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Taos contains a number of national and state landmarks testimonial to the rich and complex cultural history of Taos. It also contains many different styles of architecture; beginning with the Taos Pueblo (Classical, pre-1275, and Pueblo IV Period, 1275-1598) believed to be constructed around 1350 through the subsequent Pueblo V and Spanish Colonial Period, 1598-1848, then Hispanic / New Mexican Vernacular Style popular locally from 1780-1910; the Territorial Style, 1846-1912, the Folk Territorial (Folk Victorian) Style, 1880-1910, followed by the Spanish Pueblo Revival (1908 to present) and Territorial Revival (1945 to the present). Other historic styles include the Bungalow/Craftsman Style (1907-1930) and Mission Revival Style (1899-1930).

There are subtle visual clues contained in the elements of each building leading to a historical understanding of architectural forms and styles. This map will locate and describe those styles in and around Taos Plaza.
Classical and Pueblo IV Period Styles, pre-1598 to the present, include the architecture of the Puebloan peoples and is the foundation for the predominant architectural style in New Mexico, the Spanish Pueblo Revival Style. The original Pueblo Style was derived from construction using available materials, stone, adobe, wood logs and twigs, and earth. The modular room, limited in size by the characteristics of these materials, was multiplied to create multi-storied villages and contiguous linear “L” shaped, rectangular and “u” shaped structures. The pueblo people constructed their dwellings using a form of puddled mud blocks or stone laid in mud mortar. When the Spaniards introduced sun dried mud brick, or adobe; this new construction material spread quickly. The newer villages, promulgated by the Spaniard Colonists and missionaries, were sometimes built on top of earlier dwellings and sacred spaces.

Elements: Massive room blocks, flat earth roofs supported by wood logs, vigas protruding through the wall plane, stepped wall buttresses, limited fenestration, small tiny window openings, low door openings, multi-light casement and double-hung openings, stepped back second-story terraces, adobe, rubble mud plaster and exposed wood lintels.
**Pueblo V Period/Spanish Colonial Period/Pueblo Spanish Style 1598-1848** was brought to New Mexico by the Spanish colonists traveling from Mexico to the new territory of New Mexico. The basic building technology of stone, log and adobe walls covered by flat roofs of wood and dirt were adapted from the Pueblo designs. However, metal tools introduced by the colonists made simple wood ornamentation, wood doors and windows, and the use of larger beams for wider rooms possible. The rooms were laid out in-line contiguous room structure surrounding an open area. Portals were also introduced. Foundations were of stone laid in mud mortar or no foundations at all.

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

The residential design had a sala, or single large rectangular room forming the starting point. It was used for cooking, bathing, sleeping, entertaining. Other rooms were added in linear fashion to the sala. Often, uses of spaces would change depending on the season.

**Common Construction Materials and Character Defining Features:** Flat earth roofs supported by wood logs, covered with split wood latillas, vigas protruding through the wall plane, stepped wall buttresses, multi-light casement and double hung windows, adobe construction, portals, vigas, canale, corbel brackets (zapatas)
Hispanic Vernacular Style (1780-1900) covers modest, linear, and flat roofed, owner-built houses through approximately 1950 and includes most early construction in Taos. Typically, in the NM Spanish tradition, houses had single-file plans that reflected their room-at-a-time evolution, flat roofs covered with adobe or corrugated metal, adobe walls and in some cases horizontal or vertical (jacal) log construction. Often each single-file room had its own exterior door and, after the first 3 or 4 rooms had been constructed, the houses’ footprint may have evolved into an L-shape or U-shape. In some cases the Spanish ideal of a full courtyard house was achieved in this manner. In the traditional evolution, pitched gable roofs were later added above the flat roofs (often called New Mexican Vernacular). Gabled roofs sometimes hipped or with hipped sections covered with tere or corrugated metal, mud plaster and cement plaster walls, often with a porch extending along the front façade, simple wooden porch posts, dormers, brick chimneys, with one over one or four panel or one light over three panel wood doors and double-hung wood windows with simple wood trim, with little or no ornamentation.

Elements: Adobe construction, portals, vigas, corbels, narrow buildings, wood shingles in gable, influence of hipped box.
Spanish Pueblo Revival style, 1908 to present, is named for the two cultures which contributed to its development. Original versions of this style, still being built in the end of the 19th Century, particularly in Pueblos and Hispanic villages, were models for the revival style. So successful was the revival of the Spanish Pueblo Style, it continues to be one of two most popular styles constructed in larger communities of New Mexico today. Historic styles ordinances passed in Santa Fe and Taos are based on preserving and building in this and the Territorial Revival Style.

Elements: Flat roof, corbel brackets, projecting vigas, recessed setback and massing, exposed lintels, rounded parapets, battered walls, wood corbel brackets and zapatas used as capitals in portals, rough hewn panel doors and window grilles, battered or rounded corners and parapets, sharp, then stepping buttresses, wood amado (scuppers), rectangular, “L” shaped, linear, “U” shaped and courtyard centered plans, front portals (porches), corner fireplaces, and modular square rooms

Territorial Revival style, 1945 to present: Found mainly in New Mexico, the Territorial Revival Style followed in the wake of the popular Spanish-Pueblo Revival Style. It is a revival of the Provincial Greek Revival or Territorial Style of c. 1846-80. It incorporates most of the decorative elements of the Territorial Style including true divided light wood windows and four-panel wood doors, stuccoed walls, brick coping, square columns with molding capitals.
Folk Territorial (Folk Victorian) 1880-1920
This style was made possible by the advent of the railroad. Common forms are “L” shaped, rectangular, and square with steeply pitched roofs. The style is defined by the presence of Victorian decorative detailing on simple folk or vernacular house forms, which are generally much less elaborate than the Victorian styles. The details are usually of either Italianate or Queen Anne inspiration; occasionally the Gothic Revival influence is seen.

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

Elements: Adobe buildings with pitched roof, inventive decoration of posts and doors, shingles in gable; Queen Anne elements: lather turned columns, wrap around porch, shingles in gable

Territorial Elements: Brick coping, molding capitals, pedimented lintils, dentil courses, classical portico
Bungalow/Craftsman Style 1907-1930 A very popular early 20th Century alternative to the Classical and other Period Revival styles was the Bungalow/Craftsman Style. The typical bungalow house form is a one or a one-and-a-half story rectangular gable-roofed rectangular mass with a prominent, gabled or incised front porch, often full width. It typically incorporates materials in close to their rustic or natural state: rock faced or undressed stone, cobblestone, shingle siding and earth-toned color schemes, and emphasizes structural details. The best examples skillfully contrast a variety of materials.

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

Elements: One or one and half stories, rectangular, gable roofed form, exposed wood and structural wood decorative detailing (Craftsman style) including porch railings, rafters, beams, purlins, barge boards or knee brace brackets, shingle cladding, rustic local stone.
Mission Revival 1899-1930 An early indication of the revival of interest in the Spanish Colonial heritage of the American Southwest, the Mission Style was first promoted by the Atchison, Topeka, and Santa Fe Railroad (AT&SF RR) and it grew in popularity in New Mexico. It was the AT&SF’s official style for their stations and resort hotels. Its design was heavily influenced by California’s early Spanish missions.

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

Elements: Curvilinear parapet, rounded openings, red tile roof, white or earth tone smooth plastered stucco walls, thick walls sometimes with nichos, arcades, arched windows and entrances, low pitched predominantly tiled roofs.