

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only
received JAN 18 1984
date entered

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

1. Name

historic Moore-Ward Cobblestone House

and/or common Artesia Historical Museum; S.S. Ward House

2. Location

street & number 505 West Richardson Avenue N/A not for publication

city, town Artesia N/A vicinity of

state New Mexico code 35 county Eddy code 015

3. Classification

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

4. Owner of Property

name City of Artesia

street & number 511 West Texas Avenue

city, town Artesia N/A vicinity of state New Mexico 88210

5. Location of Legal Description

courthouse, registry of deeds, etc. Eddy County Courthouse

street & number

city, town Carlsbad state New Mexico

6. Representation in Existing Surveys (see continuation sheet)

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

date 11/5/79 and 1/27/82 and 4/28/83 federal state county local

depository for survey records New Mexico Historic Preservation Division, 228 E. Palace Ave., Room 101

city, town Santa Fe state New Mexico 87503

7. Description

Condition excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved

date _____

Describe the present and original (if known) physical appearance

The Moore-Ward Cobblestone House is a small, one-and-a-half storied house with a porch inset across the facade under a high, gabled roof with a large dormer facing front and rear. The walls of the house and the porch base and supports are entirely covered with small, round, water-washed cobblestones. The gables of the roof and dormers are sided with fish-scale shingles and decorated in the Queen Anne Style. In plan and elevation, the house is typical of a variation of the "California Bungalow Style" popular in the early 1900s. The use of cobblestones and shingles was characteristic of both the Queen Anne and the California Bungalow Styles, although rustic shakes were invariably used in bungalows, and cobblestones were not used as entire wall finishes in either style. The house is a folk vernacular combination of architectural styles and their associated materials.

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 type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1905	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1905

Builder/Architect A. F. Martin, Building contractor

Statement of Significance (in one paragraph)

The Moore-Ward Cobblestone House is architecturally and historically significant as a singular and curious example of the use of native cobblestone as a building material at the time of the settlement of the southeastern plains of the New Mexico Territory. An early example of the bungalow form in New Mexico, the house is a vernacular expression built as a showpiece by a real estate developer, Charles J. Moore, in 1905 upon the founding of the town of Artesia. Erected by an itinerant building contractor, A. F. Martin, the house is a merging of that tendency in folk architecture to treat cobblestone as a complete wall covering, with holdovers of textural exuberance from the Queen Anne Style, and with the fashion of giving emphasis to natural materials such as cobblestone in the California Bungalow Style.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Artesia

Quadrangle scale 7.5 minute

UTM References

A

1	3	55	5	9	20	36	3	35	00
Zone	Easting		Northing						

B

Zone	Easting		Northing						

C

Zone	Easting		Northing						

D

Zone	Easting		Northing						

E

Zone	Easting		Northing						

F

Zone	Easting		Northing						

G

Zone	Easting		Northing						

H

Zone	Easting		Northing						

Verbal boundary description and justification

The nominated property consists of Lots 5 and 7 in Block 19 of the Clayton-Stegman Addition to the City of Artesia Townsite.

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

state	N/A	code	county	code

state	N/A	code	county	code

11. Form Prepared By

name/title Betsy Swanson, Architectural Historian

organization New Mexico Historic Preservation Division date September, 1983

street & number 228 East Palace Avenue, Room 101 telephone (505) 827-8320

city or town Santa Fe state New Mexico 87503

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. Hill*

title State Historic Preservation Officer date 1-6-84

For NPS use only

I hereby certify that this property is included in the National Register

Inferred in the
National Register

date 2/16/84

Allores Byers
Keeper of the National Register

Attest:

date

Chief of Registration

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House

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The Moore-Ward Cobblestone House was entered in the New Mexico State Register of Cultural Properties in June, 1976, site #447.

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The Moore-Ward House is about 35 feet square in plan, with the front porch inset under the gabled roof adding another 10 feet to the front of the house. The interior plan of the first floor consists of a central hall and stairway flanked by three rooms on either side. The kitchen is located at the southwest corner and a pantry and bath are located under the stairs. The attic contains four rooms that served as bedrooms and a bath. All the rooms, except for the kitchen and baths, are now used for museum exhibit space. The interior walls are plastered and the woodwork is plain.

The Queen Anne decoration in the shingled gables includes oval bull's-eye windows. The roof gables are stepped-out at the top and sides. The projections under the ridge of the roof are supported by curved brackets. Each gabled roof end contains three double-hung windows. The gables of the dormers are pedimented by pent roofs. The front dormer contains two pairs of double-hung windows. The rear dormer contains two, off-centered double-hung windows.

The windows reflect the Queen Anne Style. Except for a small, square window at the rear of the house, all the windows are double-hung with a single pane in the lower sash. The upper sashes on the sides of the house and the front dormer have three vertical lights. Those on the rear of the house are single-paned. The two windows on the front of the house, flanking the central door, are wider than the other windows and contain four vertical lights in the upper sashes. The entrance door is glazed in the upper half. The door and windows of the main floor have simple surrounds with beaded moulding. The dormer windows have plain wood surrounds topped by small moulded cornices. The entablature of the porch is derived from the Classical styles, with simple, moulded talons and cornice. The porch ceiling and the undersides of the eaves are composed of beaded boards. The floor of the porch is constructed of planks, as are the porch steps.

The shingles in the gables are presently painted light yellow, and the trim is painted white. Photographs taken in 1905 upon completion of the house show that the shingles were dark in color, probably a natural brown tone, and the trim was white. The cobblestones are shades of light grey, with slight and various coloration.

At the southeast rear corner of the house is a small projecting, frame enclosed porch, measuring 6'3" by 14'2", with an entablature matching that of the front porch. This was a part of the original construction. A small cement plaster addition measuring about seven feet square has been recently attached to this enclosed porch. It is used for storage.

Two brick chimneys which were originally located in the center of the roof are now gone. The originally wood shingled roof is now covered with asbestos shingles.

In the back yard is a small wooden shed with a corrugated metal shed roof, and a vertical board and batten servants quarters measuring about 12 feet by thirty feet, with a hipped roof having asbestos shingles. To the west of the house is a

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wood sided garage with a gabled, asbestos shingled roof. These buildings were erected at some time after the construction of the house and are non-contributing structures. They are presently used for storage.

A sign constructed of rustic logs and located in front of the house between the cement sidewalk and the street identifies the "Artesia Historical Museum and Art Center." The historical museum and the art center are housed in two separate structures. The cobblestone house contains the historical museum. The art center is located in a modern house on a separate property just east and adjacent to the two lots belonging to the Moore-Ward Cobblestone House. The house containing the art center is not included in this nomination.

The most interesting feature of the Moore-Ward House is the cobblestone masonry that entirely covers the walls and porch. Cobblestone masonry techniques were imported to America from Europe, where decorative cobblestone buildings had been constructed since Medieval times. Two types of cobblestones have been traditionally used, depending on regional geographical deposits: the squarish or irregularly shaped "glaciated" cobblestone, and the more rounded "water-laid" cobblestone. Those used in the Moore-Ward House were "water-laid" and are found in streams and washes in the vicinity of Artesia. According to local tradition, the stones used in the walls of the house were hauled by wagon from Rio Peñasco, a small stream several miles south of Artesia. Another source of cobblestones could have been Eagle Draw, a dry wash that dissects the town. The small, smoothly rounded stones selected for the walls of the house measure an average of about two inches thick. They are oval in shape and average about four inches long and about three inches wide.

Historically, there were various methods of laying cobblestones in mortar. Some methods interlaced or bonded the cobblestone finish with a rubble core. In other methods, an inner masonry wall is first constructed and the mortar and cobblestone veneer is added separately. The latter method may have been used for the Moore-Ward House. While the house was being erected, the Artesia Advocate (April 16, 1905) noted that the walls were being constructed of "concrete with an inside layer of brick."

Masons had individual techniques for constructing an even finish to the cobblestone walls. Apparently, various traditional methods were used to evenly course the stones. One technique was described in H. G. Richey, The Building Mechanics' Ready Reference, Stone and Brickmasons' Edition (New York: John Wiley and Sons, 1907).

Retaining-walls, fences, and in some cases walls of dwelling-houses are built faced with cobblestones....To keep these stones straight and in line until the mortar hardens is a very difficult piece of work for the mason. A quick and easy method is to build a form of plank for the face of the wall....and build the cobblestones up against this form. This will make a straight and even wall, such as can be obtained in no other way. After the mortar has hardened the form can be taken down and the joints between the cobblestones cleaned out and pointed.

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Another handbook describes the hammering of wet cobblestones into a thick mortar which has been plastered over the inner core wall. Care was taken in early cobblestone buildings in America to arrange the stones in even, horizontal courses. In the Moore-Ward House, the only coursed stones are those near the foundation, where the stones are placed in about a dozen horizontal rows. At the foundation, the walls flare outward about eight inches at the base, tapering from a point about two feet up the wall where the rows of horizontal stones end. In the remainder of the walls, the stones are laid at random. The random-laid stones are in keeping with the natural, rustic textures of the California Bungalow Style, although the cobblestoning of all the walls recalls earlier American cobblestone traditions.

The Moore-Ward Cobblestone House is maintained in excellent condition.

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The use of cobblestone in American architecture reached its zenith at two periods of time: during the second quarter of the 19th century and at the turn of the 20th century. The earlier use of cobblestone occurred during the Post-Colonial, Greek Revival, and Romantic Revival Periods. During these periods, a tradition developed of entirely facing walls with cobblestone masonry. These cobblestone buildings were regional expressions found in the northeastern United States, especially in upstate New York. The earliest cobblestone buildings, thought to date from the 1820s, were erected as a means of utilizing the stones farmers cleared from their fields. Subsequently, the aesthetic qualities of decorative cobblestone wall surfaces were developed.

During the last two decades of the 19th century, cobblestones were employed in Queen Anne Style architecture, but only in limited areas such as chimneys and foundations in order to add to the textural variety that characterizes that style. Queen Anne architecture was a revival of the picturesque qualities of the earlier Romantic Revival styles (which sometimes featured cobblestone walls), and such interest in picturesque architectural forms and materials, including cobblestone, continued into the 20th century. At the turn of the century, cobblestone was abundantly applied in new domestic forms called bungalows.

Bungalows were never exactly classifiable by type, style or derivation, and even their designers were unable to give them exact definitions. It was rather their chief trait of informal open planning in harmony with the landscape and with emphasis on "indoor-outdoor living" that characterized bungalows. The word is a corruption of a Hindustani word used by the British in India to signify a seasonal dwelling surrounded by a veranda. American bungalow designers drew their inspiration from many sources including Japanese and Spanish, as well as East Indian. The attributes of the American bungalow were a multiplicity both of sprawling, gabled roofs sheltering porches that opened onto terraced gardens, and of fenestration that afforded air, sunlight, vistas and passages.

Allusions were sometimes made to picturesque and romantic historic styles which could be fitted to the open plan and rustic materials of the bungalow, such as the American colonial cottage, the Swiss chalet, and the English Tudor cottage. But it was in Southern California where the bungalow found best expression in the "California Bungalow Style." The warm, sunny climate of California was best suited for the bungalow and design features that originated in California were reinterpreted in bungalows across the nation from about 1900 until about 1940.

Important to the adaptation of the bungalow to the environment were construction materials having rustic textures and colors such as shingle and rock. An article in the Architectural Record, October 1906, on the California bungalows of architects Charles S. and Henry M. Greene defined a California bungalow as a dwelling having "an extraordinarily intimate relation[ship with the] landscape."

"Its whole purpose is to minimize the distinction which exists between being inside and outside of four walls. The rooms of such a building should consequently be spacious, they should not be shut off any more than is necessary one from another, and they should be finished in wood

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simply designed and stained so as to keep so far as possible its natural texture and hue. The exterior, on the other hand, should not be made to count very strongly in the landscape. It should sink, so far as possible, its architectural individuality and tend to disappear in its natural background. Its color, consequently, no matter whether it is shingled or clap-boarded, should be low in key and should correspond to that of the natural wood. Its most prominent architectural member will inevitably be its roof, because it will combine a considerable area with an inconsiderable height, and such a roof must have sharp projections and cast heavy shadows....Its aesthetic character will necessarily be wholly picturesque; and it should be both surrounded by trees and covered, so far as is convenient, with vines."

Due to the availability of rock in California, a major feature of the California bungalow was the incorporation of a large amount of rock or cobblestone into the design of bungalows. The walls of California bungalows were usually clapboard, vertical-board-and-batten, or shingle, and the stone was employed in heavily pronounced porches, chimneys, foundations, and garden walls. Among the first to popularize the cobblestone chimney was the Bandini Bungalow built in Pasadena in 1903 and designed by the Greene brothers.

Although used only for subordinate architectural elements, cobblestone was often the dominant visual feature of the California bungalow. The relationship was described in the November 1907 issue of The Craftsman, in an article entitled "Some California Houses That Show An Interesting Use of the Popular And Adaptable Cobblestone."

"In the building of modern country homes there seems to be no end to the adaptability of cobblestones when used as a building material, for apparently they can be brought into more or less harmony with nearly every style of architecture that has about it any semblance of ruggedness. The only place where cobblestones have not penetrated seems to be in the architecture of the conventional city house....Very few houses that are possible for modern civilized life--outside of the mountain camp--are sufficiently rough and primitive in construction to be exactly in harmony with the use of cobbles, and always there is a slight sense of effort when they are brought into close relation with finished construction.

Nevertheless, the popularity of cobblestones for foundations, pillars, chimneys, and even for such interior use as chimney-pieces, is unquestioned, and in many cases the effect is very interesting."

The cobblestone house built in Artesia in 1905 is a frontier folk vernacular expression of traditional American cobblestone construction; still exhibiting reflections of the Queen Anne Style, but probably deriving its immediate inspiration from the newly popular California bungalow.

In plan and elevation, the house has the appearance of a type of simple bungalow repeatedly advertised, and pictured and described in articles of the first decade of the 20th century as one of a variety of California bungalows. It has a large, gabled roof, with the slope of the roof facing the street, and oversized dormers facing front

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and rear. Out of keeping with the California Bungalow Style is the Queen Anne Style decoration in the gables of the roof and dormers. Across the facade, a porch is inset under the roof. Like many California bungalows, the porch supports are covered with cobblestones. But unlike the typical California bungalow, the walls of the house are also entirely encrusted with thousands of small cobblestones. In this respect, the house is reminiscent of the folk cobblestone architecture of the Post-Colonial and Revival Periods in the northeastern United States. Nevertheless, it was probably the bungalow style's return to nature that inspired the profuse use of cobblestone.

The itinerant building contractor was a man named A. F. Martin. He left Artesia in 1906, the year after he completed the residence. Nothing more is known of this builder. He built the house for Mr. and Mrs. Charles J. (Anna S.) Moore. When they sold the house, two years after it was erected, they were living in Santa Clara County, California, at the southern end of San Francisco Bay. Moore was twice noted by the Artesia Advocate (August 12, 1905 and October 28, 1905) to have been widely traveled. It is possible that the Moores had some prior familiarity with the new California Bungalow Style.

The cobblestone house was erected soon after the Town of Artesia was laid out. The town had been platted in 1903 on the site of a railroad siding by real estate developers following the digging of artesian wells and the initiation of land reclamation projects in the region. On the open plans of the southeast corner of the New Mexico Territory, there were neither trees nor building stones. Lumber and brick were imported by the railroad and were expensive. The earliest pioneer settlers had lived in dugouts and sod huts. But cement was mined in the region, and sand, gravel and cobblestones were available in streams and washes. The early town-builders of Artesia made use of these resources in the construction of a number of artificial stone (cast concrete) structures. (See National Register of Historic Places nomination for the Artificial Stone Houses of Artesia Thematic Group.)

The cobblestone house was considered to be the show piece of the founding years of Artesia. The Artesia Advocate (October 28, 1905) pictured the house with the headline "Artesia's Prettiest Residence." The article stated that the style of the house was "the latest city effect" and that the newspaper wished

"to correct the impression that New Mexico architecture consists of adobe bricks and salt grass sod. No other new country can show such modern ideas in building as the Pecos Valley. The ordinary has no place in this extra ordinary garden spot, nothing but the best will suffice.

Above we give a cut of the residence of C. J. Moore, on Richardson avenue, which is probably the most costly dwelling in the city. It is not so large as others, but in the attention of every detail of exterior and interior no expense or time was spared, the cost of the house being about \$5200.00. Mr. A. F. Martin was the contractor in charge and to his skill and conscientious regard for merit, can be ascribed the fact that this is today the most artistic and the best built house in Artesia

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today. Its walls are built of cobble-stones, put together by months of toil and infinite care, and the style of architecture is the latest city effect. In the construction of this cottage, Mr. Martin has made for himself an enviable reputation. His superior workmanship is apparent in every detail --workmanship that is an innovation in this land of hurry and rush."

Charles J. Moore was originally a Missourian, and a dealer in real estate. According to local tradition, his wife, Anna, had consumption and they moved to the dry desert climate of New Mexico's southern plains for her health. But a few months after the construction of his house had been completed, C. J. Moore advertised in the Advocate (December 30, 1905) that he intended to leave town and that the house was for sale.

For Sale

As I intend to go to Missouri in a few days, I offer the cobblestone house for sale. Two lots and two water-rights. Price \$4,400.00, which is several hundred dollars less than it cost. C. J. Moore

On January 13, 1906, the Advocate reported that

"Mr. and Mrs. C. J. Moore and children left yesterday to spend the winter in the southern coast states. They expect to go back to their old home in Missouri in the spring to reside. Mr. Moore says he has made handsome money with his Artesia investments. He has proven himself a most valuable citizen."

Moore was unable to sell the cobblestone house. On May 4, 1907 he again advertised his house in the Advocate, at a lower price.

The Cobblestone House

with two lots, two water rights, etc., is offered for sale at \$3800.00. Will take one-third cash; balance in two to five years. Any bona-fide real estate dealer will be allowed 5 per cent discount for assisting in the sale.

C. J. Moore

Finally, on June 11, 1907, while living in California, the Moores sold the house with its two lots to Stephen Sterling Ward, a Chaves County rancher, for \$3,500.00.

Ward and his wife Kate Sanders were Texans. They operated a cotton farm in Texas until 1900 when Ward purchased the Flying H Ranch about 60 miles northwest of the site of Artesia. Ward purchased the cobblestone house seven years later as a townhouse for his wife and children in order that his seven children might attend school. At the ranch, they had been schooled by a governess. In summer, Ward was joined by his family at the ranch, which was a two-day mule-drawn wagon ride from Artesia.

S. S., or "Double-S" Ward, as he was known, became associated with a number of

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business interests in Artesia and was active in civic affairs. He served on the Artesia City Council for a number of years.

S. S. Ward died in 1946. Following the death of his widow in 1967, the cobblestone house was donated by the heirs of her estate to the City of Artesia for use as a museum. In 1970, the house was opened to the public as the Artesia Historical Museum and Art Center.

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"An Architect of Bungalows in California," Architectural Record, Oct. 1906, Vol. XX, #4.

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"The California Bungalow: A Style of Architecture which Expresses the Individuality and Freedom Characteristic of Our Western Coast," Craftsman, Oct. 1907.

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Lancaster, Clay, "The American Bungalow," The Art Bulletin, Sept. 1958, Vol. XL #3.

"Mrs. Ward Dies Monday at Her Home," Artesia Advocate, Oct. 23, 1967.

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"Some California Bungalows," Architectural Record, Sept. 1905, Vol. XVIII, #3.

"Some California Houses That Show an Interesting Use of the Popular and Adaptable Cobblestone," Craftsman, Nov. 1907.

Waltrip, Lela and Rufus, Artesia: Heart of the Pecos, Staked Plains Press, Canyon, Texas, 1979.

Warranty Deed between Anna S. Moore and Charles J. Moore and S. S. Ward, June 11, 1907, Artesia Historical Museum.