NPS Form 10-900
(Rev. 10-90)

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

OMB No. 1024-0018

1653

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Simms Building

other names/site number _____

2. Location

street & number 400 Gold Ave. S.W. not for publication ___
city or town Albuquerque vicinity ___
state New Mexico code NM county Bernalillo code 001
zip code 87102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide ___ locally. (___ See continuation sheet for additional comments.)

Lyn Sebastian 12-10-97
Signature of certifying official Date

State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

✓ entered in the National Register — Carol D. Shull 2-2-98
___ See continuation sheet.
___ determined eligible for the National Register — _____ _____
___ See continuation sheet.
___ determined not eligible for the National Register — _____ _____
___ removed from the National Register — _____ _____

___ other (explain): _____

_____ _____ _____
Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)
- X private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property (Check only one box)
- X building(s)
- ___ district
- ___ site
- ___ structure
- ___ object

Number of Resources within Property

Contributing	Noncontributing	
1	____	buildings
____	____	sites
____	____	structures
____	____	objects
1	____	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
Commerce/Trade	Business
	Professional
	Financial Institution
	Restaurant
	Specialty Store

Current Functions (Enter categories from instructions)

Cat:	Sub:
Commerce/Trade	Business
	Professional
	Financial Institution
	Restaurant
Government	Diplomatic

7. Description

Architectural Classification (Enter categories from instructions)

Modern Movement Sub: International Style

Materials (Enter categories from instructions)

foundation concrete
roof built-up asphalt
walls glass and aluminum
brick
other sandstone

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

____ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

____ B Property is associated with the lives of persons significant in our past.

__X__ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.

____ B removed from its original location.

____ C a birthplace or a grave.

____ D a cemetery.

____ E a reconstructed building, object,or structure.

____ F a commemorative property.

__X__ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)
Architecture

Period of Significance 1952 - 1954

Significant Dates 1952

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder Max Flatow and Jason Moore
Frank L. Bridgers and Donald D. Paxton

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

SEE CONTINUATION SHEET

Previous documentation on file (NPS)
___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
_X_ University
_X_ Other
Name of repository: _____

10. Geographical Data

Acreage of Property less than one

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	13	[illegible]	[illegible]	3	__	_____	_____
2	__	_____	_____	4	__	_____	_____

___ See continuation sheet.

zone 13 easting 349,430
northing 3,883,320

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Krista Lee Armstrong

organization Papalote Partners date 4/15/97

street & number 400 Gold SW, suite 500 telephone 505-241-3800

city or town Albuquerque state NM zip code 87102

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name _____

street & number_____ telephone_____

city or town_____ state_____ zip code _____

Section 7: Physical Description of Property

Summary

Architecturally, the Simms Building belongs to the International style. Its use of modern materials and technology is clearly expressed and these constitute the only ornamental conceits. The red sandstone blocks of the east and west walls on the ground floor and of the benches in the courtyard acknowledge the building's predecessor on the site, the Commercial Club, and that site's importance in the downtown context. In the tower the east and west walls are brick. All other walls of the structure are continuous windows. Today, the Simms Building is essentially unaltered in materials and in form, despite additions to the west and the roof, and modification of the mechanical system. The lobby is currently being restored to its original appearance.

The Simms Building is composed of two volumes, the horizontal element which engages the street, and the vertical volume. The horizontal volume is on the ground floor, providing retail space, while the vertical volume provides office space. This was the programmatic intention of the 1952 design; this is the arrangement today as well.

A. Appearance of Property

Exterior

The ground floor of the building originally encompassed half of the block facing Gold Ave and the area from the alley to the corner facing Fourth Street. (Formally, it still does; although the 1970s parking structure addition to the building is part of the property and accessible via the second floor bridge.) On the Gold Street facade, aluminum-framed windows face directly onto the sidewalk. Walking west on Gold, the first two-thirds of the facade is composed of windows looking into the commercial spaces of the first floor, after which there is a courtyard tucked into the ground floor. The courtyard was originally separated from the sidewalk spatially by a canopy parallel to the street, so that the Gold St. facade formed a continuous line. This canopy has been removed; the addition to the west carries out the street line. Additional commercial spaces open onto the courtyard, which featured concrete planters, a pond and benches made of the red sandstone of the Commercial Club. The courtyard and its elements have their original forms although the facades on the western side have changed and the pond is now a planter. In the courtyard there are two stuccoed rectilinear concrete columns which support the second story bridge between the original Simms Building and the parking structure.

The Fourth Street facade of the 1952 design is approximately one-third windows looking into the commercial space, but the first third of the facade walking south from the corner is the sandstone masonry of the Simms building's predecessor, the Commercial Club. This facade is the main entrance to the building, distinguished by the three blue columns supporting the tower. These massive concrete columns are separated from the wall at the elevation of the sidewalk, spatially articulating the entrance to the building. There are five concrete planters along Fourth Street, further expressing the ground floor's affinity with the sidewalk.

The aluminum window frames which constitute most of the building's curtain walls set up a rhythm which moderate the exterior of the building. Colored panels occasionally replace a window pane on the first and second floors, which both relieves any visual monotony along the street level and emphasizes the freedom of the system. The colored panels also replace the visual experience of ornament while staying true to the building's modern, non-representational, character. The vertical mullions are larger and deeper than the

horizontal pieces; they emphasize the verticality of the tower. These glass walls also link the two volumes visually.

The Horizontal Volume

The retail spaces of the building are organized within the horizontal volume, the element which expressly addresses the street. This volume includes the lobby and the courtyard and is rectilinearly aligned along an east-west axis, parallel to Gold Street. The lobby's main entrance is at Fourth Street and on the west end opens onto the courtyard. The main feature of the lobby is the spiraling staircase to the second floor at the east end. The walls facing onto the interior are either the aluminum-framed windows of the exterior facades or faced with a dark gray marble. In the center of the staircase originally hung a mobile especially commissioned for the building. Lighting in the lobby is provided by exposed fluorescent lighting arranged rectilinearly on the ceiling according to the axis of that space. The base of the building is expressed on the ground level through the terrazzo floors, which constitute the floor of the interior and lobby, but also extend beyond the glass-and-mullion walls to the point where it meets the sidewalk.

At the north ends of the exterior west and east walls, these planes integrate the red sandstone blocks from the old Commercial Club. This simple move both acknowledges the importance of the building's predecessor and the history of the site in the city of Albuquerque; taking advantage of a unique design opportunity. These sandstone planes are unfaced on both the interior and exterior and are clearly visible as a simple plane through the adjacent windows. Thus, they do not deviate from the International style of the building, but accentuate its Modernism by cutting away at the bottom of the plane, where it meets the sidewalk: lightening the apparent weight and effect of the wall.

The Vertical Volume

The vertical volume of the building is set back from the property lines defined by the ground floor. Its presence is articulated on the ground level by the three columns which are set away from the horizontal volume (three in the front of the building on Fourth Street, and three on the western side of the building in the courtyard). The west and east walls are unbroken and uniform, constructed of tile brick faced on the exterior with brick and plastered on the interior, so that they read as a thick plane. The north and south walls are thinner curtain walls with large aluminum framed windows (every other window pivots open for cleaning). Heating and cooling elements are located in these walls as well. The floors are covered concrete slabs and the ceilings are acoustic tile.

The plan of floors three through twelve are nearly identical: floors three, seven, and eleven have the fan rooms which contain the mechanical equipment for those and adjacent floors. The service elements of the office floors are contained in free-standing volumes: the three elevators are in one volume, the restrooms in another facing the elevators. These two volumes occupy the approximate center of each floor, forming the service core of the building. A stairway is located at the west end of each floor, again in a volume pulled away from the exterior curtain wall. (A second stairway is tucked in with the restroom volume.) These floors were designed as office spaces and were built as open floors occupied only by the columns and the service core volumes, so that each tenant could design the space as it was needed without the restraint of load-bearing walls within the structure. This Modern International style freedom and planning still serves the building well.

The second floor moderates between the two volumes. Unlike the other floors, its four exterior walls are of glass. In addition, these walls are set back in the column line, so that the second floor is somewhat smaller than the other tower floors. This arrangement causes the second floor to disappear visually, allowing the vertical volume to more dramatically hover over the horizontal element, held aloft by the huge blue columns.

The Simms Building was designed as a twelve story building. The roof was an observation deck (in 1952, the view of the city would have been completely unobstructed), mainly open but with a small enclosed area. This enclosure covered the mechanical elements on the roof and the entrance to the stairs to the twelfth floor -- the elevators did not go up to the roof. Today, the building is thirteen stories, with this top floor formally mimicking the second floor's 1952 design and thus minimizing the visual effects of the addition on the building as a whole.

B. Alterations to Property

The Simms Building is largely unaltered in form. The additions have not changed the architectural elements of the building. The western addition has its own character, and looks like a neighboring building; the courtyard is intact; and the lobby is currently being restored by the new owners.

Addition to the west

In 1970's the ground floor from the western edge of the courtyard was extended to Fifth Street. The original window wall was removed and replaced; the narrow canopy covering which continued the line of the horizontal volume was removed. This wall, which is the western wall of the courtyard, has been remodeled to appear more connected to the addition than to the original courtyard. The canopy parallel to the street was not replaced, so that today the courtyard reads in plan and from the sidewalk like a space between the two "buildings" -- this alteration separates the western addition from the original building. More commercial spaces similar in intention to those in the rest of the first floor were added, but there is no common lobby to these spaces. Above this addition is a parking structure, the car entrance of which is on Fifth Street at the alley. On the Gold Ave. facade just west of the courtyard is a small circular tower which encloses the elevator and stairs servicing the parking garage -- this is the pedestrian access to the parking structure from the street. There is a small, enclosed bridge over the courtyard from the second floor of the Simms Building to the equivalent level in the parking structure. Consequently, there is now a door in the west wall of the second floor, at the western end of the corridor.

Although this 1970's structure is connected to the horizontal volume, the parking garage and parts of the facade are stuccoed in the same color, which unites these additions vertically (visually and in materials) and separates them from the 1952 Simms Building design. The 1970s elements read as a building separate from the International style Simms Building, which thus maintains its original character.

13th Floor

In 1970's the rooftop observation area was remodeled into offices, modeled on the second floor. The walls are set at the column line. From the street these changes are somewhat visible , only slightly more apparent than the original enclosure on the roof which was part of the original building's composition -- but they do not detract from the clarity of the vertical volume, nor does this addition interfere with the detailing of the edges of the vertical volume.

Mechanical System

The mechanical system of the 1952 Simms Building design was one of its most innovative elements. The Simms Building was also the first use of Thermopane glass in the Southwest. In 1965 part of the system had to be abandoned to protect the ground water from conceivable pollution (the system drew on deep wells and re-deposited the water in the wells.) In the 1970's, the radiant system was lost due to neglect. These alterations did not affect the appearance of the building, however: the original windows and panels are in place in the entire tower, and in the horizontal volume the east and north facades and two sides of the courtyard the original details of the glazing system are intact.

C. Restoration of the Building

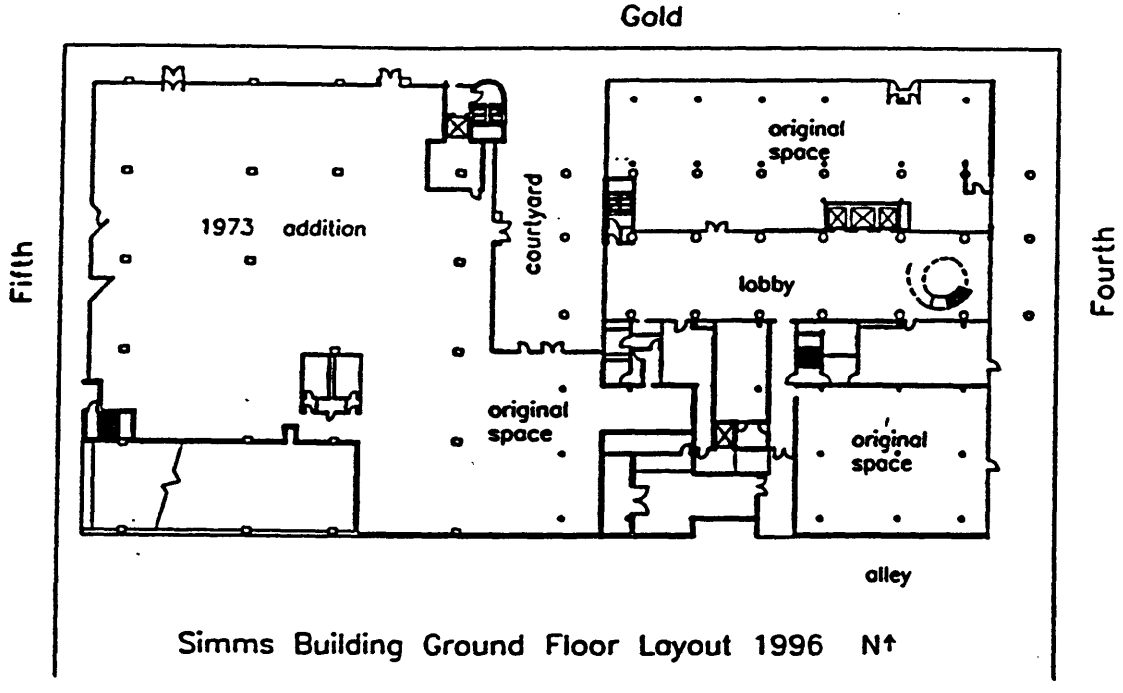
Exterior

Today the building's exterior appearance is not dramatically different than it was originally. The window frames are original or similar. The location of the glass door into the commercial space on Gold Ave. has changed, although the door is expressed in the same materials as the original. The doors to the main entrance on Fourth Street and at the opposite end of the lobby have been replaced with doors extremely similar to the originals and in the same location.

Interior

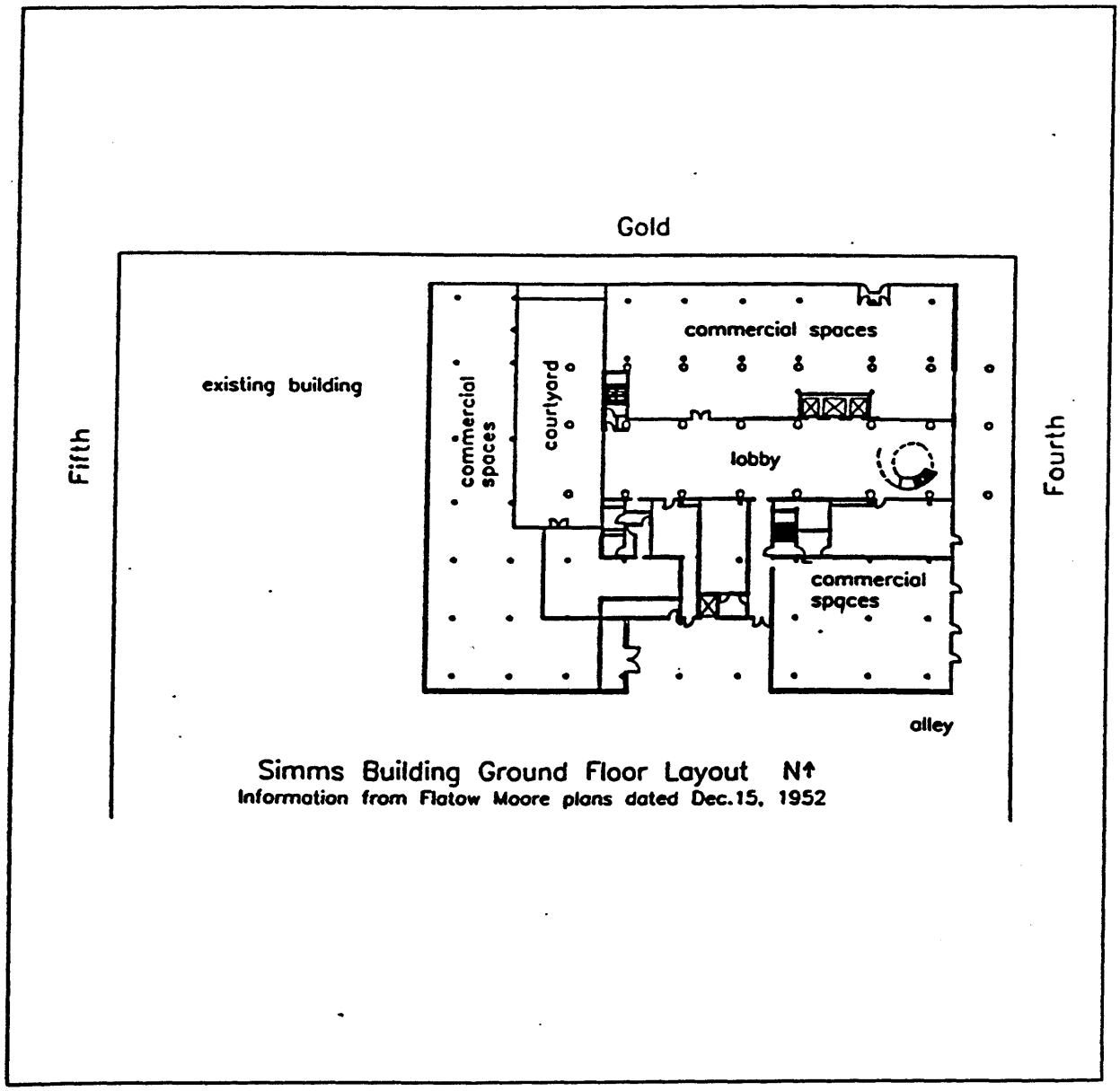
The lobby is being returned to its early appearance using the 1955 Julius Shulman photos as guides. The terrazzo floors and marble panels are being restored; the intrusions and additions to the lobby have been removed. The current owners are committed to the restoration and rehabilitation of the building.

The tower floors were designed with the International style theory in mind, to allow for the maximum flexibility in the arrangement of office spaces, this attitude accounts for the continued usefulness of the building. In the restrooms, the fixtures, tiles and colors are original throughout the building. Into this service core area additional restrooms have been built in order to provide ADA services. The elevator lobby areas are being built out as needed, revealing the columns and retaining the original fixtures and details (water fountain, mail slots, signs) when they are available. However, earlier remodels removed and disposed of these on some floors. At this time, twelve is the last completely bare floor, without partitions or finishings, except for the original service cores, some fixtures and the elevator lobbies. The layout of the partitions on the upper floors was not designed by Flatow and Moore in the original plans for the building, because these floors were to be built out to the specifications of the tenant.

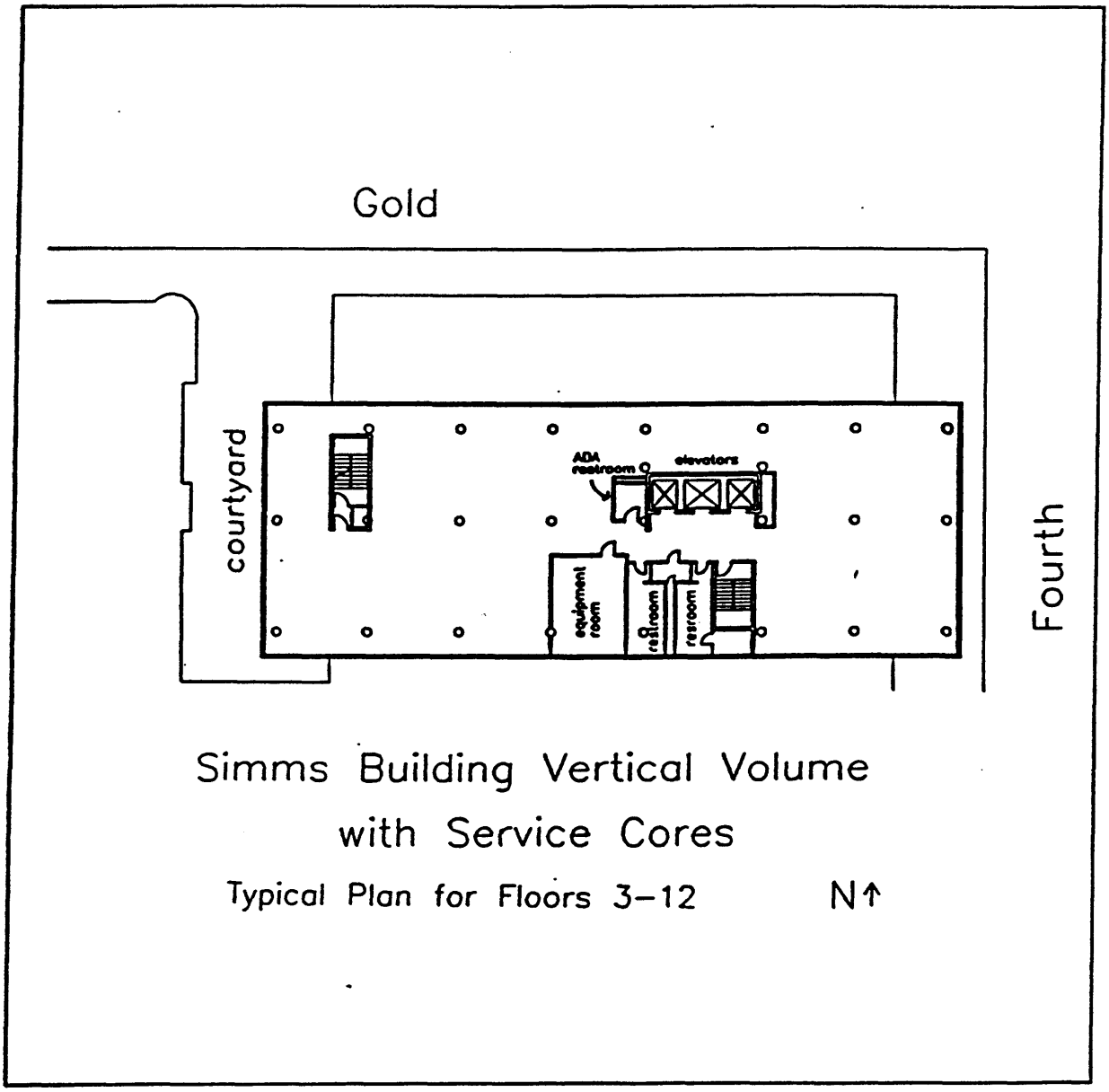


Simms Building Ground Floor Layout 1996 N↑

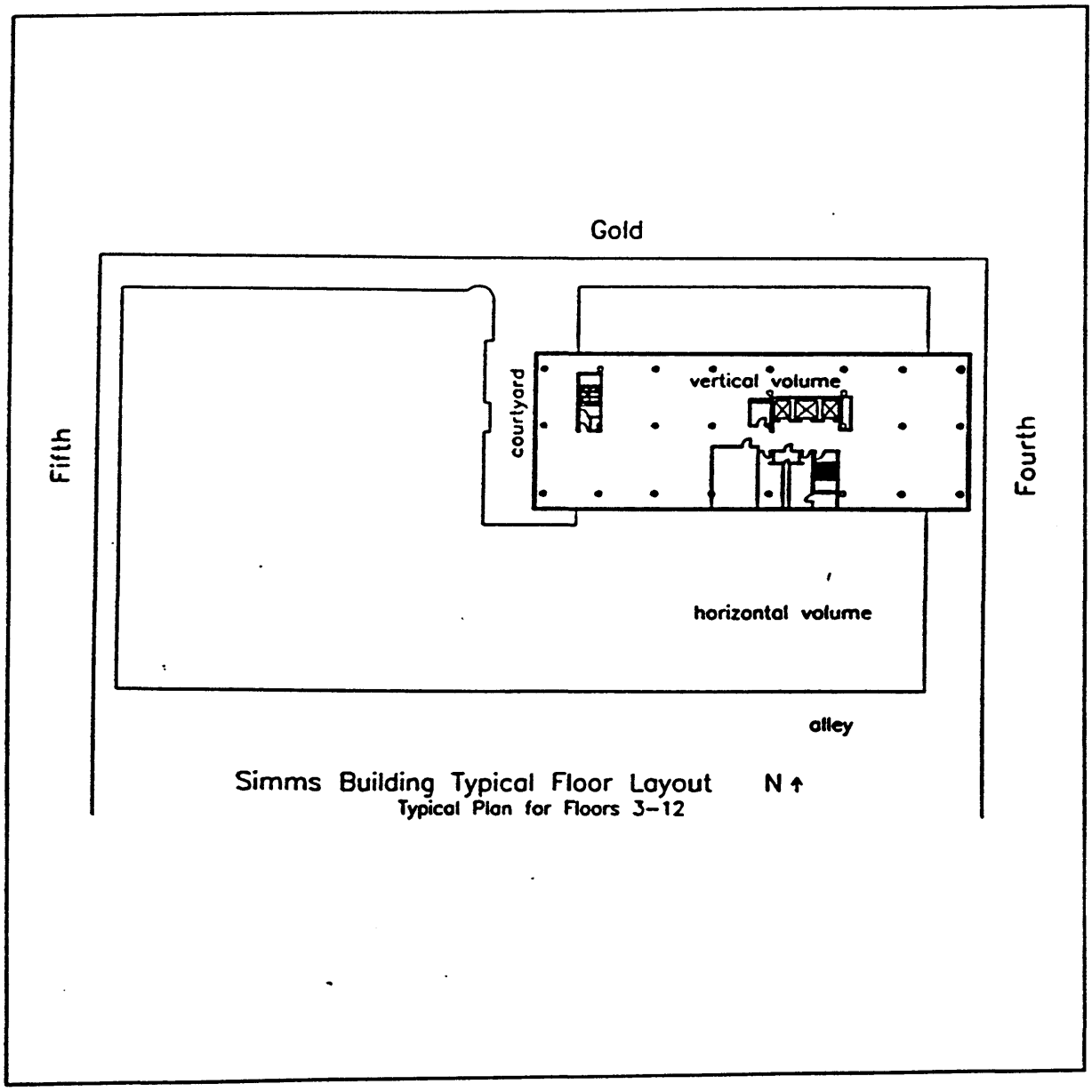
The ground floor today.



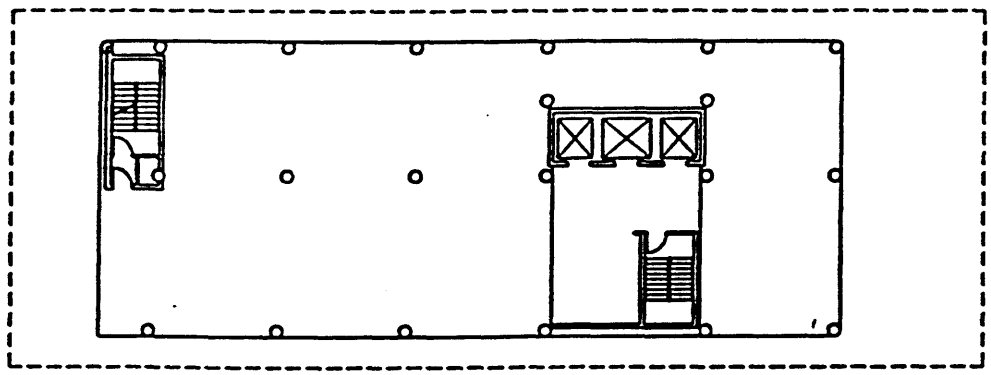
Simms Building ground floor layout.



Service Cores



Typical Floor



The roof.

Section 8: Statement of Significance

Summary

The history of the city of Albuquerque is marked by three significant events: its founding as a city of New Spain in 1706, the arrival of the railroad in 1880, and the establishment of Albuquerque as the "capital of America's nuclear war machine, the dominant site of weapons research, management, and testing" after 1945.[1] Until the Post-War era, Albuquerque's character was that of a small city with little significance outside of the region defined by the state. The period during which Albuquerque became "Americanized" constitutes the most radical transformation in this city's story. While the pre-war, old-town, attitude was illustrated with buildings in the regional, revival and classical styles firmly rooted in the sometimes distant past, the future would be embodied in the Modern styles, particularly the 1952 Simms Building, the first International style high-rise in downtown Albuquerque.[2]

History of Building

In 1932 Albert Gallatin Simms bought the Commercial Club, which was then renamed the Simms Building. In the late 1940s, he decided to build a new building on the site, and in 1952 commissioned the architects Max Flatow and Jason Moore. Flatow and Moore designed a modern high-rise for the site, one which paid homage to its predecessor, the Commercial Club, by incorporating the rough red sandstone blocks of the Club. The recycled stone sustains that aura of progress associated with the site, augmenting the optimism inherent in the Modern design.

The new Simms Building was completed in 1954, amid praise from the owners, tenants, and the national architectural community.[3] Its elegant International style design and innovative technologies as well as its size made it a significant addition to Albuquerque, one which bespoke the city's arrival to the American scene. *Albuquerque Progress,* published by the Albuquerque National Bank to highlight the development of the city, featured a "Simms Building Issue" in December 1954. In it, the author calls the Simms Building "an impressive symbol of this city's rapid growth and progress."[4] Prior to this building, the architecture of the city was to a large degree articulated in a regionalism which no longer reflected Albuquerque's status in the country. The modern architecture, materials and technology of the Simms Building epitomized the shift in the city's identity from a sleepy regional center to a thriving city of commerce and research.

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[1] Price, V.B. City at the End of the World. UNM Press, 1992. p17.
[2] Bergman, Edna Heatherington. The Fate of Architectural Theory in Albuquerque, New Mexico: Buildings of Four Decades, 1920-1960. unpublished Thesis for Master of Architecture, UNM, Special Collections Library. August 1978. Heatherington writes: "This [the Simms Building] was also the first 'high rise' building in downtown Albuquerque. This term distinguishes the later, often truly gigantic, elevator-scaled buildings from the 'skyscrapers' of the twenties and thirties -- the latter represented in Albuquerque by the 1921 First National Bank and 1939 Hilton, though the Sunshine is also an elevator-scaled building....In the fifties, the Simms brought a different drama to downtown." p228-230.
[3] *Progressive Architecture*, "Office Building" September 1955. p104-139.
[4] *Albuquerque Progress*, " Albuquerque's Newest Office Building Symbolizes City's Progress." Albuquerque National Bank. December 1955.

The building would also shape the architectural future of the city, opening the door to other large-scale Modern and International style buildings, generating excitement (and copies: just look at the building directly across Fourth Street), and influencing other architects, as George Clayton Pearl attests: "What Max [Flatow] and Jason [Moore] were able to do architecturally broadened the range of what other architects...were able to do."[5]

In a letter to the architects, Albert Simms expressed his satisfaction: "I am much pleased with the architectural design and the functioning of the building. I believe it is unique in the West. It is a twelve-story aluminum and glass building and I think I can modestly say it is much admired by the people of Albuquerque."[6]

Praise for the building was not confined to the local level. In September 1955, *Progressive Architecture*, one of the most well-known national architectural magazines, featured the Simms Building. The article opened with the words: "It is a strange fact that in the smaller cities generally, distinguished commercial architecture seldom appears. An outstanding exception is the Simms Building in Albuquerque," and was illustrated with photographs by Julius Shulman.[7] *Architectural Forum* featured the building in a 1957 article, stating: "The Simms Building in Albuquerque, N.M., is one of the first -- if not the first -- large structures in which the heating-cooling problem has been tackled in terms of the architecture rather than in spite of it."[8]

The International style design was faithful to its technological theory: in the Simms Building was the first use of Thermopane glass in the mountain west, and it was the first 'high-rise' building in downtown Albuquerque.[9] The building "contains one of the first applications combining a complete heat-pump system with radiant panel heating and cooling."[10] Consulting engineers on the project was the firm of Bridgers and Paxton. The inventive mechanical system also found widespread acclaim in professional magazines: in 1956, both *Heating Piping and Air Conditioning* and *Electrified Industry* featured the Simms Building.[11]

In 1959, the Simms Building was featured in a traveling exhibit titled 'Contemporary Architecture of New Mexico."[12] The Simms Building and the others were selected for their quality design:

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[5] Conaway, Janelle. "Max Flatow, Jason Moore: A Century of Architecture And 150 Years of Living," *Albuquerque Journal Business Outlook,* February 12, 1990. p1,3.
[6] Simms, Albert G. Letter to Flatow Moore, November 23, 1954. Glenda Armstrong.
[7] *Progressive Architecture.* "Office Building" September 1955, p104
[8] *Architectural Forum.* "A New Approach to Environment." January 1957.
[9] Bergman. p228.
[10] Tansey, John. "Analysis and Evaluation of the Simms Building." 1996.
[11] Bridgers, Frank L. and Donald D. Paxton. "300 ton Heat Pump System Air Conditions Office Building," *Heating Piping and Air Conditioning.* May 1956, p95-97.
Electrified Industry. "Heat Pump Combines With Radiant Panel Heating and Cooling." February 1956, p50-53.
[12] "Contemporary Architecture of New Mexico" was a traveling exhibit jointly sponsored by the New Mexico chapter, AIA, the Division of Architecture of the University of New Mexico, the Southwest Design Council, and the Roswell Museum and Art Center. Also featured were the

"Within the contemporary international machine tradition this group of buildings will easily hold its own with buildings constructed in other areas of the United States, South America and Europe."[13]

From about 1955 to 1965, problems with the deep wells of the heating-cooling system resulted in the switch to a closed system in 1965. Corrosion of the system could not be contained without using high concentrations of inorganic chemicals.[14] This was not an option due to the possible pollution of the well water and surrounding strata. Subsequent neglect of the creative mechanical design resulted in the loss of the radiant system sometime in the 1970s. Ironically, in the late 1970s, after the system had been abandoned, the building "began to receive special attention because of its highly innovative heating and cooling system."[15] The mechanical system continued to influence builders and architects even after it was replaced.

The 1952 Simms Building design was remodeled in the early 1970's, when Sandia Savings bought it and built a suite of offices on what was the roof. In 1973 the ground floor was expanded and a parking structure built on the southeast corner of Fifth and Gold Streets. However, the Simms Building still retains its formal autonomy, and the addition appears as a separate building. Several floors and the lobby were remodeled in the 1970s and 80s.

In 1996, Papalote Partners acquired the Simms Building. They have made tenant improvements to parts of the tower, are in the process of restoring the lobby, have brought the fire protection system into compliance with current codes and are restoring exterior and common areas to 1955 appearance[16].

Flatow and Moore

The Simms Building was designed in 1952 by Max Flatow and Jason Moore, two architects whose Modernism has unmistakably influenced the architectural landscape of Albuquerque. The building is also the first fruit of this potent collaboration between the two men, who had been roommates while in school. The 1952 high-rise design heralded the advent of the Modern era of the city, and as a result, put these architects in the spotlight of the architectural community and was the beginning of their prominence in New Mexico and Southwest architecture.

Santa Fe Opera Shed of 1957, the Anita Carr Shear House (1957, Albuquerque), and J. Wertz's Paul Rutledge House (1958, Santa Fe), among others. See: Gebhard, David. "Architecture in New Mexico: Discussion and Analysis." *New Mexico Architect*, May-June 1959, p11-15.

[13] Gebhard, David. "Architecture in New Mexico: Discussion and Analysis." *New Mexico Architect*, May-June 1959, p11-15.

[14] Canham, A.T., Letter, December 1, 1965. Betz Laboratories, Inc.

[15] Bergman. p228.

[16] The owners are using Julius Shulman's 1955 photos as a guide to the finished appearance of the building.

In 1952, Moore became Flatow's partner in the firm, the same year that Albert and John Simms commissioned them to design the new Simms Building.[17] The new building attracted attention to the firm's architectural insight and design skills, particularly through numerous articles in the publications of the national architectural and engineering community. In addition, enthusiasm within the Albuquerque community was sparked by the completion of the Simms Building, opening the opportunity for an even more influential future for the firm. In 1954 -- the year the Simms Building was completed -- the architecture firm grew to include Garlyn Bryan and Robert Fairburn. Flatow and Moore's firm went on to design the "Civic Center/ Convention Center,...First National Bank East, the Marriot Hotel, buildings at UNM [the University of New Mexico], hospitals, churches, office buildings, and ... plans for the future development of the city."[18] The firm has designed notable projects all over the United States, including Prudential Plaza in Denver, Rosenweig Center in Phoenix, the Regional Hospital for the Navajo tribe in Gallup and "one of the first tall buildings in the country designed around a central [structural and mechanical] core:" First National Bank in Albuquerque.[19] While Flatow's architectural projects during the war had spread his work throughout the state of New Mexico, the firm's success after the Simms Building definitively records their influence in the architecture of the state and the region as a whole.

Like the Simms Building itself, in its cultural context, Max Flatow and Jason Moore came to New Mexico with the historical wave of technology, modernity, and American culture associated with W.W.II. "...Max Flatow came to New Mexico in March, 1945, as Lieutenant in the Corps of Engineers to be the 'Architectural Superintendent of Construction' at Los Alamos for the Manhattan Project....Every Tuesday he met with Robert Oppenheimer, director of the project, to brief him on the progress of the work."[20] In 1947, he left the Corps of Engineers and moved to Albuquerque, where he began a small architecture firm; the next year Jason Moore, who had been teaching Architecture at Texas A&M University, moved to Albuquerque to work with Flatow.[21] The Simms Building was the "first major project they undertook" together.[22] The Simms Building is the first photograph in a 1988 New Mexico Architecture article illustrating the success and progressive operation of Flatow and Moore's firm.

A 1990 Albuquerque Journal commentary celebrating Flatow and Moore begins:

> If you've gone to a Dukes game, strolled across the university of New Mexico campus, or visited the Albuquerque Convention center, then you've seen some of their work.
>
> Architects Max Flatow and Jason Moore started working here in the days when Albuquerque had fewer than 40,000 people. They haven't stopped to count the buildings they've designed.

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[17] Hooker, Van Dorn. "Flatow, Moore, Bryan, Schaffer, McCabe, Inc. Architects Looking Toward The Future." *New Mexico Architecture.* May-June 1988, p11-17,19.
[18] Hooker p11.
[19] Hooker p12.
[20] Hooker p11.
[21] Hooker p11.
[22] Conaway, Janelle. "Max Flatow, Jason Moore: A century of Architecture And 150 years of Living." *Albuquerque Journal Business Outlook.* Week of February 12, 1990. p1,3.

"You can't drive too far without coming across one of them," Moore said. "We've been here a long time."[23]

The buildings designed by Flatow and Moore have influenced the population of Albuquerque, the state, and many of those in the rest of the southwest as well. In this light, these architects have helped shape the Modern culture of both that city and New Mexico.

Max Flatow and Jason Moore's mark on the architectural history of Albuquerque is noticeable not only in the built environment and in the city planning realm. Flatow and Moore have influenced the students and future architects of New Mexico since the 1950s. "Many of the city's architects have done internships at the 'Flatow School' after graduation," according to Patrick McClernon, who worked at the firm, and who "credits the Flatow Moore firm with giving young designers direction without stifling their creativity."[24] In addition to contributing to the education of architects, Flatow and Moore's groundbreaking Modernism freed the stifled architectural expression of pre-1950s New Mexico. "George Pearl, a well-known New Mexico architect, stated that the pioneering innovative designs of FMBF [Flatow Moore Bryan Fairburn] had given people a choice of architectural design that they had not had before and thereby made it much easier for other architects who came along to get their contemporary designs accepted.."[25] It was, in particular, Flatow and Moore's Simms Building -- visible as the first International style high-rise in Albuquerque and in its crisp, clear Modernism -- which led the way for the architectural modernization of New Mexico.

Significance Under Criterion C (good example of a type or style)

International style

The International style in Modern architecture to a large extent grew out of the belief that the spaces of the twentieth century should be expressed with the materials and technologies of the twentieth century. In 1932, Hitchcock and Johnson wrote, to define Modernism: "The distinguishing aesthetic principles of the International style as laid down by the authors are three: emphasis upon volume-space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to the symmetry or other kinds of obvious balance; and, lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament."[26]

The International style of Modernism was first explored in smaller-scale projects mainly -- it was not until after the war that its principles were actively applied to tall buildings, particularly in Chicago (Mies van der Rohe's 1951 apartments on Lake Shore Drive) and New York (Skidmore, Owings and Merrill's Lever Brothers' building, completed in 1951). The Simms building, which was designed in 1952 and completed two years later is an excellent example of this period in the history of the International style. It is a medium-sized building (tall for its context, even today in

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[23] Conaway p1.
[24] Conaway p3.
[25] Hooker p14.
[26] Hitchcock, Henry-Russell and Philip Johnson. The International style. W.W. Norton & Co., New York, 1932. p13.

1996) which precisely and enthusiastically explored the design possibilities of Modernism in the city early in this period and in a region geographically removed from the centers of this architectural discourse. Mies van der Rohe's Seagram Building in New York, which heralded this style's hegemony in the urban context, would not be built until 1959.

The Simms Building is a notable example of International style Modernism in an office building. The walls are articulated as planes of either glass or brick set at carefully detailed right angles to one another. The brick walls are in a running bond pattern and not only anchor the composition but also link the International style building to its context, a city composed largely of mass, without compromising its Modernist integrity. The programmatic elements (offices and retail) are organized into two distinctly articulated volumes which clearly express their functionality and relationship to the street. The materials of the building are allowed to clarify the architectural meaning of the building, including but not exclusively, the ingenious use of the sandstone of the Commercial Club. The spiral stair of the lobby offsets and emphasizes the rationality of the building while it expresses the freedom inherent in the Miesian design.

The continued life of the building indicates the quality of Flatow and Moore's design of the Simms Building. The building fulfills its function -- a fundamental tenant of Modern design -- as well today as it did when it was built.

Exceptional Significance Under Criterion G (less than 50 years old)

The Simms Building was the first International style office building in New Mexico, and the first International style high-rise in downtown Albuquerque. It was lauded nationally as well as locally at the time of its construction as an example of distinguished and outstanding commercial architecture. " Indeed, few office buildings that we have seen are more rational, sensibly schemed structurally and mechanically or more colorful" (Progressive Architecture, 1955).

The building retained its prominence in the region beyond its distinction as "the first." The Simms Building represents the shift in New Mexico's cultural consciousness which occurred after World War II. In 1959, the Simms Building was ranked in a class of buildings which could be compared with International architecture, a radical shift from the Regionalism and even the American Modernistic architecture which had illustrated New Mexico's culture up until the creation of the Simms Building. The new, Post-War Albuquerque was a cosmopolitan city aware of the rest of the world and of its place in that world.

The Simms building continued to be recognized as an example of quality design especially in the New Mexico press, where it influenced the architectural future of the area. In a 1961 essay titled "Trends in Modern Architecture," Don P. Schlegel cites the 1952 Simms Building to describe the "Expression of Utilitarian Function" in modern architecture:

> During the 1920's there appeared a new architectural expression often referred to as the "International Style". The single direction of this famous movement was expressed by the resolute "form follows function"; its spokesman was Walter Gropius, and its theories were synthesized through the Bauhaus.
>
> Expression of Utilitarian Function

> Its concept is that the utilitarian function of the building in plan, material, and assembly technique should be visually stated. The designer separates the major functions into forms which are legible in three dimensions. Materials are handled in a manner which best suits their true nature, and they are assembled so that construction techniques are clearly expressed.
>
> Walter Gropius in his famous Bauhaus design best represents the approach via the machine. The classic example of this attitude is Lever House by Skidmore, Owings and Merrill, while a very good local expression is Flatow and Moore's Simms Building. [27]

Julius Shulman, one of the great architectural photographers of Modernism, came to Albuquerque from California to photograph the Simms Building for the 1955 article in *Progressive Architecture*. His photographs are being used to help restore the building. Shulman also plans to use the Simms Building in his autobiography "to illustrate the value of keep[ing] tab on the evolution of design concepts of structures which [have] been shown in national publications."[28]

The building site has been continuously used as a commercial office space in the downtown business district since the turn of the century with physical reminders of the building's predecessor incorporated into the design of the Modern 1952 building. The Simms Building is in remarkably good condition with a commitment by the current owners toward continued restoration of public and exterior areas.

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[27] Schlegel, Don P. "Trends In Modern Architecture," *new mexico architect*, march-april 1961. p18-21.

[28] Shulman, Julius. Letter to Glenda Armstrong, August 24, 1995. Glenda Armstrong

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Primary Location of Additional Data

Avery Library, Columbia University, New York, New York
Brown Library, Rice University, Houston, Texas
University of New Mexico Library, Albuquerque, New Mexico
Albuquerque Public Library, Albuquerque
Papalote Partners, Simms Building, Albuquerque, New Mexico

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 1 of 1

Section10: Verbal Property Description

LOT: 1-7
BLOCK: 25
PLAT: New Mexico Town Company's Original Townsite
Albuquerque, Bernalillo County, New Mexico

BOUNDARY JUSTIFICATION

Those lots historically associated with the Simms Building as described in the Verbal Boundary Description.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 16 Page 1 of 3

Photographs Submitted With the Application

Simms Building Albuquerque, Bernalillo Co., New Mexico
Historic Photographs: 1955. (all of the 1955 photographs are copyrighted by Julius Shulman)

photo 1:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: southwest from the intersection of Fourth St. and Gold Ave.

photo 2:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: southeast from Gold Ave.

photo 3:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: southeast from the corner of Fourth and Gold

photo 4:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing:east from the second floor overlooking the spiral stair

photo 5:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: west

photo 6:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: northeast

photo 7:
3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: south

photo 8:
3. Photographer: J. Shulman
4. Date: 1955

5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: east

photo 9:

3. Photographer: J. Shulman
4. Date: 1955
5. Location of original negative: J. Shulman, 7875 Woodrow Wilson Drive, Los Angeles, CA 90046
6. Camera facing: west along Fourth St. (with the Simms Building in the background)

Contemporary Photographs

photo 10:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: southwest along Gold Ave. from between Third and Fourth Streets

photo 11:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: southwest from the intersection of Fourth and Gold

photo 12:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: northwest from Fourth St.

photo 13:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: southwest

photo 14:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: southwest

photo 15:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: southeast from the intersection of Fifth St. and Gold Ave.

photo 16:

3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: south from midblock on Gold Ave.

photo 17:
3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: west from the courtyard

photo 18:
3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: north

photo 19:
3. Photographer: K.L.Armstrong
4. Date: 1995
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: south

photo 20:
3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: south

photo 21:
3. Photographer: K.L.Armstrong
4. Date: 1996
5. Location of original negative: Papalote Partners, 400 Gold SW, Albuquerque NM 87102
6. Camera facing: west