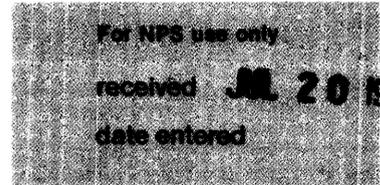


United States Department of the Interior  
National Park Service

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 North New Town Historic District

2. Location

Rough boundaries: (from National to Friedman, and from  
street & number the alley between 8th and 9th to the alley between  
2nd and 3rd. N/A not for publication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"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> museum
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> educational
<input type="checkbox"/> object	<u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> entertainment
	<u>N/A</u> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> government
		<input type="checkbox"/> no	<input type="checkbox"/> industrial
			<input type="checkbox"/> military
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple, more than fifty.

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 N.M. Historic Building Survey has this property been determined eligible?  yes  no

date 1982  federal  state  county  local

depository for survey records N.M. State Historic Preservation Bureau

city, town Santa Fe state New Mexico

## 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 North New Town district is a residential neighborhood covering approximately fifteen city blocks. While the vast majority of the district's two-hundred-seventy-five buildings are houses, six churches and four commercial buildings are also included. The most numerous and important houses, erected between 1890 and 1915, employ the Queen Anne, Shingle Style and Colonial Revival as well as two local styles, the Free Classic, and the World's Fair Classic. A number of more modest Bungalows, built 1920 to 1935, completed the range of historic houses. The rich mixture of materials used included three shades of local sandstone, locally produced red and other shades of brick, lumber and wood shingles. The majority of structures have had no major alterations. Only twenty-five have lost their historic character through remodeling; another twenty-five structures built since 1939 are also classed as non-contributing.

Like most of East Las Vegas, the North New Town (NNT) neighborhood began as an open stretch of sandy ground, dotted by scrub brush. Since it stood on the opposite side of the river from the original Mexican village and above the east side irrigation ditch, it was not developed until 1879. In that year, in anticipation of the arrival of the railroad, a large grid of streets and lots were laid out east of the river. This grid maintained the general orientation of Old Town with streets running northeast to southwest, crossed by streets running northwest to southeast. Apparently, this east-side land had been dispersed, in Spanish style, as long, narrow strips of land running away from the river. As a result, what became NNT had five separate owners, each of whom platted a separate addition. These varied in width from sixty-five to one-hundred-fifty feet and ran from Ninth Street (the approximate position of the irrigation ditch) northeastward to Grand Avenue. This multiple ownership and platting caused the irregular length of blocks in the district.

An unusually narrow standard lot, 25 by 147 1/2 feet, was employed. Most houses occupy two lots, while the larger houses, especially on Sixth and Seventh Streets between Washington and Baca, employ up to six lots (150 feet of frontage). A set-back of twenty-five to thirty feet is generally observed, although some larger houses stand back some forty feet from the curb. This uniform spacing and set-back was more immediately apparent before the trees planted between 1890 and 1910 grew to maturity (ill 3). They now form a shaded corridor along the district's streets (ills 4, 41, 42, 44). The area, which is over ninety-five per cent developed, has approximately 275 residences, six churches and two commercial buildings. As the city's leading neighborhood from 1895 to 1945, its history is one of a succession of architectural styles employing a rich mixture of materials and the best local workmanship.

In the three years following the arrival of the railroad in 1879, thirty-four houses and two churches were erected in the NNT neighborhood. Today, one of the churches and between ten and fifteen of the houses remain. An 1882 Bird's Eye View of Las Vegas and an examination of the remaining buildings show that, unlike the flat roofed adobes of Old Town, these new residences were simple, one-story pitched-roofed frame houses. They belong to a general Wood Vernacular type which is distinguished by a variety of house plans and by the limited use of decorations. The simplest plan is a single file of rooms with a front-facing gable and porch (ill 5). Because of the narrowness of this house type, they were sometimes built in groups of two or three on a series of narrow lots (# 426, 427, 1011; 433, 434).

## 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/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1879 to 1939

**Builder/Architect** multiple, specified where known.

### Statement of Significance (in one paragraph)

The significance of the North New Town district rests primarily on the number and variety of its residences and on the quality of their designs, materials and workmanship. Taken together, these houses represent an attempt to build a refined neighborhood along the lines imagined by the City Beautiful movement. This neighborhood is as close as any New Mexico city came to that ideal and these houses are among the best (and most numerous) remaining New Mexican examples of the Queen Anne, Free Classic, Colonial Revival and Bungalow styles. A local development, here called the World's Fair Classic style, combines features from the Colonial Revival, Neo-Classical and even Prairie style. These World's Fair Classic houses, which employ a distinctive style of brickwork, have been attributed to Rapp and Rapp, the leading architects of northern New Mexico from 1895 to 1920. As the most fashionable neighborhood of one of the state's three leading cities at the turn of the century, the North New Town district was home to merchants, bankers, teachers, professionals and politicians of local, regional and national importance. A concentration of churches on Zion Hill at the western corner of the district represents one more element in the triad of refining and civilizing institutions--the home, the church and the school--which marked the change of Las Vegas from a frontier town to a thriving mercantile city similar to a hundred others across the country.

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 vilage. 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. After 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 and Clovis, Tucumcari, Roswell and Carlsbad rose in competition with Las Vegas. 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.

# 9. Major Bibliographical References

See continuation sheet.

# 10. Geographical Data

Acreage of nominated property approximately 80 acres

Quadrangle name Las Vegas

Quadrangle scale 1:24,000

UMT References - see continuation for points I-P

A 

1	3	4	8	0	6	1	0	3	9	3	9	6	1	0
Zone	Easting				Northing									

B 

1	3	4	8	0	7	6	0	3	9	3	9	3	6	0
Zone	Easting				Northing									

C 

1	3	4	8	0	7	3	0	3	9	3	9	2	1	0
Zone	Easting				Northing									

D 

1	3	4	8	0	6	7	0	3	9	3	9	1	8	0
Zone	Easting				Northing									

E 

1	3	4	8	0	4	3	0	3	9	3	9	2	3	0
Zone	Easting				Northing									

F 

1	3	4	8	0	4	0	0	3	9	3	9	0	3	0
Zone	Easting				Northing									

G 

1	3	4	8	0	3	4	0	3	9	3	9	9	1	0
Zone	Easting				Northing									

H 

1	3	4	8	0	2	9	0	3	9	3	8	9	0	0
Zone	Easting				Northing									

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, L.V. 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 [Signature]

title State Historic Preservation Officer date 7-8-83

For NPS use only

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

[Signature]  
Keeper of the National Register

date 8/18/83

Attest:

Chief of Registration

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
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Another plan turned the single file of rooms and gables sideways, and then either repeated the same form behind or added a shed roofed rear addition (ill 6). A shed-roofed front porch and in some cases a centered front-facing gablet complete this side-gable-type. The final plan type is L-shaped with intersecting gables and a shed-roofed porch (ill 7). While a minority of these houses (including the two made of adobe) are stuccoed, most are sheathed with clapboard and outlined by wider boards at the watertable, corners and under the eaves. Most stand on sandstone foundations. The limited decorations, concentrated around windows and on porches, were drawn from a range of styles. The provincial, New Mexican version of the Greek Revival, which is called the Territorial Style, contributed the pedimented, molding lintel and chamfered porch posts with molding "capitals" (ills 5,7). The Queen Anne Style popularized the lathe-turned columns and spindle friezes which grace some porches (ill 5). By the mid-1890's, lumberyards began carrying a stouter classical column (hereafter referred to as the lumberyard classic column) which completely displaced the spindly lathe-turned type of column by about 1900 (ill 6). This lumberyard classic column is the most common decoration of the Wood Vernacular type as the result of the remodelings of earlier buildings and the continued construction of the type up to 1910. The construction of more substantial residences in the area between 1895 and 1910 caused the destruction of the majority of these buildings, although approximately twenty remain, concentrated in the southeastern portion of the district. Recent modifications which have affected perhaps half of the remaining Wood Vernacular houses include the addition of new windows, aluminum siding and wrought-iron porch supports.

The few large houses erected in NNT during the 1880's were clustered around Library Park (a National Historic District). One or two constructed in the nominated area before 1882 and now moderately modified were simple versions of the picturesque cottages popularized years before by A.J. Downing and others (434). Their irregular masses and ample verandas are decorated by Italianate and jig-saw ornamentation. Better examples of this type remain elsewhere in Las Vegas. A notable Italianate Villa stands one block north of the Library Park on Fifth Street (ill 8). The Lutz-Bacharach house erected in 1884 of light brown, random ashlar sandstone with red/brown quoins and pedimented lintels is capped by a broad wood cornice with paired wooden brackets. Original porches with chamfered posts, brackets and gouge and lathe-work decorations remain on the sides. In the 1920's, long time resident I.L. Bacharach replaced the front porch with a new larger one which is less decorated but still in keeping with the building's general design. Two houses erected during the first half of the 1890's (though now somewhat modified) have rusticated quoins and window hoods of stone, features apparently derived from the Italianate or Renaissance Revival (338, 447).

Churches clustered early at the corner of Eight and National which, as a result, became known as Zion Hill. The first of these was St. Paul's Episcopal Church erected in the fall of 1879 (ill 1). Known as the Guild Hall after the construction of a larger, second St Paul's and now as the Peace Lutheran Church, the building was constructed of adobe for \$1,050. It has since been stuccoed, but its original gable stickwork and Territorial Style pedimented window lintels remain unchanged. By 1886, after the parish had grown in size and influence, a new building intended to serve as the cathedral church of the Missionary District of New Mexico and Arizona was begun (ill 10). Largely completed by 1888, this red/brown

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sandstone building is a provincial though recognizable attempt to evoke a British-Gothic parish church in the manner of the Camden Society and Richard Upjohn. The ogee arches; the rough-faced, random ashlar masonry; the stepped, corner buttresses; the battlemented tower; the rectangular plan; wood truss ceiling and steep roof all contribute to its Gothic Revival appearance.

A Methodist Church erected in 1879-80 of wood frame stood opposite the second St. Paul's. It was replaced by a new brick building in 1921-22. Designed by Charles Barrett and built by M.M. Sundt, both of Las Vegas, this church with its smooth surface of light brick, its stone tracery and large stained glass windows is representative of the Late Gothic Revival churches built in New Mexico between the World Wars. One block to the north is the Montefiore Synagogue (462) which was built in 1886 at the corner of Douglas and Ninth and moved in 1925 the four blocks to Eight and Columbia. This frame structure, which now serves as the Newman Chapel of New Mexico Highlands University, has lost much of its architectural significance through the addition of stucco and the removal of the original cap of its tower which consisted of a double Mansard roof leading to a "Moorish" octagonal dome topped by a finial, orb and star of David. The building's significance resides in its having been the first synagogue erected in New Mexico. Two additional churches dating from about 1930, one Gothic Revival, the other Pueblo Style, make modest contributions to the character of the neighborhood (441,462).

While the majority of the impressive East Las Vegas residences of the 1880's were located south of Douglas Avenue, between Grand and Twelfth, fashionable development shifted to the NNT neighborhood after 1890. South New Town was low-lying and becoming crowded, while North New Town having gained in prestige with the development of Zion Hill, offered a large, undeveloped grid spreading to the north. Among the first, and perhaps the most impressive of these new residences was built about 1890 by T.J. Raywood at 627 National for Joshua S. Reynolds, President of the First National Bank. While this and a number of other Queen Anne style residences were once considered a part of the NNT neighborhood, they have since been demolished for the expansion of Highlands University. A substantial number of Queen Anne residences--perhaps the best collection in New Mexico--nevertheless remain in the district. While less impressive than the finest examples in the East, Las Vegas' Queen Anne structures display the recognizable irregularity of plan and massing, along with a rich mixture of materials and colors (ills 10,11,12). Two shades of locally produced sandstone were employed as foundations and as window sills and lintels. Local red brick was the main construction material of half of these homes, while lumber was the chief material of the others. Wood shingles appear on second story walls, in gables and on the roof of half of these buildings. Mass-produced ornamentation which was available at local lumberyards included lathe-turned columns, spindle friezes, carved relief panels and other jig-saw and lathe ornamentation. Simple, two-over-two double-hung windows predominate, although most houses have a single, large, fixed window with a stained glass transom.

The D.T. Lowery House, built in 1898, has a typical corner tower, sweeping porch and mixture of conical, hexagonal, hipped and gabled roofs (ill 11). Queen Anne houses made entirely of wood seem to have been more susceptible to modification. The N.J. Dillon House (ill 12), built by T.J. Raywood sometime before 1895, has lost a cut-out sunburst from its front gable and wooden cresting from its truncated roof. Its original lathe-columned porch has been replaced by a larger and

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more classical one. Nonetheless, it retains its original massing, clapboard and shingling, and enough of its original detailing to continue as a solid evocation of its era. Another house (ill 13) at 1016 Fifth, built sometime before 1898, which received a new porch sometime in the 1920's, is otherwise unmodified. This house has virtually the same design as the F.P. Waring House, its neighbor two blocks to the south in the Library Park Historic District. The J.E. Hurley House (ill 14) and the Henry G. Coors House (313) have a type of ornamentation heavier than the average Queen Anne house and perhaps attributable to the Eastlake fashion.

During the 1890's, while the Queen Anne style was most popular in Las Vegas, it had already begun to wane in the East, giving way to the Colonial Revival. Local builders and residents were at first unwilling to give up the irregularity and exuberance of the Queen Anne for the symmetry and chaste classicism of the Colonial Revival. Their compromise (which will be called the Free Classic) was to introduce classic detailing while retaining an irregular massing and rich mixture of materials.<sup>2</sup> A building such as the Mills House (ill 15), built 1898-99, displays lumberyard classic columns, raking dentils and coffering in the gables, and a Palladian window, but has an awkward multiplication of roofs and a completely asymmetrical design. The district's most impressive example of the Free Classic is probably the Whitmore House (ill 16), built 1899-1900, and since modified only by the addition of yellow paint over its original dark shingled walls and the removal of the balustrade from the top of its veranda. Various Colonial elements--columns, dentils, Palladian windows, a gambrel roof and a gabled roof with bellcast--are present. An impulse toward asymmetry remains apparent, however: the entrance is off center, the veranda wraps around one corner, a double-hung window dangles from a Palladian group and neither of the roof profiles is allowed to resolve itself. The building's mixture of sandstone, brick and shingles, too, results from a Queen Anne taste for variety. In some cases, like the house at 1209 Eight (ill 17), only asymmetry of design keeps an otherwise classically detailed white frame house from being considered Colonial Revival. The Free Classic retained a certain popularity through the first decade of this century; four large brick houses (358,404,405)--including the Jake Stern House (ill 18), built between 1900 and 1902--are particularly notable.

A number of more modest residences (ill 19), built after 1895, reflect the prevailing trends with lumberyard classic columns and a rough symmetry held together by a hipped roof. A variation of this type (which will be called the Hipped Box) added a single gabled room projecting forward off of a ridge of the hipped roof. From 1895 to about 1910, enclosed eaves and lumberyard classic columns were common. After 1910, the effect of the Bungalow style was seen in the use of tapered porch piers and exposed rafters (ill 41).

Toward the turn of the century, a more restrained version of the (American) Colonial Revival became popular. Few local buildings (only ill 40) attempted archeological recreations of Colonial prototypes of the sort then being built in the East. Rather, these local homes are distinguished by their symmetry and Colonial/Classical detailing. The most common version has a rectangular or cross-shaped plan with a first floor of brick or wood topped by crossing frame gables. These crossing roofs include gambrels (ill 2 lower right) and steeply pitched gables (ill 19,20,24). Among the most elaborately detailed is the Harris House (ill 2 lower right), built before 1902, with its balustrade, columns and entablature, and

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its rounded entry pediment and Palladian window. This popular Palladian motif sometimes received an inventive, folk interpretation (ill 21). A popular banded brick corner (ill 20) is a similar local creation.

Less frequently local homes evoke a particular strain of the Colonial Revival--the Dutch Colonial, for example (357). The Stoneroad-Jones House (ill 22), built between 1898 and 1902, echos the Federal Style with its rounded two-story bay, projecting white cornice and hipped roof. Two frame houses (ill 23, 416), built 1908-13 and 1898-1902 respectively, are symmetrical and classically detailed, but their temple front porches are curiously closer to the Greek Revival than the more contemporaneous Colonial Revival.

The Shingle Style was a secondary influence during the first decade of the century. Perhaps a third of the homes designated as Colonial Revival in this study (ill 19,21) were originally sheathed in part with wood shingles. Only the Leahy House (ill 24) and another house at 1034 Eight (495) can be classified with the half dozen Shingle Style houses remaining in New Mexico. Both have flush fascia boards and a uniform covering of dark-stained shingles, extending even to porch walls and piers. While the Leahy House has since been painted yellow, the other Shingle Style house and most of the shingled Colonial Revival homes retain their dark-stained casts.

Only four of the larger turn-of-the-century homes depart from the Free Classic and Colonial Revival Styles. An early example of the (California) Mission Style in New Mexico, the Gehrig House (ill 25), built in 1899, has the style's typical hipped roof, large eaves with exposed rafters, recessed quatrefoil panels and mixtilinear parapets. Somewhat unusually, its English bond walls alternate buff-colored stretchers with okra-glazed headers. The homes of William Rosenthal (ill 26) and Ludwig Ilfeld (470), both erected about 1899, have rectangular plans topped by hipped roofs with four gable dormers. Their exposed woodwork, ogee windows and jig-saw work give them medieval, perhaps even Moorish, overtones.

Between 1902 and 1913, eleven large homes were erected in the district which architectural historian Louise Ivers has attributed to the firm of Rapp and Rapp.<sup>3</sup> All are two story and all, save one, are brick or brick-veneer houses, rectangular in plan with hipped roofs and projecting front porches. The largest, the Herman Ilfeld House (ills 27, 2 upper left), built between 1902 and 1908, bears a family resemblance to the Georgian Revival with its low hipped roof, centered gable/pediment and fan light, its eaves treated like a frieze and supported by pilasters, and its classical portico. The detailing of the window keystone, end banded pilasters and middle pilaster capitals, however, has a heavy and inventive quality. Other examples (344,400,473,478) stray even further from archeological correctness into decorative invention. The Joseph Taichert House (ills 28, 2 upper right), for example, is similar to the Herman Ilfeld House in its massing and use of red brick with white ornamentation. On closer examination, one sees corner pilasters with stuttered banding terminating in a second floor continuous lintel, half-timbering, and mannered brackets with garlands hanging from the capitals of piers and pilasters. This imprecise use of white classical elements combined with red brick detailing on symmetrical facades of commercial, civic and large residential buildings was common in New Mexico from about 1895 to 1915. Since its popularity was spurred by the Columbian Exposition of 1893, it has been termed World's Fair Classic (WFC) for the New Mexico Historic Building Inventory.

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The Fidelity Building (ill 29), one of the few commercial buildings in the district, is another example of the type.

Some of these WFC houses were influenced by the Prairie Style (350,355,420). In the design of the Harold Reynolds House (ill 30), the red brick and white details, the eared window frames and Corinthian pilasters separating the second-story windows can be attributed to the WFC style. The massing of the house, in particular, the large enclosed eaves and stout porch piers reflect the influence of the Prairie Style. The geometric molding "capitals" of the porch piers are an invented element, perhaps derived from the top profile of the Palladian window. Closer to the Prairie Style is a house at 1213 Sixth (ills 31, 2 third building lower left). It substitutes buff for red brick and its only classical decorations are board pilasters framing the front door. Finally, the house at 600 Friedman (360), built during the 1920's, takes on Mediterranean overtones with its tan brick and red tile roof, but retains Composite columns and modillion brackets on the front porch and porte cochere.

Another secondary influence in Las Vegas just before the First World War was a style which Whiffen calls the Jacobethan Revival. Easily the most impressive example is the Authur Ilfeld House (ill 32) built between 1908 and 1913. Hipped roofs and steeply pitched roofs fronted by parapets are complimented by a fringed entry hood. The house's brickwork is inlaid with glazed tile. Two smaller houses (278,463) have similar roof profiles and decorative brickwork. A related Tudor Revival is distinguished by the use of buff brick or light stucco walls and half-timbering in gables above a pedimented lintel. The half-timbering sometimes appears as an isolated detail (ill 28), although the Joseph Danziger House (ill 33), built 1902-08, has a more coherent combination of features. Smaller houses, too (ill 34), employ these simple elements.

After the the First World War, the local economy sagged to the extent that only one additional large houses was built. Many lots, especially in the northwestern part of the district, continued to be filled-in with more modest houses in the Bungalow Style. The telltale features include an ample porch with tapered piers and large eave overhangs with exposed rafters and brackets. Some local bungalows (ill 35) are unimpressive for their use of stucco over frame. A number of more handsome examples, however, combine the local sandstone, cobblestone, brick and wood shingles. The I.H. Drake House (ill 36), built between 1913 and 1921, by using a textured dark brick for its foundation and piers, and stained wood shingles for walls and roof suggests the continuing influence of the Shingle Style. The Arthur Jaffa House (ill 37), built 1921-25, has a brick first floor with a frame and shingle half floor above--an arrangement formulated locally by the Queen Anne and Free Classic styles.

This persistence from 1895 to 1930 of a set range of local materials combined in similar ways and using recurring decorative devices gives the district a certain visual coherence. Only the Lutz-Bacharach House (ill 8) and the second St Paul's (ill 9), both of which date from the mid-1880's, use local sandstone as their primary material. Random ashlar or rubble sandstone, usually the light tan shade, is the most common foundation material. Two Free Classic buildings (ills 15,16) emphasize the decorativeness of their picturesque rubble foundations by extending them up to first floor continuous window sills. About 1910, poured concrete developed as an alternative foundation material. Above the foundation, district houses separate into three groups, one made of brick with sandstone accents, one of

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wood frame, and another type which combine brick first floors with frame second floors. A locally produced red brick is by far the most common brick, having been used by every style (except, of course, the Shingle Style) and virtually universally employed in WFC buildings. After 1900, a buff-colored brick became available and was used by a handful of houses (ill 33). Okra-glazed bricks appear as headers in three residences (ill 25). During the 1920's and 1930's, a dark brown, textured "tapestry" brick was popularly used in Bungalows. Decorative brick work, at its peak between 1898 and 1913, in Free Classic, Colonial Revival and WFC buildings, consisted of banded bases (ills 26,29), banded corner pilasters (ills 20,27,28) and raised string courses (ills 18,19,25,28). Projecting brick sills with segmental arches or splayed brick lintels are the most common window treatment (ills 20,22,28). More richly decorated houses often substituted rusticated sandstone sills and, less frequently, stone lintels (ill 18). Mass-produced wood decoration abounded, ranging from porch columns and railings to eave brackets and cut-out applique. Less frequent examples (ills 22,27,28) have cut stone, cast plaster and pressed metal decorations.

Frame houses are commonly sheathed in clapboard with wood shingles being reserved for gables. A majority of district homes have wood shingle roofs. Windows were given decorative board and molding surrounds. The features of the masonry and frame types are combined in the final group of houses (ills 10,15,16,36). Only a few district structures are adobe (ill 1). These and a handful of frame houses (ills 7, 38) are stuccoed.

While the historic building survey on which this nomination is based (and which is discussed below) did not attempt to examine residential interiors, a comparison of the D.T. Lowery House (ill 10) and the Jake Stern House (ill 18) may give a sense of the range and quality of interiors which exist in the district. "Inside," writes Louise Ivers:

"the Lowery house is disapointingly devoid of detail for a structure described by The Optic as 'the handsomest brick residence in the city (November 5, 1898).' It has no fireplaces and the stairs . . . are in a cramped hallway. However, the stairs have a nicely turned balustrade and a carved newel post with recessed, bordered panels and an elaborately foliated top."<sup>4</sup>

Since its exterior is above average in the quality of its detailing and materials, it can probably be assumed that most NNT residences are as simple inside as the Lowery House. The imported wood and glass work inside the Stern House includes a "spacious hall with a particularly handsome stairway" combining a wooden screen, column and balustrade; an Art Nouveau inspired stained glass window by the stairs; a door with a similar, leaded Art Nouveau pattern; and a wooden screen separating the main bedroom from a semi-octagonal bay. To Iver's eye, the wood screens are "reminiscent of certain McKim, Mead and White interiors of the 1880's which derived from Japanese domestic architectural elements. . ." and the "window is rather like Victor Horta's stained glass work . . ."<sup>5</sup> It seems quite likely that the fifteen to twenty finest Free Classic and WFC houses (ills 16,27,28,30-33) would have similarly-elegant interior embellishments.

A post card issued locally about 1910 (ill 2) gives a good sense of the local perception of the neighborhood. These houses were chosen to represent "Las Vegas N.M. Homes" because they were the most impressive the city had to offer. (The central house on the card stands outside the district.) Built between 1898 and

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1913, this concentration of large houses on Sixth, Seventh and Eighth between Columbia and Friedman was and still is considered the heart of the neighborhood. These were the homes of the community's leading merchants, bankers, lawyers and politicians, many of whom had businesses and jobs in Old Town, but, nonetheless, chose to build houses and raise their families in New Town. Third, Fourth and Fifth streets, which had developed somewhat earlier, say 1895 to 1905, were home to people with standing in the community but less money--the president of the university and the director of the state asylum, university and public school teachers, small shopkeepers and Santa Fe Railroad employees from the yardmaster to conductors and engineers. All were attracted by the newness and refinement of the neighborhood and by the local churches and schools. The Castle School (background, ill 24), built in 1901, which housed all twelve grades, stood on the northern edge of the residential section, Springer Hall of the University and Douglas School stood to the west.

The destruction of these three buildings, two by fire and one by design, has been the most important loss from the neighborhood's original triad of civilizing institutions--the home, the church and the school. In addition, since World War Two, the expansion of Highlands University has removed approximately ten per cent of the original residences. Nonetheless, the houses being nominated represent the most important group--in number and quality--of residences which remain in New Mexico from 1895 to 1915. Many, possibly most, of these houses have been maintained in close to their original appearance. Woodwork details have been lost from some houses (ill 12). The use of asphalt shingles and aluminium siding (ill 38) obscure the clapboarding and shingles of other homes. Some recent solar retrofittings have lacked sensitivity to the buildings' original designs (ill 40). Numerous homes have had their lathe or lumberyard-classic columns replaced with wrought-iron porch supports (ill 39).

The NNT neighborhood has retained much of its stature through the years: nothing built in the suburban developments north of town rivals the old houses in size, richness of materials or workmanship. A handful of the historic homes have been subdivided as apartments for university students, though most continue to be occupied as one-family dwellings by a new generation of bankers, university employees, retired merchants, professionals and the like. Maintenance of buildings has been good and many people express a desire to restore or refurbish their homes in ways sympathetic to their historical appearances. Historic designation would give concrete form to the local fondness for these residences and to the inclination to preserve the neighborhood.

In preparation for this nomination, a historic buildings inventory was undertaken, covering a twenty-five block area. The inventory included approximately 375 historic structures which represented all of the buildings standing north of the Douglas-Sixth Street commercial area as of 1939, the date of the first US Soil Service aerial photograph of the city. For each structure erected before 1939--a photograph was taken and a one-page survey form was completed describing its materials, features and alterations. 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, Gateway to Glorieta and shorter papers by Lynn Perrigo, and The Architecture of Las Vegas by Louise Ivers, all of which are based on extensive primary research.

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The historic importance of each structure was then evaluated and categorized as being significant, contributing or non-contributing. The seventy-two 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 or event with a building. The one-hundred-forty-eight 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. The fifty 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 proposed district boundaries represent a concentrated area of significant and contributing residences along with the Zion Hill group of churches. As already mentioned, one group of Queen Anne homes which were originally considered part of the neighborhood have disappeared. In addition, the area between University Avenue and National Street and from Fourth to Eighth Streets is excluded. It was an early residential development (1880-1895) but has lost much of its historic appearance with the addition of parking lots and small offices. A number of historically significant buildings are scattered on Second Street and north of Friedman. They are not concentrated enough to justify their inclusion in the district. It is hoped individual structures can be considered at a later time either for individual building nominations or as components of a multiple resource nomination. Finally, the Library Park National Historic District, a park and residential area which is surrounded on three sides by this nomination, is not subsumed in this new district. If the entire NNT area had been considered in 1976-78 when the Library Park Nomination was prepared, the two districts might well have been combined. However, the designation of the Library Park National Historic District has given the area a separate identity which has been institutionalized in the city's historic zoning ordinance and design review process.

Each structure in the nominated district is classified below, noting Building Inventory Number, historic name of the building (generally the name of the person who first or longest lived there), address, illustration number, architectural style, date of construction, architect/builder, number of stories if over one-and-a-half, materials, design features and remodelings. (These last three items are omitted if the building is discussed above and illustrated.)

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Significant Structures:

- #183 Lutz-Bacharach House, 1003 Fifth, ill 8, Italianate Villa, 1884, possibly by J.H. Ward, porch added 1921-30.
- #184 1009 Fifth, Free Classic (Fr Clas), pre-1898, two stories, asymmetrical, clapboard, shingles (wood unless otherwise specified), dentils, chamfered porch posts, unmodified.
- #186 W.F. Hetzler House, 1017 Fifth, Queen Anne (Q An), 1898, asymmetrical, clapboard, lathe columns, sunburst relief panels. rear addition.
- #187 Stoneroad-Jones House, 1021 Fifth, ill 22, New Mexico State Historic Preservation Bureau (NMSHPB) file #457, Colonial Revival (Col Rev), 1898-1902, unmodified.
- #202 1016 Fifth, ill 13, Q An, pre-1898, porch added 1921-30.
- #217 924 Fourth, World's Fair Classic (WFC), 1898-1902, two stories, symmetrical, brick veneer, shingled porch wall, lumberyard classic columns, unmodified.
- #221 N.J Dillon House, 1022 Fourth, ill 12, Q An, pre-1895, by T.J. Raywood, porch modified
- #238 1004 Third, Col Rev, 1908-13, intersecting shingled gambrels over rectangular brick first floor, sandstone (light tan unless otherwise specified) foundation and sills, banded brick corners, lumberyard classic columns, porches enclosed with metal casement windows (reversible).
- #244 902 Third, ill 21, Col Rev, 1902-08
- #259 David W. Cannon House, 915 Fourth, Q An, 1898, by T.J. Raywood, asymmetrical, brick, shingled porch wall, gables and roof, sandstone foundation and lintels, lathe columns, unmodified.
- #269 320 National, Wooden Vernacular (Wood Ver), pre-1882, clapboard with endboards, chamfered posts with jigsaw brackets, bracketed windowhood, rear right addition.
- #272 807 Grand, Col Rev/Bungalow (Bung), 1913-21, adobe first-floor, shingled gambrel-roofed second, tapered brick piers, unmodified
- #273 809 Third, ill 7, Territorial Style/Wood Ver, pre-1882, unmodified.
- #276 903 Third, Col Rev, story-and-a-half clapboard, crossing gables, Palladian window, lumberyard classic columns, unmodified.
- #277 907 Third, ill 19, Hipped Box (Hipped), 1898-1902, unmodified.
- #278 911 Third, Q An/Jacobethan, 1898-1902, brick one-and-a-half stories, shingled hip roof, gable, wall dormers, splayed brick lintels from windows to raised brick string course, sandstone foundation and sills, porch enclosed later (?).
- #283 302 Washington, Fr Clas, 1898-1902, two story, brick veneer, shingled roof, corner tower with one-brick-thick "pilasters," sandstone foundation and sills, lumberyard classic columns, unmodified.
- #285 1015 Third, ill 11, Q An, 1898-1902, unmodified
- #312 D.T. Lowery House, 519 Washington, ill 10, Q An, 1898, unmodified.
- #313 Henry G. Coors House, 520 Washington, Q An, 1898, by T.J. Raywood, two story clapboard, shingled roof and gables, heavy brackets with applique support gable over bay, heavy lathe columns, spindle frieze, balustrade, eyebrow dormer removed.
- #324 Arthur Jaffa House, 1046 Sixth, ill 37, Bung, 1921-25, unmodified.
- #333 J.E. Hurley House, 919 Sixth, ill 14, Q An, pre-1898, porch added 1898-1902.

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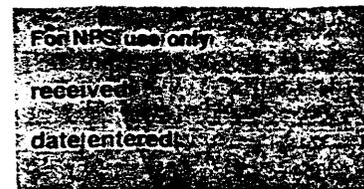
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- #334 William Rosenthal House, 1031 Sixth, 1908-13, possibly by Rapp and Rapp, two-story brick, shingled roof, modillion eaves, light sandstone foundation, dark sandstone watertable lintels and keystones, banded brick corners, pilasters support gable/pediment, stout classical columns, unmodified.
- #350 Charles Tamme House, 1107 Sixth, WFC/Prairie Style influence, pre-1908, two story red brick, shingled low hipped roof with large enclosed eaves, sandstone foundation and sills, octagonal wood porch posts with molding "capitals," distinctive round headed dormer, unmodified.
- #351 I.H. Drake House, 1115 Sixth, ill 36, Bung, 1913-21, unmodified.
- #353 1203 Sixth, ill 2 lower left first house, Bung/Shingle Style, pre-1906, brick first floor, shingled half story and side-facing gable with bellcast, flush facia boards, brick porch piers, continuous projecting brick sills, sandstone foundation, unmodified.
- #354 1207 Sixth, ill 2 lower left second house, pre-1906, WFC hipped box, walls and roof shingled, distinctive eaves, portion of porch removed (compare ill 2 upper right).
- #355 1213 Sixth, ill 31, WFC/Prairie, pre-1908, buff brick two story, hip roof with large enclosed eaves, sandstone foundation, brick porch piers and wood posts, unmodified
- #357 1223 Sixth, Col Rev, pre-1908, sandstone foundation, brick first, shingled second with gambrel roof, two small two-story wings with hip roofs, unmodified.
- #358 Daum House, 1227 Sixth, Fr Clas, pre-1908, two story red brick, hipped roof, large enclosed eaves with dentils, continuous projecting brick lintel, Doric-like porch columns, one brick pilaster balanced by a two-story bay, unmodified.
- #360 606 Friedman, WFC with Mediteranean flavor, pre-1930, two story buff brick, hipped tile roof, exposed rafters, composite columns and modillion frieze on porch and porte cochere, unmodified.
- #386 William J. Mills House, 1103 Seventh, ill 15, Fr Clas, 1898-9.
- #399 1108 Seventh, Italianate Villa/Spanish Colonial Revival (?), two story, stucco over brick, shingled hip roof, large eaves with scroll brackets, squat tower, arcaded porch, International Style rear addition.
- #400 Tipton-Rogers House, 1100 Seventh, WFC, 1902-08, possibly by Rapp and Rapp, sandstone foundation, buff brick to first-floor continuous sandstone sill, red brick two stories above, pilasters with cast Corinthian capitals, porch brick piers and Corinthian columns, unmodified.
- #404 Milton Taichert House, 1036 Seventh, Fr Clas, 1902-08, two story brick, shingled low hip roof with gables, modillion eaves, asymmetrical front bay, lozenge-over-one double-hung-windows, lumberyard classic columns, light sandstone foundation, dark sandstone watertable sills and lintels, unmodified.
- #405 Vincent Tudor House, 1032 Seventh, Fr Clas, 1908-13, two story brick, asymmetrical, modillion eaves, sandstone foundation, Corinthian columns and brick piers, half-timbering in gables, unmodified.
- #406 Judge D.J. Leahy House, 1028 Seventh, ill 24, Shingle Style, pre-1902.
- #409 1018 Seventh, Col Rev, ill 20, 1902-06.
- #413 924 Seventh, WFC, ill 23, 1908-13.

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#414	924 Seventh, Col Rev, ill 40, pre-1898, balustrade atop porch removed, greenhouse added.		
#415	920 Seventh, Col Rev/Shingle Style, ca. 1905, brick first floor, shingled side facing gable with folk Palladian window, large eaves with paired "modillion" brackets, unmodified.		
#416	914 Seventh, WFC, 1898-1902, unfluted porch columns, 8/1 double-hung-windows, otherwise like #413 (ill 23), unmodified.		
#420	Harold Reynolds House, 1027 Seventh, ill 30, WFC/Prairie influence, possibly by Rapp and Rapp, 1902-08, unmodified.		
#421	Herman Ilfeld House, 1029 Seventh, ill 27, WFC/Col Rev, possibly by Rapp and Rapp, 1902-08, rear porch added 1921-30.		
#422	Harris House, 1023 Seventh, ill 2 lower right, Col Rev, pre-1902, painted yellow.		
#429	917 Seventh, Col Rev, light sandstone foundation, dark sandstone sills, brown brick first floor, projecting splayed brick lintels, shingled intersecting gambrel roofs, lumberyard classic columns, unmodified.		
#435	Adin H. Whitmore House, 825 Seventh, Fr Clas, ill 16, 1898-1900, porch top railing removed, wall shingles painted yellow.		
#438	813 Seventh, Q An, pre-1890, clapboard with endboards, fishscale shingles above mid-point second-floor windows, wall dormers, wood porch posts with molding "capital," little modified.		
#440	Fidelity Building (previously Colorado, then Mountain Bell), 801 Seventh, ill 29, NMHPB file #450, WFC, possibly by Rapp and Rapp, 1902-08.		
#444	William Rosenthal House, 824 Seventh, ill 26, Hipped Moorish, 1898-1902, unmodified.		
#446	814 Seventh, Fr Clas, sandstone foundation and sills, brick first floor, splayed brick lintels, shingled irregular intersecting gambrel roofs, lumberyard classic columns and balustrade on wrap-around porch, unmodified.		
#450	Guild Hall (also first St. Pauls Episcopalian, now Peace Lutheran), 714 National, ill 1, NMSHPB file #338, Territorial style, 1879, stucco and entry hood added.		
#451	St Paul's Episcopalian Church, 722 National, ill 9, NMSHPB file #338, Gothic Revival, 1886-88, apse added 1949.		
#457	922 Eight, Col Rev, 1902-08, clapboards with endboards first, shingled crossing gables over square plan, molding and dentil lintels, lumberyard classic columns, unmodified.		
#458	926 Eight, Col Rev, 1898-1902, clapboard with end pilasters, front facing gambrel, palladian window, lumberyard classic columns and dentil frieze on porch, picture window added under porch.		
#463	909 Eight, Hipped/Jacobethan, 1898-1902, orange/red brick, one story, hip roof and dormers with slight bellcast, banded brick base up to continuous window sill, trombe wall added 1982.		
#470	Ludwig W. Ilfeld House, 1007 Eight, Hipped Tudor, 1899, finial-like ridge caps, cut-out tracery-like applique on bargeboards, Tudor arch windows with brick hoods in dormers, sandstone foundation up to continuous stone window sill, blind trefoil cut-outs on window lintels; enclosed porch obscures nicely detailed entry.		

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- #471 George P. Money House, 1011 Eighth, Q An, 1899, red/brown brick veneer, one story, shingled gables and roofs, sandstone foundation and sills, segmental arches, zipper brick bay corners, chamfered bargeboards, cut-out gable ornaments, lathe columns, dentil frieze on side bay, wood finial on squat turret, little modified.
- #473 1021 Eighth, WFC, 1908-13, like #478 except: truncated Composite porch columns instead of bracketed piers and half timbering, corner brick banding runs to eaves, no continuous brick lintel second floor, chimney brickwork more elaborate, rear addition, otherwise little modified.
- #474 Jake Stern House, 1027 Eighth, ill 18, Fr Clas, 1900-02, red/brown brick, light sandstone foundation, dark brown watertable and lintels, unmodified.
- #475 Joseph Danziger House, 1031 Eighth, ill 33, Tudor Revival, buff brick, unmodified.
- #478 Joseph Taichert House, 1045 Eighth, ill 28, WFC, 1908-13, unmodified.
- #479 Arthur Ilfeld House, 1053 Eighth, ill 32, Jacobethan, 1908-13, brick, front bays enclosed.
- #480 F.J. Gehring House, 1103 Eighth, ill 25, California Mission Style, ca. 1899, buff stretchers, okra-glazed headers, unmodified.
- #482 James Robbins House, 1117 Eighth, Fr Clas, pre-1908, sandstone foundation and sills, narrow buff brick first, shingled second and roofs, lumberyard classic columns, hexagonal tower, little modified.
- #483 Elmer Veeder House, 1201 Eighth, Fr Clas, ca. 1905, two story, sandstone foundation, clapboard, lumberyard classic columns, garland applique, part of porch enclosed.
- #484 1209 Eighth, ill 17, Fr Clas, ca. 1905, new porch rail (?).
- #490 Dan Stern House, 1118 Eighth, Fr Clas, pre-1908, two story, sandstone foundation and sills, brick veneer first floor, splayed brick lintels, wood shingles second and gables, lozenge windows, lumberyard classic cols.
- #491 1104 Eighth, Q An, pre-1902, sandstone foundation and sills, light brown brick first, shingled second, chamfered porch posts and cut-out brackets, stuccoed porch wall added.
- #492 E.E. Hart House, 1100 Eighth, Q An, pre-1902, clapboard with endboards, sunburst pediments in gables, porch with Doric columns added ca. 1905.
- #494 1038 Eighth, Bung, pre-1930, brick first, shingled second, cobble porch wall and piers, same plan as #324 (ill 36), unmodified.
- #495 Fitch House, 1034 Eighth, Shingle Style, 1902-08, sandstone foundation, shingled over walls, gambrel roof and two-story turret, porch enclosed and columns removed (?).

Contributing Structures:

- #180 909 Fifth, Wood Ver, pre-1898, stickwork in old gable, half-timbering and Bung piers in front added ca. 1915.
- #182 J.H. Stearns House, 921 Fifth, ill 38, Col Rev, 1895, two story, oversized octagonal tower centered and partially over porch, side addition and aluminum siding.

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- #190 1033 Fifth, Hipped/Bung, 1921-25, decorative bargeboard, lumberyard classic columns, aluminum siding added.
- #196 1038 Fifth, Col Rev, pre-1908, cast stone foundation and first, shingled crossing gambrels, unmodified.
- #198 1030 Fifth, Wood Ver L-plan, pre-1902, cast stone foundation, asphalt shingles first, wood shingles second, fishscale shingles in gables, chamfered porch posts,
- #200 1024 Fifth, ill 6, Wood Ver, pre-1902, clapboard, two stories.
- #201 1020 Fifth, Wood Ver side-gable-type, pre-1898, clapboard, lumberyard classic columns, unmodified.
- #203 1008 Fifth, Bung, 1930-39, stucco, rear addition.
- #204 426 Washington, Bung, 1921-30, stucco over frame.
- #206 414 Washington, Wood Ver side-gable-type, pre-1898, Bung porch added 1920-31, aluminum siding.
- #207 920 Fifth, Wood Ver L-type, pre-1902 addition 1908-13, clapboard, Ionic lumberyard column, little modified (lm)
- #208 918 Fifth, Hipped, 1930-39, stucco, lm.
- #209 914 Fifth, Bung, 1913-21, stucco over frame, lm.
- #210 910 Fifth, Wood Ver side-gable-type, pre-1882, aluminum siding and wrought-iron posts added.
- #211 906 Fifth, Wood Ver side-gable-type, pre-1882, clapboard, Bung porch added ca. 1920.
- #213 902 Fourth, Q An, pre-1898, sandstone foundation, clapboard, stick work/finials in gables, pedimented lintel, new w-i porch supports.
- #215 912 Fourth, Fr Clas, ca. 1900, brick veneer, sandstone lintels and segmental arches, new w-i porch supports.
- #216 918 Fourth, Col Rev, 1902-08, brick veneer, shingles on crossing steep gables, thin pilasters and molding cornice frame window group, lumberyard classic columns, porch enclosed.
- #218 926 Fourth, Q An, ca 1895, shingled gables and roofs, chamfered posts, stucco and foundation stone veneer added.
- #219 1004 Fourth, Q An, pre-1902, brick veneer, sandstone foundation and sills, cast-iron porch supports added, brick sidewalk in herring bone pattern.
- #220 1012 Fourth, Col Rev, ca. 1900, clapboard, fishscale shingles on crossing gabrels with slight bellcast, new w-i porch supports.
- #231 306 Washington, Q An, pre-1898, shiplap with end boards, fishscale shingles on gable, cut-out and routed brackets support front gable, rear addition.
- #232 Los Gonzales, 1024 Fourth, Hipped, pre-1908, shiplap with endboards, lumberyard classic columns, stone veneer wainscot added.
- #235 1014 Third, Hipped/Bung, 1913-21, clapboard, lumberyard classic cols, lm.
- #237 1006 Third, Wood Ver L-type, ca. 1895, stucco over frame, large fixed window with lozenge transom, chamfered posts.
- #239 920 Third, Bung, 1921-30, clapboard, dark brown sandstone foundation, lm.
- #241 914 Third, Bung, 1921-30, sandstone foundation, stucco over adobe, brick porch piers with concrete caps support sets of four wood posts, lm.
- #242 910 Third, Hipped, ca. 1910, brick, new w-i porch supports.
- #243 906 Third, Hipped, 1902-08, sandstone foundation, brick, fishscale shingles in gable, lumberyard classic columns, lm.

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- #250 1029 Fourth, Q An/Wood Ver, pre-1898, shiplap with end boards, elaborately patterned shingles in gable, chamfered porch posts, stick frieze, elaborate brackets, lm.
- #255 1005 Fourth, Bung, 1930-39, stucco, rear addition.
- #256 927 Fourth, Wood Ver L-type, pre-1882, tapered porch posts with molding capitals added ca. 1910, asbestos shingles added, cast-iron fence, brick sidewalk in herringbone pattern.
- #258 919 Fourth, Wood Ver L-type, probably pre-1882, similar to #256, stuccoed.
- #260 Pittenger-Kaser House, 909 Fourth, Col Rev, 1898, sandstone foundation, Palladian window, shingled porch wall with arch cut-outs and supporting short lumberyard classic columns, elaborate brickwork chimney, asbestos shingles added, brick sidewalk in herringbone pattern.
- #261 827 Fourth, Italianate cottage, pre-1882, bracketed bay, side room and aluminum siding added.
- #262 819 Fourth, Wood Ver L-type, ca. 1890, stick work and shingles in gables, stone veneer added.
- #267 M.M. Sundt Planning Mill, 314 National, SW Ver, 1902-08, two story, stucco and brick, stepped parapet, streamlined side entrance added.
- #270 818 Fourth, Hipped, 1921-30, brick, shingled multiple hip roofs with no overhang, okra brick sills, lintels, watertable and headers in foundation, lm.
- #271 822 Fourth, Bung, 1913-21, sandstone foundation, Flemish bond, red stretchers, okra headers, dark brown brick watertable and pier caps, lm.
- #274 819 Third, Bung, 1921-30, sandstone foundation, brick veneer.
- #275 825 Third, ill 39, Q An, ca. 1895, two story, shiplap with endboards, cut-out bargeboard, lathe columns and cut-out brackets on second-floor porch, w-i supports on main porch.
- #279 915 Third, Q An, pre-1898, clapboard, bracketed hood over large fixed window with stained-glass transom, lathe columns and spindle frieze, part of porch enclosed
- #281 923 Third, Wood Ver, 1890-98, clapboard, shingled hip roof, stickwork in front gable, porch added ca. 1910.
- #282 927 Third, Fr Clas, 1902-08, shingles on multiple gables, lumberyard classic columns, little modified.
- #284 1011 third, Q An, 1898-1902, brick veneer, sandstone foundation and sills, shingles on gables and wall dormers, lathe columns, little modified, similar to # 285 (ill 11).
- #286 1019 Third, Hipped/Fr Clas, 1906, brick, Palladian window, lumberyard classic columns, lm.
- #288 1025 Third, Wood Ver side-gable-type, 1898-1902, stucco over frame, lumberyard classic columns, lm.
- #289 1029 Third, Fr Clas, ca. 1898, clapboard, Palladian window, little modified.
- #310 920 Sixth, Stone Ver, ca. 1885, rectangular plan with crossing shingled gables, random ashlar sandstone walls and foundation, small porch added 1908-13.
- #311 924 Sixth, Hipped, 1898-1902, brick, sandstone foundation and sills, lumberyard classic columns, lm.
- #314 516 Washington, Wood Ver L-type, pre-1898, shiplap, three lights fixed with lozenge transom, porch enclosed (?).

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- #315 1008 Sixth, WFC, 1908-13, two story, dark brown sandstone foundation and sills, brick veneer, low hip roof with moderate enclosed overhang with modillion-like brackets, lm.
- #316 1014 Sixth, Bung, 1921-30, stucco over frame, lm.
- #317 1016 Sixth, Wood Ver, pre-1898, aluminum siding added.
- #319 1018 Sixth, Wood Ver front-gable-type, moved-in 1930-39, probably dates from 1890's, stucco over frame, lathe columns, shingled roof and gables.
- #321 1024 Sixth, Bung, 1921-30, stucco over adobe, shingled roof.
- #325 1050 Sixth, Hipped, 1921-30, brick veneer, shingled hip roofs with small enclosed overhang with decorative brackets, lm.
- #327 1106 Sixth, Tudor, 1930-39, brick, shingled steep gables, exposed beams, half-timbering, lm.
- #328 1110 Sixth, Bung, 1921-30, brick, shingled roof and gables.
- #329 1112 Sixth, Bung, 1921-30, stucco over frame, cobblestone chimney and porch piers.
- #330 1116 Sixth, Bung/Hipped, 1921-30, stucco over hollow tile, lm.
- #331 911 Sixth, Hipped, 1902-08, sandstone foundation and sills, brick veneer, lumberyard classic columns, lm.
- #332 915 Sixth, WFC, 1902-08, two story, Composite porch columns, moderate enclosed overhang with modillion-like brackets, aluminum siding added, lm.
- #334 925 Sixth, Fr Clas, pre-1898 (?), two story, octagonal side tower, lumberyard classic columns and balustrade, aluminum siding added.
- #335 1001 Sixth, WFC, 1908-13, two story, sandstone foundation, brick veneer, dark brown sandstone sills and lintels, lm.
- #336 1005 Sixth, Hipped, pre-1898, shiplap, simple front bay, fishscale shingles in gable.
- #337 1009 Sixth, Hipped/Q An, pre-1898, stucco over frame, shingled roofs.
- #338 1011 Sixth, Italianate, sandstone foundation, stucco over brick, dark sandstone quoins plus brackets and keystone of blind arch, stucco new (?).
- #339 1015 Sixth, Q An, ca. 1890, brick, stickwork in gables, projecting brick flat-segmental arches, chamfered and scored posts with stickwork frieze on side porch, porch added ca. 1910.
- #340 1019 Sixth, Wood Ver L-type, pre-1890, stucco over frame, w-i supports.
- #341 1023 Sixth, Hipped, pre-1902, clapboard, chamfered and gouged porch posts, lm.
- #342 1025 Sixth, Bung, 1921-30, stucco over frame, lm.
- #343 1027 Sixth, Wood Ver, pre-1902, stucco over brick, cut-out and gouged bargeboard, segmental arches with projecting brick hoods, bracketed front bay, stucco new.
- #345 1033 Sixth, Bung, 1921-30, sandstone foundation, tapestry brick, lm.
- #346 1051 Sixth, Bung, 1921-30, brick, shingled roof and side-facing gable, brick porch wall and piers with sandstone caps, lm.
- #347 1055 Sixth, Fr Clas, pre-1902, stucco over frame, lumberyard classic columns, stone veneer added at foundation.
- #348 1059 Sixth, WFC/Col Rev, pre-1902, clapboard, tapered porch piers with molding "capitals," lm.
- #352 1117 Sixth, SW Ver, 1930-39, stucco, mixtalin entry cut-out.

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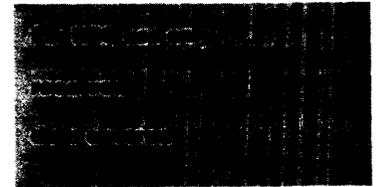
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#356	1217 Sixth, Tudor, pre-1908, tan brick, shingled roof, half-timbering, porch piers and lumberyard classic columns, lm.		
#359	1229 Sixth, Tudor, 1930-39, tapestry brick, half-timbering, stone sills, brick lintels.		
#361	1204 Sixth, Bung, pre-1930, brick veneer, lm.		
#362	1208 Sixth, Bung, pre-1930, sandstone foundation, brick, shingled roof and gables, okra brick sills, lm.		
#363	1212 Sixth, Bung, pre-1930, sandstone foundation, brick, porch enclosed, lm.		
#365	1216 Sixth, Hipped/WFC, ca. 1915, brick, lumberyard classic columns, lm.		
#366	1220 Sixth, ill 35, Bung, pre-1930, stucco over frame, stuccoed porch piers supporting paired tapered wood piers, little modified		
#367	1222 Sixth, Bung, pre-1930, stucco over frame, lm.		
#368	1224 Sixth, 1930-39, stucco, pressed metal "tile" over shed roof entrance, ogee porch arches.		
#375	1238 Sixth, Bung/Hipped, 1930, sandstone foundation, clapboard.		
#376	1234 Sixth, Bung/Hipped, pre-1930, sandstone foundation, stucco over frame, lm.		
#377	1232 Seventh, Bung, pre-1930, sandstone foundation, stucco, shingled gables, lm.		
#378	1228 Seventh, Bung, pre-1930, red/brown foundation and continuous sills, buff brick walls, lm.		
#379	1222 Seventh, pre-1930, cobblestone foundation, tapestry brick walls, continuous projecting brick sill, stepped parapet, lm.		
#380	1218 Seventh, Bung, pre-1930, brick, lighter brick sills, lm.		
#381	1212 Seventh, Bung, pre-1930, cobblestone foundation, brick walls, tapered cobble piers topped by wood posts, lm.		
#382	1210 Seventh, Bung, new w-i porch supports leave wood brackets dangling.		
#384	1114 Seventh, Bung, 1930-39, stucco, lm.		
#385	1112 Seventh, Bung, 1930-39, stucco, metal "tile" roof, lm.		
#387	1107 Seventh, Tudor, pre-1930, textured brown brick, steep gables, half-timbering, lm.		
#388	1203 Seventh, Medieval, ca. 1935, textured red brick, buff brick quoins and segmental arch outline entrance, lm.		
#389	1205 Seventh, Wood Ver, ca. 1930, all walls and roofs shingled, lm.		
#390	1207 Seventh, Bung, ca. 1935, shingled walls, lm.		
#391	1209 Seventh, Bung, pre-1930, brick, lm.		
#392	1213 Seventh, SW Ver, ca 1935, stucco, stepped parapet, tile hoods over arched windows, lm.		
#393	1215 Seventh, Bung/Hipped, pre-1930, stucco, lm.		
#394	1221 Seventh, Bung, pre-1930, stucco, unusually steep roof for Bung, lm.		
#395	1225 Seventh, Bung, pre-1930, stucco over frame, lm.		
#396	1231 Seventh, Bung, pre-1930, sandstone foundation, brick first, shingled second, lm.		
#397	1237 Seventh, Col Rev, pre-1930, two story, sandstone foundation sills and keystones, brick veneer, pilasters and entablature frame single door evidence of removal of domed porch.		
#401	1054 Seventh, Tudor, 1908-13, two story, stucco over frame, half-timbering, leaded windows, stone veneer added foundation and porch piers.		

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#402	1050 Seventh, Hipped, 1930-39, stucco, half-timbering in gable, lm.		
#407	1026 Seventh, Col Rev, 1898-1902, dark brown sandstone foundation, brick first, shingles crossing gambrel roofs, porch added.		
#408	1022 Seventh, Col Rev, pre-1902, shingled crossing gambrel roofs, porch entablature with wood triglyphs, stucco added to first.		
#410	1016 Seventh, Bung, 1921-30, stucco over adobe, shingled gable, lm		
#411	620 Washington, Fr Clas, pre-1898, stucco, half-timbering, Tuscan columns.		
#412	612 Washington, Wood Ver front-gable-type, pre-1898, clapboard.		
#417	912 Seventh, Bung, 1913-21, brick first, shingled gables and porch wall, lm.		
#418	D.C. Winter House, ill 34, 1053 Seventh, Tudor, pre-1902, stucco over frame, half-timbering, stucco porch piers and Corinthian columns, lm.		
#419	1051 Seventh, Fr Clas, two stories, lumberyard classic columns, aluminum siding added over adobe.		
#424	1011 Seventh, Wood Ver L-type, pre-1902, clapboard, front bay with brackets, lathe columns, Composite columns.		
#425	1009 seventh, Wood Ver front-gable-type, possibly pre-1882, definitely pre-1902, sandstone foundation, clapboard, lumberyard classic columns added if actually pre-1882.		
#426	1005 Seventh, same as #425 nad 1011, lm.		
#427	925 Seventh, WFC, pre-1898, clapboard, complex chimney, porch added 1902-08, stone veneer added at foundation.		
#428	921 Seventh, Hipped, pre-1898 clapboard, wood shingled porch wall with tapered wood piers added 1902-08.		
#430	911 Seventh, Wood Ver/Bung, pre-1898 (?), stucco, shingled front-facing gables and porch wall, lm.		
#432	907 Seventh Wood Ver front-gable-type, pre-1882, clapboard, pedimented lintels, porch added ca. 1910.		
#433	905 Seventh, Wood Ver, pre-1882, same plan as #432, sandstone foundation, clapboard with endboards with molding "capitals," pedimented lintels, lathe columns, lm.		
#434	Judge Long House, 907 Seventh, NMSHPB file #438, Italianate, pre-1882, frame, cut-out gable decorations, pedimented lintels, porch posts with molding bases capitals and brackets, rear addition, stucco added.		
#436	821 Seventh, Wood Ver side-gable-type, possibly pre-1882, definitely pre-1898, sandstone foundation, clapboard, new windows.		
#437	817 Seventh, Wood Ver L-type, pre-1898, clapboard, lunberyard classic columns, lm.		
#441	620 Columbia (?), Gothic Revival, 1921-30, brick, stained glass, ogee arches, stepped buttresses.		
#442	616 Columbia, Wood Ver side-gable-type, pre-1898 two stories, clapboard, cut-out wood window surrounds, w-i porch supports added.		
#445	818 Seventh, Wood Ver side-gable-type, pre-1898, stucco, half-timbering in Bung porch added ca. 1910.		
#447	812 Seventh, Italianate, pre-1895, brick, two stories, sandstone sills quoins and window hoods, chamfered porch posts, front bay removed.		
#448	810 Seventh, ill 40, Bung/Hipped, 1913-21, brick veneer.		
#449	806 Seventh, Wood Ver/Territorial, pre-1882, shingled roof, porch posts with molding capital, aluminum siding added.		

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- #454 828 Eight, Hipped, pre-1898, stucco over brick, sandstone foundation and sills, stucco added (?).
- #455 914 Eight, Hipped, 1898-1902, stucco over frame, lumberyard classic columns.
- #456 918 Eight, Fr Clas, 1898-1902, two stories, tongue and groove, lumberyard classic columns.
- #461 712 Columbia, Hipped/Wood Ver, pre-1898, corrugated metal roof, asbestos shingles added to walls.
- #462 Newnan Chapell (Temple Montefiore), 903 Eight, NMSHPB file #137, 1886 moved to present site 1921, ogee windows, top of tower removed, stucco added over clapboard.
- #464 913 Eight, Bung, 1921-30, stucco over adobe.
- #465 915 Eight, Bung, 1930-39 clapboard.
- #466 921 Eight, Fr Clas, 1902-08, sandstone foundation and sills, red/brown brick first, shingled second, decorative wood lintels, hexagonal side bay, little modified.
- #467 923 Eight, Hipped/Wood Ver, 1908-13, sandstone foundation, shiplap, shingled roof,
- #468 925 Eight, same as #467.
- #469 1101 Eight, Pueblo Revival, ca 1945, stucco, recessed entry flanked by side buttresses, pitched roof added.
- #472 1015 Eight, Col Rev, pre-1902, stucco first, crossing gables, shingled roof, Palladin-like window group, lumberyard classic columns, stucco and window grills added.
- #476 1037 Eight, Col Rev, pre-1902, gambrel roof, Roman Doric columns, porch entablature with dentils and modillions, aluminum siding added.
- #481 1107 Eight, Bung, 1930-39, brick veneer, shingled roof, half-timbering in gables.
- #496 1030 Eight, Col Rev, 1902-08, sandstone foundation and sills, brick first, shingled crossing gables and roofs, lumberyard classic columns, little modified.
- #497 1026 Eight, Fr Clas, 1902-08, Stucco, dentil course and frieze board under eaves, paired "Tuscan" columns, Palladian window, stucco added over brick veneer.
- #498 1020 Eight, Bung, 1921-30, stucco.
- #499 1016 Eight, Q An/Hipped, 1921-30 moved-in (?), sandstone foundation, clapboard, fishscale shingles in gables, shingled roofs, lathe columns.
- #501 1008 Eight, Hipped, 1898-1902, sandstone foundation, clapboard, lathe columns.
- #502 1004 Eight, Hipped, pre-1902, sandstone foundation, clapboard, shingled roof, modillian eaves, lunberyard classic column, little modified.
- #503 1002 Eight, Bung/Hipped, 1921-30, aluminum siding added.
- #979 United Methodist Church, SE corner National and Eight, Gothic Revival, 1922, buff brick, stained glass, ogee arches, corner tower.
- #1011 1001 Seventh, same as #425 except aluminum siding added.
- #1012 515 Washington, Q An, ca. 1900, common bond brick, sandstone foundation and lintels, paired lathe porch columns.

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Non-Contributing Structures:

- #181 911 5th, International Style, post-1939.
- #185 1013 5th, 1902/1981, Fr Clas, porch remaining from a fire incorporated into contemporary solar design by Dick Hughes.
- #188 1027 5th, Wood Ver, pre-1898, new roof.
- #189 1029 5th, Wood Ver, pre-1898, alum siding.
- #197 1034 5th, WFC, 1902-08, part of porch enclosed, asbestos shingles added.
- #199 1026 5th, Wood Ver, 1902-08, alum siding and w-i posts added.
- #205 422 Washington, Wood Ver, pre-1898, front addition.
- #214 906 4th, Q An, ca 1895, asbestos siding and w-i posts added.
- #228 408 Washington, Wood Ver, pre-1898, new windows and stone veneer.
- #229 319 Washington, Wood Ver, post-1939, new windows.
- #230 315 Washington, Wood Ver, post-1939, new windows.
- #234 1022 3rd, Wood Ver, 1930-39.
- #236 1012 3rd, Bung, 1930-39, asphalt shingle siding and w-i porch posts added.
- #240 918 3rd, Bung, 1930-39, porch enclosed.
- #245 410 Columbia, Hipped, ca 1940.
- #251 1025 4th, Wood Ver, 1930-39, new siding and porch supports.
- #252 1021 4th, Wood Ver, post 1939.
- #253 1013 4th, Wood Ver, ca 1910, new porch supports and brick veneer.
- #254 1009 4th, Wood Ver/Bung, 1930-39, front addition.
- #257 923 4th, WFC, ca 1910, asbestos shingles added.
- #268 316 National, Wood Ver, possible by 1882, new porch and windows.
- #280 919 3rd, Q An/Wood Ver, ca 1910, new alum siding and w-i porch supports.
- #287 1023 3rd, Wood Ver, ca 1905, new siding and porch,
- #318 1020 6th, Mediterranean, 1930-39.
- #320 1022 6th, Mediterranean, 1930-39.
- #322 1030 6th, Hipped, pre-1906, porch enclosed, portion stuccoed.
- #323 1042 6th, Bung, 1921-30, porch enclosed, alum siding added.
- #326 1104 6th, Mediterranean, 1930-39, alum siding added.
- #349 1103 6th, Bung, 1930-39.
- #364 1214 6th, Hipped, 1930-39, w-i posts and stone veneer added.
- #374 1240 (?) 7th, Mediterranean, ca 1935, second story added.
- #383 1200 7th, Bung, ca 1935.
- #398 1241 7th, Period Revival faintly Medieval, ca 1935.
- #403 1040 7th, Period Revival faintly Medieval, ca 1935.
- #423 1017 7th, probably Tudor Revival, 1898-1902, new windows, stone veneer and stucco.
- #431 909 7th, Wood Ver, pre-1898, new windows and stone veneer.

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- #438 809 (?) 7th, Wood Ver, pre-1898, alum siding and front section added.
- #477 1041 8th, Mediteranean, ca 1935.
- #488 1212 8th, Pueblo, ca 1935 porch added.
- #489 1208 8th, Pueblo, ca 1945.
- #493 1044 8th, Bung, ca 1940.
- #500 1012 8th, Mediterranean, ca 1940.
- 212 (?) Columbia, NW corner Grand and Columbia. (This and all subsequent structures were erected after 1945.)
- 312 (?) Columbia, N side Columbia between 3rd and 4th.
- 718 Columbia.
- 215 Washington.
- 307 (?) Washington, 1st building S side of Washington between 3rd and 4th.
- 509/11 Washington.
- 828 4th.
- 910 4th.
- 1017 (?) 5th, 4th house N of Washington.
- 1018 5th.
- 1026 5th.
- 1032 5th.
- 1034 5th.
- 1036 6th.
- 1109 (?) 6th, 3rd building N of Baca.
- 1120/1202 (?) 6th, 6th building N of Baca.
- 1111 6th.
- 716 8th.
- 812 8th.
- 1050 8th.
- 1110 (?) 8th, 3rd building N of Baca.
- 1120 8th.
- 1121 8th.

Footnotes:

1. As suggested in How To Complete National Register Forms, p. 12, Marcus Whiffen, American Architecture Since 1780, (Cambridge: MIT Press, 1969), is adopted as the standard for the definition of styles. Only the local styles and building types are defined in the text.
2. Ivers, Louise, "The Architecture of Las Vegas, New Mexico," Diss. University of New Mexico, 1975, pp. 360-61.
3. Ivers, pp. 364-68.
4. Ivers, pp. 349-50.
5. Ivers, pp. 351-53.

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Illustrations:

1. Current and Proposed Historic Districts, Las Vegas, New Mexico.
2. St. Paul's Episcopal Church (Guild Hall), J.N. Furlong, 1879, Denver Public Library.
3. Las Vegas, N. M. Homes, ca. 1910, Photo Collection, Donnelly Library, New Mexico Highland University, Las Vegas.
4. Sixth Street between Baca and Friedman, photos by Chris Wilson, 1982, unless specified otherwise.
5. 905 Seventh (survey # 433).
6. 1020 Fifth (201).
7. 809 Third (273).
8. Lutz-Bacharach House, 1003 Fifth (183).
9. The Second St. Pauls Episcopal Church, National and Eight (451).
10. D.T. Lowery House, 519 Washington (312).
11. 1015 Third (285).
12. N.J. Dillon House, 1022 Fourth (221).
13. 1016 Fifth (202).
14. J.E. Hurley House, 919 Sixth (333).
15. William Mills House, 1103 Seventh (386).
16. Ading H. Whitmore House, Seventh and Columbia (435), ca. 1904, Museum of New Mexico, Santa Fe (MNM).
17. 1209 Eighth (848).
18. Jake Stern House, 1027 Eighth (474).
19. 907 Third (277).
20. 1018 Seventh (409).
21. 902 Third (244).
22. Stoneroad-Jones House, 1021 Fifth (187).
23. Emerson House, 925 Seventh (413).
24. D.J. Leahy House, 1028 Seventh (406), ca. 1905, MNM.
25. F.J. Gehring House, 1103 Eighth (480).
26. William Rosenthal House, 824 Seventh (444).
27. Herman Ilfeld House, 1029 Seventh (421).
28. Joseph Taichert House, 1045 Eighth (478).
29. Fidelity Building, Seventh and National (440).
30. Harold Reynolds House, 1027 Seventh (420).
31. 1213 Sixth (355).
32. Arthur Ilfeld House, 1053 Eighth (479).
33. Joseph Danzinger House, 1031 Eighth (475).
34. Seventh and Baca.
35. 1220 Sixth (366).
36. I.H. Drake House, 1115 Sixth (351).
37. Arthur Jaffa House, 1046 Sixth (324).
38. J.H. Stearns House, 921 Fifth (182).
39. 825 Third (275).
40. 924 Seventh (414).
41. 810 Seventh (448).
42. Third between Columbia and Washington.
43. Fourth between Columbia and Washington.
44. Fourth between Columbia and Washington.
45. Eighth at Washington.
46. 1042 Sixth (323).
47. 906 Fourth (214).
48. 809 Seventh (438).

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After the arrival of the railroad in 1879, and especially after the incorporation of East Las Vegas in 1888 and West Las Vegas in 1903, the city developed as two distinct entities. (The two merged in 1970.) To the west of the Gallinas River was the adobe Old Town, home of the descendants of the Mexican settlers of the area and of early Santa Fe Trail merchants; to the east, stood stone, brick and wood frame New Town, peopled by recent immigrants from the East and Midwest and from Europe. The Land of Sunshine, a 1904 publication of the New Mexico Bureau of Immigration, sharply contrasts the two:

While portions of the old town have a quaint and picturesque appearance, adobe houses, narrow, crooked streets, old customs, handicrafts and occupations, always of interest both to local residents and tourists, yet it, as well as the new town east of the river, constitute distinctive modern cities. The streets are wide and well graded, while cement sidewalks line almost every street and many are lined with growing trees. Three parks, with lawns and trees, add to the beauty of the place, as do handsome and well filled stores, elegant residences with attractive environments and nice lawns.<sup>1</sup>

While the first sentence of the quotation implies that the succeeding description covers both sides of the river, anyone familiar with the city in 1904 would have realized that only New Town had lawns and elegant residences.

One of the first concerns of the new city government of East Las Vegas after its incorporation in 1888 had been to improve the appearance of the city. Streets were graded to improve drainage and residents were ordered to construct plank sidewalks. Stone gutters were later installed and after 1898, brick and slabstone sidewalks began to be laid. Examples of these sidewalks remain in the NNT district along Third, Fourth and Fifth Streets. Cement sidewalks came into use about 1900. In 1903, the conversion of the horse-drawn trolley system to electricity removed one source of filth. During the 1890's, the city bought elm, maple and elder trees in lots of a thousand for use in the city parks and for sale to residents.<sup>2</sup>

These efforts and the fine homes gracing the improved neighborhoods were the outward manifestations of the virtue and industry of the town's population:

No town of its size can produce a better educated, more refined and cultivated people. Thrift, energy, and enterprise are visible on every hand, while the beautiful homes adorned with scrybs and flowers denote a people of wealth, refinement and cultivated taste.<sup>3</sup>

An Illustrated History of New Mexico (1895), the source of this description of Las Vegas, provides a way to understand the most important element of the NNT district: its beautiful homes. While Illustrated History spends some two-hundred pages on the history of the territory, its cities and resources, it devotes another four-hundred-fifty pages to honorific biographies of the territory's eminent men in what might be called a secular hagiology or catalogue of living saints. While the ten Las Vegas men represented were among the city's fifty leading figures, several of the most important citizens were omitted, suggesting that this volume was a form of vanity publication; that perhaps, one subscribed for a copy beforehand and had one's biography included. Most of these men had arrived with the railroad in 1879, the younger sons of Eastern families and the relatives of German Jewish merchants already established in Old Town, men looking for opportunity. They had prospered with New Town during the 1880's, but by 1893 their fortunes had begun to dim as a nation-wide depression set in.

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The publication of Illustrated History in the middle of this depression reassured them that they had prospered through their industry and virtue. Mr. N.L. Rosenthal, a merchant, for example:

. . . owes his success to his industry and to the liberal and honorable methods with which he has always conducted his business. In this way he has not only acquired a handsome fortune, but has also secured the good will and high esteem of his fellow citizens. Such a record is creditable alike to him and to the city in which he has been able to achieve success.<sup>4</sup>

Or, take the example of Henry G. Coors who lived at the corner of Washington and Fifth: "Mr. Coors is the leading lumber and building supply dealer in the city of East Las Vegas, and a gentleman of such unquestioned business ability and integrity as to make his name a most familiar one throughout a very large portion of the Territory."<sup>5</sup> The vocabulary is formulaic, the honorific phrases virtually interchangeable; Mr. Smith is "successful," "honorable," "industrious," "intelligent," "public spirited," "thoroughly reliable," "of unquestioned business ability and integrity," and has "secured the esteem and confidence of the people."

When the economy improved near the end of the decade, resources became available to put these sentiments into a more substantial form; East Las Vegas witnessed an unprecedented period of residential construction from 1898 to 1913. This equation of a man's industry and virtues with his success and the grandness of his home is made explicitly in Illustrated History in the description of Las Vegas quoted above and in the biographies:

The family home (of Mr. Charles Tamme) is one of the most attractive in East Las Vegas, and it is most appreciated by our subject . . . who is honored as one of the city's representative and most substantial citizens. He has aided in promoting nearly every public enterprise of the city, has acquired a competence, and is known as one of the most enterprising and progressive residents of the place.<sup>6</sup>

Mr. Elmer Veeder received passing mention in his brother's biography: "Like his older brother, he is a young man of marked integrity and ability, and will doubtless make a name for himself in the world." A few years later, when he had made that name for himself and a modest fortune as well, it was natural for Mr. Elmer Veeder to build a home on Eighth as a sign of his success. The vocabulary was different than that used in the biographies, but the rich mixture of materials, grand two-story brick buildings, the columns and stained glass said the same thing--this man is industrious and a success. In this regard, the architects Rapp and Rapp performed the same function as the anonymous biographer of An Illustrated History of New Mexico.

Since Las Vegas was chiefly a marketing center, perhaps half of these grand residences were built for merchants. The older generation of merchants, men like Charles Ilfeld, and Joseph and Emanuel Rosenfeld, whose ties to Old Town dated to the 1860's and 1870's, continued to live west of the river. Ilfeld kept his business on the plaza and lived on South Gonzales until his death in 1929. Meanwhile, his sons, nieces and nephews all located in the NNT neighborhood. Sons Herman C. and Arthur C. built two of the most impressive homes (ills. 27 and 23 respectively) when they were in their late twenties. Nephew Ludwig Ilfeld, who had a hardware business of his own, built a house on Eighth Street (470); while nieces, Belle and Elsie Ilfeld, who had been raised in Santa Fe, married the merchant

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brothers Issac L. and Simon Bacharach and lived on Fifth Street (ill. 8) and Seventh Street (ill 2, lower right).

Among the other merchants living in the neighborhood were: Jake Stern (ill. 18) and Dan Stern (490) of the Stern and Nahm Company which diversified into timber, brickmaking, sheep and cattle during the first decade of the century; Joseph Danzinger (ill. 33) and Charles Danzinger (354); and William Rosenthal (ill. 26), son of N.L. Rosenthal, whose biography was quoted above. F.J. Gerhing (ill. 25), a plumbing and hardware merchant, David W. Candon (259); a coal and wood dealer, and H.G. Coors (313); the lumber dealer discussed above, also built impressive homes in the district. Najeeb Maloof, who occupied the Whitmore House on Seventh (ill. 16), represented the rising importance of Lebanese merchants in New Mexico early this century. Brothers Joseph and Milton Taichert, who arrived in Las Vegas in 1908 and 1909, also purchased existing homes when they prospered (ill. 28 and # 404). Milton Taichert, who at 90 continues to live in his house on Seventh Street, is the last representative of Las Vegas' great merchants.

While these merchants were building their NNT residences between 1898 and 1913, their business locations were evenly divided between Old and New Town. In Old Town, the Charles Ifeld Company and Elmer Veeder each had buildings on the plaza, while the Stern and Nahm Building was located on Bridge Street. In New Town, H.G. Coors, the Bacharachs and the Rosenthals all owned buildings and conducted business in the Railroad District, while the newer Douglas-Sixth Street area was home to Charles Tamme's Opera House. After a fire destroyed his business on the Plaza in 1913, Charles Danziger relocated to Douglas Avenue, and Ludwig Ifeld made a similar move from Bridge Street to Douglas Avenue in 1920. This movement was always toward the newer districts, and so long as these shifts were confined to Las Vegas, the leading merchant families preferred to live in the NNT neighborhood. But as Las Vegas' standing as a marketing center waned, the more progressive firms diversified and moved operations elsewhere. The Charles Ifeld Company erected wide-spread warehouses and became the state's leading mercantile firm between the World Wars. Max Nordhaus, Charles' son-in-law and the de facto head of the company, moved to Albuquerque in 1911, taking the major responsibility for management with him. Ifeld-Nordhaus descendants moved even further to the cosmopolitan centers on either coast. The Maloof family, which has grown into one of the state's leading banking and business families, shifted the center of its operations to Albuquerque in the late 1940's.

After the merchants, the most numerous and prominent residents in the NNT district were lawyers, financiers and politicians. Judge Elish V. Long was appointed Chief Justice of the New Mexico Territorial Supreme Court in 1886 and, because he also held district court in Las Vegas, settled in city at 907 Seventh (434). After leaving the bench, he practiced as an attorney and continued to live in the district until his death in 1928. Another lawyer who served as Chief Justice of the New Mexico Supreme Court and who built in the district (ill. 15) was William J. Mills. As a local district Judge of long standing, D.J. Leahy (ill. 24) is well remembered for his role in the Magee libel trials which contributed to the unraveling of the Teapot Dome Scandle. Elmer Veeder, who has already been introduced as an attorney and owner of a Plaza building, and was also the President of the Guarantee Savings and Loan, built on Eighth Street (483). Andrieus H. Jones, who lived on Fifth Street (ill. 22), achieved the greatest national prominence.

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Jones had come to Las Vegas as a teacher in 1885, but studied law on his own and was admitted to the bar three years later. In 1893 he was elected Mayor of East Las Vegas and President of the New Mexico Bar Association. In 1912, the year of statehood, he ran unsuccessfully for election as one of New Mexico's first two Senators. He went to Washington as Assistant Secretary of the Interior and in 1916 was successful in his second bid for the Senate. Reelected in 1922, Jones remained in Congress until his death in 1927. Adin H. Whitmore, who built the district's most impressive Free Classic residence (ill. 16), was an insurance agent, founder of the local Building and Loan Association, President of the local Board of Trade and later of the Commercial Club, and Mayor of East Las Vegas. Jefferson and Joshua Reynolds, founders of the First National Bank of Las Vegas (1878), like the early merchants, had ties to Old Town. Jefferson built a house there on Hot Springs Boulevard about 1881, but Joshua erected a new house in the NNT area about 1890. (As already mentioned, this house was destroyed in the expansion of Highlands University.) Harold Reynolds, probably a son of Jefferson, built a home which remains in the district (ill. 30).

The most important remaining question about the district is: Who designed and built these houses? T.J. Raywood was responsible for the best Queen Anne houses erected in Las Vegas during the 1890's: besides the Reynolds house, the Cannon and Coors Houses (259, 313) and probably others are his work. John Hill, who is known to have designed three Queen Anne houses elsewhere in Las Vegas, probably also built in the NNT district during the nineties.

The most important architects of the post-depression boom were Ira H. and W.H. Rapp. Since little has yet been written about these architect brothers, an aside on their career is called for. Rapp and Rapp were northern New Mexico and Southern Colorado's leading architects between about 1895 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 the University of Illinois, 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)-- probably the finest Richardsonian Romanesque building erected in New Mexico-- 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 Romanesque through Neo-Classical and Prairie, to California Mission and Pueblo Styles. In East Las Vegas' Douglas/Sixth Street commercial district, the Masonic Temple (1894), Crockett Building (1898), YMCA (1905) and Bank of Las Vegas (1921-2) are definitely known to be their work, while four other buildings, including the IOOF, Las Vegas Furniture, Ilfeld and Johnsen buildings have been attributed to them on stylistic grounds.

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Elsewhere in town, they designed the Coors Block (1895), Saint Anthony's Sanitarium (1896-97), Springer Hall of the Normal School (1898-99) and the Castle School (1901, background ill 24).

While no NNT residences have been documented as their work, they would have been the clear choice of the wealthy to design their large, refined houses. More concretely, certain stylistic devices seen in the YMCA and Crockett buildings appear in NNT houses (ills. 27,28). These features of the local World's Fair Classic style include banded, red-brick piers, white dentil cornices and splayed brick lintels with projecting "keystones." Progressing to houses with less classical detailing (ills. 30,31) one has only a similar massing and symmetry of design to tie them to the Rapps<sup>10</sup>. A Railroad Avenue business block, the Strouse and Bacharach store, erected in 1899 by Henry and Sundt (althought possibly designed by Rapp and Rapp), exhibits certain WFC brickwork elements and suggests another answer to our question. M.M. Sundt, working alone after about 1900, was Las Vegas' leading contractor until 1930 and on numerous occasions executed Rapp and Rapp designs. In this association, Sundt would have become familiar with WFC design elements and likely contributed to the development of the local brickwork style. Sundt or his workmen might then have executed buildings on their own; the banded corners of the house at 1018 Seventh (ill. 20) could be an example of this dissemination of the WFC style. Only a fuller study of the Rapps' career and the unearthing of their office records will give a definite answer to these questions.

The discussion of representative examples of NNT houses in Section 7-Description, gives an indication of the range of styles, richness of materials, and quality of workmanship to be found in the district. The seventy-five significant structures are of a quality which, if they were not located in this district, would make them eligible for nomination to the National Register as individual structures. Many of the contributing structures, while smaller and of less costly materials, are equally good representatives of modest styles and types. This concentration of historic houses is the best group of turn-of-the-century homes remaining in New Mexico. Only Santa Fe and Albuquerque were equal in size and wealth to Las Vegas during this period. Santa Fe was in the midst of a thirty-year economic decline (ca. 1882-1912), and saw the construction of few large homes comparable to those of Las Vegas; most of these few have since been remodeled in the Pueblo or Territorial Revival Styles. Albuquerque has lost some of its finer homes of this period to the expanding business district and, in any case, seems not to have engaged in ostentatious construction on the scale seen in Las Vegas' North New Town District.

**Footnotes:**

1. Frost, Max and Paul A.F. Walter, The Land Of Sunshine, (Santa Fe: New Mexican Printing Company, 1904), pp. 245-47.
2. Perrigo, Lynn I., Gateway to Glorieta: A History of Las Vegas, New Mexico, typescript, Donnelly Library, New Mexico Highlands University, Las Vegas, ca. 1976.
3. Lewis Publishing Company, An Illustrated History of New Mexico, (Chicago: author, 1895), p. 215.
4. Illustrated History, p. 432.
5. Illustrated History, pp. 430-31.
6. Illustrated History, p. 330.
7. Illustrated History, p. 270.

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Continuation sheet Significance, Bibliography Item number 8,9

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8. Significance, Footnotes, continued:

8. Nahm, Milton, Las Vegas and Uncle Joe, (Lincoln: University of Nebraska Press, 1964), pp. .
9. Ivers, Louise, "The Architecture of Las Vegas, New Mexico," Diss. University of New Mexico, 1975, pp.394-95, 400-401.
10. A similar interpretation is offered in Ivers, pp. 395-399.

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9. Major Bibliographic References, continued:

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10. Geographical Data, continued:

- |                      |                      |
|----------------------|----------------------|
| I. 13 480190 3939060 | J. 13 480130 3939030 |
| K. 13 479880 3939660 | L. 13 480000 3939540 |
| M. 13 479930 3939670 | N. 13 479000 3939830 |
| O. 13 480150 3939760 | P. 13 480330 3939470 |

Starting at the N curb corner of Columbia and 8th, proceed 675' (all measurements approximate) SE along the NE curb of 8th to the NW edge of the alley between National and University; proceed 145' NE along this alley edge to the SW edge of the alley between 8th and 7th; proceed 175' NW along this alley edge to the NW curb of National; proceed 280' NE along this curb to the NW edge of the alley between 7th and 6th; proceed 610' NW along this alley edge to the S corner of the property at 915 6th (#332); proceed 275' NE along the NW property line of 915 6th to the NE curb of 5th; proceed 10' SE along this curb to the SE edge of the alley between Columbia and Washington; proceed 380' NE along this alley edge to the SW

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Continuation sheet Geographical Data

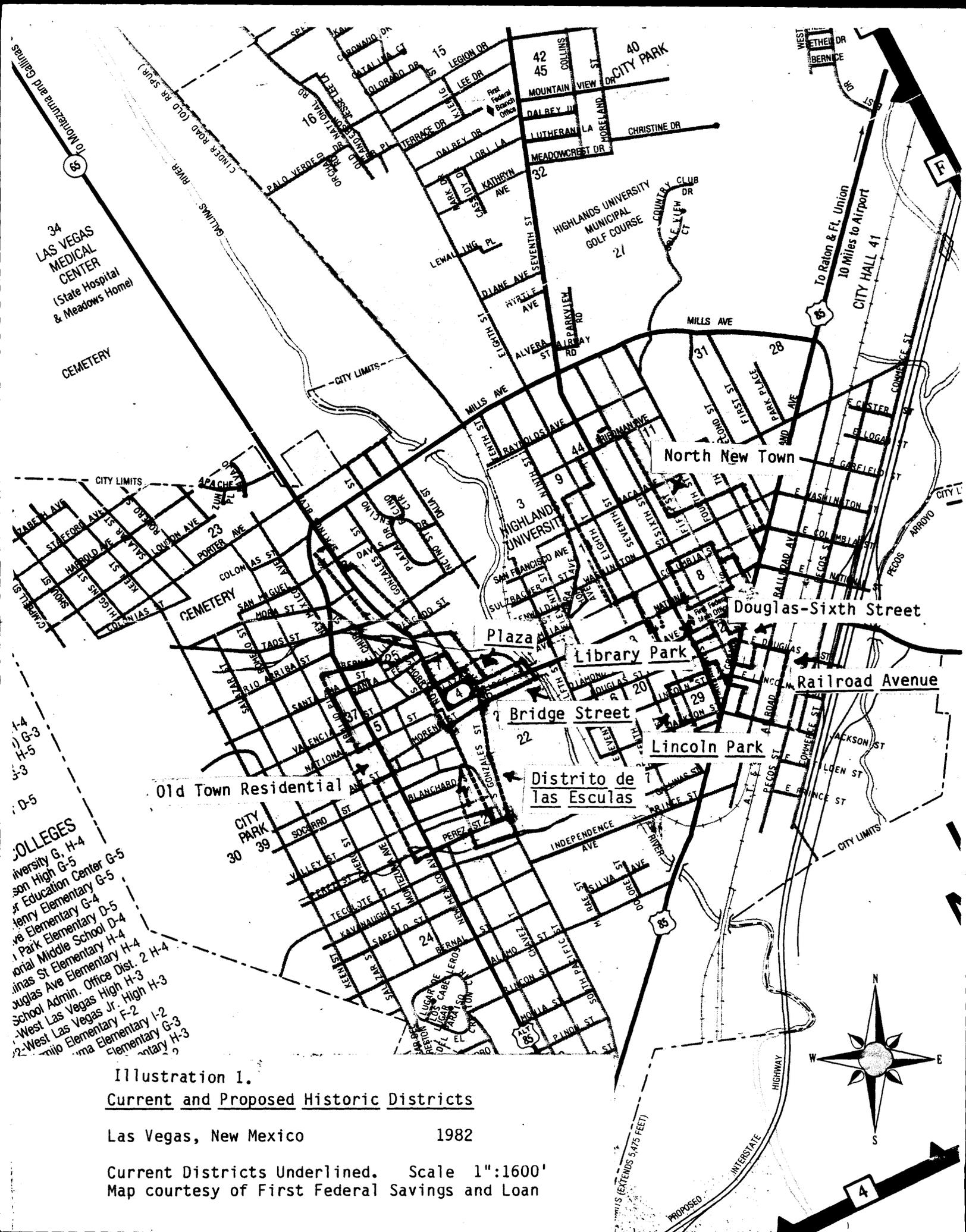
Item number 10

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curb of 5th; proceed 50' SE along this curb to a line formed by the NW property line of 906 5th (211); proceed 145' NE along this line to the SW edge of the alley between 5th and 4th; proceed 320' SE along this alley edge to the S corner of the property at 819 4th (262); proceed 225' NE along the SE property line of 819 4th to the NE curb of 4th; proceed 175' SE along this curb to the NW curb of National; proceed 200' NE along this curb to the W curb of Grand; proceed 190' NW along this curb to the SW curb of 3rd; proceed 300' NW along this curb to the NW curb of Columbia; proceed 225' NE along this curb to the SW edge of the alley between 3rd and 2nd; proceed 750' NW along this alley edge to the N corner of the property at 1024 3rd (233); proceed 225' SW along the NW property line of 1024 3rd to the SW curb of 3rd; proceed 100' NW along this curb to the N corner of the property at 1029 3rd (289); proceed 60' SE along the NW property line of 1029 3rd to the SW edge of the alley between 3rd and 4th; proceed 125' SE along this alley edge to the N corner of the property at 1022 4th (221); proceed 230' SW along the NW property line of 1022 4th to the SW curb of 4th; proceed 275' NW along this curb to the N corner of the property at 1029 4th (250); proceed 160' SW along the NW property line of 1029 4th to the SW edge of the alley between 4th and 5th; proceed 175' NE along this alley edge to the N corner of the property at 1038 5th (196); proceed 145' SW along the NW property line of 1038 5th to the NE curb of 6th; proceed 25' SE along this curb to the line formed by the NW property line of 1033 5th (190); proceed 240' SW along this line to the SW edge of the alley between 5th and 6th; proceed 1150' NW along this alley edge to the N corner of the property at 1224 6th (368); proceed 225' SW along the NW property line of 1224 6th to the SW curb of 6th; proceed 340' NW along this curb to the N corner of the property at 606 6th (360); proceed 145' SW along the NW property line of 606 6th to the NW edge of the alley between 6th and 7th; proceed 250' SE along this alley edge to the SE curb of Friedman; proceed 365' SW along this curb to the NW edge of the alley between 7th and 8th; proceed 375' SE along this alley edge to the N corner of the property at 1212 8th (488); proceed 225' SW along the NW property line of 1212 8th to the SW curb of 8th; proceed 25' NW along this curb to the N corner of the property at 1208 8th (484); proceed 145' SW along the NW property line of 1208 8th to the NE edge of the alley between 8th and 9th; proceed 195' SE along this alley edge to the NW edge of the Ilfeld and Baca Addition; proceed 15' NE along this edge to the NE edge of the alley between 8th and 9th; proceed 330' SE along this alley edge to the SE curb of Baca Street; proceed 25' SW along this curb to the NE edge of the alley between 8th and 9th; proceed 525' along this alley edge to the NE edge of the Buena Vista Addition; proceed 100' NE along this edge to the NE edge of the alley between 8th and 9th; proceed 700' SW along this alley edge to the NW curb of Columbia; proceed 225' NE along this curb to the starting point.

Note: because of the number of platted additions, the alley between 8th and 9th is not an unbroken, straight line.

These boundaries represent the historic development of this residential neighborhood as discussed in Section 7-Description.



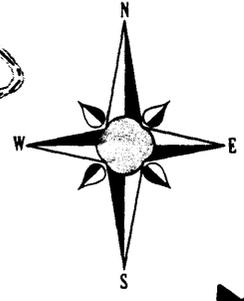
34  
**LAS VEGAS  
 MEDICAL  
 CENTER**  
 (State Hospital  
 & Meadows Home)

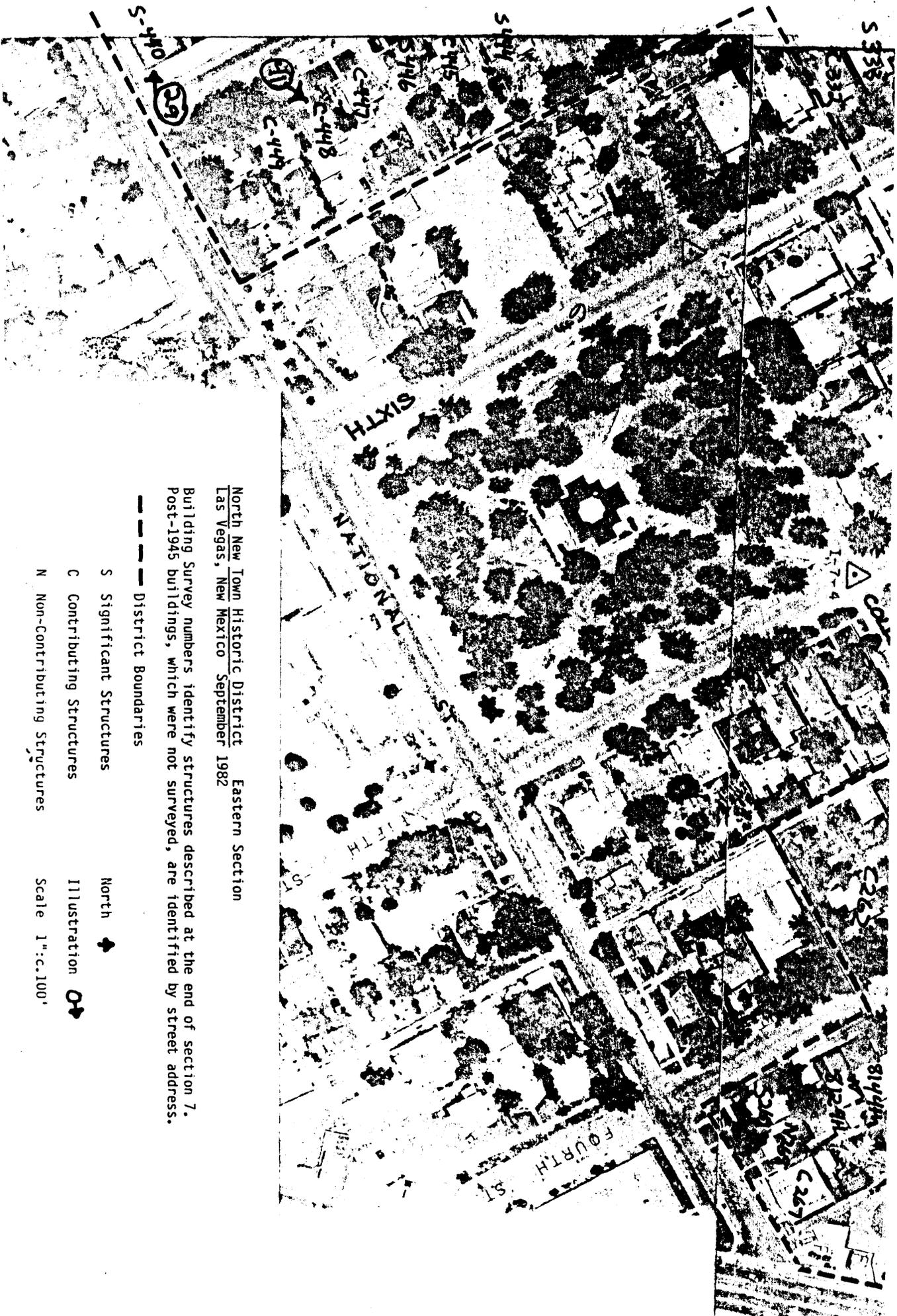
- COLLEGES**
- University G, H-4
  - son High G-5
  - Education Center G-5
  - erry Elementary G-4
  - Elementary D-5
  - 1 Park Elementary D-4
  - orial Middle School H-4
  - linas St Elementary H-4
  - chool Admin. Office Dist. 2 H-4
  - uglas Ave High H-3
  - West Las Vegas Jr. High H-3
  - West Las Vegas F-2
  - mpio Elementary I-2
  - ma Elementary G-3
  - Elementary H-3

**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





North New Town Historic District Eastern Section  
 Las Vegas, New Mexico September 1982

Building Survey numbers identify structures described at the end of section 7. Post-1945 buildings, which were not surveyed, are identified by street address.

- District Boundaries
- S Significant Structures
- C Contributing Structures
- N Non-Contributing Structures
- North
- Illustration
- Scale 1"=c.100'







North New Town Historic District Western Section  
 Las Vegas, New Mexico September 1982

Building Survey numbers identify structures described at the end of section 7.  
 Post-1945 buildings, which were not surveyed, are identified by street address.

- District Boundaries
- S Significant Structures
- C Contributing Structures
- N Non-Contributing Structures
- North ↑
- Illustration ⇨
- Scale 1" = c.100'



