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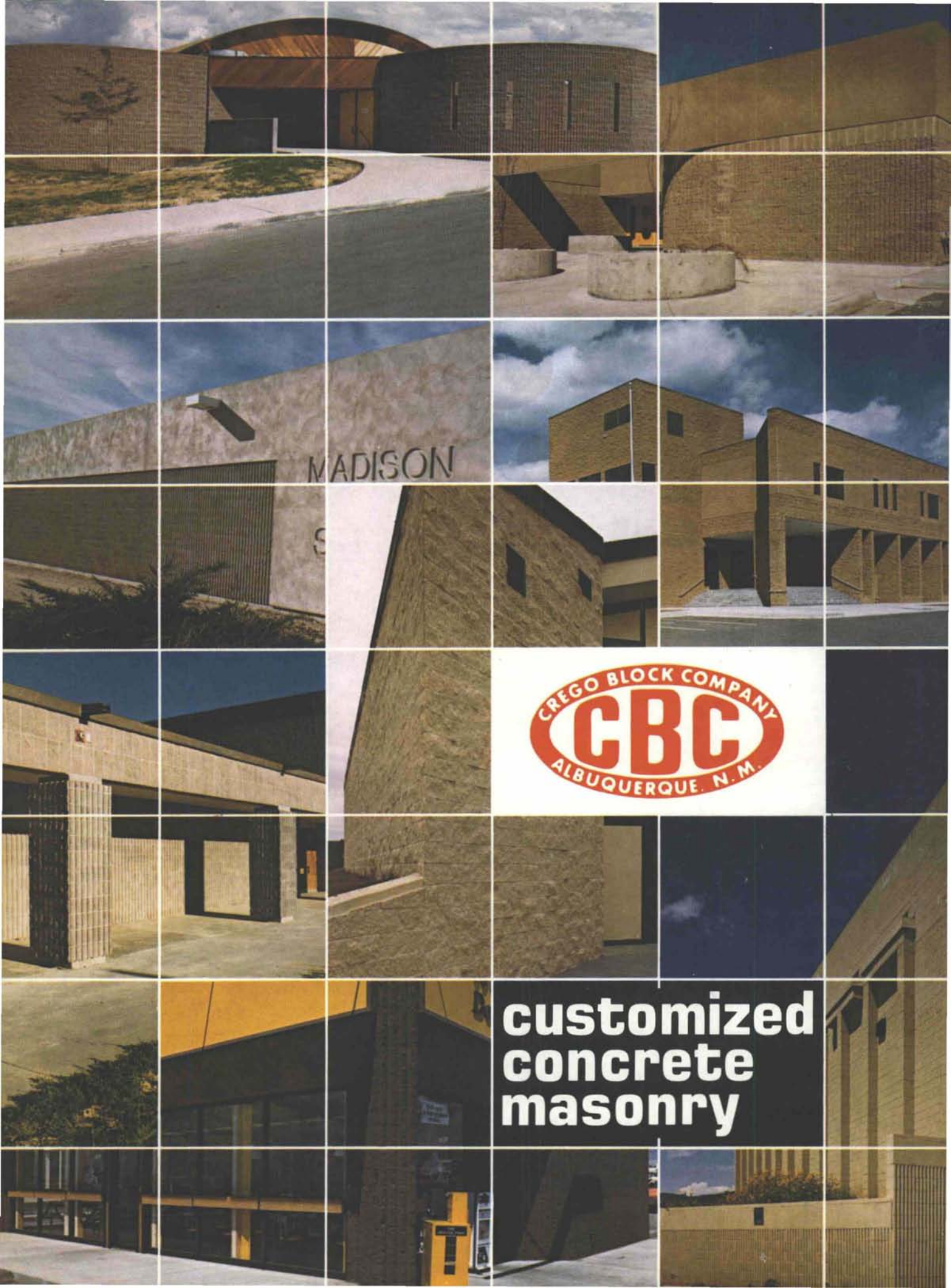
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the architectural styles of Santa Fe





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DeVargas Street and San Miguel Church. (Ritch, 1885.)

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## IN THIS ISSUE:

A survey of the many architectural styles in Santa Fe was undertaken by Conron and Lent, Architects in 1976. The survey was conducted under a contract with the City of Santa Fe; it was funded by the City and by a matching grant from the National Park Service.

The survey was included in **Design Preservation in Santa Fe: A Pluralistic Approach**, published January, 1977, in a limited edition by the City of Santa Fe. It is re-printed here with permission of the City.

John P. Conron, FAIA/FASID and R. Patrick Christopher conducted the research, the street-by-street survey and wrote the text. The authors are indebted to the following historians for their frequent counsel and research assistance: Dr. Bainbridge Bunting, Sylvia Cook, Dr. Myra Ellen Jenkins, James Purdy, Daniel Reiley and Michael Weber.

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Prepared by: Conron and Lent, Architects

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San Francisco Street in the 1880's with St. Francis Cathedral at head of street. Exchange Hotel, right, has been replaced by La Fonda. (Harper's Weekly, April 21, 1886.)

(Cover: Detail, Olive Rush Studio, Santa Fe)

—Official Publication of the New Mexico Society of Architects, A.I.A.—

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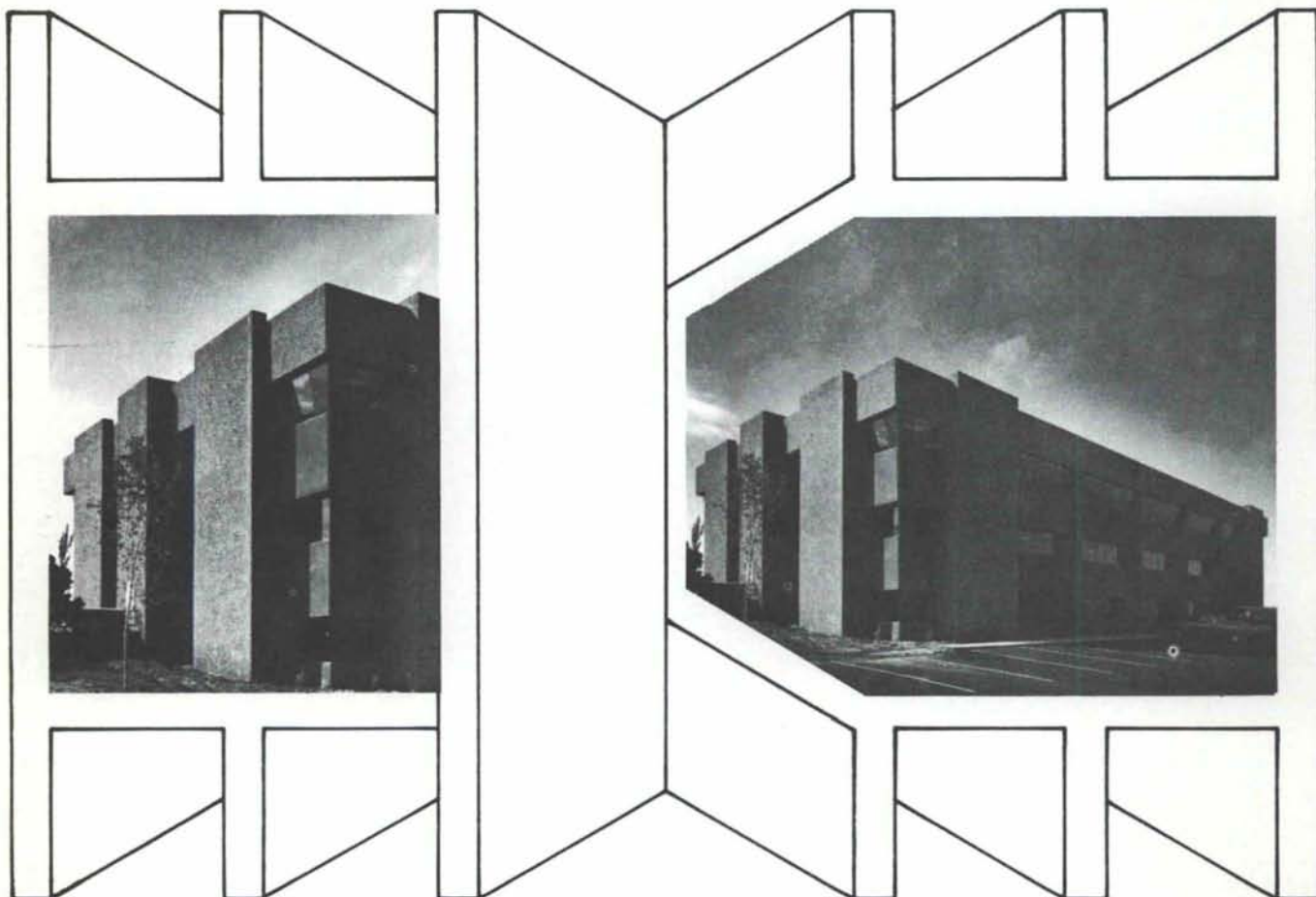
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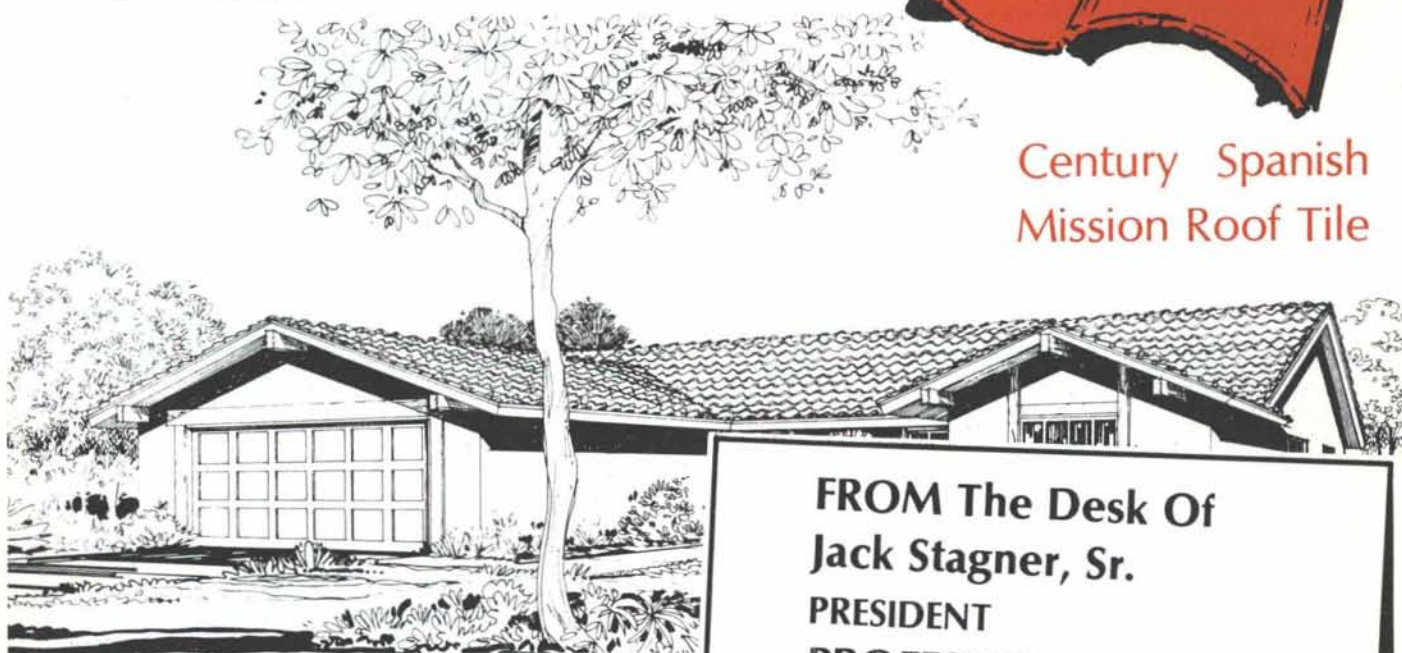
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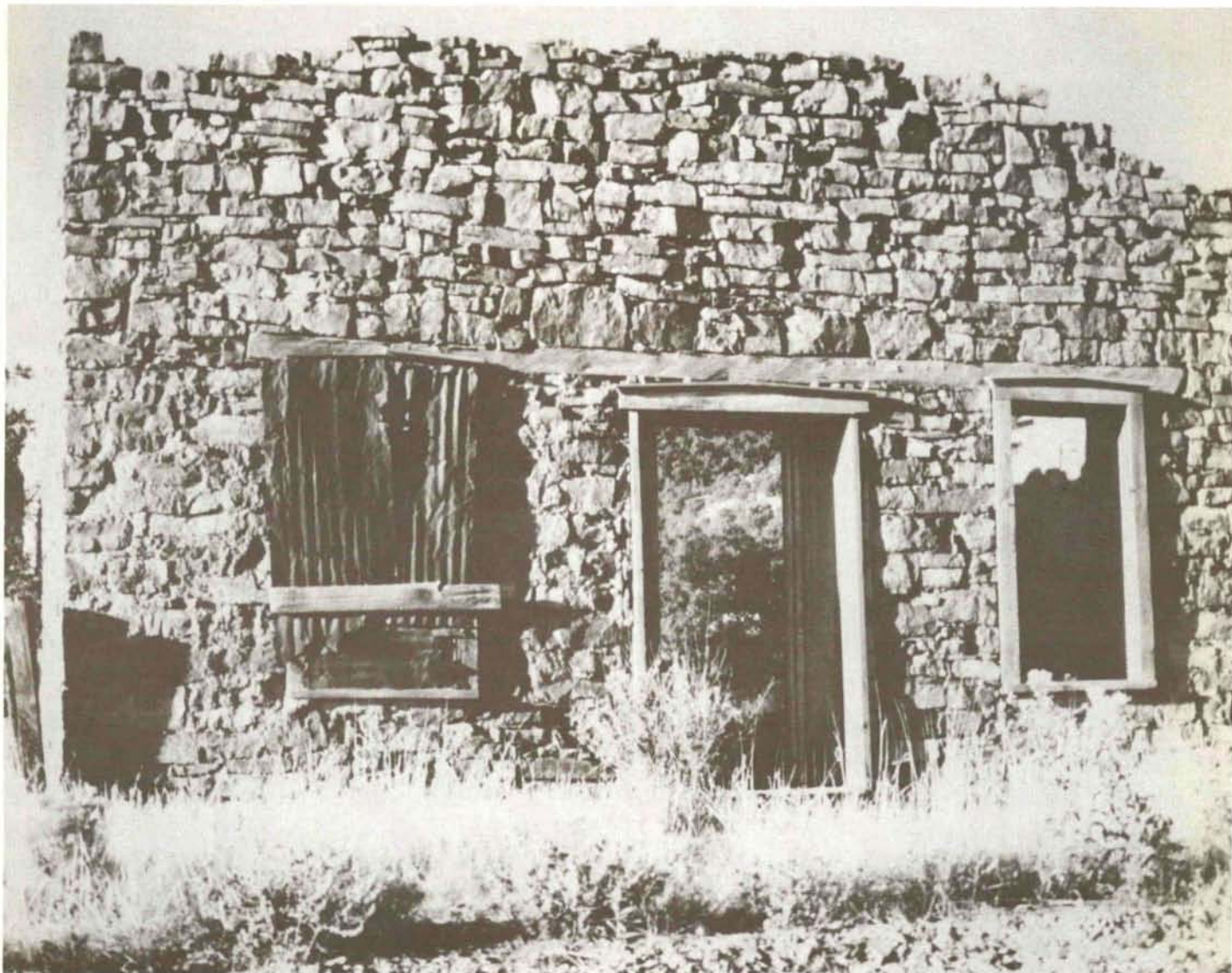


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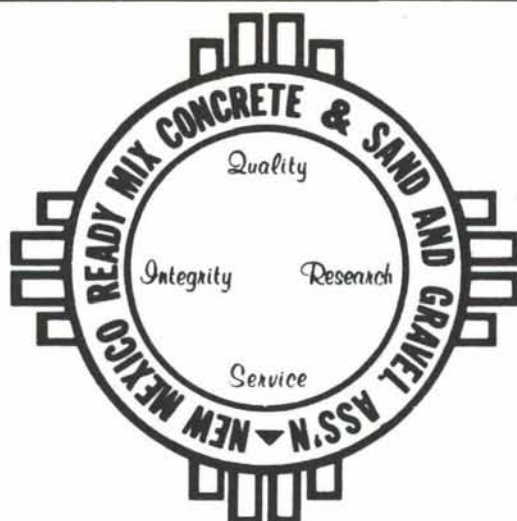
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**SANTA FE**  
A SURVEY of STYLES

By Conron and Lent, Architects  
John P. Conron, FAIA / FASID  
R. Patrick Christopher

The architectural heritage of Santa Fe stems from three major roots: the New Mexico Indian building legacy of massive communal dwellings, the Spanish inheritance from the Moors of adobe construction and the Anglo importation of eastern building styles and materials.

What follows is a description of these forces as they combined to make the architecture of New Mexico and Santa Fe unique and varied.

**PUEBLO/SPANISH STYLE**  
1598-1848

(Figures: 1, 2, 3, 4, 5, cover)

The Spanish Colonial period began with the establishment of the first settlement at San Gabriel in 1598 across the Rio Grande from the Pueblo of San Juan some thirty miles north of Santa Fe. The Spanish Colonial era ended with Mexico's independence from Spain in 1821; the architecture in New Mexico during Mexican rule, however, remained unchanged. Although this political period ended with the annexation of New Mexico by the United States in 1846, the original style of Pueblo/Spanish architecture continued for some years until the supply of building materials and tools began to flow over the Santa Fe Trail, and local saw mills and brick kilns made possible the development of the Territorial Style.

Man has been building permanent structures in New Mexico for more than 2000 years. Pithouses were built as early as 300 B.C., while multi-unit buildings above ground date to about

700 A.D. Some of the multi-story structures were built of stone masonry (Pueblo Bonito), while others were built of puddled adobe (Taos) or hand-shaped "turtlebacks" (mud patted into the shape of loaves).

The Indian culture furnished the basic methods and materials for the early Spanish architecture: walls of adobe, roofs of peeled logs (*vigas*) overlaid with wood saplings (*latias*) and topped with a layer of twigs, bark, chamisa or straw and finally a thick covering of packed earth.

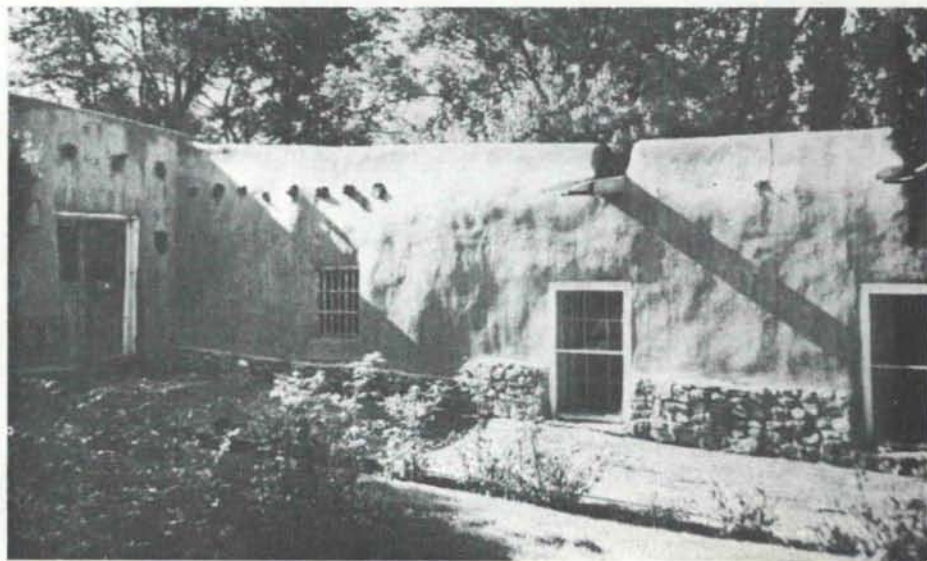
The Spanish brought the technique of forming mud into sun dried brick, (*adobe*). In addition, they introduced to New Mexico architecture the fireplace with chimney, the pintle hinged door and metal tools.

While the Indians laid their first

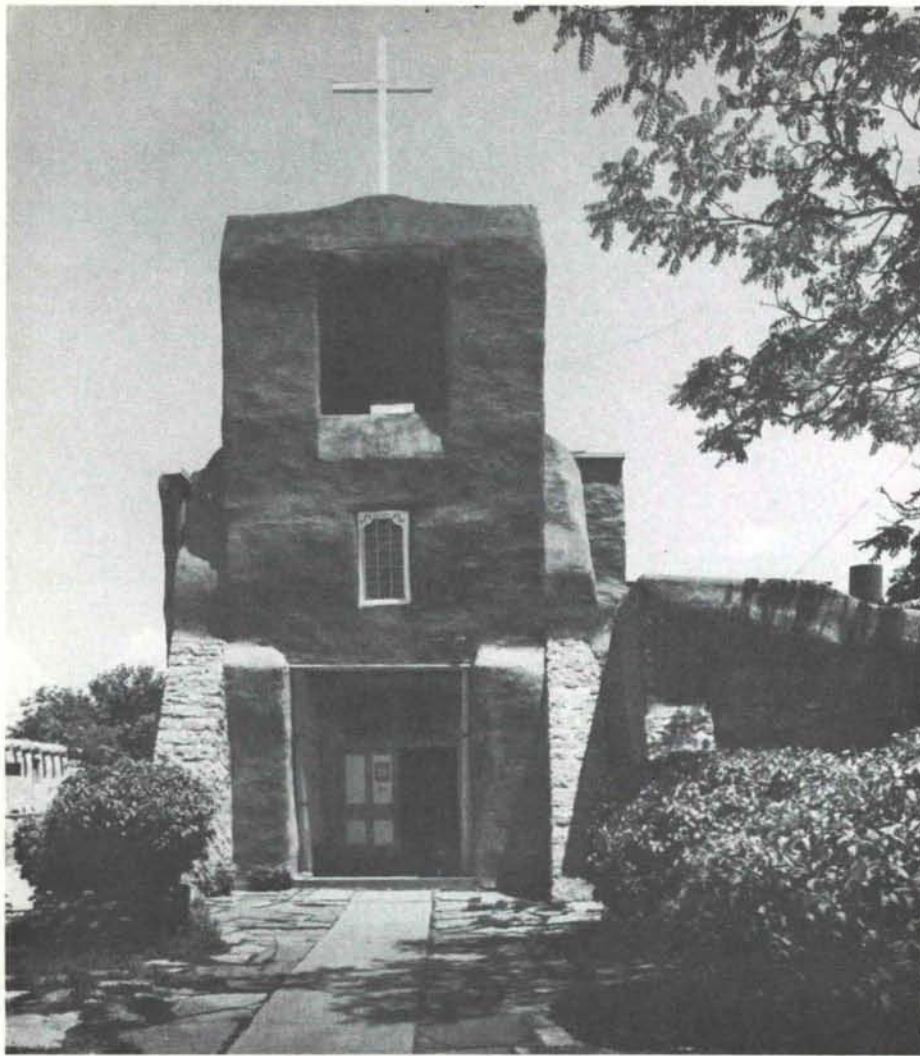
courses of adobe directly on the ground, the Spanish builders frequently formed a rough stone foundation on the leveled ground. Although these foundations were too crude and shallow to equalize settling, they did prevent some erosion at ground level.

Window openings were small and infrequent. They were often barred with vertical poles and closed with wooden shutters. Occasionally, both Spanish and Indian placed sheets of selenite in the window opening. Even after window glass became available, window openings remained small. The Customs House, which was located on the east side of the plaza, contained window glass by 1837, and is the earliest documented example of its use in Santa Fe. By 1846, the Palace of Governors is reported to

1. Juan Rodriguez House, Cerro Gordo and Gonzales Roads. Original part dates to 1844. Unusually high stone foundations and early window with wood grill.







2. Chapel of San Miguel, Old Santa Fe Trail and De-Vargas Street, 1710, "re-stored" in 1955.

3. "Oldest House" East De Vargas Street, c. 1760. Second floor restored c. 1925.



4. Olive Rush Studio, Canyon Road, showing canal, vigas and earth roof of portal.

5. Below, Canyon Road, a colonial period streetscape. Territorial period roof copings are later additions to these early adobe structures.



have had glass window panes, but it was not until the coming of the railroad that milled doors and windows with large panes were available.

The typical early Spanish house probably consisted of two or three rooms in a line without an interior hall. As families grew or the owner gained wealth and prominence, rooms were often added to the small houses until they enclosed an interior courtyard (*placita*). In the towns these houses often had a common side (party wall) and thereby formed a continuous facade facing the street. A large front gateway (*zaguan*) allowed for horse and wagon passage into the *placita*. Gardens, orchards and animal pens occupied the land behind the houses. In remote locations the Spanish built contiguous dwelling units around a central plaza to form a fortified village.

House plans, generally one story, varied according to the number of rooms strung together: straight line;



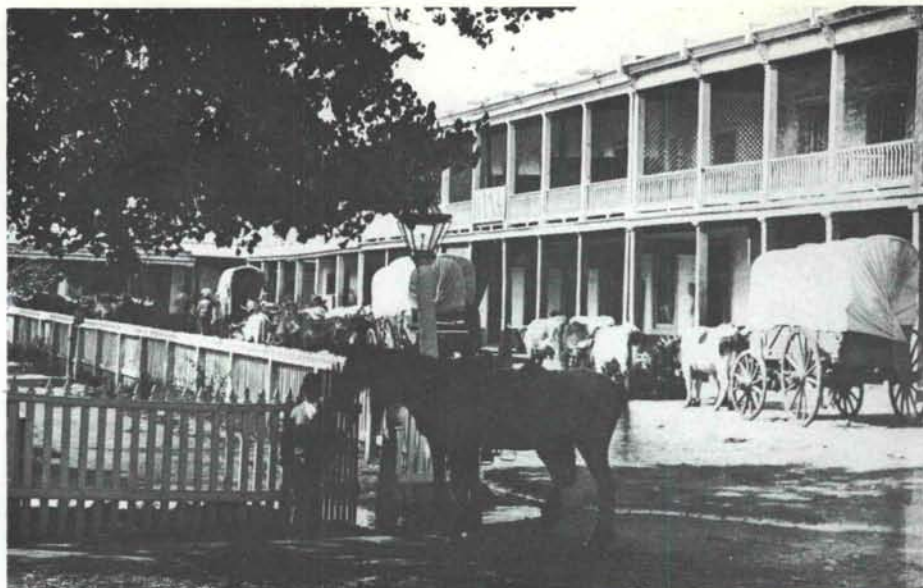
bent into an L or U shape; or extending around to enclose a placita. No hallways exist in any of the surviving plans. Interior rooms were simple: mud plastered adobe walls painted with whitewash or jaspe (baked and pulverized gypsum to which flour and water were added); earthen floors; small window openings and a corner fireplace (*fogon*).

Ceilings were generally alike: vigas, latias, twigs with earth on top.

Parapet walls, called firewalls (*pretilles*) in New Mexico, were laid two or three adobe brick courses above the level of the earth roof. Rainspouts (*canales*) of hollowed logs penetrated through the firewalls to allow for roof drainage.

No type of carved stone or stucco ornamentation was known in New Mexico, but a building might have one point of embellishment, the *portal* (covered porch). Normally the portal was located on the south or east side of a building, at the intersection of the arms of an L or U shaped house plan, or within the interior placita. A portal consists of a horizontal beam run parallel to the facade and supported by two or more posts. If the beam is anchored in a wall, a post at that point might be omitted. This beam is generally trimmed to a rectangular shape and supports a system of round vigas on which the roof is laid. Corbel brackets (*zapatas*) are usually interposed between the principal beam and its supporting vertical posts. These corbels serve as a transitional device for increasing the bearing area of the post. In some cases the corbel is ornamented with simple chiseled designs on the flat surface. In a more elaborately carved art form, the corbel is a familiar element in Mexican as well as in Spanish building of the Renaissance and Middle Ages, and its origins can be traced back at least as far as the Islamic period.

The earliest description of street front portals in Santa Fe appears to be that of Captain Zebulon M. Pike, United States Army, the first official U. S. visitor to colonial Santa Fe. In his diary for March 3, 1807 he wrote: "in general the houses have a shed before the front, some of which have a brick flooring. . ." The 1846-7 J. F. Gilmer map shows continuous por-



6. Two story Territorial style structures face Santa Fe Plaza in the 1880's.

tals extending along the south side of present day San Francisco Street from Sandoval Street east to Cathedral Place, fronting on both the east and west sides of the Plaza and along the face of the Palace of Governors.

#### TERRITORIAL STYLE 1846-1912

(Figures: 6, 7, 8, 9, 10, 11, 12, 13)

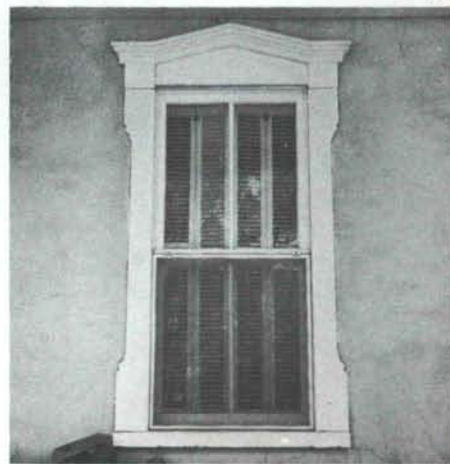
Politically, the Territorial period began with the entrance of Brigadier General Stephen Watts Kearny and the United States Army into New Mexico. With Kearny came the Anglo and his own architectural heritage. It was not New Mexican; it was Eastern and of the Greek Revival manner. Expedience, the lack of a quantity of eastern building materials, and only the very beginnings of a milled lumber industry forced a merging of Pueblo/Spanish style elements with the Greek Revival taste of these Anglo newcomers. Windows and doors were set near the outside face of the adobe wall with a wood casing and simple, unadorned pedimented lintel. Later this lintel and side casing became more elaborate, built up of several pieces of molding. However, the simpler, plain pedimented board lintel and frame continued to be used on modest structures.

The round portal posts became solid square posts with chamfered corners or were built up with milled lumber. The carved corbel was replaced by molding at the top (in form



7. Pickney Tully House Grant Avenue. Note windows with simple pedimented lintels.

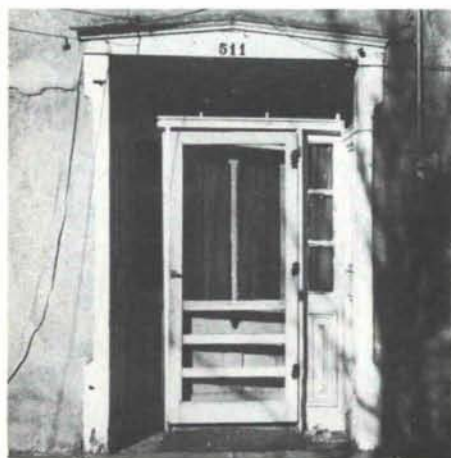
8. Francisco Hinojos House, East Palace Avenue window with elaborate pedimented lintel and frame.





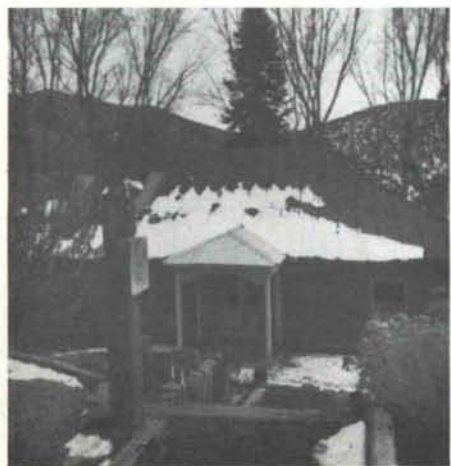


9. Fort Marcy Officer's House, c. 1873, 116 Lincoln Avenue; remodeled into Pueblo/Spanish Revival style in 1916 (see figure 54). A 1906 photograph by H. T. Heister.

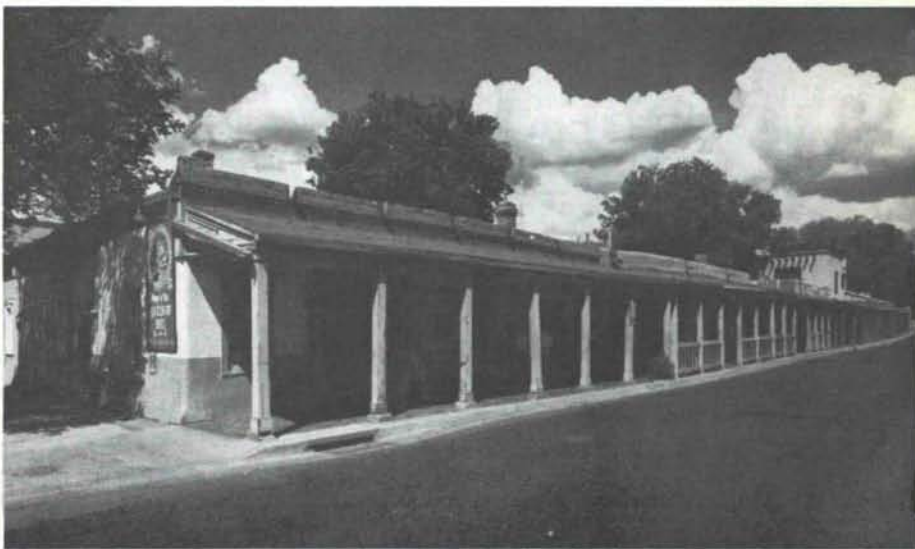


10. Territorial style entry door, Armijo Street.

11. House, Cerro Gordo Road, 19th century with metal clad pitched roof and a bracketed style porch.



12. Stone Warehouse, Guadalupe St., c. 1885, restored in 1976.



the simplest Doric Column capital) and a wood plinth formed a simple column base. Ceiling vigas were sawn into rectangular section beams.

Brick capping now topped the older style mud plaster and adobe parapets. Although variations appeared, the theme was the same: one course of running bond was set beneath a single course of alternately recessed and projecting brick headers or headers set at forty-five degree angles. The purpose was simulate a Greek dentil. One or two courses of running bond formed the finish cap.

It was remotely Greek, and in very simple clothing!

Another important characteristic of the Territorial style was the introduction into New Mexico of the ternplate roof. An alloy of lead and tin, ternplate was manufactured in the east, packaged in sheets and sent across the Santa Fe Trail. These new pitched roofs covered in metal with tight soldered joints eliminated that age-old, and still prevalent, failing of Pueblo/Spanish style roofs—the leak.

Because milled lumber was now available, still another new roof form was used, the shed roof. Probably first used atop older earth roof Spanish structures, the one-way pitch shed form was allowed to overhang the older parapet wall with a milled lumber fascia nailed to the new roof joists; the overhang was generally only a few inches.

13. A territorial street scene along Palace Avenue. Prince Patio on the left with Sena Plaza at the far right.



In addition to the continued use of the traditional string-of-rooms house plan, the Territorial style saw the introduction of a new house plan. This plan was symmetrical, based on a central hall or room and two or more rooms deep, and sometimes two stories high. Also the portal became more elaborate, often with wood floors and a balustrade set between the square posts. Two-story porches were common as can be seen in old photographs of Santa Fe.

Windows, although with small panes of glass, became much larger; six-over-six or nine-over-nine were common. The entrance door now formed the building's most elaborate feature. Side lights flanked the door and overlights were common.

Probably the first Territorial style details appeared as remodeling on earlier Pueblo/Spanish style dwellings. This updating process continued throughout the period. New large windows were cut into the older adobe walls; flat packed earth roofs were replaced with low pitched leak-proof template or shed roofs. Adobe parapets were capped with brick, and mud plastered walls, often under a new "Territorial" portal, were painted to simulate ashlar masonry or brick.

As the Santa Fe Trail became crowded with wagons bearing sellers and merchandise, a new type of structure appeared. The retail store replaced the former sales room situated in a Spanish merchant's dwelling. These new commercial buildings had numerous large paned window areas, and often had double entrance doors. Frequently, the stores were two stories and had portals overhanging the wooden sidewalk with the second floor serving as an office, a hotel, or the residence of the owner. On occasion the second level porch or terrace was a balcony cantilevered from the building or supported on wooden brackets (see Bracketed Style, Figure 25).

#### STYLES BY TRAINLOAD 1879-1978

With the coming of the railroad to Las Vegas in 1879, a flood of building materials and architectural styles entered New Mexico. These several styles and the vast variety of mater-

ials came all at once. Even though some of these styles had already been discarded in the East, it made no difference to the New Mexico builder: he used them all. Italianate-Bracketed was as up-to-date as Queen Anne, although back east the former had gone out of fashion some 20 years before the latter came into prominence.

The choice of manufactured materials was as varied, perhaps even more so, than today's supermarket lumber yards: cast iron and pressed metal for store fronts and fancy cornices; corrugated or standing seam metal roofing began to be used as a substitute for the template; factory-made windows, doors, trim and moldings came in all shapes and sizes; portland cement and plaster supplemented mud surfaces; and iron stoves, furnaces and plumbing fixtures were also available.

The new architectural revolution was first confined to the towns along the railroad; the more remote towns and villages continued to use traditional architectural methods and forms. Las Vegas is a visual catalogue of the new styles and materials, while villages like Las Trampas and the Indian pueblos remained almost unaffected. Also, it must be remembered that many of the new architectural styles and materials were applied to older structures, and the adobe bricks continued always as a common building material. Thus, what in the East might be a wood frame or masonry house would probably be an adobe brick structure covered with wood siding or with the new hard plaster painted to resemble ashlar or brick. Therefore, unlike the East where each architectural style had its years of fashion, it is difficult to date late 19th century New Mexico buildings by the architectural style alone.

While in Santa Fe several post-Territorial styles can be identified and good examples can be found, the details of one style might appear only in the front door and windows on a house built in otherwise traditional forms and using traditional materials; or Territorial style trim about the door and windows might be seen under a World's Fair Classic front porch. This mix of stylistic elements throughout the nineteenth century

and on into the twentieth continues today. At the same time as Bungalow style houses were being built throughout Santa Fe on lots laid out in the gridiron pattern with uniform front yard and side yard setbacks, a Pueblo/Spanish style revival gained impetus with the "restoration," begun in 1909, of the Palace of the Governors. The revival, which soon included a revival of the Territorial style, engulfed most of Santa Fe in the 1920's and 30's. It was proclaimed as official by the adoption of the Historical Style Ordinance in 1957.

In addition to a revival of Pueblo/Spanish building forms and details, the revival saw a breakaway from the gridiron square block street pattern. The Camino del Monte Sol curves up the hill towards Old Santa Fe Trail with patio walls and house facades varying in height and setback. The street is enclosed by walls in a manner which recalls the Colonial days.

Although quite specific about the publicly visible architectural details and forms, the Historical District Ordinance did not address itself to the streetscape, the placement of a new building upon the lot, nor the relationship of new buildings to existing neighboring structures. Thus, in contrast to the Colonial Santa Fe streetscape such as seen on Canyon Road, the new conforming Santa Fe style houses are often placed upon standard subdivision lots with specific front and side yard set-back requirements. Built mostly with 2x4 wood stud walls covered in hard stucco, these houses are "lip-service architecture," a thin shroud covering a standard any-where-else house plan and structure.

While the effort to retain the Santa Fe architectural character is wise and commendable, strong citizen sentiment has erased many of the earlier architectural styles through drastic remodeling or too often needless demolition. The site of the two story, pitched roof, Territorial style Nussbaum House is now a city parking lot; the Mansard style Staab Mansion has been all but buried by Santa Fe style additions. The Neo-Classic former First National Bank on the plaza has been completely replaced by a Santa Fe style facade.

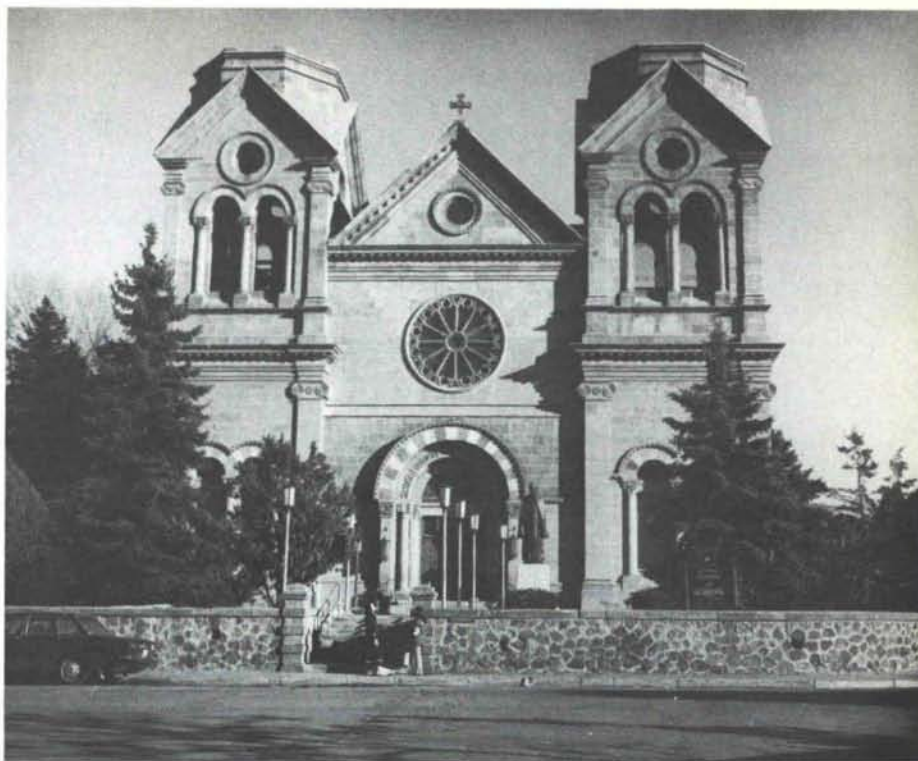


Yet, several structures do remain to give evidence that Santa Fe did indeed experience several architectural fashions and is today the richer for it. The style descriptions which follow should be helpful in identifying those post Territorial styles which appear in Santa Fe. (There are still other historic styles of the nineteenth century which occur in other New Mexico towns and cities). It must be kept in mind, however, that New Mexico builders often combined styles in a single structure, or they applied conflicting wooden details to a remodeling. It is this mix-up of current fashion along with continuing historical building styles and techniques which make the architecture of Santa Fe—and indeed all of New Mexico—charming and unique.

### ROMANESQUE REVIVAL

(Figures: 14, 15, 16)

Originally begun in the mid-1840's, the Romanesque style is based on 11th century Romanesque and Byzantine elements. The round arch is a characteristic feature and is used for all openings, and often when there are no openings, in a series, as a form of wall enrichment. Nearly always the round arch is repeated under the eaves and string-courses in the form of an arched corbel table (a sequence of miniature arches resting on corbels). This feature distinguished the Romanesque from other round arch styles such as Italianate. Massing is either symmetrical or asymmetrical and in churches with two towers, one tower is often shorter. The rose window is a common feature in both Romanesque and Gothic Revival architecture. During the 1850's and 1860's, the style was more popular than Gothic for public buildings and churches, but not for private homes.



15, 16. The Cathedral of St. Francis, 1869 to 1886, as built. The original designs, below, by its architect, Antoine Mouley.



14. St. Francis Cathedral doorway.

### GOTHIC REVIVAL

(Figures: 17, 18, 19, 20, 21)

In the East, at least three distinct Gothic Revivals occurred. The Early Gothic Revival, begun as early as 1799 in Pennsylvania, reached its zenith around 1850. The second, High Victorian Gothic, first appeared in 1846 but was not fashionable until after the Civil War. It reached its peak of popularity in the late 1870's. In New Mexico, aspects of both early Gothic and High Victorian Gothic occurred at the same time. A third, Late Gothic Revival was made popular by architects Ralph Adams Cram and Bertram Goodhue between 1895 and 1930.

Simple in detail and form, Early Gothic might be classified as dignified and English in heritage whereas the later Gothic architecture was robust and Continental in heritage. Standard features characterized all periods: pointed arches, pinnacles, battlements, window tracery and rose windows. In Early Gothic Revival buildings two or, at most, three of the Gothic features indicate the medieval heritage. Buildings may be either symmetrical or asymmetrical in plan and massing. Steep pointed gables, often with gingerbread or



bargeboards, are common. The grander houses often have a tower, or turret, of square or octagonal plan.

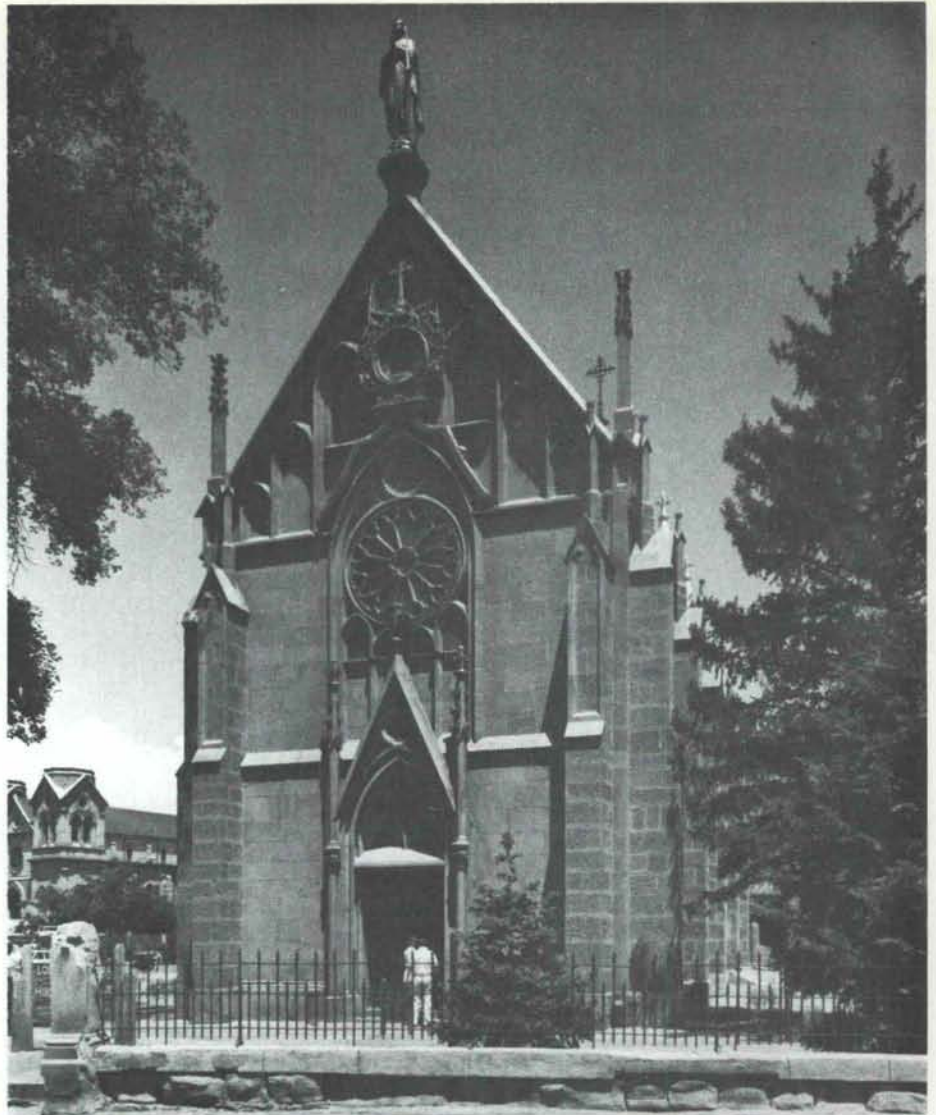


17. Gothic Revival bargeboard.

Practically every detached house has a veranda. Whatever the material, the effect is monochrome, which further helps to distinguish Early Gothic Revival from the later High Victorian Gothic style. Early Gothic window tracery may be of simple wood pattern formed by two arches within the arch of the window. When more complex tracery does appear, most commonly it is where the mullions increase in number in the upper part of the window.

All of the standard features of Gothic architecture appear in High Victorian Gothic, but the results are vastly different. The High Victorian Gothic is polychrome or at least bichrome, achieved by the use of a variety of building materials rather than paint: two kinds of contrasting stone are used on the facade; brick walls may be banded with stone. Carved ornament, molding and tracery are heavier, fatter—more robust. The delicate gingerbread woodwork of the Early Gothic buildings gives way to solid, structural-seeming framing. Roofs break out with an abundance of small ornamental gables and dormers. Spires are heavier and towers frequently have an overhanging top stage. The buildings appear solid rather than fragile as are many early Gothic structures. There are intentional strong scale contrasts, with large and small facade features side by side or confronting each other. Buildings often appear top-heavy.

Late Gothic Revival buildings are simpler without the abundance of detail which characterizes the High Victorian Gothic style. As in the Early Gothic Revival buildings, the perpendicular form is paramount but now substantially built of masonry. Polychrome is almost never seen.



18. Loretto Chapel, Old Santa Fe Trail completed in 1878. Architect Projectus Mouly.

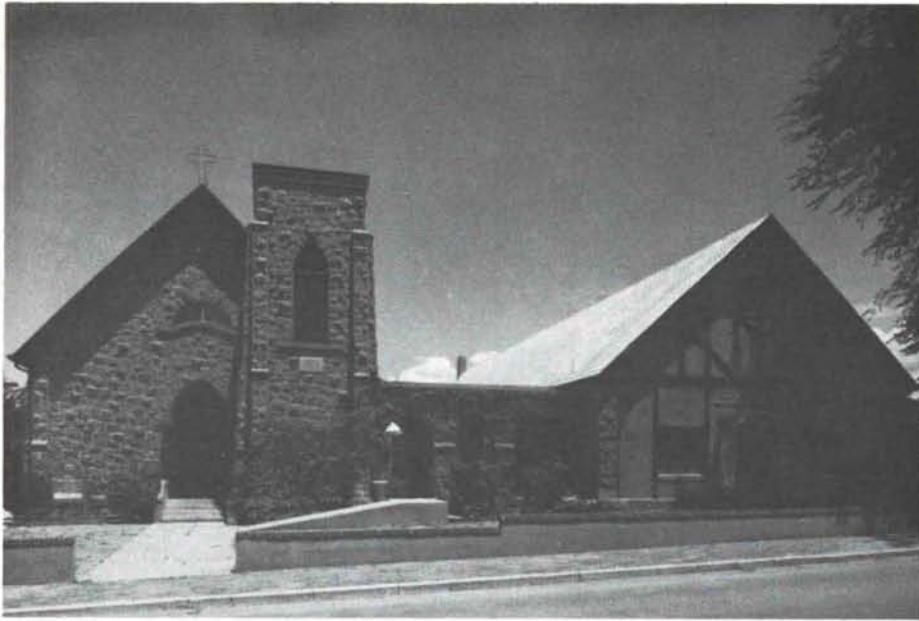
19. House, McKenzie Street 19th century. A mixture of Gothic and Territorial elements attest to the constant mixing of style details on Santa Fe structures. The bargeboard and porch are Gothic while the wood windows and frames are Territorial.



20. Manderfield Tomb, 1888, Rosario Cemetery.







21. Holy Faith Church, East Palace Avenue 1882. Rear extension, 1956. On the right, Palen Hall, 1927, Meem and McCormick, Architects. Simple Late Gothic Revival form with half-timbered gable end.



23. Shonnard House, Paseo de Peralta. Detail of Italianate style porch column and eave brackets.

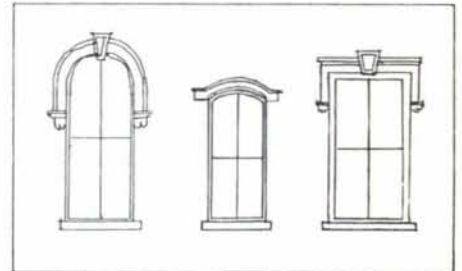
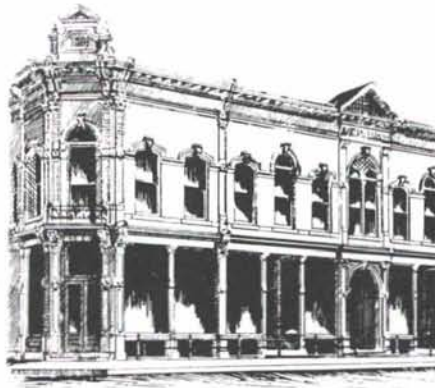
### ITALIANATE OR BRACKETED STYLE

(Figures: 22, 23, 24, 25, 26)

The two most commanding features of Italianate style are the window arches and elaborate ornamental brackets of wood or metal. Openings are strongly vertical in proportion and generally arched. The arched window heads are strongly emphasized by heavy moldings and utilize three common types of arches: the stilted segmental arch, the segmental arch and the flat topped arch. A prominent key stone is typical. Often two types of arches, even in association with more conventional window types, appear on the same building. There is a tendency to stress the vertical proportions on each floor, resulting in very high ceilings. Over-scaled brackets, also with a strong vertical emphasis, support an overhanging cornice. The cornice appears almost as a crown—or at least a fanciful tiara—sometimes straight, sometimes with a central arch or pediment, either of which can be “broken.”

Along with the strong vertical lines of the windows and doors, there is always an equally strong (often a bit stronger) horizontal band of bracketed detailing at each floor level, with the principal roof cornice the heaviest horizontal line.

All materials are used: brick, wood, all types of stone masonry, often two



Italianate arches, stilted segmental, segmental, flat topped.

22. Catron Block, drawing of original building. East side of Plaza.



24. Catron Block, east side of Plaza, 1891; Territorial Revival portal, 1960's.





25. Delgado Building, West Palace Avenue. Simplified brackets at roof line, elaborate porch roof detailing adorn this adobe walled house (now offices).

26. Hills Gallery on San Francisco Street maintains a fine bracketed metal cornice and segmented arched windows atop a recent, unsympathetic Santa Fe type portal.



or more in the same facade and, particularly on commercial work, pressed, stamped metal and cast-iron columns or pilasters. This is the style most of us associate with Victorian times, particularly in commercial structures. On the east coast it began in the 1840's and continued until the late 1860's; however, in Santa Fe and on the west coast it was in fashion throughout the 1880's.

#### FRENCH SECOND EMPIRE— MANSARD

(Figures: 27, 28, 29, 30, 31, 32)

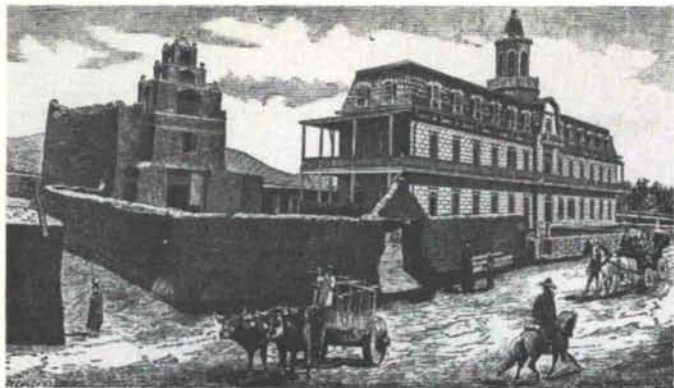


27. Staab House. The mansard roof has been removed and the house remodeled into La Posada Inn.

The French Second Empire Style became popular in American domestic architecture in the late 1850's and was used for stately mansions and public buildings until c. 1880.

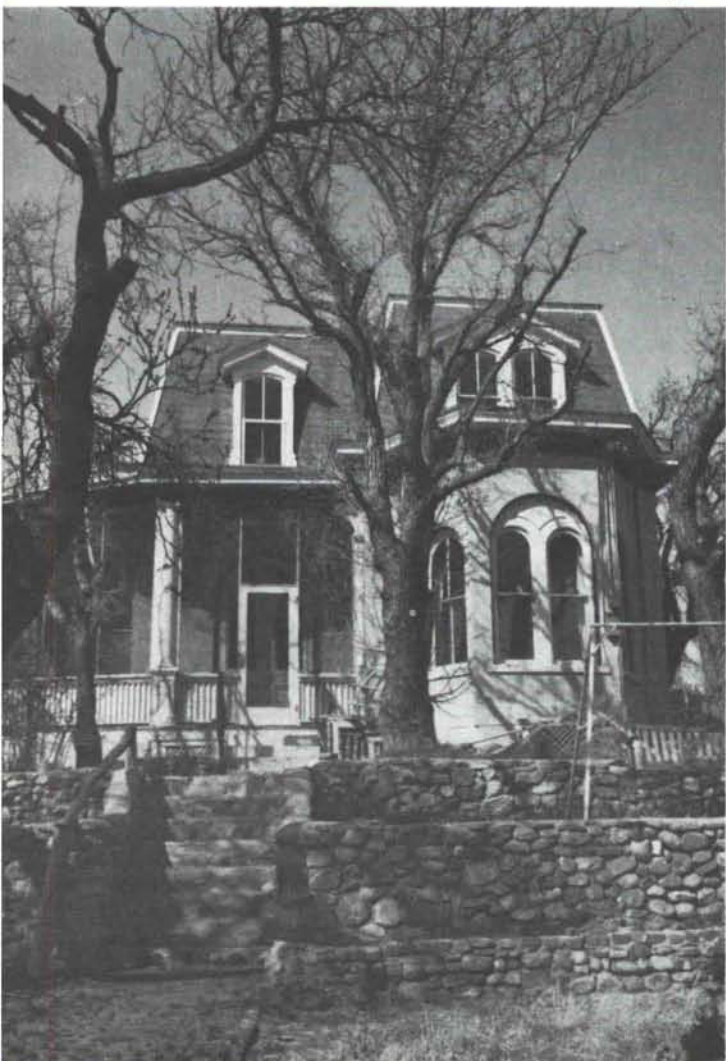
The most prominent feature of the style is the high mansard roof with a curb between the two slopes of the roof. Dormer windows were commonly employed and take many shapes including round. Classically detailed chimneys are significant features in the composition of the upper part of the building. Superimposed orders (columns and entablature stacked one above the other) are customary, especially in public buildings. In general, buildings of the French Second Empire style are tall, boldly molded and emphatically three dimensional; their proportions are essentially like those of the Italianate style which flourished only slightly earlier. Most houses were "Americanized" by spacious porches and verandas and frequently are asymmetrical in massing. In Santa Fe one structure was even more localized: a two story Territorial style portal surrounded the Saint Michael's College building of 1878.





▲ 28. St. Michael's Chapel and College, Old Santa Fe Trail. The late 19th century drawing shows St. Michael's Chapel (1710) as it had appeared prior to 1872 when the tower was destroyed in a storm. The mansard roof and steeple on the college was destroyed by fire in 1926. The college building was remodeled into State offices in 1969.

29. Hayt-Wientge House, Paseo de la Cuma, 1882. The arched windows, dormered mansard roof, bay window and veranda typify the style of a French Mansard Cottage.



30. The Palace Hotel, Washington Avenue. As originally built (1880); name changed to the De Vargas Hotel in 1910.



31. The De Vargas Hotel (formerly Palace Hotel), Washington Avenue. Shown in a 1912 drawing of its proposed remodeling into the Pueblo/Spanish Revival style.

32. The De Vargas Hotel (former Palace Hotel), Washington Avenue, c. 1917; partially remodeled into the Pueblo/Spanish Revival style. Burned January 4, 1922.





## QUEEN ANNE

(Figures: 33, 34, 35, 36)

Architect Henry Hobson Richardson was probably the first to import the Queen Anne style from England when he designed the Watts Sherman House in Newport, Rhode Island in 1874. The style appears to be an alternative to High Victorian styles such as the Gothic and Italianate; it is more picturesque and rural in manner. Queen Anne style is characterized by an irregularity of plan and massing, with a variety of color and texture. Two or more materials are used for wall surfaces in a single building; brick for the ground floor and horizontal boards or wooden shingles on the second. Half-timbering may appear in a gable or two, and upper floors may project beyond those below. Although the pointed arch is never seen, windows may be straight-topped or round-arched. Large plate glass panes are used — often in combination with small panes, set in lead or wooden sash. The bay window and oriel are common. Roofs are steep-pitched and multiple; the gambrel or double-pitched roof is also used. Round or polygonal turrets are common features. Chimneys are bold and prominent with modeling in-cut or molded brick. The gable roof is most common and often used in conjunction with a large porch gable. Detailing tends to be small in scale and classical in design.

The Queen Anne style became popular in the East following the Philadelphia Centennial Exposition of 1876 and was used in Santa Fe by 1886 (the George Cuyler Preston House on Faithway Street). By 1900 the style had run its course of popularity.



34. George Cuyler Preston House, Faithway Street, 1886. Second story walls clad with sheets of pressed metal.



35. George Cuyler Preston House, Faithway Street. Detail of second story gabled window.



36. Kelly Gallery (former First Ward Schoolhouse) Canyon Road. Architect Rapp, 1906. Stylistic features include octagonal tower, decorative brickwork and multi-paned windows.

33. House with Queen Anne style gambrel roof, East Palace Avenue.



## GEORGIAN REVIVAL STYLE

(Figure: 38)

Begun in Boston in 1859, the features of the Georgian Revival are derived from the architecture of Georgian England and exemplified by the Adams brothers who worked in England from 1760-1780 and Christopher Wren, and from the Colonial architecture of the American colonies. Generally rectangular in plan, the buildings have classical details with a strong sense of symmetry. Roofs are single-pitched or gambrel in form with eaves detailed as classical cornices. A flat deck surrounded with a balustrade sometimes tops off the pitched roof. A central cupola is sometimes used and chimneys always enhance the overall symmetry. The central entrance may project and be topped with a pediment. Doorways commonly have fan lights and sidelights. Windows are mostly rectangular with double-hung sash; the Palladian window is a common design feature. Brick and limestone are common for churches, public buildings and large residences. While never popular in New Mexico, the Georgian Revival style has appeared within the past decade, but in a very diluted form, as can be seen in the Ramada Inn on Cerrillos Road.



38. Ramada Inn, Cerrillos Road, 1962. The style has been reduced to the simplest recognizable features, a projecting pedimented portico and a two story, white trimmed main structure with colonettes. (See also, *Franchise Architecture*, page 32).



39. House, Agua Fria Street front portico with classical order columns.



40. Lamy Tomb, Rosario Cemetery, Greek temple form with front pedimented portico, surrounded by delicate wrought iron fence.

## NEO-CLASSICAL REVIVAL or WORLD'S FAIR CLASSIC (Figures: 37, 39, 40, 41, 42)

The 1893 World's Fair in Chicago was one of architectural revivalism, with emphasis on Roman Classical architectural forms, orders and details. From this exposition spread across the land another wave of Neo-Classical Revival, which to differentiate it from the earlier Territorial Manner might be called World's Fair Classic. Neo-Classical banks and public libraries appeared in both small and large cities. New Mexico was not omitted, nor was Santa Fe.

In 1912 the First National Bank of Santa Fe built a totally up-to-date palace of money on the east side of the plaza. A classical facade complete with pediment and columns fronted Shelby Street. The building was remodeled in 1954 for Levine's Department store (it is now the Kiva Shop), the facade was Santa Fe-styled and stuccoed.

The World's Fair Classic style relies on Roman orders and detailing. Pedimented porticos are frequent. Windows and doorways are more commonly linteled than arched. The federal architecture built between World Wars I and II in Washington presents the best catalog of the Neo-Classical Revival style, culminating, perhaps, in architect John Russell Pope's Jefferson Memorial and National Gallery of Art.

The lumber industry manufactured components which the home builder could buy to enhance a new home or to apply as a fashionable touch to a remodeling. What is visually left in Santa Fe includes a row of Neo-Classical wooden columns dressing



37. Federal Courthouse, Federal Oval, 1850-1889. Neo-classic entrance, first floor and roof details, with Queen Anne window arches at the second floor.



up the portal of a charming house on Agua Fria Street, the Neo-Classical roof details and stone entrance of the Federal Building on Federal Oval, and the Lamy tomb in the form of a Greek temple at Rosario Cemetery.

#### MISSION REVIVAL STYLE

(Figures: 43, 44, 46)

Originating from Los Angeles in the late 1890's, the Mission Revival style was adopted by the Santa Fe Railroad and the Fred Harvey Co. for many of their stations and hotels throughout the West. The Alvarado Hotel and adjacent railroad station in Albuquerque were certainly the most notable buildings of this style in New Mexico. But, the Alvarado is gone, replaced by a parking lot. And, while the station survives, it does so without its tall massive tower. (See NMA Jan.-Feb., 1964).

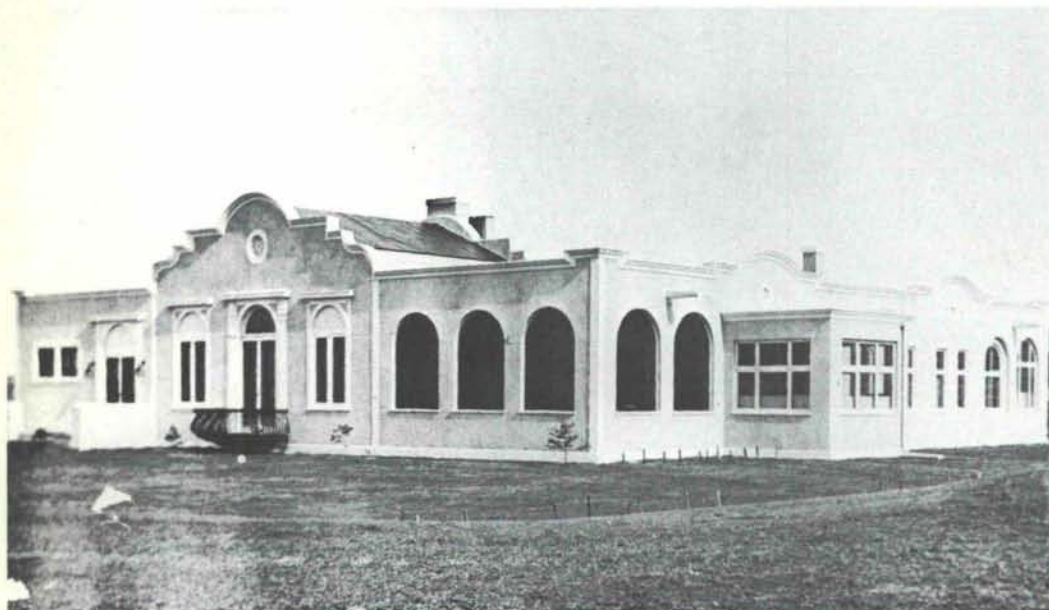
Arches, low pitched tiled roofs and curvilinear gables are the most distinctive characteristics of the Mission Revival style. While the tiled roof, either hipped or gabled, is the prevalent form, at times the roof is entirely hidden behind parapets. Arches are usually semicircular, sometimes segmental and are free of ornament. Balconies are frequent as are towers and turrets which are capped by domes or pyramidal tiled roofs. Walls are stuccoed. There is a lack of sculptural ornamentation, which distinguishes the Mission Revival from buildings of the later Spanish Colonial Revival style.



41. First National Bank, East side of Plaza, 1912. Temple front with giant order columns and pedimented parapet. Remodeled in 1957 to "Santa Fe Style." (See Kiva Shop, below).



42. Kiva Shop (former First National Bank) East side of Plaza. Remodeled in 1957 to present "Santa Fe Style."



43. Bronson Cutting House, Old Santa Fe Trail. c. 1920-25.





44. House, Don Diego Street. Triple arched portico with curvilinear parapet repeating parapet form behind it.



45. House, McKenzie Street. The white smooth walls, arched openings and red tile roof characterize the residential expression of this style.

#### SPANISH COLONIAL REVIVAL STYLE or MEDITERRANEAN (Figures: 45, 47)

The style was popularized by the elaborate structures designed by Bertram Goodhue for the Panama-California Exposition at San Diego in 1915. Goodhue was the designer for the original town of Tyrone, New Mexico in 1916. Many Mission Revival features are also characteristic of the Spanish Colonial Revival: red-tiled roofs of low pitch, semi-circular arches, and balconies. However, cast or carved ornament, often of considerable elaboration, is common to this Revival style, while the arches are not so nearly universal. Doorways may be enriched by side pilasters or columns. Portals or verandas may be arcaded or may resemble the Pueblo/Spanish style of wood post-and-lintel construction and frequently with bracket or corbel capitals. Balconies have wood or wrought iron railings,



46. De Vargas Hotel, Don Gaspar Street.



47. Lensic Theatre, West San Francisco Street. Smooth monochromatic wall surface, wide variety of window types and ornate sculptural decoration highlight this style.



and windows are commonly covered with grills of turned wood spindles or wrought iron. Also, windows may vary in size in a single elevation with broad expanses of wall between. Plans of houses take many forms and are of one or two stories.

The Spanish Colonial Revival is truly an outgrowth of the Mission Revival with so many similar features that it is difficult at times to classify certain buildings within one of the two styles. This is true of many of the small one-story houses which are classified with the Spanish Colonial simply because of the later date of their construction.

#### PUEBLO/SPANISH REVIVAL

STYLE—1908-1945

(Figures: 31, 48, 49, 50, 51, 52, 53, 54)

In many villages, Indian pueblos, and even with small owner-built homes in larger communities such as Santa Fe, Taos and Albuquerque, ancient Pueblo/Spanish style architecture had continued to be the common building method all through the 19th century and on into the 20th century. Parallel with this surviving building tradition a true revival of the style in New Mexico began on the University of New Mexico campus in Albuquerque with the construction of the Central Heating Plant c. 1905-06. It was followed (c. 1907) by Kwataka and Hokona Halls. Hodgkin Hall was remodeled from its original 1890 Richardsonian Romanesque manner into a Pueblo/Spanish style building in 1908-9. In 1909, Jess Nussbaum began the so-called restoration of the Palace of the Governors in Santa Fe, which helped to spur onward the popularity of the revival. Between 1909 and 1945 the style was the most prominent for all building in Santa Fe, from private houses to churches, from the Fine Arts Museum (1917) to La Fonda Hotel (1920). Most of Santa Fe's finest Pueblo/Spanish style buildings date from the period between World Wars I and II.

The massive adobe brick wall with projecting vigas and rounded parapets, interspersed with roof drains (*canales*), exposed wood lintels over inset doors and windows, and portals with round columns and corbels were all continued onward from their earlier antecedents. Pueblo/Spanish Re-



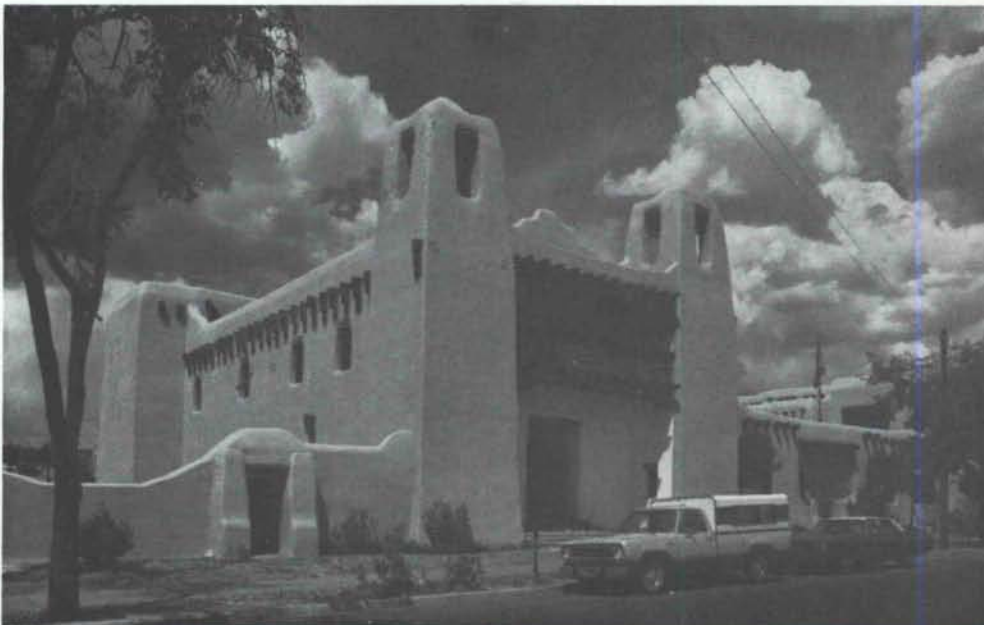
48. Palace of the Governors, north side of the Plaza, begun in 1610. Present portal 1909-1913.



49. House, Camino San Acacio. Architect John Gaw Meem. Detail of rear portal.



50. Gross, Kelly Warehouse, A.T. & S.F. Railroad yard, Guadalupe Street. Modeled after a Pueblo/Spanish mission church. Built prior to 1915.

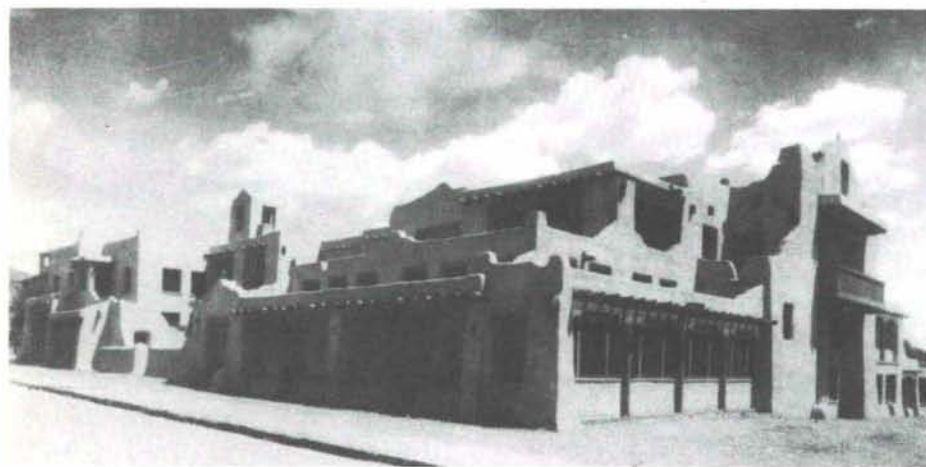


51. Museum of Fine Arts, West Palace Street, 1917, Rapp and Rapp architects. Modeled after church and convent at Acoma Pueblo, but romantically exaggerated and picturesque.





52. Carlos Vierra House, Old Pecos Trail. 1924 photograph.



53. Original La Fonda, San Francisco Street. Rapp, Rapp and Hendrickson Architects, 1920.

54. Fort Marcy Officer's House (Hewitt House) 116 Lincoln Avenue. Much of the original Territorial house (c. 1870) remains beneath its 1916 Pueblo/Spanish Revival style clothing. (See NMA July-August, 1975).



vival has a massive, archless, irregular look with the set-back upper stories and flat roofs of the traditional Indian community house. Taos Pueblo was obviously a major inspirational source. Also squat towers derived from early Franciscan mission churches are occasionally seen on larger public, even commercial, buildings. Stucco with a smooth but uneven hand-applied look is universal. Whether built of adobe brick, hollow clay tile, brick or concrete block, in all cases the resultant appearance must be that of adobe bricks. Facades and building corners often have rounded stuccoed buttresses, albeit for visual effect only. High, thick round-topped stuccoed walls with emphasized wooden gates enclose rear, side or front patios.

1945-1978

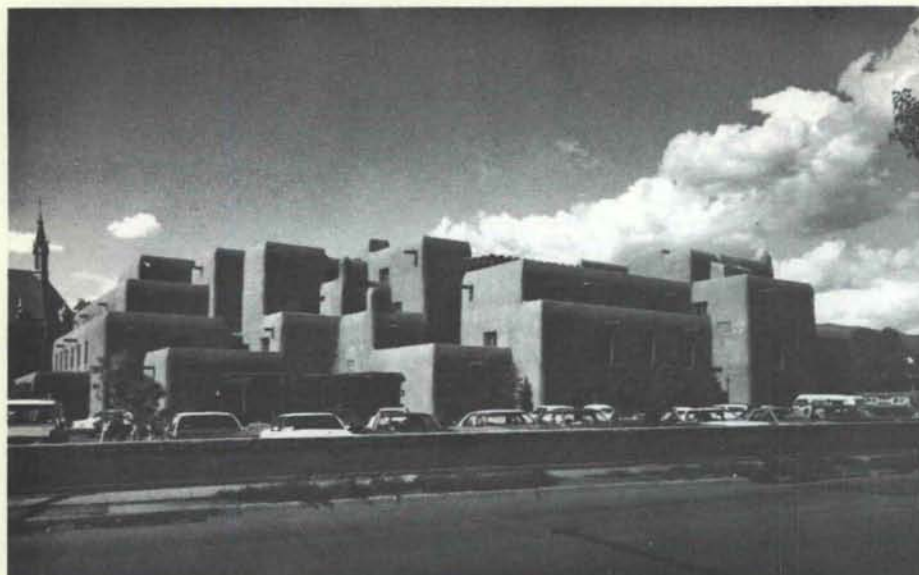
(Figures: 42, 55, 56, 57, 72)

While this revival continues today, changing economic realities within the construction industry have had a strong effect upon the buildings completed since the end of World War II. Rising labor and material costs resulted in buildings that are generally flatter, thinner, and without the variety or hand-worked detailing. They must be put up faster, and in proportion, at less cost. There is but the rare building executed within the Pueblo/Spanish manner which has the true quality and character of the earlier Revival structures. All of the same features are discernible, but the spirit is weak. Wood studs have replaced adobe brick for most homes (adobe has gone from "dirt-cheap" to very expensive) and the resultant walls are flatter and smoother with an obviously fake batter at the parapet and sometimes at corners. The viga ends which project through the wall are frequently simple log stubs attached to the outer surface only.



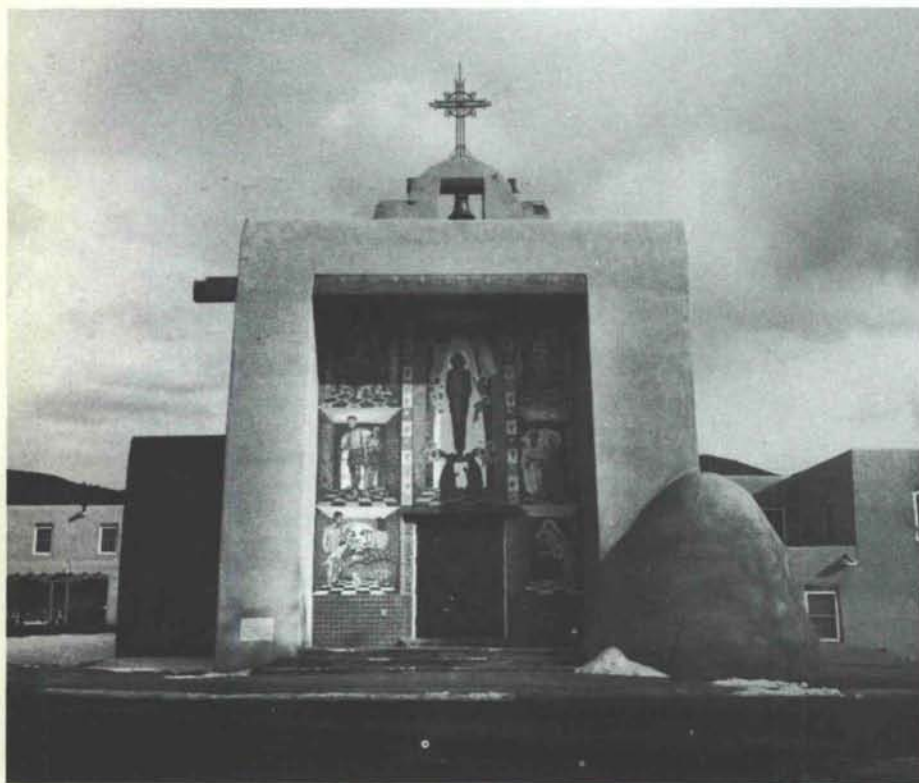
55. Queen Anne brick house with gable end palladian window remodeled with one store additions in the Pueblo/Spanish Revival style.





56. Inn at Loretta, Old Santa Fe Trail, 1975-76; Harold Stewart, architect.

57. The Chapel of the Immaculate Heart of Mary, Mount Carmel Road, 1961. John McHugh, architect.



#### TERRITORIAL REVIVAL STYLE (Figures: 58, 59, 60, 62, 63)

As the Pueblo/Spanish Revival style was in full flower, another of Santa Fe's unique architectural styles began a revival. Destined to increase in popularity after 1945, the Territorial Revival style is being used for major public buildings—the State Capitol Complex is the major expression—

as well as for commercial and residential construction.

The Santa Fe Territorial Revival style makes full use of all of its earlier components except one — the metal clad pitched roof. The drafters of the "H" Historical District Ordinance of 1957 apparently did not like the pitched roof and conveniently omitted it from the descriptions of the accepted styles of architecture for the



58. House, old Santa Fe Trail.

Santa Fe Historical District.

The Greek Revival details in the wood window and door frames with pedimented lintels are repeated and, as on some large public buildings, elaborated. The brick parapet coping and the square portal post remain characteristic. Stuccoed walls are universal, but the walls, even on residential structures are rarely of adobe brick, and little or no attempt is made to round the corners or soften the plaster facade. The buildings are sharp edged.

One new feature has appeared: the flat roof is allowed to overhang the walls and to have a wood fascia without any parapet. Used almost exclusively on residential construction, the overhang is never more than 30 inches.

Perhaps the most important pre-World War II building in Santa Fe is the Supreme Court building designed by Gordon F. Street and built in 1936-37. The detailing is essentially Territorial style with a correct entry portal, brick capped parapets, pedimented heads at side door entrances and flat stucco walls. However, Pueblo/Spanish details also are evident; especially notable is the exposed stained wood lintel over the large window above the entry portal.

#### STONE AND LOG STRUCTURES (Figures: 61, 64)

Scattered around Santa Fe are a few stone, log or wooden structures which generally thwart any attempt at a style classification. Most date from the first half of the 20th century; one stone house on La Vereda Ave. appears to date from the latter decades of the 19th century.

While neither stone nor log is usually considered to be a Pueblo/Span-



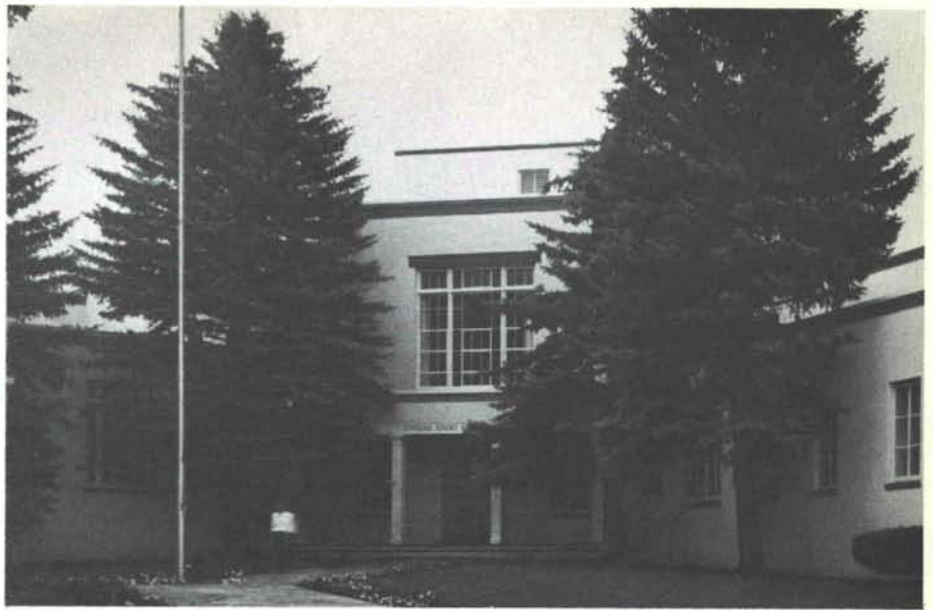


59. Former St. Vincent's Hospital, East Palace Avenue. Ornate Territorial style doorway in the classical manner.

60. House, Old Santa Fe Trail. Simplified Territorial details with flat roof overhang.



61. House, La Vereda Avenue. Rough masonry construction and Mediterranean details present a unique style to Santa Fe architecture.

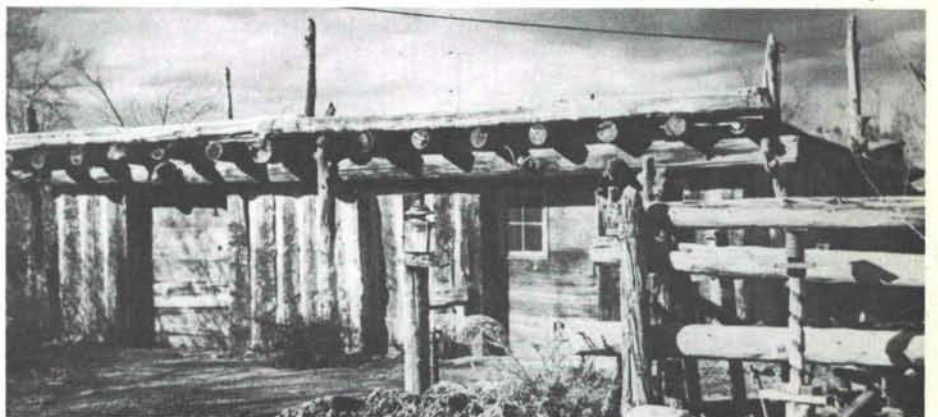


62. State Supreme Court, Don Gaspar Street; Gordon Street, architect.



63. Bishop Building, West Palace Avenue. Remodeled and Territorial style portal added c. 1940.

64. Jacal Barn, Juan Jose Prada House, Canyon Road. Large cedar logs set vertically in the ground and chinked with adobe.





ish Revival style wall material, they have a parallel time and place heritage. Where readily available, stone was used by the Indians to build their community dwellings. In the mountain villages, barn structures built with horizontally laid logs are common. *Jacal* construction was used by both Indian and Spaniard; at first it was a series of thin poles woven together with brush and plastered on both sides with mud. Later, larger posts were set in trenches and fitted into a heavy horizontal log which capped the vertical logs. Usually the roof was flat and covered with earth, but it could also support rafters of a ridge roof if such were added above the flat roof to deflect rain. The heavy log walls were plastered or chinked with mud to make them weathertight.

## MEXICAN COLONIAL REVIVAL

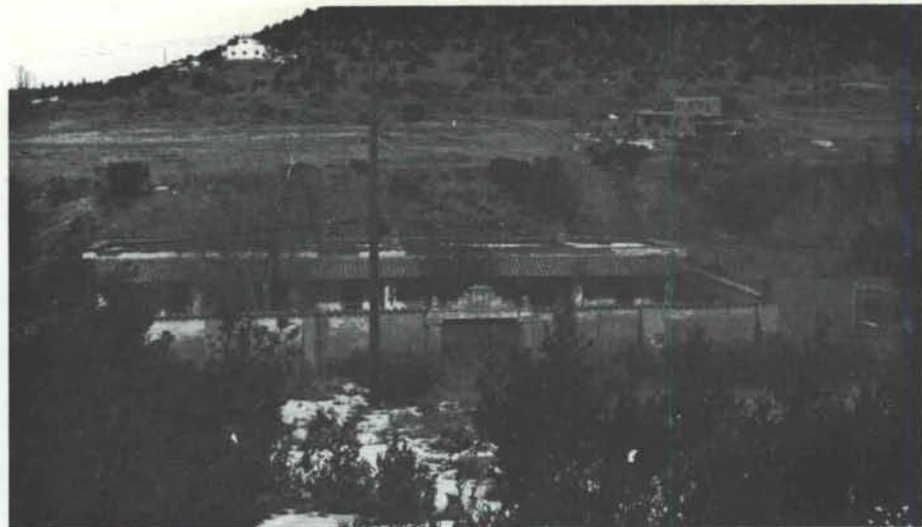
(Figure: 65)

"Las Crucitas," located on upper Canyon Road, is Santa Fe's only example of Mexican Colonial Revival style architecture. It exhibits authentic Colonial architectural elements brought from Mexico and placed in the historically correct setting of a walled patio style house. The severe exterior masonry walls are broken only by an ornamented stone entrance enframingent and decorative wrought iron window grilles. Most rooms open to a typical south-facing columned *galeria* which extends the entire length of the enclosed garden patio. Red tile roofs and wall copings are also common features of this style which originally combined the security needs of Spanish Colonial Mexico with many decorative motifs of baroque Spain.

## MOORISH REVIVAL

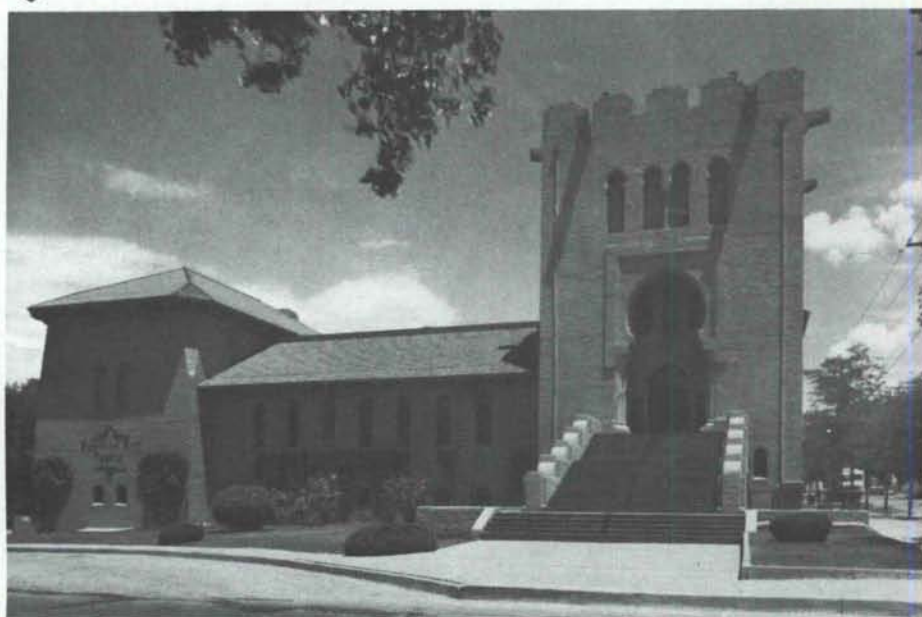
(Figure: 66)

Santa Fe has one unmistakable example of Moorish Revival architecture, the Scottish Rite Cathedral. The massive pink edifice displays a variety of decorative architectural elements common to the Moorish style. The universal horseshoe arch is most notable, a feature repeated in the multiple windows as well as in the



65. George Belloli House, "Las Crucitas," Upper Canyon Road.

66. Scottish Rite Temple, Federal Oval, 1911, Hunt and Burns, architects.



giant entrance arch. The tile roof, crenelated square tower and filigree metal lanterns also typify this uncommon revival style whose origins date to ancient northwest Africa and medieval Spain.

## BUNGALOW STYLE

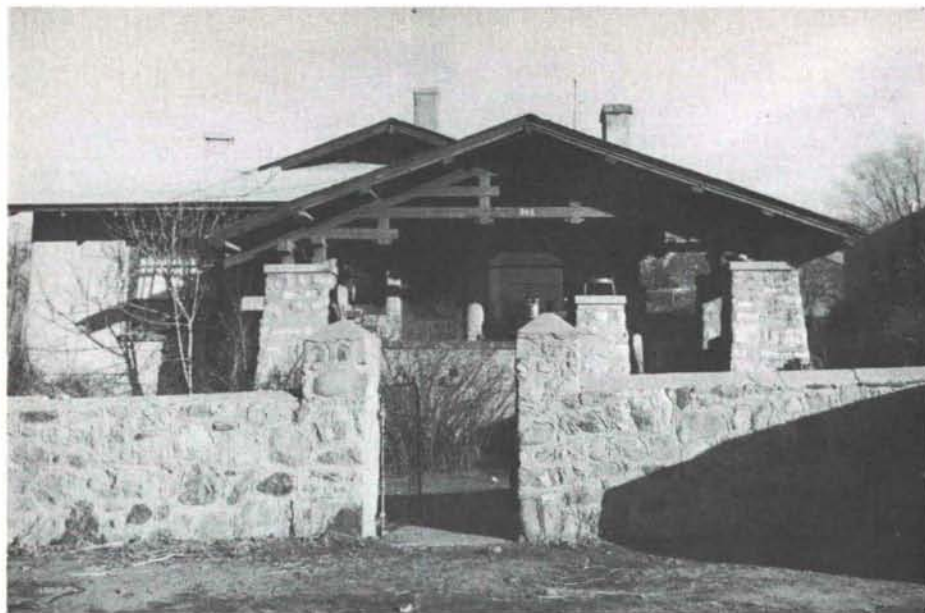
(Figures: 67, 68, 70)

The earliest true bungalow house appears to have been built on the San Francisco peninsula in 1895. Although a true bungalow is a small, one story house, occasionally a partial second story pokes up through the broad, sweeping, low pitched first floor roof. But, anything approaching a full second story disqualifies the



67. House, Don Gaspar Avenue. Front porch with square columns and strict symmetry of facade indicate influence of Neo-Classical Revival style.





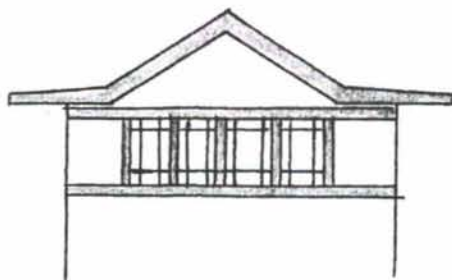
68. House, Delgado Street. Double gables, asymmetrical facade, rough textured materials and clear structural expression are typical stylistic elements of the Bungalow style.



69. House, Buena Vista Street. Horizontality, wide over-hanging eaves, composite windows, surface uniformity and overall massiveness are some of the elements which characterize the Prairie style.



70. House, Paseo de Peralta with shingled gable end and multipaned window sash, elements held over from preceding Queen Anne style.



71. Prairie style: wide eaves, double pitch of roof and ribbon windows.

building as a bungalow. In the more common one story house, a solitary dormer or windows in the gables can make usable the roof or attic space.

Bungalows come in many varieties, but most representative of the style is the Western Stick Style (sometimes called California Bungalow). The house presents two broad gable roofs to the street; the gable of a porch-veranda in front is echoed by the body of the house behind and most generally to one side. Generally the low pitched roof has a sheltering wide overhang sweep. There is an emphatic expression of the wood framed roof with rafters, purlins and brackets fully exposed and often projecting beyond the roof itself; typically, wood shingles cover the roof. Brick, stucco or wood siding sheaths the house, and porches or veranda roofs are supported by short wooden posts atop squat masonry or stucco columns. Chimneys are rarely important design elements.

The Bungalow style flourished from 1900 to 1920 though thousands of later houses are bungalow in nature if not in name. Books containing bungalow plans were available for as little as five dollars. The result: hundreds of identical houses are scattered all across the country, and yes, even in Santa Fe. Only the whims of the local builder and owner varied the details. In Santa Fe, rather than wood studs, adobe bricks may well be under that coating of stucco!

## PRAIRIE STYLE (Figures: 69, 71)

The Prairie Style began with the two Frank Lloyd Wright houses built in Kankakee, Illinois in 1900. Wright was the master, but several other architects working in a Wrightian manner designed many fine examples including the Berthold Spitz house (1908-9) in Albuquerque by Trost & Trost of El Paso.

The style is residential, usually with two stories, or a combination of one and two-stories. All of them show considerable variety and individuality, but pitched roofs are universal, either hipped or gabled or a combination of the two through intersecting wings. A distinctive double



pitch is also a common feature, and is often used in combination with the hip or gable. All have wide eave projections which not only shelter the walls and windows, but add much to the play of light and shadows. Emphasis is on the horizontal; dormers are never used. Chimneys become oblong masses. Ribbon wood casement windows (multiple windows set together in a single wood frame) add to the horizontal composition; this is further developed by wood stripping at the window sills (occasionally also at the window head) which continues the sill line around the house. A vertical line may also be created by extending the window frame from first to second floor windows; however, the horizontal is the heavier emphasis. Porches and veranda roofs are carried on massive rectangular-shaped piers. The tops of all piers, parapets of porches, steps and balcony walls have projecting caps or copings. Plaster over wood frame is most common, but brick is also used and often stone or concrete caps are used on piers and parapets. A combination of brick and frame stucco walls is also seen.

The style was popular throughout the Middle West for only about twenty years, and was best utilized by those architects whose past touched Frank Lloyd Wright or, at least, had direct links with the Chicago School of Architecture. As with all styles, other architects and many builders were influenced by the illustrations in contemporary architecture magazines.

#### "RECENT SANTA FE" STYLE (Figure: 72, see, also, Pueblo/Spanish Revival, 1945-78).

The passage of the "H" Historic District Regulations in 1957 saw introduced not a new style nor a revival of an earlier style, but, rather, a new term for two older, already flourishing revival styles. The Pueblo/Spanish and Territorial heritage are described under the heading "Old Santa Fe Style" within the ordinance. The description sets the tone for the introduction of "Recent Santa Fe Style" whose "intent is to achieve harmony with historic buildings by retention of a similarity of materials, color, proportion and general detail." The or-

dinance lists the specifics of building heights, facade set-backs, proportions of door and window openings and the color of the stucco coatings.

While the metal clad pitched roof was a common feature of the original Territorial style, the ordinance omits this element when it describes roofs as "flat with a slight slope and surrounded on at least three sides by a firewall of the same color and material as the walls, or of brick."

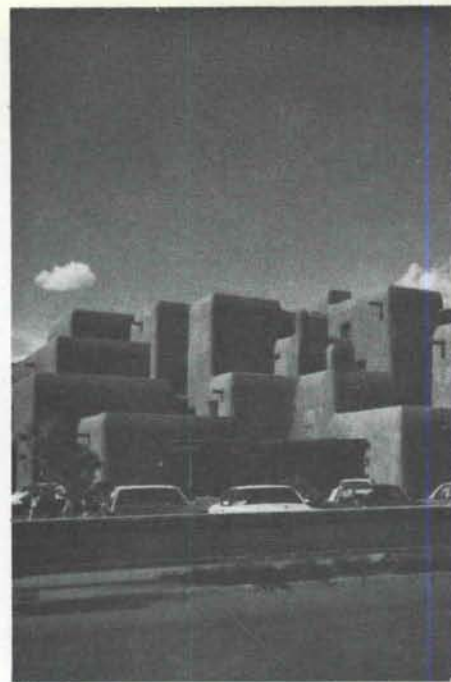
The reader is referred to the ordinance for the full description. Suffice it to say that the "dominating effect is to be that of adobe construction."

#### MODERNISM

(Figures: 38, 73, 74, 75, 76, 77, 79)

Since World War II Santa Fe has increased in population from 20,000 in 1940 to 50,000 in 1976. With this increase have come builders, developers and outside commercial capital. Cerrillos Road has become a strip of hamburger stands, gasoline stations, motels and shopping centers. With this influx of new people and outside money has come new architecture in a variety of imported sizes, shapes, forms and materials.

Prominent among the new fashions is Franchise Architecture, a corporation architecture designed at the home office, destined to be erected anywhere, in any climate, and in complete disregard for the adjacent structures or local architectural heritage. While it is designed for easy identification by the peripatetic customer, it is in a real sense an arrogant architecture that imposes itself onto a city scene. Much Franchise Architecture is, to a greater or lesser extent, derivative; much of the design concept and the applied details can trace themselves back to an earlier architectural past. The Ramada Inn chain has placed its thinly detailed, Georgian Revival style motels everywhere, including Santa Fe. Colonel Sanders has candy-striped almost all America; your Santa Fe sailboat can tie up at Long John Silver's wharf. We are witnessing the total perversion of the mansard roof through misuse, or abuse: Dunkin' Donut, Gulf Oil Company, Baja Taco and the Four



72. Inn at Loretto.

73. Franchise style, Four Seasons Nursing Center, St. Michael's Drive.

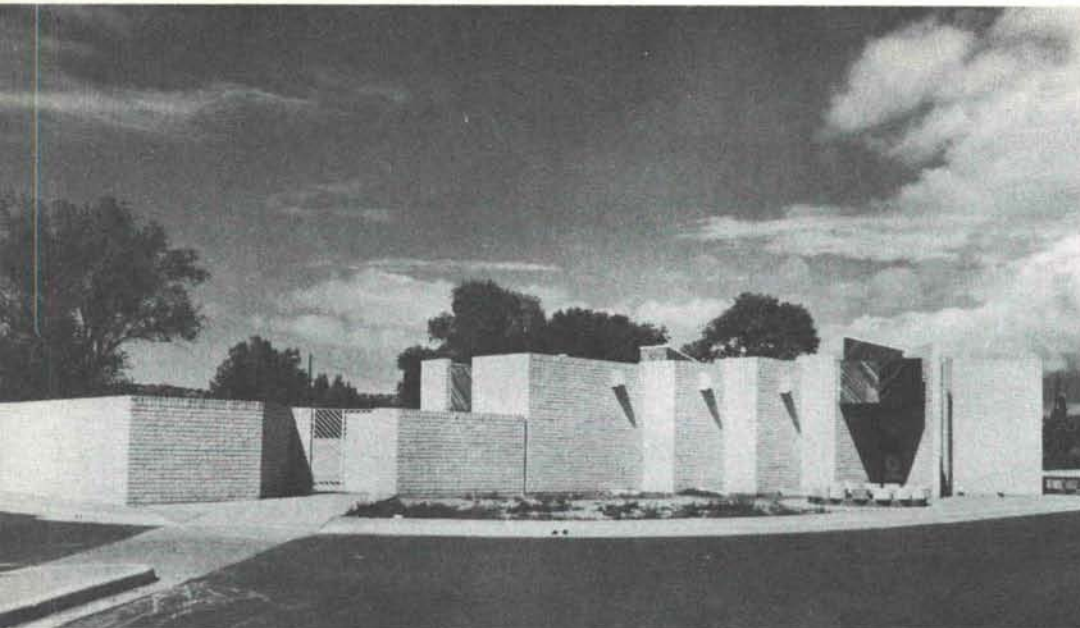


74. Franchise style. Kentucky Fried Chicken, Cerrillos Road.

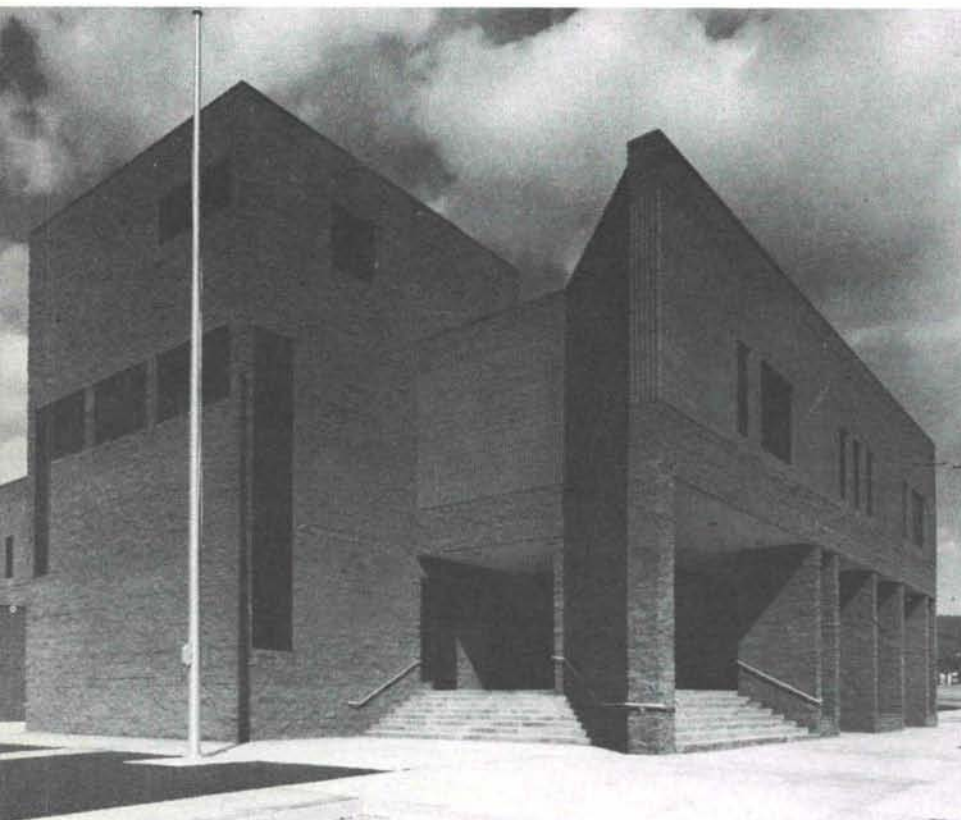
75. Ranch style house, Fort Union Drive.







76. *Neighborhood Center, 1977. Ted Luna, architect.*



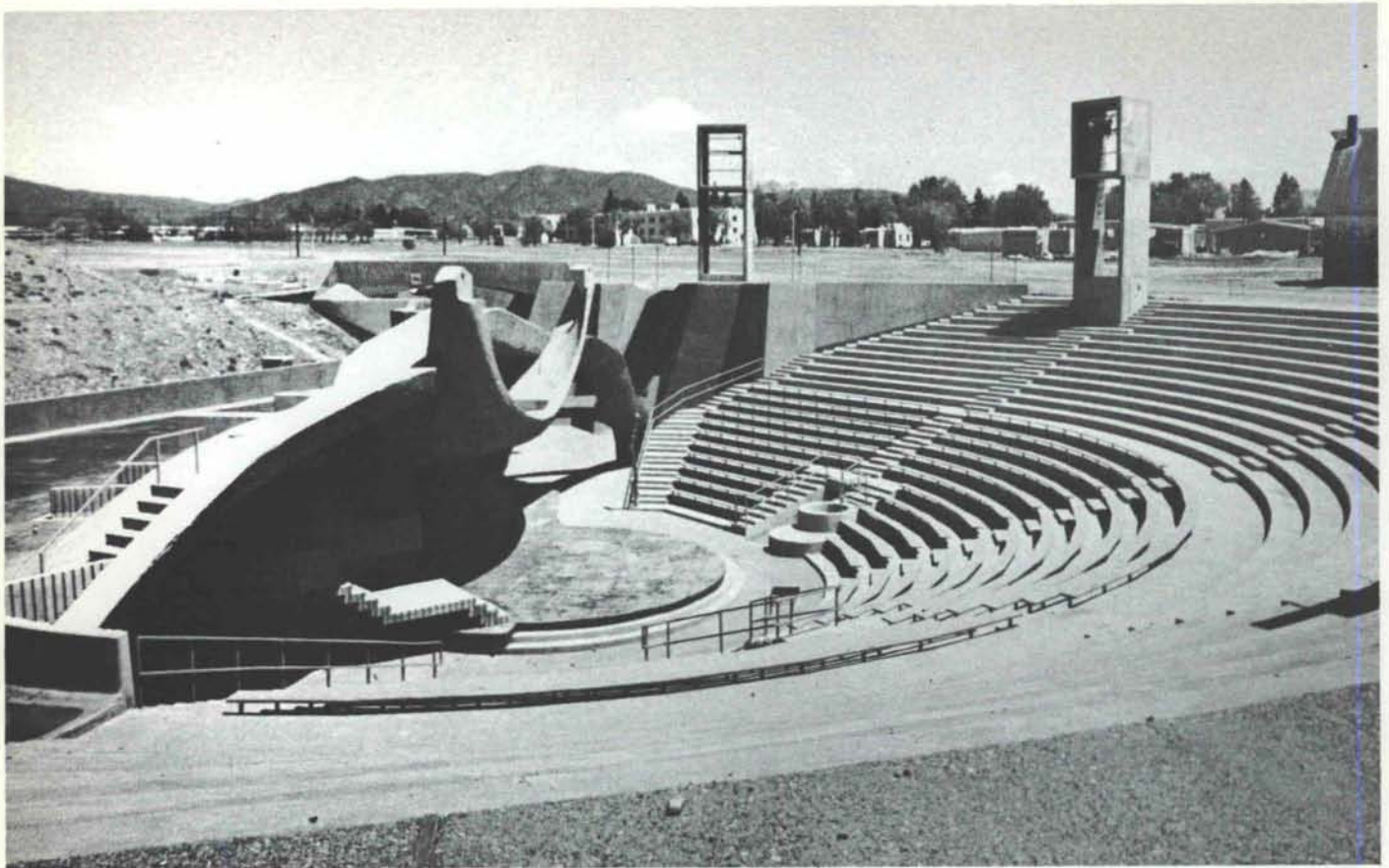
77. *Brutalism, Department of Automated Data Processing Building, Alta Vista Street, 1976. John Arrison, architect.*

Seasons Nursing Center; the latter has granted lip service to Santa Fe by painting its mansard type roof an earth color.

Scattered about Santa Fe are recent homes whose heritage can only be the 1930's California Ranch style; a single story, rambling, open plan with a low pitched roof. Owing to the open plan configuration, the ranch house needs either a ranch, farm or large city lot for its construction. Thus, true Ranch Style homes are not seen in the typical residential subdivision. Wood or brick is the usual wall construction; pitched roofed verandas or portals are common but not universal.

Since the 1930's the architectural training in the United States has tended to be less style structured, with the emphasis on function and personal design. The accepted Revival Styles, such as Georgian Revival or Neo-classical Revival, were not to be used as outer coverings for often conflicting interior needs. Accordingly, new styles have been created—International Style, Wrightian, New Formalism, Brutalism. Within these stylistic labels great variety and personal expression exists. A few of Santa Fe's more recent buildings express this trend. The new Department of Automated Data Processing Building and the new St. Vincent's Hospital reflect the design philosophy of the





78. The Paolo Soleri Amphitheater at the Institute of American Indian Arts, Cerrillos Road, 1966. Paolo Soleri, architect.

Brutalist style, the fundamental goal of which is to find a structural, organizational and material concept that is "essential" to a particular building, and then express it with complete honesty. Brutalist style buildings are most often massive and weighty, usually constructed of exposed concrete with structural elements frankly exhibited.

#### FOLK EXPRESSIONISM (Figures: 79, 80, 81, 82)

Folk Expressionism (Neo-Expressionist or Vernacular architecture) has been around us for a very long time and is being created all around us still. Hopefully it will be a continuing mode of architectural expression for a long time to come.

There is a freedom of form, detail and composition, generally a "free-hand" look; the result appears to have been created by the hand of a sculptor rather than through the T-square of the drafting board. The first con-



79. Long John Silvers on Santa Fe harbor!



80. House, Cerro Gordo Road.



81. Vibrant colored mural on a simple adobe structure. St. Francis Drive.





82. Pit House, Zia Road. Free form hillside house largely underground; tower element has solar heat collectors.

cern of the designer, whether an architect or an owner-builder, is to express the essence of the program as he or she sees that program to be. Within the "style" of "Neo-Expressionism" has been created world renowned architecture: Dulles International Airport by Eero Saarinen, the work of Paolo Soleri in Arizona and Santa Fe, and Bruce Goff in Oklahoma.

The Santa Fe style of life and the long heritage of Pueblo/Spanish hand-made architecture lends itself to the self-expressionist builder, and it may well be that from his or her work a new "style" will emerge. At the very least, what we have seen designed and built by the amateur builder and professional architect in the past decade is most often an extension or elaboration on the Pueblo/Spanish heritage. Such was the case for the work of architects, artists and owner-builders of the 1920's and 30's when the Pueblo/Spanish Revival was being created as a style of its own, deeply rooted in the past.

The adobe brick, roof viga and sculptured flowing lines are intrinsic elements of the majority of Santa Fe Folk Expressionist buildings. Other forms of self-expression include vivid exterior wall murals, perma-stone facings applied over older plastered

walls, carved portal posts, skylights and stained glass windows.

The current efforts to develop new energy sources have presented a challenge to designers everywhere. In Santa Fe the integration of solar heat collectors and storage is being pursued with a certain vigor.

Although most of the Folk Expressionist buildings or additions do not comply with the standards detailed in the Historical District Regulations (most are constructed outside the "H" District borders) it is just such self-expressionism which continues the vitality and uniqueness of the Santa Fe style of life and architecture.

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A further definition of architectural terms used in this article may be found on page 36.

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# Architectural terms

**adobe** A word of Arabic origin meaning earth from which unburnt bricks are made.

**ashlar** hewn or squared stone.

**balustrade** An entire railing system (as along the edge of a balcony) including a top rail and its upright supports, or balusters.

**batter** To incline from the vertical. A wall is said to batter when it recedes as it rises.

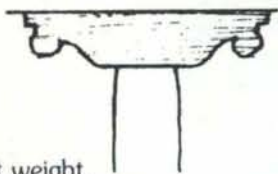
**bracket** Any overhanging member projecting from a wall or other body to support a weight (such as a cornice) acting outside the wall.

**canale** A roof drainspout projecting through a parapet wall.

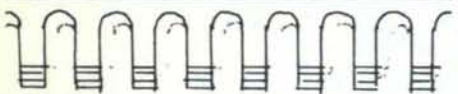
**chamfer** An oblique surface produced by beveling an edge or corner, usually at a forty-five degree angle, as the edge of a wood post, board or masonry surface.

**coping** A protective cap, top or cover of a wall, parapet or chimney. May be flat, but commonly sloping or curved to shed water.

**corbel** A projecting member stepped progressively farther forward with height, anchored in a wall or column, used to support a superincumbent weight.

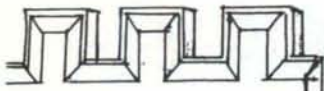


**corbel table** A projecting stringcourse or masonry strip supported by corbels.



**cornice** The exterior trim of a structure at the meeting of the roof and wall. Any molded projection which crowns or finishes the part to which it is affixed.

**crenelated** Having battlements; a fortified parapet with alternating solid parts and openings; also employed as a decorative motif.



**cupola** A domical roof on a circular or polygonal base often set on the ridge of a roof, sometimes serving as a belfry or look-out.

**dentil** One of a band of square, small toothlike blocks.

**dormer window** A vertical window which projects from a sloping roof. (See "Gable" sketch)

**double-hung sash window** A window having two vertically sliding sashes, each closing a different part of the window.

**eave** That part of a roof which projects out beyond the wall of the building.

**engaged column** A column partially built into a wall, not freestanding.

**entablature** In Classical architecture, the elaborated beam member carried by the columns, horizontally divided into architrave below, frieze and cornice above. a similar feature as the crown of a wall.

**facade** The exterior face of a building.

**fanlight** A semicircular window over the opening of a door, with radiating bars in the form of an open fan.

**fascia** Any flat horizontal member or molding with little projection; a smooth surfaced band.

**fogon** Corner fireplace.

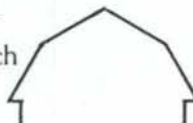
**gable** That portion of a building enclosed by the sloping ends, usually triangular, of a ridged roof.

dormer window



**galleria** A long covered area acting as a corridor inside or on the exterior of a building.

**gambrel** A roof which has two pitches on each side.

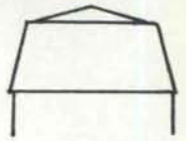


**jacal** A structure made of logs set vertically chinked or plastered with adobe.

**latia** Wood saplings laid atop roof beams (vigas) to support an earthen roof covering.

**lintel** A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it.

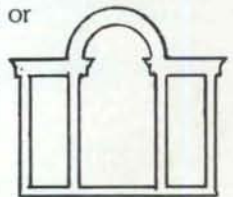
**mansard** A roof having a double slope on all four sides, the lower slope being much steeper.



**mullion** A vertical member separating (and often supporting) window panes or door panels.

**oriel** A bay window projecting out from the wall of an upper story.

**palladian window** A large window divided by columns or piers, resembling pilasters, into three lights, the middle one of which is usually widest and arched.

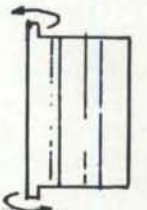


**parapet** In an exterior wall, firewall or party wall, that part entirely above the roof.

**pediment** In Classical architecture, the triangular gable-end of the roof above the horizontal cornice; in later work, a surface used ornamentally over doors or windows, usually triangular.

**pinnacle** A small turret or spire; in Gothic architecture a small largely ornamental vertical shaft.

**pintle door** A door which pivots on vertical pins.



**placita** A small courtyard enclosed by a building.

**plinth** A square or rectangular base for a column or door framing.

**portal** A long porch or portico with roof supported by vertical posts.

**pretil** (See Parapet)

**purlin** A horizontal member in the roof supporting the rafters.

**stringcourse** A narrow horizontal band of masonry extending along the facade of a structure.

**veranda** A covered porch or balcony extending along the outside of a building, planned for summer leisure.

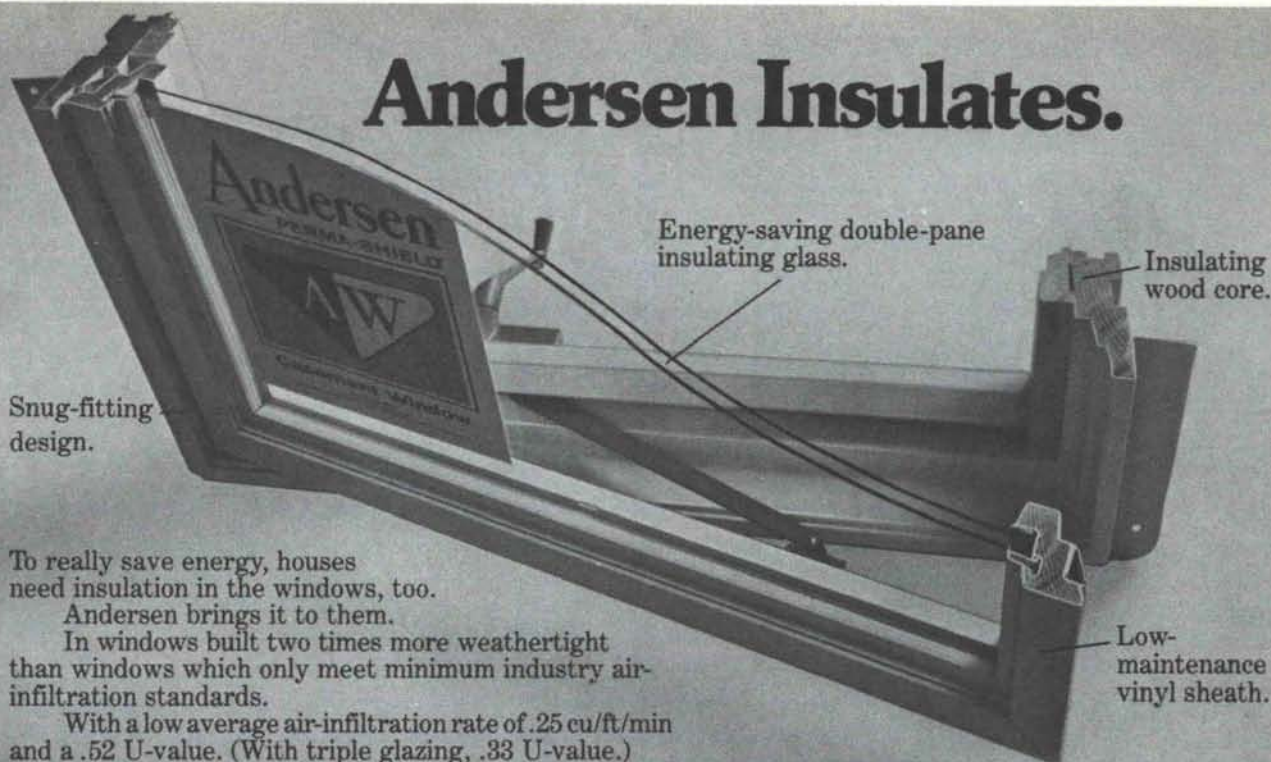
**vigas** Peeled log ceiling beams.

**zaguan** A roofed space, hallway, joining separate buildings or rooms.

**zapata** (See Corbel)



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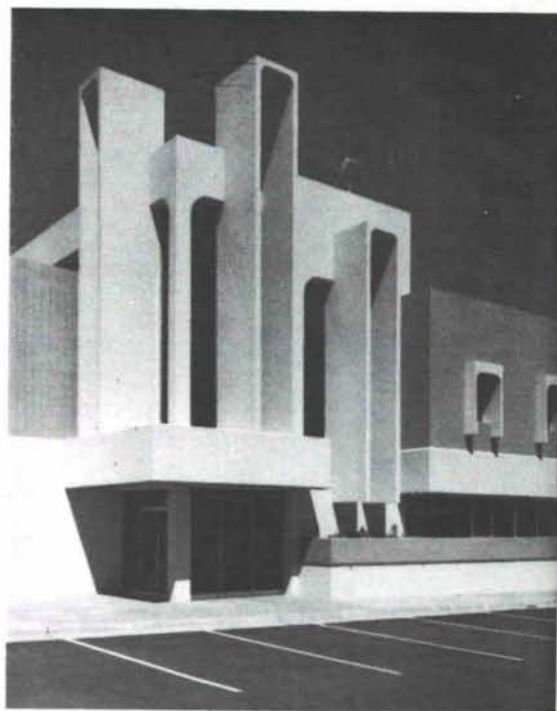
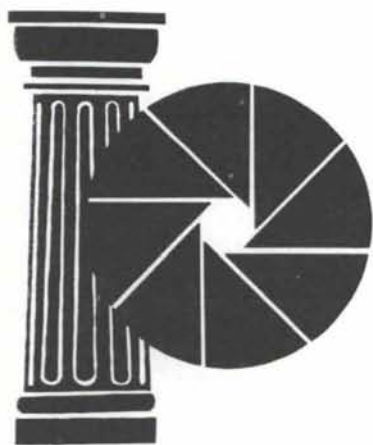


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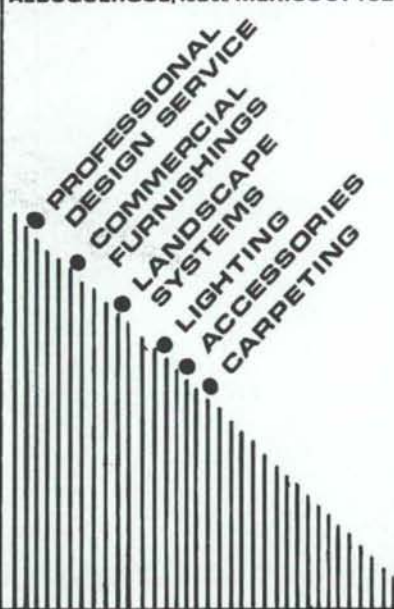
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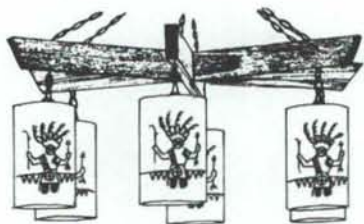
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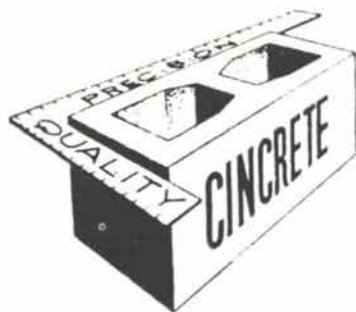
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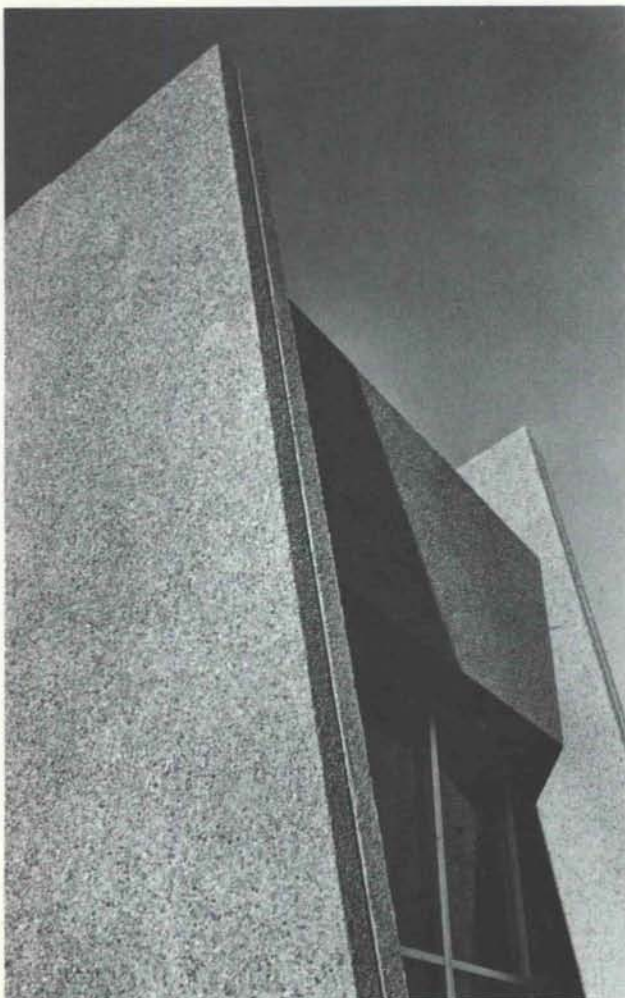
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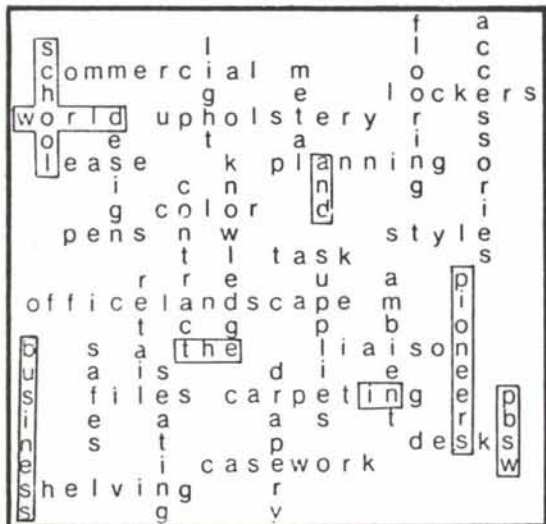
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