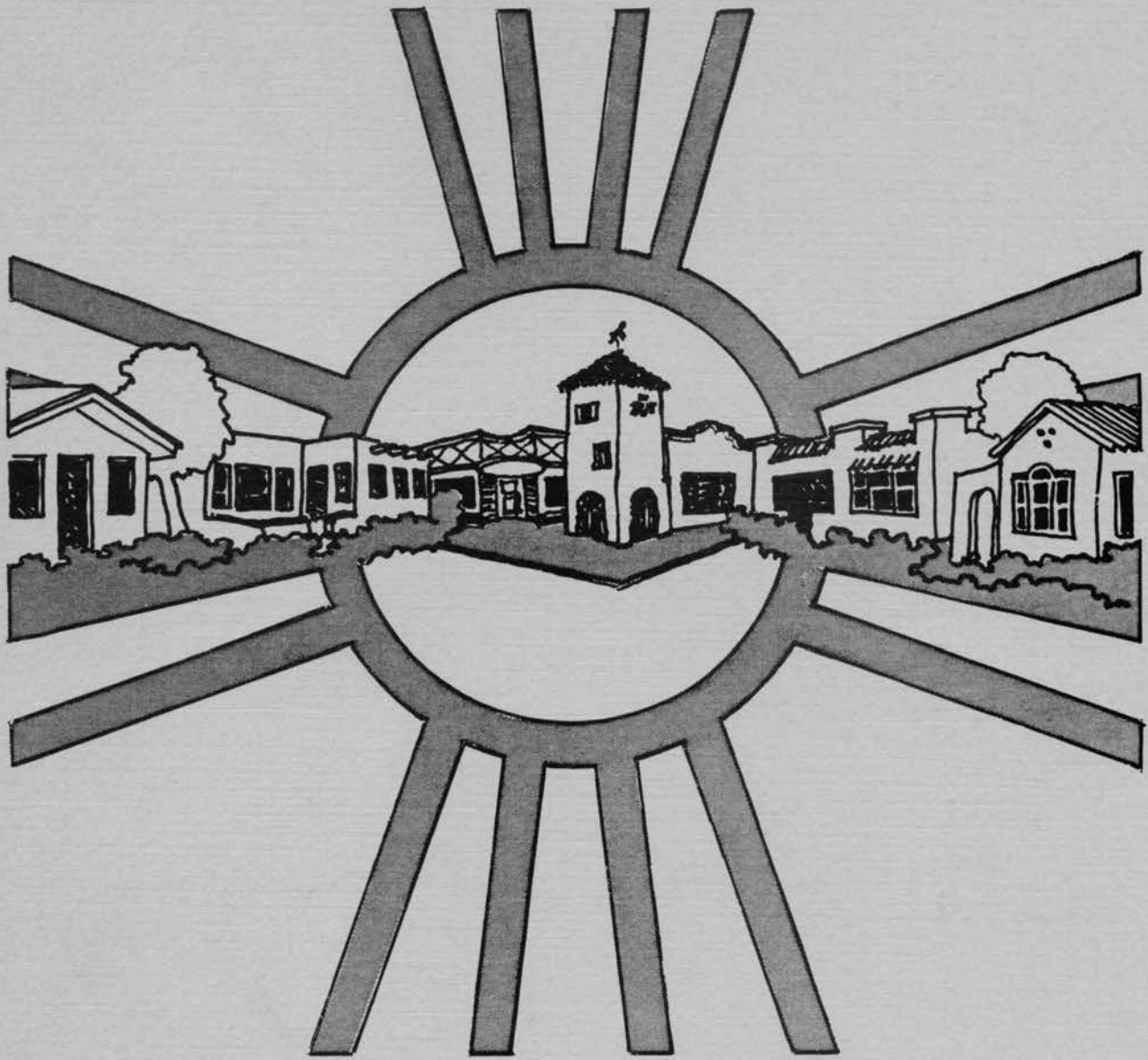


UNIVERSITY NEIGHBORHOODS



HISTORY HANDBOOK

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Front Cover by Edith Cherry.

UNIVERSITY NEIGHBORHOODS HISTORY HANDBOOK

Chris Wilson

**Edited by Don Hancock
Landscape Section by Stephanie Degen**

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Albuquerque, N.M.

February, 1986

CONTENTS

	Page
Acknowledgements.....	i
Introduction.....	1
History.....	2
Architectural Styles.....	16
History In Your Hands.....	24
Landscaping.....	26
Exterior Maintenance.....	34
Energy Conservation and Solar Retrofits.....	40
Infill Housing.....	48
Commercial Buildings.....	52
A Word to Renters and Students.....	56
Additional Reading.....	57
Silver Hill Historic District.....	58
Contacts.....	59

Introduction

This handbook has a simple premise. It is that the history of the University neighborhoods is an important resource which we can build upon to improve our community.

That history surrounds us, not just the old buildings but also older neighbors, some of whom have been here since the 1920s. Yet few of us have ever learned to see history in our surroundings, and we rarely get the chance to hear stories of the early days. This handbook seeks to reenliven our heritage by recording some of our history and by showing how to read history in buildings and landscaping, in styles and details.

The handbook also suggests practical ways to preserve and enhance the physical traces of our history. How to weatherize an old house. What color combinations are traditional and bring out the character of a building. How best to add a green-house to an existing building. What can be learned today from the design of commercial signs in the 1920s and 1930s. What kind of landscaping does the most for the neighborhood at the least cost. How infill housing can better contribute to the area.

We are not strict preservationists (except, perhaps, for the Silver Hill Historic District). The general approach we suggest is pragmatic: maintain and adapt whatever is serviceable in old buildings and landscaping, and look to them for guidance when creating something new.

We hope this handbook will be interesting and useful to you whether you are a resident or a merchant, a property owner or renter, a city official or an employee of UNM, TVI or Presbyterian Hospital. We need to work together in many ways, not just to build on a strength such as our history, but also to address problems such as crime and heavy traffic.

We challenge you to do your part for the neighborhood and invite you to join us through one of the merchants or neighborhood associations listed at the end of this handbook.

History

"The Coming Aristocratic Residence Section of Albuquerque" is how a 1906 promotional brochure described the University Heights Addition. And that is how the University Heights and Silver Hill areas developed during the 1920's and 1930's--perhaps not as aristocratic sections, but certainly as desirable, middle class neighborhoods, comprised mostly of single family houses with a sprinkling of duplexes. Even after the Second World War, as small apartments appeared, it remained a stable residential neighborhood.

After 1960, social changes, along with shifts in university and city policy, triggered construction of large apartments and the physical decline of the neighborhood. It is now often called the "Student Ghetto," which some wear as a badge of honor and others argue is a distorting epithet which fosters the neglect of the area. How an Aristocratic Residence Section grew, and in turn, was transformed into a Student Ghetto is the story of the University Neighborhoods.

Out on the Mesa.

Albuquerque's early growth was contained on the level flood plane of the Rio Grande, west of where Interstate 25 is now. At first, people did not conceive of the treeless sand hills to the east as a real part of the city. During the 1880's, the only things out there were the dumping ground for injured horses (NE of University and Lomas), the city reservoir (at Yale and Central), Fairview Cemetery (at Stadium and Yale), and south of it, the smallpox quarantine house. Further east, toward the mountains, were scattered ranching homesteads.

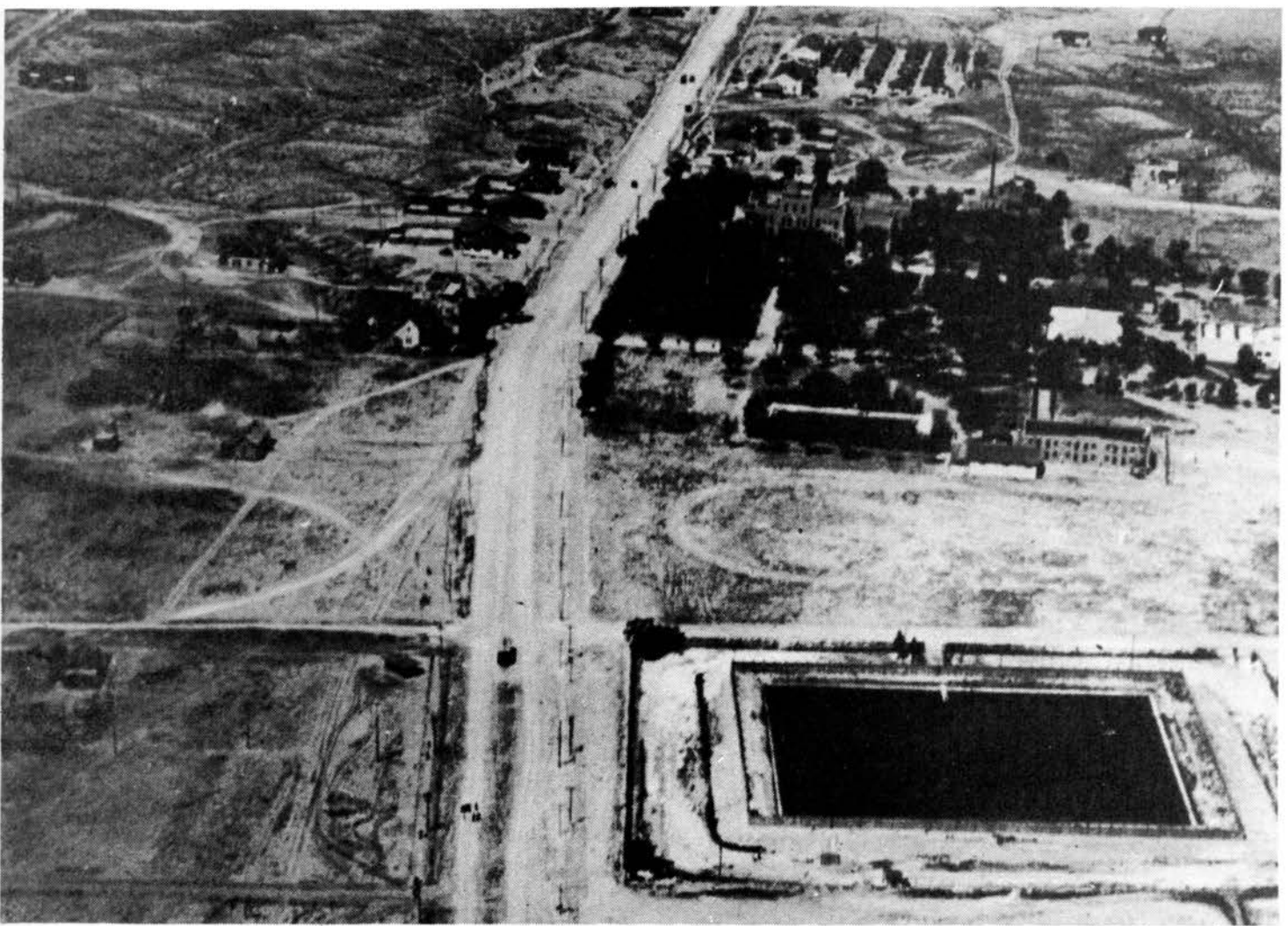
Two Highlands subdivisions were laid out up on the mesa in 1886 stretching from the current Interstate almost to Yale. Naming north-south streets after trees did little to attract residents or even to convince anyone trees could really grow out there. However, the location of the new University of New Mexico on state land to the east in 1889 drew attention to property on the mesa.

Suburban Additions.

Two years later, the Terrace Addition (the current Silver Hill area west of Buena Vista and superseding one of the Highland Additions) was laid out along the south edge of Central Avenue--the main route to the University. Leading the Terrace Addition Improvement Company was M. P. Stamm, a socialist and wholesale produce dealer, who would co-author the city's council-manager charter of 1917. Supposedly the directors of the company each pledged to build a house in the addition, but the great depression known as the Panic of 1893 intervened before any of them could make good on their promise.



Southwest Presbyterian Sanitarium, established 1908.



View to the west over Yale reservoir, UNM and Methodist Deaconess Sanitarium, between 1917 and 1920. Arroyo at Mesa and Gold, upper left.

The area east of Yale was laid out in 1906 by Colonel D.K.B. Sellers who would serve a term as mayor and become the city's leading promoter of suburban additions during the first third of the century. By calling it the University Heights and naming streets after prominent universities, Sellers promoted the addition as a residential adjunct to the University. His slogan, "come up from the low zone to the ozone," turned the fresh air and sunshine of the mesa into a selling point.

For another ten years, until after the First World War, the area remained little more than a dream marked out by surveyors' stakes in the sand. Only one or two faculty houses stood in the Terrace Addition just south of the university on Central at Mesa. In

1908 the Werner-Gilchrist House went up at the corner of Cornell and Silver. That same year, the Presbyterian TB sanitarium was established at Central and Oak. The Albuquerque sanitarium south of Central at Sycamore, and Methodist Deaconess north of Central at Pine quickly followed, causing Central to be called TB Avenue for a time.

"Many Fine Advantages"

Growth was hampered, however, by the lack of water--the Yale Reservoir was not available to the area because it stood outside the city limits. In his memoir, Kenneth Balcomb recalls that in 1910 "with what seemed more courage than wisdom, Stamm drilled a deep well in a fenced square-block area...erected a water tank

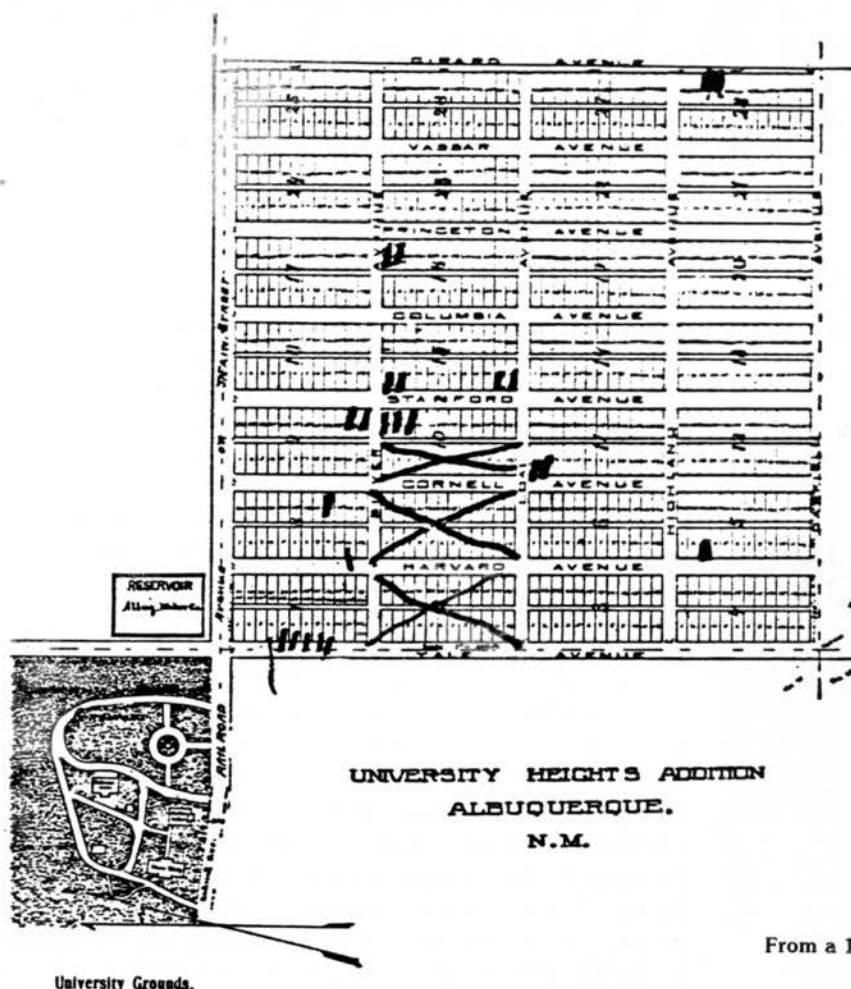


Albuquerque Museum

The Werner-Gilchrist House, built 1908 at Silver and Cornell.

and planted fruit and shade trees." From the water tank on Mesa between Lead and Coal Place, Stamm ran small water mains down Silver and Gold. Sellers constructed a similar waterworks soon after expanding his University Heights Addition eastward from Girard to Carlisle in 1916. His two-story water tank can be seen incorporated into the Pueblo style house at 319 Carlisle SE.

Other factors contributed to the growth of the area. The Heights Grade School (now incorporated into TVI) was opened in September of 1923. The same month the Buena Vista Heights Addition between Buena Vista and Yale was opened to development. Trolleys had begun running up Central to Yale in 1908 (and were converted to busses in 1928). The area did not develop, however,



PRICES

These prices are the first made and are subject to advance without notice. Every house built, or improvement made in the addition tends to increase the value of the remaining property and naturally our prices will advance accordingly. As stated before our terms are \$5 down on each lot when purchasing two or more lots, and \$10 down when purchasing only one lot; in all cases balance payable \$5 per month on each lot purchased with privilege of making greater or full payment at any time. No interest will be charged on deferred payments and all taxes will be paid by the company until December 1st, 1907.

For further information address

D. K. B. SELLERS, Secretary,
110 S. Second St., Albuquerque, N. M.

Reference: First National Bank
of Albuquerque, N. M.

UNM Special Collections

From a 1906 promotional booklet. First lots sold are marked.



William Leverett

Temporary grade school at Central and Cornell where Frontier Restaurant now stands, 1922.

until the automobile became available to the middle class after the First World War. Silver Hill and University Heights were Albuquerque's first automobile suburbs. Most houses were built with a detached garage, then a new building type.

One promotional leaflet summarized the area's "Many Fine Advantages":

Close in
Direct outlet over Coal
Viaduct
Handy to schools
Near State University
High and Dry--Pure Air
Good Views of the City,
valley and mountains
All modern city conveniences
Low Prices and very easy
terms.

During the teens, construction had pushed up Silver Avenue past Sycamore and, by 1924, over half of the lots on Silver from Sycamore to Buena Vista had been developed. Activity on the northern blocks of the University Heights, especially Harvard, Cornell and Stanford, was almost as great.



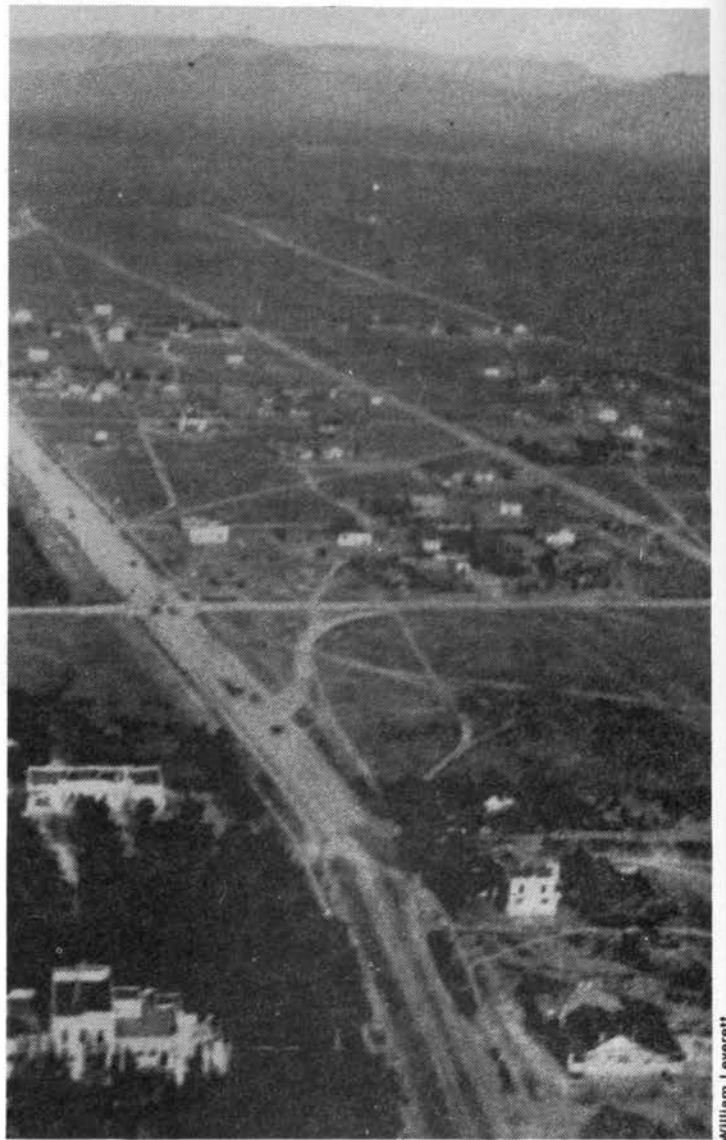
The Heights Grade School, built in 1923, closed 1962 and incorporated into TVI.

Annexation.

This booming area remained outside the city limits. But in 1925 when the state legislature granted Albuquerque the power to annex areas with the consent of a majority of residents, the city moved first to take in the mesa additions. Leading the drive for annexation was Mayor Clyde Tingley (actually chairman of the city commission though known to all as Mayor and clearly the leading political figure in the city). In true booster spirit, he worried that the city was not getting credit for its post-war spurt of growth. "Figures on the Albuquerque population are misleading" Tingley claimed during the annexation campaign, "and hampering us in many directions."



Clyde Tingley, long time, mayor and New Deal governor of New Mexico who lived at 1523 Silver



View to the east looking over the University Heights about 1921, Hodgin Hall lower left.

William Leverett

When annexation passed easily June 16, 1925, Tingley moved quickly to purchase the Stamm and Sellers water systems. The next year the city installed curbs, gutters and sidewalks on Silver Avenue and shortly thereafter on Gold Avenue. (Of course, the cost was assessed to property owners.) The area filled up rapidly in the late 1920's with duplexes as well as the single family houses.

"Don't think of Terrace Heights as some new far out addition" counseled one promotional pamphlet, "for it already has more than three



View to the east over Central Avenue by the Three Hawks, 1931. Silver Hill and University Heights to right, UNM, reservoir to the left with Monte Vista addition beyond.

hundred All Anglo American Homes and the remaining part of this choice close in addition will soon be taken up by Albuquerque's fast growing population."

Early Residents.

Not only were the residents all Anglo-Americans, but all were solidly middle class and virtually all had come from outside the

state. Many were recovered health-seekers, as those drawn to Albuquerque's clean mountain air for a cure to TB were often called. Others were widows or widowers of those who succumbed to the disease. This accounts for the large number of women heads of households, many of whom established their own careers and businesses.



Aerial photo of University area, 1936. Top center: UNM and oval playing field. Right: University Heights. Bottom: Fairview Cemetery. Left: Roosevelt and Highland Parks. Middle: Silver Hill. Top: Spruce Park area.

Physicians at the nearby sanitariums built some of the finer early houses in the neighborhood. In the Silver Hill area, those living on Silver Avenue tended to be professionals and businessmen; those on Gold, Lead and the side streets, where the duplexes were concentrated, were more often teachers, salesmen, builders, managers and clerks. Since University Heights lacked a focus like Silver Avenue, residents were not as localized by occupation and economic standing.

The 1937 **Who's Who in New Mexico** recognized forty-four residents of the neighborhood. A

third were professors, department chairmen or deans at the university, reflecting its rapid growth during the previous decade. The rest were noted as authors or leaders in their fields including several educators, physicians, lawyers and merchants, and a song writer, an inventor, a sports promoter, a radio personality, and an outdoors writer.

The state chairman of the National Youth Administration and of the Public Works Administration, as well as the governor, were also from the area. Chairman of the PWA board was Colonel Sellers who lived at the northeast

corner of Princeton and Silver. The governor, of course, was Clyde Tingley. After seeing the area annexed and provided with city services, he built a house at 1523 Silver Avenue in 1929 (page 19) and had become the state's leading New Deal politician. Only two of those listed in *Who's Who* were originally from New Mexico, over half came from the Midwest.

Midwestern Sensibilities.

In many ways residents sought to recreate the rural and small town Midwest which they had left behind. Each built a modest two or three bedroom house set uniformly on the standard fifty-foot wide lot, with side set backs and a landscaped twenty foot front yard. That this uniformity was accomplished without deed covenants or zoning restrictions underscores the homogeneity and shared vision of the first residents.

The long rows of regularly spaced buildings, the repeated similar house plans and the



200 block Harvard Drive SE.

manicured lawns indicate their desire for respectability and conformity. The free-standing, self-contained nature of the houses, the variety of architectural styles, and their further elaboration with ornament suggests a contrasting desire to maintain a sense of individuality and freedom.

While this might be said of any early twentieth century suburban neighborhood in the country, the succession of styles in this neighborhood reveals the development of a New Mexican regional identity, an identity only gradually adopted by middle class, Anglo-American newcomers to the city (see style section).

Builders and Finance.

Most houses in the neighborhood were constructed by craftsmen builders. At a time when increasing numbers of people held dependable corporate or institutional jobs with the railroad, the university and the federal government, these self-employed men built two or three houses a year, and were happy to turn a profit of \$500 on each. With their limited capital tied up in land and materials, they frequently lived in one of their houses, finishing its interior even as they began another house on the next lot or down the street. Their wives often complained of having no permanent address.

The builders' tenuous position was partially the result of conservative financing practices. Mortgages were not generally available from banks but instead came from private individuals, and small building and loan associations. They were usually limited to fifty percent of the appraised value of the house, cost eight percent, and ran three years after which they had to be paid off or refinanced. While the builder sometimes had a customer lined up, the majority of houses were undertaken as straight speculation.

Amenities.

By 1930, the development of University Heights and Silver Hill was well advanced. Residential growth increasingly shifted to newer additions to the north and east, to Spruce Park, Monte Vista, Ridgecrest and Nob Hill. Additional amenities and services began to be added in and around the neighborhood.

Silver Avenue had been a desirable street since the teens because of its prominent location --beginning from Highland Park and running up along the crest of a ridge. It remained a dirt road, however, like others in the area. When curb and gutters were added in 1926, its attractiveness was enhanced by the addition of the median, followed shortly by the planting of elms.

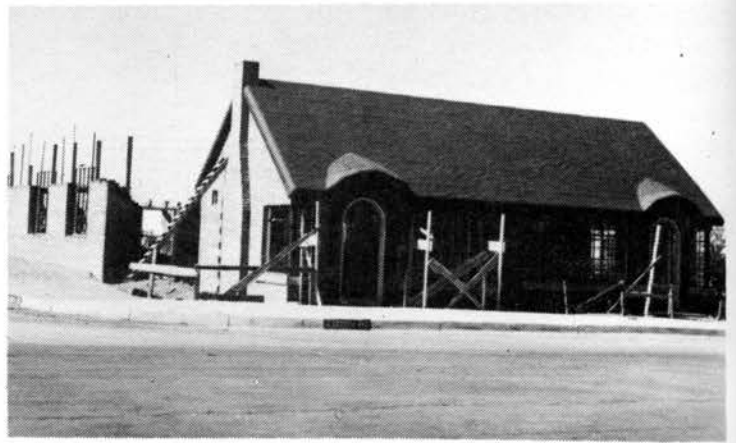
To the south, Roosevelt Park, the city's first depression era public works project, was constructed between 1931 and 1933. Next, area residents joined with a National Youth Administration crew to build the Heights Community Center between 1938 and 1942.

Commerce and University.

Route 66 opened on Central Avenue in 1938 and a variety of institutions were developed further out on the mesa--a Veterans Administration Hospital (1934), a city airport (1937), state fair grounds (1938) and Kirtland Air Force Base (1941). These increased traffic through the area on Coal, Central and Yale, all of which saw commercial development.

The Central Avenue business district from Terrace to Stanford included a Safeway and a Barber's food market, the University and Houser Pharmacies, the Hill Top and Cottage bakeries, Simms Hardware and Sporting Goods, McClendon Plumbing, and the Buena Vista Pueblo, and Pig and Calf restaurants.

These businesses were also supported by the rapid growth of the University of New Mexico.



The Cottage Bakery under construction, 1937.

Student enrollment increased from about 400 in 1928, to 2825 in 1938; faculty likewise grew from 33 to nearly 200. Most students lived on campus in the dormitories or at home with their parents, while many new faculty and staff members moved into the neighborhood.

After the Second World War, enrollments of graduate and married students--those allowed to live off campus--increased. At the same time the rapid growth of the city, from 35,449 inhabitants in 1940 to 96,815 in 1950, caused a housing shortage. In the neighborhood, conversion of garages into apartments and construction of new units to the rear of existing houses gradually responded to this need without greatly changing the character of the area.

Lead and Coal.

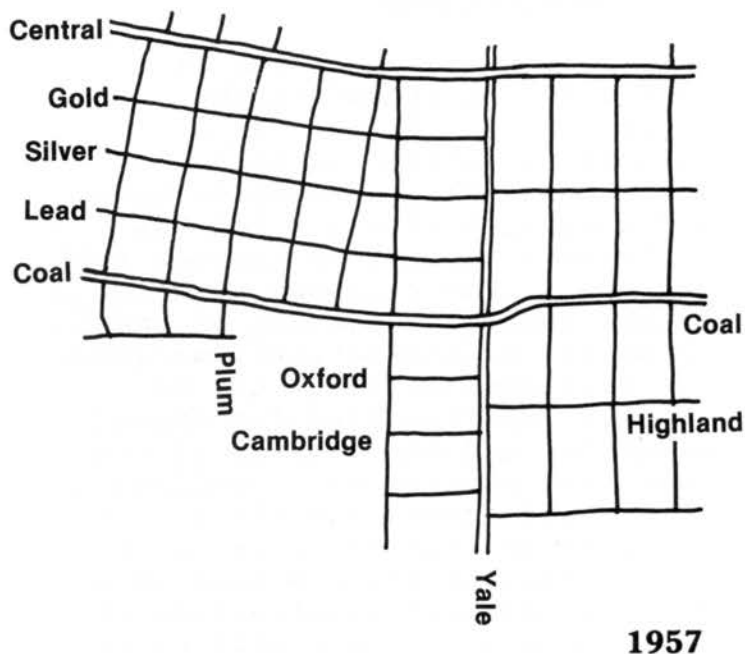
The development of Lead and Coal as one-way arterials was one of the first factors in the decline of the area. Coal had been an important street since 1900 when the Santa Fe Railroad built a wooden viaduct to carry it over their tracks. The city voted a bond issue to repair the viaduct in 1922 and a new concrete overpass was built using PWA funds in 1938.

Wood haulers coming back from the mountains and those on their way out to the VA hospital alike used Coal. The original course of Coal (see maps) is lined with commercial and institutional buildings built in the 1930's, 1940's and 1950's, such as the Strong Mortuary, St. Charles Church and the Farmers Market.

In addition to the housing shortage, war time growth caused substantial traffic congestion. Central Avenue, for instance, which now carries about 28,000 vehicles a day at Yale, carried 38,000 in the late 1940's. A 1949 traffic plan which addressed these problems recommended that Lead and Coal be made into a pair of one-way arterials. This was easier and less expensive than widening Coal into an adequate two-way arterial, but left the neighborhood divided by two arterials rather than one.

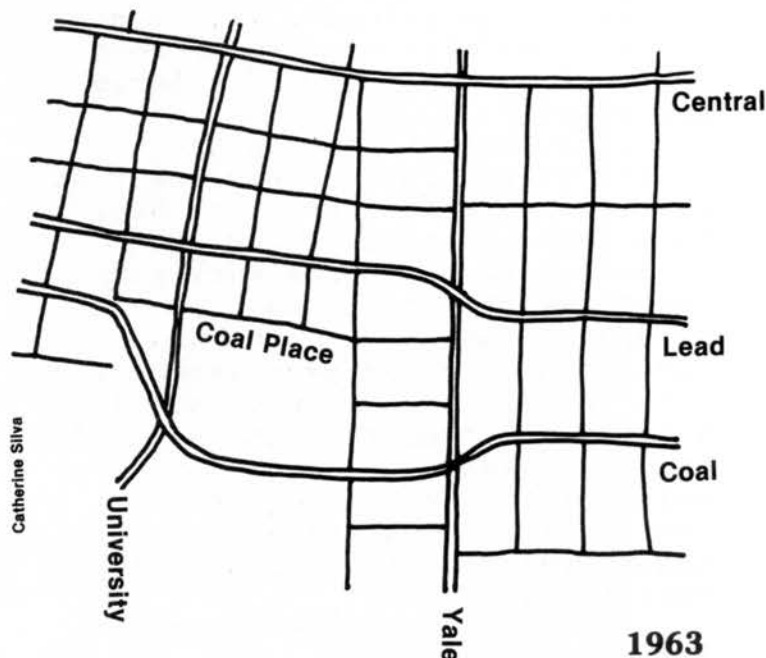
This crowding of three east-west arterials (Central as well as Lead and Coal) into the four-block-wide neighborhood was the result of limited alternatives: no east-west streets ran through the UNM campus on the north or the Albuquerque Public School lands on the south (now occupied by Milne Stadium, APS administration buildings, the Heights Community Center, and TVI).

The one-ways were developed in the late 1950s, and Plum Street, a once quiet side street, was transformed into the six lane University Avenue in the early 1960s. The development of these arterials along with the closing of the Heights Grade School in 1962 prepared the way for the area's decline.



Neighborhood Arterials

Through the late 1940s and the 1950s, Albuquerque grappled with serious traffic congestion caused by unprecedented growth. As happened with many older neighborhoods across the country, the university area was asked to bear the burden of new arterials. Between 1957 and 1963, Lead and Coal became one-way arterials and Plum Street was widened into six-lane University Boulevard. Coal east of Yale had its name changed to Lead, and Highland and Cambridge were incorporated into a rerouted Coal. Coal Place, once a major street, was left a quiet backwater.



Student Ghetto.

Three changes in the late 1960's helped transform the neighborhood. First, the University decided to allow unmarried undergraduates to move off campus, a change which was implemented gradually between 1968 and 1972. The decision was tied to the general loosening of social mores and to substantial increases in enrollment attributable to broader opportunities for higher education and the arrival of the baby boom generation at college. The second change was the City's decision in 1969 to increase the zoning density for the area to R-3, which allowed construction of apartments of up to twelve units per lot.

Speculation in residential property quickly became rampant. When the threat of a two or three story apartment being constructed next to one's house was added to the loss of the grade school and heavy traffic, many long time residents sold and moved elsewhere. Other properties, left in wills to children who no longer lived in the area, also entered the rental and speculative markets. Houses were often allowed to deteriorate with the expectation that they would soon be razed to make way for a large apartment.

The third factor in the area's transformation was the rise of the counterculture. The baby boom generation had become an important social force during the 1960's which became most pronounced about 1970 in this counterculture movement associated with the Hippies and with social activism such as the anti-war and Chicano movements. The neighborhood became the local center of the counterculture with demonstrations and happenings in Yale Park.

Another early focus was the Yale Street Grasshopper, a counterculture book store, which opened at 120 Yale in 1967. Authorities were so suspicious of the anti-establishment currents

represented by the Grasshopper that the vice squad soon raided the bookstore and arrested its owner for selling works by Henry Miller, William Burroughs, William Eastlake (an assigned UNM text) and others. Charges did not stick, the store quickly reopened and, in 1970, changed its name to Living Batch Ltd Books.

Businesses present in 1966, such as the Varsity barbershop, Killian and Hamilton's insurance agencies, Tops 'N' Bottoms women's clothing, the One Eleven Shirt Service, and Formal Rental gave way by 1972 to other new businesses such as Pegasus Health Foods, Uncle Sam's Department Store, the Hard Times, and the Love Inn, and a bit later to the Sundance Cafe, Head West, Natural Sound, the Hippo and the Second Hand Rose.

The neighborhood changed for the better and for the worse, becoming known as the Student Ghetto, although the proportion of student residents has never reached 40%. Students and the counterculture brought new vitality and diversity. The area which had once been almost exclusively Anglo-American became one of the most culturally diverse in the city. The highly transient new population along with absentee landlords neglected building and landscape maintenance. City officials, perhaps in their aversion to the counterculture, also neglected the area.

Revival.

Concerned with this physical decline and with rising crime, long time residents joined with former students and members of the counterculture to form neighborhood associations--first the University Heights Association in 1975, followed the next year by the Silver Hill Association. Early results included the addition of more street lights and the city's 1978 Sector Development Plan which reduced zoning densities and called for a permit parking system.

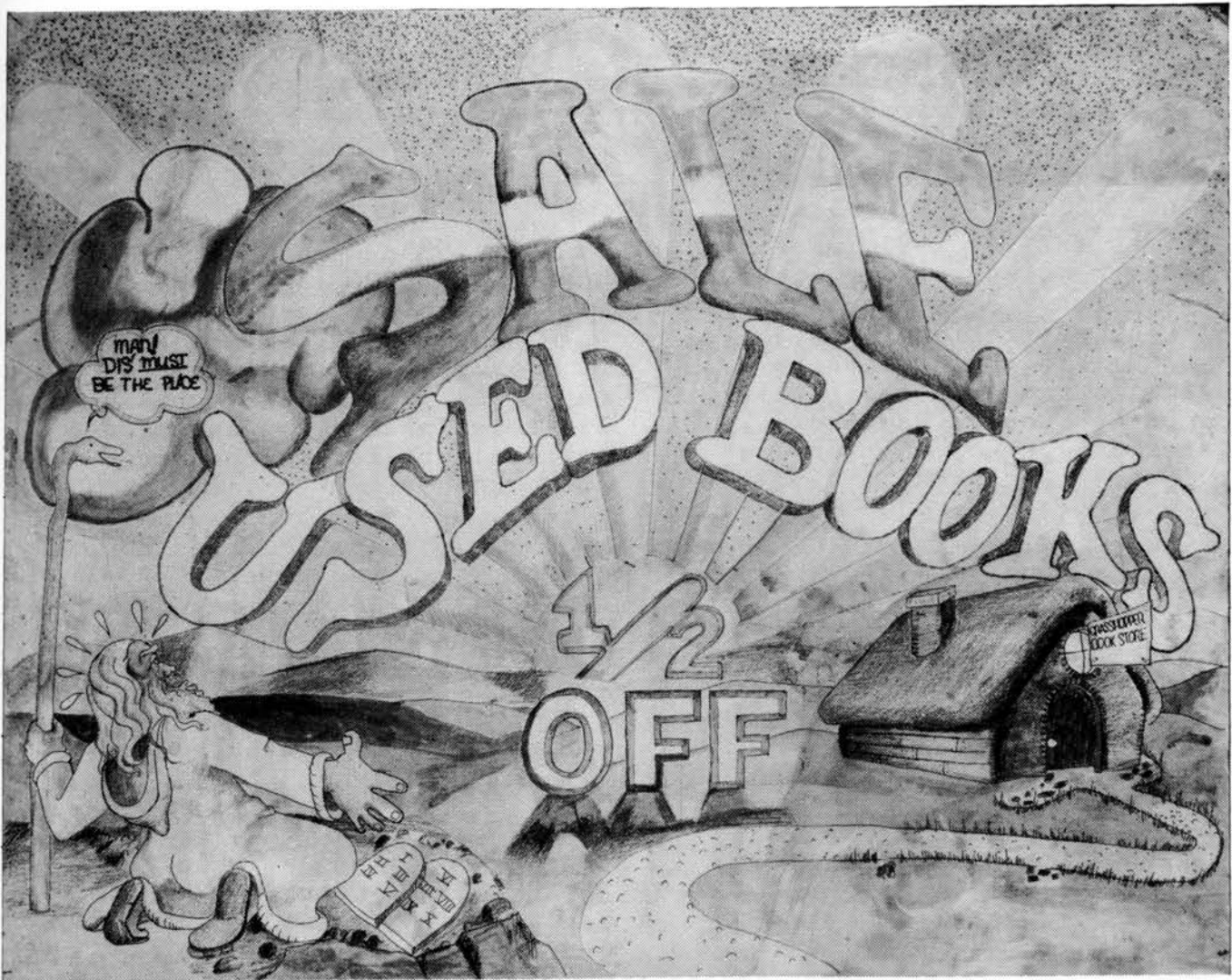
From the mid-1970's into the 80's Presbyterian Hospital expanded into the surrounding residential areas, but in the 1982 Sycamore Redevelopment plan the hospital accepted Sycamore as the eastern extent of their growth.

In recent years the Frontier Restaurant, Nunzio's and Cafe Oceana have prospered and the Harvard Mall has made a promising beginning. There is a sense that residential properties are gradually being fixed up, that many older residents are staying, that some families are settling in the area and others staying on after finishing school.

Many are attracted by the neighborhood's varied population and pedestrian orientation, by the wide range of shops, and by the educational, cultural and

employment opportunities offered by the University, TVI and Presbyterian Hospital and by the nearby Downtown, Airport and Sandia Base.

Many serious problems remain, from heavy traffic and the shortage of business parking to crime and run down properties. These are addressed in detail in the 1985 Sector Plan Update. Over one hundred area residents, merchants, property owners, representatives of the major institutions, university faculty and students, and city officials and staff worked on the plan to develop a consensus around a set of practical steps to improve the area. Hopes are high that this will occur with the support and continued cooperation of these groups and institutions.



Sale poster for Grasshopper Bookstore, about 1968, by Mickey McConnell



Roosevelt Park under construction, 1932.

ROOSEVELT PARK

In the fall of 1931, needing a project to put people to work with the first federal Works Project Administration funds, Mayor Clyde Tingley decided to turn some barren east mesa hills into a park. George Hammond committed a block of the Terrace Addition (now Silver Hill) and school superintendent John Milne offered a 99-year lease on an adjoining piece of APS land.

As Erna Fergusson reports in *The Tingleys of New Mexico* (p. 238-a), though: "The City Commission went along, but in a fury. 'Clyde's just a damn fool,' they agreed. 'He can't do anything with that sandhill.' Tingley, however, sighted the way drives could round and top those hills, and, with a startled City Attorney Daily holding on, he jounced his big Buick along the natural contours and marked them out."

By 1933, when work was completed, 300 men had been employed on the project and it had been named for President Franklin D. Roosevelt, the originator of depression era work programs. Clarence Hollied, an experienced horticulturalist who had come to Albuquerque in 1929 for his health, designed the park. It is informal, in the romantic English garden tradition. The natural contours of the land were altered only by stone retaining walls which shaped existing arroyos. Plants were clustered in natural-appearing groups.

Hollied built up the soil with a boxcar-load of peatmoss, but Mayor Tingley balked at the cost of Vigoro fertilizer. So, as the gardener's widow told Fergusson (p. 239), "Mr. Hollied bought enough Vigoro to plant the letters T I N G L E Y, which in due course came up bright green among the dull-looking grasses."

HEIGHTS COMMUNITY CENTER

The best dance floor in the city may be at the Heights Community Center on Buena Vista south of TVI. It is booked six nights a week, mostly by square dance groups; the seventh night is held open for neighborhood events.

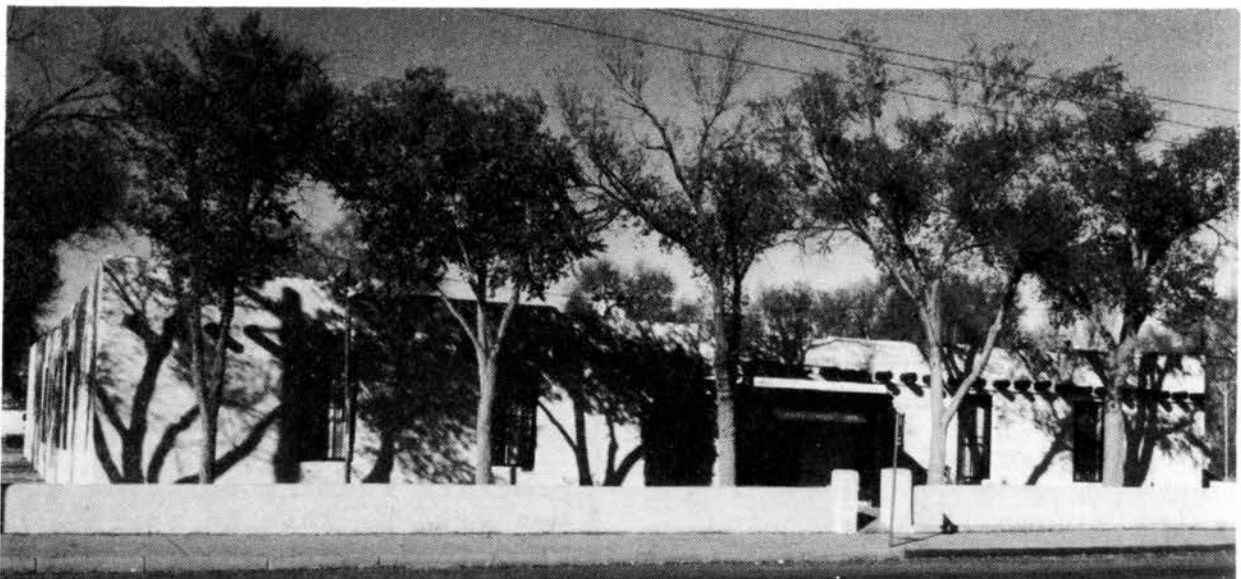
The Center resulted from the neighborhood's desire for some recreational facilities "up on the hill" and from the National Youth Administration's depression era programs to put teenagers to work. In 1938, the NYA provided tools and hired Mr. Emerick, a building foreman, and a crew of boys. A citizens' committee headed by Cary Blair was responsible for finding everything else--building materials, utilities, trees and land, which came from the public schools on a 99-year lease.

Mr. Emerick taught the boys to make adobes on the site; they hauled flagstone for the floors and pine vigas for the ceilings from the Sandia mountains. The citizens held bake sales and dinners, and scavenged materials high and low. From the old grade school on South 4th came windows and wooden panelling which was used to make pouring forms for the concrete foundation and ended as the subfloor of the dance floor. The Plumbers and Electricians unions volunteered to install the wiring and plumbing.



1950s square dance at the Heights Community Center.

When the center was finished in 1942, it had a handsome Spanish-Pueblo courtyard with a gold fish pond, and a 25 by 100 foot dance hall which quickly hosted dances for servicemen from recently opened Kirtland Air Force base. Mrs. Teacle, who was the first director of the center in the forties and early fifties, used to tell how some of those airmen, killed in the Second World War, had left money in their wills to the Center which was used to double the size of the dance hall.



The Heights Community Center, 823 Buena Vista SE, built 1938-1942.

Architectural Styles

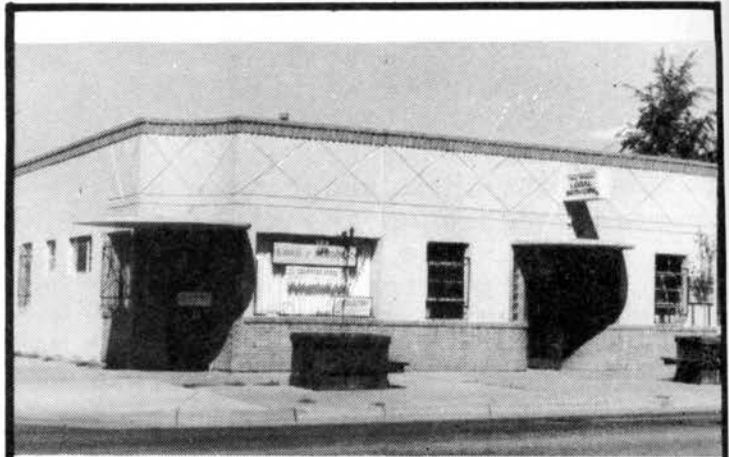
The succession of styles in the neighborhood reveals the development of a New Mexican regional identity, an identity only gradually adopted by the first residents, Anglo-American newcomers to the city.

The earliest houses built about 1920 adopted the Bungalow style which was then being built across the country. Its emphasis of unfinished materials and rough textures harkened back to the hand-craftsmanship of pre-industrial, rural America. The style's typical screened-in sleeping porches made particular sense to the generation of health-seekers, many of whom had passed their first months in Albuquerque, on doctor's orders, sleeping on the fresh-air porches of small sanitarium cottages.

By the mid-1920's, new construction revealed a growing desire for a general southwest feel. Builders followed the lead of California, and to a lesser extent Florida, in adopting a Mediterranean style vocabulary of stucco, red roof tile, and cut-out arches and parapets. The style carried overtones of romance, sunshine and life outdoors in a temperate climate. Many Mediterranean houses, and others of the Pueblo style, gave up the screened porch of the Bungalow style for a low walled patio--an intimation of the Spanish courtyard house.

With the success of the Pueblo style in Santa Fe, where it had been defined in the teens, and its adoption as the official style of the university in 1927 (which had also experimented with the style between 1905 and 1909), it increasingly came into favor in the neighborhood. In the 1930's, the state's aggressive tourist imagemaking, the rise of regional

writing and painting, as well as the appearance of impressive new buildings at the university such as Zimmerman Library, fostered appreciation of the state's heritage and pride in the university, and further increased the Pueblo style's popularity in the area.



Learning the handful of styles common in the area is not difficult. Study the photos and drawings, noting the distinctive features of each style which are printed in **bold**. Most area buildings are easily categorized because they have two or three distinctive features from one of the styles.

Other buildings mix two or more styles. The office building above, for instance, combines a Territorial Revival brick cornice (the trim at the top), with cantilevered entrance roofs and curved walls typical of the Streamlined style, and adds a faintly Art Deco incised geometric pattern. Such a building may at first be confusing, but with practice reading building style, you will be able to appreciate it as a the unique hybrid.

Commercial building passed through a similar stylistic sequence from the Utilitarian Commercial type to the regionalism of the Mediterranean, Pueblo and Territorial Revival styles. The Pueblo style completed a succession of rough-textured, historical styles in the neighborhood at a time when a smooth, machine-produced surfaces of the Modernistic style were appearing elsewhere in town and across the country.

After the Second World War, the Modernist prohibition of architectural ornament and historical style took hold. The best local examples of the International style, such as the old IBM Building east of the Architecture School, nevertheless, evoked progress and the future; others, like many area apartments, merely used the functionalist aesthetic as an excuse to save money by omitting the details which give buildings character.

Hipped Cottage



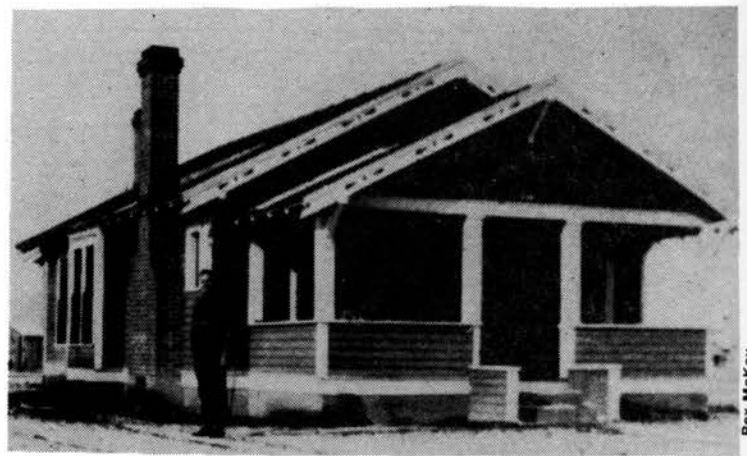
Most popular 1905-1925. Typically these have a cubic form capped by a **hipped roof** (four pitches) and fronted by a **symmetrical porch**. The earliest examples with their enclosed eaves and lumberyard classic columns are descended from turn-of-the-century Classicism; the later examples with exposed rafters and tapered porch piers shade into the Bungalow style. The Gilchrist House at Silver and Cornell (page 4) is a prominent example.

Bungalow Style.



Neighborhood Housing Services

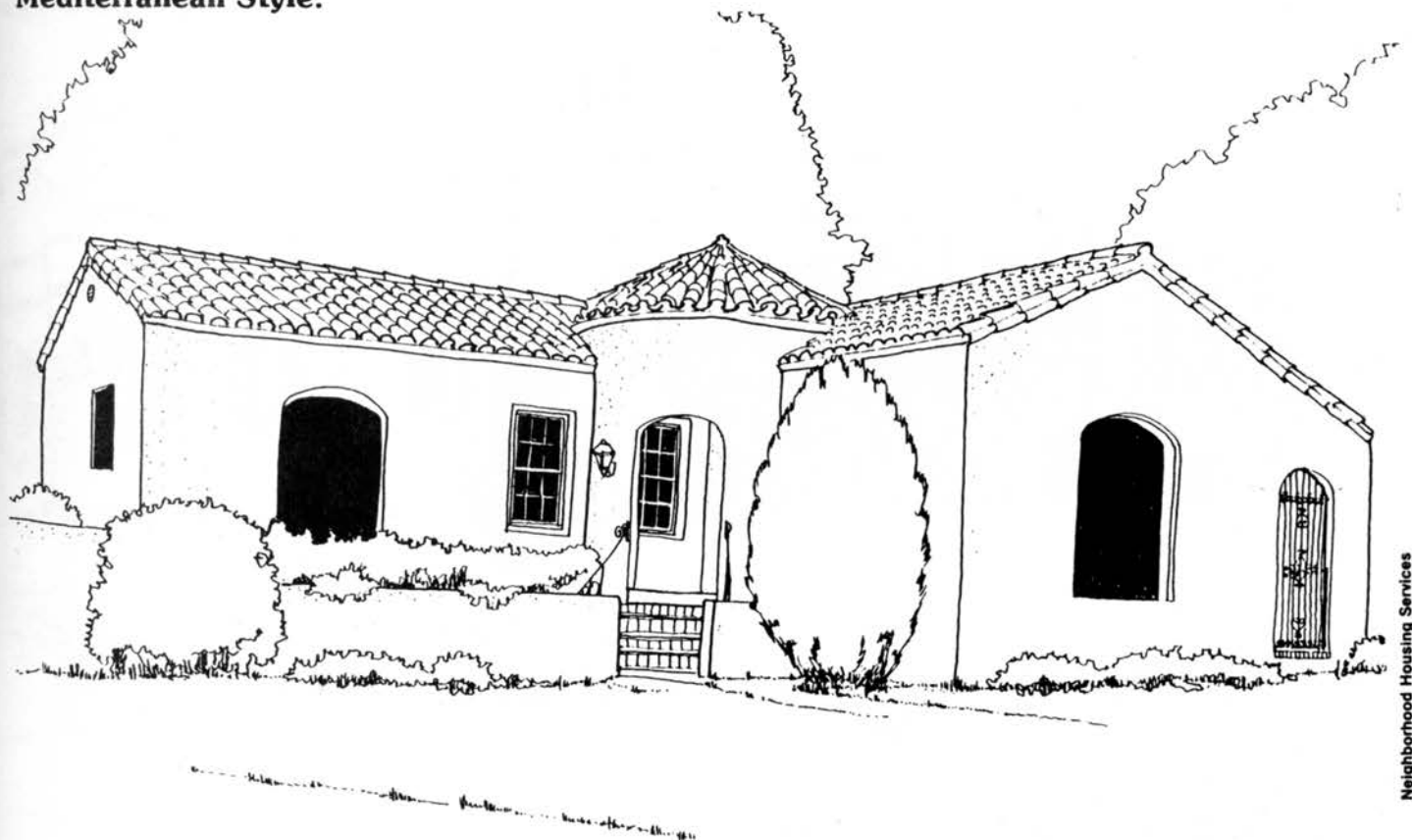
1910-1930. Developed in California, the Bungalow is a one or one-and-a-half story house with a large sitting porch sometimes included under the main gable roof although just as often located under its own smaller roof. Large roof overhangs with **exposed beams, rafters** and **stick brackets**, and **elephantine (tapered) porch piers** are the distinguishing details. The best examples combine a variety of materials from textured bricks and stucco work to wooden shingles and exposed timber framing in gables (called **half timbering**). The typical bungalow plan--with a large living/dining room and kitchen to one side, and a small hall, bathroom and bedrooms to the other--continued to be used through the 1930's for houses employing the regional styles.



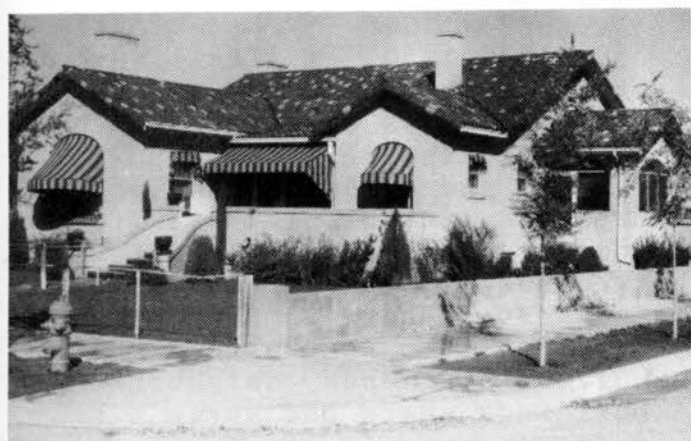
Rex McKay



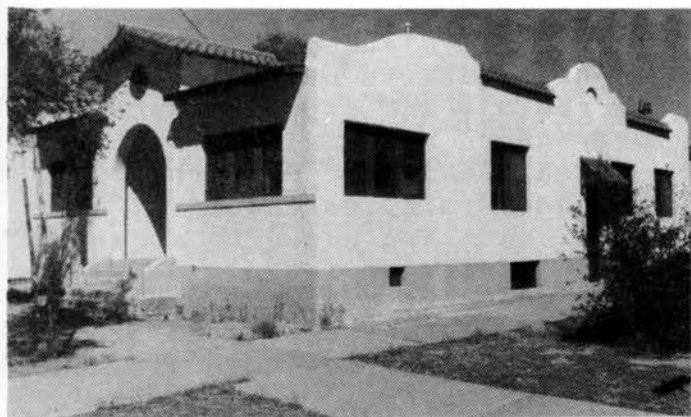
Mediterranean Style.



Neighborhood Housing Services

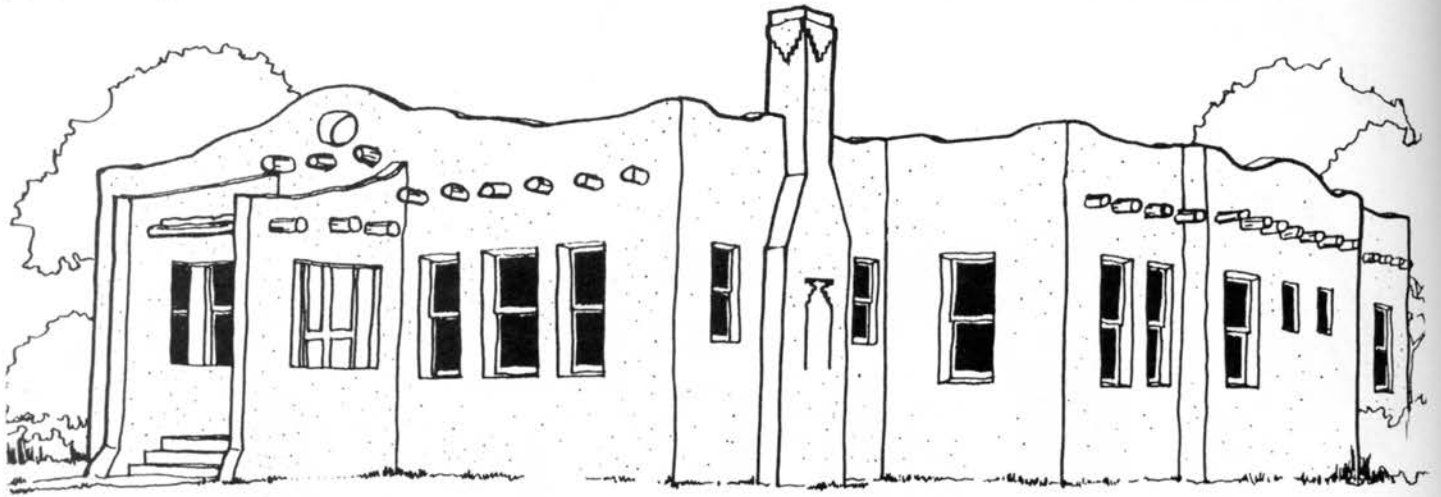


Albuquerque Redevelopment Division

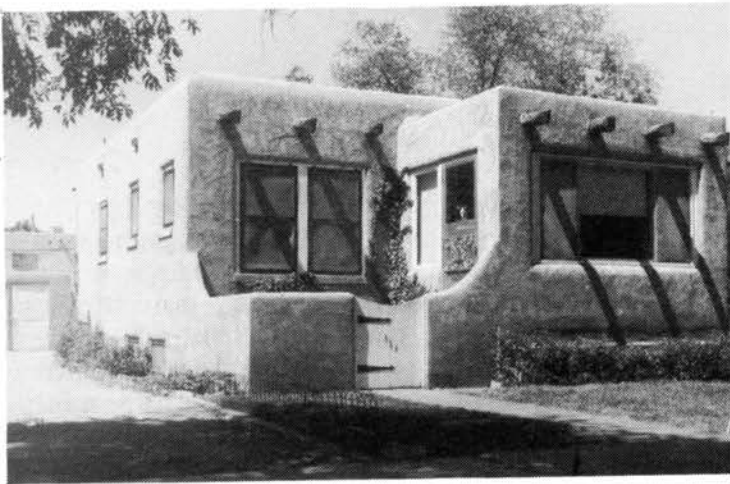


1920-1935. While the Alvarado Hotel and train station were modeled on the Spanish Missions of California, and Monte Vista School and the Methodist Church at Pine and Copper on the more ornate Baroque churches of Mexico, neighborhood houses are more modest evocations of the domestic architecture of the Mediterranean, of Italy and Spain, and of Mexico. All similarly employ light colored **stucco walls**, **red tile** and **arched openings**. Mediterranean style houses sometimes limit tile to porch roofs or accents on parapet walls which conceal flat roofs. In many cases the tile is, in fact, a pressed metal imitation. Cast stone moldings and twisted Salomonic columns sometimes accent doors and picturesque three-part window groups.

Pueblo Style.

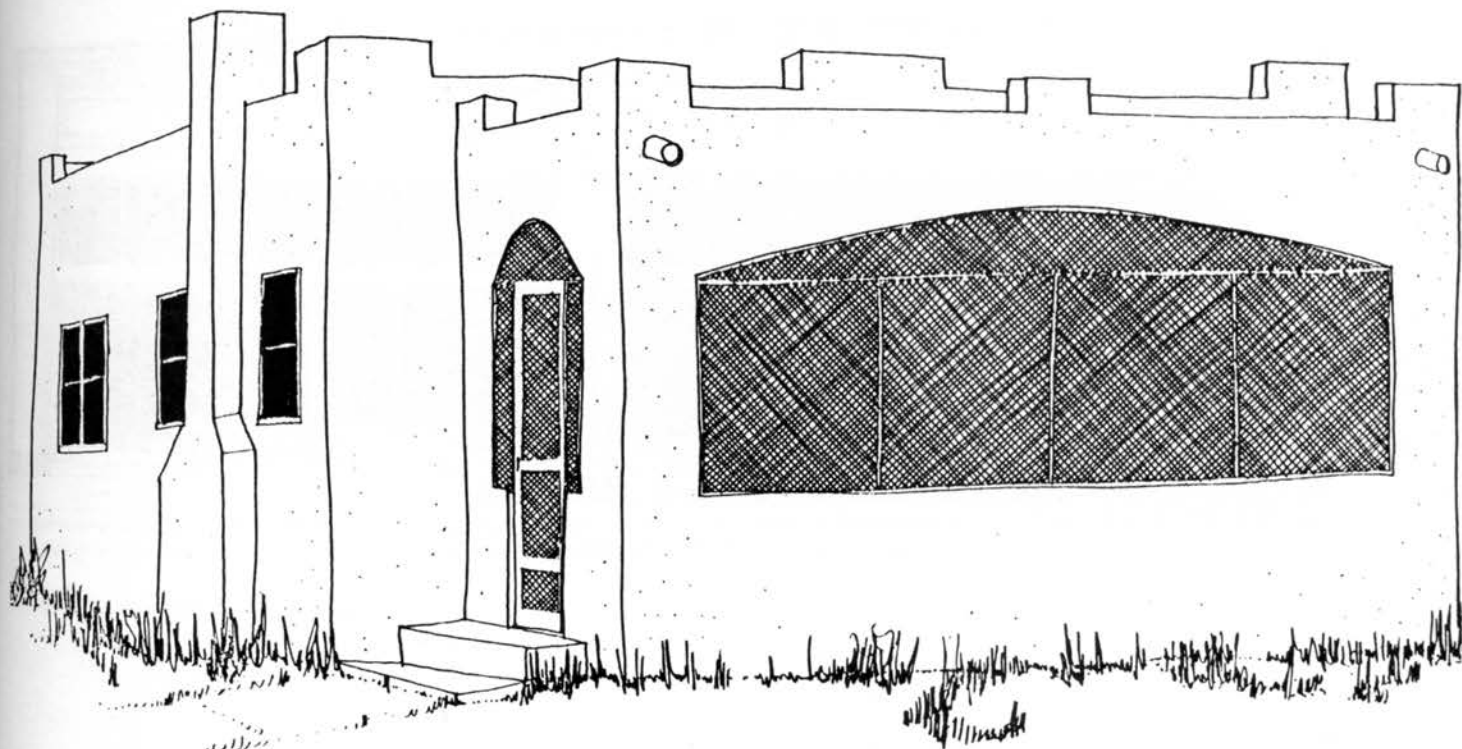


Neighborhood Housing Services



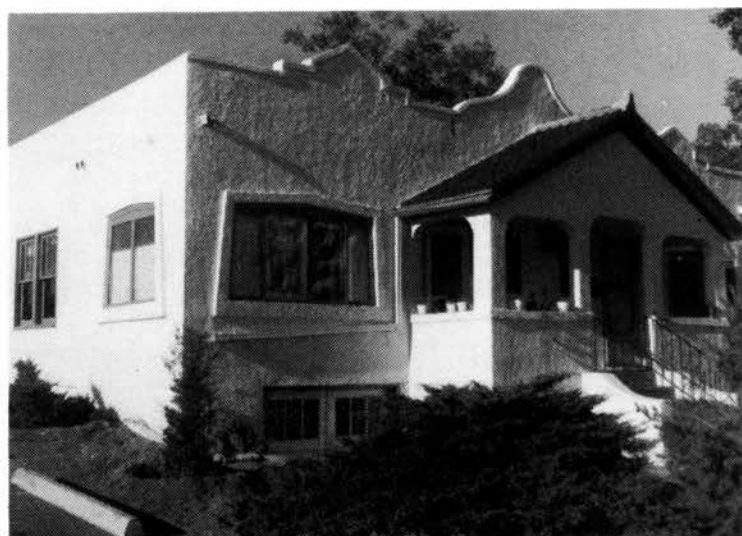
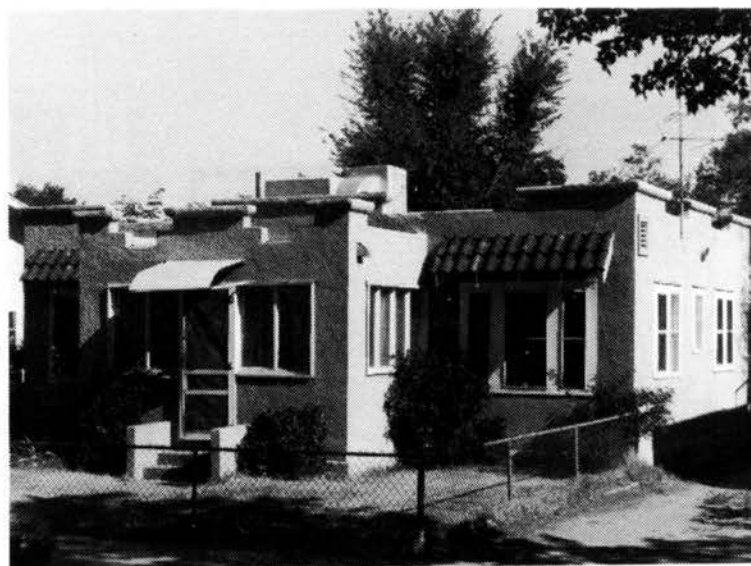
1925-1950. Its full name is the Spanish Pueblo Revival style since it draws elements from both cultures; church facades and towers, and wooden porch details from Spanish Colonial architecture and irregular stepped massing from the Pueblos. While this mixture can best be seen in fine large examples such as those on the university campus, neighborhood buildings share the style's basic features: **flat roofs**, adobe-colored stucco, projecting wooden beams (**vigas**), roof drains (**canales**), distinctive cut-out wooden brackets over porch posts (**corbels**), and **exposed lintels** over doors and windows, but not arched openings. Corners are rounded, parapets undulate, and buttresses are added to augment the picturesque image. Some apartment buildings from the 1970's, although stripped of detail, evoke the style with adobe colored stucco.

Southwest Vernacular.

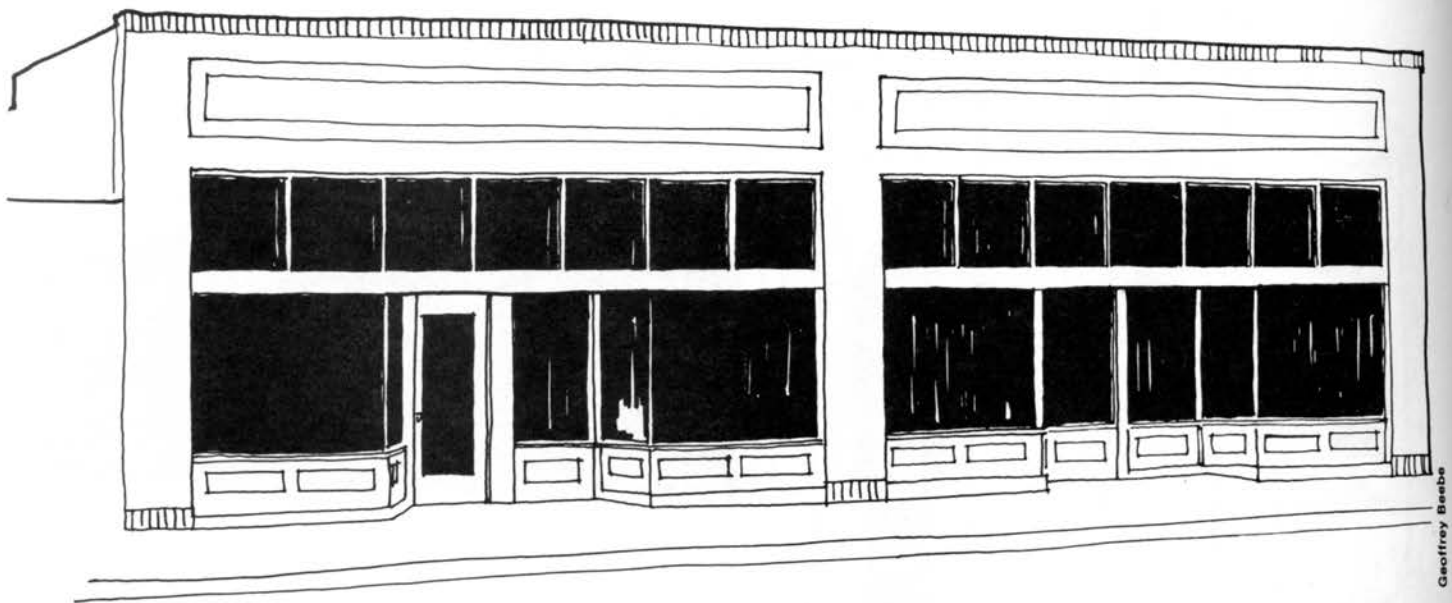


Neighborhood Housing Services

1922-1935. This is the builders' short hand version of the regional revival styles. Flat roofed and stuccoed like Pueblo style buildings and many of the Mediterranean style, the Southwest Vernacular's most distinctive feature is the **inventive stepped parapet**. Cut-out porch openings, tile accents, stuccoed recesses and projecting window frames were sometimes added. Each builder had a distinctive style and each varied details from one building to the next. Some buildings combine features from other styles: arched openings on an otherwise Pueblo style building, or projecting vigas on a predominately Mediterranean house. Other houses, lacking ornamental detail, are simple stuccoed cubes.



Utilitarian Commercial Type.



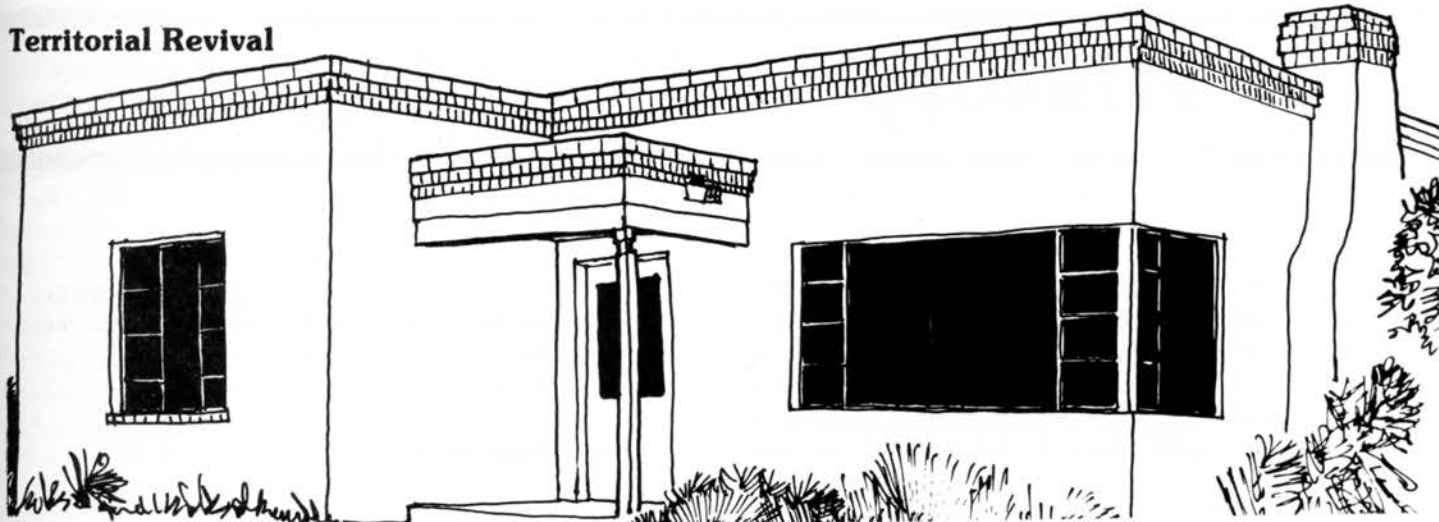
Geoffrey Beebe



UNM Special Collections

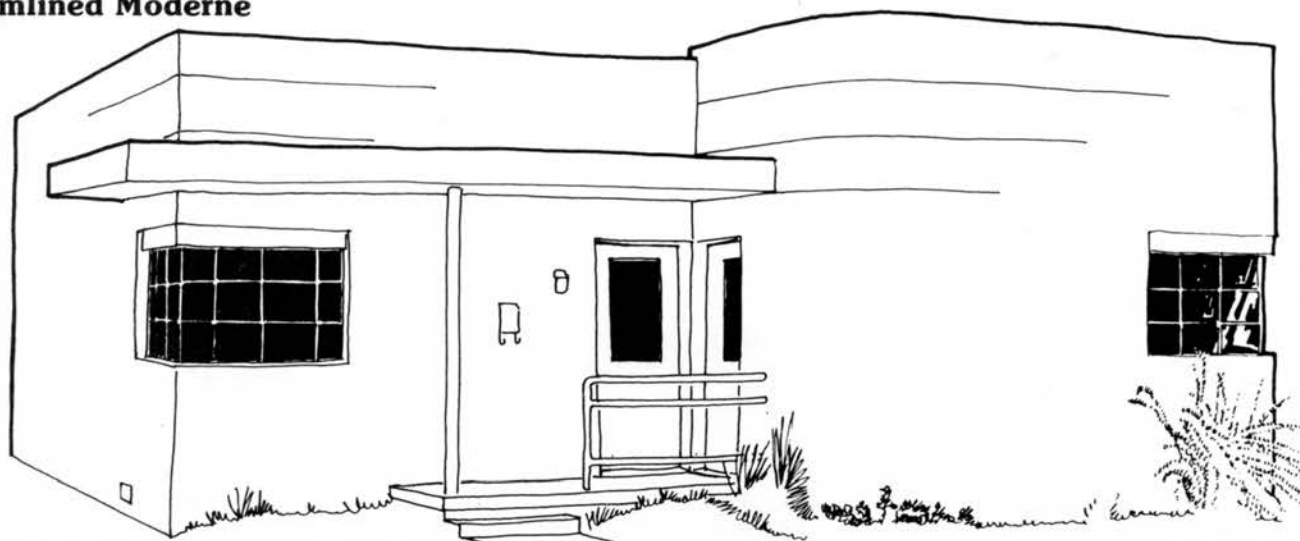
1910-1935. This is not a self-conscious style like the others which recall cultures, regions and periods. Rather it is a utilitarian approach to organizing commercial facades. Its typical components are recessed entrances and **large display windows** with a solid bulkhead below and **transom windows** located above which provide added light and ventilation. Many reserve a large parapet wall above the windows for the business sign. Brick is a common material, often worked into **decorative panels** framing the sign. Others have a stucco finish with the sign painted directly on the building. Some from the late 1930s and the 1940s add a brick dentil cornice at the top--a detail from the Territorial Revival style. The later examples dispense with the transom to allow taller display windows.

Territorial Revival



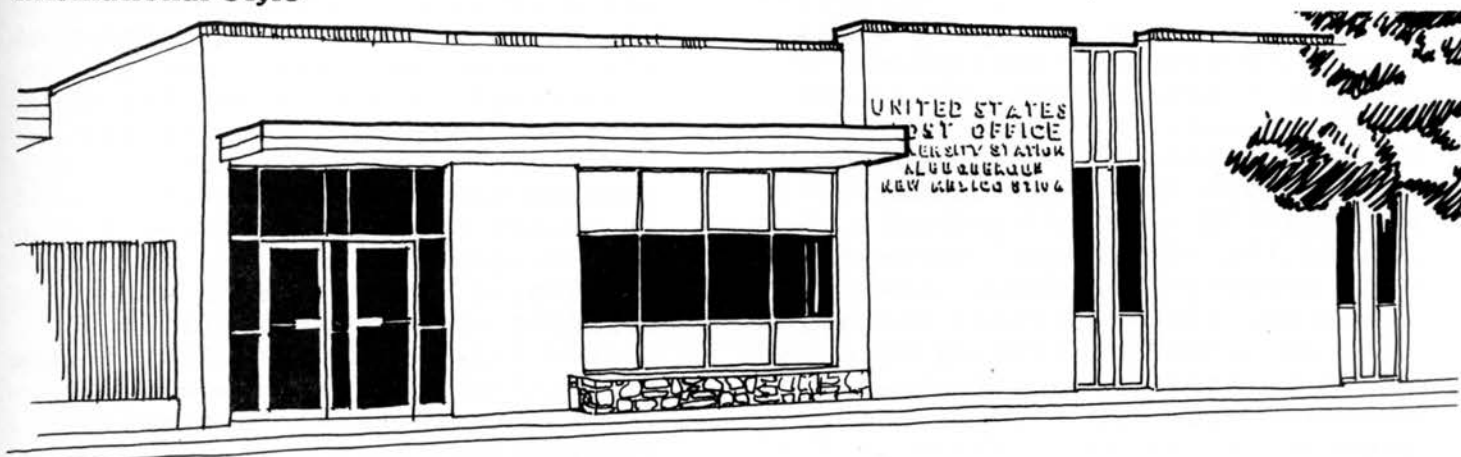
1935-1955. With the revival of local Spanish and Pueblo architecture, it seemed natural to turn to the following period when New Mexico was a Territory (1848-1912) and revive its architecture — a provincial form of Greek Revival style. Like the original, the revival typically has **white walls capped by brick cornices**, (triangular) pedimented lintels, and porch post with molding capitals to evoke classical columns.

Streamlined Moderne



1935-1955. Although flat roofed and stuccoed like other neighborhood buildings, the **round corners**, flow lines, port hole windows and tube railings of Moderne buildings recalled the streamlined design of 1930s trains, cars, ships and planes. **Corner windows** and cantilevered roofs undermine the structural substance of traditional buildings. The Nob Hill Shopping Center is a notable example, but with a Territorial brick cornice.

International Style



Geoffrey Beebe

1950-1970. A later, purer application of Modernist architectural theory, the International style is flat roofed and **lacks any ornament**. Cantilevered roofs and large amounts of **glass** and **polished metal** are typical of the style around the world, while rough stonework and exposed wooden roof trusses are rustic American elaborations. Friendly Cadillac is a visible example.

History In Your Hands

The neighborhood will become a more interesting place to live and work if you learn to read history in the exterior of buildings. It's not hard. If you are contemplating a renovation or addition to a building, you may want to know more about its history before starting. Or, you may just be interested in who lived or worked there before.

Reading Buildings.

First familiarize yourself with the style section of this handbook. You will quickly begin to see more of the variety of styles and architectural details of area buildings, and be able to estimate their date of construction.

Window types also help date a building. And changes of window type from one part of a building to another suggest a later addition, porch enclosing or other remodeling. This is because the stock windows available from lumberyards change from decade to decade.

Wooden sash type (one window above another, one or both moveable) were widely available from 1875 to 1935; the distinctive Bungalow version of wooden sash (three or four vertical panes above a single larger one), from 1915 to about 1935; wooden casement windows (hinged at the side), 1915-35; metal casement windows with small, vertical panes, 1925-40; metal casements with larger, horizontal panes and sometimes with a picture window, 1935-60; aluminum sliding windows, 1955-75; and aluminum sash and casement windows, 1970 to the present.

This chronology of styles and windows should allow you to estimate the date of construction

for buildings, and begin to see the development of the blocks you walk and of the entire neighborhood.

Research.

Since this neighborhood developed only recently, there are many written and oral sources of information easily available. With an hour or two in UNM's Zimmerman Library, you can learn the date of construction of a building, the builder, cost, and first business or first residents, their occupation and children's names.

First establish an approximate date of construction and of additions by studying the Sanborn insurance maps in the Map Room. These show the size, shape, construction material and roof type of all buildings. They were issued for our area in 1924 (West of Buena Vista only), 1931, 1942, (1947 pasted in update), and 1957 (updates to 1970). This information can be augmented by studying aerial photographs taken in 1935, 1955, 1963, and 1984, also housed in the Map Room.

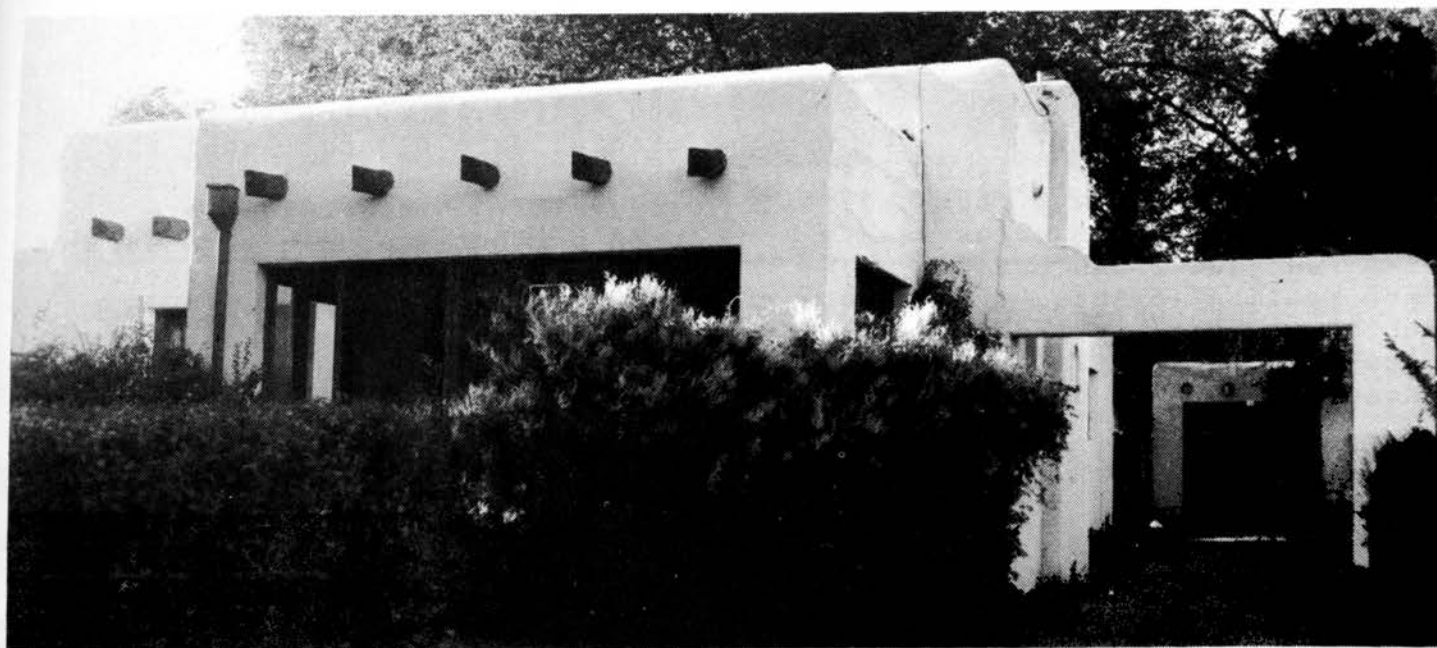
Take your approximate dates upstairs to the Coronado Room which has a complete collection of old city directories. Use the directory's street index for the earliest year you think it may have been built to find the address you are interested in. If it is not there, work forward year-by-year to find its first appearance. The name of a resident or business will be listed which you can follow to the personal or business indexes (in the same directory) for more information, such as occupation and grown children living at home, or business proprietor and line of products. You may wish to trace

this information through the years by sampling every five or ten years.

If your building was built after 1925, Bain Bunting's "Abstract of Albuquerque Building Permits," (kept in the Meem Room) can confirm your city directory date and provide the name of the builder and the original owner, cost, use and material. If your building is commercial or multiple-unit residential and built after 1934, you will want to search the appropriate year of Albuquerque Progress Magazine for

photographs and additional information. (Even if your building was built before 1934, this is a fascinating magazine to just scan.)

Older neighbors can often give you additional information about your building, early residents and their descendants. Besides its a good chance to get to know your neighbors better and learn more about the neighborhood. If you have the names of relatives try to contact them, they will have more information and often old photos of the building.



Examining this house on Silver Avenue west of Yale, for instance, you could say that it is in the Pueblo style because of its projecting vigas and rounded parapets. From its style and its Bungalow type wooden sash windows, you would estimate that it was built between 1925 and 1935. Its cut-out driveway 'arch,' detached garage and the walled patio next to the front porch were popular late-1920's features.

At the Map Room, you could establish that it was built of adobe before 1931. In the Coronado Room, city directories would show a first listing for the address in 1929, and the log of building permits would show that a permit was issued the year before

to Lewis Fritz, an independent neighborhood builder, for an adobe house and garage projected to cost \$5,500.

The first residents were Charles Stevenson, a Santa Fe Railroad conductor, and his wife Ollie. They had come to Albuquerque with the railroad in 1916, and lived at 407 North 12th before buying this new house in the booming Buena Vista Heights Addition. Charles died about 1940, and Ollie lived in the old house until 1965. Since then there have been a succession of tenants who each have stayed two to four years. One was a pharmacist, but most have been married students or employees at the university.

Landscaping

The first residents, most of whom had come from the Midwest and East, planted green lawns and shade trees like those they had left behind. These created a pleasing public setting for their house. The backyard, which now often functions as an informal outdoor room, was usually neglected in the early days.

Plants were organized in a formal, often symmetrical pattern which was repeated from lot to lot, much as the front and side setback of houses was repeated. A unifying pattern of trees twenty-five feet apart was created when each resident planted two large deciduous trees in front of their house. Siberian elm and black locust trees were the most common.

The sidewalk leading to the front door was usually straight, though many poured in the 1930's are curved and picturesquely colored and scored to imitate irregular stones. The walk was often flanked near the house by additional trees, commonly evergreens such as blue spruce and arborvitae. Bushes sometimes were planted to screen the foundation.

Flowers ranging from irises and daffodils to four-o'clocks and zinnias were planted among the bushes and in beds lining the sidewalks. Grass lawns were popular, but ground covers such as silver lace, Virginia creeper, honeysuckle and periwinkle were also planted. These ground covers were sometimes trained onto fences and trellises.



1600 block of Silver Avenue.

Silver Avenue Median.

This landscaping pattern was best developed and is best studied along Silver Avenue west of Buena Vista. The Silver Avenue median appears to have been introduced when the street was paved in 1926, and provided with trees and a sprinkler system two years later. With Ridgecrest and Laguna Boulevards, which date to the same era, Silver Avenue is one of only three landscaped medians in the city. Its graceful double canopy of mature Siberian elms provides a lovely setting which attracts people to the neighborhood and helps keep it alive. It served as a model sixty years ago for landscaping in the entire area, it can serve as a model today for the revitalization of landscaping.



Siberian Elms on the Silver Avenue Median.

TINGLEY'S ELMS.

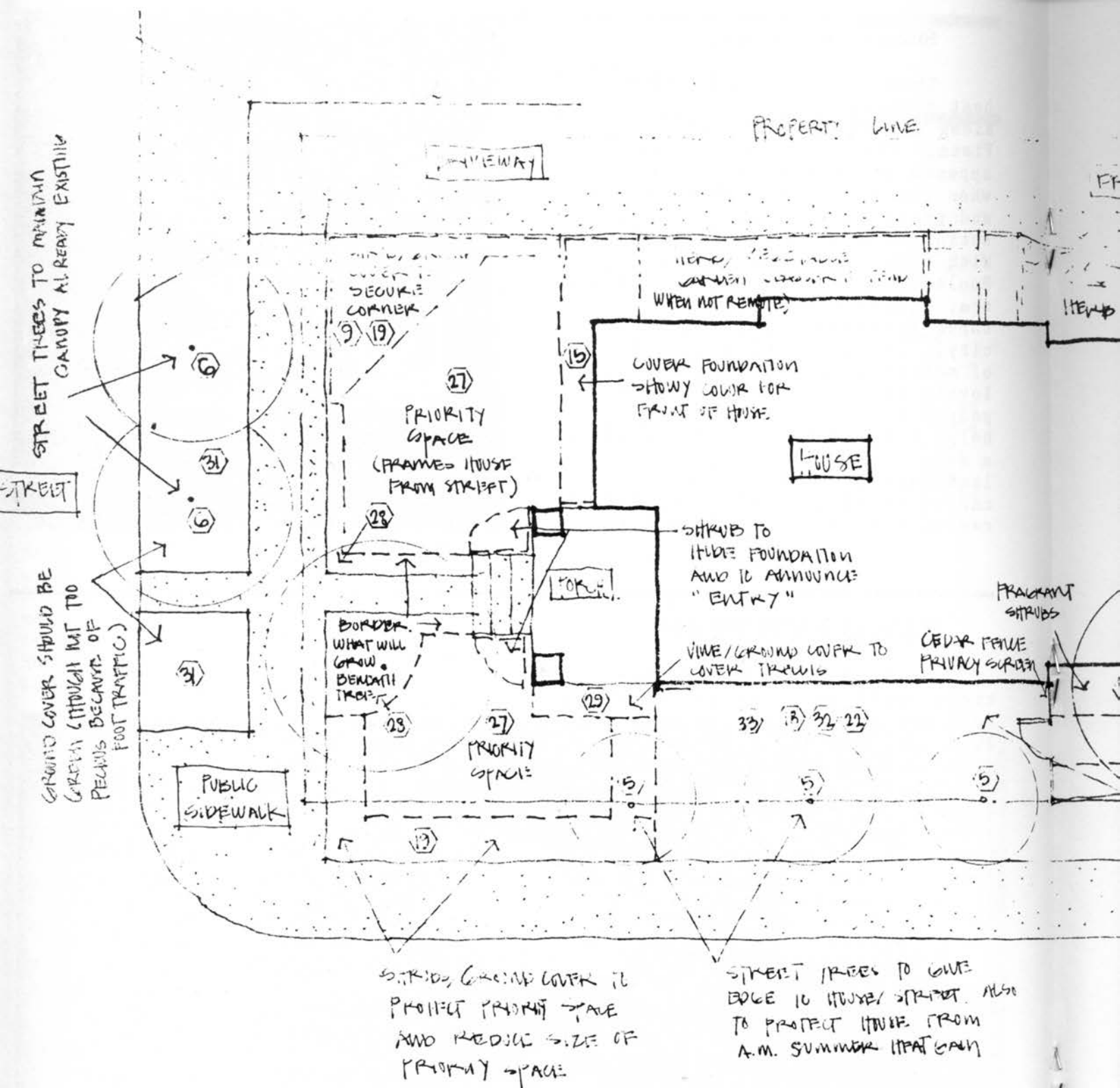
Most people doubted that trees could be grown in the sandy soil out on the mesa until about 1910 when President Tingle's grove of ponderosa pine (at University and Central), and the fruit and shade trees set out by M.P. Stamm around his waterworks began to take hold. Still the early residents had trouble getting much of anything to grow. Even the hardy black locust had a mixed track record.

Erna Fergusson in her manuscript *The Tingleys of New Mexico* (UNM Special Collections, pp. 167-68) tells how this problem was resolved:

"Mayor Tingle unhappily never appreciated the beauty of the indigenous cottonwood which had a bad reputation as a cotton bearer. Every June the Albuquerque air is filled with drifting puffs of cotton which sticks to plants, irritates suffers of asthma and hay fever, and annoys everybody to the point of frenzy. So the Mayor was looking for a substitute tree that needed little water and had no bad

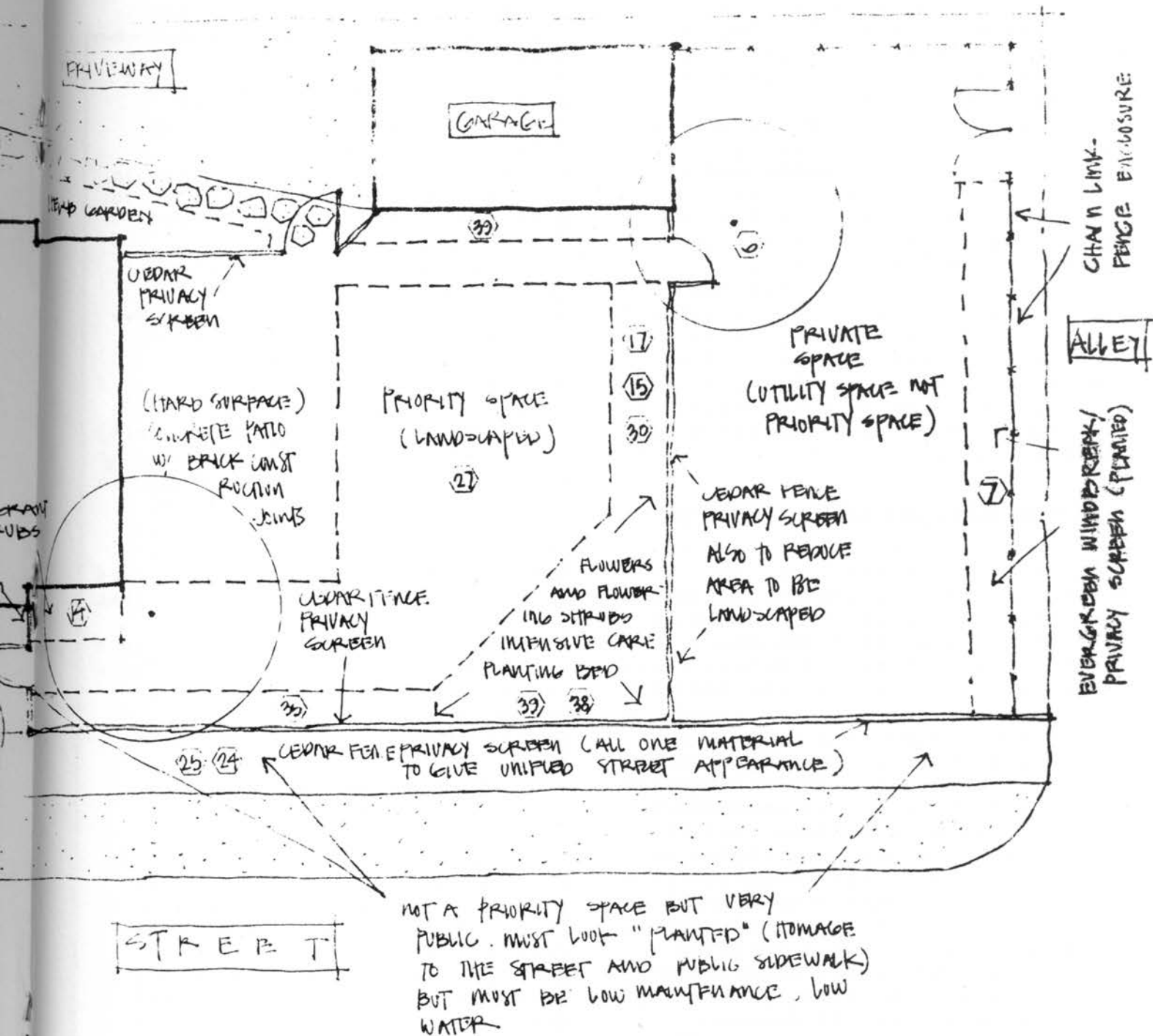
habits. When Charles Roehl, an Albuquerque-born gardener, told him about Chinese elms, Tingle thought he had found his tree. A nursery in Nebraska offered 2000 seedlings for \$20.00; the mayor purchased the lot and set them out along the river where they grew like mad. He urged every City Hall employee to buy one at \$3.00. Institutions were offered trees as gifts and finally given to anyone who would come for them. The Mayor estimated that over one hundred thousand elms went to shade New Mexico's towns. A story from Albuquerque's apochrypha tells of a newcomer who years later was complaining of what a pest the Chinese elms were with their spring showers of winged seeds that rooted everywhere. 'That,' explained an old resident, 'is because Albuquerque once had a Chinese mayor who introduced his native tree. He was a fellow named Ting-Li.'"

Of course, Tingle and everyone else had confused the Chinese elm with its Siberian cousin. Besides Chinese elm sounded a lot better.



S I T E P L A N (C O N C E P T S)

NUMBERS IN () SUGGEST APPROPRIATE PLANTS FOR EACH OUTLINED AREA.
 SEE PLANT LIST (EXACT PLACEMENT AND QUANTITY OF EACH PLANT USED IS NOT GIVEN).



Planning a Home Landscape

The first step in developing a landscaping plan is to inventory the existing plants. The **Sunset New Western Garden Book** can help you identify the plants you have. Because of the difficulty in starting plants in this area, it is best to maintain existing plants if they are healthy and not past maturity. This is especially true for trees which take decades to grow and which contribute most to the streetscape. Even a Siberian elm with its objectionable characteristics (see page 27) can be kept healthy by spraying three-times-a-year for Dutch Elm Beetles. On the other hand, a smaller plant may be expendable, such as a shrub which has grown to shade a window.

Conservation and Arid Landscaping.

Landscaping can have a profound effect on the environment immediately surrounding a building (the microenvironment) and on heating and cooling bills. Deciduous trees, which lose their leaves in the autumn, if planted on the south side of a building will shade and cool it in summer but let the sun through in winter. A similar effect can be achieved if vines, which also lose their leaves, are trained onto south side trellises (rather than on building walls which they can damage). Shrubs planted between a driveway or patio and a building reduce heat reflection from those hard surfaces. A living ground cover can also greatly reduce temperatures: it will average 20 degrees cooler on a hot day than asphalt and gravel surfaces.

About 1970, the ecology movement caused a new emphasis on the use of native and imported, low-water and low-maintenance plants--now referred to as arid landscaping. Although the original movement was based on energy conservation, one popular component of arid landscaping--the

gravel yard--has undesired effects.

Often installed without shade trees, a gravel yard heats the microenvironment and thereby greatly increases summer cooling bills. Since the gravel is laid over sheets of plastic, even existing trees are deprived of water. Sand blows onto the gravel, and weeds which thrive on such marginal conditions begin to take root. The plastic sheet which has already begun to deteriorate is punctured when walked on for weeding. What started as a neat low-water, low-maintenance area, in only a few years can become a high-maintenance headache.

Planting tam junipers (one gallon size on three foot centers) or one of the ground covers on the plant list is a better approach in the long run. Tam juniper and gravel each cost forty to fifty cents per square foot to install. The juniper and ground covers need to be watered frequently the first year or two until they are established, and, after that, once or twice each summer month. These added water costs are offset by the problems associated with gravel yards.

Outdoor Functions.

How an area is to be used also shapes a landscape plan. Is the area a largely public space like a front yard, or a private backyard for dining, reading and sunning; a garden plot or a storage area? Once conscious of area uses, one might choose to develop a labor-intensive private outdoor room in the backyard, and a lower maintenance front yard which maintains its section of the traditional streetscape, at the same time leaving isolated unlandscaped areas on the sides of the building and by the alley.

The increase of densities in this neighborhood to several units per lot sometimes pushes private outdoor spaces into the front yard. Some of these have been

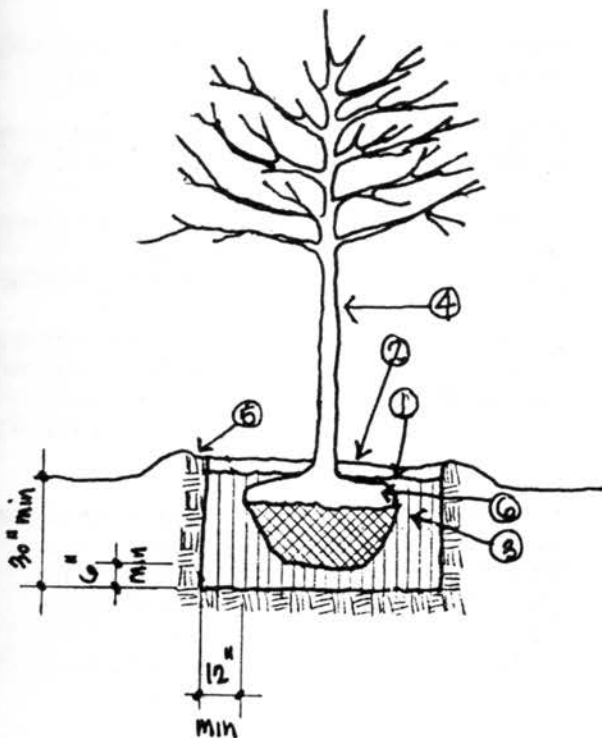
defined by high solid walls. This breaks down the streetscape and produces hiding places. A compromise approach leaves some of the yard in place and employs a three foot wall (the maximum allowed without a zoning variance) to define the private space which is further screened by trellises, trees and bushes.

Plant Selection.

While informality and design flexibility are appropriate for the back of buildings, we suggest that the traditional formal landscaping pattern be retained in the front. We also encourage flexibility in the selection of plants: use those historic types which satisfy the contemporary desire for low or moderate water use and maintenance, and add newer arid varieties which complement the historic ones in their size and appearance. The plant list recommends some appropriate varieties and gives their characteristics.

When choosing landscaping materials, be specific about the requirements of each location. Will the plant be a visual screen, provide shade, be defensive (something with thorns), form a border, give seasonal color or winter green? If you can be as specific as "It must not grow over three feet, be evergreen and not require pruning" you can then easily consult the table and landscaping handbooks to find the plants that fit.

Because of our poor soil and harsh climate, extra attention is required in the first year or two to start even the hardy, arid varieties. Generally the more soil preparation done at the outset, the healthier the plant will be over its life. Some watering and maintenance will usually be required even after the plants are established because of urban pressures such as pollution, heavy foot traffic, and litter. Again, the gardening handbooks and local plant nurseries can provide further advice.



Plant A Tree

For the greatest results with a modest investment, plant a tree. Here's how:

1. Ground line is the same as at the nursery
2. 4" bark mulch
3. Back fill w/ 50% native soil and 50% sawdust, bark, peatmoss combination
4. Trees smaller than 1 1/2" diameter, should be wrapped if planted near gravel
5. Construct 4" earth berm around tree
6. Remove burlap from top of balled and burlapped tree

Watering: All trees and shrubs must be watered regularly for at least 1 year. Water slowly for at least 1 hour 3 times a week during hot weather.

Common Name		Botanical Name	Size Maturity	Growth Habit
Deciduous Trees			height/width	
1	Modesto ash	Fraxinus velutina 'modesto'	50'/30'	diagonal branching
2	Honey locust	Gleditsia triacanthos 'Inermis'	35'-70'/30'	horizontal branching
3	Black locust	Robinia pseudoacacia	60'/40'	diagonal branching
4	Fruitless mulberry	Morus alba	70'/100'	low horizontal branching
5	Tondum plane tree	Platanus acerifolia	80'/40'	diagonal branching
6	Siberian elm	Ulmus pumila	50'/30'	upright branching
Evergreen Trees				
7	Arizona cypress	Cupressus arizonica	40'/20'	upright/fast growing
8	Single seed juniper	Juniperus monosperma	40'/10'	upright
9	Japanese black pine	Pinus thunbergiana	20'/10'	spreading irregular branching
10	Ponderosa pine	Pinus ponderosa	100'/35'	upright straight trunk
11	Blue spruce	Picea pungens	70'/35'	horizontal branching
12	Palm yucca	Yucca torreyi	trunk to 15'	vertical trunk no branching, leaves at bottom
Deciduous Shrub				
13	Althea (rose or sharon)	Hibiscus syriacus	15'/5'	upright, formal shape
14	Common lilac	Syringa vulgaris	15'/15'	upright
15	Forsythia	Forsythia lynwood 'Gold'	10'/10'	fountain shaped
16	Parney cotoneaster	Cotoneaster parneyi	6'/8'	arching sprays
17	Rose	Rosa	5'/5'	bushy or climbing
18	Pampas grass	Cortaderia selloana	20'/10'	vertical plume arching leaves
Evergreen Shrub				
19	Tam juniper	Juniperus sabina 'Tamariscifolia'	1.5'/10'	spreading
20	Nandina (heavenly bamboo)	Nandina domestica	5'/5'	upright
21	Oregon grape	Mahonia aquifolium	6'/6'	upright
22	Pyracantha	Pyracantha coccinea 'Ialandei'	15'/10'	climbing/espalier
23	Privet waxleaf ligustrum	Ligustrum texanum	7'/5'	upright/dense foliage
24	Chamisa or rubber rabbit- brush	Chrysothamnus nauseosus	10'/5'	fan shape/bushy
25	Softblade yucca	Yucca recurvifolia or Yucca pendula	trunk to 10'	vertical trunk spreads/ groups of leaves
Ground Cover/Wall Climber				
26	Honeysuckle	Lonicera japonica	15'/10'	spreading/climbing
27	Kentucky bluegrass	Poa pratensis		
28	Periwinkle	Vinca major		trailing/mounding
29	Silver lace vine	Polygonum 'aubertii'		climbing/trailing
30	Strawberry	Fragaria spp		trailing
31	Crown vetch	Coronilla varia		creeping
32	Rosemary	Rosmarinus officinalis		mounding
33	Coyote brush	Baccharis pilularis		mounding/spreading
Flowers/Bulbs				
34	African marigold	Tagetes	varies	branching
35	Petunia	Petunia spp	varies	flowers, bushy,
36	Purple aster	Aster spp	varies	varies
37	Chrysanthemum	Chrysanthemum morifolium	varies	varies
38	Daffodil (jonquil)	Narcissus	+ 12" tall	tall strap-shaped leaves trumpet flowers
39	Iris	Iris spp	12"/15" tall	erect/arching
40	Wooly yarrow	Achillea tomentosa	+ 2' tall	upright stems clumped in groups

Characteristics	Appropriate Use	Native/ Pre-1945	Water usage	Mainte- nance	Remarks (d.t. = drought tolerant)
		Y/N	H/M/L	H/M/L	
med. green leaflets	street, shade tree	N	M	L	yellow fall color
thornless, green leaflets	street, lawn tree	Y	L	L	yellow color, d.t.
thorns, white fragrant flowers	street, shade tree	Y	L	M	d.t.
bright green leaves	street, shade	N	L	M	yellow f. color, d.t.
large leaves, bark peels	street, shade tree	N	M	L	ball-like seed pods
toothed leaves, paperlike wing- ed seeds in spring	windbreak, shade tree	Y	L	L	use in wide, open spaces, invasive roots
gray-green foliage	windbreak, screen	Y	L	L	d.t.
blue-green foliage	windbreak, screen	Y	L	L	
cones bright green needles	accent	N	M	M	
green needles, cones	accent	Y	M	M	gets clorosis
blue-green needles	accent	Y	M	L	hardy, grows slowly
stiff sharp blade leaves	grow w/agave, cactus	Y	L	L	d.t.
white summer flowers	succulents etc.				
large pink blooms July-frost	screen, accent	Y	L	L	takes extreme heat
white, pink, lavender blossoms	screen, accent	Y	M	M	very fragrant
yellow blossoms March-April	screen, border, espalier	Y	M	M	good in masses
white flowers red fruit	border, accent	N	M	L	
blossoms, all colors thorns	accent, border	Y	M	H	
grass-like leaves long stalks w/ flower plumes	windbreak, accent	N	L	L	d.t.
blue-green foliage	groundcover, border	Y	L	L	
white flowers/red berries	hedge, border	N	M	M	
green leaflets summer	low screen/barrier	Y	L	L	good in masses
glossy green leaves, orange	screen/espalier	Y	L	L	grows rapidly
berries all winter flowers					
green leaves, white spring flowers	windbreak/hedge	Y	M	M	
small yellow flowers	erosion control, accent	Y	L	L	d.t.
large white flowers in open clusters	accent	Y	L	L	easy to grow, drought resistant
green leaves fragrant white flowers	screen, erosion control	Y	L	L	
blue-green, fine blades	ground cover	Y	H	H	
small blue flowers, glossy leaves	ground cover	Y	M	L	can be mowed
white frothy flower bunches	screen on treus or fence	Y	M	L	grows rapidly
glossy green leaves	ground cover	Y	M	M	cut back annually
red fruit, green leaves	erosion control	N	M	L	invasive, peppenial
oval leaflets flower clusters	erosion control	N	L	L	great seasoning for fish and chicken
narrow aromatic leaves small flower clusters					slow growing, d.t.
tiny green leaves visible branching	erosion control	N	L	L	
flowers yellow/gold fern-like leaves	border, accent	Y	M	L	protects from insects
flowers many colors broad leaves	accent, container	Y	M	L	fragrant blossoms
white, blue, lavender flowers	border, accent, container	N	M	L	
varies	border, container, cutting	Y	M	M	autumn blooming
yellow/white flowers green leaves	border, accent	Y	M	M	spring blooming
grass like leaves, complex flowers	border accent	Y	L	L	spring/autumn blooming
gray green leaves white, yellow flowers	good in masses/accent	Y	M	M	dried flowers great for architectural models

Exterior Maintenance

Like the other advice portions in this handbook, this section focuses on the special character of neighborhood buildings without giving complete details on general maintenance procedures. For that information consult a maintenance handbook such as the **Reader's Digest Complete Do-it-yourself Manual** and, perhaps, **Rehab Right** which concentrates on early twentieth century buildings.

Paint

Paint fulfills two important functions. It is a building's first defense against the elements; it seals out moisture and protects materials from the direct effects of the sun. The choice of colors also provides the opportunity for personal expression, and the chance to accent architectural features and to enhance the block's appearance.

When to Paint.

A building needs to be painted as a regular part of maintenance, usually every five to ten years. A dull or chalky paint surface is a normal sign of aging. Paints are designed to chalk as a way of shedding dirt. If this is the only sign of deterioration, a cleaning with a garden hose, a medium bristle brush and diluted household detergent is usually enough to freshen up a building's appearance.

Exposed brick, stone and concrete details can also be washed, or treated with steam cleaning. Sandblasting of brick, stone or paint on wood is strongly discouraged because it removes the surface of the material along with the dirt or unwanted paint. It destroys the protective outer

surface of bricks, for example, making them susceptible to more rapid deterioration.

If there is cracking, blistering, or peeling of paint, it is time to repaint. Often the deterioration is confined to trim details, so the entire building will not need repainting. Paint only has to be stripped from old buildings if it becomes so thick it can not withstand normal expansion and contraction, and, as a result, cracks and peels after receiving a new coat of paint. This usually happens only when the paint builds up to a thickness of 1/16 of an inch (15-30 layers), so most area buildings will not require the radical stripping step. Instead, just strip deteriorated areas.

Preparation of a building for painting, nevertheless, takes more time and resources than the painting itself. Many buildings have been neglected for years and so the normal scraping, sanding, caulking and priming will take extra time. In addition, any signs of water damage--from faulty gutters and drip moldings to bathroom moisture and leaking pipes--must be addressed before painting.

If you want a professional to do the job, get three estimates. Have a written agreement covering costs, quality of materials, and scope of work. Hold ten percent of the cost until the work and clean up are completed to your satisfaction. If you want to do the job yourself, consult a building maintenance book for pointers.

Colors.

Some area buildings hide their details under a single color paint job, or use a color

(frequently a dark adobe color) which contradicts the building's style. Many buildings still have their original color combinations and others have more recent tasteful paint jobs which enhance the building's character. It is worth the extra effort to work out an enhancing two to four color scheme for your building.

First, you will want to retain unpainted brick, concrete or stone, or stained wooden shingles in the gable. These givens, along with the color of the roof, may serve as a starting point for selecting colors.

Next, examine the building to see how it was originally painted. Cut through the paint with a sharp knife at the lowest angle you can, down to the original material. Make a cut from the opposite side to form a flat groove. Then polish off the cut with 200 grit dry/wet sandpaper followed by 500 grit paper with a little

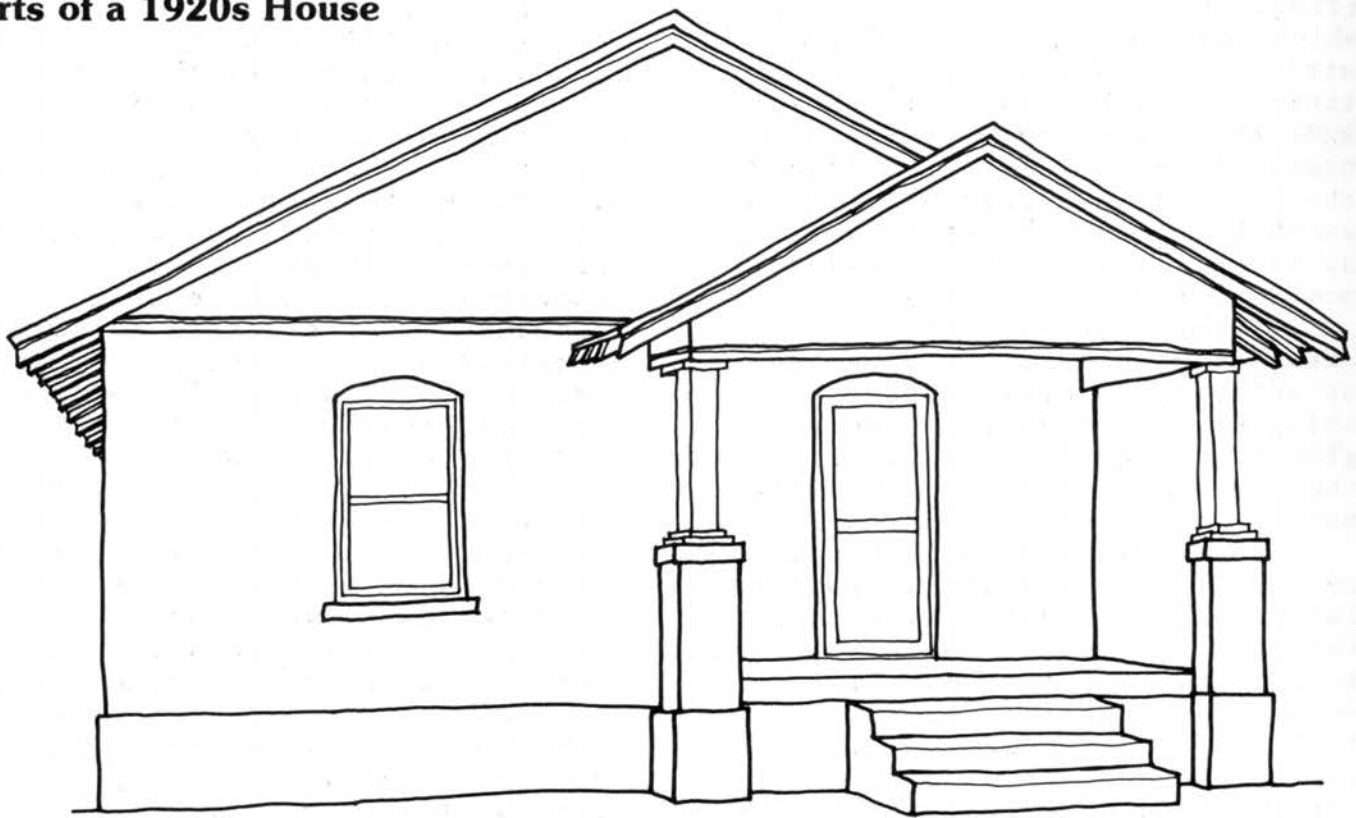
lubricating oil. A magnifying glass will help you decipher the successive layers which will look a little like a set of tree rings with the oldest layer at the center. You may need to discount a first white primer layer. Repeat this procedure at a variety of places. It is just as important to determine the placement of the colors as their original hues. (Finally, please call Chris Wilson at 266-0931 with your findings which will help refine the color table.)

You may reveal an original color scheme which is entirely satisfactory to you, or you may turn up one which does not suit your tastes or which was idiosyncratic in its day. One area resident, for instance, found in studying a red brick Bungalow that the original accent color was a bright blue which was unusual for the 1920s and, to his eyes, clashed with the brick color.

HISTORIC COLOR COMBINATIONS

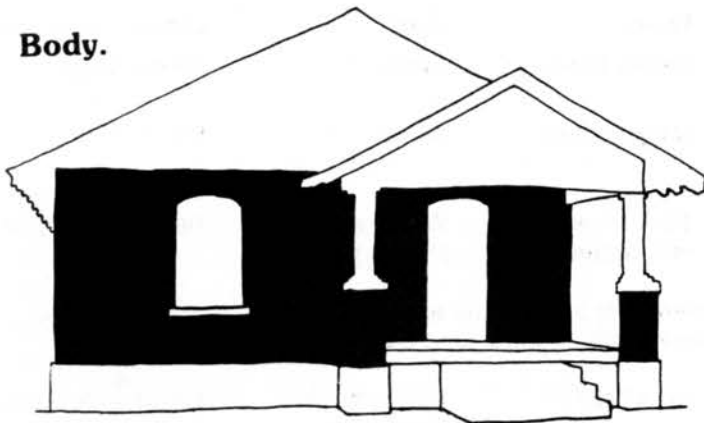
Style	Body (Walls)	Foundation, Window sills	Trim, Accents	Screens	Gables Details
Hipped Cottage	(same as Bungalows except wood shingle walls — brown)				
Bungalow					
Brick	Red/Orange brick	Conc. grey, cream	White	Black	Cream, conc. grey
Stucco (Frame or adobe)	White, beige	Brown	Darker brown	Black	White, beige
Wood Siding	White, beige	Conc. grey or same as walls	Beige, green	White	White
Mediterranean	Beige, white, pastels(?)	(NA) of same as body	Dark brown, tile red, turquoise	White, same as trim or NA	Red or mixed tile
Southwest Vernacular	(Use Mediter. colors if building tends toward that style — tile accents, sharply cut parapets; use Pueblo colors if building tends toward the Pueblo — undulating parapets, rounded corners.)				
Pueblo	Light brown, tan, conc. grey	NA	Dark brown	White, black, blue/green	White under porch
Territorial Revival	Beige, white	NA	White	Blue/green	Brick cornice
Streamlined Moderne	White, pastels(?)	NA	White, grey, silver,	NA	Reflective glass, metal

Parts of a 1920s House



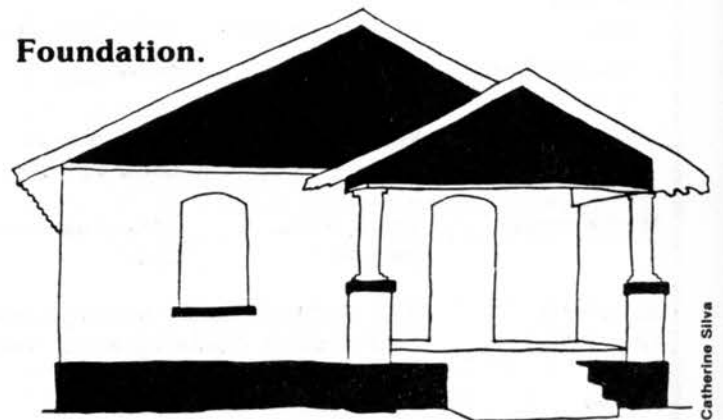
Bungalows like this and other houses from the 1920s--mainly Hipped Cottage and Mediterranean Styles--have a fair amount of detailing which can be lost under a single paint job. The components which such a building was traditionally broken into for painting are shown in the smaller drawings. A three or four paint job of complementary colors can highlight these elements without fragmenting the appearance of the building. For a two color scheme, paint the body, foundation, windows and doors a single light color, and the trim a darker complementary color.

Body.



Unpainted brick or cast stone, and stained shingles, left as they are, set the tone for color selection. Otherwise, a light color of paint is good for the body.

Foundation.



Catherine Silva

A concrete foundation and cast window sills and porch pier caps were either grey, cream or unpainted. The gables were often given the same color, or sometimes grouped with the trim or the body color.

Complementary Colors.

You may want to temper your findings with some basic principles of color coordination. One approach, which is often followed by professional designers today, has its roots in the turn-of-the-century arts and crafts movement which also influenced original paint combinations in the neighborhood. In this approach, the body of the building is generally painted a muted light earth tone. A darker complementary color is used for trim and accents. An off white is used for screens and for additional trim. The off white is tinted with a tiny amount of the basic hue used for the darker main color. As often, the screens are black. The colors are subdued and complementary; they highlight features without fragmenting the building into competing elements.

Building Components.

Your study of the original painting scheme will suggest how the building was once divided into groups of elements. Next study the components of the building for your self. The style section will

help you identify ornamental details. Does the building rest on a raised foundation or sit directly on the ground? Are there projecting window sills and separate exterior window screens?

Bungalows and early Mediterranean and Southwest Vernacular houses built in the 1920s generally have raised foundations and exterior screens which provide more trim and accent opportunities and lend themselves to three and four color schemes. Later Mediterranean, Southwest Vernacular and Pueblo style houses built in the 1930's often lack raised foundations and exterior screens, and provide fewer accent opportunities--usually best for two or three color schemes.

Study other neighborhood houses of same style for ideas. The area south of Central between Ninth and Twelfth Streets developed about the same time and has similar houses, many of which have their original paint schemes. The houses incorporated into the Harvard Mall and many offices in old houses on the western edge of downtown have new complementary color combinations selected by design professionals which may give you more ideas.

Trim.



A darker color complementing the body color is usually best for trim and ornamental details. Sometimes only the trim of a building needs painting.

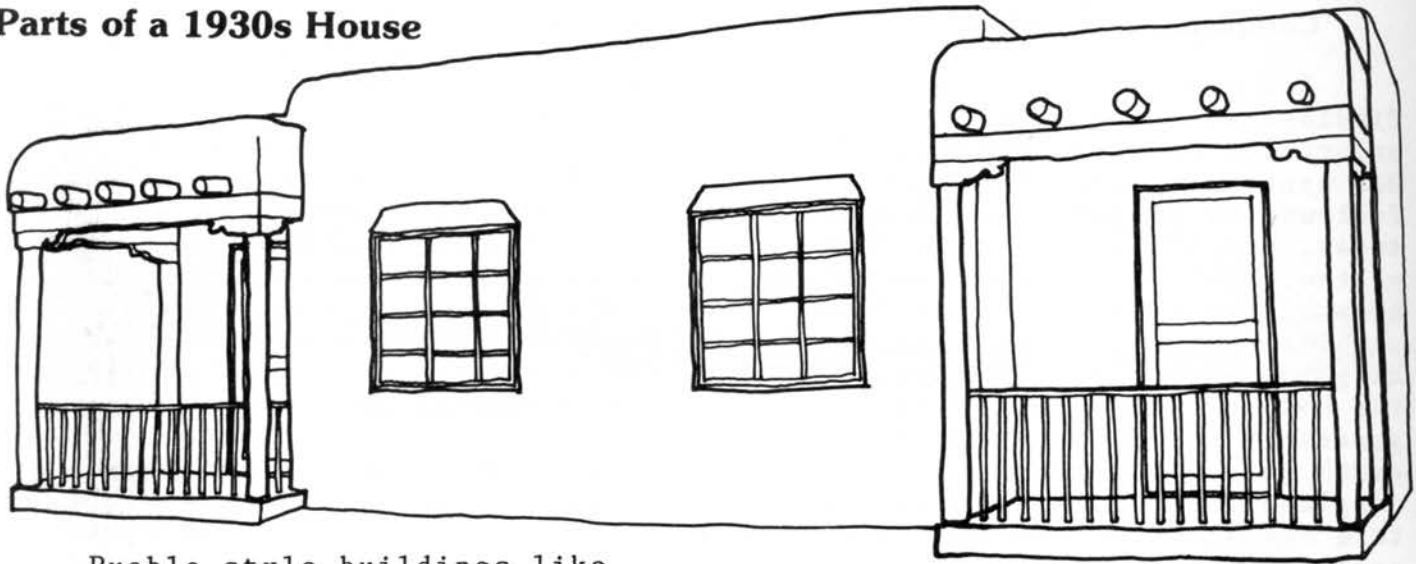
Screens.



Screens and windows were generally painted white or black to highlight a buildings openings. White reflects more light to the inside, but black often goes better with darker earth tones.

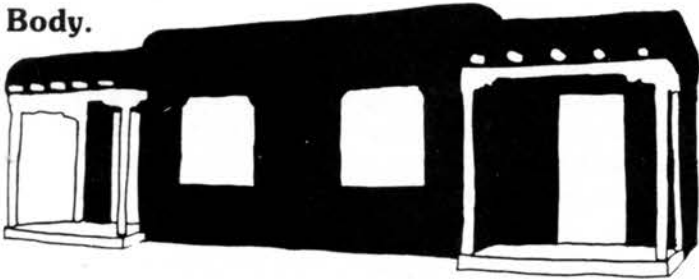
Catherine Silva

Parts of a 1930s House



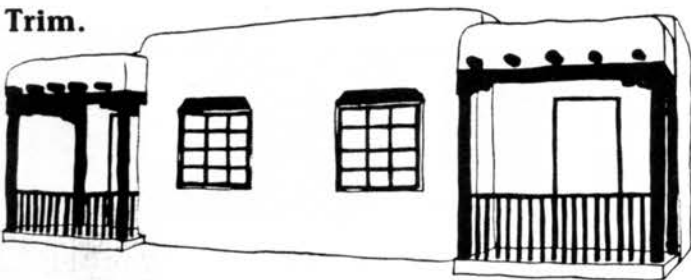
Pueblo style buildings like this and others of the Southwest Vernacular, Territorial Revival and Streamlined Modern styles, built after the Depression slump of 1931 to 1935, have fewer details and usually lack raised foundations, exterior screens and gables. With fewer components, they best lend themselves to two or three color combinations.

Body.



Almost all of these houses have stuccoed bodies. Light to medium brown, cream, and beige but not dark adobe colors, were most common.

Trim.



The limited trim usually received a darker complementary color. Doors are the best opportunity for a third, accent color. And tile accents and brick cornices on other houses often provide an extra color.

Southwestern Colors.

Our preference for southwestern colors--for adobe brown, turquoise and pastels--only developed in the 1930s after most neighborhood houses had been built (see style section). Adobe was used as a building material in the 1920s because it was inexpensive--not for any romantic associations. As a result, most stuccoed Bungalows, whether built of adobe or wood frame, were painted white. Only Pueblo style buildings were commonly colored adobe and then generally a light brown, tan or even faintly peach shade. Dark brown adobe colors were a fashion of the 1970s.

Likewise, turquoise, blue and green were sometimes used as accents on Pueblo and Territorial Revival buildings. Pastels are often used in warmer areas because they absorb less heat than darker colors and offer variety from white. Mediterranean style houses sometimes followed this precedent in New Mexico and more often in California or Florida. In those states, pastels are even employed for Streamlined Moderne buildings.

This discussion and the chart of typical historic color combinations (page 35) are not meant to limit choice. After due consideration, it may be hard to resist painting a stuccoed adobe Bungalow an adobe color. To retain the original character of a

Mediterranean style building, though, you may want to use a lighter color rather than an adobe shade. If the surrounding buildings are predominately white or adobe in color, choosing another main color may help enhance the variety of building styles on the block.

Stucco.

Richly textured stucco finishes were another popular way to add variety and a sense of handcraftsmanship to area buildings. It is easiest to see these finishes when the sun cuts across the building walls. On a noon-time walk you can easily count a dozen different finishes. Some of the earlier buildings have an older stucco style called pebble dash which looks like icing over pebbles. It was formed by



Two steps in the Italian Travertine finish, from 1920s stucco finishing handbook.

throwing large brushfulls of a mixture of pebbles and cement stucco the consistency of thick soup at a building. Floated finishes applied with hand trowels have been the norm since about 1925. Variety is achieved with different trowels, hand strokes and aggregates. The most distinctive feature of many simple neighborhood buildings is a rich stucco surface. So it may be worth the effort to maintain that surface.

Cracked or loose stucco can be removed in sections. Cut a square around the problem areas with a cold chisel or series of drill holes. Strip the stucco down to the wooden or metal lath. Finally, restucco duplicating the original surface. A handbook from the 1920's, **Portland Cement Stucco**, on reserve at the Albuquerque Public Library, identifies twenty stucco finishes and gives detailed instruction for achieving half of them (including one using pebble dash). Xerox the pages covering the finish closest to yours.

With this information, a professional who specializes in textured stuccos should be able to duplicate your finish. You can either match the original stucco color or paint the entire building after making the necessary patches. If the building has been painted before, a light sandblasting will be necessary preparation for the new coat.

Details.

The amount of detailing on area buildings is usually quite limited, so every effort should be made to keep it in good repair and to replace it as necessary. Again the style section can help you identify distinctive ornament from exposed brackets and tile roofs to driveway arches and projecting vigas. **Rehab Right**, the "Preservation Briefs," and other sources listed at the end offer sound advice on renovation questions.

Energy Conservation and Solar Retrofits

When considering ways to reduce utility bills, we are easily attracted to expensive or highly visible steps such as adding storm windows or a green house. While these may be appropriate in time, steps which are simpler, less expensive, and more cost effective should be considered first. Weather-stripping doors and windows, or insulating a hot water heater fortunately will do little to alter the historic character and appearance of a building. There is also a logic to reducing heat losses before adding a new heat producer like a green house. Even such a major change can be designed to complement a building's character.

Appliance Retrofits.

A low flow showerhead which costs a few dollars pays for itself in savings within a few months. A thermostat which can be programmed to lower the temperature at night or when you are out also pays for itself in less than a year. The payback on insulating a water heater is usually three to four years.

Air Leaks.

Older houses often lose 40% of their heat (or cool air in summer) by air leaks through cracks and loose windows. Old caulking dries out and ceases to function. Cracks and joints, such as those around window frames and between different materials, can easily be recaulked. Latex tube

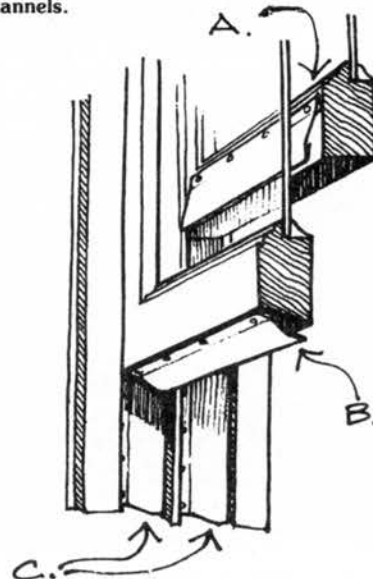
caulk is inexpensive, easy to use and can last ten years or more. Other sealers such as Polymeric foam cost more but can last upwards of thirty years.

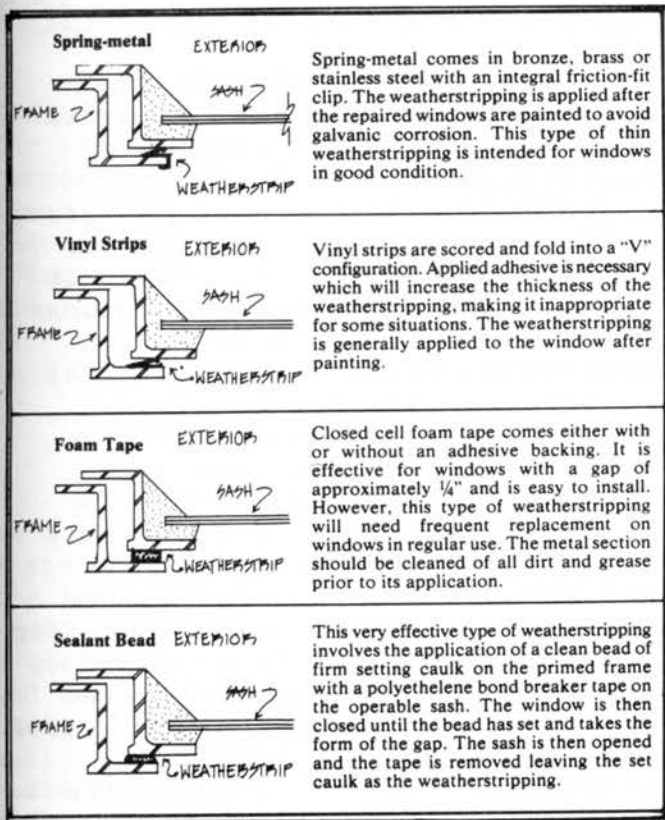
Weather-stripping materials which can be applied on the hidden reveal or jamb of doors and windows are desirable. There they will not be visible from the outside and will not detract from the building's appearance. A combination of spring metal and channel weather stripping is best for wood windows. The second illustration shows a variety of weatherization methods for metal casement windows. For doors,

Weatherstripping Wooden Windows

This sketch shows the placement of metal weatherstripping on a double hung sash type wooden window.

- A. Inside of upper sash's bottom rail (seals gap between top and bottom sash when window is closed)
- B. Bottom of lower sash.
- C. Sash channels.





metal spring weather stripping is best. Plastic V strip type is less expensive and easier to install but less durable.

If you cannot caulk or weatherstrip the entire building at once, start with the north and west sides where the greatest heat losses and gains occur.

Storm Windows and Doors.

Once you have reduced air leaks by weather-stripping your windows, they will still be a source of heat loss because glass is a good conductor. Adding new, smaller windows is one solution, but this damages the character of the building and reduces natural lighting and views.

A better solution is to add a second layer of glass to windows, called double glazing. Sometimes the inside of wooden window frames can be routed out to create channels for a second layer of glass. If the windows are properly weatherized, this approach works well and barely alters the appearance of the building. Wooden screens can also sometimes be routed out for glass to form storm windows.

Aluminum storm window inserts are also effective and readily available. Care should be taken in their selection to enhance the building's appearance. The inserts should sit in the channel for the original screens and not overlap the outside face of the window frame which will alter the original proportions of the window. A shiny aluminum finish should be avoided because it contradicts the earth tones and craftsmen textures common to area houses. Standard white or bronze finish, or black, which usually can be special ordered at no extra cost, can be coordinated with many color schemes (see maintenance section).

Interior storm window inserts offer the best approach for metal casement windows. One version which is widely available attaches directly to the metal frame. This provides a second layer of glazing and helps seal air leaks, although, the metal frame continues to be a good heat conductor. Another version places the insert a few inches back from the window. This provides a better thermal barrier but some find it unsightly.

Replacing old windows with new double glazed units is more expensive than storm window inserts and provides no better thermal barrier. In addition, new windows may radically change the character of the building and almost unavoidably destroy existing trim and details.

Storm doors are usually cost effective. However, they may obscure a handsome original door. Historic wooden doors have fairly good thermal properties and function well given proper weather stripping and treatment for cracks.

Ceiling and Foundation Insulation.

Because heat rises, the greatest energy losses due to poor insulation are through the attic. Bringing attic insulation up to R-30 can pay for itself in four to

five years and significantly reduce outside noise. This is easily done in a gabled houses but more difficult in flat roofed houses with their narrow attic crawl spaces. For these cases, insulation panels which attach directly to the inside ceiling are available. If the original ceiling or trim are distinctive, this approach may not be desirable.

It is usually less expensive to insulate a building's foundation than the entire floor because the foundation has a smaller surface area. In addition this keeps water pipes inside the insulated envelope. Start between the floor joists and extend down three feet below the exterior ground level for basement applications.

For wooden floors with very tight crawlspaces and for concrete slab floors insulate the exposed stem wall down six inches below ground level with a water resistant foam board such as polyurethane two inches thick.

Window Insulation.

In some regions historically, exterior shutters were employed to reduce nighttime heat losses. Two similar approaches today are interior pop-in shutters and thermal Roman shades. Pop-in shutters are made of a rigid insulation material such as styrofoam sheets carefully cut to fit snugly into the window opening. They are often covered with an attractive fabric.

Roman shades are made of material designed to provide insulation and a vapor barrier, and include a magnetic edge strip which seals the shade to the window frame. Of course, both types of window insulation must be installed by the resident each evening and removed each morning, a task which takes a few minutes.

Wall Insulation.

The thermal value of the walls of most older buildings is very low. However, insulating existing walls is generally expensive, difficult and has great potential for damaging historic building materials and trim. It is also not cost-effective unless the house requires a major renovation involving the removal of interior plaster to allow rewiring.

Injecting foam insulation into the wall cavity of a wood frame structure may occasionally be a viable approach. A vapor barrier will be required in the form of two layers of oil paint or one of impermeable latex paint on interior walls along with a two inch vent at the base of each stud cavity. This will keep the insulation free of condensation which can reduce its thermal effectiveness and cause structural damage to the walls.

Historic Cooling.

Before air conditioning and coolers, people developed ways to use their buildings and landscaping to keep cool. Double hung windows (in which both upper and lower panels move) were designed to create air circulation. With the bottom panel opened on the cool sides of the house (north and east in evening) and the upper panel opened on the warm sides, a convection current is created as hot air rises and is drawn out the warm sides while cool air is drawn in the other sides.

Today many of us cool our houses at night with window fans. With windows closed during the day and shades drawn against direct sunlight, a house will remain ten to fifteen degrees cooler than the air outside. Shading the building and surrounding ground with landscaping can further help cool the house (see landscaping section).

SOLAR RETROFIT

The state of the art of solar additions and energy conservation for old houses is contained in **Retrofit Right** by Sedway Cook Associates and the City of Oakland Planning Department. This section offers a brief summary, but anyone undertaking a major solar retrofit is strongly encouraged to consult this book.

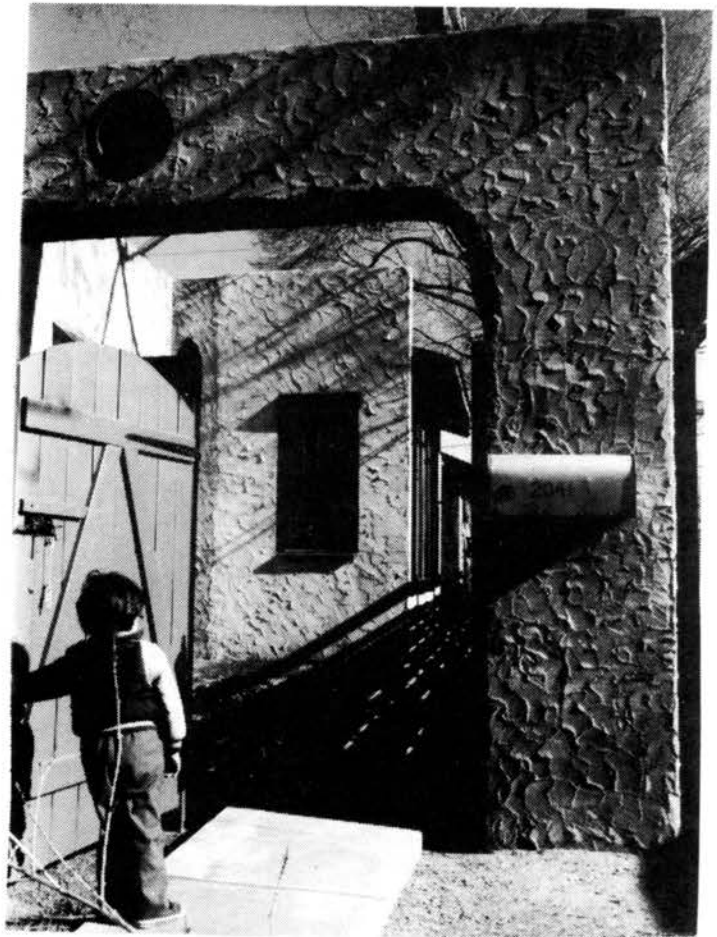
Solar Principles.

Passive solar heating depends on a phenomenon called the greenhouse effect. Sunlight in the form of short wave radiation passes through windows and is absorbed by inside floors, walls and furnishings. These objects radiate heat back into the building in the form of long wave radiation which is unable to pass back through the glass.

Any building with windows benefits from this phenomenon but steps can be taken to increase the greenhouse effect to provide a significant portion of a building's heating. This is done by 1) increasing south (and sometimes east) facing glazing or windows, 2) providing a thermal mass of materials such as concrete, brick, ceramic tile, earth or water in containers which are all good at absorbing and storing heat.

The major passive solar approaches are additional south-facing windows, Trombe walls, water walls and greenhouse additions. As a rule of thumb, a well insulated house in Albuquerque can satisfy 75% of its heating needs if it has south-facing glass equal to 20% of its floor area combined with the appropriate thermal mass. However, such large quantities of glass should be carefully designed to not destroy a historic building's appearance.

Heat collected in south-facing rooms and walls can be transferred to the rest of the house through existing doors or through new vents or small fans



A greenhouse addition which matches the original stucco and shifts an old window to the new sidewall.

between rooms, or by placing an intake vent for a forced air heating system next to the thermal mass. Windows, especially the ones next to the thermal mass, should be insulated at night (approaches discussed above). And south-facing glazing needs to be shaded in the summer by awnings, roof overhangs or landscaping (see landscaping section).

Remember that solar retrofitting is not as cost effective as the simpler weatherization steps discussed earlier. However, some people undertake a solar retrofit to provide a bright, warm, attractive room not just to save energy. Of the alternatives, the greenhouse addition does this best. It is also the most extensive of the retrofit possibilities with the greatest potential for altering the house's character. Therefore, the greenhouse addition is given the most attention here.

Considerations.

Ideally, a solar retrofit should receive direct sunlight from 9:00 am to 3:00 pm. Observe current shading patterns during the last week of December to determine potential locations for a retrofit. If you happen to design during the summer months, remember that a house to the south will cast a shadow 2 1/2 times its height. Note evergreen landscaping which might grow to shade the retrofit in the future.

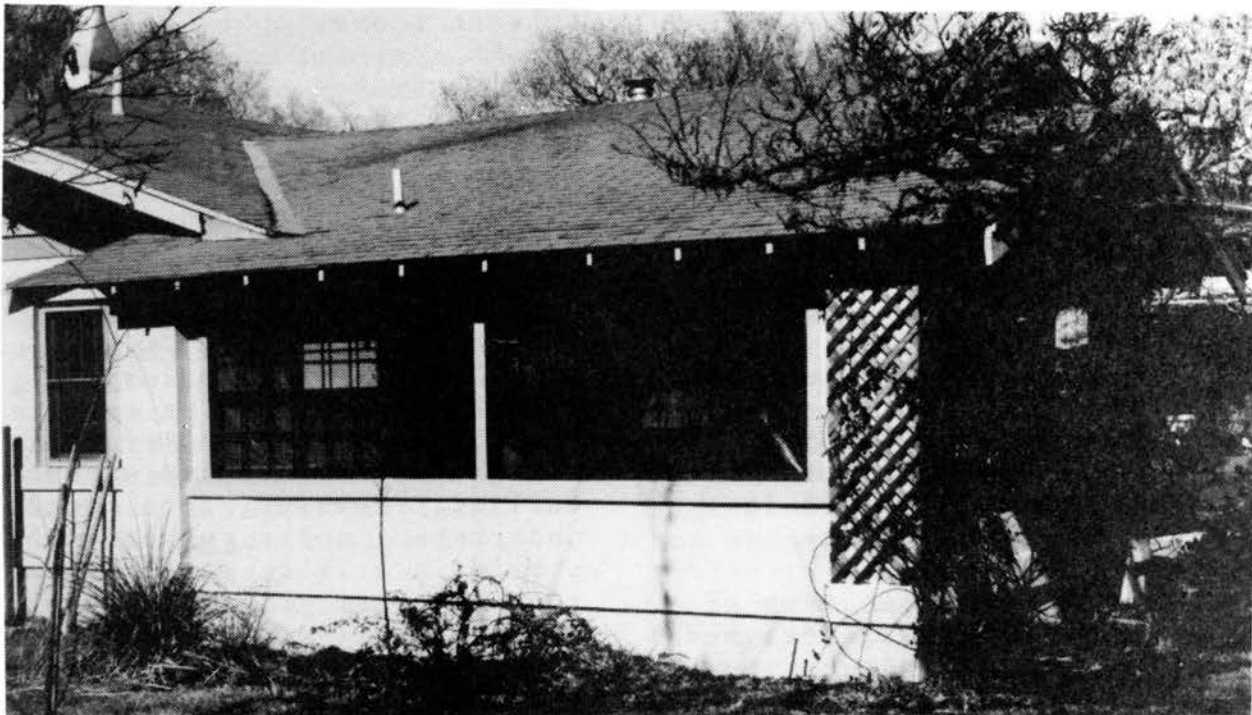
Zoning for most of the residential area protects solar access by limiting the height of future buildings. (This neighborhood was the first to address this issue when the 1978 Sector Plan included the solar access height limitations at the urging of neighborhood associations.)

Design Guidelines for Solar Retrofits

1. First consider possibilities which require little or no alteration of the house such as weatherization and new south-facing windows.

2. Locate major solar retrofits away from the front of the house which has the most details and character, and which adds the most to the neighborhood. Even if a house faces south, the addition of new windows, a Trombe wall or water wall on the front is discouraged because it damages the historic quality of the neighborhood. Instead, a tasteful and functional greenhouse may be created by glassing in the front porch in such a way that it continues to read as a void and leaves porch details unaltered.

The sides and rear of buildings are recommended retrofit locations because they have fewer details to disturb and are less visible from the street. Also consider the visual effect the addition might have on an outdoor patio, deck or garden.

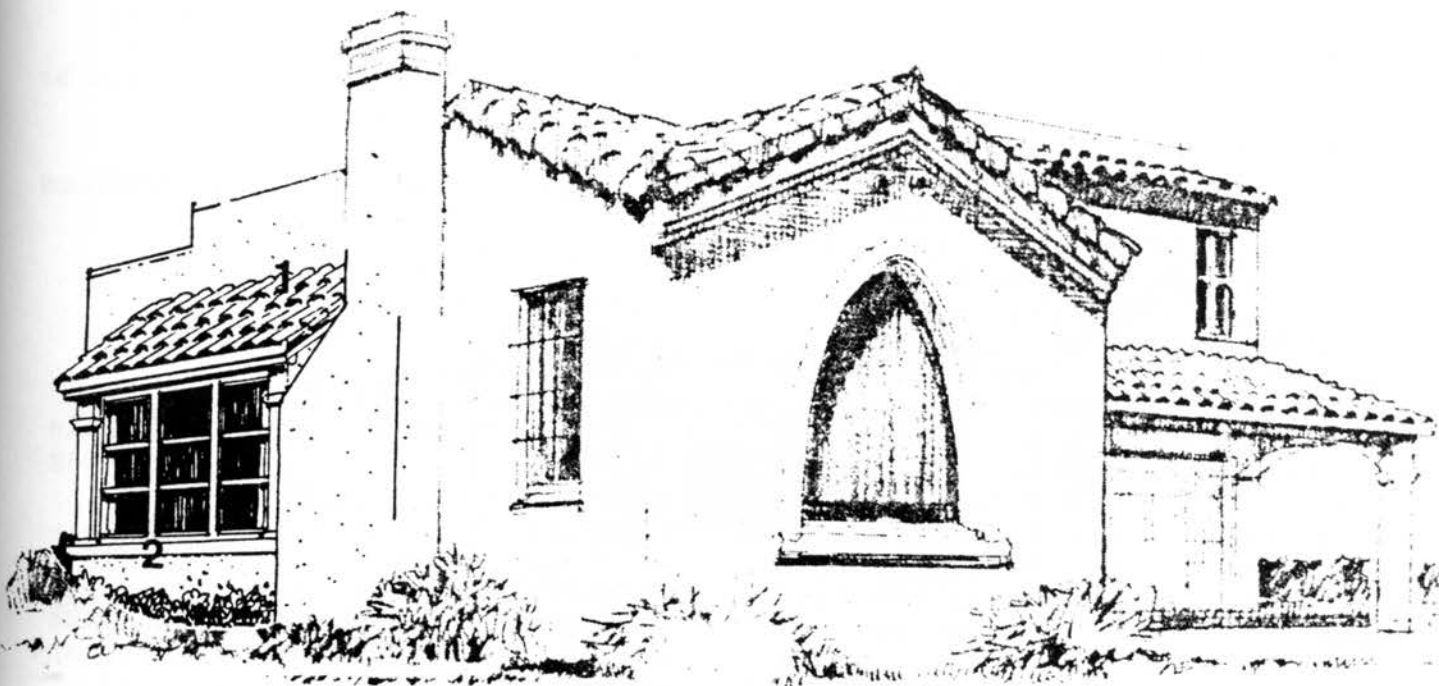


A porch converted into a sun room by filling the original openings with dark-mullioned windows.



This greenhouse addition to a Mediterranean house uses the same materials and duplicates the roof pitch of the house. The tile roof could have been replaced with more glazing if that had been needed for better greenhouse performance.

1. Roof matches existing tile roofs.
2. Greenhouse serves as breakfast nook expansion of small kitchen.



3. Integrate the solar addition with the style and character of the building. It should blend with the existing materials, proportions and details, and not remove or obscure significant features. Retrofits should also be located to avoid destroying significant interior details and materials.

4. Locate the addition next to a room which has high daytime usage. This is generally a public area such as the living room, dining room, home office or kitchen. Because kitchens in neighborhood houses are small and cramped by contemporary standards, they are especially good candidates for green house additions which allow for necessary enlargement and redesign of the space.

Adding South-Facing Windows.

South-facing windows equal to 20% of a room's floor area is needed for significant solar gain. Of course, this is more than now exists in most houses. Existing windows should be reconditioned and weatherized as described earlier. New windows should be as similar in size, proportions, materials and type to existing windows as possible. The best locations for new windows are blank walls or, perhaps, small casement windows which can be replaced by larger windows. Thermal mass can be provided by a new ceramic tile floor, large planters, or water cylinders built into a new kitchen counter.

Trombe and Water Walls.

The thermal mass of a Trombe (pronounced tromm) wall is an 8 to 12 inch thick masonry wall, painted a dark color to absorb heat. Glass is placed a few inches in front of the wall to insulate it and to create the green house effect. The wall stores heat and later radiates it from its interior surface. Vents are sometimes added at the top and bottom of the wall to vent warm air from the top of the air space into the room, while drawing cool air from the room into the air space at the bottom, however, they are not required in our climate. Houses built of adobe or brick are especially good candidates for Trombe walls since they already provide a thermal mass. New Trombe walls are often built of grout-filled concrete block.

The water wall is similar but substitutes fiberglass cylinders of water 12" to 18" wide as the thermal mass. They radiate heat directly into the room and allow some light through during the day because of their translucence. One variation places a wall behind the cylinders to create a closed air space similar to a Trombe wall. The water wall is often a good way to provide a thermal mass for a wood frame house. Additional structural support for the cylinders is sometimes required.

Neither of these alternatives should displace existing windows which give the building character and bring light inside. A blank section of south-facing wall is the best location. Either of these approaches should adopt the proportions and trim of existing windows. Of course, they will be larger than existing windows, but care can be taken to line up trim and mullions with existing windows and doors.

Greenhouse Additions.

A green house--or solar sunspace--requires about 50 to 100 square feet of south facing wall surface and 50 square feet of floor area just outside the wall to be effective. Thermal mass can be provided by a brick or concrete floor for the addition, by existing brick or adobe walls, by an extra layer of plaster on a frame and stucco wall or by an existing fireplace. For best results, the new glazing should be insulated at night.

Greenhouse Design Guidelines

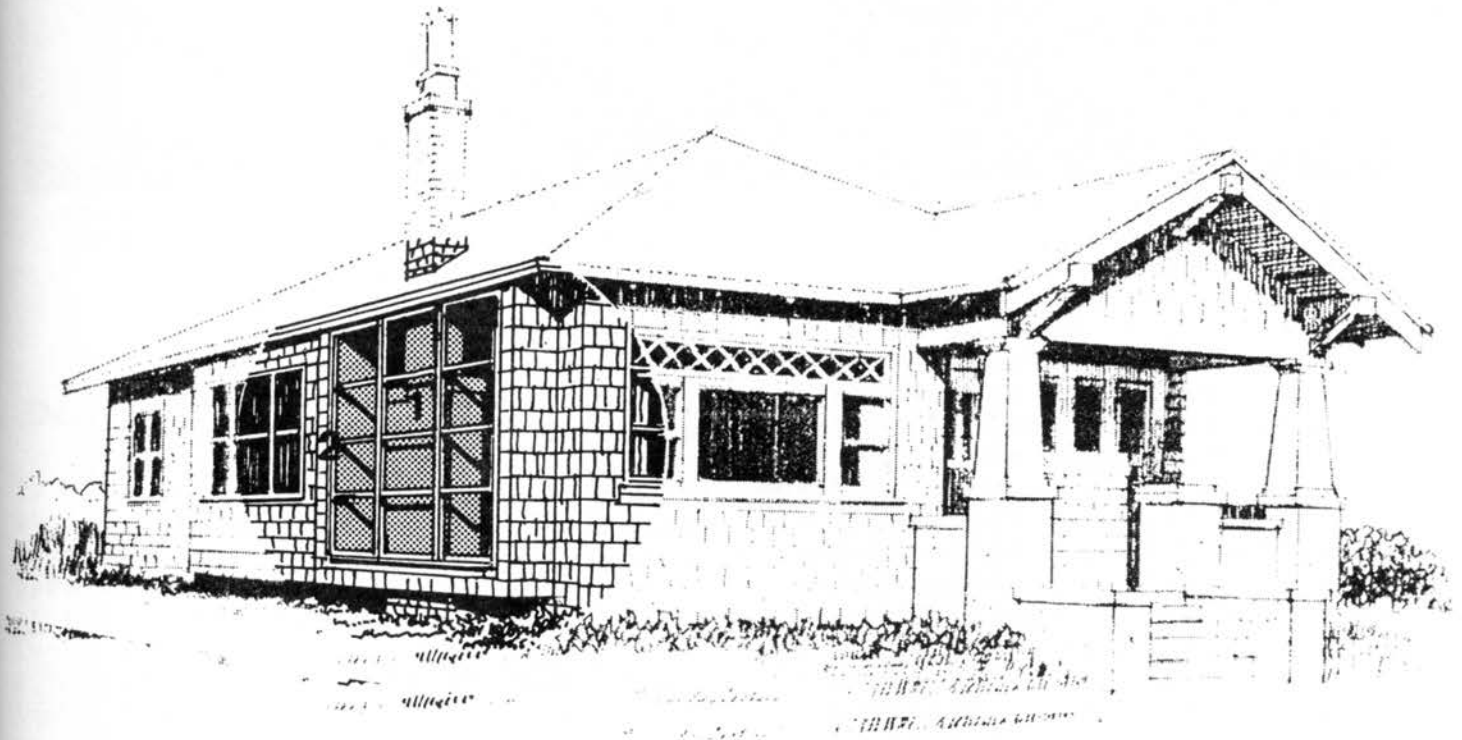
1. The greenhouse should parallel the surfaces of the house--vertical walls should be squared with the building, and have a similar roof pitch.

2. It should be subordinate in size and scale to the existing building and complement the existing masses. An existing porch, either front or rear, if properly oriented, makes a good location. Study projecting rooms and additions of your building and others in the area for ways to handle massing and scale.

3. Integrate the addition with the materials, details and proportions of the building. The original treatment of roof overhangs, window frames and mullions will often suggest ways to detail the solar addition. The size and spacing of the exposed rafters of a Bungalow, for example, can be repeated in an addition. Pueblo and Southwest Vernacular style houses, with no pitched roof and limited wooden details, will give less direction. For these styles it may be appropriate to have the addition appear as something new with metal mullions, but perhaps related to the building by a stuccoed base wall.

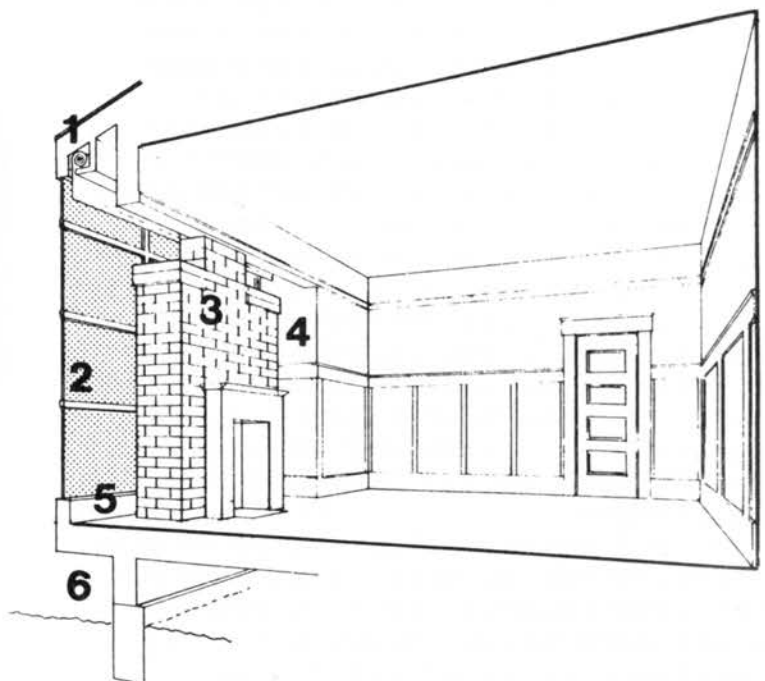


This greenhouse is constructed around the chimney of a wood frame Bungalow. Exposing the chimney provides an interesting interior design feature as well as a convenient thermal mass. The foundation and chimney flue dampers are insulated to reduce thermal conduction to the outside.



Above: 1. New window at edge of eaves to cover fireplace. 2. Window mullions lined up with alternate exposed rafters.

Right: 1. Retractable night insulation and sunshade. 2. Glazing: double clear glass, Kal wall or Exolite. 3. Fireplace used for storage of passive solar gain. 4. Remove wall around fireplace. 5. Provide space around fireplace for cleaning and access to insulation. 6. Insulate base of chimney.



Infill Housing

Background.

During the 1920's and 1930's the neighborhood developed with single family houses and a few duplexes and corner four-plexes. Although not controlled by zoning restriction, the builders and first residents followed a uniform front setback of twenty feet with a variable side setback. A rhythm of masses and voids resulted with buildings about thirty-five feet wide alternating with open spaces ten to twenty feet wide.

After the Second World War, the demand for more housing was met by garage conversions and new apartments, some two story, behind the original houses. Starting in 1960, and increasingly after the zoning density was raised to R-3 in 1969 (allowing up to twelve units per lot), large two and even three story apartments began to appear in the neighborhood.

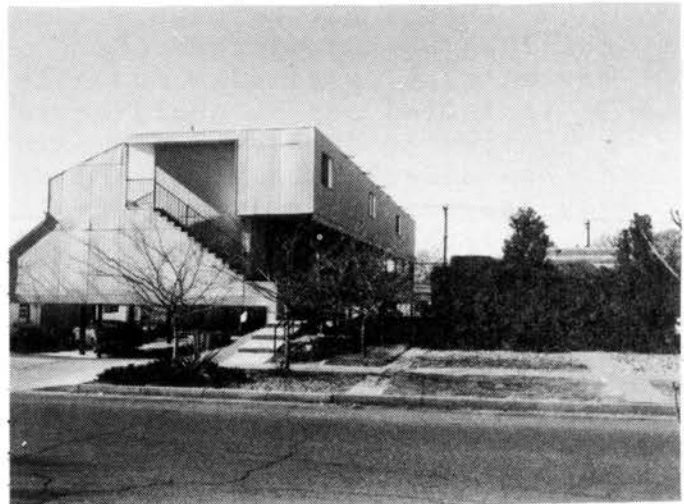
These apartments ignored the scale and rhythm which had given the area its character. Not only were the new apartments larger, they also turned blank faces with no windows or doors to the street. The addition of parking lots and dumpsters in the front further weakened the pedestrian zone.

Required open space was little more than left-over slivers of land of little use to the residents. No attempt was made to identify entrances, a step which can give a sense of individuality and provide a semi-private transition to apartments. In fact, the new apartments largely ignored the styles and identity established by the historic buildings.

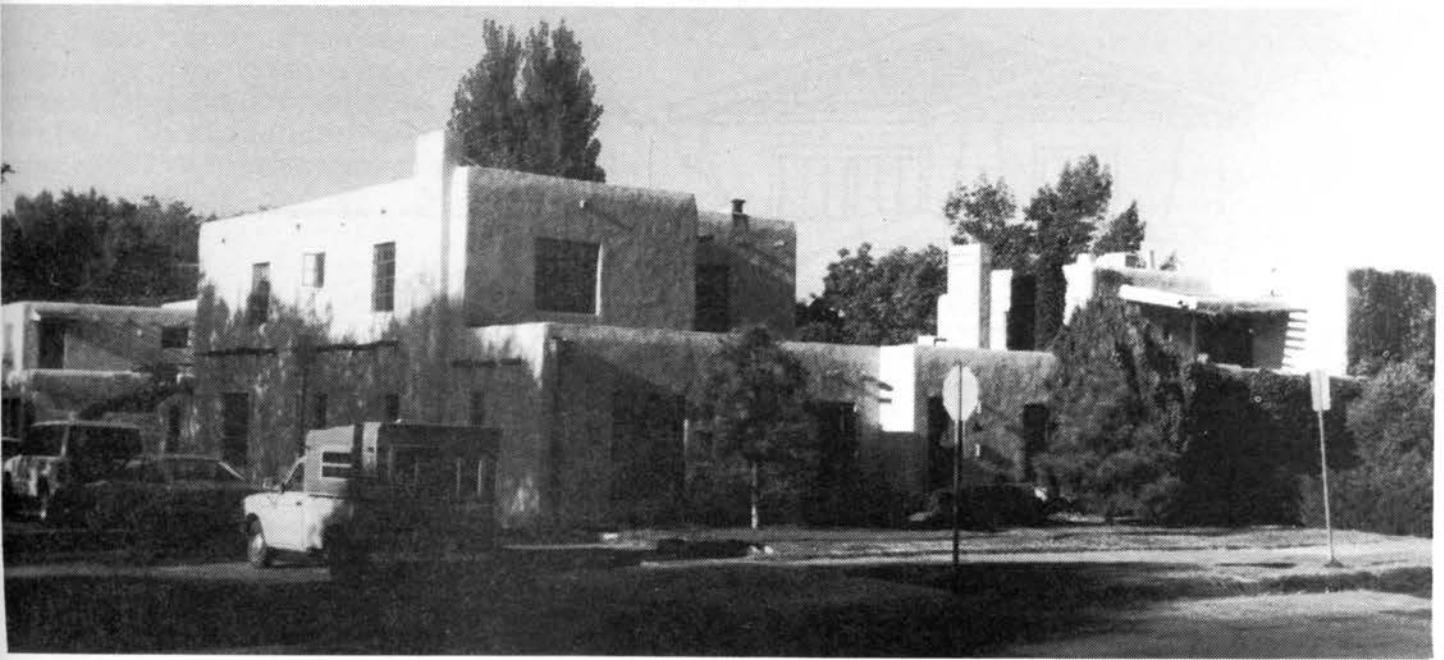
The negative impacts of these projects was so great that in 1978 the city council placed a six-month moratorium on new construction to adjust zoning

densities. Some R-3 areas remain, but most areas are now zoned for four units per lot. Although the large apartments disrupted the former streetscape, the historic scale and rhythm nevertheless had largely remained intact in all but a few areas, notably on 200 Columbia, 300 Princeton and 400 Vassar.

The following guidelines suggest how infill housing can build upon the character of the neighborhood, especially upon its historic identity. These guidelines can be met with a little imagination and little or no extra expense. Any additional costs should be offset in more easily rentable units and lower renter turn over; this is already true of the existing housing with character compared to the larger anonymous apartments.



One of "The Monsters" on the 300 block of Princeton shadows a house.



1930s apartments in 1800 block of Gold. Four units per lot: duplex below, third unit set back above, fourth unit over garages to the rear.

Design Guidelines for Infill Housing.

1. The front of new housing should reinforce the alternating rhythm of one story buildings and open spaces. A one story building at the front can be stepped up to two stories further back.
2. Windows and the entrance of at least one unit should face the street.
3. The building should recall the historic styles of the neighborhood discussed in the style section, especially the predominant ones--Bungalow, Mediterranean, Southwest Vernacular and Pueblo.
4. Enhance pedestrian orientation with shade trees planted between the sidewalk and the street, with a section of ground cover in the traditional "front yard" and perhaps also with a bench or low sitting wall.
5. Concentrate well-lighted parking to the rear off the alley with one or at most two spaces (per lot) in front of the building.
6. Consolidate open space into a shared courtyard which should be

sunny most of the day and have a focus such as a tree ringed by a bench.

7. Tall solid walls should be avoided. Instead low walls, trellises and partially solid walls can provide a sense of privacy without creating hiding places.
8. Define the main entry of each unit with a porch, entryhood, stoop or low wall. This semi-private entry area can incorporate storage space, for example, for a bike.
9. Windows should look onto the entry areas, passages, courtyards and parking. Most rooms will then likely have windows and light on two sides, long recognized as good design.
10. Windows on the south and west should be shaded by deciduous trees, awnings or adjustable louvers to limit summer heat.
11. Wood burning stoves are strongly discouraged because they pollute the air. Put the money saved in other selling points such as large south-facing windows, tile counters, or the entryways and detailing suggested above.



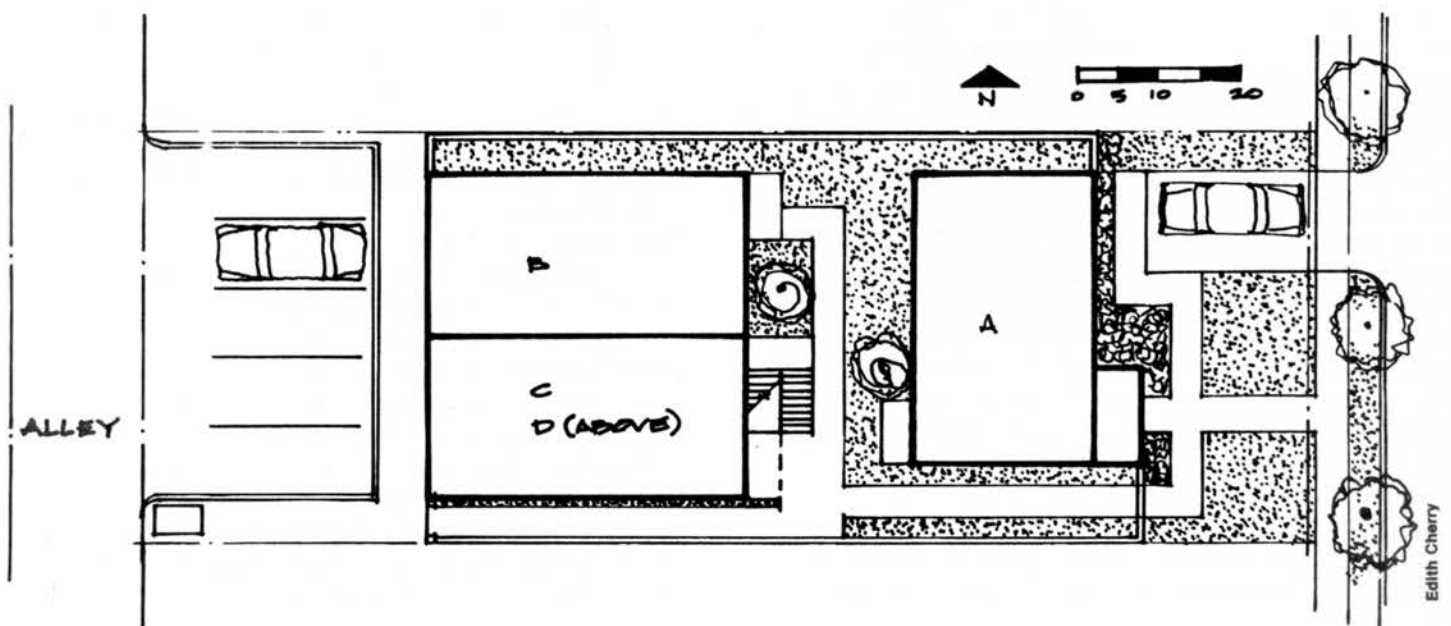
Examples.

The illustrations show a design which follows the guidelines while meeting DR zoning requirements. It is a four-plex of one (or perhaps two) bedroom apartments which has been the most popular type of infill since 1978. And it is placed on the standard fifty by one-hundred-forty-two foot lot with the street to the east.

Five parking spaces and a roll out dumpster are located at the rear off the alley. The sixth required parking space is placed in front. It lacks the normal on-

site turn around space, a step proposed for this area by the draft Sector Plan. This opens up much of the front yard for landscaping and entrances for the front unit and the courtyard to the rear.

The typical rectangular four-plex of side-facing apartments is altered by lifting out the second unit from the front to provide a common courtyard. Next, the rear two units are rotated ninety degrees to face the courtyard. Finally, the second unit is stacked on the southern-most of the rotated units to satisfy the solar height limits.



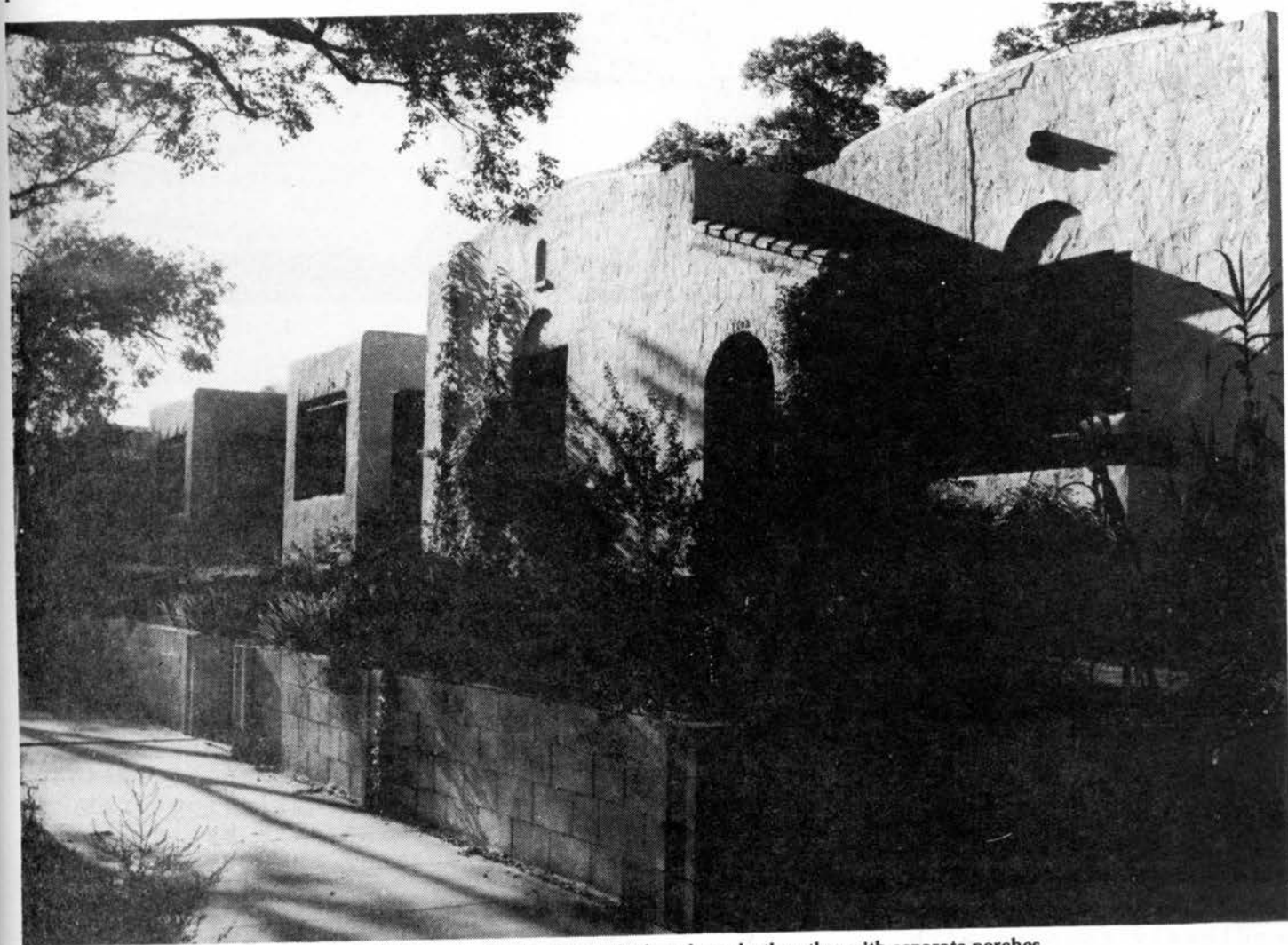
The upper drawing shows the forms of the building and a possible takeoff on the Bungalow style. Designs can employ inexpensive contemporary materials to recall but not imitate the historic styles of the neighborhood. Consult the style section and study neighboring buildings for ideas on how to detail your building, how to design entrances--in general, how to give a little of the area's character to the project.

Sturdy trellises of two-by-twos, painted a contrasting color to make them stand out when the greenery is out of season, are an inexpensive means of elaboration. Others are cut-out frame and stucco details such as the stepping parapets, entry arches and porches which were widely used in early buildings. Windows placed as far back in the wall as

possible give a shadow which helps counteract the paper-thin appearance of much frame stucco construction.

The hypothetical plan would also work for a south-facing lot and a mirror image would function well on a west-facing lot. It would have to be reworked to allow sunshine to reach the courtyard on a north-facing lot.

Other zones, of course, have different requirements, and specific sites have their own particular potentials. However, we feel that the guidelines raise the important issues which any developer, builder or architect will want to address. The architects and area residents who worked on this section will be happy to discuss infill projects, preferably in the early stages of design. (See list of contacts at the end.)



Two Duplexes in 1700 block of Gold. One with shared porch, the other with separate porches.

Commercial Buildings



Central at Yale, late 1940s.

The university commercial area has an appealing human scale and variety of small and medium sized businesses which make it a leading pedestrian shopping area. However, the area's full potential is undermined by deteriorated sidewalks and lack of landscaping, shortcomings which the city, property owners and merchants can work together to correct. A few businesses have added board veneers over their original facades and showy signs which needlessly compete with neighboring businesses.

The Main Street program has addressed similar problems in downtowns and older commercial areas across the country. (It is currently being applied in the Nob Hill Area.) This preservation program starts from the realization that the overall image of an area, not just a specific store, helps draw customers. Suburban malls pay close attention to this in their regulation of shop front design, and by providing special amenities and events.

The historic character and style of local commercial buildings can be recognized and

enhanced to help create a unique and more attractive image for the area. The implementation office proposed in the sector plan update will certainly work on this, but individual businessmen and women, and building owners can affect this image with their facades and signs.

Signs.

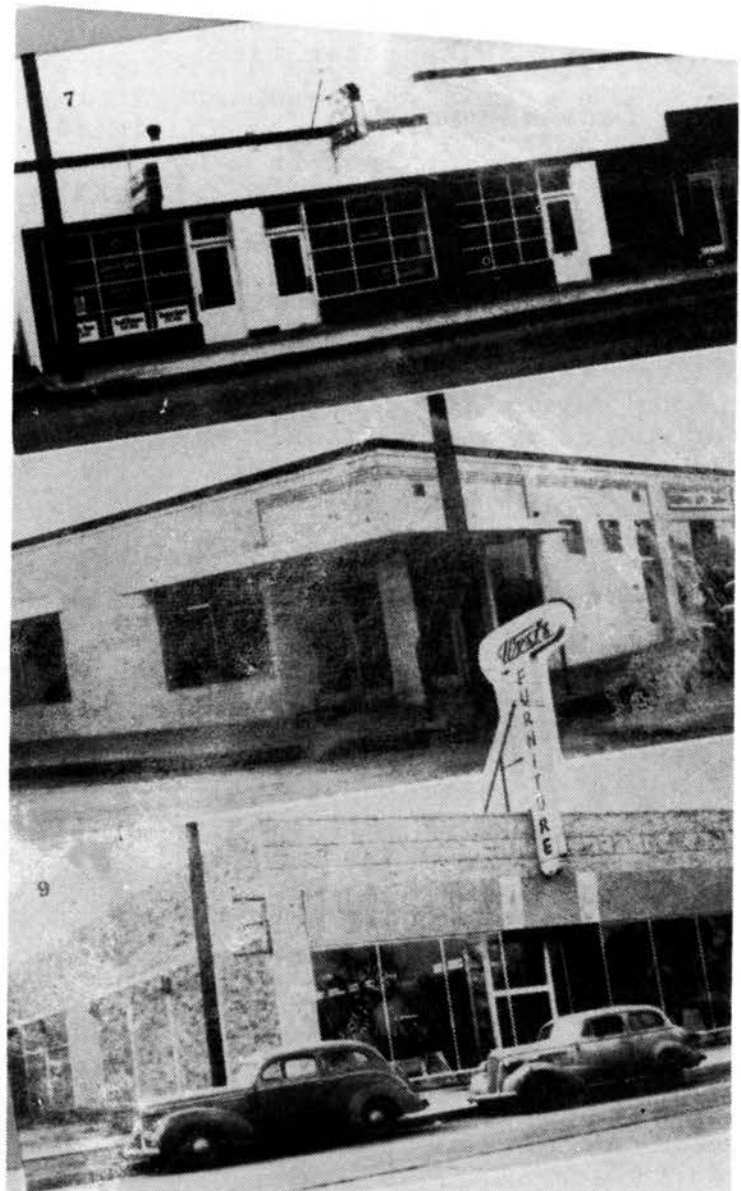
Signs are best left simple and direct, identify a business in a few words without trying to advertise specific merchandise. Window displays advertise to pedestrians. Motorists are already battling congested traffic, so for them, too many cluttered signs only add further disorder to the area's image.

There is a hierarchy to the size and location of signs which was originally followed in the area and which many businesses continue to follow today. Businesses which attract many people to the area and draw them from one part of the district to another--"magnet stores" in mall design parlance--deserve the largest signs. The Lobo Pharmacy, Frontier Restaurant, and perhaps, Cafe Oceana fit this description. (The area probably needs a few more strategically placed magnet stores.)

Historically, large vertical signs above the sidewalk were used by such businesses to catch the motorist's eye. Secondary shops had smaller horizontal signs, again above the sidewalk, or panel signs mounted flush above display windows. Words were generally outlined in neon. Some Streamlined Moderne buildings used stylized individual letters either mounted flush on the building or free-standing on parapets and cantilevered roofs.

More modest businesses and those located on side streets often had unilluminated signs mounted above the transom windows or painted directly on the building. Offices generally used black and gold lettering, painted on windows just above eye level.

These signs complemented other facade components--the windows and architectural details. New signs should also work with distinctive features and never obscure them. A sign can be coordinated with the materials and color of the building. The style of its lettering can also reflect the buildings style or, perhaps, the business' nature. Modern



Central Avenue businesses in 1947. Top down: Ginn Real Estate and Pioneer Wear (recently Mountain States Finance); the Big Dipper (now the Frontier); West Furniture Company (now the Architecture School).

looking letter styles with an angular or cookie cutter appearance were originally popular, even for regional style buildings. A few minutes leafing through **Albuquerque Progress Magazine** for the 1930s and 40s (in the Coronado Room, UNM Library) will give you some good ideas.

Consider hiring a professional designer for your sign. It is one of the most important factors in establishing the image of your business and of the area. A complementary logo or letter style for use in advertising can be defined at the same time.

Facade Renovation.

Another important step is to maintain a facade's original materials and details, or to uncover them if they are hidden by later "improvements." The diagonal board, and board and batten veneers popular in the 1970s have already begun to look dated and a bit rundown. Some are being removed, most notably the recent unveiling of the General Store to reveal an attractive Utilitarian Commercial facade (see style section).

Of course, some buildings never had much character or have lost what they had through remodelings. In such cases a renovation makes less sense than a new facade employing tasteful design, and good materials and workmanship. Nunzio's Pizza recently combined an old auto garage and two small storefronts in a handsome remodeling.

Older commercial buildings and good new design, alike, emphasize windows (see style section on Utilitarian Commercial style). Reopened transom windows bring in light and air. Glass doors and large display windows let people see in and out. Being able to sit in a restaurant and look out at passersby is a drawing point.



A Streamlined Moderne building with horizontal sign and freestanding Rx, and a Mediterranean building with painted signs.

Drugstores and hardware stores often need no special window display; the long, neat aisles of merchandise suggest that the store has whatever the shopper needs close at hand. Other shops should keep window displays simple: a limited color scheme and a few items which speak for themselves. Change displays every month or two, and light them after shopping hours until local restaurants close.

A new coat of paint can do wonders to freshen up and bring out the character of a building. A simple Pueblo style storefront looks nondescript if painted white, but repainted a light adobe color with darker brown windows, door frames and lintels (the wooden beam above), it takes on new life. The building maintenance section has suggestions for choosing appropriate paint combinations.

In general, a light basic color and one or two trim colors are enough. Do not paint exposed brick, that obscures its rich texture and the contrast between the bricks and mortar. If the brick has already been painted, though, it is usually better to repaint and not attempt to strip the earlier paint which can be expensive and cause damage to the brick.

Awnings were not widely used in the area, although, a few were placed on south- and west-facing windows to control the summer sun. Awnings should not be added now if they will obstruct original architectural features. For a nondescript building, however, they are an inexpensive way to add character and color. Flexible canvas or vinyl awnings, which can

be folded back in winter to let in the sun, are preferable to fixed wooden or metal ones.

New Construction.

New construction should build on the pedestrian orientation of the area by complementing the existing building scale and set back of nearby buildings, and the rhythm of repeated, narrow store fronts with their ample windows and doors. The sector plan update discusses this issue in some detail, requiring some design features and encouraging others for new construction within a design enhancement area (the first block south of Central between Girard and University). Even if a property is outside this area, the sector plan discussion is useful.



Recently renovated commercial facade on Harvard.

A WORD TO RENTERS AND STUDENTS

Although much of this handbook is directed at property owners and merchants--those who have the most power to improve the physical appearance of the area--you are extremely important to the future of the area. This is especially true since 80% of area residents are renters.

First, and most importantly, consider yourself a part of the neighborhood, even if you only plan to be here a year or two. Roughly half of area residents at any time have been in their apartment a year or less, so even though you may move on, the group of short-term residents stays constant.

Join the community quickly. Introduce yourself to neighbors. Say hi to people you recognize on the street. Attend annual block crime watch meetings and neighborhood events. Read the neighborhood newsletter, and join the neighborhood association. None of that takes much time, your life here will be richer, and the neighborhood will be a nicer, safer place.

If you are a student, you may be able to design a community related research project which can gain course credit or possibly even receive support such as work/study funding. An architecture or planning student might work to improve the quality of a residential infill project. A civil engineering student could tackle the problem of too much traffic on a group of residential streets. A business student could conduct market research for a new business. An art student could undertake a work of public art. A history student could write the history of a local event such as the May, 1970 demonstrations over the bombing of Cambodia. Contact the University Heights Association for suggestions of professors who might help define a project and serve as advisor.

Improvements.

In general, those renting a house or garage apartment are responsible for watering the landscaping and picking up the trash in their yards. For apartment buildings, the owner or manager is responsible.

Most owners are happy to pay for fix-up materials for modest improvements. They may be hesitant to pay for a new lawn, though, which the next renter might neglect. Planting a couple of trees is a better first step because they can be well established in a year, and they give the most return for the time and money invested.

Even though most tenants pay for utilities, owners should be happy to pay for energy saving improvements which can then be pointed out to prospective renters as important features. Some steps, such as installing a low flow shower head or weatherstripping doors and windows, can give immediate savings to renters. Using a fan to cool the apartment at night in summer, and turning down the thermostat when you're out and at night in winter are always good ideas.

You might want to give a copy of this handbook to your landlord if you are trying to interest them in painting the building, putting in landscaping or weatherizing your apartment. Also, if you are having a dispute with your landlord, or have questions about your rights and responsibilities, you can contact the NMPIRG Landlords-Tenants Hotline, 277-2757.

So, welcome to the neighborhood, we're glad to see you, and please join in.

ADDITIONAL READING

APL--available at the Albuquerque Public Library; EP--Ernie Pyle Branch Library, 900 Girard SE; UNM--University of New Mexico Library; RD--City Redevelopment Division (see contacts); SHPD State Historic Preservation Division (see contacts); CW--contact author at 266-0931.

Albuquerque: A Narrative History. Marc Simmons. (Albuquerque: UNM Press, 1982). Popular history of the city, strongest for period from the founding in 1706 up to First World War. APL,EP,UNM.

American Architecture Since 1780: A Guide to Styles. Marcus Whiffen. (Cambridge, Mass.: MIT Press, 1969). Architectural styles, their origins and meaning. APL,UNM.

Building the American Dream: A Social History of Housing in America. Gwendolyn Wright. (NY: Pantheon Books, 1981.) A fascinating study of changes in housing and community planning and what they reveal about our changing values. UNM.

Conserve Neighborhoods. Newsletter published by the National Trust for Historic Preservation. Practical guide for organizing to improve old neighborhoods. Issue #7. Storefront Rehabilitation, 25. Early 20th Century Neighborhoods. RD,CW.

Historic Albuquerque Today. Susan Dewitt. (Albuquerque: Historic Landmark Survey, 1978.) Survey of the historic architecture and neighborhoods of the city. APL,EP,UNM.

Making the Most of It: Albuquerque During the Great Depression. Charles Biebel. (Albuquerque: Albuquerque Museum, in press 1986.) Of particular interest on federally funded projects and the growth of the Heights.

Main Street: The Face of Urban America. Carole Rifkind. (NY: Harper, 1977). Commercial architecture and districts. UNM.

The New Old House Catalogue. Lawrence Grow. (NY: Warner Books, 1980). Sources for historic materials and fixtures. APL.

The Old House Journal. Monthly journal on the care and maintenance of old houses. Old Storefronts (March, 1978), The Bungalow (May, 1985). RD.

The Old House Workbook: Rehabilitation Guidelines for Albuquerque. Neighborhood Housing Services. (Albuquerque: 1980). APL,EP.

A Pattern Language. Christopher Alexander. (NY: Oxford University press, 1977). Highly recommended for neighborhood planning, construction and design. APL,UNM.

The Passive Solar Energy Book: A Complete Guide to Passive Solar Home, Greenhouse and Building Design. Ed Mazria. (Emmaus, Pa.: Rodale, 1979). APL,EP,UNM.

Preservation Briefs. Technical pamphlets on preservation issues from the Department of Interior. #3. Conserving Energy, 4. Historic Roofing, 5. Adobe Buildings, 9. Repair of Wooden Windows, 10. Exterior Paint Problems, 11. Rehabilitating Historic Storefronts, 13. Repair and Thermal Upgrading of Steel Windows. SHPD,CW.

Reader's Digest Complete Do-it-yourself Manual. (Pleasantville, NY: Reader's Digest Association, 1973). A good general building maintenance manual. APL.

Rehab Right: How to Rehabilitate Your Oakland House Without Sacrificing Architectural Assets. City of Oakland, Planning Department. (Oakland, Cal.: 1978). Good on early twentieth century houses. Inquire at APL.

Retrofit Right: How to Make Your Old House Energy Efficient. City of Oakland, Planning Department. (Oakland: 1983). The best source covering everything from weatherization to green house additions for old houses. Inquire at APL.

Silver Hill Historic District. Chris Wilson. (Manuscript, 1986; Special Collections, UNM). Detailed information on Silver Hill district and footnoted history of area, provided much of background for this handbook. UNM.

Southwest Gardening. Rosalie Doolittle. (Albuquerque: UNM Press, 1953 and later editions). The classic on growing things in the Southwest. APL.

The Sunset New Western Garden Book. Sunset Magazine. (Menlo Park, Cal.: Lane Pub., 1981). A clear, accessible source on arid western landscaping. APL,EP.

The Tingleys of New Mexico. Erna Fergusson. (Manuscript, ca. 1962; Special Collections, UNM). Fascinating account of the growth and politics of Albuquerque from the teens to the 1940's, and the roles of Governor Clyde Tingley and his wife Carrie. UNM.

Tucson Preservation Primer. Robert Gieber. (Tucson: College of Architecture, University of Arizona, 1979). Architectural history, preservation and landscaping in a setting similar to Albuquerque. Inquire at APL.

SILVER HILL HISTORIC DISTRICT

The nomination of the Silver Hill Historic District to the State and National Registers of Historic Places is pending. If that recognition is received, historic buildings in the outlined area--those built before 1935 and not greatly altered--would become eligible for government benefits, especially income tax credits, designed to encourage preservation of historic buildings and neighborhoods. Printed material and professional renovation advice are also available. Contact the City Redevelopment Division or the State Historic Preservation Division for more information.



CONTACTS

Neighborhood and Merchant Associations. (Suggested contact persons as of February, 1986.)

University Heights Association, 2210 Silver Avenue SE
Albuquerque, New Mexico 87106
Don Hancock--262-1962

Silver Hill Nghbrhood Association, 1721 Silver Avenue SE
Albuquerque, New Mexico 87106
Stephanie Degen 242-8586

University Neighborhood Merchants Association.

Tom Terrill-- 265-0550
Sycamore Neighborhood Association. Christy Willis--299-3112
Spruce Park Nghbrhood Association. Linda Cronican--243-9522
Victory Hills Nghbrhood Association. Debbie Meador--256-0259
Nob Hill Neighborhood Association. Ron Atkins--256-9395
Central Avenue Association (merchants east of Girard).
Dewey Burnworth--265-4517
Southeast Heights Neighborhood Association.
Charles Jones--255-8939.
Huning-Highlands Nghbrhood Association. Bill Hoch--242-7338

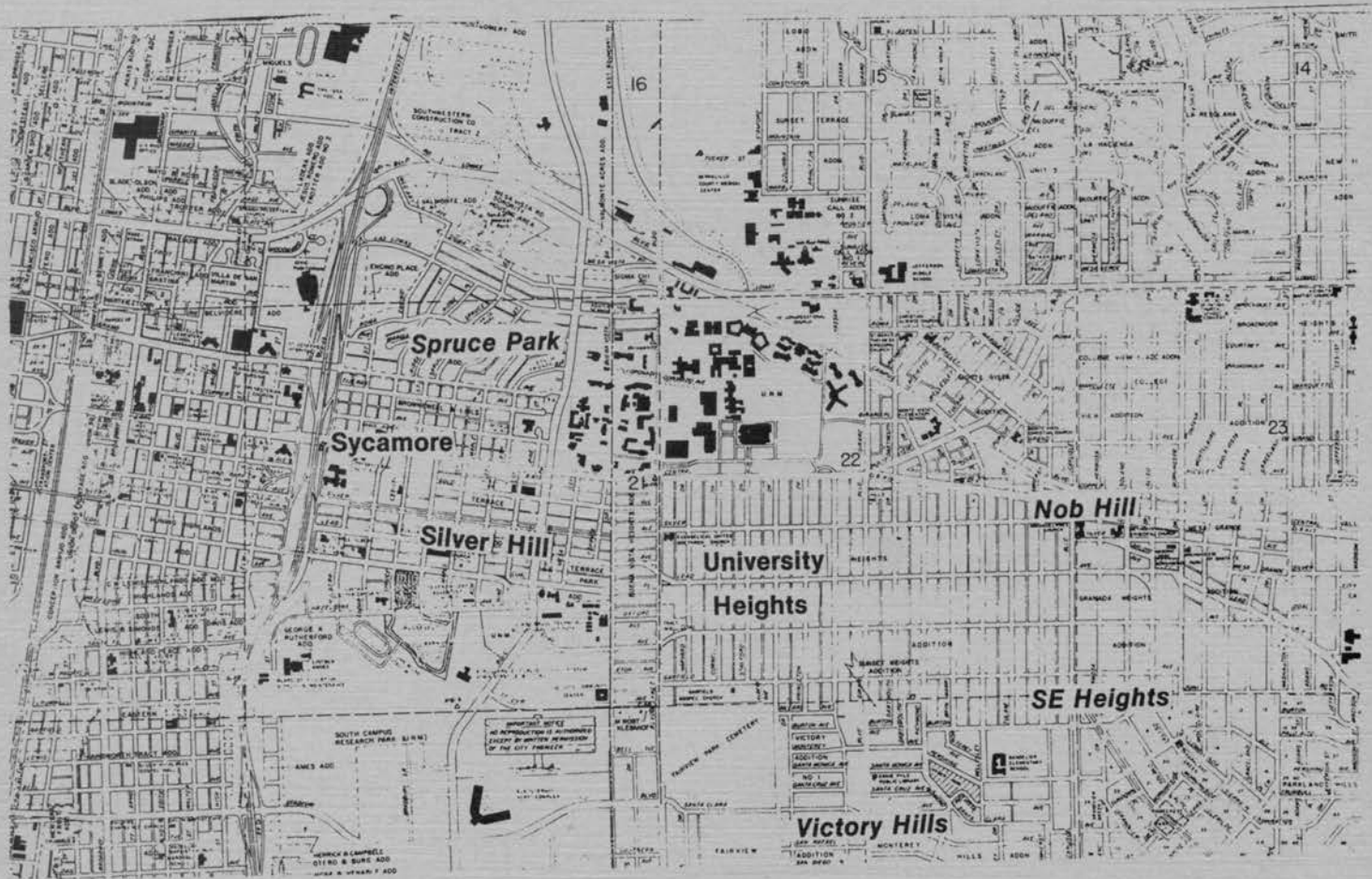
Agencies and Departments.

State Historic Preservation Division, Office of Cultural Affairs, Villa Rivera, Room 101, 228 E. Palace Avenue
Santa Fe, New Mexico 87503
Barbara Zook--827-8320 (Information on and review of preservation tax credits, professional advice on renovation questions, "Preservation Briefs.")

Redevelopment Division, City of Albuquerque
Mary Davis, Victoria Prinz--766-5083 (Printed preservation material, set up of historic design review zones, information on preservation tax credits.)
Charles Johnstone, Susan Jones--766-5083 (Formulation and implementation of University Neighborhood Sector Plan).

Office of Neighborhood Coordination.

Mary Lou Haywood-Spells--766-5012
City Councilor. Steve Gallegos--768-1389
Building Plan Review. Doug Crandell--766-7474
Zoning Variances. Lloyd Barlow--768-3817
Urban Forester. Paul Dykema--823-4062
Nob Hill Main Street Program. Mary Rose Szoka--256-2047
Weed and Litter. Norm Mayer--823-4038
PNM, Energy Conservation Advice. Susan Ekas--761-3474
NMPIRG, Landlord-Tenant Hotline. 277-2757



University Neighborhoods History Handbook.

This handbook focuses on the University Heights and Silver Hill areas, although it is also highly pertinent for the other portions of the City's University Neighborhoods Sector Plan area — the Sycamore neighborhood and part of the Spruce Park neighborhood. Those living in the other Heights suburbs which developed from the 1920s to the early 1950s — Monte Vista, Nob Hill, Victory Hills, Southeast Heights, and Ridgecrest — should also find much of interest.

"The history of the University Neighborhoods is an important resource which we can build upon to improve our community. The general approach we suggest is pragmatic: maintain and adapt whatever is serviceable in old buildings and landscaping, and look to them for guidance when creating something new" from the Introduction.

Topics covered: History, Architectural Styles, Landscaping, Exterior Color Combinations, Energy Conservation, Greenhouse Additions, Business Signs and Facades, and Infill Housing.

Price: \$2.00 (for republication fund)