

DMR NO. 1024-0018
EXP. 12/31/84

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

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

For NPS use only
received JAN 18 1984
date entered

1. Name

historic Artificial Stone Houses of Artesia ^{TR} Thematic Group

and/or common N/A

2. Location

9 + 1 records

street & number See individual continuation sheets N/A not for publication

city, town Artesia N/A vicinity of ~~Congressional district~~

state New Mexico code 35 county Eddy code 015

3. Classification

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

4. Owner of Property

name Multiple; see continuation sheet

street & number

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

5. Location of Legal Description

courthouse, registry of deeds, etc. Eddy County Courthouse

street & number

city, town Carlsbad state New Mexico

6. Representation in Existing Surveys see Continuation Sheet

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

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

depository for survey records N.M. Historic Preservation Division, 228 E. Palace Ave., Room 101

city, town Santa Fe state New Mexico 87503

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Artificial Stone Houses of Artesia Thematic Group consists of ten houses constructed of rusticated concrete blocks. Known as "rock face" artificial stone, the blocks were locally moulded in small iron machines. These ten houses represent the only remaining unaltered examples of the use of this material during the founding years of the town of Artesia. Artificial stone was abundantly used at the time that the town was established in the early 1900s. The surviving examples represent a large grouping of the construction material in New Mexico, and they exemplify popular use of artificial stone in folk vernacular derivations of the Queen Anne Style.

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The City of Artesia is located on the flat, treeless plains of southeast New Mexico, six miles west of the Pecos River, on the route of the Atchison, Topeka and Santa Fe Railroad (originally the Pecos Valley Railroad). The city is situated in an artesian water belt where numerous wells furnish water for irrigation. (An artesian well is one in which water rises under pressure from a permeable stratum overlaid by impermeable rock.) This artesian irrigation allowed for the development of a fertile farming area. From the earliest settlement, it has also been a ranching area.

The town was established on the site of a cow camp at an oasis. At this location, natural springs in a wash called Eagle Draw formed a pond fringed by cottonwood trees. Settlement began after the digging of the first artesian well. The townsite was laid out in a grid pattern in 1903. Several adjoining subdivisions were added within the next few years. By 1915, Artesia had a population of 2,500, 112 residences, 67 commercial buildings, and several schools and churches.

Since the 1920s, Artesia's economy and population have been boosted by the location of oil and gas fields in the environs. Presently, the City of Artesia has a population of about 14,000. The suburbs have spread beyond the original townsite and adjoining additions. The downtown business district has been largely "modernized", but the residential section has retained its character as laid out by the town developers, with trees, well-manicured lawns, flower gardens, and concrete sidewalks.

Among the surviving houses of Artesia's founding years, artificial (concrete) stone houses form a singular group. Due to the difficulty of obtaining building materials in this remote location on the open plains, artificial stone was used profusely during the town's early years. Of the artificial stone structures that still stand in unaltered condition, ten houses remain as good examples of the local expression of this popular building technique of the period.

The artificial stone houses of Artesia were selected for the thematic group nomination following surveys of the town of Artesia and nearby environs in which it was determined that no other unaltered examples remained. Compared to other New Mexico towns, Artesia contains a relatively large grouping of buildings constructed of this material.

In the early years of the town, a number of buildings that no longer stand were also constructed of artificial stone. Among these buildings were churches and commercial structures. An article published in The Artesia Advocate on October 1, 1904, the year after the town was platted, described the use of artificial stone in the new town:

PROVING TO BE POPULAR

Many Residences Being Built in Artesia of Artificial Stone

When a factory was established in Artesia a few months ago for the making of hollow concrete building blocks, no one realized the importance of the move,

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nor how much it meant to the town. This substantial and beautiful substitute for stone has revolutionized building in the west, where brick comes too high and a frame house is not satisfactory. The first house to be built of this material in Artesia was the Crouch livery stable on Second street. Then the two-story Baskin building on Main. The appearance of these two were so attractive and so substantial that the factory has been deluged with contracts for stone. The two-story residences are about completed and a half dozen cottages are under construction, as is also the Methodist church. It is more than probable that the new public school building will be constructed of the stone, as it is more attractive than brick and some cheaper. The stone factory is an institution that should have the encouragement of every one. A large force of workmen is employed by the company and hundreds of dollars are turned loose in the community every week. Mr. Hodges, secretary of the company, informs us that additional machinery has been installed this week and the demand for stone will be supplied. Prof. Martin this week let the contract for a handsome cottage in the Townsite Addition.

Two commercial buildings constructed of artificial stone still stand. One, at 332 W. Main Street, has been severely altered. The other, at 510 W. Main, is a small, late example built about 1934. Several severely altered houses also remain.

The artificial stone houses of Artesia stand out for their architectural style and ornamentation, derived from the Queen Anne Style with folk vernacular treatment. Other early houses in the old residential section of Artesia are built of frame and plaster-over-lath. They are similar in type to the artificial stone houses but lack their unique aspect and decorative appeal.

Notable characteristics of the artificial stone houses are the high pitched, bell-cast hipped and gabled roofs that flare at the eaves, over-sized dormers, variation and irregularity in window size and placement, off-setting of corner porches, classical style detailing, and great variety in surface texture. The textural treatment of the walls and other surfaces gives the greatest charm to these houses, with the juxtaposition of wooden shingles and siding with varieties of artificial stone. These characteristics are manifestations of the revival of the picturesque in the Queen Anne Style.

One house, the Sallie Chisum Robert House, with its gambrel roof, is a reflection of the Dutch Colonial Revival Style.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input checked="" type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1910	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1903 to 1910 **Builder/Architect** various (see Continuation Sheets)

Statement of Significance (In one paragraph)

The Artificial Stone Houses of Artesia Thematic Group is composed of ten houses constructed of cast concrete blocks in the form of rusticated artificial stone and erected between 1903, when the town of Artesia was platted, and about 1910. Artificial stone was a principal pioneer building material during the founding years of the frontier town. There were no local sources of lumber or building stone in this region on the plains of the southeastern New Mexico Territory. Brick and lumber were expensive to obtain. With the use of small, iron, hand-operated mould machines, local building contractors fabricated the artificial stone blocks and erected folk vernacular interpretations of the then-popular Queen Anne Style.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

See continuation sheets for individual properties.

Acreeage of nominated property less than one acre each

Quadrangle name Artesia

Quadrangle scale 7.5 minute

UMT References See individual continuation sheets.

A

Zone	Easting			Northing					

B

Zone	Easting			Northing					

C

Zone	Easting			Northing					

D

Zone	Easting			Northing					

E

Zone	Easting			Northing					

F

Zone	Easting			Northing					

G

Zone	Easting			Northing					

H

Zone	Easting			Northing					

Verbal boundary description and justification

See continuation sheets for individual properties.

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

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title Betsy Swanson, Architectural Historian

organization New Mexico Historic Preservation Division date September 1983

street & number 228 E. Palace Ave., Room 101 telephone (505) 827-8320

city or town Santa Fe state New Mexico 87503

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

Thomas W. Hill

title State Historic Preservation Officer

date 1-6-84

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

See Continuation Sheet for Details date

Keeper of the National Register

Attest:

date

Chief of Registration

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The Town of Artesia was laid out in the early 1900s on the site of a cow camp that had grown into a stage stop, and, shortly thereafter, a stop on the Pecos Valley Railroad. At this place on the open plains in the southeast corner of the New Mexico Territory there was an oasis formed by natural springs along a wash called Eagle Draw. It was favored as a camping and watering place on cattle drives. John Chisum, whose Chisum Trail followed the Goodnight-Loving Trail that had been blazed a year earlier, is said to have been the first to use the spot as a cow camp on his first drive up the Pecos River in 1866.

The oasis acquired the name of Chisum Spring Camp. It was located about 40 miles south of Chisum's Jingle-bob Ranch Headquarters on a portion of Chisum's extensive range, known as South Chisum Ranch. The range land Chisum controlled stretched for about 200 miles across New Mexico to the Texas border. Between 1870 and 1881, Chisum was credited with having the largest holdings of cattle in the U.S. (said to be more than 100,000 in 1878).

John Chisum's niece Sallie Chisum homesteaded at Chisum Spring Camp in 1889-90 and her residency there initiated the settlement that became the town of Artesia. Sallie Chisum was regarded by her contemporaries as a pioneer heroine of the New Mexico Territory. She became a legend in story and song during her lifetime. Called the "Queen of the Jingle-bob," she acted as hostess at her uncle's ranch. Her father, James Chisum, had joined in partnership with his brother John to form the Jingle-bob Land and Cattle Company.

Financial losses due to range wars, rustlers, and the depredation of Indians, as well as the falling off of beef prices, caused the cattle company to be dissolved following the death of John Chisum in 1884. In 1889, Sallie moved with her father to the springs at Eagle Draw and filed her claim for a homestead there.

The Homestead Act of 1862 had opened large areas of public land for farming and ranching. It allowed men like John Chisum to utilize the open range in development of the cattle industry. It also provided for small land claims of 160 acres to anyone who would live on the land and make improvements to it. After the Civil War, immigrants from Texas and other states to the east began to settle in southeast New Mexico.

Sallie Chisum was one of several homesteaders at Eagle Draw. Her father began raising a large number of goats there. Sallie, who had recently separated from her husband, former Jingle-bob bookkeeper William Robert, operated her home as a hotel/restaurant/stage stop/post office where "lunch and other refreshments in equipment and horsepower" could be obtained. Her hospitality was legendary. According to tradition, even those who could not afford to pay were fed and lodged.

In his 1907 History of New Mexico, George B. Anderson paid tribute to Sallie Chisum Robert by illustrating her full-page portrait and by giving the following account of her "sacrifice and toil" to help develop the region:

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On January 30th, in 1890, she filed on the homestead, which is now within the corporation limits of Artesia. In the fall of 1890 Mrs. Robert put down an artesian well one hundred and twenty-four feet deep. This was the second well in the entire valley and the first one in this part of the valley. She resided upon the place as her homestead property from 1890, and, as she prospered in her undertakings, bought much land in this vicinity. She was for some time engaged in entertaining travelers, as the old stage line from Carlsbad to Roswell passed by her home. In 1894 there was a cloudburst just west of her home and in a few moments her place was under water, the adobe house and all of its contents being destroyed. With great energy and determination--traits which have ever been characteristic of the Chisum family--she sent to Carlsbad for material and rebuilt her home on the same spot. In those days she had nothing to depend upon but her stock interests, but eventually she acquired property interests and is today disposing of her land in city lots and also selling farm property for one hundred and twenty-five dollars per acre, her realty interests having greatly appreciated in value, so that she is now reaping a very gratifying financial return as the reward of her earlier labors and close application. She has lived to see a good town spring up her and has benefited by the rapid development of the district.

Sallie's gushing artesian well, which caused "the desert to bloom," was a chief factor in the attraction of settlers to the region and the establishment of the Town of Artesia. The well demonstrated that deep sub-surface waters in the area could be used for agricultural irrigation. Sallie Chisum is regarded by today's citizens of Artesia as a founder of the town.

When the Pecos Valley Railway reached Eagle Draw in 1894, a wood-and-water siding with cattle loading facilities was built near Sallie's house. The stop was named Miller, after Jeff Miller, engineer in charge of railway construction.

After the railroad was completed to Carlsbad (then called Eddy), real estate speculators and promoters were attracted to the lower Pecos Valley. In 1895, Sallie married one of these, Baldwin G. Stegman. Several years later she divorced this second husband and reassumed for the rest of her life the name of her first husband. But, for a time, Sallie Stegman was postmistress of the small settlement at the railroad siding at Eagle Draw and, from 1899 to 1903, the place was named Stegman.

In 1903, the townsite of Artesia was laid out by land developers who had purchased several homestead tracts adjacent to Sallie Robert's. Shortly thereafter, Sallie also subdivided her homestead into lots for sale and incorporated her subdivision into the Town of Artesia.

At this period, when homesteaders were entering the Territory, the railroads were completing their routes, and irrigation projects were providing additional arable land, town building was a profitable business. As was commonly the practice, Artesia's town

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builders sought to develop and promote every aspect of the new town as well as every advantage of agriculture in the environs, in order to attract more settlers, sell more real estate, and profit simultaneously by their other business concerns.

In 1903, John Richey, Hamilton Maddox and J. Mack Smith bought 80 acres of homesteaded land from J. R. Ray. They organized the Artesia Town Site Company and laid the town out in a grid pattern in January, 1903. Shortly thereafter, another company, named the Artesia Improvement Company, incorporated by E. A. Clayton, John Hodges, J. A. Cottingham and S. P. Denning, purchased and platted 160 acres of adjoining property. These two companies together drilled a well for the town and together they organized the Artesia Water, Power and Light Company. The two townsite companies also organized the Artesia Telephone Company. The Town of Artesia was incorporated in January, 1905.

Initially, Artesia had the appearance of all new "cow towns" in the West. Broad, dusty Main Street was sided by wooden false-front stores and prairie grass. Herds of antelope bounded over the townsite. The surrounding country was still untamed. At the time of its founding, Artesia was part of Lincoln County which, two decades earlier, had been the scene of a bloody feud between ranchers called the "Lincoln County War." Billy the Kid, a key figure in the feud, had spent the winter of 1880 at the springs on the site of the future town of Artesia. The Kid was killed by Sheriff Pat Garrett in 1881, but the countryside was not yet entirely free of desperadoes.

The town builders of Artesia nevertheless intended to impose on this frontier area a civilized urban center. They made known that they were "introducing every modern improvement and equipment, until the town vies in its conveniences and advantages with the old towns of the East, and, in fact, is in many respects superior to municipalities of long standing." From the beginning the town was to have electricity, a system of waterworks supplied by a high pressure artesian well, telephone and telegraph, an ice plant, cement sidewalks, schools, churches, a library, and "automobile connections" to other towns in the region. With irrigation it was to be a garden spot with tree-lined streets, public squares and flower gardens.

John Richey, who was president of the Artesia Town Site Company, was also president of the Pecos Valley Immigration Company, "with offices in Artesia." By 1907, he had brought over 1200 people on excursions to the area in order that "settlers may be induced to locate [there] and develop its rich agricultural and horticultural resources and reclaim the once wild district for the uses of civilization."

Some of Artesia's town developers were also in the construction business. Attractive architecture was a necessary feature for the new town and early promotional literature boasted that "quite a number of handsome residences adorn the town." Artesia's architecture was not to be compared to the temporary buildings of most western "boom towns." The promotional material stated that "many substantial structures of brick and stone have been erected."

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Actually, there were not many brick buildings erected in Artesia's founding years. Both brick and lumber were expensive to procure. These materials had to be shipped in by rail from El Paso, Texas, or Las Vegas, New Mexico. There was no local source of lumber on the treeless plains of southeast New Mexico. Neither was there a source of building stone in the area of Artesia. There is no evidence that any buildings of stone construction were erected in Artesia.

The "stone" buildings proudly noted in the promotional literature were constructed of "artificial stone": concrete blocks moulded with a rough surface to give the appearance of natural or cut stone. Artificial stone imparted the "substantial" character to Artesia's buildings that the town developers wished to portray. Just coming into widespread popularity, it was a permanent building material that was quickly, cheaply and easily produced. Local resources could be utilized in production since cement was mined in the region, and sand and gravel were readily available in nearby streams and washes.

John Hodges, one of the chief promoters of the town, was owner of the Hollow Stone Manufacturing Company, with two factories in operation. He erected an artificial stone residence for himself (now demolished) and at least several smaller houses for rental or speculation.

Charles and Joe A. Clayton (who later served as mayor of Artesia) were building contractors who also made concrete blocks. They had come to Artesia upon the founding of the town in 1903 with E. A. Clayton, one of the incorporators of the Artesia Improvement Company which helped to plat the townsite. Sallie Chisum had Joe A. Clayton erect an artificial stone house for her soon after she laid out her addition to the townsite. Other early Artesia building contractors in the concrete block business were Ira Daniels and the firm of Bethel and Naylor.

A two-man artificial stone "factory" could be hauled in a wagon and set up in one's back yard, or at the building site. The machinery required for making concrete blocks were portable cast-iron devices: a hand-powered concrete-mixing machine, and a concrete block machine. The block machine consisted of a mould box with exchangeable face plates of various surface textures imitating the appearance of natural or cut stone (dressed stone, rock-face, cross tooth chiseled, tooled face, tooled edge rock face, broken ashler face, cobblestone, scroll, bush-hammered, etc.). A mixture of cement, sand and aggregate was poured into the mould and "tamped down" with wooden "tamperers" to fill the voids and force the aggregate to compact. The concrete block was then released from the mould. Two men operating one block machine could turn out between one and two hundred blocks a day.

By changing the size of the cast-iron plates on the mould box, the size of the blocks could be varied. Lintels, sills, cornice mouldings, copings, balusters and many other architectural features could also be cast in concrete by changing the plates on the mould box.

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Concrete artificial stone was invented in England before the middle of the nineteenth century. It was introduced into America by George A. Frear who obtained a patent in February 1868 for a "cheap and yet elegant and durable building material" called "Frear's Patent Artificial Stone, Stucco, Mastic, Cement, etc. and Pressing Machine." In that same year, a house of "Frear Stone" was erected in Chicago.

In 1870, Ernest L. Ransome, a pioneer in the development of reinforced concrete in the United States, originated the Pacific Stone Company in San Francisco for the production of artificial stone. During the remainder of the nineteenth century, a number of cement block manufacturers were established in the United States. Their products were generally of inferior quality due to technological shortcomings of the concrete industry at this early date. Most early concrete blocks were porous, structurally weak, and visually unattractive.

As a result, concrete block, and architectural concrete in general, acquired the reputation of a cheap, non-aesthetic, and structurally unreliable building material. Public distrust grew when some concrete block buildings collapsed soon after construction.

The concrete industry made counteracting attempts to promote both the artistic and engineering possibilities of concrete. Historical allusions to both uses were given in early advertisements and magazine articles. One advertisement for a concrete block machine pointed out that the Romans had used architectural concrete (not mentioning that the Romans faced concrete structures with stone veneer). The advertisement noted that the concrete dome of the Pantheon in Rome was still standing after nearly two thousand years and was "in as good condition as the day it was build."

Appleton's Journal of Popular Literature, Science and Art, October 2, 1869, called artificial stone a "lost art" in the process of rediscovery. The magazine suggested that the mysteries of the Egyptian pyramids and the Great Sphinx were solved with the "rediscovery" of artificial stone with which these monuments might have been constructed. The Appleton's article lauded a French artificial stone invented by a M. Coignet, called béton-Coignet, which was being used in France for the construction of monumental public works: a 38-mile-long aqueduct; a bridge; and the basins, fountains, walks, steps and statuary of public gardens. Also described were an artificial stone Gothic-style church at Vésinet built in 1863 and the concrete block jetties of the Suez Canal.

In nineteenth century America, concrete was successfully employed for engineering works, such as fortifications, and utilitarian buildings, such as fireproof factories. For this reason, concrete as an architectural material became associated with functional rather than aesthetic application. Beginning in the 1870s, large scale "architectural" buildings of poured or reinforced concrete were erected in the United States, but their construction material was disguised as that of stone and their designs were the conventional classic or eclectic styles of the period.

Technological innovations in the use of concrete were introduced in the guise of

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familiar architectural forms and materials in order to dignify and sanction concrete's use by association with well-approved historic styles. Certain historic styles were advocated as more suitable for the use of concrete. With concrete, it was said to be possible to create an "old Egyptian feeling," an appearance reminiscent of the Italian villa or old Mexican adobe houses, and buildings "of classical design originally made for sandstone." But such attempts to justify the use of concrete often served to discredit the material. Concrete came to be viewed as a utilitarian substance employed as counterfeit construction in refined architectural designs; a second rate, makeshift material used as a sham.

Although artificial stone was a popular building material, it shared this stigma and was not regarded as a serious architectural fabric until Frank Lloyd Wright's concrete block designs of the 1920s. Regarding the forms in which artificial stone was produced, Wright remarked in 1928 that "there never was a more 'inferior' building material than the old concrete block unless it was galvanized sheet iron. The block was cheap imitation and abominable as material when not down-right vicious. Every form it undertook soon relegated it to the back yard of esthetic oblivion."

Nevertheless, the production and use of artificial stone proliferated and, by the early 1900s, was in its heyday. It was a popular movement largely carried out by small contractors. It produced a kind of folk vernacular architecture, as the sale of concrete block machines spread across the nation. Such machines as the "Hercules," the "Ideal" and the "Wizard" promised "easy money" in the "Block Business." Artificial stone also appealed to the "do-it-yourself" craftsman who could obtain plans and instructions for building his own concrete block home.

By the early 1900s, technological problems in the production of concrete blocks had been largely solved. These included the invention of the face-down block machine which improved the exterior surface of the block, the exposed aggregate process which also increased the aesthetic quality, and moulds which produced blocks with inner air spaces for insulation purposes. Advances were also made in the coloring of concrete in order that the artificial stone could be tinted to appear more natural and to harmonize with the earth or rocks of the surrounding landscape and the color scheme of the garden.

For the working class citizens who settled Artesia after the laying out of the town in 1903, artificial stone buildings undoubtedly represented a suitable combination of architectural style and sensible purpose. The buildings incorporated some amount of decorative detail and architectural refinement with economy and comfort. In plan and decoration they were individually designed, probably by the local building contractors and perhaps also by the owners. The exchangeable plates of the mould boxes made possible individual expression in decorative trim and wall texture, resulting in the quaint charm often found in such vernacular architecture. Low in cost and quick to erect, they were of solid, lasting construction. They were warm in winter and cool in summer.

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Artificial stone was a practical solution to the problem encountered by the pioneer immigrants of obtaining building materials on the open plains. Its use in the establishment of the Town of Artesia was an example of "Yankee ingenuity" employing up-to-date know-how that was part of the independent spirit of the settlement of the frontier West.

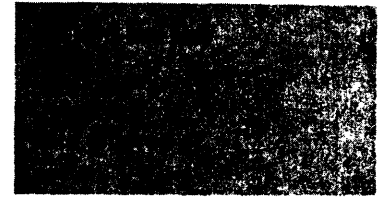
Although shunned by most notable architects, artificial stone was a building material of the people. Its use as such is exemplified in the artificial stone houses of Artesia. These houses are also significant stylistically, as folk vernacular applications of architectural styles of the period, especially the Queen Anne Style.

In their small scale and simple plans, Artesia's artificial stone houses are traditional American domestic types of the working classes: one or two stories in height and square, L-shaped or rectangular in plan. But their variety of materials and textures, asymmetry in fenestration, high pitched roofs, bay windows, and decorative detailing demonstrate the renewed interest in the picturesque that inspired the Queen Anne Style. The unsophisticated application of the style to these common house forms, along with the toy-like quaintness of the building blocks, results in the sort of adorned homeliness often found in folk architecture.

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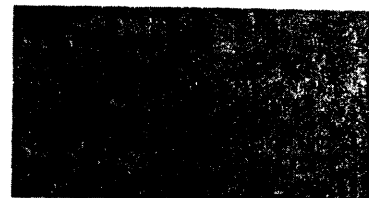
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**National Register of Historic Places
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United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

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date entered

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Multiple Resource Area
Thematic Group

dnr-11

Name Artificial Stone Houses of Artesia Thematic Resources
State Eddy County, NEW MEXICO

Nomination/Type of Review

Date/Signature

- | | | | | |
|----------------|--|-------------------------------------|---------------|----------------------------|
| 1 ^d | Acord, John, House | Entered in the
National Register | for
Keeper | <u>Melvin Byers 3/2/84</u> |
| | | | Attest | _____ |
| 2 ^s | Atkeson, Willie D., House | Substantive Review | Keeper | <u>Beth Groover 3/2/84</u> |
| | | | Attest | _____ |
| 3 ^s | Baskin, William, House | Entered in the
National Register | for
Keeper | <u>Melvin Byers 3/2/84</u> |
| | | | Attest | _____ |
| 4 ^s | Gesler, Edward R., House | Substantive Review | Keeper | <u>Beth Groover 3/2/84</u> |
| | | | Attest | _____ |
| 5 ^b | Hodges-Runyan-Brainard House | Entered in the
National Register | for
Keeper | <u>Melvin Byers 3/2/84</u> |
| | | | Attest | _____ |
| 6 ^s | Hodges-Sipple House | Substantive Review | Keeper | <u>Beth Groover 3/2/84</u> |
| | | | Attest | _____ |
| 7 ^s | Lukins, F. L., House | Entered in the
National Register | for
Keeper | <u>Melvin Byers 3/2/84</u> |
| | | | Attest | _____ |
| 8 ^s | Mauldin-Hall House | Substantive Review | Keeper | <u>Beth Groover 3/2/84</u> |
| | | | Attest | _____ |
| 9 ^s | Ross, Dr. Robert M., House | Entered in the
National Register | for
Keeper | <u>Melvin Byers 3/2/84</u> |
| | | | Attest | _____ |
| 10 | Robert, Sallie Chisum, House
(Resub.) | Substantive Review | Keeper | <u>Beth Groover 3/2/84</u> |
| | | | Attest | _____ |