

Architectural Classification: Style and Type

to be used with the

Historic Cultural Property Inventory (HCPI) Form

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According to “Structure and Architectural Design” by Corkill, Puderbaugh and Sawyers, 1974; “A geodesic frame is a structural system which distributes loads to supports through a linear arrangement of members placed in a spherical plane.” The geodesic dome can be built as a hemisphere, less than a hemisphere or more than a hemisphere. Originating in 1920s Germany, the system was fully developed and patented by R. Buckminster Fuller who, beginning in the 1940s, designed large domes that covered great expanses of industrial and exhibition space as well as small wooden prefab or kit domes; the Pease – Fuller dome and others. Domestic-scale geodesic dome kits are still being marketed and erected nationwide, and scratch-built domes have been popular since the 1960s. Small-scale geodesic domes are currently being manufactured for greenhouses and playground climbing structures.	67
<i>Geodesic domes have been used for practically every building type, including residences, recreation buildings, pavilions, military units, etc. Widely published in pattern books such as “Domebook I” (1969) and “Domebook II” (1971), the simplicity of the form allowed amateur builders to construct Geodesic Domes at their own leisure and they often became identified with alternative lifestyles. – Alan Higgins</i>	67
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Introduction

“A style is a label that allows us to identify salient aspects of our history...it expresses our worldview, our aspirations” – William Morgan in “The Abrams Guide to American House Styles”.

According to Alan Gowans in “Styles and Types of North American Architecture”, “Architecture was always *about* something. Specifically, it was about values held by the people who had it built. Historically it was always a prime means of reinforcing those values...by means of forms understood within given societies as visual metaphors of value and the validity of institutions they underlie. Such visual metaphors were created through combinations of styles and types. “Style” is constituted by visual effects, of three sorts: ornament, proportion, and shapes.” His examples included: Colonial – transmitted ideas, attitudes and values from the Old to the New World; Classical Styles (*in the U.S., the Federal and Greek Revival of the 18th and early 19th Centuries*) which promoted principles of the American Revolution and the new government, the inspiration was the republics of classical antiquity; and Picturesque styles promoted romantic images of luxury (attainable through free-enterprise).

In the 1950s and 60s, most architects bristled at any mention of *style* – believing functionalism met the need for building without unnecessary style or decoration. Following the 1966 publication of Robert Venturi’s “Complexity and Contradiction in Architecture” and the subsequent popularity of Post Modernism, *style* returned to the vocabulary of the architectural profession.

Vernacular is a popular term for describing rural or traditional building, what many cultural geographers prefer to call *Common* building. Beginning in the mid-1960s with the MOMA exhibition and publication “Architecture without Architects: A Short Introduction to Non-Pedigreed Architecture” (Bernard Rudofsky, 1964), *vernacular* came to mean buildings built without professional designers; to architects trained in that era, the terms *vernacular* and *style* seem incongruous. More recently, the term *vernacular* grew to embrace *popular* building. Whether the design originated at the point of an architect’s pencil (or cursor) or within the pages of a builder’s magazine is now less important than - is it a *common* building form? Is it in the vernacular, the common language of building (and of regional building)?

In HPD’s Architectural Classification definitions, common building is described under various *folk* styles, for consistency with our earlier guidance and to communicate that simple building types and forms often emerged from the folk traditions of New Mexico and, like “high style” buildings, reflect our rich cultural history.

“*No visible or discernible style*”? It is quite possible for a building to lack decorative elements or to have a form that might not yet be recognizable as significant, yet still convey its historic character. For example, many turn-of-the-century storefronts and commercial facades may lack such details as

classical columns or scroll carving yet through their simple, intact historic features may communicate the historic character of their era and of the district.

Marcus Whiffen, author of “American Architecture Since 1780”, pointed out that styles possess almost limitless capacity for hybridization and there is no general agreement about nomenclature; many trends of architecture past and present have not been named at all. There are temporal limits for the vitality of a style, it degenerates into a mere habit of design (long after new needs have produced new responses). The first step is to see those visible characteristics by looking at buildings...the outside view.

Please note that style names differ by region, by the era in which they are studied or written about, or by the person or institution defining them. We have included alternative names and National Register of Historic Places classifications in the headings. Our nomenclature roughly parallels that of HPD’s earlier publications and NMDOT’s recent “Roadside Architecture and Objects in New Mexico”. Modern styles, especially those of the 1940s, 50s and 60s, are in the process of being identified and defined. While often grouped as “Mid-Century Modern”, we broke them down into separate styles and types under the “Modernism” classification (or the National Register’s “Modern Movement” classification). HPD’s earlier publications have been greatly relied on as sources and are not included in the references at the bottom of each definition. They include the 1980 “New Mexico Historic Building Inventory Manual” and the “Historic Cultural Properties Inventory Manual” of 2001.

We have included lists of styles as the first two drop-downs of the survey form in case a building falls into two stylistic categories. If more than two styles are needed, please use the *Mixed* category and explain in further detail in the survey form. The third drop-down is an in-progress list of building types. We included both building forms and functions. Please check one or more boxes.

This is a review draft distributed for comment. Please send your comments to NMCRIS Support group email address at nmcris.support@state.nm.us.

Pueblo/ Pueblo Vernacular

Pre-1598 – present

a.k.a. Indigenous (NR Architectural Classification: Other)

Today 20 tribes with 35 to 40 villages exist in northern New Mexico and northeastern Arizona with different origins and languages, but shared agricultural, architectural and religious practices. The population at time of Spanish contact was about 125,000 in 70 villages. After the Spanish Reconquest in 1693, Pueblo populations consolidated in 20 – 25 mostly new villages. Spanish land grants to villages ended the process of “slow motion migration” and fixed village locations. Other Spanish introductions: adobe brick, corner fireplaces, beehive ovens, Catholicism, metal tools, sheep, cattle, wheat, apple, apricots, writing and town planning influenced the design of these places today.

The architecture of the Puebloan peoples is the foundation for the predominant architectural style in New Mexico, the Spanish Pueblo Revival Style. The original Pueblo Style was derived from construction using available materials, stone, adobe, wood logs and twigs, and earth. The modular room, limited in size by the characteristics these materials, was multiplied to create multi-storied villages. Dwellings were either constructed around a plaza, as in San Felipe Pueblo, or along a long linear plaza, “street” plaza as in Santo Domingo Pueblo. The pueblo people constructed their dwellings using a form of puddled mud blocks or stone laid in mud mortar. When the Spaniards introduced sun dried mud brick, or adobe; this new construction material spread quickly. The newer villages, promulgated by the Spaniard Colonists and missionaries, were built on top of earlier dwellings and sacred spaces.

With the advent of new technologies and material availability, modern materials such as concrete block, asphalt, tar paper, milled lumber, and cement plaster were used in construction.

General Character Defining Features:

- Massive room blocks organized around a common public plaza space with southeast orientation
- Single room family units
- Combined forms with dance plaza within pyramidal form
- First floor, storage with no doors until after 1880
- Second floor/ first floor roof terrace food processing and extended family space
- Upper floor and terraces – some sleeping rooms and community wide socializing and circulation
- Flat earth roofs supported by wood logs, covered with split wood latillas or reed matting with compacted earth
- Vigas protruding through the wall plane
- Stepped wall buttresses
- Limited fenestration
- Small tiny window openings (originally with mica glazing)
- Low door openings

- Multi-light casement and double hung windows
- Stepped back second story terraces
- Wood ladders made from logs

Common Construction Materials:

- Rubble and ashlar stone dry laid and laid in mud mortar
- Adobe
- Logs
- Mud plaster
- Cement plaster
- Mica glazing
- Wood millwork
- Wood log vigas
- Twigs and thatching
- Split wood decking

Special Note: Spatial cosmology: migration up through three previous world/levels to current, fourth level; supernatural /ancestors live on lower levels. Sipapu/nan-sipu (belly root/ earth navel/emergence point/ contact point with supernatural beings located at center of each village/world, contained within a conceptual, spherical earth bowl and sky basket, and surrounded by concentric zones defined by kiva, plaza and room blocks, band of corrals and stables, nearby mesa-top shrines, and distant mountain top shrines at the four (roughly cardinal) directions Taos is unusual: size kivas half clustered by the north building, half by the south.

Reference:

- “Southwest Architecture and Cultural Landscapes”, Chris Wilson, UNM course outline, 2012

Dine'/ Navajo and Apache

1450 – Present

a.k.a. Indigenous (NR Architectural Classification: Other)

Athapaskan-speaking ancestors arrive in the Southwest about 1450, and over time differentiate into Navajo (in their language, Dine') and Apache cultures. Semi-nomadic hunter-gatherers, some bands adopt agriculture from Pueblo, all adopt horses from Spanish, and Navajos adopt sheep herding and weaving. Navajo structures are the Hogan; the *ramada* or shade structure and the house (often Ranch House Style).

The *Hogan* sanctioned by Emergence and Blessing Way sacred stories (Talking God creates first Hogan), is circular or polygonal with the entrance east facing. It is both a dwelling and religious structure. Specialized, named spaces in Hogan are organized by use, gender and status. Types of hogans are conical forked pole (probably oldest) 2-3% in 1970 survey of reservation; four-sided leaning log, 11%; horizontal (cribbed, notched) log walls, or stone walls, vertical (*jacal*, palisade) walls, 40%; and more recent polygonal with wood plan walls and roofs, 28%. Cribbed or corbeled log roofed structure are 55%.

The shade house, or ramada, is a four pole structure like the structure of a leaning log Hogan, covered with branches and brush for shade and wind protection.

Rectangular and some multi-room houses are built beginning 1900 with an eastern entrance. Seventy seven percent are wood frame; eleven percent is cribbed log; five percent are stone, and three percent are trailers in 1970

Typical extended family clusters, today, are located in isolated location. They are matrilineal residences, separate hogans or houses for each nuclear family. For example, there would be two hogans, one house and one trailer. The cluster may include a seat house, corrals, basketball backboard, satellite dish and pickup trucks.

Apache

Traditional dwelling of Mescalero and Jicarilla Apaches are small Plains style tipis with a pole structure and animal skin; later, canvas covering. *Wikiup/Kowas* are structures with saplings bent over and lashed together to form conical shapes, and covered with brush and skins or canvas. Ramada or oak arbor shade houses are also built. *Tipis* are typically 16 poles with buffalo hides, later canvas, 20 feet across, with a center fire pit with a smoke hole above; 14 seats and an entry between poles. The male chief sits opposite the door. The structure is the site of the pipe ceremony and every day social situational interactions.

The Mescaleros continued to live in tipis until the 1930's when the Civilian Conservation Corp Indian Division constructed disbursed family farmsteads consisting of a small house, a barn and a chicken coop.

Between 1955 and 1960, the tribe moved these structures into matrilineal clusters near tribal headquarters.

General Character Defining Features:

- Conical earthen shape with prominent single wood door
- Rectangular earthen shape with prominent single wood door
- Multi sided polygonal (six sided) hand hewn log structure with domed earthen or pyramidal roof
- Conical shape covered with skins or canvas with protruding wood logs at the top

Common Construction Materials:

- Wood logs
- Bark peeled pine
- Split juniper
- Railroad ties
- Stone
- Earth
- Wood frame
- Cement Block
- Mud Plaster
- Cement stucco
- Asphalt Shingles
- Roll Roofing
- Wood slabs
- Milled wood

Reference:

- "Southwest Architecture and Cultural Landscapes", Chris Wilson, UNM course outline, 2012

Spanish-Mexican Vernacular

1620 - 1900

a.k.a. Spanish Pueblo (NR Architectural Classification: Colonial: Spanish Colonial *or* Mexican Baroque)

The Spanish- Mexican vernacular style was brought to New Mexico by the Spanish colonists traveling from Mexico to the new territory of New Mexico. The basic building technology of stone, log and adobe walls covered by flat roofs of wood and direct were adapted from the Pueblo designs. However, metal tools introduced by the colonists made simple wood ornamentation, wood doors and windows, and the use of larger beams for wider rooms possible. Portals were also introduced. Foundations were of stone laid in mud mortar or no foundations at all.

Fenestration was limited, although most of buildings of this style have had windows added in the course of remodeling. The simple ornamentation is limited to corbel brackets and *zapatas* used as capitals in portals, protruding *vigas* as roof structure, roughhewn panel doors and window grilles.

All types of buildings, residential, commercial and ecclesiastical were built in this style. The rural houses were sometimes built surrounding a courtyard, or *placita*. Many others are in an "L" shape with a courtyard facing southeast. The residential design had a *sala*, or single large rectangular room forming the starting point. It was used for cooking, bathing, sleeping, entertaining. Other rooms were added in linear fashion to the sala. Often, uses of spaces would change depending on the season.

A predominant building type in New Mexico, built in this style, was the mission church. A typical Franciscan Mission was a church combined with an attached friar's residence and courtyard (*convent*), which formed the mission compound. The compound usually had a walled forecourt (*atrio*). Approximately 50 mission churches and mission complexes were constructed by Pueblo Indians under Franciscan friars' direction in the 1600's.

Builders translated the Baroque transept dome into a local invention, the transverse clerestory window. The preferred orientation shifts from west facing façades to south or southeast, for increased lighting for morning Mass and corresponding to a sacred Southeast orientation in Pueblo culture.

Parish churches in Spanish villages were like churches of missions but without a resident missionary. Often attached to a single nave was a baptistery and sacristy which the priest used for storing vestments. Most Spanish Colonial churches in New Mexico date to 1700's and early 1800's. Cruciform plans are predominate in large villages; single nave plans in smaller areas. Small single nave chapels are sometimes attached to transepts of larger churches as at Santa Cruz and the Cathedral in Santa Fe.

General Character-Defining Features:

Churches:

- Flat roofed single nave and cruciform churches

- Single nave often with side sacristy
- Buttresses
- Towers connected by wood balconies
- Rounded parapets and walls

Other:

- One-story; low-pitched or flat roof
- Thick adobe walls covered with mud plaster or cement stucco
- Multiple external doorways and few small window openings
- Corner fireplaces
- Iron hinges and fixtures
- Rarely, a *zaguan* entrance to a courtyard, or placita, surrounded by single story rooms

Common Construction Materials:

- Adobe
- *Terrone*
- Vertical logs or jacal
- Mud plaster
- Wood vigas, corbels and zapatas
- Milled wood
- Rough sawn wood
- Stone
- One over one double hung wood windows
- Stain glass windows

Reference:

- “Southwest Architecture and Cultural Landscapes”, Chris Wilson, UNM course outline, 2012

New Mexico Vernacular

c1870s - c1940s

(NR Architectural Classification: Other)

While the Spanish-Pueblo and Territorial Styles were partially eclipsed when the railroad arrived bringing with it new Anglo-American styles, these earlier styles continued in simplified form in remote areas and in the Spanish speaking neighborhoods of larger towns.

Vernacular building refers to the common, traditional or popular building types and styles in contrast to architect-designed high style (academic) custom building.

Typically, in the NM Spanish tradition, houses had single-file plans that reflected their room-at-a-time evolution, flat roofs covered with adobe or corrugated metal, adobe walls and in some cases horizontal or vertical (jacal) log construction. Often each single-file room had its own exterior door and, after the first 3 or 4 rooms had been constructed, the houses' footprint may have evolved into an L-shape or U-shape. In some cases the Spanish ideal of a full courtyard house was achieved in this manner. In the traditional evolution, pitched gable roofs were later added above the flat roofs.

In some areas of Northern NM, square-plan houses began appearing c1870 and may have their origins in Georgian or Greek Revival house types of the late 18th or early 19th Centuries. The two-story, square-plan, hip-roofed was also a popular Italianate house form in mid to later 19th Century America, and may have been an influence on NM Vernacular building.

By the turn of the century, this one story hipped box massing became a typical NM house form. Ornamentation, usually quite limited, was drawn from the popular style of the day. A sprinkling of Italianate brackets and scroll-sawn ornament, lathe-turned or square chamfered columns, wood shingles on gable ends, and diamond-patterned windows appeared. Examples often appear with no decorative elements.

Because vernacular buildings often use recycled materials, the result can appear older than in fact it is. In the Las Vegas area, the original Greek Revival decorative elements from the Fort Union Officer's Quarters were recycled and used in area buildings; before Fort Union became a national monument. Many local builders were influenced by pattern books and, in the later 19th and early 20th Centuries, by builders' magazines and plan services. Architectural styles and ornament were used in NM and other remote locales long after their popularity ended nationally.

Chapels and small churches as well as residences and stores were built in this style. The specific characteristics of this style will vary from area to area.

General Character Defining Features:

Residential:

- One story adobes with gabled roofs, sometimes hipped or with hipped sections, covered with terne or corrugated metal
- Mud plaster and cement plaster walls
- L-shaped, u-shaped and rectangular plans
- Porch extending along the front façade
- Simple wooden porch posts
- Dormers
- Brick chimneys usually within structure
- One over one double hung wood windows with simple 1 x wood trim
- Four panel or one light over three panel wood doors
- Little or no ornamentation

Commercial:

- Stepped parapets with shed portal across front
- Pressed metal false fronts

Churches:

- Gabled roof with bell tower with pyramidal roof
- Central wood door
- Punched windows evenly located on long side of building
- Simple 1 x wood trim on doors and windows

Reference:

- “Pitched Roofs Over Flat”, Chris Wilson, in “Perspectives in Vernacular Architecture IV”, ed. Carter and Herman, 1991

Rustic/Log

Late 19th Century – Present

(NR Architectural Classification: Other)

Rustic

Rustic, as an intentional or self-conscious style, was a popular theme in late 18th and 19th Century architecture and landscape design and was popularized through pattern books and other media in the US by the mid-19th Century. A.J. Downing was the leading national figure in landscape architecture at the time and his 1851 naturalistic plan for the U.S. Capitol grounds created a rustic ramble of meandering drives and picturesque imagery. In discussing contextual sensitivity for Yosemite in 1865, landscape architect Frederick Law Olmsted stated “The first point to be kept in mind is the preservation and maintenance as exactly as possible of the natural scenery...and the prevention of all constructions markedly inharmonious with the scenery or which would unnecessarily obscure, distort or detract from the dignity of the landscape.”

By the late 19th Century, Rustic style outdoor features and landscape design were common on estates, replete with rustic teahouses, gazebos, cast iron outdoor furniture and fencing. In the same period, Adirondack Great Camps were being constructed of logs, often in fanciful designs that exploited the irregular nature of trees and roots.

By the early 20th Century, the railroads took the lead in building hotels in natural, western settings. Following the Northern Pacific’s construction of the Old Faithful Inn at Yellowstone in 1903, the Atchison, Topeka and Santa Fe Railroad built the El Tovar Hotel at the Grand Canyon by 1905. Designed by Albuquerque architect Charles F. Whittlesey, it was described as combining elements of the Swiss Chalet and Norwegian Villa (both fall under the Stick Style) with rustic log slabs, wood shingle and local, natural stone. It is stylistically similar to Whittlesey’s own house in Highland Park in Albuquerque, a significant property in the Huning Highlands (National Register) Historic District (SR #464) and an individual listing in the State Register of Cultural Properties (SR #391). The large, multi-story railroad hotels incorporated rustic elements but were planned as massive centralized resort facilities, designed first and then positioned on the natural landscape.

Mary Colter, a designer and architect for the Fred Harvey Company, incorporated regional cultural themes to produce buildings on a more human scale that fit better into the landscape. Robert Frankeberger and James Garrison, in “From Rustic Romanticism to Modernism and Beyond: Architectural Resources in the National Parks”, called her Lookout Studio at the Grand Canyon “a masterpiece of contextual site-driven frontier rustic design.”

In residential design, the Arts and Crafts Movement embraced rustic design, for example the log homes and lodges were featured in the pages of Gustav Stickley’s popular “Craftsman Magazine” (1901-1916) and “Craftsman Homes” books.

Following the establishment of its landscape department in 1918, the National Park Service “played an early role in popularizing the Rustic style. Many buildings throughout its park system employed the design philosophy, ranging from large guest lodges, to visitor centers to the lowly comfort station. Rustic design even figured into road and trail construction attempting to minimize the visual impacts

through the use of native materials in retaining wall and bridge construction.” -“Rustic Style Architecture in the Colorado State Register of Historic Properties”

In describing the first trailside educational structure designed for Yosemite in 1924, Frankeberger and Garrison stated that it’s “modest scale and...rustic detailing and materials, even this simple structure communicates an appropriately park-related architectural message.” They further pointed out a group of architects and landscape architects (including former New Mexicans Jesse and Aileen Nussbaum) as the visionaries who controlled the initial development of the parks and established the style that has come to be known as *Park Service Rustic* or *Parkitecture*. They supervised all design work from inside or outside the Park Service and oversaw depression-era Emergency Conservation Works (ECW) construction in state, regional, and local parks, with the same rustic theme. “The fundamental principle was that the natural setting comes first and the man-made elements must blend into the surrounding context.” This philosophy, that nature must at first glance appear untouched, guided NPS design until the 1956 beginning of “Park Service Modern”, the nation-wide Mission 66 program.

Rustic design was also typically used for individual cabins or camps throughout the state, often in imaginative ways, for example folk artist Pop Shaffer’s Rancho Bonito (SR #514) of the late 1930s, individual listed in both state and national registers.

According to the “Directory of Rustic Style Architecture in the Colorado State Register of Historic Properties”, rustic style architecture is characterized by its natural setting and use of log and stone for building materials, was designed to blend in with the natural environment and was typical of vacation homes, hunting lodges, dude ranches, or tourist-related facilities in national and state parks. While traditional building techniques and hand craftsmanship were often employed, Rustic style cabins differ from “pioneer” log structures built during initial settlement periods. They were less crude and generally have stone chimneys while the pioneer log cabins have metal flues for iron stoves. Rustic style buildings have more commercially manufactured hardware and components (and may include hip roofs).

In short, the Rustic style is typified by the use of indigenous materials in their natural state and the incorporation of naturalism in contextual design.

References:

- “From Rustic Romanticism to Modernism and Beyond: Architectural Resources in the National Parks”, Robert Frankeberger and James Garrison, *Forum Journal* (National Trust for Historic Preservation), (Summer):8-21
- “Directory of Rustic Style Architecture in the Colorado State Register of Historic Properties”, Colorado Historical Society, 2007 (www.coloradohistory-oahp.org)

Log Construction

Chris Wilson & David Kammer in “La Tierra Amarilla” described the building tradition in that area: In (Hispanic) North Central NM, the earliest buildings were probably built of logs, the most convenient and abundant material. The earliest and simplest form was *jaca*, logs 5” to 8” in diameter, placed vertically in trenches and capped by a grooved cross beam. In this region, buildings with horizontal logs were called *fuertes* and typically used double box-notching and flat-hewn (squared) logs, an important

technique until c1910. Wilson and Kammer cite the local posting of a regular Army unit from Arkansas for the introduction of the double saddle-notching of round logs. The dovetail-notching of squared logs derived either from the soldiers or an earlier, Swedish settlement in the area.

Typically for houses in the La Tierra Amarilla area, the first room was built of jacal or fuerte with later adobe additions. The exteriors of wood homes were typically wood lathed and mud plastered while outbuildings were usually left unclad. Houses had typical single-file plans, adobe or log walls and corrugated metal roofs. They evolved in the typical NM tradition of single-room, single-file additions with an exterior door for each room. As rooms were added, they grew to form the L or U-shaped footprints of courtyard houses. Flat roofs were later gabled over, apparently reflecting the Anglo-American building tradition as milled lumber and stock metal became available. (Other house forms were used locally in adobe construction, the Four-Square and a simplified version of the cross-gabled Gothic-Italianate form that reflected Mormon influence.)

“About 1900, horizontal log construction began to be replaced by two forms of construction using milled lumber. One is box construction in which walls are formed by sets of (*horizontal*) planks placed side-by-side and joined by crossing boards at both ends.” The other consists of railroad ties stacked horizontally to form outbuildings or homes.

Outbuildings and barns typically grew in the linear manner with the rectangular log crib as the basic modular unit. Additional cribs were added with an open space between units that was then bridged by log cross beams and backed with jacal or plank to form an open stall. The outbuildings reinforced the courtyard or *casa corral* footprint.

Reference:

- “La Tierra Amarilla: Its History, Architecture, and Cultural Landscape”, Chris Wilson and David Kammer, Museum of New Mexico Press, 1989

Territorial

c1847 – 1890

a.k.a. (NR Architectural Classification: Mid-19th Century: Greek Revival)

This style is a fusion of traditional flat-roof, adobe construction with milled lumber and fired brick, provincial Greek Revival style details; milled lumber for rafters and pedimented lintels, brick shipped over Santa Fe Trail for fireplaces, chimneys and brick copings, and terne plate for roofing. It flourished under the influence of the American Occupation especially between the end of the Civil War and the arrival of the railroad in 1879-81; though it lingered on later in remote areas. The advent of sawmills c1847 provided lumber for rafters and roof decks and was worked into porch posts with molded capitals. Brick shipped over the Santa Fe Trail was used for fireplaces, chimneys and copings. Self-conscious appreciation of this regional type made it into a revival style in the early 1930's.

The US Army played a major role in introducing this style to New Mexico, in the construction of their forts. The officer's quarters of Fort Union and Fort Marcy are good examples of this. The revival of this style continues to manifest itself in new buildings and in modifications of older structures in New Mexico. All categories of buildings come under its influence.

Note: (According to McAlester) the Greek Revival Style was the predominant style across the U.S. from c1830 into the 1850s. It was based on the popularized classical buildings built in the United States and Western Europe in the late eighteenth century. Its popularity led it to be called, by some, the National Style.

It followed in the wake of archeological excavations in and around Greece, the publication of *The Antiquities of Athens* (Stuart and Revett, edition of c1826, London) and popular American architectural pattern books by Asher Benjamin and Minard Lafever. It reflected our nation's admiration for Greek democracy. In NM, it often appears as a modest use of a dentil brick cornice and wooden, pedimented window hoods on otherwise simple vernacular building forms.

General Character Defining Features:

- Rectangular structures with dentilled brick coping
- Symmetrically based plan with a central corridor
- Two story with veranda, sometimes also two story, across the front
- Central flat roofed or gabled porch across portion of front with squared wood porch columns, sometimes with wood moldings added to create capitals
- Elaborate entrance with central door flanked with sidelights and transom
- Four panel wood doors
- Double hung wood sashes with six and nine panes of glass, sometimes two over two, sometimes with shutters
- Pedimented wood lintels over windows and doors (later Territorial had layers of several moldings)

Common Construction Materials:

- Brick (chimneys and coping at top of adobe wall)
- Adobe
- Ashlar stone
- Lime plaster
- Terne plate
- Wood millwork
- Glass Windows

References:

- "Southwest Architecture and Cultural Landscapes", Chris Wilson, UNM course outline, 2012
- "A Field Guide to American Houses", Virginia and Lee McAlester, 1988

Folk Territorial

c1880 - c1920

a.k.a. Late Territorial (NR Architectural Classification: Late Victorian *or* Other)

In remote areas, the Territorial Style continued well into the 20th Century. Regional variations of wood ornamentation developed which elaborated on simple Greek and Gothic Revival details. Local builders added invented elements to them added to them. Applying hand saw, jig saw, molding plane, and miter box to milled lumber, isolated carpenters developed distinctive individual styles. Local surveys help to pinpoint these styles and identify some of the carpenters.

General Character Defining Features:

- One story
- Rectangular with gabled roof
- Dormers
- Windows sometimes have shutters
- Porch, either a shed or hipped roof, extending along the front façade
- Uniquely carved and shaped wood posts and trim (chamfered edges, carved decorative fluting and shapes)
- Greek Revival influenced window and door trim
- Wood doors with decorative wood panels

Common Construction Materials:

- Adobe
- Mud plaster
- Lime plaster
- Cement plaster
- Milled wood
- Corrugated metal and terne plate metal
- Glass windows

Folk Victorian

1880 – 1920

(NR Architectural Classification: Late Victorian)

This style was made possible by the advent of the railroad. Common forms are “L” shaped, rectangular and square with steeply pitched roofs. The style is defined by the presence of Victorian decorative detailing on simple folk or vernacular house forms, which are generally much less elaborate than the Victorian styles. The details are usually of either Italianate or Queen Anne inspiration; occasionally the Gothic Revival influence is seen. The primary areas of the application of this detailing are the porch and cornice line. Porch supports are commonly either Queen Anne-type turned spindles, or square posts with the corners beveled (chamfered) as in many Italianate porches. In addition, lace-like spandrels are frequent and turned balusters may be used both in porch railings and in friezes suspended from the porch ceilings. Window surrounds are generally simple or may have a simple pediment above. This style is differentiated from true Queen Anne by the presence of symmetrical facades and by their lack of the textured and varied walls surfaces characteristic of the Queen Anne.

General Character Defining Features:

- One to one ½ story
- L shaped, square or rectangular plan
- Porch extending along the front façade
- Porch supports with Queen Anne spindles or square post, hand carved or limited lathe-turned) with beveled corners
- Dormers

Common Construction Materials:

- Adobe
- Mud plaster
- Cement Plaster
- Wood Frame
- Wood Millwork
- Corrugated metal or “v” groove terne roofs

Reference:

- “A Field Guide to American Houses”, Virginia and Lee McAlester, 1988

Gothic Revival/ Folk Gothic

c1860 – c1900

a.k.a. Carpenter Gothic, Gothick (NR Architectural Classification: Mid-19th Century: Gothic Revival *or* Early Gothic Revival)

A romantic and often eclectic style defined by strong verticality and picturesque elements. Few examples of Gothic Revival Style were built in New Mexico before the arrival of the railroad. However, many church alterations were influenced by this style. With the encouragement of the Catholic Church under Archbishop John B. Lamy*, a new French-born bishop; a number of Spanish-Pueblo Style churches were remodeled into the Gothic Revival Style. In general, the alterations included addition of a pitched roof built over the flat one; though sometimes a false front gable sufficed. The historic adobe towers were either capped with pointed wood constructions or replaced entirely with steeples. Windows and doors were given pointed arches. Trefoil or pointed arches appear in door panels and tower decorations as well. An attempt to give the buildings shaped corners, particularly on the façade, was also made.

Early Protestant, and newly constructed Catholic churches, similarly combined adobe and wood construction with a desire for a Gothic appearance. A handful of 19th Century residences also have Gothic Revival elements. Beginning in the 1870's with the Loretto Chapel in Santa Fe, and continuing through the Late Gothic Revival into the 1950s, more strict Gothic Revival churches were built in New Mexico. Those built before the First World War most commonly have center towers, although some were built without towers. In the Late Gothic Revival period between 1915 and 1955, finished stone and brick are the preferred materials. Stone tracery and large stained glass windows appear. The overall quality of massing and surface is simpler and smoother. Both periods incorporate the common features: pitched roof, pointed arches, buttresses, trefoil and quatrefoil cutouts.

*Archbishop Lamy, new French-born bishop, arrived in Santa Fe in 1851. Only 12 Catholic priests resided in the Territory. John Baptiste Lamy recruited 31 French priests out of a total of 51 by 1865. They modernized the churches by establishing schools and hospitals, suppressed Penitentes and other folk religious practices; built new churches and remodeled old ones in Romanesque and Gothic Revival styles. Pitched roofs enter Hispanic vernacular tradition and end clerestory lighting schemes.

General Character Defining Features:

- More than one story
- Simple massing
- Steeply pitched gable roofs
- False front gables
- Arched (steeply pointed) windows and door trim
- Label moldings over openings
- Pointed bell towers, steeples and center or paired towers
- Wall surface extended into gable without a break
- Sharp corners

- Buttresses
- Decorative gable trim
- Trefoil and quatre-foil cutouts
- Stone or wood tracery

Common Construction Materials:

- Ashlar stone
- Mud and lime plastered adobe bricks
- Brick
- Corrugated or “v” groove terne
- Milled wood ornamentation, doors and windows
- Stained glass
- Board-and-batten siding

Reference:

- “A Field Guide to American Houses”, Virginia and Lee McAlester, 1988

Italianate/Bracketed

1880 to 1890

a.k.a. Italian Villa, Railroad Commercial (NR Architectural Classification: Late Victorian: Italianate)

The Italianate style of the Victorian era is a combination of picturesque elements drawn from the Italian country villa, specifically the late-medieval fortified farmhouses of Tuscany with their vestigial defensive towers. The style started in England at the beginning of the 19th Century, as part of the Picturesque movement, a change from the classicism in art and architecture that had been fashionable for almost two hundred years. It became popular in the U.S. by the mid Nineteenth Century.

The movement emphasized the rambling Italian farmhouse, with its characteristic square tower as the model for Italian-style villa architecture.

In New Mexico, the style was made possible by elaborate cornices and brackets brought by train from the Midwest. Many commercial buildings were built in New Mexico in this style beginning in the 1880's. In period residential design, the Queen Anne style was subsequently introduced and eclipsed the Italianate style.

General Character Defining Features:

- Simple forms – cubic masses, sometimes asymmetrical
- Square towers with hipped roofs
- Vertical emphasis
- Wrap-around porches on chamfered square posts
- Rounded entrance and windows, sometimes with round or segmental arches
- Wrought iron grille work
- Bracketed soffits of wood or pressed metal
- Low-pitched gable or hipped roofs with deeply projecting eaves
- Stucco finish
- Tall thin one over on double-hung windows, often with round or segmentally arched tops

Commercial:

- Flat roof with one to three stories
- Cast iron columns on first floor to allow for large display windows
- Upper stories hold symmetrically placed windows adorned with pressed metal or sometimes wood, stone or brick ornamentation
- Cast iron structural members and pressed metal or wooden ornaments for window moldings, elaborate cornices and brackets or bracketed soffits

Common Construction Materials:

- Brick, stucco, wood often painted to approximate stone

- Adobe
- Pressed Metal
- Cast Iron
- Wrought Iron
- Clay tile roofing
- Terne plate metal roofing

Reference:

- “The Abrams Guide to American House Styles”, William Morgan, 2004, Abrams

Second Empire/ Mansard

c1880 to c1900

a.k.a. French Second Empire (NR Architectural Classification: Late Victorian: Second Empire *or* Mansard)

In Europe, the immensely popular Second Empire style was considered part of a picturesque movement which looked to the romantic past for inspiration and was loosely connected to the mid-19th Century Baroque Revival in France. In the U.S., it was an effort to stay up to date with the latest French fashion and the Second Empire house became a popular symbol or icon representing nineteenth-century America, ...*virtually an American national style...*- *William Morgan*. However, examples are somewhat scarce in New Mexico.

“Second Empire” refers to the reign (1852-1871) of Napoleon III who rebuilt Paris with grand boulevards flanked by townhouses, many with mansard roofs. This roof form had been promoted first in the 17th Century by French architect Francois Mansart.

The style’s principal character defining feature is the steep mansard roof which envelopes the upper story and is nearly vertical. Its slope may be straight, concave or convex and was often covered in slate or shingles, in decorative patterns, and usually featured dormers and ornamental iron cresting. Freestanding building forms were generally composed of rectangular blocks with symmetrical floor plans and central stair halls. They often included a central projecting pavilion with a mansard roofed tower and a central entry with heavy double doors. Prominent chimney stacks and front porches, often wrap-around, are typical features.

Except for the roof forms, the Second Empire house was not all that different from the Italianate villas that preceded it. – William Morgan. The Second Empire style employed classical moldings, brackets, wrap-around porches and other features typical of the Italianate style.

The Mansard roof is sometimes found over an asymmetrical plan with a wrap-around porch; a borrowing from the Italianate. Ornament reflects typical period influence of the Italianate style. It frequently employs brackets similar to those of the Italianate.

Second Empire style buildings, being of necessity two or more stories, commonly include large residences, schools, hotels, and government buildings.

This fashionable style was brought to New Mexico by East coast immigrants traveling on the newly opened railroad c1880, and via popular architectural pattern books and other publications of the era. Often cited as the earliest Second Empire building in New Mexico, the 1880s state and national register-listed Melvin W. Mills House in Springer (State Register #191) is a very important high-style example with wrap around two-story porches, prominent chimneys (now truncated), cast iron cresting (removed) and ornate stair hall. Its ornamental details have been compared with those published nationally in architectural pattern books of the 1870s.

Character Defining Features:

- Tall, boldly modeled, and emphatically three dimensional
- Vertical emphasis with pronounced cornice lines
- Flat, convex and concave mansard roofs, often with a curb and soffits with brackets
- Dormer windows
- Windows with hood moldings or window pediments
- Classically detailed chimneys
- Projecting pavilions or towers, each with its own mansard roof
- Tower
- Decorative Ironwork (cresting)
- Quoins, often prominent
- French doors opening onto deep porches

Residential:

- Spacious porches or verandas
- Asymmetrical massing

Common Construction Materials:

- Brick
- Stucco
- Adobe
- Wood
- Milled wood
- Wood and slate shingles
- Wrought Iron
- Stained glass
- Cast Iron

References:

- "The Abrams Guide to American House Styles", William Morgan, 2004, Abrams
- "Lufkin, Agnesa Burney: Domestic Architecture in Northeastern New Mexico", Agnesa Burney Lufkin, University of NM, 1983

Romanesque Revival/Richardson Romanesque

1880 – 1915

(NR Architectural Classification: Late Victorian: Romanesque: Romanesque Revival *or* Richardsonian Romanesque)

Romanesque Revival buildings were being designed and built in NYC by the mid-1840s. Initially ecclesiastical buildings, other institutions were soon built in this style. In his 1958 book *Architecture: Nineteenth and Twentieth Centuries*, architectural historian Henry-Russell Hitchcock dubbed this style *Rundbogenstil* (round arched style) to reflect the revival's Germanic origins of c1830. The best known U.S. example is James Renwick's picturesque Smithsonian Institution of 1847-55.

The Romanesque Revival style differs from the Richardsonian Romanesque in that the primary building material is often brick, light-colored smooth stone or stucco, with an academic or scholarly use of the style without the great emphasis on massiveness of Richardson's work. It often incorporated stone trim for sills, lintels, arch surrounds, and foundations. It was common to churches, commercial and civic buildings, banks and post offices. The lighter French Romanesque or Chateausque style was typical of U.S. post offices in late-19th C.

Named for Boston architect H. H. Richardson, **Richardsonian Romanesque** was a late Nineteenth Century interpretation of the traditional Romanesque using large, rock-faced stone to convey massiveness and strength. The style is typified by the stone construction, details of contrasting stone, broad round arches with oversize voussoirs, round towers with pyramidal or conical roofs, deep window and door openings, squat columns, and cushion-like capitals. Richardson's most famous buildings include Boston's 1872-7 Trinity Church, Pittsburgh's 1883-8 Allegheny County Courthouse and Jail and Chicago's 1885-7 Glessner House. Richardson was an architect of great power, scholarship and originality.

While few buildings in New Mexico can be considered full-blown Richardsonian Romanesque, the style's chief features can be found, executed with varying degrees of understanding in multi-story courthouses, schools, commercial buildings, churches and in at least one case, a masonic lodge.

Character Defining Features:

- Multi-story buildings
- Irregular and asymmetrical massing with broad roof planes
- Squat towers with pyramidal roofs and chimneys
- Corbel tables
- Arched or segmentally arched door and window openings
- One over one double hung wood windows, often paired
- Dormers
- Clustered recessed windows with arches or transoms

- Recessed entryways
- Decorative plaques and spandrels, with foliate carving
- Ornamentation subordinated to robust massing
- Polychrome stonework in lintels, arches and architectural details
- Heavy post and lintel porches

Common Construction Materials:

- Rock-faced coursed ashlar stone
- Brick
- Milled wood
- Wood shingles
- Concrete
- Cast stone

Reference:

- "Oxford Dictionary of Architecture", James Stevens Curl, Oxford University Press, 1999
- "Architecture: Nineteenth and Twentieth Centuries", Henry-Russell Hitchcock, Yale, 1958

Queen Anne

c1885 to early 1900s

a.k.a. Stick Style or Eastlake Style (NR Architectural Classification: Late Victorian: Queen Anne: Queen Anne Revival *or* Queen Anne-Eastlake)

The Queen Anne Style is associated with Richard Norman Shaw and a group of 19th century English architects and artists. Their houses and artwork were widely published and were the source for the American Queen Anne. The style borrows heavily from late Medieval models and, in decorative arts, is known as the Aesthetic Movement.

It was an expression of the “Aesthetic Movement”, an English reaction to the somber Gothic Revival in design, painting and literature; it had no relation to the reign of Queen Anne. It recaptured the spirit of Britain with an informality that contrasted with the grand Neo-Georgian *palazzi* of the new merchant class. While a handful of houses with Queen Anne stylistic elements had just been built here, two British government houses erected at the Centennial Exhibition in Philadelphia in 1876 are thought to have sparked widespread interest in the style in the U.S.

The Queen Anne Style is noted for its asymmetrical plans and massing, profuse ornamentation and variety of materials, colors and textures. Projecting bays, corner towers, wrap-around porches and irregular roofs contribute to this complex massing. The characteristic spindle work is an American adaptation.

According to Chris Wilson, a pinwheel plan is common. This plan elaborates the picturesque inclination of a cross wing plan by multiplying roofs, bay windows and projecting masses, so that three or four sides achieve asymmetrical, yet balanced compositions. In plan, the projection of a room on each of four sides allows more windows that bring additional light to interiors.

The style is associated with exuberant, optimistic railroad boom towns. Mass-produced ornamentation brought via the railroad, included lathe-turned columns, spindle friezes and relief panels. A variety of irregular windows types and of surface materials, brick, decorative terra cotta, cast stone, clapboard, shingles and half-timbering – could be combined into one house. The most elaborate examples are largely house and hotels, for example, the Montezuma Hotel. Although two story houses are most common, Queen Anne can be seen in a diminished form in less ambitious cottages. It is usually thought of as a residential style, though it exerted some influence over commercial structures, such as the corner grocery store. Queen Anne designs were distributed nationally through architectural pattern books and popular architect’s and builder’s magazines of the day.

A less elaborate, though still distinctive, version of the Queen Anne Style has been called by some the Simplified Anne. These smaller, one story residences have less variety in massing, materials and decoration than their Queen Anne prototypes. Many examples have a hipped roof over the central core with gables over the one or two projected rooms. They are of brick construction with segmentally arched openings.

Unusual in New Mexico, the closely related Stick or Eastlake style was a return to the honest use of hand-worked materials harkening from late-Medieval times, before steam-driven machinery was used to turn and bend wood, and as such was a precursor to the Arts and Crafts Movement. It emphasized wood's linear character with long incised lines, chamfers and incised carving. The term Stick Style derived from the stick work or exposed decorative framing that outlined most of its wood-sided components. Walls, gable ends and porch pediments featured this framing. Diagonal braces and flat patterns of vertical and horizontal siding were often painted in contrasting shades. The bracing that spans gable ends is one of its most characteristic features.

The publication in 1955 and 1971 of "The Shingle Style and the Stick Style" by Vincent Scully popularized the term Stick Style (as well as Shingle Style).

General Character Defining Features:

- Asymmetrical plan, often with projecting bays
- Devices to avoid flat wall surfaces
- Irregular, steep roofline, made from terra cotta or pressed metal
- Hipped roofs with crossed and lower crossed gables
- Gables decorated with patterned shingles, incised barge boards or more elaborate motifs
- Iron roof finials and roof cresting
- Corner towers and turrets
- Dormers
- Bay or oriel windows
- Turned spindles
- Tall patterned masonry chimneys
- Sunflower and "British Sunrise" motifs were common in high-style examples

Common Construction Materials:

- Brick
- Shingles
- Decorative turned wood and terra cotta elements
- Decorative primary wood doors

References:

- "Sweetness & Light, the Queen Anne Movement 1860 -1900", Mark Girouard, 1984, Yale
- "The Abrams Guide to American House Styles", William Morgan, 2004, Abrams
- "Southwest Architecture and Cultural Landscapes", Chris Wilson, UNM course outline, 2012
- "The Shingle Style and the Stick Style", Vincent Scully Jr., Revised Edition, Yale 1971

The Stick Style

C1880 – c1900s

a.k.a. Eastlake (NR Architectural Classification: Late Victorian: Stick/Eastlake)

Unusual in New Mexico as its popularity had peaked elsewhere by the late 1880s, the Stick or Eastlake style was a closely related precursor to Queen Anne. The term *Stick Style* derived from the stick work or exposed decorative framing that outlined most of its wood-sided forms. Walls, gable ends and porch pediments featured this framing. Diagonal braces and flat patterns of vertical, horizontal and sometimes diagonal siding were often painted in contrasting shades. The exposed, stand-off bracing or truss work that spans gable ends is another characteristic feature. Architectural historian Vincent Scully Jr. described this expression of structure in wood as “involved basketry”. Occasional examples clearly emulated the stick work exterior design of Swiss cottages. Minor Stick Style elements can be observed in early 20th Century buildings.

Its use in building and appearance in mid-19th Century pattern books reflected the decorative arts movement *Eastlake*, a revival of Medieval design principles encouraged by Charles Locke Eastlake, author of “Hints on Household Taste” (Boston, 1872). It suggested a return to the honest use of hand-worked materials harkening from pre-industrial times, before steam-driven machinery was used to bend and turn wood. It emphasized wood’s linear character with long incised lines and carving, and chamfers.

Some architectural historians such, e.g. Marcus Whiffen, divide or differentiate the Stick and Eastlake styles. The publication in 1955 and 1971 of “The Shingle Style and the Stick Style” by Vincent Scully popularized the term *Stick Style* (as well as *Shingle Style*).

Character Defining Features:

- Exposed “stick work”
- Exposed, stand-off bracing or truss work at gable ends
- Walls often divided into panels of horizontal, vertical or diagonal siding
- Flat, diagonal or X-bracing at wall surfaces
- Canted-cornered, polygonal projecting bays
- Balustrades of flat boards with cut-out designs

References:

- “The Shingle Style and the Stick Style”, Vincent Scully Jr., Revised Edition, Yale 1971
- “American Architecture Since 1780”, Marcus Whiffen, 1969 (and 1993)

Shingle Style

c1885 to c1900

(NR Architectural Classification: Late Victorian: Shingle Style)

The Shingle Style reflects the emphasis on shingled wall surfaces and prominent shingled roofs of late-Nineteenth Century American domestic architecture and was initially used for the seaside great “cottages” of the wealthy. A uniquely American adaptation, it shares complex, often asymmetrical forms with the Queen Anne style and borrowed classical details from the Colonial Revival e.g. gambrel roofs, rambling lean-to additions, classical columns and Palladian windows. Much of H.H. Richardson’s domestic work was in the Shingle Style and the style in turn borrowed his Romanesque Revival sculpted shapes, arches and sometimes his stone lower stories. F.L. Wright’s early work falls within this style classification.

General Character Defining Features:

- Shingle clad walls and roofs
- Sometimes asymmetrical forms, often shed roofed additions and rounded towers
- Often emphasized gable ends as strong compositional elements
- Rock-faced stone foundations, lower stories, towers and porch supports
- Wide porches with classical columns or shingled piers
- Gable and gambrel roofs
- Romanesque arches
- Double-hung windows
- Palladian windows
- Dormers
- Shutters the same size as the windows
- Several chimneys protruding through the roof

Common Construction Materials:

- Stained or painted shingles
- Textured shingles
- Rock-faced stone
- Wood and stone columns

Reference:

- “The Shingle Style and the Stick Style”, Vincent Scully Jr., Revised Edition, Yale 1971

Colonial Revival

c1895 to c1920

a.k.a. Georgian Revival, American Colonial Revival, And Free Classic (NR Architectural Classification: Late 19th & Early 20th Century Revivals: Colonial Revival *or* Georgian Revival)

The style commonly derived from 18th to early 19th Century American Georgian and Federal styles. It is distinguished by symmetrical placement of windows, entries, dormers and chimneys. Most often a gable form with entry on the long side, although highly symmetrical gabled front and foursquare types qualify if they display heavy application of Classical details including: Classical porches, well developed cornices, Palladian motif windows, triangular pediments, and quoined corners. It includes the Dutch gambrel roof variation and mid-20th Century revivals such as the Cape Cod house.

In New Mexico, the Colonial Revival Style, principally a residential style, was often fused with the Queen Anne and Shingle Styles as the Free Classic Style, adding colonial and classical decorative elements to a vocabulary of profuse ornamentation and irregular massing. These buildings are not correct copies of Colonial prototypes as buildings of the later Georgian Revival were. One will find, in differing combinations, balustrades, a ridge, hipped or gambrel roof, triangular and swan's neck pediments, flat pilasters and dentil cornices, often with modillions. Decoration is usually concentrated around entrances, often in the form of a classical portico. Fenestration includes flat topped sash-type windows with an occasional Palladian motif.

General Character Defining Features:

- Generally two stories
- Hip, gambrel or gable, often side gabled, roofs, often with dormers and wood shingles
- Rectangular 4, 6, and 8 grid over single lite double hung windows
- Entrances, commonly located central to front façade and doors are accentuated with fanlights, sidelights, transoms, columns or pilasters, and pediments
- Porches are small with slender columns

Common Construction Materials:

- Brick
- Clapboard
- Wood shingles
- Wood details including wood shutters

Classical Revival/Neo-Classical Revival

c1895 to c1930

a.k.a. Beaux Arts, World's Fair Classic (NR Architectural Classification: Late 19th & 20th Century Revivals: Classical Revival *or* Neo-Classical Revival)

The grand buildings of the newly imperial America – the World's Columbian Exposition in Chicago in 1893, the (1911) New York Public Library, the Metropolitan Museum of Art (1902 and 1911 facades), countless post offices, railroad stations and state capitols – sprouted up everywhere as giant re-creations of Rome... – William Morgan

While American architects resumed flirting with Neo-Classicism in the 1870s (it had been a major focus of the Georgian, Federal and Greek Revival styles of the late 18th and early 19th Century U.S.), national interest took off again with the 1893 World's Columbian Exposition, the "White City". Architects newly trained in academic classicism at the Ecole de Beaux Arts in Paris, or at the new American ateliers and architecture schools whose curricula reflected it, erected monumental Classical Revival pavilions and even laid out the fair with the symmetrical principles taught in Paris. The "City Beautiful Movement" was one nationwide result, in planning and civic improvement. Another was the widespread popularity of the Classical Revival or Neo-Classical Revival in architecture.

The earlier Greek Revival style reflected worldwide excitement over the late 18th C. excavations in Greece and parallels were proudly drawn to our new democracy. The Classical Revival and its use of Roman examples (along with some Greek examples) was an appropriate fit for our own Imperial Age.

In New Mexico, most Classical Revival buildings are commercial or institutional structures, often banks, or unusually elaborate residences. The widespread popularity of this style led building material suppliers to offer mass produced "classical" columns and wood trim in place of the Queen Anne ornamentation which had been previously stocked. As a result, many otherwise nondescript buildings and storefronts have a sprinkling of classical elements.

Beaux Arts:

Unusual in NM, the Beaux Arts was a bolder version of high-style academic Classicism, introduced to the US by Parisian trained architects in the late 19th Century. It was a system of rationality and clarity especially in spatial and interior planning. Associated with the wealth of the Gilded Age, it was *de riguer* for seaside *chateaux*, mountain castles and urban palazzo. It was also embraced by the upper middle class. *"Whether with just the use of columns, cleverly retrieved details from France and Italy, or gargantuan scale, a good Beaux-Arts house offers presence, symmetry, and a rational, clear plan."*
- William Morgan

Mansard roofs were back, often behind Classical balustrades, and high hipped-roofs were common. Windows were large with heavy decorative surrounds, often topped with arches. Exteriors symbolized wealth through quoins, columns, window moldings and decorative embellishments. Rectangular massing and centered main entries with columns or pilasters were common.

General Character Defining Features of Classical Revival:

- One or two stories with a side gable or flat roof hidden behind a parapet or balustrade
- Façade is symmetrically composed with dentil course ornamentation
- Partial or full-front pedimented portico with symmetrical columns or colonnade often two stories
- Palladian window motif
- Prominent central door often double
- Moderate overhang with balustrades frequently located just above the eaves
- Symmetrical double hung windows
- Sometimes ornamented with statuary, classical references

Common Construction Materials:

- Stone
- Plaster adornments
- Stone columns or wood columns painted white

Reference:

- “The Abrams Guide to American House Styles”, William Morgan, 2004, Abrams

Prairie School/Prairie Style

c1900 to c1920s

(NR Architectural Classification: Late 19th & Early 20th Century American Movements: Prairie School)

Chiefly a residential style, the Prairie Style originated with a group of Chicago architects associated with Modernist architect Frank Lloyd Wright known as the Prairie School. It is directly associated with Wright's early 20th Century works and was popularized by pattern books and popular magazines published in the Midwest. Widespread use of the style faded soon after World War I but it has enjoyed a recent revival.

In 1901 the Ladies Home Journal published the article "A Small House in a Prairie Town" by Frank Lloyd Wright, with floor plans. The house reflected the broad expanses of the Midwest and the name stuck. Homes of this style are composed of strong horizontal planes, low-pitched roofs with broad overhangs, long strips of windows and corner windows that blurred the distinction between inside and outside. Wright broke up the box, replacing it with flowing space. Wright continued to develop this spatial concept in the 1930s through his inexpensive Usonian houses. The post-WWII Ranch house and split-level homes are descendants of the Prairie Style.

Although New Mexico examples do not reproduce the complex massing of Wright's works, which combined two-story central masses with projecting one story wings; they do include general features of the style. Henry Trost is the architect associated with this style in New Mexico.

General Character Defining Features:

- Most often two stories and sometimes three; sometimes with one story wings which may open up to carports (*porte cocheres*) or patios
- Dominant low-pitched hip or gable roofs with very wide overhangs and sometimes hipped dormers
- Overwhelming sense of horizontality
- Oblong, massive chimneys
- Ribbon windows with wooden casements, sometimes with geometric designs
- Dark horizontal wood strip detailing and some vertical stripping
- Corners free of accentuation
- Rectangular and massive piers which support roofs of porches or verandas

Common Construction Materials:

- Stucco over wood
- Brick in combination with wood
- Leaded glass windows
- Terra cotta ornamentation

Reference:

- “The Abrams Guide to American House Styles”, William Morgan, 2004, Abrams

Four-Square/Cube/Hipped Box

c1900 to c1940s – Anglo-American “national” form

C1870 to c1950 – NM Vernacular form

a.k.a. Classical Cottage, Hipped Cottage, (in Colorado) Denver Square or Classic Cottage, (in Washington) Seattle Box

(NR Architectural Classification: Late 19th & Early 20th Century Movements)

The Four Square house type was one of the most popular in both suburban and rural areas of America from the late 1890s into the 1920s. – Thomas W. Hanchett

The Four Square house is typified by its slightly elongated square footprint, cubic mass, hipped roof, central front dormer and 1-story front porch. It was part of the broader rejection of the ornate complexity, irregular massing and asymmetrical plans of the Queen Anne Style of the late 19th Century. Gone are the multiple intersecting roofs in favor of a single roof over a unified, cubic mass. The same rebellion produced the academic Colonial Revival with its restrained Classical symmetry as well as the iconoclastic Prairie Style and Bungalow/Craftsman Style.

Initially part of the architectural avant garde, by the mid1890s popular builders’ magazines published complete plans and, in the early 1900s, the new ready-cut housing industry promoted the Four Square. Trim typically was very plain like that of the Craftsman and Prairie Styles of the same era, but stock or catalogue decorative elements in various revival styles were sometimes included. Some examples appear “fully clothed” in Mission Revival stylistic elements.

Simple design and the compact square or cube form were inherently economical - a modest one-story version is most common in the small towns of New Mexico, often with turned or chamfered posts and simple scroll-sawn porch trim. According to Chris Wilson, these NM Vernacular versions began appearing c1870, reflect Anglo-American cultural influence on traditional NM building with their probable origins in Georgian and Greek Revival house forms of the late 18th and early 19th Centuries.

The two-story, cubic, hip-roofed house was also a popular Italianate house form in mid to later 19th Century America. According to Alan Gowans, the Four Square is traceable through “...Italianate intermediaries back to the Classical Revival proper”, and the small, one-story versions are often called “Classical Cottages”.

In one-story versions, the four rooms are often square and of equal size, although the living room and kitchen to one side are just as often slightly larger than the pair of bedrooms to the other side. In the two-story versions, the front door sometimes opens into a large, rectangular living room that runs across the entire front of the house with a smaller, square dining room and a kitchen to the back, and four bedrooms or three bedrooms and a bathroom. A projecting bay window to the rear on one side often indicates the location of the dining room; while a large window on the other side midway between floors reveals the landing of the main stair. With the exception of the kitchen, the first floor plan was generally open with the spaces connected by wide rectangular archways or pocket doors.

General Character Defining Features:

- Simple square form with pyramidal corrugated metal, terne plate or shingle roof
- One and two stories
- Symmetrical design
- Punched double hung windows with one-by wood trim
- Limited ornamentation
- A shed or hipped porch sometimes added to the rear and front façades and sometimes screened.
- Additions are typically placed at the rear under separate shed roofs

Common Construction Materials:

- Adobe
- Brick
- Clapboard siding
- Wood Frame
- Cement Plaster
- Wood Millwork

References:

- “The Four Square House Type in the United States”, Thomas W. Hanchett, in “Perspectives in Vernacular Architecture”, ed. Wells, 1987
- “Pitched Roofs Over Flat”, Chris Wilson, in “Perspectives in Vernacular Architecture IV”, ed. Carter and Herman, 1991
- “Styles and Types of North American Architecture: Social Function and Cultural Expression”, Alan Gowans, 1993
- “American Architecture Since 1780”, Marcus Whiffen, 1969 (and 1993)

Bungalow/Craftsman Style

c1907 to c1930s

a.k.a. California Bungalow, Arts & Crafts Style (NR Architectural Classification: Late 19th & Early 20th Century Movements: Bungalow/Craftsman; Western Stick *or* Bungaloid)

A very popular early 20th Century alternative to the Classical and other Period Revival styles was the Bungalow/Craftsman Style. The typical bungalow house form is a one or a one-and-a-half story rectangular gable-roofed rectangular mass with a prominent, gabled or incised front porch, often full width. It typically incorporates materials in close to their rustic or natural state: rock faced or undressed stone, cobblestone, shingle siding and earth-toned color schemes, and emphasizes structural details. The best examples skillfully contrast a variety of materials.

The term bungalow is derived from the Hindi term "*bangla*", first used in English in 17C to describe peasant huts of rural Bengal (the hub of the East India Company) and later extended to mean "any house that stands apart on its own grounds". The first bungalows in the West named as such were in English seaside resorts c1869-70. They were popularized by British pattern books of the era.

In the US, the bungalow was an outstanding success. Introduced for suburban use from about 1905, it was a cheap, timber-built, individual & "artistic" dwelling. 100s of bungalow plan books were published until it went out of fashion in late 1920s. Its popularity was due to rationalization of space and simplification in plan and it reflected the cultural beliefs in private property, family-centeredness and the free market in housing and land. The bungalow symbolized the "simple life".

To Gustav Stickley, an American disciple of the British Arts & Crafts Movement, the bungalow embodied 3 main principles of his Craftsman philosophy; simplicity, craftsmanship and closeness to nature. This Progressive Era house form was popularized through Stickley's "Craftsman Magazine" (1901-1916), Jud Yoho's "Bungalow Magazine", "House Beautiful", architects' and builders' magazines, plan services and ready-cut home manufacturers. The Arts and Crafts or Craftsman Style incorporated a self-conscious informality; a single great room vs. formal front and back parlors, and simple materials in their natural state. For a time, the Craftsman Magazine's motto was "Toward the Simplification of Life".

One of the characteristic building types of "democratic" America, the word *bungalow* supplanted the term *cottage* from the 1880s to the 1930s and ideas inherent in the bungalow brought about the transition to the modern house. They included the evolution of home planning toward informality and unpretentiousness; use of common, natural materials; the integration of the house and landscape; and the simplification of design with a concentration on livability. The American house became lighter, more flexible and open in plan.

One popular version of the bungalow form featured a side-gabled form with an incised full-width front porch often supported on battered (tapered) piers, a broad roof dormer or group of multiple dormers, emphasis on structural wood details, and the use of stone or a variation in materials with each level. The connection to nature was often emphasized with sleeping porches and casement windows that opened fully to capture the breeze, and pergolas were popular outdoor features. Bungalows varied in size from

modest cabins to large homes for the wealthy. Like the Four-Square house form, the bungalow may feature minor decorative elements in various revival styles.

In NM, the small bungalow, often little more than a cottage or cabin, was typically a front-gable form with a gabled porch of less than full width and with a distinctive floor plan that it shared with Mission, Pueblo, Mediterranean and Modernistic Styles. The plan is closely associated with the rapid growth of the middle class and the rise of a more informal life style just before and after the First World War. The house is organized with the public spaces to one side and the private ones to the other. Additions are usually added to the rear of the building. Inside, a broad opening separates the living and dining rooms – often screened by a pair of low, built-in bookcases and full-height piers.

Please note that Susan Mulchahey Chase, in “Rural Adaptations of Suburban Bungalows, Sussex County, Delaware”, cautions that it is easy to reach false conclusions about interior spatial arrangements in bungalows if they are based solely on exterior appearance.

The Bungalow/Craftsman style was often used for hunting lodges, cabins and camps, and was a perfect fit for buildings funded by the Works in Progress Administration (WPA) and built by the Civilian Conservation Corps (CCC).

General Character Defining Features:

- One or one and half stories
- Rectangular, gable roofed form
- Exposed wood structural wood decorative detailing (Craftsman style) including porch railings, rafters, beams, purlins, barge boards or knee brace brackets
- Shingle cladding
- Rustic local stone
- Irregular windows sometimes paired, upper sash often has multiple lights
- Casement windows
- Screened sleeping porches
- Prominent front porch often supported by heavy, square posts, often battered (tapered)
- Pronounced shed or gable dormers
- Prairie Style elements
- Simplified classical features (occasionally)
- Stone chimney flanked by two small high square windows
- Pergolas

Common Construction Materials:

- Brick
- Wood Half Timbering
- Clapboard siding
- Shingle siding

- Stucco
- Local stone
- Log

References:

- “The Bungalow: The Production of a Global Culture”, Anthony D. King, referenced at: www.britishempire.co.uk/maproom/india/bungalow.htm (accessed 4/2013)
- “The American Bungalow”, Clay Lancaster, in “Common Places”, 1986, U. Georgia.
- “Rural Adaptations of Suburban Bungalows, Sussex County, Delaware”, Susan Mulchahey, in “Perspectives in Vernacular Architecture V”, 1995

Decorative Brick/ Panel Brick

c1900 – 1940s

a.k.a. Red Brick Pilaster (NR Architectural Classification: Other)

The style represents a transitional period of commercial design that often merged the 19th Century use of decorative corbelling with simple geometric patterns and sparse ornaments of the forthcoming Art Deco period. This Style relies on surface inlays for texture and contrast but may retain some shallow corbelling. The style has vague or abstracted references to historical styles.

The earlier examples in New Mexico have rounded arches influenced by the Romanesque Style. Later examples show an overall symmetry and pilasters influenced by the Classical Revival Style. Stepped and geometric brick patterns may be influenced by the Art Deco style. The style is usually limited to commercial or public buildings.

General Character Defining Features:

- One or two story flat roofed, sometime with stepped parapets
- Symmetrical facades with little ornamentation
- Large display windows topped by transom-like band of small, dark colored glass panes
- Basket weave and chevron inlays of brick, glazed brick and tile inlay square
- String lines of concrete or cast stone
- Square window heads
- Plain heavy pier caps
- Corner pilasters
- Copings of terracotta, concrete or cast stone
- Simple metal cornices
- Crenellated, triangular or rectangular parapet projection

Common Construction Materials:

- Brick
- Concrete or cast stone trim
- Tile
- Preformed metal ornamentation
- Large glass display windows

Mediterranean / Spanish Colonial Revival

1910 - 1950

a.k.a. Spanish Revival (NR Architectural Classification: Late 19th & 20th Century Revivals: Mission/Spanish Colonial Revival; Mediterranean Revival)

Because of its affinity with regional revival styles (California Mission and Spanish-Pueblo Revival), the Mediterranean Style was a popular period style in New Mexico. This style was popularized in 1915 at the Panama-California exposition in San Diego. A chief architect of the style was Bertram Grosvenor Goodhue. He is the author of a book on Spanish Colonial architecture in Mexico. His California building at the Exposition combined motifs from Morelia, Mexico City, Tepotzotlan and San Luis Potosi. By 1925 Spanish architecture became a craze.

Red tile roofs and light colored stuccoed walls are its trademarks and usually there is at least one aperture emphasized by a round-arched opening or picturesque grouping of windows, Often tile is restricted to porches or parapets which front otherwise flat roofs, and in some case; the tile is in fact a pressed metal imitation. Most often a residential styles, the larger examples make frequent use of wood or wrought iron balcony railings and window grilles. Also ornamental decoration of cast stone such as twisted columns or door frames are applied to the faces.

General Character Defining Features:

- Two stories often with square tower or cupola
- Low pitched tile roofs or flat roofs with tiled parapets
- Thick plastered walls of varying textures
- Projected bays
- Simple colonnades
- Picturesque window grouping
- Wood shutters
- Iron grillwork over windows
- Segmental arch window heads
- Doorways flanked by columns or pilasters sometimes also with cast stone ornamentation
- Balconies with wrought iron or wood railings
- Bracketed cornice or eaves

Common Construction Materials:

- Red tile
- Light colored stucco
- Wrought Iron
- Wood ornamentation and brackets
- Cast stone

Reference:

- “American Architecture Since 1780”, Marcus Whiffen, 1969 (and 1993)

Mission Revival/California Mission

c1899 to c1930

a.k.a. Mission (NR Architectural Classification: Late 19th & Early 20th Century Revivals: Mission/Spanish Colonial Revival; Spanish Revival)

An early indication of a reviving interest in the Spanish Colonial heritage of the American Southwest, the Mission Style was first sponsored by the Atchison, Topeka, and Santa Fe Railroad (AT & SF). The Mission Revival Style had certain popularity in New Mexico. It was the AT&SF's official style for their stations and resort hotels. Its design is heavily influenced by the design of California's first mission structures constructed by the missionaries.

It shares, with the Mediterranean Style, a predilection for light colored stucco walls, red tiled roofs and rounded openings. The presence of curvilinear parapets, *espadanas* (bell cotes) and projecting eaves with exposed rafters easily distinguishes it from the Mediterranean Styles. It was employed in the design of all classes of buildings. For larger structure, churches, schools, hotels and other community buildings, bell towers and portal were used.

The predominant residential plan constructed in this style is the bungalow plan, as described in the Bungalow Style section. Architect Henry Trost designed in this style.

The Castenada Hotel, designed by L.A. architects Roehrig and Reinch and built in Las Vegas NM in 1899, might be the earliest example in the state.

General Character Defining Features:

- White or earth tone smooth plastered stucco walls
- Thick walls sometimes with nichos
- Arcades
- Arched windows and entrances
- Low pitched predominantly tiled roofs
- Curvilinear parapets
- Absence of sculptural elements
- Balconies
- Tower roofed with domes or pyramidal roofs
- Multi-light wood windows sometimes with multi-light transoms, quatrefoil windows or embellishments

Common Construction Materials:

- Stucco
- Cast stone detailing
- Tiled Roofs
- Half Timber Wood

Reference:

- “Fred Harvey Houses of the Southwest”, Richard Meltzer, 2008, Arcadia

Spanish Pueblo Revival

c1905 – c1950

a.k.a. Santa Fe Style, Rio Grande Style, Pueblo Style and Pueblo Revival (NR Architectural Classification: Late 19th & Early 20th Century Revivals: Pueblo)

The Spanish-Pueblo Revival Style is named for the two cultures which contributed to its development. Since all types of New Mexico buildings; residential, commercial and ecclesiastical, before 1850 were built of this style, it was the natural source of inspiration for the chosen revival style for the reconstruction of the City of Santa Fe to celebrate New Mexico's statehood. Original versions of this style, still being built in the end of the 19th Century, particularly in Pueblos and Hispanic villages, were models for the revival style. So successful was the revival of the Spanish Pueblo Style, it continues to be one two most popular styles constructed in larger communities of New Mexico today. Historic styles ordinances passed in Santa Fe and Taos are based on preserving and building in this and the Territorial Revival Style.

The history of the first Spanish Pueblo style structures began in the fifteenth century in the Native American pueblos. Spanish colonists adopted the local building practices of the Native American. They were mandated to establish towns following the edicts of the "Law of the Indies". Consequently, they established their towns in the vicinity of the pueblos. Town planning included a large plaza anchored by a church and surrounded by contiguous two plus story structures. The towns were usually located near a source of water. The colonists adopted the Puebloan modular building design which was principally based on the availability of construction materials; stone, earth, and timbers. The first Spanish settlers modified the existing Pueblo designs and disseminated the technology of sun-dried adobe bricks. Rooms were linked in a long single-file, one- story-high row, often around a courtyard or placita. The introduction of metal tools made wood detailing possible. Room size originally limited by the length of available timbers was increased when longer vigas were able to be used, allowing for larger interior spaces, as in the mission churches.

In New Mexico, the first Pueblo Revival Style building seems to be founded in the remodeling of a brick building on the campus of the University of New Mexico in 1905. University President George Tight was the architect and promoted the style for other campus buildings. By 1915, New Mexico was represented in the Panama-California Exposition in San Diego by a heavily "bevigaed" version of the church and convento at Acoma designed by Rapp and Rapp of Trinidad, Colorado. In 1917, the Santa Fe Art Museum, now the Museum of New Mexico, was built in the style. By the twenties, the style spread throughout New Mexico and into Arizona.

Sizes of wood elements began to increase as the style evolved from the earliest examples. Sculptural massiveness was emphasized. Cement and acrylic plaster replaced mud plaster and wood frame and cement block replaced adobe and terrone bricks. The basic elements of the style have remained, despite the introduction of new construction materials such as brick, window glass, and metal and asphalt roofing.

General Character Defining Features:

- One-story, very low-pitched or flat roofs
- Thick adobe walls covered with mud plaster or later cement plaster
- Multiple external punched doorways and few small window openings set back into wall plane
- Exposed wood headers above windows and doors
- Modular square rooms
- Rectangular, “L” shaped, linear, “U” shaped and courtyard centered plans
- Front portals (porches)
- Corner fireplaces
- Iron hinges and fixtures
- Windows centered on façade are one over one, three over one, multi light double hung
- Half-timber and round wood posts and beams
- Viga roof/ceiling structures often with spit cedar (*cedros*) or small wood branches (*latilla*) for decking
- Vigas projecting through wall plane
- Wood *canales* (scuppers)
- Wood corbel brackets and zapatas used as capitals in portals
- Roughhewn panel doors and window grilles
- Battered or rounded corners and parapets
- Sharp, then stepping buttresses

Common Construction Materials:

- Adobe
- Terrone (sod mud bricks usually cut out of river banks)
- Mud plaster
- Lime Plaster (more prevalent in south NM)
- Cement plaster
- Acrylic plaster (nonhistoric)
- Hand hewn wood
- Rough sawn wood
- Round wood vigas
- Small diameter peeled twigs, latillas
- Spilt cedar decking
- Rubble stone

Reference:

- “American Architecture Since 1780”, Marcus Whiffen, 1969 (and 1993)

Territorial Revival

c1930 - present

a.k.a. Territorial (NR Architectural Classification: Late 19th & Early 20th Century Revivals *or* Other)

Found mainly in New Mexico, the Territorial Revival Style followed in the wake of the popular Spanish-Pueblo Revival Style. It is a revival of the Provincial Greek Revival or Territorial Style of c1846-80. It incorporates most of the decorative elements of the Territorial Style. Generally absent from the revival are pitched roofs and folk territorial aberrations. The Territorial Revival Style is, in a sense, a style of ornamentation applied to the modern building forms of the Mid-20th Century. Residences employed contemporary plans rather than Territorial Style plans. Churches and government buildings are much larger than anything built during the Territorial Period. During the late 1930's and the 1940's, Territorial Revival elements, especially brick dentil copings, were incorporated into essentially simplified Art Deco designs.

Architects John Gaw Meem and Gordon Street adopted this style as a form of regional classicism for the New Deal (WPA) presence in New Mexico.

This is one of the styles promoted by Santa Fe's historic ordinance.

General Character Defining Features:

- Picturesque massing
- Rectilinear one to three story buildings with flat roofs
- Parapets with dentilled brick copings
- White and off white stucco
- Pedimented trim over windows and doors
- Square columns, sometimes paired, supporting simple flat roofed portals
- Multi-light casement windows, evenly spaced, or in residences, centered on facade
- Four-panel wood door flanked by sidelights and capped with a multi-light transom
- Multi-light French doors

Building Materials:

- Adobe
- Wood Frame
- Concrete Block or Hollow Structural Tile
- Cement Stucco
- Wood Millwork
- True divided light wood windows
- Four-panel wood doors

Southwest Vernacular

C1920 – current

a.k.a. Stepped Parapet Style (NR Architectural Classification: Other *or* Late 19th & 20th Century Revivals: Pueblo)

Starting about 1920, vernacular architecture in New Mexico absorbed features from the various Revival Styles of the Southwest: the Mission, the Mediterranean, the Spanish-Pueblo Revival and less commonly, the Territorial Revival Styles. The line between these revivals and their vernacular applications is difficult to draw. In general, if a building coherently uses two or more decorative elements from one revival style, it should be identified as such. On the other hand, vernacular builders often reveal an incomplete understanding of the revival styles through simplification.

The Southwest Vernacular was typical of commercial home builders' work of the period and, in advertising, was referred to as Southwestern style or sometimes Santa Fe style. Commercial false-front buildings often featured stepped or curvilinear parapets and stucco facades typical of this style.

General Character Defining Features:

- Rectilinear structures with walls with dentilled brick coping
- Symmetrically based plan with a central corridor
- Two-story with veranda across the front
- Central flat roofed porch across portion of front with squared wood porch columns
- Elaborate entrance with central door flanked with sidelights and transom
- Four-panel wood doors
- Double-hung wood sash with six and nine panes of glass
- Pedimented wood lintel over windows and doors (later Territorial had a build-up of several moldings)

Common Construction Materials:

- Wood
- Bricks
- Adobe
- Hollow structural tile
- Ashlar stone
- Lime plaster
- Tern plate
- Wood millwork

Medieval Mode

c1915 - c1945

a.k.a. Tudor Revival, Thatched Cottage, Provincial Style (NR Architectural Classification: Late 19th & Early 20th Century Revivals: Tudor Revival; Jacobean/Jacobethan Revival *or* Elizabethan Revival)

The style draws from English Medieval prototypes. This is chiefly a residential style which combines elements from a variety of styles into a picturesque amalgam. Simulated thatched roofs, or steeply pitched roofs, conically roofed towers, field stone and rough textured brick picturesquely combined with stucco and half timbering are arranged in asymmetrically massed designs.

General Character Defining Features:

- Asymmetrical
- Steeply pitched side gable roofs sometimes with dormers
- Flared eaves sometimes false thatched
- Barge boards
- Walls clad with several materials
- Simulated half-timber construction
- Half-timbered gable ends
- Tall, narrow casement windows in multiple groups
- Massive chimneys crowned with chimney pots
- Multi -light wood windows sometimes with diagonal pane patterns
- Multi -light French doors
- Steep gable roofed front entry

Common Construction Materials:

- Brick
- Stone
- Half-timber ornamental details
- Wood millwork
- White or light colored stucco
- Cast stone
- Cement stucco

Late Gothic/ Collegiate Gothic

c1905 – 1940s

(NR Architectural Classification: Late 19th & 20th Century Revivals: Late Gothic Revival *or* Collegiate Gothic)

From about 1905 to 1940, some public buildings in New Mexico, chiefly schools and some churches, were built in what was commonly called the Collegiate Gothic Style. This style was introduced at Bryn Mawr in the early 1890's by Cope and Stewardson, who in 1896 carried it to the campus on which it was to flourish as nowhere else, that of Princeton University. Many Eastern universities including Duke and University of Chicago adopted this style. The style spread westward across the country for educational facilities.

In New Mexico from about 1905 until 1940, some public buildings, chiefly schools, were built in this style. Windows were generally flat topped and clustered in horizontal groups, separated by large, stone mullions. The stone or concrete trim, which accents these simple brick buildings, especially around entrances, is usually the only Gothic feature.

General Character Defining Features:

- More than one story with vertical piers stressing verticality
- Simple massing
- False front gables
- Arched (steeply pointed) windows and door trim
- Sharp corners
- Stone tracery
- Corner pilasters

Common Construction Materials:

- Ashlar stone
- Brick
- Concrete
- Cast stone

Reference:

- "American Architecture Since 1780", Marcus Whiffen, 1969 (and 1993)

Modernism

a.k.a. Modern Movement, Regional Modernism, Mid-Century Modernism
c1920s to c1970s

(NR Architectural Classification: Modern Movement)

An *avant garde* architectural movement born of the early 20th Century, it promoted the abandonment of all ornament and all stylistic and historic links to the past, replacing them with a radical, new design approach that embraced functionalism i.e. an honest expression of form, structure and materials. According to Chris Wilson, it responded to the process of modernization – mass production, scientific management and industrialization – of the 19th and 20th centuries, the Industrial Age. Initially strongly associated with the International Style, it grew to incorporate changing interpretations of functionalism and form, reflected trends in Modern Art and always embraced advances in construction and engineering. Used to describe anything new, it “meant different things to different people” (Marcus Whiffen). As an expression of Regionalism in NM, again according to Wilson, it reintroduced rough, natural materials and NM architects John Gaw Meem, Willard Kruger and George Pearl embraced indigenous forms.

Note: While purists claimed to avoid references to the past, the movement included the Art Deco style (called “Modernistic Style” in its period) which may include stepped forms, geometric ornament and bold colors, often based on ancient Aztec, Mayan, Egyptian or Native American (Regionalist) examples but used in a modern manner.

In its purer forms or interpretations, it did not survive the early 1970s but was replaced with newer Modern styles and sub styles.

Because post WWII/Mid-Century Modern architecture is still being examined and considered, definitions and style nomenclature may vary greatly or overlap. To be up to date, designers incorporated forms and stylistic elements that were popular in their time and locality. As their buildings may contain elements of more than one style, interpretation may vary.

In this document, Modernism is being used as a general category in which to group the many Modern sub-styles.

References:

- “Southwest Architecture and Cultural Landscapes”, course outline, Chris Wilson, UNM January 2012
- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999
- “The Abrams Guide to American House Styles”, William Morgan, Harry N. Abrams, Inc. 2004
- “American Architecture Since 1780”, Marcus Whiffen, 1969
- “Modern Architecture: A Critical History”, Kenneth Frampton, Thames and Hudson Ltd. 1980

Art Deco

C1930 to c1945 in NM

a.k.a. Modernistic , Skyscraper Style, Style Moderne

(NR Architectural Classification: Modern Movement; Art Deco)

The Art Deco Style is typified by severe geometric massing, often with setbacks that imitate step pyramids, and low-relief stylized geometric ornamentation sometimes based on archeological investigations of the era. Inclusion of ancient Egyptian themes was spurred by the discovery of King Tut's tomb in 1922 while Aztec, Mayan and other Pre-Columbian themes originated in Meso-American excavations. Ornament also included "Jazz Age", Native American, transportation, Caribbean and other geometric and floral themes. It superseded the sinuous lines of the earlier Art Nouveau Style in WWI-era Europe and was later named for the 1924-1925 Paris "*Exposition Internationale des Arts-Decoratifs et Industriels Modernes*" where many exhibit pavilions and consumer products were of this style.

Character-defining architectural features may include:

- simplified forms, setback massing
- smooth faced stone, stucco, brick
- polychrome decoration/geometric designs
- towers, recessed vertical grouping of windows and vertical piers expressed in the façade – sometimes projecting above flat roof lines.
- Symmetrical facades with setbacks are common in the larger NM public buildings, with low relief geometric decoration.

References:

- "A Dictionary of Architecture", James Stevens Curl, Oxford 1999
- "Architectural Movements of the Recent Past: An illustrated handbook for identifying architectural styles and building forms since 1941", Alan Higgins, 2013

Mayan Revival

1908 – 1970s

a.k.a. Aztec/Mayan Revival (NR Architectural Classification: Modern Movement: Art Deco)

This style was a response to archeological discoveries in Mesoamerica and first appeared in Paul Cret's 1908-1910 Beaux Arts Style Pan American Union Building in Washington, D.C. as numerous decorative motifs drawn from the indigenous tradition of the Americas. Specific elements include its pink marble fountain with Mayan, Aztec and Zapotec figures, the floor mosaics with figures copied from the Palace at Palenque, an Aztec Garden with a statue of Xochipilli, the Aztec God of Flowers and interior mosaics depicting Chac, the Mayan God of Rain.

Several prominent architects embraced this style including Frank Lloyd Wright and his son Lloyd Wright. The most publicized example was Robert Stacy-Judd's Aztec Hotel of 1924-1925 built on Historic U.S. Route 66 in Monrovia, California. This is a rare building type in New Mexico but several examples can be found. Albuquerque examples include the 1960s -70s Bernalillo County building at 5th and Tijeras, a single story copper-topped professional office building on Central Avenue and the Plaza del Sol City Offices on Second Street. Prairie School architect Frances Barry Byrne designed the University of New Mexico Science Building in the Mayan Revival Style c1912. It was in use as the Arts Annex c1985. Another famous Wright protégé', Walter Burley Griffin, designed an unrealized Wrightian UNM campus with Mayan Revival features.

General Character Defining Features:

- Flat roof structure often embellished with Mayan and Aztec motifs (including projecting combs)
- Often battered, truncated pyramidal form
- Wall surfaces with intricate pattern work with Mayan and Aztec Art

Common Construction Materials:

- Concrete block
- Cast in place concrete
- Cast stone
- Terracotta

Reference:

"The Mayan Revival Style", Marjorie Ingle, Peregrine Smith 1985 (and UNM Press 1989)

The International Style/Miesian

c1930-1970s (in NM)

a.k.a. Functionalism

(NR Architectural Classification: Modern Movement: International Style *or* International Style; Miesian)

With its beginnings in Eastern Europe and Germany around the time of the First World War, it was eagerly embraced by the *avant garde* and was established worldwide after 1945. Its name is derived from Alfred H. Barr's Museum of Modern Art exhibit of 1932: "The International Style: Architecture Since 1922" and was widely publicized via a book of the same name and date by Henry Russell Hitchcock and Phillip Johnson.

It is typified by the themes of asymmetry; severe cubic shapes; smooth, unbroken surfaces (often white but can be of brick in NM) without molding or ornament; flat roofs and large expanses of steel-framed glass, often organized in horizontal bands. It exploited the freedom of plan and elevation that skeleton construction made possible. Floors were usually carried on steel or concrete posts (set behind the ribbon corner windows) and, when they supported floors above open space, the thin columns were called *piloti* by Le Corbusier and his followers. The overall rectangular building forms were often relieved by a half cylindrical stair tower or end bay. In tract houses, its effect may be limited to flat roofs, corner windows and a general lack of decoration.

The character-defining features of the International Style are:

- Simple geometric forms, often rectilinear
- Asymmetrical
- Form characterized by a series of volumes
- Reinforced-concrete and steel construction with a nonstructural skin
- Occasionally, cylindrical surfaces
- Unadorned, smooth wall surfaces, typically of glass, steel, or stucco painted white
- Complete absence of ornamentation and decoration; often, an entire blank wall
- Often, a cantilevered upper floor or balcony
- Houses in this style are characterized by open interior spaces and are commonly asymmetrical
- Commercial buildings are not only symmetrical but appear as a series of repetitive elements
- Flat roof, without a ledge, eaves, or coping, that terminates at the plane of the wall
- Large areas of floor-to-ceiling glass or curtain walls of glass
- Metal window frames set flush with the exterior walls, often in horizontal bands
- Casement windows; sliding windows
- Doorway treatments conspicuously plain, lacking decorative detailing
- Glass Block

A revival of the International Style began circa 1970. Sometimes called Neo International Style, its principal proponents nationally are Peter Eisenman, Richard Meier and Michael Graves.

Miesian

The Miesian substyle is based on the iconic work of Mies Van der Rohe, a German architect who migrated to the US (Chicago) in 1938 and was a leader of the International Style. His work involved highly refined proportion and detail and, while he may have been fond of it, the phrase “God is in the details” is often misattributed to him. His work relied heavily on steel frame and curtain wall construction, with highly regularized rectangular forms emphasized by the grid of the frame or, in high rise buildings, vertical beams or fins. In his steel and glass pavilion, Crown Hall of 1952-1956, at the Illinois Institute of Technology, he hung the roof from exposed steel plate-girders, above the multi-purpose interior space. Marcus Whiffen pointed out that the International Style created individualized spaces according to their uses and the form of the building could be complex and asymmetrical while in Mies’ work, larger spaces were of a “universal” or multi-purpose nature and form was supreme. In Albuquerque, architect Harvey Hoshour paid homage to Crown Hall in his First Unitarian Church of 1964 while the Simms Building by Flatow and Moore, 1952, is the most prominent International Style edifice in the city.

The character-defining features of the Miesian substyle:

- Exposed steel skeleton frames that express the building’s structure
- Curtain walls
- Prominent use of glass, emphasizes volume over mass
- Open interiors that created a feeling of spaciousness

References:

- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999
- “American Architecture Since 1780”, Marcus Whiffen, 1969
- “Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941”, Alan Higgins, 2013
- “The International Style”, Henry-Russell Hitchcock and Philip Johnson, Norton 1932 and 1966

Streamline Moderne/Art Moderne

c1930s (to c1950s in NM)

(NR Architectural Classification: Modern Movement: Moderne; Modernistic *or* Streamlined Moderne)

a.k.a. Moderne, Depression Modern, Streamline Style

A derivative of the international Style and employing many of the same themes, it was influenced by Industrial Design of the 30s and 40s, the “wind tunnel look” of aerodynamic design, and the work of earlier International Style architects. It was suggestive of cleanliness and modernity. It is typified by horizontality, curved forms, rounded corners, thin deep canopies, use of glass block, long strips of windows that often follow the curved elements of the building and sometimes horizontal bands or accents that mimic “speed lines”, the horizontal trim spears added to vehicles of the 30s. Buildings often had ship motif accents; metal pipe railings and porthole or half-round windows. Transportation-related buildings such as bus terminals, gas stations and roadside restaurants were often built in this style and may have stylized towers or pylons. In New Mexico, houses are often one-story, with an irregular plan of round and square smoothly finished massing that emphasizes horizontality with steel window sash sometimes set into deep “picture frame” moldings and with horizontal ornamental bands at the parapet.

References:

- “The Streamlined Decade”, Donald J. Bush, 1975 Braziller
- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999

Ranch/Rambler

C1945 to present

a.k.a. Ranch Style, California Ranch, Rambler, Western Ranch, Transitional/Early Ranch Form, Raised Ranch, Split Level, Split Foyer

(NR Architectural Classification: Modern Movement: California Style or Ranch Style)

(The following is based on "NCHRP Report 732", "Historic Homes of Phoenix", "Architectural Movements of the Recent Past" and Recentpastnation.org)

Developed in 20s and 30s in Calif., it later became the most popular house form of the Post WWII housing boom. It was utilitarian, economical and modern and has regional variations.

Divided into two primary types, by form and period:

- **Transitional/Early Ranch Form**
- **Ranch Form**

Also evolved into:

- **Raised Ranch Form**
- **Split Level or Split Foyer Forms**

Other sub styles grouped by style of applied historic elements:

- Spanish Colonial Ranch
- French Provincial Ranch
- Neo-Mansard Ranch
- Colonial Revival/American Colonial Ranch
- Storybook (also applied to other house forms)
- Asiatic, Polynesian or Tiki (also applied to other house/building forms)

Transitional/Early Ranch Form:

- Small, boxlike, one-story w/ horizontal massing, often L-plan
- Asymmetrical fenestration
- Picture, double-hung and casement windows
- Low-pitch gable or hipped roof w/wide overhang
- Square/rectangular window and door openings
- Often features a small entry porch at intersection of wings, metal window sash and horizontal siding on gable ends
- Typically side-gabled roofs
- Weatherboard, asbestos shingle, wood shingle common
- Facades sometimes veneered in brick or stone
- Set close together on small lots
- Sometimes feature an attached car port

California Ranch:

- Also called the Western Ranch, the Early Ranch or Rambler, these modern houses were often architect-designed, built for casual family living and an outdoors lifestyle.
- Based on 19th C. linear western ranch prototypes, they repeated the basic form, roof types and materials of the Transitional Ranch Form
- Sunset Magazine published California Ranch House plan books for over twenty years
- Low and long, often with vertical board-and-batten siding, brick wainscot and long porches on simple wood posts across the front façade
- Combination of two or more exterior wall materials across front facade
- Roof typically asphalt shingles; wood & asbestos shingles found on more
- Expensive examples
- 2 car garage or carport
- Ornamental trim usually includes shutters
- Steel or wood casement windows, often with diamond panes

Ranch Form:

- One-story horizontal massing
- Low-pitched roof w/ deep eave overhangs or prominent roofline with prow-like eaves, roof cutouts or exposed beams, typically side-gabled, cross-gabled or hipped
- Asymmetrical fenestration and large expanses of glazing including picture windows, corner windows, bands of windows or clerestory windows
- Combination of siding materials (wood, brick) including accent veneer
- Wide or prominent chimneys
- Planters and patios, often with sliding glass doors
- Colonnaded porches along the façade, decorative iron or wooden porch supports and decorative, non-functional shutters
- Attached garages, carports and breezeways
- Interior zones or wings, separation of public and private spaces

Raised Ranch form:

- Typical Ranch form with partially exposed, elevated basement story
- Elevated main entry
- Integral garage or patio at basement level
- Family living functions typically on one level
- Relied on site level change, less typical in Southwest

Split-level and Split-foyer forms:

Split-level:

- Popular from mid-fifties
- Three levels: separated private and public living spaces with the family room and (usually) the garage at lowest level, kitchen, dining and living room at middle level and bedrooms and baths on upper level
- More compact than basic Ranch form
- May have double entry doors
- Integral garage
- Often separate roofs for each section i.e. varied roof heights
- May exhibit applied treatments from various “historic” styles

Split-foyer:

- Central, mid-level entry with split stair – one flight down and another up – created three separate interior levels
- Often single roofline due to less complex massing, but otherwise nearly identical to Split-level
- Sometimes called “Bi-level”

Storybook:

Mid to late 1950s to 1960s

a.k.a. Heidi, Cinderella Ranch, Chalet, Disneyland

Most popular from the mid to late 1950s into the 1960s, this fanciful style was commonly applied to Ranch house forms by adding decorative details typical of the revival styles of the 1920s and 1930s.

- Fanciful architectural details
- Scalloped or shaped barge boards (verge boards)
- Sweeping gables (may extend to the ground)
- Diamond-pane (quarrels) and decorative leaded and stained glass
- Decorative window trim and shutters
- Planter boxes or shelves below windows

NM examples include the “Heidi Hutches” around Princess Jeanne Park in Albuquerque and individual examples.

References:

- “National Cooperative Highway Research Program Report 723: A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing”, Transportation Research Board, 2012
- “Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941”, Alan Higgins, 2013
- “Historic Homes of Phoenix”, City of Phoenix, 1992
- Recentpastnation.org (accessed 1/2013)

“Contemporary”

C1940s to 1980s

a.k.a. Mid-Century Modern, Modern, Contractor Modern, Builder Modern, Soft Modern, Post and Beam, Populist Modern

(NR Architectural Classification: Modern Movement)

“This style was the favorite for architect-designed houses built during the period from the 50’s to 70’s...The flat- roof subtype is a derivation of the early international style...The gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles. It features overhanging eaves, frequently with exposed roof beams. Heavy piers may support gables. As in the flat-roofed types, various combinations of wood, brick, and stone wall cladding are used and traditional detailing is absent. Both subtypes are most commonly one-story forms although two-story versions are not infrequent.”

– Recentpastnation.org

The term “contemporary” was often used by the realty and building professions to differentiate these buildings from more traditional forms like the then-popular Colonial and Cape Cod houses. (However, some definitions state that these houses often featured eclectic stylistic elements borrowed from the Colonial and French Provincial styles.)

The character-defining features are:

- Rectilinear or square plan
- Extremely low pitch gable roof, usually front facing, or flat roof
- Low horizontal emphasis, often enhanced by band of different block or brick along bottom of front façade, sometimes extending into wing wall and planters
- Front façade window walls & clerestories
- Architectural details such as varied use and treatment of wall materials and porch posts, massive chimney
- Attached carports more common than garages

Contemporary residences usually include many of these character-defining architectural features:

- One or one-and-one-half stories, low-pitched or flat roof
- Wide or prominent chimney
- Combination of wood, brick or stone cladding materials
- Large expanses of glass, including curtain walls, sliding glass doors, bands of windows or clerestory windows, glass block
- Modern materials and natural building materials like wood and stone
- Plain surfaces and minimum of decoration
- Integrated planters
- Exaggerated eave overhang or prominent roofline with prow-like eaves, eave cutouts or exposed beams

- Open floor plan
- Entries de-emphasized, moved to side or behind partial wall
- Street façade may have little glass but house more open to backyard or interior courtyards
- Carports and garages integral with house

Contractor Modern/Builder Modern:

Heavily influenced by Frank Lloyd Wright's work, the style was not confined to home building; small-scale commercial examples included restaurants, lodging and offices.

As pointed out by Lester Walker, the author/illustrator of "American Shelter", as U.S. homebuilding was increasing at an exponential rate after WWII in the world's largest housing boom, Life Magazine and the National Association of Home Builders sponsored a conference of building industry leaders in 1953 to design a "good looking, skillfully engineered, \$15,000 house". The highly influential result, the 1,340 square foot Trade Secrets House, was meant to be built all over America using assembly line techniques. Its stylistic features were typical of Ranch Houses of the era which in turn appear to have been influenced by Frank Lloyd Wright's Prairie and Usonian Houses. They included a low pitched gable roof, with deep eaves, that covered both house and garage, a combination of facing materials usually organized horizontally and often ribbons or bands of windows.

Character defining features include:

- No reference to historic styles or forms
- Accepted modern forms are modified to create unique designs
- Building masses are often juxtaposed or cut away from
- Rooflines on several levels and incorporate two or more types
- Window openings are varied in size shape and placement
- Brick and stone veneers common
- Pressed wood siding (horizontal, vertical, diagonal) common
- Combination of materials typical
- Elongated roof slopes common

References:

- "A Field Guide to American Houses", Virginia and Lee McAlester, Alfred A. Knopf 1988
- "Modern Architecture: A Critical History", Kenneth Frampton, Thames and Hudson Ltd.
- "National Cooperative Highway Research Program Report 723: A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing", Transportation Research Board, 2012
- "Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941", Alan Higgins, 2013
- "American Shelter", Lester Walker, The Overlook Press 1996

Neo-Expressionism/Exaggerated or Mannered Modernism

c1945 to c1965

a.k.a. Ultramodern, Boomerang Modern, Googie, Roof or Shell Architecture

(NR Architectural Classification: Modern Movement: Neo-Expressionism)

In Neo-Expressionist buildings unity is achieved by continuity of form rather than proportional or geometrical means. Hence, sweeping curves, convex, concave, or faceted surfaces, and a tendency to avoid the rectangular wherever practicable; even structural columns and piers may “lean”... The Expressionist...his way is nearer to the sculptor’s. - Marcus Whiffen

While according to Whiffen, churches and chapels constitute an absolute majority of Neo-Expressionist buildings; round and polygonal drive-ins, banks, auto showrooms and motel lobbies sprung up, often accompanied by sign pylons in the same expressive style.

Another particularly effective way for architects to attract attention, while at the same time adhering to the Modernist dictum of functional expression, was to exaggerate a building’s structural components. In this form of overstated functionalism...industrially produced building materials were crafted into displays of technological exhibitionism, designed for effect more than for structural requirements. Long practiced by Frank Lloyd Wright, the technique became popular in the postwar years with an increasing number of architects wishing to widen the vocabulary of visual expression of Modern architecture beyond the basic strictures of the International Style. – Chester Liebs, (Exaggerated Modern), Main Street to Miracle Mile

Mannered Modernism (structural expression-exhibitionism, a.k.a. Googie architecture), according to Chris Wilson:

1950-70; uses building structure or roof form as an expressive device; reinforced concrete structure, repeated barrel vaulted roofs, V-shaped, butterfly roofs; windows and walls lean out.

Googie (based on Alan Hess “Googie Redux”):

In Los Angeles, expressive drive-in and gas station designs were dubbed “Googie” in response to the coffee shop of that name, designed by architect John Lautner in 1949. Lautner apprenticed with Wright and his use of rough stonework and skewed angularity at Googie’s is believed to derive from that source. (In Taliesin West, his Arizona school and studio, Wright made bold use of large, exposed wooden roof trusses tipped at a low, rakish angle, along with massive flat piers of rough desert stone.)

Space Age - Satellite Forms:

During this period, a new genre of popular imagery, inspired by science and technology, also appeared. Some of these new images were abstract, such as ameboid-shaped signs borrowed from biological models. Soon after the launching of Sputnik in 1957, for example, shining globes bristling with antennae so as to resemble space satellites began to protrude from buildings and signs throughout the country. - Chester Liebs

Concrete Thin Shells or Vaults:

The sculptural/plastic aspects of structural concrete were exploited in this decorative sub style of Modernism. According to Whiffen, *“Other architects became Neo-Expressionists as a result of what engineers could do...the development of concrete shell vaults was a particular impetus...”* Thin shells, usually of reinforced concrete, were often used to span great distances with little material. In addition to spanning large spaces, shell forms became entry canopies, *porte cocheres* or auditoriums, used to provide decorative relief to larger, simpler structures.

The innovative thin shell concrete structures of Italy’s Pier Luigi Nervi and Pietro Belluschi as well as South America’s Oscar Niemeyer and Felix Candela heavily influenced the style worldwide. The work of Eero Saarinen typifies this style and he was considered its U.S. leader. His work includes the iconic Yale Skating Rink, the Saint Louis Arch, the raptor-like TWA terminal at Idlewild/Kennedy Airport, and the main terminal at Dulles Airport. The forms of the Yale Skating Rink, the Saint Louis Arch and the Dulles Airport terminal are catenaries, whose structurally efficient geometry was derived from the suspension of weighted cables.

In Albuquerque, the 6000-seat Civic Auditorium (demolished) was spanned by a huge earth-formed concrete thin shell dome, built in 1955 and designed by Ferguson, Stevens and Associates (George Pearl, designer). A section of a sphere over 200’ in diameter, it was poured over a carefully shaped earth mound. Once the concrete had cured, the earth was removed.

Thin shell forms could also be executed in lumber. An excellent example is located in Clovis, NM, where a drive-in bank is sheltered by a large white dome, executed in light steel and wood construction.

In addition to domes, other expressive roof shapes include butterflies or vees, folded plates and *hypars* (hyperbolic paraboloids i.e. sections of twisted or skewed planes). Also, in the postwar period, manufactured precast concrete shapes or channels enabled large spaces to be roofed expediently. Popular shapes included Tees and Double Tees, Cees or U’s, Y’s and others. Their repetitive profiles can often be seen at the projecting edge or eaves of masonry buildings from that era.

References:

- [American Architecture Since 1780](#), Marcus Whiffen, 1969
- [Main Street to Miracle Mile](#), Chester Liebs, New York Graphic Society 1985
- [Southwest Architecture and Cultural Landscapes](#) course outline, Chris Wilson, UNM 2012
- [Googie Redux](#), Alan Hess, Chronicle Books 2004
- [Shell Architecture](#), Jurgen Joedicke Reinhold, N.Y. c1963
- [Southwest Architecture and Cultural Landscapes](#), Chris Wilson, UNM course outline, 2012

Neo-Formalism/New Formalism

c1960 – 1970s

a.k.a. Neo-Palladianism

(NR Architectural Classification: Modern Movement: New Formalism)

The style is typified by the incorporation of Classical elements and form such as building proportion, scale, symmetry, colonnades and entablatures rendered in a simplified Modernist idiom, and many consider it a reaction to the stricter forms of Modernism. Space is organized in the symmetrical Beaux Arts manner but the building's structure is often exposed and modernist forms such as waffle slabs, shell forms and folded plates were sometimes used. The most noted practitioners of the style were Edward Durrell Stone, Minoru Yamasaki and Phillip Johnson.

The symmetrical buildings were often elevated on a raised base and an arched motif is a common feature of the colonnades. Typically they were public buildings, banks, libraries, museums, schools and small-scale commercial buildings. Patterned grills or screens may appear on small to mid-size structures, and may be designed with a Far Eastern character.

The defining features of New-Formalism are:

- Lines and Geometric shapes dominate elevations
- Typically have symmetrical elevations
- Surfaces are always smooth
- Interest in relationship parts to whole
- Often defined at top by heavy, flat projecting slab
- Repetition of arch motif is common
- Column supports common along all elevations
- Patterned screens or grilles may appear as decorative features

References:

- "Architectural Movements of the Recent Past: An illustrated handbook for identifying architectural styles and building forms since 1941", Alan Higgins, 2013
- "American Architecture Since 1780: A Guide to the Styles", Marcus Whiffen, 1969
- Docomomo-wewa.org

Wrightian

C1950 to c1975

(NR Architectural Classification: Modern Movement: Wrightian)

Wrightian architecture is more easily recognized than described.

Familiarity with Frank Lloyd Wright's (Usonian Period) work from c1935 to 1959 is essential for its recognition. – Marcus Whiffen

This architecture emphasizes the horizontality of the structure through the use of deep, broad eaves, banded windows, and incorporation into the landscape. The use of natural materials such as stone is common and often coupled with horizontal or vertical wood siding. Wrightian designs include the roof as an essential characteristic in the overall form. When concrete or stucco is applied, it is most often used to smooth surfaces. – Alan Higgins

Character-defining features:

- Horizontality
- Prominence of roof – flat slab or folded form
- Often plan form is echoed in the elevations and in ornamental patterns
- Often battered (tapered) walls, balcony parapets that taper outward and piers that taper downward
- Natural materials: Wood siding used horizontally, stone walls that mimic the natural strata
- Smooth concrete, often painted
- In the Southwest and West, use of “desert concrete”- boulders set in generous amounts of formed concrete

Three modes in this period:

- Rectangular plan
- Polygonal plan
- Circular plan

Wright's Usonian houses were most often characterized by a strong “pinwheel” interior plan. He trained many of his devotees at his Taliesin Fellowship (later the Frank Lloyd Wright School of Architecture). As Whiffen put it *“although the educational objective...was to imbue the “apprentice” with the principles of “organic architecture”, in Wright's favorite phrase, and not to teach him how to imitate the more superficial aspects of the master's manner, the latter, as Wright recognized and sometimes lamented, was in many cases what it did.”* Indeed, the forms of Taliesin West, Wright's desert camp, can be recognized in many contemporary buildings of the late 1940s through the 1960s. For instance, Taliesin West's large, tilted wood roof trusses and deep rock texture were echoed in the L.A. coffee shop architecture of his pupil John Lautner, most notably in his design for “Googie's”.

What was most transmitted was Wright's personal style based on an emphasis on horizontality and an importance given to the roof as a character-giving feature, whether it is a series of flat slabs or pitched roofs. In many designs, the structure's plan is reflected in the elevations, which in-turn is incorporated into interior and exterior ornament.

Wrightian style buildings have dominant horizontal or vertical lines with cantilevered broad eaves. Flat or shallow pitched roofs often have dentilled or outward projecting fascia boards. Exterior sheathing can range from horizontal wood siding to brick, stone and/or concrete block. When concrete or stucco is applied, it usually has a smooth surface. Other common character-defining features include battered walls, piers which taper downward towards their base, and solid balcony railings that inclined outward.

The banding of windows is common, and many designs incorporated the use of mitered glass at exterior corners. Often walls extend beyond the interior to the outside, and large French doors and warm colors on the interior contributed to the feeling of bringing the outdoors inside. Many plans were developed with strong geometric shapes and are arranged in distinct zones. Built-in furniture is often incorporated, and for residential properties the fireplace serves as an important focal point. Commercial, residential, and religious examples of the style can be found. – Alan Higgins

References:

- "American Architecture Since 1780", Marcus Whiffen, 1969
- "Architectural Movements of the Recent Past: An illustrated handbook for identifying architectural styles and building forms since 1941", Alan Higgins, 2013
- "Googie Redux", Alan Hess

Geodesic Dome

Mid 20th C-Present

NR Style Category: Other

(Both a style and a building type)

(NR Architectural Classification: Modern Movement *or* Other)

According to “Structure and Architectural Design” by Corkill, Puderbaugh and Sawyers, 1974; “A geodesic frame is a structural system which distributes loads to supports through a linear arrangement of members placed in a spherical plane.” The geodesic dome can be built as a hemisphere, less than a hemisphere or more than a hemisphere. Originating in 1920s Germany, the system was fully developed and patented by R. Buckminster Fuller who, beginning in the 1940s, designed large domes that covered great expanses of industrial and exhibition space as well as small wooden prefab or kit domes; the Pease – Fuller dome and others. Domestic-scale geodesic dome kits are still being marketed and erected nationwide, and scratch-built domes have been popular since the 1960s. Small-scale geodesic domes are currently being manufactured for greenhouses and playground climbing structures.

Geodesic domes have been used for practically every building type, including residences, recreation buildings, pavilions, military units, etc. Widely published in pattern books such as “Domebook I” (1969) and “Domebook II” (1971), the simplicity of the form allowed amateur builders to construct Geodesic Domes at their own leisure and they often became identified with alternative lifestyles. – Alan Higgins

References:

- “Structure and Architectural Design”, Corkill, Puderbaugh and Sawyers, 1974
- “Architectural Movements of the Recent Past: An illustrated handbook for identifying architectural styles and building forms since 1941”, Alan Higgins, 2013

Brutalism

C1960s to 1980s

a.k.a. Neo-Brutalism, *Beton Brut*

(NR Architectural Classification: Modern Movement: Brutalism)

Brutalist buildings have a look of weight and massiveness...(w)indows are treated as holes in the walls or as voids in the solids of the walls...concrete is the favorite material; it is always left exposed (as are brick and other materials...) and often rough-surfaced, showing the marks of the wooden formwork; sometimes it is textured by hammer or other means. Structure, most often concrete frame, is also frankly exhibited...while “egg-crate” effects are also much employed. – Marcus Whiffen

The initial Brutalist concept involved the exposure of a building's major components, the structure, sheathing and mechanical systems but it grew to denote monumental concrete form and bulky massing. It emphasized the plasticity or the sculptural aspect of formed concrete but also utilized concrete block or brick.

The style is closely associated with French/Swiss architect Le Corbusier and his iconic Unite' d'Habitation in Marseille of 1947 – 1952, where he first employed *Beton Brut* – concrete with the marks of the rough wooden formwork left exposed. In his 1963 Yale Art and Architecture Building, the architect Paul Rudolph utilized fluted, cast concrete block and had the edges of the projecting ribs roughened by labor-intensive bush-hammering. Later, machine-split ribbed block was introduced to fulfill the demand for the popular Brutalist material.

Common design features were the *Russian Wedge*, in which a wall plane projects outward on a sloped angle; exposed concrete “waffle” slabs and that brick or stucco were also used for exterior finishes. Libraries, schools, museums and small scale commercial buildings such as banks commonly used this style.

The most imitated or emulated Brutalist building in America is likely the Boston City Hall, 1963-1968, by Kallman, McKinnell and Knowles. Its inverted, stepped form and rows of teeth-like *brise soleil* influenced a generation of architects.

References:

- “Modern Architecture: A Critical History”, Kenneth Frampton, 1980
- “American Architecture Since 1780: A Guide to the Styles”, Marcus Whiffen, 1969
- Docomomo-wewa.org (accessed 1/2013)
- “Learning From Las Vegas”, Robert Venturi and Denise Scott Brown, 1972
- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999
- “Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941”, Alan Higgins, 2013
- “American Shelter” , Lester Walker, 1996

Solar

a.k.a. Passive Solar, Active Solar, Solar-Adobe Movement
(NR Architectural Classification: Modern Movement or Other)
c1950s to present

In “Roadside Architecture and Objects in New Mexico” (2012), Laurel Wallace points out that these building styles/types are distinct from prehistoric housing in the Southwest, especially Puebloan, as they are modern construction.

Passive Solar:

Buildings designed with simple, integral architectural design features that take advantage of sunlight’s natural heating ability without reliance on complex mechanical equipment or systems. Features can include: siting, overhangs, clerestories, floors or walls of (often dark) materials with high heat capacity adjacent to south-facing glazing. The latter features may be organized formally as Trombe walls, massive, heat absorbing walls behind large glass panels oriented for maximum solar exposure. They take advantage what is sometimes called the Greenhouse Effect in which direct sunlight heats interior materials whose heat is in turn trapped by the glass. Important NM architects using this approach include New Mexico’s William Lumpkins and Ed Mazria (author of “The Passive Solar Energy Book”, 1979).

Active Solar:

Active solar buildings include integral major mechanical systems with solar components, usually flat-plate collectors, which provide heat via hot water or air. Collectors are generally treated as prominent architectural design features rather than add-ons, and other mechanical solar devices may be included, such as shading devices (*brise soleil*) that track with the sun.

An important early solar energy advocate in NM was Peter Van Dresser whose 1958 Santa Fe house was placed on the State Register of Cultural Properties in 1981. The nomination stated that it was *perhaps the oldest continuously occupied and functioning solar house in the U.S.* and describes it as a Passive Solar house. In his remodeling of the c1930s flat-roofed adobe house, solar heat is collected via hot air collectors built into the new saw tooth roof and is then blown into a subterranean gravel storage bed. Another important example is the Solar Building in Albuquerque, placed on the state register in 1985 and the National Register of Historic Places in 1989. Completed in 1956 and enlarged in 1962, the building was designed by architects Stanley and Wright with a tipped (30 degrees) south-facing wall of solar hot water panels. Bridgers and Paxton, engineers, designed the “solar system”. The panels are currently covered over and out of service.

Both types of solar buildings are often built to take advantage of the climate tempering effects of adobe or earth berm/earth sheltered construction. In the 1970s, Taos architect Michael Reynolds began combining solar and earth-sheltered design principles in what he would later call “Earth Ship” houses.

The integral earth berms incorporate recycled tires as a means of reducing their impact on the environment.

A-Frame

Post WWII through 1960s

(NR Architectural Classification: Modern Movement *or* Other)

Both a style and a building type, A-Frames were commonly built as vacation or secondary homes, A-frames were also used for commercial and religious buildings. Popular in the 1950s and 1960s, the steeply-pitched gable roof forms a capital A-shape whose eaves continue to the foundation level thus eliminating the need for side walls. The triangular gable ends were typically in-filled with large expanses of glass and were shaded by deep eaves, and outdoor wood decks are common features. The sloping roof-walls limited usable floor space, therefore many A-frames utilized dormers and other variations in form such as cross gables, gambrel roofs, truncation or side wings, to increase usability.

Reference:

- “Architectural Movements of the Recent Past: An illustrated Handbook for Identifying Architectural Styles and Building Forms Since 1941”, Higgins, Alan, 2013

Shed Style

c1965 to c1980

a.k.a. Sea Ranch, Shed Aesthetic

(NR Architectural Classification: Modern Movement)

With its origin attributed to the 1965 Shed Style houses of the Sea Ranch community in coastal Northern California and similar work on the Long Island shore, the style was disseminated by professional journals as well as popular magazines like “House Beautiful” and “House and Garden”; it fit well with rural and natural landscapes and was often used for vacation homes, houses, apartments, small schools and office buildings.

Character-defining features:

- Separate but conjoined geometric building masses with single-pitched roofs with minimal overhang
- Appearance of colliding or assembled building blocks
- Asymmetrical fenestration, windows varied in size and shape to fit the building form, with minimal trim
- Prominent shed roofs but compound shed and gable roofs also common
- Cladding of naturally finished often mill-sawn vertical or angled boards, board and batten, textured plywood (e.g. T-111), shingles or stone veneer.
- Absence of exterior decoration
- Main entries often recessed and obscured

References:

- “National Cooperative Highway Research Program Report 723: A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing”, Transportation Research Board, 2012
- “Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941”, Higgins, Alan, 2013

Environmental Look

(NR Architectural Classification: Other)

The term may have first appeared in Chester H. Liebs' "Main Street to Miracle Mile", published in 1985.

Starting in the 1960s, it was a manifestation of the growing dissatisfaction with the garishness of aging Modernist and Exaggerated Modern commercial architecture, and reflected the rising interest in the Environmental Movement. The use of natural or natural-appearing materials was promoted by corporate chains and national marketing journals. Supermarkets, motels and chain restaurants began appearing clad in unfinished or stained wood siding, cedar shakes and rough brick or stone. The ubiquitous symbol of this trend was a decorative device – an (often crude) interpretation of the Mansard roof that could appear as a large vertical slope or a narrow, horizontal skirt or pent, usually rendered in cedar shakes or wood shingles. It was often used as a façade treatment, tacked on over existing buildings and storefronts.

Reference:

- "Main Street to Miracle Mile", Chester Liebs, New York Graphic Society 1985

High Tech/Late Modernism/Slick Tech

C1970 – present

a.k.a High Tech Modern, Structural Aesthetic, Slick Tech, Slick Skin, Corporate Modern
(NR Architectural Classification: Modern Movement)

High Tech or Late Modernism:

Architecture in which the images, ideas and motifs of the Modern Movement were taken to extremes, structure, technology, and services being grossly overstated at a time when Modernism was being questioned. –A Dictionary of Architecture, James Stevens Curl, Oxford 1999

Identifying features:

- Emphasis on the aesthetic of the machine.
- Design often incorporates industrial and factory-made materials.
- Interchangeable nature of prefabricated factory building components
- Display of technical and functional components often externalized with load bearing features.
- Extensive use of glass walls and steel frames.
- Interior spaces are open and adaptable.

Internationally, the best-known example is the Pompidou Center in Paris, by Richard Rogers.

Slick Tech (Slick Skin or Corporate Modern), c1960 to c1990 (Alan Higgins):

As curtain wall technology of the 1950s continued to evolve towards smaller and smaller window framing, it approached the idea of a seamless exterior membrane for buildings. Called Corporate Modern and/or Slick Skin, the style has its roots in the work of such forward thinking architects like Mies van der Rohe, who in 1922 envisioned an all glass skyscraper which incorporated curved walls and reflective glass surfaces. However it took another fifty years for building technology to fully develop to allow for the execution of such ideas. Needed were stronger glass panels, thinner window gaskets, and various new means of assembly which included small clips and glass structural fins.

Character-defining features of the building include tinted and/or mirrored glass which was introduced in the 1950s and 1960s respectively. This cladding often gives the building a slippery or wet look. The delineation of individual floors is typically unnoticeable except at night when the interior lights are turned on. Early examples of the style tend to be rectangular in form, while later buildings utilize smooth rounded elements where a surface of glass and/or metal can flow around corners and over rooftops. Often, the overall look of the building is of a freestanding sculpture which revolves around the idea of effortless mechanical control inside the building. The exterior membrane typically drops all the way to the ground, however examples can be found with articulated entries and first floor levels.

The style's popularity peaked in the 1990s, when it was commonly used for corporate offices, mid-rise and high-rise structures. – Alan Higgins

References:

- “Architectural Movements of the Recent Past: An Illustrated Handbook for Identifying Architectural Styles and Building Forms since 1941”, Alan Higgins, 2013
- “Southwest Architecture and Cultural Landscapes”, course outline, Chris Wilson, UNM January 2012
- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999

Post-Modernism

Late 1960s to 1990s

a.k.a. Postmodernism, PoMo, Pluralism, Post-Modern Historicism
(NR Architectural Classification: Modern Movement: Post-Modern)

A broad term describing much of the architecture of the late 20th Century that rejected the rationalism of Modernism, the International Style and even High Tech, and that included motifs or symbols of historic architecture of the past, often the Classical Orders, pediments or porticoes, often used in brash or ironic ways. It is often associated with the popular reaction against the aging Modern Movement, aided by the historic preservation movement, as the public began to lament the loss of historic buildings and the sense of connection to the past.

Robert Venturi's popular book of 1966, "Complexity and Contradiction in Architecture", as well as the 1972 work "Learning From Las Vegas", coauthored by Venturi and Denise Scott Brown, provided much encouragement for designers to shed functionalism and make freer use of architectural symbolism from the past, often in ironic juxtaposition with modern forms. It can be observed in much of the work of architects Charles Moore, Robert A.M. Stern and Michael Graves. Late in his International Style and Neo-Formalist career, Phillip Johnson made ironic use of a huge broken pediment in his AT&T building in NYC.

In her 2012 work "Roadside Architecture and Objects in New Mexico", author Laurel Wallace pointed out that Post-Modernism does not include the use or "quotation" of Southwestern regional design motifs "since this is a living tradition".

In "The Abrams Guide to American House Styles", William Morgan described the character-defining features of Post-Modernist houses in a general way:

- Proportions: The range of the Post-Modern house is varied, but it often almost looks like a period house with exaggerated elements.
- Roof types and features: Any of a variety of roofs is possible...flat roofs...single-pitch shed (*and gable*).
- Fenestration: Many of the traditional windows are resurrected from the past, from double-hung sash to Palladian bath windows or even windows recycled from factories. Often placed at random, windows can act as signifiers of the house's stylistic ancestry.
- Structural and face work materials: Post-Modern houses are built of a variety of materials: barn siding, shingles, clapboards, stucco, decorative tiles. Details can include super graphics, columns, International Style *pilotis*, and other references to the past – often applied in whimsical, nonsensical, apparently irrational ways.
- Spatial designation and floor plan: Generalizations are difficult with Post-Modernism, yet a majority of the houses have rather traditional box-like plans.
- Chimneys: All sorts of chimneys are used, from massive brick ones to basic metal pipes.

- Entranceway: Doorways can be as modest as to be unobtrusive or they can be playful recreations of past styles, complete with columns, entablatures, or porches, but with proportions noticeably – sometimes perversely – different from their sources.
- Color: Natural-wood, plus white, pastels, and bright color accents.

References:

- “A Dictionary of Architecture”, James Stevens Curl, Oxford 1999
- “Main Street to Miracle Mile”, Chester Liebs, New York Graphic Society 1985
- “The Abrams Guide to American House Styles”, William Morgan, Harry N. Abrams 2004
- “Roadside Architecture and Objects in New Mexico”, Laurel Wallace

Organic Architecture

NR Category: Other

It is a broad and hard-to-define style category with its origins in the Prairie Style work of Louis Sullivan and Frank Lloyd Wright who believed in the unity of form and function, and that the relationship of the parts, the whole and the site should evolve through a nature-oriented design process, rather than a stiff geometric one.

In the Southwest, it is typified by the work of two Oklahoma architects, Herb Greene and Bruce Goff. Often described as Neo-Expressionist, their designs reflect closeness to nature and an admiration of Wright's approach. The primary New Mexican proponent of the style is Bart Prince, a follower of Goff, who is known for his distinctive and often anthropomorphic houses.

The term Organic Architecture is also used for a current approach that blends flexible, non-geometric design, sustainability and cybernetics (Systems Integration Design).

References:

- "A Dictionary of Architecture", James Stevens Curl, Oxford 1999
- www.organicarchitecture.info (accessed 1/7/2013)