

UNIVERSITY
PENNSYLVANIA
LIBRARIES



CULTURAL INTERSECTIONS AND HISTORIC PRESERVATION:
A STUDY OF LAS VEGAS, NEW MEXICO

Eileen Vanessa Rojas

A THESIS

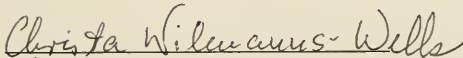
in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in Partial
Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

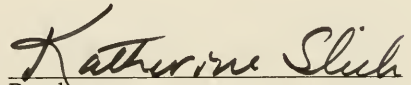
1998



Advisor

Christa Wilmanns-Wells, Ph.D.

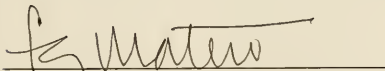
Lecturer, Historic Preservation



Reader

Kak Slick

Trustee, National Trust for Historic
Preservation



Graduate Group Chair

Frank G. Matero

Associate Professor of Architecture

Final Proof / 11/14/98 / R7-41

UNIVERSITY
of
PENNSYLVANIA
LIBRARIES

El que nada no se ahoga.

What's the use of worrying? It never was worth while,
so pack up your troubles in your old kit-bag and
smile, smile, smile.

--George Asaf

I would like to express my appreciation and gratitude to everyone who helped me achieve this goal. Thanks, first, to Christa Wilmanns-Wells, my advisor and "swim coach," for her encouragement, enthusiasm, and love of teaching--and for being such an inspiring woman! I would also like to thank Kak Slick for introducing me to the wonderful community of Las Vegas and for advising me both as a professional and as a local resident; and to Adrian Molina, Elmer Martínez, Bob Mishler, and the many other individuals in Las Vegas who took the time to talk with me and assist me with my research. I would also like to thank my family and friends in Santa Fe for their unconditional love and support, and my co-workers, especially Ed Crocker and Barbara Zook for their suggestions and patience as I "picked their brains" for Thesis topics. Ed, thank you also for mentoring me and teaching me what really matters in preservation.

Additional thanks go to my friends and colleagues in Philadelphia. To Ann DiLucia (better known as "Chicken Little"), for her friendship, words of encouragement, editing, consulting, proofreading, pasting, copying, driving, dish-washing. . . and everything else she did to ensure my emotional and academic survival throughout this process; to Kate Cowing, for giving me the alumnae's perspective on preservation and for accompanying me on desperately needed tension-releasing runs. Gracias tambien a Ann Rivera por ser tan buena gente y por ser mí hermanita Gringa Latina, and for providing me with a "real world" outlet, even though I often declined offers to experience it first-hand. Thank you to the Historic Preservation Department for awarding me a Binder Travel Fellowship to conduct research in Las Vegas.

Lastly, I hope I was able to provide my fellow classmates with even half the amount of laughter and support--the two go together, after all--that they have afforded me in the last two years. We're all swimmers in my book, no pun intended.

Contents

Acknowledgments
iii

List of Figures
vi

Introduction
1

Chapter One
Old Town
14

Chapter Two
New Town
58

Chapter Three
Contemporary Las Vegas
112

Chapter Four
Preserving the Fabric
122

Chapter Five
Recommendations for Cultural Preservation
143

Appendices:
A: Las Vegas Land Grant Petition
156

B: General Kearny's Proclamation	158
C: Old Town Architecture	160
D: New Town Architecture	172
E: Historic Photographs	183
F: Secretary of the Interior's Standards for Rehabilitation	193
G: Design Guidelines for the Historic Districts of the City of Las Vegas, New Mexico	196
H: City of Las Vegas Neighborhood Conservation Policies	204
I: New Mexico State Tax Credit for Preservation of Cultural Properties	206
Bibliography	209
Index	223

List of Figures

- Figure 1. Map of New Mexico and Adjoining Regions, 7.
- Figure 2. Las Vegas Land Grant and Surrounding Area, 20.
- Figure 3. South Pacific Avenue, Las Vegas, New Mexico, circa 1877, 37.
- Figure 4. Las Vegas, New Mexico. View looking east, circa 1885, 39.
- Figure 5. 1402-10 South Pacific Avenue, Las Vegas, New Mexico, 42.
- Figure 6. 1931 New Mexico Avenue, Las Vegas, New Mexico, 43.
- Figure 7. 1027 South Pacific Avenue, Las Vegas, New Mexico, 44.
- Figure 8. 1305 South Pacific Avenue, Las Vegas, New Mexico, 44.
- Figure 9. 1718 New Mexico Avenue, Las Vegas, New Mexico, 45.
- Figure 10. 1811 New Mexico Avenue, Las Vegas, New Mexico, 46.
- Figure 11. 1407 New Mexico Avenue, Las Vegas, New Mexico, 47.
- Figure 12. The Manuel Romero House, 1409 South Pacific Avenue, 49.
- Figure 13. The zaguan of the Manuel Romero House, 49.
- Figure 14. "Standard Plan C" house. 116 Lincoln Avenue, Santa Fe, New Mexico, 50.
- Figure 15. The Julianita Romero de Baca House, 2008 North Gonzales, 51.
- Figure 16. Plan, Julianita Romero de Baca House, 2008 North Gonzales, 52.
- Figure 17. The Rivera-Huie House, 531 National Avenue, 53.
- Figure 18. Plan, the Rivera-Huie House, 531 National Avenue, 54.
- Figure 19. 527 National Avenue, Las Vegas, New Mexico, 55.
- Figure 20. 2004 North Gonzales, Las Vegas, New Mexico, 56.
- Figure 21. 1904 North Gonzales, Las Vegas, New Mexico, 56.
- Figure 22. Las Vegas Plaza, circa 1875, 59.
- Figure 23. Baca's Folly, 61.
- Figure 24. The Streetcar Junction of Bridge Street, 1904, 63.
- Figure 25. The Hanging Windmill, 66.
- Figure 26. New Town Las Vegas in 1882, 73.

- Figure 27. Residential Street, New Town Las Vegas, 74.
- Figure 28. 1020 Fifth Street, Las Vegas, New Mexico, 77.
- Figure 29. 809 Third Street, Las Vegas, New Mexico, 78.
- Figure 30. 1016 Sixth Street, Las Vegas, New Mexico, 79.
- Figure 31. The Margarito Romero House, 403 National Avenue, 79.
- Figure 32. Corner of New Mexico and Valencia Avenues, 80.
- Figure 33. The Lutz-Bacharach House, 1003 Fifth Street, 82.
- Figure 34. The A.A. Jones House, Eighth Street, 82.
- Figure 35. The Dr. H.J. Mueller and the Charles Tamme Houses, 84.
- Figure 36. 923 Third Street, Las Vegas, New Mexico, 85.
- Figure 37. The D.T. Lowery House, 519 Washington Avenue, 86.
- Figure 38. The N.J. Dillon House, 1022 Fourth Street, 87.
- Figure 39. 314 Valencia, Las Vegas, New Mexico, 88.
- Figure 40. The J.E. Hurley House, 919 Sixth Street, 89.
- Figure 41. The Daum House, 1227 Sixth Street, 90.
- Figure 42. The Elmer Veeder House, 1201 Eighth Street, 91.
- Figure 43. 1203 Sixth Street, Las Vegas, New Mexico, 92.
- Figure 44. The A.H. Whitmore House, 827 Seventh Street, 93.
- Figure 45. The Fitch House, 1034 Eighth Street, 93.
- Figure 46. 917 Seventh Street, Las Vegas, New Mexico, 94.
- Figure 47. The Harris House 1023 Seventh Street, 95.
- Figure 48. The William Rosenthal House, 1031 Sixth Street, 96.
- Figure 49. The Herman Ilfeld House, 1029 Seventh Street, 97.
- Figure 50. 926 Eighth Street, Las Vegas, New Mexico, 98.
- Figure 51. The Stephen B. Davis House, 506 Columbia Avenue, 99.
- Figure 52. 1107 Seventh Street, Las Vegas, New Mexico, 99.
- Figure 53. 1203 Seventh Street, Las Vegas, New Mexico, 100.
- Figure 54. The Arthur Ilfeld House, 1053 Eighth Street, 101.
- Figure 55. The F.J. Gehring House, 1103 Eighth Street, 102.
- Figure 56. The Charles A. Speiss House, 2323 Hot Springs, 103.
- Figure 57. 1022 Sixth Street, Las Vegas, New Mexico, 104.
- Figure 58. 1020 Sixth Street, Las Vegas, New Mexico, 104.
- Figure 59. 1213 Sixth Street, Las Vegas, New Mexico, 105.
- Figure 60. The Vincent Tudor House, 1032 Seventh Street, 106.

- Figure 61. 914 Fifth Street, Las Vegas, New Mexico, 108.
- Figure 62. The Arthur Jaffa House, 1046 Sixth Street, 109.
- Figure 63. 914 Third Street, Las Vegas, New Mexico, 109.
- Figure 64. The Henry Blattman House, 1710 Eighth Street, 110.
- Figure 65. 2225 Hot Springs Avenue, Las Vegas, New Mexico, 133.
- Figure 66. 1027 Sixth Street, Las Vegas, New Mexico, 134.
- Figure 67. 1055 Sixth Street in October 1997, 137.
- Figure 68. 1055 Sixth Street in March 1998, 137.
- Figure 69. Building Footprints and Views of South Pacific Avenue (GIS), 152.
- Figure 70. Three-Dimensional Analysis of South Pacific Avenue (GIS), 152.

Introduction

Las Vegas, which means "The Meadows," lies where the Great Plains meet the Rocky Mountains in the northeastern quadrant of the state of New Mexico. It marks, however, much more than a topographic juncture. Las Vegas represents the intersection of two cultures--the Hispanic and the Anglo. These two communities have maintained very distinct identities throughout the town's history and existed as two separate, rival municipalities for almost a century.¹ They are physically divided by the Gallinas River and connected by Bridge Street. The Hispanic community lives on the west side of the bridge in what is known as West Las Vegas or Old Town. East Las Vegas, or New Town, lies on the opposite side of the river and represents the Anglo population.²

These cultural dynamics create very unique conditions for historic preservation. The preservation community in Las Vegas has been active for the past twenty years. For a town of only 15,000 residents, Las Vegas can boast of 918 National Historic Register buildings and sites. It consists of six local and nine national historic districts. Two of the largest National Register

¹The terms "Hispanic" and "Anglo" are contemporary words used not only in Las Vegas, but in all of northern New Mexico.

²It is simplistic to divide these differences along purely ethnic lines. This thesis uses the terms "Hispanic" and "Anglo" to represent much more complex issues, such as the differences between Old and New World views as well as conflicting notions of property ownership and community.

Districts, Old Town Residential and North New Town Residential, not only exemplify the city's cultural diversity, but they also embody Las Vegas' varied historic architecture. The residences, constructed over a hundred years ago in Old Town, originally consisted of adobe and mud plaster and were very simple in design. A traditional house was built one story high and one room deep, with a flat roof and minimal detailing. Buildings were placed on the edge of the street and many were fronted with *portales*. Floor plans rarely included hallways, as circulation flowed directly from one room to another. Frequently, the exterior *portal* or an enclosed courtyard served as the sole connection between interior spaces. This spatial arrangement allowed for structural expansion as families grew or became more prosperous. Change in West Las Vegas was, and has continued to be, incremental and economically driven. As the city's prominence in the region increased, architectural additions and the use of non-traditional materials began to reflect changes in economic status. Buildings became larger and taller, and decorative elements, such as Territorial detailing, became a part of the city's character.³

When the railroad reached Las Vegas in 1879, New Town began to develop rapidly on the eastern side of the Gallinas. It incorporated Anglo influences introduced with the advent of the railroad. Most of New Town's original houses were Victorian in material, plan, and detail, and reflected eastern architectural trends. The town followed a regular grid which included very wide, tree-lined streets and several parks. Houses were centered on their lots and fronted with porches and landscaped yards. Las

³Territorial architecture is the New Mexican manifestation of the Greek Revival. It will be discussed further in Chapter One.

Vegas' economy at this point was thriving. Increased prosperity on the East side of town resulted in a move to a larger house that would accommodate a resident's new and greater needs. Change, in this case, happened much more comprehensively than in Old Town and occurred as frequently as popular tastes changed.

In 1910, due to new and larger railroad destinations in the area and agricultural hardships, the Las Vegas "boom" ended. Stagnation threatened the city's cultural and architectural heritage. But the 1970 merger of the two cities initiated an economic rebirth and, for the first time, historic preservation became a concern in the city. During the seventies, the six local districts, or Cultural Historic Overlays, were designated (originally as National Districts), the Design Review Board was established, and the Citizens' Committee for Historic Preservation was organized. The 1980s were just as successful for the city's preservation efforts. The city obtained Certified Local Government status in 1985 which made it eligible to receive Federal funds for public preservation projects. That same year, several additional national districts were designated. By the nineties, preservation efforts had become an indispensable part of Las Vegas life, government, and culture. The city's current Master Plan includes a significant section on this issue.⁴ The city and the community are now working together to try to preserve their architectural heritage while maintaining a sense of community and place.

The six locally designated historic districts are protected by a preservation ordinance and design guidelines. However, the national

⁴The most recent Community Master Plan was passed in December of 1997.

districts do not currently have any protective regulations. Although complementary in character, they face the common preservation challenge of appropriate design intervention. Demolition and inappropriate additions and new construction are beginning to affect the character of these National Districts and are threatening the survival of many historic buildings. Two thirds of the city's 918 registered buildings and sites lie outside of the local districts and are, therefore, in danger of being irrevocably altered or demolished.

The preservation challenge existing in Las Vegas is complex on many levels. Although much of the community is aware of the need for preservation and is in favor of maintaining the city's architecture, the effects these efforts will have on the community as a whole and its life-style are recurring concerns. It is essential, therefore, that any preservation plans for the national districts derive from local history and culture. "We are all products of our culture."⁵ The uniqueness of Las Vegas' bilateral existence has been shaped by centuries of past events. Consequently, the success of historic preservation efforts in Las Vegas is contingent upon historical awareness within the entire community. It also necessitates an approach that respects two distinct heritages and addresses the need for their preservation as two interwoven parts of a whole. The aim of this thesis is to examine current mandated protection for both the built environment and the cultural heritage of Las Vegas. In addition, it will assess the potential for further guidelines

⁵Christa Wilmanns-Wells, "Survey of the Common American Landscape," Class Lecture, January 22, 1998.

and legislation for Old Town Residential and North New Town Residential National Historic Districts.

The history of the Las Vegas area dates back to the Ice Age, about 10,000 years ago, when the Folsom Man hunted in its grasslands.⁶ He disappeared in about 5,000 B.C., to be succeeded by the Basket Makers in 3,000 B.C.

Archaeological evidence has indicated that these were the first permanent inhabitants of the area. They were agriculturists rather than hunters and occupied the area until about 700 A.D.⁷ The Anasazi, similar to the Basket Makers, emerged in the Four Corners region to the west in 200 A.D. By the 1500s, when the Spaniards entered the southwestern United States, 50,000 Anasazi inhabited the area.⁸ They are the ancestors of the Pueblo Indians, a name imparted by the Spanish. In the Las Vegas area, Pueblo Indians settled in Tecolote and Pecos. Tecolote, ten miles southwest of Las Vegas, existed from about 1171 to 1300 A.D. The Pueblo of Cicuye, settled in 1200 A.D. at Pecos, was one of the largest and most prosperous pueblos encountered by Spanish explorers in the middle of the 1500s, with a population of about 2,000.⁹ During the 1200s A.D., nomadic tribes began to migrate to the southwest from the Great Plains and western Canada. These tribes frequently

⁶Marc Simmons, *New Mexico: An Interpretive History* (Albuquerque, New Mexico: University of New Mexico Press, 1977), 51, and Dr. Maurilio E. Vigil, "Las Vegas Dates and Places: Key Years in the Historical Chronology of Las Vegas and Surrounding Area," unpublished manuscript, New Mexico Highlands University, 1.

⁷ Dr. Maurilio E. Vigil, "Las Vegas Dates and Places: Key Years in the Historical Chronology of Las Vegas and Surrounding Area," unpublished manuscript (New Mexico Highlands University, n.d.), 1.

⁸Lynn Perrigo, *The American Southwest: Its Peoples and Cultures* (New York, New York: Holt, Rinehart and Winston, 1971), 7, 10.

⁹*Ibid.* 25.

attacked the pueblo communities and soon became known as "Apaches," or "enemies." In 1500, Comanche tribes replaced the Apaches and the Navajos penetrated the Four Corners region.¹⁰ With the exception of Tecolote and Pecos, the Las Vegas vicinity prior to European exploration did not sustain permanent settlements. It did, however, provide the setting for a significant amount of activity between 1100 and 1400 A.D. as different Pueblo and Plains groups traveled through the area during trading expeditions or raids.¹¹

Shortly after the nomadic Indian tribes migrated to the New Mexico area, the Spaniards arrived. They first began to explore the New World in the early 1500s and colonized what came to be the Viceroyalty of New Spain in 1535 which extended from Central America into North America.¹² Expeditions into the northern province of present-day New Mexico, were initially motivated by aspirations of finding and conquering fantastic lands with abundant riches. Expedition after expedition returned to New Spain disillusioned, weary, and penniless. These journeys were the first explorations by any Europeans in the New Mexico area (Figure 1).

On February 23, 1540, the viceroy employed Francisco Vázquez de Coronado to conquer the fabled Seven Cities of Cíbola after their existence had been "verified" by a preliminary excursion. Coronado thought he had reached the first city of Cíbola, the Zuni pueblo of Hawikúh, six months later low in both provisions and men. As was the case with previous expeditions,

¹⁰*Ibid.* 2, 11.

¹¹*City of Las Vegas, New Mexico Community Master Plan* (Las Vegas, New Mexico: City of Las Vegas, 1997), 33, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico* (Boulder, Colorado: Pruett Publishing Company, 1982), 2.

¹²Simmons, *New Mexico: An Interpretive History*, 16. The northern boundary of New Spain was not clearly defined.

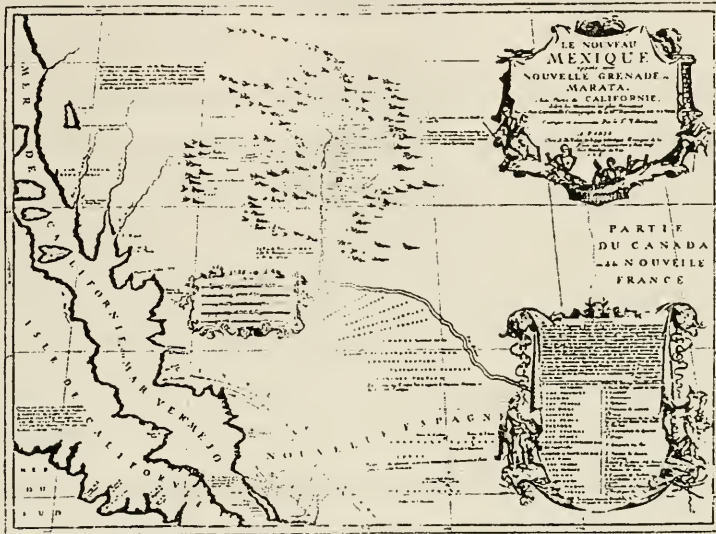


Figure 1. Map of New Mexico and Adjoining Regions. From John Reys, *Cities in the American West: A History of Frontier Urban Planning* (Princeton, New Jersey: Princeton University Press, 1979), 45.

he did not discover a city of great wealth and power. Disappointed, he stayed only a short while before pursuing other legendary cities to the east. He and his party encountered twelve Tiwa pueblos along the Rio Grande before continuing on to Quivira in present-day Kansas.¹³ It was on his return trip in 1541 that Vázquez de Coronado traveled through the meadows of Las Vegas and crossed the Gallinas River.¹⁴ Although Coronado returned to New Spain demoralized and discredited, he contributed greatly to Spanish knowledge of the southwestern portion of the North American continent. His men were

¹³*Ibid.* 20-24.

¹⁴*City of Las Vegas, New Mexico Community Master Plan*, 34, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 2.

the first to reach the Grand Canyon, to penetrate Puebloland, and to cross the Great Plains.¹⁵

After a forty-year hiatus of northwardly exploration, the discovery of mineralogical resources in New Spain renewed interest in the northern borderlands, which the Spanish named New Mexico.¹⁶ Spaniards were lured by the possibility of wealth acquired through the mining of valuable metal deposits. An even stronger motivating force was the impulse to convert New Mexico's indigenous inhabitants to Catholicism.¹⁷ A party of Franciscans, soldiers, and servants traveled to the Pueblo villages of New Mexico in 1581. The number of "heathens" in the area awed the Franciscans. Word of the extraordinary potential for missionary work reached the King, who, in 1583, instructed the viceroy of New Spain to focus on pacifying and settling New Mexico and increasing the church's influence in the region.¹⁸ This was to be done in accordance with the Royal Ordinances of 1573, or Law of the Indies, which, among other important regulations such as the "Laying out of Towns," pertained to the treatment of the native inhabitants.¹⁹ The king wanted the conversion process to be peaceful and prohibited the use of violence. The emphasis of Spanish expeditions shifted from "conquer" to

¹⁵Roberts, Calvin A. and Susan A. Roberts, *New Mexico* (Albuquerque, New Mexico: University of New Mexico Press, 1988), 25.

¹⁶*Ibid.* 32. "Mexico" was the word used by the Aztecs to refer to themselves. The Spaniards adapted this and used "Mexico" for the capital of New Spain--Mexico City--and then again for the northern province of New Mexico.

¹⁷This conviction stemmed from Spain's defeat of the Moors. "The triumph over Islam at home and the discovery of America confirmed Spaniards in the belief that the Almighty had found their performance pleasing and that He wished them to extend their mission to the pagan Indians in the wilderness." Simmons, *New Mexico: An Interpretive History*, 27.

¹⁸Roberts and Roberts (1988), 34, 35..

¹⁹Daniel J. Garr, *Spanish Borderlands Sourcebooks, Hispanic Urban Planning in North America* (New York, New York: Garland Publishing, Inc., 1991), xv.

"pacify." All requests to explore the borderlands from that point on, required royal authorization in addition to approval by the viceroy. These regulations demonstrated the king's commitment to protecting his new Indian subjects and integrating them into Spanish society.²⁰

The king selected Juan de Oñate to enter New Mexico with the purpose of establishing the first permanent Spanish colony with the stipulation that Oñate fund the majority of the expedition himself. This included the costs of recruiting and equipping two-hundred soldiers and their families, construction supplies, and acquiring livestock. In return for covering these expenses, Oñate received a salary and the title of honorary governor and captain-general of New Mexico.²¹ The Spanish government paid for five missionaries and lay brothers to accompany the party.

It took the expedition six months to arrive at San Juan Pueblo in the upper Rio Grande valley. Oñate determined the fertile valley to be an appropriate site for the establishment of a provincial capital. In addition to the favorable terrain, the San Juan Indians were very hospitable and welcomed the exhausted travelers.²² Oñate only retained the capital in that location for a few months before moving it to the west bank of the river, where inevitable growth would not impinge on the property of their gracious hosts. The Villa de San Gabriel was hence established as New Mexico's first capital.²³ Oñate continued to explore the region, despite the problems of

²⁰Simmons, *New Mexico: An Interpretive History*, 30-31.

²¹*Ibid.* 36.

²²Roberts and Roberts (1988), 41, 42.

²³John Francis Bannon, *The Spanish Borderlands Frontier 1513-1821* (New York, New York: Holt, Rinehart and Winston, 1970), 36.

sustaining the small colony. In 1600, New Spain sent reinforcements to provide aid to the struggling settlement, but even those efforts were unsuccessful. Upon return from one of his frequent expeditions, Oñate discovered a virtually abandoned San Gabriel.²⁴

Despite this setback, the Spanish king continued to encourage colonization in New Mexico. When he was finally considering withdrawing colonists from the area, he received a report announcing that the Puebloland contained 8,000 newly converted Indians. This news provided sufficient evidence of the success of missionary endeavors. He realized the need for the royal treasury to financially support both the religious and civil needs of the new colonies in the province. Additionally, either he or the viceroy of New Spain was to appoint a governor of New Mexico every four years.²⁵

In 1609, the viceroy requested that Don Pedro de Peralta, Oñate's successor as governor, found a capital in the province of New Mexico. Peralta reached the upper Rio Grande valley in 1610 and moved the few remaining San Gabriel settlers to a new location. He chose a site situated along the northern bank of the Santa Fe River and the southern edge of the Sangre de Cristo mountains.²⁶ This location was particularly appealing due to the fact that the land had not yet been claimed by any other group, including the Pueblo Indians. Peralta established a municipal government and named the colony the Villa de Santa Fe.²⁷ The *cabildo*, an elected town council, then

²⁴Roberts and Roberts (1988), 43.

²⁵Simmons, *New Mexico: An Interpretive History*, 43.

²⁶Gilbert R. Cruz, *Let There Be Towns* (College Station, Texas: Texas A&M University Press, 1988), 24.

²⁷*Ibid.*

determined the boundaries of the settlement, located the community's central *plaza*, and assigned lots and fields to individual colonists.²⁸ After about a hundred years of exploration and attempted colonization in the province of New Mexico, the Spanish were finally able to found a permanent settlement. This initial Spanish colony encouraged subsequent settlement in the area.

Land policies for the New Mexico colonies followed Spanish law and determined provincial social structure. During Oñate's term as governor, he instated the *encomienda* or *partido* system, in which a Spanish *Don*, or *encomendero*, was granted land to found a new settlement of at least thirty families.²⁹ The Indians residing on that land served as his *peones* (serfs). They worked the *Don's* fields in exchange for protection and instruction. They also received their own, smaller fields to till, and at the end of each year, paid a small levy of corn or blankets to the *encomendero*.³⁰ Although many relationships between the *Dons* and the *peones* were amicable, a general sense of resentment towards the Spaniards was growing.³¹

In addition to the proprietary *encomienda* grant, Spanish land policy at the time included two other grant types. The *sitio* or ranch grant provided land specifically for ranching without any regulations for its supervision or organization. Ranches ranged in size from a few thousand acres, to hundreds of thousands of acres.³² The third type of grant gave Pueblo villages title to

²⁸*Ibid.* 10.

²⁹Perrigo, *The American Southwest: Its Peoples and Cultures*, 75.

³⁰Roberts and Roberts (1988), 49.

³¹Simmons, *New Mexico: An Interpretive History*, 74.

³²Perrigo, *The American Southwest: Its Peoples and Cultures*, 75.

their land and recognized them as independent farming communities. Although this legally protected the Pueblos from encroachment, settlers frequently violated the law and infringed upon Pueblo Indians' land.³³

As a consequence of the Spaniards' oppressive methods of colonization and their suppression of Native American religious practices, the Pueblo Indians rebelled in 1680. The uprising lasted nine days, during which time the Pueblos captured Santa Fe and evicted its more than one-thousand Spanish residents. Don Diego de Vargas became governor in 1691 to undertake the responsibility of reconquering the province and its capital. He succeeded in the summer of 1692.³⁴

Relations between the Pueblo Indians and the Spaniards gradually improved. The Spanish king abolished the *encomienda* system and instituted community land grants that averaged seventeen thousand acres and were awarded to ten or more settlers.³⁵ This eliminated the forced servitude of the Pueblo Indians and changed the Spanish pattern of land use and settlement.³⁶ Also, Spaniards and Pueblos quickly became allies in retaliation against an increasing number of warring nomadic Indian tribes. After the Reconquest, Comanche Indians arrived in the northern mountains of New Mexico. They began attacking the Jicarilla Apaches, a tribe in the northeastern frontier, in 1706. The Jicarilla endured relentless assaults for

³³*Ibid.* 74, and Malcolm Ebright, *Land Grants and Lawsuits in Northern New Mexico* (Albuquerque, New Mexico: University of New Mexico Press, 1994), 22.

³⁴Simmons, *New Mexico: An Interpretive History*, 74. De Vargas left New Mexico with plans to return not only with soldiers, but with more colonists as well. When he returned in 1693, many of the Pueblos had renounced their proclaimed allegiance to Spain, which resulted in additional battles and a second "Reconquest."

³⁵Perrigo, *The American Southwest: Its Peoples and Cultures*, 74.

³⁶Ebright, 22.

thirty years, but were finally forced to seek refuge at Taos and Pecos pueblos. They also allied themselves with the Spaniards. The Comanche followed closely behind them to inhabit the eastern New Mexico grasslands (the Las Vegas area).³⁷ The Spanish and the Pueblos actively supported each other to avoid obliteration of both groups. Pueblo militias joined Spanish troops to form a stronger defense and even welcomed displaced Spaniards into their villages.³⁸ Both cultures finally realized that tolerance and cooperation were fundamental to their survival. This change in attitude facilitated further migration from New Spain into New Mexico, and towns and ranches slowly began to be established along the Rio Grande and its tributaries.³⁹

The New Mexico province still continued to suffer greatly and by the 1770s was so weakened from being under constant siege, that the king of Spain created the Commandancy General of the Interior Provinces of New Spain, a military position intended to strengthen the North American borderland settlements.⁴⁰ One by one, the Spanish gradually formed alliances with the nomadic tribes in the region. Not until 1780, a decade later, did the danger faced by the settlements begin to subside noticeably.⁴¹

³⁷Roberts and Roberts (1988), 67, 68.

³⁸Simmons, *New Mexico: An Interpretive History*, 83.

³⁹Ebright, 22.

⁴⁰Simmons, *New Mexico: An Interpretive History*, 87.

⁴¹*Ibid.* 88.

Chapter One

Old Town

Early settlement history in the Las Vegas area included only a few scattered communities. The first major town began in 1794, when fifty-two families moved to 315,000 acres of land known as San Miguel del Bado, located in the Pecos River valley.¹ The settlement consisted of Spanish colonists from Santa Fe and Peña Blanca (a settlement to the north) and *genízaros*, Pueblo Indians who had been outcast from their communities for accepting the Catholic faith.² San Miguel was also slow in establishing itself as a permanent settlement. It was not until 1803 that the petitioners formally received individual allotments.³ By 1811, however, the community finished building its church and was larger than nearby Pecos Pueblo, which in the past had been one of the largest and most vibrant villages in the area. Within a few short years, San Miguel del Bado began to out-grow the boundaries of its land grant and had become the major eastern entrance to New Mexico for early traders arriving from frontier towns farther east, such as St. Louis. It served as the seat of government for settlements east of the Sangre de Cristo mountains.⁴

¹In New Mexico, it is common to pronounce the "v" in Spanish words as a "b." Both San Miguel del Bado and San Miguel del Vado have been used to refer to this community.

²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 3.

³Ebright, 173.

⁴*City of Las Vegas, New Mexico Community Master Plan*, 34.

A few traders from the newly independent United States had for some time traveled to New Mexico with the anticipation of trading with the Spanish colonists. To their dismay, Spain prohibited trade with foreigners and was greatly concerned by and suspicious of these expeditions. She feared losing her empire in New Spain and New Mexico to the ambitious Americans. American expeditions progressively extended farther beyond the Mississippi River, despite New Mexico's closed borders.⁵ American Zebulon Montgomery Pike arrived in New Mexico in 1807, and he later published reports revealing the tremendous potential for profitable trade in the area.⁶ The United States anxiously awaited a change in government that would result in a change in trade policy.

New Spain's ties with Spain weakened quickly after the turn of the nineteenth century. Spain was undergoing imperial decline and was unable to provide support to the New Mexico province, despite appeals from prominent citizens. The northern province had been neglected for several years and was in danger of being captured by eager Americans.⁷ This realization forced Mexicans to take matters into their own hands. In August of 1821, Mexico gained its independence from Spain. News of the change in power did not reach New Mexico until a few weeks later. The province had become completely self-reliant and cared little about the development of the

⁵Simmons, *New Mexico: An Interpretive History*, 54.

⁶*Ibid.* 99.

⁷Simmons, *New Mexico: An Interpretive History*, 105, 106. Spain had exchanged East and West Florida for Texas after the Louisiana Purchase (1803) with the hope of protecting Mexico and the northern frontier from Americans. Richard A. Bartlett, *The New Country: A Social History of the American Frontier, 1776-1890* (New York, New York: Oxford University Press Inc., 1974), 55, 56.

new Mexican government.⁸ The only benefit of independence acknowledged by the New Mexico colonists was the repeal of trade restriction with foreigners. The first American traders were already en route to New Mexico when the open policy was instituted. Missouri trader William Becknell reached New Mexico in September of 1821 and arrived in Santa Fe to trade a pack-train of goods in November of that same year. He returned to Missouri with an incredible profit of silver coins. Becknell repeated the trip the following year with a wagon train of goods and enjoyed even more success on this second venture. This trip heralded the Santa Fe Trail trade, which connected Independence, Missouri, with Santa Fe. From Santa Fe, the Camino Real trade continued down to Chihuahua, Mexico. This commercial activity quickly transformed life in New Mexico, as Americans and their goods, skills, and money flooded into the Mexican towns along the trail.

When Becknell first traveled to New Mexico, San Miguel del Bado was already a firmly established community. Increased use of the trail resulted in rapid growth in the area, and as the principal town north of Santa Fe, it soon began to experience problems with over-crowding. The year prior to Mexico's independence and the opening of the Santa Fe Trail, Luis María Cabeza de Baca of San Miguel, petitioned the Spanish government for the tract of land thirty miles northeast of town on the Gallinas River known as Las Vegas Grandes (the Large Meadows) on behalf of himself and eight other settlers.⁹ Rather than direct his request to the New Mexican governor in Santa Fe as

⁸*Ibid.* 109.

⁹Don Luis was a descendant of one of first explorers of New Mexico, Álvar Nuñez Cabeza de Vaca. Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 5.

was common procedure, he solicited the provincial Deputation in Durango, since it had jurisdiction over the entire province.¹⁰ He re-petitioned the government for the same land in January of 1821 for himself and his seventeen children. He explained that the eight other settlers had obtained land elsewhere and were no longer interested in Las Vegas. Cabeza de Baca and his male children received the grant with the concession that he verify that the eight other men did in fact own land elsewhere and that they had not built any structure or made any other improvements to the land in Las Vegas.¹¹ If they had developed the property, Cabeza de Baca was to financially reimburse them and the Deputation was to grant them equivalent tracts of land outside the grant. Two years later, Luis María and his sons were named the sole possessors of Las Vegas Grandes. The boundaries for the grant were the Sapelló River to the north, the boundary of San Miguel on the south, the summit of the Pecos mountains to the west, and the Aguaje de la Yegua and the boundary of the property belonging to Don Antonio Ortíz to the east.¹² When Mexico gained its independence, another few years passed before New Mexican territorial officials accepted the grant as legitimate. The Secretary of the Deputation of New Mexico conclusively placed Luis María Cabeza de Baca and his seventeen sons in possession of Las Vegas in February 27, 1825.¹³

¹⁰Anseldo F. Arellano and Julián Josué Vigil, *Las Vegas Grandes on the Gallinas 1835-1985* (Las Vegas, New Mexico: Editorial Teleraña, 1985), 6, and Ebright, 175. Historian Malcolm Ebright has attributed this unusual approach to the possibility that Don Luis was trying to avoid conflicts with other, smaller land owners in San Miguel.

¹¹Arellano and Vigil, 6, and Ebright, 176.

¹²Arellano and Vigil, 6.

¹³*Ibid.* 7.

The Cabeza de Baca family occupied Las Vegas intermittently for the next ten years.¹⁴ They grazed their live stock in the pastures, but never planted any crops, although their petition had mentioned both grazing and cultivation.¹⁵ The family encountered extremely difficult conditions for settlement as a result of Las Vegas' isolation and exposure. They suffered great financial losses eventually totaling \$36,000 due to depredations before finally being driven away by Pawnee Indians. The site was occupied, at least until 1831, when well-known Santa Fe trader Josiah Gregg passed through the area. He saw a flock of sheep and a ranch house along the Gallinas River and was offered cheese and milk by a "ranchero."¹⁶

By that time, San Miguel del Bado had grown to a population of 2,000.¹⁷ Much of the land in the northeast, including Las Vegas, was still, for the most part, unoccupied. Father José Francisco Leyba, the parish priest of San Miguel, implored that the government promote settlement in the area to help relieve population pressures. His petition explained that surrounding areas, and Las Vegas Grandes in particular, offered ideal settlement opportunities for New Mexicans. Las Vegas consisted of valuable farmland and pastures and a large enough water source to sustain the settlers and their agricultural needs. Father Leyba even suggested that the Mexican government provide oxen and tools to settlers willing to move to Las Vegas. He believed that increased settlement in the northeast would not only alleviate population problems in

¹⁴*Ibid.* The date they moved to Las Vegas Grandes is unknown.

¹⁵*Ibid.*

¹⁶*Ibid.* 8, and Ebright, 178. Gregg recorded this encounter in *Commerce of the Prairies*, published after his 1831 trip.

¹⁷Arellano and Vigil, 9.

San Miguel, but that it would also protect interior settlements from Indian raids.¹⁸ Although the Mexican government never actively supported settlement in the area, it was encouraged by the *ayuntamiento* (the governing municipal body) of San Miguel.¹⁹ In addition to problems with overcrowding, many vagrants had taken-up residence in San Miguel. Part of Father Leyba's proposal included the application of the *Ley de Vagos*, or Vagrant Law, enacted in 1828 to address this issue. This law offered vagrants three life-style alternatives: enlistment in the military to help retaliate against warring Indians, imprisonment, or settlement of land on the frontier.²⁰

Finally, on March 20, 1835, a group of twenty-nine colonists represented by Juan de Dios Maese, Manuel Archuleta, Manuel Durán, and José Antonio Casados, petitioned the *ayuntamiento* for Las Vegas Grandes, with boundaries almost identical to those of the earlier grant (See Appendix A).²¹ The petitioners asserted, as was common at the time, that the land grant would allow for the advancement of agriculture in the region, as well as provide a source of livelihood for many families, thus alleviating the vagrancy problem.²² On April 6, 1835, the president of the *ayuntamiento*, José

¹⁸Ebright, 179.

¹⁹*Ibid.* 180.

²⁰Arellano and Vigil, 10.

²¹The number of settlers petitioning for the grant varied from nineteen in Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, to twenty-nine in Stanley Francis Louis Crocchiola, *The Las Vegas (NM) Story* (Denver, Colorado: World Press, Inc.) and Homer T. Wilson, *Historical Sketch of Las Vegas* (Chicago, Illinois: The Hotel World Publishing Company, 1880). Ebright suggests that errors in transcriptions and translations of Las Vegas grant documents might explain the discrepancy (note 62, page 331).

²²Ebright, 181.

protective wall around the community's *plaza*.²⁴ Individual lots averaged one-hundred to two-hundred *varas* (thirty-three and a half inches) and were perpendicular to the Gallinas River. They included access to small private fields and the common pastures and woodlands beyond.²⁵

Despite this immediate town planning, building and development was again delayed in Las Vegas. After making the first set of adobe bricks for the community church, a severe storm forced the settlers to stop work and return to San Miguel del Bado. Some had planted a few experimental crops, but those were soon destroyed in a hail storm. Many of the grantees hesitated to return to Las Vegas because they worried about its vulnerability to Indian raids. They were also hoping to obtain land in Tecolote, which was closer to San Miguel and therefore less exposed and dangerous to settle.²⁶

One of the original Las Vegas petitioners, Juan de Dios Maese, as Judge of the Primary Court in San Miguel, tried several times to force the grantees to return to Las Vegas and begin cultivating their land. In March of 1836, after all of his attempts had failed, he pleaded for the governor's intervention and requested written orders demanding that the settlers return to Las Vegas. The grantees returned the following spring and gradually began to transfer their tools and household belongings to Las Vegas.²⁷ The first crop of corn the settlers planted froze before it was harvested, which discouraged them once

²⁴*Ibid.* 13. No evidence has been found indicating whether this wall was built or not. Ebright, 181.

²⁵*City of Las Vegas, New Mexico Community Master Plan*, 34.

²⁶Arellano and Vigil, 14.

²⁷*Ibid.* This was done without any support from the government, as had been requested in the petition.

again about Las Vegas' ability to endure. Once they actually harvested and cooked that same crop of corn, however, it had an exceptional taste and produced a greater quantity of food than harvests elsewhere had ever yielded. Word of this unforeseen success soon spread throughout the area and demonstrated that Las Vegas was an advantageous place to settle.²⁸ A permanent settlement did not occur until 1838, when thirty families permanently inhabited and tilled the land.²⁹ In 1841, one-hundred and eighteen additional lots were granted to incoming families. This trend continued through American occupation of the territory.³⁰

Early life in Las Vegas was arduous and uncomfortable. Indian raids persisted for almost two more decades and the Mexican government provided little protection or financial support. The settlers survived with a subsistence economy, sustained by small fields and herds. The Santa Fe Trail, however, greatly improved economic life in Las Vegas. Although necessities were available locally, trade from the east provided access to commodities such as salt, scrap iron, new tools, and muskets.³¹ Eventually, wealthier entrepreneurs in the area engaged in the Santa Fe trade. This introduced a new, supplemental income. Las Vegas' traditional economy continued for another few decades, but gradually more of the local population became aware of the competitive, commercial possibilities presented by this

²⁸*Ibid.* 14, 15.

²⁹ Crocchiola, 67, and Ebright, 182. The original family names in Las Vegas included: Martins (which became Martínez), Ulibarri, Baca, Durán, Rendon, Crespín, Archuleta, Benavides, Blea, Griego, Lopez, Lucero, Maese, Romero, Romo, Segura, and Tafoya. Anselmo Arellano, "Unstable Settlement Marked Early Grants," *Las Vegas Daily Optic*, July 27, 1979.

³⁰Arellano and Vigil, 15.

³¹*Ibid.*

connection with the East.³² In the years between Las Vegas' founding in 1835, and 1843, the value of goods traded on the Santa Fe Trail increased from \$140,000 to \$250,000. The Las Vegas/San Miguel area was quickly becoming a northeastern trade center and the gateway to the rest of New Mexico and Mexico.³³

In the first half of the 1840s, Mexico continued to be financially unstable and weakened by political turmoil, it had a poorly organized army and a vulnerable northern frontier. The rivalry between Mexico and the United States introduced by their forebears Spain and England, was intensifying as the notion of Manifest Destiny was compelling Americans to expand their borders to include Mexican land separating the eastern states from the western coastline. In 1845, the United States annexed Texas, which was settled by Anglo-Americans who proceeded to claim their independence as the Republic of Texas in 1836.³⁴ When the United States offered to buy Mexico's northern territory almost a decade after this declaration, the Mexicans still felt a great deal of resentment toward Texas and refused the proposition. In the spring of 1846, the United States declared war against Mexico with the intention of taking the region by force.³⁵

Americans involved in the now \$450,000 trade along the Santa Fe Trail longed to control both ends of the route which could only be satisfied with the realization of Manifest Destiny. This goal required a peaceful acquisition

³²*Ibid.* 15, 16.

³³Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 7.

³⁴Simmons, *New Mexico: An Interpretive History*, 112.

³⁵*Ibid.* 122.

of New Mexico to ensure continued business.³⁶ United States President James K. Polk selected Colonel Stephen Watts Kearny to command the "Army of the West," responsible for insuring uninterrupted trade and retaining as many Mexican government officials as possible. In July, he led his soldiers west from Fort Leavenworth, Kansas, and entered New Mexico from the north. Kearny arrived in Las Vegas on August 15, 1846. It was the first large town he and his troops had encountered since they had departed from Fort Leavenworth two and one half months earlier.³⁷ Kearny stood on the roof of one of the houses on the Las Vegas Plaza and declared New Mexico a Territory of the United States of America. "We come amongst you as friends, not as enemies; as protectors, not as conquerors. We come among you for your benefit, not your injury" (See Appendix B).³⁸ Las Vegas was the first Mexican town to fly the American flag in its *plaza*.³⁹ Kearny declared himself governor and the existing Las Vegas *alcalde* took the new oath of allegiance and remained as a United States official. Kearny then continued on to capture Santa Fe.⁴⁰

Although American occupation of New Mexico was, for the most part, bloodless, many Mexicans and Indians in the Territory rebelled against this new authority. Las Vegas and nearby Mora and Taos were the sites of many

³⁶Dr. James Beatson, "Kearny's Bloodless Conquest Makes Vegans U.S. Citizens," *Las Vegas Daily Optic*, July 27, 1979, and Simmons, *New Mexico: An Interpretive History*, 122.

³⁷Ebright, 203.

³⁸New Mexico State Library, "Cities and Towns," Las Vegas, Box 2, and Proclamation of Brigadier General Stephen Watts Kearny, August 22, 1846, Spanish Archives of New Mexico, Series I, Number 1113 (for a similar address given in Santa Fe).

³⁹Crocchiola, 38.

⁴⁰New Mexico State Library, "Cities and Towns," Las Vegas, Box 2.

conflicts between the new citizens and American soldiers and settlers. These battles resulted in about three-hundred Mexican and more than thirty American fatalities. In Las Vegas, the *alcalde* himself was arrested by a soldier who believed he was a conspirator in these anti-American assaults. He was exonerated a year later, when six of about fifty imprisoned suspects from the area were found guilty and hanged. Ten others had been killed earlier for resisting arrest.⁴¹

The United States formally obtained possession of the Mexican Borderlands (Arizona, California, part of Colorado, Nevada, New Mexico, Texas, and Utah) with the signing of the Treaty of Guadalupe-Hidalgo on February 2, 1848. Mexican citizens within the Territory were given the option of remaining in the United States or leaving their farmland and moving across the border back into Mexico. Most stayed and assumed American citizenship.⁴² The Senate did not approve the Treaty until March 10 due to a problematic Article X. This article was not ratified, in the end, because it guaranteed titles to all property granted by the Spanish and Mexican governments. On May 26, 1848, the Senate proposed a new Protocol to replace the article to assure ratification of the treaty by the Mexican government.

The American government by suppressing the Xth article of the Treaty of Guadalupe-Hidalgo did not in any way intend to annul the grants of land made by Mexico in the ceded territories. These grants. . . preserve the legal value which they may possess, and the grantees may cause their legitimate [titles] to be acknowledged before the American tribunals.

⁴¹Perrigo, *The American Southwest: Its Peoples and Cultures*, 168.

⁴²Roberts and Roberts, 110.

Conformably to the law of the United States, legitimate titles under the Mexican law of California and New Mexico up to the 13th of May, 1846, and in Texas up to the 2d of March, 1836.⁴³

To secure its new Territory, the United States established forts near several of the major northern towns. Just north of Las Vegas, which now had a population of one-thousand,⁴⁴ Colonel Edwin V. Sumner, the new district commander, built Fort Union in 1851 to provide protection for Santa Fe traders and the towns still being raided by Plains Indians.⁴⁵ This fort was the headquarters for the quartermaster and ordnance officer and therefore became the principal army depot for supplies coming to the Southwest on the Santa Fe Trail. This not only increased military freighting and activity in the area, but it also encouraged economic development and improved communication with and transportation to Las Vegas.⁴⁶

When the Civil War commenced in the spring of 1861, numerous officers stationed at the military forts within the Territory resigned and joined Confederate forces. The Territory, however, remained under Federal control, even though most New Mexicans had little interest in the conflict between the northern and southern states.⁴⁷ The governor of New Mexico moved the government seat to Las Vegas that same year when he realized that Santa Fe

⁴³Perrigo, *The American Southwest: Its Peoples and Cultures*, 175, 176. Some historians, Ebright in particular (29, 52), believe the Treaty of Guadalupe-Hidalgo was unfairly negotiated and that it did not adequately protect the property rights of New Mexicans.

⁴⁴Crocchiola, 68, and Homer T. Wilson, 11.

⁴⁵Harry C. Myers and T.J. Sperry, "A History of Fort Union," *The Santa Fe Trail Wagonmaster*, 1997, 21.

⁴⁶*City of Las Vegas, New Mexico Community Master Plan*, 33.

⁴⁷Meyers and Sperry, 22.

did not have the military capacity to defend itself in the event of an attack, and he was unable to rally any voluntary support as a result of the citizens' impartiality about the conflict.⁴⁸ It was not until troops from Texas threatened to attack, that New Mexicans joined the Union Army as volunteers. Over four-thousand previously indifferent men enlisted.⁴⁹

The "Gettysburg of the West" took place just outside Las Vegas in Glorieta Pass.⁵⁰ A regiment of Colorado volunteers marched to Las Vegas to strengthen resistance against the Texans in the northeast. As these troops continued south from Fort Union, they encountered the Texas brigade in Glorieta.⁵¹ The first day of battle ended in a draw, but on the second day, the Union soldiers attacked the Texans' poorly defended supply wagons, forcing the intruders to retreat.⁵² The commander of the New Mexico Volunteers and of Fort Union wrote to the governor in Las Vegas to inform him of the status of Santa Fe shortly after the Battle of Glorieta:

It affords me great pleasure to inform you that Santa Fe is now in our possession and that your Excellency will hazard nothing by returning to the seat of government and resuming the duties of your office. Your Excellency will be pleased to know that the Union troops on entering Santa Fe were received with public demonstrations of joy.⁵³

⁴⁸Crocchiola, 71.

⁴⁹Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 16.

⁵⁰Simmons, *New Mexico: An Interpretive History*, 147, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 17.

⁵¹Myers and Sperry, 22.

⁵²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 17, and Simmons, *New Mexico: An Interpretive History*, 147.

⁵³Crocchiola, 71.

The Civil War ended in New Mexico by the summer of 1862.⁵⁴

Although the Texan threat had subsided, Indian warfare in the area had escalated by the 1860s. From the south, Apache ambushed stagecoaches and mail carriages arriving from Independence, Missouri. The Navajo attacked settlements from the west, and to the north and east, Comanche, Kiowa, and Southern Cheyenne depredations plagued Santa Fe Trail travelers. Fort Union and other nearby forts began to provide military escorts to insure the continuation of commercial activities.⁵⁵ In 1868, a treaty between the United States Peace Commission and the Navajos finally ceased warfare in the area.⁵⁶

This treaty improved safety along the Santa Fe Trail and increased commercial activity in Las Vegas and the surrounding region. It also allowed for more Americans to claim land in New Mexico. Within the first five years of occupation, Congress opened the Territory up for homesteading in the attempt to encourage westward expansion.⁵⁷ The Hispanics in the region had to verify title to their land and submit claims to the United States Surveyor General, an office created in 1854.⁵⁸ Serious problems arose when the Surveyor General tried to survey New Mexico land grants. Spanish and Mexican approaches to land ownership and property demarcation differed greatly from those of the Americans.⁵⁹ The boundaries of their early grants

⁵⁴Myers and Sperry, 22.

⁵⁵*Ibid.*

⁵⁶Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 17.

⁵⁷Perrigo, *The American Southwest: Its Peoples and Cultures*, 310.

⁵⁸Dr. William Lux, "Land Grant Problems in Territorial Era Still Persisting Today," *Las Vegas Daily Optic*, July 27, 1979.

⁵⁹Edward T. Price, *Dividing the Land: Early American Beginnings of Our Private Property*

had impeded land surveys because they had been marked by geographic features such as streams, cliffs, trees, and rocks. The Hispanics of New Mexico were unfamiliar with the procedure of substantiating land claims and were limited in their ability to work in an English-speaking system. Many Americans took advantage of the New Mexicans' confusion, and the Surveyor General's inability to verify titles. They often created fraudulent claim papers and fenced-off large parcels of land.⁶⁰ Las Vegas experienced additional confusion since their land had actually been granted twice. In June of 1860, when Congress attempted to issue a patent for the land grant to the town of Las Vegas, two groups claimed title to the land--the Cabeza de Baca heirs and the town itself. The Surveyor General had validated both claims in 1858 and residents living in Las Vegas at the time were allowed to remain on their property. The Baca heirs received land compensation outside the boundaries of the grant. Surveys of the grant eventually determined that it encompassed 496,446 acres.⁶¹ When Congress finally approved the claim to this land, it collectively labeled the applicants for the patent as "The Town of Las Vegas." This introduced subsequent confusion, since such a body had not yet been incorporated.⁶²

The Spanish and Mexican combination of public and private land ownership was also problematic for the United States and hindered the affirmation of land titles in New Mexico. The status of unoccupied public

Mosaic (Chicago, Illinois: University of Chicago Press, 1995).

⁶⁰Ebright, 204.

⁶¹*Ibid.*, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 105. This survey later proved to be incorrect, contributing to further confusion about ownership.

⁶²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 105.

lands was unclear and continued to be disputed by United States officials until the 1880s. They finally determined that land originally granted as common land by the Spanish and Mexican governments, including pastures and woodlands, was public domain. This quickly prompted another wave of American homesteaders moving to the Territory.⁶³

In April of 1889, many Las Vegasans were frustrated with the land problems rampant in the Territory. They began a rural rebellion to protect the common lands of the Las Vegas Land Grant. This uprising was led by *Las Gorras Blancas* (The White Caps) and targeted local ranchers. Villagers, wearing white masks and hats, cut and destroyed fences, burned haystacks and barns, and scattered livestock until the rebellion subsided in 1892.⁶⁴ Land ownership problems persisted over the next decade until finally, in 1903, Old Town incorporated itself as the Town of West Las Vegas and gained possession of all unclaimed grant land in the area.⁶⁵

The physical form of Old Town Las Vegas derived directly from its Spanish and Mexican roots.⁶⁶ The Laws of the Indies, adopted in 1573 by King Philip II of Spain, established a traditional approach to the laying-out of towns that remained predominant in the northern frontier of New Mexico even after Mexico gained its independence. Spanish settlement patterns and city

⁶³Ebright, 214.

⁶⁴Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 82, 110, and Bryan, 208.

⁶⁵*City of Las Vegas, New Mexico Community Master Plan*, 39.

⁶⁶The spatial and architectural qualities referred to in this section describe the general character of Old Town Residential National Historic District.

planning principles were applied to over three-hundred and fifty settlements in the region.⁶⁷

The Laws of the Indies mandated that towns be planned for defense as well as to ensure regular and organized growth and development. They consisted of 148 ordinances addressing site selection and both political, social, and physical organization for new settlements. Roman precedent, especially the planning principles of Vitruvius, influenced the formulation of the Laws. The Spanish perceived the grid plan used by the Romans to be very advantageous and ideal for the laying-out of towns.⁶⁸ This form was easy for the inexperienced planner in the New World to lay out and allowed for uniform growth to extend out from the center of town.⁶⁹ The grid also provided the Spanish monarch with the sense of being able to exert control over his colonial empire from across the ocean.⁷⁰

Settlement patterns in New Mexico developed from the modified application of these Laws in the northern borderlands of New Spain. Before settlers moved to an area, the district governor was to determine the type of settlement to be established.⁷¹ Either a city (*ciudad*), town (*villa*), village (*población*), or fortified *plaza* community was founded, depending on its

⁶⁷Dora Crouch, Daniel J. Garr, and Axel I. Mundigo, *Spanish City Planning in North America* (Cambridge, Massachusetts: The MIT Press, 1982), xvii.

⁶⁸Nina Veregge, "Transformations of Spanish Urban Landscapes in the American Southwest, 1821-1900," *Journal of the Southwest*, Volume 35, Number 4 (Winter 1993), 379. Also in Crouch, Garr, and Mundigo, xvii.

⁶⁹Crouch, Garr, and Mundigo, 41.

⁷⁰Veregge, 379.

⁷¹Linda M. Christensen, "Historic Influences on New Mexico Settlements," *MASS*, Volume IV (Fall 1986), 4.

intended size and importance.⁷² The selection of a healthy site for these settlements was of utmost concern. Ordinance 111 specifically addressed this issue:

Having made the selection of the site where the town is to be built, it must, as already stated, be in an elevated location, where it is healthy [and] invigorating; [have] fertile soil and with plenty of land for farming and pasturage; have fuel, timber, and resources; [have] fresh water, a native population, ease of transport, access and exit; [and be] open to the north wind. . .⁷³

Although the Laws of the Indies mandated compact urban development, most settlements in New Mexico developed in a less precise manner. Economic motivations influenced where settlers chose to live more than defensive needs. Also, new settlements in the hinterlands were not as closely monitored due to their isolation.⁷⁴ In Europe, the Spaniard had been a city dweller, but life in the remote northern frontier of New Spain introduced a unique set of living conditions, for which some of the King's ordinances proved to be impractical. Although the *plaza* did comprise a community's center, threat of Indian depredations compelled colonists to live near their fields, creating a rather dispersed settlement.⁷⁵ The entire settlement was usually comprised of about a twenty-eight mile radius of development

⁷²Verege, 380. In "Settlement Patterns and Village Plans in Colonial New Mexico," *Journal of the West*, Volume 8, Number 18 (1969), Marc Simmons states that no New Mexican settlement was ever founded as a *ciudad* (12).

⁷³Garr, 24.

⁷⁴Simmons, "Settlement Patterns and Village Plans in Colonial New Mexico," 19.

⁷⁵*Ibid.* 10, 12.

around the central *plaza*. This incorporated individual fields, the common pastures and woodlands, and unoccupied land reserved for future settlers.⁷⁶

Another contributing factor to the general form settlements took in New Mexico was the need for irrigation, the *acequia* system. Every community relied on *acequias*, or irrigation ditches, to divert water to its fields. Since the *acequias* were so critical to the livelihood of the New Mexican colonist, they were frequently dug before any structures in the community were built.⁷⁷ They followed the natural terrain of the land and resulted in irregular areas for building construction. The *acequia* system consisted of *Acequia Madres* (main or "mother" ditches), which carried water from the river source to numerous secondary *acequias* which then distributed the water to fields throughout the community.

Although subsistence farming in the northern Spanish and Mexican communities resulted in certain settlement patterns, the principles derived from the old Laws of the Indies still had a strong influence on the general form of these dispersed towns and villages. Central *plazas* characterized most New Mexican towns founded by Spanish, Mexicans, or their descendants. This square was used as a community center. All social, economic, and political activities took place in this public space. Civic and religious buildings, such as the church, town hall, customs houses, arsenal, and shops fronted the *plaza*. The residences of government officials and some

⁷⁶John Reys, *The Forgotten Frontier: Urban Planning in the American West Before 1890* (Columbia, Missouri: University of Missouri Press, 1981), 24.

⁷⁷Citizens' Committee for Historic Preservation, *Historic Acequias of Las Vegas, New Mexico* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1992).

merchants were also located near the *plaza*.⁷⁸ Several royal ordinances described the lay-out of the settlement's *plaza*:

112 - The main *plaza* is to be the starting point for the town. . . inland it should be at the [center] of the town. The *plaza* should be rectangular, being in length at least one and a half its width because this shape is best for celebrations [*fiestas*] in which horses are used and for any other *fiestas* that should be held.

113 - The size of the *plaza* shall be proportioned to the number of inhabitants, taking into consideration the fact that in Indian towns, inasmuch as they are new, the intention is that they will increase, and thus the *plaza* should be decided upon taking into consideration the growth the town may experience. [The *plaza*] shall be not less than two hundred feet wide and three hundred feet long, nor larger than eight hundred feet long and five hundred and thirty feet wide. A good proportion is six hundred feet long and four hundred wide.

114 - From the *plaza* shall begin four principal street: One [shall be] from the middle of each side, and two streets from each corner of the *plaza*; the four corners of the *plaza* shall face the four principal winds, because in this manner, the streets running from the *plaza* will not be exposed to the four principal winds, which would cause much inconvenience.

115 - Around the *plaza* as well as along the four principal streets which head from it, there shall be porticoes [*portales*], for these are of considerable convenience to the merchants who generally gather there; the eight streets running from the *plaza* at the four corners shall open on the *plaza* without encountering these porticoes [*portales*], which shall be kept back in order that there may be sidewalks even with the streets and *plaza*.

116 - In cold places the streets shall be wide and in hot places narrow; but for purposes of defense, in areas where there are horses, it would be better if they are wide.

⁷⁸Reps, *Town Planning in Frontier America* (Columbia, Missouri: University of Missouri Press, 1980), 44.

117 - The streets shall run from the main *plaza* in such manner that even if the town increases considerably in size, it will not result in some inconvenience that will make ugly what needs to be rebuilt, or endanger its defense or comfort.

126 - In the *plaza*, no lots shall be assigned to private individuals; instead, they shall be used for the buildings of the church, the royal houses and those for the city; and shops and houses for the merchants should be built first, to which all the settlers of the town shall contribute, and a moderate tax shall be imposed on goods so that these buildings may be built.⁷⁹

These specifications established a prevalent urban plan regardless of settlement size (such as *villa*, *población*, or *plaza*). They were, however, almost always adapted in New Mexico to meet the needs of the individual colonies. Roads extending from the midpoints of each side of the *plaza* never actually occurred in New Mexico (although they did occur in Mexico).⁸⁰ Additionally, the streets extending from the *plaza's* corners frequently did not form a regular grid, but meandered along features in the terrain or field boundary lines.⁸¹ *Portales* (colonnaded porch) however, were commonly employed on commercial buildings to provide shelter from the sun and inclement weather. As commercial activity radiated from the *plaza*, *portales* became commonly used on streets with a mixture of commercial and residential structures.⁸² They eventually also became a typical feature of domestic structures.

⁷⁹Garr, 24, 25.

⁸⁰Christensen, 4.

⁸¹*Ibid.*

⁸²Chris Wilson, *Architecture and Preservation in Las Vegas, Volume III: Historic Resources Nomination* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1984), 132.

Despite the departures from the Laws of the Indies, the detailed regulations successfully established a certain level of consistency in the physical lay-out and spatial character of the majority of New Mexican towns and villages. These forms eventually became part of a regional planning tradition. This, in turn, created and supported an architectural vernacular unique to Spanish and Mexican towns in the area and a regional, vernacular style.

More specifically, the Laws of the Indies included ordinances addressing architectural planning and forms in particular:

132 - Having planted their seeds and made [the necessary] arrangements for the cattle - in such numbers and with such good diligence that they expect to obtain an abundance of food - they [the settlers] shall begin with great care and efficiency to establish their houses and to build them with good foundations and walls; to this effect they shall go provided with molds or planks, and all the other tools needed for building quickly and at small cost.

133 - They shall arrange the building lots [*solares*] and the edifices placed thereon in such a way that when living in them they may enjoy the winds of the south and north as these are the best; throughout the town arrange the structures of the houses in such a way, generally that they might serve as a defense or barrier against those who may try to disturb or invade the town; and each individual thing be so built that they may keep therein [in the *solar*] their horses and work animals, and shall have *patios* and corrals, and as large as possible for health and cleanliness.

134 - They shall try as much as possible to have the buildings all of one type for the sake of the beauty of the town.

The defensive aspects of these ordinances permanently shaped the interior and exterior space of New Mexican communities. The need for fortification in the isolated northern Borderlands internalized settlements and individual buildings. Connected exterior walls of buildings provided a protective barrier around a settlement. Attached houses formed a continuous façade which defined a street's edge and shielded family activities taking place within and behind the house. These walls created narrow public corridors along the street, with little interaction between those using the street and the building occupants. Some of these spatial relationships still exist in West Las Vegas (Figure 3).



Figure 3. South Pacific Avenue, Las Vegas, New Mexico. View looking north, circa 1877. Photo by J.N. Furlong. Museum of New Mexico #100863.

New Mexico's distinct Spanish Colonial architectural tradition was mainly due to the building materials and technology used in the area. The two primary materials originally used, earth and wood, were always available locally. When the Spanish arrived in the New World, they brought with them the technology of adobe construction (dried earth bricks). Prior to this, Native Americans had also been building with earth, but they puddled it instead of forming it into bricks.⁸³ Typical walls in these adobe buildings were two to three feet thick covered with mud plaster. Foundations usually consisted of rough stones or rubble laid in mud mortar, although the occasional structure was built directly onto the ground.⁸⁴ The roof structure was comprised of *vigas*, or peeled logs, which provided the main cross-beam support. Above this, a layer of branches or poles (*latillas*) was laid in the direction perpendicular to the *vigas*. An insulating layer of straw or grass was then placed on the *latillas*, which were then topped by about a foot of earth.⁸⁵ These buildings traditionally contained firmly packed earthen floors. Openings were kept to a minimum for structural, thermal, and defensive purposes. The extensive use of this building technology contributed to an integrated and homogenous appearance, as decreed by Ordinance 134.

The typical house form in New Mexico was not only organic as a result of its materials and construction, but it also grew organically as family needs

⁸³Beverly Spears, *American Adobes: Rural Houses of Northern New Mexico* (Albuquerque, New Mexico: University of New Mexico Press, 1986), 31.

⁸⁴Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1982), 22.

⁸⁵Spears, 27.

arose. The house originated as a linear series of single-story adjacent rooms. Average room sizes ranged from thirteen to sixteen feet, with the shorter dimension being determined by the length of the *vigas* available. Although the family residence began as a linear structure, the *placita* (little plaza), or courtyard plan, seemed to influence growth patterns. Additions were first made either by extending the existing single row of rooms, or they were built perpendicular to the house forming a back-facing "L." Most houses never evolved past an "L" or "U" shape.⁸⁶ Occasionally, though, *plazuelas* were formed by constructing an adobe wall between the backward projecting arm of

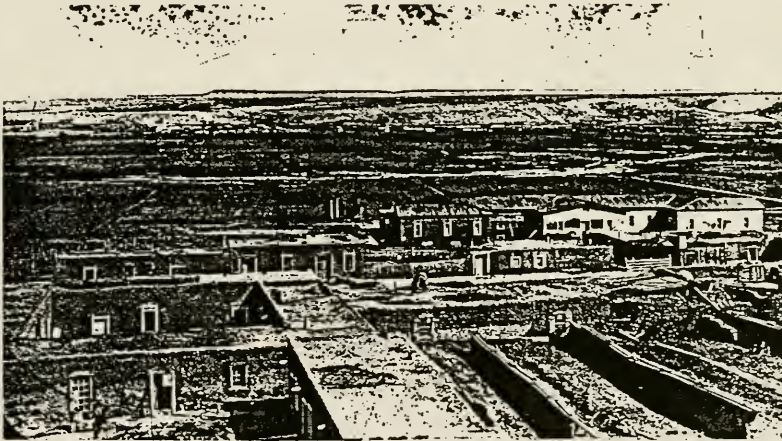


Figure 4. Las Vegas, New Mexico. View looking east, circa 1885. A placita can be seen to the left. Photo by J.N. Furlong. Museum of New Mexico #138865.

⁸⁶Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 22.

two neighboring structures.⁸⁷ If a family was sufficiently wealthy, eventually, its house did evolve into a full *placita*, with rooms surrounding it on all sides (Figure 4).

No hierarchy of rooms existed in the traditional Hispanic adobe house. Rooms were multi-purpose and were never designated for specific functions.⁸⁸ For example, settlers commonly moved kitchens from room to room, depending on the season and the thermal qualities of the structure. Interior organization of the house was based on the undifferentiated character of each room, which allowed for flexibility when changes needed to be made to accommodate the family. No main hall provided access to the interior. Instead, each room led into the others and each had an exterior entrance onto the *portal* on the rear of the house, which acted as the connecting corridor.⁸⁹ As we shall see, Anglo building traditions and room designations employed in New Town differed markedly from this, as had the European perceptions of land-ownership which differed from those of the Native Americans. Las Vegas history is an excellent example of differing cultural uses of interior and exterior space.

The traditional adobe house included minimal detailing and presented a very simple architectural form. The low, flat-roofed residences flowed into each other, creating one continuous façade. The limited number of exterior openings kept surface interruption to a minimum. The nature of the

⁸⁷Chris Wilson, "When a Room Is the Hall: The Houses of West Las Vegas, New Mexico," in Thomas Carter, ed., *Images of an American Land: Vernacular Architecture in the Western United States* (Albuquerque, New Mexico: University of New Mexico Press, 1997), 115.

⁸⁸Christensen, 5.

⁸⁹Spears, 32, 51.

building technology itself eliminated any sharp edges or corners. As stated, superfluous detailing was also rare. Any woodwork included in the house was done by hand by family members.⁹⁰

With the expansion of the United States military in the middle of the 1800s, the number of American carpenters in the area increased significantly.⁹¹ They began to introduce new wooden details into the existing architectural tradition. When the railroad later provided access to eastern and midwestern stylistic influences and construction materials, the physical form of New Mexican settlements underwent transformations at every level. Traditional Spanish and Mexican city form, building plans, and details, were all subjected to Anglo influences.

Modification of a town's original fortified appearance occurred with a change in the relationship between buildings and the street. The focus of the house frequently shifted from the interior courtyard or the space behind the house, to the street. Since buildings sat right at the street edge, façades were changed to provide a transition between the public and the private spaces.⁹² Most commonly, this was formalized as a *portal* (Figure 5). The front *portal* began as a recessed space and evolved into an elaborate one with steps and a set-back (essentially a porch).⁹³ The shape and materials of the porch were developed and elaborated. It changed from adobe to wood-frame construction and from having a flat roof with a parapet to having a pitched metal or

⁹⁰ *Ibid.* 29.

⁹¹ *Ibid.* 46.

⁹² *Ibid.* 50.

⁹³ Veregge, 388.

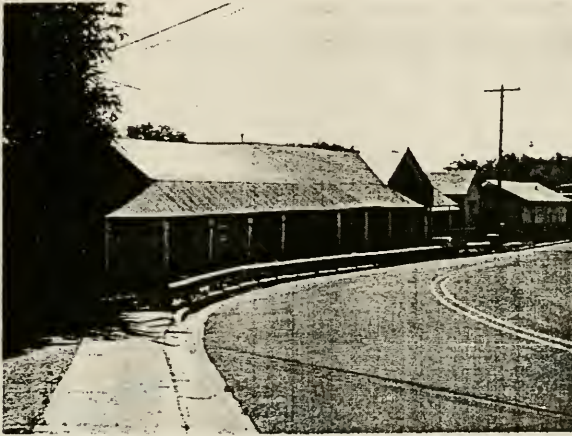


Figure 5. 1402-10 South Pacific Avenue, Las Vegas, New Mexico. Pre-1874.

shingle roof. Detailing was also added, as the simple corbelled post-and-beam construction began to incorporate decorative millwork (Figure 6).⁹⁴ Additional changes in transitional space occurred in residential boundary demarcations. Where adobe walls had been used previously as residential boundary demarcation, more open forms were introduced, such as landscaping features or picket fences.⁹⁵

The overall profile of the buildings themselves also evolved with the introduction and addition of Eastern architectural trends. The major change, arguably, was seen in the profile of the dwellings. Pitched roofs were constructed on top of the flat roofs and these were finished with wood

⁹⁴*Ibid.*

⁹⁵*Ibid.* 433.

shingles or metal.⁹⁶ This roof type was actually much more appropriate for adobe buildings in the northern part of the New Mexico Territory, where



Figure 6. 1931 New Mexico Avenue, Las Vegas, New Mexico. Circa 1885.

winters tended to be harsh. Occasionally, second floors were added. These also drastically changed the form and appearance of these structures. New materials were incorporated as well, such as wood cladding or brick (Figure 7).⁹⁷ After 1870, additional surface treatments included scoring exterior stucco to give the appearance of stone or brick masonry.⁹⁸

Stylistic detailing perhaps was the most common and pervasive adaptation made to the traditional New Mexico adobe house. Its superficial application and the minimal cost made it both a financially and aesthetically

⁹⁶Spears, 51. Terneplate was the first metal used on roofs in New Mexico. It was comprised of 80% lead and 20% tin.

⁹⁷Veregge, 431.

⁹⁸Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 33.



Figure 7. 1027 South Pacific Avenue, Las Vegas, New Mexico. Circa 1900.

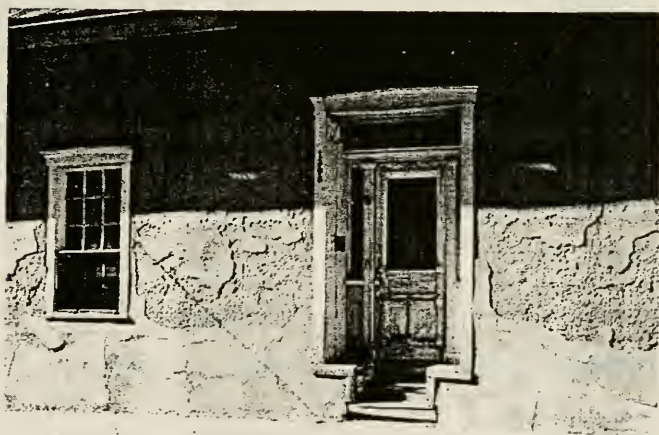


Figure 8. 1305 South Pacific Avenue, Las Vegas, New Mexico. Pre-1882.

feasible addition. During the Classical Revival, new elements seen in New Mexico corresponded with the neo-classical forms being re-introduced in the eastern United States (Figure 8). This newly assimilated style was synthesized into what became known as the Territorial style and occurred throughout the region.⁹⁹ This architectural style incorporated features such as flat and pitched pediment above doors and windows and the capping of parapet walls with a brick coping.¹⁰⁰ These cornices consisted of either corbelled or



Figure 9. 1718 New Mexico Avenue, Las Vegas, New Mexico.

cantilevered brick courses with dentils. Side lights and transom windows also became common door treatments (Refer to Figure 8).¹⁰¹ Delicate squared,

⁹⁹*Ibid.* 28.

¹⁰⁰David C. Rowland, Jr., *The Las Vegas Preservation Primer: A Layman's Guide to the Repair and Maintenance of the Historic House* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1990), 3.

¹⁰¹Chris Wilson, *Architecture and Preservation in Las Vegas III: Historic Resources Nomination*, 132.

and sometimes tapered, columns were incorporated into the newly evolved porch (Figure 9).¹⁰² Occasionally, these posts or columns were chamfered, and they included simple wooden bases and capitals.¹⁰³

After the railroad reached the territory, Victorian detailing, such as gingerbread trim, filigree brackets, and turned posts and columns, was quickly assimilated into the local vernacular tradition (Figure 10).¹⁰⁴ Fashionable

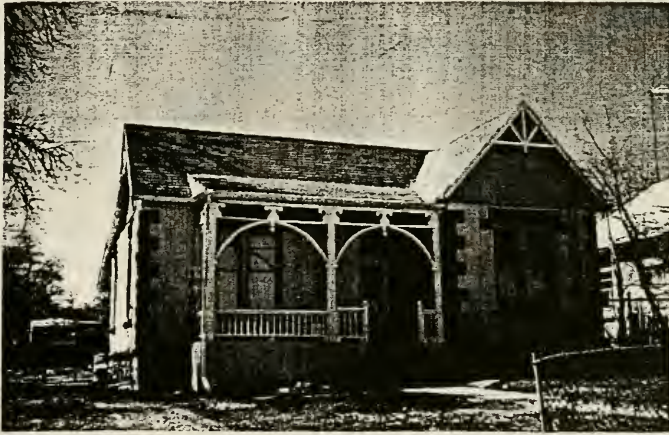


Figure 10. 1811 New Mexico Avenue, Las Vegas, New Mexico. Circa 1885.

interior finishes (oil-based paints and wallpaper) reached New Mexico at the same time, although only the affluent could afford to use this surface decoration. After the turn-of-the-century, the Prairie, Bungalow, and International styles appeared in Las Vegas and existing residences, if not

¹⁰²Rowland, 3, and Spears, 49.

¹⁰³Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 33.

¹⁰⁴Spears, 47, and Veregge, 431.

already decorated with Victorian detailing, were decorated with Prairie or craftsman features (Figure 11).¹⁰⁵

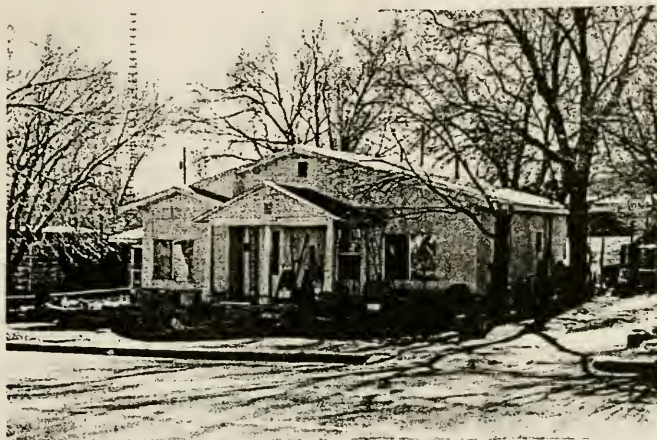


Figure 11. 1407 New Mexico Avenue, Las Vegas, New Mexico. Circa 1935.

The spatial and architectural character of Las Vegas reflects the organic, adaptive nature of the New Mexico vernacular. By the time Las Vegas was settled, the Laws of the Indies, in their modified application, had become customary in the region. Las Vegas, consequently, was planned in accordance with these ordinances. The community was sited on a slight hill above the Gallinas River Valley, which provided farmland for the settlers. The settlement itself was only slightly dispersed because some settlers did comply with the requirement to build their houses around or near the *plaza*.¹⁰⁶ The

¹⁰⁵Although houses were constructed in these styles in Old Town, the great majority of them were located in New Town and will therefore be discussed in the architecture section of Chapter Two.

¹⁰⁶Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 14.

Las Vegas' *acequia* system also contributed to the community's settlement patterns. Las Vegas had more than ten *acequias* meandering throughout the town, irrigating farmers' fields (ten are still in use).¹⁰⁷ Las Vegas' central plaza complied with the Laws of the Indies and was rectangular with streets radiating out from its corners. These streets (South Pacific, South Gonzales, and Hot Springs) were highly irregular, as they followed the terrain of the site (Refer to Figure 5).

The great majority of houses in Old Town (eighty to ninety percent) are traditional adobe construction.¹⁰⁸ The Manuel Romero House, also known as the *Casa Redonda*, is the sole remaining *placita* in Las Vegas.¹⁰⁹ Begun sometime before 1872 by Manuel Romero, a leading Santa Fe Trail merchant, the house was not completed until 1902, when enough rooms had been added to enclose the interior courtyard (Figure 12).¹¹⁰ Each room was added individually as a self-sufficient space with a door opening out onto the *placita*.¹¹¹ The *zaguán* (covered passage-way) into the courtyard is embellished with a Territorial pediment with a denticulated cornice (Figure 13).

As the eastern gateway into New Mexico, Las Vegas was one of the first towns in the territory to experience cultural and architectural transformations

¹⁰⁷Citizens' Committee for Historic Preservation, *Historic Acequias of Las Vegas, New Mexico*.

¹⁰⁸Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 41.

¹⁰⁹This house actually lies within the Distrito de las Escuelas National Historic District, but provides an extant example of the traditional *placita*.

¹¹⁰Chris Wilson, "When a Room is the Hall: The Houses of West Las Vegas, New Mexico," 116, and Ellen Threinen, *Architecture and Preservation in Las Vegas: A Study of Six Districts* (Las Vegas, New Mexico: Design Review Board, City of Las Vegas, 1977), 34.

¹¹¹Chris Wilson, "When a Room is the Hall: The Houses of West Las Vegas, New Mexico," 116.

brought in by Anglo-Americans. Changes in local cultural values and attitudes began to evolve and were reflected in the town's physical form. The first transformations were introduced as early as the 1846 American occupation of the Territory. The construction of Fort Union and Fort Marcy in Santa Fe heralded new architectural styles and materials. The Anglos moving to New Mexico considered these new styles to be superior to and more modern than those used in the local, vernacular building tradition. Milled lumber, doors, and windows were soon being produced in sawmills throughout the region. Las Vegas, somehow, resisted the infiltration of lumber as a construction material until the 1860s and new buildings continued to be built with adobe.¹¹²



Figure 14. "Standard Plan C" house, 116 Lincoln Avenue, Santa Fe, New Mexico (originally part of Fort Marcy). From John Sherman, *Santa Fe: A Pictorial History* (Virginia Beach, Virginia: The Donning Company Publishers, 1983), 70.

¹¹² *Ibid.* 19.

New construction at Fort Marcy and Fort Union after the Civil War finally began to influence the architectural plans of residential buildings in Las Vegas. The plan used in officer's housing at the forts, "Standard Plan C," was widely replicated and occurred in numerous Las Vegas residences (Figure 14).¹¹³ The officer's house consisted of symmetrical pairs of rooms flanking a central hall on the first and second floors. Fenestration of one side of the house was mirrored on the other side, resulting in a perfectly symmetrical façade.¹¹⁴ The Julianita Romero de Baca House in Las Vegas, is representative of the officer's house plan (Figure 15). The plan was modified slightly, however, in the Las Vegas house. The front parlor was enlarged without affecting fenestration patterns, thus eliminating the symmetry typical



Figure 15. The Julianita Romero de Baca House, 2008 North Gonzales, Las Vegas, New Mexico. Circa 1870.

¹¹³Boyd C. Pratt, "A Brief History of the Practice of Architecture in New Mexico," *New Mexico Architecture*, Volume 30, Number 6 (November-December 1989), 8.

¹¹⁴Chris Wilson, *Architecture and Preservation in Las Vegas III: Historic Resources Nomination*, 133.

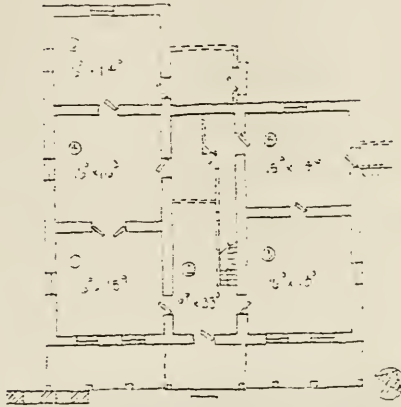


Figure 16. The Julianita Romero de Baca House, 2008 North Gonzales, Las Vegas, New Mexico. Circa 1870. From Chris Wilson, "When a Room is a Hall: The Houses of West Las Vegas, New Mexico," 119.

of this house plan but maintaining a symmetrical façade (Figure 16). The house's porch originally extended the length of the building, but was eventually shortened after 1930.¹¹⁵ The building was also constructed directly on the ground, rather than on a two-foot foundation, as was the case at Fort Marcy.¹¹⁶ Stylistic details are Territorial in both houses, but a small entrance porch with a balcony distinguishes Julianita's house, whereas the porch is contained within the main roof structure in the "Standard Plan C" model.

Changes introduced into Las Vegas' residential architecture included the separation of buildings and the elimination of *plazuelas* walls. Although the L-shaped house form continued to be used, it began to be completed in

¹¹⁵*Ibid.* 134.

¹¹⁶Chris Wilson, "When a Room is the Hall: The Houses of West Las Vegas, New Mexico," 120.

only one or two phases, rather than in an ongoing organic manner. They were also built on foundations and fronted with porches. The Rivera-Huie House provides an example of these modified architectural forms. It was built in 1865 as a one-story, two-room, flat-roofed adobe. Although its façade closely resembles that of the Julianita Romero de Baca House, its interior plan reflects the local vernacular tradition (Figures 17 and 18). The house is a back-

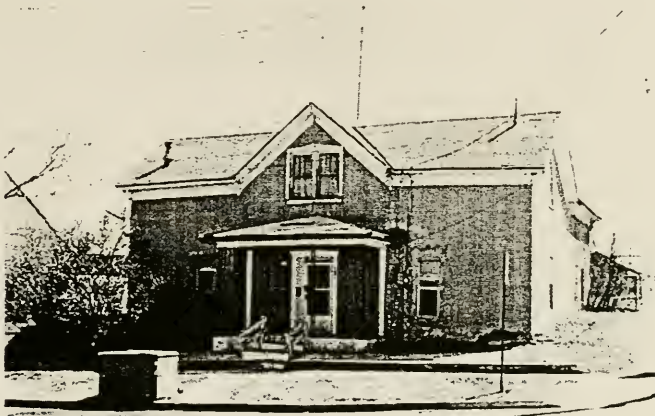


Figure 17. The Rivera-Huie House, 531 National Avenue, Las Vegas, New Mexico. Circa 1860-1885.

facing "L" which was remodeled in the 1880s to look more like the fashionable officer's house-type. A center gable was constructed and symmetrical windows around the front door were added. Room additions incorporated new building materials, but flowed in a traditional way, one leading into the other. An arm of single, stepped-down and adjoining rooms extended back from the original row. Instead of building this section of the

house with adobe, however, it was completed with a wood frame. Wood frame construction was also used for the new second story.¹¹⁷

A second floor plan introduced to Las Vegas which greatly affected new construction in the town was that of the "picturesque cottage," or front-facing "L," which arrived with the railroad in 1879. This house type contained an

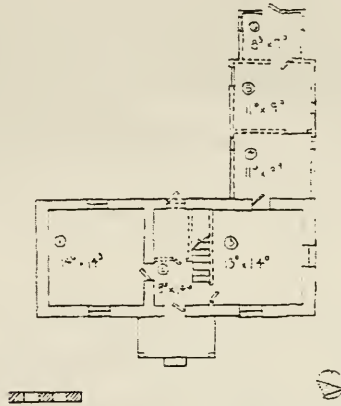


Figure 18. Plan, the Rivera-Huie House, 531 National Avenue, Las Vegas, New Mexico. Circa 1860-1885.

informal organization of interior space, with a rear hall and a connected parlor and dining room. The façade frequently consisted of a porch on one side, off-set by a small gable front.¹¹⁸ The house at 527 National Avenue illustrates the typical massing of a picturesque cottage (Figure 19). The original porch was supported by chamfered posts with cut-out brackets, remnants of which can be seen in the two end pilasters. An example at 2004

¹¹⁷*Ibid.* 123.

¹¹⁸*Ibid.* 120.



Figure 19. 527 National Avenue, Las Vegas, New Mexico. Pre-1883.

North Gonzales has a similar façade, but also incorporates decorative trusses and finials in its gable-ends (Figure 20).¹¹⁹

Examples of combinations of eastern and local architectural influences unique to Las Vegas occur regularly throughout Old Town. This hybrid "Folk Victorian" or "Victorian Vernacular" style represents the local interpretation and adaptation of stylistic elements, particularly decorative detailing, to established vernacular forms. The "Folk Victorian" house at 1811 New Mexico Avenue synthesizes features deriving from a number of different eastern architectural styles (Refer to Figure 10). It incorporates Italianate rusticated quoins, lintels, and sills. It is also elaborately decorated with Queen

¹¹⁹This eastern architectural influence is described in more detail in the subsequent chapter on New Town.

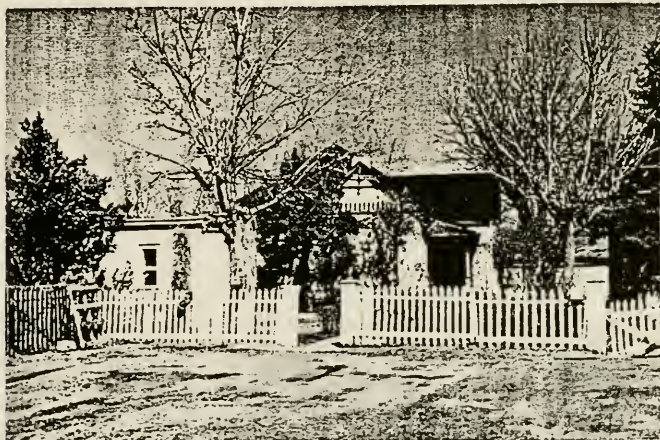


Figure 20. 2004 North Gonzales, Las Vegas, New Mexico. Circa 1895.



Figure 21. 1904 North Gonzales (center), Las Vegas, New Mexico. 1890-1898.

Anne details, such as gable trusses and delicate arched brackets joined by small pendants topped by a frieze with T-shaped brackets. Additional decoration occurs at the gable ends, where shingles have been applied to the wall surface to give it texture. Less elaborate examples of the Victorian Vernacular also exist in Old Town. 1904 North Gonzales combines adobe construction on the lower story, with wood frame construction on the upper floor (Figure 21). The adobe wall is unadorned, while the wood portion of the wall is decorated with shingles. The porch is comprised of Eastlake supports and spindle freezes.¹²⁰

¹²⁰In addition to these mixtures of the New Mexico vernacular and eastern architectural styles, pure examples of the Victorian and later American styles also exist in Old Town. These house-types, however, will be discussed in the architectural analysis of New Town in Chapter Two. For further examples of the architectural styles found in Old Town, see Appendix C.

Chapter Two

New Town

Despite its rather slow and modest beginnings, Las Vegas continued to flourish economically after the opening of the Santa Fe Trail and by 1866, trade traffic through the town equaled 5,000 wagons a year.¹ It quickly became the largest city in the Territory and the leading commercial center.² Merchants from the Midwest and the East were moving to Las Vegas and setting-up stores and businesses around the *plaza*. In 1867, Charles Ilfeld, a German immigrant, arrived in Las Vegas with Adolph Letcher, a merchant from Taos, to establish a mercantile business. They were so successful in their first year of business that they doubled their prices and gained a profit of \$18,000 each. By 1875, Ilfeld had bought the whole company and opened three outlet businesses in nearby communities, including Tecolote, with eight others opening-up soon thereafter. Charles Ilfeld became one of Las Vegas' most prominent businessmen and a generous benefactor.³

The Las Vegas Plaza served as a large loading dock for receiving and preparing arriving and departing wagons (Figure 22). The position of Plaza Commissioner was created to settle the high number of land disputes arising from the increasing value of lots surrounding the *plaza*. In 1850, Congress

¹Howard Bryan, *Wildest of the Wild West: True Tales of a Frontier Town on the Santa Fe Trail* (Santa Fe, New Mexico: Clear Light Publishers, 1988), 75.

²Ebright, 210.

³Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 8.



Figure 22. Las Vegas Plaza, circa 1875. By James N. Furlong. Museum of New Mexico #112937.

subsidized mail carriages from Independence, Missouri which arrived every month protected by troops to deliver "large" loads sometimes as large as five or six letters. Local merchants also participated in and profited considerably from the commercial activity taking place in Las Vegas. The Romero and Baca families each owned much of the land in and around town. The Romeros dominated politics in Las Vegas and in much of the Territory in the late 1800s.⁴

The trade occurring in Las Vegas as a result of the Santa Fe Trail provided a financial foundation for the economic development to be introduced by the railroad. In 1878, the Atchison, Topeka, and Santa Fe

⁴Elmo Baca, "When the Railroad Came - Las Vegas," in Ree Sheck, ed., *Railroads and Railroad Towns in New Mexico* (Santa Fe, New Mexico: New Mexico Magazine, 1989), 9.

Railway conducted a survey of the (eastern and northern trail routes) into the New Mexico Territory.⁵ By the 1870s, many of the nation's railway companies were competing to build the first transcontinental line and engaging in a race to be first to lay-down westward-extending tracks. Two companies, the Denver and Rio Grande Railroad and the Atchison, Topeka, and Santa Fe Railway, planned to build a track following the route already established by the Santa Fe Trail. Each company raced across the country laying-down track at an equal rate. When the two companies realized that only one track could be accommodated along the Raton Pass into New Mexico, work crews from each frantically tried to beat the other to that point. The nearest railhead to the Pass was at El Moro, where both companies arrived on the same train. The Santa Fe, however, had noticed the Denver and Rio Grande work crews, while the Santa Fe crew had remained undetected. Its workers watched the crew from the Denver railroad check into an hotel and then proceeded to the Pass and began work that night. This gave their company possession of the Pass.⁶

Many of the Hispanic residents of Las Vegas were at first apprehensive about the changes that the railroad would introduce. Many feared a flood of foreigners. Others, though, embraced and encouraged the idea, particularly the merchants with businesses on or near the *plaza*. Several *plaza* businessmen even helped subsidize construction of a train depot. Rumauldo Baca of the prominent Baca family, decided to make an additional investment

⁵Homer T. Wilson, 13.

⁶Richard Paul, "Destiny Cast Vegas as Early Railway Site," *Las Vegas Daily Optic*, July 27, 1979.

in the railroad. Just off the *plaza* on a lot he felt would be near the site of the future depot, he constructed a mammoth four-story structure which offered commercial space on the first floor and offices and meeting rooms in the upper stories.

On July 4, 1879, the first railroad locomotive reached Las Vegas. The local newspaper headline that day read: "Freedom shrieked and civilization



Figure 23. Baca's Folly. From Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 18.

came to Las Vegas."⁷ The "great civilizer" arrived, however, at a depot one mile east of the old *plaza*, much to Rumauldo's and the town's surprise and chagrin. The immense building constructed in anticipation of the railroad's arrival soon became known as "Baca's Folly" and served as a physical reminder of the railway's rejection of the Spanish-Mexican community

⁷Crocchiola, 74.

(Figure 23). Nevertheless, *El Diablo*, as that first locomotive was affectionately named, still evoked excitement and was welcomed by a large crowd and a brass band. A celebration was held at the old Exchange Hotel on the *plaza* while a simultaneous celebration took place at the new Close and Patterson's Hall in New Town. That night marked the beginning of the historic division between the two towns by holding two separate activities for every event, one in Old Town (West Las Vegas), and the other in New Town.⁸

The railroad accelerated and increased prosperity in Las Vegas. Between 1870 and 1880, its population grew from 1,730 inhabitants to 4,697.⁹ Las Vegas and the railroad mutually supported each other. The eminence of the trade in Las Vegas earned the railroad two and a half million dollars from the shipping industry, and half a million from passengers between 1886 and 1891.¹⁰ The railroad, in turn, provided jobs for workers, headquarter officials, and even doctors, as the railroad had its own employee hospital in Las Vegas. Other employment opportunities consisted of constructing and managing facilities for loading and unloading livestock and working in a railroad-tie producing company. Many Las Vegas residents worked on track construction or maintenance crews.¹¹ The railroad also contributed seasonal employment in the ice industry, in which Las Vegas was a major western producer. As dining cars and freight shipping became more common, the demand for ice

⁸Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 19.

⁹*Ibid.* 20.

¹⁰*Ibid.* 36.

¹¹Arellano and Vigil, 45.

increased drastically. This need was met by dammed ice ponds along the Gallinas River. Las Vegas was shipping 50,000 tons of ice a year until mechanical refrigeration became common in New Mexico in the 1930s.¹²



Figure 24. The Streetcar Junction on Bridge Street, 1904. From Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 32.

A second business district formed near the railroad depot which attracted new businessmen such as Jake Stern and Sigmund Nahm. A wooden bridge soon connected the Old Town Plaza with the commercial center in New Town.¹³ As New Town continued to grow, other services were provided on that side of the Gallinas River. A hotel, a couple of churches and schools, and a number of restaurants and saloons were quickly established.¹⁴

¹²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 21.

¹³Baca, "When the Railroad Came - Las Vegas," 11.

¹⁴Crocchiola, 78.

Pressures from the sudden boom in population necessitated further improvements in transportation and communication. The Las Vegas Street Railway Company began operating a streetcar service between the train depot and the plaza in 1881 (which was replaced by the car in 1927) (Figure 24).¹⁵ Advancements in communication provided an additional connection between Las Vegas, the New Mexico Territory, and the rest of the United States. Several local businessmen and professionals installed telephones in their stores and offices the year the railroad arrived. The strange machines gained acceptance slowly, as many Las Vegans did not understand how they worked and were skeptical that the "talking machines" could speak Spanish.¹⁶

As growth continued in the two Las Vegases, the lavish Montezuma Hotel and Hot Springs just north of town was drawing a different type of resident. Many eastern doctors recommended trips to the west to cure tuberculosis and other ailments. The hotel outside of Las Vegas catered to the health-seeker heeding their doctor's advice. Consumptives visited the area regularly not only for the quality of the air, but also to bathe in the local hot springs. Many moved there permanently to work in Las Vegas proper and make frequent day or weekend trips to the springs. The resort closed in 1903, after it had been rebuilt twice after fires.¹⁷ The springs, however, remained in use.

In addition to attracting merchants, professionals, and consumptives to Las Vegas, the town became the final destination of many thieves, gamblers,

¹⁵Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 33.

¹⁶Baca, "When the Railroad Came - Las Vegas," 11, 12.

¹⁷*City of Las Vegas, New Mexico Community Master Plan*, 41.

swindlers, and gunmen. Las Vegas acquired the reputation of "Poker Capital of New Mexico," and saloon gambling and dance halls were quickly assimilated into daily life. Many citizens disapproved of the life-style encouraged by these establishments. In 1883, protesters succeeded in closing all saloons which employed "bar girls" and establishing red light districts where prostitution was permitted in both towns. Although the towns eventually outlawed all gambling saloons and dance halls in the late 1880s, these activities continued to occur in the back rooms of bar saloons and private residences.¹⁸

These illegal activities and their accessibility by railroad attracted undesirable and dangerous characters to Las Vegas. Although they had existed during the days of the Santa Fe Trail, they multiplied in number and frequency and became more problematic with the advent of the railroad. "The coming of the Iron Horse made Las Vegas the toughest town west of the Mississippi. During those early days, lawlessness was the rule, not the exception."¹⁹ In April of 1880, a local paper printed this notice in the attempt to deter criminal activity:

To Murderers, Confidence Men, Thieves: The citizens of Las Vegas have tired of the robbery, murder, and other crimes, that have made this town a by-word in every civilized community. They have resolved to put a stop to crime, if in attaining that end they have to forget the law, and resort to speedier justice than it will afford. All such characters are therefore hereby notified, that they must either leave this town or conform themselves to the requirements of the law, or they will be

¹⁸Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 68.

¹⁹Crocchiola, 27.

summarily dealt with. The flow of blood must and shall be stopped in this community, and the good citizens of both old and the new towns have determined to stop it, if they have to HANG by the strong arm of force every violator of the law in this country. ---Vigilantes²⁰

"Necktie" parties such as this became common events in Las Vegas, with citizens frequently taking the law into their own hands and dragging prisoners out of jail to be hanged. A windmill located in the center of the plaza, began to be used as a support for hangings and had to be dismantled because of its negative influence on children (Figure 25).

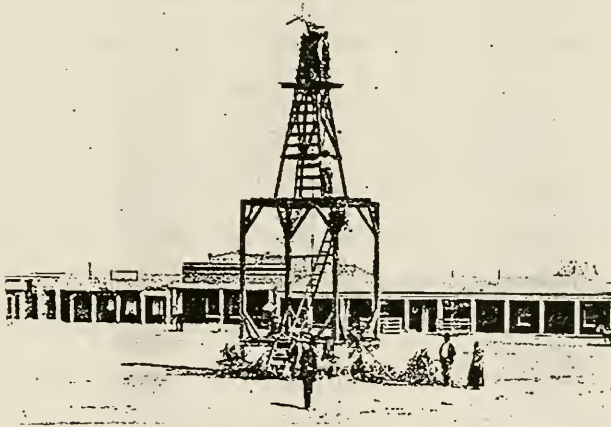


Figure 25. The Hanging Windmill. From Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 66.

Las Vegas' frontier image coexisted with that of a sophisticated cosmopolitan city and a Spanish-Mexican agrarian village.²¹ A Boston

²⁰Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 74.

²¹Bryan, 84.

journalist noted the contrast between the old and new cultures, writing that next to the "mechanical giant," "a Mexican was driving oxen and plowing with a crooked piece of wood."²² Some of the country's better-known outlaws made an appearance in Las Vegas. Billy the Kid spent some time in the local jail and Jesse James vacationed, in disguise, at the hot springs just outside of town. John H. "Doc" Holliday moved to Las Vegas when he was diagnosed with tuberculosis in 1875. He lived as a "frontier gambler and part-time dentist."²³ It was later discovered that he had committed the first fatal shooting to take place in East Las Vegas on July 26, 1879. Hyman G. Neill, known as Hoodoo Brown, had been the leader of the infamous Dodge City Gang and followed the railroad into Las Vegas. He was elected Justice of the Peace and ruled Las Vegas with a police force of other suspicious figures, such as Dave Rudabaugh and Dave "Mysterious Dave" Mather.²⁴ Additional problems in the early 1890s were caused by Vicente Silva, a tavern owner in West Las Vegas, and his gang of forty bandits. They were often considered the Hispanic equivalent to the Anglo Dodge City Gang.²⁵ Their reign of terror in Las Vegas lasted from 1892 to 1894.²⁶

When the possibility of incorporating both towns into one entity arose, a war in print instantly ensued between the two daily Las Vegas newspapers. The *Gazette*, which had been in print since 1875 and was edited by J.H. Koogler, had its office in Old Town. Russell A. Kistler moved to town with

²²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 19.

²³Bryan, 105.

²⁴*Ibid.* 108.

²⁵*Ibid.* 219.

²⁶Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 84.

his printing press and newspaper right after the railroad arrived and established the *Optic* in New Town.²⁷ Each paper presented the editor's opinions, often the positions expressed conflicted vehemently. In the case of consolidation, Koogler strongly supported the union. Kistler, on the other hand, opposed the action and boldly expressed his viewpoint, with the belief that it represented the opinion of all New Town residents. In the *Optic*, he wrote that the New Town, "full of activity and enterprise" should be controlled "by Americans only."²⁸ On November 23, 1879, he wrote that it was unreasonable "to entertain for a brief minute the thought that American people full of energy and activity, would consent to lock arms and join destinies with the Mexican portion."²⁹ On the twenty-fourth, he continued the dispute:

If the Old Town had treated us fairly from the beginning, the case might have been different. However, their constant treatment of us led people on this side to believe that they would much rather see our busy, bustling American town in ashes than see it go ahead, without fear of favor as it has from the start. It is too late in the day and too much antagonism has been manifested to talk about a reconciliation.³⁰

Kistler eventually changed his position on the issue when he realized that prominent, affluent citizens in New Town supported consolidation.³¹

²⁷Bryan, 87, 98.

²⁸Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 80.

²⁹Dr. Maurilio Vigil, "Las Vegas Twelve Years After Consolidation" or "Las Vegas: A Split Personality Trying to Merge Into One," *Las Vegas Daily Optic*, 1982, 3.

³⁰Crocchiola, 176.

³¹Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 81.

With support from both Las Vegas, the election for mayor took place in a consolidated city on July 1, 1880. Although the legality of the consolidation was contested by the losing candidate, city officials succeeded in completing several improvement projects, such as street grading and reducing gambling and prostitution. In 1884, however, the Territorial legislature disincorporated all existing municipalities, to be re-incorporated under new legislation. As a result of the antagonism and political confusion already present in Las Vegas, no effort was ever made to re-incorporate, even though all New Mexican municipalities were expected to do so immediately.³² After another failed attempt to consolidate in 1888, New Town incorporated itself as the Town of East Las Vegas. In 1895, after it exceeded a population of 3,000, it re-incorporated itself as the City of East Las Vegas.³³

Las Vegas' prominence in the last decades of the nineteenth century drew many cultural activities to it as well. It was the first New Mexican town to host a national circus when Robinson's Circus came to town in July of 1882. That same year, New Town opened an opera house with a seating capacity of six hundred. The Las Vegas Dance Academy, which frequently performed in the opera house, and the Las Vegas Brass Band and Orchestra were also formed in the 1880s.³⁴

³²*Ibid.*

³³Crocchiola, 192, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 82.

³⁴Crocchiola, 118, 119.

Las Vegas acquired an additional asset when the decision was made to locate the Territorial Insane Asylum in Las Vegas in 1889.³⁵ Funds were appropriated for a building in 1891, but funding for its opening did not substantiate until 1893. Between 1895 and 1902, the asylum grew from forty-one patients to over one-hundred, and an additional wing was constructed. The asylum continued to grow and by 1935, over seven hundred patients were cared for in a twenty-one building complex.³⁶

The legislature selected Las Vegas as the site for the territorial normal school in 1893 since Las Vegas had been the educational center of New Mexico for several years.³⁷ After many disputes about where the school was to be located, the legislature intervened and designated a centrally located site in New Town. The Normal School opened its doors on October 2, 1898, and the next year was re-named the Normal University.³⁸ Its name was changed again in 1941 to New Mexico Highlands University.³⁹

Las Vegas gained national notoriety in April of 1898, when the United States became involved in Cuba's war for independence from Spain. At that time, many Americans questioned the loyalty of Spanish Americans in the New Mexico Territory to the United States. To dispel this suspicion, Governor Miguel A. Otero, Jr., notified the Secretary of War that he could amass a group of dedicated men from the Territory if additional soldiers were

³⁵Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 39.

³⁶*Ibid.* 40.

³⁷T. B. Mills, *New Mexico, San Miguel County Illustrated. Prepared for the World's Exposition at New Orleans in 1884-85* (Las Vegas, New Mexico: J.A. Carruth, 1885), 42.

³⁸Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 140, 141.

³⁹*Ibid.* 146.

needed. The war department decided to enlist a cavalry regiment consisting of men from both the Rockies and the Great Plains. The First Regiment of United States Volunteer Cavalry was commanded by Colonel Leonard Wood and Lieutenant Colonel Theodore Roosevelt. 440 of 1,100 volunteers came from the New Mexico Territory, twenty-one of which hailed from Las Vegas. At the end of April, they departed for training camp in San Antonio, Texas, where they impressed Roosevelt with their great skill.⁴⁰ The national press eventually named the regiment "Roosevelt's Rough Riders." Ultimately, the regiment fought as "dismounted cavalry" because the ship that carried them to Cuba did not accommodate horses.⁴¹

The Rough Riders returned to New York in August, by which time Roosevelt had been promoted to Colonel. Since such a large number of the regiment's members were from New Mexico, they decided to reunite in the Territory the following June. Several New Mexican cities submitted bids to host the reunion. Las Vegas' cosmopolitan reputation, financial stability, and selection of hotels made it the ideal location for the event. On June 23, veterans, including Roosevelt, returned to Las Vegas and camped in Lincoln Park in New Town. Reunions were held in various cities in the region, until the group celebrated its fiftieth reunion once again in Las Vegas. After 1952, the Rough Riders resolved to hold every subsequent reunion in Las Vegas, "to the last man."⁴²

⁴⁰*Ibid.* 85.

⁴¹Perrigo, *The American Southwest: Its Peoples and Cultures*, 282.

⁴²Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 86. The last survivor attended the Rough Riders' reunion by himself in 1967 and 1968.

The 1880s and 1890s marked a transitional period in Las Vegas. It shifted from a traditional Hispanic agricultural society, to a metropolitan destination for entrepreneurs and professionals. Many farmers and ranchers continued tilling the land and raising cattle and sheep despite the infiltration of new economic mainstays and cultures. Las Vegas remained a major wool producer, and the railroad promoted it to the wool distribution center of the Southwest, which in the 1890s, produced and shipped over one million dollars in annual revenue. By 1902, the industry reached its peak, when about twenty million pounds of wool were shipped around the country.⁴³ This Territorial dominance and economic prosperity would carry Las Vegas, as two divided communities, into the twentieth century. The complexity of this cultural intersection would sustain Old and New Towns as separate municipalities for another seventy years.

When the railroad reached New Mexico, it exposed the region to eastern cultural influences. Architectural styles popular in the eastern United States quickly inundated the Territory, although their periods of popularity were somewhat delayed and often occurred simultaneously. As the eastern gateway to the Territory, Las Vegas was one of the first New Mexico communities to experience this infiltration. Almost every major American architectural style appeared in the city after the railroad arrived. These styles occurred in every form, ranging from pure examples, to local adaptations which incorporated features from several different styles.

⁴³*Ibid.* 34.

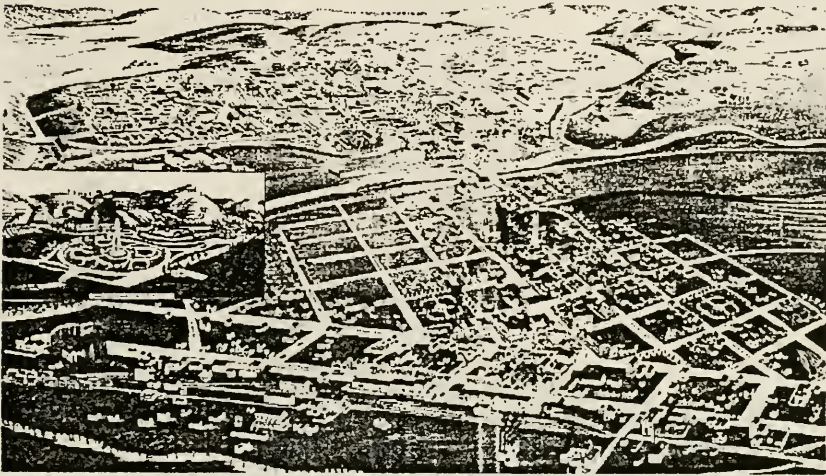


Figure 26. New Town Las Vegas in 1882 (in the foreground). Old Town can be seen in the distance. J.J. Stoner, "Bird's Eyed View of Las Vegas, New Mexico."

The majority of people arriving in Las Vegas at that time were moving to the eastern side of the Gallinas River, where a speculative grid had been laid out (Figure 26). It consisted of individual lots, intended for detached single-family houses, numerous parks, and wide streets. This established a greatly contrasting urban form from that of Old Town. Houses were raised on foundations, set back from the street, and a picket or wrought iron fence typically enclosed individual yards.⁴¹ These fences, along with front lawns, separated the houses from the street, introducing new notions of public and

⁴¹Boyd C. Pratt and Chris Wilson, eds., *The Architecture and Cultural Landscape of North Central New Mexico: A Field Guide for the Twelfth Annual Vernacular Architecture Forum* (Santa Fe, New Mexico: New Mexico Endowment for the Humanities, 1991), 122.

private space (Figure 27). A clear hierarchy of public and private uses existed as they progressed away from the street and upward from the first floor. The lawn and front porch acted as semi-public spaces and provided a barrier between the house's residents and public view.



Figure 27. Residential Street, New Town Las Vegas. Museum of New Mexico #87168.

New Town had boomed so suddenly after the railroad reached Las Vegas that tents and shacks were actually the first dwellings in the neighborhood. When house construction did finally begin, eastern Anglo-American houses-types were used as models. The New Mexico Territory was the wealthiest it had ever been, and many of its residents were eager to dispel any perceptions that New Mexicans were "backward." They felt that adobe construction indicated a certain level of poverty and a lack of culture, and

therefore rarely used the traditional vernacular architecture for their houses.⁴⁵

The electric trolley linked the Old Town Plaza with the train depot in New Town, much as suburban developments in the east were connected to their metropolitan centers. Despite this connection, racial segregation existed, and most of the early residents of New Town were Anglo-Americans. Within this Anglo community, additional socio-economic separation was apparent. Initial development did, however, occur on the southern side of town and workers lived next-door to wealthier merchants and businessmen. As the housing development grew, workers' housing gradually became separate from middle and upper class houses. Workers continued to build southeast of the railroad tracks as New Town expanded in a northern and northeastern direction around and beyond Carnegie Park. This area soon became a middle class neighborhood.⁴⁶

Early government officials hoped to beautify the city after its incorporation in 1888, and streetscaping initiatives were enacted in the 1890s. Residents were required to construct plank sidewalks in front of their houses. Streets were graded and drainage improved with the addition of stone gutters. Ten years later, the city replaced the plank sidewalks with brick and stone paving. In 1900, cement sidewalks began to be introduced. Trees were also an integral component of these street improvements. Elm, maple, and elder trees were purchased by the thousands to be planted in parks and sold to

⁴⁵Agnesa Lufkin Reeve, *From Hacienda to Bungalow: Northern New Mexico Houses, 1850-1912* (Albuquerque, New Mexico: University of New Mexico Press, 1988), 20.

⁴⁶Pratt and Wilson, 122.

individual property owners. Public utilities, such as running water, sewage systems, gas lights, and telephone service were provided in the 1880s. In 1891, electric lighting replaced the gas lights, and basement coal-burning furnaces heated most middle class residences.⁴⁷

The Victorian era in the United States introduced an eclectic multitude of styles into mainstream American architecture which, in turn, appeared in Las Vegas. The Industrial Revolution and advances in transportation resulted in a transformation of architectural practice. The development of new, more accessible building materials and technologies changed how architects and builders designed residences. The balloon-frame had the greatest impact on the American house, as it allowed for much lighter construction and more flexible and complex designs than had previously been possible with masonry construction. Buildings no longer needed to comply with structural limitations. Additionally, doors, windows, posts, and decorative features could be mass-produced in factories and shipped across the country by railroad.

By the time these eastern styles reached Las Vegas, they were often simplified and modified. Features and forms characterized each of the major architectural styles occurring throughout the country (See Appendices C through E). Mass-produced wooden details made possible by industrial advancements were plentiful as a result of improved transportation and distribution. A variety of materials also continued to be used in the new houses being built in the city at the turn-of-the-century. Brick, wood

⁴⁷*Ibid.* 124.

clapboard and shingles, and sandstone were all available locally and diversified exterior surface finishes integral to Victorian architecture. Irregular massing of forms was common, as were porches, bays, and multiple gables. Front porches, which began as small entry porches in the 1880s, evolved into sweeping wrap-around verandas in the 1890s.⁴⁸

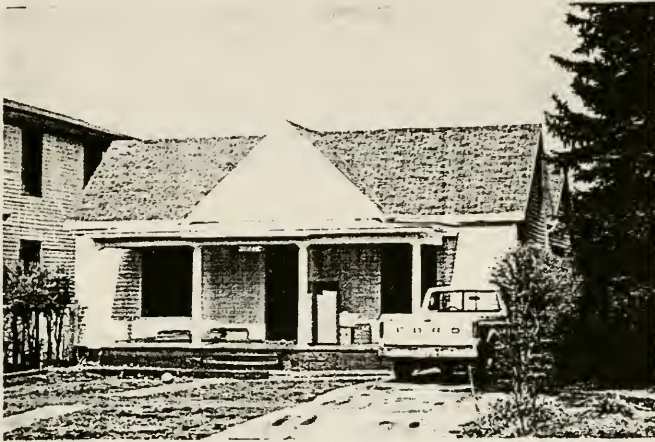


Figure 28. 1020 Fifth Street, Las Vegas, New Mexico. Pre-1898.

The earliest houses constructed in New Town were simple, single-story wood frame buildings. Their plans were quite different from the plans of the traditional New Mexican vernacular residences in Old Town. The hall and chamber and the one-room deep center passage plans were commonly used (Figure 28). Additionally, the cross-gabled cottage and the shotgun house also frequently occurred (Figures 29 and 30). These house-types consisted of clapboard siding with little decorative detailing, topped with a gable roof.

⁴⁸*Ibid.* 123.



Figure 29. 809 Third Street, Las Vegas, New Mexico. Pre-1882.

Raised foundations on these houses were rare and all were situated in the center of lots twenty-five feet wide.⁴⁹ When additions were made, they appeared on the back of the building or in the form of larger front porches. This telescoping of the house to separate public and private spaces characterized the working and middle class houses in New Mexico as well as in much of the United States (Figure 31).⁵⁰

In Las Vegas, the cottage, rooted in picturesque ideals, influenced what has been categorized as the New Mexico Wood Vernacular.⁵¹ The Picturesque Movement in architecture began during the first half of the 1800s, when most American houses were designed, not by architects, but by craftsmen and

⁴⁹*Ibid.* 122.

⁵⁰*Ibid.* 126.

⁵¹Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 64.

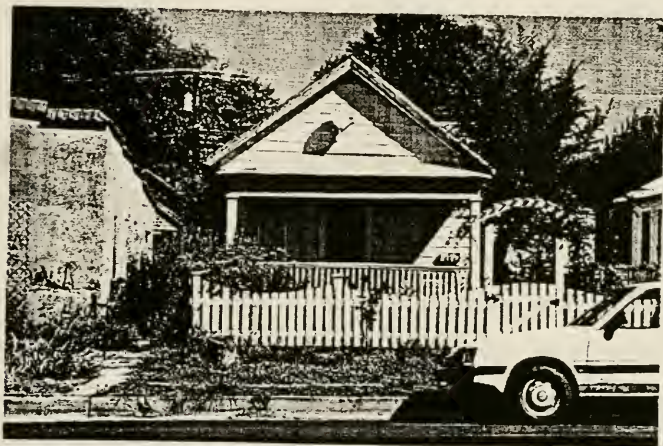


Figure 30. 1016 Sixth Street, Las Vegas, New Mexico. Pre-1898.



Figure 31. The Margarito Romero House, 403 National Avenue, Las Vegas, New Mexico. 1898-1902.

builders using construction handbooks and architectural pattern books.⁵² The publication of Andrew Jackson Downing's pattern books, *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), popularized the picturesque cottage and Gothic Revival architecture, in addition to providing builders with comprehensive models for Gothic cottages. The Gothic Revival lasted from 1840 to 1880, and although it became less popular after 1865, the writings of John Ruskin in the 1870s prompted a small resurgence of the style (High Victorian Gothic). The style incorporated polychromatic decoration, elaborate detailing, and steeply pitched side-gable roofs. The gable surface was flush with that of the main wall and elaborate scroll-sawn bargeboards, or gingerbread, with finials at their points decorated gable-ends (Figure 32).⁵³

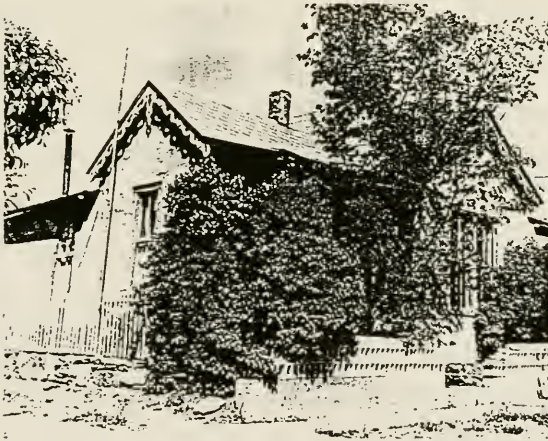


Figure 32. Corner of New Mexico and Valencia Avenues, Las Vegas, New Mexico. Photo by Bart Durham. Museum of New Mexico #67384.

⁵²Carl F. Schmidt, *The Victorian Era in the United States* (Scottsville, New York: Carl F. Schmidt, 1971), 19.

⁵³Schmidt, 8, 20, and Virginia and Lee McAlester, *A Field Guide to American Houses* (New York, New York: Alfred A. Knopf, Inc., 1994), 198, 200.

After the 1860s, decorative trusses replaced this trim. Gothic Revival roof cornices were most commonly open, exposing rafter ends. Windows sometimes occurred in clusters or in projecting bays or oriels, and ornamentation usually consisted of pointed arches. Drip moldings were frequently placed above windows to protect them from water by deflecting it away from the window frames.⁵⁴ Paneled doors had similar surrounds and frames.⁵⁵ Most of these cottages were built of wood, with either horizontal clapboarding or vertical board-and-batten cladding.⁵⁶ In Las Vegas, the most common form for the Gothic Revival house consisted of an asymmetrical plan and façade. Most frequently, these houses occurred in L-shaped, cross-gabled forms or simple front-facing gables with porches and asymmetrical fenestration (Refer to Figure 29).⁵⁷

The Picturesque Movement also encouraged building in the Italianate style, which became the dominant domestic architectural style in the United States between 1850 and 1880.⁵⁸ Several large Italianate houses were constructed in Las Vegas in the 1880s and 1890s (Figures 33 and 34). The Italianate residence consisted of multiple stories and a low-pitched roof with long, overhanging eaves. These eaves were supported by decorative brackets, arranged individually or as pairs and appearing in various designs and rhythms. They were applied to bands detailed with moldings or panels.

⁵⁴McAlester, 198.

⁵⁵Schmidt, 20.

⁵⁶McAlester, 198, 200.

⁵⁷Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 64.

⁵⁸Scott and Beth Warren, *Victorian Bonanza: Victorian Architecture of the Rocky Mountain West* (Flagstaff, Arizona: Northland Publishing Co., 1989), 34.



Figure 33. The Lutz-Bacharach House, 1003 Fifth Street, Las Vegas, New Mexico. 1884.

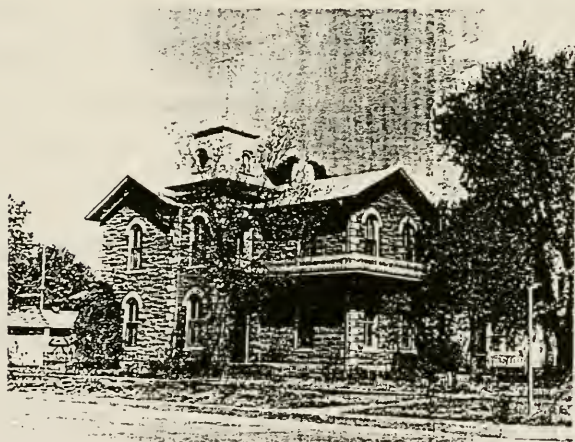


Figure 34. The A.A. Jones House, Eighth Street, Las Vegas, New Mexico. Photo by Bart Durham. Museum of New Mexico #67360.

Arched lintels and crowns decorated elongated windows which usually occurred in pairs or groups of three. Window details also included inverted U-shaped hoods, pediments supported by brackets, and entire decorative surrounds. Doors, adorned in a similar manner, stood individually or in pairs. They incorporated panes of glass instead of placing them in surrounding sidelights, a feature common in previous styles. The porches on Italianate houses, referred to as loggias or verandas, were a single story and had relatively little detail. Posts were primarily squared and chamfered.⁵⁹ Typically, the Italianate residence consisted of a rectangular or square box with a hipped roof. A second type had a central front-facing gable projecting from the main hipped or side-gabled roof. Unlike the Gothic Revival, the wall surface within and below this front gable was distinguished by its protrusion from the surface of the façade. An L- or U- shaped form with crossing gable or hipped roofs was also common (Refer to Figure 34). Squared towers were sometimes added to these plans, either placed at the intersection of the two arms of the house or at the center or end of the façade. Cupolas occasionally crowned the Italianate house.⁶⁰

Another early Victorian style was the Second Empire, popular from 1860 to 1880. The origins of the Second Empire were more modern than the picturesque Gothic in its reflection of contemporary French trends. The mansard roof was the most distinguishing feature of Second Empire buildings. Two neighboring structures in New Town are topped with this characteristic roof (Figure 35). Varied roof patterns, materials, and shapes

⁵⁹McAlester 211, 212.

⁶⁰*Ibid.* 211.



Figure 35. The Dr. H.J. Mueller and the Charles Tamme Houses, 524 and 518 Columbia Avenue, Las Vegas, New Mexico. Circa 1880.

differentiated sections of the house. The roof shape itself took several forms, from the more common straight slope, straight with a flare at the bottom, or the concave, to the convex or S-curved slope. Molded cornices were attached to both the top and the bottom of the mansard roof and dormers were integral components. Many of the Second Empire details were adopted from the Italianate, such as heavy, decorative brackets and elaborate window, door, and porch ornamentation. Windows in these structures frequently had scroll details at the base of the surround. This style, however, also included very simple, undecorated windows not part of the Italianate style.⁶¹

The most basic Second Empire house consisted of a square or rectangular box with a symmetrical façade. The Charles Tamme House was

⁶¹*Ibid.* 242, 243.

constructed with this form (Figure 35, right). Variations of the type included a central cupola and/or a centered front wing with a separate mansard roof. Almost a third of Second Empire houses included a tower which was most often centered on the front façade, although in the Las Vegas example, the tower is placed at a rear corner of the structure (Figure 35, left).⁶²



Figure 36. 923 Third Street, Las Vegas, New Mexico. 1890-1898.

The Stick style appeared in the United States at the same time as the Second Empire and served as the architectural intermediary between the Gothic Revival and the later Queen Anne style. In Las Vegas, numerous examples exist (Figures 20 and 36). Developed from the Picturesque Movement, the Stick style was promoted in 1860s and 1870s pattern books. This style addressed the potential of the wall itself as a decorative surface rather than a simple, unadorned plane. Surface stickwork resembling half-

⁶²*Ibid.* 241.

timbering was typical of the style. This was applied to wood shingle or clapboard walls. Other distinctive features included principal side or front steeply-pitched gable roofs with overhanging eaves, and secondary cross-gables. A variation of this form incorporated a square or rectangular tower. Gable ends were also decorated with either simple or embellished trusses (Refer to Figure 36). Additionally, some houses included eaves brackets and diagonal porch braces.⁶³

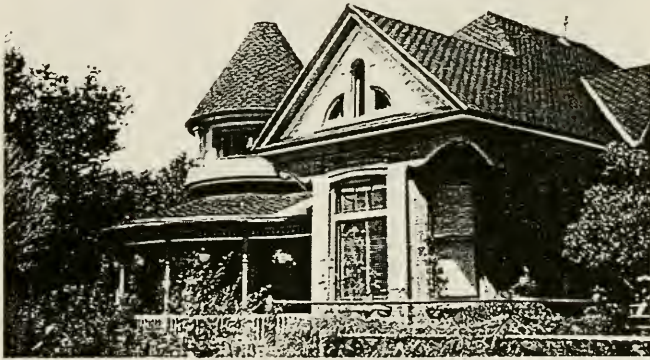


Figure 37. The D.T. Lowery House, 519 Washington Avenue, Las Vegas, New Mexico. 1898.

The Stick style evolved into the Queen Anne, a much more ornate house style, in the 1870s. It was popularized by the first American architectural magazine, *The American Architect and Building News*, in addition to numerous pattern books. The Queen Anne became the preferred

⁶³*Ibid.* 255, 256.

house style in the 1880s and remained as such through 1900.⁶⁴ This style was possibly the most widely adapted architectural style in Las Vegas (Figures 37 and 38). Typical characteristics of Queen Anne houses included irregular



Figure 38. The N.J. Dillon House, 1022 Fourth Street, Las Vegas, New Mexico. Pre-1895.

plans and massing, and hence, asymmetrical façades. Surfaces were differentiated through the use of texture and color. Most commonly, brick comprised first floor wall surfaces with shingles or clapboards on the upper stories. The D.T. Lowery House in New Town incorporates this wall characteristic (Figure 37).⁶⁵ It also displays a combination of roof shapes and massing, including a corner tower. Smooth wall surfaces were avoided by adding bay windows, projecting gables and upper stories, and round or polygonal towers. Patterns decorated gable-end walls and unavoidable flat

⁶⁴*Ibid.* 266, 268.

⁶⁵Whiffen, 115.

surfaces. These patterns incorporated various materials, such as stone, wood shingles, and terra-cotta. These material differences can be seen in the house at 314 Valencia (Figure 39). Common bond brick, wood shingles, and two



Figure 39. 314 Valencia, Las Vegas, New Mexico. 1902-1908.

shades of local sandstone, used in the foundation, quoins, and sills, are combined in the façade. Porches in this house-type were one story high and covered part or the full width of the façade, and wrapped around at least one side of the house.⁶⁶

A great majority of Queen Anne residences consisted of a hipped roof with lower cross-gables, one front-facing and the other side-facing (Refer to Figure 38). A tower was frequently placed at an edge of one of the front masses. The ridge of the roof (if one existed) ran parallel to the side façades instead of parallel to the front of the house, as was more typical with hipped

⁶⁶*Ibid.*, and Schmidt, 12.

roofs. Additional gables and dormers were also common, located irregularly on each façade. Other Queen Anne house forms occurring in the United States incorporated principal cross-gables or a front gable extending the full width of the façade (Figure 40).⁶⁷

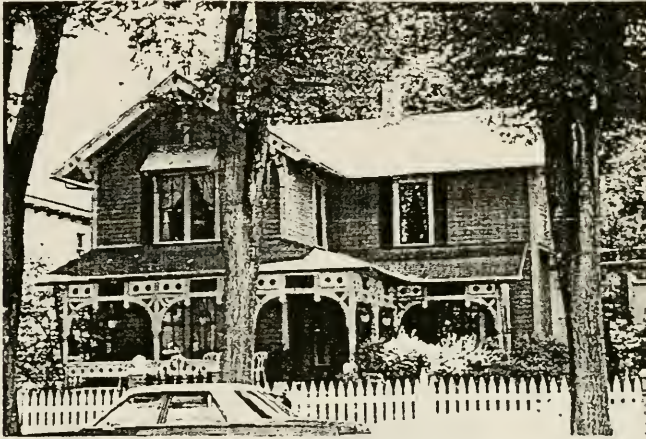


Figure 40. The J.E. Hurley House, 919 Sixth Street, Las Vegas, New Mexico. Pre-1898.

Several types of decorative detailing were employed in the Queen Anne house. A great majority of residences included delicate, lathe-turned spindlework used in porch balustrades, friezes, and supports. The Queen Anne also incorporated decorated gable ends and wall overhangs. Eastlake detailing, named after English architect and furniture maker Charles Lock Eastlake, included finials and lacy spandrels and brackets. Designs often resembled elements of furniture, such as table legs and knobs. J.E. Hurley's

⁶⁷McAlester, 263-266.

House in Las Vegas, decorated in the Eastlake style, has a much heavier appearance than the lathe-turned wood details typical of the Queen Anne (Refer to Figure 40).

The Free Classic, a second decorative Queen Anne theme, gained popularity in the 1890s and had many characteristics similar to those found in Colonial Revival buildings. Sixth, Seventh, and Eighth Streets in New Town contain a large concentration of these types of houses. The style consisted of much heavier, classical elements, such as columns, grouped in two's or three's, rather than individual turned porch posts (Figure 41). These classical details, however, were applied to houses with Queen Anne massing and materials.⁶⁸ In Las Vegas, these columns have been identified as lumberyard



Figure 41. The Daum House, 1227 Sixth Street, Las Vegas, New Mexico. Pre-1908.

⁶⁸Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 78.

classic, which came into use in the city in the 1890s.⁶⁹ Palladian windows and denticulated cornices were common to this style (Figure 42).



Figure 42. The Elmer Veeder House, 1201 Eighth Street, Las Vegas, New Mexico. Circa 1905.

The Shingle style evolved in 1880 from a combination of the Queen Anne, Richardsonian Romanesque, and Colonial Revival styles. The Shingle style's main difference from these primary styles was its shift in emphasis from detailed ornamentation of windows and doors, wall surfaces, cornices, and porches to a simplified and uniform exterior. Wood shingles covered entire roof and wall surfaces without any interruption at edges and corners. Façades were asymmetrical with steeply pitched, intersecting gable roofs and multi-level eaves. Expansive porches were supported by simple posts, classical columns, or massive shingled or stone piers. Only a few houses in

⁶⁹*Ibid.* 64.

Las Vegas have maintained their original Shingle style features. The character of the house at 1203 Sixth Street, for example, has been retained since its construction in the early 1900s (Figure 43).⁷⁰ The Shingle house



Figure 43. 1203 Sixth Street, Las Vegas, New Mexico. Pre-1906.

occasionally incorporated Richardsonian features, such as rusticated stone foundations or first floor and arched windows or porch openings. Grouped, bay, Palladian, and recessed windows with curving walls, were also typical of this style, as were eyebrow, hipped, and gable dormers (Figure 44).⁷¹

In Las Vegas, the most common roof shape for the Shingle house was that of the gambrel roof with crossing secondary gables. These houses usually contained a full second story within the lower portion of the roof, frequently giving the appearance of a one-story house. Side-gabled, front-gabled, and

⁷⁰Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 95.

⁷¹Whiffen, 127.

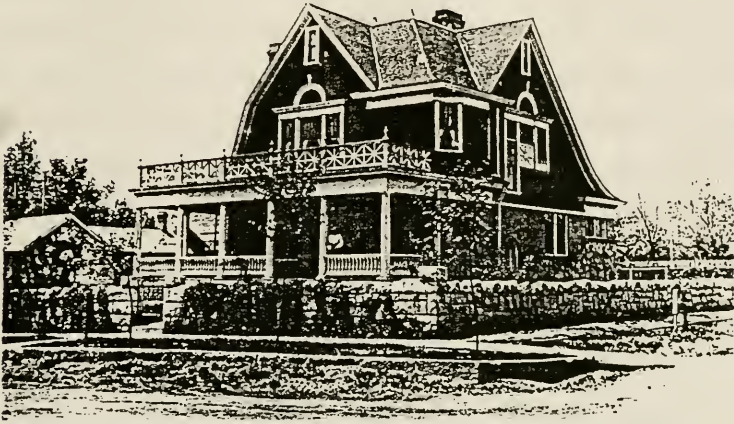


Figure 44. The A.H. Whitmore House, 827 Seventh Street, Las Vegas, New Mexico. Museum of New Mexico #51656. 1899-1900.



Figure 45. The Fitch House, 1034 Eighth Street, Las Vegas, New Mexico. 1902-1908.

cross-gabled roofs were equally common. Secondary gable or hip roofs extended from the front or side façades in these houses. Occasionally, towers which appeared more as bulges than fully expressed forms, were included, as can be seen in the Fitch House at 1034 Eighth Street (Figure 45). Hipped roofs with cross-gables were also used in some Shingle style residences.⁷²

The Colonial Revival began in the 1880s and continued through the first half of the twentieth century. It was commonly used for residential architecture in Las Vegas (Figure 46). Interest in reviving America's colonial architecture began after the Philadelphia Centennial of 1876. Georgian, Adamesque, and Dutch Colonial architecture influenced this style which usually combined features from each. Although the style originated as a



Figure 46. 917 Seventh Street, Las Vegas, New Mexico.

⁷²McAlester, 289, 290.

general interpretation of earlier models, it evolved into an accurate representation with historic detailing and proportions.⁷³

Symmetrical façades dominated houses built during the Colonial Revival, and elements such as massing, fenestration, and detailing were highly regular. Windows, frequently paired and adjacent, were double-hung and consisted of multi-pane glazing. Entrances were accentuated with detailed pediments supported by pilasters or columns if they projected out from the façade. New Towns' Harris House on Seventh Street displays this feature protruding slightly from the front of the porch (Figure 47). Fanlights



Figure 47. The Harris House, 1023 Seventh Street, Las Vegas, New Mexico. Pre-1902.

and sidelights further distinguish the entry. Due to its extensive period of popularity, the Colonial Revival house consisted of a multitude of subtypes,

⁷³*Ibid.* 321, 326.

with only slight variations from its Georgian or Adamesque antecedents. An example of a Colonial Revival house influenced by the Georgian style is the William Rosenthal House (Figure 48). This style has also been classified as



Figure 48. The William Rosenthal House, 1031 Sixth Street, Las Vegas, New Mexico. 1908-1913.

World Fair Classic (from the Columbian Exposition of 1893), which was popular in Las Vegas from 1908 through 1913.⁷⁴ Its prominent fanlight, frieze-like eaves, and overall symmetry are all influenced by the Georgian. This house represents the most common Colonial Revival house-type: the hipped box (rectangular or square) fronted with a porch extending the full length of the façade. The type reached its peak in the years prior to 1915. It was influenced by the Neoclassical movement and classical porch columns supported single-story porches. Corner pilasters, however, commonly

⁷⁴Chris Wilson, *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*, 87.

extended the full height of the building (Refer to Figure 48). A variation of this subtype, widely used in the United States as well as in Las Vegas, was the hipped box without a porch or only a partial porch around the entrance (Figure 49). Detailing on this house-type, which mainly occurred



Figure 49. The Herman Ilfeld House, 1029 Seventh Street, Las Vegas, New Mexico. 1902-1908.

prior to 1910, was exaggerated and frequently included heavy, sculpted entrance and dormer pediments. Later examples have more refined and historically correct proportions. Other common subtypes had side-gable and gambrel roofs. The former consisted of a rectangular, two-story box with a side-facing gable. Awkward and exaggerated details embellished these houses until after 1910, when they were "corrected." The gambrel house, known as the Dutch Colonial, included a gambrel roof with flared eaves and a full-length porch covered either by the main roof of the house or by an

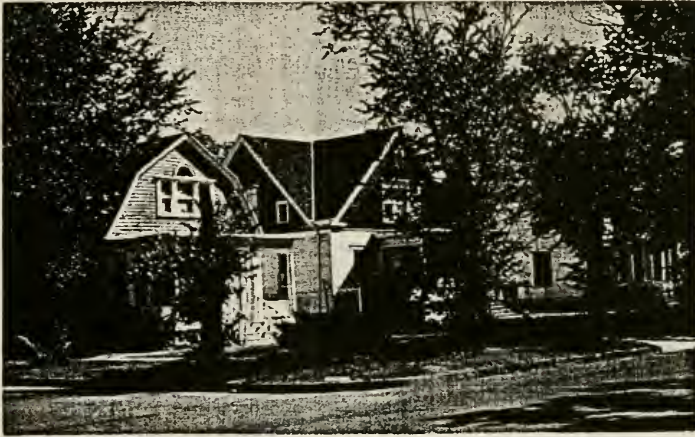


Figure 50. 926 Eighth Street, Las Vegas, New Mexico. 1898-1902.

independent roof. Numerous examples of Dutch Colonial houses can be found in New Town Las Vegas. From 1895 to 1915, front-facing gables or cross-gambrels was the form for the majority of Dutch Colonial houses (Figure 50).⁷⁵

The Tudor house style was introduced in the 1890s and reached its climax in the 1920s and 1930s. The roofs on Tudor houses were steeply pitched side gables with large cross gables on the front façade. Most of these residences in Las Vegas had decoratively half-timbered walls, much like the Stick style (Figure 51). Bargeboards, either plain or decorated, were frequently located in the gables. Windows usually occurred in groupings and had multi-pane glazing (Figure 52). This style included prominently located tall and massive chimneys with patterned brick or stonework and decorative chimney

⁷⁵McAlester, 321-324.



Figure 51. The Stephen B. Davis House, 506 Columbia Avenue, Las Vegas, New Mexico. Circa 1911.



Figure 52. 1107 Seventh Street, Las Vegas, New Mexico. Pre-1930.

pots. Porches were not prominent façade features, and if they were incorporated in the design, they were small entrance porches or, as was more common, they were located on side façades. Gothic or Renaissance details, such as pointed arches or quoin-like surrounds, often embellished doors and windows (Figure 53).⁷⁶

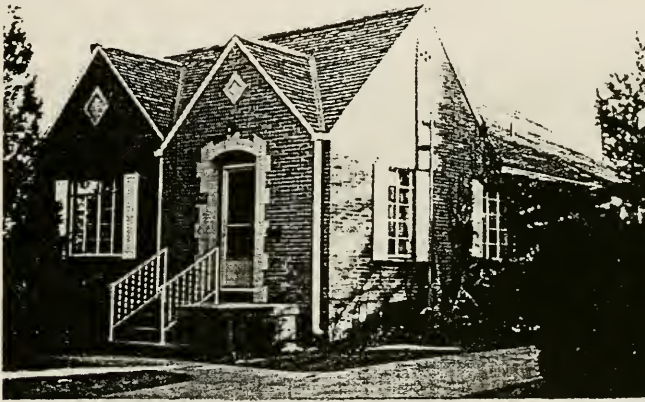


Figure 53. 1203 Seventh Street, Las Vegas, New Mexico. 1935.

The Tudor house in Las Vegas typically had diversified wall cladding and parapeted gables. Usually, the first floor was clad in brick, and primary gables and second stories were finished with wood, stucco, or stone. Although somewhat rare, examples of houses with stone, wood, or stucco cladding on the entire structure did exist. Parapet gables, characteristic of the Jacobean style (popular from 1895 to 1915), occurred mainly on front-facing gables or in the principal gables of side-gabled houses. Flemish gables and

⁷⁶*Ibid.* 355-358.

castellated tower and bay parapets were also common architectural features of this Tudor house-type. The Arthur Ilfeld House at 1053 Eighth Street is an example of the Jacobean style (Figure 54). It has Flemish shaped parapets at its gable ends and a decorative entrance hood. Although half-timbering was unusual on these houses, they did include intricate Gothic or Renaissance façade decoration, such as patterned brickwork, which can be seen on the Ilfeld House.⁷⁷



Figure 54. The Arthur Ilfeld House, 1053 Eighth Street, Las Vegas, New Mexico. 1908-1913.

From 1890 to 1920, the Mission style became popular. This style was not as wide spread in Las Vegas as some of the styles already mentioned, but a few Mission style houses do exist in the city. The style began in California and borrowed forms and details from traditional Spanish Colonial missions.

⁷⁷*Ibid.*

The most distinguishing characteristics of the Mission style were shaped parapets or dormers and red tile roofs with wide eaves supported by brackets. An exemplary California Mission house was constructed for F.J. Gehring at 1103 Eighth Street (Figure 55). It has a typical hipped roof with large overhangs



Figure 55. The F.J. Gehring House, 1103 Eighth Street, Las Vegas, New Mexico. Circa 1899.

and exposed rafters. It has a smooth stuccoed wall surface and its shaped parapets are decorated with quatrefoil designs. Many of these houses, including the Gehring House, featured a single-story porch either around the entrance or extending the full width of the façade. They were usually supported by massive squared piers and arched supports, imitative of

traditional mission arcades. A California Mission example in Old Town was originally fronted by an arcade (Figure 56).⁷⁸ The primary distinction between

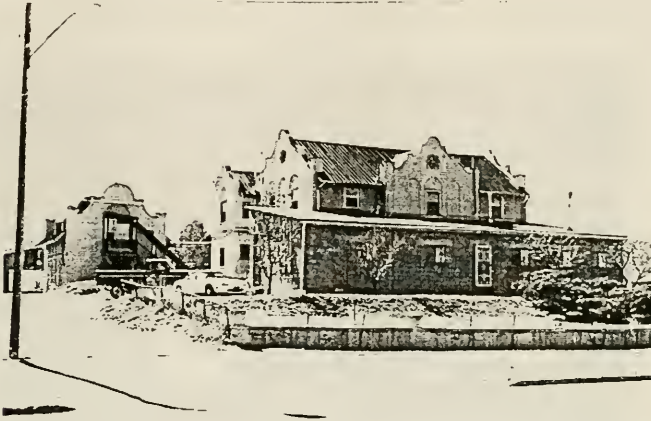


Figure 56. The Charles A. Speiss House, 2323 Hot Springs, Las Vegas, New Mexico. 1900-1903.

Mission house-types was symmetry. A simple square or rectangular box with a hipped roof comprised the symmetrical house type (Refer to Figure 55). The asymmetrical residence also consisted of a simple box form, but façades incorporated highly irregular detailing and fenestration.⁷⁹

The Mission style eventually evolved into the Spanish Eclectic style, locally known as the Mediterranean style, and was influenced by Spanish architectural traditions from both the Old and New World (Figure 57). This style also employed roofs of several different types of tile and plain stuccoed

⁷⁸This arcade has since been destroyed or covered by a large concrete addition made to the front of the structure.

⁷⁹Whiffen, 213-216.

walls. It included more façade detailing than the Mission style. Doors sometimes had elaborately carved surrounds or were framed by spiral columns, pilasters, patterned tile, or carved stone. Simple, arched wooden

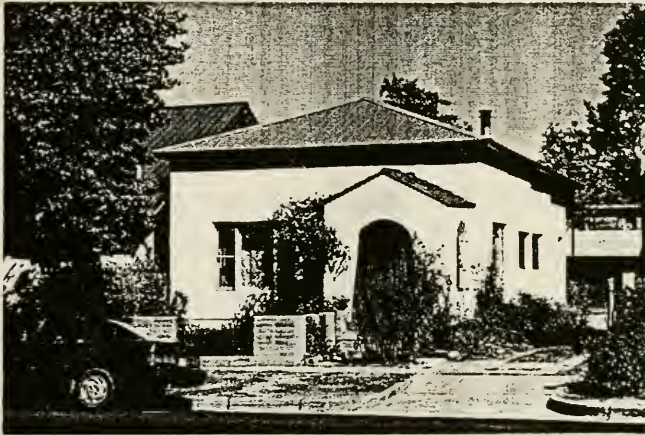


Figure 57. 1022 Sixth Street, Las Vegas, New Mexico. 1930-1939.



Figure 58. 1020 Sixth Street, Las Vegas, New Mexico. 1930-1939.

doors with paneling were also commonly used. Wood or iron window grills and corresponding balcony balustrades provided additional decoration. A focal window composition, such as stained glass triple arches, were common components of the façade. Decorative tiled vents, covered walkways, and round or squared towers were also typical of the Spanish Eclectic house. The form of the house itself ranged from cross-gabled "L" plans, rectangular side-gabled or low-pitched hipped shapes, to combined hipped-and-gable roof compounds and flat, parapeted one- or two-story boxes.⁸⁰ The flat-roof design was most commonly used in Las Vegas (Figure 58).

Almost contemporaneous with the Mission style was the Prairie style, which originated in Chicago, Illinois. This style, however, was much more popular for residential construction in Las Vegas than the Mission style. The



Figure 59. 1213 Sixth Street, Las Vegas, New Mexico. Pre-1908.

⁸⁰McAlester, 417, 418.

Las Vegas Prairie house rarely appeared in its pure form. It most frequently incorporated features from other styles, namely, the Shingle and World's Fair Classic (Figure 59). Frank Lloyd Wright developed and popularized the Prairie style after designing the first Prairie house as early as 1893. Midwestern pattern books made the style accessible throughout the United States. The hallmark of the style was the asymmetrical hipped form introduced by Wright. Horizontality, also stressed, was created with low-pitched roofs, wide overhangs, single-story porches and wings, horizontal window bands, and horizontal board-and-batten siding (Figure 60).



Figure 60. The Vincent Tudor House, 1032 Seventh Street, Las Vegas, New Mexico. 1908-1913.

Subsequent techniques included the use of contrasting colors for eaves and cornices, recessed horizontal masonry joints, and horizontal lines and details. Porch supports were massive, squared masonry piers or wooden imitations.

Other details unique to this style were windows with geometric patterns, broad flat chimneys, and decorative friezes and door surrounds with geometric or organic forms.⁸¹

The Prairie house takes many different forms. The earliest and most common form, the Prairie Box or American Foursquare, consisted of a square or rectangular two-story box with a low-pitched roof. Occasionally, cornice-line brackets supported wide eaves. The symmetrical façade included a front entry (which was not always centered), a low full-width porch, and single-story wings and carports (Refer to Figure 60). Hipped dormers and double-hung windows were common in this house-type.⁸²

While the Prairie style was initially gaining popularity in the Midwest, the Craftsman or Bungalow style was coming into fashion in southern California (1905 through the early 1920s). The firm of Greene and Greene began to design Craftsman bungalows in 1903, influenced by the ideals of the Arts and Crafts Movement. Their house designs incorporated intricate woodwork and were publicized in many national architectural magazines. Eventually, bungalow plans and details were published in pattern books for a broader distribution. Sometimes, pre-cut pieces accompanied these books to simplify actual construction. The single-story Craftsman bungalow became one of the preferred small house-types in the nation as a result of its practicality and widespread dissemination. The Bungalow style became one of the most pervasive twentieth-century architectural styles in Las Vegas (Figures 61, 62, and 63).

⁸¹*Ibid.* 439, 440.

⁸²*Ibid.*

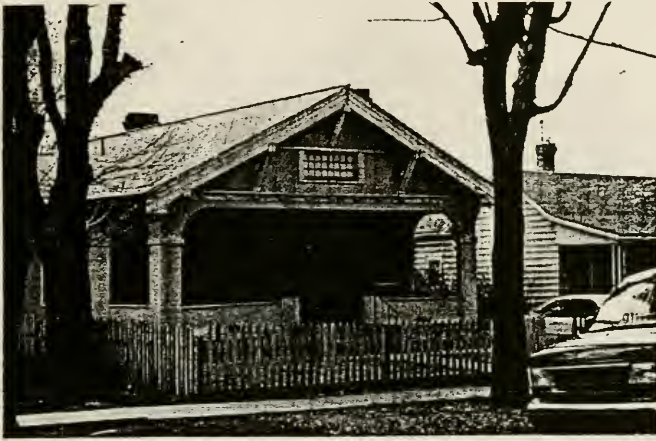


Figure 61. 914 Fifth Street, Las Vegas, New Mexico. 1913-1921.

Most frequently, Craftsman houses were comprised of low gabled roofs with wide, open eaves and exposed rafter ends. Decorative beams or braces were sometimes applied at the ends of gables (Figure 61). Tudor-like half-timbering also occasionally decorated gable-ends. Partial or full-width porches were supported by squared, tapered columns frequently extending beyond the porch floor to ground level. Shorter columns resting on more massive piers or a solid balustrade directly on-grade, were also common. Porch supports were constructed of stone, wood clapboard, shingles, brick, stucco, concrete block, or any combination of these materials. Doors and windows in the Craftsman bungalow resembled those of Prairie houses, with decoratively paneled doors and windows frequently grouped in horizontal bands. Dormers had gable roofs with exposed rafters and beams similar to those in the main roof. Walls were finished with wood clapboards or



Figure 62. The Arthur Jaffa House, 1046 Sixth Street, Las Vegas, New Mexico. 1921-1925.

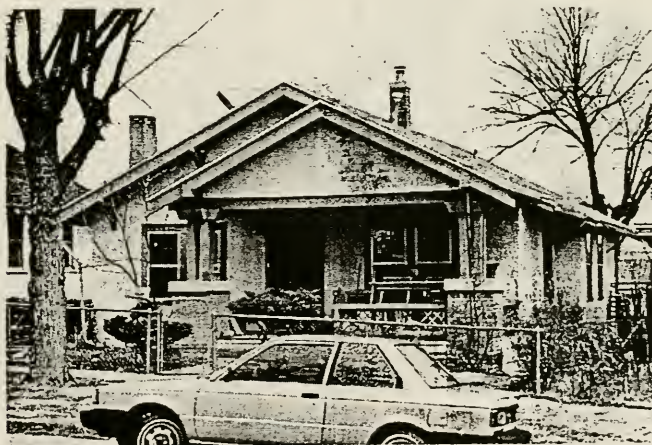


Figure 63. 914 Third Street, Las Vegas, New Mexico. 1921-1930.

shingles, but stone, brick, concrete, and stucco were occasionally used (Figure 62).⁸³

The majority of Craftsman bungalows in Las Vegas consisted of front or side gables. In the front-facing type, porches were either covered by the main roof or had separate gable roofs (Figure 63). Most bungalows of this type were one story high, with the occasional one-and-a-half or two-story house also occurring. Dormers were therefore rare in these instances. The side-gabled bungalows, however, commonly consisted of one-and-a-half stories, allowing for shed or gable dormers (Refer to Figure 62). Most porches in this type were contained under the main roof, sometimes with a slight break in slope at the porch itself.⁸⁴



Figure 64. The Henry Blattman House, 1710 Eighth Street, Las Vegas, New Mexico. 1938.

⁸³*Ibid.* 453, 454.

⁸⁴*Ibid.* 453.

The International style, the last major architectural style introduced in the United States and Las Vegas, originated in Europe in 1925. Architects, such as Mies van der Rohe, Walter Gropius, and Le Corbusier, developed the style as a rejection of historical precedents. The occurrence of this style in Las Vegas is rare, but the Henry Blattman House at 1710 Eighth Street is a exemplary application of the style (Figure 64). The International style exploited the material and structural technologies available in the early decades of the twentieth century. It was based on a steel structural system, or skeleton, with a non-structural, skin-like wall surface. The skeleton-and-skin construction of these houses made large expanses of wall openings possible. Floor-to-ceiling and ribbon windows were used extensively and occasionally even wrapped around a building's corners. Flat and cantilevered roofs, balconies, or second stories contributed to an horizontal orientation, in addition to emphasizing the non-bearing nature of the walls. All openings were flush to the exterior wall surface. To International style architects, the house was a "machine for living," and did not need non-functional ornamentation. Walls, therefore, were completely smooth and unadorned and were usually covered with stucco. The regularity of a house's structural system was recognized and admired, while International style façades were designed to be asymmetrical.⁸⁵

⁸⁵John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, *What Style is It? A Guide to American Architecture* (New York, New York: John Wiley & Sons, Inc., 1983), 92.

Chapter Three

Contemporary Las Vegas

Las Vegas' thriving economy and territorial dominance was short-lived and lasted only a few decades. By the early 1900s, several events had already given an indication of an impending economic hardship that would persist through a large portion of this century. Fort Union, which had played an instrumental role in Las Vegas' ability to prosper as a regional center, was abandoned by the army in 1891. The Panic of 1893, a national depression, destabilized the Las Vegas economy and resulted in a profusion of tax delinquencies. The situation became so desperate that a Committee of Charity was established to collect money and clothing for the destitute, and a soup kitchen was opened to feed the hungry.¹

New Mexico's campaign for statehood occurred in the midst of this decline. As one of the Territory's political centers, Las Vegas led this pursuit. Many of the city's prominent citizens became personally involved in the struggle to dispel negative perceptions of New Mexico. Many Americans discredited the New Mexicans' worthiness of becoming citizens of the United States. Since the Spanish language was still used in homes, schools, and businesses, the New Mexicans were considered to be insufficiently Americanized and were often referred to as "greasers."² Congress finally

¹Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 37.

²Perrigo, *The American Southwest: Its People and Cultures*, 309.

formulated a plan to admit New Mexico. It required, however, that New Mexico and Arizona join to form a single state. The proposal was renounced by a referendum vote in 1906. In 1909, President William Taft felt that in order to resolve the dispute, he needed to personally visit the Territory and observe its citizens. He found New Mexico deserving of statehood and in January 1911, an electorate adopted a state constitution. New Mexico was admitted as the forty-seventh state of the Union on January 6, 1912.³

Las Vegas received national attention soon after New Mexico had attained statehood. It was selected as the site of the 1912 World Heavyweight Boxing Championships. Jack Johnson, the defending champion and first black to hold the title, was fighting Jim Flynn, "The Great White Hope."⁴ The two boxers arrived for training in May. Flynn trained at the Montezuma Hotel and Johnson stayed at the Julianita Romero de Baca House north of the plaza (Refer to Figure 15). The match was scheduled for July 4, but debates about whether it was really going to be held or not confused promoters and enthusiasts. In the end, only a few thousand spectators arrived to watch the fight. It was to last forty-five rounds, but by the ninth round, Johnson was brutalizing his opponent so much, that the state police chief jumped into the ring to end the fight.⁵ The match did not produce any profits, despite an extensive and costly promotional campaign, and was labeled "Boxing's Greatest Fiasco."⁶

³*Ibid.* 324.

⁴Bryan, 247.

⁵*Ibid.*

⁶Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 48.

The feeling of disappointment caused by the boxing match continued throughout the ensuing period of decline in Las Vegas. Although the railroad had enabled Las Vegas to become the commercial center of the territory, it also directly contributed to the city's economic demise. The railroad completed the Belen Cut-off, a freighting line from Belen to Clovis, in 1908 which completely bypassed Las Vegas. It also moved its division headquarters to Albuquerque in 1920.⁷ Competition with the Belen Cut-off and other major railroad destinations around the state reduced Las Vegas' trade area to only San Miguel County.

Furthermore, cattle and sheep losses in 1918 and 1919 due to unusually inclement weather conditions, adversely affected the livestock industry. The decline of the predominant wool market, the source of livelihood for many Las Vegas, made economic recovery very difficult.⁸ Consequently, four of Las Vegas' five banks closed between 1922 and 1924.⁹ Although in 1920, the combined population of Las Vegas established it as a city second in size only to Albuquerque, over the course of the entire decade, its population had only increased by 891 and totaled 9,097 residents.¹⁰

Throughout the first two decades of the twentieth century, potential economic stimulators repeatedly raised expectations of financial recovery. All

⁷Ellen Threinen, "Time Present, Time Past: Las Vegas, New Mexico, and a Comment on Preserving Historic Preservation," *Century* (May 20, 1981), 8, and Harry N. Lancaster, "Las Vegas Builds on the Past," *New Mexico Magazine* (September 1975), 15, 17.

⁸James M. Fitzgerald, "The Development of Las Vegas 1920-1930, As Compiled From the Files of the *Las Vegas Daily Optic*," Master's Thesis, New Mexico Highlands University, August 1952, 12.

⁹*Ibid.* 10.

¹⁰*Ibid.* xvii, and *City of Las Vegas, New Mexico Community Master Plan*, 40.

of these, however, were unfulfilled, leaving Las Vegans disappointed and disheartened. The prospect of an oil boom or new agricultural development was continually discussed, although neither was ever realized.¹¹ The Storrie Irrigation Project had also promised to improve the local economy. It was to provide an "oasis in the desert" by irrigating thousands of acres which would be sold for farming. The Las Vegas Land and Water Company built a reservoir in 1922 and managed the sales of both water and land. While the reservoir filled, it ran a small experimental farm. This farm produced an outstanding crop that first year, which encouraged local farmers to invest in the project and purchase irrigated land. In 1924, an early frost killed the majority of the crops, and although these farms still produced a large harvest, the high cost of marketing minimized profits. Income earned from the project was barely enough to subsist. Land-payments were difficult, if not impossible for farmers to make. A severe hailstorm in 1927 destroyed half of the total crops, forcing many people to finally abandon the project.¹²

Similarly, the promised construction of an airport also eluded Las Vegans. The first plane arrived from Denver in 1920 to sell short rides to the locals. At the end of the decade, Charles Lindbergh of the Transcontinental Air Transportation Company planned to include Las Vegas as a terminal in an air-rail system that would extend from New York to Los Angeles. He acquired more than 1,200 acres for equipment hangers and a large hotel, but

¹¹Fitzgerald, 1.

¹²*Ibid.* 93, and Perrigo, *Gateway to Glorieta: A History of Las Vegas, New Mexico*, 124-127.

in 1929, decided that a location farther south was preferable and constructed the terminal in Albuquerque.¹³

The Great Depression compounded Las Vegas' dire financial circumstances, forcing the sheep and cattle industry to plummet further. The post-World War II era was equally bleak and a drought in the 1950s only prolonged Las Vegas' economic stagnation.¹⁴ New Mexico Highlands University and the Las Vegas Medical Center provided the community's sole source of revenue.¹⁵ Las Vegas' economy remained in decline through the 1970s.

Throughout this recession, Las Vegas continued as two separate municipalities. After almost a century of existing as rival communities, local action to consolidate the Town and City of Las Vegas was spurred in the early 1960s. New Mexico Senator Junio Lopez, a former Mayor of West Las Vegas, introduced a bill to the state legislature requesting compulsory unification.¹⁶ Although the bill did not pass, it increased awareness of the need for a joint government. In April 1967, the mayors of the two Las Vegases formed a committee to resolve the issue once and for all. The Commissioners on Consolidation included three representatives from each constituency. Both the Town and the City held a referendum election in February of 1968 to determine the level of support for consolidation in each community.¹⁷

¹³Fitzgerald, 87, 88.

¹⁴*City of Las Vegas, New Mexico Community Master Plan*, 41.

¹⁵*Ibid.* 42, and Lancaster, 40.

¹⁶Vigil, "'Las Vegas Twelve Years After Consolidation' or 'Las Vegas A Split Personality Trying to Merge Into One,'" 5.

¹⁷*The Joint Commission to Study Consolidation, The Consolidation of the Town of Las Vegas and the City of Las Vegas, A Report* (Las Vegas, New Mexico, June, 1968), 3, 5.

Seventy percent of the City's residents and ninety-three percent of the Town's, favored integration.¹⁸ The Commissioners proposed a charter for the new City of Las Vegas and in March of 1970, Fidel "Chief" Gonzales, of West Las Vegas, was elected mayor of a consolidated municipality.¹⁹

The new city government immediately began to address the interrelated issues of economic development and historic preservation. From the preservationist's perspective, the economic decline that had occurred in Las Vegas for seventy years, had provided an involuntary means for preserving the community's cultural and architectural heritage. The survival of such a remarkable number of unmodified historic buildings was attributed to the town's extended period of economic dormancy. During that period, it was rare that Las Vegas invested in home improvements or new building construction, leaving residences (and other buildings as well) frozen in time. Federal interest in the city was also limited, eliminating any external pressures to develop.

1970 not only marked the year that Las Vegas became a consolidated city, but it also signaled the beginning of an ongoing awareness of the city's unique dual heritage and the need for its preservation. The potential of preservation as a tool for economic revitalization was also realized. The preservation movement in Las Vegas began in the 1970s and gained momentum in the next two decades. The mayor appointed a Design Review Board in 1975 to make preservation recommendations, including suggestions

¹⁸*Ibid.* 6.

¹⁹Vigil, "'Las Vegas Twelve Years After Consolidation' or 'Las Vegas A Split Personality Trying to Merge Into One,'" 6.

for zoning in historic districts.²⁰ The city adopted its Cultural Historic Districts Ordinance in 1976 (amended in 1985 and 1995) to protect its local historic register districts, or Cultural Historic District Overlays. Its purpose was to

promote as a matter of public policy the preservation, protection and enhancement of Historic Districts and landmarks hereby created, or any such districts, properties or sites which may be designated hereafter, is of public necessity, and is required in the interest of prosperity, civic pride and general welfare of the people of Las Vegas and nearby communities. . .²¹

The ordinance further defined the composition, responsibilities, and jurisdiction of the Design Review Board, which is now appointed by the City Council. Design guidelines for the six districts were not adopted until 1983.²²

In the late seventies, a group of community members realized the need for citizen participation in the preservation process. The Citizens' Committee for Historic Preservation (CCHP) was founded in 1977 to fill this void. Over the course of the next few years, it helped nominate nine historic districts to the local and National Register of Historic Places.²³ Initial investment focused on revitalizing Las Vegas' historic commercial districts. Several

²⁰Threinen, *Architecture and Preservation in Las Vegas: A Study of Six Districts*, 1.

²¹ City of Las Vegas, *Ordinance Number 84-1, An Ordinance Amending the Las Vegas Cultural Historic Districts Ordinance* (Las Vegas, New Mexico: City of Las Vegas, 1995), Section 20-1-2, 3.

²²The Cultural Historic District Ordinance and the City's design guidelines will be discussed in more depth in Chapter Four.

²³Bridge Street, Carnegie Library Park, Douglas/Sixth Street, El Distrito de las Escuelas, Lincoln Park, North New Town Residential, Old Town Plaza, Old Town Residential, and Railroad Avenue.

partnerships and the Las Vegas Mainstreet program were organized to encourage and support business in the historic districts. Involvement soon spread to the residential neighborhoods of Old and New Town. A 1982 architectural survey of Old and New Town identified specific historic districts and evaluated the level of significance of each residence within those areas. Old Town consisted of 250 significant and contributing houses (with ninety non-contributing). The North New Town district was comprised of slightly fewer properties, with 225 significant and contributing residences and fifty non-contributing.²⁴ The following year, Old Town Residential and North New Town Residential were designated National Historic Districts.

CCHP has worked incessantly to educate Las Vegans about the importance of their architectural heritage and the need to ensure its survival. Since its founding, CCHP has successfully implemented projects encouraging community involvement, such as walking tours of each national district, annual guided tours of the districts and individual buildings, and public exhibits of historic Las Vegas photographs. CCHP has also sponsored educational workshops on Las Vegas' history and architecture and has held community-wide meetings to discuss preservation concerns.

Most importantly, however, CCHP has joined the City in a collaborative effort to preserve Las Vegas' heritage. CCHP was instrumental in the process of obtaining Certified Local Government (CLG) status for the city in 1987. A CLG is required by the State to have a Design Review Board, a survey system compatible with that of the State, and the Design Review

²⁴Chris Wilson, *Architecture and Preservation in Las Vegas, Volume III*, 17.

Board must enforce preservation ordinances.²⁵ CLG status enables a local government to receive grants for preservation provided by the National Park Service and distributed by the New Mexico State Historic Preservation Office.

All of CCHP and the City's information on preservation is available publicly at various city offices and businesses, as well as on the World Wide Web. Local access to the Web is obtainable at the Las Vegas public library and Highlands University's Donnelly Library. The web site, which was created in 1996, lists sources for further research into the community's history and provides links to other pertinent web sites. The CCHP site defines the State and National Historic Registers and explains the Secretary of the Interior's Standards for determining a property's historic significance. This is related directly to the community through the incorporation of local examples. It also includes the procedure for registering properties (specifically houses) and contact information for assistance organizations, such as the State Historic Preservation Division. Additionally, CCHP disseminates information through its quarterly newsletter which is posted on the Web and mailed-out to all of the organization's members.

The 1990s have strengthened Las Vegas' active and progressive approach to dealing with its cultural heritage. The *Las Vegas Preservation Primer*, published in 1990, is an important user-friendly community sourcebook that guides maintenance and repair work for historic structures. It identifies the architectural styles present in Las Vegas and describes necessary initial research to be completed even before starting a project. The

²⁵"State and Local Roles in Preservation," <http://www.enrich.edu/public/geo/roles.htm>.

primer highlights considerations to be taken for both interior and exterior work, and provides recommendations for each. In addition to this primer, the City has published a building permit booklet which also identifies considerations for work being done on historic properties.

Lastly, CCHP has consulted with the City on its twenty-year Master Plan. The plan contains an Historic Preservation and Neighborhood Conservation section, attesting to the success of the cooperative preservation efforts between the City and the community. This ensures the inclusion of historic preservation in Las Vegas' long-term future and the survival of the city's rich and distinctive heritage.²⁶

²⁶The Las Vegas Master Plan will be discussed further in Chapter Five.

Chapter Four

Preserving the Fabric

With such an extensive local history and accomplished historic preservation record, Las Vegas is at a point where the City and community members have made a long-term commitment to preserving its cultural and architectural heritage. It is now a matter of determining the most appropriate means of meeting their preservation goals, with the task of preserving the buildings themselves as a primary concern. Currently, the Las Vegas city government is responsible for protecting its historic resources. Through its ordinance and guidelines, it is addressing the challenge of preserving the physical fabric comprising its historic districts.

The city's Cultural Historic Districts Ordinance only applies to locally designated districts. These districts have been incorporated into Las Vegas' zoning policies and, therefore, permits or Certificates of Approval are required for any alterations, additions, or new construction being completed on listed properties. Changes proposed for properties listed on the state's historic register are reviewed by the New Mexico Historic Preservation Division.¹ The National Historic Districts, which contain about two-thirds of Las Vegas' 918 registered properties are, therefore, left without any formal

¹Citizens' Committee for Historic Preservation, *City of Las Vegas, New Mexico Building Permits: Why You Need One and How to Get It* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1994), 3, 4.

protection. This has endangered the historic fabric and character of these neighborhoods (Refer to Figure 56).

The City has taken an initiative to respond to this preservation concern by revising its existing protection for historic resources. It revised its Cultural Historic Districts Ordinance as recently as 1995. Amendments targeted sections relating to such issues as routine maintenance and repairs and the prevention of demolition by neglect. The ordinance defines preservation terms with which the general public needs to become familiar.

"Appropriate," for example, a term commonly used by preservationists, has little meaning to the average home-owner. This term was introduced with the 1995 amendments and is defined as follows:

Any act or work that is in keeping with the historic character of a property and that changes a building or structure in a way that respects and is influenced by its original appearance and later alterations that have acquired significance. New Construction is built in an appropriate way when its design respects and is influenced by adjacent historic buildings and structures.²

Immediately following the description, reference is made to the Design Review Board and how its design guidelines are intended to promote appropriate alterations. Cultural Historic Overlay Districts are also defined. Not all buildings within a district warrant landmark status due to remarkable architectural or historic attributes. These structures do, however, have value as contributing to the overall character and experience of the district and enhance the visual quality of the landmark structures. This section also

²20-1-3 Ordinance Number 84-1, 4.

includes a description of features that comprise a building's "exterior architectural appearance." The city's design guidelines address these exteriors as contributing to the comprehensive whole and are intended as a means of preserving "the architectural character and general composition of the exterior of a structure, including but not limited to the kind, and texture of the building material and the type, design, size, scale, and character of all roofs, walls, windows, doors, light fixtures, signs, and appurtenant elements."³

The revised Cultural Historic Ordinance includes many provisions simplifying the review process. If they do not alter a building's exterior appearance, basic maintenance and repairs necessary to keep a building from falling into disrepair can be completed without formal review. "Routine Alterations and Ordinary Maintenance," a list of pre-determined alterations, are exempt from review, enabling property-owners to maintain their buildings without delaying work until approval is received. The work included in the list complies with the guidelines adopted by the Design Review Board, and authorizes the Community Development Department to issue permits for common application-types without waiting for the Board's review. Ordinary maintenance and repairs are also exempt from review, thereby preventing demolition by neglect.⁴

A critical addendum to the duties of the Design Review Board is:

³*Ibid.*

⁴Community Development Department, City of Las Vegas, *Las Vegas Historic Preservation: A Guide to the Permits and Procedures for Working on Historic Property* (Las Vegas, New Mexico: Community Development Department, City of Las Vegas, n.d.).

To identify historic buildings and structures that are being neglected by their owners and tenants; to recommend and encourage the securing and stabilizing of these historic buildings and structures; and, to meet with owners and tenants in order to find ways to improve the condition of these neglected buildings and structures.⁵

The Design Review Board is explicitly denied review of the paint color used on the exterior of designated properties. The only review allowable, is when a property owner proposes to paint previously unpainted masonry. The Board does have the option of suggesting appropriate paint colors.⁶ The Board is also empowered to meet with builders and contractors hired to work on historic structures, thereby greatly increasing the builder or contractor's knowledge of traditional building techniques.⁷

The ordinance also requires that the Design Review Board conduct regular surveys of potentially significant resources. Although this pertains mainly to research necessary for nominating new districts or structures, it should also apply to areas already surveyed and registered. The ordinance emphasizes the nomination process, an integral aspect of heritage preservation. This means that additional legislation is needed for properties already listed on an historic register. A critical responsibility of the Design Review Board is the adoption and adherence to regulations intended to preserve, protect and enhance historic properties in the case of alterations, additions, or demolition.⁸ Design guidelines are defined in the Cultural

⁵*Ibid.* 11.

⁶20-1-18 Ordinance Number 84-1, 19.

⁷*Ibid.* 20.

⁸20-1-5 Ordinance Number 84-1, 12.

Historic Districts Ordinance as "a written standard of appropriate activity that will preserve the historic and architectural character of a structure or area within a historic district."⁹

The Design Review Board evaluates all rehabilitation projects and issues a Certificate of Approval if the request is felt to be appropriate. This certificate enables the property owner to then solicit the City for a building permit. Approval is denied if it is perceived by the Board that the request might adversely affect the character of the building, or of the surrounding area. It is held as the right of the Design Review Board to "deny approval of the erection, [alteration], removal, or demolition of those exterior features of buildings and other structures subject to public view."¹⁰ This section was also amended to grant property owners the right to appeal any decision to the Board of Adjustment.

An addition to Section 20-1-20, "Determination by Design Review Board," allows for the establishment of review precedents. The ordinance states that if a proposal is approved, the Board needs to document its reasons for approval, referring directly to the design guidelines.¹¹ The same is required for denied applications. In these cases, suggestions for improving a proposal and making it more appropriate are required by the Design Review Board so that applicants can resubmit the proposal.¹²

⁹20-1-3 Ordinance Number 84-1, 6.

¹⁰20-1-5 Ordinance Number 84-1, 10.

¹¹20-1-20 Ordinance Number 84-1, 21.

¹²*Ibid.* 22.

The "Standards for Review" defined in the ordinance are applied in combination with the City's adopted design guidelines and the Secretary of the Interior's Standards for Rehabilitation (See Appendix F). The standards, which are very similar to those of the Secretary of the Interior, include:

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural feature should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and that seek to create an earlier appearance shall be discouraged.
4. Changes that may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship that characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical, or pictorial evidence, rather

than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that damage the historic building material shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.¹³

These standards comprise the city's general preservation philosophy and serve the important purpose of presenting an ideal situation, which can then be adapted to specific, possibly less ideal, sets of circumstances.

This is the role of Las Vegas' design guidelines (See Appendix G). Its existing guidelines were adopted in 1983, and, as mentioned above, have applied only to the city's six Cultural Historic Districts. They first include elements common to all six districts which are then broken-down to address the distinct character of each specific district. The general guidelines follow:

1. The rehabilitation, restoration, or utilization of buildings within districts shall be encouraged.
2. The demolition of [significant] or pivotal buildings (as defined in Ellen Threinen's 1977 "Architecture and Preservation in Las

¹³20-1-22 Ordinance Number 84-1, 22, 23.

Vegas; A Study of Six Districts") shall be discouraged.¹⁴ The intent of these Guidelines is to discourage demolition of significant buildings. It is recognized, however, that in some instances, rehabilitation of significant structures may be structurally and/or economically infeasible [sic]. It shall be the responsibility of owner or developer to convince the Design Review Board that a structure subject to review is inrehabilitatable [sic], structurally or economically.

3. Any obvious pattern shall be maintained and strengthened.

4. The imitation of historic styles shall be discouraged in new construction. New buildings shall be compatible with existing patterns within the district.

5. Alignment of horizontal elements, where they exist, shall be maintained and emphasized, including:

- a. building height
- b. first and other story windows
- c. clerestories
- d. cornices

6. Maintain and [strengthen] any pattern formed by setback; yard spaces or the lack thereof; building widths; the relationship between street, sidewalks, and planting strips; or vegetation.

7. Maintain and [strengthen] any pattern formed by the size and shape and horizontal or vertical alignment of windows of similar sizes and shapes and incorporate other façade elements to strengthen existing patterns.

8. [Signs] within commercial districts under Ordinance 64-10 shall be secondary to and not detract from the architectural elements of the building façade. Flat-mounted and painted window signs shall be encouraged. Overhanging, neon, opaque or internally-lit, flashing, or other obtrusive signs shall be discouraged. Permanent signage utilizing brand names shall be discouraged.

9. The priorities for coloration of buildings within the six districts shall be:

First Priority--the proven original color;

Second priority--the natural color of the building materials (e.g., fieldstone or flagstone);

¹⁴Threinen refers to William Murtagh's explanation of the relationship between buildings comprising an historic district. "Pivotal," or focal structures are connected by enhancing (or detracting) "linkage structures" to create cohesive character or environment. Threinen, *Architecture and Preservation in Las Vegas: A Study of Six Districts*, 10.

Third priority--colors in harmony with existing tones within the district (e.g., any white or pastel color).

10. Contrasting colors or highlighting shall be [utilized] to emphasize architectural elements.

11. The addition to or alteration of structures subject to review for the purpose of conserving energy or providing for alternative energy [utilization] shall be encouraged, but shall be subject to approval by the Design Review Board, using the same guidelines as for any other alteration, restoration, addition or rehabilitation.¹⁵

The guidelines specifically intended for each of the six local districts deal more with preserving historic neighborhoods, each with a distinctive character. Only the guidelines for the city's three residential districts, Distrito de las Escuelas, Library Park, and Lincoln Park, will be discussed here, as they represent what will eventually be expanded to include Old Town Residential and North New Town National Register Districts. The guidelines for Distrito de las Escuelas, which are representative of the development patterns present throughout Old Town, acknowledge two different historical development patterns. Each development type is associated with one of the two streets comprising the district. The guidelines describe South Pacific's buildings as Spanish Colonial and back-facing, with pitched roofs and connected street façades. Patterns of setbacks, one-story heights, and an un-landscaped street are discernible. Deep-set doors have also been noted as part of the street pattern. The guidelines encourage the maintenance of the architectural and spatial patterns, and discourage the "addition of vegetation along the east side

¹⁵Citizens' Committee for Historic Preservation, *Design Guidelines for the Historic Districts of the City of Las Vegas, New Mexico* (Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1983), 3.

of South Pacific Street." The observations of these guidelines seem applicable only to the eastern side of the street. The west side has a less continuous streetscape, with fewer attached residences than across the street. Many incorporate architectural influences from the eastern United States. For example, many are fronted with porches, thus changing the directionality of the house from the traditional back-facing form. In these cases, setbacks are much greater than for those described as typical Spanish Colonial.

South Gonzales, the second street comprising this district, has a much less unified character. Houses are detached and centered on the lot. The houses are also one-story with pitched roofs, although they face the street and are fronted with porches, much like the western side of South Pacific. Additionally, this street provides access to what, essentially, are the backs of the houses on South Pacific, as houses on each street seem to have grown towards each other to fill the triangular space between these two streets. Vegetation is much more abundant along South Gonzales. Patterns to be maintained and strengthened are building size and siting, porches, fences, pitched roofs, and vegetation. Although the street's description mentions that no pattern of setbacks exists, the guidelines mandate that this pattern be improved upon when possible. This vague statement demands interpretation by both the applicant and the Design Review Board, and therefore does not serve as a consistent standard for project comparison.

The guidelines for New Town do not reflect any relationship between houses. In the Library Park District, instead, they seem to focus on the park itself and certain architectural details. Only a few characteristics are even

considered noteworthy: "Consistent use of brick for buildings and stained glass and arched windows are other dominant characteristics."¹⁶ Building scale in the Library Park District is highlighted as creating a noticeable pattern. However, a pattern may be difficult to discern with residences around the park ranging in height from a one-story Queen Anne, to three-story Second Empire and Tudor houses. "Pattern" again needs clarification. When patterns are emphasized as important and integral to a district's character, they require clear and detailed descriptions.

The description of Lincoln Park, the second residential historic district in New Town, mentions strong patterns on only three sides of the park, including much space between buildings. Houses are set back from the street and centered on their lots. The size of the buildings is consistent in this district and most have pitched roofs. Setbacks, spacing, height (limited to that of the tallest existing structure), and roof pitches are to be maintained, improved, and/or strengthened with building alterations and new construction. This set of guidelines is successful in the identification of significant character-defining features within the district.

The lack of guidelines in Las Vegas' National Historic Register Districts, Old Town Residential and North New Town Residential in particular, has had a clear negative impact on both sides of the city. Many residences within these two national districts have been altered with little sensitivity to their historic context (Figures 65 and 66). This has not been as problematic in the local districts, where few residents request permits for

¹⁶*Ibid.* 7.

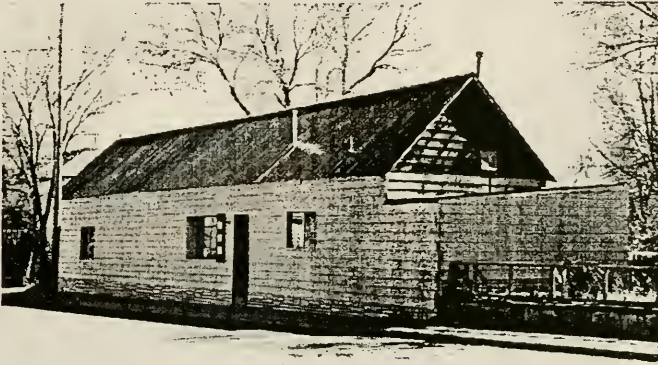


Figure 65. 2225 Hot Springs Avenue, Las Vegas, New Mexico. Circa 1885.

home-improvement work, enabling the Design Review Board to interpret the current design guidelines and make decisions about appropriateness on a case-by-case basis. The guidelines will need to establish standards for review to diminish the amount of time needed for interpretation if they are to be applied to these larger and more active districts. Inconsistent terminology and vague descriptions will have to be corrected. For example, "quoins" often serve an important functional purpose, that of reinforcing masonry walls at the corners, in addition to being decorative and "marking the corners of a building."¹⁷ Also, clerestory windows do not occur only in commercial buildings and "side" needs to be included in the type of "setback" distance

¹⁷Cyril M. Harris, *Illustrated Dictionary of Historic Architecture* (New York, New York: Dover Publications Inc., 1977), 443.

between a building and the edges of side lots. Graphics to illustrate these requirements are necessary.



Figure 66. 1027 Sixth Street, Las Vegas, New Mexico. Pre-1902.

The City and the preservation community are hoping to eventually coordinate the boundaries of Las Vegas' Cultural Historic Districts and the National Register Districts. If this occurs (it is already included in the new Master Plan), the existing design guidelines for historic properties must be revised and expanded. Guidelines are essential: they establish consistency in project evaluation through the creation of a common vocabulary and a set of standards. Features identified as important and contributing to a district's character must be prioritized so that the Design Review Board and the community understand the importance of each component.¹⁸ This also

¹⁸Deborah Edge Abele and Grady Grammage, Jr., "Design Review: A Perspective From the West," *Historic Preservation Forum*, Volume 5, Number 5 (September/October 1991), 36, 37, Ellen Beasley, "Reviewing New Construction Projects in Historic Areas," *Information*, Series

clarifies the amount in which each element distinguishes the district. Guidelines need to stress the value of the neighborhood as a whole, identifying relationships between buildings, and the visual impact of features and details including scale, material, texture, and color. Guidelines apply the Secretary of the Interior's Standards for Rehabilitation at a local, site-specific level, taking into account Las Vegas' economic, political, and social reality.

Aside from the specific issues addressed with the current standards, many other factors need consideration.¹⁹ Guidelines need to be user-friendly and comprehensible by the general public. General recommendations include flexibility with room for compromise. Supplemental guidelines might include maintenance of the spatial patterns between buildings in New Town, and the enhancement of the compact urban organization of buildings and streets in Old Town. Building components should be similar in size and shape to those already present along the street. The use of similar forms and details is to be encouraged, but without imitation. Decorative brickwork is not to be covered or painted. The type and rhythm of existing landscaping (street trees in New Town) is to be maintained. The original character and period of the facade must be respected, with the incorporation of original elements if possible.²⁰ For additions, materials should be similar to those used in the original structure, but should be representative of their own time.

Number 62 (1992), 7, and Rachel S. Cox, "Design Review in Historic Districts," *Information* (Washington, D.C.: National Trust for Historic Preservation, 1997), 7.

¹⁹This thesis focuses on the physical development of two residential districts and, therefore, discusses design guidelines that target issues pertaining to residential architecture.

²⁰The Colorado Historical Society has published *Good Neighbors: Building Next to History* (1980) an extremely helpful handbook on how to phrase guidelines to maintain certain characteristics. Several of the guidelines recommended here can be found in this handbook.

They should be removable without causing permanent damage to the original building, and if possible, should be located on secondary façades. Demolition is not to be considered, unless a proposal, subject to review, is included for the site. (A possible solution to avoid demolition-by-neglect is for the City to correct any problems that pose a safety hazard and then place a lien on the property, requiring that the owner reimburse the City for the cost of repair.)²¹

A paint palette of color/tone combinations traditionally used in Las Vegas is to be established as an aid for home-owners and others working on residences in these historic districts. Use of the colors cannot be mandated, but a full palette, with possible color combinations, can influence a property-owners choice of exterior colors without giving the sense of infringing on personal rights. Figures 67 and 68 show the effects of color change on a building's character. At the same time, paint color provides an opportunity for self-expression and establishes a continuum in that it reflects contemporary tastes.

Several organizations and communities have struggled with design guidelines and have explored numerous approaches to the question of new design in historic districts and neighborhoods. Sixty miles away, Santa Fe provides an example of both the positive and the negative effects of design guidelines. Although the content of Santa Fe's design guidelines has continually been debated and criticized for excluding its native residents, the *Historic Districts Handbook: A Guide to Historic Preservation and Design*

²¹Cox, 8.



Figure 67. 1055 Sixth Street, Las Vegas, New Mexico. Pre-1902. Photo taken October 1997.



Figure 68. 1055 Sixth Street, Las Vegas, New Mexico. Pre-1902. Photo taken March 1998.

Regulations in Santa Fe incorporates one extremely important detail: it is written in both English and Spanish. The handbook's bilingual presentation indicates an effort by the City of Santa Fe to make the guidelines more accessible to its Spanish-speaking population (many of which are descendants of original Spanish settlers) and to better meet local needs. Also, despite their rigidity, Santa Fe's guidelines differentiate between modifications made to significant structures and those made to contributing buildings, allowing for some flexibility in design review. This distinction mainly applies to additions, and how their size relates to that of the original structure. This idea, however, introduces, the possibility of distinguishing all modifications by a building's designation within an historic district. This would allow for adaptability in the application of guidelines. More protection could be instated for a district's significant buildings, while work proposed for contributing structures would follow different, possibly less stringent design standards.

Flexibility is an integral part of Phoenix, Arizona's, design guidelines. The guidelines establish a hierarchy of design principles based on how much different building components contribute to and affect the character of the district. "Requirements " are mandatory standards that have to be met for the city to approve the proposed work. "Presumptions" are considered to be integral design components of a project, but can be forgone if the applicant demonstrates why the presumption does not need to be included in his or her proposal. Lastly, the city recommends that the client and designer review

certain "considerations" while developing the proposal. The city encourages, but does not require the incorporation of these issues in a proposed design.²²

Suggested design options for features and materials can also achieve flexible guidelines. For instance, several doors, windows, and roofing materials, can be included (all, or at least most, of which must be financially feasible) that establish a hierarchy of types, beginning with the least compatible option and ending with the more appropriate, or "better" and "best," choices for modifications. When the property-owner is then faced with a decision between two products that are comparable in cost, he or she will have an understanding of how each will affect the property and can choose the design that is more appropriate for the house's historic context.

Another option for guideline revision is to emphasize, or at least mention, the significance of construction materials on both the visual and physical integrity of a building. Many rehabilitation guidelines, such as those of the National Park Service (*The Secretary of the Interior's Illustrated Guidelines for Rehabilitating Historic Buildings* and *Respectful Rehabilitation: Answers to Your Questions About Old Buildings*), stress "identifying, retaining, and preserving" any character-defining materials and features.²³ They provide examples of "recommended" work as well as detrimental "not recommended" actions. This approach coincides with Las Vegas and the Secretary of the Interior's Standards requesting that all

²²Abele and Grammage, 35.

²³W. Brown Morton III, et al., *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings* (Washington, D.C.: United States Department of the Interior, National Park Service, 1992), and National Park Service, *Respectful Rehabilitation: Answers to Your Questions About Old Buildings* (Washington, D.C.: The Preservation Press, 1982).

alterations to an historic building be reversible with little or no damage to original materials. This same approach includes appropriate intervention options, encouraging use of the least intrusive method and the most compatible materials. It is essential that the property owner realize how some changes in material can not only alter a building's character, but can accelerate deterioration as well. Aluminum or vinyl siding, for example, modify a building's scale (its dimensions are usually much larger than those of wood siding) and frequently result in the loss of historic trim and decoration. This siding also conceals the structure itself, along with any signs of deterioration. Additionally, when applied to masonry buildings, it can cause cracking or spalling as a result of embedding nails into the walls for furring strips. Also, if installed improperly, aluminum and vinyl siding can trap moisture in the wall which will cause rot in wood frame buildings and deterioration in masonry buildings.²⁴ The installation of this material is especially harmful to adobe. Painting masonry is another harmful treatment for wall surfaces, as it also traps moisture within walls and does not allow them to "breathe." It is only recommended for walls that are already so deteriorated that they will not withstand weathering otherwise.

As the City of Las Vegas' preservation jurisdiction spreads to include its national districts, consideration needs to be made for the areas immediately surrounding these districts. A transitional zone can be created at

²⁴John H. Myers and Gary L. Hume, "Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings," *Preservation Briefs*, Number 8 (Washington, D.C.: United States Department of the Interior, National Park Service, 1984), 3-5. This Preservation Brief provides detailed comparisons of cost and durability of wood siding and aluminum and vinyl siding and could be helpful in promoting and justifying the use of wood siding.

the edges of the historic districts to ensure a smooth transition from one area to the next, as well as to maintain historic structure that contribute to the overall character of the community but which are not included in any historic districts. These secondary areas can be officially designated as districts, with some form of formal design standards, even if compliance is voluntary. New York State, for example, has enacted legislation that empowers city governments to extend regulations for historic districts beyond their boundaries.²⁵ The juxtaposition of zones can also be avoided by establishing a conservation district around the historic districts. In Breckenridge, Colorado, a larger conservation district encompasses designated historic districts. Projects involving alterations to existing structures are subject to review in both districts. Guidance for new construction, however, is more lenient in the conservation district, allowing for the continued, natural evolution of architectural styles in the city.²⁶ If this sort of policy was enacted in Las Vegas, the city could preserve a greater number of its historic resources and prepare currently un-registered areas for eventual listing on an historic register. At the very minimum, the city would be able to strongly encourage appropriate alterations and new construction in these areas, even if historic district designation is not feasible.

In the end, design review is inevitably a subjective process. Design guidelines only provide direction for the Design Review Board and permit applicants. Their success is dependent on their administration and

²⁵Brian Kintish and John Shapiro, "Neighborhood and Historic Preservation," *Cultural Resource Management*, Volume 15, Number 8 (1992), 13.

²⁶Beasley, "Reviewing New Construction Projects in Historic Areas," 6, 7.

acceptance. As districts continue to change, this guidance will have to be adjusted to address new social priorities to ensure its practicality for the community. They also need to balance the goal of maintaining historic fabric with that of maintaining historic character. As the Design Review Board and the Las Vegas community become more familiar with the review process and general design principles, they can revise their guidelines accordingly and continue to develop their approach to preserving living buildings in diverse historic neighborhoods.

Chapter Five

Recommendations for Cultural Preservation

The observations of and recommendations for the City's role in the preservation of Las Vegas' historic residences made in the preceding chapter cannot be considered an isolated issue. By necessity, they deal with people. The guidelines can serve as a link between the city and the community, and between the preservation of architectural and cultural traditions. They are components in a comprehensive approach to resolve the challenge of preserving the physical fabric of these historic resources while maintaining and promoting cultural identity and a sense of community. The city's Master Plan is a catalyst for this initiative to direct implementation of these goals into the future. This sophisticated document was developed over the course of several years, with particular attention paid to community opinion and participation. It focuses on fourteen guiding principles, many of which are interrelated and can be combined with historic preservation efforts.

The success of any design guidelines for Las Vegas' residential historic districts is dependent on both their administration and on community awareness and acceptance. Public education on the applications and benefits of guidelines for historic neighborhoods needs to occur, thereby dispelling negative perceptions of design guidelines and regulated preservation in

general. Through directed education and involvement in the decision-making process, community members are empowered, and are thus less inclined to feel trapped by the city and preservationists or to perceive an infringement of their personal rights. This initial involvement fosters public support for preservation legislation, while making regulations more consensual. One key means to involve the community and change attitudes is through neighborhood associations. The Master Plan includes a Neighborhood Conservation component that addresses the needs of individual neighborhoods. It is at the level of the neighborhood that initial community awareness can be cultivated. Neighborhood associations are instrumental in the identification of real issues and concerns within each neighborhood. This knowledge can then be used to develop preservation plans and guidelines pertinent to each distinct area of the city. This neighborhood approach needs complete support, as Las Vegas' neighborhoods provide cultural identification and comprise the backbone of the community as a whole. "A neighborhood's unique physical character provides its residents with the sense of living within a particular, identifiable place, thus fostering a sense of belonging."¹ The buildings that survive in Las Vegas' neighborhoods provide residents with a tangible connection to their past and stand as pieces in a living, outdoor museum. Pressure from neighbors is also effective, encouraging residents to comply with the guidelines rather than the City imposing regulations.

¹Kintish and Shapiro, 11.

Since the adoption of the Master Plan in December, 1997, formation of these neighborhood associations has been encouraged and planned with the intent to facilitate implementation of the City's recommendations (See Appendix H for the City's Neighborhood Conservation Policies).² The recommendations are as follows:

- 1.) Secure and organize architectural services as neighborhood incentives for appropriate improvements within the Cultural/Historic Overlay Zones.
- 2.) Develop City of Las Vegas awards program for all neighborhoods.
- 3.) Encourage neighborhood self-help repair training programs, tool lending shops, volunteer work forces, etc. in renovation and rehabilitation of neighborhood resources.
- 4.) Collect neighborhood and resident histories and maintain archives at the City Museum or Library.
- 5.) Encourage training programs to learn traditional building skills from historic buildings.

The services described in recommendations one and three might include community workshops for those wanting to make changes to their properties, teaching the appropriate materials and techniques for maintenance or the rehabilitation of an historic house. This would follow the example of the preservation primer already in print for Las Vegas, as well as the City and Secretary of the Interior's standards. It would allow for an interactive forum

²Recommendations in the Master Plan present initiatives that will require the commitment other entities in addition to that of the City for implementation.

for discussion as well as provision for hands-on instruction. The cost benefit of alterations and various design solutions can also be discussed and developed in these community workshops. Local contractors and materials suppliers knowledgeable in traditional materials and/or historic building rehabilitation might be encouraged to sponsor workshops promoting their work and products. The potential for new customers and clients would serve as inducement for builders and suppliers to become involved, while possible price-reduction agreements could provide incentives for community members to attend the workshops, purchase appropriate materials, and employ experienced tradespeople. This would establish partnerships between the City, community, and those working in the building trades, with the goal of preserving Las Vegas' unique architectural character. Neighborhood associations can maintain a list of and refer residents to these suppliers, contractors, craftspeople, and even realtors, with strong reputations for working on historic properties or with traditional materials.³ These training workshops should be supplemented with sessions on potential sources for project-funding. The State of New Mexico offers a state-wide income tax credit for the rehabilitation and/or maintenance of houses (See Appendix I). The State does not require "substantial rehabilitation" or that a property be income-producing to claim the credit, unlike federal preservation tax incentive programs.⁴ Few Las Vegas, however, have taken advantage of this benefit. The credit is usually used only by residents who come across it by

³Judith L. Kitchen, *Caring For Your Old House: A Guide for Owners and Residents* (Washington, D.C.: Preservation Press, 1991), 81.

⁴Elmo Baca, "Recent Historic Preservation Efforts in Las Vegas," in Chris Wilson, *Architecture and Preservation in Las Vegas, Volume III*, 8.

chance while in the process of rehabilitating a commercial or other income-producing property. Federal funding is available for historic preservation of residential architecture when it is used to create affordable housing (another component of the Master Plan).⁵ Additionally, costs can be significantly reduced when a house is used as a job training site.⁶

Partnerships can be formed with service organizations in the area, at varying levels of involvement ranging from funding and in-kind contributions, to volunteers and sponsored events or projects. Service oriented organizations including lending institutions, local chapters of Habitat for Humanity, Kiwanis Club, and Rotary International, may be called upon to fulfill the preservation needs of the community.

The second strategy for neighborhood conservation entails the establishment of an awards program for property owners. This approach begins to address the issue of preservation incentives, and recognizes a necessity to instill residents with pride in their homes and neighborhoods. Formal acknowledgment of and awards for those who restore their homes sensitively need to become common practice in the city. Visible plaques or other signage give residents elevated status within the community and recognize their investment in the neighborhood and in the preservation of Las Vegas' heritage.

⁵The Lavaca Historic District in San Antonio, Texas is a good example of how an entire district can be maintained as affordable housing. The district follows design guidelines that are flexible in order to accommodate residents' budgets. See Sue Ann Pemberton-Haugh, *The Lavaca Neighborhood Design Guidelines* (San Antonio, Texas: Mainstreet Architects, n.d.).

⁶Kitchen, 91.

An integration of preservation principles into formal education systems at all grade levels with different degrees and with different emphases is recommended. For example, primary education institutions could sponsor student contests incorporating issues of local history, architecture, and/or culture. This could take the form of written essays and creative writings, or drawings and three-dimensional models. This would help to bring preservation into the awareness of all levels of the community. Youth may become involved in the process of raising awareness through tours. Class field trips through historic neighborhoods (with stops in both Old and New Town), are valuable, with the possibility of allowing youth to lead tours either for their classmates or Las Vegas visitors through their own neighborhoods. Students can contribute further to their community's heritage by collecting and recording histories and taking photographs, as recommended in number four, above. The goal of these recommendations is to make Las Vegas' history, architecture, and culture a personal investment, allowing every community member the realization of his or her role in the continuum of that heritage.

The fifth recommendation made by the City for the neighborhood conservation component combines several areas within the Master Plan. The need for training programs overlaps with concerns for community services and facilities. Preservation education needs to be introduced into the university and vocational-technical curriculum offered in Las Vegas. It can be integrated into architectural or local history courses at Highlands. It is also appropriate for Luna Vo-tech to develop a training program in traditional

building technologies and skills. A course to instruct students in the appropriate rehabilitation of historic structures should be offered. These curriculum changes could provide the means for collaboration between the two schools (as well as between the two Las Vegas public school districts) to fulfill the City's recommendation to coordinate and develop a civic activities program.⁷

The preservation section of the Master Plan includes implementation recommendations, which means that the City is handling preservation as a personal responsibility. Both suggestions, training and an awards program, have been discussed as components of other Master Plan concerns, mainly neighborhood conservation. The plan does include numerous preservation policies. The one that might possibly have the greatest effect on preservation efforts in Las Vegas, is that to expand the city's Cultural/Historic Overlays so that their boundaries correspond to those of the National Historic Districts. This is where revision of the existing guidelines becomes a necessity. They will need to identify architectural as well as cultural differences within all of the city's historic neighborhoods, which involves a great number of buildings and people.

One of the Master Plans' central concerns is "cultural diversity and integrity." The plan identifies cultural integrity as "the ability to maintain cultural identity."⁸ The city encourages and supports the complete integration of the community, but recognized the need to respect each culture. The recommendations made thus far in this thesis, and those

⁷*City of Las Vegas, New Mexico Community Master Plan*, 175.

⁸*Ibid.* 27.

proposed by the City require implementation sensitive to a culturally diverse and bilingual community. Policy number 4.02 in particular, applies to the training and educational programs mentioned above. It recognizes the importance of cultivating "an awareness and appreciation among Las Vegas youth of the identities, traditions, cultures, and customs of Las Vegas."⁹ It is imperative that the planned activities study and respect two linked cultures and histories. The plan incorporates cross-generational interaction, also critical to the passing on of traditions. As previously suggested, this can occur through story-telling, interviews, or the recording of oral histories. These interactions should be conducted or at the very least, recorded in both English and Spanish so that both languages remain in use in the community. Activities should also take place on both sides of town to ensure that preservation is of true public benefit, and to teach people that the retention of cultural heritage is the responsibility of the entire community, not just of select groups. Involvement of both the Anglo and Hispanic populations will maintain a balance between issues and insure that efforts are not concentrated on personal projects at the expense of the greater community.

None of these policies or recommendations have yet been passed as formal legislation. Prioritization, therefore, may help the City implement preservation goals in preparation for codification. Three issues have been identified as Las Vegas' most pressing preservation priorities. Policy 4.07, the intent of which is to "promote historic and cultural resources by accurately mapping and identifying Las Vegas' historic and cultural resources for

⁹*Ibid.* 149.

residents and visitors," needs to be dealt with first. The information on Las Vegas' historic districts needs to be updated, not only for residents and visitors, but also for the Design Review Board, the State Historic Preservation Division, and for anyone working directly on the documentation and preservation of the city's historic resources. District maps with building footprints do not currently exist. Extant structures and lots need to be recorded and clear district boundaries must be demarcated. Residents should be provided with neighborhood details of this map to clearly illustrate where their property lies within a district, if at all. The national district boundaries currently swerve in a seemingly random pattern, making the street-level determination of whether a property lies within a district difficult.

The City is currently working on digitizing many municipal maps using Geographic Information Systems (GIS). It has proposed in the Master Plan to employ GIS to map land use, utilities, parcel lines, property ownership, and zoning. GIS also has benefits for historic preservation. It is helpful in the recording of historic properties and districts and can be used as an analytical tool when detailed information is available for each building footprint. GIS directly links the location of the building in its neighborhood, with historical information and photographic images (Figure 69). GIS can also facilitate district reassessments for significant, contributing, and non-contributing properties. This program is capable both of determining concentrations of certain defined criteria, such as significance, and of representing relationships between buildings based on the date entered for each structure. Digital representations are extremely helpful in the design

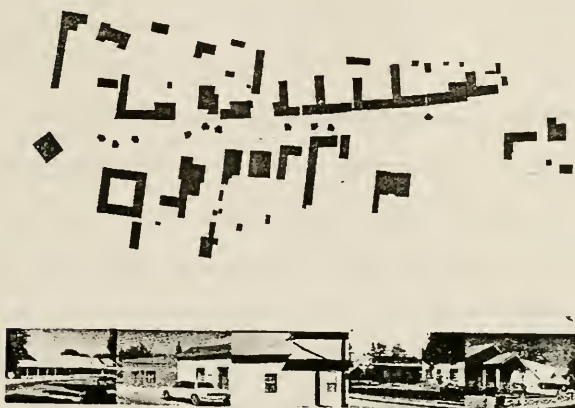


Figure 69. Building Footprints and Views of South Pacific Avenue.

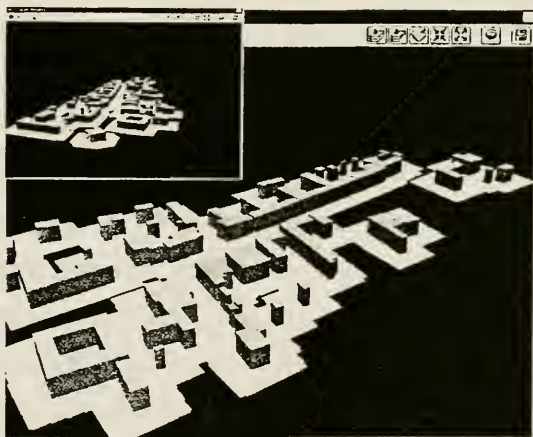


Figure 70. Three-Dimensional Analysis of South Pacific Avenue.

review process. Three-dimensional massing and stylistic details can be represented to illustrate how proposed work will impact the surrounding neighborhood (Figure 70).¹⁰

In addition to the creation of current maps of historic properties, the National Register Districts need to be re-surveyed. Many buildings originally listed as significant or contributing in the 1982 survey have since been demolished. Other structures have been so altered in the last fifteen years, that they have lost their historic and architectural character, and no longer contribute to those of the district. The opposite situation also exists. Houses constructed in the 1930s and 1940s were designated non-contributing in the 1980s survey. These buildings now fulfill the fifty-year age requirement for consideration of historic significance and contribute to the overall cohesion of the historic districts (such as Figures 57 and 58). When these districts are re-surveyed and their building designation reassessed, the reasoning behind each decision, detailed building descriptions, and photographic documentation must be included in the scope of the documentation. The Cultural Historic Districts Ordinance relegates this responsibility to the Design Review Board, although collaboration with other organizations and individuals, would be preferred. An up-dated survey will identify the character-defining features of each district and can then be used as the standard for developing design guidelines.

The second preservation priority is to be the proactive dissemination of information. Policy 4.08 proposes to satisfy this need by "preparing

¹⁰Various computer programs have three-dimensional capabilities. A few of these are GIS, CAD, and Form Z.

appropriate policy and procedure, informational material for the Design Review Board, city staff, district residents, and the general public."¹¹ Much of this information can be distributed through neighborhood organizations, but other organizations and institutions must be included. Revised design guidelines should be distributed to all property owners and/or building occupants, including a short brochure informing all owners of the design review process and the community's responsibility to care for its historic resources. Home owners should also be notified of any historic registers in which their property is listed and the implications of such a listing.

To engage the entire community and appeal to all age groups, an interactive approach might produce the most positive and far-reaching results. A video on Las Vegas history and architecture could provide a focus for public educational sessions or lectures, with an expert in the field of architecture, construction, or history to place Las Vegas' story into a broader cultural context. This will introduce community members to a wide range of technologies and might provide another venue for cross-generational interaction. This video can also be broadcast on public television. Additionally, the CCHP Web site can be made much more interactive, especially if GIS or other computing programs are to be integrated as part of the comprehensive preservation plan.

Thirdly, as already discussed, preservation theories and approaches need to be introduced and integrated into formal education. As more college

¹¹*Ibid.* 151.

and vocational-technical students become aware of Las Vegas' heritage and learn skills necessary to maintain and preserve it, they can fill the needs of economic development, with the potential of using historic preservation as a tool to create affordable housing. Through maintenance to improve property values, it is possible to protect and enhance Las Vegas' appeal to tourists, "fostering and encouraging preservation, restoration, and rehabilitation of structures, areas and neighborhoods and thereby preventing future urban blight."¹²

The extensive and complex history of Las Vegas has established neighborhoods distinctly representative of both Hispanic and Anglo cultures. These districts embody the cultural intersection that first occurred when the small agricultural village of Las Vegas Grandes became a stop for Anglo-Americans trading along the Santa Fe Trail. This coalescence has evolved through this century and imparts a merged identity unique to the Las Vegas community. Through the successful assimilation of two cultures over time, Las Vegas is now moving toward its next century of history as a unified, yet diverse community "building on [its] past, to create [its] future."¹³

¹²*Ibid.*

¹³Motto for the Community Master Plan.

Appendix A

Las Vegas Land Grant Petition

March 20, 1835 Petition for the Las Vegas Land Grant¹

Most Respectful Corporation:

The citizens, Juan de Dios Maese, Miguel Archuleto², Manuel Duran, and José Antonio [Casados], for themselves, and in the name of twenty-five men, appear before your honorable body in the best and most approved manner, and according to law,--and state, that having registered a vacant and uncultivated piece of land, commonly known as Las Vegas, on the Gallinas river, about five leagues distant from this settlement, which land we solicit for the purpose of planting a moderate crop; to have also the necessary lands for pasturing and watering places, and having the following boundaries: --On the north the [Sapello] river, on the south the boundary of the grant made to Don Antonio Ortíz, on the east Aguaga de la Zegua, and on the west the boundary of the grant to San Miguel del [Bado], which grant we pray for without any injury to any third party, binding ourselves to receive possession in the name of the federation, and to comply with the reasonable and equitable conditions which your excellency, by virtue of authority conferred upon you, may be pleased to establish for the grant of the land, being pleased to lay this, our petition, before the most excellent Territorial Deputation; having first obtained the customary report, which by law is intrusted [*sic*] to your excellency, in order that that most excellent body may order the aforesaid grant to be made to us, in which the advancement of agriculture, and the well-being of several families without occupation, are interested. Therefore,

¹Homer T. Wilson, 8.

²Assumed to be Manuel Archuleta.

we request and pray your excellency, that considering us as having presented ourselves, to yield to our petition, which we swear not to be done in malice, and in whatever may be necessary, etc.

Manuel Duran
Juan de Dios Maese
José Antonio [Casados]
Miguel Archuleto

Appendix B

General Kearny's Proclamation

August 15, 1846¹

Mr. Alcalde, and the people of New Mexico: I have come amongst you by the orders of my government, to take possession of your country and extend over it the laws of the United States, we consider it, and have done so for some time, a part of the territory of the United States. We come amongst you as friends, not as enemies; as protectors, not as conquerors. We come among you for your benefit, not your injury.

Henceforth I absolve you from all allegiance [*sic?*] to the Mexican government, and from all obedience to General Armijo. He is no longer your governor (applause and cheering). I am your governor. I shall not expect you to take up arms and follow me, to fight your own people, who may oppose me; but I now tell you, that those who remain peaceably at home, attending to their crops and their hers, shall be protected by me, in their property, their persons, and their religion. Not a pepper, nor an onion, shall be disturbed or taken by my troops without pay or by consent of the owner. But listen! He who promises to be quiet and is found in arms against me, I will hang.

From the Mexican government you have never received protection. The Apaches and Navajoes come down from the mountains and carry off sheep and even your women, whenever they please. My government will correct all this. It will keep off the Indians, protect you and your persons and property; and I repeat again, I will protect you in your religion.

¹New Mexico State Library, "New Mexico Cities and Towns," Las Vegas, Box 2.

I know you are all great Catholics; that your priests have told you all sorts of stories, that we should ill-treat your women, and brand them on the cheek as you do your mules on the hip. It is all false. My government respects your religion as much as the Protestant religion and allows each man to worship his creator as his heart tells him best. The law protects the Catholic as well as the Protestant; the weak as well as the strong, the poor as well as the rich. I am not a Catholic myself I was not brought up in that faith; but at least one-third of my army are Catholic, and I respect a good Catholic as much as a good Protestant [*sic*].

There goes my army, you see, but a small portion of it. There are many more behind it, resistance is useless.

"Mr. Alcalde, and you two capitains [*sic*], the laws of my country require that all men who hold office under me shall take the oath of allegallience [*sic*]. I do not wish, for the present, until affairs become more settled, to disturb your form of government. If you are prepared to take oaths of allegience [*sic*], I shall continue you in office, and support your authority."

Appendix C

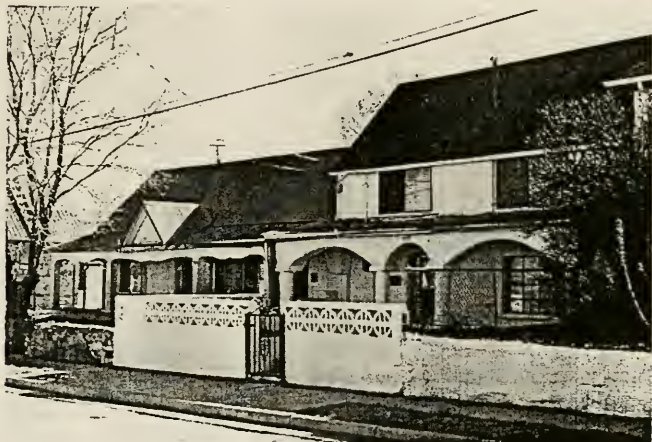
Old Town Architecture



317 Bernalillo.



Bernalillo, View from Hot Springs Avenue.



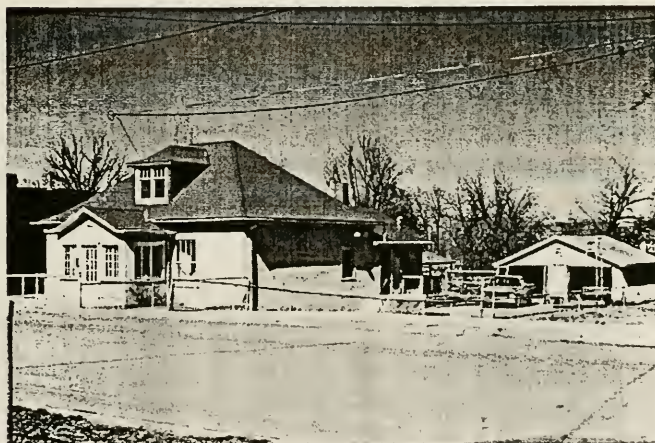
1201 and 1207 Chavez. New Mexico Vernacular. Pre-1902. #C717 and #C718.



Intersection of Church and Santa Fe.



2015 North Gonzales. New Mexico Vernacular. Pre-1882. #S967.



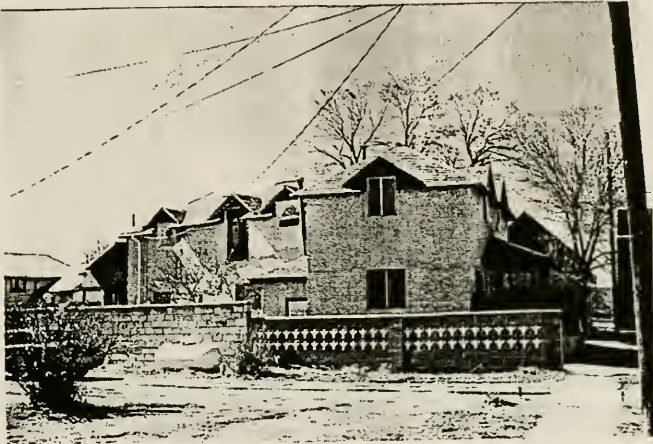
2022 North Gonzales. New Mexico Vernacular/Queen Anne. Pre-1898.
#C966 (?).



Benigno Romero House. 2003 Hot Springs Avenue. Territorial. 1874.
#S894.



2218 Hot Springs Avenue. Queen Anne. Circa 1895. #N954.



2219 Hot Springs Avenue. Hipped, 2-Story. Circa 1905. #C935.



Vicente Silva House. 225 Moreno. Distrito de las Escuelas.



407 Moreno. Front-L. Circa 1900. #C795.



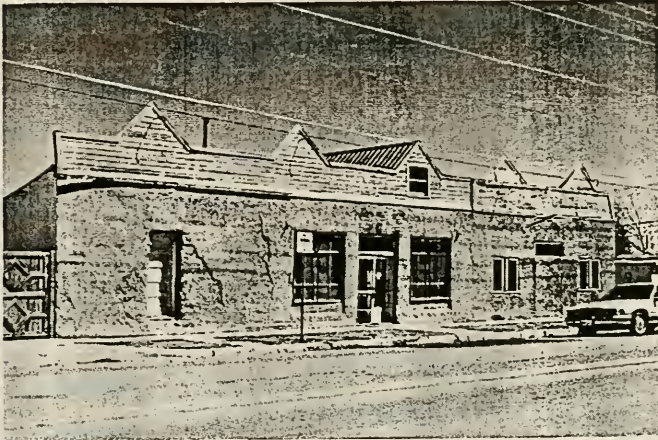
1914 Morrison. Hipped. #C834.



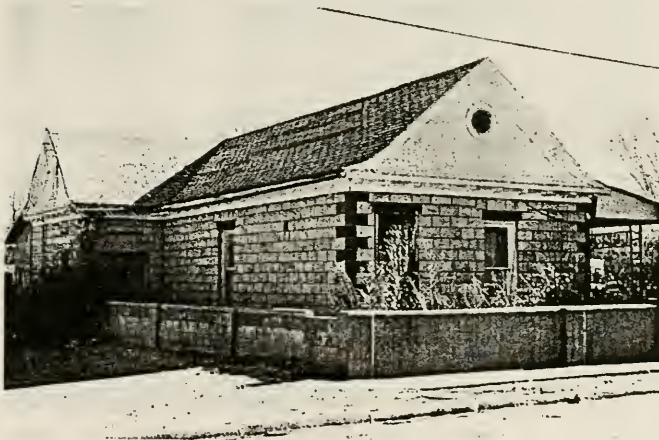
507 National Avenue. New Mexico Vernacular. Pre-1883. #C814.



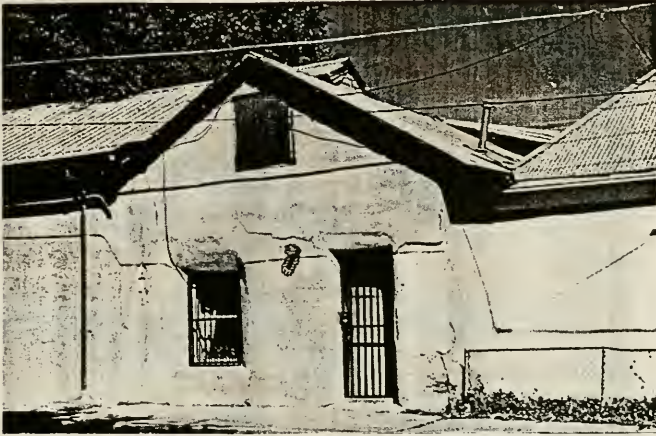
600 New Mexico Avenue.



1702 New Mexico Avenue. New Mexico Vernacular, X-shape with false front. Circa 1890, remodelled circa 1920. #S649.



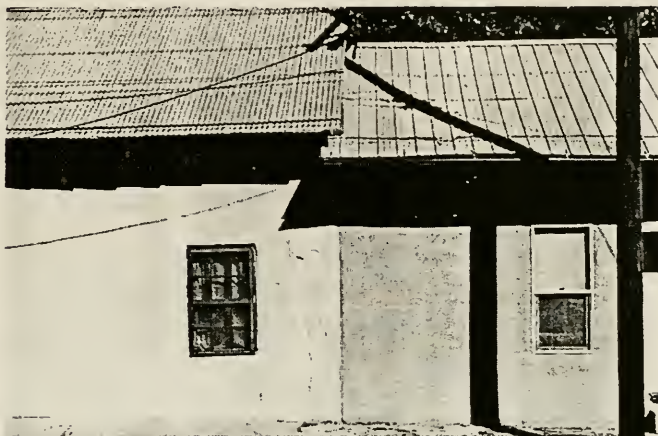
405 Socorro. Italianate. Circa 1885. #S759.



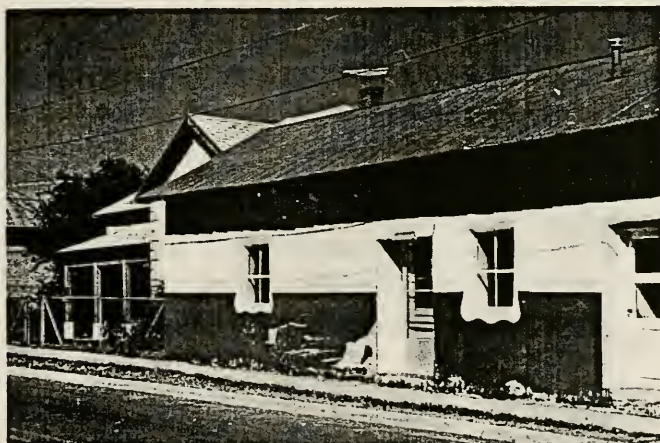
1200 South Pacific Avenue. Distrito de las Escuelas.



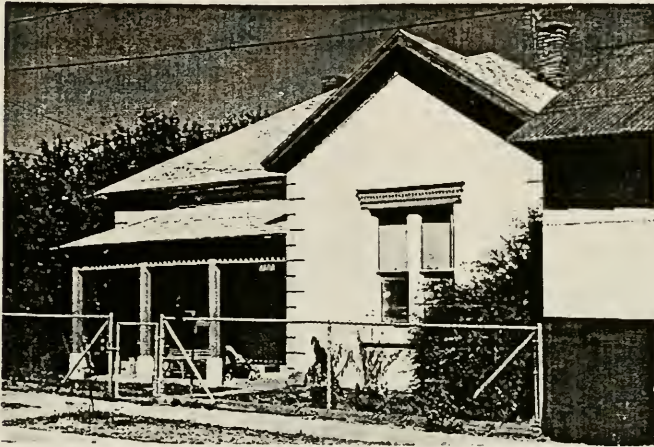
1208 South Pacific Avenue. Distrito de las Escuelas.



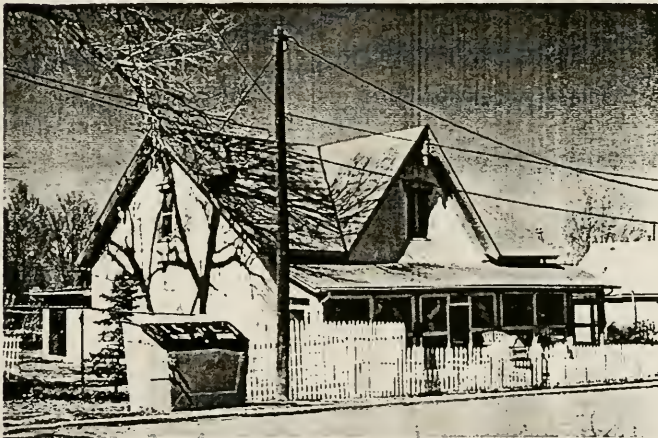
1208 and 1204 South Pacific Avenue. Distrito de las Escuelas.



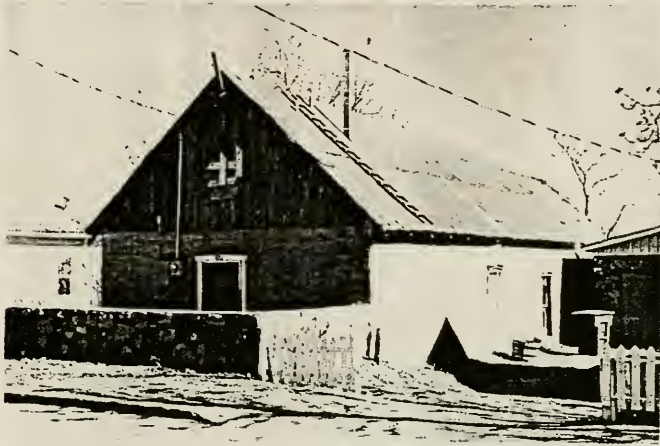
1316 South Pacific Avenue. Distrito de las Escuelas.



1320 South Pacific Avenue. Distrito de las Escuelas.



160 Valencia. Territorial (Officer's Housing). Circa 1875. #S974.



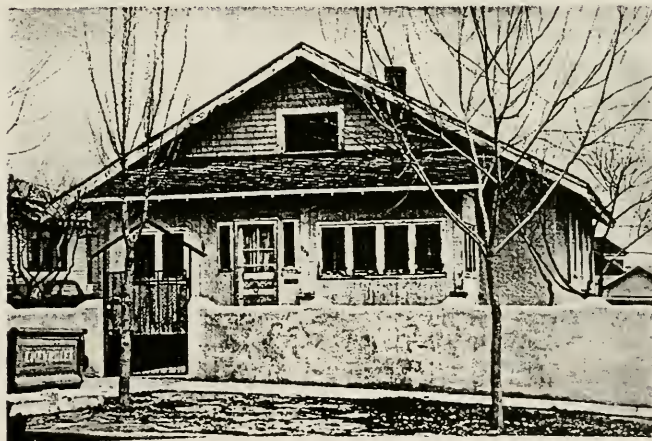
421 Valley. Territorial/New Mexico Vernacular, single-file. Circa 1890. #C707.

Appendix D

New Town Architecture



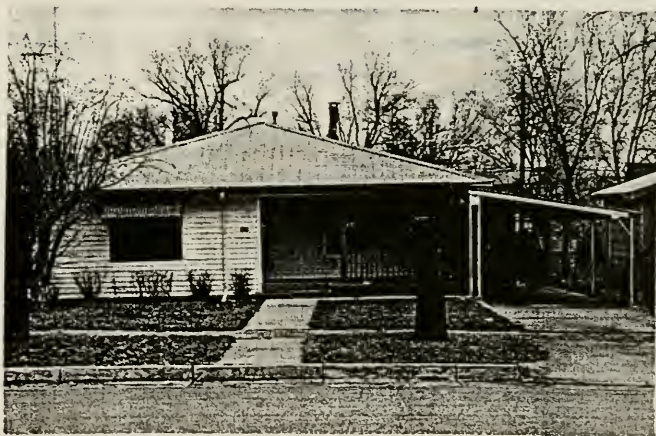
907 Third Street. Hipped Box. 1898-1902. #S277.



918 Third Street. #N240.



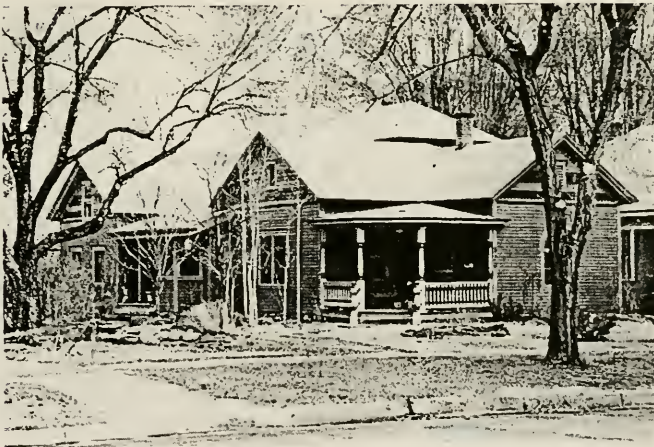
906 Fourth Street. Queen Anne. 1895. #N214.



910 Fourth Street. Post-1945.



1004 Fourth Street. Queen Anne. Pre-1902. #C219.



920 Fifth Street.



1016 Fifth Street. Queen Anne. Pre-1898. #S202.



911 Sixth Street. Hipped. 1902-1908. #C331.



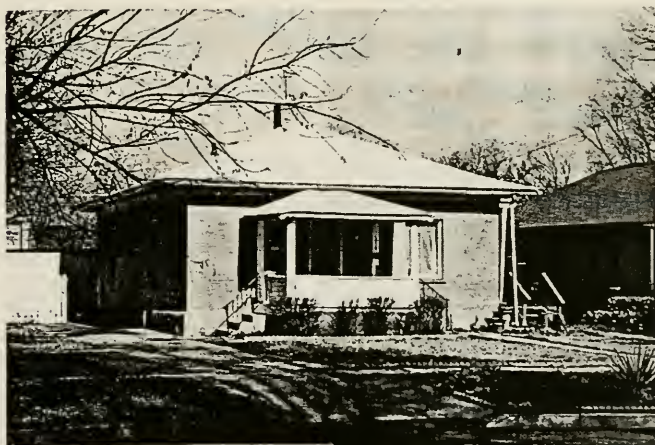
1011 Sixth Street. Italianate. #C338.



1107 Sixth Street. World's Fair Classic/Prairie. Pre-1908. #S350.



I.H. Drake House. 1115 Sixth Street. Bungalow. 1913-1921. #S351.



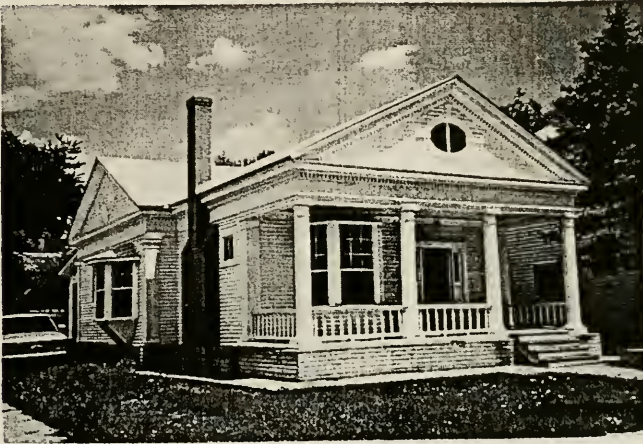
1216 Sixth Street. Hipped/World's Fair Classic. Circa 1915. #C365.



1224 Sixth Street. 1930-1939. #C368.



903, 905, 907, 909, 911 Seventh Street. (?), #C433, #C432, #N431, #C430.



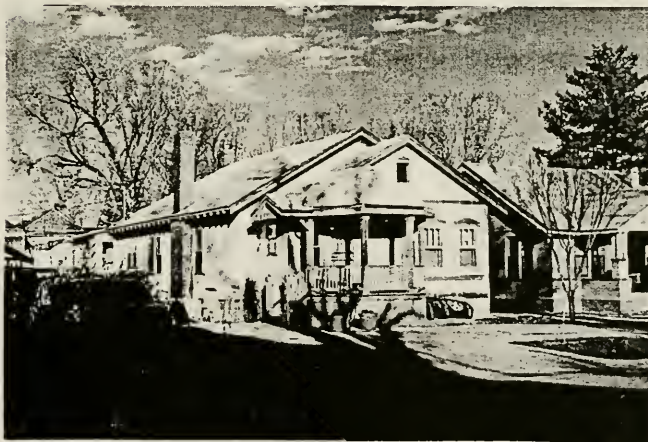
926 Seventh Street.



Harold Reynolds House. 1027 Seventh Street. World's Fair Classic/Prairie. 1902-1908. Possibly by Rapp and Rapp.



William J. Mills House. 1103 Seventh Street. Free Classic. 1898-1899.
#S386.



North of 1228 Seventh Street.



Seventh Street.



Joseph Danziger House. 1031 Eighth Street. Tudor Revival. #S475.



Joseph Taichert House. 1045 Eighth Street. World's Fair Classic.
1908-1913. #S478.



600 (606?) Friedman. World's Fair Classic with Mediterranean Flavor.
Pre-1930. #S360.

Appendix E

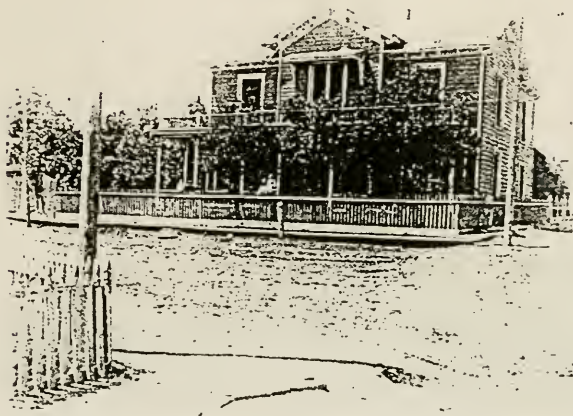
Historic Photographs



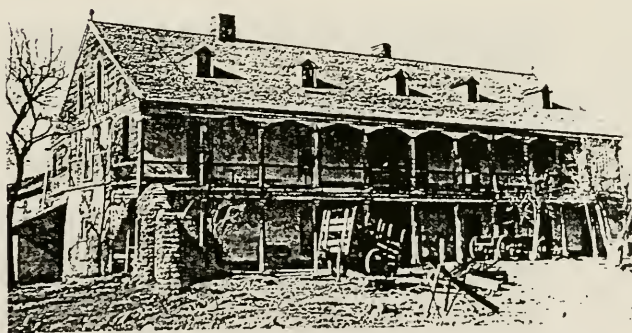
Blanchard Residence, West Las Vegas. Circa 1960. Museum of New Mexico #8863.



Santa Ana Street. Museum of New Mexico #72021.



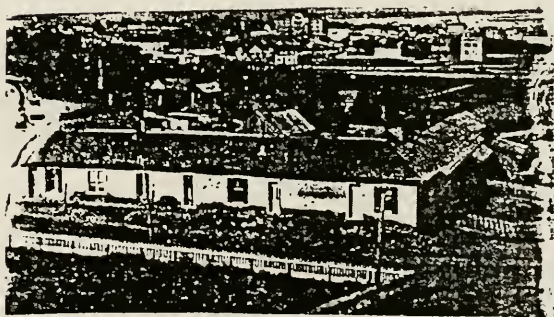
Lucien Rosenwald Residence. Corner Gonzales and Moreno Streets.
Museum of New Mexico #102650.



Don José Albino Baca Residence. 1937. Photo by Ina Sizer Cassidy.
Museum of New Mexico #14708.



Margarito Romero Residence. 403 National Avenue. See Figure 31. Museum of New Mexico #69597.



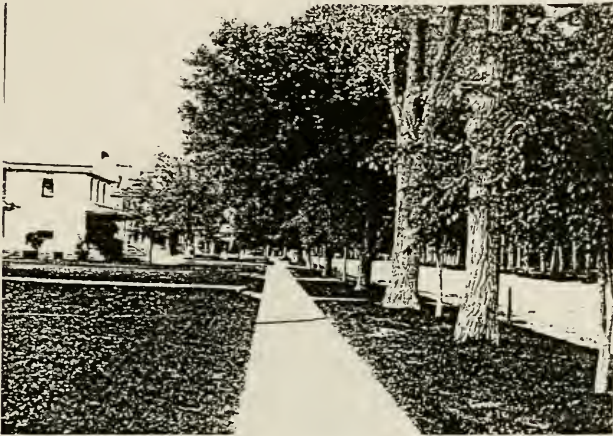
Las Vegas, New Mexico. Circa 1900. Museum of New Mexico #77370.



Children with Burros in Front of Residence. Circa 1900. Museum of New Mexico #9467.



Unidentified Residence. Circa 1900. Museum of New Mexico #42438.



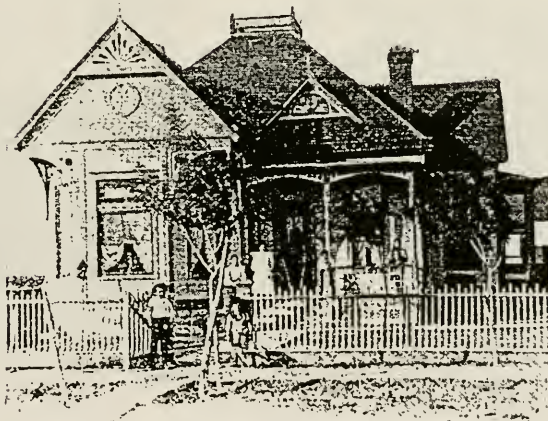
Sixth Street. View looking north from Dr. Cunningham's house. 1907.
Photo by Jesse L. Nusbaum. Museum of New Mexico #61286.



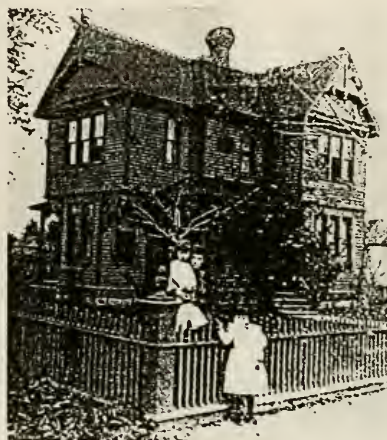
Residence. Circa 1900. See Appendix D: New Town Architecture.
Museum of New Mexico #88150.



Rosenthal Residence. Museum of New Mexico #87151.



N.J. Dillon House. 624 Fourth Street. See Figure 38. Museum of New Mexico #132798.



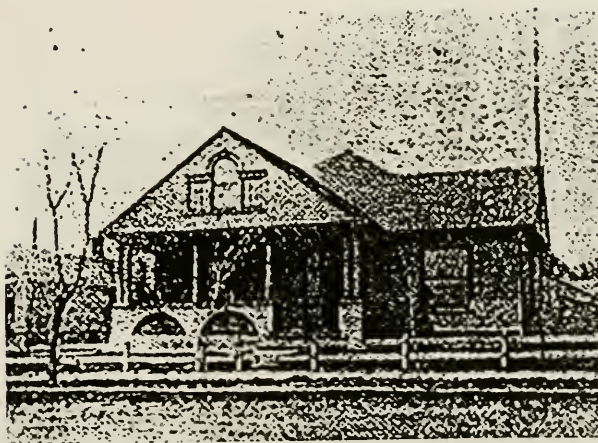
E.L. Hamblin. 620 Columbia Avenue. Museum of New Mexico #132808.



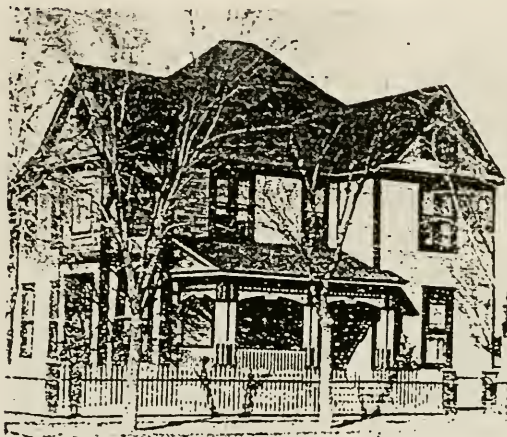
Clarence Iden Residence. Museum of New Mexico #148614.



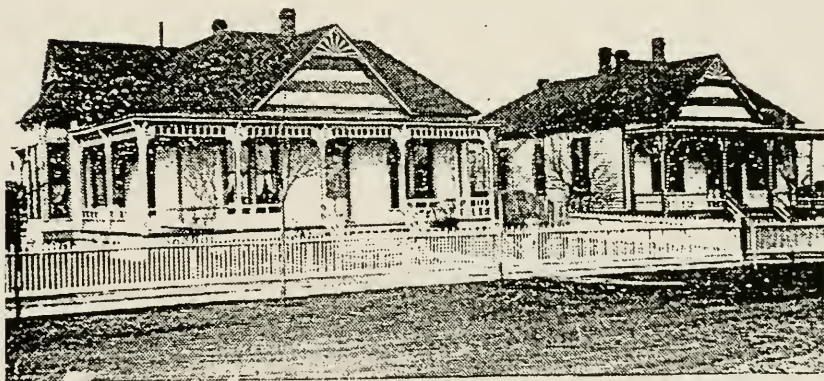
Residence. Circa 1900. Museum of New Mexico #88512.



Residence of B.C. Pittinger. From George T. Gould, ed., *Illustrated Las Vegas* (Las Vegas, New Mexico: Blake and Joquel, Publishers, 1903), 35.



H.G. Coors Residence. Corner of Washington and Sixth. Museum of New Mexico #132797.



Residences of C.C. Gise and Herman Ilfeld. 718 Columbia Avenue. Museum of New Mexico #132806.



Residences. Las Vegas, New Mexico. Museum of New Mexico #157874.

Appendix F

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation, Revised 1990.
United States Department of the Interior, National Park Service.

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation address the most prevalent historic preservation treatment today: rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix G

Design Guidelines for the Historic Districts of the City of Las Vegas, New Mexico

Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1983.

DESIGN GUIDELINES FOR THE HISTORIC DISTRICTS OF THE CITY OF LAS VEGAS, NEW MEXICO

I. OVERVIEW

A. Objectives

- 1 To provide guidelines for use by owners, developers, city government, and the Design Review Board in the required review process.
- 2 To describe the special characteristics of each district which, if maintained and strengthened over the years, will result in the preservation of the unique character of each district.
- 3 To limit the statement of characteristics to those specific to the district, permitting owners and the Design Review Board as much latitude as practical making determinations regarding each building or public area.
- 4 To describe general preservation concepts to provide additional support to the Design Review Board during the review process.

B. Compliance with the Guidelines

Ordinance 64-10 defines six areas zoned "CH" and the required review process. Any proposed alteration, addition, demolition, removal, construction, or rehabilitation of buildings, vegetation, or public areas within the defined areas shall be subject to review as specified in the ordinance. The painting or repainting of structures as well as the addition or changing of permanent signs shall also be subject to review.

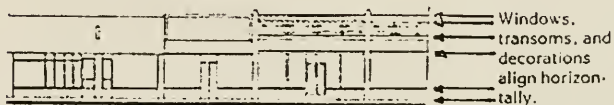
II. DEFINITIONS AND ILLUSTRATIONS

A. Definitions

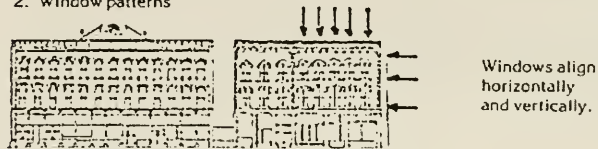
- 1 Alteration. For purpose of compliance with Ordinance 64-10, alteration shall be defined in the broadest possible terms.
Alteration Shall include but not be limited to:
 - a Any change visible from dedicated streets within the district;
 - b Painting or other coloration including stucco;
 - c Removal or significant alteration of existing trees, hedges, or fences;
 - d Addition or deletion of major elements within public areas including but not limited to gazebos, bandstands, benches, playground equipment, lighting, vegetation, pathways or sidewalks.
- 2 Facade. The Face of a building; the elevation of a building.
- 3 Clerestory windows. Windows located above storefront windows in Commercial-type buildings.
- 4 Cornice. The horizontal member along the top of a building.
- 5 Quoins. Stones or bricks marking the corners of a building.
- 6 Preservation. Stabilizing and maintaining a structure in its existing form and preventing further change or deterioration.
- 7 Restoration. Restoring a building as nearly as possible to its appearance at a given date in time.
- 8 Scale. The general feeling of mass and size of a structure as related to other structures.
- 9 Setback. The distance of buildings from the curb, street, or sidewalk.

B. Illustrations*

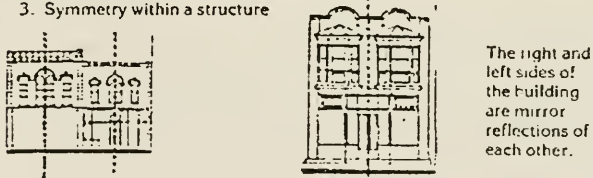
1. Horizontal elements



2. Window patterns



3. Symmetry within a structure



*Drawings are from "The Other Las Vegas," by Anthony C. Antonaides, *New Mexico Architecture* (August, 1974).

III GUIDELINES

A General The following are general guidelines and are applicable to all six districts.

- 1 The rehabilitation, restoration, or utilization of buildings within districts shall be encouraged.
- 2 The demolition of significant or pivotal buildings (as defined in Ellen Threlinen's 1977 "Architecture and Preservation in Las Vegas; A Study of Six Districts") shall be discouraged. The intent of these Guidelines is to discourage demolition of significant buildings. It is recognized, however, that in some instances, rehabilitation of significant structures may be structurally and/or economically infeasible. It shall be the responsibility of owner or developer to convince the Design Review Board that a structure subject to review is irrehabilitatable, structurally or economically.
- 3 Any obvious pattern shall be maintained and strengthened.
- 4 The imitation of historic styles shall be discouraged in new construction. New buildings shall be compatible with existing patterns within the district.
- 5 Alignment of horizontal elements, where they exist, shall be maintained and emphasized, including:
 - a building height
 - b first and other story windows
 - c clerestories
 - d cornices
- 6 Maintain and strengthen any pattern formed by setback; yard spaces or the lack thereof; building widths; the relationship between street, sidewalks, and planting strips; or vegetation.
- 7 Maintain and strengthen any pattern formed by the size and shape and horizontal or vertical alignment of windows. New construction shall use windows of similar sizes and shapes and incorporate other facade elements to strengthen existing patterns.
- 8 signs within commercial districts under Ordinance 64-10 shall be secondary to and not detract from the architectural elements of the building facade. Flat-mounted and painted window signs shall be encouraged. Overhanging, neon, opaque or internally-lit, flashing, or other obtrusive signs shall be discouraged. Permanent signage utilizing brand names shall be discouraged.
- 9 The priorities for coloration of buildings within the six districts shall be:
 - First Priority--the proven original color;
 - Second priority--the natural color of the building materials
(e.g., fieldstone or flagstone);
 - Third priority--colors in harmony with existing tones within the district
(e.g., any white or pastel color).
- 10 Contrasting colors or highlighting shall be utilized to emphasize architectural elements.
- 11 The addition to or alteration of structures subject to review for the purpose of conserving energy or providing for alternative energy utilization shall be encouraged, but shall be subject to approval by the Design Review Board, using the same guidelines as for any other alteration, restoration, addition or rehabilitation.

B Specific

1. Plaza Historic District

a. Dominant characteristics

Three distinct dominant characteristics are obvious within the district. The Plaza Park is the major characteristic. The evolution of both residential and commercial buildings, side by side in many instances, constitutes the other two characteristics. Guidelines are specified for each of the three dominant characteristics which have traditionally existed harmoniously.

b. Plaza Park

1. **Asymmetry:** The existing pattern within the park is one of asymmetry. Neither the walkways within the park, the vegetation, nor the man-made structures demonstrate symmetrical patterns. To attempt to achieve symmetry within the park would require changing its character.
GUIDELINE: MAINTAIN THE ASYMMETRICAL PATTERN OF THE PARK.
2. **Vegetation:** Vegetation within the park consists of mature trees and lawns which provide a relaxing, shaded environment during the summer months permit visual access to and from the park. Little of the park area is paved or otherwise devoid of vegetation.

GUIDELINES

- ENCOURAGE REPLACEMENT OF EXISTING TREES, AS REQUIRED.
- DISCOURAGE THE INTRODUCTION OF SHRUBS OR OTHER PLANTS WHICH INHIBIT VISUAL ACCESS TO ALL PARTS OF THE PARK.
- ENCOURAGE INCREASED PERCENTAGE OF PLANTED AREAS
- DECREASED PERCENTAGE OF PAVED OR NON-PLANTED AREAS.

3. **Use:** The traditional and current use of the park is for the benefit of the citizenry.
GUIDELINE: ENCOURAGE THE PLACEMENT OF BENCHES AND OTHER FURNITURE TO SUPPORT UTILIZATION OF THE PARK.

4. **Man-made structures and monuments:** The gazebo is a well-constructed focal point of the park. Other man-made structures and monuments are haphazardly placed and, in some instances, present a hazard to those utilizing the park.

GUIDELINE: MAINTAIN AND IMPROVE A GAZEBO. APPROPRIATELY LOCATE PLAQUES AND MONUMENTS.

c. Non-park areas

1 General Patterns:

Obvious patterns dominate the non-park areas despite the mix of commercial and residential styles. These patterns include a strong pattern of setbacks and the absence of spaces between buildings.

GUIDELINE: MAINTAIN THE STRONG PATTERN OF SETBACKS AND CONNECTED BUILDINGS.

2 Patterns in commercial-style buildings:

Besides the size or scale obvious in most commercial-type buildings in the same area, other obvious patterns exist. Important among these patterns are the size of display windows at street level, clerestories, obvious horizontal patterns in upper-story windows, decorative ornamentation on upper-story windows, and ornamental cornices. Symmetry within the structures is also obvious.

GUIDELINES:

MAINTAIN THE SCALE OF EACH BUILDING IN THE DISTRICT.

-LIMIT THE HEIGHT OF COMMERCIAL BUILDINGS TO THE HEIGHT OF THE TALLEST EXISTING BUILDING.

-MAINTAIN THE PATTERN OF LARGE DISPLAY WINDOWS AND ENCOURAGE THE REOPENING OF CLERESTORY WINDOWS WHEN POSSIBLE TO STRENGTHEN THAT PATTERN.

-MAINTAIN THE STRONG HORIZONTAL PATTERN OF UPPER-STORY WINDOWS, AND ENCOURAGE THE REOPENING OF THESE WINDOWS WHEN POSSIBLE TO STRENGTHEN THAT PATTERN.

-MAINTAIN AND EMPHASIZE DECORATIVE ORNAMENTATION ABOVE UPPER-STORY WINDOWS AND BETWEEN THE FIRST AND OTHER STORIES.

-MAINTAIN AND EMPHASIZE DECORATIVE CORNICES.

-MAINTAIN AND ENCOURAGE SYMMETRY WITHIN SINGLE STRUCTURES EVEN WHEN BUILDINGS HAVE MULTIPLE USES OR MULTIPLE OWNERS.

(3) Patterns in residential-style buildings

Door and window patterns obvious in residential-type buildings should not be altered in imitation of commercial-type structures. Commercial or residential use of residential-type buildings does not require copying of commercial styles.

GUIDELINES: SMALLER, RESIDENTIAL-TYPE DOORS AND WINDOWS SHOULD BE MAINTAINED IN RESIDENTIAL-TYPE STRUCTURES TO THE HEIGHT OF THE TALLEST EXISTING RESIDENTIAL-TYPE BUILDING.

2 Bridge Street District

Bridge Street exhibits the broadest range of patterns of the several historic districts in Las Vegas. A virtually perfect pattern of setbacks exists. All buildings are either one or two-storied. Almost all buildings were of a commercial type when constructed, evidencing large display windows and clerestories although a few of each have been covered over. Two-story buildings have a strong horizontal pattern of windows, with decorative

ornamentation over the windows of the second floor in many instances. Most buildings exhibit piers or quoins, and many have decorative separations (cornices) between first and second stories, as well as ornamental cornices.

GUIDELINES:

- MAINTAIN THE PATTERN OF SETBACKS.
- MAINTAIN THE SCALE OF BUILDINGS. LIMIT NEW CONSTRUCTION OR REHABILITATION WHICH WILL RESULT IN ANY BUILDING BEING TALLER THAN THE TALLEST EXISTING BUILDING.
- MAINTAIN THE STRONG PATTERN OF LARGE STOREFRONT-TYPE GLASS AND ENCOURAGE THE REOPENING OF THESE AND CLERESTORY-TYPE WINDOWS.
- ENCOURAGE THE HIGHLIGHTING OF DECORATIVE PIERS AND QUOINS; ORNAMENTATION OVER SECOND-STORY WINDOWS; ORNAMENTATION BETWEEN FIRST AND OTHER STORIES; AND CORNICES.
- MAINTAIN THE PATTERN OF HORIZONTAL ALIGNMENT ON SECOND-STORY WINDOWS. ENCOURAGE THE REOPENING OF WINDOWS WHEN POSSIBLE.
- MAINTAIN THE SYMMETRY EXISTING WITHIN THE INDIVIDUAL BUILDINGS EVEN THOUGH THE BUILDING MAY HAVE BEEN DIVIDED AND IS BEING USED FOR MULTIPLE PURPOSE, OR BY MORE THAN ONE OWNER.

3 El distrito de las Escuelas

a Dominant Characteristics

Like the Plaza District, El Distrito de las Escuelas evolved into two distinct sets of patterns along its two major streets, South Pacific and South Gonzales. Although both streets curve gently in a north-south direction, the similarities end there, requiring separate guidelines for each major street within the district.

b South Pacific

South Pacific Street was one entrance into the Plaza on the Santa Fe Trail. The buildings on this street display fine examples of Spanish Colonial styles exemplified by predominantly connected facades along the street, with courtyards and other outdoor living spaces protected from traffic on the other side of the buildings. There is a clear pattern of setbacks and building heights. Pitched roofs now dominate. A strong pattern is formed by frequently-occurring, deep-set doors. The absence of vegetation (trees) along the street is also a strong pattern.

GUIDELINES:

- MAINTAIN THE PATTERN OF BUILDING HEIGHTS
- MAINTAIN THE STRONG PATTERN OF SETBACKS.
- MAINTAIN AND STRENGTHEN THE PATTERN OF FREQUENT, DEEP-SET DOORS AND PITCHED ROOFS.
- DISCOURAGE THE ADDITION OF VEGETATION ALONG THE EAST SIDE OF SOUTH PACIFIC STREET.
- MAINTAIN AND STRENGTHEN WHEN POSSIBLE THE PATTERN OF CONNECTED BUILDINGS

c South Gonzales

There is no strong pattern of setbacks on South Gonzales. Single-story detached houses centered on their lots predominate. There is a pattern of porches and of fences along the South Gonzales property line. Most roofs are pitched. Vegetation is plentiful, if randomly placed, on the lots.

GUIDELINES:

- IMPROVE THE PATTERN OF SETBACKS WHEN PRACTICAL (e.g., DURING NEW CONSTRUCTION).
- MAINTAIN AND STRENGTHEN THE PATTERN OF BUILDINGS SIZE AND LOCATION OF THE PREDOMINANT STRUCTURE ON THE LOT.
- MAINTAIN AND STRENGTHEN, WHEN POSSIBLE, THE PATTERNS OF PORCHES, FENCES, AND PITCHED ROOFS.
- ENCOURAGE THE PLANTING OR REPLACEMENT OF TREES ON SOUTH GONZALES.

4 Library Park

Outstanding visual characteristics of the Library Park District include the symmetry of the park and the scale of the buildings. Consistent use of brick for buildings and stained glass and arched windows are other dominant characteristics.

GUIDELINES:

- MAINTAIN THE SYMMETRY OF THE PARK IN VEGETATION, PATHWAYS, AND STRUCTURES.
- MAINTAIN AND IMPROVE THE PATTERN FORMED BY THE SCALE OF BUILDINGS WITHIN THE DISTRICT.
- MAINTAIN THE PATTERN OF ARCHED WINDOWS IN MASONRY BUILDINGS.

5 Lincoln Park

The north, west, and south side residential areas have many clear patterns. The symmetrical nature of the park is the dominant visual characteristic of this district. The east side of the park does not offer obvious patterns. Strong patterns in the residential areas (north, west, and south sides) include central placement of the structures on the lots, resulting in a strong pattern of spaces between buildings. Setback patterns are strong in the district as a whole and especially strong in the three residential areas. The size of the buildings is very consistent, and virtually all buildings have pitched roofs.

GUIDELINES:

- MAINTAIN THE STRONG SYMMETRY OF ALL ELEMENTS IN LINCOLN PARK, INCLUDING PATHWAYS, CENTRAL BANDSTAND, AND VEGETATION.
- MAINTAIN THE PATTERNS FORMED BY PLACEMENT OF STRUCTURES IN THE NORTH, WEST, AND SOUTH SIDE RESIDENTIAL AREAS, INCLUDING THE PLACEMENT OF STRUCTURES ON LOTS, SETBACKS, AND SPACING BETWEEN BUILDINGS.
- LIMIT THE HEIGHT OF BUILDINGS TO THE TALLEST NOW EXISTING, AND MAINTAIN THE PATTERNS FORMED BY THE

SCALE OF BUILDINGS IN THE DISTRICT.

- MAINTAIN AND IMPROVE THE PATTERN OF PITCHED ROOFS WHEN PRACTICAL.**
- MAINTAIN THE PATTERN OF VEGETATION IN THE PARKWAY**

6 Railroad Avenue District

Dominant characteristics of the district are affected by the fact that the local historic district includes only three structures. While each is commercial structure, large in size, utilizing brick and stone as building materials and featuring arched windows, little else serves as a unifying force.

GUIDELINES:

- MAINTAIN THE SCALE AND HEIGHT OF THE BUILDINGS IN THE AREA.**
- MAINTAIN THE PATTERNS FORMED BY BRICK AND SANDSTONE BUILDINGS MATERIALS AND ARCHED WINDOWS IN THE DISTRICT.**

Appendix H

City of Las Vegas Neighborhood Conservation Policies¹

GOAL: To preserve and protect the integrity of Las Vegas' neighborhoods, and the general welfare of neighborhood residents, in support of their contribution to the quality of life of the community.

4.14: Encourage and support the formation of neighborhood associations and formal neighborhood plans by:

- a. Beginning citywide neighborhood planning process;*
- b. Establishing guidelines to respect traditional neighborhood use, to respect the desires of existing residents, and to work with the City of Las Vegas;*
- c. Making available neighborhood planning and conservation information to neighborhood residents;*
- d. Acting to support neighborhood plan adherence by city government in decision-making, and formally reviewing neighborhood plans for appropriateness every five years;*
- e. Recognizing and supporting neighborhood associations as advocates of their neighborhoods; and,*
- f. Providing technical assistance for home and neighborhood improvement where residents have organized to reverse the decline.*

¹City of Las Vegas Community Master Plan, 153, 154.

4.15: Provide technical assistance for property improvement to neighborhoods with a demonstrated commitment to neighborhood preservation, and reflect the desires of the existing residents by identifying locally designated neighborhoods with active organizations for training in loan and financial resource activity.

4.16: Encourage housing programs to target HUD rehabilitations and other compatibly housing alternatives to all neighborhoods by:

- a. Working with residents to maintain economic and cultural diversity within the neighborhoods and developing design guidelines for each neighborhood as part of the neighborhood plans.*
- b. Encouraging groups involved in providing housing to look to existing neighborhoods for infill possibilities through the permitting process.*

City Recommendations

G. Secure and organize architectural services as neighborhood incentives for appropriate improvements within the Cultural/Historic Overlay Zones.

H. Develop City of Las Vegas awards program for all neighborhoods.

I. Encourage neighborhood self-help repair training programs, tool lending shops, volunteer work forces, etc. in renovation and rehabilitation of neighborhood resources.

J. Collect neighborhood and resident histories and maintain archives at the City Museum or Library.

K. Encourage training programs to learn traditional building skills from historic buildings.

Appendix I

New Mexico State Tax Credit for Preservation of Cultural Properties

From <http://www.nmhu.edu/research/cchp/taxes.htm>

7-2-18.2 Credit for preservation of cultural property; refund.

- A. To encourage the restoration, rehabilitation and preservation of cultural properties, any taxpayer who files an individual New Mexico income tax return and who is not a dependent of another individual and who is the owner of a cultural property listed on the official New Mexico register of cultural properties, with his consent, may claim a credit not to exceed a maximum aggregate of twenty-five thousand dollars (\$25,000) in an amount equal to one-half the cost of restoration, rehabilitation or preservation of a cultural property listed on the official New Mexico register.
- B. The taxpayer may claim the credit if:
 - 1. he submitted a plan and specifications for such restoration, rehabilitation or preservation to the committee and received approval from the committee for the plan and specifications prior to the commencement of the restoration, rehabilitation or preservation;
 - 2. he received certification from the committee after completing the restoration, rehabilitation or preservation, or committee-approved phase, that it conformed to the plan and specifications and

- preserved and maintained those qualities of the property which made it eligible for inclusion in the official register; and
3. the project is completed within twenty-four months of the date the project is approved by the committee in accordance with Paragraph (1) of this subsection.
- C. A taxpayer may claim the credit provided in this section for each taxable year in which restoration, rehabilitation or preservation is carried out. Except as provided in Subsection F of this section, claims for the credit provided in this section shall be limited to three consecutive years, and the maximum aggregate credit allowable shall not exceed twenty-five thousand dollars (\$25,000) for any single restoration, rehabilitation or preservation project for any cultural property listed on the official New Mexico register certified by the committee.
- D. A husband and wife who file separate returns for a taxable year in which they could have filed a joint return may each claim only one-half of the credit that would have been allowable for a joint return.
- E. A taxpayer who otherwise qualifies and claims a credit on a restoration, rehabilitation or preservation project on a property owned by a partnership of which the taxpayer is a member may claim a credit only in proportion for his interest in the partnership. The total credit claimed by all members of the partnership shall not exceed twenty-five thousands dollars (\$25,000) in the aggregate for any single restoration, rehabilitation or preservation project for any cultural property listed on the official New Mexico register certified by the committee.
- F. The credit provided for in this section may only be deducted from the taxpayer's income tax liability. Any portion of the maximum tax credit

provided by this section which remains unused at the end of the taxpayers' taxable year may be carried forward for four consecutive year; provided, however, the total tax credits claimed under this section shall not exceed twenty-five thousand dollars (\$25,000) for any single restoration, preservation or rehabilitation project for any cultural property listed on the official New Mexico register.

G. The historic preservation division shall promulgate regulations for the implementations of Subsection B of this section.

H. As used in this section:

1. "committee" means the cultural properties review committee created in Section 16-6-4 NMSA 1978; and
2. "historic preservation division" means the historic preservation division of the office of cultural affairs created in Section 16-6-8 NMSA 1978.

Bibliography

- Abele, Deborah Edge and Grady Grammage, Jr. "Design Review: A Perspective From the West." *Historic Preservation Forum*, Volume 5, Number 5, September/October 1991: 30-38.
- Arellano, Anselmo. "Unstable Settlement Marked Early Grants." *Las Vegas Daily Optic*. July 27, 1979.
- Arellano, Anselmo F. and Julian Josue Vigil. *Las Vegas Grandes on the Gallinas 1835-1985*. Las Vegas, New Mexico: Editorial Teleraña, 1985.
- Bannon, John Francis. *The Spanish Borderlands Frontier 1513-1821*. New York, New York: Holt, Rinehart and Winston, 1970.
- Bartlett, Richard A. *The New Country: A Social History of the American Frontier, 1776-1890*. New York, New York: Oxford University Press Inc., 1974.
- Beasley, Ellen. "Design Guidelines: A Preservation Perennial." *Historic Preservation Forum*, Volume 6, Number 6, November/December 1992: 6-12.
- _____. "Factory-Built Housing: Finding a Home in Historic Neighborhoods." *Information Forum*, Series Number 43. Washington, D.C.: National Trust for Historic Preservation, 1989.
- _____. "Reviewing New Construction Projects in Historic Areas." *Information*, Series Number 62. Washington, D.C.: National Trust for Historic Preservation, 1992.
- Beatson, Dr. James. "Kearny's Bloodless Conquest Makes Vegans U.S. Citizens." *Las Vegas Daily Optic*. July 27, 1979.
- Beisman, H.E. "Map of Las Vegas." Plat Map. Beisman Surveying. Las Vegas, New Mexico. 1935.

- Berkman, Pamela, ed. *History of the Atchison, Topeka and Santa Fe Railway*. New York, New York: Macmillan, 1974.
- Borough of Gettysburg, Historic Architectural Review Board. *Planning for Preservation: Property Owners Guidelines*. Gettysburg, Pennsylvania: Gettysburg Historic Building Survey Committee, n.d.
- Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. New York, New York: Viking, 1994.
- Bryan, Howard. "Las Vegas - The Wildest of the Wild West." *Visitor's Guide, Las Vegas, San Miguel County, New Mexico*. Las Vegas, New Mexico: Las Vegas/San Miguel Conference and Visitor's Bureau, 1993-1994.
- _____. *Wildest of the Wild West: True Tales of a Frontier Town On the Santa Fe Trail*. Santa Fe, New Mexico: Clear Light Publishers, 1988.
- Bunting, Bainbridge. *Early Architecture in New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1976.
- Callon, Milton. *Las Vegas, New Mexico--The Town that Wouldn't Gamble*. Las Vegas, New Mexico: Las Vegas Publishing Co., 1962.
- Carmon, Lee A. "After-the-Fact Certificates of Appropriateness." *The Alliance Review*, January/February 1998: 5-6.
- Carter, Thomas, ed. *Images of an American Land: Vernacular Architecture in the Western United States*. Albuquerque, New Mexico: University of New Mexico Press, 1997.
- Christensen, Linda M. "Historic Influences on New Mexico Settlements." *MASS*, Volume IV, Fall 1986: 2-8.
- Citizens' Committee for Historic Preservation. "Adobe Homes, a Future in Las Vegas?" *People and Places Past*, Volume 10, Number 4, Fall 1997: 1-2.
- _____. "Citizens' Committee for Historic Preservation." <http://www.nmhu.edu/research/cchp.htm>.

- _____. *City of Las Vegas, New Mexico Building Permits: Why You Need One and How to Get It*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1994.
- _____. *Design Guidelines for the Historic Districts of the City of Las Vegas, New Mexico*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1983.
- _____. *Historic Acequias of Las Vegas, New Mexico*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1992.
- _____. "Photographic Survey of Las Vegas." *Las Vegas Daily Optic Supplement*. December 1979.
- City of Carmel-By-the-Sea *Interim Design Guidelines for Single Family Residences*. City of Carmel, California, 1991.
- City of Las Vegas. "Las Vegas Community Master Plan Public Review Draft." *Las Vegas Daily Optic Supplement*. n.d.
- _____. *City of Las Vegas, New Mexico Community Master Plan*. Las Vegas, New Mexico: City of Las Vegas, 1997.
- _____. *Ordinance Number 84-1, An Ordinance Amending the Las Vegas Cultural Historic Districts Ordinance*. Las Vegas, New Mexico: City of Las Vegas, 1995.
- City of Santa Fe. *Architectural Design Review Handbook: A Guide to Architectural Design and Site Planning Standards in Santa Fe*. Santa Fe, New Mexico: City of Santa Fe, 1990.
- _____. *Historic Districts Handbook: A Guide to Historic Preservation and Design Regulations in Santa Fe*. Santa Fe, New Mexico: City of Santa Fe, n.d.
- Colorado Historical Society. *Good Neighbors: Building Next to History*. Denver, Colorado: Colorado Historical Society, 1980.
- Community Development Department, City of Las Vegas. *Las Vegas Historic Preservation: A Guide to the Permits and Procedures for Working on Historic Property*. Las Vegas, New Mexico: City of Las Vegas, Community Development Department, n.d.

- Connel, F.S. "When Las Vegas was the Capital of New Mexico." *New Mexico Historical Review*, Volume 8, Number 4, October 1933: 265-272.
- Conron, John P. "The Architecture of Santa Fe: A Survey of Styles." *New Mexico Architecture*, Volume 20, Number 5, September-October 1978: 12-35.
- Conzen, Michael P. *The Making of the American Landscape*. New York, New York: Routledge, 1990.
- Cox, Rachel S. "Design Review in Historic Districts." *Information*. Washington, D.C.: National Trust for Historic Preservation, 1997.
- Crouch, Dora P., Daniel J. Garr, and Axel I. Mundigo. *Spanish City Planning in North America*. Cambridge, Massachusetts: MIT Press, 1982.
- Cruz, Gilbert R. *Let There Be Towns*. College Station, Texas: Texas A&M University Press, 1988.
- Dlugach, Susan. "Indian Raids Harass Early Mexican Settlers." *Las Vegas Daily Optic*. July 27, 1979.
- Ebright, Malcolm. *Land Grants and Lawsuits in Northern New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1994.
- Fitch, James Marston. "Cosmetic Aspects of Historic Preservation, Part I." *New Mexico Architecture*, Volume 19, Number 5, September-October 1977: 9, 17-19.
- _____. "Cosmetic Aspects of Historic Preservation, Part II." *New Mexico Architecture*, Volume 19, Number 6, November-December 1977: 16-18.
- _____. "Developments in Historic Preservation: An Overview." *Texas Architect*, Volume 32, Number 1, January-February 1982: 26-31.
- Fitzgerald, James M. "The Development of Las Vegas 1920-1930, As Compiled From the Files of the *Las Vegas Daily Optic*." Master's Thesis. New Mexico Highlands University. Las Vegas, New Mexico, 1952.
- Fitzpatrick, George, ed. *This Is New Mexico*. Albuquerque, New Mexico: Horn and Wallace, Publishers, 1948.

- Frank Leslie's Illustrated Newspaper*. August 9, 1879. Reprinted by La Galeria de los Artesanos. Las Vegas, New Mexico.
- Fray Angelico History Library. Museum of New Mexico. Santa Fe, New Mexico. Vertical Files. Las Vegas, New Mexico.
- Garr, Daniel J., ed. *Spanish Borderlands Sourcebooks, Hispanic Urban Planning in North America*. New York, New York: Garland Publishing, Inc., 1991.
- Gould, George, T., ed. *Illustrated Las Vegas*. Las Vegas, New Mexico: Blake and Joquel, Publishers, 1903.
- Gowans, Alan. *The Comfortable House: North American Suburban Architecture, 1890-1930*. Cambridge, Massachusetts: MIT Press, 1986.
- Greenberg, Ronald M., ed. "Cultural Diversity and Historic Preservation." *Cultural Resource Management*, Volume 15, Number 7. Washington, D.C.: Department of the Interior, National Park Service, 1992.
- . "Exploring Hispanic History and Culture--A Dynamic Field." *Cultural Resource Management*, Volume 20, Number 11. Washington, DC: United States Department of the Interior, National Park Service, 1997.
- Gregg, Andrew K. *New Mexico in the Nineteenth Century: A Pictorial History*. Albuquerque, New Mexico: University of New Mexico Press, 1968.
- Grizzard, Mary. "New Mexico Architecture in the Context of the Southwest." *New Mexico Architecture*, Volume 27, Number 1, January-February 1986: 21-23.
- Harris, Cyril M., ed. *Illustrated Dictionary of Historic Architecture*. New York, New York: Dover Publications, Inc., 1977.
- Hild, Ted. "What's Up With Tear-Downs?" *The Alliance Review*, January/February 1988: 3-4.
- Hill, William E. *The Santa Fe Trail Yesterday and Today*. Caldwell, Idaho: The Caxton Printers, Ltd., 1992.

- Historical Society of Las Vegas. *Las Vegas New Mexico Centennial, 1835-1935*. Las Vegas, New Mexico: Smith-Hursh Printing Co., 1935.
- Iowa, Jerome. *Ageless Adobe: History and Preservation in Southwestern Architecture*. Santa Fe, New Mexico: The Sunstone Press, 1985.
- Ivers, Louise Harris. "The Architecture of Las Vegas, New Mexico." Dissertation, University of New Mexico, 1975.
- Jackson, John Brinckerhoff. "Cultures and Regionalism." *MASS*, Volume IX, Spring 1992: 12-13.
- _____. *Discovering the Vernacular Landscape*. New Haven, Connecticut: Yale University Press, 1984.
- _____. "New Mexico House." *MASS*, Volume II, Summer 1984: 2-5.
- _____. *A Sense of Place, a Sense of Time*. New Haven, Connecticut: Yale University Press, 1994.
- Jackson, Michael B. "Design Review and Historic Preservation." *Inland Architect*, Volume 34, Number 5, September-October 1990: 99, 100, 104.
- The Joint Commission to Study Consolidation. *The Consolidation of the Town of Las Vegas and the City of Las Vegas, A Report*. Las Vegas, New Mexico, June 1968.
- Kelly, Deborah Marquis and Jennifer Goodman. "Conservation Districts as an Alternative to Historic Districts." *Historic Preservation Forum*, Volume 7, Number 5, September/October 1993: 6-14.
- Kintish, Brian and John Shapiro. "Neighborhood and Historic Preservation." *Cultural Resource Management*, Volume 15, Number 8, 1992: 11-13.
- Kitchen, Judith L. *Caring For Your Old House: A Guide for Owners and Residents*. Washington, D.C.: The Preservation Press, 1991.
- Lancaster, Harry. "Las Vegas Builds on the Past." *New Mexico Magazine*, Volume 53, Number 9, September 1975: 10-17.

- Las Vegas Chamber of Commerce. *Las Vegas, New Mexico: Scenic, Historic, Romantic*. Las Vegas, New Mexico: Las Vegas Chamber of Commerce, n.d.
- Las Vegas Files. Photographic Archives. Palace of the Governor's. Museum of New Mexico. Santa Fe, New Mexico.
- Las Vegas Photograph Collection. Donnelly Library. New Mexico Highlands University. Las Vegas, New Mexico.
- Laumbach, Verna. "Las Vegas Before 1850." *New Mexico Historical Review*, Volume 8, Number 4, October 1933: 241-264.
- Lucas, W. "Historic Las Vegas." Master's Thesis. New Mexico Highlands University. Las Vegas, New Mexico, 1957.
- Lux, Dr. William. "Land Grant Problems in Territorial Era Still Persisting Today." *Las Vegas Daily Optic*. July 27, 1979.
- Maass, John. *The Gingerbread Age: A View of Victorian America*. New York, New York: Rinehart and Company, Inc., 1957.
- _____. *The Victorian Home in America*. New York, New York: Hawthorn Books, Inc., 1972.
- Mansfield, Howard. "New Clout for Historic Districts." *Historic Preservation*, Volume 40, Number 6, November/December 1988: 23-33.
- Mapping and Geographic Information Center. University of New Mexico. Albuquerque, New Mexico.
- Markovich, Nicholas C., Wolfgang F. E. Preiser, and Fred G. Sturm, ed. *Pueblo Style and Regional Architecture*. New York, New York: Van Nostrand Reinhold, 1990.
- Marshall, James L. *Santa Fe: The Railroad that Built an Empire*. New York, New York: Random House, 1945.
- McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York, New York: Alfred A. Knopf, 1994.
- Metropolitan Historical Commission. *Neighborhood Design Book: A Guide to Styles, Renovations, and New Construction in Nashville's*

- Neighborhoods*. Nashville, Tennessee: Metropolitan Historical Commission, n.d.
- Mishler, Robert. "Central Place - Las Vegas, New Mexico." National Trust for Historic Preservation, Las Vegas Tour. 51st National Preservation Conference, Santa Fe, New Mexico. October 17, 1997.
- Morrow, Baker H. "Old Landscapes, New Ideas: New Mexico's Historic Landscape Architecture." *New Mexico Architecture*, Volume 26, Number 5, September-October 1985: 11-15, 17.
- Morton, W. Brown III, et al. *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*. Washington, D.C.: United States Department of the Interior, National Park Service, 1992.
- Motto, Sytha. *Old Houses of New Mexico and the People Who Built Them*. Albuquerque, New Mexico: Calvin Horn, Publisher, Inc., 1972.
- Murtagh, William J. "Aesthetic and Social Dimensions of Historic Districts." *Historic Districts: Identification, Social Aspects and Preservation*. Washington, D.C.: National Trust for Historic Preservation 1975.
- Myers, John H. and Gary L. Hume. "Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings." *Preservation Briefs*, Number 8. Washington, D.C.: Department of the Interior, National Park Service, 1984.
- Myrick, David F. *New Mexico's Railroads--An Historical Survey*. Golden, Colorado: Colorado Railroad Museum, 1970.
- Nahm, Milton. *Las Vegas and Uncle Joe: The New Mexico I Remember*. Norman, Oklahoma: University of Oklahoma Press, 1964.
- National Park Service. *Respectful Rehabilitation: Answers to Your Questions About Old Buildings*. Washington, D.C.: The Preservation Press, 1982.
- "Neighborhood Design Guidelines vs. Historic Districts." National Trust for Historic Preservation Educational Session. 51st National Preservation Conference, Santa Fe, New Mexico. October 16, 1997.

- Nelson, Lee H. "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." *Preservation Briefs*, Number 17. Washington, D.C.: United States Department of the Interior, National Park Service, 1982.
- "New Mexico Cities and Towns." Las Vegas. Box 2. New Mexico State Library.
- Nickel, Mick. "Renaissance in Las Vegas: Increase in Business Breathing Life Into Old Las Vegas Plaza." *Albuquerque Journal*. December 14, 1981.
- O'Connor, Peggy. *A Bird's Eye View of Historic Las Vegas New Mexico*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1987.
- Official Las Vegas San Miguel County Visitor's Guide*. Las Vegas, New Mexico: Las Vegas San Miguel Conference and Visitor's Bureau, n.d.
- The Official 1996 Las Vegas/San Miguel County Guide: Covering Tourism and Relocation*. Albuquerque, New Mexico: Legacy Publishing, Inc., 1996.
- Otero, Miguel Antonio. *My Life on the Frontier 1864-1882*. Albuquerque, New Mexico: University of New Mexico Press, 1982.
- Parish, William J. *The Charles Ilfeld Company: A Study of the Rise and Decline of Mercantile Capitalism in New Mexico*. Cambridge, Massachusetts: Harvard University Press, 1961.
- Paul, Richard. "Destiny Cast Vegas as Early Railway Site." *Las Vegas Daily Optic*. July 27, 1979.
- _____. "Shuttle Service Between Two Towns Prompted By Railroad's Arrival." *Las Vegas Daily Optic*. July 27, 1979.
- Pearce, Rheua. "Wealth of History Inspiring Local Preservation Efforts." *Las Vegas Daily Optic*. July 27, 1979.
- Pemberton-Haugh, Sue Ann. *The Lavaca Neighborhood Design Guidelines*. San Antonio, Texas: Mainstreet Architects, n.d.
- Perrigo, Lynn I. *The American Southwest: Its Peoples and Cultures*. New York, New York: Holt, Rinehart and Winston, 1971.

- _____. "The Eminence of Las Vegas During Territorial Period." *Las Vegas Daily Optic*. July 27, 1979.
- _____. *Gateway to Glorieta: A History of Las Vegas, New Mexico*. Boulder, Colorado: Pruett Publishing Company, 1982.
- _____. *It Happened Here: Incidents in Las Vegas, New Mexico*. Las Vegas, New Mexico: Las Vegas - San Miguel Chamber of Commerce, 1986.
- _____. "New Town in 1879." *Las Vegas Daily Optic*. July 27, 1979.
- _____. "Old Town in 1879 Bustled With Promise." *Las Vegas Daily Optic*. July 27, 1979.
- _____. "The Stagecoach Era in Las Vegas." *Las Vegas Daily Optic*. July 27, 1979.
- Poppeliers, John C., S. Allen Chambers, Jr., and Nancy B. Schwartz. *What Style is It? A Guide to American Architecture*. New York, New York: John Wiley and Sons, Inc., 1983.
- Pratt, Boyd C. "Brief History of the Practice of Architecture in New Mexico." *New Mexico Architecture*, Volume 30, Number 6, November-December, 1989: 8-15.
- Pratt, Boyd C. and Chris Wilson, eds. *The Architecture and Cultural Landscape of North Central New Mexico: A Field Guide for the Twelfth Annual Vernacular Architecture Forum*. Santa Fe, New Mexico: New Mexico Endowment for the Humanities, 1991.
- Price, Edward T. *Dividing the Land: Early American Beginnings of Our Private Property Mosaic*. Chicago, Illinois: University of Chicago Press, 1995.
- Pullen, Clarence. "Scenes About Las Vegas, New Mexico." *Harper's Weekly*. July 12, 1890. Reprinted by La Galeria de los Artesanos. Las Vegas, New Mexico.
- Reeve, Agnesa Lufkin. *From Hacienda to Bungalow: Northern New Mexico Houses, 1850-1912*. Albuquerque, New Mexico: University of New Mexico Press, 1988.

- Reps, John W. *The Forgotten Frontier: Urban Planning in the American West Before 1890*. Columbia, Missouri: University of Missouri Press, 1981.
- _____. *Cities in the American West: A History of Frontier Urban Planning*. Princeton, New Jersey: Princeton University Press, 1979.
- _____. *The Making of Urban America: A History of City Planning in the United States*. Princeton, New Jersey, Princeton University Press, 1965.
- _____. *Town Planning in Frontier America*. Columbia, Missouri: University of Missouri Press, 1980.
- "Rethinking Authenticity." National Trust for Historic Preservation Educational Session. 51st National Preservation Conference, Santa Fe, New Mexico. October 15, 1997.
- "Riding the Tourism Wave." National Trust for Historic Preservation Educational Session. 51st National Preservation Conference, Santa Fe, New Mexico. October 16, 1997.
- Roberts, Susan A. and Calvin A. *A History of New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1986.
- _____. *A History of New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1988.
- Rojas, Eileen. "Inventing Santa Fe." Senior Thesis. Princeton University. Princeton, New Jersey, 1995.
- Rowe, Findley. "Along the Santa Fe Trail." *National Geographic*, Volume 179, Number 3, March 1991: 98-123.
- Rowland, David C., Jr. *The Las Vegas Preservation Primer: A Layman's Guide to the Repair and Maintenance of the Historic House*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, Autumn 1990.
- Schmidt, Carl F. *The Victorian Era in the United States*. Scottsville, New York: Carl F. Schmidt, 1971.

- Sheck, Ree, ed. *Railroads and Railroad Towns in New Mexico*. Santa Fe, New Mexico: New Mexico Magazine, 1989.
- Sherman, John. *Santa Fe: A Pictorial History*. Virginia Beach, Virginia: The Donning Company, Publishers, 1983.
- Simmons, Marc. *New Mexico: An Interpretive History*. Albuquerque, New Mexico: University of New Mexico Press, 1977.
- _____, ed. *On the Santa Fe Trail..* Lawrence, Kansas: University of Kansas Press, 1986.
- _____. "Settlement Patterns and Village Plans in Colonial New Mexico." *Journal of the West*, Volume 8, Number 18, 1969: 7-21.
- Simpson, Audrey. "Gateway to Conquest." *New Mexico Magazine*, Volume 46, Number 10, October 1968: 18-19.
- Sinclair, Peg B. *Victorious Victorians: A Guide to the Major Architectural Styles*. New York, New York: Henry Holt and Company, 1985.
- "Souvenir Edition: Historical Review." *Las Vegas Daily Optic*. August 13, 1976.
- Spears, Beverly. *American Adobes: Rural Houses of Northern New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1986.
- "State and Local Roles in Preservation." <http://www.emich.edu>.
- Stephen, George. *New Life for Old Houses*. Washington, D.C.: The Preservation Press, 1989.
- Stilgoe, John R. *Common Landscape of America, 1580-1845*. West Hanover, Massachusetts: Halliday Lithograph, 1982.
- Stokes, Samuel N., A. Elizabeth Watson, and Shelley S. Mastran. *Saving America's Countryside: A Guide to Rural Conservation*. Baltimore, Maryland: The Johns Hopkins University Press, 1997.
- Stoner, J.J. "Bird's Eye View of Las Vegas, New Mexico." Lithograph. Madison, Wisconsin: J.J. Stoner, 1882.

- Threinen, Ellen. *Architecture and Preservation in Las Vegas: A Study of Six Districts*. Las Vegas, New Mexico: Design Review Board, City of Las Vegas, June 1977.
- Tice, Henry Allen. *Early Railroad Days in New Mexico, 1880*. Santa Fe, New Mexico: Stagecoach Press, 1965.
- Urban, Jack., ed. *Santa Fe Trail Wagonmaster*, Volume One, Number Two, 1997.
- Veregge, Nina. "Transformations of Spanish Urban Landscapes in the American Southwest 1821-1900." *Journal of the Southwest*, Volume 35, Number 4, Winter 1993: 371-459.
- Victor, Dorothy and Glenna Dean. "Preservation Commissions in New Mexico: The State of the State." *The Alliance Review*, September/October 1997: 2-5.
- Vigil, Dr. Maurilio. "Las Vegas Dates and Places: Key Years in the Historical Chronology of Las Vegas and Surrounding Area." Unpublished Manuscript. New Mexico Highlands University. Las Vegas, New Mexico, n.d.
- _____. "'Las Vegas Twelve Years After Consolidation' or 'Las Vegas: A Split Personality Trying to Merge Into One.'" *Las Vegas Daily Optic*. 1982.
- Walker, Henry Pickering. *The Wagonmasters: High Plains Freighting from the Earliest Days of the Santa Fe Trail to 1880*. Norman, Oklahoma: University of Oklahoma Press, 1966.
- Warren, Nancy Hunter. *New Mexico Style: A Sourcebook of Traditional Architectural Details*. Santa Fe, New Mexico: Museum of New Mexico Press, 1986.
- Warren, Scott and Beth. *Victorian Bonanza: Victorian Architecture of the Rocky Mountain West*. Flagstaff, Arizona: Northland Publishing Co., 1989.
- Webb, James Josiah. *Adventures in the Santa Fe Trade, 1844-1847*. Glendale, California: Arthur H. Clark Co., 1931.

- Weigle, Marta and Peter White. *The Lore of New Mexico*. Albuquerque, New Mexico: University of New Mexico Press, 1988.
- Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge, Massachusetts: The MIT Press, 1969.
- Wilson, Chris. *Architecture and Preservation in Las Vegas, Volume II: New Districts, New Developments*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1982.
- _____. *Architecture and Preservation in Las Vegas, Volume III: Historic Resources Nomination*. Las Vegas, New Mexico: Citizens' Committee for Historic Preservation, 1984.
- _____. *The Myth of Santa Fe: Creating a Modern Regional Tradition*. Albuquerque, New Mexico: University of New Mexico Press, 1997.
- Wilson, Homer T. *Historical Sketch of Las Vegas*. Chicago, Illinois: The Hotel World Publishing Co., 1880.
- "Working the System to Ensure Historic Preservation for Communities of Color." National Trust for Historic Preservation Educational Session. 51st National Preservation Conference, Santa Fe, New Mexico. October 16, 1997.

Index

- Acequia Madre*, 33
- acequia* system, 33, 48
- Agua de la Yegua*, 17
- Albuquerque, 114, 116
- Anasazi, 5
- Apache Indians, 12-13, 28
- architectural forms
 - Eastern American influences: 2, 72-111
 - Spanish Colonial influences: 2, 36-57
- architectural styles:
 - Adamesque 94, 96
 - Bungalow, 46, 107-110
 - Classical Revival, 45
 - Colonial Revival, 90, 91, 94-98
 - Craftsman. *See* Bungalow
 - Dutch Colonial, 94, 97-98
 - Eastlake, 89-90
 - Free Classic, 90, 91
 - Georgian, 94, 96
 - Gothic Revival, 80-81, 83, 85
 - International, 46, 111
 - Italianate, 55, 81-83
 - Jacobean, 100, 101
 - Mediterranean, 103-105
 - Mission (or California Mission), 101-103
 - New Mexico Wood Vernacular, 78
 - Picturesque Cottage, 54, 77
 - placita*, 39-40, 48-49
 - plazuelas*, 39, 52
 - Prairie, 46, 105-107
 - Queen Anne, 55-57, 85, 86-91
 - Richardsonian Romanesque, 91, 92
 - Second Empire, 83-85
 - Shingle, 91-94, 106
 - Shotgun, 77
 - Spanish Eclectic. *See* Mediterranean
 - "Standard Plan C," 50-52
 - Stick, 85-86
 - Territorial Style, 2, 45-46, 52
 - Tudor, 98-101
 - World Fair Classic, 96, 97, 106
- Archuleta, Manuel, 19
- Arts and Crafts Movement, 107
- Atchison, Topeka and Santa Fe Railway, 59-63
- Baca's Folly, 61
- Baca, Rumaudo, 60
- bank closing, 114
- Basket Makers, 5
- Battle of Glorieta, 27
- Becknell, William, 16
- Belen Cut-off, 114
- Board of Adjustment, 126
- Breckenridge, Colorado, 141
- building materials and techniques
 - Eastern American influences, 2, 40, 43, 76
 - Spanish Colonial influences, 2, 38
- Cabeza de Baca, Luís María, 16-18, 29
- Camino Real*, 16
- campaign for statehood, 112-113
- Casados, José Antonio, 19
- Catholicism, 18
- Certified Local Government status, 3, 119-120
- Certificate of Approval, 126
- Cheyenne Indians, 28
- Chihuahua, Mexico, 16
- Civil War in New Mexico, 26-28, 51
- Columbian Exposition of 1893, 96
- Comanche Indians, 12-13, 28
- Commandancy General of the Interior
 - Provinces of New Spain, 13
- Commissioners on Consolidation. *See* consolidation

- Committee of Charity, 112
 communication improvements, 64
 consolidation, 67-69, 116-117
 Coronado, Francisco Vásquez de, 6, 7
 Cuban-American War, 70
 Cultural Historic Districts Ordinance, 3,
 118, 122-126, 149, 153
 Cultural/Historic Overlays. *See* Cultural
 Historic Districts Ordinance

 demolition-by-neglect, 136
 Denver and Rio Grande Railroad, 60
 Deputation of Durango, 17
 Downing, Andrew Jackson, 80
 Durán, Manuel, 19

 early settlement, 14-22
 early socio-economic segregation, 75
El Diablo, 62
 El Moro, 60
encomienda grant, 11

 First Regiment of United States Volunteer
 Cavalry, 71
 Flynn, Jim, 113
 Folsom Man, 5
 Fort Marcy 50, 51
 Fort Union, 26-27, 50, 51, 112
 Four Corners region, 5-6
 Franciscans, 8

 Gallinas River, 1, 2, 7, 16, 18, 21, 47, 63, 73
 gambling, 64-67
 Geographic Information Systems, 151, 152,
 154
 Glorieta Pass, 27
 Gonzales, Fidel "Chief," 117
 Grand Canyon, 8
 Great Depression, 116
 Great Plains, 1, 5, 8, 71
 Greene and Greene, 107
 Gregg, Josiah, 18
 grid plan, 1, 31, 35, 73
 Gropius, Walter, 111

 Hawikúh, 6
 homesteading, 28
 hot springs, 64

 ice production and distribution, 62
 Ilfeld, Charles, 58
 Independence, Missouri, 16
 independence, Mexico from Spain, 15
 Industrial Revolution, 76

 Johnson, Jack, 113

 Kearny, Colonel Stephen Watts, 24
 Kiowa Indians, 28
 Kistler, Russell A., 67-68
 Koogler, J.H., 67-68

Las Gorras Blancas, 30
 land grants, problems with, 28-30
 land policies, 11, 28-30
 Las Vegans' perceptions of the railroad, 60
 Las Vegas Brass Band, 69
 Las Vegas Dance Academy, 69
 Las Vegas Land and Water Company, 115
 Las Vegas Land Grant, 28-30
 Las Vegas Medical Center, 116
 Las Vegas newspapers, 67-68
 Las Vegas Orchestra, 69
 Las Vegas Plaza Commissioner, 58
 Las Vegas Street Railway Company, 64
 Law of the Indies, 8, 30-37, 47
 Le Corbusier, 111
Ley de Vagos, 19
 Leyba, Father José Francisco, 18-19
 Lindbergh, Charles, 115
 Luna Vo-tech, 148

 Maese, Juan de Dios, 19, 21
 Mainstreet program, 119
 Manifest Destiny, 23
 merger. *See* consolidation
 Mexican Borderlands, 25
 Montezuma Hotel, 64, 113
 Mora, 24

 National Park Service, 120, 139
 Navajo Indians, 6, 28
 neighborhood associations. *See*
 neighborhood conservation
 neighborhood conservation, 121, 144-149

- New Mexico Highlands University, 70, 116, 120, 148
- New Mexico State Historic Preservation Division, 120, 122
- New Mexico State Historic Preservation Office. *See* New Mexico State Historic Preservation Division
- New Mexico tax credits for rehabilitation, 146
- New Mexico Volunteers, 27
- New Spain, 5-8, 13, 15, 31
- North New Town Residential District, 5, 119, 130, 132
- Occupation, American of New Mexico, 24
- Old Town Residential Historic District, 5, 119, 130, 132
- Oñate, Juan de, 9-10
- Ortiz, Don Antonio, 17
- Otero, Governor Miguel A., Jr., 70
- outlaws, 64-67
- Pawnee Indians, 18
- Pecos, 5, 13-14, 17
- Peralta, Don Pedro de, 10
- Philadelphia Centennial, 94
- Phillip II, King of Spain, 30
- Phoenix, Arizona, 138
- Picturesque Movement, 78-81, 83, 85
- Pike, Zebulon Montgomery, 15
- Plains Indians, 6, 26
- "Poker Capital of New Mexico," 65
- Polk, President James K., 24
- Pueblo Indian Revolt, 12
- Pueblo Indians, 5-6, 10, 12-13, 14
- Pueblo of Cicuye, 5
- Quivira, 7
- ranch grant, 11
- Raton Pass, 60
- Rio Grande, 7, 9, 10, 13
- Robinson's Circus, 69
- Rocky Mountains, 1, 71
- Romans, 31
- Roosevelt's Rough Riders, 71
- Roosevelt, Theodore, 71
- "Routine Alteration and Ordinary Maintenance," 124
- Royal Ordinances. *See* Law of the Indies
- Ruskin, John, 80
- Sangre de Cristo Mountains, 10, 14
- San Juan Pueblo, 9
- San Miguel County, 114
- San Miguel del Bado, 14-20
- Santa Fe Trail, 16, 22-23, 26, 58-59, 155
- Santa Fe, 10, 14, 18, 27, 50, 136
- Sapello River, 17
- Secretary of the Interior's Standards for rehabilitation, 127, 135, 139, 145
- Seven Cities of Cibola, 6
- Silva, Vicente, 67
- Spanish settlement patterns, 31-35
- "Standards for Review," 127, 128
- Storrie Irrigation Project, 115
- subsistence farming, 32-36, 47-48, 72
- Sumner, Colonel Edwin V., 26
- Taft, President William, 113
- Taos, 13, 24, 58
- Tecolote, 5, 6, 21
- Territorial Insane Asylum, 70
- Territorial Normal School, 70
- The American Architect and Building News, 86
- Town of West Las Vegas, 30, 116, 117
- Transcontinental Air Transportation Company, 115
- transportation improvements, 64, 75
- Treaty of Guadalupe-Hidalgo, 25-26
- Ulibarri, José de Jesús, 20
- United States Peace Commissioner, 28
- United States Surveyor General, 28-29
- urban form
- Eastern American influences: 2, 42, 72-76, 135
- Spanish Colonial influences: 2, 31-36, 42, 135
- Vagrant Law. *See* *Ley de Vagos*,
- Vargas, Don Diego de, 12
- van der Rohe, Mies, 111
- Viceroyalty of New Spain. *See* New Spain

Victorian architecture, 2, 46-47, 55, 57, 76

Villa de San Gabriel, 9-10

Villa de Santa Fe. *See* Santa Fe

Vitruvius, 31

Web site, Citizens' Committee for Historic
Preservation, 120, 154

White Caps. *See* *Gorras Blancas*

wool industry, 72

Wright, Frank Lloyd, 106

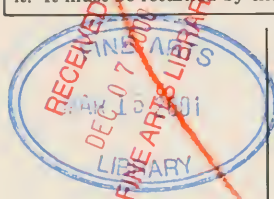
Zuni Pueblo, 6

Anne & Jerome Fisher

FINE ARTS LIBRARY

University of Pennsylvania

Please return this book as soon as you have finished with it. It must be returned by the latest date stamped below.



FISHER
FINE ARTS LIBRARY

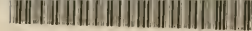
FEB 26 1999

UNIV. OF PENNA.

3 1198 02418 1971



N/1198/02418/1971X



N/1198/02418/1971X