

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

received AUG 14 1985

date entered

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

## 1. Name

historic Nuestra Señora de Los Dolores de Las Vegas, City of Las Vegas,  
Town of Las Vegas  
Historic Resources of Las Vegas, New Mexico  
and/or common (Partial Inventory: Historic and Architectural Properties)

## 2. Location

Generally bounded by Interstate 25 (E), Mills Avenue (N),  
street & number Keene Street (W), Keithley Street (S) not for publication

city, town Las Vegas N/A vicinity of

state New Mexico code 35 county San Miguel code 047

## 3. Classification

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

## 4. Owner of Property

name Multiple (more than fifty)

street &amp; number (owners of individual structures listed on continuation sheets)

city, town vicinity of state

## 5. Location of Legal Description

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

street &amp; number West National Street

city, town Las Vegas state New Mexico

## 6. Representation in Existing Surveys

title NM Hist. Bldg. Inventory has this property been determined eligible? yes ☒ nodate 1981-1983 federal state county ☒ local

depository for survey records NM Historic Preservation Division

city, town Santa Fe state New Mexico

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## 7. Description

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**Condition**

☒ excellent  
☒ good  
☒ fair

☐ deteriorated  
☐ ruins  
☐ unexposed

**Check one**

☒ unaltered  
☒ altered

**Check one**

☒ original site  
☐ moved      date \_\_\_\_\_

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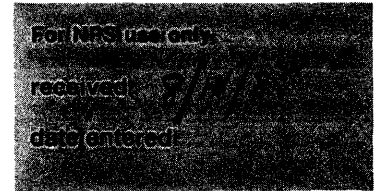
**Describe the present and original (if known) physical appearance**

The survey area of the Historic Resources of Las Vegas covers a 1570 acre area containing the historic city as it developed between 1835 and 1935, with a population, now as at the end of that period, of ten to twelve thousand. The approximately 920 historic structures and features comprise nine already-registered historic districts and seventy individual properties. The Gallinas River, flowing through the city, once was the dividing line between West and East Las Vegas. The two communities were consolidated in 1970. West of the river is the Plaza/Bridge Street commercial area and the adobe, Hispanic residential areas of the Distrito de las Escuelas and Old Town Residential District. East of the river is the Railroad Avenue/Douglas-Sixth Street commercial area and the Anglo American residential neighborhoods: Library Park, North New Town and Lincoln Park (the proposed expansion of which is attached as a district nomination). The full range of building types and styles of the New Mexican Territorial Period (1848-1912), excepting only Indian construction, are represented. The vast majority of the structures are unmodified or little modified.

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The Already Registered Historic Districts:

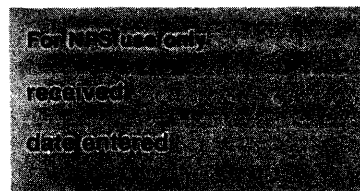
<u>Name</u>	<u>Nat. Reg. Date</u>	<u>Abbreviation Used Below</u>
Plaza	12-10-1974	Plaza
Bridge Street	7-26-1978	Bridge
Railroad Avenue	8-6-1979	RR
Distrito de las Escuelas	3-18-1980	Distrito
Library Park	5-12-1979	Lib
Lincoln Park	8-6-1979	Lin
(proposed expansion attached)		
Douglas-Sixth St.	7-21-1983	D-6
North New Town		
Residential	7-21-1983	NNT
Old Town Residential	10-28-1983	OTR

Numbers and Types of Structures in Districts:  
(non-contributing in parenthesis)

	<u>Residential</u>	<u>Commercial</u>	<u>Church, Govt., Park, etc.</u>
Plaza	0	23 (7)	1
Bridge	0	29 (9)	1
RR	0	22 (11)	0
Distrito	44 (8)	0	0
Lib	17 (7)	(1)	5
Lin	170 (23)	1	2
D-6	0	28 (5)	4
NNT	225 (50)	4	6
OTR	250 (90)	6	6
Individual	58	8	5
<hr/>			
Total sig./			
cont.	765 (183)	123 (35)	30
% of Total	83%	14%	3%

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Through thousands of years before the founding of a settlement at Las Vegas, a well-worn trail had been traveled through the mountains to the Rio Grande by Folsom hunters, by Pueblo Indians, by Apache raiders, by Comanche warriors and by Spanish soldiers, all of whom had acquired a familiarity with the Glorieta Pass and the locale of the camping site at its eastern gateway.<sup>1</sup>

The geographic features of this eastern gateway, known as Las Vegas (the Meadows), where mountains and plains meet, are apparent in the 1882 Bird's Eye View (Ill. 1): to the southwest the **Creston**, rough foothills of the **Sangre de Cristo** Mountain range; to the southeast, the **Pecos Arroyo** where the plains drop down; to the north more rolling foothills. Two arroyos west of the river can be distinguished on the Bird's Eye View: **Arroyo Manteca** (also known as Arroyo Hermanos) to the north and **Arroyo Gabonito** (also Arroyo Pajarito) to the south. The Gallinas River divides the east and west sides of town. Crossing the river at Bridge Street today, one sees what most of the year would be considered a stream by Eastern standards. The river bed to the north of Bridge Street is narrow and densely overgrown with cattails; to the south the river bed broadens and clears, the results of a recent city-initiated River Park development. Farther up and down stream, the river bed slopes more gradually into meadows and farm plots. Due east of the bridge, University Hill stands out and southeast of the plaza is another rise, Presbyterian Mission Hill.

The resource area is generally platted and built upon with the exceptions of the river valley, farm land, and the hills of the **Creston**. Residential development predominates, averaging from four to eight dwellings per acre. Most commercial buildings are concentrated in two areas: the Plaza/Bridge Street, and Railroad Avenue/Douglas-Sixth Street areas. These already registered historic commercial districts are all comprised of closely built one to three-story buildings, standing at the sidewalk's edge. Along Grand Avenue (U.S. 85), a more scattered, primarily one-story strip development dates from the late 1920's and the coming of the automobile.

Within Las Vegas, buildings constructed during the 100 years from 1835 to 1935 are the most prominent, numerous, and important historic resources. Ranking in importance with the buildings themselves are the spatial relationships of buildings to site, street and other buildings. These spatial relationships, as much as the buildings themselves, reflect the contrasting Hispanic and Anglo-American traditions of the community. Other notable historic features include five parks, three bridges and an irrigation system.

Early Las Vegas, from its establishment in 1835 until the Civil War, retained the appearance of an Hispanic farming village. The first development consisted of a rectangular plaza, located above the

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flood plain, and surrounded by one-story, flat-roofed adobe buildings. The lack of exterior openings of the village reflected the need for defense as well as the absence of industrial building materials such as window glass, milled lumber and lime plaster. The surrounding agricultural land was divided into narrow strips running west from the river to the **Acequia Madre** or main irrigation ditch. Initial written descriptions of Las Vegas were provided by Anglo-Americans in the mid-1840's. One soldier approaching Las Vegas with the "Army of the West" in 1846 at first had trouble even recognizing a city:

I saw, I thought, a great clay bank, a singular one indeed, but I thought it must be an extensive brickyard and kilns. In fact it was Las Vegas; the dwellings being low square blocks, sides and tops of sun-dried yellow bricks or adobes; the streets, and large square, being of the same color.<sup>2</sup>

Another soldier, with the occupying forces who had anticipated a first glimpse of a Mexican town, confided: "...I must say I was rather disappointed, for the low rows of houses built of adobes, or unburnt brick, with small holes for doors and windows, and the dirty streets and goat pens presented a sight not very pleasing to the eye of an American."<sup>3</sup>

In addition to the concentration of development around the plaza, two residential areas appear to date to the 1850's, according to house plans and irregular lot divisions. One of these residential areas is south of the plaza along South Pacific in the **Distrito de las Escuelas**; the second is northwest of the plaza, bounded by Valencia and Santa Ana, and by Hot Springs and Morrison in the Old Town Residential Historic District.

The first stirrings of commercial development were housed in the modest adobe buildings on the plaza. Following the Civil War, commercial activity quickly increased. The plaza became the commercial center of Las Vegas and by 1867 could be described as "...an excellent [business] location. Ranchers and traders made this their stopping place...wagon and mule trains from the hinterlands could drape themselves conveniently around the oval while the grain or hides were being 'weighed in'."<sup>4</sup>

The rapidly growing economy and availability of new building materials combined with architectural influences from nearby Ft. Union and the East to transform the plaza. Hipped and low gable roofs topped commercial Territorial Style (local Greek Revival) buildings of one and two stories. Two story portals with boxed porch posts, and multi-paned windows indicate a partial shift away from the town's earlier "brick kiln" appearance. Around the developing commercial center, the residential areas expanded to accomodate an increase of 600 residents during the 1860's and another 1000 (west of the river)

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during the next decade. The new houses were still overwhelmingly one-story, flat roofed adobes as seen in an 1879 photograph (ills. OTR 1, 2). Vigas, or rough hewn logs, rather than sawn lumber continue to be used as roof beams. New milled doors and windows affording ample light and controlled ventilation were the first choices when modernizing, followed by pitched roofs.

Two churches of Eastern style were constructed before the arrival of the railroad. The Gothic Revival Nuestra Senora de los Dolores, or Our Lady of Sorrows, was completed in 1869, constructed of reddish-brown sandstone tediously hauled by the faithful from a quarry twenty-five miles to the south. Four blocks southeast the adobe, Greek Revival, Presbyterian Mission was built in 1871 and '72.

On July 4, 1879, the Santa Fe Railroad officially arrived one mile east of the plaza, on the other side of the river. It brought a flood of immigrants--approximately 1600 in the first year. Mass-produced building materials began to arrive in larger quantities along with a wide variety of new architectural styles. As the New Town grew around the railroad, it took on a decidedly different appearance from the original Las Vegas.

Wooden buildings and tents which first proliferated in a commercial area nearest the depot were soon destroyed by the inevitable fires. When permanent structures replaced them in the early 1880's, the Italianate business block was the most popular form. A handful of these buildings remain in the Railroad Avenue and Douglas-Sixth Street districts, although the best examples stand around the Plaza. Major Italianate business blocks, a bank and hotel were erected there as the Plaza briefly clung to its position as the city's leading commercial district. It even expanded briefly down Bridge Street, reaching out toward the New Town.

By the end of the eighties, intense commercial expansion was augmented by the construction of the first new public buildings. First came a County Courthouse west of the river, followed in quick succession by a grade school, city hall and normal college to the east, and finally by another two grade schools back on the west side. All of these employed local sandstone in Victorian or Richardsonian Romanesque designs.

Residential construction slowed for a time in Old Town after the railroad as some of its population relocated to the New Town. Instead, the pace of modernization of existing adobes quickened using imported doors, windows and metal roofing. The finest residential district to develop in New Town during the 1880's occupied the previously-irrigated land south of University Hill, around the new Lincoln Park. A few large houses went up around Hillside (later Library) Park to the north, although, the other houses in north New Town were more modest. Wooden, workmen's cottages were concentrated south of Lincoln Park on Gallinas and Prince, and also near the

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railroad tracks.

As the great depression of the Panic of 1893 set in, construction on both sides of the river dropped sharply. Residential construction, especially in the Lincoln Park area began to revive by 1895, although wider signs of the full recovery of economic vitality did not appear until 1898. The Plaza/Bridge Street area did not share in this recovery because many merchants were beginning to relocate east of the river, in the Railroad Avenue/Douglas-Sixth Street area. Turn-of-the-century neo-classicism and the establishment of the first local brick works in 1898 combined to give that area its current appearance.

In the Lincoln Park District, vacant lots continued to be filled with new houses. Grander houses appeared in large numbers along north 6th, 7th, and 8th Streets as the North New Town Residential District entered its heyday. This development extended as far as the 8th Street extention, just north of the city limits. West of the river, the folk adobe tradition, modified by the introduction of new materials and innovations in house plans, continued to account for the vast majority of new houses. Residential expansion moved west of New Mexico Avenue and south of the **Arroyo de Gabonito**. The few westside houses which adopted the fashions of New Town are concentrated on North Hot Springs Boulevard. By the First World War, eighty to ninety per cent of the historic resources of Las Vegas were in place.

After the War, the city consolidated its past gains and saw only moderate growth. A few new commercial and institutional buildings appeared, although, even these became more rare after the agricultural depression of the mid-twenties. As highway traffic increased during the 1930's, motels, gas stations and cafes sprang up along Grand Avenue, the new U.S. 85.

East of the river, residential construction occupied empty lots in the North New Town district and, to a lesser extent, in the Lincoln Park district. West of the river the folk building tradition remained vital, fueled by a significant immigration from the outlying Hispanic farm villages--the result of the agricultural depression and a new mobility offered by second-hand cars. This expansion continued west and south of the developed areas.

The entire range of architectural styles and types built in New Mexico between 1835 and 1935 (excepting only Indian types) are found in the Historic Resources Area. These range from a variety of vernacular types to fine examples of discrete styles, and include, as well, a number of intriguing hybrids. Those styles described in Marcus Whiffen's American Architecture Since 1780 and found in Las Vegas are discussed only briefly here: the local form of each is characterized. Developments peculiar to this region are discussed fully.

Before the arrival of the railroad in 1879, adobe was almost the only building material used. Even for years after, perhaps until

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World War Two, the majority of newly-constructed Old Town residences were the product of the local, adobe vernacular tradition. This regional architectural language, which will be referred to as **New Mexico Vernacular**, consisted of a particular design and construction process, and a basic set of materials, all of which were known to and used by the majority of residents. Adobes were made by placing mud (and straw, which facilitated even drying) into a wooden form. After being cured in the sun, these bricks were laid with mud mortar directly on the ground, or at best on a loose stone footing. The surfaces of walls were finished with a durable clay plaster. Roofs consisted of log cross beams, called **vigas**, topped by layers of successively smaller poles, branches, and brush which supported a thick layer of dirt. Photographs of early buildings (ills. OTR 1, 2) show this type of construction including, to the rear of a building in the second illustration, the exposed structure of a roof. A fair quality building stone available nearby in the Creston was used for less than five percent of district houses (ill. OTR 7), most of which were built after 1890. The use of wood was limited during the 1840's to roof members and a few rough-hewn doors. A sawmill established in 1849 at Hot Springs, six miles to the north, made available the first sawn lumber. It remained expensive, however, and was used sparingly. The arrival of the railroad in 1879 made doors, windows, posts, and moldings more generally available. The railroad also brought corrugated metal roofing and stucco. On the 1882 Bird's Eye View, approximately thirty-five of the one-hundred-thirty buildings then standing in the Old Town Residential district were covered by pitched roofs of lumber or metal. By 1920, pitched roofs had been added to most New Mexico Vernacular houses, often over the original flat earthen roof. Telltale **viga** ends appear under many sawn lumber eaves. The vast majority of these adobe houses in early photographs (ills. OTR 1, 2) now present quite a different appearance (ills. OTR 11-16).

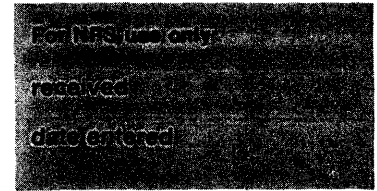
The ideal or fully realized unit of Spanish/Mexican domestic architecture in New Mexico was the **placita**--a small patio or courtyard formed by surrounding rooms. Normally, rooms were built one at a time, forming first a **single file** of rooms, later an **L-shaped** then a **U-shaped** plan, and sometimes the full **placita**. Only two **placitas** appear in the 1882 View, both on the plaza; while another one, completed after 1882, remains in the **Distrito de las Escuelas**. Houses formed of a single file of rooms are most common (ill. OTR 8). L-shaped and U-shaped buildings--because they turn away from the street toward their as yet unrealized **placita**--often present a broad mass which appears at first to be several rooms deep (ill. OTR 10). Seen from the rear, however, the massing of this type of building becomes intelligible (ill. OTR 9). Adobe walls were often employed to complete the perimeter of the family courtyard (ills. OTR 5, 7), although today these have been replaced by low, picket or wire fences. In the



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Spanish/Mexican tradition, each room had a separate door opening toward this private space with a porch or **portal** sometimes providing a covered exterior hallway. A single gate or door led from the courtyard directly to the street. In the more heavily developed areas, rooms bordering on a plaza or a commercial street were usually given separate, public doors. In the sections which were residential, most buildings today have doors to the street.

The Anglo-American preference for individual houses which face the street and are placed at the center of individual lots first affected the New Mexico Vernacular type after the Civil War. Frequently, the single file or L-shaped plan was maintained but re-oriented toward the street (ills. OTR 11, 12, 15; HRN 64, 65). These buildings are still only one room deep and generally have separate doors for each room. The portal or porch was also shifted to the street side. A number of houses from the early 1880's (ill. OTR 6) are descended from the L-shape plan, and also embody the influence of picturesque styles imported from the East. On this simple level, the L-shape plan compliments the irregular massing favored in such styles as the Italian Villa and Queen Anne (ill. OTR 13). The L-shaped plan accounts for about one-third of the buildings in the Old Town Residential District and continued to be built into the 1930's.

Anglo-American styles of house plans were more slowly adopted. The symmetrical arrangement of rooms flanking a central hallway, which was fostered in New Mexico by the Greek Revival, appears in a number of houses from the 1870's. Since these are the large houses of the relatively well-to-do and boast above-average wood decorations, it is likely that American carpenters, possibly from nearby Fort Union, had a hand in their design. In fact, the massing and fenestration of two of these (ill. OTR 14) are nearly identical to the Army house plan "C" which was employed in Santa Fe at Fort Marcy in 1870 for new officer's quarters. A typical combination of the two traditions saw the retention of the single-file, linear layout still oriented to the back with the introduction of a hall/entryway oriented to the front (ills. HRN 19, 68). The features of the Hispanic and Anglo building traditions and the resulting Hybrid form are summarized in Table 2 on the next sheet.

In addition to the centered entry/hallway, the Greek Revival (or **Territorial Style** as its manifestation in New Mexico is called) introduced a vocabulary of wooden ornament. Anglo-American carpenters transmitted the style; eight of the twenty-nine non-native-born Las Vegas residents listed in the 1860 census were carpenters. Since the houses which show their influence date from the 1860's, 1870's, and 1880's, this is a particularly late appearance of the Greek Revival which had begun to go out of fashion in the East as early as the 1840's. Pedimented lintels (ills. OTR 11, 24, 29; HRN 41, 53) and lintels with molding cornices (ills. OTR 14, 26) are the most commonly

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## Cultural Typology of Adobe Folk Houses of West Las Vegas, New Mexico

<u>Hispanic-American</u>	<u>Anglo-American</u>	<u>Hybrid</u>
1. room-by-room accretions	built at one time	multi-room accretions
2. directed by hacienda model	begin with blueprint	mixed models
3. inward, rear facing	street frontality	street frontality
4. at street's edge	set back from street	set back
5. connected to other houses	isolated buildings	isolated
6. informal symmetry of openings to each room	overall exterior symmetry of openings	isolated symmetrical groups of openings
7. additions at edges (sides or rear)	additions at rear (to not disturb symmetry)	additions at rear (narrow lots)
8. rooms step w/slope	level foundations	level foundations
9. on ground	raised foundations	low to ground
10. rectangular, some sq. rooms	square rooms	square or divided rects.
11. 13"-15" room widths	15"-16" widths	12"-13" widths
12. 1 exterior door per room, rear	2 entrances (front, rear)	1 front door, many rear
13. one story	1 & 2 story	one story
14. one room deep	2 + rooms deep	one room deep
15. flat roofed	gabled	gabled
16. courtyard/rooms for circulation	center hall	porch/rooms for circulation
17. 1 room for all uses	specialized rooms	specialized rooms
18. public/private separated	public/private separated	partial separation

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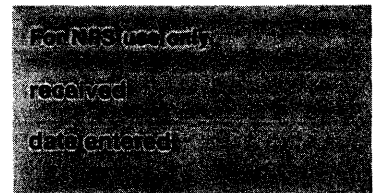
seen details. On the Benigno Romero House (ill. OTR 25), these moldings are multiplied and layered to the point that they become almost window hoods. Pieces of molding were also applied to lintels as small dentils (ill. OTR 28). While unadorned wooden posts are most common, they were sometimes chamfered and given molding "bases" and "capitals" (ills. OTR 26, 30). The remaining examples of this ornamentation are confined to residential areas. The fullest realization of the Greek Revival is the Presbyterian Mission, built 1871-72. It represents the only attempt at a classical temple front erected in New Mexico before the arrival of the railroad.

In New Town, the substitution of wood for adobe and the appearance of a new preference for free standing houses facing the street led to the development of a simple **Wood Vernacular** type which is distinguished by a variety of house plans and by the limited use of ornamentation. The simplest plan is a single file of rooms set perpendicular to the street with a **front-facing gable** and porch (ills. NNT 5; Lin 19; HRN 26, 58). 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 (ills. NNT 6; Lin 20). A shed-roofed front porch completed this **side-gable-type**. A centered gable and entry with flanking windows gives some of these houses a Greek Revival-like symmetry. The final plan type is **L-shaped** with intersecting gables and a shed-roofed porch (ill. NNT 7; HRN 3; Lin 25). While a minority of these houses are stuccoed, most are sheathed with clapboard and outlined by wider boards at the watertable, corners, and under the eaves. Most stand on raised level foundations. The limited decorations, concentrated around windows and on porches, were drawn from a range of styles. The Territorial Style contributed the pedimented, molding lintel and chamfered porch posts with molding "capitals" (ills. NNT 5, 7). The Queen Anne Style popularized the lathe-turned columns and spindle friezes which grace some porches (ills. NNT 5; Lin 25). 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 (ills. NNT 6; Lin 20). This lumberyard classic column is the most common decorative element of the Wood Vernacular type, indicating in some cases the remodeling of an older building and in other cases the continued construction of the type up to 1910. These modest houses are concentrated in the less fashionable areas on either side of the railroad tracks, on Prince and Gallinas south of Lincoln Park District, and in the southern portion of the North New Town District.

Sandstone quarried six miles south of town provided a distinctive building material for Las Vegas. Prior to the arrival of the railroad, Our Lady of Sorrows Church was the only important building built of sandstone. The railroad made it possible to easily transport stone

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from the quarry near the tracks between Tecolote and Romeroville, four miles south of Las Vegas. By 1895, the city directory listed thirteen stoneworkers, nine stonemasons and four stonecutters.

At least three shades of sandstone taken from various strata at the Tecolote quarry are readily distinguishable in Las Vegas buildings: a light brown, a reddish-brown, and a purplish-brown. Some gray shades are also seen. The mortar is usually white or gray, or less frequently a reddish-brown, lending an especially warm appearance to the stonework. Usually, contrasting shades are employed in the same buildings; most often a light sandstone wall surface is accented with dark quoins, lintels and sills, but occasionally this scheme was reversed. Although fine stone carving is limited to a few remaining examples, including the Masonic Temple (ills. D6 8, 18), the Lion Fountain (ills. D6 10), and Ilfeld Auditorium, a range of finishes and coursing styles provide variety. Moving from modest to elaborate buildings, one finds rubble, coursed rubble, rubble walls with dressed quoins, random ashlar and ashlar with or without quoins (ills. D6 4; NNT 8, 9; HRN 29, 30, 33, 43, 51, 54; Lin 5-7, 12, 18, 30).

Many adobe, frame, and brick buildings have light brown rubble or random ashlar stone foundations. Stone lintels and sills are found on brick houses, particularly in North New Town. Aside from buildings, local sandstone was used for retaining walls, bridges, sidewalks, and hitching posts. The establishment of a brickworks in 1898 and the rising cost of labor resulted in the loss of the fine stonework tradition by about 1920. Since the Second World War, local stone has appeared in veneer wainscots on the outside of New Mexico Vernacular houses--a use both decorative and practical since it protects the adobe walls from ground water erosion.

The builders of most commercial buildings from the 1880's employed stone rubble for their side and rear walls, lavishing their facades with imported materials and ornamentation. These facades use brick or finished stone, first-floor cast-iron columns and plate glass, second-floor window hoods, and pressed metal cornices in modest realizations of Whiffen's **High Victorian Italianate** style. The finest and best preserved examples stand in the Plaza and Bridge Street Districts (ills. Plaza; Bridge 1, 4, 5, 6). Those remaining east of the river are more modest and often remodeled.

East Las Vegas residences, in addition to the Wood Vernacular type, offer a range of Eastern styles. The largest employ local stone in the **Italianate Villa** style (ill. NNT 8); a few move toward the **Second Empire** style with the addition of a Mansard roof (ills. Lib 8; Lin 5). The majority, however, freely combine stock wooden decorations from the Italianate and other contemporary styles: Gothic Revival, Queen Anne, Eastlake and Stick Style (ills. HRN 31; Lin 23, 24, 26). Some of these **Hybrid Picturesque** houses have a simple L-shaped asymmetry in keeping with the picturesque massings of the

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prevailing domestic styles. The most coherent designs (ills. HRN 10; Lin 23, 24) were undoubtedly based on contemporary picturesque cottage pattern books. Others (ills. Lin 4, 6) grafted their festive ornaments onto symmetrical facades derived from the Greek Revival, or possibly the more recent current of Renaissance Revivalism. Most of these **Hybrid Picturesque** houses are located in the Lincoln Park District with a scattering of others in the southern half of the North New Town Residential District and the Old Town Residential District.

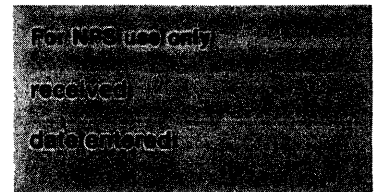
By about 1890, the **Queen Anne** style (ills. NNT 10-12, 14; HRN 61) had begun to assert itself over this residential hybrid. In the best examples, the hand of a knowledgeable architect/builder is at work. In most cases, however, one suspects that the limited range of stock decorative elements available was equally important in the use of the Queen Anne style. Most of these structures display the typical Queen Anne irregularity of plan and massing, along with a rich mixture of materials and colors. Two shades of locally produced sandstone were employed as foundations, and as window sills and lintels. Local red brick was the main construction material for the first floor of half of these homes, while lumber was the chief material of the others. Wood shingles remain on second story walls, in gables, and on the roof of half of these buildings. Mass-produced columns, spindle friezes, carved relief panels and other jig-saw and lathe ornamentation, and simple, two-over-two double-hung windows predominate, although most houses also have a large, fixed window with a stained glass transom.

Apart from a few residential details, the **Gothic Revival** was confined to churches. All are modest by Eastern standards. The rough textured, dark sandstone of the nineteenth century, examples (ills. OTR 38; NNT 9), corresponds to Whiffen's Early Gothic Revival; the smoother textures and lighter pallet of the twentieth century examples reflect the shift to his Late Gothic Revival.

The wave of public buildings erected in Las Vegas from 1886 to 1894 employed the **Victorian** or **Richardsonian Romanesque** style. Most of these--the county courthouse, normal college and three grade schools--have been destroyed. The old East Las Vegas City Hall (ill. D6 7) and the Masonic Temple (ill. D6 8), however, remain virtually unaltered. The round arch and a massive, rough-textured appearance were common to all. Some reflected the Victorian taste for polychromy with contrasting shades of local stone while the best design used only one, dark shade in the style of Richardson. The Ilfeld Auditorium (1919) takes up a more archeological form of the Romanesque Revival.

The nation-wide shift from picturesque eclecticism to neo-classicism began to take hold in Las Vegas in the late 1890's. While the Queen Anne style was still the 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

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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 (ills. HRN 38, 48; Lin 30-32). A building such as the Mills House (ill. NNT 15), built 1898-99, displays lumberyard classic columns, raking dentils and coffering in the gables, as well as a Palladian window, but has an awkward multiplication of roofs and a completely asymmetrical design. The city's most impressive example of the Free Classic is probably the Whitmore House (ill. NNT 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 Eighth Street (ill. NNT 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, including the Jake Stern House (ill. NNT 18), built between 1900 and 1902 are particularly notable.

A number of more modest residences (ill. NNT 19), built after 1895, reflect the prevailing trends with lumberyard classic columns and a rough symmetry held together by a hipped roof (ills. HRN 22, 34, 39, 42, 49, 59; Lin 17). A variation of this type (which will be called the **Hipped Box**) added a single gabled room projecting from 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. NNT 41).

Toward the turn of the century, a more restrained version of the (American) **Colonial Revival** became popular. Few local buildings (only ill. NNT 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. NNT 2, lower right) and steeply pitched gables (ill. NNT 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 its rounded entry pediment and Palladian window. This popular

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Palladian motif sometimes received an inventive, folk interpretation (ill. NNT 21; HRN 44). A popular banded brick corner (ill. NNT 20) is a similar local creation.

Of the city's commercial and institutional buildings, only the First National Bank (ill. D6 14) fits neatly into Whiffen's Neo-Classical Revival. Numerous red brick buildings with white, pressed metal classical details, nevertheless, appeared between 1898 and 1914 (ills. Brdg 3; D6 7, 12, 13; NNT 29; HRN 72; Lin 33, 34). These buildings do not fit readily into any of the classically-derived styles put forward by Whiffen, but are clearly inspired by the classicism which was popularized in New Mexico by the Columbian Exposition of 1893. For the purpose of the New Mexico Survey, this style has been called **World's Fair Classic** (W.F.C.). These W.F.C. buildings are typified by the symmetrical organization of facade openings and ornamentation. Red brick pilasters provide a vertical organization, while sheet metal cornices mark horizontal divisions. Bricks are also used to form string and dentil courses, geometric panels, banding of pilasters and projecting lintels with "keystones." Pressed and folded sheet metal and, in some cases, cut sandstone appear as pilaster bases and capitals, cornices and string courses.

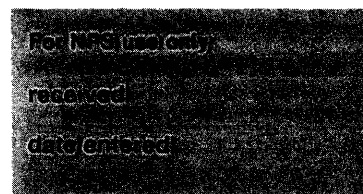
Between 1902 and 1913, eleven large houses which resemble this commercial development were built in the North New Town Residential District. All are two story and all, save one, are brick or brick-veneer houses, rectangular in plan with hipped roofs and projecting front porches. The largest, the Herman Ilfeld House (ill. NNT 27) 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, banded end pilasters, and middle pilaster capitals, however, have a heavy quality. Other examples stray even further from archeological correctness into decorative invention. The Joseph Taichert House (ill. NNT 28), 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 termination 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. Again, since its popularity was spurred by the Columbian Exposition of 1893, it has been termed **World's Fair Classic** (W.F.C.) for the New Mexico Historic Building Inventory.

In simpler buildings (ills. RR 6; D6 17; HRN 36; Lin 37) the local style of brickwork which developed after 1898 lacks self-conscious styling. Those few with rounded arches tend toward the

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Romanesque; others with banded piers or symmetrical facades owe something to the W.F.C. Invented details include geometric designs, corbeling, dentil courses and projecting cornices. After the First World War concrete lintels and cornice caps were added. The preponderance in these buildings of recessed panels, designed for signs, gives the type its name--the **Panel Brick** style.

The development of revival styles which evoked the history and cultures of the Southwest first affected Las Vegas in 1897. That year the Santa Fe Railroad erected the Castañeda Hotel at the depot, the first **Mission Style** building in New Mexico. The style became a second choice locally for commercial buildings (ill. D6 9) and residences (ills. OTR 37; NNT 25; HRN 11). Surprisingly, the **Pueblo Style** had even less effect, probably because it was identified with rivals Santa Fe and the University of New Mexico in Albuquerque. Only one public structure and a handful of residences use the style. During the 1920's and 30's, Las Vegas turned instead to the **Spanish Colonial Revival** as an appropriate style for its public buildings (ills. D6 15; Douglas School).

Individual elements intended as a general Mediterranean evocation began to enter the local vernacular vocabulary in the 1920's. The house at 2015 Gonzales (ill. OTR 9, left) which was built before 1882, for example, was modified about 1930 by the addition of tile-covered window hoods and the remodeling of its porch with stucco arches. The houses which employ these features and have flat roofs fronted by stepped or curvilinear parapets have been classed as **Southwest Vernacular**. All examples are either owner-built or represent a contractor's shorthand evocation of the Southwest.

Between the World Wars, the **Bungalow** style was most popular for houses (ills. HRN 46, 71; Lin 36, 37). The telltale features include an ample porch with tapered piers, large eaves overhangs with exposed rafters and brackets. Some local bungalows (ill. NNT 35) use stucco over frame. The more handsome examples, however, combine the local sandstone, cobblestone, brick and wood shingles. The I.H. Drake House (ill. NNT 36), built between 1913 and 1921, suggests the continuing influence of the Shingle Style by using a textured dark brick for its foundation and piers, and stained wood shingles for walls and roof. The Arthur Jaffa House (ill. NNT 37), built 1921-25, has a brick first floor with a frame and shingle half floor above--an arrangement formulated locally in Queen Anne and Free Classic style houses.

Several styles identified by Whiffen are represented by only one or two examples or as an isolated influence on design: Shingle Style (ills. NNT 19, 21), Jacobethan Revival (ills. NNT 28, 32, 33; HRN 47, 62; Elks Club), and International Style (ills. HRN 50, 75).

Because Las Vegas was founded after Mexican independence in 1821, it was not directly shaped by the town planning dictates of the Laws of the Indies which directed Spanish Colonial settlement in the New



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World. The Laws' basic steps for locating and laying out a town had become general practice in New Mexico, however; many of the settlers and the Alcalde (Administrative Justice) who chose the site of Las Vegas came from San Miguel del Bado, which had been established in 1794 and represented a provincial application of the Laws of the Indies. Las Vegas' rectangular plaza, located on high ground and oriented generally east-west, and its streets originating from the plaza's corners make it a similarly provincial realization of Spanish Colonial town planning.

The plaza location on the sand hills just above the valley was selected so as not to intrude on potential farming land. Each of the thirty-seven men in the group of settlers was allotted a strip of land varying from one to two-hundred **varas** wide (**vara** = ca. 33"). These allotments ran perpendicular to the river, from the Creston (foot-hills) on the west to Pecos Arroyo east of the river. Several major streets--South Pacific, South Gonzales, and Hot Springs--wander away from the plaza following the terrain and irrigation ditches rather than forming the regular grid of streets prescribed by the Laws. National, Valencia, and the other east-west streets form a regular pattern--the result of the original systematic dispersal of farming tracts laid out perpendicular to the river. As this land was urbanized, streets tended to be located on the boundaries between different family tracts of land. About 1868, an Anglo-American style, speculative grid was platted around the developed areas: southwest from New Mexico Avenue, northwest from the **Arroyo Manteca** (roughly Bernalillo Street), and southeast from **Arroyo Gabonito** (Tecolote Street).

After the establishment of the plaza, irrigation ditches were next constructed on either side of the river to increase the farming land. The west-side **Acequia Madre** (main ditch), which still functions, runs parallel to the river one-half block east of the current Gonzales Street. A second, smaller west-side ditch was called **La Acequia de Nuestra Senora de los Dolores** because it once ran by the church of that name. East of the river another irrigation ditch watered the area east of Ninth Street and south of Douglas Avenue. The Lincoln Park Historic District is situated in this previously irrigated area.

The rest of East Las Vegas began as an open stretch of sandy ground, dotted by scrub brush. Since this area 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. A competing grid of streets was established later in 1879 when the railroad entered town along a northeast to southwest

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direction. In reconciling the two grids a number of irregular blocks and triangular lots were created along the edge of Grand Avenue.

The two sides of the river have roughly similar grids of streets: somewhat informal to the west, rigidly precise to the east. The appearance of the buildings and their relationships to each other and to the street, however, were radically different.

The Hispanic tradition preferred to turn buildings away from the street toward private courtyards (ill. OTR 15) and placed buildings side-by-side, moving them forward to the edge of the street. This made streets, even in areas of relatively low density, appear as walled corridors. One of the most distinctive features of West Las Vegas is this Spanish/Mexican organization of space. It is seen most clearly along South Pacific in the Distrito de las Escuelas (ills. Distrito) and in the Old Town Residential area on Taos near Church Street (ill. OTR 12), on New Mexico between Santa Fe and Bernalillo near the intersection of Church and Santa Fe (ill. OTR 14), on National just west of the plaza, and on Chavez between Blanchard and Valley (ills. OTR 6, 7). The rounded adobe of the buildings themselves take on an irregular, unselfconscious picturesqueness--the result of room-by-room additions which rest on the earth, stepping with the slope of the land.

In New Town, by contrast, hard edged frame or brick buildings rest on raised, level foundations. Most houses are centered on their lots, with uniform setbacks from the street, and all houses are oriented to the street. Flat roofs are usually limited to commercial buildings, which are sited close to the street. In this century, Old Town's appearance was somewhat modified, as some old buildings were reoriented with a new door or porch towards the street, and incorporated Anglo-American architectural elements. Nonetheless, as late as the 1920's, native son Milton Nahn could say of excursions from East to West Las Vegas, "It was as if you were going from one country into another."<sup>5</sup> That difference remains even today.

The major public space of the original village was, of course, the plaza. For years it remained open ground, used as a wagon yard by Santa Fe Trail merchants. With the coming of the railroad in 1879, there was a reduced need for livestock areas, and improvements to the park were suggested by both the Las Vegas Optic and Las Vegas Examiner. A slow response by the citizenry prompted editorial complaints about "lack of public spirit" and the suggestions that "the merchants who trade and live around this dusty exposure seem to have been perfectly content to live and trade in dust and dirt as well as wool and merchandise."<sup>6</sup> Subsequent donations funded a small bandstand in 1880 plus tree plantings and a picket fence in 1881. The plaza park is presently being refurbished with federal (UDAG) funds. A less formal open space exists to the west of the plaza around the Catholic Church and County Courthouse. People visiting these buildings

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congregate near their entrances and around the parked cars.

East of the river, the Las Vegas Town Company and the San Miguel Town Company each put aside a square block for a park in their 1879 plats. Lincoln Park, today, is a sparsely landscaped block with diagonal walkways and WPA sandstone band platform. Some of Las Vegas' earliest grand houses face the park, which was also the site of the 1899 reunion encampment of Teddy Roosevelt and the Rough Riders. The park north of Douglas Avenue was originally named Hillside Park but was renamed after the construction of a neo-classic Carnegie Library at its center. It has a similar pattern of encircling and diagonal walks. It is faced by fine houses and institutional buildings.

Fountain Park (also known as The Diamond, Triangle Park and Lion Park) provides a visual break in the intensive commercial development along Grand Avenue. Like the plaza, it began as an open patch of ground where wagons parked. In 1896, the Women's Christian Temperance Union employed a local stonemason, Angelo de Tullio, to design and sculpt a fountain for the Diamond. They hoped to offer an alternative watering-hole to the neighboring saloons. De Tullio's fountain is dominated by an angelic-looking lion. The fountain represents one work of the local community of immigrant Italian stonemasons, and as Lynn Perrigo has suggested: "...is emblematic of the past interplay of two facets of local culture--the excesses of the boom era and the determination of dedicated local women to create a wholesome environment in Las Vegas." Six blocks to the northeast is another triangle, Truder Park. It is bordered on two sides by turn-of-the-century residences and on the other by U.S. 85 and later strip development. Another informal open area, similar to the Church/Courthouse area, is located between the Castaneda Hotel and the Gross-Kelly Warehouse, the remnants of a railroad-sponsored garden.

Approximately eight-hundred-seventy historic structures are covered by this nomination, as individual structures or as significant or contributing buildings in historic districts. Of these, 84% or 730 structures are residences; 13% or 120 are commercial (and a few light industrial); 1% or 12 are churches; 1% or 12 are government, educational or fraternal structures, and 1% or 8 are parks, bridges, and an irrigation system.

Formal documentation of the historic resources of Las Vegas began in the early 1970's with State Register nominations on individual buildings prepared by Highlands University history professor Lynn Perrigo. An archivist at the State Records Center, Michael McCarchren, completed the Plaza National Historic District nomination in 1974, and John Baxter, another archivist, prepared the Bridge Street nomination in 1976. In 1976-77, architectural historian Ellen Threinen, with the advice of Dr. Perrigo, undertook a concentrated study of select commercial areas and representative residential districts. Later, as the architectural historian at the State Historic

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Preservation Bureau, she prepared the Lincoln Park nomination in 1977 and the Library Park, Railroad Avenue, and Distrito de las Escuelas National Historic District nominations in 1978. Districts and individual listings on the National Register by 1980 included approximately 190 structures.

In preparation for this nomination, an historic buildings inventory covering the entire Historic Resource area was undertaken in 1982-3. The inventory included over 2,000 historic structures and features predating 1939, the date of the first U.S. 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, city directories, 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.

The historic importance of each structure was then evaluated and categorized as being significant, contributing or non-contributing. **Significant** structures 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. **Contributing** structures are those which reinforce or add to the historical character established by the significant buildings. These include little modified but modest historic structures and more substantial buildings which have lost some, but not all, of their importance through remodeling. **Non-Contributing** structures are those built since 1939, along with older buildings which have lost all or most of their historic appearance. Usually these remodeled buildings retain their original scale but have lost their original surface material, decorations and style.

Architectural historian Chris Wilson conducted the survey of over 800 buildings in 1982 for the Las Vegas Citizens' Committee for Historic Preservation (a non-profit group supported by the City). When the survey was completed, several concentrations of significant and contributing structures were examined for possible district designation. Three areas were finally identified which have numerous important historic structures sited in such a way that they convey a strong sense of a distinctive type of development and a particular historic period. The boundaries for the North New Town Residential, Douglas/Sixth Street, and Old Town Residential Historic Districts were then drawn to include the areas where that sense of history was strongest. Most of the remaining individually significant structures which fell outside the districts were left for reassessment after completion of the entire survey, although National Register

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nominations were prepared for three outstanding public structures: the Armory, Elks Club, and Douglas Avenue School.

In 1983, surveyor/researcher Tamara Coombs surveyed the remaining 1,100 structures. In addition, the buildings already on the National Register as the result of the work of the 1970's were resurveyed to standardize information and photo documentation in light of the New Mexico Historic Building Inventory methodology which was defined after the initial work was completed. This survey work was reviewed in the field by architectural historian Chris Wilson.

In addition to the completion of the comprehensive survey, measured drawings were made by architectural student Sven Govars, designer/builder Dick Hughes, and Chris Wilson of twenty representative examples of vernacular buildings. This was undertaken because exterior examination alone could not accurately assess the significance of this building type, the development of which is localized and less well-known than other types and styles. The intensive study of these buildings has established the norms of the Hispanic building tradition, the characteristic features of the new Anglo-American architecture, and the way features of the latter were integrated into the former. These findings formed the basis for the assessment of folk adobe houses and are summarized in table 1 on page 8.

With the survey work and research completed, Chris Wilson looked again for possible new historic districts, and at the areas bordering the six districts registered in the 1970's for possible adjustments of their boundaries. The results: no new districts, but a proposed substantial enlargement of the Lincoln Park Historic District. All structures and features outside the districts and not already listed individually on the National Register were reexamined a final time in light of the overall importance of the Historic Resource area. Seventy-two of these were judged to be of enough importance for inclusion as individual features in this nomination. In addition, the significance of all structures in the original six districts have been reassessed in light of recent modification, information developed in the resurvey, and the historic context defined in this nomination. The current status of these structures and the discussion of newly-nominated individual features follows.

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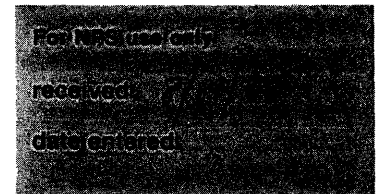
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FOOTNOTES

1. Lynn Perrigo, The Original Las Vegas, 1835-1935, TS 1975, pp. 12-13.
2. P. St. George Cooke, The Conquest of New Mexico and California, (1878; rpt. Albuquerque: Horn and Wallace, 1964), p. 18.
3. Abraham Johnston et al., Marching with the Army of the West, ed. Ralph Bieber, (Southwest Historical Society Series; Glendale Cal.: Arthur Clarke Co., 1936), p. 314.
4. William Parish, The Charles Ilfeld Company, (Cambridge: Harvard Press, 1961), p. 22.
5. Milton Nahn, Las Vegas and Uncle Joe, (Norman, Ok: U. of Oklahoma Press, 1964).
6. Lynn Perrigo, Gateway to Glorieta, (Boulder, Co.: Pruett Pub., 1982), p. 27.
7. The findings of the representative buildings study are reported in Chris Wilson, "History and Preservation in Las Vegas, III," (Las Vegas: CCHP, 1984), and "When a Room is the Hall", Mass (Journal of The School of Architecture, University of New Mexico), No. 2 (Winter 1984).

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Individual Structures already on the National Register and not subsumed in subsequent district nominations:

<u>State</u> <u>Register #</u>	<u>Name, Address</u>	<u>Nat. Reg. Date</u>
894	Douglas Avenue School, 900 Douglas Ave.	8-5-83
334	Las Vegas Armory, 917 Douglas Ave.	10-28-83
332	L.V. Elks Lodge Building, 819 Douglas Ave. (Determination of Eligibility only)	11-8-83
342	Ilfeld Auditorium, Highlands University Campus	1-8-80

Existing Districts already on National Register with current assesment of significance of structures:

PLAZA HISTORIC DISTRICT

(All structures flat roofed unless otherwise noted)

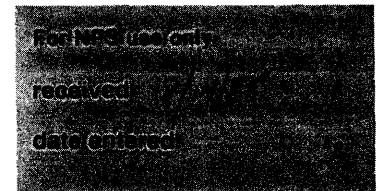
Significant Structures (see Map 8):

- #43 Veeder Carriage House; SW corner Valencia and Hot Springs; Tudor (Jacobethan) Revival; 1902-08; 1 1/2 stories, intersecting gables; common bond brick walls; pressed metal "imbricated shingle" roof; half timbering in gables; 6/6 double-hung windows; single door with side lights and transom; projecting gable supported by wooden brackets on engaged brick pendants.
- #130 First National Bank (West Las Vegas Schools); 181 Bridge, St. Register #310; 1882; Italianate; 2 stories; rusticated or finished light brown ashlar sandstone walls with dark brown banded piers, string courses and windowhoods; pressed metal cornice with brackets and urns, fixed windows with small leaded glass transoms (1st), covered (2nd); double doors topped by dentils, pediment and transom.
- #131 Rosenwald Building; 205 S. Plaza; St. Register #618; World's Fair Classic (W.F.C.); 1908-13; 1 story; brick walls with sandstone accents; covered windows with leaded glass transoms; double doors with side lights and transom, flanked by banded piers with composite sandstone capitals; entrance projects and parapet is raised; pressed metal dentil cornice and parapet cap.
- #134 Courtroom Building; 213 S. Plaza; Italianate; 1881; 2 stories; rubble sandstone side and rear walls, brick front; fixed windows

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with bricked-over transoms, cast iron columns and pressed metal cornice (1st); 1/1 double-hung windows with arched brick recess with "keystones;" pressed metal cornice.

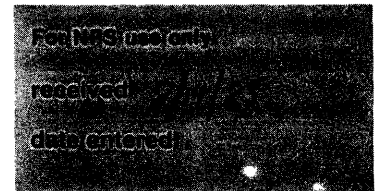
- #141 (California Store); 247 S. Plaza; W.F.C.; 1908-13; 1 story; tan brick front and part of side, red brick sides and rear; fixed windows; double doors with transom; banded brick piers with cream-colored terra cotta (t.c) capitals supporting t.c. frieze with brick dentils; t.c. dentil cornice and parapet cap.
- #144 Elmer and John Veeder Building; 1809/11/13 W. Plaza; decorative brick (Moorish overtones); 1898; 2 stories; yellow/brown brick; 2 store fronts, fixed windows and double doors with transom; brick piers with sandstone capitals support metal cornice; recessed centered entry with wrought iron "frieze;" 1/1 double-hung windows with continuous dentil sill and molding brick frame; corner and entrance "finials;" elaborate cornice with variety of molding brick cornices, recessed panels and decorative patterns.
- #145 John Veeder Building; 1815 W. Plaza; Italianate; 1880; 2 stories; rubble sandstone side and rear walls; fixed windows, double door and single door entrance, transoms; cast iron balcony; 1/1 double-hung windows with sandstone hood over round windows pointed on top; brick banded and with geometric designs (2nd); mixtilinear pressed metal cornice with brackets and urns.
- #146 Plaza Hotel; 226/30 N. Plaza; St. Register #313; 1880; 3 stories; brick walls; 2/2 double-hung windows; 3 pairs of doors with transoms, cast iron columns (1st); 1/1 double-hung windows with bracketed segmental sandstone hood (2nd) or sandstone sills with ears and bracketed sandstone pediments (3rd); corner brick piers (2nd & 3rd) with recessed bands; pressed metal cornice with brackets, broken pediment with urns.
- #147 Charles Ilfeld Building; 224 N. Plaza; Italianate; St. Register #140; 1882 first 1/3 (left), 1890 remaining 2/3 (right); Italianate; 3 stories finished ashlar sandstone walls (front), stone rubble (sides and rear); basement light wells with iron grills; fixed windows, some with molding lintel and transom, 2 single doors with transoms; chamfered, banded and incised dark brown sandstone piers, bracketed cornice; rusticated dark brown sandstone quoins at corners and division between 1st and 2nd stage; 1/1 double-hung windows paired with bracketed segmental hood with rosettes and continuous sill (2nd) or projecting stone sill



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with ears and bracketed "flat arch" hood with lions' heads; pressed metal cornice with brackets.

- #148 Louis Ilfeld Building; 220 N. Plaza; St. Register #538; W.F.C.; 1921; 1 story; sandstone foundation; brick (front & side), adobe (side), stone (side); small basement window with splayed sandstone lintel with keystones; 1/1 double-hung windows in Palladian group, continuous sill, dentil lintel and leaded transom; single door with arched leaded transom flanked by brick pilasters on continuous (window) sill and "supporting" entablature; facade steps back at windows, forward at entrance; stepping parapet with cap.
- #149 Dice Apartments; 210/18 N. Plaza; St. Register #265; N.M. Vernacular; ca. 1840, remodeled ca. 1870; 1 story; stucco over adobe; 5 pairs 1/1 double-hung windows; 5 single doors with transoms; pressed metal corner piers, transom piers and cornice.
- #155 Romero Block; 174/78 Bridge Street; Mission Style; 1919; 2 stories, brick walls; 4 store fronts (?); fixed windows with transoms, 4 single doors, 1 double door; 6/1 double-hung windows with continuous concrete sill (2nd); 2nd floor corner pavillions project slightly and have bracketed tile-covered hoods; stepping parapet.
- #2038 Plaza Park; 1836 space defined; 1880 first trees and picket fence; ca. 1910 encircling and winding sidewalks, irregularly planted trees, Romantic Garden Style; 1983/4 refurbishing, new bandstand in Stick Style Revival.

Contributing Structures:

- #42 Remains of Exchange Hotel; 1st building east of Plaza on southeast side of National; St. Register #266; N.M. Vernacular, ca. 1850; 1 story, low gable; stucco over adobe;terneplate roof; 3 doors, 3 windows, all covered.
- #135 217/19 S. Plaza; Territorial Style/N.M. Vernacular; 1877-1882; stucco over adobe; wooden dentil cornice.
- #136 221 S. Plaza; 1877-82; 1 story; stucco over wood frame; cast iron rail to roof balcony.
- #137 Houghton Building; 223 S. Plaza; 1877-1882, remodeled ca. 1925; 2 stories; stucco over brick and stone; fluted corner pilasters with Corinthian capitals; wood casement windows (2nd).

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- #139 233/37 S. Plaza; 1877-1883, remodeled ca. 1910; N.M. Vernacular; 2 stories, stucco over adobe; 3 single doors, 1 with side lights, transom and pedimented lintel; wood casement window (2nd); stucco over frame (?) parapet with projecting panels.
- #140 241/45 S. Plaza; 1877-1883; N.M. Vernacular; 1 story with gable; stucco over adobe; fixed windows; 3 single doors, 2 with transoms; corrugated metal roof.
- #142 Wesche/Dold (True Parts) Building; 1805 W. Plaza; ca. 1870; Territorial Style; two story, hipped roof, asphalt shingles; stucco over adobe; 2/2 double-hung windows with pedimented lintels (side 2nd).
- #143 Las Vegas Historical Society Building; 1807 W. Plaza; ca. 1878, remodeled ca. 1925; Spanish Pueblo Revival; 1 story; stucco over adobe; exposed vigas; undulating parapet with cut-out bell hole.
- #150 Montoya Building; 204/08 N. Plaza; 1 story; built 1902-18, W.F.C., bracketed pressed metal cornice; remodeled ca. 1925, SW Vernacular, undulating parapet; remodeled ca. 1960, Mannered Modernism, brick piers which taper out going up (around W.F.C. pilasters).
- #151 Gonzales Building; 200/202 N. Plaza; Italianate; 1 story; pre-1883; stucco over stone rubble and adobe (?); banded sandstone piers; pressed metal cornice with brackets.
- #154 Demarais House (Parish Hall); 1810 E. Plaza; Territorial Style/S.W. Vernacular pre-1882; 1 story; stucco over adobe; 1/1 double-hung window with pedimented lintels; undulating parapet.

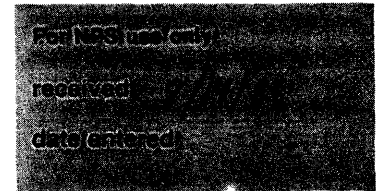
Non-Contributing Structures:

- #132 207 S. Plaza; 1921-30; facade completely remodeled.
- #133 209 S. Plaza; 1921-30; facade remodeled.
- #138 Site of Imperial Bar; 225/31 S. Plaza; 1921-30; facade remodeled.
- #152 1816 E. Plaza; Italianate; pre-1883; cast iron pilasters; facade remodeled.
- #153 H. Romero Building; ca. 1880; stucco over brick and adobe; facade remodeled.

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- #973 Gil's Lock and Key; SE corner Valencia and Gonzales; S.W. Vernacular; 1930-39; later than period of significance, also remodeled.

Bridge Street Historic District

(All structures flat roofed unless noted otherwise)

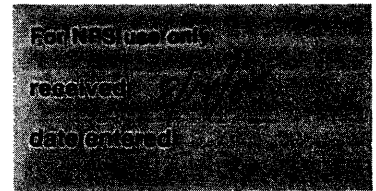
Significant Structures (see Map 9):

- #97 Winternitz Building; 127 Bridge; Panel Brick Style; 1892-98; one story; tan brick facade; fixed windows with stuccoed transom; brick piers, recessed panels with eaves, dentils; metal cornice and rosettes.
- #101 El Rialto, 141/43 Bridge; W.F.C.; 1913-21; 2 stories; stone rubble (side); fixed windows with covered transom, 1 single, 1 double door, each with transom; pressed metal "stone" (2nd, facade), banded brick piers; paired 9/1 double-hung window with segmental brick arches (side); pressed metal cornice with dentils and egg and dart pattern.
- #104 E. Romero Hose and Fire Company; 155 Bridge Street; W.F.C.; 1909; two stories; common bond brick (sides and rear), brick veneer (front); large folding doors (for fire truck); 1/1 double-hung window with transoms and continuous lintel (2nd); banded corner brick piers with pressed metal capitals with pendant; dentil cornice.
- #109 (Korte's); 171 Bridge Street; Italianate; 1879-83; two stories; rubble sandstone (sides and rear) brick veneer (front); fixed windows, single door with transom; banded corner stone piers; 2/2 double-hung windows (top 1/2 covered) with continuous sill/pressed metal cornice and projecting sandstone segmental hoods with eaves, keystones and incised floral Eastlake Style designs; pressed metal cornice with brackets.
- #117 Apple Brothers (Estella's Cafe) Building; 148 Bridge; Italianate; 1883-90; rubble sandstone (sides and rear) brick veneer (front); remodeled 1st, cast iron columns remain; pressed metal cornice between floors; 2/2 double-hung windows (top light covered) with sandstone sills and segmental hood with eaves or paired with arched heads topped by arched hood; banded stone corner piers; pressed metal cornice with brackets.
- #118 Baca Building (San Miguel Youth Recreation Association); 144 Bridge; Italianate; 1883-86; 2 stories; stone rubble (?) (side) walls; brick veneer (front); fixed windows with leaded transom,

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3 single doors with transoms; corner banded stone piers, cast iron columns, bracketed pressed metal cornice between floors; 2nd floor same as #117. Same design as #117, 1st floor more intact, part of cornice removed.

#126 Stern and Nahm Building, 112 Bridge; Italianate; 1883-86; 2 stories; rubble sandstone (?) (sides), dark brown ashlar sandstone (front); fixed windows with transoms, 1 single door, 1 double door, both with transoms; banded stone corner piers, cast iron columns; pressed metal cornice with modillion between floors; contemporary 2 horiz./2 horiz. double-hung windows with plywood transoms in original opening with stone sills and segmental hoods with bracketed eaves and keystones; pressed metal cornice with brackets.

#128 (Fair Department Store); 108 Bridge; W.F.C.; 1913-21; 1 story; new fixed windows double doors with side lights and transom; banded brick corner piers, pressed metal cornice (1st); banded brick and pressed metal piers, pressed metal dentil cornice (attic).

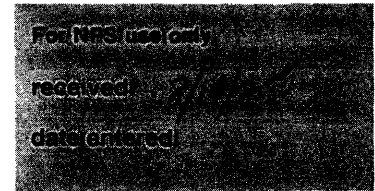
Contributing Structures:

- #91 103/05 Bridge; Panel Brick; 1908-13; 1 story; stucco over rubble stone (?) side walls; windows covered; banded brick piers; pressed metal "stone" over attic.
- #93 Campus Kiva Theater; 107 Bridge; Art Deco; 1913, facade remodeled ca. 1930; 1 story; stone rubble (sides), stuccoed (front); movie poster "windows," 2 double doors in recess flanking box office; projecting marquee with streamlined pressed metal center detail with neon accent; recessed panels and grooves in rectilinear design tying into centered element of stepping parapet.
- #94 (The Upstairs); 111/15 Bridge Street; W.F.C.; ca. 1920; 2 stories; fixed windows, 3 single doors, leaded transom; rusticated sandstone piers; pressed metal cornice (between floors) dentil cornice (top); 12/1 double-hung window with molding cornices in five bay loggia, two bays enclosed with wood casement windows.
- #96 123 Bridge; Decorative Brick; 1879-83, facade remodeled ca. 1930; 1 story; fixed windows, double doors, transoms; brick piers with corbel "capitals" supporting pressed metal molding cornice; textured stucco attic; molding cornice.

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- #98 (Hispano Chamber of Commerce); 131 Bridge; W.F.C.; 1879-83, facade remodeled ca. 1905; 1 story; fixed windows with covered transom; 2 single doors with transoms; banded brick piers, pressed metal cornice; pressed metal "stone" attic; dentil cornice.
- #99 135 Bridge; 1921-30; fixed windows, leaded transoms; 2 single doors with transoms; pressed metal "stone" attic and cornice.
- #100 (National Cabinet Shop); 139 Bridge; Panel Brick; 1913-21; fixed windows and single door with transoms; banded brick piers; pressed metal "stone" attic and molding cornice.
- #105 Hedgecock/W.L.V. Police Building (Citizen's Committee for Historic Preservation); 157 Bridge; Italianate; 1879-83; 2 stories; 1st remodeled with metal casement windows; cast iron piers support pressed metal cornice between floors; 2 horiz./2 horiz. double-hung windows (bottom light covered) resting on cornice with mixtilinear window hood, 1 pair of windows with hood with lion's head; top cornice removed.
- #108 (El Cafecito); 167 Bridge; Italianate/N.M. Vernacular; 1879-83; 1 story; stuccoed adobe; fixed window; double doors with (covered) transom; wooden cornice with brackets.
- #110 166 Bridge; Panel Brick; 1898-1902; 1 story; fixed windows and single door with (covered) transom; brick piers with corbeled "capitals," recessed decorative panels; pressed metal cornice.
- #111 (White House Club); 164 (?) Bridge; Panel Brick; 1898-1902; same as #110 except windows stuccoed over and transom still uncovered.
- #113 (Peanuts Pre-School); 158 Bridge; W.F.C.; 1902-08; 1 story; fixed windows, single door with transom; rusticated dark brown sandstone piers; pressed metal cornice with modillions.
- #114 160 Bridge; ca. 1935; 2 stories; (covered) fixed windows with (uncovered) transom; pressed metal "stone" (2nd); wood molding cornice.
- #115 156 (?) Bridge; Panel Brick; 1921-30; 1 story; (covered) fixed windows with leaded transoms; banded red brick piers with buff brick geometric designs; wood molding cornice.
- #116 (B and I Used Furniture); 150 Bridge; Italianate; 1883-86; fixed

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windows and single door with (covered) transom; banded stone piers; pressed metal cornice with modillions (above transom) and cornice (top).

- #120 (OK Cafe); 136 Bridge; W.F.C.; 1879-83, facade remodeled ca. 1900 (?); fixed windows and double doors with transoms; brick piers with molding "capitals;" pressed metal "brick" attic and cornice.
- #121 (Soloco); 130 Bridge; ca. 1935; fixed windows and two doors with transom; pressed metal "brick" attic and cornice.
- #123 (Greg's Central Shoe Shop); 124 Bridge; Italianate; 1879-83; fixed windows and (new) double doors with transom; banded stone piers; metal cornice.
- #125 Givens (Sangre de Cristo) Building; 116 Bridge; Italianate; 1879-83; 2 stories; stone rubble (sides), stuccoed (front); 1st remodeled; cast iron columns; paired 1/1 double-hung windows with (covered) transom and continuous molding hood; pressed metal cornice with brackets.
- #127 Mills Saftey Deposit Company; 110 Bridge; W.F.C.; 1902-08, front addition ca. 1948; 2 stories original portion set back ca. 25', 1 story modern addition with metal sheathing at front; banded sandstone piers with egg and dart pressed metal capitals; pressed metal cornice with centered pediment, dentils and scroll brackets.
- #129 (Fair Store Annex); 108 Bridge; W.F.C.; 1921-30; 1 story; rubble sandstone; 1st floor remodeled; banded brick piers with cartouches and cornice (between 1st and attic), bracketed cornice.
- #2034 Bridge Street Bridge; 1909; reinforced concrete bridge; concrete balustrade, dentils on bridge side; rusticated light brown sandstone retaining walls, W.P.A.-style (ca. 1935), extends from SW corner.

Non-Contributing Structures:

- #92 107 (?) Bridge; 1913-21; 1 story, narrow; brick pier; facade otherwise remodeled.
- #95 (Popular Dry Goods); 112/21 Bridge; 1898-1902; facade remodeled.
- #102 151 Bridge; 1 story; ca. 1945.

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- #103 (Sal's Barber Shop); 153 Bridge; 1 story; ca. 1945.
- #105 161 (?) Bridge; 1 story, narrow; plywood and stucco.
- #107 (Korte's Cycle Supply); 165 Bridge; Vernacular Mannered Modern; 1921-30; 1 story; facade remodeled ca. 1965.
- #111 162 Bridge; 1921-30; 1 story; narrow; facade remodeled.
- #119 140 Bridge; 1879-83, remodeled facade ca. 1955.
- #122 (Don Fidel); 128 Bridge; ca. 1935, facade remodeled ca. 1965.
- #124 (Day Activity Center); 118 Bridge; 1921-30/facade remodeled ca. 1975.

Railroad Avenue Historic District  
(All structures flat roofed unless otherwise noted.)

Significant Structures (see Map 10):

- #160 415 (?) Railroad Avenue (RR); Panel Brick; 1879-83; 1 story; stone rubble walls (sides), brick (front); large wooden doors; finished stone piers; elaborate brickwork with recessed panels, corbeling and blind arcading.
- #164 Ward and Tamme's Monarch Hall (Casino Bar); SW corner RR and Lincoln; W.F.C.; 1902-08; 1 story; brick walls, zipper joints at corner cut; main windows covered, side casement/hopper (?) windows and single door with segmental arches and projecting crenelated frame; banded brick piers with plaster escutcheons; pressed metal cornice with scroll brackets paired over piers.
- #165 Wells Fargo Express Building (KNMX); 615 Lincoln; W.F.C.; 1902-08; by Rapp & Rapp (?); 3 stories, brick walls; 1st floor: fixed windows with leaded transom, double doors with transom; single door with transom brick piers with sandstone capitals and entablature (entrance to upper floors); small windows with rusticated sandstone sills and two single doors, all with arched heads with projecting brick frames (side). 2nd and 3rd floors: 1/1 double-hung window with continuous sill/base (2nd) or with transom and continuous lintel/entablature (3rd), unified by banded pilasters with sandstone Corinthian capitals. Pressed metal cornice with dentils and modillions; short attic; pressed metal cornice with centered pediment.

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- #169 Boston Clothing Store (Time Store); SE corner Grand and Lincoln; W.F.C.; 1902-08; 2 stories; brick walls; 1/2 of 1st floor opened for auto drive-through, ca. 1925, mural/map of northern New Mexico on wall; side windows and single door entry with arched head and projecting brick accents; 1/1 double-hung windows (2nd) with continuous projecting brick sills and splayed sandstone lintels with projecting keystones which touch pressed metal molding string course; semi-circular bay with 3 1/1 double-hung windows separated by pilasters and with continuous sill (lines up with projecting brick sill of other windows), and entablature (lines up with molding course), topped by strapwork balustrade; pressed metal cornice with dentils and egg and dart pattern; geometric pattern with two tones of brick between string course and cornice.
- #170 Center Block; NE corner Grand and Lincoln; Richardsonian Romanesque; 1902-08; 2 story; brick walls; corner oriel tower with conical roof; fixed windows with leaded transom and round arched head (1st); corner cut entry, door with side lights and transom; wrought iron in arches; brick piers with rusticated cap and brick arches organize fixed window, entrance and 1 blind arch; double-hung windows and single door (side, 1st) with leaded, arched transoms and projecting brick accents; 1/1 double-hung window with rusticated sandstone sills and segmental arches (2nd); cornice of blind arcading on corbeled bases.
- #172 (Pioneer Lounge); 610 (?) Lincoln; W.F.C.; 1902-08; 2 stories, brickwalls; (covered) fixed windows; 2 single doors with transoms; 1/1 double-hung window with continuous sill; banded brick pilasters (center of 3 rests on corbeling) with stone capitals; projecting (stone ?) pediment on brick "entablature;" brick parapet with paired (stone?) scroll brackets at peak.
- #174 Strousse and Bacharach Building (Martin's Welding); 515 RR; W.F.C.; 1898-1902; by Rapp & Rapp?; 2 stories; fixed windows with transoms, large wooden doors (1st); 3 Palladian window groups (1/1 double-hung window flanking large fixed window topped by fixed lunette, separated by banded piers and topped by molding cornice), each group separated by banded brick piers with pressed metal capitals and continuous string course; pressed metal cornice with dentils and lion's heads; brick parapet with pressed metal cornice urns.
- #175 Rawlins House Lodgings; 531 (?) RR; W.F.C.; 1898-1902; 2 stories; brick walls (side), pressed metal sheathing (front); (covered) fixed windows and two double doors with transoms, 1 single



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door (1st); 1/1 double-hung windows separated by pressed metal (?) pilasters and 1 floral/aquatic panel; pressed metal cornice with bosses, fleur-de-lis, brackets and garlands.

#178 Brown/and Manzanares Co. Warehouse (Hays Plumbing) NE corner Douglas and RR; St. Register #321; W.F.C.; 1898-1902; 3 stories; brick (front and side), stucco and stone rubble (rear); 1/1 double-hung windows (1st) with side lights, sandstone sills connected by recessed panel (2nd to 3rd) with round head (3rd) with projecting brick arches, resting on pressed metal molding (2nd); recessed, paired slits and geometric pattern with two tones of brick (attic).

#179 Castañeda Hotel (a Fred Harvey House); SE corner Douglas and RR Ave; St. Register #307; Mission Style; 1897; architect Frederic Louis Roehrig; 2 1/2 stories, hipped roofs with red tile, two wings fronted by mixtilinear parapets with metal cornice; wood frame, brick veneer; 4/1, 8/2, 1/1 double-hung windows paired with fan lights (1st); arcade with metal cornice capping parapet above surrounding 3/4 of building; Spanish Colonial Baroque tower.

#2009 Santa Fe Railroad (Amtrak) Depot; end of Lincoln at RR tracks; Mission Style; 1898-1902; 1 story, hipped roof with 2 gabled two story masses fronted by mixtilinear parapets; 9/1 double-hung window (2nd); multiple/1 and doors with transoms all with arched heads, establish pattern of arches continued in arcaded porch at north end; large overhanging porch supported by wrought iron brackets.

#2010 Gross-Blackwell/later Kelly (PNM) Building; SE corner Lincoln; and RR Ave; St. Register #323; 1898-1902 2 story office block, 1919 1 story docks. Office block: sandstone foundation; banded brick "podium" with molding cap supporting arched windows; 2 double doors with side lights and fan light; paired Roman windows with projecting brick frame with ears touching molding string course at top; loggia with Ionic columns; pressed metal (?) dentil cornice and parapet cap. Docks: reinforced concrete construction.

Contributing Structures:

#156 Ward Block (Boyce Hotel); 401 (?) Railroad; Italianate; 1883; John Hill contractor, perhaps also architect; 2 story; finished light brown ashlar sandstone with dark brown quoins (street facades), rubble sandstone (sides); stone piers and cast iron columns, (new) stucco and small aluminum sliding windows (1st),

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(new) windows and stucco in original openings; continuous dark sandstone sill and pedimented and segmental window hoods (2nd).

- #163 State Highway Department Building (Rocky Mountain Body Shop); 423/25 RR; Panel Brick; 1921-30; 1 story; brick; fixed windows; 3 single doors, wooden garage doors, all with transoms; stepping parapet with brick cap.
- #166 (Roggow's Coin Machines), 609 (?) Lincoln; Panel Brick; 1892-98; 1 story; brick and stucco over brick; fixed windows; single door with transom; metal cornice above stuccoed sign "transom;" corbel brick cornice.
- #167 (Pancho's Cafe); 505 Lincoln; W.F.C.; 1908-13; 2 story; brick walls; tile and fixed windows (1st); wood siding and aluminum sliding windows (2nd); 1 brick pier with metal bands and "capital" (1st); brick pilasters, pressed metal base/cornice, capitals and dentil cornice (2nd); pressed metal dentil cornice with acroterium (attic).
- #168 (La Cantina); 603 (?) Lincoln; W.F.C.; 1908-13; 2 stories; 1st remodeled ca. 1955 with psuedo-stone and glass block; 2 pairs 1/1 double-hung windows, separated by banded brick pilasters with molding "capital" then a dentil cornice, and finally a molding cornice.
- #171 604 (?) Lincoln; Panel Brick; 1913-21; stuccoed walls; 15/1 double-hung window; single door in deep recess; pilasters; recessed panel with crosses.
- #173 (L-J Auto Repair); 511 (?) RR; Panel Brick; 1908-13; 1 story; brick walls; (covered) fixed windows, with transom; large wood doors; pressed metal (?) cornice.
- #176 SE corner of Douglas and alley between RR and Grand; Panel Brick; 1890-98; 2 stories; brick walls; 1/1 double-hung window with sandstone sills and denticulated segmental arches; 2 single doors with transoms and same arches; recessed zippered brick string course 3/4 of way up windows (1st and 2nd floor facades); corbeled cornice.
- #177 617/21 Douglas; ca. 1935; 2 stories; 6/1 double-hung window, three part group 6/1 in middle flanked by casements, projecting sills; single doors.
- #2013 Fred Harvey Creamery; SW corner National and RR tracks; Panel

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Brick; 1921-30; concrete foundation; brick veneer; 6/6  
double-hung window with concrete sills; concrete parapet cap.

Non-Contributing Structures

- #157 405 (?) RR; Panel Brick; ca. 1950; common bond brick; recessed sign panel.
- #158 Isaac Lewis Building (Dennis Construction); 411 RR; Italianate; 1881-83; 2 stories; major detrimental remodeling since 1975, windows removed and replaced with fewer smaller ones and stucco.
- #159 (TJS Inc.); 413 (?) RR; 1 story; possibly building which appeared in 1883, but major facade remodeling.
- #161 417 RR; 1 story; new building or facade.
- #162 419 RR; 1 story; not on 1930 Sanborn; banded stone piers, cast iron posts, otherwise new materials in facade.

Post-1945 buildings at: 501, 519 (?), 521 (?) and 535 (?)  
Railroad Avenue and shed annexes to 600 Railroad Avenue.

Library Park Historic District

Significant Structures (see Map 11):

- #76 Stephen D. Davis Jr. House; 506 Columbia; Jacobethan Revival; 1902-08; 2 1/2 stories; ashlar sandstone foundation; wood frame with wood shingles (1st and roof), stucco and 1/2 timbering (2nd, 3rd); moderate overhang with exposed rafters; 15/1, 9/1, 4/1, 1/1 double-hung windows, wood casement windows, wood surrounds; single door with side lights and transom; wood shingles on porch apron and piers; wooden brackets, pedimented lintel and 1/2 timbering in porch gable.
- #77 512 Columbia; Picturesque Cottage; ca. 1882; 1 story, gabled, L-shape; stucco over rubble foundation; clapboard with endboards; wood shingle roof; small overhangs with frieze boards; 2/2, 1/1 double-hung windows with wood surrounds and molding cornices; window bay with wooden brackets; 2 single doors to porch; lumberyard classic column.
- #79 Dr. H.J. Mueller House; 524 Columbia; Italianate/Mansard; 2 stories, irregular shape, gable and mansard roofs; stuccoed wood frame; cast iron cresting; moderate overhang with frieze boards and brackets; 1/1 double-hung window, some bracketed window hoods; chamfered porch posts with molding "bases" and

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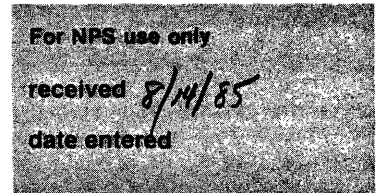
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"capitals", wooden brackets, pointed arches and stick railing; portion of porch filled in.

- #83 Immaculate Conception School; SE corner 6th and National; W.F.C.; 1921; O.W. Bartlett, architect; 2 story flat roofed T-shape; stuccoed concrete (?) foundation; brick walls; casement (?) windows in groups of 2 or 3 separated by columns, continuous stone sills, round heads (1st) or singly or paired with stone sills, round heads, projecting brick arches on projecting string course (2nd); stone dentil course; stepping parapet with stone cap, urns and belfry; deeply recessed entry marked by projecting stone pediment on entablature on stone columns.
- #84 Waring/Rosenthal House; 800 5th; Queen Anne; 1895-1898, porch remodeled 1902-08 by Edward Barker; 1 1/2 stories, irregular shape, gables; stone foundation; stuccoed wood frame walls; asphalt shingle roof; fishscale wood shingles, stickwork and sunburst applique in gables; 3/1, 1/1 double-hung windows with wood surrounds; fixed window with stained glass transom and bracketed hood; single door with transom; lumberyard classic porch columns.
- #85 Louis Fort House; 812 5th; Queen Anne; 1895-98; by John Hill; 2 stories, irregular shape, gables; ashlar sandstone foundation; clapboard with end and frieze boards (1st), fishscale wood shingles (2nd and gables); wood shingle roof; moderate overhang, large bargeboards; 12/1, 9/1, 1/1 double-hung windows with wood surrounds and stained glass transoms (1st floor bay) or molding cornices (2nd); single door with transom; lathe-turned porch railing, columns and spindle frieze, cut-out brackets; same details for shallow gable balcony on wooden brackets, and topped by gable stickwork; turn-of-the-century wrought iron fence.
- #90 Las Vegas Carnegie Library; center of Library Park; W.F.C./Neo-Classical; 1903; by Rapp and Rapp; 1 story, rectangle with symmetrical wings, flat roof with dome on octagonal drum; random ashlar sandstone foundation/podium, basement windows; 1/1 double hung window, sandstone sills, arched transoms and keystones; double doors in deep recess with side lights, brick piers, molding cornice, and Roman window transom; two columns in antis topped by pressed metal entablature encircling building.
- #212 902 5th; Queen Anne; pre-1898; 1 story, T-shape, gables; stuccoed foundation; clapboard with endboards (with molding "capitals"); wood shingle roof; small enclosed overhang; fishscale

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shingles and bracketed "pediments" in gables; 1/1, 6/6 double-hung windows with wood surrounds, fixed round stained glass windows; single door with transom; stick porch railing, lathe-turned columns, spindle frieze.

- #2037 University Methodist/Christian Science Church (City Recreation and Arts Center); NW corner 6th and Columbia; Romanesque Revival; 1921-30; 2 story, square, flat roof; concrete foundation; textured tan brick over wood frame; round headed stained glass windows, 6/6 double-hung window with projecting sills in recesses; doors in deep recess with three openings defined by brick pilasters topped by lighter brick string course; corbel brick cornice; brick parapet with concrete (?) cap.
- #2040 Library Park, square block bounded by Washington, Sixth, Columbia and Fifth; 1879 platted, ca. 1903 side walks, ca. 1930 trees; symmetrical placement of cottonwoods and sidewalks (which encircle library, radiate to corners and encircle park) complement formal, classical styling of library building.

Contributing Structures:

- #78 Charles Tamme House; 518 Columbia; Second Empire; 1879-82; 2 stories, irregular shape, mansard roof; (new) windows, stucco (1st); bracketed cornice between floors; wood shingled roof; 2/2 double-hung windows with bracketed hoods.
- #80 Immaculate Conception Parish House; 811 6th; 1921-30; 1 1/2 stories, rectangle, gables; stucco over brick; wood casement windows, 1/1 double-hung window, glass block with fan lights; single door with side and fan lights.
- #81 Immaculate Conception Catholic Church; NW corner 6th and National; Late Gothic Revival; 1949; by Les J. Wolmagood; cross plan with asymmetrical tower, intersecting gables; concrete foundation; common bond tan brick walls with concrete (?) accents and caps; paired ogee stained glass windows with quatrefoil windows in ogee recesses; paired doors with stained glass sidelights; shallow buttresses; crenelated tower with ogee and quatrefoil cut-outs.
- #82 SW corner National and Sixth; Early Gothic Revival; ca. 1885; 2 stories, L-shape, intersecting gables; asbestos shingles over wood frame; wood shingle roofs; elaborate cut-out gable stick-work and barge boards; 1/1, 2/2 double-hung windows, fixed windows with pointed heads (2nd); 2 single doors; chamfered and grooved porch posts.

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- #88 822 6th; Hipped Box; 1890-98; 1 story, irregular shape, hipped roofs; random ashlar sandstone foundation; asbestos shingle over wood frame; asphalt shingle roofs; 1/1, 2/2 double-hung windows with wood surrounds; single door with transom; chamfered porch post with molding "capital."
- #246 414 Columbia; Wood Vernacular; pre-1898; 1 story, rear facing L-shape, gables; random ashlar sandstone foundation; wood and asbestos shingles over wood frame; asphalt shingle roof; 1/1 double-hung window with wood surrounds.
- #331 911 6th; World's Fair Classic; ca. 1905; 1 story; symmetrical facade; hipped roof; lumberyard classic columns.
- #443 612 Columbia; Wood Vernacular; ca. 1890/moved here ca. 1935; 1 story, L-shape, gables; stucco over wood frame; 1/1 double-hung window, fixed windows, some pedimented lintels.
- #504 408 National; Free Classic; ca. 1900; 2 stories, irregular shape, hipped roof with 2 radiating gables; random ashlar sandstone foundation; brick veneer over wood frame; wood shingle roofs and gable faces; lozenge/1 double-hung windows with rusticated sandstone sills; single door with side lights and transom; brick porch wall with rusticated sandstone cap supporting lumberyard classic columns.
- #983 717 6th; Jacobethan Revival/Bungalow; 1913-21; 1 1/2 stories, irregular shape, hipped roofs, gabled porch; brick walls; asphalt shingle roofs; moderate overhangs with exposed rafters; 6/1, 9/1 double-hung windows; (new) wrought iron porch rail and supports, pedimented lintel and 1/2 timbering in gable; banded brick corners.
- #984 713 6th; Hipped Box/Bungalow; pre-1883/remodeled 1913-21; 1 story, irregular shape, hipped and gable roofs; stucco over wood frame; wood shingle roofs; moderate overhangs with exposed rafters and beam brackets; 3/1, 4/1 double-hung windows with wood surrounds, wood casement windows.

Non-Contributing Structures:

- #86 H.W. Seewald House; 814 6th; Free Classic; built 1898-1902, remodeled 1982; (1st floor) common bond brick, projecting brick string courses, 1/1 double-hung window with splayed lintels, lumberyard classic columns, wood shingles on porch "frieze," (remodeled, 2nd floor) aluminum siding and windows, gabled roof replacing original hipped roof.

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- #87 820 6th; Hipped Box; 1890-98; new windows and stucco.
- #88 Charles Rosenthal House; 826 6th; Free Classic; 1898-1902; new aluminum siding and pumice stone veneer.
- #247 416/18 Columbia; Bungalow; ca. 1940; stucco; exposed brackets; metal casement windows.
- #981 607 National; Wood Vernacular; ca. 1940; stucco; metal casement windows.
- #982 721 (?) 6th; Wood Vernacular; pre-1890; single file plan; clapboard with endboards; new windows and stone veneer wainscot.
- Medical Arts Building; 501 (?) National; ca. 1975.

Distrito de las Escuelas  
(All structures one story,  
gabled roof unless otherwise noted.)

Significant Structures (see Map 12):

- #2 Charles Ilfeld Private Auto House; 1609 S. Gonzales; W.F.C.; 1913-21; rectangle, hipped roof; stucco over brick; enclosed eaves, frieze boards; 12/1 double-hung windows with projecting brick sills (and segmental arches, side); five pilasters with Ionic-like capitals; original auto doors filled; 1880's wrought iron fence.
- #4 E. Rosenwald House; 1693 S. Gonzales; Brick Vernacular/W.F.C.; 1879-82; center hall, raised rubble foundation; stucco over brick walls; symmetrical front, irregular rear; asphalt shingle roof; small overhang with exposed rafters, frieze boards; 2/2 double-hung windows with segmental arches; single door; (ca. 1910 porch) lumberyard classic columns, modillion bracket; 1880's wrought iron fence.
- #5 1519 S. Gonzales; Wood/N.M. Vernacular; 1879(?) -82; center hall plan; raised rubble sandstone foundation; clapboard with endboards over adobe; asphalt shingles; small overhang with cut-out rafters; 2/2 double-hung window; single door with side lights and transom; (ca. 1925 porch) tapered piers, exposed rafters and gable "truss;" crenelated random ashlar sandstone retaining wall.
- #9 1411 S. Gonzales; Free Classic/N.M. Vernacular; built ca. 1880, porch ca. 1900; T-shape; concrete coping at ground; stucco over

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adobe; terneplate roof; 2/2, 1/1, 6/6 double-hung windows with wood surrounds and molding cornices; 2 single doors with transoms and pedimented lintels; lathe-turned porch columns, concrete block wall.

- #10 1319 S. Gonzales; Territorial Style; pre-1882; center hall plan; stucco over adobe and stone; corrugated metal roof; recent cut-out bargeboard; covered windows with pedimented molding lintels; single door with transom and pedimented lintels.
- #14 Gallegos House; 1114 S. Pacific; Territorial Style; pre-1882; rear facing L-shape, hipped roofs, attached to #15; stone rubble foundation; stucco over adobe; corrugated metal roof; small enclosed overhang with frieze board; 6/6 double-hung window with pedimented molding lintels; 3 single doors, 1 with side light, transom and pedimented molding lintel.
- #17 Rivera-Pearce House; 1208 S. Pacific; N.M. Vernacular; pre-1882, ca. 1850; single file, attached to #'s 16, 18; stucco over adobe; corrugated roof; 1/1, 6/6 double-hung windows; single door with exposed large wood lintel.
- #18 Rhuea Pearce House; 1304 S. Pacific; N.M. Vernacular; pre-1882, ca. 1850; rear facing L-shape, flat and gabled roofs; stucco over adobe; 2/2 double-hung windows one with pedimented lintel, wood casement window, all with wood surrounds; 2 single doors.
- #23 1320 S. Pacific; Italianate; 1882-1902; irregular plan; rubble foundation; stucco over brick with finished sandstone quoins; asphalt shingle roof; small overhang with frieze board; 1/1 double-hung windows singly with segmental arches or paired with molding and dentil lintel; single door with transom; porch posts, stick frieze.
- #24 Esquibel-Gallegos House; 1402 S. Gonzales; Territorial Style; pre-1882; rear facing L-shape, attached to #25; stucco over adobe; corrugated metal roof; shuttered windows with molding pedimented lintels; shuttered single door with side lights or double doors (?); incised porch posts with molding "capitals" and some cut-out brackets.
- #25 1408/10 S. Pacific; Territorial Style; pre-1882; rear facing L-shape, attached to #24; stucco over adobe; wood shingle roof; 1/1 double-hung window with molding lintels; 2 single doors; incised porch posts with molding "capitals" and cut-out brackets.



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- #35 1622 S. Pacific; N.M. Vernacular; pre-1882, ca. 1850; attached to #36; stucco over adobe, wood shingle roof; wood casement window; 3 single doors with transoms, 1 with side lights.
- #36 Gazette Building; 235 Moreno; St. Register #694; pre-1883; N.M. Vernacular; rear facing L-shape, hipped roofs, adobe and brick veneer; wood shingle roof; windows covered; 2 single doors, 1 with side lights and segmental arch.
- #37 231 Moreno; Territorial Style; pre-1882, ca. 1850; rear facing L-shape, attached to #'s 36, 38; stucco over adobe, painted to look like stone; wood shingle roof; 1/1 double-hung window with wood surrounds and molding cornices; 2 single doors with transoms and molding cornices.
- #38 Vicente Silva House; 225 Moreno; Folk Victorian Romanesque; pre-1882, ca. 1875; single file, attached to #37; light brown and purple-brown sandstone veneer over adobe (?), horizontal polychrome bands; covered windows with round heads; 2 single doors with side lights and round transom, molding panels and "capitals" in deep reveals and soffits; wrought iron porch brackets (without porch roof).
- #41 207 Moreno; N.M. Vernacular; pre-1882; rear facing L-shape, attached to #41; stucco over adobe; wood shingle and corrugated roof; 2/2, 1/1, 4/4 double-hung windows with wood surrounds; 3 single doors, 1 with transom.
- #49 Manuel Romero House (Casa Redonda); 1409 S. Pacific; St. Register #294; Spanish Colonial/N.M. Vernacular; rear facing L-shape as of 1882, fully enclosed placita by 1902; stucco over adobe; corrugated metal roof; wood and metal casement and aluminum sliding windows; zaguan passage with denticulated pedimented lintel; 2 recent exterior single doors, 10 single courtyard doors.
- #50 O.A. Larrazolo House; 1320 S. Pacific; Italianate; pre-1882, ca. 1880; front-facing stone foundation; stucco over adobe; terne-plate roof; small overhang with frieze board and brackets; 1/1 double-hung window, 1 pair with elaborate bracketed hood with concave-sloping pointed roof; single door; porch enclosed by stucco frame walls.
- #54 1301/05 S. Pacific; Territorial Style; center hall plan with rear facing L-shape; pre-1883; Bacilia Garcia Grocery added to side ca. 1915; stucco over adobe; wood shingle roof; 9/6

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double-hung window with pedimented lintels (original portion), fixed windows with transoms (grocery); single door with East-lake-like applique, flanked by wood pilasters, side lights, transom in moderate recess with molding pedimented lintel (original), single door with transom (grocery); corner-cut porch (grocery).

- #55 Valdez-Zifre House; 1111 S. Pacific; N.M. Vernacular /W.F.C.; built ca. 1885, porch 1898-1902; rear facing L-shape; stucco over adobe; wood shingle roof; 4/1 double-hung windows with wood surrounds; 2 single doors, 1 with side lights and transom; wooden porch rail, boxed "bases," "Corinthian" columns, molding frieze, scroll modillion brackets, porch gable/pediment.

Contributing Structures:

- #7 1503 S. Gonzales; N.M. Vernacular, pre-1882; connected to #8; stucco over adobe; corrugated metal roof; small overhang, frieze boards, gable door; aluminum sliding window; 3 single doors front.
- #8 1503 1/2 S. Gonzales; N.M. Vernacular; pre-1902, second story post-1930; single file plan, attached to #7; stucco over adobe; corrugated metal roof; 1/1, 3/1 double-hung window with wood surrounds, aluminum sliding windows; 4 single doors (1st floor); chamfered porch posts (2nd).
- #11 1311 S. Gonzales; N.M. Vernacular; flat roofed 1882, pitched by 1902; level rubble foundation; stucco over adobe; asphalt shingle roof; wood shingles in gable; 1/1 double-hung window, 1-6/6 double-hung window with pedimented lintel; 2 single doors; tapered porch piers, exposed rafters.
- #13 1112 S. Pacific; Bungalow; ca. 1935; stucco over adobe; wood shingle roof; small overhang, exposed rafters, tongue and groove in gable; wood casement windows; single door; boxed porch pier with molding "capital."
- #15 1200 S. Pacific; N.M. Vernacular; possibly pre-1882, definitely pre-1902; attached to #'s 14, 16; stucco over adobe; corrugated metal roof; door in gable; double-hung window; single door.
- #16 1204 S. Pacific; N.M. Vernacular; pre-1882, ca. 1850; single file, attached to #'s 15, 17; stucco over adobe; wood shingle roof; casement windows; 2 single doors.
- #19 1300 S. Pacific; N.M. Vernacular; 1921-30; attached to #20;

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- stucco over adobe; center hall plan (?); wood shingle roof, double-hung windows; single door.
- #20 1304 S. Pacific; N.M. Vernacular; pre-1902; attached to #19; stucco over adobe; corrugated metal roof; board and batten in gable; 3/1 double-hung windows; 2 single doors.
- #21 1310 S. Pacific; N.M./SW Vernacular; pre-1902; flat and gabled roof; stucco over adobe; corrugated metal roof; wood casement and fixed windows; 2 single doors; formerly neighborhood commercial (?).
- #22 1316 S. Pacific; N.M. Vernacular; ca. 1900; stucco over adobe; asphalt shingles roof and gable, gable door; 1/1 double-hung window, metal casement windows; 2 single doors.
- #26 1412 S. Pacific; N.M. Vernacular, Bungalow (porch); built pre-1902, porch 1921-30; center hall plan (?); stucco over adobe; asphalt shingle roof; 3/1 double-hung window, wood casement windows; single door; stuccoed porch wall with wood coping, posts with molding "bases" and "capitals."
- #29 1506 (?) S. Pacific; N.M. Vernacular; 1921-30; 2 stories, attached to #29; stucco over adobe; asphalt shingle roof; 1/1 double-hung window and wood casement windows with glass block side lights; single door.
- #30 1518 (?) S. Pacific; Colonial Revival/N.M. Vernacular; 1908-13, remodeled 1921-30; 1 1/2 stories; stucco over adobe; wood shingles on gambrel roof; metal casement and aluminum sliding windows; single door; lumberyard classic columns and stucco arches.
- #32 1524 S. Pacific; N.M. Vernacular/W.F.C.; 1913-21; stucco over adobe; wood shingle roof; wood casement windows; single door; lumberyard classic columns, exposed rafters.
- #34 Rivera-Moya-Galindre House/Bakery; 1616 S. Pacific; rear facing L-shape; attached to #2036; recent stone veneer wainscot; stucco over adobe; wood shingle roof; 1/1 double-hung windows, fixed window; 3 single doors, 2 with transoms, 1 with molding cornice. Bakery operated here by successive generations of one family: Margarita Rivera, her daughter Magdalena Moya, and her daughter Alice Galindre.
- #39 213 Moreno; Italianate/N.M. Vernacular; portion flat roofed

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pre-1886, remaining portion, pitched roofs and porches 1890-98; 1 1/2 stories, front-facing L-shape, attached to #41; stucco over adobe; asphalt shingle roof; moderate overhang with molding frieze board; metal casement and aluminum sliding windows; single door; incised porch posts with molding "bases" and "capitals," cut-out frieze, paired brackets (front porch); lathe-turned columns with molding "bases" (side porch).

- #51 1317 S. Pacific; Bungalow/ N.M. Vernacular; pre-1902, remodeled 1921-30; 1 1/2 stories; stucco over adobe (1st) frame (2nd); wood shingle roof; moderate overhang with exposed purlins; 3/1, 4/4 double-hung windows; single door; chamfered porch posts with cut-out brackets encased in ca. 3' high tapered concrete piers.
- #52 1315 S. Pacific; Bungalow; 1921-30; random ashlar sandstone foundation; stucco over adobe; corrugated metal roof; small overhang with brackets; stucco and 1/2 timbering in gables; 8/1 double-hung windows, wood casement windows; single door; fixed porch posts with molding "capitals," frieze board with small dentils.
- #53 1311 S. Pacific; N.M. Vernacular; pre-1902; center hall plan (?); stucco over adobe; corrugated roof; 1/1 double-hung windows; single door; porch posts.
- #2029 1107 S. Pacific; Hipped Box/Queen Anne; 1908-13; common bond brick walls; asphalt shingles on hipped roof with gable; small enclosed overhang; wood shingles in gable; 1/1 double-hung windows, aluminum fixed window; single door with transom; chamfered porch posts.
- #2036 1600 S. Pacific; N.M. Vernacular; pre-1890; rear facing L-shape; attached to #'s 33, 34; veneer wainscot; stucco over adobe; wood shingle roof; metal casement windows; 3 single doors; zaguan passage.

Non-Contributing Structures:

- #1 1613 S. Gonzales, surplus WWII housing (?), post-1945.
- #3 1605 S. Gonzales; N.M. Vernacular; 1879-1882; stucco over brick; corrugated metal roof; wood casement and aluminum sliding windows; 4 single doors. Warehouse on 1890 Sanborn.
- #6 1507 S. Gonzales; pre-1890, extensive remodelings.
- #27 1502 S. Pacific; ca. 1940, once plumbing supply.

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- #28 1504 (?) S. Pacific; post-1945; attached to #29.
- #31 1520/22 S. Pacific; 1908-13, new facade.
- #33 1600 S. Pacific; pre-1890; attached to #2036; new windows and brick veneer.
- #2040 1616 (?) S. Pacific, post-1945.
- 1607 S. Gonzales, post-1945.
- 209 Moreno, post-1945.
- '--- 219 Moreno, post-1945

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" 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 checked="" 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 1835-1935

Builder/Architect specified where known

### Statement of Significance (in one paragraph)

The Historic Resources of Las Vegas represent the best preserved of the leading New Mexican Territorial period cities (the others being Santa Fe, Albuquerque, and to a lesser extent Taos and Socorro). Its major commercial areas recall the city's days as a leading Santa Fe Trail town and as a marketing center for the eastern third of the State. Its residential architecture provides a notable contrast between traditional adobe Hispanic architecture and imported, wood, stone and brick Anglo-American styles. All of the types and styles built in the State during the Territorial period (1848-1912) and up to the Second World War are present, often representing the best preserved single examples and the largest and most important collections of each type. The town plan provides a similar contrast, with the core farming village around the plaza representing a provincial realization of the Laws of the Indies and the New Town following the typical speculative grids of the railroad boom era. The nominated area is the largest concentration of historic architecture in New Mexico, and arguably one of the half dozen most important historic resources in the State, along with significant but smaller remnants of Pueblo and Spanish Colonial villages.

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Las Vegas was established in 1835 as a land grant from the Mexican government to a group of twenty-nine families. As part of the Spanish, and after 1821, Mexican expansion into the valleys along the eastern side of the Sangre de Cristo (Rocky) Mountains, it was intended to be a self-sufficient farming village. While it developed along these lines, it also stood on the Santa Fe Trail. It became the Mexican port of entry, and local residents became involved in the trail trade. Not until the decade after the Civil War, however, did it establish itself as an important center of trade. 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 rail traffic of 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.

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 West and East Las Vegas:

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

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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.

Throughout the period of its greatest importance, roughly 1846 to 1916, Las Vegas' prosperity was based largely on merchantile trade, with some light industry but no major industry. Between the World Wars, while the pace of development slackened, the city became a secondary trade and institutional center within the state. Its earliest days as an Hispanic farming village and Santa Fe Trail way station are represented by the **Distrito de las Escuelas** and the **Old Town Residential** historic districts. A hint of this period remains about the plaza itself and in a few adobe buildings, mostly on its south side. The railroad commercial boom of the 1880's accounts for the wholesale importation of Anglo-American styles and materials in the majority of **Plaza District** buildings and all of those of the adjacent **Bridge Street District**.

Subsequent waves of prosperity were reflected east of the river in the **Railroad Avenue District**, built mainly 1880-1905, and the **Douglas/Sixth Street District**, 1892-1922. Early prosperity up to 1900 is also reflected in the **Library Park** and **Lincoln Park** districts with their Eastern style homes of stone and wood. A great surge of ostentation before the First World War is most clearly seen in the houses of the **North New Town Residential District**. Thirty scattered, individually-nominated east side residences also attest to the arrival from the East of a new population with a new set of expectations about architecture. The fifteen individually-nominated adobe houses scattered on the west side of the river show the continuing vitality of the Hispanic tradition up to the Second World War.

The first settlers and most immigration up to 1879 came from the settled, Hispanic areas of New Mexico and from Northern Mexico. Starting in 1846 and intensifying after the Civil War, Anglo-Americans from Missouri, Kentucky, and the wider East arrived in Las Vegas. Between 1865 and 1880 a number of subsequently important German-Jewish merchants set up businesses in the city. After the arrival of the railroad, the numbers of people arriving from the East and Europe greatly increased. Some French and Italians, because of their Catholicism and blue collar occupations, were integrated into the Hispanic community, while the majority of newcomers settled in East Las Vegas. A small, but again subsequently important, group of Lebanese merchants arrived at the turn of the century. The emmigration of German and



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Anglo-Americans began about 1910. Between the world wars, the majority of new arrivals came from outlying Hispanic villages and **ranchos**. Las Vegas, like other small communities across the country which have failed to sustain economic growth and career opportunities, has lost many of its most promising children to Santa Fe, Albuquerque, Denver, Los Angeles, Chicago, and other metropolitan centers.

At first, of course, everyone in Las Vegas--Perrigo's "seventy-five per cent destitute" as well as the relatively wealthy --lived in Mexican-style, adobe houses. In the 1870's and 1880's, houses which embraced Eastern styles, though constructed of adobe, were erected for wealthy Hispanic-American, German-Jewish and Anglo-American merchants and lawyers (ills. OTR 9, right; 21, 23, 25). Benigno Romero, scion of the wealthy Romero family who built an impressive two-story house on Hot Springs Boulevard in 1874 (ill. OTR 25) headed the Plaza Hotel and Improvement Company (ill. Plaza) and the Romero Drug Company. Don Benigno took a special interest in the care of the insane, caring for several in his house before leading the successful campaign to establish a Territorial Insane Asylum in Las Vegas. The average Las Vegan worked as a farmer, laborer, carpenter, stonemason or clerk and continued during this period (and up to the 1940's) to live in and build adobe houses. A group of fifteen houses, built between 1898 and 1913, on Hot Springs between Valencia and Mills, made a complete break with the adobe tradition (ills. OTR 2, right; 33, 34, 37). The new owners were the same wealthy group which had built Anglo-inflected adobes the two previous decades, with the addition of newly-arrived Lebanese merchants such as James and Raymond Maloof. To take one example, Secundino Romero--who is often characterized as the political boss of San Miguel and Mora counties during the first twenty-five years of this century and who served as Mayor, County Sheriff and Republican party chairman--built on Hot Springs between 1906 and 1908 (ill. OTR 34). His house and the smaller and more numerous World's Fair Classic houses (ill. OTR 2, right) parallel developments in the larger North New Town district of East Las Vegas in their materials, styles and dates of construction. In part, the grand houses of East Las Vegas are more numerous than those on Hot Springs because many merchants and lawyers with businesses in Old Town--men like Arthur Ilfeld, Jake Stern and Joseph Reynolds--chose to live in New Town. The wealthy who remained in Old Town included Hispanic-Americans, for obvious reasons; older Anglo- and German-American merchants and some of the Lebanese merchants, whose Roman Catholicism tied them to the community life of West Las Vegas.

Since Las Vegas was chiefly a marketing center, many of the finest residences in New Town 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, chose

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to stay 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 North New Town neighborhood. Sons Herman C. and Arthur C. built two of the most impressive homes (ills. NNT 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; while nieces Belle and Elsie Ilfeld, who had been raised in Santa Fe, married the merchant brothers Issac L. and Simon Bacharach and lived on Fifth Street (ill. 8) and Seventh Street (ill. 2, lower right).

Among the other merchants who built impressive homes in the North New Town neighborhood were: Jake Stern (ill. NNT 18) and Dan Stern of the Stern and Nahm Company which diversified into timber, brickmaking, sheep and cattle during the first decade of the century; Joseph Danzinger (ill. NNT 33) and Charles Danzinger; and William Rosenthal (ill. NNT 26); F.J. Gerhing (ill. NNT 25), a plumbing and hardware merchant; David W. Candon, a coal and wood dealer; and H.G. Coors, a lumber dealer. Najeeb Maloof, who occupied the Whitmore House on Seventh (ill. NNT 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. NNT 28). Milton Taichert, who at 90 continues to live in his house on Seventh Street, is the last representative of Las Vegas' great merchants.

After the merchants, the most numerous and prominent residents in the North New Town 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 the city at 907 Seventh. 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. NNT 15) was William J. Mills. As a local district judge of long standing, D.J. Leahy (ill. NNT 24) is well remembered for his role in the Magee libel trials which contributed to the unraveling of the Teapot Dome Scandal. Elmer Veeder, an attorney, owner of a Plaza building, and President of the Guarantee Savings and Loan, built on Eighth Street.

Andrieus H. Jones, who lived on Fifth Street (ill. 22), achieved the greatest national prominence. 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

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the Interior, and in 1916 was successful in his second bid for the Senate. Re-elected in 1922, Jones remained in Congress until his death in 1927.

Adin H. Whitmore, who built the city's most impressive Free Classic residence (ill. NNT 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 New Town about 1890. Harold Reynolds, probably a son of Jefferson, also built a home in New Town (ill. 30). James H. Ward, a contractor/engineer who built portions of the Santa Fe Railroad from Kansas to Arizona, designed and built his and other stone houses facing Lincoln Park (ill. Lib 5).

Because of its position at the head of the major pass from the plains around the mountains to Santa Fe and the Rio Grande Valley, Las Vegas was the site of important developments and a few notable, historic events. As Mexican port of entry on the Santa Fe Trail and as the first New Mexican town reached by the railroad, Las Vegas grew beyond a simple farming village; the entire town and especially its commercial districts reflect this broad historic development. The importance of the city's pivotal location, was underscored at the beginning of the Mexican-American War of 1846 when General Stephen Kearny stood on the roof of the **Alcalde's** house (probably the Dice Apartments, ill. Plaza) on the plaza, and proclaimed New Mexico part of the Union. For two months early in 1862, as Confederate troops occupied Santa Fe, the territorial capital was relocated to the Exchange Hotel on the plaza. One night in 1891, the masked riders of **Las Gorras Blancas** or the White Caps circled the plaza, posting a list of their land rights demands. This secretive group lead a farmer's revolt which is a leading example of overt Hispanic resistance to Anglo-American domination in the Southwest. Las Vegas still remember the brief notoriety which the city gained from the turn-of-the-century Rough Riders reunions, with their encampment in Lincoln Park; from the 1912 Jack Johnson heavyweight title defense with his training camp at 2008 North Gonzales; and from the Westerns shot around town at about the same time by Romaine Fielding and Tom Mix with their studio at 920 Gallinas.

The historical significance of Las Vegas is strongly reflected in its architecture and in the volume, variety and quality of its many unaltered buildings. Notable examples of the Hispanic building tradition remain in West Las Vegas. The introduction of Anglo-American house plans, building elements and materials, and their incorporation into the **New Mexico Vernacular** tradition is clearly preserved in what

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is the largest remaining group of unaltered examples of this type. Good examples of **Territorial Style** woodwork also remain in these residences and a handful of early East Las Vegas buildings. The two pre-railroad churches represent the first Gothic Revival building of stone and the sole attempt at a Greek Revival style temple front built in the Territory.

The buildings which use styles brought to Las Vegas by the railroad are often modest by Eastern standards, but represent the largest, best preserved collection of such buildings and many of the finest individual examples remaining in New Mexico. These generalizations apply specifically to **Italianate Villas**, **High Victorian Italianate** commercial buildings, **Queen Anne** residences, **Richardsonian Romanesque** and **Mission Revival** public buildings, and to **Bungalows**. Although few in number, the finest New Mexican examples of the **Shingle Style**, **Jacobean Revival** and the **International Style** are also found in Las Vegas.

In addition, a number of local stylistic hybrids and vernacular types distinguish the town's architecture. Numerous examples of simple **Wood Vernacular** residences provide an important collection for the student of the diffusion of folk house types into the West with the railroad. A clear record also remains of the development of a local stone construction industry which resulted from the combination of mass transportation, industrial machinery, good-quality local stone, Italian stonemasons and boom town builder/architects. The bulk of 1880's residences comprise the largest remaining group of examples of the indiscriminate combination of numerous styles--the **Hybrid Picturesque** which characterized railroad era houses in New Mexico.

Local buildings influenced by the Colonial Revival and Neo-Classicism lack the degree of formality and archeological detail normally associated with those styles. Three local designations have been developed to describe these structures: **World's Fair Classic** for grand residences, public and commercial buildings; **Free Classic** for residences; and **Hipped Box** for the simplest residences. Again, the largest group and many of the best remaining examples of these developments remaining in New Mexico are in Las Vegas. Also at the turn of the century, a local style of decorative brickwork developed which mixed elements from the Richardsonian Romanesque and Neo-Classical with craftsman invention.

The town plan, like the city's architecture, embodies Las Vegas' dual cultural heritage. The oldest sections of West Las Vegas (east of New Mexico and between the two arroyos, **Manteca** and **Gabonito**) is one of the most extensive examples of the provincial realization of Spanish Colonial town planning in the Southwest. The main irrigation ditch, an essential feature of the original agricultural village, remains in use. The fringes of West Las Vegas and all of East Las

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Vegas are speculative grids, typical of railroad era town planning. Like many other Western towns, the railroad set up a second grid of streets which when reconciled with the first produced a number of awkward intersections and irregularly shaped blocks, but also left small triangles used for parks and public buildings. These, along with Library and Lincoln Parks, give the Las Vegas plan more public amenities than the average railroad town. The prominent hills in town have been used to good advantage for the Presbyterian Mission and the Highlands University/Douglas School Complex.

In 1983, two exemplary rehabilitations were completed using the Preservation Tax Credit: the Plaza Hotel and the Gross-Kelly Warehouse. In both cases, the exteriors were largely restored to their original appearance, and the interiors were carefully rehabilitated for contemporary use. The increasing level of interest in the rehabilitation of the town's historic buildings is suggested by the 28 applications for 1983 Jobs Bill funding--more applications by far than submitted from any other community in the state. Four of these projects were funded for a total of \$80,000, more than twice the amount received by any other county in the state. The building inventory and two public reports on preservation activities produced for the Citizens' Committee for Historic Preservation (CCHP) have stimulated local interest in architectural preservation and provided the basis for the assessment of eligibility for Preservation Tax Credits and Jobs Bill money.

The CCHP and Slick and Associates, an historic preservation investment and management firm, are leading local preservation activities. The first six historic districts registered in the 1970's provided the framework for the establishment of City cultural/historic zoning and of a design review process. With the completion of design guidelines in 1982, the process began to gain acceptance. Copies of the historic resources and district nominations as well as the two thousand survey forms will be maintained by the CCHP in Las Vegas and the State Historic Preservation Division in Santa Fe. The activities of these groups, along with the City Design Review Board and the city code enforcement/preservation planner hired in 1982 will be based on these resources.

The boundaries of the Historic Resources of Las Vegas survey area follow the city limits as shown on the 1930 Sanborn Insurance Maps with three modifications. A two-block-wide strip along the eastern edge has been omitted because the construction of an interstate highway has removed all visible traces of historic development. Another section of about four blocks to the northwest of Colonial Street was dropped because no evidence of pre-1939 construction was found. The two-block-long North Eighth Street Extension has been added because it is the sole historic development contiguous to the

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city limits and includes seven significant houses.

All areas of concentrated historic structures have been included in historic districts as described in Section 7. The six districts defined in the 1970's are small by contemporary standards. The Plaza and Bridge Street Districts, for example, probably would be treated as one district today. Those first districts, nevertheless, have been institutionalized in the local cultural/historic zoning and design review process and are seen locally as discrete units. It, therefore, seemed advisable to leave these districts largely intact, merely updating the evaluation of each structure. The just completed building survey, nevertheless, has been comprehensive, recognizing all remaining significant features with three new districts in 1982 and the expanded Lincoln Park District and seventy-two dispersed historic structures in 1983.

FOOTNOTES

1. Max Frost, The Land of Sunshine, (Santa Fe: New Mexican Printing, 1904), p. 245-47.

## 9. Major Bibliographical References

See continuation sheet, item 9.

## 10. Geographical Data

Acreage of nominated property \_\_\_\_\_

Quadrangle name Las Vegas, NM

Quadrangle scale 1:24000

UTM References See continuation sheets for acreage and UTM's of districts and structures.

A 

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Zone Easting Northing

B 

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Zone Easting Northing

C 

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D 

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E 

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F 

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G 

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H 

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**Verbal boundary description and justification** The boundaries of the surveyed area reflect the historic boundary of the community as described on continuation sheets, pages 50-51, and recorded on the attached city zoning map 4. See continuation sheet for each district and individual property map.

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

state	code	county	code
N/A			

state	code	county	code

## 11. Form Prepared By

name/title Chris Wilson, Architectural Historian/Survey Director

organization Citizens' Committee for Hist. Pres. date 3/15/84

street & number P. O. Box 707 telephone (505) 266-0931 (Alb., NM)

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

*Chris Wilson*

title State Historic Preservation Officer date 7-30-85

For NPS use only

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

*Beth Groves*  
Keeper of the National Register

date 9/24/85

Attest:

Chief of Registration

date

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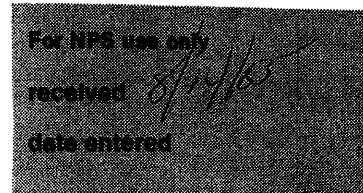
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Multiple Resource Area  
Thematic Group

dnr-11

Name Las Vegas New Mexico MRA  
State San Miguel County, NEW MEXICO

Nomination/Type of Review

*Cover Beth Grosvenor 9/26/85*  
Date/Signature

501. Blattman, Henry, House

Substantive Review Keeper

Attest

*Return* S

2. Lincoln Park Historic  
District (Boundary Increase)

Substantive Review

Keeper

Attest

*Beth Grosvenor 8/19/87*

3. Romero, Canuto, House

Keeper

Attest

*RT*

4. Acequia Madre

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 3/19/87*

5. House at 913 2nd

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 9/26/85*

6. House at 915 2nd

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 9/26/85*

7. House at 919 2nd

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 9/26/85*

8. Clevenger, Lowery, House

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 9/26/85*

9. Ward, C.W.G., House

Entered in the  
National Register

for Keeper

Attest

*Delores Byers 9/26/85*

10. St. Anthony's Hospital  
Annex

Entered in the  
National Register

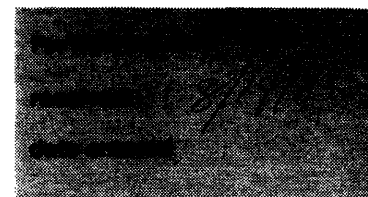
for Keeper

Attest

*Delores Byers 9/26/85*

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Multiple Resource Area  
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Name Las Vegas New Mexico MRA  
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11. Old Las Vegas Post Office

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

12. House at 822 Douglas

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

13. House at 818 Douglas

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

14. House at 814 Douglas

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

15. House at 812 Douglas

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

16. House at 810 Douglas

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

17. Johnsen Mortuary

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

18. Arthur, Charles and Lewis,  
E.N., House

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

19. Gatignole, Eugenio, House

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

20. Angel, Arturo, House

Entered in the *for* Keeper  
National Register  
Attest

*Helene Byers* 9/26/85

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date entered

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Multiple Resource Area  
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Name Las Vegas New Mexico MRA  
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Date/Signature

21. House at 921 S. Pacific

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

22. House at 312 Tecolote

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

23. Trujillo-Gonzales House

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

24. Herrera, Esperanse, House

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 8/26/85

25. Serna-Blanchard House

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

26. Shawn-Guerin House

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

27. House at 508 University

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

28. House at 514 University

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

29. First Baptist Church

Entered in the  
National Register

for  
Keeper

Attest

Delores Byers 9/26/85

30. Taichert Building

Entered in the  
National Register

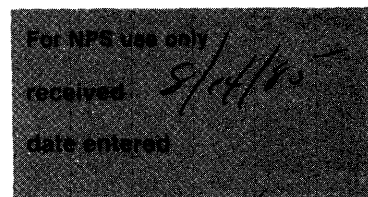
for  
Keeper

Attest

Delores Byers 9/26/85

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Multiple Resource Area  
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Name Las Vegas New Mexico MRA  
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31. Taichert Warehouse

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

32. Nolan House

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

33. House at 931 Prince

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

34. AT & SF Roundhouse

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

35. House at 12 Grand

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

36. Bean-Newlee House

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

37. House at 16 Grand

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

38. House at 119 Railroad

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

39. Eldorado Hotel

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

40. Pimter O'Neil Rooming  
House

Entered in the  
National Register

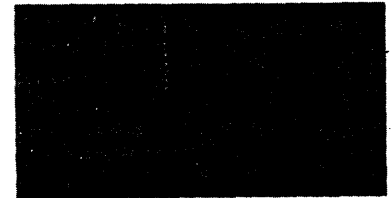
for Keeper

Delores Byers 9/26/85

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Date/Signature

41. House at 309 Railroad

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

42. House at 733 Railroad

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

43. House at 910 Railroad

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

44. House at 1025 Railroad

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

45. Salazar, Vidal and  
Elisa, House

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

46. Las Vegas Iron Works

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

47. House at 300 Pecos

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

48. Building at 1202 9th Street

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

49. House at 1513 8th

Entered in the  
National Register

for Keeper  
Attest

Delores Byers 9/26/85

50. Johnsen House

Entered in the  
National Register

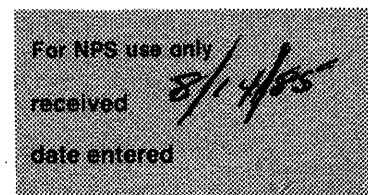
for Keeper  
Attest

Delores Byers 9/26/85



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Multiple Resource Area  
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51. Sundt, M. M., House

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

52. House at 1717 8th

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

53. House at 1616 8th

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

54. House at 1221 San Francisco

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

55. Las Vegas Railroad  
and Power Company Building

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

56. House at 933 12th

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

57. House at 821 12th

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

58. Schmitt-Laemmle House

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

59. House at 1116 Columbia

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

Attest

60. Cook, James, House

Entered in the  
National Register

*for* Keeper *Shelous Byers* 9/26/85

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Multiple Resource Area  
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61. House at 1007 11th Street Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

62. House at 1114 10th Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

63. Ilfeld, Charles, Memorial  
Chapel & ~~Masonic Cemetery~~ Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

64. House at 613 Mora Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

65. House at 618 Mora Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

66. House at 2501 Taos Alley Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

67. House at 921 ~~W~~ Chavez Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

68. House at 2203 New Mexico Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

69. Building at 2005 Montezuma Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

70. Building at 1406 Romero Entered in the  
National Register

*for* Keeper  
Attest

*Delores Byers* 9/26/85

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Multiple Resource Area  
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71. Baca-Korte House

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

72. House at 521 S. Pacific

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

73. Building at 1214 Bridge

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

74. Truder Park

Entered in the  
National Register

for Keeper

Delores Byers 9/26/85

Attest

Keeper

Attest

Keeper

Attest

Keeper

Attest

Keeper

Attest

Keeper

Attest

Keeper

Attest