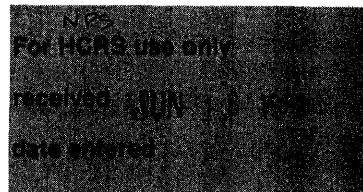


**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

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



1. Name

historic La Mesilla Historic District Multiple Resource ^{Area} Nomination

and/or common

2. Location

street & number N.M. State Road 28 not for publication

city, town La Mesilla vicinity of congressional district 2nd

state N.M. code 35 county Dona Ana code 13

3. Classification

Category	Ownership	Status	Present Use
<input checked="" 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 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	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input checked="" type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple ownership

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Dona Ana County Clerk

street & number Dona Ana County Courthouse

city, town Las Cruces state N.M.

6. Representation in Existing Surveys

title State Register of Cultural Properties has this property been determined eligible? ☐ yes ☒ no

date August 29, 1980 federal ☐ state ☒ county ☐ local

depository for survey records State Historic Preservation Bureau

city, town Santa Fe state N.M.

7. Description

Condition

☐ excellent
☒ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☒ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

The town of La Mesilla is located near Las Cruces along the Rio Grande. During the 1850s, 1860s, and 1870s, Mesilla was one of the most important towns in southern New Mexico. However, in 1881 the Santa Fe Railroad went through the adjacent town of Las Cruces, which eclipsed La Mesilla as the major town in the area. Because the Community of La Mesilla was once a center of government and commerce for southern New Mexico there are many fine buildings. The commercial buildings are concentrated around the Plaza and the houses radiate out. The first structures to be built in La Mesilla, following its establishment in 1848, were jacales built around the Plaza for defense. In the late 1850s and early 1860s, the jacales were replaced with adobes. The adobe houses built in the 1860s were spread out to take advantage of the water supplied by the acequias. Substantial commercial buildings of brick and adobe were constructed around the Plaza. To the northwest of the Plaza was the "California" district, an area of large Territorial Style houses.

Most of the structures in La Mesilla are constructed of adobe, are one story, and are topped by a flat roof. The larger houses are a number of these units strung together. Whether large or small, the detailing depends on the date of construction and the amount of remodeling. The earliest structures are examples of the Territorial Style which includes features such as wood double hung windows with plain or pedimented moldings, doors with top and sidelights, and brick coping. Later houses have metal-covered pitch roofs and wood double hung windows with no moldings. Houses dating to the 1920s and 1930s have metal casement windows and more recently aluminum sliding windows.

One characteristic of adobe houses is that the house forms tend to be very stable, but the material is easy to remodel. Therefore, one finds adobe houses with rectangular plans and flat roofs to be predominant from 1865 through 1940. Throughout this period existing houses were remodeled and added to. The predominance of this one house form does give La Mesilla a unified appearance.

Because of this characteristic of a much remodeled constant house form, dating is difficult. The earliest extant adobe house in La Mesilla dates to the 1860s. Adobe continued to be the most common material until World War II. Window types are the most effective feature for dating, but they were changed frequently. One finds that, though houses may incorporate walls of old buildings, it is the window-type that presents the most realistic date.

Structures within La Mesilla Historic District are classified as significant, contributing, and non-contributing. Those which are significant are structures which retain some integrity from their date of construction. Contributing structures are those structures, generally of adobe, that retain their original scale, though some changes have been made. Non-contributing structures include those adobes which do not have features of note or more recent structures constructed of other materials.

Descriptions of the architecture and history of significant structures follow. Contributing and non-contributing structures are included in forms.

EXP. 12/31/84

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

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

For NPS use only

received

date entered

Continuation sheet

Item number

Page

Description of Significant Structures

The Plaza (#71) has, since the founding of La Mesilla in 1848, been the center of the town. Originally the Plaza was simply a dirt area defined by the structures surrounding it. Over the years it has been landscaped in various ways. The most recent changes were made in about 1975. At that time a new bandstand, a replica of the one constructed in the 1930s, was added. Despite its many changes in appearance, the Plaza is significant as the historic center of La Mesilla.

At the north end of the Plaza is San Albino Church (#44). Built in 1906, the church is constructed of yellow brick. The nave is topped by a gable roof. At the front is a dutch gable flanked by square towers with pyramid roofs. The window openings are round arched with brick moldings and are filled with stained glass. The facades are articulated with corbeled courses of brick work. The rear facade has two segmental arch doors and a niche at the center. At the northeast corner of the church is a small side chapel.

San Albino has historical significance as well as architectural significance because it was constructed on the site of an earlier church. The prominent location reflects the important role the church played.

Set back from the east side of the Plaza is the Freudenthal Building (#62), an excellent example of the Territorial Style. It has a square plan with a central hallway with rooms on either side. The flat roof has brick coping and projecting canales. It is constructed of stuccoed adobe and has wood double hung windows with wood lintels. The front door is surrounded by side and toplites. The property was deeded to Lesinski in the 1850s and it then went to Morris Freudenthal. The architecturally significant structure probably dates to the late 1860s or early 1870s.

What is now the Double Eagle Restaurant (#67) is also an excellent example of the Territorial Style. This originally residential structure has a rectangular plan with a central courtyard. It is constructed of stuccoed adobe and has a flat roof with brick coping. The double hung windows have pedimented moldings. Across the front of the facade is a wood portal with posts cut to look like columns. Some changes were made to the interior and the portal was added when the restaurant opened about ten years ago.

The first record of this property was that in 1849 Valentin Maese was raising his sons in a two-room house on this site. Over the years the house evolved into the large patio-centered building it is today. Among the resident families were the Maeses, Guerras, Valencias, and Gamboas. The house is significant for its historical associations and as an excellent example of the Territorial Style.

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EXP. 12/31/84

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 2

Another example of the Territorial Style is the old Courthouse (#65) which dates to 1866. The one-story, stuccoed adobe building has a flat roof with brick coping and metal canales. The door, installed since the building was converted to commercial use, is set at a diagonal at the corner. The remainder of the fenestration includes four wood doors, a variety of wood double hung windows, and several glass block windows. Among the other changes to the structures are removal of the portal and enclosure of the central patio.

Despite the changes the building remains architecturally significant as an example of the Territorial Style. There are also important historical associations. Mesilla was the Doña Ana County seat during an important period in Territorial New Mexico. Southern New Mexico had a great deal of violence which included the Lincoln County War, Billy the Kid, and the feud between the Lee and Fountain factions.

La Posta Restaurant (#103) is one of the older structures in Mesilla. A house was on the property by 1862 and possibly as early as 1854. The commercial building is a rambling, complex example of the Territorial Style. Constructed of stuccoed adobe, the building is one story and has a flat roof with brick coping, a brick stepped parapets, and wood canales. The main entrance is paired wood doors. The original windows are double hung with pedimented moldings. There are several newer fixed plate glass windows. The interior courtyard has been enclosed for additional dining space.

La Posta is significant for its architecture and history. From 1863 to 1874 Col. Joseph Bennett ran a stage stop for the Butterfield State line in the building. Bennett had come to Mesilla with the California Column. In later years he was one of New Mexico's most prominent citizens. In 1897 he was appointed Vice Consul General to Mexico. From 1874 on, the building was the Corn Exchange Hotel. After the arrival of the railroad in 1880 until 1939, the hotel and building languished. Then in 1939 Katie Griggs opened La Posta Restaurant.

At the south end of the Plaza is the Albert Fountain Store (#101). The front facade is brick with display windows flanking an inset door and a Dutch gable masking the gable roof. The side walls are stuccoed, with small wood casement windows. This commercial building was constructed between 1929 and 1931. It housed the post office and a grocery store from the 1930s through 1959. The store was run by Albert Fountain, member of one of Mesilla's most important families. The Fountain Store is significant as a good example of the Mission Revival Style and because of its association with the Fountain family.

The site of the Fountain Store and the existing patio section and rear adobe wing (#102) are among the most historic structures in Mesilla. In the 1850's there was a bar run first by Guadalupe Miranda the land commissioner and later by Sam Bean, Jr. From 1857 to 1861 the San Antonio Mail, then the Butterfield Stage and finally Wells Fargo Express, stopped here. Several newspapers including the Mesilla News and later the Confederate Mesilla Times were published from the block. Other uses the block has contained include a blacksmith shop and the Fountain House. A fire at the northwest corner about 1900 led to construction of the newer section at the front. Its many historic associations are the Transportation Block's primary significance.

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EXP. 12/31/84

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

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

For NPS use only

received

date entered

Continuation sheet

Item number

7

Page

3

The Leonart Maurin Store (#75) is significant as one of the earliest brick buildings in the State. It was built between 1860 and 1863 out of locally fired brick. Although always one story-high, it was meant to be two as evidenced by the blocked window openings in the parapet. Construction was halted when Maurin was murdered in 1866. The building has linteled and segmental arch openings filled with double hung windows or wood doors. Since Maurin's death the building served as a saloon, residence, and town hall.

To the rear of the Maurin Store is an adobe residence (#76) which may be the one in which Maurin was murdered in 1866. It is constructed of stuccoed adobe and has a flat roof with projecting canales and exposed vigas. There is a wood portal across the front. The windows are wood double hung and the several doors are wood.

This house is significant because it is an example of an earlier architectural style than the Territorial. Despite some changes the long narrow plan and low level of the vigas indicated a less sophisticated construction than that of most Territorial buildings. The house dates to before 1866.

What is now the Mesilla Book Center (#74) is the southern portion of the Reynolds/-Griggs Store. The building is fronted by a stuccoed facade which has a gabled parapet and pedimented windows and doors. The zaguan leads to the patio of what was the Griggs House. For the rear section, the windows are wood double hung with a few aluminum replacements. The store has a gable roof and the rear a flat roof.

The Reynolds/Griggs Store is significant as a good example of the Territorial Style. Also the Griggs were an important Mesilla family and the store a large general merchandise establishment. The structure dates to about 1870.

The Barela-Reynolds House (#73) is individually listed in the National Register because of its architectural and historical significance. At the front of the building was a portion of the old Reynolds/Griggs Store. Prior to the 1870s it was Mariano Barelas' Store. The earliest structure on the property dates to the 1850s. By the turn of the century, the complex structure looked much as it does now.

At the front are two commercial buildings with a zaguan between. The southern-most is a pressed-metal Italianate facade on an adobe structure. The northern section is stuccoed adobe and has a gabled parapet and windows and doors with pedimented moldings. The zaguan leads to a patio and a long, narrow string of rooms. The house is one of the most architecturally interesting structures of the Territorial period.

To the north of the church is a stuccoed adobe residential structure (#43) which is one story and has a flat roof with projecting canales. The fenestration is wood double hung windows at ground level and a zaguan leading to the patio. It is estimated that the house dates to about 1870.

A similar residence (#42) is to the north. It is also of adobe and has a flat roof with projecting canales. The windows are double hung with unusual drip moldings. A door with surrounding top and side lights further reflects Anglo American influence. The zaguan has a heavy wood gate.

Estimated to date to the mid-1850's, this house and the one to the south are architecturally significant as examples of the Territorial Style.

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EXP. 12/31/84

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number

7

Page

4

Opposite #42 is another Territorial Style house (#45). It is stuccoed adobe and has a flat roof with projecting vigas and canales. There is a porch with a shed roof over the door which has side and top lights. The windows are wood double hung with pedimented moldings and heavy wood lintels. Again, this structure is significant as an excellent example of the Territorial Style which dates to ca. 1870.

At the northeast corner of the district is the Cano House (#53) which dates to about 1890. It is of stuccoed adobe, has a long narrow plan and a flat roof. The windows are wood and metal casements. Lintels top the windows and doors. The wall at the southwest corner of the house is tall and was part of a rebote (handball) court. This house is significant because it is a good example of a later adobe house. It illustrates the tenacity and popularity of adobe, even after the coming of the railroad.

Two attached houses are at the corner of Calle de El Paso and Calle de Santiago. The eastern-most (#54) is one story, of stuccoed adobe and has a flat roof with projecting canales. The windows and doors have plain wood moldings and a transom tops the door. It is estimated that this house dates to ca. 1890.

To the west is a one-story house of exposed adobe (#55). It also is one story with a flat roof. The roof is deteriorating because of poor drainage from the canales. Like the other, this house has plain wood moldings around the double hung windows and door. The front door has side and top lights. Also estimated to date to ca. 1890, both houses are significant as late examples of the Territorial Style.

At the corner of Calle de El Paso and Calle de Parian is a house which dates to the 1860s (#61). The house was standing during the Civil War and belonged to Sam Bean. The house was confiscated and sold because Bean was a Confederate sympathizer. Since the 1950s the property has served as a tortilla factory and gift shops and has been altered somewhat. The garage also serves as a gift shop.

Presently the house is one story and is of stuccoed adobe. The roof is flat and has brick coping and canales. There is a gabled parapet marking the diagonal corner. The windows are mixed wood double hung, metal casement, and aluminum double hung, indicating changes over the years. The building is significant as an example of the Territorial Style and because of its historical associations.

To the east of Calle de El Paso is the Gadsden Museum (#115), an excellent example of the Territorial Style. The one story stuccoed adobe house has a flat roof with a slightly gabled parapet. The original brick coping has been stuccoed over. There are buttresses along the sides. The front door is surrounded by side and top lights and the double hung windows are topped by a roll molding. In plan the roughly square house has a central hall with rooms on either side. The house, built in ca. 1860 and enlarged in 1875 by Mariano Barela is significant as an excellent example of the Territorial Style.

The eastern-most structure in the district is a house #117 which belonged to Samuel Jones, one of the most outspoken and active Confederate sympathizers in New Mexico. Jones built his house in 1861. Primarily significant because of its association with Jones, the house is a badly remodeled example of the Territorial Style. It is constructed of stuccoed adobe and has a flat roof with canales. The windows are the aluminum sliding type. Across the front is a new arcaded porch of slump block.

-continued-

EXP. 12/31/84

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 5

Despite some new aluminum windows, the Gamboa House (#110) remains an excellent example of the Territorial Style. It is one story with a flat roof and brick coping. The canales are of metal pipe. What older windows remain in the stuccoed adobe walls are wood double hung. Built in 1875 by Apolinaria Sedillo, the house is significant as an example of the Territorial Style.

South of #110 is another example of the Territorial Style (#126). It has a rectangular plan, is one story, and has a flat roof with a concrete parapet and metal canales. The stuccoed adobe house has wood double hung windows with plain moldings. At the rear is a portal. Estimated to date to ca. 1885, the house is significant as an example of the Territorial Style.

Perpendicular to #126 is a simple adobe house (#125). The flat roof has wood canales. The stuccoed walls are broken by small wood casement windows with lintels. Estimated to date to ca. 1885, the house is significant as an excellent example of a simple type of adobe construction.

At the corner of Calle de Guadalupe and Calle de Corrio is an L-shape plan house (#106) which is an example of the Territorial Style. It is of stuccoed adobe, is one story high, and has a flat roof with a parapet. The double hung windows have pedimented moldings and the doors, including the zaguan, also have pedimented moldings.

The house dates to about 1865. It is architecturally significant because it is a good example of the Territorial Style. It has important historical associations because Albert Fountain, a prominent attorney, lived in the house in the 1860s and 1870s.

The Fountain Theatre (#105) is immediately north of the Fountain House. Once part of the Fountain House, the theatre was opened and remodeled in about 1925. It has a stuccoed adobe facade with a wide door topped by three windows. A Dutch gable hides the gable roof. The building is significant as part of the Fountain House.

The Medina House (#130) is significant as a good example of simple adobe construction. It is one story with a flat roof and is of stuccoed adobe. The facade is broken by double hung windows of wood or aluminum with concrete sills and by metal canales. Based on the deed, the date of construction appears to be 1894. The house was recently rehabilitated by the Medinas. Contributing structures (#129 and #130) adjoin the Medina House on the north and south.

At the corner of Calle de Principal and Calle de Colon is a one-story, L-shape plan structure which once was the Texas-Pacific Hotel (#132). The hotel operated during the 1870s. The structure also housed the old land office at one time. Now a residence, the stuccoed adobe structure has a flat roof with wood canales. The windows and doors are topped by lintels which are continuous in some places. The doors have transoms and a few of the wood double hung windows have pedimented moldings.

The building is significant as a good example of the Territorial Style and as the old hotel.

-continued-

EXP. 12/31/84

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

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

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 6

Opposite #132 is an old rebote court (#133). The structure has high adobe walls with buttresses. The structure is significant as a remnant of a once common recreational facility.

Along Calle de Guadalupe from Calle de Colon to Calle de Cura are three structures which present a continuous front to the street. All three are of stuccoed adobe and have flat roofs. The northern-most (#139) has wood windows and doors with plain wood moldings. There is a slight overhang to the roof. The center section (#140) has concrete coping and canales along the roof. The wood windows have simple moldings. Only a narrow section of the long narrow plan faces the street. The end section (#141) has deeply inset windows. There is a concrete cap on the parapet. Canales also break the facade.

All three of these structures are simple adobes with few stylistic features. They are architecturally significant as a group because they are a good example of a common building type. It is estimated that they date to the late 1880s.

At the intersection of Calle de El Paso and Calle de Colon is a partially stuccoed adobe building (#142). It has truncated hip roof. The windows, now boarded up were large display windows. The main door is flanked by two windows. The building is significant as an adobe commercial building and as a dance hall which dates to 1925. The adjacent bar (#144) is contemporary.

The Bombach Store (#96) was built in 1909 and was partially destroyed by fire in the 1950s. The site has significant historical associations. Originally it was the property of Cristobal Ascarate and he used the site as a corral for overland livestock and wagons in the 1850s. From 1874 to 1908, the property housed the Thomas Bull Store, a general merchandise outfitter. In 1909 John and Otto Bombach built their store on the site. For a number of years before the fire, the building housed the Wells Fargo Museum. Currently the structure consists of the exposed adobe walls of the Bombach Store topped by a collapsing roof.

To the north of #96 is another commercial building (#95). The building is constructed of stuccoed adobe and has a flat roof with brick coping along the front. The double hung windows are of wood, as are the doors. Though not of great architectural significance, the building is quite old. It was first the Dimitro Chavez Store, post office, and residence from the 1860s through 1900. Since then it has had a variety of uses.

On Calle de Principal is a good example of simple adobe construction (#32). The house has a flat roof with brick coping and some of the original double hung windows remain. The vigas are exposed. Among the changes to the building are aluminum windows and a rear cinder block addition. The building is significant architecturally and also because it was, during the 1880s, the El Meson Hotel. It is estimated that the structure dates to the 1870s. The adjacent structure (#33) was also part of El Meson.

-continued-

EXP. 12/31/84

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 7

Along the Acequia Madre is a ~~small~~ *exposed adobe house* (#39) which is significant as a good example of the Territorial Style, though in poor condition. The flat-roofed house has double hung windows topped by pedimented moldings. It is estimated that this house is one of the earliest in Mesilla, dating to the 1860s.

The northwest portion of La Mesilla Historic District was known as the California District because of the larger houses and their more spacious arrangement. The northern-most of these (#5) is significant as a good example of the New Mexico vernacular, a style prevalent in northern New Mexico. The stuccoed adobe structure is topped by a truncated hip roof. The double hung windows have plain moldings. The door is deeply inset. There are several small additions to the rear. The house is estimated to date to 1900.

The next house south (#6) is an example of the Territorial Style. It is of exposed adobe and has a flat roof with a parapet along the front. The front facade of the one story structure is broken by two doors each with a transom and double hung wood windows. It is estimated that this structure dates to 1900.

As an indication of the importance of agriculture, structure #7 is a barn constructed of exposed adobe. It has a steep gable roof over one section and a flat roof over a lower section. The fenestration, all topped by wood lintels, includes wide sliding doors and double hung windows with wood moldings. The barn, estimated to date to 1910, is significant architecturally as an interesting example of the building type.

Another building along Calle de Picacho is the Reverend Augustine Marin House (#9), of Mission Revival. This style is one of a group of Southwest Revival Styles popularized during the early decades of this century. These styles sought to revive architectural forms such as those found in Mesilla and other areas of the Southwest. The Marin House was constructed in 1875 and was in the Territorial Style. Features such as pedimented window moldings remain, as does the basic stuccoed adobe flat-roofed structure itself. More recently, the porch, with its arcade and Mission tile covered roof, was added. The house is architecturally significant as a good example of the Territorial Style with Mission Revival features. In addition, the house is associated with several families important in Mesilla's history including the Reynolds, Chavezes, and Fountains, as well as Reverend Marin.

Between Calle de Picacho and Calle de Santo Tomas is an excellent example of the Territorial Style. The house (#16) was built in 1874 for James Edgar Griggs, a prominent Plaza merchant. Constructed of stuccoed adobe, the house has a flat roof and is one story. The wood double hung windows are surrounded by elaborate pedimented moldings. The door, which has side and top lights, is covered by a gable-roofed porch with a pediment and classicized columns. The Griggs House has been vacant since 1969, so some deterioration has occurred.

The Griggs House is architecturally significant as an excellent example of the Territorial Style which clearly reflects the use of the Greek Revival elements. The association with Griggs provides historical significance.

-continued-

EXP. 12/31/84

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 8

Near Calle de Picacho and the Contracequia is the Reynolds House (#28). This house is also an excellent example of the Territorial Style. The stuccoed adobe house is one-story and has a flat roof with brick coping. At the rear is a two-story addition which is topped by a gable roof with dormers. There is a second story wood veranda around the addition. Across the front of the house is a portal. The double hung windows have plain moldings and the door has top and side lights. Reynolds built his house in the late 1870s. The addition was made by Albert Fountain in about 1900. The house has been vacant for some years and is suffering serious deterioration because of the poor roof.

The Reynolds is architecturally significant as a good example of the Territorial Style. Important historical associations are with Reynolds, who was Griggs business partner. Subsequently the house was owned by Demitrio Chavez and Albert Fountain, Jr.

At the rear of the Reynolds House is a garage/carriage house (#27) which is done in a similar Territorial Style.

Just south of Calle de Santiago is another good example of the Territorial Style. The house (#83) was built in about 1875, before Albert Frietze purchased it. The one-story house is of stuccoed adobe and has a flat roof with brick coping and canales. The wood double hung windows have drip moldings. The center front door has a transom and the same drip molding.

The Frietze House is significant as a good example of the Territorial Style. In addition Albino Frietze was an important Mesilla merchant.

At the corner of Calle Parian and Calle de Picacho is a one-story structure of exposed adobe (#81). It has a flat roof with a stepped parapet. The only fenestration is an inset wood door and a metal garage door. The building dates to about 1930.

Historical association is what makes this structure significant. It was Simon Guerra's Blacksmith Shop. Guerra was an important business man and was town judge.

One of the largest structures in the historic district is the old Mesilla Elementary School (#79). It is one-story tall and constructed of brick. The front facade has been stuccoed. The flat roof is fronted by Dutch gables with circular vents at the center. The front door is set in a round arch and the entry is flanked by banks of windows. Windows at the sides are topped by segmental arches.

The old school is significant architecturally as an example of the Mission Revival Style, which dates to about 1915. The school now serves as a community center.

One of the oldest houses in the historic district is at the corner of Calle de Parian and the Acequia Madre. Known as the Frietze Store, the U-shape-plan building is of stuccoed adobe and has a flat roof with a parapet, vigas, and canales. The double hung windows have pedimented moldings. There are some more recent wood casement windows. Other features include corner buttresses.

The Frietze Store is architecturally significant as an example of the Territorial Style. It is said that Mexican troops were garrisoned in the house in the 1850s. The structure is one of the oldest in the town.

-continued-

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

For HCERS use only	
received	
date entered	

Continuation sheet

Item number 7

Page 9

At the corner of Calle de Picacho and Calle de Parian is a good example of the Territorial Style (#86). The one story, stuccoed adobe house has a flat roof with a corbeled cornice. The windows have been replaced, but the wood pediment moldings have been retained. A well-integrated addition has been made to the ca. 1880 house.

The house is architecturally significant as an example of the Territorial Style.

Individually Significant:

An instance of Mexican influence in Mesilla's architecture, this stuccoed adobe house (#150) has a flat roof with brick coping. The entry is surrounded by a brick arch and the front segmental arched doors and windows also have brick surrounds. The house, significant for its architectural style, dates to about 1905. It has been recently rehabilitated.

To the southeast of the historic district is the Turney House (#148). It is an example of the Queen Anne Style. The house is one and one-half stories, constructed of brick, and has a complex gable roof. The facades, windows, and roofs have great variety. There are verandas and porches, all of wood with Classicized details. Dormers and indentations break up the roof. Some of the wood double hung windows have been replaced with aluminum windows.

The house is significant architecturally as an example of the late Queen Anne which combines the picturesque qualities of the Queen Anne with Neo-Classical detailing. The house was built in ca. 1900 by Turney, a prominent rancher.

At the east end of Calle Parian is a good example of the New Mexico Vernacular Style (#149). It is constructed of stuccoed adobe and has a hip roof with projecting gables. There is a wood portal across the front. The double hung windows are slightly recessed. The deeply recessed door is topped by a transom. Dr. James Baily built the house in 1892 around an existing house. The Baily House is architecturally significant as an example of the New Mexico Vernacular Style.

Also of significance are the acequias which run through Mesilla. The Acequia Madre was dug in 1848 when the town was established. From then to the present this acequia and others in the system have been the prime source of water for irrigation.

8. Significance

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

Specific dates 1848 Builder/Architect Various

Statement of Significance (in one paragraph)

La Mesilla Historic District is significant architecturally because of the concentration of fine examples of the Territorial Style. The district is centered around a plaza. Most of the buildings are one story and of adobe. Most buildings have no setback so the winding streets are clearly defined by low adobe structures. The two factors of the consistent use of low adobe structures and the concentration of good examples of the Territorial Style are the factors which make La Mesilla Historic District architecturally significant. In addition the district has historic significance because it was a major town in southern New Mexico from its founding in 1848 until the railroad arrived in Las Cruces in 1881. During a time when southern New Mexico was prone to violence, Mesilla was county seat for Doña Ana County. It was a stop on the Butterfield Stage Route and along the Chihuahua Trail. As a result it was a major trading center.

Mesilla was founded in 1848, soon after the signing of the Treaty of Guadalupe Hidalgo, by Mexicans who did not wish to live in the newly established U.S. Territory of Doña Ana to the north. Among the first activities of the founding families were to build jacal structures around a plaza and to dig the Acequia Madre. Both the Plaza and the Acequia Madre remain and are within the historic district.

The 1854 Gadsden Purchase made Mesilla permanently part of the U.S. and no longer subject to the whims of the Rio Grande. It was after this date that settlers began to replace their jacal structures with adobe structures. Establishment of Fort Fillmore nearby meant that the town no longer had to be defensive and houses could be more spread out.

Mesilla's progress was temporarily interrupted on July 25, 1861, when Confederate troops captured the town and proclaimed Mesilla Confederate capitol of Arizona. Union troops expelled Confederate troops in the summer of 1862 and Mesilla's growth continued.

The architecture of Mesilla's wealthy period, 1854-1880, was, throughout New Mexico, that of the Territorial Style. Examples of the Style are constructed of adobe and have either flat or pitch roofs. The Style developed from the existing Spanish Colonial architecture because of introduction of American goods and new technology. For example fired brick permitted brick coping, lumber allowed greater spans and pitch roofs, glass allowed larger windows, and finally Greek Revival architectural detailing was introduced. Because Mesilla was at its peak during this era, many fine examples of the Style remain. After the railroad came to Las Cruces, little building was done, so many of the early structures remain intact. In subsequent years, until World War II, adobe remained the predominant material. Thus one finds a continuity of material, scale, and detailing throughout the historic district.

At Mesilla's height, there were many traders, freighters, and general merchandise establishments. The trade required fine hotels and restaurants. Among the major Plaza merchants were J. Edgar Griggs and Charles Reynolds. Albert J. Fountain was a prominent attorney and newspaper man. These families and others established the California District in 1869. This area, to the northwest of the Plaza, continues to have some of the largest and most elaborate homes.

-continued-

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Continuation sheet

Item number 8

Page 1

Since the railroad bypassed Mesilla, the town has remained a quiet suburb of Las Cruces. The predominance of adobe Territorial architecture and Hispanic culture have made Mesilla a tourist attraction. Most of the buildings around the Plaza are dedicated to tourist-related activities.

The importance of La Mesilla Historic District is indicated by the fact that Mesilla Plaza and the buildings surrounding it are a National Historic Landmark. While many of the buildings included in the larger historic district are later than those within the NHL, they nonetheless are important examples of the Territorial style and other adobe styles. Creation of a historic district which includes the NHL provides context for the Landmark and also a buffer from adverse effects.

9. Major Bibliographical References

see attached

10. Geographical Data

Acreage of nominated property Approx. 70 acres

Quadrangle name Las Cruces

Quadrangle scale 1:62500

UMT References

A

1	3
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3	3	1	0	2	5
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3	5	7	2	2	7	5
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Zone Easting Northing

B

1	3
---	---

3	3	1	3	5	0
---	---	---	---	---	---

3	5	7	2	2	2	5
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Zone Easting Northing

C

1	3
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3	3	1	4	5	0
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3	5	7	2	1	2	5
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D

1	3
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3	3	1	1	0	0
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3	5	7	1	8	7	5
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E

1	3
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3	3	0	9	2	5
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3	5	7	1	9	5	0
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F

1	3
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3	3	0	8	0	0
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3	5	7	1	7	7	5
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G

1	3
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3	3	0	3	5	0
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3	5	7	2	0	2	5
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H

1	3
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3	3	0	7	0	0
---	---	---	---	---	---

3	5	7	2	2	0	0
---	---	---	---	---	---	---

Verbal boundary description and justification

Beginning at the south corner of the intersection of Calle de Parian and Calle de El Paso, proceed northeast along the south edge of Calle de Parian for approximately (cont.)

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

state	N/A	code	--	county	--	code	--
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state	N/A	code	--	county	--	code	--
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11. Form Prepared By

name/title Michael R. Taylor/revised by Ellen Threinen

organization Architectural Research Consultants, Inc. date August 1981 (revised)

street & number P. O. Box 1158

telephone (505) 842-1254

city or town Albuquerque

state NM

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☒ national ☐ state ☐ local

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

State Historic Preservation Officer signature

[Signature]

title State Historic Preservation Officer

date 5-24-82

For NPS use only

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

[Signature]

date

Keeper of the National Register

Attest

date

Chief of Registration

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Heritage Conservation and Recreation Service**

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Continuation sheet

Item number 9

Page 1

MAJOR BIBLIOGRAPHICAL REFERENCES

Data collected from residents of the district and local historians by the Historic Building Survey and the Dona Ana Historical Society. This information is available at the Rio Grande Historical Collections, New Mexico State University, Las Cruces, New Mexico.

New Mexico Historic Preservation Office and the University of New Mexico School of Architecture and Planning. New Mexico Historic Building Inventory Manual. Unpublished draft available at the New Mexico Historic Preservation Office.

Barrick, Nona and Mary Taylor. The Mesilla Guard 1851-61. University of Texas at El Paso, Southwestern Studies, Monograph Number 51, 1976.

Gibson, A.M. The Life and Death of Colonel Albert Jennings Fountain. Norman: University of Oklahoma Press, 1965.

Hordes, Stan. Interview with Ellen Threinen about research for Mesilla Plaza National Historic Landmark. July 13, 1981.

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Inventory—Nomination Form

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Continuation sheet

Item number

Page 1 of 1

Multiple Resource Area
Thematic Group

dnr-11

Name La Mesilla Historic District Multiple Resource Area
State New Mexico

Nomination/Type of Review

Date/Signature

✓ 1. Building No. 148 Substantive Review

Keeper

DOE/OWNER OBJECTION

Attest

2. Building No. 149 Substantive Review

Keeper

Attest

3. Building No. 150 Substantive Review

Keeper

Attest

4. La Mesilla Historic District

Keeper

Resub. - Substantive Review

Attest

W.H. Braham 7.20.82

5.

Keeper

Attest

6.

Keeper

Attest

7.

Keeper

Attest

8.

Keeper

Attest

9.

Keeper

Attest

10.

Keeper

Attest