NEW MEXICO HISTORIC BUILDING INVENTORY MANUAL

Revised May, 1980

Produced by the University of New Mexico School of Architecture and Planning. Funded by a matching grant from the New Mexico State Historic Preservation Bureau.
BACKGROUND AND ACKNOWLEDGEMENTS

Because the New Mexico Historic Building Inventory is planned to be a comprehensive inventory, a pilot project was considered essential. The University of New Mexico School of Architecture and Planning contracted with the State Historic Preservation Bureau in the Fall of 1978 to conduct this pilot project for the purposes of developing a standard inventory form, testing the form in a selected area and developing a survey procedure. Under the direction of Assistant Dean Edith Cherry, many forms were developed and discarded before the present form was adopted. No doubt continued testing will result in further modifications. Torrance County was chosen as the Pilot Area because of its proximity to Albuquerque. Later the survey team was invited by the Governor of Zuni Pueblo to inventory some areas of Zuni. While Zuni's Old Village is already well recorded and listed on the National Register of Historic Places, many outlying settlements have never been recorded. Zuni provided a valuable opportunity to test forms and procedures in one of New Mexico's unique architectural communities.

On completion of the Pilot Project, a draft of a procedural manual was written. It is the first draft which forms the groundwork for this revised manual. In the Fall of 1979, a Review Session was held at the University of New Mexico and at that time it was decided to completely revise the manual in order to incorporate the many suggestions which had been offered. The importance of the initial work conducted by Edith Cherry and School of Architecture research assistants Boyd Pratt, Jim Wilson and Kathleen Brooker should not be underestimated. To begin with nothing and to develop something useful is never an easy task. Before the
project was completed, Carleen Lazelle, Chris Wilson and Beverly Barsook were added to the Team.

The Pilot Project was funded on a matching basis by the New Mexico State Historic Preservation Bureau and the School of Architecture and Planning at the University of New Mexico. Thomas W. Merlan, Lane Ittelson, Ellen Threinen of the Preservation Bureau; Dr. Myra Ellen Jenkins and Professor Bainbridge Bunting were particularly generous with their guidance and patience. Edwina Miner and Marjory Earickson of the School of Architecture were of great assistance in handling the accounts, payrolls and typing. And, of course, no project of this scope could even begin to succeed without the assistance of the interested and dedicated Volunteer.

The present revision of the Manual and the continued testing in Torrance County and at Zuni is again funded by the State Historic Preservation Bureau and the School of Architecture and Planning of the University of New Mexico on a matching basis.

The responsibility for the revision of the Manual has been delegated to Research Assistants Beverly Barsook and Chris Wilson under the direction of Edith Cherry. The Field Survey will be conducted through the Spring of 1980 under the direction of Professor Robert Cohlmeier. Editing was done by Susan Dewitt of the Albuquerque Historic Landmarks Survey. The manuscript was typed by Marjory Earickson of the School of Architecture. No doubt, we will continue to be indebted to the State Historic Preservation Bureau, the Cultural Properties Review Committee, and to those countless, as yet unknown volunteers.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>I-1 - I-5</td>
</tr>
<tr>
<td>II. PRELIMINARY ORGANIZATION</td>
<td>II-1 - II-3</td>
</tr>
<tr>
<td>III. FIELD PROCEDURE</td>
<td>III-1 - III-7</td>
</tr>
<tr>
<td>IV. INVENTORY FORM</td>
<td>IV-1 - IV-2</td>
</tr>
<tr>
<td>A. Introductory Notes</td>
<td>IV-17 - IV-21</td>
</tr>
<tr>
<td>B. How To Fill Out The Form</td>
<td>IV-22 - IV-25</td>
</tr>
<tr>
<td>C. Maps</td>
<td>IV-18 - IV-21</td>
</tr>
<tr>
<td>D. Photographs</td>
<td>V-1</td>
</tr>
<tr>
<td>V. INTRODUCTION TO BUILDING COMPONENTS AND DESCRIPTION</td>
<td>V-2 - V-15</td>
</tr>
<tr>
<td>A. Building Parts and Terminology</td>
<td>V-16 - V-17</td>
</tr>
<tr>
<td>B. Standard Abbreviations for Building Parts</td>
<td>V-18 - V-23</td>
</tr>
<tr>
<td>C. Notes on Dating Structures in New Mexico</td>
<td>VI-1 - VI-59</td>
</tr>
<tr>
<td>VI. INTRODUCTION TO NEW MEXICO ARCHITECTURAL STYLES</td>
<td>VII-1 - VII-3</td>
</tr>
<tr>
<td>VII. BIBLIOGRAPHY</td>
<td>VII-1 - VII-3</td>
</tr>
<tr>
<td>VIII. APPENDIX</td>
<td>VIII-1 - VIII-2</td>
</tr>
<tr>
<td>A. Sample Inventory Forms</td>
<td>VIII-3</td>
</tr>
<tr>
<td>B. Sample Volunteer Time Sheets</td>
<td>VIII-4 - VIII-11</td>
</tr>
<tr>
<td>C. Preservation Organizations, Historical and Archaeological Societies</td>
<td>VIII-12 - VIII-32</td>
</tr>
<tr>
<td>D. USGS Quad Names and Assigned New Mexico Inventory Quad Numbers</td>
<td>VIII-33 - VIII-43</td>
</tr>
<tr>
<td>E. List of Sanborn Maps of New Mexico</td>
<td>VIII-44 - VIII-49</td>
</tr>
<tr>
<td>F. Guidelines for Registration of Historic Structures and Districts</td>
<td>VIII-50 - VIII-67</td>
</tr>
<tr>
<td>G. New Mexico Statutes Chapter 18, Article 6: Cultural Properties</td>
<td>VIII-68 - VIII-79</td>
</tr>
<tr>
<td>H. U.S. Public Law 89-665</td>
<td></td>
</tr>
</tbody>
</table>
SECTION I. INTRODUCTION
INTRODUCTION

The Historic Building Inventory Manual for New Mexico is designed to guide surveyors, be they professional or volunteer, to a consistent and orderly process for conducting an inventory of New Mexico buildings. Since no such comprehensive inventory has ever been conducted in this area, it is of paramount importance that the recording be accomplished in a consistent manner. Nonetheless, New Mexico, a largely rural state populated by three distinct cultures, is characterized by a wide diversity of settlement types. While uniformity of approach is desirable, it may not always be possible. The Manual, therefore, is intended to be a guide and not a rigid set of rules. Those surveyors who feel that their communities require changes in the recommended procedures are encouraged to contact the State Historic Preservation Bureau in Santa Fe for assistance.

The National Historic Preservation Act of 1966 offered the States an opportunity to expand their preservation activities. The act declared that the "historical and cultural foundations of the Nation should be preserved as a living part of our community life". Further, the Act directed that funds should be given to States "for the purpose of preparing comprehensive statewide historic surveys and plans". For those interested, the complete texts of the National Historic Preservation Act and the State Law establishing the Cultural Properties Review Committee are reprinted in Appendix A.

A good inventory, though arduous to complete, is essential for many reasons. The inventory is the single most important
tool needed for developing a preservation plan. All buildings recorded are not candidates for preservation, but without the Inventory it will be difficult to identify those that are. This is particularly true of the more remote areas of New Mexico. The preservation plan developed from the Inventory can assist communities in monitoring and directing new development which may threaten the character of the community. The Inventory itself can function to increase public awareness of an interest in preservation. The intangible notion of a "sense of place" is defined, at least in part, by the architectural heritage of the area. An inventory can be the first step to saving the vitality and character of a community. The Inventory can be of considerable educational value to the young people of a community because it provides the essential information for more extensive research into the vernacular styles of an area. Last, but by no means least, identifying, recording and mapping the buildings of New Mexico in an orderly fashion will reveal potential candidates for the State Register or National Register of Historic Places. Communities may take particular pride in pursuing the process of registering a highly significant building in their town. On its broadest level then, an inventory calls attention to that which, because of familiarity, may be threatened by neglect. More directly, an inventory will help individual communities and the State of New Mexico to develop an intelligent and comprehensive plan for preserving the best of the State's most unique heritage.

The process of surveying the buildings of New Mexico will
uncover certain structures which may be of special local, state or national significance. These buildings may be eligible for listing on the State or National Historic Register. Nominations may be submitted by anyone. However, it is important to recognize that a mere request for nomination does not guarantee that a building will be placed on either list. The Inventory will identify those buildings which are of sufficient interest to justify further investigation into the nomination process. Interest on the part of the property owner is important because considerable historical research is required for nomination. If a survey of your community reveals any buildings which you feel may qualify for registration, please contact the State Historic Preservation Bureau for further guidance. The Cultural Properties Review Committee reviews nominations, names eligible properties to the State Register, and recommends properties for nomination to the National Register if it feels they merit listing there. Those nominations which are accepted become officially listed on the National Register. The San Felipe de Neri Church in Albuquerque is an example. The State and National Registers are not mutually inclusive.

Owners of a building listed on the National Register of Historic Places may be eligible for grant assistance to preserve the building, and are eligible for certain tax advantages. Applicants may be public or private organizations or individuals. The State Historic Preservation Bureau can assist interested applicants. The Building Inventory, then is the grass roots
activity which can provide the basis for preserving the character
and the ethos of your community.

The Historic Building Inventory of New Mexico is intended to
identify, record and locate buildings built between 1598 and
1945. The beginning date, 1598, marks the first permanent European
settlement in New Mexico. The year 1945 has been selected as an
ending date because after that time there was a sharp increase in
population and a corresponding housing boom. Compared to many
other states, New Mexico has relatively few buildings; nonetheless,
to conduct a comprehensive inventory will be a lengthy and time
consuming process, and some date framework had to be established.
Surveyors will, on occasion, encounter special buildings which do
not fall within these dates. Of course, such buildings should
be recorded. It is better to have included a marginal building
than to have rejected it because it did not fit within the date
framework. Additionally, it may be difficult to determine the
exact date of the building. Do not exclude buildings which have
questionable or marginal dates.

The pages which follow will outline in considerable detail
the process of organizing and conducting a building inventory
in your community or county. It is important to realize that a
systematic process is crucial to providing data which will be
useful in the future. Time, money and personnel dictate that
the Inventory cannot be practically conducted on a county-by-county
basis as was originally envisioned. It would be counter-pro-
ductive to hold back in areas which are organized and prepared
to begin an inventory simply because they are not next in a master plan. Therefore, all communities are encouraged to contact the State Historic Preservation Bureau if they are interested in beginning their local inventory. Your interest and enthusiasm are the most important elements of a successful inventory. The State Preservation Bureau will help to coordinate your survey results and will function as a storing facility for the inventory forms. However, communities should retain copies of their forms for local planning and research. Eventually all of the information gathered from the inventories will be computerized to facilitate further research and planning.
SECTION II. PRELIMINARY ORGANIZATION
PRELIMINARY ORGANIZATION

Once the decision to survey an area has been made, some preliminary organization and research will help in planning the Inventory activities. The following is a list of suggestions to help in that process:

1. Since an inventory will require a thorough knowledge of the selected area, reading existing documents and published sources will be very helpful. The library is a good place to start. The various public, college and university libraries throughout the State may house documents pertinent to your community. However, the richest sources will most likely be the State Library, the State Records Center and the State Records Center and Archives, the University of New Mexico Special Collections and the local public library. No complete, exhaustive history of New Mexico has been published, but several useful titles with good bibliographies are listed in the Bibliography. In addition, it is quite possible that a local historical society in your area may contain a small reference library.

2. Familiarity with the area to be inventoried can be further enhanced by a quick windshield survey. Drive through the area with a map to help in orientation. Make notes of any striking circumstances which may affect the procedure of the Inventory. For example, seasonal weather and road conditions may affect the time of year you survey a particular area. A drive through the area will create an overview of the quantity of buildings which will be inventoried and aid in estimations of the personnel and time required to
accomplish the survey.

3. Contact the county or town government in your area. The cooperation of the County Clerk, local sheriff, mayor, assessor and local police are important to the success of your Inventory. Town officials will help spread the word in the area and this will frequently smooth the way through possible misunderstanding. You do not want to be mistaken for a tax assessor. In addition, it will be useful to contact the local banks, abstract companies and title offices. The essential point is to collect as much information as possible which will aid the Inventory process.

4. Do not assume that your mere presence will be understood and accepted automatically. Utilize the local media to spread the word that a Historic Building Inventory is about to begin. It will be helpful to print and post notices of the Inventory in public places. This is an excellent way of soliciting volunteers for the Inventory. Make a point of meeting with local community groups such as the Senior Citizen's group, YMCA or community development organization. You may wish to make special presentations about the Inventory, show slides and discuss the results of other inventories which have already been completed.

5. The importance of volunteers to the success of the Inventory cannot be underestimated. A dedicated force of volunteers drawn from the area to be inventoried will be one of the most important keys to completing the task. Many, many
forms will have to be filled out and many photographs will have to be taken. Each form will require further processing in your headquarters. A good person to lead and organize the volunteers is equally important -- one who is sensitive to the special problems which may arise in working with people of whom you expect a great deal and who will receive in return only their personal satisfaction for having helped. Choose your Volunteer Coordinator carefully. It is recommended that the Coordinator keep complete records of the names, addresses, dates and hours of work for each volunteer. If your Inventory is funded by a grant from the State which must be matched, these records will provide the basis for your contribution to the grant. A suggested Volunteer Time Sheet is reprinted in Appendix B.
SECTION III. FIELD PROCEDURE
FIELD PROCEDURE

After completion of the preliminary organization, the Inventory process can begin:

1. **Sectioning of the Area to be Inventoried:**

   To maintain control and to avoid duplication or missing a section altogether, the area to be surveyed must be divided into small parcels which can be handled by Survey Teams. It will be evident that maps are necessary for this process. These field maps will be used to locate the buildings. The location can then be matched to the base map in your headquarters. It is recommended that the U. S. Geological Survey 7.5 Quadrangle Maps be used for rural areas. A good city map will be useful in larger communities. The U. S. G. S. Quadrangle Maps are available at small cost from HOLMAN'S INC., 401 WYOMING BOULEVARD, NE, ALBUQUERQUE, NEW MEXICO. If more than one type of map is required, be careful to coordinate the maps to avoid duplication or skipping areas. Be consistent in the numbering system and take care not to duplicate numbers. The following is a list of map types which may be useful:

   A. **U. S. Geological Survey 7.5 Quadrangle Maps**

   There are several sources of field maps, but the U. S. Geological Survey 7.5 Minute Quadrangle Maps should be used as the base maps for the Inventory because they contain the UTM coordinates which are used to assign the unique location number for each structure. An enlarged portion of the Quadrangle Map may also be used as a field map.

III-1
B. Highway Maps

Since the 1930's, the New Mexico State Highway Department has issued highway maps of the State which indicate all existing roads, buildings, structures, wells, mines and other cultural artifacts. The earliest issue dates from the late 1930's to the early 1940's. It consists of maps of every county in the State. They are printed on linen and drawn in very clear print and line. Another map was issued in the early 1950's and this set has been subsequently updated every few years. All highway maps are available from the GRAPHICS DIVISION, STATE HIGHWAY DEPARTMENT, SANTA FE, NEW MEXICO. Contact the DUPLICATING SERVICES DIVISION.

C. Supplementary Highway Maps.

The Highway Department also issues supplementary maps of areas not adequately represented on the county maps. These sections are usually indicated on the county maps by a dashed boundary of the area with a note reading: "See additional sheet".

D. Local Maps

Town or city governments can sometimes supply either lot or structure maps of the town or city.

E. Federal Agency Maps

Areas over which Federal Agencies have jurisdiction are frequently covered by maps issued by these agencies. For example, U. S. Forest Service Maps are available for select regions of the state from U. S. FOREST
SERVICE, DEPARTMENT OF AGRICULTURE.

F. Sanborn Fire Insurance Maps
Sanborn Insurance Maps of cities and towns are an excellent source for dating buildings. A list of published Sanborn Maps of cities and towns in New Mexico and of libraries which possess copies appear in Appendix E. Unfortunately these maps were issued neither regularly nor comprehensively.

G. Special Maps
Special maps for particular areas may include utility maps (such as those which the Rural Electrification Agency developed in counties), land grant maps, water rights maps, and individual maps issued for a single and one-time purpose (such as Koch's birds-eye view of Albuquerque). WARNING: Maps vary. Always try to verify a map by cross-checking it with other maps of the same area.

H. Aerial Photographs
Aerial photos are often useful field maps or office maps, they can aid in the process of dating existing buildings. For example, an aerial photo taken in 1946, if of large enough scale, will show all structures existing at the time of the photo. The HBI has had the U. S. G. S. Headquarters in Reston, Virginia, run a computer search for all black and white aerial photos taken up to and including 1945, of 1:40,000
scale or larger, throughout New Mexico. The full list may be obtained from the State Historic Preservation Bureau. It will be noted, however, that large areas had not been photographed as of 1945. In some instances aerial photographs will not be clear enough to function well as field maps.

One of the most convenient sources of aerial photos are the county soil surveys, which include aerial photos of the whole county, with soil areas overlaid. Although most of these have been issued within the last 10 years, the aerial photos were taken some time before that. Soil surveys are available from County Agents or the County Office of the Soil Conservation Service.

Often, these photos are convenient as "checks" for field surveys. It is not uncommon to be unable to locate a given structure on a highway map: the location of natural features as illustrated by the aerial photos can be of help in locating a given structure. The U. S. G. S. Quadrangle Maps have generally been drawn from these photos; thus, they offer a good source check on potentially confusing areas.

2. As there will be no way that a building can be pinpointed on the inventory form alone, it is essential that the surveyor carry the section of the map pertinent to his/her area into the field. Each building located will require a
number on the map which corresponds to the same number as-
signed on the inventory form. Mark all buildings very care-
fully to avoid a second trip into the field to relocate
"lost" buildings. The process of developing a numbering
system may vary from one survey to another. Contact the
State Historic Preservation Bureau if you are having diffi-
culty in developing a working system. Failure to coordi-
nate the numbers will waste time and may generate useless
information. Keep in mind that the field map can also be
used to locate structures which cannot be inventoried be-
cause of dogs, etc. It may simplify the process to cross
out all post-1945 structures.

3. The following equipment will be required:
   A. Inventory Forms and a clip board
   B. Field Maps
   C. Black ink pens
   D. Volunteer Forms
   E. Camera and film
   F. Binoculars (optional)

Procedure Summary:

1. Organize and meet with the day's volunteers and assign teams;
   work in pairs if at all possible.

2. Hand out field maps and film.

3. Proceed to the area to be surveyed. Fill out forms and photo-
   graph each building. (See Section IV-E)

4. Regroup at the end of the day and discuss problems or compli-
cations.
5. Complete Forms, develop film and mount photos as soon as possible.

A Few Words of Caution:

1. Not all animals are friendly; neither are all people. Don't fight with the dogs and always be forthright with the residents of the buildings which are your primary subject. If asked to leave the property, do so. All surveyors should carry identification, e.g., a letter, business card, etc.

2. Many myths exist about old buildings. While it is important to obtain as much factual information on a building as possible and friendly residents are often eager to discuss the history of the area, the surveyor should recognize that not all history is fact. When in doubt, write it down.

3. Fill out all forms legibly. Nothing can be more discouraging than having to return to an area because you cannot read the handwriting.

4. Time is of essence. Try to work quickly but accurately.

5. If you are working in a rural area in the summer, take some water - it will save a trip back to town. In general, be aware of the weather. New Mexico is noted for sudden changes in the weather.
Final Report

At the end of the survey a final report should be written. This will summarize the methods used and particular problems encountered, discuss the history and general characteristics of the architecture, and make recommendations.

Methodology: The survey coordinator should briefly describe how the survey was planned, coordinated, and carried out.

Problems: Particular problems encountered and solutions to them should be discussed. For example, if muddy roads or locked gates were encountered and structures missed, this should be stated. If a way was found to document these structures, binoculars and a telephoto lens for example, this should be discussed.

History and Architecture: The historical development of the area and key dates should be discussed in a few paragraphs. A general stylistic analysis and stylistic development should be tied to this. The relationship of events and styles will help with dating of structures in future surveys.

Recommendations: The survey coordinator should make recommendations on preservation in the area. This should include a list of structures and districts potentially eligible for registration and a brief statement as to why they are eligible. If certain portions of the survey area are threatened, the threat itself and the resources should be discussed. This section should be the basis for a preservation plan for the survey area.
SECTION V. INTRODUCTION TO BUILDING COMPONENTS AND DESCRIPTION

A. BUILDING PARTS AND TERMINOLOGY

B. STANDARD ABBREVIATIONS FOR BUILDING PARTS

C. NOTES ON DATING STRUCTURES IN NEW MEXICO
INTRODUCTION TO BUILDING COMPONENTS AND DESCRIPTION

Following are sections which will describe certain common building component forms and styles. These descriptions are intended to unify the verbal descriptions that appear on the Survey Forms. They will undoubtedly have to be added to as surveys are conducted and other features are found to be common.

The Section includes: Exterior Surfaces and Materials, Window Parts and Styles, Door Parts and Styles, Roof Styles, Materials, etc., Additional Building Details, Lists of Standard Abbreviations and Notes on Dating a Structure in New Mexico.
2. WINDOW PARTS AND STYLES

LINTEL
(PEDIMENTED
IN THIS CASE)

LIGHT OR LITE

MUNTIN

SASH

SILL

SURROUND

SINGLE

MULLION

TANDEM

TRIPLES

SEGMENTAL
ARCH

ROUND ARCH
W/ KEYSSTONE

PEDIMENTED
LINTEL
4. ROOF STYLES, MATERIALS AND DETAILS

- Low Gable
- Medium
- High
- Hip
- Truncated Hip
- Hipped Gable
- Mansard
- Shed
- Flat
- Flat w/ Parapet
- Gabled
- Hipped w/ Gable
- Gambrel
Parapets:
- Undulating
- Crenelated
- Stepped

Mixtilinear (Mission)

Dormers:
- Gable
- Hipped
- Shed
- Gambrel
- Wall Dormer
- Eyebrow Window

V-11
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>asb.</td>
<td>asbestos</td>
</tr>
<tr>
<td>ash.</td>
<td>ashlar</td>
</tr>
<tr>
<td>asp.</td>
<td>asphalt</td>
</tr>
<tr>
<td>blk.</td>
<td>block</td>
</tr>
<tr>
<td>bd.</td>
<td>board</td>
</tr>
<tr>
<td>brk.</td>
<td>brick</td>
</tr>
<tr>
<td>bldg.</td>
<td>building</td>
</tr>
<tr>
<td>Bung.</td>
<td>Bungalow Style</td>
</tr>
<tr>
<td>Cal. Mis.</td>
<td>California Mission</td>
</tr>
<tr>
<td>casmt.</td>
<td>casement</td>
</tr>
<tr>
<td>c. i.</td>
<td>cast iron</td>
</tr>
<tr>
<td>c. st.</td>
<td>cast stone</td>
</tr>
<tr>
<td>cem.</td>
<td>cement</td>
</tr>
<tr>
<td>col.</td>
<td>column</td>
</tr>
<tr>
<td>Col. Rev.</td>
<td>Colonial Revival</td>
</tr>
<tr>
<td>conc.</td>
<td>concrete</td>
</tr>
<tr>
<td>c. m. u.</td>
<td>concrete masonry unit</td>
</tr>
<tr>
<td>dbl.</td>
<td>double</td>
</tr>
<tr>
<td>Dec. Brk.</td>
<td>Decorative Brick</td>
</tr>
<tr>
<td>Deco</td>
<td>Art Deco</td>
</tr>
<tr>
<td>d. h. w.</td>
<td>double hung windows</td>
</tr>
<tr>
<td>E.</td>
<td>East</td>
</tr>
<tr>
<td>ent.</td>
<td>entrance</td>
</tr>
<tr>
<td>ext.</td>
<td>exterior</td>
</tr>
<tr>
<td>fdn.</td>
<td>foundation</td>
</tr>
<tr>
<td>Folk.</td>
<td>Folk Territorial</td>
</tr>
<tr>
<td>fr.</td>
<td>frame</td>
</tr>
<tr>
<td>gl.</td>
<td>glass</td>
</tr>
<tr>
<td>Gothic</td>
<td>Gothic Revival</td>
</tr>
<tr>
<td>Hipped</td>
<td>Hipped Box</td>
</tr>
<tr>
<td>Int.</td>
<td>International Style</td>
</tr>
<tr>
<td>jt.</td>
<td>joint</td>
</tr>
<tr>
<td>mas.</td>
<td>masonry</td>
</tr>
<tr>
<td>Med.</td>
<td>Mediterranean Style</td>
</tr>
<tr>
<td>mtl.</td>
<td>metal</td>
</tr>
<tr>
<td>mldg.</td>
<td>molding</td>
</tr>
<tr>
<td>mull.</td>
<td>mullion</td>
</tr>
<tr>
<td>munt.</td>
<td>muntin</td>
</tr>
<tr>
<td>N.</td>
<td>North</td>
</tr>
<tr>
<td>n. a.</td>
<td>not applicable</td>
</tr>
<tr>
<td>N. M. Ver.</td>
<td>New Mexico Vernacular</td>
</tr>
<tr>
<td>parallel</td>
<td>parallel</td>
</tr>
<tr>
<td>perpendicular</td>
<td>perpendicular</td>
</tr>
<tr>
<td>plas.</td>
<td>plaster</td>
</tr>
<tr>
<td>Q. An.</td>
<td>Queen Anne</td>
</tr>
<tr>
<td>ran. ash.</td>
<td>random ashlar</td>
</tr>
<tr>
<td>ret.</td>
<td>return</td>
</tr>
<tr>
<td>rf.</td>
<td>roof</td>
</tr>
<tr>
<td>rm.</td>
<td>room</td>
</tr>
<tr>
<td>shngl.</td>
<td>shingle</td>
</tr>
</tbody>
</table>

7-16

5/30
List of Standard Abbreviations - Continued:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>sgl.</td>
<td>single</td>
</tr>
<tr>
<td>S.</td>
<td>South</td>
</tr>
<tr>
<td>SW Ver.</td>
<td>Southwest Vernacular</td>
</tr>
<tr>
<td>S-P</td>
<td>Spanish Pueblo</td>
</tr>
<tr>
<td>S-P Rev.</td>
<td>Spanish-Pueblo Revival</td>
</tr>
<tr>
<td>stn.</td>
<td>stone</td>
</tr>
<tr>
<td>Str. Mod.</td>
<td>Streamlined Moderne</td>
</tr>
<tr>
<td>st.</td>
<td>stucco</td>
</tr>
<tr>
<td>Ter.</td>
<td>Territorial Style</td>
</tr>
<tr>
<td>Ter. Rev.</td>
<td>Territorial Revival</td>
</tr>
<tr>
<td>W.</td>
<td>West</td>
</tr>
<tr>
<td>wdw.</td>
<td>window</td>
</tr>
<tr>
<td>w/</td>
<td>with</td>
</tr>
<tr>
<td>w/o</td>
<td>without</td>
</tr>
<tr>
<td>wd.</td>
<td>wood</td>
</tr>
<tr>
<td>W. F. C.</td>
<td>World's Fair Classic</td>
</tr>
</tbody>
</table>
C. Notes on Dating a Structure in New Mexico

In order to estimate the date of a structure for which you are filling out a form, it is often necessary to go by clues of the character of a building and its surroundings. A lot of dating can be done through familiarity with the succession of building styles in a given region; however, the notes which follow can help when other information is lacking. In general, all of the dates indicated below are based upon the arrival of building materials and styles to the major population areas in New Mexico: Las Vegas, Santa Fe, and Albuquerque. Builders in the mountainous areas of the state were (and still are) apt to use materials later than those in the city.

It is important to determine at the outset if an individual structure has been added onto or altered, so as to determine the oldest section. Then, after dating the original section, one can try to reconstruct the chronology of the various alterations and additions.

1. Styles, of course, encompass distinct time periods, and provide at least an approximate time period in which the date of construction would fall.

2. Windows are perhaps one of the easiest, most obvious, and yet most dangerously deceiving methods of dating. Windows are constantly re-used, and their "eras" are not precise. A date should be estimated by the total structure - not just its parts.

Glass was first carried to New Mexico by wagon trains.
Before that the Indians and Spanish used selenite occasionally for windows. The first windows were of a wood frame, generally 6/6 or 6/9, and composed of small, often wavy 6" X 8" panes of glass. This style lasted from 1850 to 1880 (when the railroad came to New Mexico). After 1880, a larger pane of glass appeared, around 8" X 13", either in the same 6/6 or 6/9 configuration, or sometimes in 4/4. 2/2 windows also appeared with the railroad, and continued until as late as 1910. After 1890, a narrower 4/4 window appeared, and then around 1900 the 1/1 came into style. All of this was occasioned by the increasing ease with which large panes of glass were manufactured and the fast developing means by which they were transported to New Mexico.

From 1885/90 to 1900, with the growth of the Queen Anne Style, fancier, more "artistic" windows came into style. The Queen Anne Style specifically introduced the sash with muntins running close to the frame filled with narrow bands of colored glass. From 1900 to 1920 "stained glass", sold as a unit, was popular, as was lozenge shaped panes in the upper sash and windows with diagonal muntins.

Industrial sash windows, manufactured as a unit, were no doubt brought to New Mexico directly from the East and Midwest, and hence contemporary with styles in those places. The transition from wood to metal muntins and sash in these windows took place around World War I.

Wood casement windows make their appearance in New Mexico as early as the beginning of the Spanish-Pueblo Revival Style (1920) and continued until the beginning of World War II. Metal casement
windows were brought in in the 1930's in the form of a more picturesque "vertical" muntin window, with panes about 6" X 12". Later in the 1940's, a "horizontal" form of metal casement window became popular (especially after World War II), with panes of 17" X 11". A form of this window, with two casements flanking a fixed "picture" pane, was most prevalent after the war.

Aluminum horizontal sliding windows are a fairly recent development, beginning in the 1950's. These first appeared with "shiny" muntins; the use of "anodized" aluminum did not begin until the early 1970's.

3. Building materials can often offer clues to the age of a structure. Adobe has been used for centuries in New Mexico (1540 to the present). Terrones were sometimes used in place of adobes as a building material in areas with old river bottoms. An early form of wood construction, jacal (or wattle and daub), with light interwoven upright sticks chinked and covered with mud, was employed by the Indians, and is rarely found at all these days. A "larger" version of jacal construction, however, began around 1850 in the mountainous, wooded areas of the State, and was used up until World War II. And the Spanish traditionally used horizontal log construction in mountainous areas for service buildings such as barns and sheds. When this form of construction was used for residential construction, it was generally non-Spanish. Sawmills did not come to New Mexico until the U. S. Army arrived (1849, Fort Marcy), and the use of mill-sawed lumber for exterior and interior trim did not become widespread until after 1865.
Hand-hewn beams may indicate pre-1840 construction, though people still work beams by hand, and the New Mexico Work Projects Administration is famous for its emphasis on cheap materials used in labor-intensive ways. Clapboard and other wood sidings, as well as commercial milled trim, came in with the railroad (1879-81). Simple classical columns were popular between 1905 and the mid-1920's.

Brick was imported for decorative use only as early as 1850 (it was used at Fort Union in the 1860's). Brick was first manufactured in New Mexico in 1879 by Sister Blandina in order to build her schoolhouse. The first brick was very soft, and ultimately needed to be stuccoed over. Harder brick was imported, and varied in color, texture and hardness depending on where it was brought from. From 1915 to 1930 a form of brick called tapestry brick, of a darker color and rougher texture than others, was fashionable all over the country. A cast stone factory existed in Albuquerque from around 1906 to 1910. Terra cotta was fashionable from 1915 to the 1930's, and was applied in a "modernistic" fashion to many buildings at that time. For instance, "Solomonic" columns used as decoration in Mediterranean Style buildings were made of terra cotta or concrete. Hollow tile construction began in the 1920's and became popular in the 1930's. Concrete blocks, (also called concrete masonry units, C. M. U.), arrived after World War II. Finally, slumpblock
is a fairly recent development, appearing in the 1970's.

Early concrete buildings were of *slab construction*, whereas the use of a *reinforced concrete skeleton* was not widely used until later (1920). The earliest buildings in New Mexico were perhaps around 1904, with the Ilfeld Building using this construction in 1906 and the Rosenwald Building in 1908.

Some miscellaneous materials can give clues as to the date of a building. *Pressed metal* and *cast iron* were used from 1895 to 1920. *Glass block* was in vogue from the late 1930's to World War II, and has only just recently been making a comeback. And *aluminum siding* arrived in the 1950's.

4. **Roofs** are another category which can help the Surveyor to date a structure. Roofs in New Mexico were originally flat with *parapets* and consisted of dirt and mud laid on shrubs on top of latillas and vigas. Often *pitched roofs* were then added above, so that an intact dirt roof exists below, undisturbed. An early material used for pitched roofs was a form of *board-on-board* construction in mountainous areas from 1860 onward. Terne plate, a material consisting of iron coated with an alloy of tin and lead was hauled in from 1850 on. It was imported in small sections that were lapped and fastened with vertical standing seams. *Corrugated metal* became a popular roofing material when the railroad first brought it to New Mexico. Later, *wood shingles*, of imbricated and other fancy patterns, were used in conjunction with the Queen Anne and other styles from 1885 until 1920.
The use of wood shakes started at the same time and have continued to this day. Pressed metal was used for roofs from 1895 to 1930, often in patterns imitating imbricated shingles or mission tile. Asphalt, a material used in rolls and in the form of shingles, began in the 1950's and is used to this day. And asbestos shingles appeared in the 1920's.

5. Here are a few other indicators of age.

- In rural areas, clusters of large trees sometimes indicate an old ranch or farmstead.
- Corner- or key-stones with the date of construction inscribed are often present on large buildings.
SECTION VI. INTRODUCTION TO NEW MEXICO ARCHITECTURAL STYLES
INTRODUCTION TO NEW MEXICO ARCHITECTURAL STYLES

The chief function of this chapter is to standardize the names and definitions of architectural styles for the Historic Building Inventory. It is assumed that Surveyors will be familiar with the architectural history of the United States, and in particular of New Mexico. This brief section cannot substitute for such knowledge. Undoubtedly, even experienced Surveyors will periodically consult the sources included in the Bibliography, especially the works by Bunting, Conron and Christopher, Blumenson and Whiffen.

The architectural style of a building is identified by its structure and ornamentation. Styles for our purposes are comprised of sets of _exterior visual features_ which are employed in characteristic and therefore, identifiable ways.

The individual sections which follow give the style name to be used for this survey. (They have been reviewed by active Surveyors, members of the Cultural Properties Review Board and a Staff Member of the State Historic Preservation Bureau. While there is some discomfort with certain style names, we feel they represent general agreement). Included in parentheses after each style name are other names which have been used for the style and the names of related styles which are included under the standard style name. The years in which the style was popular in New Mexico, and the historical and cultural setting for its development and popularity are noted. The range of building types constructed in this style, and the materials commonly used are mentioned. Finally and most importantly, the specific characteristics of ornamentation and massing are given. The quintessential characteristics,
most useful for identification, are underlined. Whenever possible, Sur
evays should use the underlined terms when describing buildings. The photographs of local examples illustrate the written descriptions.

Writings on early New Mexico architecture invariably comment that it is largely a vernacular architecture, the work of unschooled craftsmen who had little professional training and imperfect knowledge of architectural styles. Even in the 20th Century when more buildings are executed in a knowledgeable style, the vernacular tradition continues. Many buildings are modest and provincial in appearance with only hints of a given style. It may often be necessary to assign a style name to a building on the basis of a few details. It is also common to find several styles incorporated into one design. The Italianate-Bracketed, Mansard and Queen Anne Styles, for example, arrived together with the railroad and were often indiscriminately combined. The California Mission Style sometimes was combined with the Bungalow Style; the Colonial Revival with Queen Anne; and the Streamlined Moderne with either the Territorial Revival or Spanish-Pueblo Revival Styles. In general, if a building combines two styles, the Surveyor should list two styles on the Survey Form, with the most important first.

Vernacular buildings present a particular problem for any categorization of building styles. While they draw elements from contemporary styles, vernacular buildings do not fall into the traditional style categories. Nevertheless, constraints of available technologies and materials, and of local tastes often combine to produce distinctive and identifiable types within the tradition.
The New Mexican and Southwestern Vernacular categories are designed to cover the most common of these vernacular types.

These style descriptions are biased toward Albuquerque, Las Vegas and Santa Fe because the research and survey work done to date has centered on those cities. When you encounter a building type which you think is not covered in this Manual, consult with the Architectural Historian in the State Historic Preservation Bureau. The buildings in question may, with clarification, fit into one of the Manual Styles. Or, the building may belong to a style which has already been defined in another section of the country and which can be added to this Style Manual. Or, a local application of one of the vernacular categories may be in order.

This guide to New Mexico styles is a preliminary work which can be made more accurate and useful through the incorporation of information gathered during the surveying of the State.
SPANISH-PUEBLO STYLE
(SPANISH COLONIAL STYLE)
1620 - 1900

The Spanish-Pueblo Style draws its name from the two cultures which contributed to its development. The basic building technology of stone, log and adobe walls covered by flat roofs of wood and dirt came from the Pueblos. The metal tools of the Spanish Colonists made possible a simple type of wood ornamentation, wood doors and windows, and the use of larger beams which resulted in wider rooms. Portales and the Church with its large interior spaces are also Spanish contributions. All types of building - residential, commercial and ecclesiastical - before 1850 were of this style. The Spanish-Pueblo Style continued to be employed up to the end of the 19th Century, especially at the Pueblos and in Hispanic villages.

Foundations are of unfinished stone; wall construction is usually of adobe or terrone, though sometimes stone or jacal are employed. All surfaces are covered by a layer of mud plaster. Many buildings have been hard plastered in this century. This will not necessarily exempt them from the Spanish-Pueblo Style category. The imprecise construction methods, weathering of wall surfaces and the resulting periodic replastering gives the walls an irregular, battered quality with rounded corners and rounded parapets. With the exception of the churches, most buildings' interior width is limited to about 15 feet. All buildings have flat roofs and, most have projecting vigas and canales.
Spanish-Pueblo Style - Continued

Fenestration was quite limited, though most Spanish-Pueblo
Style buildings have had windows added in the course of remodel-
ings. The simple ornamentation is limited to corbel brackets
(zapatas) used as capitals in portales and rough hewn panel doors
and window grilles.
SPANISH - PUEBLO STYLE

ADobe CONSTRUCTION
PORTAL
VIGAS
CANALED - LEFT SIDE

PORTAL
CORBEL BRACKETS -
(ZAPATAS)
TERRITORIAL STYLE
1846 - 1890

This style 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 (see Folk Territorial). It manifests itself in new buildings and in modifications of older structures. All categories of buildings came under its influence. The availability of new materials, such as mill sawn lumber, glass, bricks, corrugated metal and terne plate, combined with decorative elements of the Greek Revival Style brought from the eastern United States to produce this style.

Local building materials continued to be used, but with an overlay of new types of ornamentation: brick copings (simulating dentil courses), and square porch columns (often with beaded or chamfered corners and with "capitals" composed of simple bits of molding). Pedimented lintels, moldings and dentil courses of wood were added to frames above windows and doors. Pitched roofs became common, but flat roofs continued to be built. A newly popular residential floor plan, with rooms opening into a central hallway, gave many buildings a broader massing than the common Spanish-Pueblo predecessors. This style was replaced by other styles in the larger towns starting in 1880.
- Territorial Style

- Molding capitals
- Pedimented lintels

- Brick coping
- Dentil courses (above windows)
- Classical portico
FOLK TERRITORIAL
1880 - 1920

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 and added to them invented elements. Applying hand saw, jig saw, molding plane, and miter box to milled lumber, isolated carpenters developed distinctive individual styles. Local surveys will help to pinpoint these styles and perhaps identify some of the carpenters.
FOLK TERRITORIAL

ADobe BUILDING WITH
PITCHED ROOF

INVENTIVE DECORATION
OF POST AND DOOR
GOTHIC REVIVAL STYLE
1860 - 1955

A few full-blown 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 Bishop, later Archbishop John B. Lamy, a number of Spanish-Pueblo Style churches were remodeled in the Gothic Revival Style. In general, the alterations included the addition of a pitched roof built over the flat one, though sometimes a false front gable sufficed. The old adobe towers were either capped with pointed wooden constructions or replaced entirely with steeples. Windows and doors were given pointed arches though these were seldom structural. Trefoil or pointed arches appeared in door panels and tower decorations as well. And an attempt to give the building sharp corners, particularly on the facade, was sometimes 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 until the 1950's, more credible Gothic Revival churches were built in New Mexico. Those built before the first World War most commonly have centered towers, though some were
Gothic Revival Style - Continued

built without towers. Brick, finished or rough hewn stone and wood were the most common building materials. In the period between 1915 and 1955, finished stone and brick are the preferred materials. Stone tracery and larger 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 and tre- and quatre-foil cutouts.

From about 1905 until 1940, some public buildings - chiefly schools - were built in what was commonly called the Collegiate Gothic Style. Windows were generally flat topped and clustered in horizontal groups, separated by large, stone muntins. The stone or concrete trim which accents these brick buildings, especially around entrances, is usually the only feature which has a Gothic feel.
GOTHIC REVIVAL

PRE W.W.I
- POINTED ARCHES
- TREFOLI CUTOUTS

POST W.W.I
- SIMPLER MASSING

METHODIST CHURCH  CARLSBAD, NEW MEXICO

COLLEGIATE GOTHIC
- HORIZONTAL WINDOW GROUPS
- FINIALS OVER ENTRANCE

5/80
While the Spanish-Pueblo and Territorial Styles were partially eclipsed when the railroad arrived bringing with it new styles (see next four sections), these original styles continued in simplified form in remote areas (see Folk Territorial) and in the Spanish speaking neighborhoods of larger towns. The old manner of building with adobe and gabled roofs covered with corrugated metal are the defining characteristics of this type. Among residences, long narrow buildings are common. After the turn of the century, the effect of one story Hipped Boxes (see below) began to be felt in the massing of houses. Ornamentation - usually quite limited - is drawn from the contemporaneous styles. A sprinkling of Italianate brackets, lathe turned columns, wood shingles (used in gables), and diagonally muntined windows are all found, as is any decorative element which was available from lumber yards or was easily fabricated. (Because a vernacular builder will often use recycled materials, his result can appear older than in fact it is). Chapels and small churches as well as residences and stores were built in this style.

The specific characteristics of this vernacular will vary from area to area. Therefore, local surveys should reach an understanding with the Architectural Historian of the State Historic Preservation Bureau on how the term will be applied in their area.
NEW MEXICO VERNACULAR

NARROW BUILDING
- Wood shingles in gables
- No ornamentation

COMMERCIAL EXAMPLE
- Metal siding

CORRUGATED METAL ROOF
- Adobe constr.

INFLUENCE OF HIPPED ROOF
BRACKETED STYLE

(ITALIAN VILLA, ITALIANATE, RAILROAD COMMERCIAL)

1880 - 1900

This style is chiefly identifiable by its ornate brackets of wood or pressed metal which are used extensively on porches, under eaves, and to support copings over windows and doors. Window and door openings sometimes have a round or segmental arch, and may be emphasized by moldings. In New Mexico, construction is of brick, stuccoed-over adobe, or wood. Residences generally have an asymmetrical massing. Churches and schools were not normally built in this style.

Commercial buildings in the Bracketed Style concentrate attention on their facades. Flat roofed with one to three stories, they usually employ cast iron columns on their first floors which allow for large display windows. The brick fronts of the upper walls hold symmetrically placed windows adorned with pressed metal (and sometimes stone or brick) ornamentation. Cast iron structural members and such pressed metal ornaments as window moldings, elaborate cornices and brackets were brought by train from the Midwest. A number of buildings imitate these imported ornaments in wood.
BRACKETED

BRACKETS ON PORCH AND UNDER CORNICE

- Pressed metal cornices and hoods
- Segmental arches (rt.)
- Brackets supporting pediments (lf.)
- Cast iron columns
- Display windows
- Symmetrical designs
MANSARD
(SECOND EMPIRE)
1880 - 1900

The essential feature from which this style takes its name is the Mansard roof. Known as the Second Empire Style in its fullest development in France and occasionally in the eastern United States, the Mansard Style combined classical moldings and details with symmetrical plans which often included a central projecting pavilion. In New Mexico, though, the Mansard roof is sometimes found over an asymmetrical plan with a wrap-around porch, a borrowing from the Queen Anne Style. The style frequently employs brackets similar to those of the Bracketed Style. Mansard Style buildings, being of necessity two or more stories tall, include large residences, schools, hotels, and government buildings.
MANSARD

MANSARD ROOF
ASYMMETRICAL DESIGN

MANSARD ROOF
DECORATIVE BRACKETS
RICHARDSONIAN ROMANESQUE
1880 - 1910

The distinctive brand of Romanesque Revival architecture developed by Henry Hobson Richardson in the early 1870's served as the model for the Richardsonian Romanesque Style. While few buildings in New Mexico can be considered full blown Richardsonian Romanesque, that style's chief features can be found, executed with varying degrees of understanding.

Employing heavy round arches, rough hewn stone and brick, the Romanesque has a distinctive and easily recognizable appearance. Like Queen Anne, the massing of Richardsonian Romanesque designs is apt to be irregular and asymmetrical, using broad roof planes, squat towers and chimneys, recessed windows and entryways, and clustered windows. Ornamentation is subordinated to robust massing. Multi-story courthouses, schools, commercial buildings and some churches were built in this style.
RICHARDSONIAN ROMANESQUE

- SQUAT TOWER
- ASYMMETRICAL DESIGN
- ROUND ARCHES

RECESSED ENTRY
ROUGH STONE FINISH
ROUND ARCHES
QUEEN ANNE
1880 - 1910

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 contributed to the complex massing. Mass-produced ornamentation included lathe-turned columns, spindle friezes and relief panels. A variety of irregular window types and of surface materials - including brick, cast stone, clapboard, shingles and half-timbering - could be combined in one house. The most elaborate examples are large houses and hotels, for example, the Montezuma Hotel. Although two story houses are most common, Queen Anne Style 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.

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 projecting rooms. They are of brick construction with segmentally arched openings.
QUEEN ANNE

ASYMMETRICAL MASSING
LATHE-TURNED COLUMNS
WRAP AROUND PORCH
SPINDLE FRIEZE
RELIEF PANEL (IN PORCH PEDIMENT)

CORNER TOWER

SIMPLIFIED ANNE
- HIPPED ROOF
- PROJECTED BAY-GABLES
- SHINGLES IN GABLE
- BRICK CONSTRUCTION
COLONIAL REVIVAL
(FREE CLASSIC)
1895 - 1920

The American Colonial Revival is largely a resi-
dential style. In New Mexico, the Colonial Revival was often
fused with the Queen Anne 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, regular and swan's neck pediments,
end board pilasters and dentil courses. 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 window. Brick and clapboard are the
most common siding materials.
IRREGULAR MASSING
DENTIL COURSES UNDER EAVES
CLASSICAL COLUMNS

PALLADIAN WINDOW
GAMBREL ROOF

CLASSICAL COLUMNS
ENTABLATURE-LIKE BAND
A late impetus of the Classical Revival came from the buildings of the Chicago Columbian Exposition of 1893. (The designation World's Fair Classic has been adopted to help distinguish it from the earlier phase of classical revivalism which flourished in New Mexico, the Territorial Style). Its effect began to be felt in New Mexico just before the turn of the century.

Commonly, each facade is symmetrically composed. A Greek temple front, rendered in white stone, is often the central element of such symmetrical designs. Classical decorative elements found are: columns or pilasters, dentil courses, pediments, even a portico, and as much additional classical decoration as the client could afford. Roofs may be gabled or low-pitched and hidden behind a parapet or balustrade.

In New Mexico, the majority of truly World's Fair Classic buildings are commercial or institutional structures or unusually elaborate residences. The widespread popularity of this phase of Neo-Classicism led building material suppliers to offer mass produced "classical" columns and wood trim in place of the Queen Anne ornamentation which they had previously stocked. As a result, many otherwise nondescript buildings have a sprinkling of classical elements.
- SYMMETRICAL FACADE
- CLASSICAL COLUMNS AND ENTABLATURE
- DENTIL COURSES

GREEK TEMPLE FRONT
SYMMETRICAL FACADE
LOW HIPPED ROOF
PRAIRIE STYLE
1900 - 1920

Stemming from the turn-of-the-century works of Frank Lloyd Wright and others, the Prairie Style is chiefly a residential style. Although New Mexican 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 some of the features of the style. Low hipped roofs with very wide overhangs (c. 4') and windows grouped into banks with continuous sills and lintels produce a strong horizontal quality. The ornamentation of the Prairie Style, consists solely of these horizontal bands and enclosed eaves, made of dark woods and highlighted against stuccoed walls. The characteristic wood casement windows sometimes have complex muntin designs.

Though few pure examples of the Prairie Style are found in New Mexico, an acute eye may detect some influence from it in the hipped roofs with widely overhanging eaves used by the larger buildings of the Hipped Box category (see below).
LACKS COMPLEX MASSING (N.M.)
LOW PITCHED ROOF
LARGE OVERHANGS
CONTINUOUS SILLS
BARRELED WITH WHITE STUCCO
HIPPED BOX
1900 - 1920

The term "Hipped Box" has been coined to cover a numerous but simple type of residence which was common during the first two decades of this century. Typically the one or two story cubic mass is covered by a hipped roof, sometimes with large eave overhangs. Shed roofed front porches and rear additions are also common. The symmetrical design is carried even to the centered placement of dormers. All types of building materials were used. Decoration is usually limited, especially in the one story examples, though a smattering of elements from other contemporaneous styles may be found in the manufactured trim procured from the lumber yard.
THE HIPPED BOX

- SHED ROOFED
  REAR PORCH
  SYMMETRICAL FAçADE

- CUBIC MASS
- HIPPED ROOF
- LARGE ENCLOSED EAVES
- CLASSICAL COLUMNS
  CENTERED DORMER
THE BUNGALOW STYLE
(BUNGALOID, CALIFORNIA OR CRAFTSMEN BUNGALOW STYLES)
1905 - 1935

A popular alternative to the Period Revival Styles (see below) was the Bungalow Style. The typical bungalow is a one storied residence with a low pitched gable roof. An occasional one and half story house can be found. Medium to large roof overhangs with exposed rafters, beams, purlins, or brackets are essential features. The nearly universal front porch often includes square columns or distinctive tapered piers. The best examples skillfully contrast a variety of materials. Construction and exterior surface materials which were employed at one time or another included brick, wood shingles and stucco.
THE BUNGALOW STYLE

LARGE OVERHANG

EXPOSED RAFTER

LOW GABLE ROOF
CONCRETE BILLS & LINTELS

EXPOSED BRACKET

TAPERED

FRONT PORCH

HALF TIMBERING
DECORATIVE BRICK STYLE

(THE RED BRICK PILASTER STYLE IN EARLIER EDITION)

1920 - 1940

One or two story, flat roofed, commercial or institutional buildings are the most common. Symmetrical façades with little ornamentation characterize this style. Large display windows were topped by a transom-like band of small, dark colored glass panes. Bricks were used to form pilasters and a recessed panel into which the business sign was placed. Concrete or cast stone trim sometimes accents pilasters and parapets. Occasionally the parapets are stepped.

A number of schools and apartments also make use of this style. Barring the use of particular Period Revival Style elements, these buildings will be included under this style.
DECORATIVE BRICK

DISPLAY WINDOWS
TRANSM - LIKE WINDOW
RECESSED PANEL

CORNER PILASTER
CONCRETE TRIM

CONCRETE TRIM
DISPLAY WINDOWS
TRANSM WINDOWS

CORNER PILASTERS
CONCRETE TRIM
CALIFORNIA MISSION STYLE
(MISSION REVIVAL STYLE)
1900 - 1930

An early indication of a reviving interest in the Spanish Colonial heritage of the American Southwest and first sponsored by the Santa Fe Railroad, the California Mission Style had a certain popularity in New Mexico. It shares, with the Mediterranean Style, a predilection for light colored stuccoed walls, red tile roofs and rounded openings. The presence of curvilinear gables, espadas (bell cotes) and projecting eaves with exposed rafters easily distinguishes it from the Mediterranean Style. It was employed in the design of all classes of buildings. For larger structures - churches, schools, hotels - bell towers and portales were used.
CALIFORNIA MISSION STYLE

CURVILINEAR PARAPET
ROUNDED OPENINGS

RED TILE ROOFS

STUCCOED WALLS
PROJECTING EAVES

BELL TOWERS
PORTALES
(ARCADE)

VI-37
5/80
MEDITERRANEAN STYLE
1910 - 1950

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. 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 a picturesque grouping of windows. Often the tile is restricted to porches or parapets which front otherwise flat roofs, and in some cases, the tile was in fact, a pressed metal imitation. Most often a residential style, the larger examples make frequent use of wood or wrought iron balcony railings and window grilles. Also ornamental decorations of cast stone such as twisted columns or door frames was often applied to the facade.

This style is also related to the Spanish Colonial Baroque Revival Style (see below).
MEDITERRANEAN STYLE

- Red Tile Roof
- White Stucco

- Solomon's Columns
- Flat Roof with Tile Entry Roof

Picturesque Window Group

VI-39 5/60
SPANISH COLONIAL BAROQUE
1930 - 1950

Spanish Colonial Baroque (Revival) shares with the California Mission and Mediterranean Styles several basic elements: red tile roofs, stuccoed walls, and sometimes, irregular massing. Its distinctive feature is shallow relief decoration (of stone, cast stone or terra cotta) which is derived from Spanish Colonial Baroque architecture. This decoration is usually clustered around doors and windows or found on the occasional bell tower. A somewhat less commonly found element is the corbel table, sometimes called blind arcading. (While an occasional curvilinear gable may be found, the date of the building and the presence of relief decoration will distinguish it from the California Mission Style).

The vast majority of Spanish Colonial Baroque buildings in New Mexico are large scale: churches, schools and some commercial buildings.
SPANISH COLONIAL BAROQUE

STUCCOED WALLS
CORBEL TABLE
TERRA COTTA DECORATION

TILE ROOF
RELIEF DECORATION
SPANISH-PUEBLO REVIVAL STYLE
(SANTA FE STYLE, RIO GRANDE STYLE, PUEBLO STYLE)

1905 - Present

The Spanish-Pueblo Revival Style uses the elements of the Spanish-Pueblo Style in stylized ways. In addition to adobe, the Spanish-Pueblo Revival Style has also turned to modern materials: wood frame, brick, reinforced concrete, hollow tile and in recent times, cinder block. Wall surfaces are stuccoed and painted an adobe color. Battered walls, rounded parapets, flat roofs, and recessed fenestration emphasize the massive appearance of Spanish-Pueblo Revival buildings.

Building forms are drawn from Pueblo and Spanish Colonial prototypes: modified church fronts (paired towers or espadanas), setbacks, and portales. The beams of the portales are supported by round columns topped by corbel brackets. Ornamentation also includes exposed wood lintels, projecting vigas and canales, and a variety of buttresses.

Because the use of the Spanish-Pueblo Revival Style spans so many years, distinctive phases of its development have occurred. The first, picturesque phase, roughly from 1905 to 1930, is characterized by extremely irregular massing and the proliferation of ornamentation. Between 1925 and 1950, the style avoided forced picturesqueness and concentrated on well detailed wood trim - doors, screens, corbels. One thinks of the work of John Gaw Meem as
Spanish-Pueblo Revival Style - Continued

typifying this phase. Since 1950, ornamentation has been simplified and stripped away, sometimes leaving only the battered walls, window recesses, adobe colored stucco and perhaps stylized concrete canales or exposed concrete lintels to identify a Spanish-Pueblo Revival Style building.
SPANISH PUEBLO REVIVAL

MIDDLE PHASE:
- SIMPLIFIED MASSING
- ENTRANCE PORTAL
- SOME EXPOSED VEGAS

LATE PHASE:
- MASSIVE APPEARANCE
- STUCCOED ADOBE
- FLAT ROOFS
- CONCRETE LINFELS

5/80
TERRITORIAL REVIVAL STYLE

1925 - Present

Found mainly in New Mexico, the Territorial Revival Style followed in the wake of the popular Spanish-Pueblo Revival Style. It incorporates most of the decorative elements of the Territorial Style, including: brick copings, square columns, pedimented lintels and dentil courses. 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 onto the building forms of the Mid-20th Century. Residences employ 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 copings, were incorporated into essentially Art Deco designs.
TERRITORIAL REVIVAL

STUCCOED WALLS
BRICK COPINGS
LARGE SCALE

PICTURESQUE MASSING

SQUARE COLUMNS WITH MOLDING CAPITAL
SOUTHWEST VERNACULAR

(THE STEPPED PARAPET STYLE IN EARLIER EDITION)

1920 - 1950

Starting about 1920, vernacular architecture in New Mexico (see New Mexico Vernacular section) absorbed features from the various Revival Styles of the Southwest: the California 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 their simplication or modification of decorative elements, combination of elements from two styles, or by the use of only one distinctive feature.

Southwest Vernacular buildings are usually one story (with a few two storied public buildings), flat roofed and generally stuccoed. Windows are flat or round topped and are sometimes grouped together, two or three to the same opening. The most common feature is the irregular parapet, several types of which are reproduced here.

Almost all of the decorative elements of the Southwest Revival Styles (and even some of the Bungalow and Streamlined Moderne) appear in one guise or another.
Southwest Vernacular - continued

Buildings with undulating parapets often approach the Spanish-Pueblo Style, but lack projecting vigas, exposed lintels or other Pueblo Style decoration. The use of red tile on a rectilinear parapet often pushes a building into the Mediterranean Style category.

STUCCOED SURFACES

UNDULATING PARAPET

CAPPED PARAPET

MIXED PARAPET W/ MOLDING
SOUTHWEST VERNACULAR

CRENELATED PARAPET

GROUPED WINDOWS

COMMERCIAL EXAMPLE

ROUNDED STEPPED PARAPET

STEPPED PARAPET

INVENTED PARAPET - PROFILE
Between the World Wars, a group of picturesque period revival styles were prominent. Because they seemed to be most appropriate in New Mexico, the Mediterranean, Spanish-Pueblo Revival and Territorial Revival Styles, are most commonly found here. Thus, they have been treated as separate categories for this Survey (see above). The remaining revival styles are divided into two categories: Medieval and Georgian.

MEDIEVAL MODE
(TUDOR REVIVAL, THATCHED COTTAGE, PROVINCIAL STYLE)
1915 - 1945

This is chiefly a type of residence 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. (Note that the related and contemporaneous Collegiate Gothic Style is included under Gothic Revival).
MEDIEVAL MODE

- SIMULATED THATCH ROOF
- ASYMMETRICAL MASSING
- LEADED WINDOWS

- HALF TIMBERING
- STEEPLY PITCHED ROOF
GEORGIAN REVIVAL
1920 - 1940

The most popular period revival style in the eastern United States but rare in New Mexico was the Georgian Revival. Regular plans and rigidly symmetrical facades distinguish it from the earlier Colonial Revival Style. The central, sometimes projecting section, of the front is usually topped by a pediment supported on columns or pilasters. The classical details, borrowed from 18th Century colonial prototypes, are more archaeologically correct than the classical elements of the Colonial Revival. Hipped roofs or side facing gables are usual, as is regular fenestration.

(Some post-1945 residences continue this style in a diluted form and are known in real estate parlance as Colonial houses).
ART DECO
1930 - 1945

Art Deco in America, sometimes characterized as the "Skyscraper Style" is chiefly an ornamental style. The best known Art Deco buildings are skyscrapers in New York which emphasize verticality and terminate in setbacks. New Mexico's much more modest Art Deco buildings maintain vestiges of this verticality with recessed, vertical grouping of windows and with vertical piers which sometimes project above flat roof lines. These piers, as well as filling station towers and even smoke stacks, are sometimes rendered as miniature skyscrapers. Symmetrical facades (with setback massing) are common in the larger public buildings. In most cases, though, the effect of Art Deco is limited to the hard edged, stylized, geometric ornamentation of shallow relief panels. This angular decoration carried over into brick work and painted design.
ART DECO

* HARD-EDGED ORNAMENTAL DESIGNS
* PIERS PROJECTING ABOVE ROOF LINE

- SETBACK MASSING
- VERTICALLY GROUPED WINDOWS
- RELIEF PANELS

IT - 54
INTERNATIONAL STYLE
1930 - 1970

Lack of ornamentation was a chief feature of the International Style which attempted to put an end to the decorativeness of Period Revival Styles. Smooth, often stuccoed walls and unrecessed strip metal windows join to form an unbroken exterior surfaces. Windows are often pushed to the corner, undermining the traditional assumption of structural support at that point. Asymmetrical, though usually balanced massings are capped by flat roofs. Rounded corners and bays - a feature usually associated with the Streamlined Moderne - were sometimes used, but in a controlled pristine manner.

All classes of buildings were constructed under the influence of the International Style. The use of the style is sometimes quite knowledgeable. With tract houses, though, its effect may be limited to flat roofs, corner windows and lack of decoration.
INTERNATIONAL STYLE

Flat Roof
Corner windows
Lack of decoration

One-sloped roof
Post 1945 affectation

Unbroken surfaces

Flat roof
Window flush with wall
STREAMLINED MODERNE
(MODERNE, DEPRESSION MODERN)

1930 - 1950

The particularly American development of the International Style is known as the Streamlined Moderne Style. While employing the basic features of the International Style, the Streamlined Moderne sometimes slips into a superficial decorativeness related to Art Deco. Streamlined buildings achieve a wind-tunnel-tested appearance by the use of rounded building corners, sleek cantilevered awnings and fin-like piers. Decorative elements include: horizontal moldings, fluting, ship motifs (round windows and metal railings), and stylized lettering. Materials which are added to the International Style vocabulary include: stainless steel, colored mirror panels, aluminum and even, in New Mexico, brick coping.

While some houses were built in this style, its major effect is seen in highway architecture: gas stations, motels and strip commercial buildings. For these, rounded space-ship-like towers were often employed.
STREAMLINED MODERN

HORIZONTAL BANDING
ROUND CORNER

SLEEK TOWER
ALUMINUM AWNING

HORIZONTAL MOLDINGS
ROUNDED CORNERS
NEW MEXICO ARCHITECTURAL STYLES SECTION

PHOTO CREDITS

We wish to thank the following people and institutions for providing the photographs which illustrate the style section:
Ellen Threinen (New Mexico Historic Preservation Bureau),
Bainbridge Bunting (University of New Mexico and the Cultural Properties Review Committee), Susan Berry (Silver City Museum),
Arthur Olivas (Photo Archives, Museum of New Mexico), Mary Davis (Historic Landmarks Survey of Albuquerque), and Boyd Pratt,
David Kammer, Jean Whitehouse, Zelda Richardson and Chris Wilson (University of New Mexico).

Photographs from the Museum of New Mexico Photo Archives, with their Archives number are as follows:
Bracketed Style, bottom, Plaza Hotel (left), Ilfeld Building (right) Las Vegas, New Mexico, c. 1908, MNM # 61251.
Mansard, top, Ailman House, Silver City, New Mexico, MNM # 11423.
Richardsonian Romanesque, top, Center Block, Las Vegas, New Mexico, c. 1900, MNM # 72020.
Colonial Revival, top left, Silver City, New Mexico, MNM # 51091, (original cropped).
SECTION VII. BIBLIOGRAPHY
BIBLIOGRAPHY

SURVEY TECHNIQUES:


"Practical Advice For Conducting Inventories of Historic Resources," Division of Archives and History, North Carolina Department of Cultural Resources.


NEW MEXICO HISTORY AND ARCHITECTURE:


NEW MEXICO HISTORY AND ARCHITECTURE - Continued


Moul, Harry, et. al. Santa Fe Historic Structure and Townscape. Santa Fe: City of Santa Fe Planning Department, 1976.


ARCHITECTURAL DICTIONARIES AND GLOSSARIES:


STYLE GUIDES:
