A Survey of Albuquerque's Mid-Century Modernist Architectural Resources

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INTRODUCTION

Project History and Objectives

This project focuses on a class of architectural resources that heretofore have not been systematically surveyed by architectural historians in Albuquerque. Starting in the early 1970s, historic preservation planners with the City of Albuquerque, with the assistance of the State Historic Preservation Division, have conducted systematic surveys of pre-World War II buildings in the city and nearby portions of Bernalillo County (DeWitt 1978). This has resulted in the listing of many individual historic properties and historic districts in the National Register of Historic Places and the State Register of Cultural Properties. In the 1990s and early 2000s, multiple property surveys have focused on specific historic themes such as, *Auto-oriented Commercial Development in Albuquerque, New Mexico, 1916-1956* (Wilson 1996); *Multi-unit Dwellings in Albuquerque, New Mexico* (Kammer 1999); *20th Century Suburban Growth of Albuquerque, New Mexico* (Kammer 2000); and most recently, *Historic and Architectural Resources of Central Albuquerque, 1880-1975* (Dodge 2012). Except for the latter study, all previous surveys had as their end date the late 1950s. The reconnaissance survey by Dodge included properties constructed after 1960 (including Modernist architecture); however, was limited to a geographical area ("downtown" Albuquerque) that excluded the city's East Mesa, which was the area of the major, post-World War II building boom. The present survey is specifically designed to gather information about Modernist architecture that is found both downtown and in the suburban-like, postwar developments located east of the city.

Since entering the twenty-first century, the class of architectural resources built since World War II, frequently referred to as the "Recent Past," have become eligible for evaluation for listing in the State and National registers of historic properties. Many cities across the United States (e.g., Chicago, Phoenix, and Dallas) have begun to systematically inventory these important, but sometimes problematic, resources (Lambin 2007: 8-12). This is particularly true for Sunbelt cities, such as Albuquerque, who experienced tremendous growth following the war and thus contain resources that need to be better understood historically as these cities continue to grow and thus potentially threaten historic properties from all time periods. It has been reported that historic resources from the recent past represent upwards of seventy percent of the current built environment in the nation, and that they embody the major socio-economic changes taking place at the time, such as: architectural and engineering innovation, and the effects of postwar suburbanization, particularly with regard to residential and commercial buildings (e.g., the strip shopping center). The inventory includes everything from iconic architectural structures to more

mundane and everyday buildings, which nonetheless convey a "sense of place" through their local significance (Lambin 2007: 1).

Aware of this important gap in their inventory of the city's historic resources, the City of Albuquerque applied for and was awarded a Certified Local Government (CLG) sub-grant by the State of New Mexico, Historic Preservation Division to conduct a reconnaissance field survey of mid-century Modernist architecture in Albuquerque within the time period of 1945 to 1975. The goal of this project is to develop a preliminary inventory of mid-century Modernist buildings and create a catalog of property types and styles to be used as a planning tool for future projects that may result in the formal evaluation and registration of specific historic properties. In summary, the project goals are to:

- Characterize the range of historic properties, including residential, commercial, industrial, and institutional properties, that reflect mid-century Modernist architecture;
- Identify architects or architectural firms associated with the Modernist Movement in the city;
- Identify the potential number of properties associated with this theme and historic context;
- Identify the potential number of historic districts;
- Identify properties that may have achieved historic significance within the past fifty years; and
- Incorporate the survey information into a planning narrative with recommendations for future study.

Methodology

The project was carried out by a two-person research team consisting of William A. Dodge, Ph.D. (principal investigator) and Cara McCulloch (research assistant). To complete the project goals, the team conducted research which:

1) Produced a working definition for the concept of "Mid-Century Modernism" that guided the identification of this building style during the reconnaissance survey;

2) Prepared a brief historic context that focused on postwar Albuquerque between the years 1945 and 1975. This context emphasized those factors that were driving forces behind the extraordinary growth of the city and its economic development following the war, and how these affected the city's built environment vis-à-vis the Modernist movement; and

3) Examined archival resources pertaining to Modernist architecture carried out in Albuquerque during the period of significance, 1945-1975. This research was carried out at the Center for Southwest Research, Zimmerman Library, and the Fine Arts Library, all located on the campus of the University of New Mexico. The Center for Southwest Research was particularly useful

through its collections of project archives from noted architects and architectural firms who practiced in the city. Other sources of information are noted in the Bibliography of this report.

Fieldwork was conducted using the following methodology:

1) A reconnaissance survey (both pedestrian and windshield) was carried out within the city limits in areas that most likely include postwar Modernist architectural resources related to residential, commercial, industrial, and institutional property types. The survey boundaries for the project were, east to west, Juan Tabo Blvd. to the Rio Grande, and north to south from Montgomery Blvd. to Gibson Blvd. Specific areas included:
    a. The city's Downtown core, which was the site of major urban renewal projects in the 1950s through 1970s that replaced older buildings with new Modernist architecture.
    b. The East Mesa (Northeast and Southeast Heights), particularly along the major arterials such as Central, Lomas, Menaul, and Montgomery boulevards (running east-west), and San Mateo, Louisiana, Wyoming, and Eubank boulevards (running north-south) where much of the city's new commercial construction occurred during the project's period of significance.
    c. Residential neighborhoods developed by builders/architects during the project's time period that were likely to have houses with Modernist architectural styling, e.g., neighborhoods with higher socio-economic demographics that would more likely have architect-designed homes.

    The survey area did not include properties located on the campus of the University of New Mexico, or land belonging to the Department of Defense, specifically Kirtland Air Force Base or the Sandia National Laboratories.[1]

2) All commercial, industrial, institutional and residential properties identified during the survey as examples of postwar Modernist architecture were recorded on an Excel spreadsheet that included: the building's present name (if known); original name (if known), address, architect's name (if known), year built; source of date/architect; whether or not a HCPI form was completed; [2] whether or not a digital photo was taken; and any additional comments about the property. Dates for the properties were derived from one of several sources: Albuquerque City Directories, the owner, architect's drawings, or from articles or advertisements found in *New Mexico*

[1] The reason for excluding these areas center on the fact that these institutions have their own historic preservation specialists who in some cases have conducted surveys that included properties with Modern architecture (i.e., UNM) and, in the case of DoD land, permission to gain access to the property is difficult.

[2] "HCPI" stands for "Historic Cultural Property Inventory." These forms have been developed by the State of New Mexico Historic Preservation Division.

Architecture, or *Albuquerque Progress*. The inventory spreadsheet was delivered to the City of Albuquerque Planning Department. In accordance with contract requirements, the research team recorded twenty, two-part HCPI forms, representing "typical" properties types or outstanding examples of the Modernist style located within the project area. Other selected properties were recorded on HCPI 1 forms as time permitted.

Definition: "Modern Architecture"

> *We want to create the clear organic bodies of buildings, naked and streaming forth from the inner laws, which affirm our world of machines, wires, and fast transport.*
>
> Walter Gropius
> *Idee und Aufbau,* 1922

The focus of this project is Modern architecture (with a capital M) and the variety of forms in which this style is expressed. Although professionals are reluctant to offer strict definitions of this style due to the individualized designs and architectural philosophies of Modern architects, there are some guiding principles behind the Modern movement that generally characterize the style, namely, simplification of form and the absence of applied decoration (Longstreth 1995: I -17; Robinson and Foell 2003: 12-13). The principles result in set of common themes:

- "Form follows function," i.e., design is derived from purpose;
- Simplicity and clarity of form and elimination of unnecessary detail (the well-known Miesian philosophy that "less is more");
- Visual expression of structure;
- "Truth to materials," i.e., the true nature of the materials are not concealed or altered; and
- Use of industrially produced materials.

According to architects Judith H. Robinson and Stephanie S. Foell, Modern architecture "combines functionalism with aesthetic ideals that reject historical precepts and styles" (2003:12).

The rise of Modernism has been variously ascribed to nineteenth and early twentieth century social and political revolutions, the technological and engineering developments arising out of the Industrial Revolution, and reactions to the eclecticism and the lavishness of Victorian and Edwardian architecture (Longstreth 1995; Crouch 2000). Historically, the birth of Modern architecture in America has been attributed to the work Louis Sullivan and Frank Lloyd Wright in the early 1900s, although this was a worldwide movement that was particularly active in Europe. By the 1920s, the Modernist movement was led by the well-known European architects Le Corbusier, Water Gropius, and Ludwig Mies van der Rohe – the latter two directing the famous Bauhaus School in Germany (Gelernter 1999).

The first wave of Modernism was expressed in Moderne styles such as Art Deco and Streamlined Moderne (1920s-1950) and the longer-lasting International Style (1920s-1970s). In the United States, the 1930s saw the rise of "Stripped Classicism (or "WPA Moderne"), which was used to design many buildings constructed by the Federal government during the New Deal (Robinson and Foell 2003: 25).

World War II unwittingly helped accelerate the Modern movement as many factories were reorganized to accommodate highly mechanized, mass-production techniques. Wartime shortages encouraged the experimentation of new building materials, and similarly innovative construction methods were developed to cut costs (Robinson and Foell 2003:25, 31). As a result, Modernist architecture emphasizes a practical approach that underscores functional and economic efficiency that results in less costly buildings, albeit many that were not built to last more than 25 or 30 years.

Following World War II, architects in the United States began to fully embrace the Modernist style, and by the early 1960s Modernism dominated the American landscape (Gelernter 1999). Its popularity went hand-in-hand with the so-called Cultural Revolution of the 1960s, which looked favorably upon the movement's ahistorical styling, its association with new technology, and its promotion of individual expression. For some social historians, such as Alan Gowans (1992), Modernism was a symbol of America as the world's new superpower.

In the 1950s, 60s, and 70s, "mid-century modern" was expressed in a wide variety of forms and styles that reflected the individual architect (Robinson and Foell 2003: 12-15). Many historians have distilled this multitude of forms into four basic Modern styles:

1) International. This style features cubist shapes with expansive glass curtain walls, smooth wall surfaces, steel exterior supports, and cantilevered building extensions. This style was the preeminent style for commercial and institutional buildings in its time (Figure 1).
2) Formalism (Neo-Formalism or New Formalism). This style is characterized by flat, projecting rooflines, smooth wall surfaces with columnar supports and a strict symmetry. This style was commonly used for the design postwar government buildings (Figure 2).

Figure 1(left). International Style. Figure 2 (right). Example of Formalism.
From Robinson and Foell.

3) Brutalism. This style features a weighty massiveness with rough-shaped, exposed concrete walls and broad, expansive wall surfaces interrupted by deeply recessed windows (Figure 3).
4) Expressionism. This style is characterized by sweeping, curved rooflines and wall surfaces with only the minimal use of symmetrical or geometric forms, and featuring faceted, concave, or convex surfaces, marked by arched or vaulted spaces (Figure 4).

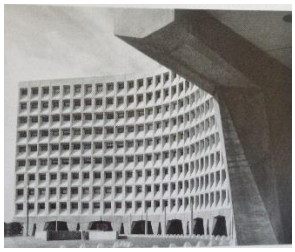

Figure 3 (left). Example of Brutalism. Figure 4 (right). Example of Expressionism.
From Robinson and Foell.

In keeping with Miesian philosophy which emphasized a "plaza setting" for buildings, commercial buildings of the Modern movement tend to represent not only design and materials, but also emphasize siting and orientation – resulting in the popularity of "office parks" and "corporate campuses" (Gelernter 1999; Robinson and Foell 2003: 30-37). Decorative lobbies were replaced by gateways or open spaces. The noted landscape architect J. B. Jackson has noted, "The [Modernist] building is liberated from the tyranny of the street and begins to emerge as an autonomous environment" (Jackson: 1982: 205). The popularity of glass curtain walls integrated exterior with interior spaces. Interior space tended to abandon the concept of individual offices for more universal spaces that allowed flexible plans, which many architects believed represented democratic values (such as Equality) that were the underlying concepts of Mid-Century Modern.

Institutional buildings, particularly Federal government office buildings, also expressed these concepts. The style minimized the differences between public and private buildings as the Federal government more frequently relied on private-sector architects to design postwar buildings. However, as noted by Robinson and Foell (2003: 36), Federal projects in the 1950s "produced few masterpieces of Modern architecture" (Albuquerque example: the Federal Building at 505 Gold Ave. SW, ca. 1958 [Figure 5]). Instead, the General Services Administration encouraged "conservative" Modern designs with little innovation. Again, the idea that government was "big business" was expressed in its

architecture and instead of the Federal government commissioning buildings with size, scale, and high quality materials that might one day become distinctive landmarks, they preferred "sleek, glass, curtain-wall towers and monolithic office blocks" that imitated private office buildings (Robinson and Foell 2003: 37).

Figure 5. Early "simplified" Modernist office building constructed for Federal government in downtown Albuquerque at 5th and Gold. A joint project by local architects Gordon Ferguson and Max Flatow, 1958. Shown: South and east elevations.

Similarly, residential structures emphasized organic forms with ample windows that brought the outdoors in and emphasized open floor plans. Post and beam design eliminated bulky support walls and created opportunities for architects to make walls of glass. Functionality was also an important feature, as houses were designed to meet the needs of the American family in the late twentieth century. The concepts behind such iconic Modern homes such as those designed by Joseph Eichler, Richard Neutra, and Mies van der Rohe among others were frequently copied by local architects and builders in America's growing postwar suburbs (see Leet 2004; Goldberger 2008; Faibyshev 2010). As Modern residential housing increased in stature, architectural historians, such as Virginia and Le McAlester, categorized modern houses into their typology of American houses (Minimal Traditional, Ranch, Split-Level, Contemporary, and Shed), thus further solidifying Modernism into the standard architectural vocabulary (McAlester 1998: 477-485). More recently, the State of New Mexico Historic Preservation Division, under the direction of Harvey Kaplan (n.d.), has produced a new architectural style guide that expands the discussion and description of Mid-Century Modern. This guide came to my attention late in the schedule of this project, but its terms and definitions were utilized whenever possible.

As will be shown, these styles, and their variations, were to be templates for the development of post-war Modern architecture in Albuquerque.

Historic Context

Prologue

The year is 1954. The City of Albuquerque is in the midst of unprecedented growth, both in terms of population and economic development. At the southwest corner of 4th St. and Gold Ave., city residents watch in amazement as a new, high-rise "skyscraper" – the Simms Building – is reaching its final height of 180 feet, its top-floor observation desk towers over the surrounding downtown skyline. Its construction signifies Albuquerque's transition from a small, southwestern city to a modern, Sun Belt metropolis. Fittingly, the architectural design team at Flatow and Moore makes the decision to stray from a strictly modernist vocabulary to incorporate a rusticated sandstone facing on the building's ground floor. This feature, seemingly out-of-place on a glass-walled International Style structure, was salvaged from the 1886 Commercial Club building – a city landmark building, which had once occupied the block and had represented the city's first period of growth and urban development. By integrating this historic material into the city's most contemporary building, the architects had physically and symbolically bridged the gap between prewar and postwar architecture in Albuquerque and had thus ushered in the period of mid-century Modernism.

The Early Growth of Albuquerque

Some 75 years earlier, the site of the Simms Building was just another plot of agricultural land situated in the Rio Grande floodplain. The site of the modern city of Albuquerque was not established until April of 1880, when the Atchison, Topeka & Santa Fe Railway (AT&SF), and its subsidiary, the Atlantic & Pacific Railway, brought their tracks south from Las Vegas, New Mexico through the middle Rio Grande Valley. The AT&SF right-of-way followed the east side of valley where the slightly higher elevation helped reduce the chances of flooding by the unpredictable Rio Grande that plagued the region every year. In doing so the railroad bypassed the original Spanish *villa* of Alburquerque located two miles to the west, thus opening the door for local developers and entrepreneurs to create a "New Town" Albuquerque along Railroad Ave. (a former wagon trail later renamed Central Ave.).[3] Railroad Ave., running east-west from old *villa* (still called "Old Town" today) to the sandhills that flanked the eastern border of the floodplain, immediately became the town's commercial center of the original townsite, which encompassed a little more than three square miles (see Simmons 1982: 217-19; Myrick 1990; Kammer 2000: E-2).

[3] According local legend, the first "r" in the original Spanish spelling was dropped from the town's name at the request of the railroad.

In addition to the depot facilities, the AT&SF decided that Albuquerque would be a "division point" between the AT&SF and A&P lines. This resulted in the construction of maintenance and locomotive repair shops, which would ultimately employ thousands of Albuquerque residents during its history and would shape the first fifty years of city's economic development. From its founding until the end of World War II, Albuquerque was the quintessential "railroad town" whose further commercial and industrial development, such as wholesale warehouses, lumber yards, foundries, and other businesses were closely allied to railroad transportation industry. Soon after the railroad's arrival, dozens of buildings stretched out along the main tracks and spur lines to accommodate the new businesses.

The town's population grew steadily if modestly throughout the first five decades of the twentieth century from just over 11,000 residents in 1910 to almost 35,500 in 1940 (Rabinowitz 1981: 2). Its central business district consisted of a roughly six square block area situated just west of the railroad tracks, but within a decade of its founding, the city had expanded eastward along Central Ave., pushing up the sandhills past the Victorian cottages in the Huning's Highland Addition (the city's first "suburb") to the campus of the University of New Mexico (founded in 1889) and located some four miles from downtown. The city also became a health haven early in the twentieth century as its clean air and sunshine attracted hundreds of tuberculosis patients who were "chasing the cure." Sanitoriums lined Central Ave. between downtown and the university (Simmons 1982: 345-46). By the late 1930s, there were buildings scattered on the East Mesa well outside the city limits, including the State Fairgrounds at San Pedro and Central, the Veteran's Administration Hospital at the end of Ridgecrest Blvd., and the city's first airport – Oxnard Field. By and large, however, prior to the Second World War, the city "stopped" at Carlisle Ave. and encompassed a mere eleven square miles (Rabinowitz 1981: 2; Simmons 1982: 311-13; Kammer 2000: E-15-18).

In addition to the railroad, Albuquerque's development was also shaped by the rise in automobile usage in the late 1920s (Wilson 1996). U.S. Highway 66, the famous "Mother Road" to cross-country travelers and an escape route for the many families fleeing the economic devastation of the Great Depression, was associated with two of the city's major thoroughfares – 4th St. and Central Ave. Route 66 originally entered the city from the north along 4th St. Tourist courts, restaurants, and service stations developed along the route southward to the village of Los Lunas where it resumed an east-west alignment out of the state. In 1936, the highway was realigned at the town of Santa Rosa, New Mexico and the new highway cut through a gap between the Sandia and Manzano mountains immediately east of the city. From there, it entered Albuquerque along Central Ave., crossed new bridges over the Rio Grande on a direct route to California. Fourth St. became a section of the Pan American Highway linking Mexico with Canada.

As the United States entered World War II, the quiet little city was on a crossroads for both transcontinental railroad and automobile traffic. This strategic location, together with the top-secret military activities at nearby Los Alamos, virtually guaranteed that Albuquerque would be a part of the wartime economic boom being experienced in many parts of the country. And so it was. In 1941, the United States Army Air Corps appropriated Albuquerque's little municipal airport, renaming it Kirtland Air Field and set up an advanced flying school (Simmons 1982: 366). The Army also established two bases – Sandia and Manzano – located adjacent to Kirtland Field to assist with the development and storage of the atomic weapons during the war. Sandia Base (a part of Los Alamos' top-secret Z Division) also set up a proving ground on the southeast mesa to test conventional weapons. During and immediately after the war, hundreds of scientists, technicians, and other specialists moved into the city to support these military activities.

After the severe economic downturn that plagued the country in the 1930s, America's entry into World War II revitalized many of the city's businesses. As the AT&SF began transporting men and materiel to both coasts, more than 1,500 workers were employed around the clock in its Albuquerque maintenance shops to keep the steam locomotives and rolling stock on the rails (Wilson 1986). Small manufacturing companies in the city began to receive government contracts to support the new military bases as well as the general war effort. In short, Albuquerque was on the cusp of becoming one of West's booming Sun Belt cities (Simmons 1982: 367-70).

The City of Albuquerque, 1945-1975

During the war, thousands of soldiers and war workers who had been assigned to the military installations in Albuquerque decided to stay or move back once the war ended. This relocation mirrored national trends in the 1950s and 60s that indicated a general migration of families from older cities in the Northeast and Midwest to the Sun Belt states in the southern and western United States. Albuquerque offered new employment opportunities at Kirtland Air Force Base, a part of the newly created United States Air Force, and at the Sandia National Laboratories, a quasi-governmental institution run by a private corporation to oversee the research and development of nuclear weapons in peacetime (Simmons 1982: 370). These institutions took over as the city's major employers when the AT&SF made the full conversion from steam to diesel locomotives and thus closed the city's steam locomotive repair shops (Wilson 1986).

Other new employers included small manufacturing companies, whose numbers increased threefold from 1940 to 1951. In the subsequent decades, other light industry and manufacturing companies – such as, GTE Lenkurt (telecommunications), General Electric (jet engine division), and the clothing manufacturer Levi Strauss – were attracted to the city. The University of New Mexico saw

tremendous growth following the war as servicemen took advantage of the GI Bill to further their education and following graduation take high-tech jobs at the national labs. And, although tuberculosis was less of a concern thanks to new vaccines, the health care industry continued to be a presence in the city – some of it, such as the Lovelace Clinic, was tied to the expanding aerospace research going on at Kirtland Air Force Base, while the city's VA hospital saw a significant upturn in patients as a result of the war. Albuquerque also became known as "Little Washington" for its penchant to accommodate many regional federal offices and several large government office buildings were constructed during the postwar period (Rabinowitz 1979).

Finally, people had cars and money following the war and the tourism industry flourished along Route 66 and the soon-to-be completed interstate highway system. Albuquerque was situated at the crossroads of Interstate 40 and Interstate 25 (the "Big I" intersection was completed in 1966), thus making it an ideal location for interstate commercial trucking. As early as 1954, *Albuquerque Progress* (a monthly publication highlighting economic development in the city) noted that the city had six major trucking companies, with 1.500 trucks and more than 550 employees. Several trucking companies, such as the Springer Company, built large warehouses along North Broadway in order to have easy access to both interstate highways.

This significant upturn in economic development went hand-in-hand with "quality of life" issues, which became important to American families in deciding where to live after the war. Albuquerque ranked high in many categories: comfortable climate, recreational opportunities, major highways, health care, educational facilities, and jobs. At the time, it was even thought that the city had an abundant water supply (the Ogalalla aquifer) sitting beneath the city and just waiting to be pumped to the surface. Although the magnitude and availability of this water source turned out to be false, nevertheless, the city during the early postwar period certainly seemed to have plenty of advantages (Rabinowitz 1981: 3). The attraction of these factors are demonstrated by the expansion of the city's boundaries and its dramatic population increase in the postwar period is shown in Table 1.

Table 1

Albuquerque's Areal Size / Population by Decade
(from Rabinowitz 1981 [updated])

Decade	Size (sq. miles)	Population
1940	11	35,449
1950	48	96,815
1960	61	201,503
1970	82	243,751
1980	100	332,920

The postwar demographics reflect the influx of white-collar professionals who began moving to Albuquerque to fill skilled jobs at Kirtland Air Force, Sandia National Labs, and positions within the many federal agencies located in the city (Rabinowitz 1981: 11). During the period from 1950 through 1970, professional jobs grew 28-35%. This included a steady growth in government jobs – 17% (1950), 19% (1960), and 24% (1970) – as well as, white-collar office positions in the private sector – 59% (1960) and 64% (1970). This is in contrast to manufacturing jobs in the city, which held steady at seven percent. These trends are exemplified by employment numbers from Sandia National Laboratories, the city's largest private employer in the postwar period (Table 2). By the late 1950s, there was clear demographic shift from a blue-collar, working class town of railroad shopmen, lumber yard and foundry workers to a an employment profile dominated by a white-collar, well-educated professional class of office workers, lab technicians, and scientists.

Table 2

Employment Growth at Sandia National Labs
(from Rabinowitz 1981: 5)

Year	No. of Employees
1947	200
1949	1,700
1951	3,800
1957	6,800
Late 1960s	7,000
1980	6,500

This lifestyle and demographic shift was also reflected in the city's settlement patterns and built environment. Prior to the war, Albuquerque's downtown was *the* shopping district for retail stores (including large retailers such as Sears, J.C. Penney's, Woolworth's, and popular local business, such as Paris Shoes, Kistler-Collister Department Store, and Stromberg's Men's Store), movie theaters, automobile dealerships, banking, and professional services (doctors, dentists, attorneys, etc.). These businesses, set in commercial blocks first constructed in the late nineteenth century, lined both sides of Central Ave. between 1st and 10th streets, while other businesses were found on adjacent Gold and Copper avenues. The First National Bank Building, built in 1922, was the city's first high-rise that towered above the corner of 3rd and Central. It contained a bank in the lobby with professional offices in the eight floors above. Elementary schools were found in each of the city's four wards surrounding downtown, and the city had one high school located a mile east of downtown at Central and Broadway. City Hall, the

county courthouse and jail were all located downtown. Only a few scattered grocery stores were located away from the downtown area, along 4th St. to the north and in the university area to the east.

Almost immediately following the war, Albuquerque' commercial and residential sections began to take of dramatically different look. In 1946, a new type of retail complex – the strip shopping center – was completed at the corner of Central and Carlisle in the city's near Northeast Heights. Called the Nob Hill Business Center, it offered residents an opportunity to shop at retail stores located in a U-shaped shopping plaza with off-street parking situated right in front of the stores. Within just a few years, small, one-story buildings lined Central Ave. from University Ave. to Carlisle Blvd. By the early 1950s, this pattern of storefront development was replicated along the major thoroughfares of Lomas and Menaul boulevards to the north of Central Ave., reaching as far east as San Mateo Blvd. by 1960. Coinciding with this retail development were small branch banks (often with drive-thru windows), a new high school (Highland High, just east of Nob Hill), and professional offices such as Medical Arts Square. This "ribbon" type development along the major thoroughfares was complimented by other pockets of neighborhood "shopping centers" such as: Bel-Air Shopping Center; the Carlisle Village Center; Hoffmantown Shopping Center; and Princess Jeanne Shopping Center, most of which were developed in conjunction with new housing subdivisions. These retail centers were miles away from downtown, but close to Kirtland Air Force Base and Sandia National Labs and the new housing that sprung up nearby (Rabinowitz 1981: 19-22; Wilson 1996: E-21). This leapfrog style of commercial development would be the norm in the city for almost twenty years.

Driving this commercial development was, of course, residential housing. Housing shortages were widespread throughout the city immediately following the war and the large expanses of open space lay not within the Rio Grande Valley but on the expansive sandhills sitting at the foot of the Sandia Mountains just east of downtown. Shortly after the war, this area, known locally as the "Northeast Heights" or simply "the Heights," was overrun by surveying companies and construction vehicles as developers scrambled to put up houses as fast as they could. Many of these subdivision parcels had been originally platted as early as the 1920s; however, once the postwar building boom started, these landowner often re-platted their parcels and then quickly built-out the lots to take advantage of the growing housing market. Developers scraped off the scrub brush and grasses, laid out dirt streets, and started to build mass-produced homes using new construction methods such as those perfected by William Levitt back on the East Coast (the notable "Levittown") (see Jackson 1985). Early builder/developers in the Heights, such as Dale Bellamah, Edward Snow, and Sam Hoffman, took advantage of modern home designs and new marketing ideas to construct a majority of the new housing

stock at this time. As the *Saturday Evening Post* reported, "New houses go up in batches of 50 to 300 at a time and transform barren mesas before you get back from lunch" (quoted in Simmons 1982: 372).

The standard subdivision plan, found not only in Albuquerque but throughout the United States during this period, was characterized by several blocks of houses on streets featuring low traffic flow, but flanked by major arterials for easy access to other parts of town. A strip shopping center was frequently situated along these thoroughfares. Land was frequently set aside for an elementary school, as well as a park or open space. This idea was not a new one, but had been conceived as early as the mid-1920s and dubbed the "neighborhood unit plan" by Clarence A. Perry, a Progressive Era reformer (Loeb 2001: 167-69; see also Hayden 2003). This type of mass-produced housing was later often ridiculed ("ticky-tacky boxes all in a row"), but in fact, was hugely popular throughout the Heights and helped solve a major housing shortage after the war. Subdivisions were also being developed in the North Valley, but to a lesser degree, while the city's South Valley remained largely rural in character. Smaller housing clusters and infill projects were also being built in older neighborhoods, and many of these homes were architect-designed.

While this suburban development was taking place in the Heights, Albuquerque's downtown was also undergoing significant change. Like many cities in the United States at this time, the downtown was losing its economic monopoly with regard to retail business. Both local and chain stores were expanding to outside the downtown area, with many abandoning the historic retail district altogether. The death knell for downtown was arguably the construction of the large shopping malls in the Northeast Heights – first Winrock Shopping Center in 1961 and followed two years later by the fully enclosed Coronado Mall, located literally across the street. Together with the neighborhood strip shopping centers, which usually contained a supermarket, drug store, and other small shops, now city residents just had to drive around the corner, where before they had to drive miles downtown, fight the notorious traffic tie-ups on Central Ave., and struggle to find a parking space. In response to the flight out of downtown by merchants, city officials began to devise ways to "modernize" the downtown commercial district in hopes of luring people back. By the late 1950s, whole blocks of the city's original Victorian building stock was either being demolished or having their facades remodeled to give the building a more contemporary look with new designs and modern materials (a trend accelerated in the 1960s by the federal government's Urban Renewal program). While some building remodels took place as early as the late 1930s, this trend was exemplified in the postwar years by the aforementioned Simms Building in 1954. Following the construction of this high-rise office tower, similar buildings, such as, the New Mexico Bank and Trust Building (across the street from the Simms Building) and the National Building (at the corner of 5th and Marquette) quickly sprung up in the downtown area giving the city a distinctive new skyline. In the

sixties and seventies, this pattern was replicated by institutional buildings such as the new City Hall, Federal Courthouse and office building, and a remodeled Bernalillo County Courthouse.

The growth and prosperity that ensued as a result of the postwar economic development and changes in demographic patterns triggered a new image for the city – a space age, high tech city occupied by educated professionals and their young families. This set up clashed with some native Albuquerqueans who saw the city becoming a generic suburban American landscape with few ties to the city's history or natural environment (Price 1992: 22-23). To older city residents, the newcomers had little interest in the past, as exemplified by the AT&SF's demolition of the Alvarado Hotel – a Harvey House built in 1902 and which was once not only a lavish railroad hotel but also the center of Albuquerque social life. There was also little interest in the city's natural resources, such as the Rio Grande's *bosque* environment. In short, by the 1970s, most people lived in the Heights and, except for daily trips to work, stayed in the Heights. At the same time, Albuquerque's West Side was experiencing its first real growth. Although some residential and commercial development had started a decade earlier, the communities of Rio Rancho and Paradise Hills began facing some of same growing pains as experienced on the East Mesa some twenty years earlier. By the mid-seventies, many prominent officials and city residents saw a crisis looming over the future growth of Albuquerque (for discussion and analysis, see Price 1992).

The tremendous socio-economic changes experienced in postwar Albuquerque, particularly on the city's East Mesa from 1945 through 1975, were expressed in the city's architecture by the Modernist movement. The architectural resources from this period and their influences from Modernism reflect, or are reflected by, the historical events taking place not only locally, but regionally and nationally as well. As evidenced by the city's skyline at this time, Albuquerque was undergoing an architectural transformation, and leading the way were a group of Albuquerque architects who embraced Modernism and used it to shape the city's built environment of the late twentieth century city.

Albuquerque Architects Working in Modernist Style

Just as the population of Albuquerque increased exponentially following World War II, there was also a surge of architects practicing in the city beginning in the 1950s. The New Mexico Chapter of the American Institute of Architects (AIA) was established in 1947, and the Membership Directory of that year notes that there were twenty-two members in the state, five of whom were located in Albuquerque (Pratt 1988: xiv-xv). By 1955, there were twenty-eight architects listed in the directory, twenty-six of whom were located in the city (Bergman 1978: 340-344). While most of these architects had formal

degrees from schools of architecture, fine arts, and engineering; many during this time were also trained through apprenticeships with architectural offices or construction firms, which at the time was a permissible method of education in order to take the architectural record examination for licensure.

The following is a list of architects who practiced in Albuquerque during the 1950s through early 1970s and were associated with the Modernist architecture. Many of these architects formed partnerships at various times in their career. These unions were, however, quite fluid and architectural firms were formed, disbanded, and sometimes reformed depending upon not only individual personalities, but the economic fortunes of the time.

- W. Miles Brittelle, Sr. and John J. Ginner were among the earliest architects working in the Modernist movement. Brittelle, Sr. formed the firm of Brittelle and Ginner in 1931 after a short partnership in Trost & Trost & Brittelle in El Paso. W. Miles Brittelle, Jr. joined the firm after architecture school.
- William E. Burk, Jr., trained both in architecture and sculpture at Cornell University and the University of Southern California respectively, opened his own practice, eventually bringing in his architect son, William E. Burk III.
- Joseph Boehning was both a registered architect and professional engineer, who worked for his architect father, A. W. Boehing, Sr. Joseph Boehning eventually took over the firm – Boehning Partnership, later renamed, Boehning-Protz Architects.
- Arthur Dekker was raised in Roswell, New Mexico and received his degree from the University of Kansas in architectural engineering. He became a partner at Brittelle & Ginner in 1954. His son, Dale Dekker, joined his father to start Dekker Architects, now Dekker, Perich, Sabatini.
- William Woods Ellison was raised in Amarillo, Texas, attended the University of New Mexico and Yale University, and then started his own practice in Albuquerque sometime around 1947. He was joined by John Hawkins in 1957.
- Gordon Ferguson moved to Albuquerque after attending the University of Southern California. After working at Brittelle and Ginner, he opened his own office in 1942 and also taught architecture at the University of New Mexico. In 1948, Donald P. Stevens, a former professor at the University of Texas, joined the firm, and it was renamed Ferguson, Stevens and Associates. Stevens' former students at Texas, Robert Mallory and George Pearl, were recruited to join the practice. In 1958, the name was changed to reflect those partners: Ferguson, Stevens, Mallory, and Pearl Architects. Ferguson retired in 1972 and the firm added a new partner, Robert Campbell. Stevens, Mallory, Pearl & Campbell is now known as SMPC Architects.

- Max Flatow was from Port Arthur, Texas and received his degree in architectural engineering from the University of Texas in 1941. He worked at the top secret weapons facility at Los Alamos during World War II, then settled in Albuquerque where he opened his firm in 1947. In 1948, Flatow added Jason Moore as a partner and the firm was renamed Flatow and Moore. Garlan Bryan joined Flatow and Moore after finishing architecture school at the University of Texas and the firm was renamed Flatow, Moore, Bryan & Fairburn. Eventually Rusty Shaffer and Bob McCabe joined the practice and the firm was renamed Flatow, Moore, Shaffer & McCabe. The firm was again renamed the FMSM Design Group Inc. after sons Tobias Flatow and Jon Moore bought the firm from their fathers.
- Lawrence A. Garcia received his architectural degree from Tulane University and was the first Hispanic-named architect registered in New Mexico and Colorado.
- Louis Gilbert Hesselden was raised in Albuquerque and had formal training in architecture at the University of New Mexico and the University of Pennsylvania. He opened his practice in the city in 1932 where he specialized in designing schools for the Albuquerque Public Schools.
- Willard C. Kruger was raised in Raton, New Mexico and received his degree from the Oklahoma A & M College (now Oklahoma State University). His firm, W. C. Kruger and Associates, worked on many large state projects and well as private contracts.
- Antoine Predock attended the University of New Mexico first studying engineering then changing to architecture. He completed his architecture studies at Columbia University. His designs have become internationally recognized.
- John Reed moved to Albuquerque after his architectural degree from Tulane University in 1952. He worked at Flatow, Moore, Bryan & Fairburn then started his own practice.
- John Gaw Meem was born in Brazil where his father was in the Episcopalian clergy. He had a degree in civil engineering but a diagnosis of tuberculosis resulted in a move to Santa Fe where his interest switched from engineering to architecture. He formed Meem and McCormick in 1924. Beginning in 1933, Meem was the sole architect for the University of New Mexico for twenty-five years. Meem had various partners during his career: Hugo Zehner (1941-1956), Edward Holien (1944 until Meem's retirement in 1960), and William Buckley. Meem's name became synonymous with the Southwest regional style (especially the Spanish-Pueblo Revival style) and he was influential in the preservation of much of the state's historic architecture.
- Donald Schlegel taught in the engineering department at the University of New Mexico before the architecture school was established; he then became the first dean of the School of Architecture and Planning. Schlegel also had an active private practice and then a partnership with James Lewis – Schlegel Lewis Architects. Schlegel was an active in the academy, writing many articles

on architectural design and practice in *New Mexico Architect* (later *New Mexico Architecture*). He continues to practice with RMKM Architects.

- Robert Walters came to study art at the University of New Mexico and was an active artist in the local galleries. He was also an architectural designer, apprenticed with an architect, and opened his own practice in 1961. In 1971 he began teaching architectural studio design courses at the university and became a full-time tenured professor of architecture in 1979.
- Harvey S. Hoshour received degrees from Pomona College and the Massachusetts Institute of Technology, and then studied under the internationally known Italian engineer, Pier Luigi Nervi. In 1957, Hoshour moved to Chicago where he honed his craft working under Mies van der Rohe. Before coming to New Mexico, he also worked for Harry Weese and Associates in Chicago and I. M. Pei and Associates in New York City. In 1962, he joined the faculty of the University of New Mexico, Department of Architecture. He designed many well-known buildings in Albuquerque and throughout the state, and contributed to the restoration of many of the city's prominent historic buildings, such as Kimo Theater and the Occidental Life Building.
- Other Albuquerque architects of note include: William McConnell, George Wynn, James Liberty, Francis Stanley, George Wright, Wallace Wendell, and John Varsa.

Table 3 offers a glimpse of the work produced by some of these architects.

Table 3
Selected Architect-Designed Modernist Buildings
(Commercial and Institutional)

Architect (incl. firms)	**Historic Building Name (address)**	**Year**
Joseph Boehning, Jr.	Office Building (2001 Carlisle NE)	1967
W. Miles Brittell and John J. Ginner	Sunset Mausoleum (924 Menaul NE)	1961
William Burk, Jr.	Galles Motor Co. (1801 Central NE)	1951
	Office Building (510 Yale SE)	1951-52
Burwinkle and Milner	Aztec Elementary (2613 Eubank NE)	1957
William W. Ellison	Montgomery Elementary (3315 Louisiana NE)	1956
	Merrill Building (131 Adams NE)	1959
	Kistler-Collister Building (1100 San Mateo NE)	1960
	Mitchell Elementary (10121 Comanche NE)	1962
Ferguson, Stevens, Mallory & Pearl	Herkenhoff Building (302 8th NW)	1955
Stevens, Mallory, Pearl and Campbell	ANB main bank (125 Central NW)	1957
	Dennis Chavez Federal Building (500 Gold SW)	1965
	Blue Cross/Blue Shield Building (12800 Indian School NE)	1969
	Albuquerque Main Library (501 Copper NW)	1974
	Garcia's Toyota City (3100 Menaul NE)	1972

Architect (incl. firms)	Historic Building Name (address)	Year
Max Flatow; Flatow and Moore; Flatow, Moore, Bryan and Fairburn	Medical Arts Square (801 Encino NE)	1951-53
	White's Department Store (4616 Central SE)	1957
	Acoma Elementary 11800 (Princess Jeanne NE)	1959
	Grants Jr. High (1111 Easterday NE)	1961
	First Natl. Bank Office Tower (5301 Central NE)	1963
	St. Paul Lutheran Church (1100 Odelia NE)	1971
Louis Hesselden	Alvarado Elementary (1100 Solar NE)	1952
	Eubank Elementary (9717 Indian School NE)	1956
	Van Buren Jr. High (700 Louisiana SE)	1960
Harvey Hoshour	First Unitarian Church (3701 Carlisle NE)	1966
	Encino Crescent Building (1010 Las Lomas NE)	1967
	First Natl. Bank Motor Bank (500 Martin Luther King NE)	1975
W. C. Kruger Kruger Lake & Assoc.	Albuquerque Natl. Bank branch (4401 Central NE)	1959
	Albuquerque Natl. Bank Motor Bank (7201 Menaul NE)	1975
	Bank of New Mexico Office Tower (320 Gold SW)	1961
	Christ Lutheran Church (7701 Candelaria NE)	1971
	American Bank of Commerce Tower (200 Lomas NW)	1973
	PNM Building (414 Silver SW)	1974
James Liberty	Albuquerque City Hall (400 Marquette NW)	1968
Antoine Predock	First Natl. Bank branch (3201 Juan Tabo NE)	1972-73
John Reed	Marberry Plaza (5905 Marble NE)	1962-67
	St. Timothy's Lutheran Church (211 Jefferson NE) (New Sanctuary)	1968-69
Wallace Wendell and John Varsa	Sheraton Old Town Inn Tower (800 Rio Grande NW)	1975
George Wynn	Law Offices (545 Roma NW)	1971-72
	Congregation B'nai Israel (4401 Indian School NE)	1970

Previous Research – National Register Properties

Although there have been no previous systematic surveys of Modernist architecture within Albuquerque's city boundaries, there have been properties with Modernist designs that have been nominated to the National Register of Historic Places, either as individual properties or as contributing properties to National Register historic districts. These include:

(1) The Simms Building. 400 Gold Ave. SW.
Date of construction: 1954. Architects: Flatow & Moore.

The Simms Building, designed in the International Style was the city's first "skyscraper" and the first building of this style constructed in New Mexico (Armstrong 1997).

(2) The Southern Union Gas Company building. 723 Gold Ave. SW.
Date of construction: 1951. Architect: John Gaw Meem.

The Southern Union Gas Company building was one of the earliest expressions of International Style in the city and was designed by the regionally renowned architect, John Gaw Meem (Wilson 2003).

(3) The Solar Building. 213 Truman Ave. NE.
Date of construction: 1956. Architects: Stanley and Wright.

The Solar building is a small one-story, Modernist style office building that was recognized as the first commercial building in the United States constructed with active solar heating.

(4) Residence. 1101 Sigma Chi Rd. NE.
Date of construction: 1953. Architect: Max Flatow.

(5) Residence. 1524 Sigma Chi Rd. NE
Date of construction: 1952. Architect: Unknown.

Both of these Modernist houses are contributing properties to the Sigma Chi Road Residential Historic District and represent early examples Modernist design in the city (Salazar 2007).

FINDINGS & CONCLUSIONS

The Mid-Century Modernist architectural survey identified more than 300 properties that exhibit the distinctive characteristics of Modern architecture – the majority of the buildings being houses. The number and diversity of buildings was not anticipated at the beginning of the survey, and it is estimated that only 60-65% of the total inventory was identified (particularly residential buildings). Most of this Modernist inventory is modest in its scale, however, some of the city's most recognizable buildings today have Modernist styling. The following is a synopsis of the survey's findings. The properties chosen attempt to represent the range of Modern styles and demonstrate the scales of size.

Commercial Properties

A total of sixty-five commercial properties with Modernist styling were recorded during the field survey. They include office buildings, retail businesses, restaurants, hospitals, medical plazas, motels/hotels, banks, and even a mausoleum. These buildings were designed by noted architects, as well as builder/developers. For the purposes of this study, the buildings have been divided into three categories: low-rise (one-story), mid-rise (two to five stories) and high-rise (greater than five stories). There was no particular association between building use and the number of stories; however, as would be expected, high-rise buildings generally had a bank located on its first floor with offices located on its upper floors. The following is a discussion of some of the more noteworthy buildings, while the complete inventory from this survey is on file with the city's Planning Department.

Low-Rise Office Buildings: (Historic name in parentheses)

(1) Marble Plaza Office Complex (Marberry Plaza). 5905-6001-6101Marble Ave NE.
Date of construction: 1962-1967. Architect: John Reed. Zone Atlas page: J-18-Z

Figure 6. Marble Office Complex. 5905 building, East elevation. The building faces Cardenas St.

Figure 7. 6001 building, East elevation.

Figure 8. 6101 building, west elevation. The building faces Cagua Dr.

The Marble Plaza Office Complex (Figures 6-8) is a series of four similarly styled Modernist buildings located on the north side of Marble Ave., but uniquely separated by Cardenas St. and Cagua Dr. The office space at the 5905 and 6101 buildings are oriented north-south, while 6001 consists of two identical units oriented east-west that face onto a courtyard (Figure 9). In addition to the obvious stylistic

connection, the open space created by this patio offers a visual link with all three buildings. The buildings feature rectangular, pre-cast concrete folded plate roofs with flared sides that are supported on square concrete columns with stacked bond CMU walls. The roofs overhang walkways that have open skylights above the office doors. CMU screen walls are found below raised roof sections (with screen pattern similar to roof shape) (Figure 10). Each office has fully glazed aluminum storefront windows and entrance doors that are located behind screened walls. The buildings have stacked bond CMU end walls. The two center buildings (6101) are turned perpendicular to the outer buildings. Screen walls enclose courtyard ends with adjacent openings at each end below rectangular folded plate sections of roof.

Figure 9. Interior patio at the 6001 building.

Figure 10. Detail of 5905 building (East elevation) showing pre-cast concrete roof and screen wall.

(2) Law Offices. 545 Roma NW.
Date of construction: 1971. Architect: George Wynn. Zone Atlas page: J-14-Z

Figure 11. Law Offices. (left) Three-building complex, South elevation. (right) Close-up of circular building, south elevation.

This three-building complex (Figure 11) features two identical one-story brick office buildings that flank an elevated circular brick building. The space underneath the circular building is used for parking. The two single-story, flat-roofed brick buildings have projecting brick end walls that curve downward. The top of the walls project above adjacent stucco fascia. The buildings have continuous full-height windows. Entry is through glass doors behind the curved brick walls at the courtyard. The circular building is single story and elevated on concrete tees bearing on concrete beams and round columns. Entry is accessed by a long exterior stairway in the courtyard. A glass-framed elevator enclosure adjacent to the stairs is assumed to be more recent addition. The circular building's entry is recessed below a stucco soffit and fascia with a brick wall and coping above. The glass entry door in an aluminum storefront type with adjacent sidelites. Vertical recessed windows spaced around building. A second exit door and a stair are found on the north side.

(3) Office Building. 5821 Lomas NE.
Date of construction: 1968. Architect: William McConnell. Zone Atlas page: J-18-Z

The office building at 5821 Lomas NE is typical for its type of use and date of construction. It is a one-story, flat-roofed, rectangular, brick building. The roof overhangs the walls with tall painted fascia and metal coping above. Beneath the soffit are continuous high windows with narrow vertical windows with enclosed brick fins located at the corners. There is a roof-covered entry courtyard centered on east side of the building (decorative metal security fencing and gates are a recent addition). The courtyard features low brick planter walls.

Figure 12: Modernist office building on Lomas, South and East elevations.

Low-Rise Retail Buildings

(1) Ace Hardware Building (Kistler-Collister Department Store). 1100 San Mateo Blvd. NE
Date of Construction: 1960. Architect: William Ellison. Zone Atlas page: J-18-Z

This large, rectangular decorative structure is one of the most iconic Modernist buildings in the city (Figure 13). Its construction in 1960 marked one of the earliest examples of a major downtown retailer (Kistler-Collister was an upscale department store with a long business history in the city) moving out to the suburban neighborhoods – in this case the busy corner of Lomas and San Mateo in the mid-Northeast Heights. A move that was soon followed by other large retailers and which led to the deterioration of commercial business in downtown Albuquerque. The building's design represented not only a "modern" look, but its use of colorful, mosaic tiles on its exterior also suggested a certain glitz and glamour to its merchandise. John Hawkins, an Albuquerque architect from the 1950s and a colleague of William Ellison, observed in a 1977 interview that the design of the Kistler-Collister building was "timeless" (Bergman 1978: 393).

Figure 13. Ace Hardware building, the former Kistler-Collister department store building, West and South elevations.

The former Kistler-Collister department store is a large rectangular retail building with parking and retail space under building. The building features an exposed concrete frame with infill walls of yellow mosaic tile (west entry) and pre-cast concrete panels, stacked, with diamond relief pattern (south side with a smaller tile section toward west) (Figure 14). The building is supported on pre-cast concrete beams and tees, and square columns. In addition to the parking garage, the lower level features glass-enclosed commercial space (Figure 15). Entry to the upper level store is through a cantilevered concrete canopy with barrel-vaults - a larger vault at center is flanked by smaller vaults. The colored anodized storefront has double-entry doors with full-height sidelites, and three tiers of smaller pane transom glass above (note: the window frames were replaced when the addition to the north was built). One tall storefront window with three full-height panels is located to the north of the entry. This opening may have been enlarged during the renovations. Slight tile color differences suggest another window to the south of entry has been enclosed. The building's original north wall with the same pre-cast panels as the south wall is now hidden by a major addition that added more commercial spaces on both levels to the north of the original building.

Figure 14. Ace Hardware building. South elevation, showing entrance to lower level parking garage.

Figure 15. Ace Hardware building. North elevation showing new wall and addition (original wall still intact inside the structure). Note lighter-colored two-story addition at the right side of the photo.

(2) Commercial Building (Home Builder's Supply). 133 San Pedro NE.
Date of Construction: 1960. Architect: Unknown. Zone Atlas page: K-18-Z

This is one of the earliest buildings constructed on San Pedro Blvd., just across the street from the New Mexico State Fairgrounds (Figure 16). Its stone façade and wedge-shaped roof signifies its regional Modernist design as does the large clearstory windows above what were once large showroom windows (now boarded up). Most of the south and east walls on this single-story rectangular building are setback under the pitched, wedge-shaped roof, which has exposed wood beams and decking with wood fascia and metal coping. The roof at north side dies into masonry end wall. The recessed walls are ashlar sandstone with high and tall wood framed windows wrapping the corner with painted panels below (it appears that these panels replaced the windows at some point in the building's history). A pair of aluminum-framed glass entry doors are located on south elevation next to the panels. The stone adjacent to doors turns the corner to face the return wall, while the wall to west at front face of building is painted masonry.

Figure 16. Former Home Builder's Supply building, South and East elevations.

Low-Rise Banks

(1) Bank of America (Albuquerque National Bank branch office). 4401 Central Ave. NE.
Date of Construction: 1959. Architect: W. C. Kruger. Zone Atlas page: K-17-Z

Figure 17. (left) Bank of America branch, south and east elevation. (right) West elevation.

The former Albuquerque National Bank East Central branch office was one of the earliest bank branches in the city (Figure 17). Like retail businesses, Albuquerque banks began to spread out from the downtown area in the late 1950s to meet the growing demand from customers now living outside the downtown area (the first ANB branch bank was built – with simplified Modernist styling – in 1953 on North 4th St.). The building is one story, flat-roofed, rectangular plan (with minor stepping) and a now-closed drive-up lane on west side. The flat roofs have metal coping and a taller metal screen wall with vertical metal panels at the center of building. The building's walls are ashlar sandstone at corners. Original drawings show more window area on east and west elevations where stacked bricks now exist. The west elevation walls also have two areas of stucco. The former main entrance on south elevation is recessed under a lower canopy with metal coping. The entrance (now closed) features aluminum storefront windows with double doors with a transom above, and adjacent full-height sidelites. The entrance to the building is now on the east elevation. It has an entry storefront with high windows, double doors with transom and full-height panel at each side. A nearby ashlar stone mass rises above roof. Adjacent vertical window is located behind the brick wall. The west elevation has high windows recessed under roof overhang with stack bond bricks below and two stucco areas just under roof overhang (approximately where drive-up windows originally existed). The building's architect, W. C. Kruger, also created a landscape design for the building that featured Southwestern plant species (as seen on the original drawings on file at the Center for Southwest Research).

(2) Bank of Albuquerque Branch (now vacant) (Home Savings & Loan). 2274 Wyoming Blvd. NE.
Date of Construction: 1966. Architect: Unknown. Zone Atlas page: H-19-Z

Figure 18. Front entrance to the former Home Savings & Loan building, West and South elevations.

This compact Modernist building has a single-story rectangular plan with a higher section at its center (Figure 18). The building features exposed pre-cast tees, beams, and columns for lower overhanging roofs; exposed pre-cast Y-shaped overhanging roof panels, beams and columns at the taller section. There are full-height windows below the taller roof with spandrel panels below the structure (part of west glass is infilled with a painted panel where an ATM machine appears to have been located). A pair of entry doors are located under the taller roof at west and east sides. The west entry is accessed either by three concrete steps or a ramp. Infill walls between the concrete structures are stacked bond CMU. High windows are located on the underside of the lower roofs. Each bay has a wider center panel, and smaller end panels, that are surmounted by a spandrel panel curved to meet roof structure. The former drive-up lanes are located on the north side of the building.

(3) Bank of America Motor Bank (now closed) (Albuquerque National Bank). 7201 Menaul Blvd. NE. Date of Construction: 1975. Architect: Kruger, Lake, & Associates. Zone Atlas page: H-19-Z

The "Motor Bank" or drive-up bank takes the concept of the suburban branch bank to next level, such that not only did customers not have to drive far to a bank, but they did not even have to leave their vehicles to conduct their banking business.[4] This building, with its indisputably Modern design, features two structures and approximately ten drive-up lanes (Figure 19). The two long structures have angled,

[4] Another drive-thru motor bank, built for the First National Bank at the corner of Edith Blvd. and Grand Ave. (now Martin Luther King Jr. Blvd.) by another well-known architect, Harvey Hoshour, was also constructed in 1975.

Figure 19. Former ANB Motor Bank, South and East elevations.

parallel end walls. The roofs are of pre-cast concrete tees, which extend to cover part of the drive-up lanes between them and extend over the south end of the southernmost, teller building. The tees over the northernmost drive-up lanes are supported by a pre-cast concrete wall. Most walls are cast concrete panels with an irregular vertical board pattern; public access into the south building is through a single door recessed in an alcove with walls of concrete cast with horizontal boards. The uppermost portion of the walls are metal spandrel panels fit to the underside of the tees.

Low-Rise Medical Plazas

In the 1950s, medical professionals began to move their offices out of the downtown area in order to better serve their patients who, more and more, tended to live in the Northeast Heights. They located their new "medical plazas" on the sand hills a mile or so east of downtown near two of the city's major hospitals – Presbyterian and St. Joseph's. The complexes offered free parking in large parking areas located in the center of the "plaza." Interestingly, the two larger facilities (Medical Arts Square and Encino Medical Plaza) were constructed across the street from each other a few years apart, while the third, smaller building (Encino Crescent Plaza) was built just down the hill on Las Lomas Rd. some ten years later.

(1) Medical Arts Square. 801 Encino Pl. NE.
Date of Construction: 1950-53. Architects: Flatow & Moore. Zone Atlas page: J-15-Z

The construction of Medical Arts Square between 1950 and 1953 was a revolutionary idea by a group of local physicians to move their offices out of the downtown (most of them had offices in First National Bank building). In addition to medical offices, the complex offered other amenities such as retail shops (e.g., the Park Lane for women's fashions and a small restaurant) and an on-site pharmacy (Burke's Prescription Center). Its architect, Max Flatow, thought that Medical Arts Square was the first of its kind

Figure 20. Medical Arts Square (above) general view to east. (below) general view to the northwest.

(medical plaza) in the country (Bergman 1978: 254). The sprawling complex started out modestly with a few physician's offices in 1950 and eventually expanded to more than thirty-five medical offices (Figure 20).

Medical Arts Square consists of a series of one-story buildings arranged around a center plaza that serves as a parking lot similar to that found in the many strip shopping centers that soon would be found throughout the Northeast Heights. The U-shaped complex of single-story medical offices is connected by covered walkways with parking at the center. All of the buildings are constructed of brick with horizontal relief pattern, with exposed steel I-sections at the top of brick walls where the walkway canopies or sunshades, and the metal coping are attached at the roofline. Some brick walls have exposed steel I-sections running vertically at the corners for attachment of the walkway canopy. There are several sloping clerestories rising above the flat rooflines. Generally there are metal sunshades on the street sides of the offices. The offices are entered through metal, single-entry glass doors set within a landscaped courtyard. These courtyards are either recessed under a roof, or by the covered walkway (Figure 21). The dark aluminum-framed windows are generally large - half-height or higher - with brick sills. Original pipe columns still exist on the courtyard side of the covered walkway; however, in some areas,

newer and wider brick columns have replaced the pipe columns. Another modification is the tall stucco fascia on the walkway, which gives the structure a heavier look. Max Flatow's son, Tobias, designed the modifications and stated that these changes were done for code compliance during a remodeling project (personal communication, August 2013).

Figure 21. Medical office courtyard.

(2) Encino Medical Plaza. 717 Encino Pl. NE.
Date of construction: 1957. Architect: William Ellison Zone Atlas page: J-15-Z

Figure 22. Encino Medical Plaza, West elevation.

The Encino Medical Plaza consists of six similarly designed buildings that house twenty-four medical offices (Figure 22). The Highland Pharmacy, built in 1960, is located in the northeast corner of the property. The one-story brick, flat-roofed buildings are connected by a canopy with tubular support posts.

The offices are connected by covered walkways with parking at the center of the complex. All the buildings are constructed of red brick with horizontal relief pattern and some walls extending to wing walls. Flat roofs, which overhang in some locations, have metal copings. Offices are generally entered through single-entry, solid metal doors with transom glass above. Some offices also have large glass storefronts. Windows vary greatly in dimension: aluminum three-vertical units, hollow metal-framed vertical units, and full-height large windows. Pipe columns support the covered walkways which are finished with a narrow metal coping.

(3) Encino Crescent Building. 1010 Las Lomas Rd. NE.
Date of construction: 1965. Architect: Harry Hoshour. Zone Atlas page: J-15-Z

This is one of only a few Modernist buildings identified during the survey that conveys an Expressionist design, albeit a very modest one (Figure 23). The crescent-shaped building features a flat, overhanging roof and high windows. Tubular posts support the roof that also serves as a covered walkway for the four offices. The single-story curved building is partially dug into a slope and faces west overlooking

Figure 23. Encino Crescent Plaza, West elevation.

the downtown skyline. End walls are brick with metal coping at the flat roof. A curved wall, with a stucco finish, has four single-entry, solid metal doors that lead to the individual offices. An attached covered walkway canopy, also curved, is supported by steel I-section columns welded to the curved metal fascia of the canopy. The underside of the canopy has a stucco finish. Each door is flanked by three, square hollow metal-framed windows that are set at the height of the doors. The east wall (against the slope of the sand hill) is partially underground and made of CMU.

Mid-Rise Office Buildings

(1) Circa 55 Building (Herkenhoff Building). 302 8th St. NW.
Date of Construction: 1955. Architect: Ferguson, Mallory, Stevens, and Pearl. Zone Atlas page: J-14-Z

Figure 24. Circa 55 Building, (left) North and East elevations, (right) West and South elevations.

This classic two-story, International Style office building features a flat, overhanging roof with inset walls and a shelf at second floor level (Figure 24). The building's west end and north wing walls are ashlar sandstone with continuous fixed aluminum-framed windows (windows were replaced in recent renovation). The east elevation end wall is brick. The north elevation has full-height windows between wing walls. The public entrance at west elevation is through two separate glass doors with transom glass and adjacent narrow sidelites, which opens into a foyer with full-height glass and interior staircase. This stylish, but modest, Modernist building was constructed at a time when the downtown skyline was beginning to change with the construction of the high-rise Simms Building and the Bank of New Mexico Building several blocks to the south.

(2) Fox Building. 122 Madiera St. NE.
Date of construction: 1960. Architects: Flatow, Moore, Bryan & Fairburn. Zone Atlas page: K-18-Z

Figure 25. (left) Fox Building, North elevation. Note screens over the windows. (right) South elevation. Screens on this elevation have been removed.

The Fox Building is a three-story office building with a rectangular plan (Figure 25). The building has brick end walls except at the lower third of the west elevation, which is clad with rubble stone. The south elevation, with five exposed concrete columns at the lower level, has an inset lower level wall. Windows are continuous vertical panes set in aluminum frames, with opaque panels below. The entry storefront has a glass door and full-height adjacent windows. The wall of the upper two stories is recessed under an overhanging roof. There are tall ribbon windows with a horizontal masonry frame and vertical metal channels flush with the front edge of the roof to support a window screen shading system (screens have been removed on the south elevation). The wall between the windows is stacked bond brick and painted. The north elevation has lower level ribbon windows that are interrupted by concrete piers. Painted brick is found below and above windows. The upper two floors have an intact window screen system arranged in an offset rectangular pattern.

(3) Office Building (Citizen's Savings & Loan Building). 605 San Mateo Blvd. NE
Date of construction: 1960. Architect: Unknown. Zone Atlas page: K-17-Z

Figure 26. Former bank building on San Mateo, South and East elevations.

This two-story building was constructed just as San Mateo Blvd. was transforming itself from a residential street into a major, north-south arterial. This two-story International Style building has a recessed ground floor (Figure 26). The second story has a ribbon of fixed and awning windows set in tubular aluminum framing extending to the underside of metal coping at the flat roof. Mosaic tile spandrel panels in two different colors are found above and below the windows. Square metal framing is exposed at the building corners. The recessed lower level has a nearly continuous aluminum storefront with full-height windows with transom glass above, aluminum trim, and glass paired doors at south and east elevations (an additional single door is located at the east elevation). The building features a stucco

soffit. A closed drive-up banking window, now covered with painted CMU, is located on south elevation. The east elevation has a mosaic tile mural with an image of a key and the word "DEED" framed by exposed rock veneer.

Mid-Rise Retail Buildings

(1) Classic Century Square Building (White's Department Store). 4616 Central Ave. SE.
Date of construction: 1957. Architects: Flatow and Moore. Zone Atlas page: K-17-Z

Figure 27. Former White's Department Store, North elevation.

White's Department Store, designed in a classic International Style, was one of the earliest "suburban" retail stores on east Central Ave. The three-story retail building has brick end walls and metal coping at the roof (Figure 27). The north elevation features a curtain wall storefront with a recessed entrance under a cantilevered canopy with metal coping and a pair of glass entry doors with sidelites. A second aluminum storefront entry on the east elevation has double doors with multiple sidelites. There is vertical aluminum trim with opaque painted panels above the entry. The south elevation has ashlar stone veneer with glass entry doors and recessed areas infilled with vertical wood siding. The second and third floors have vertical aluminum trim with opaque painted panels behind. The roof has a large mechanical penthouse framed with painted panels and surmounted with a butterfly roof.

(2) Car Dealership (now closed) (Julian Garcia's Toyota City). 3100 Menaul Blvd. NE
Date of construction: 1972. Architects: Stevens, Mallory, Pearl, & Campbell. Zone Atlas page: H-16-Z

The rectangular, L-shaped, stucco building is designed in a regional modernist, expressionistic style (Figure 28). The building features large expanses of glazing along the north elevation that faces Menaul Blvd. The projecting ends of the building form a curvilinear, tower-like structure in northeast corner

Figure 28. Former "Toyota City", East and North elevations.

(perhaps regionally influenced by *torreon* structures). The west end of the North elevation ends with a flat, buttress-like feature. The North elevation features a long full-height windows with tall transoms that is broken up by a wide, entry door with an adjacent operable panel (once used to bring automobiles into the showroom). A curved wide ramp wraps the building's northeast corner. An angled, enclosed walkway on the East elevation connects the north building with buildings to the south and underneath which is a vehicle entrance into a parking area. The upper level has a deep stucco fascia with fully glazed windows which terminate in a two story form with a curved end. A single-story curved form connects the building to the long single-story rectangular building furthest south on the property (this building was existing before the dealership was built according to *New Mexico Architect,* and used by the dealership as the service garage). On the West elevation of the main building is another straight ramp and stairs are on the west end.

Mid-Rise Banks

(1) Bank of Albuquerque (Albuquerque Federal Savings & Loan). 4901 Central Ave. NE.
Date of construction: 1972. Architect: Unknown. Zone Atlas page: K-17-Z

This Expressionist style building features a distinctive two-story round brick building that partially wraps a recessed two-story volume (Figure 29). The building's main entry on the east elevation has a tall stucco band that wraps halfway around the building and has a recessed wall below containing continuous full-height windows with brick below. The other half of the building has a lower height stucco band supported by stucco columns. Behind the columns is a recessed wall with a pair of doors. The recessed wall is covered in mosaic tile and has a stair under building that leads to the second floor.

Figure 29. Bank of Albuquerque building, South elevation.

Mid-Rise Motels

(1) Imperial Inn Motel (Imperial 400 Motel). 701 Central Ave. NE.
Date of construction: 1966. Architect: Unknown. Zone Atlas page: K-14-Z

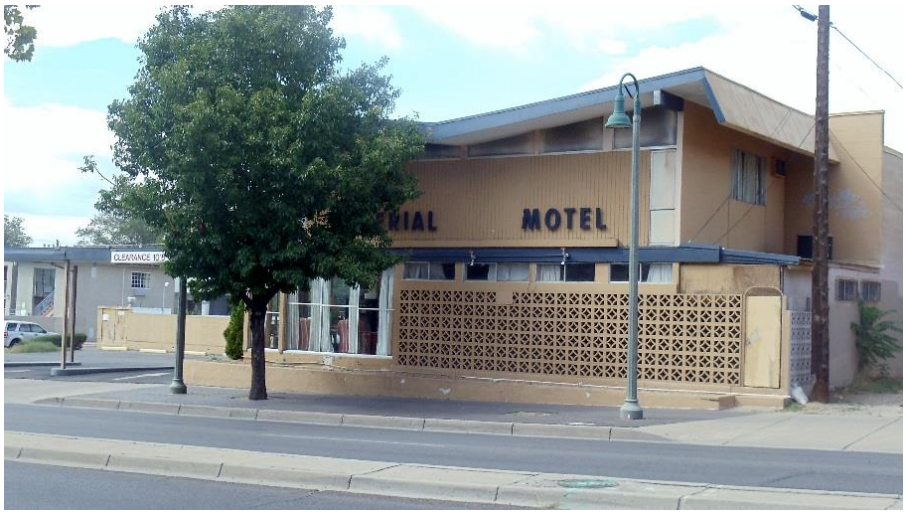

Figure 30. Imperial Inn Motel, distinctive butterfly roof partially obscured, South elevation.

The Imperial Inn – a Route 66 motel – is a partial U-shaped , two-story motel with a lobby/office building with living quarters on the second floor. A car canopy extends westward from the south end of lobby building. A parking lot and walled pool are within the confines of the U. Motel rooms are accessed by exterior walkway covered by flat overhanging roof and supported by steel columns; steel stairs are located under the same overhanging roof at the ends and center of wings. All buildings have CMU walls

with relief pattern. The lobby/office building is two-stories tall with a distinctive overhanging butterfly roof supported on exposed beams with large, folded fascia at ends. Horizontal, clearstory aluminum windows extend to underside of roof and drop vertically at both ends. The second story has vertical tongue & groove paneling infill. High first floor windows can be seen behind decorative CMU screen wall. The west elevation has an entry door and continuous full-height windows that wraps the south corner. The entry canopy extends to the west and is supported by rectangular steel columns on concrete footings. Property sign is pole-mounted with various small signs attached; a vertical "MOTEL" sign is surmounted with an "Imperial Inn" sign that is topped by a butterfly roof design that matches the roof of the lobby building.

High-Rise Buildings

(1) Bank of the West Building (First National Bank East Central Branch). 5301 Central NE.
Date of construction: 1963. Architects: Flatow and Moore. Zone Atlas page: K-17-Z

Figure 31. Former First National Bank building at San Mateo and Central. (left) South and East elevations. (right) Detail of entryway canopy at south elevation.

The former First National Bank Building at the corner of Central Ave. and San Mateo Blvd. in the near Northeast Heights has been a landmark building in the city since construction in 1963. Located on one of the city's busiest street corners, the building's white and gold exterior finish can be seen for miles and at night floodlights illuminate the tower (Figure 31). The seventeen-story (plus basement), rectangular

office tower has exterior walls that are vertically emphasized by stripes of white painted pre-cast concrete panels culminating in a tall white coping. The elevations feature large aluminum-framed fixed tinted windows with gold (actual) mosaic tile spandrel panels. Gold-colored metal decorative screens are found at the 11th floor. The ground floor has tall ground-level pillars framed in gray marble with adjacent recessed tall fixed aluminum-framed windows. The original main entrances to the bank were on the south and north elevations, facing Central Ave. and a large parking lot respectively (the south entry is now closed). Each entry has a pair of glass entry doors and transom with narrow sidelite panels. An exterior stair on the north side leads from the second floor to the basement. Both entries feature a canopy with four inverted, pyramidal, pre-cast concrete sections each supported by a square concrete column – all are covered in white mosaic tile. Large floodlights, which illuminate the tower at night, are mounted on the top of the canopy.

(2) Compass Bank Building (National Building). 505 Marquette Ave. NW.
Date of construction: 1966. Architect: Unknown. Zone Atlas page: J-14-Z

Figure 32. Compass Bank Building, East elevation.

Upon its completion in 1966, the National Building (now Compass Bank Building) was the tallest building in New Mexico (Figure 32). Originally, the building was leased to a variety of state agencies for office space. The eighteen-story office rectangular office building has a larger base structure that contains bank lobby and six-story parking structure. The twelve-story office tower rises from the west-center of the base structure. Parking structure walls are pre-cast concrete with decorative screen walls. The office tower has a beveled honeycomb pattern with windows set into deep reveals. The top floor is glazed with

pairs of narrow windows within masonry walls. A screen wall at the roof is set back from roof edge. The main lobby entry is located on the south elevation and features a pair of revolving entry doors and full-height, paired windows punched into heavily textured, battered, masonry walls (found along all base elevations). The parking garage entrance is near northwest corner of the west elevation. A sealed pedestrian entry near the southwest corner. A secondary lobby entry with a pair of entry doors with dark anodized frame and side panel windows are located on the north elevation. The east elevation features two storefront entries symmetrically placed with two sets of double-entry doors. Low marble clad walls flank the main entrance steps at the south elevation.

Industrial Properties

(1) Springer Industrial Complex. 1305-1701 Broadway NW.
Date of construction: 1961-1965. Architect: William Ellison. Zone Atlas page: J-14-Z

The Springer Complex consists eight warehouse-office buildings of which four fall within the period of significance for this survey (1945-1975). All the buildings are single-story with exposed concrete beams, columns, and foundations with infilled walls; each building is five bays wide with varying bay lengths (Figure 33-35). Each building has overhead doors with loading docks (some covered by a metal canopy with columns); occasional concrete ramps; and pedestrian doors, sometimes under a metal canopy, and accessed by narrow metal stairs. Walls are mostly brick infilled with a horizontal relief band. Curtain walls at the offices fill the corner bays or are sometimes located at mid-bay. Curtain walls are generally composed of two tiers of continuous metal-framed windows with opaque spandrel panels below the windows. Another series of buildings, built after 1975, are located to the west and north with closer access to the railroad tracks.

Figure 33. Springer Industrial Complex, 1521C Broadway NE, West and North elevations.

Figure 34. (above). 1617 Broadway NE, North and East elevations.

Figure 35. (above) 1605 Broadway NE, mid-bay office at the East elevation.

A note about the city's early postwar industrial buildings. As stated in the history section, GTE Lenkurt and Levi Strauss were two major industrial employers who located to Albuquerque following World War II and had a major impact on the city's postwar economy. The buildings housing these two manufacturers were located east and north respectively of the downtown area along the interstate highways. Based on photographs from the 1960s, these buildings reflected a Modernist architectural design. However, since their closing in the 1970s, both buildings have undergone major remodeling which removed the Modernist details.

Institutional Properties

The category of institutional properties include government buildings, libraries, schools, religious sanctuaries, fraternal lodges, and even a city-owned swimming pool building.

Government Buildings

(1) Dennis Chavez Federal Building. 500 Gold Ave. SW.
Date of construction: 1965. Architects: Flatow, Moore, Bryan & Fairburn. Zone Atlas page: K-14-Z

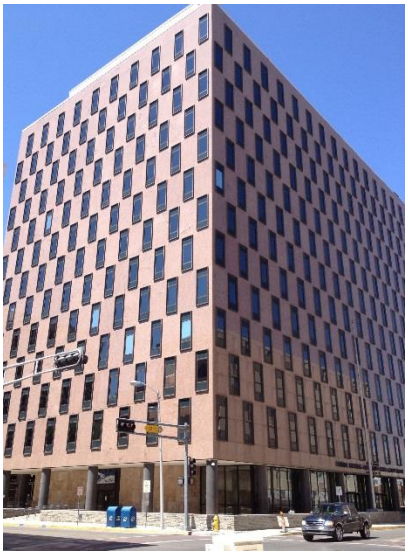
Figure 36. Dennis Chavez Federal Building, East and North elevations.

The Dennis Chavez Federal Building is a high-rise federal courthouse and office building that rises thirteen stories above the ground and has a basement and parking garage below accessed on buildings east elevation) (Figure 36). The building is raised above the sidewalk and is accessed by stairs or ramps, all of which are enclosed by low ashlar granite walls. The tall first floor is setback from the floors above and supported by round columns clad with black granite. The first floor walls are clad in a square granite tile. There are dark anodized storefront entrances on the north elevation and east. The north elevation has storefront windows along its length. The tower is a checkerboard pattern of surface-mounted dark anodized windows with small spandrels above and below. The walls are clad with red granite slabs with a metal coping at the top edge. There is a mechanical penthouse set back from the edge of the building which is finished with vertical metal panels. The south elevation has a long loading dock recessed under the building; the walls at the dock are brick and there is a cantilevered metal overhang. An ashlar granite wall encloses the service area on the building's west elevation.

(2) Frank L. Horan Municipal Office Building (Albuquerque City Hall). 400 Marquette Ave. NW. Date of construction: 1968. Architect: James Liberty. Zone Atlas page: J-14-Z

In the mid-1960s, Albuquerque was well on its way to becoming a Sunbelt City, which included abandoning its old two-story Neoclassical style city hall for a new high-rise Modernist structure (Figure 37). The new building is an eight-story, rectangular-plan with an exposed window grid inset with single pane lites. The building is set above the sidewalk and accessed by stairs or a concrete ramp. The taller first floor is setback under the building with square columns and beams supporting the floors above. The building's columns, beams, and window grid are all finished in stucco with white quartz pebbles set into

the stucco. The first floor walls are clad with fossiliferous limestone slabs. The main entry at the north elevation has a full-height aluminum storefront with two pairs of glass doors, adjacent sidelites.

Figure 37. Horan Municipal Building, view to the southwest.

The east elevation has a single-entry door and the west elevation has a storefront window with fixed glass panels. The upper floors window openings are arranged in a regular grid pattern on all elevations; each grid is filled with a window and aluminum spandrel panels top and bottom. At the top floor there are dark screens between the exposed grids. The building is now connected at the upper floors to the newer city/county building located just to the south of the Horan building.

Libraries

Many of the city's libraries built in the 1950s and 1960s were originally designed with prominent Modernist features, e.g., the Los Griegos branch in the North Valley (William Ellison, 1954) and the Prospect Park brank (now the Tony Hillerman Library) in the Northeast Heights (architect unknown, 1957; Figure 38) (see also, Bergman 1978: 255-57). Unfortunately, several of these have undergone considerable architectural modifications since their construction, which have eliminated or masked many of their Modernist features. The survey identified two libraries that still retained their Modernist styling: the Main Library located downtown (see below) and the San Pedro branch at 5600 Trumbull Ave. SE (no HCPI form).

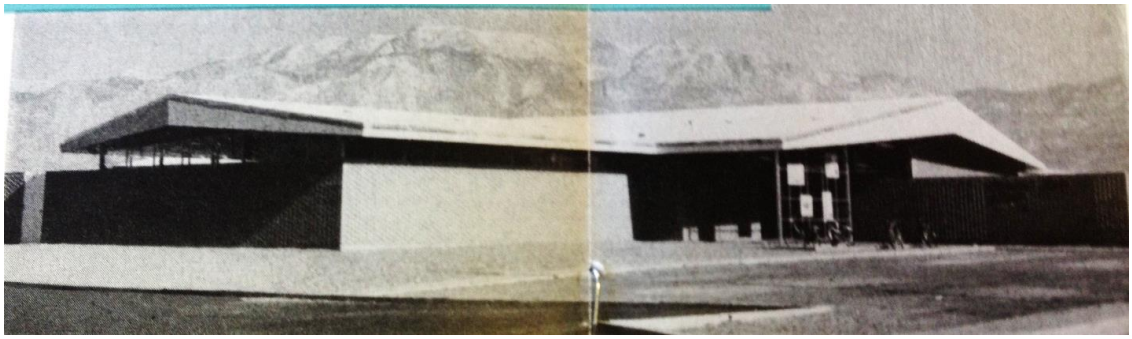

Figure 38. Prospect Park Library in 1958, William Ellison, architect. Original building has been significantly remodeled. *Albuquerque Progress* (March-April 1958).

(1) Main Library. 501 Copper Ave. NW.
Date of construction: 1974. Architects: Stevens, Mallory, Pearl, and Campbell (George Pearl designer).
Zone Atlas page: K-14-Z

The city's main library is a three-level brick building with one level sitting below street level. Its blocky, angled walls resemble a simplified Brutalist style (Figure 39). The unadorned brick walls have metal coping at the parapet walls and contain few windows that are set in dark, anodized frames, with large vertical-panes. Most windows are set into projected forms on the second floor with a view to the Sandia Mountains to the east. The building's main entry was recently modified by the architectural firm of Cherry, See and Reames, who designed a vestibule to provide additional enclosed space at the front entrance and a view down to a lower-level patio. The added angled glass enclosures are set between original brick walls. The glass and frames are dark like the original windows.

Figure 39. Main Library, Southeast elevation.

Albuquerque Public Schools

The city's population boom following World War II created an urgent need for dozens of new elementary, junior high, and high schools, especially in the Northeast Heights. Replacement of the city's old "ward schools" had begun in the 1930s and one of the most popular styles for these new schools was a simplified one- or two-story Territorial Revival style designed by Louis Hesselden (e.g., the Lew Wallace and Coronado schools located in the downtown area, and Bandelier Elementary in the Southeast Heights). For many years, Hesselden was the primary architect for Albuquerque Public Schools, designing a total of forty-nine elementary, junior high (now called middle schools), and high schools. Immediately following war, Hesselden was commissioned to design a number of elementary schools and he continued to use his standard Territorial Revival design plan, e.g., Zia Elementary, Bel-Air, and Garfield (Figure 40.).

Figure 40. Garfield Jr. High (Middle) School, East elevation.
Territorial Revival style by L. G. Hesselden, 1951.

During early and mid-1950s, Hesselden continued to be primary the designer of public schools, with the exception of Aztec Elementary (Burwinkle & Milner, 1957), Jackson Jr. High (Stanley and Wright, 1958), and Taft Middle School (Ellison, 1958). By the end of the decade, however, the demand for new schools became more than one architectural firm could handle and other architects were enlisted to help with the workload.

The year 1959 was a transitional year in school construction as Albuquerque Public Schools built a number of schools designed by a variety of different architects: Ferguson, Stevens, Mallory and Pearl (Madison Jr. High and Manzano High School), William Ellison (Montgomery Elementary), and Flatow, Moore, Bryan and Fariburn (Acoma Elementary). It was during this time that these architects, along with Hesselden, began to introduce new design ideas; and the Territorial Revival style was replaced by what was called the "California School" plan (*Architectural Record* 1977: 125; Bergman 1978: 268). As

explained in an anonymous article in the *Architectural Record* (1977: 125), this style of school campus became "*the* schoolhouse of the 1950s and 60s."

The California School plan (also referred to as a "campus plan") emphasized one-story classroom buildings generally aligned in parallel rows or wings that were separated by open courts. Classroom doors opened to these exterior courts. The buildings were connected by open-air corridors, protected from the elements by a free-standing canopy or extended rooflines. Roofs tended to be either flat or low-pitched and had overhanging eaves. The classrooms featured ribbon windows that were generally half-height, but could also be high, clearstory openings. CMU screen walls were often used to divide open space or create privacy (Figures 41-43).

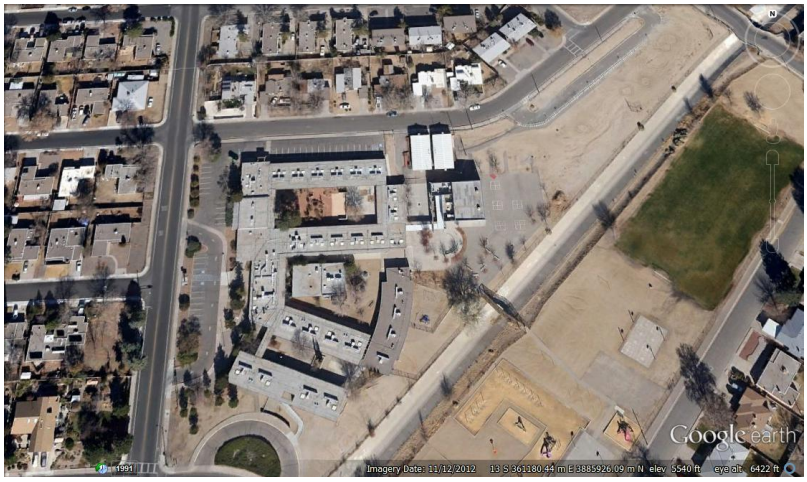

Figure 41. Collette Park Elementary (Stanley and Wright, 1961) showing typical layout for a "California Plan" school. Google Earth image 2012.

Figure 42. Eubank Elementary (Hesselden, 1956), Linear classroom wing, south elevation.

Figure 43. Collette Park Elementary (Stanley and Wright, 1961).
Detail of classroom courtyard, overhanging rooflines, and canopies covering walkways between buildings.

As would be expected, architects created variations on this basic style to produce some interesting Modernist designs. At Van Buren Jr. High (1960), Hesselden used long, sweeping low-pitched rooflines to create a dramatic appearance (Figure 44). At Mitchell Elementary (1962), Ellison added concrete folded roof plates with exposed concrete beams and columns that were infilled with brick or pre-cast concrete panels (Figure 45). This folded roof panel design had been used by Flatow two years earlier for an addition to Bel-Air Elementary that was constructed to the south side of Hesselden's traditional Territorial Revival style building (Figure 46). Hesselden himself abandoned his standard Territorial design in 1952 when he designed Alvarado Elementary using the California plan but substituting low barrel vault roofs for the traditional flat roof (Figure 47). At Collette Park Elementary, the California plan style buildings were embellished by the addition of small, colorful mosaic tiles and walls with a flagstone veneer (Figure 48).

Figure 44. Van Buren Jr. High (Hesselden, 1960), West elevation.

Figure 45. Mitchell Elementary (Ellison, 1962), south elevation showing pre-cast concrete folded roof plates.

Figure 46. Bel-Air Elementary addition (Flatow, 1960), South elevation showing folded roof plates.

Figure 47. Alvarado Elementary (Hesselden, 1952), view to the west, showing barrel vault roofs.

Figure 48. (top) Collette Park Elementary (Stanley and Wright, 1961), detail of mosaics on West elevation. (bottom) Detail of exterior classroom wall showing mosaics below windows. Note also the classic California Plan overhanging roof structure.

Two of the more interesting school designs of this era are Acoma Elementary and Grant Jr. High. Both schools were designed by the firm of Flatow, Moore, Bryan and Fairburn. Acoma Elementary, opened in 1960, features a massive square block classrooms rather than the long, rectangular classroom building (Figures 49-51). The gray brick-walled classrooms still open to the exterior, but are covered by an overhanging extension of the pre-cast concrete roof, which is support by pre-cast concrete tee beams. Exposed waffle slabs break up the massing of the eave in the soffit. A continuous row of high-set ribbon windows encircle the building and bring light into the classrooms, as do the numerous skylights in the roof. A slightly raised circular feature in the center of the roof (barely visible from the ground level) defines a specialized interior space at the center of the building.

Figure 49. Aerial view of Acoma Elementary (Flatow, 1960), showing compact massing of classrooms. Compare to aerial view of Collette Park Elementary (Fig. 41). Google Earth image 2012.

Figure 50. Acoma Elementary (Flatow, Moore, Bryan, and Fairburn, 1960), North and East elevations.

Figure 51. Acoma Elementary, detail of classrooms show high ribbon windows and overhanging roof.

Grant Jr. High, which opened a year later in 1961, also features a large, square massing of classrooms that open to the exterior (Figure 52). The building is constructed of stacked CMU block and has an overhanging pre-cast concrete roof supported by pre-cast concrete tee beams (Figure 53). The circular, pre-cast concrete roof feature seen at Acoma has been duplicated but enlarged at Grant Jr. High, with an accentuated folded design, suggesting larger interior specialized space.

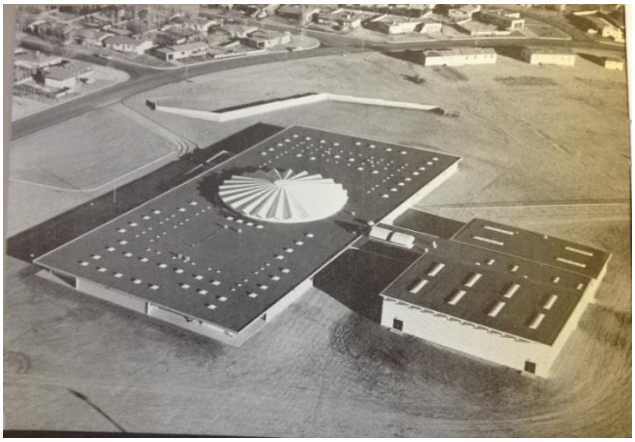

Figure 52. (left) Grant Jr. High (Flatow 1961), aerial view of original buildings, photo taken just prior to opening. Note similarities with Acoma Elementary (Fig. 46). Photo from *Albuquerque Progress* (1962) (right) Aerial view of Grant Middle School, 2012, note additional buildings since opening. Google Earth image 2012.

Figure 53. Grant Jr. High (Middle School), front entryway at the North elevation.

Table 4
Location of Albuquerque Public Schools
Discussed in Report

School	Address	Zone Atlas page
Alvarado Elementary	1100 Solar NW	E-14-Z
Acoma Elementary	11800 Princess Jeanne NE	J-21-Z
Bel-Air Elementary	4725 Candelaria NE	G-17-Z
Collette Park Elementary	2100 Morris NE	H-21-Z
Eubank Elementary	9717 Indian School NE	J-20-Z
Grants Middle	1111 Easterday NE	J-20-Z
Mitchell Elementary	10121 Candelaria NE	G-21-Z
Van Buren Middle	700 Louisiana SE	L-18-Z

Religious Sanctuaries

Among all building categories, religious sanctuaries identified during the survey exhibited some of the most sophisticated and elegant Modernist designs, which were generated by some of most well-known of Albuquerque architects. Many of the designs were extremely expressionistic, while others favored more traditional Modernist vocabularies.

(1) God's House Church (Hoffmantown Baptist Church). 2335 Wyoming Blvd. NE
Dates of construction: 1950-1965.
Architects: Flatow, Moore, Bryan and Schaefer (Rusty Schaffer, designer).
Zone Atlas page: H-19-Z

The Hoffmantown Baptist Church started in a small chapel located a few doors west of the present sanctuary on Phoenix Ave. in 1953. The congregation was one of five "mission" churches that was split off from its "mother" church, the First Baptist Church located in a large facility at the corner of Central and Broadway in downtown Albuquerque. The church recognized the need to serve new parishioners now living in the Northeast Heights and the Wyoming location was selected for its close proximity to two new large subdivisions – Inez and Hoffman – and because Wyoming Blvd. was a main thoroughfare to Sandia National Laboratories By the early 1960s, the congregation had outgrown the original sanctuary, and the church engaged the architectural firm of Flatow, Moore, Bryan, and Schafer to design a new, larger chapel (Figure 54). The result was a 40,000+ square foot building with a seating capacity of almost 1,400 people. By the late 1980s, the congregation had again grown too large for the facility, with parking becoming a particular problem, and the church decided to move to the far Northeast Heights where more land was available for both larger facilities and met the requirements for parking.[5]

Figure 54. The former Hoffmantown Baptist Church, East and North elevations.

[5] Information about Hoffmantown Baptist Church was kindly provided by Nancy Neff, a congregation member who is researching the history of the church. She was interviewed by Cara McCulloch, 8/20/2013.

This is a complex of six buildings consisting of the main sanctuary built in 1965 (located on the corner of Wyoming Blvd. and Phoenix Ave.), a small office building and original sanctuary on Phoenix Ave., and other educational and administrative buildings on Wisconsin St. forming the rest of the campus. The main sanctuary is a rectangular, three-story, brick building with its main entrance on the north elevation, which is comprised of tall, inset inverted dome members made of pre-cast concrete. The tapered concrete piers are set in front of storefronts at the first floor. A double-high wall above is covered with multi-colored mosaic tiles and inset with stained glass in narrow punched openings. There are five separate storefronts: two bays have wood, small-paneled, double doors with transom glass; the other bays have fixed windows. The decorative east elevation features a brick wall with a vertical relief pattern and small, randomly placed stained glass windows. Set along the lower part of the east elevation is a discontinuous shade canopy of pre-cast concrete inverted dome members with continuous topping slab (similar to north elevation). High windows are located directly below the canopy and between the tapered concrete piers. A concrete bell tower of multiple vertical members is setback as it rises over the northeast corner of the building. The south elevation of the sanctuary is stuccoed and has a two-story, stucco addition. The west elevation has a brick wall that is partially obscured by a one-story, brick office building that abuts the sanctuary at its northwest corner. Above this building are small stained glass windows similar to east elevation. There are two earlier buildings to west including the original brick sanctuary building, which appear to be designed by William Burk, Jr., between 1950 and 1953 (based on drawings in the Burk archive). Other two-story buildings, constructed between 1953 and 1966, extend around the corner along Wisconsin St.

Figure 55. Former Hoffmantown Church, East elevation.

(2) First Unitarian Church. 3701 Carlisle Blvd. NE
Date of construction: 1966. Architect: Harvey Hoshour. Zone Atlas page: G-16-Z

Harry Hoshour's International Style First Unitarian Church has been compared to Mies van der Rohe's Crown Hall – which was designed for the Illinois Institute of Technology campus in 1956 and designated a National Historic Landmark in 2001 (Figures 56-57). The rectangular-plan, brick sanctuary building is set onto a concrete plinth accessed by stairs and ramps. The structure is comprised of exposed concrete foundation walls, brick building walls, and a continuous steel beam at the roof perimeter with steel girders rising over the roof to carry the building span without interior columns. The steel I-section columns are set in front of the brick walls to support the ends of the girders. The building is symmetric on the west (entry side) and east elevations. There are smaller I-section columns that support the large storefront

Figure 56. First Unitarian Church, front entry, view to the southeast.

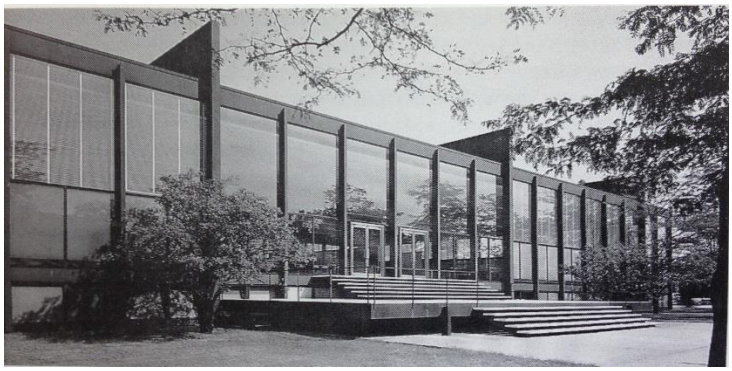

Figure 57. Mies van der Rohe's Crown Hall, Chicago, Illinois (from Gelenter 1997: 268).

windows set between the girders. Pairs of glass doors with tall transom glass above are set in the three center bays. The east elevation has similar tall windows looking onto the highly vegetated landscape (designed later to block out the view and noise from busy street traffic on Carlisle Blvd.). The south elevation has a single-entry door. The building's north elevation is connected via an oversized corridor to a recently completed (March 2013) new sanctuary building (the Horshour building is intended to be re-used as a social hall). The interior of the original sanctuary features a long and gently curved salvaged wood altar screen designed by Alexander Girard.

(3) St. Timothy's Lutheran Church. 211 Jefferson St. NE.
Date of construction: 1967-68. Architect: John Reed. Zone Atlas page: K-17-Z

Figure 58. St. Timothy's Lutheran Church, 1968 sanctuary at East elevation.

This a complex of three, connected red brick church buildings that show the evolution of the church's campus and actually features two sanctuaries with Modernist styling. The first chapel, designed by George Pearl in 1951, is located on the north side of the property. It is a red brick, two-story building, designed in a simplified Modernist style. Later in the 1950s, additional buildings were constructed along the west side of the property. In 1968, a distinctly Modernist chapel designed by John Reed was built (Figure 58). This chapel is formed at the east and west ends by pre-cast concrete with Y-roof members set at different heights. These are supported by pre-cast end panels which have a slight outward curve. The panels are staggered in plan allowing for tall stacked stained glass windows facing north and south. Two full-height crosses are formed in masonry at the second and fourth bays; all the pre-cast has a

cementitious coating. The south elevation has an angled wall starting below the roof which extends most of the chapel length with vertical windows at the ends.

(4) Congregation B'nai Israel. 4401 Indian School Rd. NE
Date of construction: 1970. Architect: George Wynn. Zone Atlas page: H-17-Z

This property is a complex of one- and two-story brick buildings that features a distinctive, circular folded plate roof synagogue building as the centerpiece (Figure 59). The roof load is carried on wood arches bearing on tapered wood columns which stand apart from the dark brick wall behind. The columns sit on small concrete footings. The walls rise just below the arch-column connection and is capped with a masonry band. Above and curving to the underside of the roof are continuous fixed windows which angle

Figure 59. Synagogue for the Congregation B'nai Israel, South elevation.

outward. A skylight is set at the top of the roof. Entrances to the synagogue, and the adjacent two-story building, is from the northeast under a low overhang with tall stucco fascia. There are two sets of paired glazed wood doors in the low brick enclosure. Another flat-roofed building is attached at the west end. The other one-story brick buildings are located on the southwest side of the small campus.

(5) St. Paul Lutheran Church. 1100 Odelia St. NE.
Date of construction: 1971. Architects: Flatow and Moore. Zone Atlas page: J-15-Z

This large, three-sided, Expressionist sanctuary building sits overlooking the city's downtown. The top of sanctuary brick walls curve to form catenary arches which rise at wall ends (Figure 60). The highest rise at the west altar end has a tall opening in each wall that is framed with a cross. The building's east elevation has two stuccoed recesses that are formed at the end of the brick walls. One recess has a single

exit door, while the other recess has a stained glass window. At the center of the elevation is a third recess, formed by narrow brick fin wall that contains a projecting roof scupper with stained glass window below. The main entry to the sanctuary is on the west elevation through a short rectangular-plan vestibule with brick walls. Brick fins frame narrow stained glass windows, and entry is through wood double doors with a carved cross. The building's other elevations follow this pattern of recesses between main brick walls. A long, curving brick wall south of the sanctuary encloses an education building.

Figure 60. St. Paul Lutheran Church (left) North and West elevations. (right) South and East elevations.

Fraternal Lodge

Albuquerque has a long history of supporting fraternal lodges – many of the city's founders were active members. In the 1950s, two lodges, the Elks and the Masons, moved from downtown to virtually next door to each other in the near-Northeast Heights not far from the University of New Mexico.

(1) Masonic Grand Lodge. 1638 University Ave. NE
Date of construction: 1961. Architect: Flatow, Moore, Bryan, and Fairburn. Zone Atlas page: J-15-Z

Figure 61. Masonic Grand Lodge, West elevation.

The Grand Lodge is a one-story masonry building of dark brick solid walls with rounded corners and taller rough texture pre-cast concrete panels, designed in a Brutalist style (Figure 58). Volumes and planes are clearly expressed in the nearly symmetrical building. The concrete foundation wall is exposed below the brick and pre-cast concrete walls. Between the ends of all walls are stacked narrow windows in dark anodized frames. Tall panels perpendicular to the building look as though strung together by the exposed concrete fascia with exposed waffle-slab soffit. The brick walls are capped with a masonry coping. The building's main entrance is on the south elevation, facing a larger building that was once the main temple building (Masonic Temple No. 6), which is now owned by the University of New Mexico's Continuing Education program. The dark, anodized entry storefront includes one, centered glass door with sidelites and transom glass above to the underside of the concrete waffle slab soffit.

(2) University of New Mexico building (Elk's Club). 1642 University Blvd. NE.
Date of construction: 1957. Architect: Unknown. Zone Atlas page: J-15-Z

Figure 62. Former Elk's Club, West elevation.

The former Elk's Club, now owned by the University of New Mexico, is a large brick building with varied-height volumes (Figure 62). The west entry, flanked by taller volumes, has two sets of concrete steps that lead to the entry doors and creates a long, low *porte cochere* (Figure 60). The building has an exposed concrete foundation, brick walls with vertical relief of a darker brick, and metal coping at parapets. The *porte cochere* beams and columns are made from tapered steel I-sections and cantilevered beams. A brick enclosure at the flagpole features a relief pattern. The storefront entry is anodized aluminum with two sets of paired glass doors, adjacent two-high sidelites, and transom glass. Above the entry and canopy is metal siding with vertical ribs. The same panels are seen above the high windows perpendicular to the entry volume; the lower sections are filled with translucent spandrels. The taller

north wall has two solid single-entry doors. A lower brick section to the northeast has a storefront entry and high windows. A narrow corridor connects it to a tall volume at the east side.

Figure 63. Detail of former Elk's Club front entry canopy.

City of Albuquerque Swimming Pool

(1) Rio Grande Pool building. 1410 Iron SW.
Date of construction: 1957. Architects: Flatow and Moore. Zone Atlas page: K-13-Z

Figure 64. Rio Grande Pool, East and North elevations.

Although a swimming pool building may be an odd structure in which to showcase Modernist architecture, the Rio Grande Pool building exhibits many characteristic features of this style: an unadorned brick structure, low-slung, single-pitch roof with overhanging eaves, high, ribbon windows, and large, overhanging front eave with columnar support posts (Figure 64). The roof, when seen from above, angles out like a boomerang on the north, south, and east sides with columns exposed where they are free from the interiors. The brick walls below subtly flare out to the east. The roof edge is metal and there are skylights on the roof. The building has two parts – a mechanical room to the west and a bath house to the east – that are separated by an open breezeway under the single roof:. The west structure is brick to the underside of the roof (changes in brick color just below the roof suggest possible enclosure of high windows). The east building has high continuous translucent glass (assumed) at the underside of the roof. Doors into the locker rooms are from the breezeway. At the center of the east elevation is a bay window to the height of the building windows; there is an aluminum framed series of view glass above walls with small tiles. Tile is also full-height at the building between the bay window and adjacent doors.

Standard Plan Buildings

Among the properties inventoried during the survey were a several buildings belonging to national, regional, and even local chain businesses who developed standard building plans for their businesses and used Modernist design characteristics to attract customers. The buildings thus became not only physical places to do business, but their design became advertisements, often recognizable from blocks away as modern shoppers drove by in an increasingly automobile-driven society. Many of these properties are so ubiquitous and iconic that they are recognizable even after they undergone adaptive reuse – for example, the early design for Circle K stores. The following discussion features some of Albuquerque's "franchise architecture" (Bergman 1978: 257).

(1) Denny's Restaurants. While no longer operating as a Denny's, there are two restaurants in the city that feature the well-known "boomerang" (also called "checkmark") roof: the former Milton's Restaurant (currently undergoing renovation) at 725 Central Ave. NE; and Kap's Restaurant located at 5801 Central Ave. NE (Figure 65; Zone Atlas pages: K-14-Z and K-18-Z). The restaurants were opened a year apart – 1964 and 1963 respectively on what was then U.S. Route 66 one of the busiest highways in America. The Denny's boomerang roof style was created by the architectural firm, Armét Davis Newlove Architects headquartered in Santa Monica, California. Louis Armét and Elden Davis began designing coffee shops in the early 1950s and were inspired by the distinctive Googie style architecture developed

by John Lautner in the Los Angeles area at that time. The Googie style, named after a West Hollywood coffee shop of the same name, featured cantilevered structures, acute angles, illuminated plastic paneling, and decorative fins. Some of Armét and Davis' buildings, such as Pann's and Norms, have become pop culture landmarks in the greater Los Angeles area (Hess 2004).

Figure 65. Former Denny's Restaurants on Central Ave.
(left) Milton's, South and East elevations. (right) Kap's, West and South elevations.

Milton's and Kap's are virtually identical plan, albeit in mirror image. In addition to the checkmark roof, both buildings feature sign poles projecting through the roof, the use of a stone veneer, and continuous half-height vertical windows in aluminum frames to the underside of the roof. The buildings also utilize four tapered steel I-section columns set on small concrete footings in front of the south window frames.

(2) Circle K convenience stores. Early Circle K convenience stores feature elongated, overhanging shed roofs, with laminated wooden beams exposed under the entry canopy. Full-height glass curtain walls that dominate the front façade (Figure 66-67). These buildings, found in dozens of locations throughout the city, have recently become popular buildings for reuse not only as independently owned convenience stores, but also a wide variety of other uses from retail to automotive shops.

Figure 66. Former Circle K store on San Mateo Blvd. NE, East elevation, reused for a retail business.
This building has maintained most of its original features.

Figure 67. Another former Circle K on Candelaria near Eubank NE, North and West elevations. The roofline remains intact, while the full-height storefront windows have been replaced with garage doors.

(3) Phillips Petroleum Company. Phillips 66 Service Stations throughout the West updated their look in the late 1950s and introduced the "butterfly" canopy, sometimes referred to the "Harlequin batwing" (named after one of the first stations to adopt the look in Harlequin, Texas). This triangular-shaped, upward sloping red and white canopy became an iconic symbol of service station design that referenced the "space age" look (Figure 68). The canopy was supported by a steel poles that often featured lattice-like metalwork. Several examples of this canopy can still be found at former Phillips 66 stations, primarily along Central Ave.

Figure 68. Former Phillips 66 service station at Central Ave. and Mulberry St. The building is now owned by Presbyterian Hospital, South and East elevations.

(4) One Hour Cleaners was dry cleaning franchise that had numerous locations in the city. Their Modernist look consisted of a folded, corrugated metal canopy that ran the width of their storefront (Figure 69). The canopy was highlighted in some cases by neon. The buildings themselves were otherwise nondescript, flat roofed structures, usually constructed of CMU block. It was the distinctive canopy, however, that gave the building, and the business, a "modern" look. Three virtually identical buildings, all dating to the mid-1960s, were identified during the survey and according to the city directory were all part of the One Hour Cleaners franchise (Figure 70).

Figure 69. Former One Hour Cleaners (now Arnie's Cleaners and Laundry) located at 8217 Menaul Blvd. NE, South elevation.

Figure 70. The distinctive folded roofs of One Hour Cleaners. (left) Eubank Blvd. NE, East elevation; and (right) Zuni Rd. SE, North elevation.

(5) Safeway Corporation. Safeway Supermarkets had an early presence in postwar Albuquerque with two large stores located on two of the city's main arterials – East Central Ave. and North 4th St. Both of the large, rectangular brick buildings featured a relief pattern on their long walls to break up the architectural massing and large storefront entry doors (Figure 71). Smaller, high windows helped bring light into the buildings. The most distinctive feature of each building was the tall, wide rectangular sign wall that projected above the building's façade and could be seen from blocks away.

Figure 71. Former Safeway Supermarkets. (left) 8000 Central Ave. SE, North and West elevations. (right) 4700 4th St. NW, West and South elevations.

Residential Properties

Modernist style homes in Albuquerque included both architect-designed, custom homes and more modestly styled (and priced) houses that were part of mass-produced subdivisions that sprang up quickly throughout the Northeast Heights during the 1950s and 60s. The architect-designed homes were generally found in small to medium-sized subdivisions, which at the time they were built were considered upscale neighborhoods. These neighborhoods tended to be near the university (and just east of downtown – for example, Vista Larga and Netherwood Park) and in the far Northeast Heights (for example, around the country club in the Four Hills neighborhood), although there were also small clusters in the Uptown area as well. Some individual examples were also found in other, more well-to-do neighborhoods such as the Ridgecrest area in the Southeast Heights and the Country Club area just west of downtown. The research team followed McAlester (1998: 469-73; 477-85) and Kaplan (n.d.) to analyze the houses' design styles, which fit primarily into International, Contemporary, Split-Level, and Shed styles.

- Coleman Residence (formerly Flatow residence). 430 Washington St. NE
  Date of Construction: 1950. Architect: Max Flatow. Zone Atlas pages: K-17-Z

A one story, U-shaped floor plan with brick end walls and overhanging flat roof with wood fascia and metal coping (Figure 72). The *porte cochere* at the entry is supported by short wood posts, and pipe column; the canopy has exposed wood framing. There is a small landscaped courtyard at entry with glass door and two adjacent translucent sidelites. The front (west) elevation has continuous high horizontal windows and vertical wood siding below except at south end where windows are lower with siding above

and below (it appears that this part of the house was once a carport that has been enclosed). There is a wide brick chimney near center of elevation.

Figure 72. 430 Washington St. NE., West elevation.
Residence designed (and formerly owned by) Max Flatow.

- Luce Residence (formerly Pollack residence). 1329 Cuatro Cerros Tr. SE.
  Date of construction: 1971. Architect: George Wynn. Zone Atlas page: M-23-Z

Figure 73. Luce Residence, South elevation.

This two-story, flat-roofed home is built on a sloping site which backs onto the Four Hills golf course (only the building's south elevation was visible) (Figure 73). The south elevation is fronted with a thin, T-shaped wall which is built of vertical wood siding and forms a roofed porch that shades the large windows and main entry door (the main bearing wall is difficult to see from the street). The main entry is behind the shade wall and is reached by a cascading, two-directional stair. The south-facing wall under

the porch has two horizontal picture windows with three smaller panes beneath. There also appears to be glass block in the wall above the floor of the porch. The second floor is supported on exposed pipe columns (pilotis). Behind the stairs, a portion of the first floor is visible. At the west end of the house the main roof covers a parking area. Above, on the second floor, the wall features two picture windows with two smaller panes below. The west end of the second floor appears to be supported by an end wall with vertical wood siding. Attached to this wall is the east wall of the shed-roofed building which extends south to a 1-2 car garage, which appear to be a more recent additions.

- Residence. 1806 Lafayette Dr. NE.
  Date of construction: 1958. Architect: Unknown. Zone Atlas page: H-16-Z

Figure 74. 1806 Lafayette Dr. NE, West elevation.

This is a classic split-level house with a long, low, overhanging pitched roof (Figure 74). The house is built on a sloping site with a long set of concrete steps from the sidewalk to the front door at the west elevation. The single entry door entry is recessed and has an overhead trellis which extends over the brick screen wall at the front. The front of the house is stucco with brick end walls. The west elevation has a 2-car garage at the north end. There is a stucco wall above the garage to the height of high vertical windows, which extend to the underside of the overhanging roof. The wall returns to the recessed entry wall, again with stucco to the height of the high windows above. The south half of the west elevation has nearly continuous slider windows with stucco above and below. The roof has exposed rafter ends with a wood fascia and metal coping.

- Residence. 7716 Summer Ave. NE.
  Date of construction: 1967. Architect: Unknown. Zone Atlas page: J-19-Z

This house is a classic International Style home. It is one story, L-shaped floor plan with brick and vertical wood siding and overhanging flat roof with exposed rafters (Figure 75). The north elevation

has wood siding with tall solid brick wall in front at west end. There are multiple pairs of wood-framed windows, with transom above, that reach to the underside of the soffit. The pairs of windows fall directly below the exposed roof rafters. An entry door with full sidelite and transom glass is located near the non-structural brick wall to the west. The brick wall forms a narrow roofed enclosure between it and the house wall. The east elevation has a brick wall with a low screen wall to the south enclosing the back yard. A second elevation facing east and setback from the south wall has wood siding with a large picture window with small vertical panes at each side. The south elevation features a roof overhang forms a covered porch. The west elevation wall has wood siding with two small slider windows under a slight roof overhang. A 2-car garage is located on the south property line.

Figure 75. 7716 Summer St. NE, North elevation.

- Alcalde Place Apartments. 800 Alcalde Pl. SW
  Date of Construction: 1961. Architects: Newton P. Gunter, Tung-Yen Lin, R. M. Yearant
  Zone Atlas page:K-13-Z

This building was Albuquerque's first high-rise apartment tower. It is a ten-story, rectangular building comprised of an exposed, painted concrete frame with square columns at first level parking area (Figure 76). The columns are exposed at the building corners, as are the concrete floor slabs above. The south elevation features a stack bond CMU elevator tower with a narrow vertical grille that is taller than the building. The elevator tower connects to the apartment block with an open corridor with vertical metal railings at all levels and enclosed with screen walls on west side. The open corridors of the apartments (east of the elevator tower) are enclosed for most of their length with open CMU screen walls. At the east and west ends are aluminum sliding glass doors with railing set just under the floor slabs and

flat roof. The east and west elevations have walls that are infilled between columns with stack bond CMU. The north elevation has exposed columns and floor slabs and low stack bond CMU walls. Some units have full-width balconies with sliding glass doors, recessed under the floor above, while other apartments have balconies enclosed by continuous aluminum-framed, vertical windows. On the rooftop, a penthouse steps back to form an L-shaped plan with a patio at the southeast corner of the roof. The penthouse has tall windows and transom glass near the face of the tower. The building has exterior stairs from the second level to grade on the east and west building ends. An exterior swimming pool is on the west side and is adjacent to a single-level structure attached to the tower.

Figure 76. Alcalde Place Apartment tower. South and East elevations.

Standard Plan Model Homes

While architects in the more upscale Albuquerque neighborhoods were designing one-of-a-kind homes for their clients, two of the city's most well-known and prolific subdivision builders, Fred Mossman and Dale Bellamah, were also meeting the needs of the more middle class homeowners by offering standard models that featured Modernist characteristics, such as, angled rooflines and ribbon windows (Figures 77-78). These homes were not custom built, but rather were a standard model that homebuyers could select from of a package of layouts (e.g., two or three bedrooms) and styles (e.g. Ranch, flat-roof, etc.). While the interior layouts among the models were generally the same, homebuyers could select an exterior style that best reflected their style preference, including a "Modern" looking home at a modest price. The examples identified during the survey were located in the mid-Northeast Heights near Montgomery Elementary school, and in the far-Northeast Heights near Acoma Elementary.

Figure 77. Mossman home in the Altamont Addition features a low, double-pitched roof with exposed beams, high windows and a decorative block wall screen. Note the recessed front entry under the carport. This model is located in a neighborhood of traditional Ranch style homes.

Figure 78. Bellamah homes in the Princess Jeanne neighborhood showing three Modernist styles: (top left) a butterfly roof with ribbon windows; (top right) similar styled home with a single-pitch low, sloping roof; (bottom) an asymmetrical, low-pitched roof with exposed beams.

Potential Historic Districts

The research team evaluated the results of the survey for potential historic districts. There were no significant clusters of individual commercial or institutional buildings that would warrant the creation of an historic district; however, some larger properties, such as Medical Arts Square or the Springer Industrial Complex might be better recorded as historic districts because of the number of buildings and their interrelationships that make up the complex.[6]

Potential residential historic districts were another matter, however. Results of the inventory survey indicate that there are several clusters of Modernist residences that could be organized into historic districts as defined by the National Register of Historic Places. As many as eight such districts were identified. Below are suggested district names and a brief discussion of their characteristics. Suggested boundaries, together with a list of potential contributing properties, are presented in Appendix B.

1) Altura Park. Located around Altura Park between Lomas Blvd. and Indian School Rd. The area was built out primarily in the 1960s.

2) Altura East. Located immediately to the east of Altura Park, across Washington St. This area was built out slightly earlier than Altura Park – in the late 1950s and early 1960s. This area could possibly be joined with Altura Park pending further research.

3) Four Hills. Located south of Central Ave. at the far eastern boundary of the city, this area was initially developed in the late 1950s around the private Four Hills Hills Country Club. The potential district encircles the golf course and consists a number of upscale residences.

4) Jerry Cline Park. Located between Jerry Cline Park on the north and just north of Lomas Blvd. on the south. These properties were built in the late 1950s and early 1960s.

5) La Sala Grande. Located just south of Comanche Rd. and north of Menaul Blvd. this area consists of winding streets that include both upscale custom homes and more modest Modernist styles that were built from the late 1950s to the early 1970s.

6) Netherwood Park. Located around Netherwood Park, just north of Indian School Rd. from the Vista Larga neighborhood. It consists of homes built mostly in the late 1950s and early 1960s.

[6] This would follow an example set by the creation of the recently proposed Atchison, Topeka & Santa Fe Railway Locomotive Shops Historic District in Albuquerque.

7) Vista Larga. Located just north of the University of New Mexico's North Campus with some houses backing up to the University North Golf Course (site of the original UNM golf course). This is the earliest clustering of architect-designed homes identified during the survey with most homes dating to the 1950s.

8) Urban Forest. Located a short distance east of Netherwood Park, but separated by a cluster of more recent houses and apartments. This potential district consists of just two streets, Notre Dame and Lafayette, and consists of homes built mostly in the late 1950s and early1960s. It is bounded on the north and east by the city's "Urban Forest" open space.

Properties Achieving Significance Within the Past 50 Years

Given the period of significance for this study (19454-1975), there were many Modernist buildings identified during the survey that have not reached the 50 year old age criteria. Based on our architectural analysis and records search, it is doubtful that any of the properties would be eligible under Criterion G for inclusion in the National Register of Historic Places. This very preliminary evaluation could change if further research warrants.

Issues for Future Studies

During the course of this study, certain issues came to light that should be addressed at a future date. One of the primary issues goes back to the basic question: what constitutes a Modernist building? While everyone can agree that an architect-designed building that features well-defined Modernist characteristics qualifies under the definition, but what about buildings that were not designed by an architect with specific Modernist design ambitions? This question centers mostly around smaller, vernacular buildings where a Modernist feature or combination of small features (e.g. a folded roof plate) are placed on an otherwise ordinary building – such as the One Hour Cleaners buildings. Do these structures qualify as a Modernist building? Should they be included in the genre together with a fully conceptualized and designed Modernist structure?

This question is, of course, not restricted to the Modernist style alone. The same question can be asked of a Spanish-Pueblo Revival or a Territorial Revival style building where extraneous, decorative features, such as "fake" vigas, rounded parapet walls, or a simple brick coping, are added to a building to turn it into a certain "style."

A related question has to do with Modernist remodels, particularly in commercial buildings. It was a common occurrence along Main Street America, including downtown Albuquerque, in the 1950s and 60s to remodel old, outdated commercial buildings in order to give them a "modern" look and attract

new customers. Many of these remodels relied heavily on the Modernist vocabulary and the modifications virtually obliterated traces of the earlier building. Are these remodels now Modernist buildings?

A more specific future research issue could be a study of architectural styles for Albuquerque Public Schools. The brief section found in this report only scratches the surface of potential research questions. For example, what was the driving force behind the adaptation of the "California School Plan" for public schools in the 1950s and 1960s? Was there an "evolutionary" sequence that shows the transition from the Hesselden-designed Territorial style building to the classic California plan? And, finally, how did school building design reflect, if any, the educational philosophies and/or policies of the time; as well as, the community's social realities of the era? For example, how do these "open" campuses, with their Modernist designs, work in today's world of heightened safety concerns for school children? This would be an interesting topic for future studies.

Conclusions

With more than 300 properties recorded by this survey (and remember this was less than a 100% sampling), it is clear that there is no dearth of contributing properties to this study's Modernist theme. Modernist architecture in Albuquerque has not only an abundance of buildings and residences, but they represent a variety of styles, and reflect a variety of interpretations and influences of the several dozen architects who practiced Modern design in the city between 1945 and 1975. Based on the findings of this survey, the following preliminary observations can be made:

- Modernist architecture was embraced by both architects and developers in the city following World War II. While the classic International Style was arguably the most commonly used design for both high-rise and mid-rise buildings (e.g., the Simms Building and the Circa 55 [Herkenhoff] Building), local architects also embraced Formalism for some of the more important, larger buildings, especially in the downtown area (e.g., the National Building and City Hall).
- The use of Modernist styling quickly spread throughout the Northeast Heights as the city's population and commercial development moved out of downtown. While non-descript, strip shopping centers became ubiquitous throughout the Heights, Modernist buildings such as the stylish Kistler-Collister building (San Mateo and Lomas), the towering First National Bank East Central Branch building (Central and San Mateo), and later the Expressionist building housing the Albuquerque Federal Savings & Loan (Central just west of San Mateo) made a lasting architectural impression.

- The Modernist look was incorporated into a variety of buildings and business types. While it would be expected that high-style Modernism would be reflected in the city's high-rise office towers, the use of Modernist styling was also commonly found in small, vernacular buildings, such as dry cleaners, one-story office buildings, and even gas stations.
- Franchise architecture based on Modernist designs was well-represented in Albuquerque. Examples of these national or regional chain businesses included restaurants (Denny's), convenience stores (Circle K), service stations (Phillips 66), and supermarkets (Safeway).
- Architect-designed residences were most often clustered in upscale neighborhoods whose residents (frequently physicians and businessmen) could afford architect's fees and the costs of custom building. These neighborhoods, built following the war, tended to cluster in the Heights near the university (e.g., Vista Larga) and near the city's eastern boundary (e.g., Four Hills, which was one of the earliest exclusive neighborhoods built in the far Northeast Heights). In upscale neighborhoods developed prior to World War II (e.g., Ridgecrest and the Country Club area), Modernist styled homes were added as infill on scattered, vacant lots.
- Non-architect designed houses, yet featuring simplified Modernist details, were located in more modestly priced subdivisions (e.g. Princess Jeanne) and offered to prospective homebuyers as alternative models to the traditional and widely popular Ranch style home.

In summary, Albuquerque has a large potential inventory of Modernist architecture, which is now coming of age to be considered for eligibility for the National Register of Historic Places. Many of these buildings, particularly residences, are highly vulnerable to alterations that could affect their integrity and thus their eligibility status. Any future historic preservation efforts should include consideration of these properties.

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Flatow, Moore, Bryan & Fairburn Job Files
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Bainbridge Bunting Papers
SMPC Drawings and Plans Collection
Arthur Dekker Drawings Collection
George S. Wright Architectural Drawings and Plans
Hal Dean Drawings and Plans
W. C. Kruger Architectural Drawings
Joseph B. Burwinkle Architectural Drawings and Plans Collection
Brittelle, Ginner and Associates Architectural Drawings and Plans
William Emmet Burk, Jr. Collection
Inventory of the Boyd C. Pratt Papers pertaining to the Directory of Historic New Mexico Architects 1882-1992

Keele Westcott, Administrative Officer, Bernalillo County Assessor's Office (property dates)

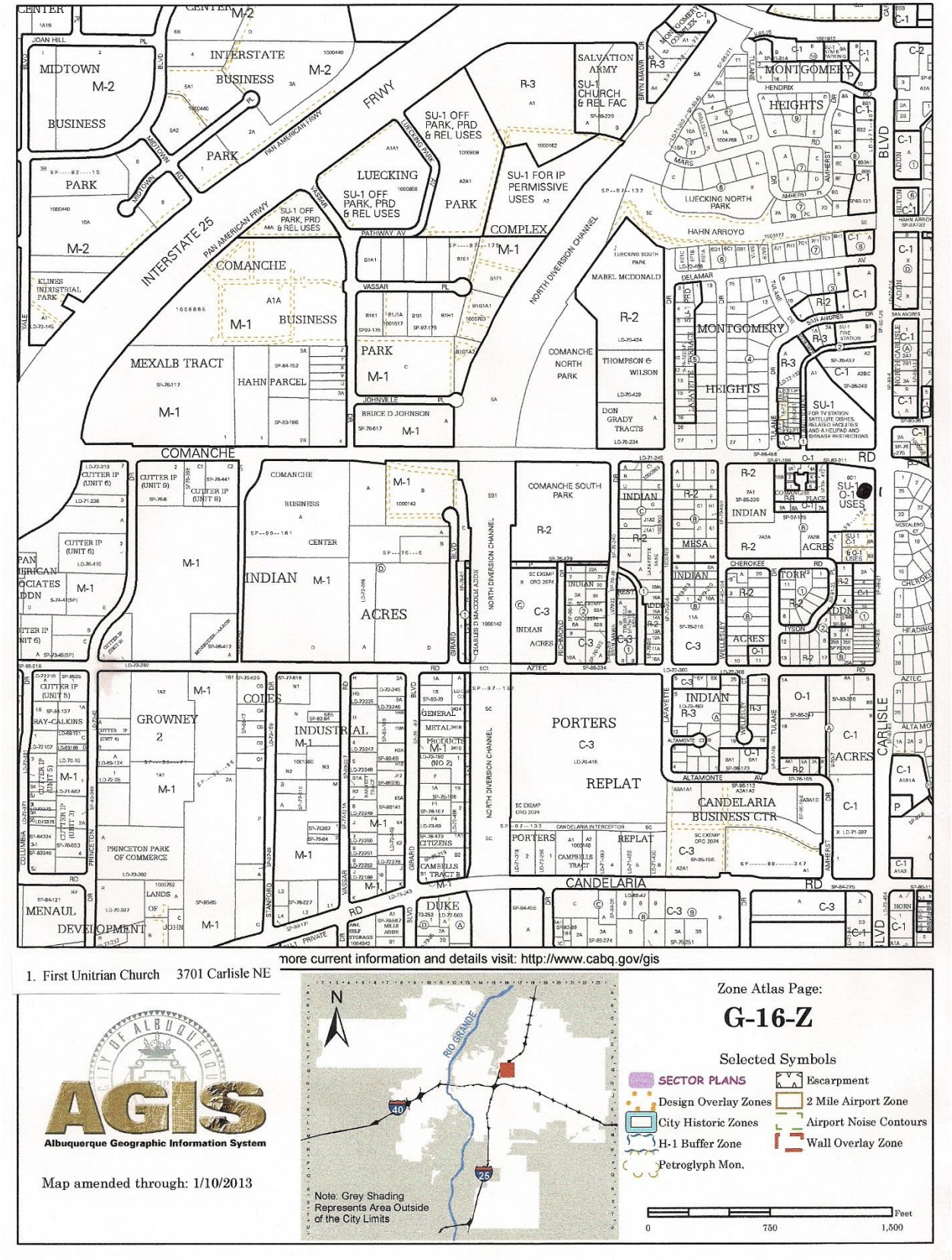
Karen Alarid, Director, Facilities Design and Construction, Albuquerque Public Schools (APS architects)

Telephone Interviews (with Cara McCulloch)
Don Schlegel
Tobias Flatow
Douglas Collister
Van Gilbert

Appendix A

Zone Atlas Pages

Locations of Mid-Century Modernist Properties
Discussed in Report


more current information and details visit: http://www.cabq.gov/gis
1. First Unitrian Church 3701 Carlisle NE
AGIS
Albuquerque Geographic Information System
Map amended through: 1/10/2013
N
RIO GRANDE
40
25
Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
G-16-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
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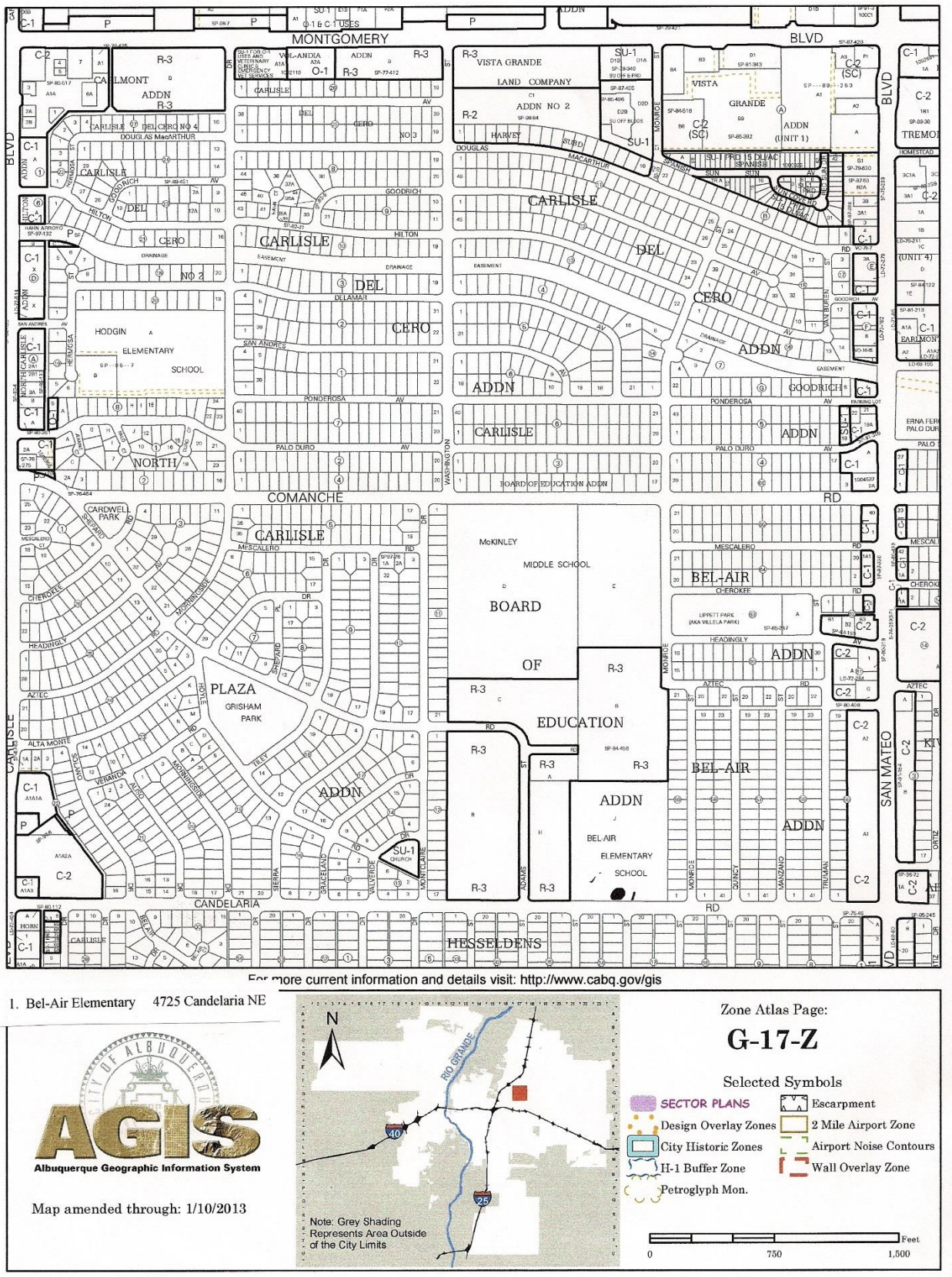
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BLVD
CARLISLE
COMANCHE
RD
HODGIN
ELEMENTARY
SCHOOL
NORTH
PLAZA
GRISHAM
PARK
CARDWELL
PARK
McKINLEY
MIDDLE SCHOOL
BOARD
OF
EDUCATION
BEL-AIR
ELEMENTARY
SCHOOL
HESSELDENS
CANDELARIA
SAN MATEO
For more current information and details visit: http://www.cabq.gov/gis
1. Bel-Air Elementary 4725 Candelaria NE
CITY OF ALBUQUERQUE
AGIS
Albuquerque Geographic Information System
Map amended through: 1/10/2013
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Note: Grey Shading
Represents Area Outside
of the City Limits
Zone Atlas Page:
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Airport Noise Contours
Wall Overlay Zone
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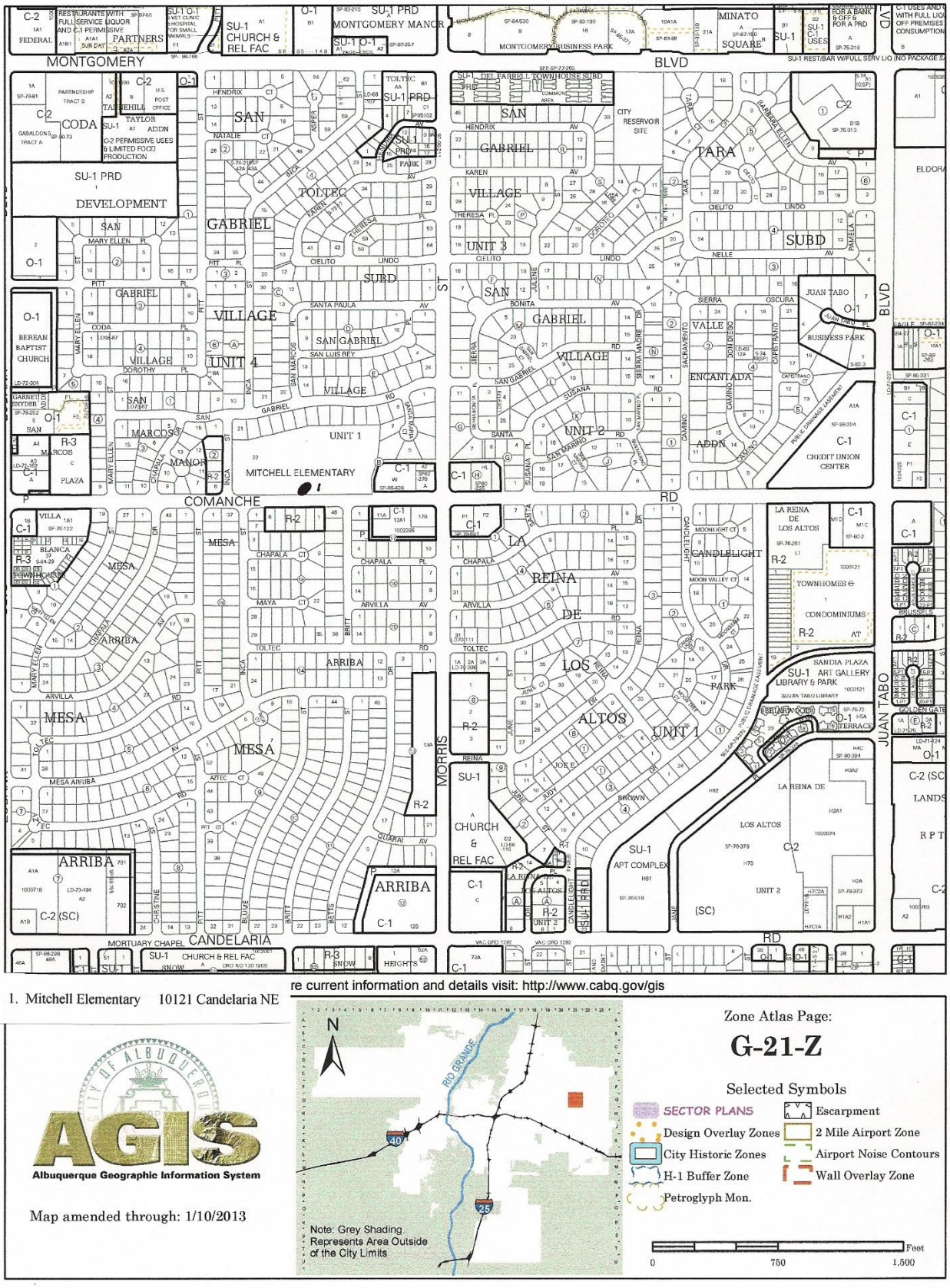
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1. Mitchell Elementary 10121 Candelaria NE
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Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
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Wall Overlay Zone
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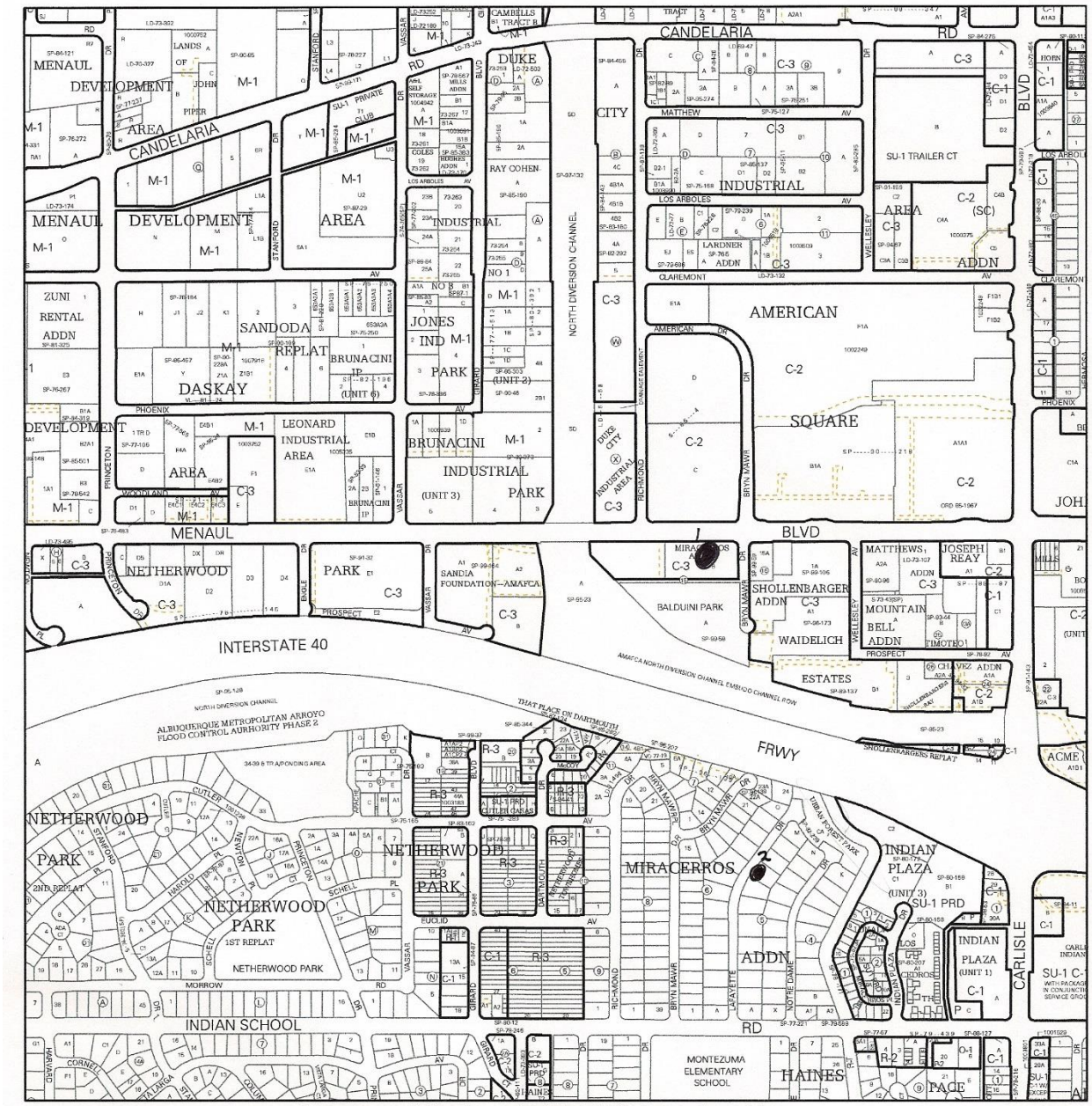

For more current information and details visit: http://www.cabq.gov/gis

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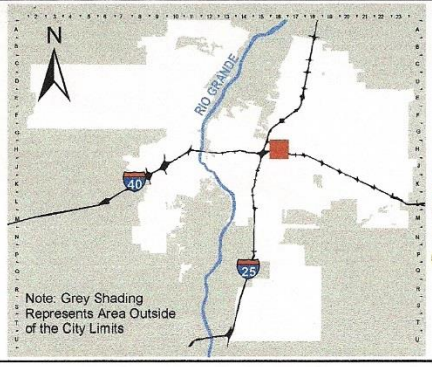
2. Residence 1806 Lafayette NE



Zone Atlas Page:

H-16-Z

Selected Symbols

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- Design Overlay Zones
- City Historic Zones
- H-1 Buffer Zone
- Petroglyph Mon.
- Escarpment
- 2 Mile Airport Zone
- Airport Noise Contours
- Wall Overlay Zone

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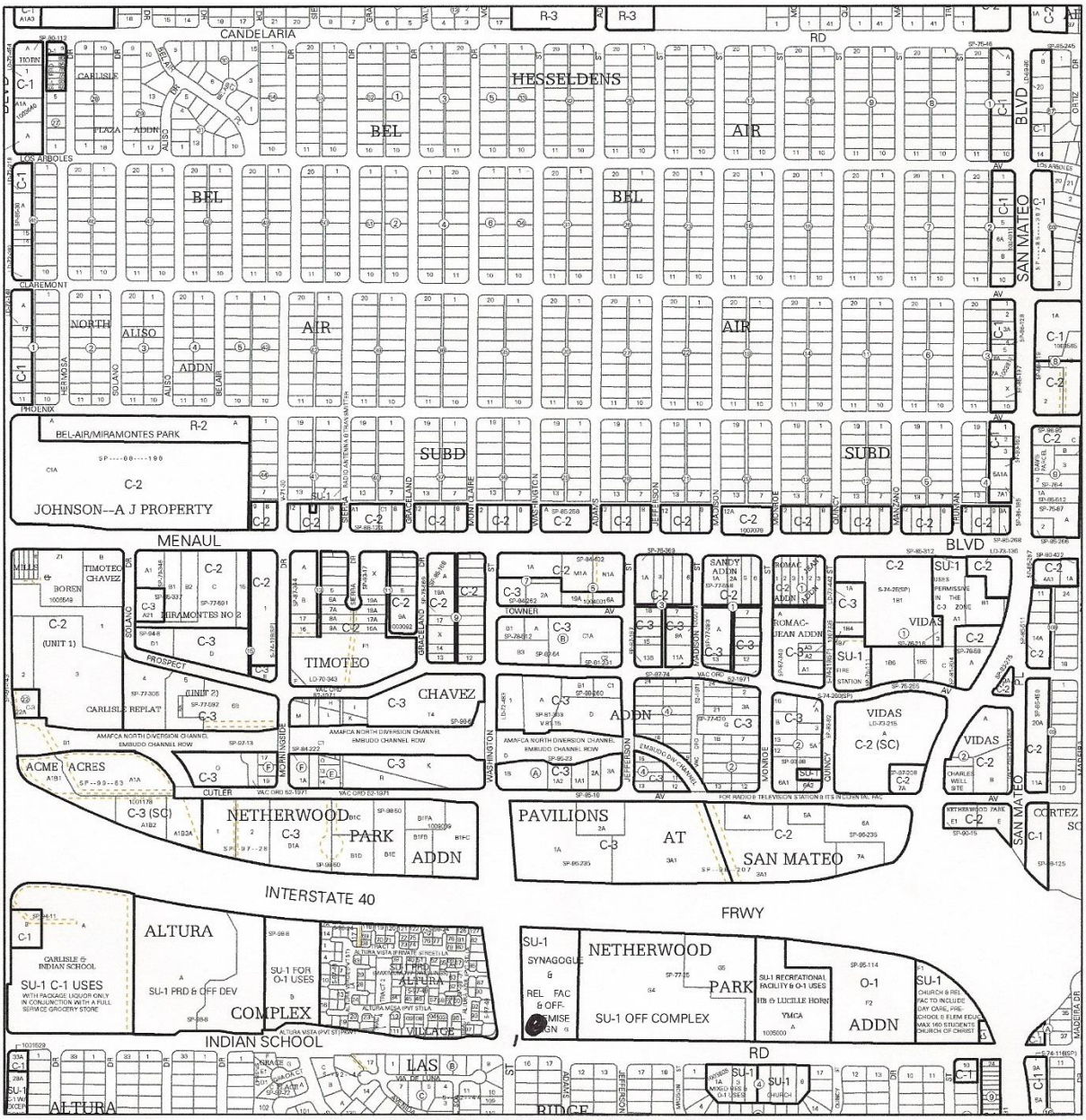
AGIS Albuquerque Geographic Information System

Map amended through: 1/10/2013



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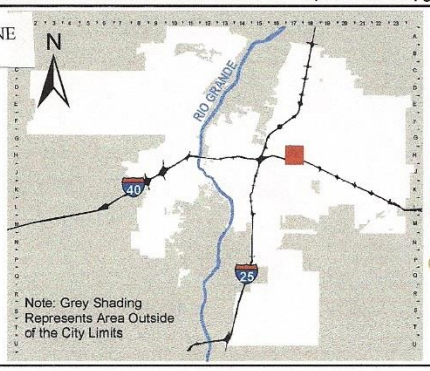

Zone Atlas Page:

H-17-Z

Selected Symbols

- SECTOR PLANS
- Design Overlay Zones
- City Historic Zones
- H-1 Buffer Zone
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- 2 Mile Airport Zone
- Airport Noise Contours
- Wall Overlay Zone

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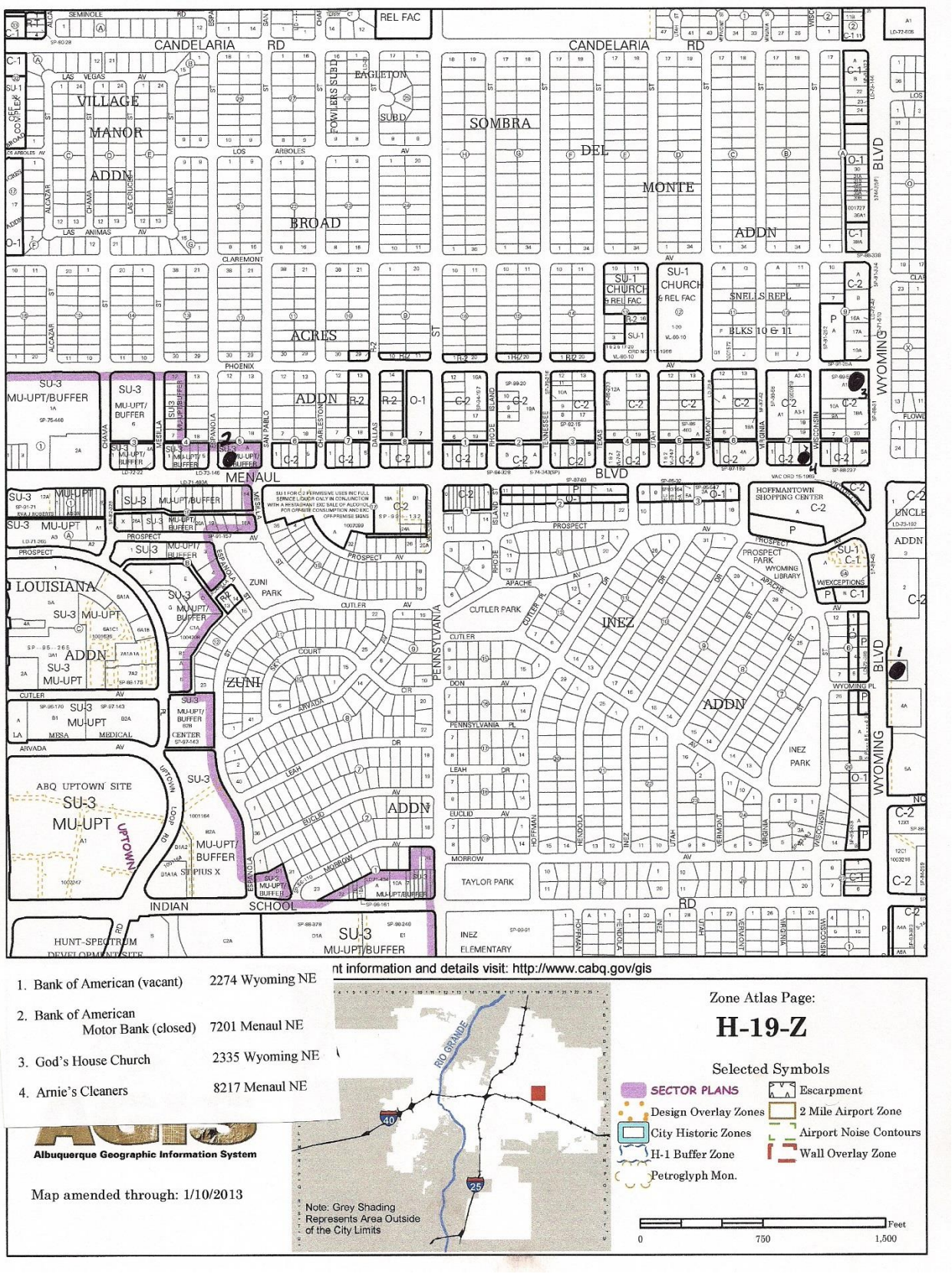
AGIS Albuquerque Geographic Information System

Map amended through: 1/10/2013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CANDELARIA RD
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BROAD
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MENAUL BLVD
LOUISIANA ADDN
ZUNI PARK
ZUNI
CUTLER PARK
INEZ
INEZ ADDN
INEZ PARK
HOFFMANTOWN SHOPPING CENTER
PROSPECT PARK
WYOMING LIBRARY
TAYLOR PARK
INEZ ELEMENTARY
ABQ UPTOWN SITE
SU-3 MU-UPT
MU-UPT/BUFFER
SU-3 MU-UPT/BUFFER
SU-1 CHURCH & REL FAC
SNELL'S REPL
BLKS 10 & 11
WYOMING BLVD
PENNSYLVANIA
WYOMING PL
INDIAN SCHOOL RD
HUNT-SPECTRUM DEVELOPMENT SITE
1. Bank of American (vacant) 2274 Wyoming NE
2. Bank of American Motor Bank (closed) 7201 Menaul NE
3. God's House Church 2335 Wyoming NE
4. Arnie's Cleaners 8217 Menaul NE
nt information and details visit: http://www.cabq.gov/gis
Albuquerque Geographic Information System
Map amended through: 1/10/2013
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Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
H-19-Z
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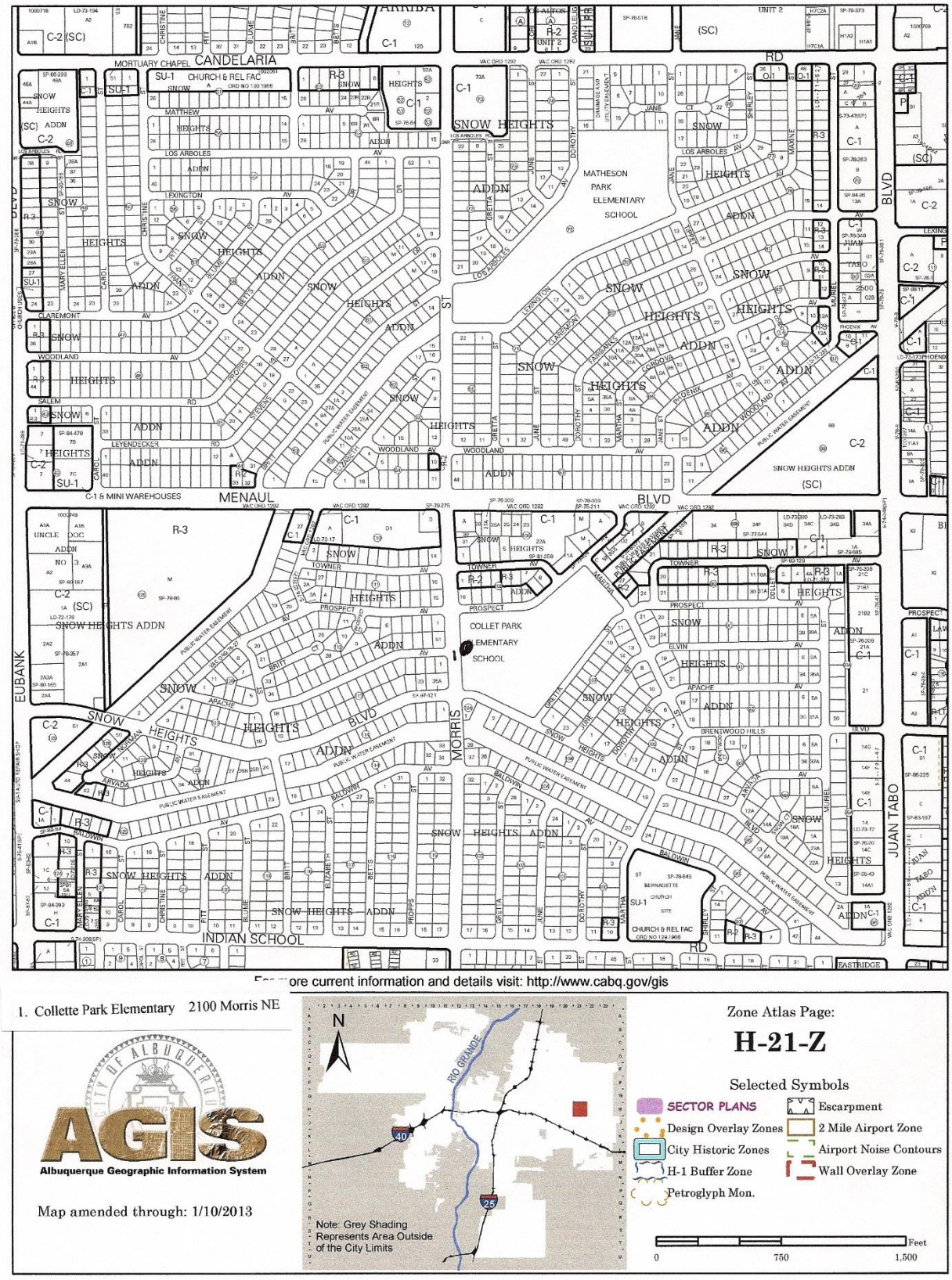
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COLLET PARK ELEMENTARY SCHOOL
SNOW HEIGHTS ADDN
C-1 & MINI WAREHOUSES
CHURCH & REL FAC
MORTUARY CHAPEL
BERNADETTE CHURCH SITE
BRENTWOOD HILLS
EASTRIDGE
For more current information and details visit: http://www.cabq.gov/gis
1. Collette Park Elementary 2100 Morris NE
Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
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Zone Atlas Page:
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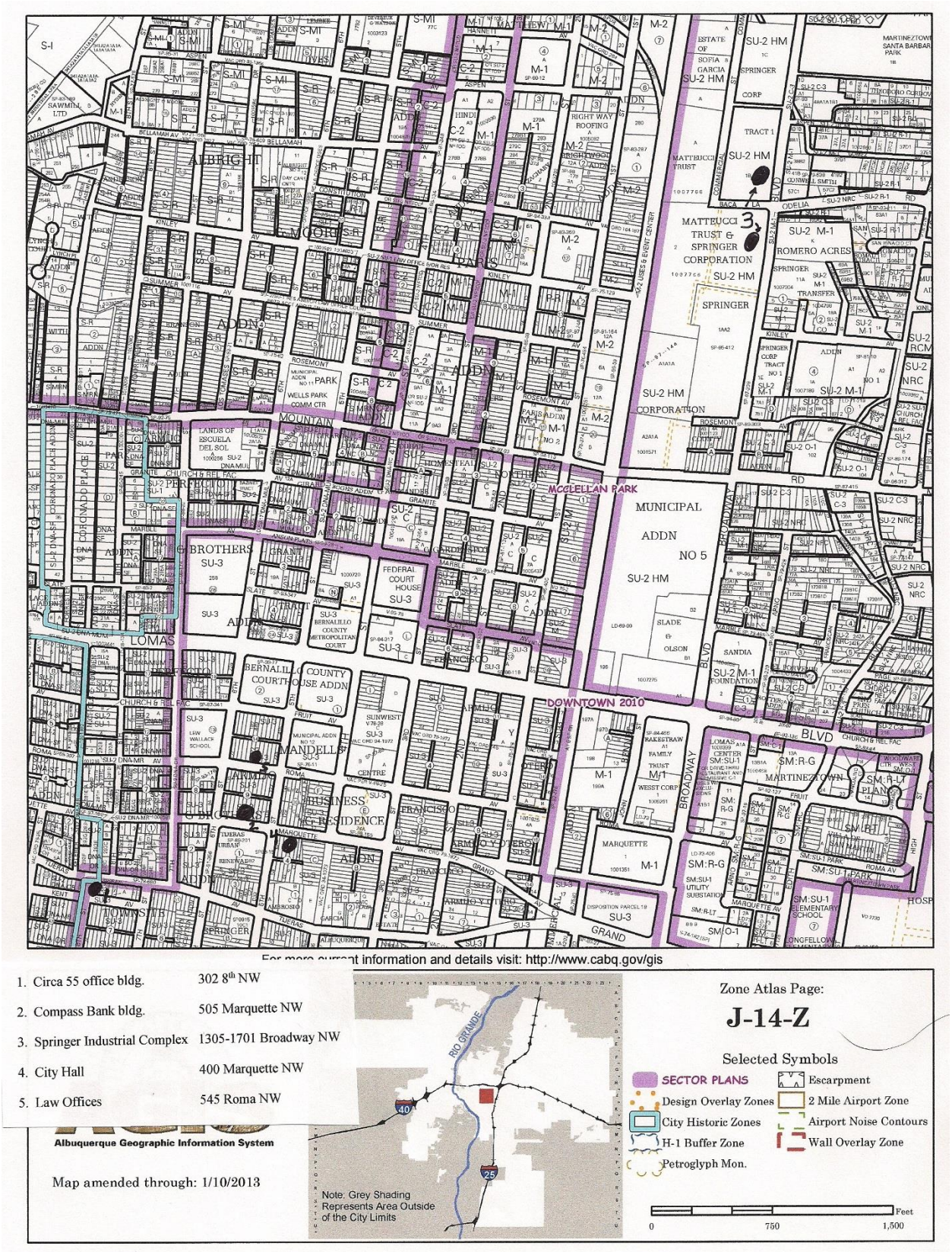
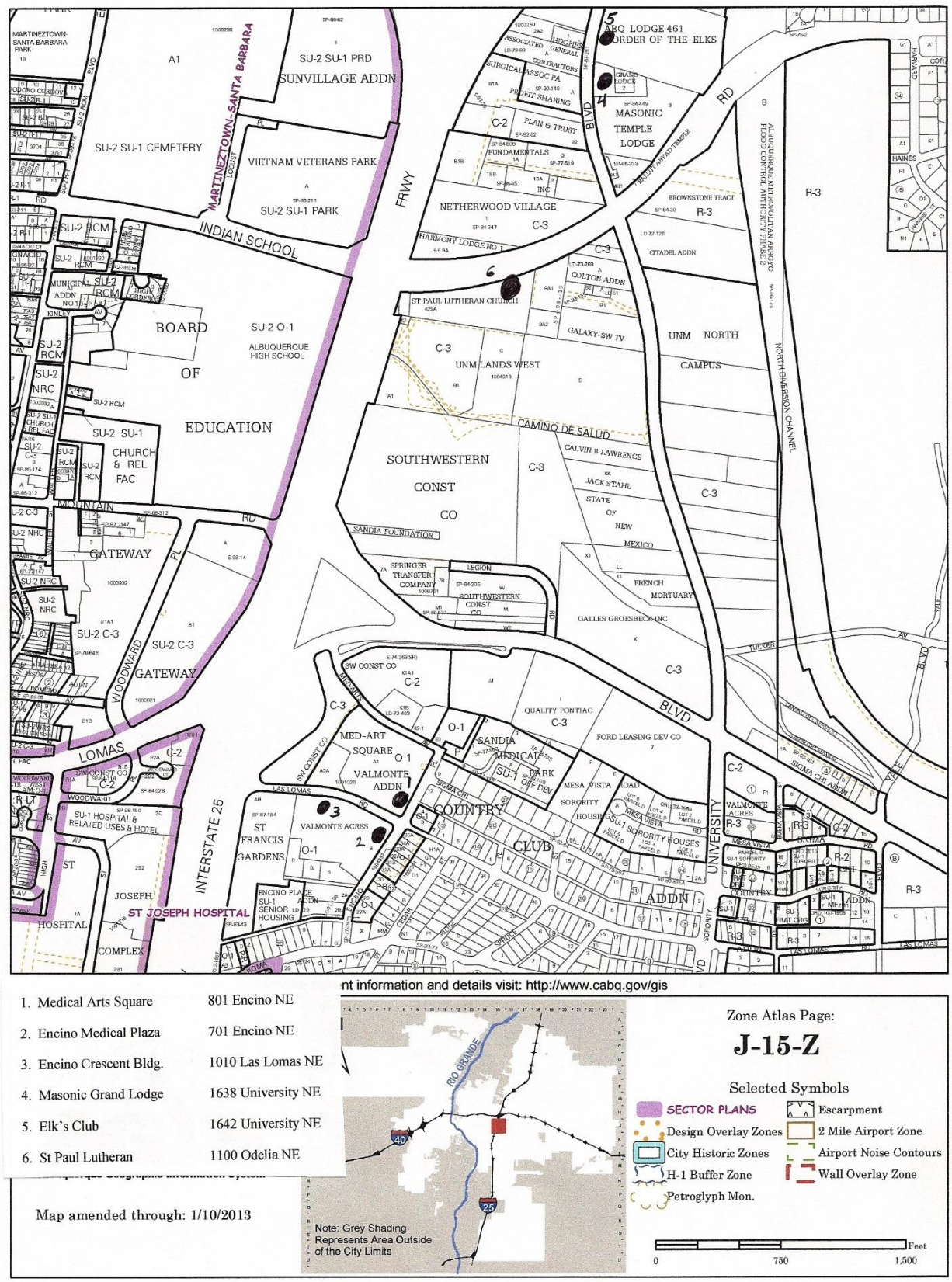


For more current information and details visit: http://www.cabq.gov/gis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BOARD OF EDUCATION
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ALBUQUERQUE HIGH SCHOOL
SU-2 SU-1 CHURCH & REL FAC
CAMINO DE SALUD
CALVIN B LAWRENCE
JACK STAHL
STATE OF NEW MEXICO
SOUTHWESTERN CONST CO
SANDIA FOUNDATION
SPRINGER TRANSFER COMPANY
LEGION
FRENCH MORTUARY
GALLES GROESBECK INC
NORTH ENTRADA CHANNEL
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VALMONTE ADDN
SANDIA MEDICAL PARK
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MESA VISTA SORORITY HOUSING
SU-1 SORORITY HOUSES
COUNTRY CLUB
VALMONTE ACRES
ST FRANCIS GARDENS
ENCINO PLACE SU-1 SENIOR HOUSING
SU-1 HOSPITAL & RELATED USES & HOTEL
ST JOSEPH HOSPITAL
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1. Medical Arts Square 801 Encino NE
2. Encino Medical Plaza 701 Encino NE
3. Encino Crescent Bldg. 1010 Las Lomas NE
4. Masonic Grand Lodge 1638 University NE
5. Elk's Club 1642 University NE
6. St Paul Lutheran 1100 Odelia NE
nt information and details visit: http://www.cabq.gov/gis
Map amended through: 1/10/2013
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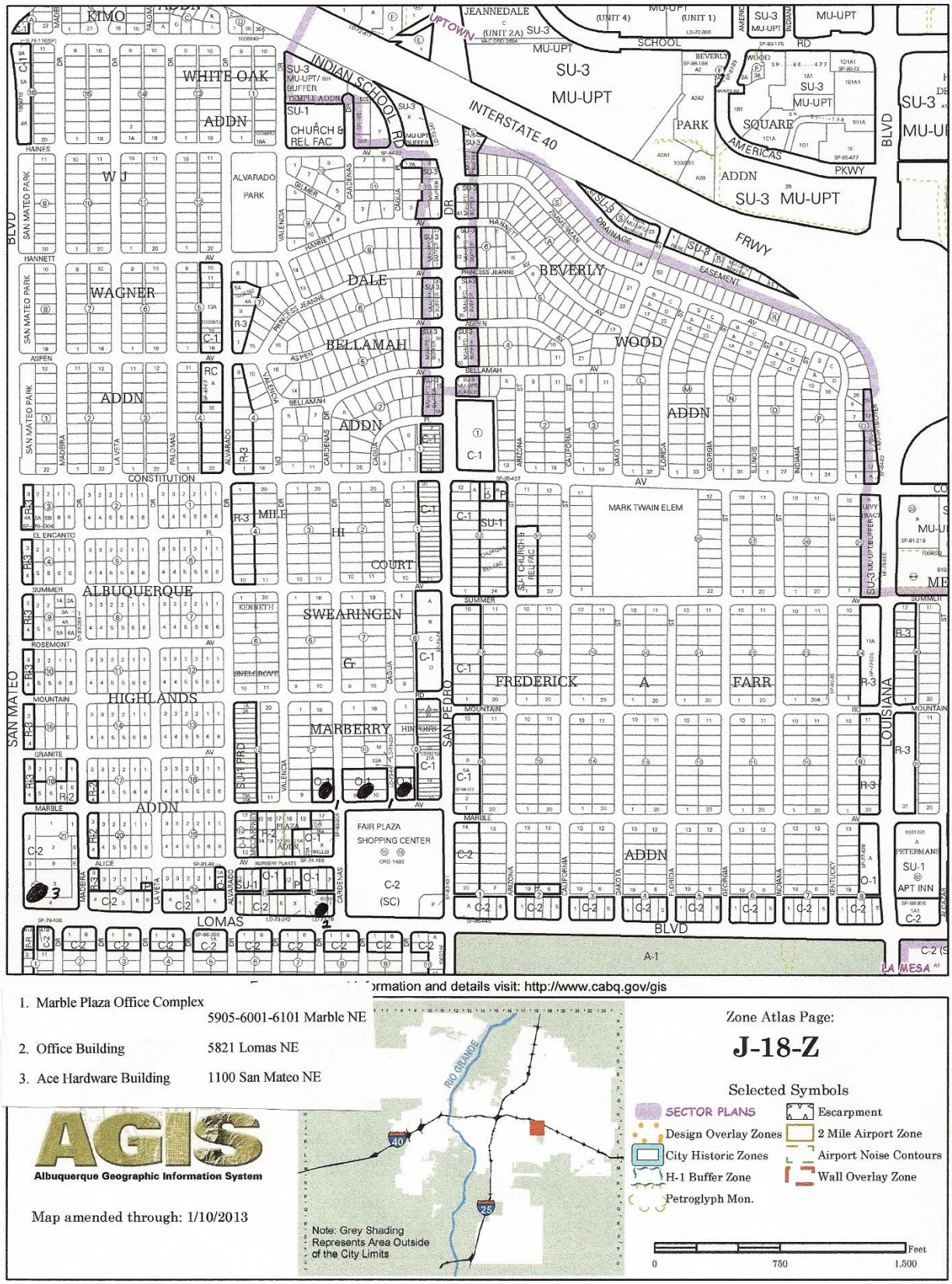

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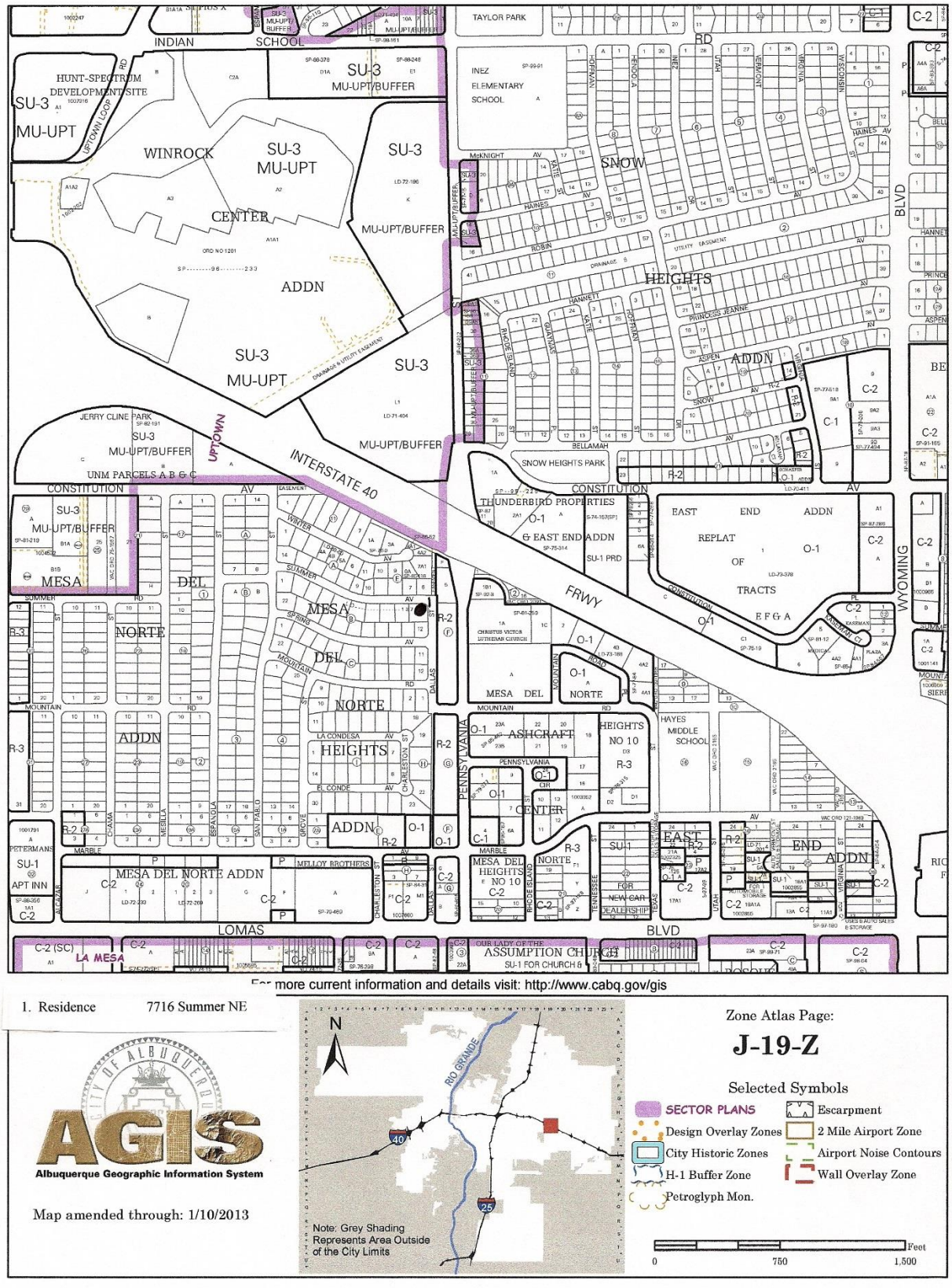

For more current information and details visit: http://www.cabq.gov/gis

1. Residence 7716 Summer NE

CITY OF ALBUQUERQUE
AGIS
Albuquerque Geographic Information System

Map amended through: 1/10/2013

Zone Atlas Page:

J-19-Z

Selected Symbols

- SECTOR PLANS
- Design Overlay Zones
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- 2 Mile Airport Zone
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- Wall Overlay Zone

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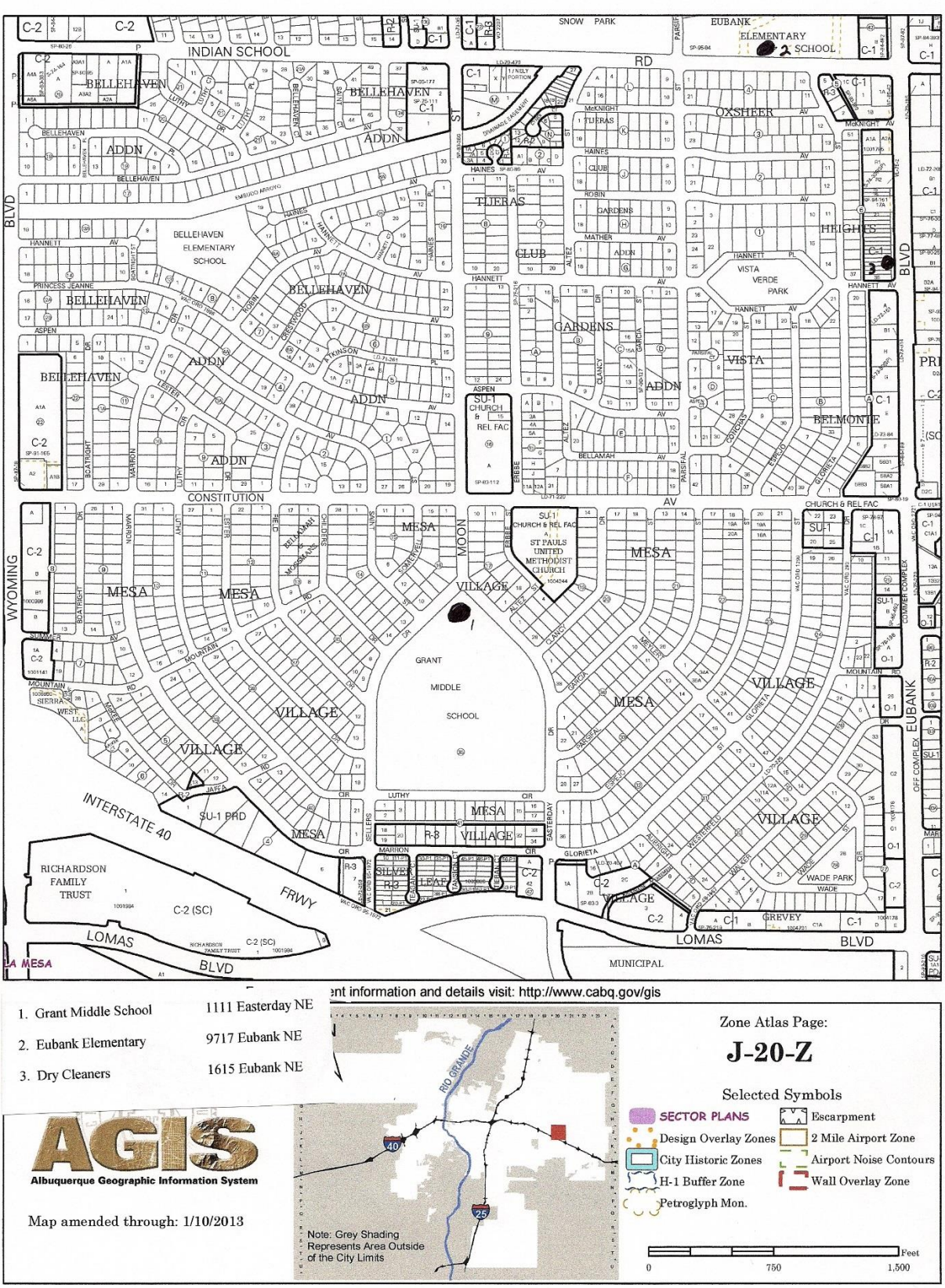
INDIAN SCHOOL
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CLUB
GARDENS
HEIGHTS
VISTA
VERDE
PARK
VISTA
BELMONTE
BELLEHAVEN
ELEMENTARY
SCHOOL
CONSTITUTION
MESA
VILLAGE
GRANT
MIDDLE
SCHOOL
ST PAULS
UNITED
METHODIST
CHURCH
INTERSTATE 40
FRWY
RICHARDSON
FAMILY
TRUST
LOMAS
BLVD
MUNICIPAL
WADE PARK
GREVEY
WYOMING
EUBANK
BLVD
LA MESA
1. Grant Middle School 1111 Easterday NE
2. Eubank Elementary 9717 Eubank NE
3. Dry Cleaners 1615 Eubank NE
AGIS
Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
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Zone Atlas Page:
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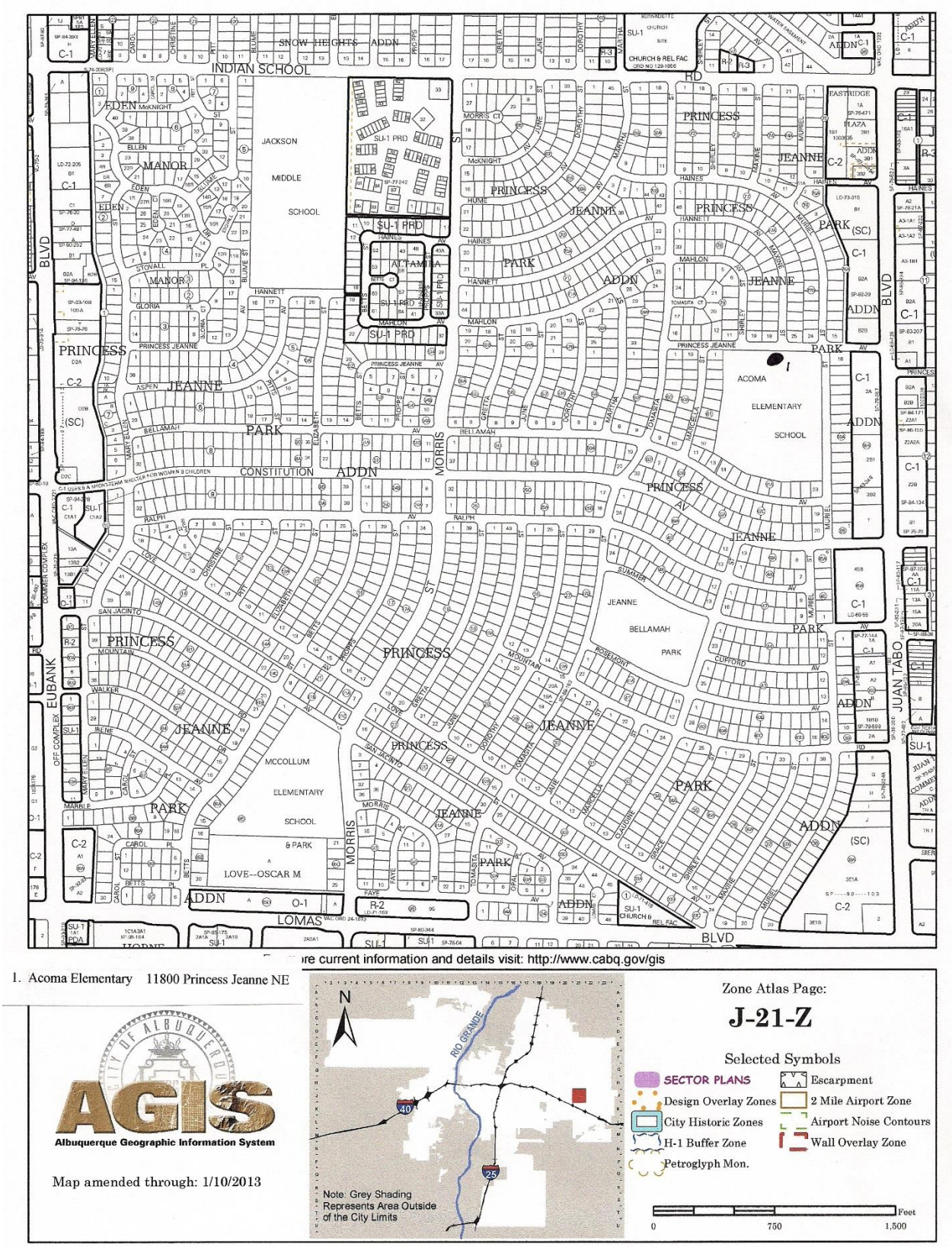
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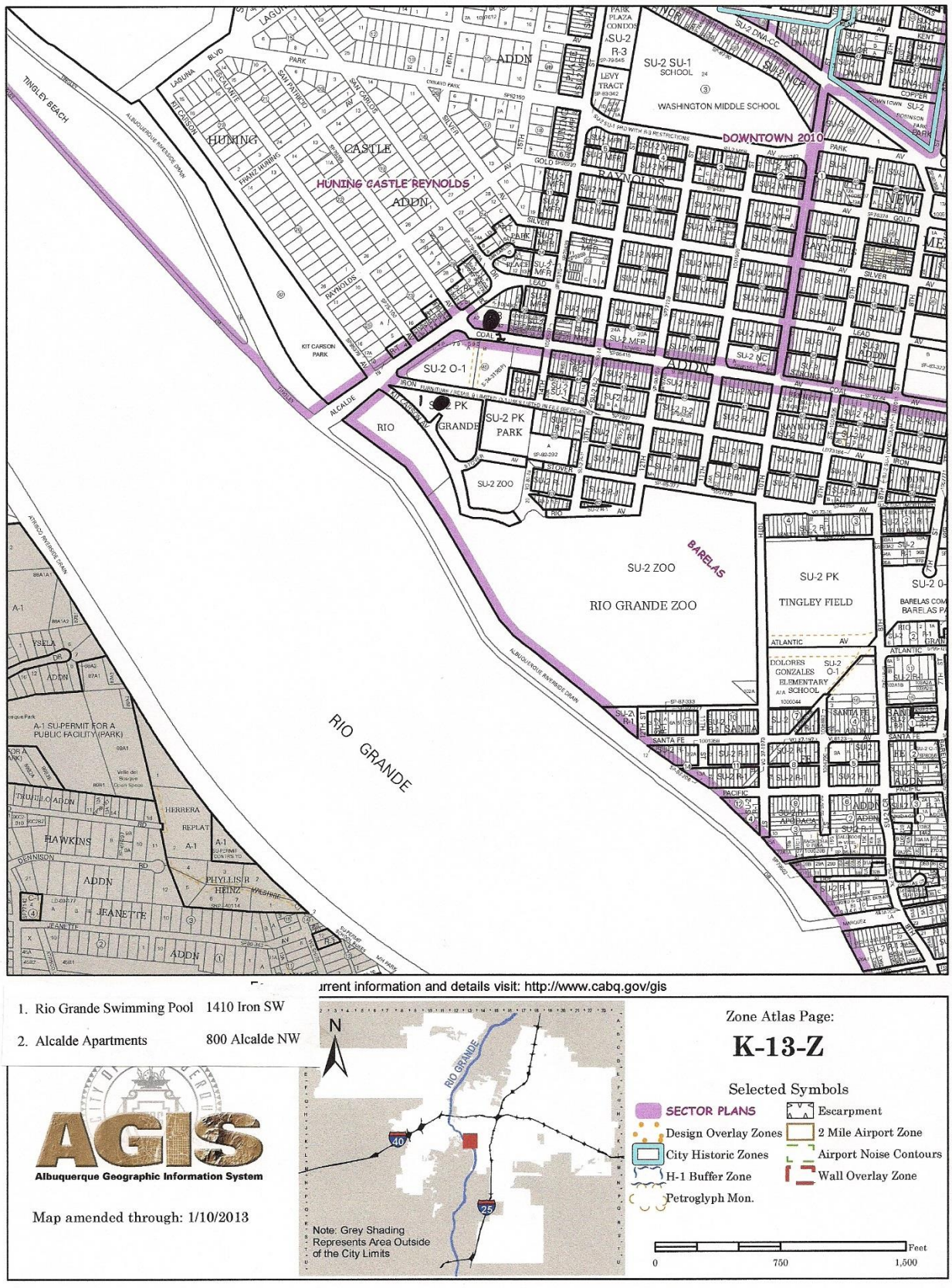

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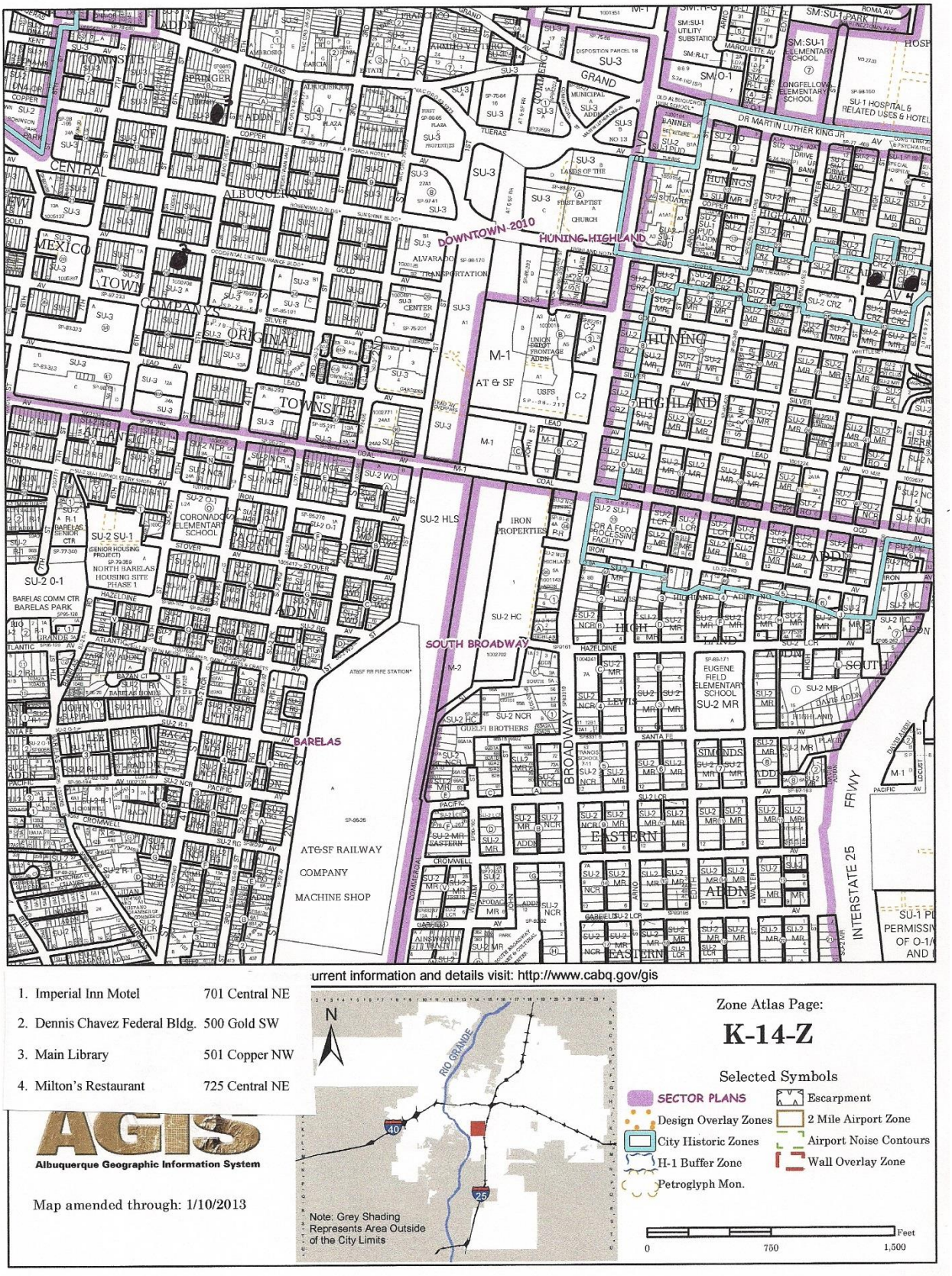
DOWNTOWN 2010
HUNING HIGHLAND
SOUTH BROADWAY
BARELAS
ATSF RAILWAY COMPANY MACHINE SHOP
INTERSTATE 25
FRWY
BROADWAY
DR MARTIN LUTHER KING JR
1. Imperial Inn Motel 701 Central NE
2. Dennis Chavez Federal Bldg. 500 Gold SW
3. Main Library 501 Copper NW
4. Milton's Restaurant 725 Central NE
urrent information and details visit: http://www.cabq.gov/gis
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Albuquerque Geographic Information System
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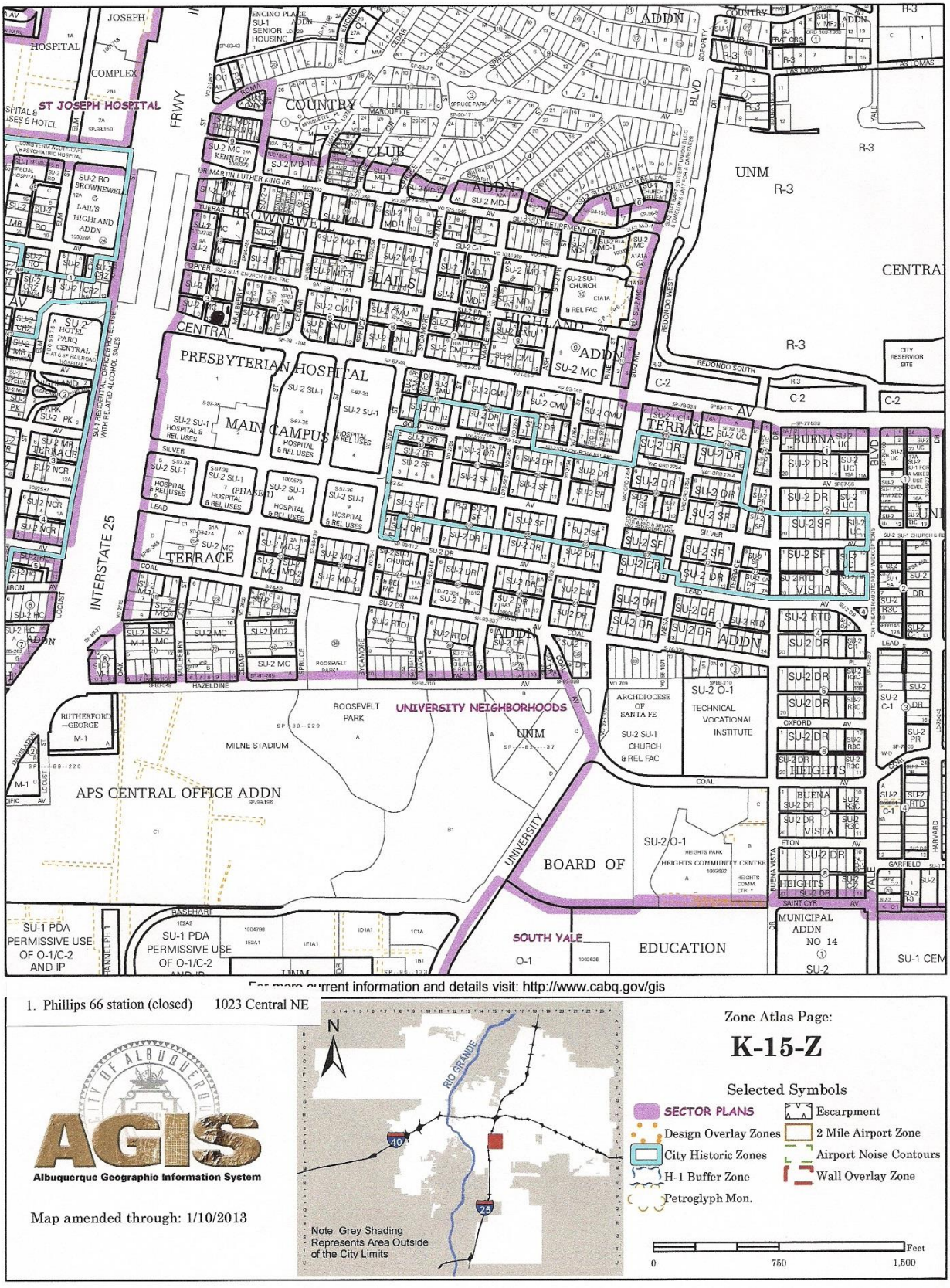
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MAIN CAMPUS
INTERSTATE 25
UNIVERSITY NEIGHBORHOODS
ROOSEVELT PARK
MILNE STADIUM
APS CENTRAL OFFICE ADDN
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BOARD OF EDUCATION
SOUTH YALE
UNIVERSITY
CENTRAL
TERRACE
HIGHLAND ADDN
BROWNEWELL
LAIL'S
HAZELDINE
SILVER
LEAD
COAL
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REDONDO SOUTH
1. Phillips 66 station (closed) 1023 Central NE
For more current information and details visit: http://www.cabq.gov/gis
Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
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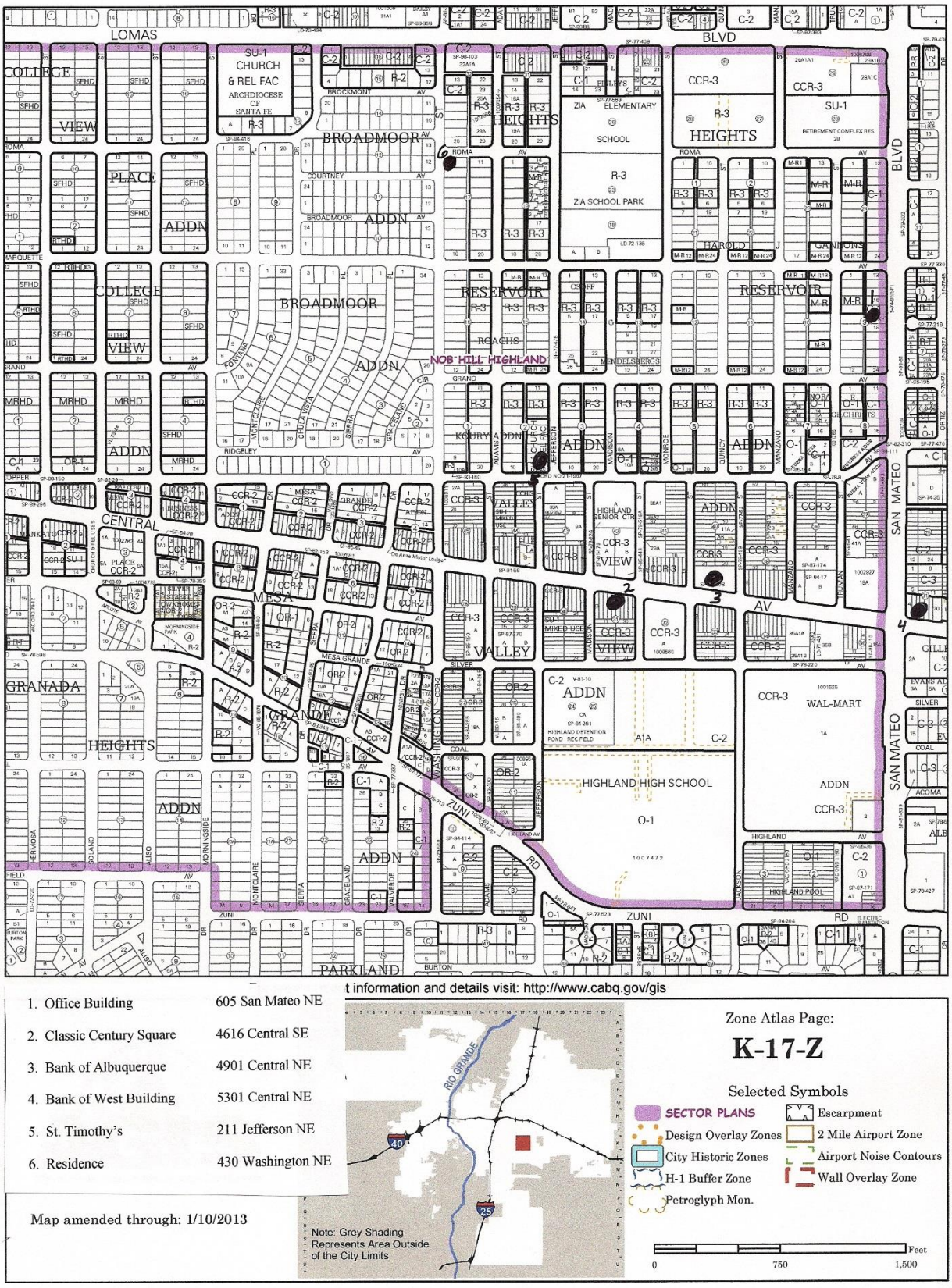
LOMAS BLVD
COLLEGE VIEW PLACE ADDN
BROADMOOR
HEIGHTS
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CENTRAL
MESA
GRANADA
VALLEY
SAN MATEO
WASHINGTON
ZUNI
RD
PARKLAND
HIGHLAND HIGH SCHOOL
WAL-MART
ZIA ELEMENTARY SCHOOL
ZIA SCHOOL PARK
RETIREMENT COMPLEX RES
HIGHLAND SENIOR CTR
HIGHLAND POOL
t information and details visit: http://www.cabq.gov/gis
1. Office Building 605 San Mateo NE
2. Classic Century Square 4616 Central SE
3. Bank of Albuquerque 4901 Central NE
4. Bank of West Building 5301 Central NE
5. St. Timothy's 211 Jefferson NE
6. Residence 430 Washington NE
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
RIO GRANDE
Zone Atlas Page:
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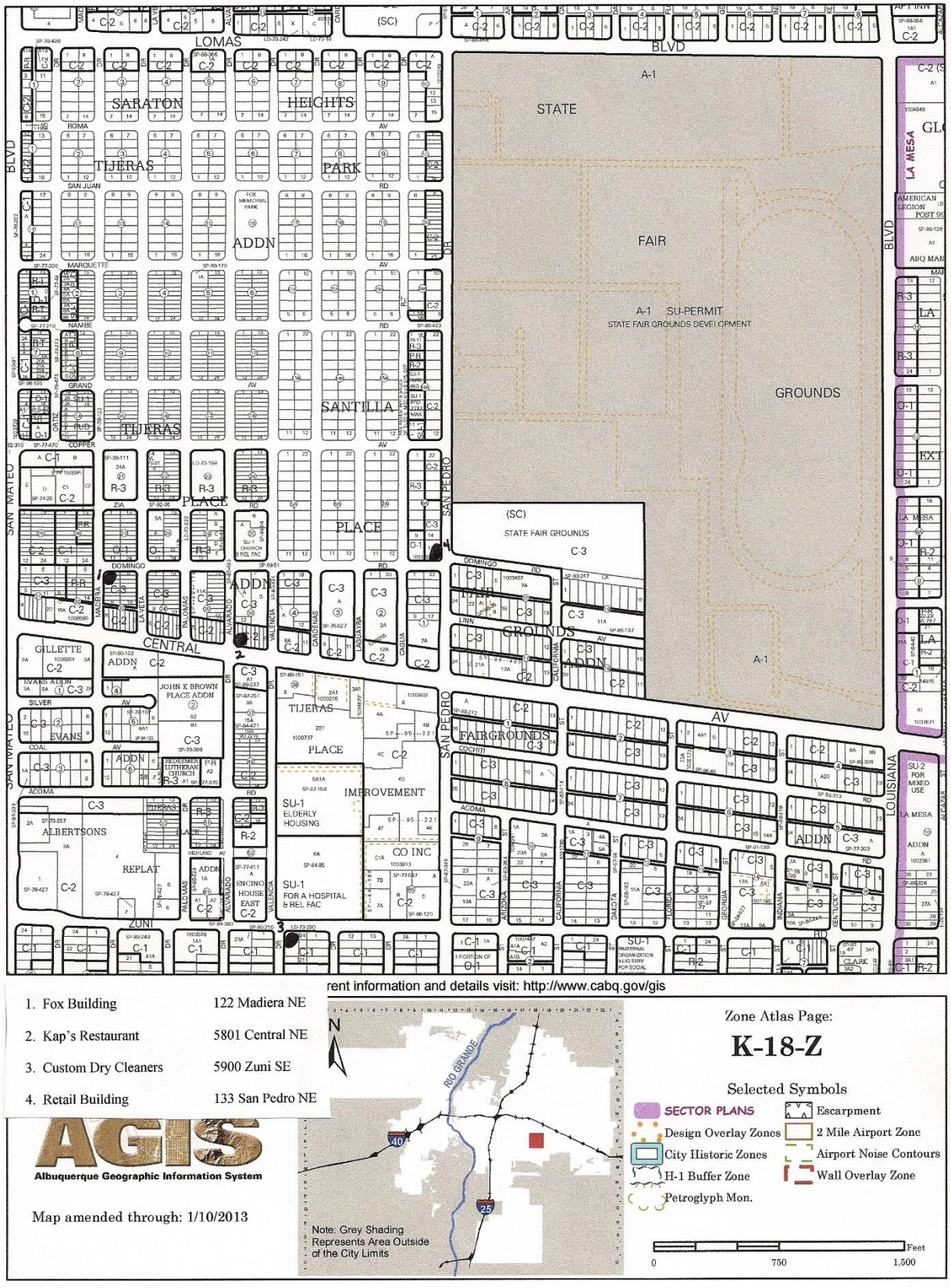
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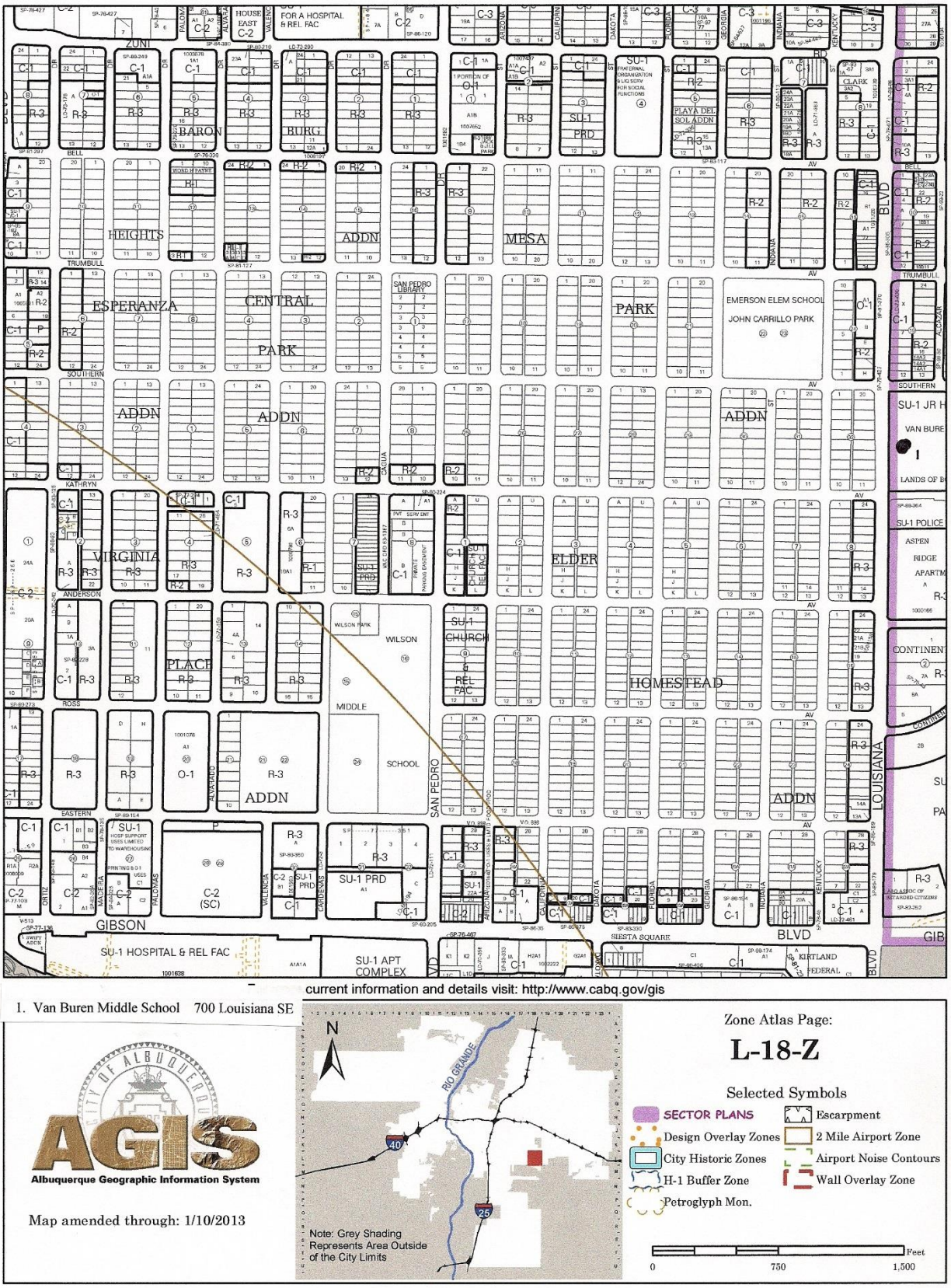
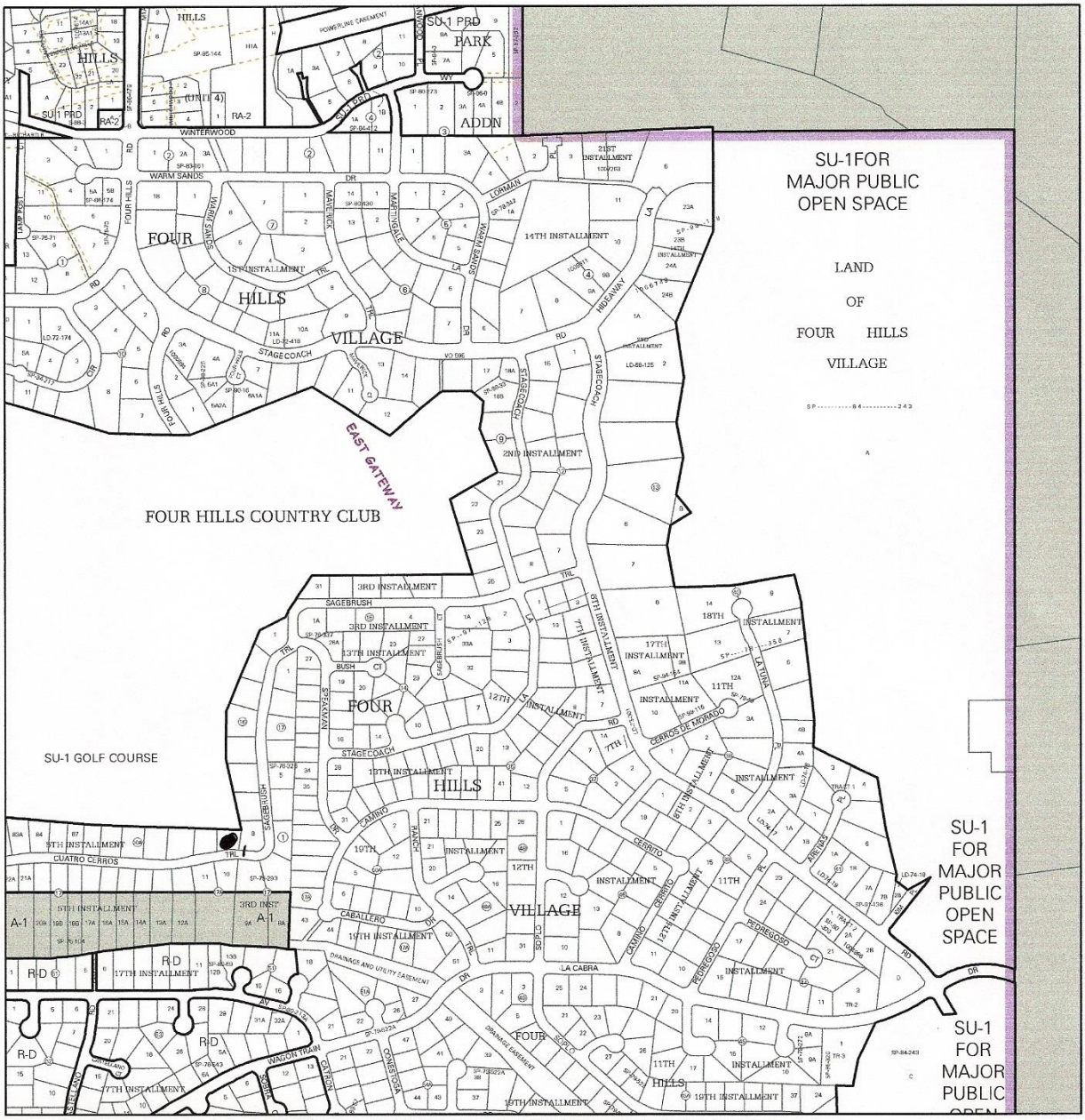
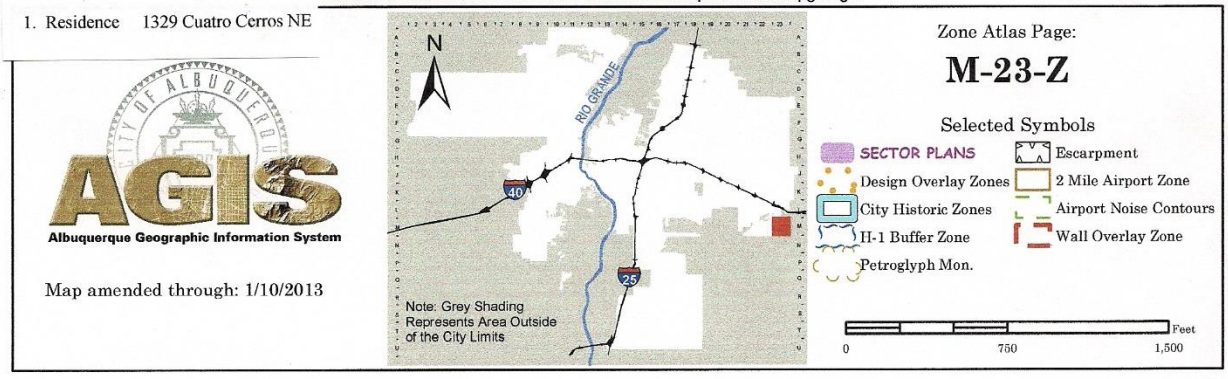
TIJERAS
PARK
ADDN
SANTILLA
PLACE
STATE
FAIR
A-1 SU-PERMIT
STATE FAIR GROUNDS DEVELOPMENT
GROUNDS
(SC)
STATE FAIR GROUNDS
C-3
A-1
SAN MATEO
SAN PEDRO
CENTRAL
AV
GILLETTE
EVANS ADDN
JOHN K BROWN PLACE ADDN
ALBERTSONS
REPLAT
IMPROVEMENT
SU-1 ELDERLY HOUSING
SU-1 FOR A HOSPITAL & REL FAC
CO INC
FAIRGROUNDS
LOUISIANA
LA MESA
1. Fox Building 122 Madiera NE
2. Kap's Restaurant 5801 Central NE
3. Custom Dry Cleaners 5900 Zuni SE
4. Retail Building 133 San Pedro NE
rent information and details visit: http://www.cabq.gov/gis
AGIS
Albuquerque Geographic Information System
Map amended through: 1/10/2013
RIO GRANDE
Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
K-18-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500


current information and details visit: http://www.cabq.gov/gis
1. Van Buren Middle School 700 Louisiana SE
Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
RIO GRANDE
Zone Atlas Page:
L-18-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500



For more current information and details visit: http://www.cabq.gov/gis

1. Residence 1329 Cuatro Cerros NE



Appendix B

Potential Residential Historic Districts

Altura Park

Boundary Description

(Start) Northeast corner of Indian School and Morningside
South to Constitution
East to Avenida Manana
North to Aspen
East to Sunningdale
Northwest to Indian School
West to Morningside (End)

List of Possible Contributing Properties (year built)

1925 Morningside Dr. NE (1960)
1921 Morningside Dr. NE (1960)
1900 Morningside Dr. NE (1960)
1605 Morningside Dr. NE (1965)
1330 Morningside Dr. NE (1964)
1324 Morningside Dr. NE (1965)
1318 Morningside Dr. NE (1968)
4312 Sunningdale Ave. NE (1973)
4306 Sunningdale Ave. NE (1958)
4300 Sunningdale Ave. NE (1960)
4212 Sunningdale Ave. NE (1956)
4206 Sunningdale Ave. NE (1960)
4201 Sunningdale Ave. NE (1962)
4136 Sunningdale Ave. NE (1957)
4112 Sunningdale Ave. NE (1959)
1805 Coe Ct. NE (1963)
1801 Coe Ct. NE (1973)
1800 Coe Ct. NE (1966)
4207 Coe Dr. NE (1963)
4213 Coe Dr. NE (1963)
4219 Coe Dr. NE (1956)
4200 Avenida del Sol NE (1950)
3813 La Hacienda Dr. NE (1953)
820 Hermosa Dr. NE (1952)
4105 Hannett Dr. NE (1956)

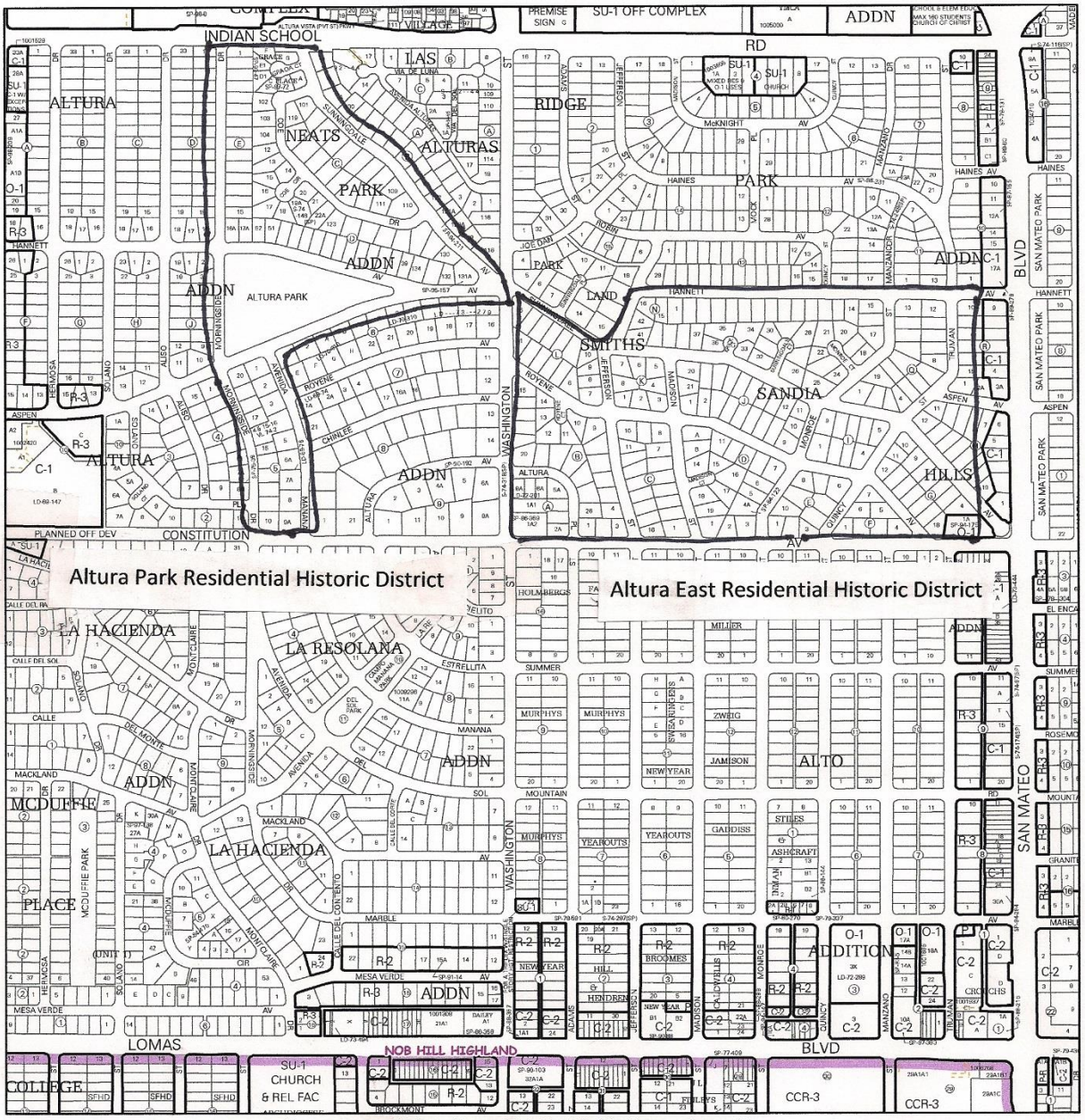
Altura East

Boundary Description

(Start) Northwest corner of Washington and Hannett
East to San Mateo
South to Constitution
West to Washington
North to Hannett (End)

List of Possible Contributing Properties (year built)

4526 Altura Pl NE (1975)
4522 Altura Pl. NE (1974)
4508 Altura Pl. NE (1972)
1004 Royene Ct. NE (1956)
4914 Royene Ave. NE (1955)
4512 Royene Ave. NE (1955)
4818 Royene Ave. NE (1955)
4914 Royene Ave. NE (1955)
5105 Royene Ave. NE (1953)
1018 Jefferson St. NE (1951)
1100 Jefferson St. NE (1947)
1208 Jefferson St. NE (1970)
1035 Madison St. NE (1960)
1017 Madison St. NE (1954)
1012 Quincy St. NE (1955)
1104 Quincy St. NE (1961)
1108 Quincy St. NE (1961)
1208 Monroe St. NE (1960)
1228 Monroe St. NE (1959)
1229 Monroe St. NE (1964)
4514 Sunningdale Ave. NE (1960)
4518 Sunningdale Ave. NE (1959)
4609 Sunningdale Ave. NE (1961)
4613 Sunningdale Ave. NE (1963)
4620 Hannett Ave. NE (1962)
4724 Hannett Ave. NE (1962)


Altura Park Residential Historic District
Altura East Residential Historic District
INDIAN SCHOOL RD
ALTURA
NEATS
ALTURAS
PARK
RIDGE
HAINES PARK
SMITHS
SANDIA
HILLS
ALTURA PARK
LA HACIENDA
LA RESOLANA
ALTO
MCDUFFIE PLACE
NOB HILL HIGHLAND
LOMAS
COLLEGE
SAN MATEO BLVD
CONSTITUTION
For more current information and details visit: http://www.cabq.gov/gis
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Note: Grey Shading Represents Area Outside of the City Limits
RIO GRANDE
Zone Atlas Page:
J-17-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500

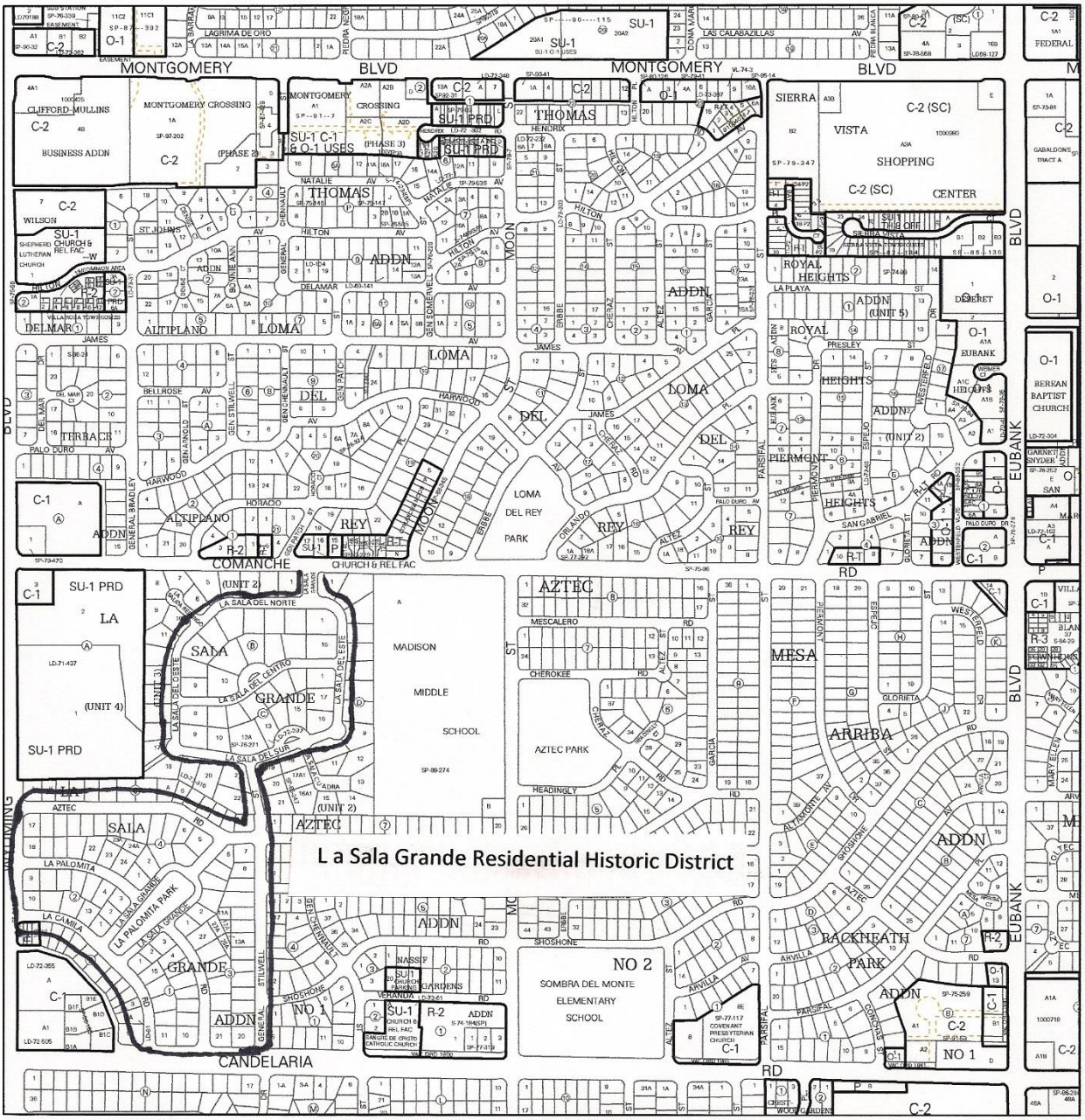
La Sala Grande

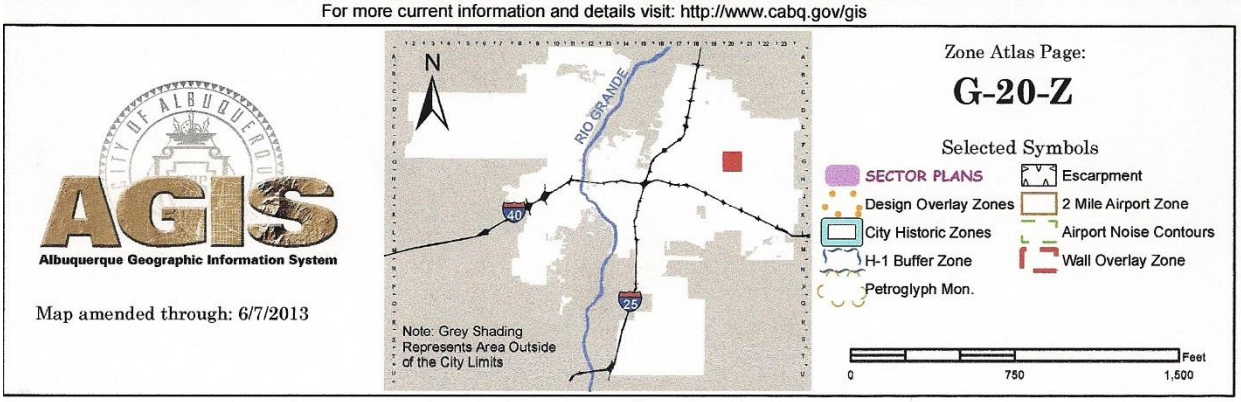
Boundary Description

(Start) Corner of Comanche and La Sala Grande
South to La Sala del Norte
East to La Sala del Este turning to La Sala del Sur
West to General Stillwell
South to Candelaria
West to La Camila turning westward to Wyoming
North to Aztec
East to General Stillwell
North to La Sala del Sur
West to La Sala del Oeste turning eastward to La Sala del Norte (End)

List of Possible Contributing Properties (year built)

3300 La Sala del Este NE (1968)
3303 La Sala del Este NE (1970)
3309 La Sala del Este NE (1971)
8418 La Camilla NE (1960)
8722 La Sala del Sur NE (1967)
8440 La Camilla NE (1965)
3212 La Sala Cuadra NE (1971)
8705 La Sala Grande NE (1958)
3305 La Sala del Oeste NE (1972)


L a Sala Grande Residential Historic District
MONTGOMERY BLVD
MONTGOMERY CROSSING
THOMAS
ADDN
LOMA
DEL REY PARK
MADISON MIDDLE SCHOOL
AZTEC PARK
NO 2 SOMBRA DEL MONTE ELEMENTARY SCHOOL
NO 1
CANDELARIA
COMANCHE
CHURCH & REL FAC
SIERRA VISTA SHOPPING CENTER
ROYAL HEIGHTS
BERBAN BAPTIST CHURCH
RACKHEATH PARK
MESA ARRIBA
EUBANK BLVD
For more current information and details visit: http://www.cabq.gov/gis


AGIS
Albuquerque Geographic Information System
Map amended through: 6/7/2013
N
RIO GRANDE
40
25
Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
G-20-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500

Netherwood Park

Boundary Description

Southwest corner of Indian School and Stanford
North to Cutler
East to Princeton
South to Indian School
West to Stanford (End)

List of Possible Contributing Properties (year built)

2701 Cutler Ave. NE (1973)
2600 Cutler Ave. NE (1961)
2606 Cutler Ave. NE (1969)
2621 Cutler Ave. NE (1966)
2312 Morrow Rd. NE (1968)
2604 Morrow Rd. NE (1961)
2624 Morrow Rd. NE (1958)
2630 Morrow Rd. NE (1958)
2636 Morrow Rd. NE (1956)
1704 Stanford Dr. NE (1966)
2527 Harold Pl. NE (1975)
1812 Newton Pl. NE (1965)
2511 Schell Ct. NE (1958)
2515 Schell Ct. NE (1960)
2601 Schell Ct. NE (1965)

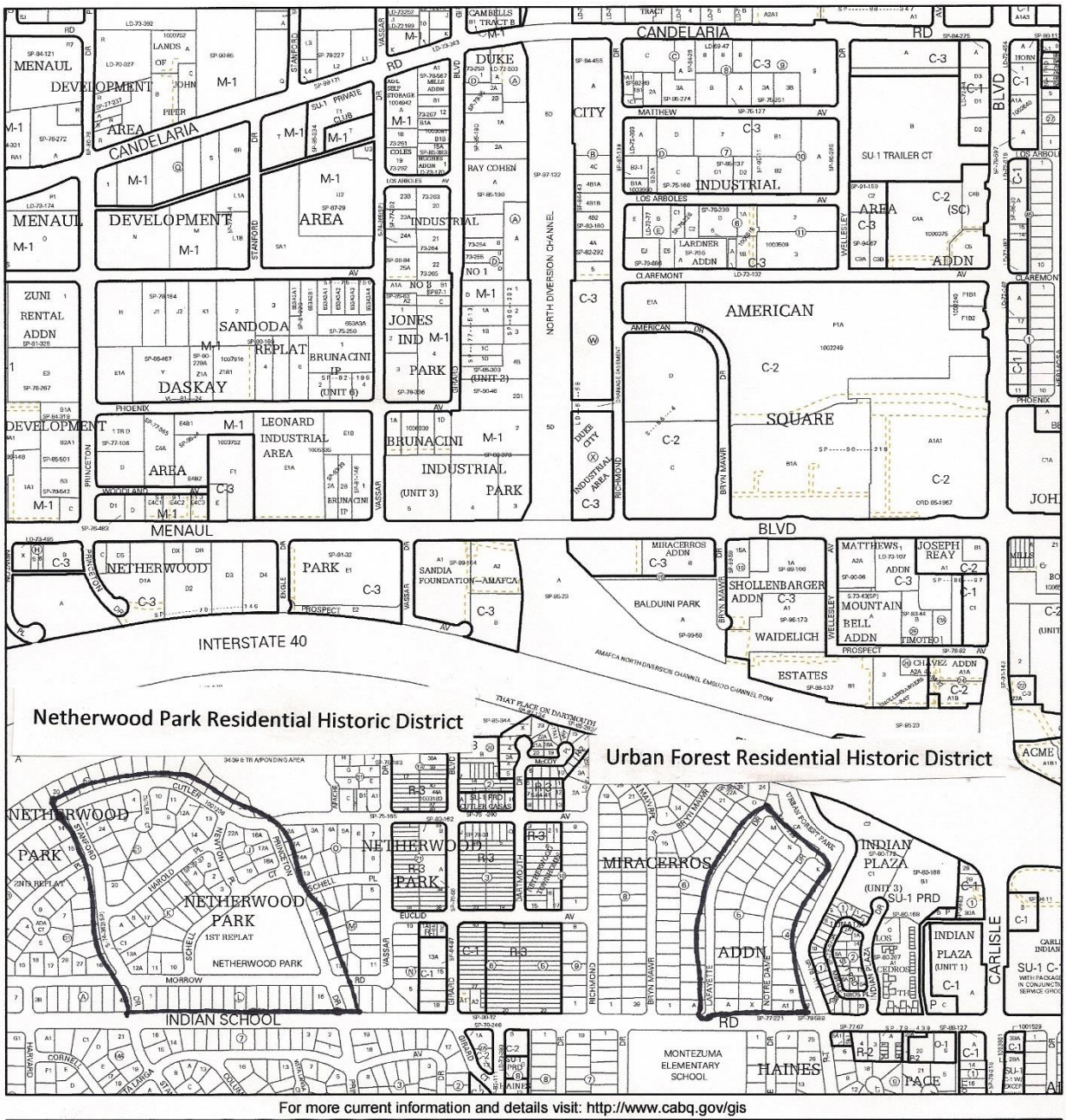
Urban Forest

Boundary Description

Southwest corner of Indian School and Lafayette
North to Tulane
South to Notre Dame
South to Indian School
West to Layfayette (End)

List of Possible Contributing Properties (year built)

1712 Notre Dame Dr. NE (1961)
1718 Notre Dame Dr. NE (1961)
1719 Notre Dame Dr. NE (1969)
1925 Notre Dame Dr. NE (1958)
1731 Notre Dame Dr. NE (1968)
1800 Notre Dame Dr. NE (1962)
1801 Notre Dame Dr. NE (1972)
1804 Notre Dame Dr. NE (1964)
1829 Lafayette Dr. NE (1960)
1706 Lafayette Dr. NE (1958)
1712 Lafayette Dr. NE (1957)
1718 Lafayette Dr. NE (1956)
1738 Lafayette Dr. NE (1965)
1806 Lafayette Dr. NE (1958)
1825 Lafayette Dr. NE (1961)


Netherwood Park Residential Historic District
Urban Forest Residential Historic District
INTERSTATE 40
CANDELARIA
MENAUL
BLVD
NETHERWOOD PARK
NETHERWOOD PARK 1ST REPLAT
INDIAN SCHOOL
MIRACERROS ADDN
SHOLLENBARGER ADDN
WAIDELICH ESTATES
MONTEZUMA ELEMENTARY SCHOOL
HAINES PAGE
INDIAN PLAZA
SU-1 PRD
SU-1 TRAILER CT
AMERICAN SQUARE
BALDUINI PARK
SANDIA FOUNDATION—AMAFCA
AMAFCA NORTH DIVERSION CHANNEL EMBUDO CHANNEL ROW
NORTH DIVERSION CHANNEL
For more current information and details visit: http://www.cabq.gov/gis
AGIS
Albuquerque Geographic Information System
Map amended through: 1/10/2013
Note: Grey Shading Represents Area Outside of the City Limits
RIO GRANDE
Zone Atlas Page:
H-16-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500

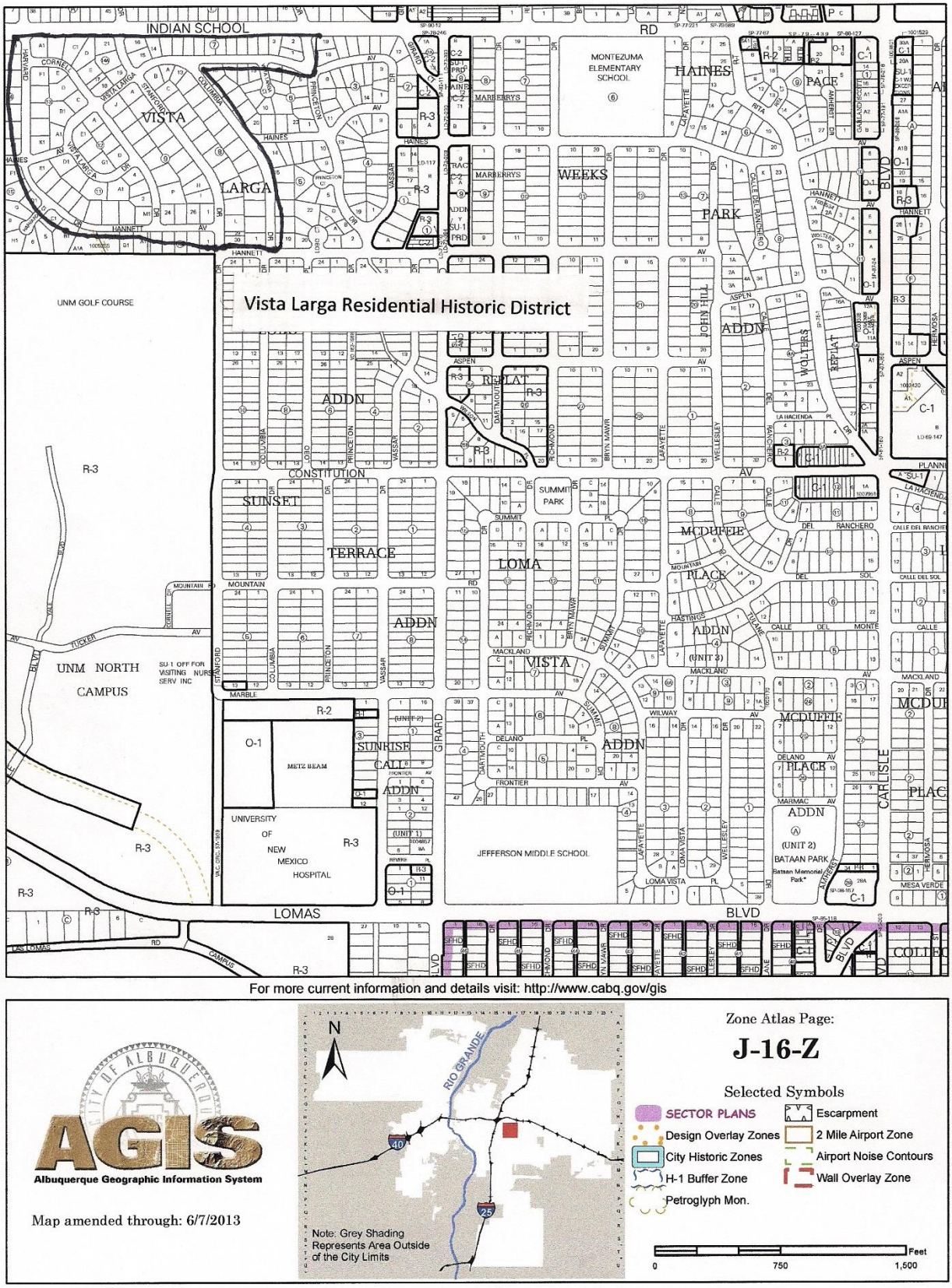
Vista Larga

Boundary Description

(Start) Northwest corner of Indian School and Harvard
East to Princeton
South to Vista Larga
West to Columbia
South to Hannett
West to Harvard
North to Indian School (End)

List of Possible Contributing Properties (year built)

1418 Cornell Dr. NE (1955)
1518 Cornell Dr. NE (1955)
1605 Cornell Dr. NE (1957)
1606 Cornell Dr. NE (1956)
1610 Cornell Dr. NE (1956)
2409 Hannett Ave. NE (1954)
1428 Stanford Dr. NE (1952)
1522 Stanford Dr. NE (1953)
1528 Stanford Dr. NE (1955)
1529 Stanford Dr. NE (1956)
1609 Stanford Dr. NE (1954)
2415 Vista Larga Dr. NE (1956)
2525 Vista Larga Dr. NE (1954)
2616 Vista Larga Dr. NE (1960)
2619 Vista Larga Dr. NE (1954)
1504 Harvard Ct. NE (1956)
1514 Harvard Ct. NE (1958)
1418 Harvard Dr. NE (1957)
1502 Harvard Dr. NE (1957)
1507 Harvard Dr. NE (1958)
1509 Harvard Dr. NE (1957)
1619 Harvard Dr. NE (1958)
1420 Columbia Dr. NE (1954)
1428 Columbia Dr. NE (1967)
1434 Columbia Dr. NE (1960)
1516 Columbia Dr. NE (1949)


Vista Larga Residential Historic District
INDIAN SCHOOL
RD
MONTEZUMA ELEMENTARY SCHOOL
HAINES
PACK
VISTA
LARGA
MARBERRYS
WEEKS
PARK
UNM GOLF COURSE
ADDN
REPLAT
CONSTITUTION
SUNSET
TERRACE
LOMA
MCDUFFIE
PLACE
UNM NORTH CAMPUS
SU-1 OFF FOR VISITING NURS SERV INC
SUNRISE
METZ BEAM
UNIVERSITY OF NEW MEXICO HOSPITAL
JEFFERSON MIDDLE SCHOOL
BATAAN PARK
LOMAS
BLVD
CARLISLE
For more current information and details visit: http://www.cabq.gov/gis
AGIS
Albuquerque Geographic Information System
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RIO GRANDE
Zone Atlas Page:
J-16-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500

Jerry Cline Park

Boundary Description

(Start) Northwest corner of Constitution and Mesilla

South to Marble

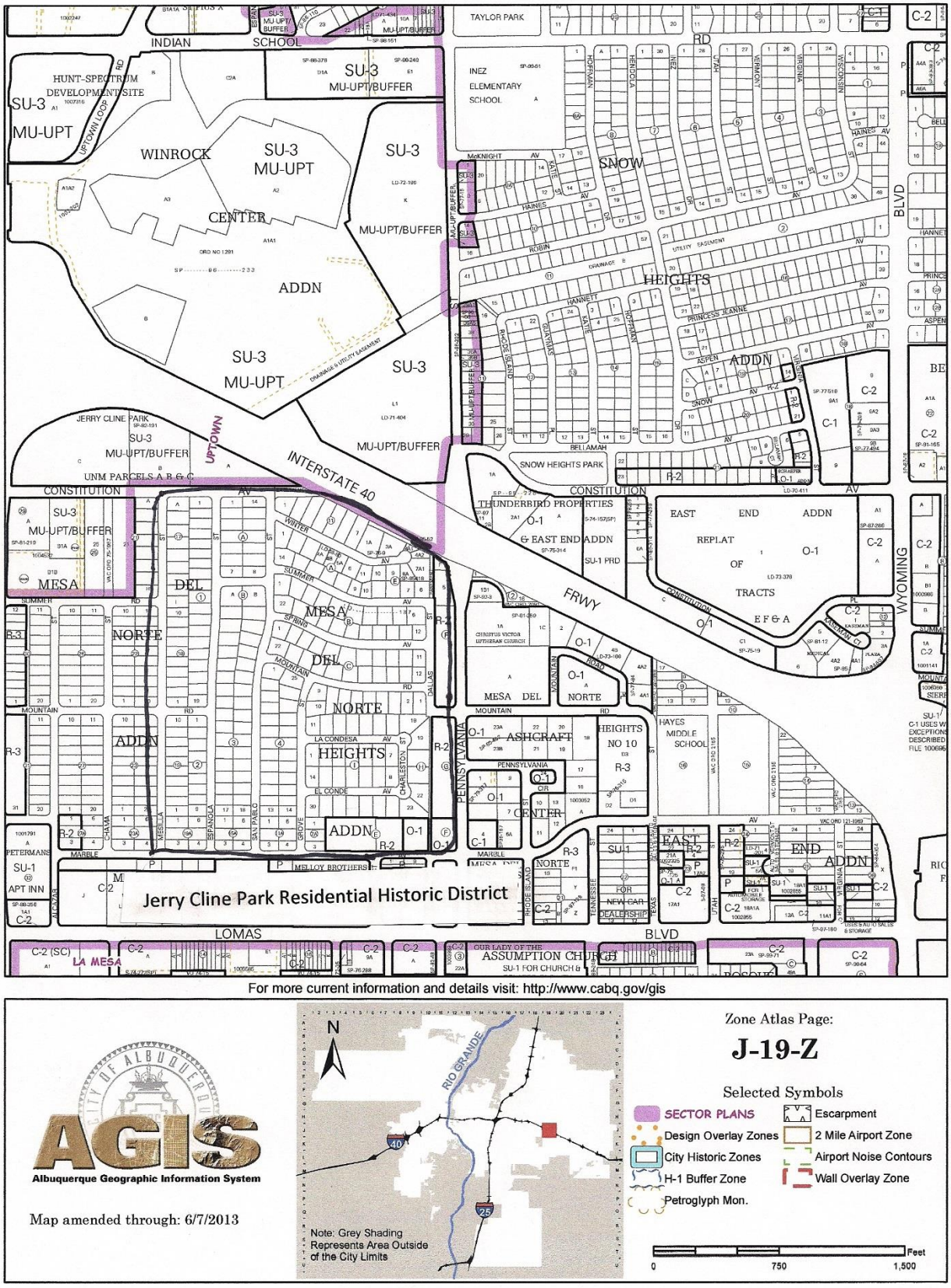
East to Pennsylvania

North to I-40

Northwesterly to Constitution (End)

List of Possible Contributing Properties (year built)

7625 Mountain Rd. NE (1965)
7701 Mountain Rd. NE (1965)
7713 Summer NE (1966)
7716 Summer NE (1967)
7717 Summer NE (1971)
1004 Espanola NE (1957)
1005 Espanola NE (1958)
1015 Espanola NE (1958)
1013 San Pablo NE (1959)
1201 San Pablo NE (1959)
7716 La Condessa Ave. NE (1965)
7717 La Condessa Ave. NE (1965)


Jerry Cline Park Residential Historic District
For more current information and details visit: http://www.cabq.gov/gis
AGIS
Albuquerque Geographic Information System
Map amended through: 6/7/2013
Note: Grey Shading Represents Area Outside of the City Limits
Zone Atlas Page:
J-19-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Petroglyph Mon.
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
Feet
0
750
1,500

Four Hills

Boundary Description

Four Hills Dr. to Warm Springs

South to Stagecoach

West to Wagon Train

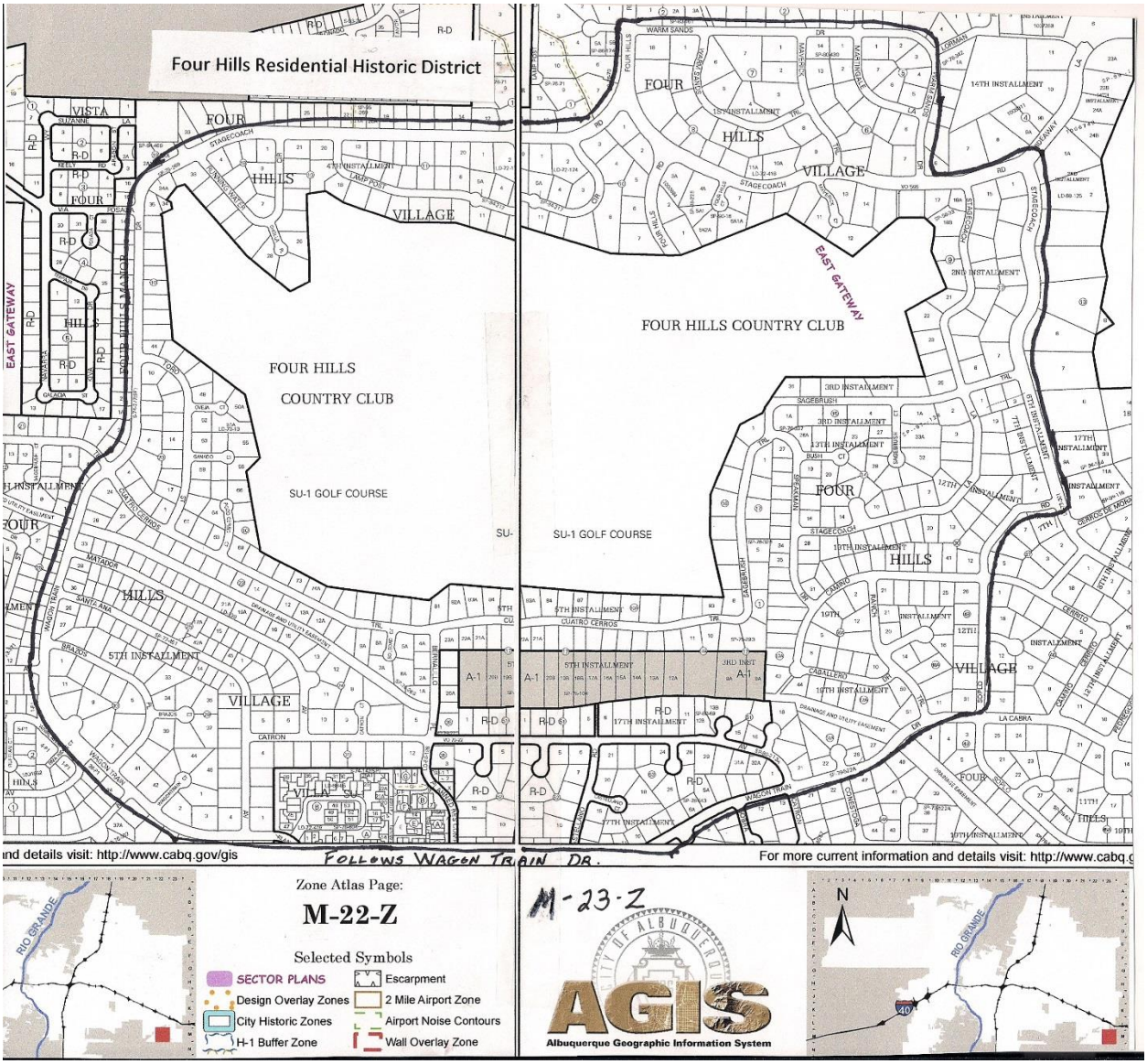
South turning East to Soplo Rd.

North to Stagecoach turning East to Warm Sands

North turning East to Four Hills Dr.

List of Possible Contributing Properties (year built)

601 Stagecoach Rd. SE (1970)
813 Stagecoach Rd. SE (1960)
1005 Stagecoach Rd. SE (1971)
1102 Stagecoach Rd. SE (1964)
1105 Stagecoach Rd. SE (1961)
1304 Stagecoach Rd. SE (1967)
1425 Stagecoach Rd. SE (1971)
804 Warm Sands Rd. SE (1962)
1027 Cuatro Cerros Tr. SE (1971)
1329 Cuatro Cerros Tr. SE (1971)
803 Martinga Ln. SE (1961)
1001 Martinga Ln. SE (1960)
716 Wagon Train Dr. SE (1965)
813 Wagon Train Dr. SE (1968)
1617 Sagebrush Tr. SE (1960)


Four Hills Residential Historic District
FOUR HILLS COUNTRY CLUB
SU-1 GOLF COURSE
EAST GATEWAY
FOUR HILLS VILLAGE
Follows Wagon Train Dr.
For more current information and details visit: http://www.cabq.gov/gis
Zone Atlas Page:
M-22-Z
Selected Symbols
SECTOR PLANS
Design Overlay Zones
City Historic Zones
H-1 Buffer Zone
Escarpment
2 Mile Airport Zone
Airport Noise Contours
Wall Overlay Zone
M-23-Z
AGIS
Albuquerque Geographic Information System
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