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2 / March-April 1987
In this issue, are the design awards presented at last fall's New Mexico Society of Architects Annual Awards in Santa Fe. In addition to the design awards, the Society was pleased and honored to be able to recognize the contributions made to its growth and development by one of its distinguished members. Kenneth S. Clark, FAIA was remembered and reminisced about by his friends, his associates and a few of his former employees. Kenneth was surprised and, we hope, pleased by the Banquet evening which was dedicated to him. Thank you for so much, Kenneth.

The cover of this issue of NMA is sponsored by McHugh Lloyd & Associates. Los Miradores Condominiums are located on Camino de Cruz Blanca in Santa Fe.

The New Mexico Society of Architects wins on the floor of the New Mexico Senate. By a smart floor maneuver in the final five minutes of the 1987 Legislative Session, following a very short, rather amateurish, poorly reasoned plea by Senator Foreman from Dona Ana County to always hire Architects, rather than Interior Designers, NMSA effected the end of several peoples' dream. A quick motion to pass over an Interior Designers Licensing Act was made, and equally quickly approved by the President of the Senate. Lt. Gov. Stahl. The proponents for the bill were loud in protest, but were conveniently unheard by the President. The Act was effectively killed.

Members of the New Mexico Society of Architects had worked long and hard to kill the licensing act, but there is serious question as to whether they had the votes to kill it on the floor of the Senate. It was a very effective tactic, but the maneuver did not allow for a test of Senate sentiment.

The Interior Designers Act (a Title act, not a Practice act) had passed through the House and in the last couple of days of the legislative session, had passed through two Senate Committees to reach the floor for final action, a truly fantastic feat for any new licensing act. This feat was accomplished by the herculean efforts of a dedicated bunch of highly motivated Interior Designers. The more powerful architectural profession was almost overridden by the persuasive reasoning and charm of women's talent.

To many circumstances and the instance of time appears to have prevented prior interprofessional Society negotiation by which perhaps, the support of the architectural profession could have been gained. (But were negotiations possible? A policy statement issued by AIA national headquarters in Washington opposed all Interior Designers legislation and, by that policy, instructed local AIA components to act in opposition to such legislation as was defeated on Saturday, March 20th.)

However, I must postulate that I am afraid that these same women will win round two.

I suggest that an interprofessional Society conference committee be formed to work out differences and to fill in the gulf of disension and anger that may have been created. ASID and AIA must now draw together, because the Interior Designer, as an increasingly vital member of the design fraternity, will not fade away. (It may get fired for having written this editorial, but I believe that I speak the reality of tomorrow rather than the fantasy of yesterday.)
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8 / March-April 1987
BEYOND THE LIMITATIONS OF STYLE

Book Review by Robert W. Peters, AIA

SANTA FE STYLE
By Christine Mather and Sharon Woods
Rizzoli International Publications, New York, 1986
256 pages, 10" x 10"
Over 450 illustrations; approx. 220 in color; $35.00

A new kind of "coffee table book" has been appearing with increasing regularity since 1980; part Art book and part shopping guide, these publications began with HIGH TECH: the Industrial Style and Source Book For the Home, published by Clarkson Potter as "the guide to the new industrial revolution in design". Unlike previous design books, it introduced a product section, with names and addresses of manufacturers and distributors. The same publisher soon followed with the stylistic alter ego, AMERICAN COUNTRY: A Style and Source Book, which sought to "re-create what is best in our past as the exciting American style of today."

In rapid succession came FRENCH STYLE in 1982, ENGLISH STYLE in 1984, and something called PIERRE DEUX'S FRENCH COUNTRY. In 1985 the same publisher brought out AMERICAN COUNTRY-WEST, along with ITALIAN STYLE and a brightly colored confection called CARIBBEAN STYLE. Catching the wave, Harper & Row introduced AMERICAN VIEW in 1984, while Rizzoli, major publisher of art and architecture books, took the plunge with FINLAND; LIVING DESIGN. From other sources have come JAPAN STYLE and FIFTIES STYLE, among others.

All these books are square in format, 10" x 10" (they stack well), tend to be one inch thick and cost $35.00. Now Rizzoli has given New Mexico its turn with SAN-TA FE STYLE, edited by Christine Mather, formerly Curator of Spanish Colonial Art at the Museum of New Mexico, assisted by Sharon Woods.

Definitions of "style" in Webster's New World Dictionary range all the way from "Distinction, originality, etc. in artistic or literary expression" down to "the way in which anything is made or done; manner." A friend of mine, former Professor of Art History at Wellesley College, newly resident in Santa Fe, suggests that merchandising plays an increasing role in our perception of history with the reduced importance of academic history courses in favor of career courses. She believes that the desire for a sense of heritage, as well as style, is increasingly satisfied by shopping. And indeed one may "shop" the beautiful images of this book for a sense of the New Mexican heritage, and then turn to the source list to find out where to get it. The images presented are primarily about personal living: this is not a book about public style. Its components include shaping living environments and collecting objects to fill them. True to history, the divisions blur, as architectural elements such as windows, shutters and doors become "objects" set within thick adobe walls, just as surely as do baskets and pottery displayed against them.

Mather has stated that she finds Santa Fe style to be regional and the book includes houses in Taos, Corrales and even Scottsdale, with "Santa Fe Elsewhere" retail sources as far afield as New York and Florida. This seems analogous to Chacoan culture with its far flung settlements tenuously connected to the Chaco Canyon pueblos over miles of emptiness. But looking and reading this book is a pleasure, nonetheless, and architects may especially enjoy coverage of the Nathaniel Owings house, John Gaw Meem's 1930's Hollenbeck house, the Minge hacienda reconstruction, and the oddly upscaled Frank Lloyd Wright house, designed in 1941 for El Paso and built instead in the Santa Fe foothills in 1984, shown filled with Mexican colonial furniture!

Curiously missing, given the author's background, is any mention of the work of Alexander Girard. Little attention is paid to the subject of historic preservation or scholarly restoration, in favor of a more popular view of "artistic renovation and interpretation". Though the art of architecture is frequently evident, the Profession of Architecture is sporadically represented, as is perhaps fitting in a style "of the people", yet it is well shown in the section "A View To The Future", where New Mexico architects' experimentation with natural light and heat, site orientation, design as narrative and as theater, and other current concerns are in evidence in a series of residential projects, several of which have received NMSA Design Awards in recent years. As Mather states, "Despite efforts to codify certain aspects of Santa Fe style through zoning laws and community pressure, design has continued to grow and change, reflecting the fundamental adaptability of this vernacular form of building and its suitability to the American Southwest." Surely that is the best hope for this or any "style", that it is capable of evolving and changing beyond its present definitions.

Architectural photographer Robert Reck provided many of the handsome pictures. I note that his West Coast colleague, Tim Street-Porter, has just produced FREESTYLE: The New Architecture and Interior Design from Los Angeles. (The book isn't the square format either!) For my part, I look forward to a Southwest sequel - how about TUCUMCARI STYLE?

R.W.P.

NMA NEWS

SOFTWARE TUTORIALS, FEDERAL INTERVIEW PROGRAMS HIGHLIGHT 1987 NEW PRODUCTS AND TECHNOLOGY EXHIBIT AT AIA NATIONAL CONVENTION IN ORLANDO, JUNE 19-22

WASHINGTON, DC, February 20, 1987—New architectural products, services, and systems will be unveiled at the 1987 AIA National Convention and Design Exposition—"Architecture '87: Fact, Future + Fantasy," in Orlando, June 19-22, at the Orange County Convention/Civic Center.

Renowned Japanese architect, Kenzo Tange, Hon. FAIA, the convention's honorary chairman, will preside at the Exhibit '87's Grand Opening Ceremony Friday, June 19, at 11 A.M. The 1966 AIA Gold Medalist, Tange has been a towering figure in architecture for the last 40 years and is acclaimed for designing the Hiroshima Peace Center, the National Gymnasium for the Tokyo Olympics, master plan for Osaka's Expo '70, and Nigeria's new capital city, Abuja. Tange will hold a wide-ranging conversation on Continued on page 21

March-April 1987/9

BOOK REVIEW

W.H.P.
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10 / March-April 1987
The New Mexico Society of Architects Awards Program is a highly respected tribute to architectural excellence. The selection is made on the basis of design excellence, sensitivity to human and functional needs and to the built environment. The purpose of this Awards Program is to encourage a high level of architectural design, recognize the clients and architects who have distinguished themselves by their accomplishments and to inform the public of the high architectural quality being brought to bear in the physical environment.

The 1986 Awards Jury was organized by Fred Shellabarger AIA, of Santa Fe. Other members included George Anselievicius FAIA, dean of the School of Architecture and Planning at the University of New Mexico, John Conron FAIA and Donna Quasthoff AIA of Santa Fe, and Gil Berry ASLA of Albuquerque. Their review of the competition entries was on an anonymous basis without knowledge of the identity of the entrants. The jury reviewed 44 entries, representing 26 firms, ranging from some of the largest in the State to one or two-person offices. Largest representation was from the Albuquerque Chapter, with approximately 68% of the entries, with the Santa Fe Chapter submitting 16%, landscape architecture firms 14%, and the Farmington Chapter with one entry or 2%. No entries were submitted by members of the Southern New Mexico Chapter.

The jury members were pleased with the number of entries, up from recent years, and the overall quality, but would encourage more entries from the Farmington and Southern Chapters. There were quite a number of school projects submitted, and that is represented in the awards, where two of the eight winners are schools. For the first time in several years, no awards were given for Historic Preservation or Remodeling/Restoration.

Of the eight Honor Awards given, five are in the Residential category, which the jury found to be clearly the most interesting. Of the eleven entries in the Commercial category, only one, an office building, was selected for an award. The majority of the Honor Awards went to small firms, who make up the bulk of the NMSA membership.
The house is pushed toward the east and north of the site to maximize usable outdoor space and is configured to define outdoor 'rooms' front and back.

An atrium provides vertical space and additional dining area. Atrium glass faces mostly south. A series of east-west masonry walls direct movement and emphasize the view west.

The portal is placed to give privacy to the private yard and be removed from sight in cold seasons. Bedrooms are designed as restful retreats from the light and openness of living areas. Floor tiles and fir ceilings are closely matched in color to set off the plaster walls and art collection.

The house has proven highly energy efficient by use of solid masonry walls and tiled concrete floors as heat sinks, atrium windows allowing exhaust of warm air, hot water radiant floor system, and evaporated cooling.
Honor Award
Robert W. Peters, A.I.A.
Architect

Single Family Residential
A Passive Solar Residence
Tesuque, New Mexico

The site is a 6 acre mesa top north of Santa Fe, with sweeping views of the Sangre de Cristo mountains to the east, the Jemez mountains and the lights of Los Alamos to the west. The program called for a two-bedroom house of 2300 sq. ft. plus carport and storage area. The clients are two of the founding members of a local landscape architecture firm. Their requests to the architect included emphasis on "living in the landscape", a design which would "maximize energy efficiency", an appreciation for "sculptural space", and that the design "should concentrate on the use of light." They were not interested in a "Santa Fe Style" house, but evinced interest in certain spatial concepts traditional to the area, including in-line openings between rooms and the use of "ramadas" to shelter outdoor living space. Placement of their collection of furniture, art and artifacts, ranging from classic 20th century designs of Mies van der Rohe and Ward Bennett to Shaker chairs and New England antiques, was to be an important criteria for the space design.

The plan creates three zones, divided by mass walls which serve as trombe walls when exposed to the exterior, and as thermal storage walls through the interior where they are positioned to receive winter sun from clerestory windows parallel to them. Each zone is approximately 21 feet wide, with the clerestory units serving to divide them spatially, and to coincide with interior partitions. Operable awning units in high and low windows can be opened to provide summer cooling, while ceiling radiant panels and centrally located wood stove provide back up winter heating. The higher clerestory portions of the roof are repeated on the west as Ramadas or shelters, with nylon sun shade panels used to provide summer shade for trombe wall glass surfaces, and for dining, living and bedroom patios.

View windows on east and west facades are shaped to frame specific portions of the foreground landscape as well as mountain panoramas; sliding glass doors on the west appear to continue trombe wall glass while patio access. The east, entry side includes a small terrace garden sized for the limited irrigation allowed by covenants, while the west side relies on native plant materials and natural rainfall. Pale color tints given to interior walls seem to change constantly with the light, emphasizing the interior/exterior relationship which is the clients' delight and joy.

A Passive Solar Residence
Tesuque, New Mexico

Clients:
Anthony D. and
Christine R. Rousselot

Architect:
Robert W. Peters A.I.A.
Albuquerque, New Mexico

Structural Engineer:
Engineering Associates, Inc.

Mechanical Engineer:
Don Felts and Associates

Electrical Engineer:
Don Felts and Associates

General Contractor:
Terry Egbert Building Co.

Landscape Architect:
Christine R. Rousselot

Photography:
©Robert Reck

March-April 1987 / 13
Single Family Residential
Treaster/Gray House
Tesuque, New Mexico

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

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

The ceremonial aspect of the house must, of course, simultaneously address pragmatic issues of the owners day to day lives. But the romance of the site overlayed by the clients' artistic persuasion produces an experiential sequence both reflecting and transcending the program.
The client wished to create a luxury housing project that was the best that New Mexico had to offer. The concept was to recreate the undulating flow of the walls and winding streets of the intimate Spanish village, take advantage of the many fabulous mountain views and to provide year round security for the frequently absent owners. Architectural distinction conforming to historical styles coupled with a unity between land and structure were key goals. Additionally, the project was to leave the maximum amount of open space preserved in a natural state. (The project is on 16 of 160 acres).
Multi-Family Residential
The Beach Apartments
Albuquerque, New Mexico

Architecturally, the existing context is so poetically loaded that one must selectively edit the stream of images-from the Grapes of Wrath voyagers to the wheeled version of the Spanish Evening Paseo. The U.S. Route 66 polychrome frontage of The Beach addresses the cacophony of images and multiple scales of the highway. The opposite country club elevation is a subdued quasi-mediterranean averaging out of that neighborhood's stylistic drift. The resultant hybrid apartment on the historic site represents an abstraction of Highway 66 iconography. The accreted atmospheres of the site are expressed through feelings of the historic place that avoid easy nostalgic references. Advancing and receding patterned portal frontispieces reduce the 750' long behemoth to familiar 66 scale parking courts. The graphic facade patterning has Navajo blanket terraced grid implication, but is articulated by neon tubes as are stepping balustrades and parapets which are three dimensional colored patterns. The colored stucco banding transitions from a base of Rio Grande Valley olive greens though the sunset colors of the mesas and mountains to the sky blue penthouse terraces. Four peaks of Penthouse Sky Plazas rise above the intermediate parking court valleys, the whole arrayed in an architecture cum landscape fashion against the distant mountains backdrop of the site. Views from within the apartment units, terraces and courts are toward the mountains across the golf course with secondary views toward the West Mesa volcanoes and sunsets. Upper common terraces connect to stairways which lead to a secluded canal. Faintly glowing neon emanating from recessed courtyards rekindles the intrigue of old Highway 66.
A small, triangular property with an exceptionally high square foot cost required a design which would maximize the utility of the site. Highly finished, modern financial center buildings created the context for the building. The major shopping center of the metropolitan area is the site’s northern neighbors. To the east, a restaurant developed at a higher grade level required special accommodation.

The necessary retaining wall encouraged an inward looking approach to the site’s development. The ground floor’s single tenant has full use of the landscaped patio garden created in the northern apex of the triangle. The second floor is comprised of five different suites with the southern side enjoying views of the nearby well-landscaped buildings, as well as views of Downtown Albuquerque. Private balconies on the northern side of the second floor overlook the garden and enjoy a panorama of the Sandia Mountains.

Concealed mullion fenestration is used to enhance the simplicity of the small structure. An accent color in the parking area defines the space.

The lines of the building were extended to create a shade entry court which complied with the requirements of the overall sector plan to provide outdoor seating space. Immediately past the entry, a two-story lobby with plantings over the vestibule ties both floors visually.
An existing 12' level change in the site provided the basis for design for this High School Gymnasium, a 46,000 square foot facility in New Mexico. The public, coming from parking to the north, is introduced to the Main Gym at a mezzanine level. Student activities take place on the lower level providing a clear public and student activity separation.

The building is skewed on the site allowing visibility of the existing community swimming pool to the west, as well as creating a landscaped foreground for both buildings. The building is hinged at the middle creating a visually important student entry to the south as well as a south facing court yard for outdoor activities, such as pep rallies.

Spaces provided in the building include: Main Gym seating 2,000 for public events or providing two courts for P.E. classes, Lobby, Auxiliary Gym, Lockers and Showers, Offices, Training Room, Wrestling Room, Weight Training Room, Laundry, and Storage.

Other design features include the use of natural light throughout the facility with skylights and openings glazed with glass block. The large, clear windows in the Lobby area overlook the city, the Rio Grande valley, and the Manzano Mountains to the east. Red brick was used to match existing buildings on the campus. Light color brick was used to accent features such as windows. The school's colors of purple and white are incorporated into the interior color scheme.

Construction Cost: $3,800,000
Completion: 1986
As a member of the design team, the primary work task was to develop the Master Plan for the campus integrating the building concept with the site development. All development is related to the five year building projection and the opportunities and constraints of the project site.

The 100 acre campus site is located midway between the towns of Belen and Los Lunas on open natural sage and grass land. The surrounding areas are undeveloped but are subdivided for future growth. The site has views of the distant mountain ranges, especially Tome Hill. One major constraint was to develop the campus at the fringes of the 100 year flood plain line. The other major constraint was to develop a campus reflecting the needs of the local, social fabric of the two communities and school districts.

The campus Master Plan reflects an oasis in the desert, with one story buildings built around a central plaza. The center of the plaza features a large tiled fountain which is ringed by trees in raised planters to shade the numerous seating areas. Two distinctive courtyards are tucked away amidst the earthen building. These courtyards feature fountain, trellis, display pedestal and seating areas. Entrance to the campus buildings shall provide a gradual “transition” from the natural landscape to a more refined and urban landscape.

Valencia Campus
University of New Mexico
Belen, New Mexico

Client: Board of Regents
University of New Mexico

University Architect: Van Dorn Hooker, F.A.I.A.

Landscape Architect: Royston Hanemoto Alley and Abey
Albuquerque, New Mexico

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architectural issues of global interest following the exhibit hall opening.

Special attractions and events in the exhibit hall include federal agency interview programs, software tutorials, and new products and services from more than 200 exhibitors.


The federal agency interview program, a "how to" on obtaining design contracts with the federal government, drew standing-room-only crowds at last year's AIA National Convention. The federal program, which offers AIA members the opportunity to meet with representatives of the major federal agencies, will be open throughout exhibit hall hours. Added to this year's federal program is a workshop on how to fill out federal standard forms 254 (to list general qualifications) and 255 (to apply for specific projects) and a panel discussion by federal agency representatives on contracting topics, including A/E selection and evaluation. Convention attendees can sign up for this program when registering at the convention site.


Computer software tutorial programs located in the exhibit hall are new this year. Highly qualified training representatives (rather than salespersons) from the computer industry's major software suppliers—including Autodesk, Computervision, Versa CADD, Harper Schuman, Timberline, and Semaphor—will be applying their specific software systems to identical problems. An architect can then test a variety of systems (all working on the same problem) in order to find the system that best fits his or her requirements.

The computer software tutorials are offered as a series of fifty-minute "hands-on" tutorials/demonstrations on PC-CADD, financial management, and project management. Each session will be limited to no more than eight participants and will cost $35, payable at convention professional development registration.

The federal agency interview program (booths 1060-1076) and the computer software tutorials (booths 145-169) are open during regular exhibit hall hours: Friday, June 19, from 11 A.M. to 3 P.M., and Saturday through Monday, June 20-22, from 10 A.M. to 3 P.M.

The ever-popular exhibit hall AIA bookstore and the host chapter store will tempt conventioners with the latest titles on practice and design and will offer a host of gift items, all at a discount for AIA members.

Door prizes, donated by exhibitors and the AIA, will be awarded to AIA members who can identify the architects and speakers on the AIA convention poster. Entry forms will be included in the registration packets and winners will be announced from the exhibit hall floor.

PLUS:

FACT, FUTURE AND FANTASY TO BE EXPLORED IN FIRST WEEKEND AIA NATIONAL CONVENTION IN ORLANDO

What are the facts of business life for architects today? How can architects adjust to and thrive in the present economic climate? These basic questions and issues in architectural design will be explored amidst the creative energy, fantasy and futuristic settings of Disney World and EP-COT in Orlando, where The American Institute of Architects will hold its first weekend national convention.

Scheduled for Friday, June 19, through Monday, June 22, the convention will allow architects to take full advantage of special programs and events, including business and professional learning sessions while spending less time away from their offices.

A new approach to professional development will be featured in learning "tracks" geared to the specific roles architects' play as designers, managing partners, marketers and production/technical systems specialists. A special track will address the multiple roles of architects in small firms.

AIA open committees will share their expertise in many area including practice management and design in educational facilities. Special breakfasts on management and historic preservation will round out the unique learning opportunities that the 1987 convention will afford architects.

LOCAL CONDOMINIUMS CITED FOR EXCELLENCE

By Robert Storey
The New Mexican Staff

A luxury condominium project in Santa Fe, 800 East Properties on the Hyde Park Road, has been featured in the spring 1987 edition of Better Homes and Gardens' Building Ideas issue as a good example of Southwestern adobe style and design using contemporary materials and designs.

The national publication, which presents award winning architectural home floor plans, selected the 800 East designs as an example of the use of natural building materials.

The project, developed by contractor Ralph Brutsche, architects Ted Waddell and Steve Ewing, and designer Chirsti Schackel, is featured in a six page, full-color layout.

The two and three-bedroom condominiums are dispersed and notched onto construction sites along a series of ridge line north of Hyde Park Road, within the city limits.

The condominium project, including adjoining 1000 East and 1200 East phases, is zoned for 79 units on 61 acres. Currently 35 units, which are in the $250,000 range, have been built.

The units range in size from 1,250 to 2,900 square feet.

"We feel it is a real honor to be selected for the Better Homes and Gardens' ideas book. The fact that they have included us confirms our belief that we have a special and excellent design and location," said Richard Jay, in charge of 800 East sales.

ARCHITECTURAL FIRM ADDS PARTNER

The Santa Fe architectural firm of Abeles Pfeffer and Associates has announced the addition of David A. Carr as a partner in the new firm of Abeles Pfeffer, Carr and Associates.

Carr holds a bachelor of architecture degree from Kansas State University and has been an associate with John David Abeles Pfeffer for 3½ years. He has 10 years of institutional and medical facility experience and will be responsible for office management and contract document production.

The firm specializes in health care and renovation projects and is currently designing additions, renovation and remodeling of Rehoboth McKinley Christian Hospital in Gallup.
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INDEX OF FIRMS who make possible the publication of NMA and the page upon which their message can be found:

Albuquerque Gravel Products Company .......................................................... 22
Alexander & Alexander ................................................................................... 8
American Business Interiors ........................................................................ 27
Associated Systems ........................................................................................ 27
Benjamin Decorating Company ...................................................................... 20
Builders Block ................................................................................................ 6
Carlson Heating and Air Conditioning, Inc ..................................................... 6
Grego Block Co. .............................................................................................. 2
Grego Block Co. .............................................................................................. 28
Featherlite Building Products Corp ............................................................... 7
Firebird, The ................................................................................................... 8
Franklin's Earthmoving, Inc. ......................................................................... 22
Gerald Martin, General Contractor ............................................................... 5
The Golden Faucet ........................................................................................ 23
Grand River Door .......................................................................................... 23
The Hilltop, Inc. ............................................................................................. 22
Holman's, Inc. ................................................................................................. 20
Jaynes ............................................................................................................ 7
Kitts Enterprises, Inc. .................................................................................... 7
Kohler ............................................................................................................ Insert
Mason Contractors Association of New Mexico ........................................... 10
The McClain Company .................................................................................. 26
New Mexico Travertine .................................................................................. 5
Nickel's ............................................................................................................ 23
Paxton, Frank, Lumber Company ................................................................. 4
Pella Rio Grande Inc. ..................................................................................... 6
Plant Designs .................................................................................................. 22
Rader Awning & Upholstering, Inc. ................................................................. 23
Royston, Hanamoto, Alley & Abey ................................................................. 20
Santa Fe Lights .............................................................................................. 22
Security Alarm Systems, Inc. ........................................................................ 4
Signal Systems ............................................................................................... 27
Signs Now ....................................................................................................... 22
T.A. Cole & Son .............................................................................................. 8
Terry Egbert Building Co., Inc. .................................................................... 27
Tiles De Santa Fe ............................................................................................ 27
Tortuga, Inc. ................................................................................................... 7

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