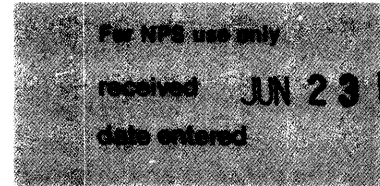


United States Department of the Interior  
National Park Service



# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

## 1. Name

historic

and/or common Douglas - Sixth Street Historic District

## 2. Location

*Roughly bounded by Grand, Lincoln, Leavitt Sts,  
and University Ave.*

street & number

N/A not for publication

city, town Las Vegas

N/A vicinity of

~~Congressional district~~

state New Mexico

code 35

county San Miguel

code 047

## 3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

## 4. Owner of Property

name Multiple, see continuation sheet.

street & number

city, town

vicinity of

state

## 5. Location of Legal Description

courthouse, registry of deeds, etc. San Miguel County Courthouse

street & number West National

city, town Las Vegas

state New Mexico

## 6. Representation in Existing Surveys

title New Mexico Historic Building Inventory has this property been determined eligible?  yes  no

date 1982

federal  state  county  local

depository for survey records N.M. State Historic Preservation Bureau, 505 Don Gaspar

city, town Santa Fe

state New Mexico

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## 7. Description

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**Condition**

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved      date \_\_\_\_\_

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**Describe the present and original (if known) physical appearance**

The Douglas-Sixth Street district is a turn-of-the-century urban center consisting of a small, triangular park and four city blocks with approximately thirty-one buildings used for commercial, office, fraternal and governmental purposes. The majority of these buildings date from the thirty-year period from 1892 to 1922. They represent an eclectic mixture of styles, ranging from Richardsonian Romanesque and Neo-Classical to California Mission and Spanish Colonial Revival. Some of the buildings are remarkably free of alterations, although others have first-floor, store-front remodelings dating from the 1930's onward. Major facade remodelings and post-World War I construction accounts for one-third of the buildings in the district.

The plan of the district is a regular grid of four blocks which slopes gradually from northwest to southeast. Grand Avenue (US 85), which runs at a forty-five-degree angle to this grid, cuts off the corners of two blocks and also produces the triangular Lion Park. Apart from the park and the three lots at the northeast corner of Douglas and Sixth (now a parking lot), the entire district is built-up. All buildings stand along the sidewalk, approximately ten feet from the curb. Typical of commercial districts in the American West, a mixture of building heights prevail: eleven are one-story, eighteen are two-story, and two are three-story. The cottonwoods which ring Lion Park are the only plantings in the district. Awnings, present in early photographs, continue to be used on both sides of Sixth and along the north side of Douglas. Wooden utility poles dating from the 1880's and trilobed, cast-iron street lamps have been replaced by incandescent lights, two to a block. The remaining handful of older business signs include those for Gordon Jewelers (ill 16), Murphey's Drugs, El Fidel Hotel and the First National Bank.

The one-story buildings and the first floors of most larger structures were designed and are still used for retail store space. Some store fronts have been converted into offices. Second floors were first used as offices or for lodgings. The exceptions to this use pattern are a two-story hotel, a Masonic Lodge, a bank, the city hall (now police station) and a one-story warehouse. A few greatly-remodeled buildings remain from the 1880's. Two-thirds of the district's buildings date from 1892 to 1922; one was built in the 1930's; two since 1940; and one is under construction.

Like most areas developed before the rise of modernism and the International Style, the Douglas-Sixth Street district has buildings in a range of picturesque eclectic styles. During the 1880's, most district buildings were modest realizations of what Marcus Whiffin has called High Victorian Italianate.<sup>1</sup> These wooden, or stone and brick buildings (ill 2) lavished decorations on their facades. The four 1880's Italianate structures remaining in the district have been remodeled to the extent that none are of primary significance to the district's historic character. Nonetheless, three of these (ill 4;442,450) retain some details: first-floor cast-iron columns, second-floor window hoods and pressed metal cornices. As a result, they have been designated as contributing structures.

By the late 1880's, the Italianate style was supplanted locally by Richardsonian Romanesque. Three substantial buildings in this style used rusticated, local sandstone to good effect. The Duncan Opera House, which stood at the northeast corner of Douglas and Sixth (ill 5), has been demolished, leaving the most important hole in the historic fabric of the district (ill 6). The old City Hall (ill 7) and the Masonic Temple (ill 8), however, remain in virtually unaltered

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1879 to 1930

**Builder/Architect** multiple, specified in Sec. 7

### Statement of Significance (in one paragraph)

The Douglas-Sixth Street area is the best example of a turn-of-the-century commercial and institutional center remaining in New Mexico. In addition to stores, offices and banks, the district housed various institutions of civic improvement, including the state's first city hall, an opera house (now demolished), a Masonic Temple and a YMCA. Its buildings retain the scale, space, and--to a large extent--the architectural quality of the district as it had developed by 1922. The buildings represent a sometimes provincial, though competent, realization of a variety of architectural styles originating in the East and California. The district contains a significant collection of buildings (at least four and perhaps as many as eight) designed by the important, though little studied, Western architects, Rapp and Rapp. Of secondary significance, the district contains three examples of local stonecarving and, in addition, represents a typical example of railroad-era, speculative town planning.

Las Vegas was established in 1835 as a land grant from the Mexican government to a group of twenty-nine families. As part of the Spanish (and after 1821, Mexican) expansion into the valleys along the eastern side of the Sangre de Cristo (Rocky) Mountains, it was intended to be a self-sufficient farming village. While it developed along these lines, it also stood on the Santa Fe Trail. It became the Mexican port of entry and local residents became involved in the trail trade. Not until the decade after the Civil War, however, did it establish itself as an important center of trade. With the arrival of the railroad in 1879, Las Vegas' trade area reached its peak, including all of eastern New Mexico from the foothills of the Rockies, out onto the plains and into western Texas. This area was gradually whittled down as additional rail lines criss-crossed the territory. In 1906, with the construction of the Belen cut-off, the main east-west traffic of the Santa Fe Railway was diverted around Las Vegas. As a result of this shrinking of its economic base, commercial construction declined after 1908, although fine residences and public buildings continued to be built into the 1920's. A local agricultural depression between 1923 and 1926, which caused the bankruptcy of four of the community's six banks, followed by the depression of the 1930's, put a definite end to the city's prosperity. A period of economic stagnation and gradual growth has followed, through which Las Vegas has been sustained by its two largest local employers--the state mental hospital and New Mexico Highlands University.

The Douglas-Sixth Street area was once a gently-sloping stretch of sand and rock, dotted with scrub brush. Because it was two blocks to the east and outside of the irrigation ditch which nurtured the farming valley, it was useful only for light grazing. The Santa Fe Trail approached the town along a mesa to the east, descended an arroyo, apparently passed through the Douglas-Sixth Street area, moved along the south side of University Hill and forded the river by what is now Bridge Street, on its way to the plaza. In the months before the arrival of the railroad in 1879, a speculative grid of streets and lots was platted on this barren land east of the Gallinas River. This plat continued the general orientation of the Mexican-era town

# 9. Major Bibliographical References

See continuation sheet.

# 10. Geographical Data

Acreeage of nominated property approx. 9 acres

Quadrangle name Las Vegas

Quadrangle scale 1:24,000

### UMT References

A 

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3	9	3	8	8	1	1	0
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Zone Easting Northing

B 

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Zone Easting Northing

C 

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D 

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H 

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### Verbal boundary description and justification

See continuation sheet.

### List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

# 11. Form Prepared By

name/title Chris Wilson, Director, Las Vegas Historic Building Survey

organization Citizen's Committee for Historic Preservation date September 30, 1982

street & number Box 707 telephone 266-0931 (Albuquerque)

city or town Las Vegas state New Mexico

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Thomas W. Allen

title State Historic Preservation Officer date 6-14-83

For NPS use only

I hereby certify that this property is included in the National Register of Historic Places.

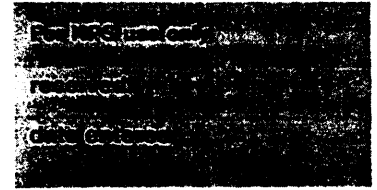
Thomas W. Allen  
Keeper of the National Register

date 7/2/83

Attest: \_\_\_\_\_ date \_\_\_\_\_  
Chief of Registration

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Continuation sheet

Item number 4

Page 1

Owners of Property Continued:

Taken from the San Miguel County Assessor's files, October, 1982.  
Property name listed if different than owner's name.

- #527 Bank Of Las Vegas, 624 Douglas, Las Vegas New Mexico.
- #528 same as #527.
- #529 Mode O Day, Hernando Mendoza, PO Box 3122, Taos New Mexico.
- #530 Taichert's, Marvin Goodman, Louise Feildman and Elaine Zohn, Las Vegas, New Mexico.
- #531 Gordon's Jewelry, Calvin Baker Jr. PO Box 409, Las Vegas, New Mexico.
- #532 Crockett Building, Murphey Drugs, John S. Moore, 600 Douglas, Las Vegas, NM
- #534 Las Vegas Police Station, City of Las Vegas, Las Vegas, New Mexico.
- #535 Same as #534.
- #536 Nelson's, Alfred Nelson, 707 Lee Dr. Las Vegas New Mexico.
- #537 Masonic Temple, c/o Jose Vasques, 1407 4th St., Las Vegas New Mexico.
- #538 El Fidel Hotel, Phillip Wolf, 3000 8th, Las Vegas New Mexico.
- #539 Stephens Irish, RH Stevens, 1817 8th, Las Vegas, New Mexico.
- #540 IOOF Building, Charlie Crews, 524 1/2 Sixth, Las Vegas, New Mexico.
- #541 Blazer Finance, Cipriano Brasheir, Box 11, Maimi, New Mexico.
- #542 Aspen Grove Book Store, Craig Fretwell and David Lopez, 518 6th, Las Vegas, New Mexico.
- #543 Chevron Station, Paul and Virginia Tenorio, Camp Luna, New Mexico.
- #544 Lion Park, same as #534.
- #546 Las Vegas Furniture, Jose Martinez, 810 7th, Las Vegas, New Mexico.
- #547 Olafson Agency, KS Crimmin, 837 Sperry Dr., Las Vegas New Mexico.
- #548 505/507 6th, same as #547.
- #549 509 6th, Tranquilino Vigil, 916 Railroad Avenue, Las Vegas New Mexico.
- #550 L and M Pawn, Simon Bustamanta, c/o Rick Carley, 7827 Republic Dr. NE Albuquerque, New Mexico. 87109
- #551 First National Bank, Ivan Hilton, 702 Lee Dr. Las Vegas, New Mexico.
- #552 Same as #551.
- #553 Carpeteria de New Mexico, Jose Maestas, 519 6th Las Vegas, New Mexico.
- #554 Price's, Jesse Price, 702 Diana Avenue, Las Vegas, New Mexico.
- #555 Furniture Warehouse, same as #554.
- #560 Las Vegas Typewriter, DC Thompson, 714 Lori Lane, Las Vegas, New Mexico.
- #561 Ilfeld's Hardware, same as #554.
- #562 Same as #554.
- #563 JC Johnsen Co., Estate of JC Johnsen, c/o Evelyn Egan, 807 Douglas, Las Vegas New Mexico.
- Vacant lots at the NE corner of Douglas and 6th, same as #551.

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Continuation sheet Description Item number 7 Page 1

condition. (Because the designs of these buildings contribute substantially to the significance of the district, they are described and discussed at some length in Section 8.)

In 1898, the Crockett Building (ill 9), which is the district's sole example of the influence of the (California) Mission Style, was erected. (Again, this and all other significant buildings are discussed in Section 8.) Numerous red brick buildings with white, pressed metal classical details appeared between 1898 and 1914. These buildings do not fit readily into any of the classically-derived styles put forward by Whiffen, but are clearly inspired by the classicism which was popularized in New Mexico by the Columbian Exposition of 1893. For the purpose of the New Mexico Survey, this style has been called World's Fair Classic (W.F.C.). In the Douglas-Sixth Street area, W.F.C. buildings are typified by the symmetrical organization of facade openings and ornamentation. Red brick pilasters provide a vertical organization, while sheet metal cornices mark horizontal divisions. Bricks are also used to form string and dentil courses, geometric panels, banding of pilasters and projecting lintels with "keystones." Pressed and folded sheet metal and, in some cases, cut sandstone appear as pilaster bases and capitals, cornices and string courses. The three most significant examples of the type (ills 7, 12, 13) are discussed in Section 8. Another three buildings (529,540,561) with remodeled first floors have been classed as contributing structures.

In Las Vegas, certain modest buildings made decorative uses of brick similar to those just discussed but had little explicitly classical decoration. Because of the preponderance in this building type of recessed, geometric designs, Louise Ivers has called it the Panel Brick Style.<sup>2</sup> Other brick features include corbeling, dentil courses and projecting cornices. While the best Panel Brick buildings are in Las Vegas' three other historic commercial districts, the Furniture Warehouse (ill 17) and the Carpeteria (553) are considered contributing structures in the district.

While no buildings were constructed between 1914 and 1921, the influence of classicism remained strong; the Bank of Las Vegas (ill 14), built 1921-2, fits neatly into Whiffen's Neo-Classical Revival category. A counter trend in New Mexico toward the use of styles which evoke the history of the Southwest led to the adoption of the Spanish Colonial Revival for the El Fidel Hotel (ill 15), built 1921-3. With the completion of these two buildings, the district was virtually completed. Las Vegas subsequently entered an economic decline which removed the need and resources for new construction. During the 1930's, a filling station was erected at the corner of Sixth and Grand (US 85) in what Whiffen has called Modernistic and others term Art Deco. Since 1940, the two buildings erected and the others remodeled have made no use of recognizable styles or historical symbolism. They have employed large, fixed windows, and stucco or brick veneers. The materials, workmanship and designs of these buildings in no way approaches the work of earlier decades.

During the rise of the district, building materials were produced locally and imported by rail. Pine lumber produced in the nearby Sangre de Cristo Mountains was readily available after the arrival of the railroad in 1879, while finished interior woodwork such as flooring, counters and banisters were often imported. Local quarries provided three colors of sandstone: a light brown, a dark, reddish-brown and a purple-brown. During the 1880's, the light stone was employed for the rubble sidewalls of Italianate business blocks. Richardsonian Romanesque buildings of the

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Continuation sheet    Description    Item number 7    Page 2

1890's featured the full range of local stones. The finest examples of local stone carving were produced during this period. Only the Bank of Las Vegas is of imported stone. A local pressed-metal plant was active in the 1880's, providing Italianate cornices and window hoods. Sheet metal details for turn-of-the-century, classical buildings were likely imported from factories in the Midwest. While red brick was available after the arrival of the railroad, its use was limited, at first, to building facades. When a pressed brick plant was established locally in 1898, it began to be used for the side, load-bearing walls of W.F.C. buildings, and its availability contributed to the development of the Panel Brick type. Local brickwork reached its peak with these buildings. Two district buildings used a long, narrow, buff brick, the origin of which is unknown.

At its most prosperous, roughly 1890 to 1940, the Douglas-Sixth Street district was the commercial and institutional center of East Las Vegas. Many leading stores, the offices of professionals as well as the community's banks, city hall, Masonic Temple, YMCA and opera house were concentrated here. The main street car lines--one running to the fashionable residences to the north, the other to Old Town--crossed at Sixth and Douglas. This is where one came to take the pulse of the city. Milton Nahm, a native son, home for a visit in 1930, paused at the depot to watch the cattle trains pass, before heading the two blocks to the corner of Sixth and Douglas which ". . . every Las Vegan passed at least once a day. . . ." Here he surveyed the city:

It was better to stand on Murphey's corner than to watch that parade of the country's bone and gristle highballing to an already glutted market. It was better, except that it was tough to watch the old friends who were just beginning to realize that this was no seasonal slump limited to the town. . . . From where I stood, I could see down Douglas Avenue in one direction as far as the blacksmith shop old man Guise blew his bellows in. In the other direction, I noted that they had moved the Synagogue and so permitted me a fine view of the National Guard's Armory. Up Sixth Street was the brick YMCA where I had played basketball and, after some six years, had given up the security of water wings to go it on my own in a modified dog paddle. At its north side stood the City Hall, jail attached. There was the Justice of the Peace Office and there, too, hid the East Las Vegas Hose and Fire Department's nearly new American-La France pumper. On the other side of Sixth was the Crockett Building, in which Ed Murphey had built the finest business in town, and above him were a covey of doctors, home-loan agencies, and one solitary lawyer. To the south, on Sixth, the chain of stores had begun to move into the shabby, unpainted, and almost derelict buildings which once had housed the prosperous merchants and small shopkeepers. These shells all had their original false-fronts, and the names, half-faded out and painted over read like a roll call of the mercantile barons of the Southwest.<sup>3</sup>

If Nahm had crossed Douglas and paused to look east, he might have considered the Duncan Opera House and the Masonic Temple, aging but still dignified, and farther to the east, the recently built Meadows (El Fidel) Hotel. Even in decline, the district remained a community crossroads.

The area is similar in density and scale to Las Vegas' other historic commercial districts--the Plaza, Bridge Street and Railroad Avenue National Historic

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Districts. Since these others were developed earlier, 1860-1890, they have larger concentrations of Italianate buildings, while the Douglas-Sixth Street area has more and finer Richardsonian Romanesque and Neo-Classical buildings. The residential neighborhoods to the north and south of this district--the Lincoln Park and Library Park Historic Districts and the North New Town District, (nomination in preparation)--consist mainly of single-family dwellings set on individual lots. These houses use the domestic equivalents of the styles seen in the Douglas-Sixth Street area and employ the same range of materials.

The significant buildings of the district have been little modified, not out of a conscious historic preservationism, but because they have continued to be used and maintained. However, two important W.F.C. buildings have been torn down recently, one about 1970 and one in 1982. Over the last twenty years, several buildings have been defaced with facade remodelings entirely out of keeping with their historic appearances. The district is not generally perceived as being as architecturally and historically important as the other historic commercial districts. These areas were also once undervalued and mistreated, but historic designation and the work of the city government and local preservation group have helped gradually change local perceptions of their importance and are leading increasingly to their preservation and rehabilitation. A similar effect can be hoped for in the Douglas-Sixth Street district.

In preparation for this nomination, a historic buildings inventory was undertaken, covering a ten block area bounded by existing National Historic Districts. For each structure erected before 1945, a photograph was taken and a one page survey form describing features and alterations was completed. Research attempted to establish the date of construction, builder, architect and users of each building. Of the sources consulted and listed in Section 9--Major Bibliographical References--the most useful were the various maps, and Gateway to Glorietta by Lynn Perrigo and The Architecture of Las Vegas by Louise Ivers, both of which are based on extensive primary research.

The historic importance of each structure was then evaluated and categorized as being significant, contributing or non-contributing. Buildings designated Significant are notable for the quality and integrity of their design and workmanship; secondary consideration was given to the historical associations of a particular person, business or event with a building. Contributing structures are those which reinforce or add to the historical character established by the significant buildings. These include little modified but modest historic structures and more substantial buildings which have lost some, but not all, of their importance through remodeling. Non-Contributing structures are those built since 1939 along with older buildings which have lost all or most of their historic appearance. Usually these remodeled buildings retain their original scale, but have lost their original surface material, decorations and style.

The boundaries of the district represent the historical extent of development of the institutional and commercial center of East Las Vegas. Certain buildings which were scattered at the periphery of this historic center are not included in the nominated area. Some have been destroyed, others substantially remodeled. These excluded areas include Douglas Avenue between Seventh and Eighth, the west side of Sixth from University Avenue south one-half block to the alley, and the northeast corner of Lincoln and Seventh. The Douglas-Sixth Street area was originally a part



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of the development of the Railroad Avenue district but developed its own personality from 1890 onward. The perceived separation of the two areas has been strengthened by the development of Grand Avenue as US Highway 85 and the designation of the Railroad Avenue Historic District (National Register).

Each structure is classified below, noting: Building Inventory Number, current name (historic name if different), address, illustration number, number of stories, style, date of construction, architect/builder, important features and degree of remodeling. Because the historic importance of the district rests largely on the history, design and appearance of the significant buildings, they are discussed in more detail in Section 8--Significance.

Significant Structures:

- #527 Bank of Las Vegas (First National Bank), 624 Douglas, (ill 14), New Mexico State Historic Preservation Bureau (NMSHPB) file #443, Neo-Classical, 1921-2, Rapp and Rapp, white sandstone, new windows on first floor.
- #532 Crockett Building (Murphey's Drugs), 600 Douglas, (ills 9,10), NMSHPB files #448,455, California Mission, 1898, Rapp and Rapp, end pavillions, buff brick, moderate storefront remodelings.
- #534 Las Vegas Police Station (Town Hall), 622 Sixth, (ills 6,7), NMSHPB file #328, Richardsonian Romanesque, 1892, Kirchner and Kirchner with John Hill, central tower, rusticated stone, minor modifications.
- #536 Nelson's (YMCA, L.V. Hospital, VFW Headquarters), 612 Sixth, (ills 6,7), Neo-Classical/W.F.C., 1903-05, Rapp and Rapp, gigantic red brick pilasters with banding, moderate first-floor remodeling.
- #537 Masonic Temple, 514 Douglas, (ills 5,8,18), NMSHPB file # 326, Richardsonian Romanesque, 1894-95, Rapp and Rapp architects/W.F. Kean builder, left corner tower, dark sandstone, little modified.
- #544 Lion Park (Fountain Park, Triangle Park), triangle bounded by Grand on the SE, Lincoln on the N and an unnamed street on the W, (ill 11), sandstone fountain by Angelo de Tullio, 1896. See NMSHB file #333, WCTV Fountain.
- #546 Las Vegas Furniture, 501 Sixth, (ill 12), W.F.C., between 1902 and 1908, possibly by Rapp and Rapp, red brick with banding, little modified.
- #563 J.C. Johnsen and Company Building, 623 Douglas, (ill 13), 1881-2, extensive remodeling 1914, W.F.C., possibly by Rapp and Rapp, banded red brick, lettering in transoms, little modified since 1914.

Contributing Structures:

- #529 Mode O' Day, 614 Douglas, two-story W.F.C., 1902-08, remodeled first floor, pilaster and cornices frame second-floor windows.

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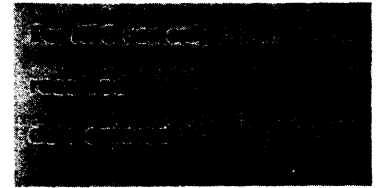
- #531 Gordon Jewelers, 606 Douglas, (ill 16), W.F.C. overtones, 1890-98, leaded purple transom, pressed metal cornice with strapwork, lower right modified 1930's (?).
- #538 El Fidel Hotel (Meadows Hotel), 609 Grand, (ills 5,15), NMSHPB #449, Spanish Colonial Revival, 1921-23, possibly Thoralf Sundt/ MM Sundt builder, some cast stone decorations removed.
- #540 IOOF Building, 522 Sixth, (ill 3 second building), S half 1881-3, N half 1886-90, unified in remodeling 1898-1902, W.F.C., possibly by Rapp and Rapp, banded brick pilasters, white metal cornice, first floor remodeled.
- #542 518 Sixth, (ill 3 fourth building), 1881-2, two-story Italianate, greatly modified, cast-iron columns, recessed brick work and window hoods remain.
- #543 Chevron Filling Station, NW corner Grand and Sixth, (ill 3 last building), Modernistic, 1930-39. Because styling is of the angular sort popular early in the decade and not the rounded Streamline Moderne of the second half of the decade, the building probably dates to 1930-34.
- #550 L and M Pawn, 511 Sixth, (ill 12 just before the alley), 1881-3, two-story Italianate, greatly modified, pressed metal cornice remains.
- #551 First National Bank (Union Block), 513 Sixth, (ill 4), two-story Italianate, 1881, tile added to cornice 1902-08, original window hoods, new windows, stucco and first floor facade.
- #553 Carpeteria de New Mexico, 519 Sixth, (ill 12 after Union Block), one-story Panel Brick, 1898-1902, small metal cornice with narrow brick pilasters.
- #555 Furniture Warehouse, 612 Lincoln, (ill 17), one-story Panel Brick, 1913-21, decorative brick work, stepped parapet is more recent addition.
- #561 Ilfeld's Hardware, 615 Douglas, (ill 13), two-story W.F.C., 1902-08, possibly by Rapp and Rapp, red brick piers and arches with sandstone keystones, metal cornice, remodeled first floor.

Non-Contributing Structures:

- #530 Taichert's, 610 Douglas, 1883-8, new facade.
- #535 Fire Station, city hall annex, post-1939.
- #539 Stephens Irish (Olney Block), 526 Sixth, (ill 3), 1883-6, new facade.
- #541 Blazer Finance, 520 Sixth, 1881-3, new facade.
- #547 Olafson Agency, 503 Sixth, 1888-90, new facade.
- #548 505/507 Sixth, 1921-30, new facade.
- #549 509 Sixth, 1921-30, new facade.
- #552 First National Bank annex, 517 Sixth, 1888-90 ?, one-story, new facade.

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- #554 Price's, 523 Sixth, post-1939.
- #560 Las Vegas Typewriter, 611 Douglas, 1908-13, new facade.
- #562 621 Douglas, 1898-1902, new facade.
- 619 Douglas, post-1945.

Footnotes

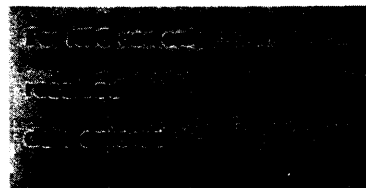
1. As suggested in How To Complete National Registry Forms, p 12, Marcus Whiffen, American Architecture Since 1780, (Cambridge: MIT Press, 1969), is adopted as the standard for the definition of styles. Only local styles and building types are defined in the text.
2. Ivers, Louise, The Architecture of Las Vegas, Diss University of New Mexico, 1975, pp. 191-200.
3. Nahm, Milton, Las Vegas and Uncle Joe, (Norman: University of Oklahoma Press, 1964), pp. 21-3.

Illustrations:

1. Current and Proposed Historic Districts, Las Vegas, New Mexico, 1982.
2. Sixth Street north from Lincoln, J.L. Furlong, ca. 1885, Colorado Historical Society, Denver.
3. Sixth Street south from Douglas, all photos by Chris Wilson, 1982 unless specified otherwise.
4. Union Block (survey number 551).
5. Douglas west from Grand, ca. 1930, Donnelly Library, N.M. Highlands University, Las Vegas.
6. City Hall to Masonic Temple (534-537).
7. City Hall and YMCA (534,536), Jesse Nusbaum, ca. 1908, Museum of New Mexico Photo Archives, Santa Fe.
8. Masonic Temple (537).
9. Crockett Building (532), exterior.
10. Crockett Building (532), interior Murphey's Drugs.
11. Lion Fountain (544).
12. Sixth Street north from Lincoln, Las Vegas Furniture (546) foreground.
13. Douglas Avenue east from Seventh, Johnsen's and Ilfeld's (563,561).
14. Bank of Las Vegas (527).
15. El Fidel Hotel (538).
16. Gordon's Jewelers (531).
17. Furniture Warehouse (555).
18. Masonic Temple (537), entrance.

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for use as the Las Vegas Hospital. After 1952, it became the local headquarters of the Veterans of Foreign Wars, and in 1971, Alfred Nelson converted it for commercial use.

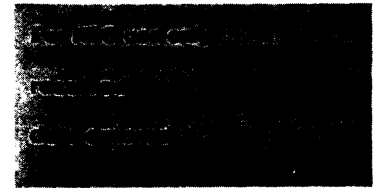
#546 Las Vegas Furniture Building (ill 12). A frame building constructed between 1879 and 1881 at this location (ill 2) was replaced, probably between 1902 and 1908, by this brick building.<sup>4</sup> This design, while not as elaborate as the YMCA, shares certain features with the Y: banded brick on the first floor, followed by banded brick piers supporting a modillion cornice, which suggests, perhaps, that this building too is by Rapp and Rapp. (The IOOF building, ill 3, can be attributed to the Rapps with the same degree of uncertainty.) The first-floor commercial space remains largely intact with its large display windows and leaded purple-glass transom outside, and pressed metal ceiling inside. In 1920, J.C. Penney Company, which had at first located on the Plaza in Old Town, moved into the building. That move represented part of the shift of business houses to New Town which occurred gradually from the 1880's into the 1930's. Since the Second World War, Penney's and other new and old businesses have located in strip and mall developments to the north of town.

#563 J.C. Johnsen and Company Building (ill 13). When this stone rubble building was erected between 1882 and 1883, it was separated from other commercial developments by vacant lots and small one-story frame buildings. The presence of what Whiffen calls "the stiled segmental arch, or straight-side arch" on the sides of the building indicates that the original ornamentation probably was High Victorian Italianate. By 1900, new construction has connected this building to the rest of the business district and in 1914, the thriving firm of J.C. Johnsen and Company gave it a face-lift. The classicism of the YMCA and the Las Vegas Furniture Building is more subdued here, tempered by a geometric regularity, reflecting, perhaps, the influence of the (Chicago) Commercial Style. Sheet-metal molding cornices, without dentils or modillion brackets, cut horizontally across the facade; while banded brick piers unify the second and attic stories. Recessed brick panels and squat pilasters decorate the attic. Leaded glass in the window transoms advertises the company's name and wares. Two entries separated by a Composite pilaster gave access to the Johnsen's two businesses: a furniture store and a mortuary. When the mortuary moved to a new building a block and a half west in 1927, the entire space was given to the furniture business, which continues to be operated, today, by the third generation of Johnsens.

#523 The Bank of Las Vegas (originally First National Bank) (ill 14). Soon after the First National Bank (then situated in the Crockett Building) absorbed the San Miguel Bank (located in the Clements Block) in 1920, the bank's president announced plans for a monumental new building. Constructed in 1921-2 after a design by Rapp and Rapp, the bank is of Missouri sandstone, which was cut, carved and polished in St. Louis, shipped to Las Vegas and assembled. With local masons still actively building with local sandstone, it is unclear why the work was done at such a distance. Perhaps a St Louis stonework factory could execute the design more cheaply or more accurately. Here, as elsewhere across the country, the Neo-Classical Revival evokes the sobriety and solidity appropriate to a bank.

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(The First National Bank failed during the local agricultural depression in 1925.) The typical simplicity of the Neo-Classical style is evident in the Rapps' use of the Greek Doric order (albeit with bases), the quietly modulated wall surfaces, the dentil cornice and parapet attic. The two-story main banking room with its coffered ceiling, wall pilasters and marble floor and counter remains intact.

#538 El Fidel Hotel (Meadows Hotel) (ills 5, 15). The site of the El Fidel Hotel was originally occupied by a two story frame hotel built in the early 1880's and called variously the Windsor Hotel, the Occidental and the Central Hotel. After World War One, with the increase of automobile travel along US 85, the city's civic leaders decided improved accommodations for travelers were needed. They formed a corporation and, with local attorney Louis C. Ilfeld as president, secured pledges for the purchase of \$150,000 in stock. A contract was let to M.M. Sundt for the construction of the hotel in 1921, and in June 1923, the building was christened "Meadows Hotel." The construction of the Meadows was the last of a series of ventures aimed at civic, economic and cultural improvement which garnered wide public support. As a result of the local depression which began in 1923, the Hotel Corporation never sold all the stock pledged and operated in debt until 1946 when the building was sold to Toufick Fidel of Albuquerque, who renamed it El Fidel.

The red Spanish tile which caps the roof parapets and first-story bay, along with the floral relief decorations in the spandrels of the first-story arcade and second-story recessed window compartments, give El Fidel a Mediterranean flavor. As originally completed, the building was explicitly in the Spanish Colonial Revival, boasting a domed and heavily ornamented tower. The recently-defined Spanish Pueblo Revival, which was based on historic New Mexican architectural prototypes, was perhaps too closely associated with Santa Fe; Las Vegas opted for a more general Hispanic evocation. El Fidel Hotel continues to serve the highway traveler with its eighty rooms, simple, unmodified lobby and five small stores facing Douglas Avenue. Its architects have been identified as Trost and Trost of El Paso.

Since little has yet been written about the architect brothers Rapp and Rapp, what is known should probably be recorded here. Rapp and Rapp were northern New Mexico and southern Colorado's leading architects between about 1890 and 1920. (Trost and Trost of El Paso held a similar position from Albuquerque south.) Apparently W.M. Rapp maintained offices in Chicago and had a commission at Illinois University, Champaign before 1895. (Here the possibility of confusion with L.W. and George C. Rapp, contemporaneous Michigan architects, arises.) Ira H. Rapp worked out of Trinidad, Colorado, where the firm designed the First National Bank, also before 1895. The Rapps' first important New Mexico commission seems to have been the Las Vegas Masonic Temple (1894), followed the next year by the remodeling of the territorial capital in Santa Fe. At various times, Ira maintained offices, and possibly also residences, in both Las Vegas and Santa Fe. The firm designed the New Mexico Building for the St Louis Exposition of 1904 in the California Mission Style. At the San Diego Exposition of 1915, they offered another New Mexico Building, the first mature design of the Spanish Pueblo Revival Style. Rapp and Rapp, in fact, are best known for their work in the Pueblo Style, which also included the State Fine Arts Museum (1916-17) and La Fonda Hotel (1921), both in Santa Fe. Like other architects whose careers straddled the turn of the century, Rapp and Rapp moved freely along the range of eclectic styles, from Italianate and Richardsonian

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Romanesque through Neo-Classical and Prairie to California Mission and Pueblo Styles. While the extent of their work is not yet well known, two important groups of their works are preserved in Las Vegas. A number of impressive residences which have been attributed to them are grouped on North Sixth, Seventh and Eight Streets (and are included in the North New Town district nomination which is in preparation). In the Douglas/Sixth Street district, the Masonic Temple (ill 8), Crockett Building (ill 9), YMCA (ill 7) and Bank of Las Vegas (ill 14) are definitely known to be their work, while four other buildings (ills 3,12,13) have been attributed to them on stylistic grounds.

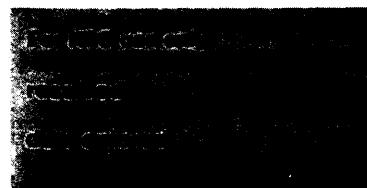
In New Mexico, at the turn of the century, Albuquerque, Santa Fe and Las Vegas competed for recognition as the territory's largest and most important city. Each developed commercial and institutional centers of Italianate, Richardsonian Romanesque and Neo-Classical buildings which were manifestations of their power. The subsequent history of each city has determined the fate of its commercial districts. Albuquerque has grown twenty-fold, becoming the region's undisputed metropolitan center; its historic commercial district has been largely replaced by parking lots and high rise office buildings. Santa Fe, after losing its position as a marketing center, grasped the development of tourism as its new economic base; its plaza district, once fully Americanized, has been completely remade this century in an image attractive to tourists in the form of Pueblo and Territorial Revival Style buildings. Las Vegas, meanwhile, has never really recovered from the loss of its marketing area about 1910 and has grown only fifty percent since; its historic districts remain remarkable intact. The institutional and commercial buildings of the Douglas/Sixth Street district represent the culmination of the early prosperity of Las Vegas.

Footnotes:

1. Ivers, pp. 200-204.
2. Ivers, p. 201. This disagrees with Perrigo, Gateway to Glorieta, p. 331 which lists M.T. Keen of El Paso Texas as the contractor. The Las Vegas Daily Optic (November 24, 1894, p. 4) mentions Contractor Keen in its description of the dedication of the building.
3. Perrigo, Lynn, "Fountain Park," typescript, New Mexico State Historic Preservation files, p. 2.
4. Iver, p. 211, states that the 1879-81 frame building was merely remodeled between 1902 and 1908. However, the Sanborn Insurance Maps, Ivers' stated source, do not appear to this researcher to bear out that interpretation. The Sandborn Maps, 1881-1898, show the original frame building in place. The 1902 map shows a stone building with a brick veneer, while the 1908 and subsequent Sanborns show a completely brick building with frame oriel bays.

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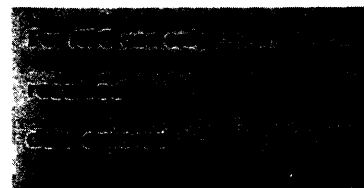
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9. Major Bibliographic References:

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- Bohannon, Westman, Huston. Aerial photographs of Las Vegas, ca. 1972. City of Las Vegas.
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- Campbell, John. "Rosenwald, Romero, Sena and Cunningham Addition to East Las Vegas." Plat map, 1879. Winston Surveying, Las Vegas (Winston).
- Hudspeth Directory Company. Las Vegas City Directory. El Paso: author, 1919. Donnelly Library, New Mexico Highlands University, Las Vegas (Donnelly); Carnegie Library, Las Vegas (Carnegie).
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- Jones, Vincent K. "Official Map of the City of Las Vegas (ELV), New Mexico." Plat map, c. 1920. Winston.
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- Perrigo, Lynn I. Gateway to Glorieta: A History of Las Vegas, New Mexico. 700 page TS, ca. 1974. Donnelly, Carnegie, Zimmerman.
- Personal interview with CW. June 30+, 1982.
- "The Bank of Las Vegas." TS, 1976. New Mexico State Historic Preservation Bureau, Santa Fe (NMSHPB).
- "The Crockett Building." TS, 1976. NMSHPB.
- "The El Fidel Hotel." TS, 1976. NMSHPB.
- "Fountain Park." TS, 1974. NMSHPB.
- "The Masonic Temple." TS, 1974. NMSHPB.
- "The Old City Hall." TS, 1974. NMSHPB.
- "The YMCA Building." TS, ca. 1975. NMSHPB.
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- Taichert, Milton. Personal interview with CW. July 29, 1982.

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Stoner, J.J. "Bird's Eye View of Las Vegas, New Mexico." Milwaukee: Beck and Pauli, 1882. Rpt.; Ithaca, NY: Historic Urban Plans, 1971.

United States Soil Conservation Service, Department of Agriculture. "#CHX 3329 (Aerial Photograph of Las Vegas)." Project ALS 19436, 1939. Technology Applications Center, UNM, Albuquerque; Anthropology Lab, Highland University, Las Vegas.

Whiffin, Marcus. American Architecture Since 1780. Cambridge: MIT Press, 1969.

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10. Geographical Data:

Starting at the S corner of Lion Park, proceed 515' N (all measurements are approximate) along the W curb of Grand to the SW edge of the alley between 6th and Grand; proceed 170' NW along this alley edge to the NW curb of Douglas; proceed 130' NW along this curb to the W curb of Grand; proceed 140' N along this curb to the NW curb of 5th; proceed 80' NW along this curb to the SE edge of the alley between Douglas and University; proceed 190' SW along this alley edge to the S corner of the property at 612 6th; proceed 190' NW along the NE property line of 612, 622 6th (#'s 536-34) to the SE curb of University; proceed 150' SW along this curb to the NE curb of 6th; proceed 190' SE along this curb to the NW edge of the alley between University and Douglas; proceed 375' SW along this alley edge to the NE curb of 7th; proceed 390' SE along this curb to the NW edge of the alley between Douglas and Lincoln; proceed 100' NE along this alley edge to the N corner of the property at 612 Lincoln (555); proceed 175' SE along the SW property line of 612 Lincoln to the NW curb of Lincoln; proceed 75' NE along this curb to the intersection with a line formed by the SW curb of Lion Park; proceed 180' SE along this line to the point of origin.

The boundaries of the district represent the historic extent of development of the commercial and institutional center of East Las Vegas as discussed in Section 7-Description.



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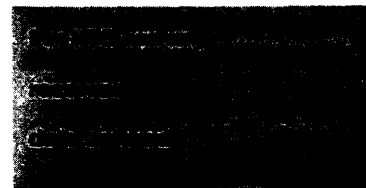
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line formed by extending the NW property line of 2025 Gonzales (#525); proceed 150' NE along this line to the SW curb of Gonzales; proceed 50' SE along this curb to the line formed by extending the NE property line of 2022 Gonzales (#966); proceed 150' NE to the NE property line of 2022 Gonzales; proceed 75' SE along this line to a point 200' N of the Arroyo Montejia; proceed 120' E along a line parallel to and 200' N of the Arroyo Montejia to the Acequia Madre; proceed 350' SE along the Acequia Madre to the SE edge of the Arroyo Montejia; proceed 50' NE along this edge to the N corner of the property at 160 Valencia (#974); proceed 425' SE along the NE property line of 160 Valencia crossing Valencia to the E corner of the property at 153 Valencia (#978); proceed 75' SW along the SE property line of 153 Valencia; proceed 300' NW along the SW property line of 153 Valencia to the NW curb of Valencia; proceed 180' SW along this curb to the NW corner of Valencia and N Gonzales; proceed 225' NW along the NE curb of Gonzales; proceed 400' SW along the SE edge of the alley through Block 1 of the Pandereis Subdivision to the SW curb of Hot Springs; proceed 320' S along this curb to the NW corner of Hot Springs and Valencia; proceed 220' SW along this curb to a line formed by extending the NE property line of 318 National (#821); proceed 325' SE along this line to the NW curb of National; proceed 150' SW along this curb to a line formed by extending the NE property line of 403 National (#809); proceed 175' SE along this line to the W corner of the property at 322 Moreno (#808); proceed 50' along the NW property line of 322 Moreno to the N corner of that property; proceed 140' SE along the NE property line of 322 Moreno to the SW curb of Moreno; proceed 275' NE along this curb to the SE corner of Moreno and S Pacific; proceed 650' SE along the NE curb of S Pacific to a line formed by extending the NW curb of Socorro; proceed 150' SW along this line to a line formed by extending the W curb of Chavez; proceed 325' S along this line to a line formed by extending the NW property line of 1312 Chavez (#731); proceed 110' NE along this line; proceed 220' S along a line parallel to and 80' E of Chavez to the NW curb of Valley Place; proceed 110' SW along this curb to the SW curb of Chavez; proceed 180' SE along this curb to the S corner of Chavez and Valley; proceed 260' NE along this curb to the N corner of the property at 319 Valley (#699); proceed 75' SE along the NE property line of 319 Valley to the SW edge of the alley between Valley and Perez; proceed 40' NE along this edge to the N corner of lot 37 Block LLL of the Perez addition; proceed 160' SE along the NE edge of this lot to the SE curb of Perez; proceed 150' NE along this curb to the S corner of Perez and S Pacific; proceed 150' SE along the SW curb of S Pacific to the NW edge of the Arroyo Gabonito; proceed 420' SW along this edge to the S corner of the property at 327 Perez (#684); proceed 180' NW along the SW property line of 327 Perez to the NW curb of Perez; proceed 710' along this curb to the SW curb of New Mexico; proceed 50' SE along this curb to the E corner of the property at 1015 New Mexico (#607); proceed 200' SW along the SE property line of 1015 New Mexico to the NE edge of the alley between New Mexico and Montezuma; proceed 1340' NW along this edge to the SW curb of Socorro; proceed 240' NE along this curb to the NE curb of New Mexico; proceed 575' NW along this curb to the N corner of New Mexico and National; proceed 240' SW along this NW curb of National to the NE edge of the alley between New Mexico and Montezuma; proceed 1125' NE along this edge to the SE edge of Bernalillo; proceed 750' NE along this edge to the S corner of Bernalillo and Church; proceed 75' SE along the SW curb of Church to a line formed by extending the NW property line of 338 Santa Ana (#861); proceed 170' NE along this line to the NE property line of 322 Santa Ana (#859);

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proceed 100' SE along this line to the SE edge of Santa Anna; proceed 380' NE along this edge to the SW curb of Hot Springs; proceed 270' NW along this curb to the S edge of the Arroyo Montejia; proceed 630' W along this edge to the NE edge of Church; proceed 200' NW along this edge to the SE edge of Taos; proceed 50' NE along this edge to a line formed by extending the NE edge of the alley between Hot Springs and Church; proceed 900' NW along this edge to the NW property line of 2507 Hot Springs; proceed NE along this line to the starting point.

Lot, Block and Addition designation taken from the 1935 Beismap Map of Las Vegas.

These boundaries represent the historic development of the residential district of West Las Vegas as discussed in Section 7.

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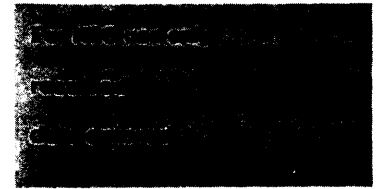
plan west of the river, which is oriented approximately thirty-five degrees to the west of north. When the railroad entered town along a northeast to southwest direction, a competing grid of streets was established (ill 1). In reconciling these grids a number of irregular blocks and triangular lots were created. Lion Park and the eastern blocks of the Douglas-Sixth Street area resulted from the awkward reconciliation.

The Douglas-Sixth Street district was the third urban center to develop in Las Vegas. The first was the original Mexican-era plaza in Old Las Vegas, west of the river. Laid out in 1835, it flourished as a Santa Fe Trail distribution center during the 1860's and 1870's. The area appears on the National Register of Historic Places as the Plaza and Bridge Street Historic Districts. Through the years, it continued to serve as a market place for the outlying, Hispanic areas of San Miguel and Mora counties, as well as for West Las Vegas itself. With the arrival of the railroad, a new town with a competing commercial center sprang up near the depot half a mile east of the river. It is now recognized as the Railroad Avenue National Historic District. (West and East Las Vegas were separate, incorporated communities until merging in 1970. They had distinct personalities--the one predominately Hispanic, the other Anglo-American.) By the late 1880's, the railroad area was congested with dry goods warehouses and light manufacturing, as well as with stores and saloons. Las Vegas' trade area was provisioned by the Browne and Manzanares Company, and the Gross, Blackwell and Company, both at the depot, and by the Charles Ilfeld Company and E. Rosenwald and Son on the plaza.

Increasingly, specialty merchants and small shopkeepers moved to the Douglas-Sixth Street area where public amenities like an opera house, a Masonic Temple and City Hall were being located. The boosters of the railroad-era had not had the time or (at first) the money to devote to such institutional buildings. When they did, they chose to locate them away from the commercial congestion near the depot, in the relatively less-developed Douglas-Sixth Street area. By 1910, the identity and importance of the district was firmly established. Starting in the 1930's, the area began to get competition of a sort from the strip of motels, filling stations, stores and restaurants spread along US 85 (Grand Avenue). More recently, the development of suburban shopping north of town along Mills Avenue and Seventh Street had provided more direct business competition, and several district businesses have moved or closed.

In 1879 and the early 1880's, buildings appeared in the district along Grand, Lincoln and Sixth Street south of Douglas, which represented the periphery of railroad area development. These one and two-story, frame and stone rubble buildings housed two hotels, several stores and offices, and even a few dwellings (ill 2). Approximately forty percent of the district remained undeveloped at the end of the eighties. The Johnsen Building (#563) remains from the early eighties, though it received a new facade in 1914. In addition, the Union Block (ill 4), built in 1881, remains, although its original pressed metal cornice was modified with a tile hood about 1908.

Three buildings constructed during the second half of the decade marked the rising importance of the district. In 1885-6, the Tamme (later Duncan) Opera House went up at the northeast corner of Douglas and Sixth (ill 5). A somewhat gruff combination of Italianate and Richardsonian Romanesque features which used local sandstone to good advantage, the Opera House was demolished about 1965.

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The Olney Block (1886), which stands across Douglas from the opera, contained store, office and residential space. Its original modest ornamentation of a simple, pressed-metal cornice and a blind arcade have since been removed. Sometime between 1886 and 1890, the three-story, Italianate Clements Block arose on the triangular lot formed by the intersection of Sixth and Grand. In the early 1930's, as Las Vegas moved to service the increasing automobile traffic on US 85, the Clements Block was replaced by a drive-through, Modernistic (Art Deco) gas station. While little remains from the first ten years of the district's history, virtually all of the important buildings from the next three decades are still standing. This subsequent development can perhaps best be told by a chronological discussion of the districts' significant and important, contributing structures:

#534 The Old City Hall, currently Las Vegas City Police Station (ills 6,7) was erected in 1892 with interior finishing continuing until 1896, at a total cost of \$15,000. This competent, if uninspired, Richardsonian Romanesque building was designed by Kirchner and Kirchner of Denver and modified in superficial details by superintending architect John Hill. The rusticated white sandstone of the exterior wall is contrasted with red-brown sandstone accents: corner quoins, continuous window sills, window arches and lintels, and tower arcading. Winged eagles on staffs flank the deeply recessed main entry. The original terneplate roof has been replaced with asphalt shingles; chimneys have been removed; and the decorative rise at the corner of the wooden eaves has been flattened out. Otherwise, the exterior is unmodified. The building represented a newly-developed civic identity for Las Vegas. A three-story county court house had been erected west of the river in 1885, before East Las Vegas was incorporated (1888). By 1891, the city council decided that it, too, needed a public building, and moved to erect what proved to be the first municipal building in New Mexico. In addition to city offices, the building has housed, at one time or another, the East Las Vegas fire department, the city jail and the city's first public library.

#537 The Masonic Temple (ills 5,8,18) built 1894-5, is probably the finest Richardsonian Romanesque building erected in New Mexico. (Its only near equals were a few school buildings which are all now demolished or greatly modified.) Louise Ivers has noted certain similarities between this building and Richardson's own Cheney Block (1875-6) in Hartford, Connecticut: an end tower with pyramidal cap, the intimation of a tower at the opposite end, a recessed, vertical grouping of windows set between massive piers and topped by round arches, and the use of rough-faced, dark sandstone<sup>1</sup>. The Chapman Lodge, number two of the Grand Lodge of New Mexico, purchased the site for \$5,000 in 1893 and engaged architects Ira H. Rapp and W.M. Rapp, who had offices in Chicago and Trinidad, Colorado. W.F. Kean of Pueblo, Colorado contracted at \$27,000 to do the stone masonry.<sup>2</sup> Foliated, relief stonework, reminiscent of the work of Louis Sullivan, decorates the capitals of piers and the main entry (ill 8). The building's first floor houses three store spaces, the fronts of which are remarkably intact. The second floor was originally leased to the Montezuma Club--a group of wealthy bachelors which included among its members Miguel A. Otero, soon to be named Territorial Governor (1897-1906). The club finished the second floor with a hall for dinners and dances, a reading room and a music room. The third floor was (and is) devoted to the Lodge itself.

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#544 Fountain Park (The Diamond, Triangle Park, Lion Park) started as an open patch of ground where wagons parked. In 1896, the Women's Christian Temperance Union employed a local stonemason, Angelo de Tullio, to design and sculpt a fountain for the Diamond. They hoped to offer an alternative watering-hole to the neighboring saloons. De Trullio's fountain (ill 11) is dominated by an angelic-looking lion. This stiffly-rendered piece of folk sculpture spurted water from its mouth into a trough below. The fountain represents one work of the local community of immigrant Italian stonemasons, and as Lynn Perrigo has suggested: ". . . is emblematic of the past interplay of two facets of local culture--the excesses of the boom era and the determination of dedicated local women to create a wholesome environment in Las Vegas."<sup>3</sup>

#532 The Crockett Building, (ills 9,10). A local economic slump between 1893 and 1898, which corresponded to a national depression, accounts for a lack of new commercial construction during that period. A revival of the local economy was reflected in the construction of a new building by W.L. Crockett in 1898. This traditional business block, with commercial space on the first floor and offices on the second, replaced the two-story, wood-frame St. Nicholas Hotel. The building is closely identified with Murphey's Drug Store, which has occupied the corner commercial space since the building's completion. Murphey's is notable for its largely unmodified, pseudo-two-story interior with neo-classical decorations (ill 10). The doctors, businessmen and lawyers who once occupied the second floor have departed for suburban strip offices.

The Crockett Building can best be understood as an early, tentative evocation of the California Mission Style. The intentions of the architect brothers Rapp and Rapp is suggested by their use, for the first time, of buff-colored brick in imitation of the Fred Harvey Company's Castaneda Hotel at the depot which had introduced the Mission Style to New Mexico the previous year (1897). The corner pavillions with their bracketed cornices and pressed-metal "tile" over hexagonal bays are secondary Mission features. Admittedly, however, that style's most common features--mixtilinear parapets, arcades and bell towers--are not present. In additton, the side entrance has a number of Neo-Classical features common to others of the Rapps' designs: notably, banded brick pilasters.

#536 The YMCA Building (now Nelson's) (ills 6,7). The local YMCA was organized in 1901 with the goal of building the moral and physical strength of the young men of the community. In 1903, the International Field Secretary of the Y came to Las Vegas to head a fund raising campaign for the erection of a new building. In 1905, a contract for \$15,000 was let to M.M. Sundt of Las Vegas for the construction of a building after a design by Rapp and Rapp. Their Neo-Classical facade design combines carved sandstone details with red brickwork accented in the local decorative brick style. A banded podium capped by a sandstone course, supports banded gigantic pilasters with stone Ionic capitals, which in turn support a stone entablature and small brick attic. Ionic pilasters and an entablature, topped by a semicircular window, marked the original sandstone entrance. This entrance has been partially removed and covered with dark stained wood. The YMCA boasted a reading room, gymnasium, swimming pool, activity lobby and sixteen rooms. After the Y closed in 1925 (in the midst of the agricultural depression), the building was converted

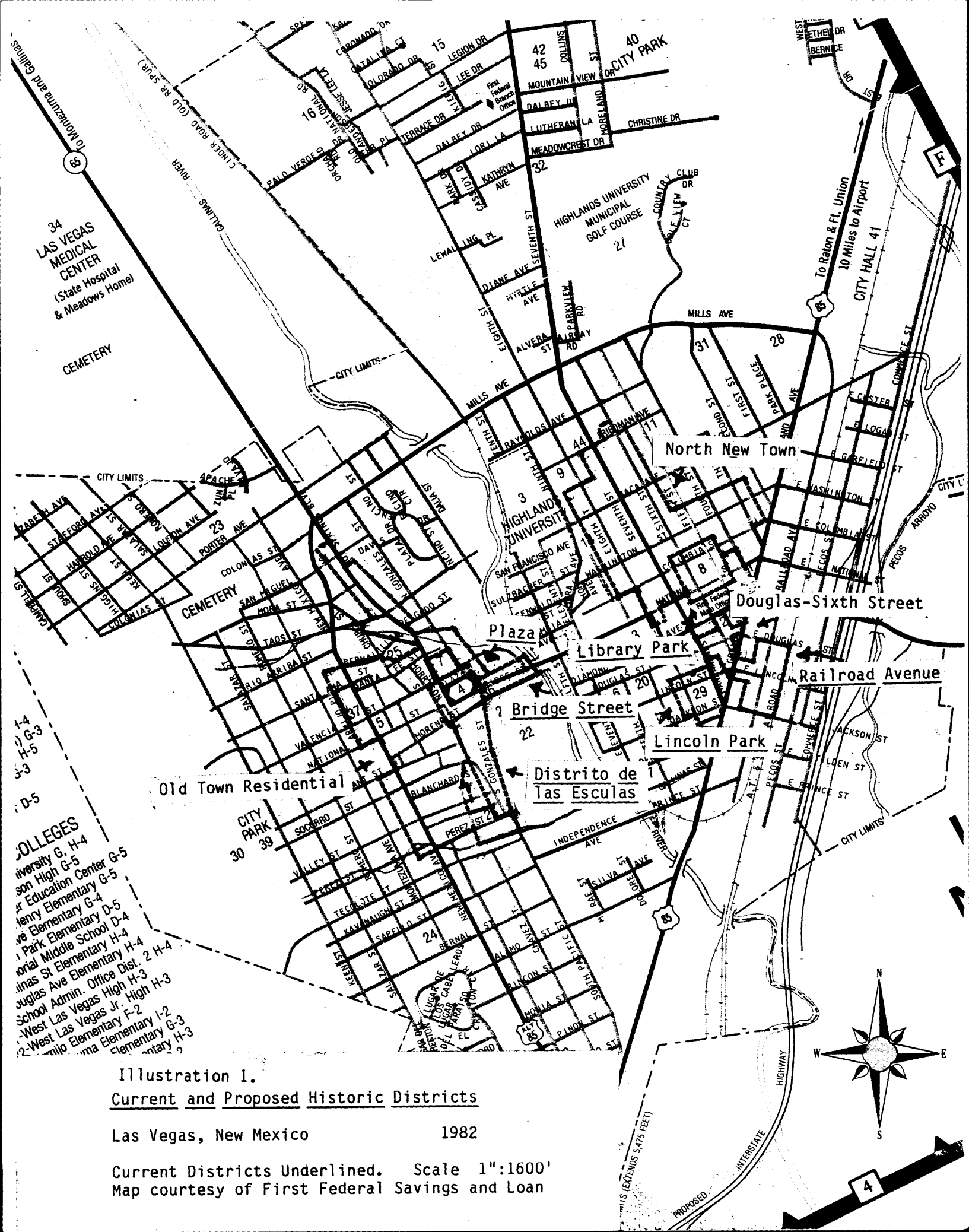
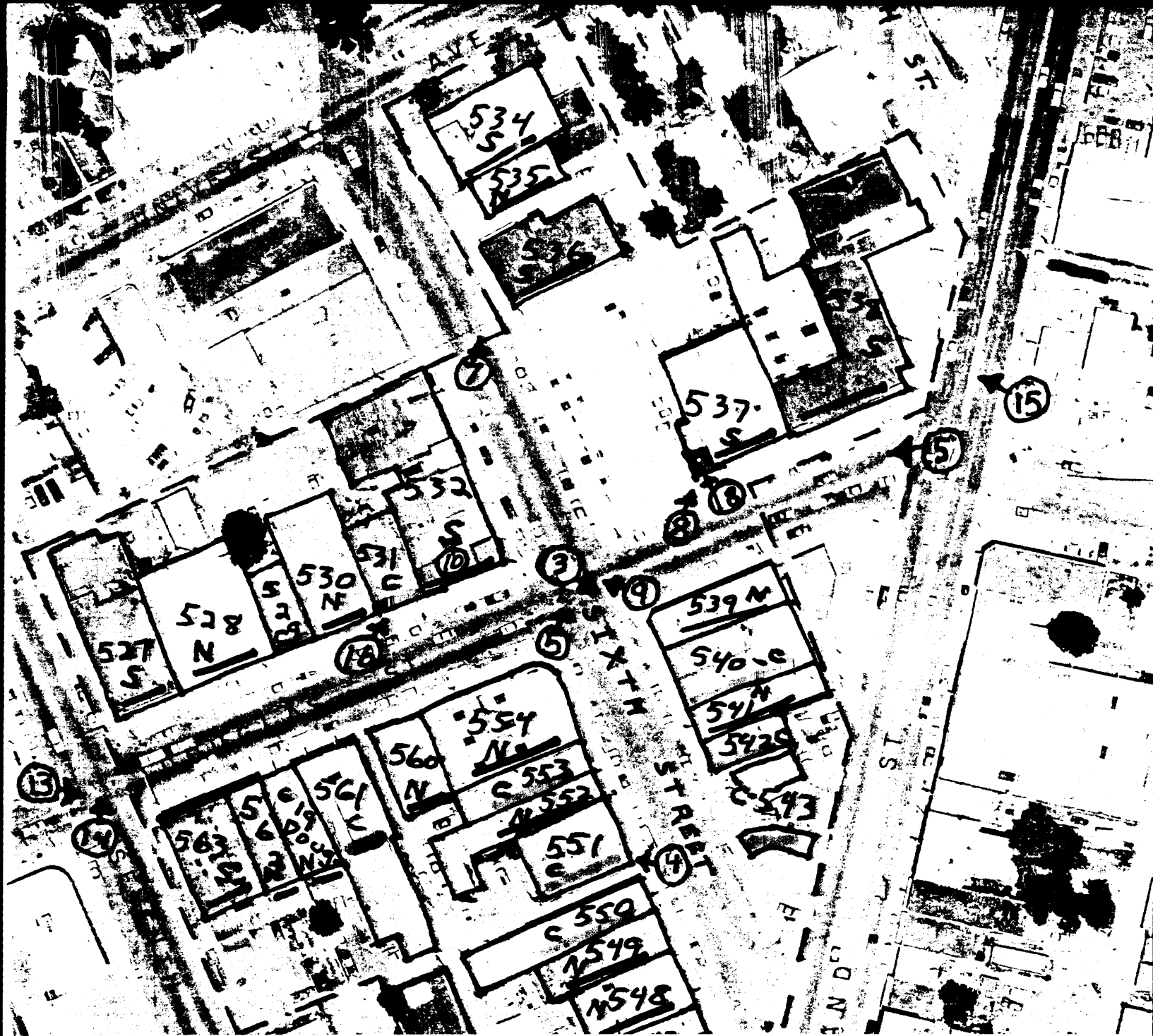


Illustration 1.  
 Current and Proposed Historic Districts

Las Vegas, New Mexico 1982

Current Districts Underlined. Scale 1"=1600'  
 Map courtesy of First Federal Savings and Loan



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