Roadside Architecture and Objects in New Mexico

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Frontispiece: Spanish-Pueblo Revival Gas Station in Roy, New Mexico (photograph by Laurel Wallace)
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# Table of Contents

Introduction ........................................................................................................... 1
A Brief History of New Mexico Architecture .................................................... 3
   Pre-European Indigenous Architecture (pre-1598 to the present) ................. 3
   Spanish-Colonial and Mexican Period Architecture (1598-1846) .............. 3
   Euro-American Pre-Railroad Period (1846-1879) ....................................... 3
   Railroad Period (1880-1920) ..................................................................... 4
   Automotive Influences and Reactions (1920-present) .................................. 4
General Comments ........................................................................................... 5
   Folk architecture or Vernacular architecture ................................................. 6
   Popular architecture ..................................................................................... 6
   Picturesque architecture ............................................................................. 6
   High Style architecture .............................................................................. 6
Architects to Know for Historic New Mexico .................................................. 7
   Rapp and Rapp, and Rapp, Rapp, and Hendrickson by 1909 ...................... 7
   Trost and Trost .......................................................................................... 9
   William Miles Britelle, Sr ........................................................................... 10
   Louis Hesselden ......................................................................................... 11
   T. Charles Gaastra ..................................................................................... 12
   John Gaw Meem ....................................................................................... 13
   W. C. Kruger ............................................................................................ 14
Architectural Styles in New Mexico .................................................................. 15
   Regional Southwestern Architectural Styles .............................................. 15
   National Architectural Styles ..................................................................... 15
   Style Categories ......................................................................................... 15
Indigenous Architecture .................................................................................... 18
   Puebloan Architecture ............................................................................. 18
   Navajo Nation (Diné) Architecture ........................................................... 21
Colonial Architecture ....................................................................................... 23
   Spanish-Pueblo ......................................................................................... 23
Mid-19th Century Architecture ....................................................................... 27
   Territorial ................................................................................................. 27
   Folk Territorial ......................................................................................... 29
   Gothic Revival ......................................................................................... 30
   Folk Gothic or “Gothick” ......................................................................... 31
Late Victorian Architecture ............................................................................. 32
   Second Empire ......................................................................................... 32
   Italianate Style ......................................................................................... 33
   Richardsonian Romanesque ..................................................................... 35
   Stick ........................................................................................................... 36
   Queen Anne .............................................................................................. 38
   Folk Victorian .......................................................................................... 40
   New Mexico Vernacular/Northern New Mexico ........................................... 41
Late 19th to Early 20th Century Revivals ........................................................ 42
   Classical Revival/Neo-Classical Revival ................................................... 42
   Colonial Revival/Free Classic .................................................................... 43
   Dutch Colonial Revival ............................................................................. 45
   Georgian Revival ...................................................................................... 46
<table>
<thead>
<tr>
<th>Architectural Style</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mission Revival</td>
<td>48</td>
</tr>
<tr>
<td>Spanish-Pueblo Revival</td>
<td>50</td>
</tr>
<tr>
<td>Territorial Revival</td>
<td>52</td>
</tr>
<tr>
<td>Mediterranean Revival</td>
<td>54</td>
</tr>
<tr>
<td>Spanish Colonial Baroque</td>
<td>56</td>
</tr>
<tr>
<td>Southwest Vernacular</td>
<td>58</td>
</tr>
<tr>
<td>Late Gothic Revival/ Collegiate Gothic</td>
<td>60</td>
</tr>
<tr>
<td>Tudor Revival</td>
<td>61</td>
</tr>
<tr>
<td>Late 19th to Early 20th Century American Movements</td>
<td>63</td>
</tr>
<tr>
<td>Decorative Brick</td>
<td>63</td>
</tr>
<tr>
<td>Prairie School/ Prairie</td>
<td>65</td>
</tr>
<tr>
<td>Hipped Box/ Hipped Cottage</td>
<td>66</td>
</tr>
<tr>
<td>Bungalow/ Craftsman</td>
<td>68</td>
</tr>
<tr>
<td>Modern Movement Architecture</td>
<td>70</td>
</tr>
<tr>
<td>Art Deco</td>
<td>70</td>
</tr>
<tr>
<td>Streamline Moderne</td>
<td>73</td>
</tr>
<tr>
<td>International</td>
<td>75</td>
</tr>
<tr>
<td>Miesian Architecture</td>
<td>77</td>
</tr>
<tr>
<td>Neo-Expressionism</td>
<td>78</td>
</tr>
<tr>
<td>Neo-Formalism</td>
<td>79</td>
</tr>
<tr>
<td>Brutalism/béton brut</td>
<td>81</td>
</tr>
<tr>
<td>Late Modernist</td>
<td>82</td>
</tr>
<tr>
<td>Post-Modern</td>
<td>84</td>
</tr>
<tr>
<td>Organic Architecture</td>
<td>85</td>
</tr>
<tr>
<td>Slick Tech</td>
<td>87</td>
</tr>
<tr>
<td>Other Architectural Styles</td>
<td>88</td>
</tr>
<tr>
<td>Ranch</td>
<td>88</td>
</tr>
<tr>
<td>Split Level</td>
<td>89</td>
</tr>
<tr>
<td>A-Frame</td>
<td>90</td>
</tr>
<tr>
<td>Contractor Modern/Contemporary</td>
<td>91</td>
</tr>
<tr>
<td>Alternative Technology</td>
<td>92</td>
</tr>
<tr>
<td>Passive Solar</td>
<td>92</td>
</tr>
<tr>
<td>Active Solar</td>
<td>92</td>
</tr>
<tr>
<td>Earth Berm/&quot;Earthship&quot;</td>
<td>93</td>
</tr>
<tr>
<td>Geodesic Dome</td>
<td>94</td>
</tr>
<tr>
<td>Yurts and Tipis</td>
<td>95</td>
</tr>
<tr>
<td>Pre-Fab Architecture</td>
<td>96</td>
</tr>
<tr>
<td>Quonset Hut</td>
<td>96</td>
</tr>
<tr>
<td>Mobile Homes</td>
<td>97</td>
</tr>
<tr>
<td>Commercial Car Culture</td>
<td>98</td>
</tr>
<tr>
<td>Popular Expressionism</td>
<td>98</td>
</tr>
<tr>
<td>Fantasy Architecture</td>
<td>99</td>
</tr>
<tr>
<td>The Environmental Look</td>
<td>100</td>
</tr>
<tr>
<td>Commercial Buildings: General types</td>
<td>101</td>
</tr>
<tr>
<td>Two-Part Commercial Block</td>
<td>101</td>
</tr>
<tr>
<td>One-Part Commercial Block</td>
<td>103</td>
</tr>
<tr>
<td>Enframed Window Wall</td>
<td>105</td>
</tr>
<tr>
<td>Temple Front</td>
<td>105</td>
</tr>
<tr>
<td>Enframed Block</td>
<td>106</td>
</tr>
<tr>
<td>Arcaded Block</td>
<td>106</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Post-War Automotive Influences</td>
<td>107</td>
</tr>
<tr>
<td>Road Related Features</td>
<td>108</td>
</tr>
<tr>
<td>Gas Stations</td>
<td>108</td>
</tr>
<tr>
<td>Roadside Lodging</td>
<td>109</td>
</tr>
<tr>
<td>Ports of Entry</td>
<td>110</td>
</tr>
<tr>
<td>Drive-in Restaurants (1921-present)</td>
<td>112</td>
</tr>
<tr>
<td>Rest stops</td>
<td>113</td>
</tr>
<tr>
<td>Historic Markers</td>
<td>114</td>
</tr>
<tr>
<td>Federal Aid Project (FAP) Markers</td>
<td>115</td>
</tr>
<tr>
<td>Descansos</td>
<td>116</td>
</tr>
<tr>
<td>Sidewalks</td>
<td>117</td>
</tr>
<tr>
<td>Signage</td>
<td>118</td>
</tr>
<tr>
<td>Other Features</td>
<td>119</td>
</tr>
<tr>
<td>Agricultural Features</td>
<td>119</td>
</tr>
<tr>
<td>Industrial Features</td>
<td>121</td>
</tr>
<tr>
<td>Cemeteries and Burial Places</td>
<td>123</td>
</tr>
<tr>
<td>Parks and Other Designed Landscapes</td>
<td>124</td>
</tr>
<tr>
<td>What If There Is No Style?</td>
<td>125</td>
</tr>
<tr>
<td>Folk House Types</td>
<td>125</td>
</tr>
<tr>
<td>Materials Used</td>
<td>127</td>
</tr>
<tr>
<td>Cultural Landscape Traditions</td>
<td>128</td>
</tr>
<tr>
<td>Making Sense of it All: In a Section 106 Kind of Way</td>
<td>130</td>
</tr>
<tr>
<td>Determining Eligibility</td>
<td>130</td>
</tr>
<tr>
<td>The Basics of Determining Eligibility</td>
<td>130</td>
</tr>
<tr>
<td>Categorize the Property</td>
<td>131</td>
</tr>
<tr>
<td>Determine the Historic Context</td>
<td>132</td>
</tr>
<tr>
<td>Determine significance under National Register Criteria</td>
<td>132</td>
</tr>
<tr>
<td>In the NMDOT system</td>
<td>133</td>
</tr>
<tr>
<td>Eligibility in the New Mexico Context</td>
<td>134</td>
</tr>
<tr>
<td>Criterion A</td>
<td>134</td>
</tr>
<tr>
<td>Criterion B</td>
<td>135</td>
</tr>
<tr>
<td>Criterion C</td>
<td>136</td>
</tr>
<tr>
<td>Criterion D</td>
<td>137</td>
</tr>
<tr>
<td>Final Thoughts</td>
<td>137</td>
</tr>
<tr>
<td>References</td>
<td>138</td>
</tr>
</tbody>
</table>

**FIGURES**

1. The Museum of Art (1912) by Rapp, Rapp, and Hendrickson.............. 8
2. Carleton Hall at the School for the Deaf (1917) by Rapp, Rapp, and Hendrickson... 8
3. La Fonda Hotel (1921) by Rapp, Rapp, and Hendrickson.................. 8
4. Berthold Spitz House, Albuquerque, one of the few Prairie style houses in New Mexico.......................... 9
5. The Occidental Life Insurance Company building, now rehabilitated with a new interior, but retaining the exterior modeled after the Doge’s Palace in Venice. Also showing “Sullivanesque” details in spandrels between arches.......................... 9
6. The Sunshine Building, one of Albuquerque’s first high-rise buildings......... 9
7. The old Albuquerque High School front façade............................. 9
FIGURES, cont’d

8. The First Baptist Church in Albuquerque, built in 1937............................. 10
9. President’s Residence, University House, University of New Mexico, built 1930,
with an addition in 1956 by John Gaw Meem........................................ 10
10. Lew Wallace Elementary, built in 1934.................................................. 11
11. Jefferson Junior High School, built in 1939.......................................... 11
12. La Mesa Elementary, built in 1940.......................................................... 11
13. Highland High School, built in 1948-49................................................. 11
14. Nob Hill Shopping Center in 1949 (NMDOT Negative 1737-45)................. 11
15. The Monte Vista School, built in 1930-31, is one of the finer examples of the
Spanish Colonial Baroque style in New Mexico.......................................... 12
16. The Bernalillo County Courthouse, built in 1924-26, has distinctive “Mayanesque”
details, on what is essentially an Art Deco style building............................ 12
17. Zimmerman Library, west elevation, UNM campus, built in 1934............... 13
18. The Villagrap (PERA) Building, Santa Fe, built in the Territorial Revival style.... 13
19. The Laboratory of Anthropology [1930], Santa Fe.................................... 13
20. The NMDOT General Office in Santa Fe was designed by W. C. Kruger in 1956... 14
21. Acoma Pueblo, Block 1, M. James Slack Photographer, April 12, 1934 (Library of
Congress, Prints & Photographs Division, HABS NM, 31-ACOMP, 1-9,
Reproduction number 114083 pv).............................................................. 19
22. Acoma Pueblo, south elevation of Block 1, Units 3, 4, 5, and 6, delineator,
E.S. Mosher Survey No. 35-NM-6, April 26, 1934, sheet 6 of 83 (Library of
Congress, Prints & Photographs Division, HABS NM, 31 ACOMP-1)................. 19
23. Interior of a house at Acoma Pueblo, M. James Slack photographer, April 12, 1934
(Library of Congress, Prints & Photographs Division, HABS NM, 31-ACOMP,
1-14, Reproduction number 114088 pv)....................................................... 20
24. Drawing of an interior corn milling room (from Mindeleff 1891:209)............. 20
25. Conical forked hogan with plastered exterior........................................ 21
26. A four-sided leaning log hogan ............................................................... 22
27. A corbelled log roof hogan, a six-sided structure................................... 22
28. A six-sided hogan with modern materials.............................................. 22
29. Adobe house with walled forecourt, Isleta Pueblo, Bernalillo County, NM, John P.
O’Neill, photographer, March 7, 1937 (Library of Congress, Prints & Photographs
Division, HABS NM, 1-ISLEP, 3-1, Reproduction number 113619p)............. 24
30. View from West-House, Territorial Period [but Spanish-Pueblo style], Ranchos de
Taos, Taos County, NM, Frederick D. Nichols, photographer, August, 1936
(Library of Congress, Prints & Photographs Division, HABS NM, 4-1, Reproduction number 114031p)................................................................. 24
31. Las Trampas Church, built between 1760 and 1776................................ 25
32. Interior of the Chimayo church, M. James Slack photographer, March 20, 1934
(Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-9
Reproduction number 113804 pv).............................................................. 26
33. Chimayo church door (left side), M. James Slack photographer, March 19, 1934,
(Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-7,
Reproduction number 113802 pv).............................................................. 26
34. Chimayo church window grille [with selenite] M. James Slack photographer, March
19, 1934 (Library of Congress, Prints & Photographs Division, HABS NM,
25-CHIM, 1-7, Reproduction number 113803 pv)......................................... 26
35. Quartermaster’s Depot, Fort Union, with Greek Revival-Territorial design used in
post-Civil War military construction in NM. Photograph circa 1868................. 27
FIGURES, cont’d

36. Front view-Mignardot House, Santa Fe, Santa Fe County, NM, Frederick D. Nichols, photographer, August, 1936 (Library of Congress, Prints & Photographs Division, HABS NM, 25-SANFE, 7-1, Reproduction number 113879p)……………… 28
37. Territorial style building in Las Vegas, NM…………………………………….. 28
39. Folk Territorial window lintels and detailed chamfered porch posts in Truchas…… 29
40. Hipped roof Folk Territorial style, Las Vegas.............................................. 29
41. Loretto Chapel, Santa Fe........................................................................... 30
42. Gothic Revival residence in Albuquerque.................................................. 30
43. Gothicized or “Gothick” church, in Albuquerque at 4th and Alameda.................. 31
44. The Santuario de Chimayo with “Gothicized” elements, such as the pitched roof, multiple-gabled bell tower roof caps, and wood trim around bell tower windows. Photograph by M. James Slack, March 19, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-1, Repro. no. 113796 pv)…………. 31
45. Second Empire residence in Las Vegas....................................................... 32
46. Second Empire residence, Las Vegas......................................................... 32
47. The Ilfeld building in Las Vegas.................................................................. 33
48. Italianate Style example, Springer Museum.............................................. 34
49. Italianate residence, Las Vegas.................................................................. 34
50. Italianate style bank in Las Vegas............................................................... 34
52. Modest use of the Stick Style with decorative trusses in gable, residence in Las Vegas................................................................. 36
53. Stick Style residence in Las Vegas.............................................................. 37
54. Stick Style residence in Las Vegas.............................................................. 37
55. Queen Anne style residence in Las Vegas.................................................. 38
56. Queen Anne style residence in Las Vegas, with rare square tower and lozenge windows........................................................................ 39
57. Queen Anne style residence from Las Vegas.............................................. 39
58. Folk Victorian residence in Magdalena..................................................... 40
59. Folk Victorian residence in Las Vegas....................................................... 40
60. New Mexico Vernacular style residence, Las Vegas................................. 41
61. New Mexico Vernacular, Las Vegas................................................................ 41
62. Classical Revival building in Las Vegas, NM............................................ 42
63. “World’s Fair Classic” example in Las Vegas............................................ 42
64. Colonial Revival/Free Classic style residence in Las Vegas........................ 43
65. Colonial Revival/Free Classic style residence in Las Vegas........................ 44
66. Colonial Revival residence in Albuquerque.............................................. 44
67. Dutch Colonial Revival style residence in Las Vegas.................................. 45
68. Dutch Colonial Revival style residence in Las Vegas.................................. 45
69. Carnegie Public Library in Las Vegas, built in 1903 by Rapp and Rapp.. 46
70. Georgian Revival residence in Las Vegas, Herman Ilfeld house built in 1902-1908... 47
71. La Casteñeda Hotel in Las Vegas, the first Mission Revival building in NM [built 1897.......................................................... 48
72. The Mission Revival Santa Fe railroad depot, off Guadalupe Street in Santa Fe…… 49
FIGURES, cont’d

73. The rebuilt Alvarado Transportation Center in Albuquerque, essentially true to the original Mission Revival design ................................................................. 49
74. Spanish-Pueblo Revival style building in Santa Fe, NM .................................. 50
75. The Institute of American Indian Art (IAIA) Museum, downtown Santa Fe .... 51
76. Spanish-Pueblo Revival style residence in Albuquerque, NM ....................... 51
77 and 78: Territorial Revival style at the former Carrie Tingley Children’s Hospital, (now the New Mexico State Veteran's Hospital), in Truth or Consequences. Detail of the front entrance at right .......................................................... 52
79 and 80: Sierra County Courthouse, Truth or Consequences, with detail of front entrance and painted dentil course at right ...................................................... 53
81. Residential example of Territorial Revival Style in Albuquerque .................. 53
82. Mediterranean Revival residence in Las Vegas .............................................. 54
83. Mediterranean Revival home in Las Vegas ...................................................... 55
84. Mediterranean Revival home in Carlsbad ....................................................... 55
85. A residential example of Spanish Colonial Baroque Revival, with bas-relief design around windows, Albuquerque ................................................................. 56
86. The Monte Vista school in Albuquerque is one of the finest examples of the Spanish Colonial Baroque Revival in New Mexico, designed by T. Charles Gaastra in 1930-31 .......................................................... 57
87 and 88: Both the Lensic Theater (above, built 1931, photograph Harvey Kaplan) and the Scottish Rite Temple (right, built 1909, photograph Laurel Wallace) are Moorish Revival style buildings, which will be treated here as a variant of the Spanish Colonial Baroque Revival .......................................................... 57
89. A Southwest Vernacular commercial building with a stepped parapet in Roy .... 58
90. Southwest Vernacular style with a mixtilinear parapet, Truth or Consequences ...... 58
91. Southwest Vernacular style with Stepped and peaked parapet, Truth or Consequences ................................................. 59
92. Southwest Vernacular style with stepped and capped parapet, Truth or Consequences ................................................. 59
93. Collegiate Gothic style, New Mexico Military Institute, Roswell, New Mexico .. 60
94. Detail of Figure 93 ................................................................................. 60
95. Tudor Revival home in Carlsbad ................................................................. 61
97. Tudor Revival/Thatched Cottage home in Springer ....................................... 62
98. Tudor Revival/Thatched Cottage home in Albuquerque ............................... 62
99 and 100. Decorative Brick buildings from Lovington, showing brick front façade, contrasting brick colors for design, and large display windows ........................................ 63
101. Decorative Brick buildings from Truth or Consequences ......................... 64
102. Decorative Brick style from Truth or Consequences ................................. 64
103. Decorative Brick building from Truth or Consequences ............................ 64
104. The Berthold Spitz House designed by Trost and Trost in 1910, Albuquerque .. 65
105. One of the few Prairie style homes in Santa Fe ........................................... 65
106. Hipped Box style residence in Las Vegas ................................................... 66
107. An elaborate Hipped Box/World’s Fair Classic style residence in Las Vegas .... 67
108. Hipped Cottage style example from Albuquerque ....................................... 67
109. Bungalow/Craftsman style in Las Vegas .................................................... 68
110. Bungalow/Craftsman home in Santa Fe ..................................................... 69
111. Bungalow/Craftsman home in Carlsbad .................................................... 69
112. Bungalow/Craftsman home in Portales .................................................... 69
FIGURES, cont’d

113. The Roosevelt County Courthouse in Portales, one of the best Art Deco examples in the state, individually listed to the SRCP/NRHP, HPD Log # 1278……………… 70
114. Artesia’s Land and Sun Theater……………………………………………… 70
115. The Highland Theater in Albuquerque……………………………………… 71
116. The Kimo Theater in Albuquerque, which opened in 1927 along the old Route 66 alignment on Central Avenue, is an example of the “Pueblo Deco” style…… 71
117. Detail of a commercial building in Tucumcari, with “Pueblo Deco” designs…… 72
118. The Bernalillo County Courthouse, designed by T. Charles Gaastra in 1924-26, with “Mayanesque” Art Deco features…………………………………..………… 72
119. Streamline Moderne style gas station, Truth or Consequences………………………………………………………………………………………………………..….. 73
120. Streamline Moderne example from Roswell…………………………………… 74
121. Commercial building in Lovingston, with glass block, and tan brick upper facade in decorative patterns…………………………………………………………… 74
122. Close-up of Fig. 121, showing glass block, lettering………………………… 74
123. Streamline Moderne building in Springer……………………………………… 74
124. A rare pre-1942 International Style home, the “Kelvinator House”, Albuquerque………………………………………………………………………………… 75
125. International style residence in Artesia………………………………………… 76
126. Influences of the International style in post-1950, mass-produced housing, Albuquerque……………………………………………………………………………… 76
127. Mesian Architecture in Albuquerque, at Carlisle and Comanche……………… 77
128. Neo-Expressionist style detailing in Albuquerque…………………………… 78
129. Neo-Expressionist style detailing in Carlsbad…………………………………… 78
130. An example of the Neo-Formalist style in Portales, with suggestion of “columns” along the roofline…………………………………………………………… 79
131. Neo-Formalist building in Carlsbad, with “lacy” patterned concrete screen elements…………………………………………………………………………… 80
132. Neo-Formalist style, with “lacy” patterned concrete blocks as a screen, Truth or Consequences…………………………………………………………………… 80
133. The University of New Mexico Humanities Building, Albuquerque, now painted a more cheerful warm beige, but an example of the Brutalist style…………… 81
134. “The Beach” condominiums by Antoine Predock, Albuquerque……………… 82
135. Antoine Predock’s School of Architecture and Planning building, University of New Mexico, Albuquerque……………………………………………………… 82
136. Ricardo Legoretta’s El Zocalo condominiums, Santa Fe…………………… 83
137 and 138. Ricardo Legoretta’s Visual Arts Center at the Santa Fe University of Art and Design (formerly the College of Santa Fe)………………………………… 83
139. The new Bernalillo County Courthouse, a Post-Modern Style building suggesting Italian Renaissance stylistic elements, at 4th Street and Lomas, Albuquerque…… 84
140. Bart Prince’s private home on Monte Vista Street, Albuquerque……………… 85
141. A double-parabolic roofed residence near Española, a vernacular example of Bruce Goff designs…………………………………………………………………… 86
142. Another vernacular example of a spiral design very similar in idea to a Bruce Goff design, a seminal Organic Architecture architect, located along NM 106……… 86
143. Slick Tech style example from Albuquerque…………………………………… 87
144. Ranch Style home in Carlsbad………………………………………………… 88
145. Split Level example from Albuquerque………………………………………… 89
146. An A-frame structure used to augment a roof in Taos………………………… 90
147. A truncated A-frame in Questa………………………………………………… 90
148. An A-frame in Eagle’s Nest…………………………………………………….. 90
FIGURES, cont’d

149. Contractor Modern, Flat-roof subtype, Albuquerque................................. 91
150. Contractor Modern, Gable-roof subtype, for a commercial structure in Santa Fe… 91
151. Balcomb House in Santa Fe, designed by architect William Lumpkins in 1979, a passive solar home............................................................ 92
152. A Spanish-Pueblo Revival home retrofitted with active solar panels in Santa Fe.... 92
153. Earthship west of Taos, off US 64 ................................................................. 93
154. Earthship west of Taos, off US 64 ................................................................. 93
155. The Explora Museum in Albuquerque.......................................................... 94
156. Geodesic Dome greenhouse on NM 522, between Taos and Questa............... 94
157. A yurt frame lit from within........................................................................ 95
158. Modern tipis south of Taos ....................................................................... 95
159. Quonset huts in Albuquerque...................................................................... 96
160. A 1950s-1960s Mobile Home that has been “adobe-fied” with a warm beige paint.. 97
161 and 162. Popular Expressionist style building, above, in Albuquerque (photograph Harvey Kaplan); Popular Expressionist signage, right, in Socorro............................. 98
163. The Owl Café in Albuquerque (800 Eubank NE), is the closest thing to Fantasy Architecture of old................................................................. 99
164. The Environmental Look, Portales................................................................ 100
165. The Environmental Look has a deliberate nostalgia, and “olde timey” look that is a superficial visual update to the original building, example from Truth or Consequences........................................................................ 100
166. Two-part commercial structure in Maxwell.................................................. 102
167. Two-part commercial structure in Carlsbad.................................................. 102
168. Two-part commercial block example from Las Vegas.................................... 103
169. One-part commercial block buildings in Des Moines.................................... 104
170. One-part commercial building in Carlsbad.................................................... 104
171. Three enframed window wall buildings in Lovington- note slight change in color of brick for each building................................................................. 105
172. A temple front commercial building in Portales.............................................. 105
173. An enframed block example from Springer................................................... 106
174. Truth or Consequences Municipal building, with arched block front.............. 106
175. Nob Hill Shopping Center (1946) in Albuquerque, designed for the new suburbs... 107
176. A “Pagoda” commercial style in Carlsbad; an example of “branding”.............. 107
177. Spanish-Pueblo Revival style gas station in Roy. A “house with canopy” type at right, and a “house” type service center at left, as defined by Jackle and Sculle...... 108
178. Nob Hill Motel along Central Avenue, Albuquerque....................................... 109
179. Texico Port-of-Entry, built 1939 with WPA funds, demolished 2005.................. 110
180. Malaga Port-of-Entry, built c. 1931-1936, on US 285 south of Carlsbad............. 110
181. A fast food stand, Lovington...................................................................... 112
182. An abandoned Drive-in............................................................................. 112
183. I-25 rest stop at La Bajada Hill, Territorial Revival style............................... 113
184. I-25 rest stop south of Socorro, Spanish-Pueblo Revival style....................... 113
185. US 64 rest stop west of Rio Grande Gorge bridge, Contractor Modern style..... 113
186. Historic Marker in 1946 (Dwyre 1945:78)..................................................... 114
187. Federal Aid Project (FAP) marker, photo taken c. 2002................................. 115
188. Roadside descansos on NM 300 near Santa Fe............................................. 116
189. Historic sidewalk from Springer c. 1950...................................................... 117
190. Historic WPA sidewalk from Lovington...................................................... 117
191. Aztec Motel sign along Central Ave/old Route 66 in Albuquerque................. 118
FIGURES, cont’d

192. One of the last “signs on a stick” - the “Paul Bunyon” sign, reused as part of the signage for the May Café, near Louisiana and Central Avenue, Albuquerque………… 118
193. A log barn in Truchas that is now used as storage for the Morada…………………………………… 119
194. F.D. Nichols, photographer, August, 1936, view from southwest-Old Aztec Mill, Cimarron, Colfax County, NM (Library of Congress, Prints & Photographs, HABS NM, 4-CIM, 1-2, Reproduction number 114229p)…………………………………… 119
195. Peanut processing plant and silos in Portales…………………………………………………………… 120
196. Grain silos adjacent to the railroad tracks in Clovis……………………………………………………… 120
197. El Chino open-pit copper mine, 15 miles east of Silver City, started in 1909, view from US 180………………………………………………………………………………… 121
198. La Casteñeda Hotel in Las Vegas is an example of a “Harvey Hotel” in NM……………… 122
199. Central patio, looking northwest-Alvarado Hotel, First Street, Albuquerque, Bernalillo County, NM (Library of Congress, Prints & Photographs Division, HABS NM, 1-ALBU, 5-5, Reproduction number 113557p)……………………………… 122
200. The AT&SF Roundhouse in Las Vegas, view SE from Grand Avenue……………………………… 122
201. Los Llanitos cemetery in Truchas…………………………………………………………………… 123
202. Detail of gravesites in Los Llanitos cemetery………………………………………………………… 123
203. Cemetery in Peñasco……………………………………………………………………………… 123
204. Roosevelt Park in Albuquerque, built with New Deal funding (Civil Works Administration) in 1933, designed by local landscape architect C. Edmund “Bud” Hollied…………………………………………………………………………………………………… 124
205. Gable-Front example, from Springer…………………………………………………………………… 125
206. Gable-Front and Wing, from Roy…………………………………………………………………… 125
207. Gable-Front and Wing, example from Springer……………………………………………………… 125
208. Simple side-gabled Hall & Parlour (two rooms wide and one room deep), example from Roy………………………………………………………………………………………………… 126
209. Hall & Parlour example from Springer……………………………………………………………… 126
210. I-House example from Wagon Mound…………………………………………………………………… 126
211. I-House example from Wagon Mound…………………………………………………………………… 126
212. Massed-Plan/Side-Gabled residence in Las Vegas………………………………………………………… 126
213 and 214. Pyramidal houses in the railroad town Des Moines, New Mexico………………………… 126
215. Historic building in Winston, with adobe walls and mass-produced, shaped metal cornices…………………………………………………………………………………………… 127
216. Long lots or varas in the Rio Grande Valley at Embudo, along NM 68………………………… 128
217. The Rio Grande Gorge Bridge (SN 6462), determined eligible to state and National registers under Criterion Consideration G……………………………………… 133
218. The Laguna to McCarty’s old Route 66 segment, listed under multiple criteria, including Criterion Consideration G……………………………………… 133
219. A New Deal era railroad bridge in Fort Sumner, originally built 1938 and rehabilitated in 1995…………………………………………………………………………………………… 134
220. Highland Park canal north of La Plata…………………………………………………………………… 134
221. Federal Aid Project (FAP) markers, dating between the 1920s and 1940s………………………… 135
222. A commercial building representing a Period of Significance (here, New Deal era)…………………………………………………………………………………………… 135
223. The Couse Foundation, home and studio of E. I. Couse, adjacent to Kit Carson Road (US 64), eligible under Criterion B to state and national registers……………………………………… 135
224. This Richardsonian Romanesque style Masonic Temple in Las Vegas is Criterion C eligible……………… 136
FIGURES, cont'd

225. Bridge 2430, Truss thru bridge on old Route 66, Criterion C eligible [exceptional example, historic Rt. 66].

226, 227, and 228: Variations in Folk Territorial doors could be studied under Criterion D for the availability of materials, construction expertise in locales, and evolution of local building development (from Library of Congress, Prints & Photographs Division. [Figure 226-Albuquerque, N. Mex.-Building, HABS NM, 1-ALBU, 1-2, Repro. no. 113499p; Figure 227-Donald W. Dickensheets, Photographer, Borrego House Santa Fe, May 28, 1940, HABS NM, 25-SANFE, 4-6, Repro. no. 113865p; Figure 228-Donald W. Dickensheets, photographer, Rael House, Canyon Road, Santa Fe, May 28, 1940, HABS NM, 25-SANFE, 5-7, Repro. no. 113874p].

TABLES

1. WPA Funded Ports of Entry in New Mexico (information compiled from Kammer 1994: Appendix A).
Introduction

This document is a guide on the styles of architecture seen in residential, religious, commercial, industrial, and agricultural buildings, and unique roadside features along New Mexico’s roads and highways. As the McAlester’s so aptly put it, architectural styles are “major architectural fashions” that have been popular in our country’s past (McAlester and McAlester 2002:ix), and in this sense serve as a record of cultural values and interactions. As the field of architectural history has developed, architectural studies have moved beyond connoisseurship to a study of architecture as material culture; as a manifestation of community values, beliefs, and aspirations (Eggener 2004:13). This guide was developed to aid the field recording of the built environment in New Mexico, whether by NMDOT related projects or other cultural resource management efforts in New Mexico, and as a general guide for all interested viewers of the New Mexico architectural landscape.

For professional practitioners, this is a supplemental guide, intended to be used in tandem with the latest guidance on recording the built environment from the New Mexico Historic Preservation Division. This guide was organized to follow the order that field practitioners encounter the built environment, and how one makes sense of this experience. This experience begins with identifying discernable styles and details, then looking for cultural and historic patterns within the larger whole, and finally recording these details and patterns following the latest state and national guidance available. This sequence of identification and recordation is also considered the “most efficient” way to evaluate a property, as recommended by federal guidelines, such as NPS Bulletin 15 (please see the chapter “Making Sense of it All: In a Section 106 Kind of Way” for more details).

Many of the national styles introduced when the railroad reached New Mexico are seen in modest form in this region. These modest visual quotes record New Mexican’s interest in architectural fashions developed in other parts of the country and other parts of the world, and the tracing of these visual clues shows the history of a community’s interaction with the outside world of ideas. New Mexico has a long standing regional architectural tradition that combines indigenous Pre-European architecture with Spanish (Mediterranean) construction techniques and styles that is a living tradition to this day. This regional tradition reflects a centuries-long relationship between New Mexico and Mexico City, as a major center of the Spanish Empire, and later as the center for Mexico as an independent nation. This centuries-long north-south focus was slightly expanded east-west with the opening of the Santa Fe Trail in 1821 (Chávez 2006: 99-100). This east-west focus was then progressively influential as New Mexico entered the United States as a Territory in 1850, after the conclusion of the Mexican American War of 1846-1848 (Chávez 2006:125). It is interesting to note when and where outside styles/ideas came to New Mexico, and how this change can be seen as a play between long standing tradition and the introduction and influence of new architectural fashions.

In addition to buildings, other distinctive roadside features can be found along New Mexico’s roads. The section entitled “Unique Roadside Features” discusses the majority of other constructed historic features that we can find in New Mexico. Features such as Historic Markers are uniquely styled and found only in New Mexico, with the original design maintained from 1935. Other common roadside features, such as gas stations and ports of entry, are found across the country, but are seen in regional or local vernacular styles that express the distinctive look of the “Southwest”.

1
Vernacular architecture has a long standing tradition in New Mexico, and remains a living tradition to this day. For those cases where no definite architectural style can be discerned, the section “What if there is no style?” addresses the kind of description you can make, and what meaning can be derived from seemingly “plain” architecture. This section is geared more for the cultural resource management world, and the attendant need for full description of features recorded for that process, but general readers can also see how more subtle visual clues can lead to a historical understanding of architectural forms.

The final section addresses another aspect of cultural resource management, which specifically deals with making recommendations on whether or not a structure is historically significant, following the national guidelines set forth by the National Park Service. This section, entitled “Making Sense of it All: In a Section 106 Kind of Way”, looks at how one can assess the significance of vernacular, Southwest regional, and national styles of architecture, as found in New Mexico.

This project was developed as a synthesis of the well-known primary sources that inform the architectural history of New Mexico, and in that sense, is an abbreviated expression of these seminal past efforts. Any serious study of this history must include a thorough reading of these works, and any serious scholar of this history will have read and absorbed the sources used in this guideline, as well as any other pertinent resources.
A Brief History of New Mexico Architecture

New Mexico has for centuries provided an arena for complex interactions between peoples, and the full extent of this complexity can be found in numerous accounts of the prehistory and history of this state and larger region. For the purposes of this guideline, five major historic trends can be recognized and are summarized below.

Pre-European Indigenous Architecture (pre-1598 to the present)

Of the multitude of indigenous architectural forms found in New Mexico prior to the arrival of Europeans, Puebloan Architecture still remains as one of the most recognizable and influential structural forms in the region. Larger generalities of this architecture are presented in the style descriptions; community specific features and attributes will only come from further research on specific communities or by a close inspection by a surveyor. While there is a very deep history of building types back through time, what is presented here is what was seen at the time of European contact, and what survives today as a continued tradition. The term “Puebloan” comes from the Spanish word pueblo, which mean village. Puebloan architecture is noted for adobe-walled, multi-roomed structures that ranged greatly in size. In addition, Navajo Nation (Diné) Architecture is discussed here, since many of its distinctive traditional forms can still be seen across the northwestern part of New Mexico. The best and perhaps the most sensitive study of indigenous architecture in the United States is found in Native American Architecture, written by Peter Nabokov (Nabokov and Easton 1989). Some of the better regional studies in New Mexico have in-depth discussions of other indigenous architecture, which are not covered here. Please note that these indigenous architectural forms are still a living tradition, and while some changes can be seen in materials used, the same symbolic meanings to structural plans and function have been maintained.

Spanish-Colonial and Mexican Period Architecture (1598-1846)

When the Spanish settled in New Mexico in 1598, after initial forays starting in 1540, they found an architectural style in Puebloan Architecture that was quite similar to styles found back in Spain and throughout the Mediterranean. What was developed as a style for residential, commercial and for religious structures was a meld of the New and Old World in Spanish-Pueblo style. The arrival of Europeans brought new settlement plans, such as the Law of the Indies town plans (dating from 1573 to 1821), and some changes in construction techniques: adobe walls changed from being formed through puddled construction (formed adobe courses), to sun-dried adobe bricks. The desire for larger rooms led to collecting longer timber poles for roof supports (vigas). The development of the hacienda and placita, as defendable, enclosed courtyard home types, either as ranch homes or in more urbanized settings, introduced a new residential construction ideal for life on the wild frontier. Wood panel doors, and the large wood entrance to a hacienda, called a zaguan, were also new introductions. Anything metal was rare and expensive, but also represents a newly introduced material. Since the overall construction was already time-tested for centuries, it is not surprising that this meld of similar styles and materials remained unchanged for several centuries more. Traditional Spanish-Pueblo Style architecture still survives in the historic buildings that have been maintained and preserved through the years, and is still a living tradition in New Mexico (Bunting 1974, 1976; Chávez 2006: 41-42; Wilson 1997:34-40).

Euro-American Pre-Railroad Period (1846-1879)

As the concept of Manifest Destiny conceptually supported and pre-ordained the Mexican American War of 1846-1848, and the subsequent possession of New Mexico into the larger fabric
of Euro-American life, influences from the eastern part of the country started to be seen. The introduction of American forts, first, as part of the military effort to possess the area, then as an effort to support the influx of American homesteaders, and later as military support for the Civil War, brought the first examples of the popular Greek Revival style into New Mexico, which was expressed in a modest and limited fashion compared to eastern examples, and is known here as the Territorial style. When Jean Baptiste Lamy was appointed Bishop of Santa Fe in 1851, he introduced the Gothic Revival style, which he considered to be more appropriate for religious structures. For the many more rural churches, a folk interpretation of the Gothic Revival style is seen in Folk Gothic or “Gothick” style, where adobe churches built originally in the Spanish-Pueblo Style were retrofitted with wood detailing evoking Gothic Revival details. The first examples of the Second Empire style were also introduced by Bishop Lamy and other religious orders. New materials used for construction included fired brick (for decorative use only), mill sawn lumber (again, used sparingly), glass, corrugated and terne plate metal, and stained glass (Bunting 1974, 1976; Chavez 2006; Pratt and Wilson 1991; Wilson et al 1989).

**Railroad Period (1880-1920)**

The coming of the railroad system to New Mexico was revolutionary to the New Mexico Territory in many ways to all peoples living in this region, and it brought great changes to all communities, introducing and making available mass-produced and therefore more affordable building materials. More profoundly, new towns and new sections of existing towns were created in counterpoint to traditional ways, such that the Law of the Indies planned old towns was supplanted with the hustle and bustle of Euro-American new towns built in grid systems aligned with the railroad tracks. These new towns introduced many more national architectural styles (Italianate, Richardsonian Romanesque, Stick, Queen Anne, Classical Revival, Colonial Revival, Dutch Colonial Revival, Georgian Revival, Late Gothic Revival, Tudor Revival, Hipped Box, Prairie, Bungalow/Craftsman, and Decorative Brick), that could be seen in all types of structures, from residential to commercial to religious structures. This intensified exchange of goods and ideas led to an explosion of introduced national styles, some in a “pure” stylistic form, but most as a mix of adobe with stylistic decorative elements. In rural areas, more modest versions of national styles were seen in a “carpenter’s vocabulary” of shaped wood porch posts and beams, wood window surrounds and doors, as seen in the Folk Victorian style. Along with this access to the outside world, the railroad allowed more of the outside world to enter New Mexico and experience what this distinctive area had to offer. Regional Southwestern architecture styles evolved further out of the mix of indigenous Puebloan and Spanish Colonial Architecture to form revivalist styles that were promoted by the railroads to promote tourism. The California Mission Revival style was specifically promoted by the AT&SF Railroad, and the Spanish Pueblo Revival style was adopted by the Santa Fe Planning Board to promote tourism to Santa Fe. The Territorial Revival style started around 1920 as a residential style, but became the official style for New Mexico state buildings beginning in the 1930s. Other picturesque styles, such as the Mediterranean Revival and Spanish Colonial Revival styles, reflect regional history with a romantic image of the Southwest. Strong local traditions stemming from Indigenous and Spanish Colonial prototypes, such as the New Mexico Vernacular and Southwest Vernacular styles, continued to be built and are still being built today (Bunting 1974, 1976; Pratt and Wilson 1991; Wilson et al 1989; Wilson 1997).

**Automotive Influences and Reactions (1920-present)**

The first roads built expressly for automotive travel in New Mexico were constructed in 1903, prior to statehood in 1912. Few people owned cars at this time, but the usefulness, the freedom, and the rapid development of the machine age helped make cars affordable and available to many people. The influences of the automotive age on all aspects of our lives were revolutionary, and created the way we plan our communities, move through space, design our commercial spaces, and how we design our
homes. The automotive age really took off after World War I, when federal resources could be spent on upgrading roads, and establishing a U.S. highway system (in 1926, from existing roads). The excitement of the machine age is seen in the styles that define this period. Art Deco style was named from a seminal exhibit of new design in Paris in 1923, and is also called the “Skyscraper Style”, since the best examples are found in New York City, and the style stresses verticality overall. The Streamline Moderne style has forms that express the movement of the machine age through rounded corners and design features that evoke trains, planes, and automobiles across the landscape, and in juxtaposition to the verticality of Art Deco, emphasizes horizontality. The International style was originally created in Europe, but named through a seminal exhibition at the Museum of Modern Art in New York in 1932. The International Style in its first decades was a “high style”, only designed by architects, and represents a particular train of thought in using new industrial materials in pure forms that had no historical antecedents. Conceptual evolution of the International style includes Miesian Architecture (visually quoting the work of Ludwig Mies van der Rohe), Brutalism, Late Modernist, Post-Modern, and the Slick Tech styles. As car culture came to heavily define our social and living patterns in the 1940s and later into the 1960s, the Ranch, Split Level styles, with an attached garage and driveway, came to dominate the suburban development that was viewed as the ideal lifestyle of the time. As the earlier machine age developed into the Space Age in the 1950s and 1960s, styles that expressed the excitement and fantasy of space travel were seen, such as the high style Neo-Expressionism style. Parallel to this exuberance was a return to classicism, albeit in an updated way, in the Neo-Formalism style, which combines modern construction learned through the International style, with abstract quotes from classical architecture. Organic Architecture is specifically seen in the work of architect Bart Prince, who lives in Albuquerque, and is a practitioner of a very unique and original style of site-specific and site-sensitive architecture, that evolved out of Frank Lloyd Wright’s philosophies, transferred to architect Bruce Goff, and then to Bart Prince and our visual world here in New Mexico. A-frames and Contractor Modern/“Contemporary” styles are further explorations of “new” styles using old forms, which expanded the aesthetic options for suburban and vacation homes. The influence of commercial car culture has taken us through fantasy (Popular Expressionism and Fantasy Architecture) from the 1920s through the 1960s, to the retro Environmental Look of the 1970s. In addition to more mainstream architects, New Mexico has also provided an active community of alternative technologies, seen in the Passive and Active Solar designs dating from the 1950s, Geodesic Domes, Earth Berm/“Earthship” architecture, Yurts and Tipis, and communities of pre-fab Mobile Homes and Quonset Hut structures for personal or commercial use (Jencks and Chaitkin 1982; Liebs 1995; McAlestar and McAlestar 2001; Weintraub and Hess 2006; Walker 1996; Wilson 1995).

General Comments

Built things are extensions of how we think we need to be in the world, and in this sense have aspects that show long standing tradition and parts that are quite changeable. Architectural style represents one of the more changeable parts of a structure, which is the exterior surface or “skin” of a building. A building that has survived through several decades will inevitably show changes in style, or combinations of styles old and new. Style can be an important descriptor, and give important historical clues to the origins of a building, but it is not the whole story of a structure (Brand 1994:13, 19, 71). It is also significant, however, when a building retains its style, and becomes something that is “beyond fashion”, and “has earned the stature of rarity and the respect we give longevity” (Brand 1994:90-91). A larger discussion of these complex factors is found in How Buildings Learn: What Happens After They’re Built, by Stewart Brand (Brand 1994). For those of us recording the built environment, what are the patterns large and small that we see, and what do these patterns tell us about the history of a place? Factors that help us understand broad
patterns include recognizing folk or vernacular traditions, popular traditions, picturesque traditions, or High Style traditions (designed by trained architects). These traditions are described below:

**Folk architecture** or **Vernacular architecture** refers to buildings constructed by the person or people who will use the building, and sometimes by a craftsperson in the community. These structures are functional, and do not have features that refer back to styles an architect might use. Folk buildings do show larger cultural values and knowledge that can be traced back through time in manner of construction technique and use of building materials (Wilson *et al* 1989:105). Examples of folk architecture include:

- Pre-European Architecture
- Spanish-Colonial and Mexican Period Architecture
- Anglo-American house plans with no discernable style
- Anglo-American dugouts and log cabins
- Alternative Technology designs built by non-architects

**Popular architecture** is noted in America starting in the 19th century, where local craftspeople or owners built structures that used nationally-common house plans and styles. Typically, this meant that fashionable ornamentation was applied to folk dwellings, or new house plans were used that were similar to traditional plans. Popular architecture was made possible by three major effects of industrialization: mass-produced materials, the introduction of the railroad and access to industrial products, and mass-communication of builder’s handbooks with patterns on how to build fashionable styles. Popular architecture was seen after 1846, as New Mexico became a territory of the United States, and more so after the coming of the railroad in 1879 to Las Vegas, and 1880 to Albuquerque and other parts of the state (Wilson *et al* 1989:105-106). Examples of popular architecture include:

- Territorial Style structures
- “Gothick” style structures, when ornamental elements are applied to adobe structures
- Other national styles and house plans not designed by an architect

**Picturesque Architecture** refers to an aesthetic that evokes romantic ideas of the past or of exotic lands, and usually involves asymmetrical forms and elaborate ornamentation (Wilson *et al* 1989:149). Several national styles are considered “picturesque”: Gothic Revival, Italianate, Richardsonian Romanesque, Second Empire, and Tudor Revival styles. All of the Southwest Regional Revival styles are picturesque styles as well (Spanish-Pueblo Revival, Territorial Revival, Californian Mission, Mediterranean, and Spanish Colonial Baroque), since they use design elements that quote historic period structural elements, but typically use these elements in only a decorative manner. Please note that all Classical styles, whether original or revival efforts, are not considered “picturesque”, but are understood to be examples of stylistic “restraint” (Wilson *et al* 1989:149, 152). Some well-known examples of picturesque architecture in New Mexico were designed by prominent architects, and so can also be considered examples of High Style architecture.

**High Style architecture** refers to the use of professional architects as arbiters of taste and designers of important public buildings and residences. These architects worked within the European tradition of architects on a par with other artistic efforts, which began with Neo-
Classical references in the 17th century, but led to more individual and site-specific architectural expressions as the concept of Modernism influenced and changed visual tastes. High Style architecture was not seen in New Mexico until after the coming of the Railroad in 1879/1880, and then only rarely so until the 1930s (Wilson et al. 1989:105-106). Examples of High Style architecture includes:

- Structures built by prominent architects in Regional and National styles (New Mexico Museum of Art in Santa Fe [Spanish-Pueblo Revival style], designed by Rapp and Rapp 1916; La Fonda Hotel in Santa Fe [Spanish-Pueblo Revival style], designed by Rapp, Rapp, and Hendrickson 1920; Masonic Temple in Las Vegas [Richardsonian Romanesque style], designed by Rapp and Rapp 1894; Carnegie Public Library in Las Vegas [Georgian Revival style], designed by Rapp and Rapp 1903; Casteñada Hotel in Las Vegas [California Mission style], designed by Frederick Roehrig 1897 (Pratt and Wilson 1991).

- International Style structures (dating from 1925-1950)

**Architects to Know for Historic New Mexico**

An important document to have as a reference resource is a copy of a manuscript entitled “Directory of Historic New Mexico Architects”, found at the New Mexico Historic Preservation Division in Santa Fe (Pratt et al., 1988). Identifying any of these well known architects with historic structures increases the historic significance of a building, and the following is a short list of some of these important architects and their work:

**Rapp and Rapp, and Rapp, Rapp and Hendrickson by 1909:** The firm of Rapp and Rapp completed many public structures within New Mexico at the past turn of the century. The firm included Isaac H. Rapp, Jr. and William Morris Rapp, who apprenticed themselves under their building contractor father, since no formal architectural schools were available yet in the Midwest. Rapp and Rapp opened an office in Las Vegas, NM in 1892, with Isaac eventually opening an office in Santa Fe in 1909. In Santa Fe alone in the first decade of the 20th century, Rapp and Rapp designed the first Territorial Capital building in 1900 (which was later remodeled by Kruger and Associates in 1950, into the present Bataan Building), the Laughlin business block and Catron High School in 1905, the First Ward School and the City of Santa Fe Jail in 1906, the Territorial Executive’s Mansion in 1908 (demolished in the 1950s), and the St. Vincent’s Sanitorium, Elk’s Theater, and reconstruction of the Santa Fe County Courthouse in 1910. Rapp and Rapp’s success was tied to the desire for modernization of Santa Fe, to attract new business associated with the railroad; “modernization” meaning a change to national styles for architecture. The 1900 Capital building was Georgian Revival, with a formal symmetrical façade with a pedimented portico and Classical columns, and a domed tower. The First National Bank (built 1911 on the Santa Fe plaza, and now demolished) had a vault-front in Neo-Classical style (Wilson 1997:76-78). Rapp and Rapp, and more accurately Rapp, Rapp, and Hendrickson, however, are known for their surviving “regional image-making” designs, in the Spanish-Pueblo style. The Fine Arts Museum in Santa Fe (built 1912, and now called the New Mexico Museum of Art), the School for the Deaf in Santa Fe (built 1917), and the La Fonda Hotel in Santa Fe (built 1921), are all some of the best examples of Spanish-Pueblo style in New Mexico (Figs. 1-3; Wilson 1997:76-78, 90-94, 114-140).
Figure 1: The Museum of Art (1912) by Rapp, Rapp, and Hendrickson (photograph Harvey Kaplan).

Figure 2: Carleton Hall at the School for the Deaf (1917) by Rapp, Rapp, and Hendrickson (photograph Laurel Wallace).

Figure 3: La Fonda Hotel (1921) by Rapp, Rapp, and Hendrickson (photograph Laurel Wallace).
**Trost and Trost:** This architectural firm consisted of two brothers, Henry Charles Trost and Gustavus Adolphus Trost, and other associates working with their practice. Some of the Trost and Trost designs show Chicago School influences (Sullivanesque and Prairie School), which may be attributed to Henry Trost’s training in Chicago. Several buildings in Albuquerque were designed by Trost and Trost, including the Berthold Spitz House (1910), the Occidental Life Insurance Company Building (1917), the First National Bank (1920-1923), the Sunshine Building (1923-1924), old Albuquerque High School (1913), and the Lincoln and Washington junior high schools (1922-1923; Pratt and Snow 1988:504-505; www.cabq.gov/planning).

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**Figure 4:** Berthold Spitz House, Albuquerque, one of the few Prairie style houses in New Mexico (photograph Gerry Raymond).

**Figure 5:** The Occidental Life Insurance Company building, now rehabilitated with a new interior, but retaining the exterior modeled after the Doge’s Palace in Venice. Also showing “Sullivanesque” details in spandrels between arches (photograph Gerry Raymond).

**Figure 6:** The Sunshine Building, one of Albuquerque’s first high-rise buildings (photograph Gerry Raymond).

**Figure 7:** The old Albuquerque High School front façade (photograph Gerry Raymond).
William Miles Britelle, Sr.: Britelle worked with Trost and Trost between 1932 and 1936. His work is recognized from this period and after, into the late 1930s, including several buildings on the University of New Mexico campus: the President’s House and Bandelier East Dining Hall (both 1930), the Gymnasium (1936), two dormitories (1937 and 1939), Weir Hall (1939), and two classroom buildings (1939). For the New Mexico Institute of Mining and Technology, he designed an assay laboratory (1939). The First Baptist Church (1937) in Albuquerque was also designed by Britelle (Pratt and Snow 1988:505). When the Occidental Life Insurance Company building had a 1933 fire that destroyed the roof and interior, Britelle’s 1934 design made the new roof more closely resemble the original Doge’s Palace in Venice, and the office space was built out, removing the deep open arcade (Pratt and Snow 1988: 505).

![Figure 8: The First Baptist Church in Albuquerque, built in 1937 (photograph Gerry Raymond).](image)

![Figure 9: President’s Residence, University House, University of New Mexico, built 1930, with an addition in 1956 by John Gaw Meem (photograph Gerry Raymond).](image)
Louis Hesselden: Hesselden grew up in New Mexico, and studied architecture at the University of Pennsylvania, graduating in 1927. After working for a few years in Philadelphia with his mentor Paul Cret, he returned to Albuquerque in 1932. He was appointed the Albuquerque Public Schools architect in 1934, and is known for designing the Albuquerque High School classrooms, gymnasium, and library (1936, 1936-38, and 1939 respectively). In addition he designed the Lew Wallace School (1934), the Jefferson Junior High School (1939), the La Mesa Elementary School (1940), the Highland High School (1948-49), and the Whittier Elementary School (1949). He also designed the Nob Hill Shopping Center in 1947 (Pratt and Snow 1988:505).
**T. Charles Gaastra:** after working with a number of firms, Gaastra finally had his own firm- T. Charles Gaastra. He is known for designing some of the earlier Spanish Pueblo Revival buildings on the campus of the University of New Mexico, including the Carlisle Gym (1926) and the Science Lecture Hall (1928). He also designed other larger public buildings in Albuquerque, such as the Bernalillo County Courthouse (1924-26), the Monte Vista School (1930-31; Pratt and Snow 1988:505).

Figure 15: The Monte Vista School, built in 1930-31, is one of the finer examples of the Spanish Colonial Baroque style in New Mexico (photograph Gerry Raymond).

Figure 16: The Bernalillo County Courthouse, built in 1924-1926, has distinctive “Mayanesque” details, on what is essentially an Art Deco style building (photograph Gerry Raymond).
**John Gaw Meem:** John Gaw Meem is one of the most revered architects in New Mexico, associated with establishing Southwest Regionalist design (using Spanish Pueblo Revival and Territorial Revival styles) for numerous public and private buildings, as well as guiding historic preservation efforts, particularly in Santa Fe. Meem moved to Santa Fe in 1920, to seek a cure for tuberculosis at the Sun Mount Sanitorium. Meem eventually lived a long life, and went on to design some of New Mexico’s most enduring buildings. He was appointed the Campus architect at the University of New Mexico, serving between 1934 and 1956. He designed numerous buildings for UNM, with Scholes Hall (1934) and Zimmerman Library (1938) considered some of his most important works. Other important works include remodeling of La Fonda Hotel (1929), the Laboratory of Anthropology in Santa Fe (1930), The Amelia Hollenbeck House in Santa Fe (1932), Los Poblanos/Los Ranchos de Albuquerque (1932), La Quinta/Los Ranchos de Albuquerque (1934), the Albuquerque Little Theater (1936), the Sandia School in Albuquerque (1938), Cristo Rey Catholic Church in Santa Fe (1939), the Kuaua Museum at Coronado State Monument in Bernalillo (1939). The reader is strongly encouraged to consult the many publications discussing the career and life of John Gaw Meem, such as Chris Wilson’s 2001 *Facing Southwest: The Life and Houses of John Gaw Meem* (Gugliotta 2006: 11-13; Pratt and Snow 1988: 505-506; Wilson 1997:274-284).

![Figure 17: Zimmerman Library, west elevation, UNM campus built in 1934 (photograph Gerry Raymond)](image1)

![Figure 18: The Villagra (PERA) Building, Santa Fe, built in the Territorial Revival style (photograph Harvey Kaplan).](image2)

![Figure 19: The Laboratory of Anthropology [1930], Santa Fe (photograph Laurel Wallace).](image3)
**W.C. Kruger:** Willard C. Kruger was born and raised in Raton, NM, and studied architecture at Oklahoma A and M (now Oklahoma State University). After he graduated in 1934, he was hired to work under several New Deal programs, but mainly with the Works Progress Administration (WPA). In 1936, he became the State Architect for New Mexico, until he resigned in 1937 to form his own firm, Kruger and Clark, which later became W.C. Kruger and Associates. From these beginning years and beyond, Kruger was part of the development of a regional architectural style using the Spanish Pueblo Revival or Territorial Revival styles, which was supported through the WPA efforts, and later as an established style for public buildings across the state. The list of public (state) buildings with Kruger’s stamp is very long, but can be found by consulting the multiple property nomination for W.C. Kruger state-owned properties, completed by Criterion Environmental Consulting (Raymond and McCullough 2009). Well known buildings designed by Kruger are the Carrie Tingley Hospital for Crippled Children (1937), in Truth or Consequences (now the New Mexico State’s Veteran Hospital), the renovation of the State Capital /Bataan Building (1950, 1953, and 1970s), and the renovation of the State Capital Building/Roundhouse (1966). One of the buildings designed by Kruger for the state of New Mexico is the General Office for the New Mexico Department of Transportation, in Santa Fe (Raymond and McCullough 2009; Wilson 1997:282-284).

![Figure 20: The NMDOT General Office in Santa Fe was designed by W.C. Kruger in 1956 (photograph Laurel Wallace).](image-url)
Architectural Styles in New Mexico

Two main trends describe the historic architecture we see in New Mexico: architecture that refers back to prehistoric and historic traditions, seen in regional southwestern styles, and architecture that is connected to national, Euro-American and International styles.

Regional Southwestern Architectural Styles

New Mexico has long had an architecture tradition that uses the local materials of earth, wood and stone. These materials are still used in traditional building construction, but most regional architectural styles are now built with modern construction materials (concrete stucco, wire mesh, wood frame structure, mass-produced doors and windows, etc) that mimic the look and feel of traditional materials (rounded edges to wall corners in Spanish-Pueblo Revival styles, etc).

Please note that it is very important to identify the materials used for regional southwestern styles, since this is the factor that identifies a traditional style still in practice, from a revivalist style that evokes the historic tradition.

Nearly all of the recognized Regional Southwest architecture styles grew out of the centuries-long and continuing indigenous tradition seen in Puebloan Architecture. We must not forget that this indigenous style has symbolic, functional, and religious meaning attached to rooms, buildings, and features that are understood by the community, and does not translate to how this style is used and interpreted by the outside world. In this sense, present use of Regional Southwest styles in non-indigenous settings continues on as a romantic and picturesque practice that evokes the originals, but with Euro-American house plans. Traditional ways have also been changed by the nature of community relations to the U.S. federal government, such that government funded housing on tribal lands tends to be non-traditional, Euro-American styled houses and buildings. Other long-lived tribal architectural traditions can be seen in New Mexico, and some of these traditional designs (such as religious kiva structures) have been translated into modern and secular interpretations in private homes or large public spaces and buildings.

National Architectural Styles

Before the advent of the railroad in 1879-1880, architectural styles found in other parts of the country were slowly introduced into New Mexico, after New Mexico entered into the United States as a Territory in 1850. The American military introduced the first national style (Greek Revival style, which became known locally as Territorial Style). Bishop Lamy and other religious orders introduced the Gothic Revival style and the Mansard style after 1851. After the railroad was constructed throughout the region circa 1880, a multitude of national styles were introduced, typically into towns that had direct access to the railroad. The excitement of access to new materials and styles was also disseminated into remote areas, in the form of a vernacular “carpenter’s vocabulary” of shaped wood details, which illustrate the far-reaching influence the railroad had on the entire region. Car culture, beginning after World War I and becoming very influential after World War II, had a major influence on how towns were planned residentially and commercially. We still live in communities shaped by car culture, although recent efforts to include mass transit and pedestrian access into more livable communities has introduced concepts from New Urbanism, and other progressive built environment planning.

Style Categories

This style guide combines style descriptions from past seminal efforts in New Mexico (Bunting 1974, 1976; Bunting et al 1989; Cherry 1980; Pratt and Snow 1988; Pratt and Wilson 1991;
Wilson 1996, 1997; Wilson et al 1989), with guidelines put out from the National Park Service (NPS Bulletin 16A), so that research by state and federal agencies in New Mexico can become integrated as data is collected across the state. With great respect towards what came before, and with the desire to unify our efforts into the future, style categories follow the NPS guidelines for larger categories, with use of locally understood terms maintained as well.

Each style is described fully in the pages that follow, and identified by the term that has the most usage in New Mexico. For instance, the Greek Revival style is called the Territorial style in New Mexico, and so the descriptive section is titled “Territorial style”. Each descriptive section also shows the full NPS taxonomy as applied to New Mexico, so that users who will be recording styles in federal databases can be synchronized with this local terminology. For instance, the NPS category for the Territorial Style is: MID-19\textsuperscript{th} CENTURY/Greek Revival/Territorial. The taxonomy of styles used in this guide is as follows below:

<table>
<thead>
<tr>
<th>NPS Category:</th>
<th>NPS Sub-Category:</th>
<th>(Local usage)</th>
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<tbody>
<tr>
<td>INDIGINEOUS</td>
<td>Puebloan</td>
<td>Western Pueblo, Eastern Pueblo</td>
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<tr>
<td></td>
<td>Navajo Nation (Diné)</td>
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<tr>
<td>COLONIAL</td>
<td>Spanish Colonial</td>
<td>Spanish-Pueblo</td>
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<tr>
<td>MID-19\textsuperscript{th} CENTURY</td>
<td>Greek Revival</td>
<td>Territorial, Folk Territorial</td>
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<td></td>
<td>Gothic Revival</td>
<td>Folk Gothic or “Gothick”</td>
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<td>LATE VICTORIAN</td>
<td>Second Empire</td>
<td>Mansard</td>
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<td>Italianate</td>
<td>Bracketed Style, Italian Villa, Railroad Commercial</td>
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<td>Romanesque</td>
<td>Richardsonian Romanesque</td>
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<td>Queen Anne</td>
<td>Folk Victorian, New Mexico Vernacular/ Northern New Mexico</td>
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<td>Free Classic, Dutch Colonial Revival, Georgian Revival</td>
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<td>Spanish-Pueblo Revival, Territorial Revival, Mediterranean, Spanish Colonial Baroque Revival, Southwest Vernacular</td>
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<td>Late Gothic Revival</td>
<td>Collegiate Gothic</td>
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<td>Tudor Revival</td>
<td>Medieval Mode, Thatched Cottage, Provincial Style</td>
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<tr>
<td>Category:</td>
<td>Sub-Category:</td>
<td>Other Stylistic Terminology:</td>
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<td>Decorative Brick; Red Brick Pilaster Style</td>
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<tr>
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<td>Prairie School</td>
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<td>Hipped Cottage</td>
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<td>Bungalow/Craftsman</td>
<td>Arts and Crafts, Bungalow, California or Craftsman Bungalow</td>
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<td>Art Deco</td>
<td>“Skyscraper Style”</td>
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<td>Moderne</td>
<td>Streamline Moderne; Depression Moderne</td>
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<td>Pre-Fab</td>
<td>Includes: Quonset Hut, Mobile Homes</td>
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<td>Commercial Car Culture</td>
<td>Includes: Popular Expressionism; Fantasy Architecture; The Environmental Look</td>
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Indigenous Architecture

Puebloan Architecture (pre-1598 to the present)
Of the many pre-European contact architecture types that existed in New Mexico, the construction that has most influenced modern regional hybrid styles are *adobe*-walled villages, called *pueblos* (“villages”) by the Spanish, since it reminded them of their home villages. The Puebloan Architecture style was developed from locally derived materials of *adobe* (an expert mix of clay, sand, straw or other tempering material, and water), wood, and stone. Larger, multi-storied villages and smaller, one-room family residences were all built in rectangular room units. In the Western Pueblo villages of Acoma and Zuñi (and Hopi in Arizona), the scarcity of water led to minimal use of *adobe*—typically just as mortar between shaped stone masonry walls. In the Eastern Pueblos, greater access to water allowed a more liberal use of *adobe* construction for walls, but not in the form of shaped bricks. Construction consisted of unshaped river cobbles for foundations, puddled (hand-packed/shaped) *adobe* courses for walls, bark-peeled logs for roof timbers (*vigas*), split wood (*latillas*) and reed matting for ceilings, and *adobe* plaster for roof covers. Interior and exterior walls were *adobe* plastered. Larger villages housed many hundreds of people. Central plaza areas were, and still are, used for community sacred and festive events.

Two types of community planning are noted: 1) “Plaza Type” communities, where more square plazas are shaped by surrounding houses that can be single or multi-storied (such as San Felipe Pueblo); and 2) “Street Type” communities, where long plaza areas are defined by long, linear houses that can be single or multi-storied (such as Kewa [formerly Santo Domingo] or Zia pueblos). Small, single room dwellings for families built near farmland were also part of the larger community landscape.

Contemporary construction at pueblos does include modern materials, such as concrete block, tar paper, machine milled wood, etc., although traditional materials and construction are still employed. For more details on this architectural tradition, please read *Native American Architecture* (Nabokov and Easton 1989), authored by Peter Nabokov (Crocker 2001:2; Nabokov and Easton 1989: 367-401; Mindeleff 1989:137-228; McAlestar and McAlestar 2002:72).

**NPS Category:** INDIGENOUS/Puebloan

**Stylistic features:** Traditional Materials include *adobe* (puddled [hand-packed courses]-not bricks), stone (river cobbles for foundations, and at times, shaped sandstone for walls), wood (bark-peeled logs for *vigas*, split logs for ceiling *latillas*), reeds and reed matting (ceilings). Modern materials include any use of industrially produced materials, post-dating the railroad (c. 1880). Overall, features include rectangular single-room family units, or multi-room units in larger villages; flat roofs; limited fenestration (traditional: small/few windows and doors); solar orientation of buildings (SE facing); courtyards (*plazas*) for public use and community dances; rectangular rooms (corn grinding rooms, storage rooms, sacred/ritual rooms or interior *kivas*); large, round, exterior sacred/ritual buildings (*kivas*); “Plaza Type” communities- smaller, square community plazas framed by blocks of houses; “Street Type” communities- long, linear plazas framed by long, linear house groupings
Figure 21: Acoma Pueblo, Block 1, M. James Slack Photographer, April 12, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 31-ACOMP, 1-9, Reproduction number 114083 pv).

Figure 22: Acoma Pueblo, south elevation of Block 1, Units 3, 4, 5, and 6, E.S. Mosher delineator, Survey No. 35-NM-6, April 26, 1934, sheet 6 of 83 (Library of Congress, Prints & Photographs Division, HABS NM, 31 ACOMP-1).
Figure 23: Interior of a house at Acoma Pueblo, M. James Slack photographer, April 12, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 31-ACOMP, 1-14, Reproduction number 114088 pv).

Figure 24: Drawing of an interior corn milling room (from Mindeleff 1891: 209).
Navajo Nation (Diné) Architecture (c. 1750-present)

Traditional house forms from the Navajo Nation (Diné) include three types of hogans (or, hooghans). Hogan means “home place” in the Diné language, and the three forms of this house style as we recognize them today appear to have been developed by 1750. The three hogan types are:

1. The conical forked-pole hogan is considered to be the oldest form, and is considered to be “male”. Four main posts are positioned at the four cardinal positions.
2. The four-sided leaning log hogan was perhaps an early ceremonial structure form that evolved into a house type by 1870.
3. The corbelled log roof hogan, or six sided hogan, is considered a “female” house type. This type became the predominant style used after 1880.

The architectural origins of hogans are believed to have been a divine gift, told in the stories and songs of the Blessingway. In one version of the Blessingway, First Man and First Woman complete their upward migration through three underworlds and are greeted by Talking God, who has created the first hogan for them, which was a “male” or conical forked pole hogan, modeled after Gobernador Knob Mountain, which the Diné call “heart of the Earth”. Talking God framed this mythic prototype with forked posts made of the four sacred minerals: white shell, turquoise, abalone, and obsidian. As a living tradition, the practice of placing these minerals under the four main posts is still done in conical forked-pole hogan construction. Talking God also gave the Diné the “female” or corbelled roof hogan, modeled after Huerfano Mountain, called by the Diné the “lungs of the Earth”. As Talking God instructed, hogans are considered to be “alive” and they must be ceremonially purified and fed upon construction and throughout their use. If a premature or violent death occurred inside a hogan, the structure was abandoned, the smoke-hole blocked up, an opening in the north wall created to remove the corpse, and the building condemned as “dead” and to be avoided.

Hogans are still built today, and are typically part of a larger family complex that can include a Euro-American styled house, a trailer, corrals, a ramada, and several types of hogans. Hogan construction can use a variety of materials: stacked walls of juniper, railroad ties, cinder block, or stone. Older corbel-roofed hogans start the corbelling as ground level, and have the western hemisphere of the structure covered with adobe plaster. For more details on these structures, please read Native American Architecture, authored by Peter Nabakov, and this volume was used for all of the descriptions provided here (Nabokov and Easton 1989:324-337).

**NPS Category: INDIGENOUS/Navajo Nation (Diné)**

**Stylistic features: traditional materials** include wood (split juniper and bark-peeled pine), brush, stone, mud plaster. Overall, features can be described as:

**Conical forked hogan:** four posts positioned at the four cardinal directions, forming a conical structure with one side extending out to form a vestibule (or antechamber) entrance. Vertical logs/wood lengths are then stacked around to form the cone. The whole structure is then covered in mud plaster/adobe. These structures tend to be smaller in diameter than the other hogan types (6-8 ft diameter).
Four-sided leaning log hogan: a log “square” of posts is raised up by four vertical posts. Logs are then leaned against this framing to form the walls, and logs are laid across the “square” to form the roof. The entire structure is then covered in mud plaster/adobe.

Corbelled log roof hogan: earlier versions have the corbelling beginning at ground level. Otherwise, a six-sided structure is built up with interlocking/cribbed logs of peeled pine. Once the wall height is achieved, the cribbed log roofing is built up, producing a “whirling log” visual effect from the interior. The roof is then typically covered with mud plaster/adobe.

Stylistic Features with Modern materials include split juniper, railroad ties, cinder block, stone, bark-peeled pine, mud plaster.
Colonial Architecture

Spanish-Pueblo (1598-1900)
This style synthesized the construction technologies of Puebloan Architecture with Spanish construction materials (adobe sun-dried shaped/molded bricks) and style ideals, to form the major architectural style used from the Spanish Colonial period through most of the Territorial period. Changes in technology and structure plans include longer vigas for bigger rooms and long, linear, “L” shaped, or “U” shaped plans for residences, typically formed around courtyards (placitas). The same construction techniques remained unchanged from the 16th century through the start of the 20th century.

Traditional Spanish-Colonial architecture fit within ideals of the church in the New World, and the “Law of the Indies” town plans (formally entitled: Recopilación de las leyes de los reinos de las Indias, first issued in 1573 and used officially until 1781), where towns were to be placed near but not encroaching on tribal populations, around a rectangular plaza oriented to the cardinal points, with the church at the prominent end of the plaza, and a mix of public buildings and important private residences/commercial buildings completing the plaza perimeter. These ideals were known but “imperfectly realized” in the American Southwest, although various villages and towns attempted to follow its dictates.

With Mexican Independence from Spain in 1821, New Mexico was allowed to trade with foreign countries, and the Santa Fe Trail was established. Small amounts of new construction materials were brought in, such as bricks, window glass, metal roofing, and cloth used for ceilings (manta de techo). These new materials had a negligible effect on the majority of buildings, and change was not apparent until the establishment of the U.S. Territory of New Mexico in 1850 (Bunting 1974; Bunting 1976; Bunting, Booth, Sims Jr. 1975:5-11, 24, 31, 54-55; Chavez 2006: 41-42; Cherry 1980:VI 4-6; Crocker 2001: 2; Ivey 1988; McAlester and McAlester 2002:128-137; Pratt and Snow 1988; Pratt and Wilson 1991:3, 43, 49-53, 66, 151; Treib 1993; Wilson 1997:34-40; Wilson, Hordes, and Walt 1989:113-125). NPS Category: COLONIAL/Spanish Colonial/Spanish-Pueblo

Stylistics features: Materials include sun-dried adobe bricks, terrone (sod) bricks, wood: bark-peeled logs/roof timbers (vigas) and split peeled or unpeeled branches/cross-members (latillas), wood hinges and fixtures (iron is very rare until after 1850), decorative wood detailing (corbel brackets, window grilles or rejas), mud plaster (interior and exterior), mill sawn wood (1840s present but rare, after 1860 more common).

Residential and Commercial buildings:
- One story structures most common
- The ideal house plan was formed around an interior courtyard (placita), accessed through heavy wood doors through a covered passage way (zaguan).
- Larger homes and more modest versions started with a single large rectangular room (sala) that served multiple purposes. As a family grew in size, rooms were added on in a linear fashion (one-room deep) to form an “L” or “U” shape that could eventually become an enclosed courtyard plan.
- Rough stone foundations supported adobe brick or terrone walls.
- The indigenous roof system of vigas, latillas, reeds or reed matting, and closing adobe plaster layers was continued. Projecting water spouts (canales) protected roof material from rainfall. Roofs are flat with shallow parapets. Exposed vigas ends are more common in the north, with smooth front facades more common in the south.
• Simple ornamentation can be seen in shaped corbel brackets (zapatas) associated with long, narrow, roofed porches (portales), which faced inwards towards the courtyard, but developed later as front-façade recessed porches with later American influences.
• Limited fenestration included small courtyard-facing windows (no exterior windows for defensive purposes) and rough hewn wood doors.
• Older homes will have no exterior windows, and may have rifle holes at roofline.

Figure 29: Adobe house with walled forecourt, Isleta Pueblo, Bernalillo County, New Mexico, John P. O’Neill photographer, March 7, 1937 (Library of Congress, Prints & Photographs Division, HABS NM, 1-ISLEP, 3-1, Reproduction number 113619p).

Figure 30: View from West-House, Territorial Period [but Spanish-Pueblo style], Ranchos de Taos, Taos County, NM, Frederick D. Nichols, photographer, August, 1936 (Library of Congress, Prints & Photographs Division, HABS NM, 28-RANTA, 4-1, Reproduction number 114031p).
Spanish Colonial Religious architecture:
- Architectural exterior ornamentation never arrived in New Mexico, compared to other areas under Spanish influence, since the Franciscans were bound to vows of poverty, chastity, and obedience, and a resultant desire to maintain simplicity in architecture. Local technology also limited architectural expression. No arches were included in Spanish Colonial religious structures in New Mexico, although this was a hallmark of California Mission architecture. Of note is the fact that the churches built in the early 17th century were the largest ever built in New Mexico (Treib 1993).
- Missions include a church and a friars’ residence (convento), usually with a walled forecourt (atrio), which served as open-air chapels for smaller churches.
- Churches were ideally built in a cruciform plan, but single nave plans predominate. Construction was in adobe or mud-mortared shaped stone. Later construction translated the Baroque transept dome into the local invention of transverse clerestory window.
- Moradas, or meeting houses, were/are built by lay religious fraternities, for religious and social needs in isolated communities. They tend to have a small bell cupola, are often near a graveyard (campo santo), and include a processional path (via cruces) and associated wood crosses (calvarios). Moradas have at least two rooms: one for an altar, and one for a storeroom/meeting room. The storeroom/meeting room may have a fireplace, but the altar room never does.

Figure 31: Las Trampas church, built between 1760 and 1776 (photograph Laurel Wallace)
Figure 32: Interior of the Chimayo church, M. James Slack photographer, March 20, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-9, Reproduction number 113804 pv).

Figure 33: Chimayo church door (left side), M. James Slack photographer, March 19, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-7, Reproduction number 113802 pv).

Figure 34: Chimayo church window grille [with selenite] M. James Slack photographer, March 19, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-7, Reproduction number 113803 pv).
Mid-19th Century Architecture

Territorial (1848-1890)
The Territorial style is a blending of Spanish-Pueblo adobe architecture with decorative elements from the Greek Revival style (pedimented lintels, moldings, brick copings simulating dentil courses, dentil courses in wood around window frames, square wood porch columns), and is the first example of popular architecture (a national style evoked through vernacular construction) in New Mexico. The Greek Revival style symbolized our national independence, and has been called our first “national style” (Eggener 2004: 93). First seen along the eastern seaboard as early as 1815, and more regularly in the 1820-1830s, it arrived in New Mexico and other frontier areas decades later as a “carpenter’s vocabulary” of ornamental details. Although the Territorial style in New Mexico is a local interpretation of a national style, the ensuing hybrid is recognized as a distinctive regional style unto itself. As the “national style”, the U.S. forts served as some of the earliest examples of this style, such as at Fort Union (1863), with brick imported from St. Louis, and at Fort Selden (1865). Along with introduced portable sawmills, the U.S. Army created officer’s quarters with a central hall floor plan, with symmetrically flanked rooms. These materials and design aspects influenced local builders (Bunting 1974; Bunting 1976; Bunting et al 1975:10-13; Cherry 1980: VI 7-8; Crocker 2001:6; Eggener 2004: 93; Maynard 2002; McAlester and McAlester 2002:130; Pratt and Wilson 1991:3-4, 171; Wilson 1997:54; Wilson, Hordes, and Walt 1898:126-130; Wright 1981:86-89).

NPS Category: MID-19th CENTURY/Greek Revival/Territorial

Stylistic features: materials include adobe construction, wood (shaped by hand or milled pieces), brick (limited to small decorate coping), glass windows, corrugated and terne plate metal. Overall features include symmetry of plan and fenestration; Center Hall plan (officer’s quarters, Fort Union); rectangular massing; front porch with square porch columns; wood moldings added to porch columns to simulate “capitals” and “bases”; Greek Revival elements in wood (wood molding creating porch column “capitals”, pedimented lintels, wood dentil courses above windows, brick coping simulating roofline dentil courses); flat roof more common, but also pitched roofs.

Figure 35: Quartermaster’s Depot, Fort Union, with Greek Revival-Territorial design used in post-Civil War military construction in New Mexico. Photograph circa 1868 (U.S. Signal Corps, No. 111-SC-88,008, National Archives, Washington, D.C.)
Figure 36: Front view- Mignardot House, Santa Fe, Santa Fe County, NM, Frederick D. Nichols, photographer, August, 1936 (Library of Congress, Prints & Photographs Division, HABS NM, 25-SANFE, 7-1, Reproduction number 113879p).

Figure 37: Territorial style building in Las Vegas, NM (photograph Harvey Kaplan).

Figure 38: Albuquerque, N. Mex- Building [window detail] (Library of Congress, Prints & Photographs Division, HABS NM, 1-ALBU, 1-3, Reproduction number 113489p).
Folk Territorial (1860-1935)
[also called Folk Carpenter’s Style]
In rural and remote areas, particularly in Northern New Mexico, decorative wood detailing using simple Greek and Gothic Revival elements was continued into the 20th century. These decorative details were applied to traditional adobe construction, with Spanish linear house plans (Bunting 1975: 11-13; Cherry 1980: VI 9-10; Wilson 1996). **NPS Category: MID-19th CENTURY/Greek Revival/Folk Territorial**

**Stylistic features:** materials include adobe construction, wood detailing for fenestration (doors and windows) and porch elements, and glass windows. Overall features include shaped porch posts (chamfered edges, carved decorative fluting and shapes, etc); pedimented lintels over doors and windows; roofing tends to be pitched with corrugated metal or terne plane metal; **distinctive individual carpenter’s styles may be discerned through survey**
Gothic Revival (1860-1955)
A few examples of this style were built in New Mexico before the railroad was completed in 1879-1880, and seem to all be churches. Jean Baptiste Lamy was appointed Bishop of Santa Fe in 1851, and he did not approve of the local church architecture in New Mexico. Through his efforts, and with the help of imported French and Italian priests, existing churches were remodeled from the Spanish-Pueblo style into a version of the Gothic Revival style. These changes typically included creating a pitched roof over the existing flat roof, capping any adobe towers with painted wood steeples, creating pointed arches over doors and windows, and adding trefoil and pointed arches to door panels and tower decorations. In some examples, the rounded edges of traditional adobe construction were shaped into sharp corners, particularly for the front façade. The few 19th century examples of residential Gothic Revival style homes used stylistic elements in the same manner: adobe construction with wood detailing.

Starting in 1870 and until the 1950s, more exacting replicas of this style were built in New Mexico, using brick, stone, and wood for materials. After 1915, finished stone and brick were preferred materials, and stained glass windows and stone tracery are used (Cherry 1980: VI 11-13; Crocker 2001: 46; McAlestar and McAlestar 2002: 196-209; Poppeliers et al. 1983; Pratt and Boyd 1991:4, 102-104, 157; Walker 1996: 150-151; Wilson 1997:56-58). NPS Category: MID 19th CENTURY/ Gothic Revival

Stylistic features: materials include adobe (pre-1870), wood detailing (pre-1870), brick (1870-1950s), stone-rough or shaped (1870-1950s). Overall features include steeply pitched gable roof(s); steeples and bell towers; center towers, or paired towers; pointed arches (Ogee arches); trefoil and quatre-foil cutouts; sharp corner edges; false front gables; buttresses; simpler massing (relative to Eastern US).
Folk Gothic or “Gothick” (1860-1900?)
Found only on churches, this was an attempt to replicate Gothic Revival details using shaped wood trim over adobe construction, adding pitched roofing (medium to steep pitch), and other “gothick” details (Bunting 1976:101-104). NPS Category: MID 19th CENTURY/Gothic Revival/Folk Gothic

Stylistic features: materials include adobe construction, and wood trim detailing. Overall features have older adobe churches with wood trim replicating Gothic Revival designs; pitched roofing added over older flat roof; steeples with steeply pitched roof caps (very “pointy”).

Figure 43: Gothicized or “Gothick” church, in Albuquerque at 4th and Alameda (photograph Gerry Raymond).

Figure 44: The Santuario de Chimayo with “Gothicized” elements, such as the pitched roof, multiple-gabled bell tower roof caps, and wood trim around bell tower windows. Photograph by M. James Slack, March 19, 1934 (Library of Congress, Prints & Photographs Division, HABS NM, 25-CHIM, 1-1, Reproduction number 113796 pv).
Late Victorian Architecture

Second Empire (1860-1900)
Bishop Lamy of Santa Fe introduced two styles into New Mexico: the Gothic Revival style for churches, and the Second Empire style for schools and other public buildings. Unlike the picturesque Gothic Revival style, Second Empire style was considered very modern in its time, and imitating the height of French taste and style. The distinctive Mansard roof, a dual-pitched hipped roof with dormers, which allows for a fully functional use of the attic, is the essential feature of this style. Adding a Mansard roof became an easy way to remodel a house for more space. More modest versions of this style are found in New Mexico, which combine the Mansard roof and classical moldings and details, with house plans that derive from the Queen Anne style (asymmetrical plans with wrap-around porches), or use symmetrical plans with a projecting central pavilion. Decorative brackets in large overhanging eaves can be seen as detailing. This style is typically seen on buildings with two or more stories, and on large houses, schools, hotels, and public buildings (Cherry 1980: VI 18-19; McAlestar and McAlestar 2002: 240-253; Poppeliers et al. 1983; Pratt and Wilson 1991:4; Walker 1996: 148-149). **NPS Category: LATE VICTORIAN/Second Empire**

**Stylistic features:** materials include brick, wood, and *adobe*. Overall features include a Mansard (double pitched hipped) roof with dormer windows as the essential feature, two or more stories more common, decorative brackets in eaves, asymmetrical plan may have wrap-around porch, symmetrical plan may have central projecting pavilion.

Figure 45: Second Empire residence in Las Vegas (photograph Harvey Kaplan).

Figure 46: Second Empire residence, Las Vegas (photograph Harvey Kaplan).
Italianate (1880-1900)
[also called Bracketed Style, Italian Villa, or Railroad Commercial]
This style is mainly identified by ornate brackets of wood or pressed metal used on porches, under eaves, and as support copings over windows and doors. These elements, along with cast iron or pressed metal window moldings and elaborate cornices, were imported by train from the Midwest. Apertures may have round or segmental arches which can be emphasized by moldings. Main construction is in brick, stuccoed adobe, or wood. Design elements are arranged symmetrically, with the front façade displaying most of the design detailing. Commercial examples were flat roofed, from one to three stories high, with cast iron columns on the first floor that supported large display windows. The typically brick fronts of upper walls had long rows of symmetrically placed windows surrounded with pressed metal ornamentation. Some buildings imitate these pressed metal details in wood (Cherry 1980: VI 16-17; Crocker 2001: 47; McAlestar and McAlestar 2002: 210-229; Poppeliers et al. 1983, Walker 1996: 138-139). NPS Category: LATE VICTORIAN/Italianate

Stylistic features: materials include adobe (residential), brick, cast iron, pressed metal, wood detailing, and mass-produced glass windows. Overall features include a “boxy” or cubic look, two or three-stories, symmetrical designs, low-pitched or flat roof, large ornate brackets, segmented or arched window heads, elaborate cornices, cast iron columns, and stone quoins (or fake stone quoins) in later versions.

Figure 47: The Ilfeld building in Las Vegas (photograph Harvey Kaplan).
Figure 48: Italianate style example, Springer Museum (photograph Laurel Wallace).

Figure 49: Italianate residence, Las Vegas (photograph Harvey Kaplan).

Figure 50: Italianate style bank in Las Vegas (photograph Harvey Kaplan).
Richardsonian Romanesque (1880-1910)

Romanesque Revival architecture was developed into a specific style by the American architect Henry Hobson Richardson in the early 1870s. Few buildings in New Mexico are good “high style” or pure style examples, as this style’s chief features were interpreted locally. These chief features include heavy round arches, rough hewn stone contrasted with smoother stone or with brick, an asymmetrical design, and an occasional squat corner tower. In many ways, this style is a rough hewn stone example of the Queen Anne style, with irregular and asymmetrical massing and design. Most New Mexico examples are courthouses, schools, commercial buildings, and a few churches. The expense of using stone over less expensive materials confined this style to rare residential examples across the country (Cherry 1980: VI 20-21; McAlestar and McAlestar 2002: 300-307; Poppeliers et al. 1983: 59, 63-65; Pratt and Wilson 1991: 134-136; Walker 1996: 158-159). NPS Category: LATE VICTORIAN/Romanesque/Richardsonian Romanesque

Stylistic features: materials include rough-hewn stone, smooth stone or brick as contrast, and mass-produced glass windows. Overall features include rough-hewn stone as an essential element, rounded arches, squat corner towers, asymmetrical plan (residential and commercial), symmetrical window and arch placement.

Figure 51: “Best example in New Mexico” (Pratt and Wilson 1991: 134-136) of Richardsonian Romanesque. Masonic Building in Las Vegas, built in 1894-5 by Rapp and Rapp (photograph Laurel Wallace).
**Stick (1880-1910)**
The Stick style is primarily defined by its decorative detailing of multi-textured wall surfaces and roof trusses with stick work that modestly mimics the exposed timberwork of Medieval half-timbered houses. Residential versions typically have gabled roofs with decorative truss trim in the gable point. This style was not as popular as the contemporaneous Italianate or Second Empire styles, but many variants on decorative themes were available in pattern books. This style is transitional between the Gothic Revival style and the Queen Anne style, although all three styles were derived from the Medieval English building tradition. These styles all developed from picturesque Gothic ideals, which translated medieval structural design into non-structural decorative trims. Ultimately, the Queen Anne style became the most influential of these picturesque styles of the Late Victorian period (McAlester and McAlester 2002: 254-261; Walker 1996: 146-147). **NPS Category: LATE VICTORIAN/Stick**

**Stylistic features:** materials include wood trim, and wood cladding (can include boards and shingles). Overall features include a steeply pitched gable roof (also for all cross gables), overhanging eaves with exposed rafter ends, decorative wood trusses in gable, horizontal and vertical bands in wood raised from wall surface, wood cladding with boards and/or shingles.

Figure 52: Modest use of the Stick style with decorative trusses in gable, residence in Las Vegas (photograph Steve Townsend).
Figure 53: Stick style residence in Las Vegas (photograph Harvey Kaplan).

Figure 54: Stick style residence in Las Vegas (photograph Harvey Kaplan).
Queen Anne (1880-1910)
This style is known for its asymmetrical plans and massing, ornamental detailing, and variety and contrast in materials, colors, and textures. It was the dominant style for residences in the Late Victorian period. Complex plans included projecting bays, corner towers, wrap-around porches, and irregular roof shapes—often with a dominant front-facing gable. A profusion of ornamental detailing was possible through lathe-turned columns, spindle frizes, and relief panels. Irregular window types included Palladian, large pane surrounded by small panes, and blank lower pane with a patterned pane above. The large variety of construction materials included brick, cast stone, clapboard, shingles, and half-timbering could be seen in a single building. The most elaborate examples are found in large houses and hotels, such as the Montezuma Hotel outside of Las Vegas, New Mexico. Two-story house examples are more common, but small scale Queen Anne style cottages were also popular. Smaller, much less elaborate examples are called Simplified Anne (Cherry 1980: VI 22-23; Crocker 2001:48; McAlestar and McAlestar 2002: 262-287; Poppeliers et al. 1983; Walker 1996: 152-155). NPS Category: LATE VICTORIAN/Queen Anne

Stylistic features: materials include brick, cast stone, clapboard, wood shingles, wood for half-timbering, mass-produced wood detailing: lathe-turned columns, spindle frizes, relief panels, terracotta and pressed metal roofs. Overall features include asymmetrical plans, projecting bays, corner towers, turrets, and dormers, wrap-around porches, irregular roof plan, usually steep-pitched (Hipped roof for Simplified Anne), overall look is multi-colored and multi-textured, profuse ornamentation: scalloped and shaped shingles, lathe-turned columns and spindles, etc.

Figure 55: Queen Anne style residence in Las Vegas (photograph Harvey Kaplan).
Figure 56: Queen Anne style residence in Las Vegas, with rare square tower and lozenge windows (photograph Laurel Wallace).

Figure 57: Queen Anne style residence from Las Vegas (photograph Harvey Kaplan).
**Folk Victorian (1890-1920)**
The Folk Victorian style refers to the application of wood spindle work detailing (lathe-turned spindles and lace-like spandrels), or flat, jig-saw cut trim to folk or vernacular architecture. Typically, you see this in porch details, or wood trim placed in gables or along rooflines. In New Mexico, the Folk Victorian style is an application of Victorian fashion details to adobe homes with gabled roofs, and is essentially an ornamented New Mexico Vernacular style home. Distinctive local carpenter’s styles may be seen in different regions of New Mexico, and attention and description of the wood detailing will help identify distinctive local styles. Detailing is inspired from Italianate, Queen Anne, or Gothic Revival stylistics (Crocker 2001:46; McAlester and McAlester 2002:308-317). **NPS Category: LATE VICTORIAN/Folk Victorian**

**Stylistic features:** materials include adobe wall construction, wood detailing: hand carved porch posts or limited lathe-turned columns and spindles. Overall features include a typical one-story, “L” plan or gable and wing plan, modest Victorian detailing: porch posts with lathe-turned spindles or shaped posts with beveled corners.

Figure 58: Folk Victorian residence in Magdalena (photograph Laurel Wallace).

Figure 59: Folk Victorian residence in Las Vegas (NMDOT survey files).
New Mexico Vernacular/Northern New Mexico (1880-1930)
The use of traditional adobe construction with gabled roofs covered in corrugated metal is the hallmark of this vernacular style that continued after the railroad era. By 1900, the stylistics of the Hipped Box style was seen in some examples of this vernacular style in the use of larger, square massing. Ornamentation is usually very limited, but can be taken from national styles, such as Italianate brackets, lathe turned columns, wood shingles used in the gables, and diagonally muntined windows. The use of recycled wood make these details appear older than the actual build date. Houses, chapels and churches, and stores were built in this style in rural areas, and in Spanish-speaking neighborhoods of towns (Cherry 1980: VI 14-15; Crocker 2001: 48. NPS Category: LATE VICTORIAN/New Mexico Vernacular

Stylistic features: materials include adobe bricks, coursed stone (dry stacked or mud mortar), wood detailing, corrugated metal roofing, and adobe or concrete stucco plaster. Overall features include a gabled, corrugated metal roof; influence of Hipped Box style (square plan, pyramidal or hipped roof); narrow building; limited or lack of ornamentation.

Figure 60: New Mexico Vernacular style residence in Las Vegas (photograph Laurel Wallace).

Figure 61: New Mexico Vernacular style home in Las Vegas (photograph Harvey Kaplan).
Late 19th to Early 20th Century Revivals

Classical Revival/Neo-Classical Revival (1895-1950)  
[also called World’s Fair Classic]

The Chicago Columbian Exposition of 1893 led to a Classical Revival style that was seen in New Mexico just prior to the start of the 20th century. In contrast to the earlier styles, Classical Revival/Neo-Classical style strongly emulates Greek temple fronts. Most examples in New Mexico are commercial or public buildings. Typically, the front façade is given prominence, in its resemblance to a Greek temple front: white stone columns can extend nearly the entire height of the structure, capped with fully developed pedimented entablatures and small statuettes. Less ambitious examples use wood columns, pilasters, dentil courses, and pediments to evoke the classical style. Roofs may be gabled, or low-pitched hipped, and hidden behind a parapet or balustrade. The World’s Fair Classic style has been used to describe commercial, civic, and large scale residential homes with classical detailing, with many fine examples in Las Vegas. Some of these examples also appear to be elaborate versions of the Hipped Box style (Cherry 1980: VI 26-27; Crocker 2001:47; McAlestar and McAlestar 2002:342-353; Poppeliers et al. 1983; Walker 1996: 178-179; Wilson 1982:4-18). NPS Category: LATE 19th-EARLY 20th CENTURY REVIVALS/Classical Revival/Neo-Classical Revival

Stylistic features: materials include stone, wood, and brick. Overall features include Classical columns—nearly full height of structure; symmetrical façades; Classical porticoes—columns, entablatures, dentil courses; roofs gabled or low-pitched hipped; roofline balustrades in some examples; pedimented full-width porticoes; ornamental statuary with Classical references.

Figure 62: Classical Revival building in Las Vegas (photograph Harvey Kaplan).

Figure 63: “World’s Fair Classic” example in Las Vegas (photograph Harvey Kaplan). [Please see discussion on World’s Fair Classic in Wilson 1982; this example listed in Wilson 1982:5, and 10-400].
Colonial Revival (1895-1955)
[also called Free Classic]
The American Colonial Revival style is mostly a residential style, which in New Mexico is typically melded with the Queen Anne style in the sense that a profusion of symmetrically placed ornamentation is mixed with irregular massing. This revival style is not an exact copy of Colonial period examples, but rather uses detailing to evoke this older style. Colonial Revival decorative elements are typically concentrated around entrances as Classical porticoes (porches), with Classical columns, entablature-like bands, and dentil courses under eaves. Palladian windows are occasionally seen. Roof types include gabled, hipped, and gambrel roofs. Other details include balustrades, regular and swan’s neck pediments, end board pilasters, and dentil courses. Brick and clapboard are the most common siding materials used (Cherry 1980: VI 24-25; Crocker 2001:46; McAlestar and McAlestar 2002: 320-341; Walker 1996: 200-201; Wilson 1996:30). NPS Category: LATE 19th-EARLY 20th CENTURY REVIVALS/Colonial Revival

Stylistic features: materials include brick, clapboard, wood detailing: columns, dentil courses, etc, mass-produced glass windows. Overall features include two-stories (typical), Classical porticoes-wrap-around porches: classical columns placed symmetrically, entablature-like band, dentil courses; mixed roof styles (gabled, hipped, gambrel), often with dormers and wood shingles; irregular massing but symmetry in decorative details; Palladian windows; flat-topped sash windows; door entrances decorated with sidelights, transoms, columns, and pediments.

Figure 64: Colonial Revival/Free-Classic style residence in Las Vegas (photograph Harvey Kaplan).
Figure 65: Colonial Revival/Free Classic style residence in Las Vegas (photograph Harvey Kaplan).

Figure 66: Colonial Revival residence in Albuquerque (photograph NMDOT survey files).
**Dutch Colonial Revival (1880-1955)**
This specific type of Colonial Revival style has the distinctive gambrel roof, with flared eaves that mimic the Flemish eaves of the historic Dutch Colonial period. Roof types include full-front gambrel, cross-gambrel, and side gambrel. House designs can also include a variety of porch types (full front, partial front), or no porch. Porch columns are typically simple rounded Classical columns with simple to very ornate capitals (McAlestar and McAlestar 2002: 336-337).

**NPS Category:** LATE 19th-EARLY 20th CENTURY REVIVALS/Colonial Revival/Dutch Colonial

**Stylistic features:** materials include rough-cut stone, brick, clapboard, wood shingles, wood columns and capitals, and mass-produced glass windows. Overall features include two-stories (typical), no porch or porches with classical columns placed symmetrically, roof styles must have gambrel stylistics; irregular massing but symmetry in decorative details.

![Figure 67: Dutch Colonial Revival style residence in Las Vegas (photograph Harvey Kaplan).](image1)

![Figure 68: Dutch Colonial Revival style residence in Las Vegas (photograph Harvey Kaplan).](image2)
Georgian Revival (1902-1940)
This style was very popular in the eastern United States, but rare in New Mexico. It is distinguished from the earlier Colonial Revival style by a regular plan and a rigid use of symmetrical facades. The central section of the front façade, which is sometimes projecting, is usually topped with a pediment supported on columns or pilasters. These Classical details from 18th century examples are usually more correct to the historic prototypes than the elements used in the Colonial Revival style. Hipped roofs or side-facing gables are common (Cherry 1980: VI 52; Walker 1996: 172-173). **NPS Category: LATE 19th-EARLY 20th CENTURY REVIVALS/Colonial Revival/ Georgian Revival**

**Stylistic features:** materials include red brick, white painted wood details (columns, pediments, partial balustrade). Overall features include symmetrical facades; front façade pediment with columns or pilasters; projecting keystones with recessed centers; projecting brick corner “quoins”; hipped or side-gable roof; flat roof with balustrades; domes on some public buildings.

Figure 69: Carnegie Public Library in Las Vegas, built in 1903 by Rapp and Rapp (photograph Laurel Wallace).
Figure 70: Georgian Revival residence in Las Vegas, Herman Ilfeld house built 1902-1908 (photograph Harvey Kaplan). [This example is specifically called out as Georgian Revival in Pratt and Wilson 1991:129-131, but also referred to as “World’s Fair Classic” style in Wilson 1982:4].
Mission Revival (1897-1930)
[also called California Mission style]
This style developed through sponsorship of the Atchison, Topeka, and Santa Fe Railway (AT&SF), which spread this as an official style for their stations and resort hotels across the Southwest. Like the Mediterranean style, this style has light-colored stuccoed walls, red tile roofs, and rounded openings. Stylistic elements specific to this style include curvilinear or mixtilinear parapets, espadanas (bell cotes), projecting eaves with exposed rafters, bell towers, and portales as long arcades. The first Mission style building introduced to New Mexico is La Castañeda Hotel in Las Vegas, designed by Frederick L. Roehrig and built in 1897 for the AT&SF Railway. Residences in this style were also built by architects, such as the H. B. Holt home in Las Cruces (designed by Henry Trost in 1908), but more modest examples were also built, and limited stylistic features to curvilinear or mixtilinear parapets and minimal use of red tile (Cherry 1980: VI 36-37; Crocker 2001: 47; McAlester and McAlester 2001: 408-415; Poppeliers et al. 1983; Pratt and Wilson 1991:119; Walker 1996L: 174-175; Wilson et al 1989:158-161).

NPS Category: LATE 19th-EARLY 20th CENTURY REVIVALS/Mission Revival

Stylistic features: materials used include red tile roofs, light-colored stucco. Overall features include curvilinear or mixtilinear parapets; espadanas (bell cotes); rounded arched windows and doors; projecting eaves with exposed rafters; bell towers; portales (porches/covered arcades).

Figure 71: La Castañeda Hotel in Las Vegas, the first Mission Revival building in NM [built 1897] (photograph Harvey Kaplan).
Figure 72: The Mission Revival Santa Fe railroad depot, off of Guadalupe Street in Santa Fe (photograph Harvey Kaplan).

Figure 73: The rebuilt Alvarado Transportation Center in Albuquerque, essentially true to the original Mission Revival design (photograph Gerry Raymond).
Spanish-Pueblo Revival (1905-present)
[also called Santa Fe style, Rio Grande style, Pueblo style, and Pueblo Revival style]
The Spanish-Pueblo Revival style incorporates design elements from the historic Colonial Period Spanish-Pueblo style, but in stylized ways, due to the use of modern construction materials and techniques. Wood frame, brick, reinforced concrete, hollow tile, and cinder block are used instead of the historic adobe. These materials are covered with concrete stucco, and painted in earth tones to mimic the historic adobe material. The look of adobe construction is mimicked further by the use of rounded building edges, rounded parapets, flat roofs, and recessed fenestration. Design elements re-used in this revival style include paired towers (espadañas), portales with round, peeled-log columns topped with corbel brackets, exposed wood lintels, projecting vigas and canales, and buttresses.

This style began in Santa Fe and Albuquerque around 1905, and was not seen further south in New Mexico until around 1925 (Wilson et al 1989:160). This style has distinctive phases noted as this style is re-interpreted with new construction techniques:

1) the first phase is considered to be a “picturesque” phase dating from 1905 to 1930. A strong attempt at mimicking adobe construction (rounded walls, recessed fenestration), irregular massing and lots of ornamentation is noted during this phase.

2) the second phase dates from 1925 to 1950, and is defined by a more straight-forward use of modern construction (harder-edges to wall corners, no attempt to fake thick walled look), but a continued use of decorative wood trim for doors, windows, and screens, and wood corbel brackets, and rounded wood columns for porches. John Gaw Meem’s work “typifies this phase” (Cherry 1980:VI 43).

3) after 1950, examples include a more hard, straight- edged look possible with modern construction. The “look” of the style is continued through massive forms, stuccoed walls, flat roofs, and concrete lintels (Cherry 1980: VI 42-44; Crocker 2001: 49; McAlestar and McAlestar 2001: 434-437; Wilson et al 1989:158-161).

Stylistic features:
Materials include modern construction for walls (wood frames, brick, reinforced concrete, hollow tile, cinder block), wood for detailing. Overall features include stuccoed walls in earth tones mimicking adobe; flat roofs; rounded parapets; rounded wall edges; portals with round wood columns and corbel brackets; wood lintels; projecting wood vigas (typically only decorative); projecting canales (functional, but can be metal or wood); buttresses; Post-1950: more hard edged but stuccoed walls, concrete lintels, a “Contemporary” look on the historic style.

Figure 74: Spanish-Pueblo Revival style building in Santa Fe (photograph Harvey Kaplan).
Figure 75: The Institute of American Indian Art (IAIA) Museum, downtown Santa Fe (photograph Harvey Kaplan).

Figure 76: Spanish-Pueblo Revival style residence in Albuquerque (photograph Harvey Kaplan).
Territorial Revival (1925-present)
This revival style is mainly confined to New Mexico, and developed as the Spanish-Pueblo Revival style developed in continued popularity. Decorative elements sustained from the historic style include brick copings, square columns in portales/porches, pedimented lintels, and dentil courses. This revival style does not include pitched roofing and folk territorial expressions. As with the Spanish-Pueblo Revival style, this is a style of ornamentation applied to modern construction, evoking a historic style with modern techniques and materials. This is really seen in the building plans, which use modern house plans and building functions. Churches and public buildings in this revival style are much larger than the historic examples. In the 1930s-1940s, design elements like brick copings were incorporated into Art Deco designs (Cherry 1980: VI 45-46; Crocker 2001:49; McAlestar and McAlestar 2001: 435). NPS Category: LATE 19th-EARLY 20th CENTURY REVIVALS/Mission Revival/Territorial Revival

Stylistic features: materials include light-colored concrete stucco, brick for coping or dentil course details, wood detailing. Overall features include brick copings; square columns (wood or synthetic materials?); pedimented lintels over windows and doors; dentil courses in wood or brick.

Figures 77 and 78: Territorial Revival style at the former Carrie Tingley Children’s Hospital, (now the New Mexico State Veteran’s Hospital), in Truth or Consequences. Detail of front entrance at right (photographs Laurel Wallace).
Figures 79 and 80: Sierra County Courthouse, Truth or Consequences, with detail of front entrance and painted dentil course at right (photographs Laurel Wallace).

Figure 81: Residential example of Territorial Revival style in Albuquerque (photograph Harvey Kaplan).
Mediterranean Revival (1910-1950) 
[also called Spanish Eclectic Style]
This popular style in New Mexico is essentially the residential or much scaled-down version of the Spanish Colonial Baroque style, and includes red tile roofs and light-colored stucco walls, with at least one aperture that has a rounded arch, or a picturesque grouping of windows with round arches. Red tile may be limited to porch roofing or to a parapet line. Some examples include use of pressed metal imitation red tile. This typically less ornate style may become somewhat more elaborate in larger buildings, where wood or iron balcony railings and window grilles, and cast stone twisted columns and door frame details are applied to the façade (Cherry 1980: VI 38-39; Crocker 2001: 47; McAlestar and McAlestar 2002:416-429). NPS Category: LATE 19th-EARLY 20th CENTURY/Mission Revival/Mediterranean Revival

Stylistic features: materials include red tile, light-colored stucco, wood or iron railings and window grilles, cast stone twisted columns or door frame detailing. Overall features include red tile, either on a low-pitched gable roof, or as parapet detailing on a flat roof, or limited to entrance porch roofs; typically white stucco, but always light-colored; twisted (Salomonic) columns, which stand alone or as door details; rounded window and door arches; “picturesque” groups of rounded arch windows; less frequent: wood or iron railings and window grilles; restrained ornamentation.
Figure 83: Mediterranean Revival home in Las Vegas (photograph Harvey Kaplan).

Figure 84: Mediterranean Revival home in Carlsbad (NMDOT survey files).
**Spanish Colonial Baroque Revival (1930-1950)**

This style shares red tile roofing and light colored stucco with the California Mission and Mediterranean styles. What makes this style distinctive is shallow relief decoration, derived from historic architectural examples. These decorative details can be in a variety of materials: stone, cast stone, or terracotta. Typically these details are placed around doors and windows or on bell towers. Occasionally, curvilinear gables/parapets will be seen, but this style must have decorative relief elements to be placed in this style. Nearly all of the examples found in New Mexico are large scale buildings, such as churches, school, and commercial buildings. A variant of this style is seen in “Moorish Revival” examples, such as the Lensic Theater and the Scottish Rite Temple in Santa Fe. These examples were loosely based on historic Moorish/Spanish architecture designs found in southern Spain, such as the Alhambra (Cherry 1980: VI 40-41).

**NPS Category: LATE 19th-EARLY 20th CENTURY/Mission Revival/Spanish Colonial Baroque Revival**

**Stylistics features:** materials include red tile; light-colored stucco; stone, cast stone, or terracotta for bas-relief designs. Overall features include bas-relief decoration around doors and windows that define this style; light-colored stucco walls; red tiled roofs, typically gabled; occasional curvilinear gable/parapet; occasional corbel table (blind arcing).

Figure 85: A residential example of Spanish Colonial Baroque Revival, with bas-relief design around windows, Albuquerque (NMDOT survey files).
Figure 86: The Monte Vista school in Albuquerque is one of the finest examples of the Spanish Colonial Baroque Revival in New Mexico, designed by T. Charles Gaastra in 1930-31 (photograph Gerry Raymond).

Figures 87 and 88: Both the Lensic Theater (above, built 1931, photograph Harvey Kaplan) and the Scottish Rite Temple (right, built 1909, photograph Laurel Wallace), are Moorish Revival style buildings, which will be treated here as a variant of the Spanish Colonial Baroque Revival.
Southwest Vernacular (1920-present)
This ubiquitous style is noted for a variety of parapet shapes (undulating, capped mixed with molding, crenellated, rounded stepped, stepped, mixtilinear, etc). This is a vernacular style that developed by speculative builders and folk builders in response to all of the regional revival styles of the Southwest; in this sense, if a specific stylistic element of a revival style can be identified, the structure should be identified by that style (Please note: this style DOES NOT include use of projecting vigas or exposed lintels- this indicates the Spanish-Pueblo Revival style. It also DOES NOT have red tile- this pushes an example into the Mediterranean style). Typically, all that distinguished this style is a shaped parapet, usually with a flat roof. Buildings are usually one story, with concrete stucco (Cherry 1980: VI 47-49; Wilson et al 1989:160).

NPS Category: LATE 19th-EARLY 20th CENTURY/Mission Revival/ Southwest Vernacular

Stylistic features: materials include concrete stuccoed walls, Modern (1920-present) construction materials. The defining feature for this style is a shaped parapet (which can be undulating, capped, mixed with molding, crenellated, rounded stepped, stepped, mixtilinear); concrete stuccoed walls tend to be light in color; typically there is a flat roof.

Figure 89: A Southwest Vernacular commercial building with a stepped parapet, in Roy (photograph Laurel Wallace).

Figure 90: Southwest Vernacular style with a mixtilinear parapet, Truth or Consequences (photograph Laurel Wallace).
Figure 91: Southwest Vernacular style with stepped and peaked parapet, Truth or Consequences (photograph Laurel Wallace).

Figure 92: Southwest Vernacular style with stepped and capped parapet, Truth or Consequences (photograph Laurel Wallace).
Late Gothic Revival/ Collegiate Gothic (1905-1940)
This style is found mostly on schools and other public buildings. Windows are typically flat topped and clustered in horizontal groups that are separated by stone muntins. The Gothic Revival detailing can be limited to stone or concrete trim accents around doors. Typically, the buildings are built of brick (Cherry 1980:VI 12-13). NPS Category: LATE 19th & 20th CENTURY REVIVALS/Late Gothic Revival/Collegiate Gothic

Stylistic features: materials include brick construction for main building, and stone or concrete trim around doors and windows. Overall features include flat topped and clustered windows in horizontal groups, separated by large stone muntins; Gothic detailing in stone or concrete trim around entrances, as accents to the brick construction; finials above entrances.

Figure 93: Collegiate Gothic style, New Mexico Military Institute, Roswell, New Mexico (photographs Laurel Wallace).

Figure 94: Detail of Figure 93.
Tudor Revival (1915-1945)
[also called Medieval Mode, Thatched Cottage, Provincial Style]
The Tudor Revival style is loosely based on several late Medieval English prototypes, ranging from thatch-roofed cottages to grand manor houses. This style is typically found in residential structures, and combines design elements of historic styles in an evocative, picturesque manner—this style does not accurately replicate historic elements in their functional forms, but “quotes” features with modern materials. For example, historically accurate thatch roofing is simulated with composition shingles. Historically accurate half-timbering was structural, but this style quotes this look through ornamental false half-timbering. Other features of this style include steeply pitched roofs (typically side-gables), conical roof towers, simulated leaded windows, field stone and rough textured brick contrasted to white stucco and half-timbering, massive chimneys, and asymmetrical massing of the overall design. This style was very popular in the 1920s-1930s, and was rivaled only by the Colonial Revival style in popularity (Cherry 1980: VI 50-51; Crocker 2001:49; McAlestar and McAlestar 2002: 354-371; Walker 1996: 176-177). NPS Category: LATE 19th - EARLY 20th CENTURY REVIVALS/Tudor Revival

Stylistic features: materials include field stone, brick, thick textured white stucco, wood for decorative half-timbering, simulated leaded windows (tall narrow casement windows in multiple groups), composite shingles for simulated thatching. Overall features include simulated thatched roofing; steeply pitched gabled roofs; decorative half-timbering and thick textured white stucco; asymmetrical massing; simulated leaded windows (tall narrow casement windows in groups); field stone and rough textured brick; conical roof towers; massive chimneys crowned with decorative chimney pots.

Figure 95: Tudor Revival home in Carlsbad (NMDOT survey files).

Figure 96: Tudor Revival style home designed by K. L. House [1930] in Albuquerque (photograph Harvey Kaplan).
Figure 97: Tudor Revival/Thatched Cottage home in Springer (photograph Laurel Wallace).

Figure 98: Tudor Revival/Thatched Cottage home in Albuquerque (photograph Harvey Kaplan).
Late 19th to Early 20th Century American Movements

Decorative Brick (1880-1940)
This brick style is found on commercial and industrial buildings, and is typically one or two-stories with a flat roof. The earliest examples have rounded arches influenced by the Richardsonian Romanesque style (1880-1905). Later examples show an overall symmetry and pilasters influenced by the World’s Fair Classic style (1900-1930). Stepped and geometric brick patterns show influences from the Art Deco style (1925-1940). The brick façade of this style uses several different kinds of decorative elements that can include differing textures and planes (bas-relief pilasters, recessed panels for signage, alternating decorative brick courses), or decorative patterns in contrasting colors (dark red brick designs against a tan brick background, or light colored brick against a dark red background: designs of diamonds, decorative courses and trim). Commercial buildings typically have large display windows topped by a transom-like band of small, dark colored glass panes. Concrete and cast stone is sometimes used for accents as pilaster and parapet details (Cherry 1980: VI 34-35; Wilson 1996:30). NPS Category: LATE 19th-EARLY 20th CENTURY AMERICAN MOVEMENTS/Decorative Brick

Stylistic features: materials include brick as façade front and as decorative contrasting colored details (light decorative details against dark façade, or dark brick details against light colored brick façade). This style is limited to commercial or public buildings; overall features include a brick façade with decorative contrasting colored brick designs: diamonds, decorative patterned bands; large display windows, some with transoms; corner pilasters; concrete trim.

Figures 99 and 100: Decorative Brick buildings from Lovington, showing brick front façade, contrasting brick colors for design, and large display windows (NMDOT survey files).
Figure 101: Decorative Brick buildings from Truth or Consequences (all photographs this page, Laurel Wallace).

Figure 102: Decorative Brick style from Truth or Consequences.

Figure 103: Decorative Brick building from Truth or Consequences.
Prairie School/ Prairie (1900-1920)
The Prairie style is a high style designed by Frank Lloyd Wright and others following his example. Very few examples exist in New Mexico, and all are derivative from the originals. The New Mexico examples do not include the complex massing of Wright’s designs, but do include low-hipped roofs with very wide overhangs (4 ft wide or so). Windows are designed in long banks of continuous sills and lintels. All of these features create a strong horizontal look to this style. Ornamentation is reduced to these horizontal window bands, which can have complex muntin designs, and enclosed eaves made of dark colored wood contrasting against light colored stuccoed walls. Subtle stylistic features of this style can be found on Hipped Box style structures, with wide overhanging eaves (Cherry 1980: VI.28-29; Poppeliers et al. 1983; Walker 1996: 196-197). NPS Category: LATE 19th-EARLY 20th CENTURY AMERICAN MOVEMENTS/ Prairie School

Stylistic features: very wide eaves (4 ft wide); window banks with continuous sills and lintels; wood casement for windows can have complex muntin designs; low-pitched hipped roof; horizontal look overall; dark wood eaves contrast to light stucco.

Figure 104: The Berthold Spitz House designed by Trost and Trost in 1910, Albuquerque (photograph Gerry Raymond).

Figure 105: One of the few Prairie style homes in Santa Fe (photograph Laurel Wallace).
Hipped Box/ Hipped Cottage (1900-1920)
This style is a simple residence style that was popular in the first decades of the 20th century. The character defining features are a simple cubic mass that is one or two-storied, with a hipped roof. The two story version can be called “four-square” - but this is a shape, not a style (McAlestar and McAlestar 2002:26). For consistency with past terminology usage, Hipped Box Style will be used for “four-square” house forms. Hipped Box style can incorporate elements of other styles (wide overhanging eaves from the Prairie style, or classical columns on a front porch from the Colonial Revival/Free Classic or Neo-Classical/World’s Fair Classic style), but essentially is a more stripped down, and at times completely non-ornamented style (Cherry 1980: VI 30-31; McAlestar and McAlestar 2002:26-27; Wilson 1982; Wilson et al 1989:154). NPS Category: LATE 19th – EARLY 20th CENTURY AMERICAN MOVEMENTS/ Hipped Box

Stylistic features: square or rectangular massing- one story or two; hipped or pyramidal roof; symmetrical façade; occasional Classical columns at entrance; occasional center passage plans.

Figure 106: Hipped Box style residence in Las Vegas (photograph Laurel Wallace). [Please see discussion on Hipped Box in Las Vegas in Wilson 1982; this example listed in Wilson 1982:9, #277].
Figure 107: An elaborate Hipped Box/World’s Fair Classic style residence in Las Vegas (photograph Laurel Wallace). [Please see Classical Revival/Neo-Classical/World’s Fair Classic section this volume, and Wilson 1982; this example listed in Wilson 1982:10, #355 as World’s Fair Classic with Prairie influences].

Figure 108: Hipped Cottage style example from Albuquerque (NMDOT survey files).
Bungalow/Craftsman (1905-1935)
[also called Arts and Crafts, Bungalow, California or Craftsman Bungalow, or Craftsman]
This popular style was a simplified, easy to build alternative to Period Revival styles of the time. Typically, this style is found as a one-story residence with a low-pitched front gable roof. Medium-to large roof overhangs show exposed rafters, beams, purlins, and brackets. Nearly all examples have a front porch that has square columns or tapered piers. The best examples show a variety of materials in contrasting textures: brick, wood shingles, stucco, cobbles, etc. (Cherry 1980: VI 32-33; Crocker 2001:46; McAlestar and McAlestar 2001: 452-463; Poppeliers et al. 1983; Walker 1996: 180-181, 186-191; Wilson et al 1989:156-158). **NPS Category: LATE 19th-EARLY 20th CENTURY AMERICAN MOVEMENTS/ Bungalow/Craftsman**

**Stylistic features:** typically one or one-and-a-half stories; low-pitched front gabled roof over front porch; continued front gable porch or multiple gabled roof, low-pitched; medium to wide roof overhangs; exposed rafters; exposed brackets; square columns on tapered piers; half-timbering; the best examples have a mix of materials that show contrasting textures.

Figure 109: Bungalow/Craftsman style in Las Vegas (photograph Harvey Kaplan).
Figure 110: Bungalow/Craftsman home in Santa Fe (photograph Laurel Wallace).

Figure 111: Bungalow/Craftsman home in Carlsbad (NMDOT survey files).

Figure 112: Bungalow/Craftsman home in Portales (photograph Laurel Wallace).
Modern Movement Architecture

Art Deco (1930-1945)
[also examples of Pueblo Deco in New Mexico]
The Art Deco style in America is sometimes called the “Skyscraper Style”, since some of the best examples of this style are skyscrapers in New York City, which emphasize verticality and stylized, geometric ornamentation. This style is named after an exhibit held in Paris in 1925 (the Exposition Internationale des Arts Décoratifs et Industriels Modernes), and was a favored style in large cities by the late 1920s. The primary source of this style came from the Viennese Secessionist Movement, which was a reaction against the Academy and Art Nouveau (Whiffen and Koeper 2001:324). Examples of this style in New Mexico are much more modest in scale, but do retain the vertical emphasis with recessed, vertical groups of windows and vertical piers which can project above flat roof lines. Commercial examples of this style, such as gas stations, can have towers that resemble stylized skyscrapers in miniature form, which is also seen in some vertical piers. Facades are typically symmetrical, with setback massing common in larger public buildings. The Art Deco style can be limited to hard edged, stylized ornamentation and shallow relief panels that have stylized floral motifs, zigzags, chevrons, all stylized and in repeated patterns that evoke the machine age. Most designs tend to be geometric, and can be seen in decorative brickwork textures, and in painted designs. The distinctive “Pueblo Deco” style, which added fanciful “native” motifs with exterior bas-relief designs, and highly ornamental interiors, is seen in a few towns in New Mexico; the Kimo Theater in Albuquerque is the best known example (Cherry 1980: VI 53-54; Liebs 1995: 54-55; McAlestar and McAlestar 2001: 464-467; Poppeliers et al. 1983; Whiffen and Koeper 2001:324-330; www.cabq.gov/planning).

NPS Category: MODERN MOVEMENT/Art Deco

Stylistic features: materials include concrete stucco, brick, stone, decorative glass (Carrara Glass or Vitrolite- trade names for pigmented structural glass). Overall features include a vertical emphasis in overall design; setback massing in large buildings; sets of recessed vertical groups of windows; decorative vertical piers at roofline edges; decorative shallow relief (bas-relief) panels; decorative brickwork (basketweave, bands of alternating textures, etc.); stylized ornamentation—typically geometric; concrete stucco- white or light colored pastels.

Figure 113: The Roosevelt County Courthouse in Portales, one of the best Art Deco examples in the state, individually listed to the SRCP/NRHP, HPD Log#1278 (photograph Laurel Wallace).

Figure 114: Artesia’s Land and Sun Theater (photograph Harvey Kaplan).
Figure 115: The Highland Theater in Albuquerque (photograph Harvey Kaplan).

Figure 116: The Kimo Theater in Albuquerque, which opened in 1927 along the old Route 66 alignment on Central Avenue, is an example of the “Pueblo Deco” style. The Kimo was designed by Carl Boller of the Boller Brothers, a Kansas City architectural firm that specialized in designing movie houses. The Kimo is now owned by the City of Albuquerque (photograph Gerry Raymond).
Figure 117: Detail of a commercial building in Tucumcari, with “Pueblo Deco” designs (photograph Harvey Kaplan).

Figure 118: The Bernalillo County Courthouse, designed by T. Charles Gaastra in 1924-26, with “Mayanesque” Art Deco features (photograph Gerry Raymond).
Streamline Moderne (1930-1950)
This style had earlier European origins, but is strongly associated with American industrial design developments from the late 1920s, and was very popular for High Style and vernacular buildings across the country. In contrast to the Art Deco style, Streamline Modern style was stripped of ornamentation and relied on industrially produced materials. The overall look expresses movement, with rounded corners, undulating parapets and facades, and aero-dynamic shapes that evoke fast moving trains, ships, fanciful spaceship ideas, and other “futuristic” expressions. All sorts of industrially produced items were “streamlined” in design: irons, toasters, cars, trains, and buildings. Streamline Moderne design uses superficial decoration (non-functional decoration), such as cantilevered awnings, fin-like piers, horizontal moldings, fluting, rounded spaceship-like towers, ship motifs such as round windows and metal railings, and stylized lettering, and in this use of decoration is more closely tied to Art Deco than the fundamentals of the International Style. Use of new materials such as stainless steel, colored mirror panels, plastics, plywood, colored formica, black glass, chrome strips and aluminum are also noted in this style. Some residences were built in the Streamline Moderne style, but the majority of buildings were seen in highway architecture, particularly by the late 1930s, in gas stations, motels, and strip commercial buildings (Cherry 1980: VI 57-58; Liebs 1995:55-58; McAlester and McAlester 2001: 464-467; Walker 1996: 220-221; Whiffen and Koepel 2001: 331-333). NPS Category: MODERN MOVEMENT/Streamline Moderne

Stylistic features: materials include glass block, smooth concrete stucco, brick, stainless steel, colored mirror panels, aluminum. Overall features include rounded corners; cantilevered awnings; fin-like piers; rounded spaceship-like towers; horizontal moldings/banding; ship motifs: round windows and metal railings; stylized lettering; concrete stucco- white/ light colored pastels.

Figure 119: Streamline Moderne style gas station, Truth or Consequences (photograph Laurel Wallace).
Figure 120: Streamline Modern example from Roswell (photograph Harvey Kaplan).

Figure 121: Commercial building in Lovington, with glass block, and tan brick upper façade in decorative patterns. (photographs Lovington and Springer NMDOT survey files).

Figure 122: Close-up of Fig. 121, showing glass block, lettering (photographs Lovington and Springer NMDOT survey files).

Figure 123: Streamline Moderne building in Springer
**International (1932-1950)**

The International style developed out of the work of European Modern architects from the 1910s and 1920s, and in its later developments, was a reaction to the ornamental Art Deco style. These modern movement architects were inspired by new materials, new construction methods grounded in contributions from engineers, and an interest in what was a “true expression” of their times. Ornamentation was rejected, as was much of the Art Deco style, since it was based on superficial ornamentation. The style name was coined by a 1932 exhibit “International Exhibition of Modern Architecture” at the Museum of Modern Art in New York, curated by Phillip Johnson and Henry-Russell Hitchcock, and showcased the architecture of Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. The International style emphasizes an external simplicity or “honest” use of materials, by using mass-produced materials, with no ornamentation. Smooth white walls of concrete stucco, and strip metal windows flush to the wall surface (not recessed) are typical of this style. Windows are often placed near the corner, since this could be accomplished with modern materials and construction. Asymmetrical massing can be seen, although it is always used in a balanced, formally considered manner. Flat roofs are most common. The overall look is very clean and boxy. This style is very rare as residential architecture in New Mexico before 1950, and even modest examples would be very significant. As elements of the International style became more accepted by the larger design world after 1950, variants on this style theme developed into other named styles. True International style buildings are designed by an architect; this is not a vernacular style (Cherry 1980: VI 55-56; Crocker 2001: 47; Eggener 2004:313; Kentgens-Craig 1999; Liebs 1995: 58-59; McAlestar and McAlestar 2002: 468-473; Ockman 1996; Poppeleiers et al. 1983; Walker 1996: 216-219; Whiffen and Koeper 2001: 334, 340-346). **NPS Category: MODERN MOVEMENT/International**

**Stylistic features:** materials include smooth white concrete stucco, strip metal windows, concrete, casement windows. Overall features include no ornamentation; flat roof; corner windows; windows flush with wall surface; casement windows; “boxy” look.

![Figure 124: A rare pre-1942 International style home, the “Kelvinator House”, Albuquerque (photograph Harvey Kaplan).](image-url)
Figure 125: International style residence in Artesia (photograph Harvey Kaplan).

Figure 126: Influences of the International style in post-1950, mass-produced housing (Albuquerque, photograph Harvey Kaplan).
Miesian Architecture (1939- present)
Miesian architecture in its most iconic form refers to tall buildings (skyscrapers) with glass curtain walls. The style is named for Ludvig Mies van der Rohe, a European trained architect who settled in the United States, and one of the few architects who unified a theory and a style by giving paramount importance to structure, and the inseparability of materials to structure. His designs for “tall buildings” are considered the most complete ideal of his thought and designs. The Promontory Apartment in Chicago (1948-49) was one of the first of this type completed. Cladding of tall steel framed buildings was a particular interest to Mies, and he eventually developed a glass curtain wall placed in front of the structural frame, which became a signature feature of his architecture. The Seagram Building (1954-1958) in New York showcases this feature, and is an example of rich color use (dark amber tinted glass and bronze mullions) and simplicity of design that reads as “urbane, impersonal, and classical” (Walker 1996: 238-241; Whiffen and Koeper 2001:351).

Other iconic designs were of his “low buildings” (Whiffen and Koeper 2001:353). The campus of the Illinois Institute of Technology (where he taught between 1938 and 1958) used his master plan and building designs (1939-1941), and is the earliest example of his style. Self-imposed constraints (a grid system that imposed placement and shape of buildings, and limits on materials to black painted steel, buff-colored brick, and aluminum framed windows) led to an imaginative diversity of rectangles with dark framing, suggesting the influence of the paintings of Mondrian and the de Stijl art movement. While denying any direct association with this art movement, he clearly brought a very exacting eye for detail, and specifically detail to corners or edges of each structure. Other iconic “low buildings” included the Edith Farnsworth House in Plano, Illinois (1950), and Crown Hall at IIT (1950-1956). Both buildings are “all-glass” structures with no interior support, using a single large “universal space” with free-standing partitions and a fixed service core (Whiffen and Koeper 2001:353). Miesian architecture has been greatly influential on other practicing architects, and on vernacular construction that quotes superficial aspects of this style (Whiffen and Koeper 2001: 334, 345-361). NPS Category: MODERN MOVEMENT/

Stylistic features: materials include glass curtain walls or large pane glass used as walls, steel, aluminum or painted aluminum window framing, unified brick color (no decorative patterns or mix of colors). Overall features include the “curtain wall grid” of glass, strong symmetry to the design, perfection in details (strong straight edges to corners of buildings, perfect repetition of shapes and outlines of units).

Figure 127: Miesian Architecture in Albuquerque, at Carlisle and Comanche (photograph Harvey Kaplan).
Neo-Expressionism (1949-1965)
[also called Roof Architecture, Shell Architecture, Thin Shell Architecture]
The technological advances of shell architecture, which allowed for curved surfaces, such as
cylindrical (barrel), dome or hyperbolic paraboloid shapes was developed in the 1920s but not
readily embraced until the several decades later. Shell architecture refers to the relatively thin
constructed surface, which serves as the skeleton and the surface using compressive and tensile
material strengths, and thereby taking less material to build and being more cost efficient. It also
can lead to very expressive, curved shapes. Neo-Expressionist style refers to structures with
exaggerated rooflines and overall design as hallmark features. Examples include the “butterfly”
roof (designed by Marcel Breuer 1949), the “airplane” roof (designed by Ulrich Franzen 1955),
and the “hyperbolic parabola” roof (designed by Eduardo Catalano 1955). The later buildings of
Eero Saarinen are Neo-Expressionist, with his first example in this style completed as a Yale
University’s hockey rink, in what was viewed by Saarinen as finding “the style for the
job”(Whiffen and Koeper 2001:378). All of Saarinen’s examples have very dramatic rooflines
and overall designs, such as parabolic rooflines or convex and concave arching roofs that
resemble birds in flight. Many examples of Neo-Expressionist buildings are seen in churches;
there are very few examples for residences. In New Mexico, more modest versions are seen in

Stylistic features: dynamic rooflines and/or overall design that create unique and expressive
shapes. More modest versions have an expressive roofline or design element.
Neo-Formalism (1954-1965)
This style has also been called Neo-neo-Classicism, in reference to the use of symmetry, elegance, and repetitive elements. At the time, it was considered a return to beauty and elegance after the severities of the International Style, although it is viewed now as lacking “vigor” and essentially providing a superficial elegance (Whiffen and Koeper 2001:384). Several examples of this style have long, slender column-like exterior features, which are either structural or decorative, but definitely modern interpretations of Classical columns. This style, like Neo-Expressionism, began as a High Style structures designed by architects, and later became influential to popular designs. Some of the more recognized architects associated with Neo-Formalism are Edward Durell Stone, Minoru Yamasaki, Philip Johnson, Wallace Harrison, and Max Abramovitz. Beyond the long slender columns, other features by Edward Durell Stone include a lacy grille-work effect with screen block. Screen block is perforated precast concrete blocks that were very popular in the 1950s-1960s (Rubano 2000; Whiffen and Koeper 2001: 384-388). NPS Category: MODERN MOVEMENT/Neo-Formalism

Stylistic features: long, slender “columns” or suggestions of columns; glass curtain wall covered with a decorative square perforated concrete blocks wall for front grilles/screens, adding privacy and sun shading (lace-like effect to front façade).

Figure 130: An example of the Neo-Formalist style in Portales with the suggestion of “columns” along the roofline (photograph Laurel Wallace).
Figure 131: Neo-Formalist building in Carlsbad, with “lacy” patterned concrete screen elements (NMDOT survey files).

Figure 132: Neo-Formalist style, with “lacy” patterned concrete block as a screen, Truth or Consequences (photograph Laurel Wallace).
**Brutalism/béton brut (1961-present)**

“Brutalism” derives from the term “béton brut” coined by French architect Le Corbusier, referring to concrete surfaces that show the imprint of the wooden forms used to create wall and floor surfaces. This “raw” concrete look became an aesthetic in itself, and was considered the “ultimate outcome” of the Modernist ideal, where materials were allowed to express their unique qualities (Levine 1989). This style is noted for a “weighty massiveness”, rough-surfaced and exposed concrete walls, and deeply recessed windows. Boston City Hall (1963-68) is used as the *ur*-form for this style, and is often cited. Le Corbusier’s statement that “architecture is the masterly, correct and magnificent play of volumes brought together by light” (Whiffen and Koeper 2001:402), was the inspiration for architects working in the Brutalist style. In New Mexico, some examples of the Brutalist style can be found on the campus of the University of New Mexico [Physics Lab and Lecture Hall, Psychology Building, Humanities Building], the Taos County Courthouse, the U.S. Courthouse and Federal Building in Las Cruces, and the Albuquerque Public Library at 6th and Copper. Many of these Brutalist buildings were later painted to “soften their visual impact” [personal communication, Harvey Kaplan] (Architecture magazines in the HPD library; *Growth, Efficiency, and Modernism: GSA Buildings of the 1950s, 60s, and 70s*; Levine 1989; Walker 1996: 268-269; Whiffen and Koeper 2001: 388-391, 402).

**NPS Category: MODERN MOVEMENT/ Brutalism**

**Stylistic features:** exposed, rough concrete walls, showing marks of wooden forms; blocky, strong, massive look with little to no ornamentation.
Late Modernist (1950-present)
[also called Le Corbusier Revival]
This style represents the most recent and logical extension of the International style. After World War II, modernist designs were still rare overall, but became more and more prevalent, although still signifying a distinctive viewpoint (Eggener 2004:313). Several significant architects, such as Antoine Predock and Mexican architect Ricardo Legoretta, have designed important works in New Mexico in this style, albeit with their own personal interpretations. The work of Albuquerque architect Antoine Predock can be found internationally, but important and highly influential works can be found in Albuquerque. The often cited La Luz condominiums are a striking Late Modernist style example, which is also important for its use of solar energy design. The distinctive work of Mexican architect Ricardo Legoretta in Santa Fe, represents a strong Latin influence, with bold colors on forms that reference older indigenous and Spanish traditions in the Modernist vein (Cherry 1980: VI 55; Crosbie 2002; Eggener 2004:313; McAlestar and McAlestar 2002: 5, 477, 482-483; Whiffen and Koeper 2001:416-418, Wright 2008: 242; Architecture Week November 6, 2002; www.arcspace.com).
NPS Category: MODERN MOVEMENT/Late Modernist

Stylistic features: sharply defined geometric shapes, use of modern materials to achieve hard edges and well-defined shapes.

Figure 134: “The Beach” condominiums by Antoine Predock, Albuquerque (photograph Gerry Raymond).

Figure 135: Antoine Predock’s School of Architecture and Planning, University of New Mexico, Albuquerque (photograph Gerry Raymond).
Figure 136: Ricardo Legoretta’s El Zocalo condominiums, Santa Fe (photograph Laurel Wallace).

Figures 137 and 138: Ricardo Legoretta’s Visual Arts Center at the Santa Fe University of Art and Design (formerly the College of Santa Fe; photographs Laurel Wallace).
Post-Modern (1965-1990)

Post-Modern style refers to architecture that adds visual quotes of historic architectural motifs to modernist architectural forms, and was a reaction to “pure” geometric form that developed out of the International style and its derivatives. The work of Robert Venturi is often cited as the beginnings of this return to “a representational dimension” in architecture, seen in his design for Guild House (built 1960-1966), and from Venturi’s seminal 1972 manifesto *Learning from Las Vegas* (Levine 1989; Wright 2008:210). Other well known architects were already working with this “eclecticism” in this county, such as Louis Kahn (Meeting House and Living Quarters for the Salk Institute) and Philip Johnson (AT&T Building, New York), and it continues to be of interest to architects who wish to “quote” any kind of historic architectural motif within their design (although this does not include quoting Southwestern regional design motifs, since this is a living tradition). This style is most often seen in New Mexico on large public buildings (Jencks and Chaitkin 1982:110-141; Levine 1989; Ockman 1996; Walker 1996: 304-307; Whiffen and Koeper 2001:421-426; Wilson 1997:103-104; Wright 2008: 195-234).

**NPS Category:** MODERN MOVEMENT/Post-Modern

**Stylistic features:** a hybrid look that incorporates high Modernism with an intimation of a historical style, such as a Classical pediment on a generally Modernist building, the suggestion of a Palladian window, or some other historical “quote”, that is ornamental.

Figure 139: The new Bernalillo County Courthouse, a Post-Modern style building suggesting Italian Renaissance stylistic elements, at 4th Street and Lomas, Albuquerque (photograph Gerry Raymond).
Organic Architecture (in New Mexico, c. 1965–present)
The period dates for the Organic Architecture style reflect the work life of Bart Prince, the most well-known architect practicing with this philosophy and architectural style in New Mexico. The term “Organic Architecture” was coined by Frank Lloyd Wright in 1939, to refer to a “modern ideal” of architecture design, where no preconceived form was to inform a design, but rather the site specific needs of client and location were to meld harmoniously together, as a unified organism. Prior to Wright, architects Gustav Stickley, Antoni Gaudi, and Louis Sullivan are noted for working within this larger philosophy. In New Mexico, Bart Prince is a living practitioner of this lineage, as a student of Bruce Goff, who was deeply influenced by the thought and work of Frank Lloyd Wright. Both Goff and Prince, however, developed entirely idiosyncratic designs that do not reference Wright’s work at all, except in their shared philosophies on addressing client needs and site specific work. Organic Architecture refers to a buildings’ relationship to its surroundings, and also in the careful thought of the building as a unified organism. Every element of a building, from the walls, floors, furniture, etc. relates to one another, and reflects a symbiotic relationship as a whole and as a part of a specific landscape. In addition to the High Style examples designed by Bart Prince, vernacular examples can also be found, and it is assumed that the designs of architect Bruce Goff (for the “spiral” shape, and other parabolic rooflines) was the aesthetic influence (Mead 2010; Weintraub and Hess 2006; Wikipedia: “Bruce Goff” and “Organic Architecture” accessed October 2010).

NPS Category: MODERN MOVEMENT/Organic Architecture

Stylistic features: a wide range of materials and shapes, which are designed for the needs of the client and for the surrounding landscape.
Figure 141: A double-parabolic roofed residence near Española, a vernacular example of Bruce Goff designs (photograph Harvey Kaplan).

Figure 142: Another vernacular example of a spiral design very similar in idea to a Bruce Goff design, a seminal Organic Architecture architect, located along NM 106 (photograph Harvey Kaplan).
Slick Tech (mid-1960s-present)
Slick Tech style is primarily found on larger commercial or corporate buildings, and refers to the use of materials that convey an image of gloss, ultra-smoothness, “corporate proficiency”, and modernity. Exteriors with sheet steel, polished aluminum, shiny plastics and enamel, and mirror-plate glass are the essence of this look. These materials existed in the 1920s and were seen in Art Deco examples, but were really embraced in the 1960s in very dramatic ways for large buildings (Jencks and Chaitkin 1982: 50-73). **NPS Category: MODERN MOVEMENT/Slick Tech**

**Stylistic Features:** ultra-glossy exteriors with sheet steel, polished aluminum, shiny plastics and enamel, mirrored glass.

Figure 143: Slick Tech style example from Albuquerque (photograph Gerry Raymond).
Other Architectural Styles

Ranch (1935-1975)
[also called American Ranch, California Ranch, Rambler or Rancher]
The earliest examples of this style developed in California in the 1930s, and evolved from 19th c. Hispano-Anglo ranch houses in California. This style reached New Mexico in the mid to late 1930s as a rectangular form with a low-pitched hipped or gabled roof, and use of “rustic materials” such as shingles on roofs, wooden porch posts, board and batten siding or rough stone chimneys. In the post-World War II period, a generic Ranch style dominated housing construction, and developed with the growth of suburbia and the near-universal use of the automobile. Typically, this style has a long, horizontal, low to ground profile, with a low-pitched gable roof. Centrally placed large picture windows in living rooms, horizontal sliding windows in bedrooms, rear patios, and attached garages are also hallmark design elements. This style is a fusion of modernist ideas and styles with American Western working ranches, in a style that creates an informal and casual living space expressed in an open floor plan. This open floor plan allows for flexibility in room function, so that “living room”, “dining room “, and “family room” spaces can be repurposed as needed. The simplicity of the design is intentional, and used to create a casual and unpretentious character to the house itself and to the neighborhood at large (Brand 1994: 141; Crocker 2001:48; McAlestar and McAlestar 2001: 479-480; Ockman 2004:345; Walker 1996: 234-237; Wilson 1996:30; Wikipedia Nov 2009: “Ranch-style house”).

NPS Category: OTHER/Ranch

Stylistic features: materials include cement stucco, wood: for siding and trim, brick, large picture windows. Overall features include a long, low roofline and a single story; asymmetrical rectangular, L-shaped, or U-shaped design; simple, open floor plans; attached garage; back patios; sliding glass doors onto a patio; large picture windows in living rooms; horizontal, sliding, exterior windows for bedrooms; decorative window shutters; exteriors of stucco, brick, and wood; large overhanging eaves; cross-gabled, side-gables, or hipped roofs; simplicity in interior and exterior ornamentation.

Figure 144: Ranch style home in Carlsbad (NMDOT survey files).
Split-Level (1955-1975)
The Split-Level style grew out of the earlier Ranch style, and retains the overall horizontal lines, low-pitched roof, and overhanging eaves of this earlier style, but is a multi-storied version with a different floor plan. The Split-Level style allows for separation of “quiet living areas, noisy living and service areas, and sleeping areas”, considered essential for family life. The lower level included the garage and “noisy area”, the mid-level housed the “quiet living area”, and the upper level held the bedrooms. This style has a great variety in exterior wall cladding, including a mixture of materials, such as brick and wood shingle. Although more common in other parts of the country, examples of the Split-Level style can be found New Mexico (McAlester and McAlester 2001: 481; Walker 1996: 260-263). NPS Category: OTHER/Split-Level

Stylistic features: three levels (garage-lowest, living room and kitchen-middle, bedrooms-top), with second story above garage; usually a mix of materials for cladding.

Figure 145: Split Level example from Albuquerque (photograph Gerry Raymond).
A-Frames (1955-present)
The A-frame gets its name from the “A” shaped structural system, which is essentially no walls—just a very steep roof that extends from the roof ridge to the ground. This is a very inexpensive building, which was a favorite shape for vacation homes, and also for residences and commercial structures. The disadvantages of this style are the lack of space in the second floor, the unusable interior space from the steep pitch of the roof, and the limited natural light entering in only from the ends of the structure (Walker 1996: 250-251). This style is becoming harder to find in New Mexico, as other cheaper new construction techniques are being used. **NPS Category:** OTHER/A-frame

**Stylistic features:** steeply pitched roof forming an “A” shape, roofing in wood or composition shingles, residences usually have a large wood deck for outside living space.

Figure 146: An A-frame structure used to augment a roof in Taos (photograph Laurel Wallace).

Figure 147: A truncated A-frame in Questa (photograph Laurel Wallace).

Figure 148: An A-frame in Eagle’s Nest (NMDOT survey files).
**Contractor Modern/Contemporary (1950-1970)**

This was a favorite style for architect-designed homes between 1950 and 1970, and has two distinct sub-types related to the roofing style: flat-roofed or gabled roof. The flat-roofed subtype developed out of the International Style, and can be referred to as “American International”, although it does not resemble what we recognize as a hallmark feature of the International Style—there is no white stucco exterior, but rather a combination of wood siding, brick, or stone. Flat-roofed Contractor Modern style is also distinctive from International stylistics due to an integration with the landscape, as opposed to a “house as sculpture” aesthetic. The gabled-roof subtype of Contractor Modern is strongly influenced by the Bungalow/Craftsman and Prairie styles, with overhanging eaves and exposed roof beams, and combinations of wood, brick, and stone cladding. Both of these subtypes are typically one-story structures, but two stories are not rare (McAlestar and McAlestar 2002: 447-483; Walker 1996: 252-253).

**NPS Category: OTHER/Contractor Modern/Contemporary**

**Stylistic Features:** The flat-roofed subtype has the boxy-ness of the International style, but uses a mix of wall cladding (wood board, brick, stone). The gable-roofed subtype has overhanging eaves and a typically richly textured surface of stone, brick, or wood board cladding.

Figure 149: Contractor Modern, Flat-roof subtype, Albuquerque (photograph Harvey Kaplan).

Figure 150: Contractor Modern, Gable-roofed subtype, for a commercial structure in Santa Fe (photograph Laurel Wallace).
Alternative Technology (1958-present)
[includes Passive and Active Solar, Earth Berm/”Earth Ship”, Geodesic Domes, Zomes, Yurts]

Passive Solar (1958-present)
This style type refers to modern construction using Passive Solar techniques. This distinction is made because prehistoric housing in the Southwest, and in particular Puebloan Architecture, used Passive Solar methods for design. Modern Passive Solar houses are designed to derive all or part of their heating from the sun, with parts of the building functioning to collect, store, and distribute heat without using pumps or fans. Structures are designed so that sunlight enters through south-facing glass or plastic, with the heat gain stored in dense materials such as brick, block, concrete, stone, adobe, or water. Living spaces are designed so that the stored heat radiates out without special plumbing or forced hot-air circulation. Passive solar structures need to be well sited, so that natural elements can aid in the proper functioning of the system. The type of heating system construction to use should be determined after a careful analysis of the site. Another challenge to house design is how to provide an energy-absorbing south wall without eliminating natural light and view- sometimes this problem is solved, and sometimes this issue is accepted as a trade-off. Famed Santa Fe architect William Lumpkins created numerous solar homes, and through the Sun Mountain Design group, helped other solar activists with newer technologies and innovations in construction (Walker 1996: 298-299). NPS Category: OTHER/Alternative Technology- Passive Solar

Active Solar (1975-present)
Active Solar structures uses the sun as a heat source, but incorporates mechanical components to collect solar energy and move stored heat around a structure. The most iconic mechanical part of this system is the solar collector panel. The same design challenges are faced with providing a south-facing energy-absorbing system that allows for natural light and view. This problem is dictated by the number of solar panels needed to heat a house comfortably, depending on the local climate. In the Southwest, with warmer climates and abundant sunlight, relatively fewer solar collectors are needed (Walker 1996: 300-301). NPS Category: OTHER/Alternative Technology- Active Solar

Figure 151: Balcomb House in Santa Fe, designed by architect William Lumpkins in 1979, a passive solar home.

Figure 152: A Spanish-Pueblo Revival home retrofitted with active solar panels in Santa Fe.
Earth Berm/"Earthship"(1975- present)
Earth Berm or “Earthship” structures are another form of Passive Solar design, which uses the earth as a thermal mass against heat loss and wind chill. The three types of Earth Bermed structures include below-ground structures, bermed structures (built on the surface, with a constructed berm), and hillside structures (a wall or portion of the structure is set into a hillside). The hillside type is considered the ideal, since it derives all of the benefits of the earth mass, with access to view, natural light, and air. Many Earth Berm structures have an earth/grass covered roof (usually at least 18 inches thick). This is an expensive method of insulation due to the necessary waterproofing needed to protect against wet earth, which is not so much of a problem in the dry of New Mexico. Although this roofing type has prehistoric and historic antecedents in building construction in New Mexico, it is a rare type of modern roofing construction.

“Earthships” are a specific type of earth-bermed construction, where recycled tires or aluminum cans are filled with earth to create a thermal mass. Earthships were first designed in Taos, New Mexico, by Mike Reynolds, who continues to build Earthships all over the world through his company Earthship Biotecture. The company was founded on the principle of sustainability, using recycled materials where possible for construction, and relying on energy sources independent of the “grid” (Jencks and Chaitkin 1982:274-277; Walker 1996: 302-303; Wikipedia- “Earthship”, December 2010). A large Earthship community can be found on US 64 west of the Rio Grande Gorge bridge.

NPS Category: OTHER/Alternative Technology-Earth Berm/"Earthship"

Figure 153: Earthship west of Taos, off US 64 (photograph Laurel Wallace).

Figure 154: Earthship west of Taos, off US 64 (photograph Laurel Wallace).
**Geodesic Dome (1954-present)**
The term “Geodesic Dome” was coined by R. Buckminster Fuller in 1954, as he patented a system of construction using a structural framework of divided icosahedral shapes that form a sphere, which is then covered with a variety of exterior materials. By the late 1960s, the Geodesic Dome was embraced as an alternative construction type that symbolized “doing more with less”, “living in the round”, and ecology. Geodesic Domes started to appear across the Southwest due to less restrictive building codes, such as the alternative community Drop City, in Trinidad, Colorado. Although Fuller imagined Geodesic Domes as an assembly-line, factory based production, the domes built in the 1960s were all hand-built, vernacular structures, whose builders lived in them after construction (*Shelter* 1990:108-133; *Jencks and Chaitkin* 1982:220-245; *Walker* 1996: 272-275). **NPS Category: OTHER/ Alternative Technology: Geodesic Dome**

![Figure 155: The Explora Museum in Albuquerque (photograph Harvey Kaplan).](image)

![Figure 156: Geodesic Dome greenhouse on NM 522, between Taos and Questa (photograph Laurel Wallace).](image)
Yurts and Tipis (1970-present)

The yurt is a traditional portable home of the shepards of Inner Asia. It is constructed with light poles for a roof, a light wood lattice for the wall structure, and a thick felt exterior “skin”. The weight of the roof forces the walls outward, so that a “tension ring” or strap is needed to hold the wall rigid, like hoops for a barrel. Yurts are easy to build, but are hard to insulate (Walker 1996:278-279).

**NPS Category: OTHER/ Alternative Technology: Yurt**

![Figure 157: A yurt frame lit from within.](image)

Tipis were the traditional dwellings of tribal peoples of the American Great Plains, and are unparalleled as economic and functional mobile dwellings. The traditional Tipi has sapling poles and a buffalo hide exterior. Modern Tipis have canvas exteriors, but still use the traditional twelve poles to form the conical “skeleton” of the structure. Three main foundation poles establish the beginnings of the conical frame, with the remaining nine poles used form the final shape (Walker 1996: 28-29).

**NPS Category: OTHER/ Alternative Technology: Tipi**

![Figure 158: Modern Tipis south of Taos (photograph Laurel Wallace)](image)
Pre-Fab Architecture
[includes Quonset Huts, Mobile Homes/Trailers]

Quonset Huts (1945-present)
The Quonset Hut is the most well-known of the pre-fabricated, mass-produced building types. This structure was developed during World War II as a quick way to build housing for soldiers, but it also became part of the post-war need for economical and quickly built structures. The Quonset Hut has structural steel “I” beams shaped into arches or ribs, which are bolted down to a concrete slab floor. Corrugated galvanized steel sheets are then bolted to the ribs to form the roof and walls. It can take about four person-days to assemble a 1000 square foot Quonset Hut, and the mass-produced elements make it one of the least expensive structures to build (Walker 1996:226-227). NPS Category: OTHER/Pre-Fab: Quonset Hut
Mobile Homes/Trailers (1950s-present)
Mobile Homes are mass-produced, pre-fabricated houses designed to be shipped, on its own wheels, to a permanent location that has pre-installed utilities. Developed in the 1950s, they became a very popular type of affordable housing. By 1970, they represented 60 percent of home types for first-time, non-farm, single-family households. “Double-wides” were developed in the 1960s, and still serve as comfortable and affordable housing (Walker 1996: 228-233).

NPS Category: OTHER/ Pre-Fab: Mobile Home/Trailer

Figure 160: A 1950s-1960s Mobile Home that has been “adobe-fied” with a warm beige paint (photograph Laurel Wallace).
Commercial Car Culture

Popular Expressionist (1949-1965)
[many regional names: in the West- Googie, Mannered Modernist, Exaggerated Modernist]
Several versions of this style are found across the country starting in the late 1940s, in designs undoubtedly influenced by high style Neo-Expressionist examples, created by local architects for commercial buildings. Googie style was named by Douglas Haskell in a 1952 article of *House and Home* magazine, for the coffee shop “Googie’s” in Los Angeles (built 1949), and refers to similar architecture found along the west coastal region of the U.S. The Popular Expressionist style originated with 1930s Moderne architecture, and the service industry created around use of the automobile, but is different in its wildly imaginative and exuberant designs influenced by automotive culture, space exploration, and nuclear science. Designs include futuristic elements, such as boomerangs, diagonals, atomic bursts, and bright colors. Popular Expressionist is a style that branded a food chain or motel chain, and is noted for cantilevered structures, acute angles, illuminated plastic paneling, freeform boomerang and artist’s palette shapes for signage, and tailfins on buildings. Rooflines can be dynamic in shape, and slope up or down. Starbursts are common ornamental designs, and signified “energy bursts”. The boomerang shape was thought to capture movement, or to symbolize a “protruding energy field”. Buildings were designed to appear as if they defied gravity, and to look as if they “hang from the sky”. Popular Expressionist style is typically not known for subtlety; it embraces excess in design and color. Stylistic features include exaggerated rooflines, such as oversized, raking (slanted) roof shapes with large overhangs; undulating canopies (large “squiggles”); V-shaped columns; slanting plate-glass fronts; exuberant signage: in trapezoidal, starburst, boomerang and other “active” shapes. More modest examples can be found in New Mexico in signage, buildings design elements, and extravagant swooping rooflines (Liebs 1995: 59-64; Wikipedia Nov 2009: “Googie architecture”; Wilson 2000 “Southwest Architecture” UNM class notes). NPS Category: COMMERCIAL CAR CULTURE/Popular Expressionist

Figures 161 and 162: Popular Expressionist style building, above, in Albuquerque (photograph Harvey Kaplan); Popular Expressionist signage, right, in Socorro (photograph Laurel Wallace).
Fantasy Architecture (1925-present)
Fantasy architecture, as regards to commercial car culture in America, usually takes the form of a “prefigured” design, or a preconceived shape created without regard to the interior functioning of the structure. Robert Venturi has also recognized two categories within Fantasy architecture: 1) the structure serves as a symbol (an animal-shaped building that attracts customers because of its unique shape), and 2) a “decorated shed”, or a building that is decorated with a unique sign, that again attracts cars. Very few “symbol”-type structures remain in the landscape- such as the ice-cream shop shaped like the “Alps” on Central Avenue in Albuquerque (now demolished). The only remaining known Fantasy structure is the new Owl Café in the northeast heights of Albuquerque (Walker 1996: 202-203). **NPS Category: COMMERCIAL CAR CULTURE/Fantasy Architecture**

**Stylistic features:** older versions are typically shaped with ferro-cement, modern versions use a variety of construction techniques

Figure 163: The Owl Café in Albuquerque (800 Eubank NE), is the closest thing to Fantasy Architecture of old (photograph Gerry Raymond).
The Environmental Look (1965-1980)
As America became more aware of the environmental hazards of mid-20th century industrialization and the exhausting of major natural resources, the stylistic exuberance of the 1950-1960s car culture changed to an aesthetic shift to a softer, more natural look. This style is expressed with unpainted board and batten exteriors and short Mansard-like rooflines. Wood shingled Mansard-like roofs are seen, although these are decorative or non-structural roof fronts. Use of cedar shingles for roofs and for siding is also common. Older commercial buildings could easily be “updated” by adding a wood shingled Mansard roof and the exterior painted an earth tone. By the early 1970s, brick walls and landscaping enclosed with railroad ties were also noted (Liebs 1995:64-67).  

NPS Category: COMMERCIAL CAR CULTURE/The Environmental Look

Figure 164: The Environmental Look, Portales (photograph Laurel Wallace).

Figure 165: The Environmental Look has a deliberate nostalgia, and “olde timey” look that is a superficial visual update to the original building, example from Truth or Consequences (photograph Laurel Wallace).
Commercial Buildings: General Types

Commercial buildings have gone through many different patterns of development, usually related to the popular mode of transportation of the time. For a description of this development, please read Chester Liebs’s chapter “Space: From Main Street to Miracle Mile” (Liebs 1995:3-37). The commercial block (two-part and one-part) and enframed window wall describe types of commercial buildings that one can find in New Mexico’s urban areas, dating to the post-railroad era after 1880. These commercial building types are extensively examined and described by Richard Longstreth in The Buildings of Main Street: A Guide to American Commercial Architecture (Longstreth 2000), and this study is an excellent guide for understanding historic commercial buildings. Please note that other, more densely urban commercial building types are well illustrated and described in Longstreth’s study, but are rare to non-existent for historic buildings in New Mexico. These variations include multi-storied buildings (for five or more stories), such as the vertical stacked block, the two-part vertical block, and three-part vertical block. Other identified types in Longstreth’s study are rare but present in New Mexico (temple front, enframed block, and arced block), and are summarized here. This section ends with a discussion of post-World War II influences on commercial buildings.

Two-Part Commercial Block

The two-part commercial block refers to a type of commercial building that has two distinct zones, or horizontal layers. The lower zone at street level is typically one story high, and has public/commercial functions, such as a retail store, a bank, an office space, or a hotel lobby. The upper zone, which can be a single story or more, is typically private space, such as a private office space, hotel room, meeting hall, or apartments. The architectural styles between the two zones can be similar or completely different. This commercial block type was prevalent between 1850 and 1950 in other parts of the country, but is not seen in New Mexico until the advent of the railroad, circa 1880 and later. This is a continuation of the “shop-house”, which has a deep history back to Roman times, but surged in use with the development of downtown in the industrial age of the mid-19th-20th centuries. The abandonment of this commercial property type is due to many processes, but was replaced by buildings used solely for commercial purposes.

Victorian-era versions of the two-part commercial block typically have an elaborate cornice at the top. Windows are ornately embellished with decorative surrounds or caps. Other ornamentation includes decorative stringcourses or cornices between floors. The overall decorative nature of these buildings led to the notion of these buildings as commercial “palaces”, and as examples of the kind of industrially produced materials the new age could provide. The use of stone, cast stone, pressed metal facades and cornices, and the like, were appealing because they were ornate and also because they were fireproof. The lower street-level zone often has large display windows, which was made possible by industrially manufactured plate glass.

By the late 19th century, the influence of the French Ecole des Beaux Arts, and newly created American architecture schools, led to an aesthetic shift towards unity, order, and balance in design that is Classical in tradition. This “Beaux Arts” style was prevalent from the 1880s until the 1920s, but many examples of two-part commercial structures show a combination of exuberant, ornate Victorian impulses and the more restrained Beaux Arts influences. Commercial structures that are simple in ornamentation and symmetrical in design come out of the Beaux Arts tradition. Some of these buildings are very plain and have no historical references at all. By the 1920s, new materials included terracotta facades, used for fashionable Mediterranean styles. Modernist styles were also popular between the world wars, such as Art Deco or Streamline Moderne. The machine-inspired ornamentation of these styles was particularly
popular during the Depression years, and these buildings emphasized the façades horizontality with decorative bands, long stretches of windows, smooth wall surfaces, and rounded corners. New materials like Vitrolite and Carrara Glass were used, often in bold color combinations. (Longstreth 2000: 24-53).

Figure 166: Two-part commercial structure in Maxwell (photograph Laurel Wallace).

Figure 167: Two-part commercial structure in Carlsbad (NMDOT survey files).
One-Part Commercial Block

The one-part commercial block is a single story building that functions much like the street-level lower zone of a two-part commercial block: as the business zone. In this sense, it is a fragment of the larger type. It is not the same as a one-story shop, which is more like a version of a residence, but is a simple box with a decorated façade and decidedly urban in character. It began at the same time as the two-part commercial block, in the mid-late 19th century, and proliferated in all size of communities. These structures addressed the demand for services, but were a relatively small investment, often defraying the costs of land that was going to likely increase in value, and eventually support a larger and more profitable building. These examples were common before 1900, but are less so today, and are found in areas that have not felt the pressures of development. Typically, these structures have narrow facades that have display windows and a simple entrance, the whole capped with a decorative cornice or parapet. Often, a false front was built that created a space for advertising and made the structure look more urban than it was in reality. As with the two-part commercial block, the style that defines the structure follows the fashion of the time. This type of commercial block was used to develop retail spaces in the suburbs after the 1920s, and is more closely tied to the influence of the automobile on planning low-density commercial development. Drive-in shopping centers evolved from this type, although they spatially pushed back the pattern of on-street façade and busy sidewalk experience, while retaining the visibility from the street of the commercial offerings (Longstreth 2000:54-67).
Figure 169: One-part commercial block buildings in Des Moines (photograph Laurel Wallace).

Figure 170: One-part commercial building in Carlsbad (NMDOT survey files).
Enframed Window Wall

The enframed window wall commercial building type is found on small and medium sized buildings dating from the 1880s to the 1940s. This building type has a long, continuous bank of display windows and entrance that are framed on the sides and top with a compositionally unified façade, which reads like a “frame” around the window wall pattern. Decoration tends to be minimal, even with the use of more exuberant styles, such as Art Deco. Most examples are single story, but multi-story examples still show this framing of banks of windows, which can be combined to form several framed units (Longstreth 2000:68-75).

Figure 171: Three enframed window wall buildings in Lovington- note slight change in color of brick for each building (NMDOT survey files).

Temple Front

The Temple Front commercial building type has a front façade that has a Greek Revival or Neo-Classical style, derived from Greek and Roman originating examples. Temple front buildings are generally two or three stories high, with columns that extend nearly the entire height of the structure. Unlike the other commercial building types, this type was first developed as public, institutional, and religious buildings, but was also used by banks in the mid-19th century. By the end of the 19th century and into the early 20th century, this building type was used almost exclusively for banks (Longstreth 2000:100-108).

Figure 172: A temple front commercial building in Portales (photograph Laurel Wallace).
**Enframed Block**

The enframed block commercial type is two or three stories tall, with a façade that has columns or suggestions of columns framing windows in symmetrical sections. This type became popular in America starting in the 1900s, and is most often found on public and institutional buildings (Longstreth 2000:114-115).

![Figure 173: An enframed block example from Springer (photograph Laurel Wallace).](image)

**Arcaded Block**

The arcaded block commercial building type has a series of tall rounded arched window frames, extending across the entire façade. This type was derived from Italian Renaissance arcaded porches (loggias), and seen in American urban areas between the 1900s and 1930s as types housing banks or large retail stores (Longstreth 2000: 118-119).

![Figure 174: Truth or Consequences Municipal building, with arcaded block front (photograph Laurel Wallace).](image)
Post-War Automotive Influences

Post-World War II automotive influences produced a great shift in the type and styles of commercial buildings in America, and are specifically related to suburban growth that changed the development and existing pattern of commercial buildings. Car culture led to a much more spread-out pattern of widely spaced larger buildings or smaller building clusters placed at a remove from the street edge and accessed by an ever expanding network of roads. This new pattern reflected a real change in how people wanted to live, which was in a house with a yard, removed from the inner city. These new aspirations were enabled by the affordability of a family car, inexpensive land prices, and affordable post-war housing built to meet this new demand (Longstreth 2000: 126-131). Other changes include an increasing use of “branding” for commercial buildings, in styles that read well from the car.

Figure 175: Nob Hill Shopping Center (1946) in Albuquerque, designed for the new suburbs (NMDOT Negative 1737-45).

Figure 176: A “Pagoda” commercial style in Carlsbad; an example of “branding” in commercial buildings (NMDOT survey files).
Road Related Features

The roadside can be filled with old and new advertising, commercial buildings that were built expressly for the road travelling public, and other features specific to road construction through history. We are so used to seeing these buildings and features in our daily lives that it is easy to forget that these features serve as important indicators of the historic landscape.

Gas Stations

Gas stations come in a variety of architectural styles, but overall are essential features indicating and defining the automotive age, post-dating the 1920s. Many of the gas stations we see in New Mexico are vernacular structures that may have a hint of a style, such as modest Art Deco or Streamline Moderne detailing, or are good example of native vernacular styles, such as seen in Figure 177 below. Other gas station structures may actually be “corporately” designed, such as the work of Carl Petersen, who designed stations for several American oil companies between 1914 and 1970 (Brand 1994:140-141). The book The Gas Station in America, by John Jakle and Keith Sculle, is an authoritative resource on this essential roadside feature (Jakle and Sculle 1994), and has useful terms that help describe the type of architecture that we see in these features [see especially Chapter Five, “The Gas Station as Form”] (Brand 1994:140-141; Jakle and Sculle 1994; Liebs 1995:45, 95-115).

Figure 177: Spanish-Pueblo Revival style gas station in Roy. A “house with canopy” type at right, and a “house” type service center at left, as defined by Jakle and Sculle [1994:134] (photograph Laurel Wallace).
**Roadside Lodging**

The hotel is an artifact of the pre-automotive age. While we all still see and use hotels on occasion, hotels are primarily an urban phenomena that developed before the use of automobiles. Motor camps, motor courts (or tourist courts), and motels are forms of roadside lodging that developed expressly for the needs and demands of automobile users, and can be found in rural, suburban, and urban locations. **Motor Camps** are the earliest form of roadside lodging, and grew out of the lack of lodging for our country’s first automotive travelers in the early 1900s. The first automotive travelers camped wherever they landed at the end of a long days drive. As landowners found this objectionable, local entrepreneurs realized a smart business idea, and the motor camp was born. These camps were usually located on the outskirts of town, to encourage auto tourists to eat and shop in town, and they became very popular. Campsites evolved into camp-cabins, and soon the **Motor Court** was born as a type of roadside lodging. By the late 1920s, motor court cabins became the predominant type of roadside lodging. Cabins evolved into more elaborate small structures with an attached carport or open garage. A motor court typically has separate units. **Motels** developed after World War II. The inventor of the term, which is a contraction of “motor hotel”, was a West Coast architect Arthur Heineman, who designed the Milestone Motels in San Luis Obispo, California. The motor court of the 1920s and 1930s evolved into the motel of the 1940s and later as roadside lodging that was designed as single building with a string of rooms, and a parking lot nearby for cars. The evolution of roadside lodging can be found in several good sources (Jakle and Sculle 2002, 2009; Liebs 1995: 168-191).

![Figure 178: Nob Hill Motel along Central Avenue, Albuquerque. Originally a motor court on the outskirts of town, the neon sign was added in the 1950s, and the old motor court became a “motel” (photograph Laurel Wallace).](image)
Ports of Entry

Ports of entry in New Mexico were created following the New Mexico Port of Entry Act (Laws of the State of New Mexico, 1935:329-339), which established a law to collect mileage data and license fees from out of state motorists entering the state. Under Governor Clyde Tingley, 22 Ports of Entry were constructed in 20 locations (Anthony, Orogrande, Carlsbad, Jal, Hobbs, Tatum, Texico, San Jon, Nara Vista, Clayton, Raton, Questa, Tres Piedras, Cedar Hill, Shiprock, Gallup, Datil, Lordsburg, Road Forks, and Buckhorn), dating from between 1935 to 1938.

From the beginning of its enactment, the 1935 law was considered punitive and discouraging to interstate commerce and tourism. Eastern New Mexico towns were the most distressed by the presence of the ports, and numerous letters and signed petitions from Jal, Portales, Roswell, Clovis, and Tucumcari stressed how eastern New Mexico appeared to be suffering more than other areas of the state with these ports of entry. Governor Tingley was very patient with all of these complaints, and wrote back to every person. As part of his campaign to make a success of the Ports of Entry, the port system was completely reorganized and tied to the Tourist Bureau (Bennett 1937b: 31). He also mandated that each port erect a welcome sign, thus turning the ports into “Ports of Welcome” and “courtesy stations”, where highway maps and brochures were handed out free. These details were listed in several articles of the New Mexico magazine from April and May 1937, and reiterated that the ports were to be operated “…as to eliminate any cause for criticism on the part of tourists” (Bennett 1937a and 1937b). Ultimately, the ports were a success, although they were financially successful from the start.

Eleven Ports of Entry were created with WPA funds (Table 1, below). Ports created in 1936 and rebuilt in 1938 (Texico, Anthony, Malaga, Lordsburg, and Newman), were originally smaller structures that were substantially revamped in their 1938 versions. Two ports were built in 1936 and not rebuilt again- McKinley-CW and Sixela. The old McKinley-CW port was located on old U.S. 66, and an abandoned stone structure has been noted by interested citizens, and reported to the National Park Service, Route 66 Corridor Preservation Program Manager, as the possible old Port of Entry west of Gallup (Michael Romero Taylor, personal communication, 2005). This structure, along with the rebuilt station at Malaga, has a distinctive rustic stone style that immediately calls to mind other works completed by WPA forces.

The 1937-1938 Biennial Report of the State Highway Engineer mentions that out-of-state passenger cars increased on average by 42 percent for all of the ports. This figure was derived
from actual car counts taken from a 24 hour count one day each month. Six states were targeted with newspaper and magazine advertising to draw in tourist visits, and this was highly successful in three states. Illinois represented a 93 percent increase (counts from 715 to 1386), Missouri represented a 100 percent increase (counts from 483 to 966), and Ohio represented a 100 percent increase (counts from 367 to 727), all for tourist visits between 1936 and 1937. Less successful, but still showing an increase, was Indiana (13 percent increase, 300 to 340), Michigan (32 percent, 387 to 511), and New York (15 percent, 543 to 626; Conroy 1937-1938:106-109). This information shows that while complaints initially came for having to pay the port fees, ultimately people wanted to visit New Mexico, and the fees didn’t stop their interest.

Records at the New Mexico GSD/Property Control Division archives (dated November 3, 1992) show that ten Ports of Entry in New Mexico are still owned by this state agency. These include structures located in Hobbs, Questa, Texico, Carlsbad, Clayton, Nara Vista, Tatum, Vaughn, Chama, and Pojoaque. These records also show that three ports are owned by the NMDOT, and located in Datil, Gallup, and Lordsburg (Entry A). An additional six ports have unclear title, and are located in Anthony, Lordsburg (Entry B), Raton (Entry A and B), San Jon, Tres Piedras, and Aztec (Entry A and B). Presently, the Motor Transportation Division operates fifteen major Ports of Entry, which operate 7 days a week, 24 hours a day. These include stations at Anthony, Gallup, Lordsburg, Raton, San Jon, Carlsbad, Clayton, Columbus, Hobbs, Nara Vista, Santa Teresa, Shiprock, Tatum, Texico, and Vaughn (www.dps.nm.org/mtd/ports.htm). It is unclear at present which ports have historic structures, although Gallup and Santa Teresa are very new facilities (under 10 years old).

<table>
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<tr>
<th>Location/ Project Description</th>
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<th>Date of Appropriation</th>
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<td>2. 4/29/38</td>
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<td>3. $1982.18</td>
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<td>2. 6/30/38</td>
<td>2. $997.10</td>
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Table 1: WPA Funded Ports of Entry in New Mexico (information compiled from Kammer 1994: Appendix A).
**Drive-in Restaurants (1921-present)**

The first drive-in restaurant in America is generally understood to be the Pig Stand Company, in Dallas, Texas, dating to 1921. The building was a small boxcar-like structure with a rectangular food-service window adjacent to the sidewalk. Customers could pull up to the curb and order and be served, and the popularity of this led to a chain across the South and into California. By 1924, A & W expanded their operation (founded 1919) to start the „drive-in” as we know it today- a fast food establishment where one drives off the road and into a specially constructed space for cars and fast food service. The chain White Castle soon followed this trend (Jakle and Sculle 1999; Liebs 1995:208-224; Smead and Wagner 2001). Of course the question for those of us in New Mexico is: what was the first drive-in restaurant here?

For nomenclature of these auto-related food establishments: there are **fast food stands, drive-ins, diners, and fast food restaurants**. There are many sources to consult on this topic. To name just a few: *Main Street to Miracle Mile* (Liebs 1995:208-224); *Fast Food: Roadside Restaurants in the Automotive Age* (Jakle and Sculle 1999); *Car Hops and Curb Service: A History of American Drive-In Restaurants* (Heimann 1996); and *Orange Roof, Golden Arches: The Architecture of American Chain Restaurants* (Langdon 1986).
**Rest Stops**

Safety rest areas (SRAs) were created as part of the Interstate Highway System, as a program to provide restrooms, drinking water, picnic grounds, and public telephones to the travelling public. The Interstate system is specifically designed as “limited access highways”, meaning that other roads do not intersect directly and access is only by specialized on and off ramps. In recognition of the desire for quick driving breaks during long distance travel, the Federal highway Administration began a program in 1958 that standardized rest stop construction, while supporting regional designs that expressed the culture and history of each rest area location. Joanna Dowling has produced a very helpful website on this topic that is very thorough: please see “RestAreaHistory.org”.

Figure 183: I-25 rest stop at La Bajada Hill, Territorial Revival style (photograph Laurel Wallace).

Figure 184: I-25 rest stop south of Socorro, Spanish-Pueblo Revival style (photograph Laurel Wallace).

Figure 185: US 64 rest-stop west of Rio Grande Gorge bridge, Contractor Modern Style (photograph Laurel Wallace).
Historic Markers

The New Mexico Tourism Department was originally begun as a Bureau within the New Mexico Highway Department in 1935, on the recommendation of Governor Clyde Tingley, as earlier advertising efforts proved to be highly profitable with more tourists entering the state and higher gasoline tax collections were noted. As part of this seminal effort, specially designed “Highway Markers” or “Scenic-Historic markers” (Fig. 186), designed by the Highway Department, were placed around the state beginning in 1935. Further research may find that this program was funded with new Deal funding, since Governor Tingley had a close relationship with President Roosevelt.

The original list of markers included:

- White Sands National Monument
- Capulin Mountain National Monument (2)
- Gran Quivira National Monument
- Chaco Canyon National Monument (2)
- Aztec National Monument
- El Morro National Monument and Ice Caves
- Acoma Indian Pueblo
- San Ildefonso Indian Pueblo
- Taos Indian Pueblo
- Isleta Indian Pueblo
- Mescalero Indian Reservation (2)
- Copper Mines at Santa Rita
- The Continental Divide (on US 66, 60, 80, and 260)
- Bottomless Lakes State Park
- Camp Maximiliano Luna
- Carrie Tingley Hospital for Crippled Children
- Fort Union
- Fort Selden
- Fort Sumner and Grave of Billy the Kid
- Fort Cummings
- Lincoln Town
- Malpais near Carrizozo
- Mesilla
- Glorieta Battlefield
- Elephant Butte
- Sandia Rim Drive
- El Vado

An additional eighteen markers were erected in 1938. By 1946, there were 175 Scenic-Historic markers. By the early part of 1955, the Tourist Bureau was established as a separate state agency (Conroy 1937-1938:109-110; Dwyre 1945-1946:77), but the creation of Historic Markers by the highway department continues to this day. They are recognized as significant features in the New Mexico landscape, and changes to text and location must be approved by the New Mexico Cultural Properties Review Committee (please see NMAC 4.10.6.L).

A recent website has a great deal of useful information on historic markers in New Mexico, including the text and location for each marker, and should be consulted for research on this topic: [http://nmhistoricmarkers.org](http://nmhistoricmarkers.org).
Federal Aid Project (FAP) Markers

Federal aid project markers date to around 1920 to the 1940s, and were used to mark the beginning and ending of highway projects that received federal monies. The numbers and lettering that one can see on the best preserved FAP markers are the project number, and this can the be traced out for a more thorough project description by consulting the biennial reports put out by the New Mexico State Highway Engineer. These “biennial reports” can be found at the New Mexico State library in Santa Fe, the University of New Mexico’s Zimmerman and Centennial libraries, to name a few sources. FAP markers are recorded in cultural resource inventories as “isolated occurrences”, and described thoroughly and photographed. The shape of these markers can vary; most are 3 to 4 ft tall, triangular columns, although some resemble miniature obelisks (but still three-sided).

FAP markers correspond to specific locations in New Mexico, such that work on “FAP 1” was along the road that extended from the Raton Pass at Colorado south to Anthony, at the Texas state line, which was also described as one of the “primary” routes in the state (what was NM 1 from 1912-1926, then US 85, and then realigned to become Interstate 25 between 1957 and 1985). The full list of these locations can be found in the “biennial” reports of the state highway engineer. These FAP locations remained the same, and were referenced in highway documents until the 1960s. For some reasons, placement of the physical markers along the roadside was discontinued after the 1940s.

Figure 187: Federal Aid Project (FAP) marker; photo taken c. 2002 (photograph Gwyneth Duncan).
Descansos

Roadside memorials, or descansos, are recognized unofficially as an important cultural practice by the New Mexico Department of Transportation. Descansos were traditionally memorial places where a funeral procession paused to rest between the church and the cemetery. This association with a road, an interrupted journey, and the final destination of burial eventually became associated with marking the location of a fatal accident on a highway.

Figure 188: Roadside descansos on NM 300 near Santa Fe (photograph Harvey Kaplan).
Sidewalks

Historic sidewalks are another important clue to what may be left of road-related historic landscapes. New Mexico had many road-related New Deal funded projects, which can be seen in stamped concrete sidewalks, where a prominent stamp of “WPA” and the project year is stamped into the concrete (Fig. 190). Please consult Appendix B in David Kammer’s 1994 report on “The Historic and Architectural Resources of the New Deal” (manuscript on file at the New Mexico Historic Preservation Division) for a list of all of the known New Deal projects in New Mexico. Please note that sidewalk projects are rarely detailed in the project lists; typically, a project is listed as “road improvement”. The surveyor can try to correlate a new Deal road project with the stamped dates on the ground. Further research can be conducted at the National Archives. Other historic sidewalks can be traced back through city or county records, through old biennial reports, or by asking local historians. Historic sidewalks must be considered and assessed in cultural resource inventories as road-related landscape features. They are typically not recorded as isolated occurrences or as archaeological features, but rather as stand-alone features described in the text and recorded on HCPI forms.

Figure 189: Historic sidewalk from Springer, c. 1950

Figure 190: Historic WPA sidewalk from Lovington
Signage

Historic signs are particularly important to record along roads that are known to be significant, such as old sections of Route 66, but please note that any historic signs found along roads could be important clues to help date a road or the cultural landscape of an area. One thorough source to consult is *Signs in America’s Auto Age*, by John A. Jakle and Keith A. Sculle (Jakle and Sculle 2004), although there are many sources to use. Signs that appear to be historic should be recorded as is appropriate: as part of a historic building, or as stand-alone features. Please note that some signs for businesses can be more recent than the associated building, since this is an easy feature to update.

Figure 191: Aztec Motel sign along Central Ave/old Route 66 in Albuquerque (photograph Harvey Kaplan).

Figure 192: One of the last “signs on a stick”- the “Paul Bunyon” sign, reused as part of the signage for the May Café, near Louisiana and Central Avenue, Albuquerque (photograph Gerry Raymond).
Other Features

This section refers to a catch-all grouping of agricultural, industrial, and “other” features, such as cemeteries and burial places, which one sees along New Mexico’s highways. Each sub-section is not a complete list of all of the types of features that one can find, but points the reader to general resources (such as National Park Service Bulletins and guidelines), and reminds the reader that many of these features are understood as parts to larger complexes.

Agricultural Features

The most important point to note is that it is rare to encounter a lone agricultural building; typically, this type of feature will be in association with a larger agricultural complex (such as a farm or ranch), or at least be in association with a residence or main building. Recording an agricultural building, therefore, involves thinking about the larger complex, and the larger historic landscape that encompasses these features. The National Park Service has several Bulletins that will help in interpreting features and landscapes, and can be accessed online (please see Bulletin 30 [Guidelines for Evaluating and Documenting Rural Historic Landscapes] and the 1996 The Secretary of the Interior’s Standards for Treatment of Historic Properties with Guidelines for the treatment of Cultural Landscapes).

Grist Mills and Log Barns in New Mexico: Hispanic log barns are typically constructed with horizontal logs (fuerte, meaning a fort or “strong”, as in stronghold). Some barns are constructed with jácal (vertical logs or poles covered with mud plaster). The horizontal log fuerte style can include square or rectangular hewn logs, or simple bark-peeled logs. Double box and saddle notching are the most common corner construction techniques. Roofing tends to be flat or shed, but can be gabled. Roofing materials vary, with post-Railroad materials including metal sheeting (Pratt and Snow 1988: 262; Pratt and Wilson 1991:70). Many of the extant log barns seen today date to the late 19th –early 20th century, and are typically smaller in scale (12-15 ft long, and 6-8 ft tall). One of the most distinctive features of Hispanic log cabins is that the sides are often plastered over, so they look identical to adobe construction (Pratt and Snow 1988:262).

Figure 193: A log barn in Truchas that is now used as storage for the Morada (photograph Laurel Wallace).

Figure 194: F.D. Nichols, photographer, August, 1936, View from Southwest- Old Aztec Mill, Cimarron, Colfax County, NM (Library of Congress, Prints & Photographs, HABS NM, 4-CIM, 1-2, Reproduction number 114229p).
**Industrial agriculture:** the growth of industrial agriculture is intertwined with the development of the railroad in New Mexico, starting in 1880 for most of the state (the earliest date is 1879, for Las Vegas). Barns and silos adjacent to the railroad may now date to the recent past (just 50 years ago), but reflect historic patterns of produce collection and loading for transport, which extend back much further in time. Agricultural features can be found in surprising places, such as this large peanut manufacturing and distributing plant along the main highway through Portales (Fig. 195). As discussed earlier, most of these features do not stand alone, but are in association with other buildings or other features (such as the railroad), and can only be fully understood as a complex.
Industrial Features

This section is also a brief discussion and not a fully inclusive list of the types of industrial buildings and features that one can encounter in New Mexico. The few industries in New Mexico historically focused on extractive processes, such as mining or forestry, but can also include any features associated with the railroads.

Mining: Along with other mountain states, New Mexico has its share of mining features and debris, some readily seen from along our highways. The Santa Rita copper mine near Silver City is an example of a large active mine along a state highway, and the entire town of Madrid, southwest of Santa Fe on NM 14, is a resurrected abandoned mine site and associated residences. NPS Bulletin 42 (Guidelines for Identifying, Evaluating, and Registering Historic Mining Properties) is a good source for understanding the complexities of these sites, and points out that a variety of features can be included in the larger historic landscape (such as headframes, tailings piles, exploration pits, residences, and office buildings).

Figure 197: El Chino open-pit copper mine, 15 miles east of Silver City, started in 1909, view from US 180 (photograph Janet McVickar).
**Railroads:** The Atchison, Topeka and Santa Fe Railway first entered Las Vegas in July of 1879, and the La Casteñeda Hotel is an example of some of the railroad-related architecture associated with this significant historic period in New Mexico, and an example of a “Harvey Hotel” (Fig. 198). The Fred Harvey Company established a close relationship with the Atchison, Topeka and Santa Fe Railroad (ATSF) to build depot restaurants along their rail lines, starting in 1876. La Casteñeda Hotel, built in 1898, included the largest dairy associated with a Harvey House (one of only two locations with dairies). The construction of the 1902 Alvarado Hotel in Albuquerque, as an additional Harvey House, included the first interior designs by Mary Jane Colter for the ATSF, in a structure by architect Charles F. Whittlesey. Colter’s design included a museum and gift shop that sold Native American and Hispanic arts. The success of the Alvarado convinced the Harvey Company to expand similar operations into the Grand Canyon and other locations. After demolition in 1970, this beloved landmark was rebuilt in 2006, as a multi-modal transportation hub (for Amtrak, the New Mexico Rail Runner, and Greyhound). Both of the original La Casteñeda and Alvarado hotels used the Mission Revival style, which became a signature style of the ATSF, seen on depots and hotels.

Along with depots and hotels, railroads introduced a wide range of structure types associated with this industry, including general offices and mechanical shops for engine upkeep. Some of the more striking structures include roundhouses, where several engines could be worked on. The roundhouse in Albuquerque was south of the original Alvarado Hotel, but is now demolished. The roundhouse in Las Vegas is extant, and can be seen from Grand Avenue.
Cemeteries and Burial Places

Because of the deep personal connection that cemeteries naturally engender to related families and cultural descendents, cemeteries are generally not considered eligible to the National Register of Historic Places, unless they also meet the special requirements of the Criteria Considerations (please see NPS Bulletin 41, Guidelines for Evaluating and Registering Cemeteries and Burial Places, for details). Burial places are typically evaluated under Criterion D as archaeological sites, which do not have to meet the special Criteria Considerations for eligibility. As important cultural features, cemeteries and burial places are recorded with all cultural resource investigations for the NMDOT. Many examples can be found adjacent to the highway system, and at times, within highway right-of-way.

Figure 201: Los Llanitos cemetery in Truchas (all photographs this page, Laurel Wallace).

Figure 202: Detail of gravesites in Los Llanitos cemetery.

Figure 203: Cemetery in Peñasco.
Parks and Other Designed Landscapes

Historically important parks, including several examples built during the Great Depression with New Deal monies, such as Roosevelt Park in Albuquerque (www.cabq.gov/planning), are significant features that must be noted in roadside inventories. In-depth evaluations of these features should follow the guidelines set forth in NPS Bulletin 18 (How to Evaluate and Nominate Designed Historic Landscapes).

Figure 204: Roosevelt Park in Albuquerque, built with New Deal funding (Civil Works Administration) in 1933, designed by local landscape architect C. Edmund “Bud” Hollied (photograph Gerry Raymond).
What If There Is No Style?

Some structures display no architectural styles at all, but other historically relevant features can be described, such as folk house type, materials that may date a structure, or evidence of a particular cultural landscape pattern.

Folk House Types

When in doubt, be sure to describe the basic folk house type, for this has cultural and historical meaning. The McAlester and McAlester *A Field Guide to American Houses* (2002) has a very comprehensive and well illustrated discussion of European-influenced folk house types, including the specific European cultural origins of plans, their originating locations in America, and the dissemination of these types across the country through time (McAlester and McAlester 2002:88-101). These folk forms are described as “families” of shapes, including **Gable-Front, Gable-Front and Wing, Hall & Parlor, I-House, Massed-Plan/Side-Gabled, and Pyramidal.**

Figures 205-214 illustrate these folk house types as seen in New Mexico:

![Figure 205: Gable-Front example, from Springer](image1)

![Figure 206: Gable-Front and Wing, from Roy.](image2)

![Figure 207: Gable-Front and Wing example from Springer.](image3)
Figure 208: Simple side-gabled Hall & Parlor (two rooms wide and one room deep) example from Roy.

Figure 209: Hall & Parlor example from Springer.

Figure 210: I-House example from Wagon Mound.

Figure 211: I-House example from Wagon Mound.

Figure 212: Massed-Plan/Side-Gabled residence in Las Vegas.

Figure 213 and 214: Pyramidal houses in the railroad town Des Moines, New Mexico. Pyramidal roofing (equilateral hipped) requires more complex roof framing, but shorter roofing members, and is therefore cheaper to construct. This house type appears to be associated with housing for railroad workers.
Materials Used

Three primary sources should be consulted for describing construction materials:

- New Mexico Historic Building Inventory Manual, edited by E. Cherry (1980:V 2-15)

In addition, these general historic material uses and trends can be considered (from Bunting 1974; Bunting 1976; Bunting, Booth, and Sims Jr. 1975:11-13; Pratt and Snow 1988: 260-264, 499-504; Wilson, Hordes, and Walt 1989:143-145):

1. Pre-Railroad materials (pre-1880)- self-sufficiency due to isolation:
   Adobe, *terrones* (sod blocks), *jacal* (upright log and daub), *fuerte* (horizontal log construction), hand-hewn wood details, hand-shaped stone, very little metal, selenite for windows, hand-spun cloth or leather for window coverings. **Imported Santa Fe Trail materials (1821-1880):** all relatively expensive and rare, includes mass-produced cloth, window glass, mill-sawn wood, metal terne plate (1 ft by 2 ft), brick.

2. Railroad introduced products (1879/1880 and later)- all mass-produced:
   Wood Sash and trim for windows, window glass in much larger sizes and many varieties, large sheet of corrugated metal, cast iron columns for store fronts, pressed metal cornices and window heads, whole facades of pressed metal, cast-iron stoves and furnaces, pressed metal cornices, ornamental wood brackets, lathe-tuned porch columns, spindle friezes, hardwood balustrades and bars, brick in several colors- used for whole facades or entire building, wood flooring and interior wood work, cement and plaster over mud surfaces, gas and plumbing fixtures, after **1905:** reinforced structural concrete as a fireproof structural system (favored by Trost and Trost for several buildings in Albuquerque, including the Rosenwald Building, First National Bank, Sunshine Building, and by other firms for the Scottish Rite Cathedral in Santa Fe); after **1910:** cast stone and cast concrete block after 1910 (smooth and textured); after **1920:** hollow structural tile (“Pen tile”), metal casement windows, ferroconcrete materials for exteriors (favored by the AT&SF railroad).

![Historic building in Winston, with adobe walls and mass-produced, shaped metal cornices (photograph Laurel Wallace).](image-url)
Cultural Landscape Traditions

Cultural landscape traditions refer to larger settlement patterns or modifications to a landscape that are specific to a cultural or ethnic group. Understanding these larger patterns can help in interpretation of a community. In New Mexico, these include:

- Pre-European landscapes (from Nabaokov and Easton 1989)
  - Plaza Type and Street Type Pueblos
  - Dispersed settlement
- Spanish Influences (from Pratt and Wilson 1991: 61; Wilson et al 1989:120, 123)
  - Spanish town planning: Spanish urban traditions were transposed to the New World through planning ordinances of the Laws of the Indies (1573-1781). These ordinances assumed that communities were developed by organized parties of settlers who would live together in structured communities for protection. They included instruction for:
    - selecting a town site
    - laying out a grid of streets
    - creating a central plaza
    - placement of the church, government, and commercial structures on the plaza
    - distribution of town lots and farm land
  - Plaza towns continued as a cultural tradition even after Mexican Independence from Spain in 1821
  - In New Mexico after 1750, and more so after the threat of Indian attack in the late 19th century, settlements developed in long, linear fashion (cordilleras), with houses located above farmland (long lot varas) and a shared irrigation ditch (acequia). These villages can lack a visible center, although many have a church and store that constitute the “center”

Figure 216: Long lots or varas in the Rio Grande Valley at Embudo, along NM 68 (photograph Laurel Wallace).
Anglo-American Influences after 1880 (from Kammer 2000; Wilson et al 1989:146-183)

- **As the railroad came through New Mexican towns**, “New Town” zones were created that followed a strict grid pattern parallel to the railroad tracks, with a “Main Street” formed perpendicular to the tracks, which typically did not conform to the more organic street formations of the older portions of town. New Town zones began as business sections devoted to the commercial needs of the railroad and its workers, but later became major commercial districts where products were sold to the community and goods were loaded onto the trains.

- **Large commercial structures** were typically one-story, long rectangular buildings with a gabled roof. The front-facing gable was covered with a false front that made the building appear taller than it really was, and to provide a space for a business sign. Mass-produced decorative brackets, large plate glass windows, and cornices were now more easily obtained through the railroad. Side and rear walls are typically unadorned utilitarian materials, such as adobe, stone rubble, or brick, with any decorative elements limited to the front façade. The Italianate style was the first imported commercial style, followed by Richardsonian Romanesque, and then use of Classical elements c. 1900. Decorative brickwork was developed that echoed Classical elements, such as corbelled brick cornices, arched openings, vertical piers, and sign panels.

- **Anglo-American farm and ranch cultural patterns** include separate barns and other agricultural buildings from the residence, in a more wide ranging collection of buildings compared to the more compact casa-corral-courtyard pattern of Hispanic practice. The typical Anglo-American ranch house is a four room square plan that is most similar to a Hipped Cottage style, but with a low-pitched, side-facing gable roof, and most with board-and-batten siding. Early barns were log construction. Self-governing windmills (invented 1854) and barbed wire (invented 1873) became more available after the arrival of the railroad, and is now ubiquitous in rural areas. Barbed wire was first used to fence in water sources, but became a way to control stock and equipment. The most popular windmill brands were Aeromotor and Eclipse, with derricks built early on of wood, but metal derricks available after 1890.

- **After World War I** in 1918, the rise of automobile use and the development of the state highway system began to change town planning. Highways created new places for commercial development, which evolved into curb and sidewalk-lined streets with businesses immediately adjacent to the sidewalk. Businesses were auto-oriented, such as gas stations, garages, fast-food restaurants, new and used car lots, and motor courts.

- **After World War II** in 1946, the extensive use of the automobile and the need to house the multitudes of returning veterans and other young families, led to the widespread development of suburban subdivisions. In Albuquerque, this led to rapid development of single family homes that ended by the late 1950s. Through the 1960s and onward, infill development was encouraged, to mitigate the earlier effects of “checkerboard” development from the 1940s-1950s.
New Mexico offers some unique challenges in assessing historic buildings for eligibility to state and national registers, due to our specific history and development. Eligibility recommendations are needed for all historic properties identified in cultural resource surveys related to the Section 106 process of the National Historic Preservation Act (1966). This chapter is specifically related to the professional practice of cultural resource identification and recordation of historic properties.

The unique aspects of New Mexico’s history stems from our deep historical connection to the Spanish empire as the first European contact in the region, and to the historic and prehistoric indigenous inhabitants of this region, who have lived in relatively large settlements for thousands of years. Topography, climate, and politics kept New Mexico isolated from other developments and other cultures to the east and the west in what we now call the United States. The cultural focus for centuries was south to Mexico City, and other major cities in the Spanish Empire. What is considered the national historical story in other parts of this country either does not relate to the local and regional history in New Mexico, or has different temporal markers than what is found east of the Mississippi River.

For instance, Anglo-American culture did not influence this region until after 1821, with the beginnings of Mexican independence from Spain and the opening of the Santa Fe Trail, and did not have any great impact until the coming of the railroad in 1879/1880 (Chavez 2006). National styles came relatively late to New Mexico, and so even modest stylistic quotes on commercial and residential buildings can be significant physical remains of this new cultural influence. Please note that modest examples of National styles in New Mexico may rise to the level of Criterion C eligibility, when they would not in other locations in the country. Please also note that most modest examples of National styles are probably eligible under Criterion A. Please see a more detailed discussion of this below.

Determining Eligibility

The purpose of identifying historic properties significant to local, state, and national importance, is to ensure that the potential impacts of publically funded projects is assessed, and impacts kept to a minimum. NPS Bulletin 15 (How to Apply the National Register Criteria for Evaluation, Andrus and Shrimpton 1995) explains the criteria used in assessing historic properties following federal standards, which serves as the basis for all historic property evaluations in this country. Ultimately, these criteria form the foundation of interpretation or methodology applied for historic properties that may be eligible for recognition or listing to state registers of historic properties, and possibly to the National Register of Historic Properties (NRHP). The NRHP is maintained by the National Park Service, under the Secretary of the Interior, and is the official federal list of districts, sites, buildings, structures, and objects that contribute to the understanding of our historic and cultural national heritage.

The Basics of Determining Eligibility:

Following the guidelines set forth in NPS Bulletin 15, two very basic issues must be present for evaluation:

1. a property must be associated with an important historic context
2. a property must retain historic integrity of the features necessary to convey this importance.

Except for truly outstanding examples, a property must be 50 years old, as the beginning point for qualifying as “historic”.

Making Sense of It All: In a Section 106 Kind of Way
The NPS Bulletin 15 guidelines list a series of five sequences that they feel is the most “efficient” way to evaluate a historic property: 1) categorize the property, 2) determine which historic or prehistoric context is representative of the property, 3) determine whether the property is significant under the National Register Criteria, 4) determine if the property represents a type usually excluded from the National Register, and 5) determine whether the property retains integrity.

**Categorize the property:** a property must be classified as a building, structure, object, site, or district. The description of these categories includes:

**Buildings:** a building is created principally to shelter any type of human activity. It may also refer to a related unit, such as a courthouse and jail, or a house and barn. Eligible buildings must include all basic structural elements as a whole, with significant features identified. Parts of buildings are not eligible independent of the whole. NOTE: If a building has lost any of its basic structural elements, it is considered a “ruin”, and is categorized as a site.

*Examples of buildings include:*

publicly used buildings (administration building, church, city or town hall, courthouse, dormitory, gas station, hotel, library, office building, post office, school, social hall, store, theater, train station), and private buildings (residence, carriage house, detached kitchen, barn, privy, shed, stable, garage).

**Structures:** this term refers to functional constructions made for purposes other than shelter. Again, the structure must be whole to be eligible; parts of structures cannot be considered eligible. If a structure has lost its historic configuration or pattern of organization through deterioration or demolition it is considered a “ruin” and categorized as a site.

*Examples of a structure include:*

aircraft, apiaries, automobiles, bandstands, boats and ships, bridges, cairns, canals, carousels, corncribs, dams, earthworks, gazebos, grain elevators, highways, irrigation systems, kilns, lighthouses, railroad grades, silos, trolley cars, tunnels, and windmills.

**Objects:** this refers to constructions that are primarily artistic in nature, relatively small in scale, and simply constructed. An object is usually moveable, but is typically associated with a specific setting or environment.

*Examples of an object include:*

boundary marker, federal aid project (FAP) marker, fountain, monument, sculpture, mileposts, and statuary.

**Sites:** a site is the location of a significant event in prehistory or history, and can refer to an occupation, activity, building, structure, either whole or in ruin. The location itself is significant for historic, cultural, or archaeological values, regardless of any existing structures.

*Examples of a site include:*

battlefield, campsite, cemeteries (significant for information potential or historic association), ceremonial site, designed landscape, habitation site, natural feature with cultural significance, petroglyph, rock carving, rock shelter, ruins of a building or structure, shipwreck, trail.

**Districts:** a district derives its importance from bring a unified entity, even though it may include a variety of resource types. There must be a significant concentration, linkage, or continuity between the features that comprise a district, which are unified historically or aesthetically. A district must convey a visual sense of its overall theme, which can reflect one principal activity (a mill or a ranch), or reflect several interrelated activities (an area that includes industrial, residential, and commercial buildings, structures, sites, and objects).

*Examples of districts include:*

business districts, canal systems, habitation sites, college campuses, estates and farms, industrial complexes, irrigation systems, residential areas, rural villages, transportation networks, rural historic districts, suburbs.
Determine the historic context: the eligibility of a property can only be evaluated within its historic context, and the historic context must be significant to local, regional, or national history, architecture, archaeology, engineering, or culture. In practical terms, seeing a historic style to a building clues you in to the historic context in general (a Queen Anne style residence in New Mexico signifies a post-railroad era Anglo-American influence)- a further examination helps determine if the property is a significant representative of this historic context (is this a good example compared to national examples, or to local or regional examples?). Properties may be understood by the general underlying theme they represent within a historic context, and considered significant if they can be demonstrated through scholarly research. These themes are called “Areas of Significance” in NPS Bulletin 15, and a detailed discussion of the application of historic contexts along local, state, and national themes is best found consulting this bulletin. Examples of Areas of Significance:


Determine significance under National Register Criteria: four criteria are used to evaluate the significance of properties associated with American history, architecture, archaeology, engineering, and culture, which may be found in districts, sites, buildings, structures, and objects. These properties must possess integrity of location design, setting, materials, workmanship, feeling, and association. The four criteria are:

Criterion A: Associated with events that have made a significant contribution to the broad patterns of history.

Criterion B: Associated with the lives of persons significant in our past.

Criterion C: Embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic value, or that represents a significant and distinguishable entity whose components may lack individual distinction.

Criterion D: Yields or may be likely to yield information important in history or prehistory.

Criterion Considerations: certain properties are typically not considered eligible to the National Register, unless they meet extraordinary conditions. These include cemeteries, birthplaces, graves of historic figures, religious institutions, structures that have been moved from their original locations, reconstructed buildings, commemorative properties, and anything less than 50 years old. The extraordinary conditions (typically for national significance) that may make any of these property types potentially eligible falls into these categories:

a) a religious property may be eligible if it derives primary significance from architectural or artistic distinction, or historic importance

b) a building or structure that has been moved, but which is primarily significant for its architectural value, especially if it is the only surviving structure associated with an important person or event

c) a birthplace or grave may be significant if it is associated with a person of outstanding importance, especially if there is no other appropriate site or building associated with his or her productive life

d) a cemetery that derives its importance from graves of persons of “transcendent importance, from age, from distinctive design features, or from association with historic events”
e) a reconstructed building that is accurately re-created in a “suitable environment and presented in a dignified manner as part of a restoration plan”, especially when no other building or structure relevant to the situation has survived
f) a commemorative property where the design, age, tradition, or symbolic value has been invested with exceptional significance
g) a property that is not yet 50 years old, but that is recognized as exceptionally important

In the NMDOT system, several of the old Route 66 road segments and the Rio Grande Gorge bridge on US 64 between Taos and Tres Piedras have been recognized under Criterion Consideration G. The old Route 66 segments have national and even international cultural significance. The Rio Grande Gorge bridge was formally recognized not long after it was built, since it received national recognition for its design. These local examples show that these special criterion considerations apply only to exceptionally outstanding examples, which typically have national recognition.

![Figure 217: The Rio Grande Gorge Bridge (SN 6462), determined eligible to state and national registers under Criterion Consideration G.](image)

![Figure 218: The Laguna to McCarty's old Route 66 segment, listed under multiple criteria, including Criterion Consideration G.](image)
Eligibility in the New Mexico Context:

NPS Bulletin 15 stresses the connection of a significant local, state, or national historic context as the basis for any evaluation of a historic property. This brings us directly back to the unique character of New Mexico’s history and cultural development, and how each of the four criteria can be understood within this framework.

**Criterion A** refers to properties that are associated with one or more events that have made a significant contribution to the broad patterns of history. These patterns reflect significant themes in history, or “Areas of Significance”, such as developments in Agriculture, Architecture, Archaeology, Art, Commerce, Communications, Community Planning and Development, Conservation, Economics, Education, Engineering, Entertainment/Recreation, Ethnic Heritage, Exploration/Settlement, Health/Medicine, Industry, Invention, Landscape Architecture, Law, Literature, Military, Performing Arts, Philosophy, Politics/Government, Religion, Science, Social History, Transportation, and any other large theme that may be applicable. In New Mexico, this can include:

- an acequia system that reflects the agricultural development of an area [Agriculture]
- a Federal Aid Marker, reflecting historic highway construction [Transportation]
- a commercial or residential building in a recognized architectural style brought in after the railroad was developed in New Mexico (post 1979/1880) [Architecture, Transportation]
- a property (road, building, bridge, etc.) associated with the New Deal, dating from the 1930s to the early 1940s, or other significant period [Politics/Government, Social History]
- a vernacular building that shows the continued use of Native American and Spanish construction traditions [Ethnic Heritage, Architecture]
- an identifiable settlement pattern or district that reflects a specific cultural and historic tradition, such as the Hispanic cordilleras village settlement pattern (after 1750) with houses arranged in long, linear fashion, above long-lot (vara) farmland, with a shared irrigation ditch (acequia), no visible plaza, although a church and store may constitute the “center”. Other settlement patterns include Spanish Law of the Indies (1573-1781) town centers with plazas, which continued as a cultural pattern up through the Mexican Period (until 1846), and Anglo-American “new towns” established parallel to the railroad, to name a few examples [Community Planning and Development, Ethnic Heritage]

![Figure 219: A New Deal era railroad bridge in Fort Sumner, originally built 1938 and rehabilitated in 1995.](image1)

![Figure 220: Highland Park Canal north of La Plata.](image2)
In all of these examples, the property in question can lack individual distinction or individually distinct features to be eligible under Criterion A, as long as it retains the historic integrity that conveys the historic importance of the event or pattern. Figures 219-222 show examples of Criterion A eligible structures and objects, to state and national registers (and most likely Criterion C eligibility as well).

Criterion B refers to a property that is associated with the lives of persons significant in our past. For local, state, or national significance, this person’s contributions to history must be identified and documented, and relevant to the pertinent historic context. This criterion is restricted to properties that illustrate a person’s important achievements, rather than commemorates their achievements (commemorative properties may be eligible, if they fit the Criterion Considerations). The same themes in history, or “Areas of Significance”, describe the importance of this person (Agriculture, Architecture, Archaeology, Art, Commerce, Communications, Community Planning and Development, Conservation, Economics, Education, Engineering, Entertainment/Recreation, Ethnic Heritage, Exploration/Settlement, Health/Medicine, Industry, Invention, Landscape Architecture, Law, Literature, Military, Performing Arts, Philosophy, Politics/Government, Religion, Science, Social History, Transportation, and any other large theme that may be applicable). In New Mexico, some examples of a Criterion B property may include:

- the home of an important merchant, doctor, or mayor of a town [Commerce, Medicine, or Politics/Government, respectively]
- the studio of an important artist [Art, Social History]
- the commercial building or office of an important merchant or business leader [Commerce, Social History]
**Criterion C** refers to a property that embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic value, or that represents a significant and distinguishable entity whose components may lack individual distinction. Again, the same themes in history, or “Areas of Significance”, can be applied (Agriculture, Architecture, Archaeology, Art, Commerce, Communications, Community Planning and Development, Conservation, Economics, Education, Engineering, Entertainment/Recreation, Ethnic Heritage, Exploration/Settlement, Health/Medicine, Industry, Invention, Landscape Architecture, Law, Literature, Military, Performing Arts, Philosophy, Politics/Government, Religion, Science, Social History, Transportation, and any other large theme that may be applicable). In New Mexico, some examples of a Criterion C property may include:

- an exceptional example of a vernacular, regional, or national architectural style for a residence [Architecture, Ethnic Heritage], a commercial building [Architecture, Commerce], or a public building [Architecture, Politics/Government]
- a modest example of a national style for a residence or commercial building dating to the earlier periods of contact associated with the railroad in New Mexico, particularly for buildings located in small towns [Architecture, Ethnic Heritage, Commerce]
- an exceptional example of a historic bridge [Engineering, Transportation], built through a special federal program such as the WPA [Politics/Government, Social History]
- a park or garden that was designed following a particular landscape design or philosophy [Landscape Architecture]
- a movie theater that has a distinctive decorative façade [Architecture, Entertainment/Recreation]
- a village that illustrates community design and planning [Archaeology, Community Planning and Development, Exploration/Settlement]
- a historic or cultural landscape that retains integrity for all of its characteristic features [Ethnic Heritage]
- historic adaptations to an original property, where the evolution of tastes, attitudes, and uses are apparent through time:
  - a Native American irrigation system modified for use by Euro-Americans if both types of construction are still evident
  - an early 19th century farmhouse remodeled in 1880 with Queen Anne style ornamentation or some other style that reflects a significant trend or the work of a master or the taste of an important person associated with the property
  - a district including the commercial development of a town through time, with examples of various architectural style and eras
- an example of a prominent architect in local, state, or national history, which shows a particular phase, aspect, idea, or theme of their work
- a sculpture or other art work that epitomizes the design principles of a historic style or era

![Figure 224: This Richardsonian Romanesque style Masonic Temple in Las Vegas is Criterion C eligible.](image1)

![Figure 225: Bridge 2430, Truss thru bridge on old Route 66, Criterion C eligible [exceptional example, historic Rt.66].](image2)
**Criterion D** refers to a property that has yielded or may be likely to yield important information in history or prehistory. This refers to the actual physical material of the resource, which must be linked to human activity, such as events, processes, institutions, design, construction, settlement, migration, ideals, beliefs, lifeways, and other facets of the development or maintenance of cultural systems. Typically, archaeological resources are nominated under this category, although buildings, objects, structures, and district could also be eligible under this category. Beyond archaeological resources, buildings, structures, or objects in New Mexico could be eligible under Criterion D if:

- a building, structure, or object exhibiting a local variation on a standard design or construction technique could yield important information on how local availability of materials or construction expertise affected the evolution of local building development.

Figures 226, 227, and 228: Variations in Folk Territorial doors could be studied under Criterion D for the availability of materials, construction expertise in locales, and evolution of local building development (from Library of Congress, Prints & Photographs Division, [ Figure 226- Albuquerque, N. Mex.-Building, HABS NM, 1-ALBU, 1-2, Repro. no. 113488p; Figure 227-Donald W. Dickensheets, photographer, Borrego House, Santa Fe, May 28, 1940, HABS NM, 25-SANFE, 4-6, Repro. no. 113865p; Figure 228-Donald W. Dickensheets, photographer, Rael House, Canyon Road, Santa Fe, May 28, 1940, HABS NM, 25-SANFE, 5-7, Repro. no. 113874p].

**Final Thoughts**

This publication was developed with the express interest in pointing out the important and interesting work that our local architectural historians have been compiling over the years, as well as other useful and interesting studies completed with a more national focus on the roadside built environment. As stated in the Introduction, this guide has been developed from these important primary sources, and any serious practitioner recording the historic built environment in New Mexico needs to consult and reference these sources. The professional work that is completed by consultants hired by the New Mexico Department of Transportation is essentially scholarly work like all other cultural resource documentation, and we cannot lose sight of the work that was completed before us; we must respectfully add to this growing scholarly field of inquiry. This is seriously stated, but the work is fun, and the primary sources are great reading. Direct reference has not be made to the seminal work of architectural and cultural historian J. B. Jackson, but all of his publications add to our understanding of culture history in New Mexico, and in particular a sensitive reading of the roadside culture history of this country (please see the References section for this and other sources).
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142
Tourist Bureau markers at the state’s borders mean just what they say. 
Tourists are more than welcome in New Mexico.