself as an artist, was included in the 1934 Albuquerque City Directory. He gave his address as 613 West Silver indicating that he was rooming with three other people. No record of Gray was found in the city directories for fifteen years either before or after 1934, nor was Gray's name listed in the artists of the Federal Works Projects. Gray, most likely, was an itinerant artist.

One of the more interesting buildings on the block was the El Amigo (Old Economist Store) constructed in 1905. The two story facade was a blend of buff colored brick and terra cotta. Delicate terra cotta trim in a leaf design surrounded the windows. A staggered terra cotta cap emphasized the two intricate medallions on the top.

The newest building on the block was the Stromberg Store constructed in 1947. This men's store featured traditional clothing store fixtures with woodwork finished in a blonde color representative of the 1940s interior decor.

A multitude of businesses have flourished on this site since the 1880s. Some representative uses included a shoe store, photographer, dry goods, saloon, variety, drugs, groceries, carpets, books, furniture, jewelry, stationery, liquor, general store, religious articles and flowers. Sanborn Insurance maps indicate "privies" at the alley behind several of the buildings. As indoor plumbing was installed, shop owners used the "privies" to discard their trash. In other cities, urban archeologists have found interesting artifacts which had been discarded in the "privies" after they were no longer in use.

A preliminary test trench was dug on October 18, 1985, in order to ascertain the feasibility of conducting a full scale investigation. Joe Winter, archeologist, said that the results of the test trench were even better than anticipated. Winter's report stated that "the area tested consists of very rich lenses of ash, charcoal, coal and other cultural layers filled with broken (and in some instances whole) bottles, china, metal artifacts, meat bones, wood, and other debris associated with 100 years of commercial activity in 'New Town' Albuquerque." Support for the project has been voiced by Marc Simmons, author of *Albuquerque: A Narrative History* (University of New Mexico Press, 1982) who said, "certainly the chance to develop a downtown 'dig' offers wonderful opportunities for arousing public interest in the history of Albuquerque." Thomas W. Merlan, State Historic Preservation Officer also gave his support, stating, "the unfortunate but necessary demolition of a block of turn of the century buildings on Albuquerque's main street, Central Avenue, may be turned from a negative loss to a positive research and educational opportunity..."

The Urban Archeology Project in Albuquerque is a cooperative effort between the owners, the demolition company and TACA (The Albuquerque Conservation Association), the sponsoring organization. TACA board members and city planning representatives have taken a particular interest in the project, meeting with the owners, the demolition contractor and the various consultants. The Urban Archeology Project in Albuquerque is timely, and the interested participants in the group realize that this is an opportunity to further enhance our knowledge of "New Albuquerque's" early history.

The Historic Preservation Act of 1966 and the 1969 National Environmental Protection Act recognize archeological findings as part of the cultural resources of the United States. Cities across the nation are conscious of their urban archeology. A particularly successful program has been conducted in Alexandria, Virginia (Howard S. Abramson, "Digging Up the Secretes of Our Cities," *Historic Preservation*,

Figure 2 — Mural #1 — "Frontiersman on Horseback." Photo Credit: Rue Lazzell.

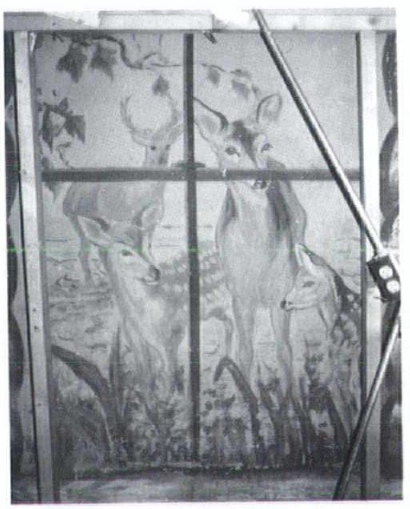

Figure 3 — Mural #2 — "Four Deer Standing in Pond." Photo Credit: Jim Caufield.

Figure 4 — Mural #3 — "Indian Mother with Papoose." Photo Credit: Jim Caufield.

Figure 5 — Mural #4 — "Cowboy on Horseback." Photo Credit: Rue Lazzell.

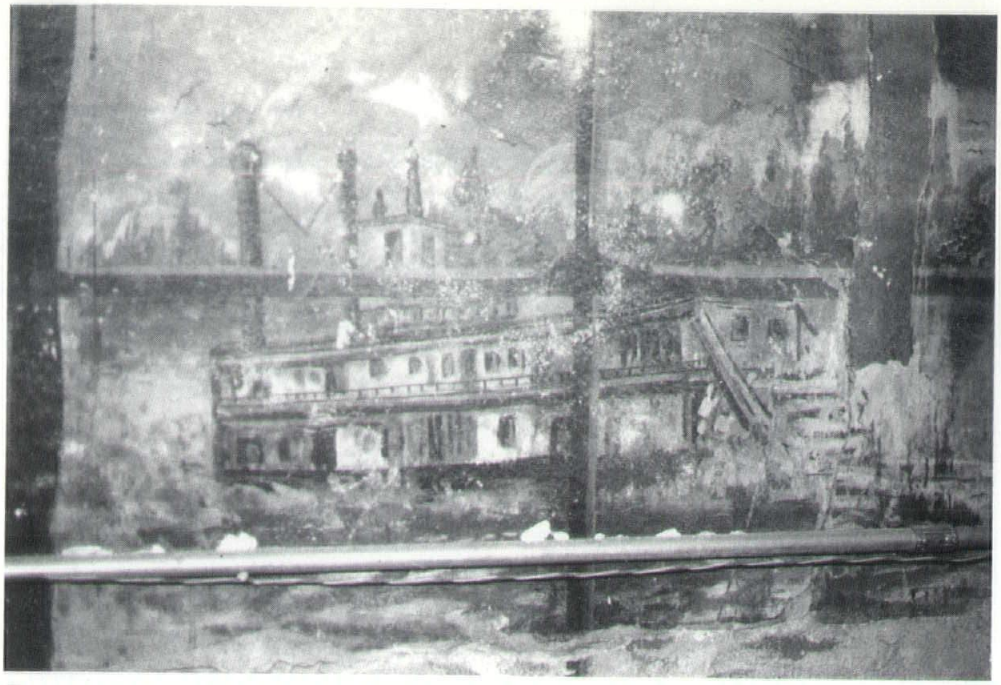

Figure 6 — Mural #5 — "Riverboat"
Photo Credit: Jim Caufield.

Vol. 34, No. 3 May/June 1982, pp. 32-37). Examples of the items discovered in Alexandria include a fine Chinese porcelain tea set, imported English tableware and various meat bones.

Other urban archeological digs have been conducted in New York City, Tucson, Sacramento and Baltimore to name only a few. Closer to home, there was a recent major excavation in El Paso. According to Mark Denton, staff archeologist for the Texas Antiquities Commission, the El Paso dig provided "a lot of interesting artifacts...such as coins and ceramics...from the Chinese laborers who worked putting in the old railroad (Michael Geczi, "Cities Find Public Archaeological Digs Lure Tourists," *The Dallas Morning News*, Thursday, May 2, 1985, pp. 41A-42A)." Who knows what significant and exciting artifacts will be discovered on this historic Albuquerque site!

"From New Town to Downtown — Urban Archeology Project, Albuquerque" was written by Carleen Lazzell, Coordinator and Historian for the archeological project. Lazzell, a Ph.D. student in American Studies, is also on the staff of *New Mexico Architecture.*

The Urban Archeology Project in Albuquerque is being funded in part by the National Trust for Historic Preservation.

Figure 7 — Mural #6 — "Village Scene with a church."
Photo Credit: Jim Caufield.

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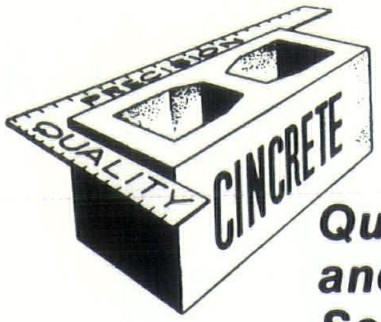

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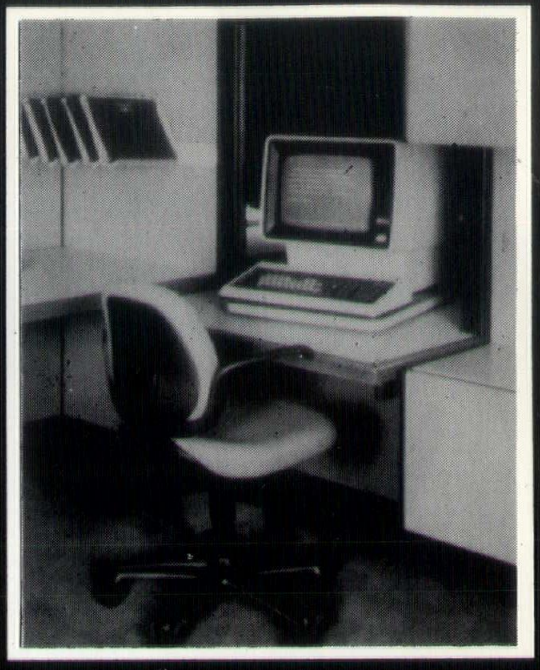

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