

# WORK SESSION AGENDA

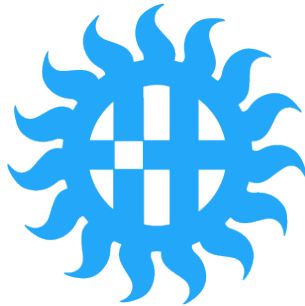
**Monday, August 12, 2024 at 1:00 PM**

Mayor  
Eric Enriquez

Mayor Pro Tem  
Johana Bencomo

Councilors  
Cassie McClure  
William Mattiace  
Becki Graham  
Becky Corran  
Yvonne Flores

## Council Chambers



CITY OF LAS CRUCES

CITY HALL  
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LAS CRUCES, NM  
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| 1. <b><u>JOBS OF THE WEEK</u></b>                                                                                                                                                  |         |
| 2. <b><u>PETS OF THE WEEK</u></b>                                                                                                                                                  |         |
| 3. <b><u>AGENDA ITEM</u></b>                                                                                                                                                       |         |
| 3.1. ANNUAL UPDATES FROM ECONOMIC DEVELOPMENT PARTNERS:<br>MESILLA VALLEY ECONOMIC DEVELOPMENT ALLIANCE AND<br>DOWNTOWN LAS CRUCES PARTNERSHIP<br><a href="#">WS #24-038 - Pdf</a> | 2       |
| 3.2. HISTORICAL PRESERVATION COMMISSION ANNUAL REPORT<br><a href="#">WS #24-047 - Pdf</a>                                                                                          | 3 - 209 |



# Council Work Session Summary

Meeting: Work Session - Aug 12 2024

**TITLE:** ANNUAL UPDATES FROM ECONOMIC DEVELOPMENT PARTNERS: MESILLA VALLEY ECONOMIC DEVELOPMENT ALLIANCE AND DOWNTOWN LAS CRUCES PARTNERSHIP

**PURPOSE(S) OF DISCUSSION:**    ☒ Inform/Update    ☐ Direction/Guidance    ☐ Legislative Development/Policy

**BACKGROUND / KEY ISSUES / CONTRIBUTING FACTORS:**  
Economic Development Department Partners are required to report to City Council annually. Both partners will review the metrics from the previous year with Council, then make a report of their accomplishments and challenges over the last year.

**PLAN(S):**  
Elevate Las Cruces





## Council Work Session Summary

Meeting: Work Session - Aug 12 2024

**TITLE:** HISTORICAL PRESERVATION COMMISSION ANNUAL REPORT

**PURPOSE(S) OF DISCUSSION:**    ☒ Inform/Update    ☐ Direction/Guidance    ☐ Legislative Development/Policy

**BACKGROUND / KEY ISSUES / CONTRIBUTING FACTORS:**

The Historic Preservation Commission (HPC) will introduce the goals, accomplishments, and overview of the HPC as outlined in Chapter 40. The presentation will provide a short background on the duties and responsibilities of the Commission, what has been accomplished in the last year, and what is hoped to be accomplished in the remaining year. An emphasis will also be on how historic preservation can aid in the addition of low-income housing.

**SUPPORT INFORMATION:**

[Chapter 40 \(final\)](#)

[Las Cruces Design Guidelines](#)

**PLAN(S):**

Department Strategic Business Plan

**COMMITTEE/BOARD REVIEW:**

Historic Preservation

**Chapter 40, Historic Preservation  
Ordinance 2902**

Section 40-01: Short Title  
Section 40-02: Declaration of Policy and Intent  
Section 40-03: Authority and Jurisdiction  
Section 40-04: Administration of the Historic Preservation Program  
Section 40-05: Definitions  
Section 40-06: Historic Preservation Commission  
Section 40-07: Duties and Responsibilities of the Historic Preservation Commission  
Section 40-08: Surveys and Inventories  
Section 40-09: Cultural Property Designation  
Section 40-10: Historic District Designation  
Section 40-11: Review Standards for Cultural Properties and Historic District Properties  
Section 40-12: Plan Review for Cultural Properties and Historic District Properties  
Section 40-13: Plan Review for Municipal-Owner Cultural Properties  
Section 40-14: Demolition of Cultural Properties or Historic District Properties  
Section 40-15: Certificate of Economic Hardship  
Section 40-16: Enforcement and Appeals

**Division I: General Information and Definitions**

Section 40-01: Short Title

This article shall be known and may be cited as “The City of Las Cruces Historic Preservation District and Landmark Ordinance” and may be referred to as “The Historic Preservation Ordinance.”

Section 40-02: Declaration of Policy and Intent

The City of Las Cruces (“City”) declares as a matter of public policy that the protection, preservation, maintenance, care, and use of h cultural properties is a public necessity conducive to the general welfare of the people and beneficial to the furtherance of the community’s economic prosperity and quality of life. The purposes of this article include, but are not limited to:

The promotion, protection, and use of the City’s historic building inventory for the education, pleasure, and welfare of residents and visitors;

The protection, enhancement, and perpetuation of of cultural properties which represent or reflect distinctive and important aspects and eras of human habitation and activity in Las Cruces;

## Agenda Item #3.2.

The evaluation, recognition, preservation, protection, enhancement, restoration, and promotion of architectural landmarks, cultural properties, and cultural landscapes significant to the city's, region's, state's, and nation's architectural, archaeological, cultural, social, economic, ethnic, and political history, and to develop, enhance, and protect appropriate settings for such places;

The enhancement and fostering of civic pride in the aesthetics and history of the built environment and in the accomplishments of earlier inhabitants in the area that became Las Cruces;

The integration of historic preservation planning into the City's comprehensive plan to include the joining of City, state and private property

The stabilization and improvement of property values as a positive economic development objective that recognizes and protects the rights of owners of cultural properties and owners of properties adjacent to historic districts;

The strengthening of the City's economy through heritage tourism and real estate for the benefit of residents and tourists through promotion and use of cultural properties; and

The avoidance of the irreversible and irreplaceable loss through demolition or neglect of cultural properties that convey a sense of the City's heritage, cultural diversity, and history by encouraging the conservation, through sympathetic rehabilitation and reuse, of historically or architecturally significant properties.

### Section 40-03: Authority and Jurisdiction

This ordinance is created pursuant to the authority set forth in NMSA 1978, Sections 3-22-1 *et seq.* (as amended) the Historic District and Landmark Act, and NMSA 1978, Sections 18-6A-1 *et seq.* (as amended) the Cultural Properties Protection Act.

### Section 40-04: Administration of the Historic Preservation Program

The historic preservation program of the City shall be administered under the direction of the City Manager's Office, including appropriate staffing and administrative support of the program subject to budget appropriations approved and authorized by the City Council.

### Section 40-05: Definitions

For the purpose of this article, the following definitions shall apply and are applicable to the definitions provided in Chapter 38 Zoning, Article III, Definitions, LCMC Sections 38-20 and 38-21 and Ordinance 2902.

## Agenda Item #3.2.

*Accessory Building:* A detached building or structure which may include, but is not limited to, a casita, a garage, a storage building, or a carriage house. A cargo container or other move-on storage units are not considered an accessory building.

*Adaptive Reuse:* Adaptive reuse architecture is the practice of repurposing an existing structure for new uses other than the one it was originally intended for. The practice is best known as a way to reinvent historic buildings and preserve original architecture. Reusing allows the building to be used for a longer period. T

*Addition:* Any act or process that changes one or more of the exterior architectural features of a building or structure by increasing the size or capacity of a structure through new construction or by joining one or more existing structures.

*Administrative Review:* The process by which the Historic Preservation Specialist or designee administratively approves, approves with modifications, or denies submitted applications in accordance with the Administrative Review Design Guidelines.

*Administrative Review Design Guidelines:* The written standards adopted by the City Council which are intended to provide the Historic Preservation Specialist accepted treatment practices for minor scopes of work and for non-structural alterations to an existing building, structure, object, or site.

*Adverse Effects:* Any act through physical destruction or damage, or alterations inconsistent with appropriate review standards and design guidelines, that may alter, directly or indirectly, or diminish the architectural and/or structural integrity of the property's location, design, setting, materials, workmanship, or association.

*Alteration:* Any change to the exterior of a building, site, object, or structure including, but not limited to, the construction, reconstruction, or removal of any architectural or structural elements; or changes to an interior space of a publicly-accessible building designated as a historic landmark; or any changes to landscape features.

*Applicant:* The Owner of Record of a nominated property and/or agent or representative; or a contract purchaser of a nominated property; or another interested party who is a resident of the City of Las Cruces; or a group of residents; or an association whose membership includes residents of the City of Las Cruces; or the Historic Preservation Commission seeking authority from the City to undertake a course of action related to a specific property or parcel.

*Architectural Integrity:* A determination of the extent that a historic property retains its historic design character to convey its significance.

*Area:* A specific and clearly defined geographical portion of the City of Las Cruces.

*Area of Potential Effect (APE):* The geographical area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of cultural properties, if such properties exist. The APE is influenced by the scale and nature of an undertaking and may be different for different kinds of effects caused by the undertaking.

*Building Permit:* A written record issued by the City of Las Cruces Building Official authorizing the construction of an entirely new building or structure; or authorizing improvements or alterations to an existing building or structure; or authorizing adaptive reuse; or authorizing the demolition, in whole or in part, of an existing building or structure.

*Certificate of Appropriateness:* A written record issued by the Historic Preservation Commission or the Historic Preservation Specialist on behalf of the Commission, authorizing plans for alterations, construction, removal, adaptive reuse, or demolition of a building, structure, object, or site located within a historic district or designated as a cultural property.

*Certificate of Appropriateness Application:* A written form, applicable for individually-designated cultural properties and properties, provided upon request to an applicant by the Historic Preservation Specialist or designee which details proposed scopes of work, information about the subject property, and the types and specifications to replace or repair materials which is required by the Historic Preservation Specialist in advance of scheduling a presentation before the Historic Preservation Commission.

*Certificate of Economic Hardship:* A written record of relief issued by the Historic Preservation Commission, following the denial of a Certificate of Appropriateness, that authorizes plans for additions, alterations, construction, removal, continuation of a non-compliant condition, or demolition in whole or part of a building, structure, object, or site designated as a cultural property when the property owner is unable to either fund the required work, put the property to a reasonably beneficial use, and/or cannot obtain a reasonable economic return thereon without completion of the requested course of action.

*Certified Local Government (CLG):* A unit of local government (town, city, or county) that has met the requirements of, and has applied for, certification to the State to become a fully participating partner in national and state historic preservation programs.

*Character-Defining Architectural Element:* A distinctive architectural feature, quality, or combination thereof, that distinguishes one structure from another, or which is unique to an individual structure, or is characteristic of a particular style, period, or architect.

*Commissioners:* The members of the City's Historic Preservation Commission, appointed by the Mayor and City Councilors, who are assigned the duty to review and vote on applications placed before the Historic Preservation Commission.

*Compatibility:* The positive relationship of alterations to existing buildings and designs for new construction to their environs, measured by consistent application of accepted design guidelines and standards that define the individual visual character, function and use, and architectural features of a specific geographic area.

*Comprehensive Plan:* The City-adopted, policy document that serves as the guide for the future physical development of the city and any actions concerning land use and development.

*Construction:* Any act or process which requires a building permit.

*Contributing Property:* A building, cultural resource, object, site, or structure in a historic district that enhances the district's historical and / or architectural significance through location, design, setting, materials, workmanship, and / or association.

*Cultural Landscape:* A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values. The four general types of cultural landscapes are: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

*Cultural Properties Review Committee (CPRC):* The committee appointed by the Governor of the State of New Mexico and established by the Cultural Properties Act NMSA 1978, Sections 18-6A-1 *et seq.* (as amended) to serve as a professional policy-making and advisory board for historic preservation in New Mexico.

*Cultural Resource:* All physical evidence of past human activity greater than 50 or more years. They are non-renewable resources that tell a story of our human past and interaction with humans and the natural environment. Cultural resources can include any building, structure, object, improvement, or site of particular historic or aesthetic significance to the city, the state, or the nation where cultural, political, spiritual, economic, educational, archaeological, social, or artistic history of the community, state, or nation is reflected or exemplified or which is identified with historic personages or with important events in local, state, or national history, or which embody the distinguishing characteristics of an architectural specimen, inherently valuable for representation of a period, style, or method of construction, or a notable work of construction, or a notable work of a master designer or architect whose individual genius influenced a particular period of time or aesthetic movement

*Cultural Property Designation Report:* A report prepared by the Historic Preservation Specialist which shall provide the history of a property, a map of its location, and historic and current views of the property, and shall include a determination of eligibility based upon the application of the National Register Criteria for Evaluation to present for recommendation before the City Council.

*Demolition:* Any act or process which requires a building permit for the purpose of removing or destroying, in whole or in part, any improvement to a site. A demolition review form provided by the Historic Preservation Specialist is needed to secure a building permit to demolish all or part of a cultural resource.

*Demolition by Neglect:* Any voluntary or involuntary act or process which results in a failure to maintain a building, structure, object, or site in sound condition when such act or process, over a period of time, results in the visible deterioration or removal, in whole or in part, of any man-made component on the site.

*D*

*Design Guidelines:* The written standards adopted by the City which are intended to provide technical advice and guidance to the Historic Preservation Commission and the Historic Preservation Specialist to evaluate applications to preserve the historic, cultural, and architectural character of an area or of a building, object, site, or structure. The Design Guidelines are written standards that can be used by the applicant and by City officials, such as Public Works and Capital Improvements.

*Designated Property:* A property that has been recognized as historically significant at the local, state, and/or national level by being listed in the City of Las Cruces Register of Cultural Properties, the State Register of Cultural Properties, and/or the National Register of Historic Places.

*Effect:* Any change in the quality of the historical, architectural, archaeological, or cultural significance of a building, object, site, or structure, or in the characteristics that qualify such resources as historically important.

*Exterior Appearance:* The visual character of all outside surfaces of a structure, including the kind and texture of materials, signs, light fixtures, steps, or appurtenant elements. Exterior features include distinguishing exterior elements of a building or structure, including but not limited to the type of building materials, general arrangement of windows and doors, landscaping, signs and light fixtures.

*Finding of Fact:* The conclusions found to be true as determined by the Commission from an examination of the underlying evidence and testimony of a case under consideration in accordance with established review criteria.

*Good Repair:* A condition which meets minimum standards of health and safety, and guarantees the continued aesthetic integrity, structural soundness, and usefulness of a structure.

*Historic Character:* Those architectural forms, materials, elements, features, construction methods or craftsmanship, spatial arrangements, and architectural style that, when combined, result in a distinctive setting, feeling, building, or area.

*Historic Context:* Summary information about the period, local setting and / or surroundings, circumstances, associations, and events that created, influenced, or resulted in the development of a specific property or group of properties, collected to assist in the development of a full understanding and assessment of the property.

*Historic Cultural Properties Inventory Form (HCPI):* The form provided by the Historic Preservation Specialist upon request to an applicant interested in nominating a property or properties within a potential district for inclusion in the local Register of Cultural Properties in which baseline information is compiled to determine potential nomination eligibility.

*Historic District:* An area in the City designated under local, state, or federal authority that contains within definable geographic boundaries one or more properties zoned with a Historic Preservation Overlay, including accessory buildings, fences, and other appurtenances, as well as vegetation and landscape features, having historical, cultural, and archaeological significance, and which may contain an assortment of properties classified as significant, contributing, non-contributing, and intrusive.

*Historic District Designation Report:* A report prepared by the Historic Preservation Specialist which shall provide the history of a cluster of properties, a map of their location, and historic and current views of the properties, and a determination based upon the application of evaluation criteria for review by the Historic Preservation Commission.

*Historic Integrity:* A determination of the extent that a cultural resource, site, structure, object, building, or area retains its defining archaeological, historic, and / or cultural attributes associated with one or more of the National Register Criteria for Evaluation.

*Historic Interior:* An architecturally or historically significant interior space which remains substantially intact in terms of original configuration; original volume; and / or original architectural ornamentation and decoration, which exhibits surviving original historical finishes or has the potential for accurate restoration of such finishes; and which is open, to be used by, or may be used by the public.

*Historic Preservation Commission:* The commission created by the City Council upon the adoption of this article, and authorized to direct and assist in the preparation and updating of the City's historic preservation plan; to create and review design guidelines for historic districts and cultural properties; to review and render decisions upon applications relating to historic and cultural properties; and to advise the Historic Preservation Specialist in initiating and implementing relevant preservation planning programs.



*Historic Preservation Fund:* A Federally supported assistance program managed by the National Park Service to assist State, Tribal, and local historic preservation offices with a variety of historic preservation and community projects focused on heritage preservation.

*Historic Preservation Fund Grants Manual:* A Federal publication describing the framework for the operation of the Historic Preservation Fund grants-in-aid program authorized by the National Historic Preservation Act, as amended.

*Historic Preservation Overlay Zone:* A zoning layer that protects and preserves individual structures and neighborhoods composed of architecturally and historically significant buildings; this zoning layer shall be in addition to any other zoning layer in place, and may be applied to buildings, structures, objects, sites, and districts.

*Historic Preservation Plan:* A component of a community's comprehensive plan that includes preservation planning practices and accounts for historic building inventory and cultural resources in the long-range land-use management of a community.

*Historic Preservation Program:* The City's policy initiative under the direction of the City Council to encourage historic preservation through education, advocacy, outreach, and incentives, and to oversee the application and enforcement process of designated cultural properties.

*Historic Preservation Specialist:* The Community Development Department staff person for the City of Las Cruces authorized to support the City-wide historic preservation program; administer the historic preservation ordinance; oversee and consult with the City's building official regarding the permitting of proposed improvements and alterations to designated cultural properties and properties within historic districts; and serve as the liaison to the Historic Preservation Commission.

*Improvement:* Any building, structure, work of art, parking facility, fence, gate, wall, or other object constituting a physical addition to real property, or any part of such addition.

*Infill Development:* The utilization of or the construction upon vacant or underused parcels of land within historic districts or adjacent to individual or clusters of cultural properties whereby new construction or any alterations to the site are undertaken in accordance to design guidelines to ensure compatibility with neighboring structures which regard to height, setbacks, landscaping, aesthetics, mass, and materials.

*Intrusion:* A building, object, site, or structure which detracts from a district's historical significance because of its incompatibility with the district's sense of time, place, and historical development; or its incompatibility of scale, materials, or architectural design whose integrity has been irretrievably lost; or whose physical deterioration or damage renders it unfeasible to rehabilitate.

*National Historic Preservation Act (NHPA)*: The National Historic Preservation Act, 54 U.S.C. 300101 *et seq.*, was enacted “to establish a program for the preservation of additional historic properties throughout the Nation, and for other purposes.”

*National Register Criteria for Evaluation*: The criteria listed in the *Code of Federal Regulations, Title 36, Part 60* (36 CFR 60) used to evaluate districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and: A) that are associated with events that have made a significant contribution to the broad patterns of American history; or B) that are associated with the lives of persons significant in American history; or C) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or D) that have yielded, or may be likely to yield, information important in prehistory or history.

*National Register of Historic Places*: The official list of the nation’s places worthy of preservation; established under the National Historic Preservation Act of 1966, the register is administered by the National Park Service under the auspices of the Department of the Interior. All historic properties are considered eligible for inclusion to the National Register until proved to not be eligible for inclusion.

*New Mexico Historic Preservation Division (NMHPD)*: A division within the Department of Cultural Affairs in the State of New Mexico authorized to identify and protect New Mexico’s cultural resources, including its archaeological sites, architectural and engineering achievements, cultural landscapes, and diverse heritage.

*New Mexico Historic Preservation Loan Fund*: A state supported program offered by the Historic Preservation Division, Department of Cultural Affairs, to provide owners of registered cultural properties in New Mexico with low-cost financial assistance in the restoration, rehabilitation, and repair of properties listed in the State Register of Cultural Properties or National Register of Historic Places.

*Non-Contributing Property*: A building, object, site, or structure in a historic district that does not possess individual architectural, historic, or structural significance or integrity within the context of the historic district or cluster of cultural properties.

*Object*: Anything constructed, fabricated, or erected, including any interpreted relic or any artistic or commemorative monument, that requires permanent or temporary location on or in the ground.

*Ordinary Repairs and Maintenance:* Any work done on or replacement of any part of a building or structure for which a permit issued by a building official is not required. The purpose and effect of such work or replacement is generally to correct any deterioration or decay of or damage to such building or structure or any part thereof and to restore the same, as nearly as may be practicable, to its condition prior to the occurrence of such deterioration, decay, or damage.

*Owner Consent:* The act or result of reaching consensus and agreement, through reason and deliberation, by the owner(s) of real estate when cultural property designation is proposed at the suggestion of another party.

*Owner Objection (Historic District Designation and/or Cultural Property Designation):* The right of an owner (or owners) of record to object to the inclusion of its real property within a proposed historic district, potentially resulting in a modification to the district's proposed boundaries.

*Owner of Record:* The person, corporation, or other legal entity identified as the property owner in the official records of the Doña Ana County Assessor's Office.

*Period of Significance:* The finite span of time during which important events and activities associated with a specific cultural property or group of cultural properties occurred.

*Preservation:* The act or process of applying measures necessary to sustain the existing form, integrity, and materials of a cultural property, including any cultural resource, buildings, objects, structures, and landscape features on the site.

*Reconstruction:* The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

*Register of Cultural Properties:* The list maintained by the Historic Preservation Specialist for the City enumerating the physical addresses or locations of designated historically, architecturally, archaeologically, and culturally significant local buildings, structures, objects, and sites.

*Rehabilitation:* The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values and characteristics.

*Relocation:* Any repositioning of a building, structure, or object on its existing site, or the act of moving a building, structure, or object to another site.

## Agenda Item #3.2.

*Remodel:* The process of altering existing structural components or architectural features and / or finishes of a resource or property; to reconfigure an existing resource or property in such a manner as to remove, cover, replace, or rearrange elements of defining character.

*Repair:* Any minor construction undertaken to remedy an existing condition that has deteriorated but, otherwise, is not defined as construction, alteration, demolition, remodeling, removal, or relocation.

*Restoration:* The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

*Section 106:* Section 106 review process is an integral component of the [National Historic Protection Act \(NHPA\)](#). The Section 106 regulations do not determine a specific outcome but establish a sequential process leading to a final agency decision. This decision-making process is informed at each step by consultation with SHPOs, Tribes, applicants for federal funding or approvals, local governments, and others with a demonstrated interest in the Federal undertaking.

*Shall:* Refers to actions that are required to be completed.

*Should:* Refers to actions that are recommended, but not mandatory.

*State Historic Preservation Officer (SHPO):* The director of the New Mexico Historic Preservation Division, appointed by the Governor, who manages the State's Historic Preservation Plan and coordinates historic preservation activities at all levels of government in the State and with individuals, private organizations, and traditional communities.

*State Register of Cultural Properties:* The official list of historic properties worthy of designation in New Mexico; authorized in 1969 and administered by the New Mexico Historic Preservation Division, the register is periodically updated by the Cultural Properties Review Committee.

*Stop Work Order:* A written order issued by a City building official to a property owner or the person performing the work to immediately cease all activity on any building, structure, object, or site when it has been or is being implemented contrary to the provisions of this ordinance, contrary to the conditions of an approved Certificate of Appropriateness, or in an unsafe and dangerous manner.

*Structure:* A functional construction that differs from a building in that it is made usually for purposes other than creating human shelter.

*Structural Integrity:* An unimpaired condition relating to the functional stability of major building components in relationship to their original or altered function; a measure of the quality of construction and the ability of the structure to function as designed or intended; and the quality or state of being complete or uncompromised.

*Survey:* A systematic gathering of information related to the architectural, historic, scenic, and / or archaeological significance of buildings, structures, objects, and / or landscape features within a specified geographic area through an assessment of field and archival documentation for the purpose of identifying properties that may be designated as cultural properties or historic districts.

*Survey (Reconnaissance):* An examination of all or part of an area accomplished in sufficient detail to make generalizations about the types and distributions of historic properties that may be present.

*Survey (Intensive):* A systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them in accordance to criteria of significance within specific historic contexts.

*Traditional Cultural Property:* A cultural property where associated cultural practices or beliefs of a living community occur that are both rooted in a community's history and important in maintaining the continuing identity of the community.

*Unreasonable Economic Hardship:* An economic burden imposed upon an owner of record which is unduly excessive and prevents a realization of a reasonable rate of return upon the value of a property.

*Vista:* A view through or along a right-of-way opening, including those along natural features, such as rivers, forests, plains, and mountains, which as a view corridor, frames, highlights, or accentuates a prominent building, object, site, structure, scene, or panorama, or patterns or rhythms of buildings, objects, sites, or structures, including views of areas at a distance, such as remote view of the built environment or natural landscapes.

## **Division II: Historic Preservation Commission**

### **Section 40-06: Historic Preservation Commission**

This article creates and establishes the Historic Preservation Commission, hereinafter referred to as "the Commission."

The Commission shall consist of a minimum of five to a maximum of seven members appointed by the mayor and city councilors. Each Commissioner shall possess a professional background from among several relevant fields, including architecture, history, engineering, law, architectural history, historic preservation, landscape architecture, archaeology, land-use

planning, or real estate. Absent any of these professional backgrounds, a potential Commissioner may be eligible to serve as a member of a cultural resource or history-based organization.

The Commission shall schedule and hold public meetings. At said public meetings, the Commission shall exercise its duties to review and consider the effects on cultural properties significant on the local, State, and / or National level; grant or deny applications for Certificates of Appropriateness; request information from the Historic Preservation Specialist with regard to on-going inventories or research, preservation planning practices, and the overall status of historic preservation efforts within the City.

Section 40-07: Duties and Responsibilities of the Historic Preservation Commission

The Commission shall exercise, but not be exclusively limited by, the following duties and responsibilities according to its bylaws:

Request input from the Historic Preservation Specialist regarding surveys within the city limits of the City of Las Cruces to identify neighborhoods, archaeological sites, and buildings for evaluation and potential designation as cultural resources .

Recommend to the Mayor and City Council properties to be designated and entered in the Register of Cultural Properties.

Review and render decisions on Certificates of Appropriateness during open, public hearings.

Recommend to the Mayor and City Council the adoption of design guidelines to ensure proper restoration and rehabilitation practices for historic building inventory; to ensure architectural and aesthetic compatibility within historic districts and in proximity to cultural properties; and to guide infill development to achieve comparable aesthetics and massing with existing, neighboring buildings, objects, structures, and sites.

Assist in the dissemination of information to the public concerning historic preservation and seek input from groups, individuals, and organizations on these matters.

Consider methods for encouraging and incentivizing historic preservation efforts and provide recommendations to these ends to the Mayor and City Council.

Advise the Mayor and City Council on any proposed public alterations which may impact the exterior appearance of cultural properties and historic districts to avoid any potential adverse effects.

Consider alternative options and actions when reviewing applications seeking the demolition in part or in whole of designated cultural properties.

## Agenda Item #3.2.

Advise the Mayor and City Council on the relative merits of proposals involving the use of public funds to restore, preserve, and protect historic properties, and to secure state, federal, and / or other grants or assistance in support of such projects, and to monitor and comment on such projects during their duration.

Seek any benefits which may be granted under the National Historic Preservation Act, as amended, or any other state or federal legislation, including, but not limited to, the benefits which are received from communities under the Certified Local Government program with regard to training, grant funding, and technical assistance.

Prepare an annual report to be presented to the Mayor and City Council of the Commission's activities and the effects of the historic preservation program on the economic development and general welfare of the city and its residents.

### Section 40-08: Surveys and Inventories

The Historic Preservation Specialist or individuals listed in the New Mexico SHPO (State Historic Preservation Office) Directory for qualified architectural and historic consultants or for qualified cultural resource consultants, shall conduct surveys and inventories to identify neighborhoods, areas, sites, buildings, structures, and objects in the City of Las Cruces that possess historic, community, architectural, aesthetic, cultural, archaeological, or traditional importance, interest, or value related to the development of the community.

As part of the survey, the Historic Preservation Specialist shall review and evaluate prior surveys and studies by any government entity or private organization, and recommend the compilation of appropriate research findings, including descriptions, newspapers accounts, land-use records, maps, deeds, photographs, and / or other useful sources.

The Commission may provide input regarding the City's efforts in identifying potential cultural properties and historic districts, and apply procedures to nominate those potential cultural properties and historic districts that are at least fifty (50) years of age based on the following criteria:

- The potential cultural properties are situated in a single, identifiable neighborhood or distinct geographical area of the community, or;
- The potential cultural properties are associated with a particular person, event, and / or era of the community's past, or;
- The potential cultural properties are of a particular architectural style, school, or building technique; or of a particular architect, engineer, builder, designer, craftsman, or artisan, or;
- The potential cultural properties are of a particular scientific value; or.

- Such other criteria as may be adopted by the Commission to assure systematic surveys and inventories of potential cultural properties and historic districts within the municipal boundaries.

The Historic Preservation Specialist shall apply eligibility criteria to potential cultural properties and historic districts and provide recommendations to the Commission to nominate such properties as procedurally outlined in this article for inclusion in the City's Register of Cultural Properties.

#### Section 40-09: Cultural Property Designation

##### A. Standards for the Designation of a Cultural Property or Cultural Properties

Upon the successful evaluation of eligibility criteria to base a recommendation for designation, the Commission shall recommend to the City Council a justification for a property's inclusion in the City's Register of Cultural Properties contingent upon that property meeting a the following requirements:

1. Located within the corporate boundaries of the City; and,
2. At least fifty (50) years old, in whole or in part, or else of exceptional significance; and,
3. Possesses integrity of design, materials, workmanship, setting, location, feeling, and association, as defined for listing in the National Register of Historic Places; and,
4. Embodies such other qualities and characteristics as in the judgment of the Commission should be considered for designation as a cultural property; and,
5. and,
6. Possesses one or more of the following demonstrations of significance:
  - a) A broad cultural, political, economic, or social association with the historic development of the community, the state, or the nation, and / or;
  - b) Identification with a historic person or with important events in local, state, and / or national history, and / or;
  - c) Possesses distinguishing characteristics of an architectural type inherently valuable for the study of a period, style, method of construction, or use of indigenous materials or craftsmanship, and / or;
  - d) Possesses authenticity of its period of significance as evidenced by the survival of its characteristics, historic fabric, and architectural elements from that period; and / or
  - e) Is a notable work of a master builder, designer, or architect, and / or;
  - f) Possesses or may likely yield information important in prehistory or history, and / or;
  - g) An improvement embodying all or part of the above characteristics which is subject to encroachment of detrimental influences or potential adverse effects, and / or;
  - h) An improvement of historical, architectural, or cultural significance which is threatened with demolition by public or private action, and / or;
  - i) Possesses other qualities and characteristics that, in the judgment of the Commission should be considered for designation as a cultural property.



## B. Procedure for the Designation of a Cultural Property

Any nomination application for a proposed cultural property shall be subject to the following review process:

1. *Pre-Application Meeting*: Prior to submitting an application for cultural property designation, an applicant shall meet with the Historic Preservation Specialist or designee to review the nomination proposal. The Historic Preservation Specialist shall explain to the applicant the procedure and standards to nominate a property for designation, and include the historic context and any known architectural, cultural, or archaeological significance associated with the property. Additionally, when the applicant is not the owner of record, the Historic Preservation Specialist shall encourage the applicant to contact the owner(s) of record prior to proceeding with the application process to secure the owner(s)'s consent.
2. *Applicant Eligibility*: Nominations for cultural property designation may be made by any property owner(s) of record; a contract purchaser of a nominated property; an individual, a group, or an association; or the Historic Preservation Commission.
3. *Property Eligibility*: Any building, structure, object, or site that meets the criteria outlined in Section 40-09 A is eligible for consideration to be nominated for designation.
4. *Owner Consent*: In every case, the owner(s) of record must provide written approval of the application. If the applicant is not the owner of record, owner consent must be received before moving forward with the cultural property designation nomination process.
5. *Application*: Upon the applicant's request, the Historic Preservation Specialist shall provide a Historic Cultural Property Inventory Form (HCPI). The applicant shall complete the form, which shall include, among other information, a legal description of the building, structure, object, or site. At the applicant's request, the Historic Preservation Specialist or designee may assist with the completion of the designation form.
6. *Filing*: Upon the applicant's delivery of the completed Historic Cultural Property Inventory Form (HCPI), the Historic Preservation Specialist shall review the application within ten (10) business days of its filing, and notify the applicant in writing of any deficiencies that must be corrected and / or clarified prior to the scheduling of a public hearing. Failure of the applicant to provide amended information within fifteen (15) business days of the notice of deficiencies will result in an automatic withdrawal of the application.
7. *Notice*: Within five (5) business days of the filing of an application, whether or not deemed complete, the Historic Preservation Specialist shall notify in writing the owner(s) of record of the proposed designation nomination, except in the cases when the applicant is the owner of record,

or the owner of record previously provided consent in writing to the Historic Preservation Specialist.

8. *Schedule a Public Hearing:* Upon receipt of a completed Historic Cultural Property Inventory Form (HCPI), the Historic Preservation Specialist shall schedule a public hearing for the next regularly-scheduled meeting of the Historic Preservation Commission in accordance with the Open Meetings Act (NMSA 1978, Section 10-15-1 *et seq.*).

9. *Notice of Public Hearing:* Notice of the public hearing shall be published on the City of Las Cruces webpage and in a newspaper of general circulation within the City not less than fifteen (15) calendar days nor more than thirty (30) calendar days in advance of the date of the hearing. The notice shall identify the applicant, property owner(s) of record, legal description of the property, and common address of the property.

10. *Mailing:* Not less than ten (10) calendar days prior to the public hearing, the Historic Preservation Specialist shall mail a written notice to the owner(s) of record of the subject property and the owner(s) of record of all properties within 500 feet. Written notice shall include the date, time, and location of the scheduled public hearing and information regarding access to a digital or written copy of the completed application of the Historic Cultural Property Inventory Form (HCPI).

11. *Public Hearing Sign:* The Historic Preservation Specialist shall direct the placement of at least one sign upon the public right-of-way adjacent to the property that is the subject of the public hearing at least ten (10) calendar days in advance of the date of the public hearing.

12. *Eligibility Report:* Prior to the public hearing on the application for a cultural property nomination, the Historic Preservation Specialist shall conduct an analysis of the property proposed for designation and prepare a report containing preliminary findings on the historic, cultural, architectural and aesthetic significance of the property. The analysis shall be provided in writing to the Commission and made available to the public in advance of the public hearing.

13. *Public Hearing:* The Commission shall conduct the public hearing and a record of such proceedings shall be preserved in such a manner as prescribed by the City of Las Cruces.

14. *Withdrawal of Application:* An applicant may at any time during the nomination process withdraw an application for cultural property designation by providing notice, in writing, to the Historic Preservation Specialist.

15. *Historic Preservation Commission Action:* At the public hearing, the Commission shall take statements presented by the owner(s) of record of the subject property, as well as statements, either oral or written, from any interested parties concerning the eligibility and / or effect of the potential designation on the proposed cultural property.

The Commission may invite and consider testimony to evaluate information provided either during the nomination process or during the public hearing. A public hearing may be continued at a later date in the event that the Commission determines that additional information, unavailable at the public hearing, is warranted and necessary for the purpose of making a finding of fact or to provide time to evaluate fully new evidence presented at the public hearing.

If the Commission fails to act within forty-five (45) calendar days of the final adjournment of a public hearing for the designation of a cultural property, the Commission shall be deemed to have recommended denial. Otherwise, upon approval of the cultural property designation application, the Historic Preservation Specialist shall draft a Cultural Property Designation Report for City Council action. Said report shall include a map of the subject property, current and historic photographs, history of the property, plans and drawings (if available and if applicable), and a determination on the eligibility criteria.

16. *City Council Action:* Upon considering the Commission's finding of fact regarding a nomination, the City Council shall grant or deny the Cultural Property Designation Report and application for cultural property designation with a simple majority or greater vote.

Upon designation as a cultural property by the City Council, a notice of the designation will be sent by the Historic Preservation Specialist to the applicant and /or owner(s) of record of the building, structure, object, or site. The applicant and / or owner(s) of record shall be responsible to provide a copy of the resolution effectuating the designation to the Doña Ana County Recorder of Deeds. A copy of the recorded resolution shall be returned to the Community Development Department within sixty (60) calendar days of City Council approval of a cultural property designation. When designated as a cultural property, the property shall be included in the City of Las Cruces Register of Cultural Properties and shall be identified on the City's Geographic Information Systems (GIS) mapping layers with the appropriate shorthand designation as a cultural property.

17. *Suspension of Work:* During the period beginning with the filing of an application for cultural property designation and ending with the final action of the City Council granting or denying said application, no exterior architectural feature of any building, structure, object, or site that is the subject of an application for cultural property designation may undergo alteration, construction, demolition, or removal if such alteration, construction, demolition, or removal would be subject to a building permit issued after the filing of a cultural property application. Nothing in this subsection shall operate to bar ordinary repair and maintenance or any work that is necessary to prevent or correct an imminently dangerous or hazardous condition.

18. *Re-application following Denial or Withdrawal of an Application:* In the event that an application for cultural property designation is denied by the Commission and / or City Council or the application is withdrawn by the applicant, no subsequent application for cultural property designation of the same building, structure, object, or site shall be made within twelve (12)

months of the date of the denial. If the applicant withdraws the application prior to review by the Commission, a subsequent application may be submitted at any time.

19. *Amendments*: Any property owner of record; a contract purchaser of a nominated property; individual or group of City residents; association with members who are City residents; or the Historic Preservation Commission may request that the designation of a cultural property be amended by the same procedures and according to the same criteria set forth herein for designation. An amended application relating to the same property may be entertained by the Commission at any time following City Council action designating any building, structure, object, or site as a cultural property. Minor, material amendments, excluding boundary amendments, may be completed administratively without a public hearing or public meeting.

20. *Rescinding of Designation*: Any property owner of record; a contract purchaser of a nominated property; individual or group of City residents; association with members who are City residents; or the Historic Preservation Commission, on its own initiative and with prior consent of the City Council, may request that the designation of a cultural property be rescinded by the same procedures and according to the same criteria set forth herein for designation. The City Council may rescind cultural property designation of any designated property provided that the vote to rescind the designation is not less than a two-thirds (2/3) vote of the councilors holding office.

21. *Appeals*: Any property owner of record; a contract purchaser of a nominated property; individual or group of City residents; association with members who are City residents; or the Historic Preservation Commission may appeal the action taken by the City Council to grant, deny, or rescind cultural property designation, provided that the appeal is filed to the City within ten (10) calendar days of the City Council decision.

#### Section 40-10: Historic District Designation

##### A. Standards for Designation of Historic Districts

The Historic Preservation Commission shall not recommend, nor the City Council grant, a designation of a historic district unless each body makes findings based upon the evidence presented to it in each specific case., See Section 40-09 (Cultural Property Designation) for standards and requirements.

##### B. Procedure for the Designation of a Historic District

Any nomination application for a proposed historic district shall be subject to the following review process:

1. *Pre-Application Meeting*: Prior to submitting an application for historic district designation, an applicant shall meet with the Historic Preservation Specialist or designee to review the

nomination proposal. The Historic Preservation Specialist shall explain to the applicant the procedure and standards to nominate an area for designation, and include any known architectural, cultural, or archaeological significance associated with the area. Additionally, the Historic Preservation Specialist shall require the applicant to secure support for the proposed historic district nomination in the form of petition signatures of **at least twenty percent (20%)** of the owners of record within the boundaries of the proposed historic district.

*2. Applicant Eligibility:* Nominations for historic district designation may be made by any property owner(s) of record; a contract purchaser of a nominated property; an individual or group of City residents; an association with members who are City residents; or the Historic Preservation Commission.

*3. Owner Consent:* Consent must be attained from at least twenty (20) percent of the owners of record within the boundaries of the proposed historic district, and this support among property owners shall be achieved in the form of gathering signatures on a petition.

*4. Application:* Upon the applicant's request, the Historic Preservation Specialist shall provide a Historic Cultural Property Inventory Form (HCPI), which shall be completed and contain all of the following information:

- a) A map delineating the boundaries of the area proposed for designation;
- b) A written statement setting forth the character of the area and justification for designation of the proposed area;
- c) Drawings or photographs of significant buildings, structures, sites, or objects within the boundaries of the proposed area;
- d) Descriptions of the historic condition and use, existing condition and use, and approximated or exact age of each property within the boundaries of the proposed district; and
- e) Such other information as prescribed by the Historic Preservation Commission.

*5. Filing:* Upon the applicant's delivery of the completed Historic Cultural Property Inventory Form (HCPI), the Historic Preservation Specialist shall review the application within thirty (30) business days of its filing, and notify the applicant in writing of any deficiencies that must be corrected and / or clarified prior to the scheduling of a public hearing. Failure of the applicant to provide amended information within forty-five (45) business days of the notice of deficiencies will result in an automatic withdrawal of the application.

*6. Notice:* Within fifteen (15) business days of the filing of an application, whether or not deemed complete, the Historic Preservation Specialist shall notify, in writing and delivered by certified mail with return receipt, the owners of record within the boundaries of the proposed designation nomination. Said notification shall identify the boundaries of the proposed district and provide a date, time, and location for a public, informational meeting to be convened by the

Historic Preservation Specialist not more than thirty (30) business days from the date of the filing of an application.

7. *Schedule a Public Hearing:* Upon receipt of a completed Historic Cultural Property Inventory Form (HCPI), the Historic Preservation Specialist shall schedule a public hearing for the next regularly-scheduled meeting of the Historic Preservation Commission in accordance to the City's notification requirements for public hearings.

8. *Notice of Public Hearing:* Notice of the public hearing shall be published on the City of Las Cruces webpage and in a newspaper of general circulation within the City not less than fifteen (15) calendar days nor more than thirty (30) calendar days in advance of the date of the hearing. The notice shall identify the legal description of the proposed boundaries, the name of the subdivision(s) (if applicable), and a general description of the area bounded by the proposed historic district.

9. *Mailing:* Not less than ten (10) calendar days prior to the public hearing, the Historic Preservation Specialist shall mail a written notice to the owners of record of all properties within the boundaries of the proposed historic district. Written notice shall include the date, time, and location of the scheduled public hearing and information regarding access to a digital or written copy of the completed application of the Historic District Designation Form.

10. *Public Hearing Sign:* The Historic Preservation Specialist shall direct the placement of at least four (4) signs upon the public right-of-way adjacent to the boundaries of the proposed district's area at least ten (10) calendar days in advance of the public hearing's date.

11. *Public Hearing:* The Commission shall conduct the public hearing and a record of such proceedings shall be preserved in such a manner as prescribed by the City of Las Cruces. The hearing's purpose shall be to provide information regarding the details and the potential land-use impacts of the proposed historic district. Owners of record shall be informed of the right to support or object the proposed historic district. Opportunity for public comments regarding the merits and potential impacts of the proposed historic district will be provided at the public hearing.

12. *Withdrawal of Application:* An applicant may at any time during the nomination process withdraw an application for historic district designation by providing notice, in writing, to the Historic Preservation Specialist.

13. *Owner Objection:* In the event that owners of record of the individual real properties within the proposed historic district object to the designation of the proposed historic district, those objections shall be recorded on forms provided by the Community Development Department; completed forms shall be notarized and filed with the City Clerk at any time but not later than thirty (30) calendar days following the final adjournment of the public hearing.

14. *Historic Preservation Commission Action:* At the public hearing, the Commission shall consider statements presented by the owners of record of any property within the boundaries of the proposed historic district, as well as statements, either oral or written, from any interested parties concerning the effect of the proposed designation on the effected properties.

The Commission may invite and consider testimony to evaluate information provided either during the historic district nomination process or during the public hearing. A public hearing may be continued at a later date in the event that the Commission determines that additional information, unavailable at the public hearing, is warranted and necessary for the purpose of making a finding of fact or to provide time to evaluate fully new evidence presented at the public hearing.

The Commission shall make written findings of fact and shall assist the Historic Preservation Specialist to submit same in the form of a Historic District Designation Report, together with its recommendation, to the Planning and Zoning Commission within forty-five (45) calendar days following the close of the public hearing.

If the Commission fails to act within forty-five (45) calendar days of the final adjournment of a public hearing for the designation of a historic district, the Commission shall be deemed to have recommended denial. Otherwise, upon approval of the historic district designation application, the Historic Preservation Specialist shall draft a Historic District Designation Report for Planning and Zoning Commission action. Said report shall include a map of the proposed district's boundaries, current and historic photographs, histories of the properties, plans and drawings (if available and if applicable), and a determination on the eligibility criteria.

15. *City Council Action:* The Planning and Zoning Commission, when no owner objection is filed in accordance with this ordinance, shall grant or deny the nomination for historic district designation with not less than a majority vote of the Planning and Zoning Commission. When an owner of record, or owners of record, properly file objections with the City Clerk in accordance with this ordinance, the Planning and Zoning Commission may grant the proposed designation upon the condition that demonstrable support of the designation by a simple majority of owners of record within the proposed historic district's boundaries can be presented.

Upon designation as a historic district by the Planning and Zoning Commission, a notice of the designation will be sent by the Historic Preservation Specialist to the owners of record of the properties within the boundaries of the designated district. The owners of record shall be responsible to provide a copy of the resolution effectuating the designation to the Doña Ana County Recorder of Deeds. A copy of the recorded resolution shall be returned to the Community Development Department within sixty (60) calendar days of Planning and Zoning Commission approval of a historic district designation. When designated as a historic district, the historic district shall be included in the City of Las Cruces Register of Cultural Properties and

shall be identified on the City's Geographic Information Systems (GIS) mapping layers with the appropriate shorthand designation as a historic district.

16. *Suspension of Work*: During the period beginning with the filing of an application for historic district designation and ending with the final action of the Planning and Zoning Commission granting or denying said application, no exterior architectural feature of any building, structure, object, or site that is the subject of an application for historic district designation may undergo alteration, construction, demolition, or removal if such alteration, construction, demolition, or removal would be subject to a building permit issued after the filing of a historic district application. Nothing in this subsection shall operate to bar ordinary repair and maintenance or any work that is necessary to prevent or correct an imminently dangerous or hazardous condition.

17. *Re-application following Denial or Withdrawal of an Application*: In the event that an application for historic district designation is denied by the Commission and / or Planning and Zoning Commission or the application is withdrawn by the applicant, no subsequent application for historic district designation shall be made within twelve (12) months of the date of the denial. If the applicant withdraws the application prior to review by the Historic Preservation Commission, a subsequent application may be submitted at any time.

18. *Amendments*: Any property owner of record; a contract purchaser of a nominated property; individual or group of City residents; association with members who are City residents; or the Historic Preservation Commission, on its own initiative and with prior consent of the Planning and Zoning Commission, may request that the designation of a historic district be amended by the same procedures and according to the same criteria set forth herein for designation. An amended application relating to the same district may be entertained by the Commission at any time following Planning and Zoning Commission action designating a historic district. Minor, material amendments, excluding boundary amendments, may be completed administratively without a public hearing or public meeting.

19. *Appeals*: Any property owner of record within the boundaries of the historic district; a contract purchaser of a nominated property; individual or group of City residents; association with members who are City residents; or the Historic Preservation Commission may appeal the action taken by the Planning and Zoning Commission to grant, deny, or amend historic district designation, provided that the appeal is filed to the City within ten (10) calendar days of the Planning and Zoning Commission decision.

#### Section 40-11: Review Standards for Cultural Properties and Historic District Properties

In making recommendations for proper and accepted treatments for the rehabilitation, restoration and/or adaptive reuse of historic buildings and older building inventory, the Historic Preservation Commission shall be governed by the following review standards and design principles:



A. Standards for Review of Cultural Properties and Historic District Properties

The review of plans for changes affecting the exterior appearance of designated cultural properties will be based upon the Secretary of the Interior's "Standards for Rehabilitation" as follows, as amended:

1. A property shall be used for its historic purpose or be placed in an adaptive reuse that requires minimal change to the defining exterior 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.

B. Design Principles for Cultural Properties and Historic District Properties

Any new construction such as primary buildings, secondary, and accessory buildings and additions to historic buildings and structures at a cultural property or at a property within a designated historic district shall conform, subject to the restrictions of the City of Las Cruces Zoning Code, to the following general design principles:

## Agenda Item #3.2.

1. Relationship of Building Mass and Space. The relationship between the open space between existing structures and adjoining structures shall be proportionate and compatible to the adjacent neighborhood;
2. Scale of Structure. The scale of any alterations, modifications, or additions, or of any new construction shall be compatible with the existing, surrounding structures;
3. Height. The height of any proposed alteration, addition, or new construction shall be compatible with the existing structure and with neighboring structures;
4. Directional Expression of Principal Façade. Any proposed alteration or new construction shall be compatible with the predominant horizontal or vertical expression of the historic structure and, for wholly new construction, the predominant horizontal or vertical expression along the street block;
5. Proportions of Street-facing Façades. The relationship between the width and height of any historic structure and any proposed modification, alteration, or addition at a street facing façade shall be compatible with one another and the relationship between the width and height of any proposed new structure shall be compatible with nearby structures;
6. Relationship of Windows and Doors. The relationship between and among doors and windows shall be compatible with and in proportion to each other and be compatible with the historic character of such elements;
7. Architectural Details. Architectural details and materials shall be incorporated, as necessary, to relate new construction with historic construction to preserve and enhance the inherent characteristics of the historic property and/or neighboring properties; and
8. Roof Form. The design of any roof shall be compatible with the roof forms and materials of the historic roof of any existing improvement, building, structure, or object.

In addition to the foregoing, the Historic Preservation Commission may apply review standards as further set forth in any policy, preservation plan, or design guidelines adopted by the Commission; the U.S. Secretary of the Interior's Standards for Rehabilitation, as amended; and/or the National Park Service's Guidelines for Rehabilitating Historic Buildings, each as amended from time-to-time.

### C. Standards for Adaptive Reuse

Adaptive reuse is a process that changes a disused or ineffective structure that can be used for a different purpose. Sometimes, nothing changes but the item's use. The adaptive reuse of a historic building should have minimal impact on the heritage significance of the building and its setting. Adaptive reuse recognizes the need for the historic property to meet continuing changes in the community while retaining the property's historic character. By reusing an existing building, the energy required to create these spaces, the material waste generated from the tenant improvement, and the use of new materials are lessened. The revitalization of buildings through reuse or repurposing also helps to stabilize neighborhoods and preserve the City's historic character and architecture, reduce the environmental hazards and costs associated with new construction, and enhance economic growth with new housing and employment opportunities. Communities further benefit from the added values of context, culture, history, and ambiance resulting in true community redevelopment and sustainability.

## Agenda Item #3.2.

With regard to applications for adaptive reuse of a cultural property, the following matters shall be considered:

1. Its historical, architectural, cultural and aesthetic significance
2. Its use, its intended use and/or the use for which the cultural property was originally designed New construction, addition, repair or maintenance not associated with a change of use or occupancy classification do not qualify as an adaptive reuse project;
3. All adaptive reuse projects are subject to review by the Historic Review Commission. The Commission will review the project for overall design, exterior materials, zoning requirements, health and safety factors to ensure that the project meets the requirements and will result in a functional and attractive addition to the local neighborhood and to the City.
4. Adaptive reuse projects are complex and challenging, even if all of the above steps are completed, given the nature of existing historic structures, unforeseen complexities are to be expected during construction. Because of this regular communication with the building inspector during construction will be vital to ensure that potential delays are minimized or reduce

### D. Standards for Requests for Demolition

With regard to applications to demolish a cultural property t , the following matters shall be considered:

1. Its historical, architectural, cultural and aesthetic significance.
2. Its use, its intended use and/or the use for which the building, structure, object or site was originally designed and the feasibility of the continuation of its designed use.
3. Its importance to the City of Las Cruces and the extent to which its historical or architectural value is such that its removal will be detrimental to the public interest.
- 4.
5. The extent to which it is of such unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty.
6. The extent to which its retention would be of economic value, attract tourists, educate citizens regarding the city's heritage or make the city a more attractive and desirable place in which to live.
7. The probable impact of its removal upon the ambience and integrity of the historic district.
8. The structural soundness and integrity of the building, structure, object or site and the economic feasibility of its restoration or rehabilitation so as to allow for its reasonable use.

9. The threat to the public health and safety as a result of deterioration or disrepair of the building, structure, object or site.
10. The technological feasibility of structural rehabilitation.
11. The interference with the charitable purposes of any nonprofit or charitable organization if demolition is not permitted.

D. Criteria regarding relocation of historic buildings or structures.

The following factors shall be considered with regard to an application to move to a new location or site any cultural property I:

1. The impact of the loss of integrity suffered as a result of removal from the original and/or historic location; and, if located within a historic district, the impact of that loss of integrity upon the district as a whole.
2. The relative value to the applicant of the proposed relocation contrasted to the value to the community as a whole in allowing it to remain at its original and/or historic site.
3. The compatibility, nature and character of the areas adjacent to both the present site and the proposed site as they relate to the protection of historic properties and districts.
4. In the event that a proposed new location is in a historic district, the impact on the visual compatibility of adjacent buildings, structures, objects or sites.
5. The likelihood of significant damage to the physical integrity of the building or structure itself.

Section 40-12: Review of Proposed National Register of Historic Places Nominations- This section should probably follow after 20-10 Historic District Designation

Before a property located within the municipal boundaries of the City of Las Cruces may be considered for inclusion in the National Register of Historic Places, the State Historic Preservation Officer (SHPO) or designee in the New Mexico Historic Preservation Division (NMHPD) shall notify the applicable chief local elected official and the Historic Preservation Commission according to the following procedure:

- a. The SHPO / NMHPD shall forward a copy of the completed National Register nomination to the City for all properties located in the City's jurisdiction with thirty (30) calendar days of receipt unless the City the initiated the nomination. If the City initiates its own nomination, it shall provide the completed nomination to SHPO / NMHPD within thirty (30) days of completion.

- b. Within sixty (60) days, the Commission shall provide opportunity for public comment by including the National Register nomination on the agenda of the next regularly-scheduled public meeting.
- c. The Commission shall prepare a report regarding the eligibility of the property and whether or not, in its opinion, the property meets the criteria for listing in the National Register of Historic Places.
- d. Within sixty (60) days of notice from the SHPO / NMHPD, the chief local elected official shall transmit the report of the Commission and the elected official's recommendation to the SHPO / NMHPD.
- e. If either or both the Commission and the chief elected official agree that the property should be nominated, the nomination will be scheduled for review by the Cultural Properties Review Committee and make the report and recommendations available to the Secretary of the Interior.

If both the Commission and the chief elected official recommend that a property not be nominated to the National Register of Historic Places:

- a. The SHPO / NMHPD shall take no further action, unless within thirty (30) days of the receipt of such recommendation an appeal is filed with the SHPH / NMHPD.
- b. If such an appeal is filed, the SHPO / NMHPD shall follow the procedures for making and submitting a nomination.
- c. Any report and recommendations made that the property should not be nominated shall be submitted to the Secretary of the Interior.

### **Division III: Plan Review, Certificates of Appropriateness, and Economic Hardship**

#### Section 40-13: Plan Review of Cultural Properties and Historic District Properties

Plan Review shall be completed for any new construction, addition, remodeling, rehabilitation, renovation, or restoration, or proposed demolition of the exterior of any building, structure, object, or site that meets the following criteria:

- A. visible from a public right-of-way, excluding public alleyways at the rear of a property; and,
- B. proposed for an individually-designated cultural property or for any property within a designated historic district; and,
- C. requires a building permit as defined by the building code.

Plan Review submittal requirements and review standards are based on the property location within the City; the age of the property; and the significance rating of the property as assigned by survey, as amended from time-to-time.

Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of any designated cultural property or property. The destruction, alteration, or removal of original distinguishing elements or architectural features of a building, structure, object, or site and its environment shall be avoided.

## Agenda Item #3.2.

Plan Review for compliance with historic preservation standards will be completed in conjunction with code compliance review by the City of Las Cruces Building Official, City of Las Cruces Fire Department, and the City of Las Cruces Public Works Department.

Each Applicant may request one or more pre-application meetings with City staff to review proposed scopes of work and compliance with historic preservation design standards, building codes, zoning requirements, and other applicable regulations.

Submittal requirements identified herein satisfy historic compliance review but shall not be construed to reflect the submittal requirements of other review authorities. Applicants should consult with appropriate City staff prior to submitting an application for building permit application review.

### A. Procedure to Apply for Building Permits and Certificates of Appropriateness

Any application for a building permit to undertake any work at a designated cultural property wt shall be subject to the following review process:

1. *Application for a Building Permit to Alter an Existing Structure:* Applicants shall provide the following information as part of a building permit application:
  - a) a completed Building Permit Application and a completed Certificate of Appropriateness Application; and,
  - b) a site map or aerial view of the parcel of land on which the subject building, object, structure, site, or improvement is located; and,
  - c) photographs of the current exterior condition of the subject area; and,
  - d) historic images of the subject property, if available; and,
  - e) material samples and/or product specifications for any proposed new or repair materials including, but not limited to, siding materials and installation pattern; masonry color, texture, and bonding pattern; roof shingles; major architectural elements (e.g. doors, windows, columns, decorative architectural features, etc.); and,
  - f) drawings and/or specifications detailing the proposed scope of work including, but not limited to, building elevations, plans, and significant architectural details; and,
  - g) other reasonable information that may be requested by City staff.

Information submitted for review by the Historic Preservation Commission must be provided in a format as required by the Historic Preservation Specialist but not less than one (1) printed copy of all requested documentation; one (1) sample of proposed materials; and one (1) electronic or digital copy (only jpeg or gif format unless another format is approved prior to submittal; any electronic submittal must be clearly legible when printed at 11" x 17" format).

2. *Fees:* Fees shall be calculated and collected by the Community Development Department. Applicable deposits and fees shall be set by resolution and collected according the current fee schedule for building permits.
3. *Filing:* The Certificate of Appropriateness application shall be submitted to the Historic Preservation Specialist. Upon receipt of all required information, the application will be determined to be complete, and the Historic Preservation Specialist shall schedule a

hearing before the Historic Preservation Commission to review and render a decision on the application.

4. *Plan Review of Cultural Properties and Historic District Properties:* Certificate of Appropriateness applications may be reviewed either administratively by a subcommittee within the Community Development Department or before the Historic Preservation Commission based on the level of review. The subcommittee may review minor scopes of work, whereas extensive scopes of work and alterations shall be reviewed by the Historic Preservation Commission. All proposed alterations shall be evaluated in accordance to the Review Standards for Cultural Properties and Historic District Properties as stated herein this article under Section 40-11.
5. *Schedule a Public Hearing:* Upon receipt of a completed Certificate of Appropriateness application, the Historic Preservation Specialist shall schedule a public hearing for a regularly-scheduled meeting of the Historic Preservation Commission in accordance to the City's notification requirements for public hearings.
6. *Appropriateness Report:* Prior to the public hearing on the Certificate of Appropriateness application, the Historic Preservation Specialist shall conduct an analysis of the subject property and prepare a report containing preliminary findings on the historic, cultural, architectural and aesthetic significance of the property. The analysis shall be provided in writing to the Commission and made available to the public in advance of the public hearing.
7. *Public Hearing:* The Commission shall conduct the public hearing and a record of such proceedings shall be preserved in such a manner as prescribed by the City of Las Cruces.
8. *Withdrawal of Application:* An applicant may at any time during the review process withdraw a Certificate of Appropriateness application by providing notice, in writing, to the Historic Preservation Specialist.
9. *Historic Preservation Commission Action:* The Commission shall act upon completed Certificate of Appropriateness applications in a timely manner. The Commission may request modifications to the proposed scope of work as a condition of approval of a Certificate of Appropriateness; it may approve the application without modifications; or it may deny the application. No decision rendered by the Commission shall conflict with provisions in the zoning code adopted by the City.
10. *Issuance of a Certificate of Appropriateness:* Upon the approval of a Certificate of Appropriateness application, either administratively or by the Commission, the Historic Preservation Specialist shall issue a Certificate of Appropriateness to the applicant as a component, and in conjunction to other requirements, to be issued a building permit.
11. *Suspension of Work:* During the period beginning with the filing of a Certificate of Appropriateness application and ending with the final action taken on the Certificate of Appropriateness, no exterior architectural feature of any building, structure, object, improvement, or site that is the subject of an application may undergo any alteration or construction, if such work would be subject to Plan Review and issuance of a building permit.
12. *Final Inspection:* The Building Official and/or Building Inspector(s), in consultation with the Historic Preservation Specialist, shall complete, prior to issuance of a Final Occupancy Permit, an inspection of any work approved under a Certificate of Appropriateness to assure compliance with the approvals granted by the Commission or on its behalf. Nothing in this subsection shall operate to bar repair and maintenance or

any work that is necessary to prevent or correct an imminently dangerous or hazardous condition.

13. *Lapse of a Certificate of Appropriateness*: An approved Certificate of Appropriateness shall be valid for one (1) year from the date of issuance to the applicant to complete the proposed scope of work. In the event the applicant is unable to complete the approved scope of work, the Historic Preservation Specialist may approve up to two six-month extensions to complete the scope of work. In the event the approved scope of work remains incomplete upon the expiration of twenty-four (24) months since issuance, the applicant will be required to submit a new Certificate of Appropriateness application.

#### Section 40-14: Plan Review for Municipal-Owner Cultural Properties

Plan Review shall be completed for any new construction, addition, remodeling, rehabilitation, renovation, or restoration, or proposed demolition of the exterior of any building, structure, object, or site, or historic interior, of any cultural property owned by the City of Las Cruces, in accordance with the following criteria:

1. The cultural property must be municipally owned and accessible to the public on a full or partial basis; and,
2. The plan review process shall adhere to the procedures as stated herein this ordinance under Section 40-13; and,
3. The proposed scope of work shall be reviewed by the Historic Preservation Specialist and/or the Historic Preservation Commission in accordance with the Review Standards for Cultural Properties and Historic District Properties as stated here in this article under Section 40-11.

#### Section 40-15: Demolition of Cultural Properties

Requests for demolition of any portion of or the entirety of any building, structure, site, or object deemed significant shall require review by the Historic Preservation Commission

Criteria Used to Assess Significance:

- More than 50 years of age
- Associated with a historic event or person;
- Constructed in a historic architectural or recognized vernacular building style;
- Designed and/or constructed by a particular architect or builder, either by itself or in context of a group of buildings or structures;
- Located within 150' of the federal, state or local historic district and contextually similar to the buildings or structures within the adjacent historic district;
- A naturally occurring land or geological formation that has been designated as a cultural property or is located within the boundaries of a designated historic district



Demolition shall be considered only when all other redevelopment or adaptive reuse options for a building, structure, object, or site have been exhausted.

A. Procedure for the Demolition of Designated Cultural Properties

Demolition Review

Demolition review begins with the filing of an application for a demolition permit and applies to any demolition, alteration, or new construction that involves total or partial demolition. During review an assessment of the historical and/or architectural importance of the building, structure, and/or feature will be determined. The Historic Preservation Commission (HPC) is responsible for determining the significance of the resource and whether it qualifies for preservation or demolition.

1. *Pre-Application Meeting:* Prior to submitting a demolition request, an applicant shall meet with the Historic Preservation Specialist, Building Official, City Planner, and/or Director of Community Development to review the demolition proposal. At that time, the Historic Preservation Specialist shall identify to the applicant any known historic significance classification or documentation pertaining to the property.
2. *Application:* All applications for a demolition permit shall be submitted on forms provided by the Historic Preservation Specialist. No demolition permit application shall be accepted for processing unless it is complete and is accompanied by all applicable fees, deposits, and bonds. A complete demolition permit application shall contain the following:
  - a) a legible, dimensioned, and accurate Plat of Survey, prepared and sealed by a New Mexico licensed surveyor within twelve (12) months of application, indicating location of all improvement proposed for demolition;
  - b) written affidavit of the owner(s) of record of the property acknowledging the proposed demolition when the applicant is not the owner of record;
  - c) plans of all levels of the building or structure proposed to be demolished;
  - d) photographs of all existing conditions including all exterior elevations, all significant architectural features (exterior and interior), and all rooms or spaces (exterior and interior) affected by the proposed demolition work;
  - e) historic images of the property and general area of proposed demolition, if any available;
  - f) a written chain of title investigation that identifies previous owners of the property upon which demolition is proposed;
  - g) a detailed report of non-code-compliant elements and structural deficiencies, prepared by a registered architect and/or structural engineer with expertise in the rehabilitation of contemporary and/or historic properties;
  - h) a detailed list of irreparable or deteriorated building features, components, or elements;

- i) a detailed cost estimate for the rehabilitation of the improvement, property, or site, prepared by a design professional or licensed contractor with expertise in the renovation of contemporary and/or historic properties;
  - j) a comparison of the estimated rehabilitation cost of the property proposed for demolition with market values for comparable improvements, properties, or sites within the municipal boundaries;
  - k) a detailed cost estimate for the restoration of the site per City code in the event that no new construction activity commences following demolition;
  - l) a summary of potential sites, if any, to which the resource could be relocated within the historic district with an estimate of the cost of the move to each proposed location, if any, by a qualified building mover;
  - m) a proposed schedule for demolition activities;
  - n) a completed Building Permit application and a written justification outlining the reasons demolition is sought; and,
  - o) other reasonable information required or that may be requested by City staff or the Historic Preservation Specialist.
3. *Fees:* Fees shall be calculated and collected by the Community Development Department. Applicable deposits and fees shall be set by resolution and collected according to the current fee schedule for building permits.
4. *Filing:* An application for demolition shall be filed with the Building Official and the

Demolition Review

1. Within ten (10) business days of the filing of an application, the Historic Preservation Specialist shall review the submitted application for demolition and inform the applicant, in writing, of any deficiencies which must be corrected and/or clarified prior to the scheduling of a public hearing. Failure of the applicant to provide amended information within thirty (30) business days of the notice of deficiencies will result in an automatic withdrawal of the application.

2. *Notice:* Upon receipt of a complete demolition application, the Historic Preservation Specialist shall schedule a public hearing for any cultural property or property located within a historic district, except for those properties designated as non-contributing due to a lack of architectural, historic, or structural significance or integrity, at a regularly-scheduled meeting of the Commission no sooner than one hundred and eighty (180) days from the acceptance of a completed application. Demolition permit applications for non-contributing buildings with no architectural, historical, or structural significance or integrity shall be reviewed at a regular public meeting and shall not be subject to a public hearing or any stipulation related to noticing of a public hearing.

Notice and Public Hearing

Prior to the public meeting for the purpose of reviewing a demolition application, the Historic Preservation Specialist shall conduct an analysis of the submitted documents and a written summary of the site visit as part of a written report containing preliminary findings on the historic, architectural, cultural, and aesthetic significance of the subject property. The analysis shall be provided to the Commission, in writing, and made available to the public in advance of the public hearing.

5. Notice of a public hearing shall be published on the City of Las Cruces webpage and in a newspaper of general circulation within the City not less than fifteen (15) calendar days nor more than thirty (30) calendar days in advance of the date of the hearing. The notice shall identify the applicant, property owners of record, legal description of the property where demolition work is proposed, and the common address of the property where demolition work is proposed.
6. *Public Hearing Sign:* The Historic Preservation Specialist shall direct the placement of at least one (1) sign at the public right-of-way adjacent to the property that is the subject of the public hearing at least ten (10) calendar days in advance of the date of the public hearing. Said sign shall include the words “Proposed for Demolition” in addition to the date, time, and place of such public hearing.
7. *Mailing:* Not less than ten (10) calendar days prior to the public hearing, the Historic Preservation Specialist shall mail a written notice to the owners of record of the property proposed for demolition and to the owners of record of all properties identified herein for notification 500 feet. Written notice shall include the date, time, and location of the scheduled public hearing and information regarding access to a digital or written copy of the demolition application.
8. *Public Hearing:* The public hearing for the purpose of reviewing a demolition application shall be conducted by the Historic Preservation Commission and a record of such proceedings shall be preserved in such manner as the Commission shall, by rule, prescribe from time to time.

The applicant bears the burden of proof that the failure to approve the proposed demolition would leave the subject property without an economically viable use, and that the sale, rental, or rehabilitation of the property is not possible, resulting in the property being incapable of earning any reasonable economic return.

9. *Withdrawal of Application:* An applicant may at any time prior to the scheduled public hearing withdraw an application for demolition by providing notice, in writing, to the Historic Preservation Specialist or the Building Official.
10. *Historic Preservation Commission Action:* The Commission shall consider only the property, building, structure, architectural feature, or object proposed for demolition; the merit of any proposed replacement construction or improvement shall not be a standard of review for a demolition request. The Commission may solicit testimony to evaluate information provided either as part of a demolition application or at the public hearing. A public hearing may be continued to a date in the event that the Commission determines that additional information, unavailable at the public hearing, is warranted and necessary for the purpose of making a finding of fact.

Additionally, the Commission may continue a public hearing during a subsequent regularly scheduled meeting of the Commission to provide time to fully evaluate new evidence presented

at the public hearing. Furthermore, the Commission may continue a public hearing regarding a request for demolition for a specified period of time, not to exceed one hundred and twenty (120) calendar days, for the sole purpose of allowing the applicant and the Commission to seek alternatives to demolition when the Commission determines that all of the following conditions exist:

- a) the property itself, or in relation to its environs, has significant historical, architectural, aesthetic or cultural value in its present condition;
- b) realistic alternatives for preservation for the property—including adaptive uses—are believed to be neither cost prohibitive nor beyond the limits of local market value; and
- c) the property, in its existing condition, does not present a public health or safety hazard to individuals, neighboring properties or the greater community.

When the Commission postpones a recommendation regarding a demolition request, the Commission shall retract said postponement when the Commission determines that an applicant has:

- a) made a bona fide and reasonable, but unsuccessful, effort to locate a purchaser for the property who is willing to preserve, rehabilitate, or restore the improvement, property, or site;
- b) made a bona fide and reasonable, but unsuccessful, effort to locate a purchaser for the improvement who is willing and able to relocate the improvement to another property or site;
- c) made a bona fide and reasonable, but unsuccessful, effort to develop a cost effective program for the preservation of the improvement; and
- d) agreed to accept a demolition permit on specified conditions of the Commission.

If the resource does not qualify as significant, a demolition permit will be issued to the owner or applicant.

If the resource qualifies as significant, the demolition delay period will start in order to provide time to document the resource and to explore preservation alternatives. If all alternatives have been reviewed, the applicant, as a condition of demolition approval, will prepare and submit, prior to the commencement of demolition work, the following documentation of a building, structure, object, improvement, or site that is designated as a cultural property or identified as a contributing or significant property within a designated historic district:

- a) Site Plan (scale not less than 1 inch equals 20'-0");
- b) Floor Plans of each level (scale not less than 1/8" equals 1'-0");
- c) Elevations of each side of the property improvement (scale not less than 1/8" equals 1'-0"); and
- d) Photographs of each elevation and significant interior or exterior architectural features as determined by the Commission (clear, black and white images).

The Commission shall make written findings of fact within forty-five (45) calendar days following the close of the public hearing.

The Commission may grant a demolition request for a cultural property or a property if, upon review of all testimony, the maintenance, use, and/or alteration of the property would cause immediate and substantial hardship for the owner(s) of record because rehabilitation in a manner which preserves the architectural, historic, or structural integrity of the property either:

- a) is infeasible from a technical, mechanical, or structural perspective; or
- b) would leave the property with no reasonable economic value because it would require an unreasonable expenditure when accounting for such factors as current market value, permitted uses of the property, and/or the cost of compliance with local, state, and federal codes applicable to the property.

The Commission, by a simple majority vote, shall grant or deny the application for demolition.

11. *Appeal of a Demolition Denial to City Council:* If an application for any demolition work is not approved by the Historic Preservation Commission, then the applicant may request, in writing, to the Director of Community Development that an appeal of the Commission's decision be made to the City Council.

Both the applicant and the Commission have the right to be heard at the appeal proceedings.

Upon consideration of the written record of the Commission's decision and the applicant's appeal, the City Council shall grant or deny the application for proposed demolition work.

Within thirty (30) calendar days after such an appeal is made, the City Council shall, by resolution, affirm or reverse the Commission's determination according to the applicable standards set forth in this ordinance. In accordance with said standards, the City Council may also modify the Commission's determination. A reversal or modification of the Commission's determination shall be approved by a vote of not less than two-thirds (2/3) of the councilors holding office.

12. *Suspension of Work:* During the period beginning with the filing of an application for demolition and ending with the final action of either the Historic Preservation Commission or the City Council, granting or denying said application, no exterior architectural feature of any building, structure, object, improvement, or site that is the subject of an application for demolition may undergo alteration, construction, demolition, or removal. Nothing in this subsection shall operate to bar ordinary repair and maintenance or any work that is necessary to prevent or correct an imminently dangerous or hazardous condition.
13. *Site Restoration:* Upon completion of any approved demolition, a site must be restored and maintained as required by City code until such time that construction activity resumes at the property.
14. *Lapse of Demolition Approval:* Any approval granted by the Commission or City Council for the demolition, in whole or in part, of any building, structure, object,

improvement, or site shall be valid for a period of twelve (12) months from the date of the issuance of a demolition approval. Failure to complete the approved work in a timely fashion will require the re-application for approval of any outstanding demolition work.

#### B. Standards for Demolition Request Review

The Historic Preservation Commission shall make findings related to a demolition request based upon the evidence presented to it in each specific case and shall not approve a proposed demolition unless demolition action improves or corrects one or more of the following conditions:

1. The property constitutes a hazard to the safety and welfare of the general public or occupants of the property or site as determined, in consultation with the Historic Preservation Specialist, by the City of Las Cruces Building Official, Code Enforcement Officer, Chief of Police, and Fire Chief;
2. The property is a deterrent to a major improvement program that will be substantial benefit to the community for which the applicant has secured all necessary and required planning and zoning approvals, environmental clearances, and project funding;
3. Retention of the property will cause undue economic hardship to the Owner of Record when a governmental action, an act of God, or other events beyond the control of the Applicant created the hardship and all feasible alternatives to eliminate the financial hardship (which may include sale of the property at fair market value or relocation of the improvement to another site) have been attempted and exhausted by the Applicant; or
4. The retention of the property is not in the best interest of the majority of the community.

#### C. Demolition by Neglect and Deferred Maintenance

Buildings, structures, and objects designated as a Cultural Property shall be maintained and protected from demolition that results from neglect or undeterred deterioration of the exterior features or structural elements.

1. *Duty to Maintain:* Any building, structure, or object designated as a cultural property or lying within the boundaries of a historic district shall be preserved against material deterioration of exterior features and structural elements by its owner of record.
2. *Duty to Repair:* The owner of record for any building, structure, or object designated as a cultural property or lying within the boundaries of a historic district shall, upon written notice from the City Code Enforcement Officer, or other representative on behalf of the City, repair any deficient element that is contributing to material deterioration, including, but not limited to, damage to or decay of:
  - a) Foundations, flooring, or floor supports that causes leaning, sagging, splitting, listing, or buckling of all or part of the building, structure, or object;
  - b) walls or other vertical supports that causes leaning, sagging, splitting, listing, or buckling of all or part of the building, structure, or object;
  - c) ceilings, roofs, and their support systems or other horizontal members, that causes leaning, sagging, splitting, listing, or buckling of all or part of the building, structure, or object;

- d) fireplaces or chimneys that causes leaning, sagging, splitting, listing, or buckling of all or part of the building, structure, or object;
- e) exterior finishes, including, but not limited to wood, brick, stone, stucco, mortar or other material;
- f) any design detail, significant feature, or structural element that results in any appreciable loss of architectural, historic, or structural integrity of the building, structure, or object;
- g) any window, window frame, door, or doorway that, individually or collectively, results in any appreciable loss of architectural, historic, or structural integrity of the building, structure, or object;
- h) any feature intended to provide a watertight condition that results in significant moisture infiltration into the building, structure, or object;
- i) any feature or element that results in the creation of a fire hazard or other nuisance to the welfare of the general public; or
- j) any archaeological site or vacant cultural property/property within a historic district shall be adequately secured against unauthorized entry.

#### D. Natural Destruction or Demolition

In the case of partial or complete destruction or demolition of a cultural property or a building, structure, object, or site within a historic district as a result of an act of God or other natural disaster, the property may be completely demolished without Commission review provided that the Building Official, Fire Department Chief, and Chief of Police, in consultation with the Historic Preservation Specialist, jointly determine the improvement is structurally unsound and poses an immediate or imminent nuisance and/or hazard to the general health, safety, and welfare of the public.

#### Section 40-15: Certificate of Economic Hardship

In any case in which the proposed work of an applicant is not approved following either administrative or Historic Preservation Commission review and the submittal of a written findings of fact, an applicant may apply for a Certificate of Economic Hardship.

#### A. Procedure to Apply for a Certificate of Economic Hardship

1. *Pre-Application Meeting*: Prior to submitting a Certificate of Economic Hardship request, an applicant shall meet with the Historic Preservation Specialist or designee to review the basis for economic hardship relief.
2. *Application*: All applications for a Certificate of Economic Hardship shall be submitted on forms provided by the Historic Preservation Specialist. No Certificate of Economic Hardship application shall be accepted for processing unless it is complete and is accompanied by all applicable items required.
3. *Filing*: The application for a Certificate of Economic Hardship shall be filed with the Historic Preservation Specialist. Within ten (10) working days of the filing of an application, the Historic Preservation Specialist shall review the submitted application for

a Certificate of Economic Hardship and inform the applicant, in writing, of any deficiencies which must be corrected and/or clarified prior to the scheduling of a public hearing. Failure of the applicant to provide amended information within thirty (30) working days of the notice of deficiencies will result in an automatic withdrawal of the application.

4. *Notice:* Upon receipt of a complete Certificate of Economic Hardship application, the Historic Preservation Specialist shall schedule a public hearing at the next, regularly scheduled meeting of the Commission that is possible in accordance with the stipulated public notice procedure.
5. *Notice of Public Hearing:* Notice of the public hearing shall be published on the City of Las Cruces webpage and in a newspaper of general circulation within the City not less than fifteen (15) calendar days nor more than thirty (30) calendar days in advance of the date of the hearing. The notice shall identify the applicant, property owners of record, legal description of the property, and common address of the property.
6. *Public Hearing Sign:* The Historic Preservation Specialist shall direct the placement of at least one (1) sign at the public right-of-way adjacent to the property that is the subject of the public hearing at least ten (10) calendar days in advance of the date of the public hearing.
7. *Mailing:* Not less than ten (10) calendar days prior to the public hearing, the Historic Preservation Specialist shall mail a written notice to the owners of record of the subject property and to the owners of record of all properties identified herein for notification 500 feet. Written notice shall include the date, time, and location of the scheduled public hearing and information regarding access to a digital or written copy of the demolition application.
8. *Public Hearing:* The public hearing for the purpose of reviewing a Certificate of Economic Hardship application shall be conducted by the Historic Preservation Commission and a record of such proceedings shall be preserved in such manner as the Commission shall, by rule, prescribe from time to time.
9. *Withdrawal of Application:* An applicant may at any time during the review process withdraw a Certificate of Economic Hardship application by providing notice, in writing, to the Historic Preservation Specialist.
10. *Commission Action:* At the public hearing, the Commission shall take statements presented by the owner(s) of record of the subject property as well as statements from any interested parties concerning the issuance of a Certificate of Economic Hardship. At a minimum, the applicant shall be required to submit evidence at the public hearing to support any of the Standards for a Certificate of Economic Hardship Review as identified herein. Evidence presented by the applicant, shall in the applicant's opinion, contribute to the economic hardship alleged to be incurred if the applicant is not granted a Certificate of Economic Hardship. Specific information and documentation which may be presented by the applicant and/or requested by the Commission may include:
  - a) the amount paid for the property, the date of the purchase, and the party from whom the property was purchased (including a description of the relationship, if any, between the owner and the entity from whom the property was purchased);



- b) the assessed value of the land and improvements thereon according to the most recent assessments;
- c) real estate taxes for two years previous to the application for an economic hardship request;
- d) remaining balance on any mortgage, if any, and annual debt service, if any, for the two years previous to the application for an economic hardship request;
- e) all appraisals obtained within the two years previous to the application for an economic hardship request by the owner of record or the applicant in connection with the purchase, financing, or ownership of the property;
- f) any listing of the property for sale or rent, price asked and offers received, if any;
- g) any consideration by the owner of record or the applicant regarding profitable adaptive uses for the property;
- h) if the property is income-producing, the annual gross income from the property for the two years previous to the application for an economic hardship request; itemized operating and maintenance expenses for the previous two years; and annual cash flow before and after debt service, if any, during the same period;
- i) form of ownership or operation of the property, whether sole proprietorship, for-profit or not-for-profit corporation, limited partnership, joint venture or other; or,
- j) any information including the income tax bracket of the owner of record or the applicant or any other principal investors in the property that is reasonably necessary for a determination as to whether or not the property can be reasonably used or yield a reasonable return on an investment to present or future owners of the property.

The Commission may invite and consider testimony to evaluate information provided either as part of a Certificate of Economic Hardship application or at the public hearing. A public hearing may be continued to a future date in the event that the Commission determines that additional information, unavailable at the public hearing, is warranted and necessary for the purpose of making a finding of fact.

Furthermore, the Commission may continue a public hearing during a subsequent regularly scheduled meeting to provide time to fully evaluate new evidence presented at the public hearing. Provided that the Commission finds that the hardship was not created with the intent of circumventing this ordinance, the Commission, by a simple majority vote, shall grant relief from the rehabilitation standards due to economic hardship only if the Commission finds that:

- a) the subject property cannot be put to any reasonably beneficial use;
- b) the owner of record or the applicant will suffer substantial economic loss if the application for proposed work that will yield a Certificate of Economic Hardship is not approved;
- c) the retention of the resource will cause undue financial hardship to the owner of record or the applicant when a governmental action, an act of God, or other event beyond the owner's control created the hardship, and all feasible alternatives to eliminate the economic hardship, which may include offering the resource for sale at its fair market

value or moving the resource to a vacant site within the historic district, have been attempted and exhausted by the owner of record and/or the applicant.

The Commission shall make written findings of fact within forty-five (45) calendar days following the close of the public hearing.

Upon the Commission's granting of relief due to economic hardship, the Historic Preservation Specialist shall provide to the applicant a written Certificate of Economic Hardship that describes the rehabilitation relief granted and the basis of the economic relief.

11. *Suspension of Work*: During the period beginning with the filing of an application for a Certificate of Economic Hardship and ending with the final action of either the Historic Preservation Commission or the City Council, granting or denying said application, no exterior architectural feature of any improvement, property, or site that is the subject of an application may undergo any alteration or construction, if such work would be subject to a building permit and/or is subject to the issuance of a Certificate of Appropriateness. Nothing in this subsection shall operate to bar ordinary repair and maintenance or any work that is necessary to prevent or correct an imminently dangerous or hazardous condition.
12. *City Council Action*: If an application for a Certificate of Economic Hardship is not approved by the Historic Preservation Commission, the Applicant may appeal the decision to the City Council.

If the Commission fails to grant approval of the applicant's request, or if the applicant objects to the Commission's determination, then the applicant may request, in writing, to the Director of Community Development that an appeal of the Commission's decision be made to the City Council.

Within thirty (30) calendar days after such an appeal is made, the City Council shall, by resolution, affirm, reverse or modify the Commission's determination according to the applicable standards set forth in this chapter. A reversal or modification of the Commission's determination shall be approved by a vote of not less than two -thirds (2/3) of the Councilors holding office.

Within seven (7) calendar days of action by the City Council, the City Clerk shall notify, in writing, the applicant and the Building Official of the City Council's determination.

13. *Revocation of Certificate of Economic Hardship*: If an applicant seeks a building permit for additional work on the same property for which a Certificate of Economic Hardship had been granted at an earlier date, the previously-granted rehabilitation relief may be revoked and approvals for any additional work may include the requirement for completion of rehabilitation work previously deferred due to economic hardship.

#### B. Standards for a Certificate of Economic Hardship Review

The Historic Preservation Commission shall make findings related to a Certificate of Economic Hardship request based upon the evidence presented to it in each specific case and shall not approve a Certificate of Economic Hardship unless an applicant can prove one or more of the following conditions:

1. a substantial decrease in the fair market value of the property as a result of the denial of the proposed work;
2. a substantial decrease in financial return to the owners of record or other investors in the property as a result of the denial of the proposed work;
3. a substantial and significant additional cost to complete the proposed construction, alteration, relocation and/or demolition would be incurred to comply with the recommendations of the Commission for changes necessary for the issuance of a Certificate of Appropriateness;
4. the structural instability and a lack of sustainability for rehabilitation of any structure, object, or other improvement on the property; and/or
5. a lack of economically-feasible rehabilitation or adaptive use of the existing building, improvement, site, structure, or object.

#### **Division IV: Enforcement and Appeals**

##### Section 40-16: Enforcement and Appeals

This article provides for the penalties applicable for alterations or demolition of cultural properties or properties within the boundaries of historic districts. Furthermore, this article provides relief through an appeal process.

##### **A. Penalty for Alterations or Demolition without a Certificate of Appropriateness**

- A. It is unlawful to construct, reconstruct, structurally alter, remodel, renovate, restore, demolish, or raze any cultural property in violation of this article. The City, in addition to other remedies, shall institute any appropriate actions, fines, or proceedings to prevent such unlawful violation and to restrain, correct, or abate such violation
- B. In addition to any remedies, a person, corporation, or entity is liable to the City if the person demolishes, or causes to be demolished, or otherwise adversely affects the structural, physical, or visual integrity of a cultural property without first obtaining a permit from the Community Development Department and a Certificate of Appropriateness from the Historic Preservation Commission as required in this article.

##### **B. Appeals to the Historic Preservation Commission and to City Council**

An applicant may appeal a decision rendered administratively by the Historic Preservation Specialist or designee to the Historic Preservation Commission, or may appeal a decision rendered by the Historic Preservation Commission to the City Council in accordance to the Las

### Agenda Item #3.2.

Cruces Municipal Code Section 40.08 (21), Section 40.10 (21), Section 40.14 (13), and Section 40.15 (12).



**Las Cruces Historic Preservation  
Design Guidelines Manual  
Las Cruces, New Mexico  
2024**

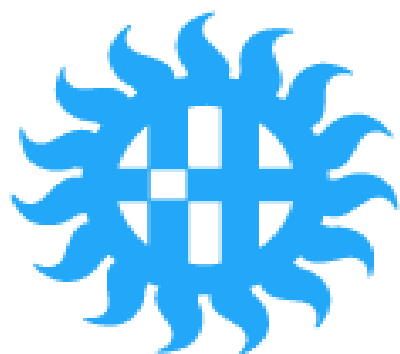




**Las Cruces Historic Preservation  
Design Guidelines Manual  
Las Cruces, New Mexico  
2024**

# **Las Cruces Historic Preservation Design Guidelines Manual**

**Las Cruces, New Mexico  
2024**



**CITY OF  
LAS CRUCES**

## **ACKNOWLEDGEMENTS**

These Guidelines were developed by members of the Historic Preservation Commission, the staff of the Community Development Department , Thomason and Associates (Consultant) and general public

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## **How to Use This Manual**

Las Cruces' property owners, real estate agents, developers, contractors, tenants, architects, and building designers should use these Guidelines when considering any project that will affect the exterior elements of a property in the existing locally designated districts, any future designated districts or for landmarked properties, and/or historic structures. For any project that is subject to review by the HPC and the Historic Building Specialist (Staff), the applicant should refer to the Guidelines at the beginning of the planning process to avoid efforts that later may prove to be inappropriate and are denied by the HPC.

The HPC and the Staff will use these Guidelines in their review of proposed projects. In each case, the HPC and Staff will determine whether:

- The proposed work complies with the criteria in the Guidelines.
- The integrity of the individual historic building or property is preserved.
- The integrity and overall character of the historic district is preserved.
- New buildings or additions are designed to be compatible with surrounding historic properties.

Each chapter of these Guidelines is organized to provide background information and specific regulatory principles and requirements. Each guideline element is described with a design objective statement followed by justification of this objective based on design principles. The information in the background, policy statement and specific itemized Guidelines all serve as the basis for HPC and Staff decisions.

### **Maintenance**

This refers to proper care and regular maintenance of a building as well as minor repairs in keeping with original design and materials. Typically regular maintenance will not require Staff or HPC review.

### **Staff Review**

Not all matters require HPC approval and may be approved by Staff. Generally such matters will include in-kind repairs and other minor actions where no design issues exist and in those instances staff approval will be sufficient. If you have any

questions as to whether HPC approval is required or staff approval will be sufficient, contact the Staff in the Community Development Department.

## **Historic Preservation Commission (HPC) Review**

Projects with greater complexity and more permanent effect on a historic property or district including extensive alterations to historic buildings, new construction, and requests for demolition are among the actions that require review by the HPC.

Once commenced, all projects should be completed in an expeditious manner. An approved Certificate of Appropriateness shall be valid for one year from the date of issuance to the applicant to complete the proposed scope of work. In the event the applicant is unable to complete the approved scope of work, the Staff may approve up to two six-month extensions to complete the scope of work. In the event the approved scope of work remains incomplete upon the expiration of 24 months since issuance, the applicant will be required to submit a new Certificate of Appropriateness application.

## Planning Your Project

Projects involving a historic structure or new construction within the Las Cruces locally designated historic districts or for an individually significant cultural property may include a variety of approaches, including maintenance, simple repairs, or adding additional commercial or living space. In understanding the history and architectural development of a structure and its use, its present condition and the actions necessary to complete your project, you can develop an overall approach. *The Secretary of the Interior's Standards* are based on the four types of projects:

**Preservation:** Keeping an existing structure in its current state by initiating a program of maintenance and repair.

**Rehabilitation:** Actions to return a structure to its original state by preserving features that contribute to its historic character. This can also include using appropriate in-kind or replacement materials, adaptive reuse and adding compatible additions. Most projects taken before the HPC and Staff would be considered rehabilitation.

**Restoration:** This process involves restoring the appearance of the structure as it looked from a particular period of time.

**Reconstruction:** Reconstruction is defined as the act or process of depicting by means of new construction the form, features and architectural character of a structure that no longer exists. This type of project typically involves replicating a historic structure to a particular point in time—often for interpretive purposes.

After the project approach has been identified, the property owner should refer to this manual and apply the Guidelines in the initial stages of planning and design. The primary approach of the HPC and Staff emphasizes preservation instead of removal/replacement and the use of sustainable practices and materials where possible. These principles are demonstrated in the use of words such as *repair*, *retain*, *maintain*, *compatible* and *replace in-kind*.

When planning a rehabilitation or new construction project, the HPC and Staff encourages property owners to consider a series of steps in their planning. This process will assist the property owner in completing the COA and facilitate project review.

### One—What Is the Significance of the Property?

What is the age of the property and how has it changed over time? Does the building contribute to the character of the historic district through its architectural design or have individual significance? The HPC and Staff can assist in determining if a property retains its historic character.

### Two—What Is the Building's Condition and Integrity?

Very few historic buildings have not been changed or altered in some way. A building with historic and architectural integrity will retain most of its character defining features on its primary and secondary elevations that are visible from the street. A property's degree of integrity will help determine the desired outcome of the project.

Integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period. There are seven aspects of integrity; materials, design, craftsmanship, location, setting, feeling and association. Ideally, most properties will retain some or all of their elements of integrity.

### Three—What Is the Intent of the Project?

Some projects may only require upgrades to interiors which are not reviewed by the HPC and Staff. Exterior changes may be limited to in-kind repair and replacement or involve entire structure rehabilitation. Projects may also involve adding living space to a historic structure.

### Four—What Is the Proposed Project Treatment Plan?

An appropriate project treatment plan will result once the historical significance, integrity and project intent has been determined. A project may include a variety of actions such as maintenance of some elements, repair of deteriorated materials, replacement of deteriorated materials in-kind or replacement of deteriorated materials with compatible new materials, and construction of an addition or ancillary building.

## **Terminology and Interpretation**

Throughout the Guidelines a number of terms are frequently used to reflect the design principles that the HPC and Staff will consider when making decisions. These terms and their interpretation are as follows:

### **Appropriate**

The term “appropriate” applies to a component, method, or design choice that is sensitive to the historic quality of a building and overall district. When “appropriate,” the project will be in compliance with the guidelines.

### **Available and Readily Available**

The terms “available” and “readily available” mean products which can be purchased locally or on-line and craftspeople who are within the region.

### **Beyond Repair and Beyond Reasonable Repair**

The terms “beyond repair” and “beyond reasonable repair” describe the condition that cannot be reversed. The damage to the building or feature is so extreme that not enough physical material remains for its repair. The burden of proof to demonstrate “beyond repair” will be the responsibility of the applicant.

### **Character**

The term “character” means the attributes, qualities, and features that collectively convey the particular essence of a setting, place, or building.

### **Compatible and Compatibility**

The terms “compatible” and “compatibility” mean “appropriate.” Compatibility also means the characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict.

### **Guideline**

In this manual the term “Guideline” is a criterion with which the HPC and Staff will require compliance when it is found applicable to the specific feature, action, or design choice, although a criterion that is subject to some interpretation when determining compliance.

### **Inappropriate**

An “inappropriate” feature, action, or design choice that compromises the historic character of a building or district. An inappropriate project would not be in compliance with the design guidelines.

### **In-Kind and Like-Kind**

When repair or replacement of specific elements of materials are needed, “in-kind” and “like-kind” substitutes match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original upon close inspection.

### **Preservation**

The term “preservation” means the adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, or structures significant to the heritage of Las Cruces.

### **Recommended**

The term “recommended” means suggested, but not mandatory actions outlined in the Guidelines.

### **Rehabilitation**

The term “rehabilitation” means the act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historic, cultural, or architectural values and characteristics.

### **Shall or Should**

Where the terms “shall” or “should” are used, compliance is specifically required.

### **Significant**

The term “significant,” when used with characteristics of historical or architectural resources, means those characteristics that are important to, or expressive of, the historical, architectural, or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship.

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# CHAPTER 1: PURPOSE AND INTENT OF THE LAS CRUCES HISTORIC PRESERVATION GUIDELINES

## PURPOSE AND INTENT

The purpose and intent of the Las Cruces Historic Preservation Guidelines is to provide standards for the preservation, conservation, restoration, and rehabilitation of historic buildings, districts, objects, Traditional Cultural Properties, cultural resources, along with the protection and identification of historic landscapes and historic signage that reflect major social and economic growth in the City of Las Cruces. The Historic Design Guidelines are intended to provide residents, property owners, professionals working with cultural properties, and potential construction applicants a background history of the City's historic districts, an understanding of architectural design principles, and guidelines which help to ensure compatibility between new development and the existing historic environment.

Chapter 40 of the Las Cruces Municipal Code states: "the protection, preservation, maintenance, care and use of historic buildings and landmarks is a public necessity conducive to the general welfare of the people and beneficial to the furtherance of the community's prosperity and quality of life . . .". (Section 40.02). The city's built landscape represents its heritage and evolution from a frontier town in New Mexico Territory to the second-largest city in the state. Cultural resources, landscapes and Traditional Cultural Properties embody the history and culture of Las Cruces and serve as physical links to the past. The loss of important historic cultural resources erodes the community's self-identity. This concept is the foundation of the City of Las Cruces' historic preservation program which aims to preserve its historic cultural resources for the future.

## Las Cruces' Historic Districts

There are currently multiple local and National historic districts in Las Cruces: including the Mesquite Street-Original Townsite Historic District, the Alameda-Depot Historic District and the Mesilla Park Historic District. These historic districts are listed in the National Register of Historic Places.



Older neighborhoods such as Mesilla Park have benefitted from listing in the National Register of Historic Places.



In addition to dwellings, other property types in the districts include schools (above) former Court Junior High School and civic buildings (below) Woman's Improvement Association Building).



The Mesquite Street-Original Townsite (founded in 1849) and the Alameda-Depot District (founded in 1881) were listed in the State Register in 1980 and National Register in 1985; the Mesilla Park District (founded in 1887) was listed in the National Register in 2016. These historic districts contain some of the oldest and most significant residential properties in Las Cruces. In contrast, only a few historic commercial buildings remain standing in the historic Central Business District (CBD). The CBD encompasses the blocks between Mesquite Street and Alameda Boulevard. The Downtown was the commercial center of Las Cruces. Currently the only individually listed properties include the Branigan Cultural Center, the Rio Grande Theatre (built in 1926) and the U.S. Post Office (constructed between 1917 and 1918). The Rio Grande is the last standing 2-story adobe theatre in New Mexico. Many blocks of the CBD were razed to make way for urban renewal in the late 1960s and early 1970s. However, other building facades in the Downtown area may still be largely intact beneath the mid-twentieth false facades. Not currently listed but significant structures include but not limited to the State Theatre (1941), the COAS building, the Old Woolworth Building (1913), the former Del Rey Coffee shop (1934), the existing Moose Lodge (formerly a Piggly Wiggly supermarket), Klein Park and the Center for Spiritual Living.

## HISTORIC PRESERVATION AND CITY PLANNING

Like many cities across the country, the loss of historic buildings in the 1960s and 1970s stimulated a movement in Las Cruces to identify and preserve its historic and cultural resources. This led to the completion of a number of architectural and historical surveys and the listing of the Mesquite Street-Original Townsite and the Alameda-Depot Historic Districts in the State and National Registers in the 1980s and the Mesilla Park District in 2016. A local historic overlay zone was approved for the Mesquite Street-Original Townsite Historic District. in 2005 which resulted in the creation of the South Mesquite Design Review Board. The board was created to guide appropriate rehabilitation and new construction in the overlay district.

Two important neighborhood plans were developed in the early 2000s (the *Mesquite Street- Original Townsite Plan* and the *Alameda Depot neighborhood Plan* ). The *Mesquite Street- Original Townsite Historic District Neighborhood Design Plan* of 2007 stressed the need to preserve and maintain the district's adobe buildings, traditional Spanish architecture and traditional landscaping. The plan also included recommendations for adaptive reuse and compatible infill in the district. Similarly, the *Alameda Depot Neighborhood Plan* (developed in 2009), recommended a special overlay zone to protect and preserve the historic character of the neighborhood. This overlay was approved in 2010 and modified and updated in 2016. In addition to the existing National and State districts, a number of design districts were identified in 2008. These areas contain important historic resources but have not been adequately addressed. The design districts include South Melendres, Amador Proximo, Van Patten/Amador, North Mesquite, San Jose Cemetery, the Community Cemetery, the Bellamah Annex, the Masonic Cemetery, the Chiva Design District, North Alameda Heights, and S. Espina/S. Solano. Each of these district reflect the richness and diversity of Las Cruces history from the 1850s to the post-war boom during the 1950s. Maintaining the integrity of design in these neighborhoods is important to retaining the identity and coherence of community that helps defines the City of Las Cruces. Property near San Pedro and Amador Avenue was also the home to the Piro-Manso-Tiwa leader (cacique). Additionally, tribal members in the late 1800s celebrated festivals at the historic St. Genevieve Catholic Church (which was demolished in the 1960s) and within the southern part of the Mesquite District.



Demolished buildings at the corner of Main Street and Griggs Avenue in 1971 with the U.S. Post Office in the distance (Photo courtesy of the Special Collections Library, New Mexico State University).



## CREATION OF THE LAS CRUCES HISTORIC PRESERVATION COMMISSION

Growing awareness of the economic and cultural benefits of historic preservation led citizens and civic leaders to create a Historic Preservation Ad Hoc Committee in 2016 to draft a Historic Preservation Ordinance for consideration by the City Council. The purpose of the ordinance was to create a Historic Preservation Commission to advocate for preserving the city's heritage, approved by the City Council in December 2019.

The duties of the Historic Preservation Commission (hereafter also referred to as the HPC) include the review and implementation of the city's historic preservation program and the consideration of the effects on cultural properties significant on the local, State, and/or National level. The HPC provides design review in the city's historic overlay districts and reviews and recommends approval or denial of Certificates of Appropriateness. The HPC also manages and reviews the Las Cruces Register of Cultural Properties. The HPC consults with the city's Historic Preservation Specialist regarding on-going inventories or research, preservation planning practices, and the overall status of historic preservation efforts within the city. The HPC is the local body that advises the City Council and Community Development Department staff about other areas of policy and procedures as requested.

Before



Renovation



The Mesquite Street-Original Townsite Historic District. Neighborhood Design Plan of 2007 included recommendations for appropriate rehabilitation and streetscape improvements in the historic district.

Before



Renovation





## ADOPTION OF DESIGN GUIDELINES

The design guidelines provide the HPC with a set of standards for the rehabilitation and preservation of designated historic resources and cultural properties of the city. The aim of design guidelines is to preserve and maintain the essential architectural character and setting of a property on the primary façade, readily visible secondary elevations and historic landscape. The design guidelines are written in a manner to strike **A BALANCE BETWEEN PRESERVING A BUILDING'S HISTORIC INTEGRITY WHILE ALLOWING FOR ADAPTIVE REUSE**. The HPC reviews a property owner's proposed changes to any cultural property within the City limits of Las Cruces in order to ensure adherence to the principles set forth in the Design Guidelines.

The guidelines apply to the exterior of historic buildings, including wall surfaces, windows, doors, and other architectural details that contribute to the aesthetic character of the building. Site elements such as landscaping, light fixtures, and other exterior features are also addressed in the guidelines.

Las Cruces' historic districts include many property types, including commercial, residential, religious, public buildings and Traditional Cultural Properties. The HPC reviews rehabilitation, new construction, and demolition of all City and privately owned buildings and structures even if they are not listed in one of the National, State or Local Registers.

### Section 40-13: Plan Review of Cultural Properties and Historic District Properties

Plan review is required for any new construction, addition, remodeling, habitation, renovation, or restoration, or proposed demolition of the exterior of any building, structure, object, or cultural resource that meets the following criteria:

- It is visible from a public right-of-way, excluding public alleyways at the rear of a property;
- Proposed for an individually-designated cultural property or for any property within a designated historic district; and
- Requires a building permit as defined by the building code.

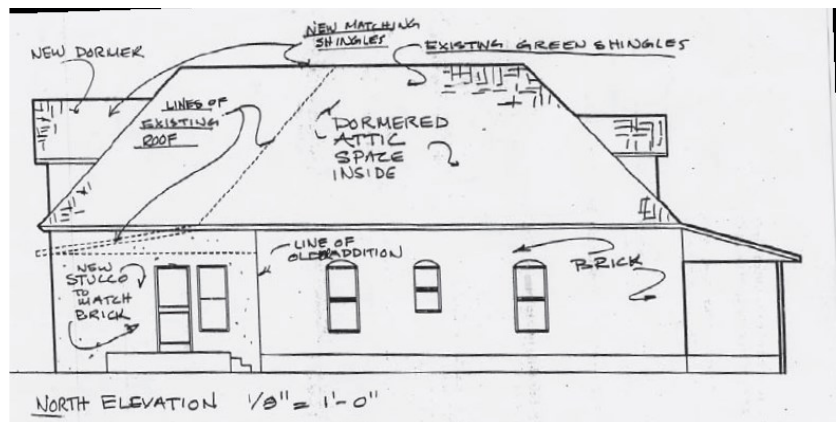


Design guidelines and the COA process help ensure that consistent heights and setbacks are maintained as well as preserving and maintaining the original designs of individual properties (Alameda-Depot Historic District).

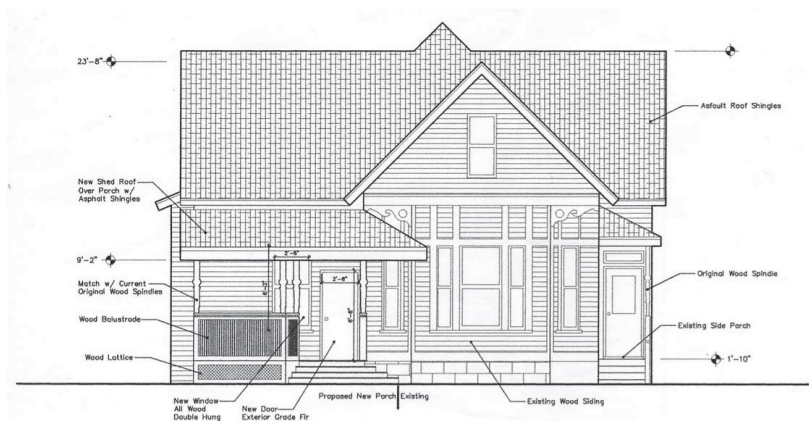
## CERTIFICATE OF APPROPRIATENESS PROCESS

When the owner of an individual cultural property or a property in a historic district desires to make changes that will affect the exterior appearance, the HPC reviews the proposed alteration, remodeling, new construction, or demolition activity. The property owner must apply for a Certificate of Appropriateness (COA) prior to applying for a building permit with the City. The COA application requires a detailed description of the proposed work, including a site map or aerial view, photographs of the existing exterior, significant architectural details, building elevations, drawings and/or specifications detailing the specific scope of work and proposed building materials. The application is first reviewed by the Historic Preservation Specialist (hereafter also referred to as Staff) to ensure that the application is complete and contains all relevant information.

The HPC approves a COA if the proposed alterations, rehabilitation, or new construction is found to meet the design guidelines. The HPC assesses such factors as the historical and architectural qualities of the cultural property, the materials and features of the affected structure(s). Exterior elements such as signs, fences, landscape, and any other qualities important to the character of the cultural resource. The Commission shall act upon completion of the COA in a timely manner. Upon approval of a Certificate of Appropriateness, the Historic Preservation Specialist shall issue the Certificate to the applicant as a component, and in conjunction to other requirements, to be issued a building permit.



Examples of Building Plans



Once a COA is approved, the property owner is responsible to ensure that the work is completed in accordance with the COA. During the period beginning with the filing of the Certificate and ending with the final action taken on the Certificate, no exterior architectural feature of any building, structure, object, or improvements that is the subject of the application can undergo any alteration or construction (Section 40-13). Deviations from the original plans must be reviewed by Staff and the HPC for approval before work can continue, except in cases where routine maintenance is needed that doesn't alter the appearance of the property. The building inspector in consultation with the Historic Preservation Specialist and/or with HPC staff members will inspect the property to insure compliance with the COA. Staff will review any accepted changes prior to issuance of a Certificate of Occupancy.

## DESIGN GUIDELINES

Using the Design Guidelines, property owners can apply specific criteria to determine whether a project is appropriate for their property. The criteria include a list of design elements or general statements developed to ensure that the specifications of the project conform with, and do not detract from the existing distinctive character of the area.

### THE GUIDELINES DO:

- Provide guidance to property owners undertaking changes or planning additions to their building or lot.
- Assist the HPC by providing guidelines to guide decision making.
- Result in more appropriate changes which reinforce the distinctive character of the districts.
- Help identify and resolve specific design concerns frequently raised in the districts.
- Assist the local building industry, including architects, contractors, and suppliers, as well as city officials, in understanding the nature of these historic districts and how to reinforce their aesthetic character.
- Improve the design quality of future developments and growth within the districts.
- Protect current property values and public investment in the districts by discouraging poorly designed and inappropriate projects.

### THE GUIDELINES DO NOT:

- Require involuntary rehabilitation or restoration of existing buildings or structures in the districts.
- Regulate the amount of growth and development within the districts.
- Regulate changes to the interior of any building within the districts.



Design guidelines and the COA process are applied equally to contributing properties in the historic districts such as the dwelling (above) and individual cultural properties as the Atchison, Topeka, and Santa Fe Railroad Depot (1909) at 351 North Mesilla Street (below). Both in the Alameda-Depot Historic District.





## ECONOMIC BENEFITS OF HISTORIC PRESERVATION AND DESIGN REVIEW

The City of Las Cruces determined that the protection, preservation, maintenance, care, and use of historic buildings and landmarks is a public necessity conducive to the general welfare of the people and beneficial to the furtherance of the community's economic prosperity and quality of life (Council Bill 20-011; 2019). The results of this Bill was the passage and creation of the Historic Preservation Commission (HPC) and the passage of Section 40 in 2019.

The goal of historic preservation and design review can be summed up in three words: History, Value, and Sustainability.

### HISTORY

Historic buildings and their settings define a community, differentiating it from other places, helping to give people a sense of place and connection to the past. Individual buildings do not need to represent a distinctive architecture, but together they can express the character and chronological development of the neighborhood. Additionally, historic buildings can be adapted for new uses, providing new opportunities for cultural amenities like museums, theaters, and libraries. Maintained historic neighborhoods make a city more inviting to visitors and improve life for its residents.

### HISTORIC PRESERVATION INCREASES PROPERTY VALUES

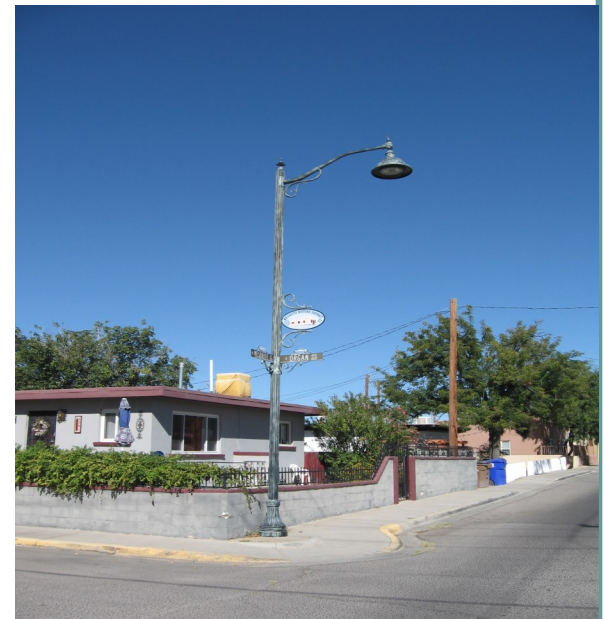
Nationally, studies consistently demonstrate that National Register and local overlay designation benefit homeowners by increasing property values. Neighborhoods within National Register or local historic districts tend to have higher property values than adjoining neighborhoods not designated as historic, even with similar architecture.

### SUSTAINABILITY- HISTORIC PRESERVATION SUPPORTS TAXPAYER INVESTMENTS

The City of Las Cruces has invested tax revenue in infrastructure like sidewalks, lights, water and sewer lines, roads, and streets. **ALLOWING THESE PHYSICAL INVESTMENTS TO DETERIORATE IS FINANCIALLY IRRESPONSIBLE.** Maintaining existing infrastructure is less costly than the requirements of suburban development. Commitment to revitalize and reuse historic neighborhoods represents local government's fiscal responsibility. Placing vacant buildings back in service increases a city's tax revenue.



Historic neighborhoods appeal to new residents looking for unique architecture and quality of construction such as the Spanish-Pueblo Revival style house (Alameda-Depot Historic District).



Maintaining and enhancing existing infrastructure, such as roads, sidewalks, and light standards keeps historic neighborhoods vital (Mesquite Street-Original Townsite Historic District).

## HISTORIC PRESERVATION CREATES JOBS

Rehabilitation and revitalization projects create thousands of construction jobs annually, and studies indicate that historic preservation creates more jobs than new construction. In a typical new construction project, about half of the expenses are for labor and half for materials. In a rehabilitation project, between 60 and 70 percent of expenditures are for labor. More money generated by rehabilitation projects stays in the community in the form of wages, benefitting workers and the local businesses where they spend their money. Supplies for rehabilitation projects are also often purchased locally, whereas new construction materials are usually bought elsewhere

## HISTORIC PRESERVATION ATTRACTS VISITORS

Heritage tourism — visitation to historic areas and sites — has increasingly contributed to Las Cruces' tourism industry. In 2019, *Money* magazine ranked Las Cruces No. 3 in its list of the top 20 places to visit in the United States. Analyzing over 43,000 data points, the magazine's methodology considered cost of airfare, lodging, meals, and activities for a three-day stay. *Money* highlighted Las Cruces' stunning Organ Mountains and adobe and Spanish-style architecture as "must see" tourist sites. **HERITAGE TOURISTS TEND TO SPEND MORE TIME AND MONEY AT THEIR SITE DESTINATIONS THAN OTHER TYPES OF TOURISTS, TO THE ECONOMIC BENEFIT OF THE COMMUNITIES THEY VISIT.** Consistently, heritage tourism data demonstrate higher spending by overnight heritage travelers per day than overnight non-heritage travelers. Las Cruces' rich history and architecture provide numerous opportunities to enhance tourism by promoting the city's history and sense of place.

## HISTORIC PRESERVATION IS SUSTAINABLE AND "GREEN"

Because preservation discourages the replacement of original architectural features and materials the approach of design guidelines is inherently "green." Design guidelines embrace the ethic of adaptive re-use which preserves historic buildings and protects existing resources from depletion. Adaptive reuse recycles building materials and reduces waste. It is estimated that one-third of the volume in landfills is construction debris. The "greenest" building is the one already built since it does not require the utilization of additional resources.



The adoption of logos, wayside exhibits, and highlighting the original route of the former El Camino Real has increased visitation to the Mesquite Street-Original Townsite Historic District.





## ECONOMIC BENEFITS—HISTORIC TAX INCENTIVE PROGRAMS FOR LAS CRUCES' HISTORIC PROPERTIES

Historic rehabilitation projects in Las Cruces are encouraged through economic incentives at both the federal and state level. These incentives provide tax credits or tax abatement for rehabilitation of historic buildings based on the *Secretary of the Interior's Standards for Rehabilitation*. Projects assisted by these tax credit programs stimulate the economy by creating skilled jobs and generating local tax revenue.

The **Federal Historic Tax Credit** program is a National Park Service program administered on the state level by the New Mexico Historic Preservation Division (HPD). This program pays back a 20% Federal tax credit to property owners who substantially rehabilitate a historic income-producing building while maintaining its historical integrity.

The **New Mexico State Income Tax Credit for Preservation of Cultural Properties** was inceptioned in 1984. Administered by the New Mexico Historic Preservation Division (HPD), the 50% state income tax credit program has been used to rehabilitate approximately 1,000 historic properties. Residential or income-producing buildings such as an apartments, offices, commercial buildings, or stores may qualify for the program. Properties individually listed in the State Register of Cultural Properties or that contribute to a listed historic district are eligible.

The State Cultural Properties Review Committee (CPRC) approves the proposed rehabilitation project prior to the beginning of work. The CPRC evaluates projects for conformance to the Secretary of the Interior's Standards for Rehabilitation and HPD's Guidelines. The program has a two-part application process: Part 1 is submitted before work begins and Part 2, after work is complete. Applications are available on HPD's Tax Credit web page or can be emailed or mailed on request.

Additional information on these tax credit programs is provided in the Appendices.



Rehabilitation of commercial properties like this Spanish Mission style former gas station may be potentially eligible under both the State and Federal rehabilitation tax credit programs (887 North Main Street).



Unlike the Federal historic tax credit, which is available only to income-producing properties, the New Mexico tax credit program is available for rehabilitation of qualified owner-occupied residences. This property is classified as contributing to the Alameda-Depot Historic District.

## CHAPTER 2: LAS CRUCES' HISTORY AND HISTORIC DISTRICTS

### A BRIEF HISTORY OF LAS CRUCES

The occupation in New Mexico is generally divided into six cultural-temporal categories: Paleoindian, Archaic, Protohistoric, Formative, and Historic. Occupation associated with Paleo-Indian and Archaic people date to at least 10,000 years. The Formative (pithouse to pueblo) period in south-central New Mexico is referred to as the Jornada Mogollon, who inhabited the area between A.D. 200 and 1450. The current Piro-Manso-Tiwa tribe in Las Cruces traces their ancestry to the Pueblos of Paso del Norte, as well as Socorro, Isleta, Salinas, and to the first people of the Mesilla Valley. Many current residents of Las Cruces are descendants of the Warm Springs and Chiricahua Apache, Mescalero Apache, the Jumano, Manso, Piro, and Suma. Structures prior to Spanish occupation included brush ramadas, pithouses, and pueblos.

Spanish exploration in this territory first occurred in 1540 under Francisco Vazquez de Coronado. Don Juan de Oñate's 1598 *entrada* into the region represented the first major colonization effort on the North American continent, predating that of Jamestown and Plymouth. Settlement on the far northern frontier was hindered by considerable distance from Mexico, unrest among the native peoples, and crop failures.

Following Mexico's independence from Spain in 1821, the newly independent Mexican government open the borders of New Mexico to international trade with the United States and also offered generous grants of land in the Rio Grande valley to land-hungry Mexicans. In 1843, thirty-three petitioners were granted a tract of 35,000 acres, establishing the village of Doña Ana. In 1844, the Mexican government appointed Pablo Melendres "*alcade*" (mayor) of Doña Ana.

Following the Mexican-American War, the Polk Administration increased the size of the United States by 525,000 square miles under the Treaty of Guadalupe Hidalgo in 1848. Present-day California, Nevada and Utah and parts of Wyoming, Colorado, Arizona, and New Mexico were purchased for \$15 million.

Las Cruces officially came into U.S. territory under the 1854 Gadsden Purchase, which attempted to resolve continued conflicts over the Mesilla Valley. This additional acquisition of 29,670 square miles was critical for the construction of a southern transcontinental railroad.



Las Cruces in ca. 1890 (photo courtesy of the National Park Service (Mesquite Street-Original Townsite Historic District)).



Main Street, ca. 1900, showing some of the early commercial buildings and the towers of St. Genevieve's Church (photo courtesy of Las Cruces Community Partners, LLC).



Several theories have been proposed regarding the source of the town name. It could be from grave markers or as a crossroad or crossing. Probably both are correct; given the history of Apache attacks on travelers on the Camino Real de Tierra Adentro, crosses marked graves and these in turn served as landmarks for travelers.

The year after Las Cruces was founded, another group of residents, who wished to remain citizens of Mexico established Mesilla on Mexico's side of the river. An 1853 railroad survey identified a potential route to the Pacific through Mexican territory. The Gadsden Treaty, ratified in 1854 resulted in the annex of Mesilla Valley. In 1858, John Butterfield received a government subsidy to open a stage coach route. That same year the first west-bound stage reached Mesilla by way of El Paso.

Prominent citizens, Nestor Armijo and Martin Amador, donated land for a railroad line in the late 1870s. The Atchison, Topeka and Santa Fe Railway (AT&SF) spurred development of Las Cruces both in economic wealth and infrastructure upon its arrival in 1881. The railroad directly impacted the establishment of the Alameda-Depot and Mesilla Park neighborhoods.

In 1900, Las Cruces had a population of 3,000 residents, and the town was officially incorporated in 1907. By 1910, Las Cruces featured a volunteer fire department, waterworks, electric light and power plant, several flour mills, a movie theatre, four hotels, and Catholic and Protestant churches. Las Cruces became the commercial center of the Mesilla Valley, from which thousands of tons of alfalfa and fruits and melons shipped yearly. The region also gained attention for various minerals and ores. In 1912, New Mexico became the 47th state of the Union. During the 1920s, the population of Las Cruces rose to nearly 4,000 and then doubled to 8,385 by 1940.

Following World War II, the surrounding desert landscape was a strategic resource in the development of missile technology. The White Sands Proving Grounds, later renamed White Sands Missile Range, was northeast of the city in the Tularosa Basin. The NASA facilities and the Space Port are examples of continued military and space programs. With greater industrial investment, the city's population grew between 1950 and 1960 from 12,325 to 29,387. During the 1960s and 1970s, an urban renewal project resulted in the loss of many of the city's historic buildings. In the same period, construction of Interstate 10 and 25 spawned suburban development of the city.

In recent decades, a diversified economy has attracted many new residents, and Las Cruces' population has steadily grown each decade.



View of the late 19th century train depot and railroad (photo courtesy City of Las Cruces).

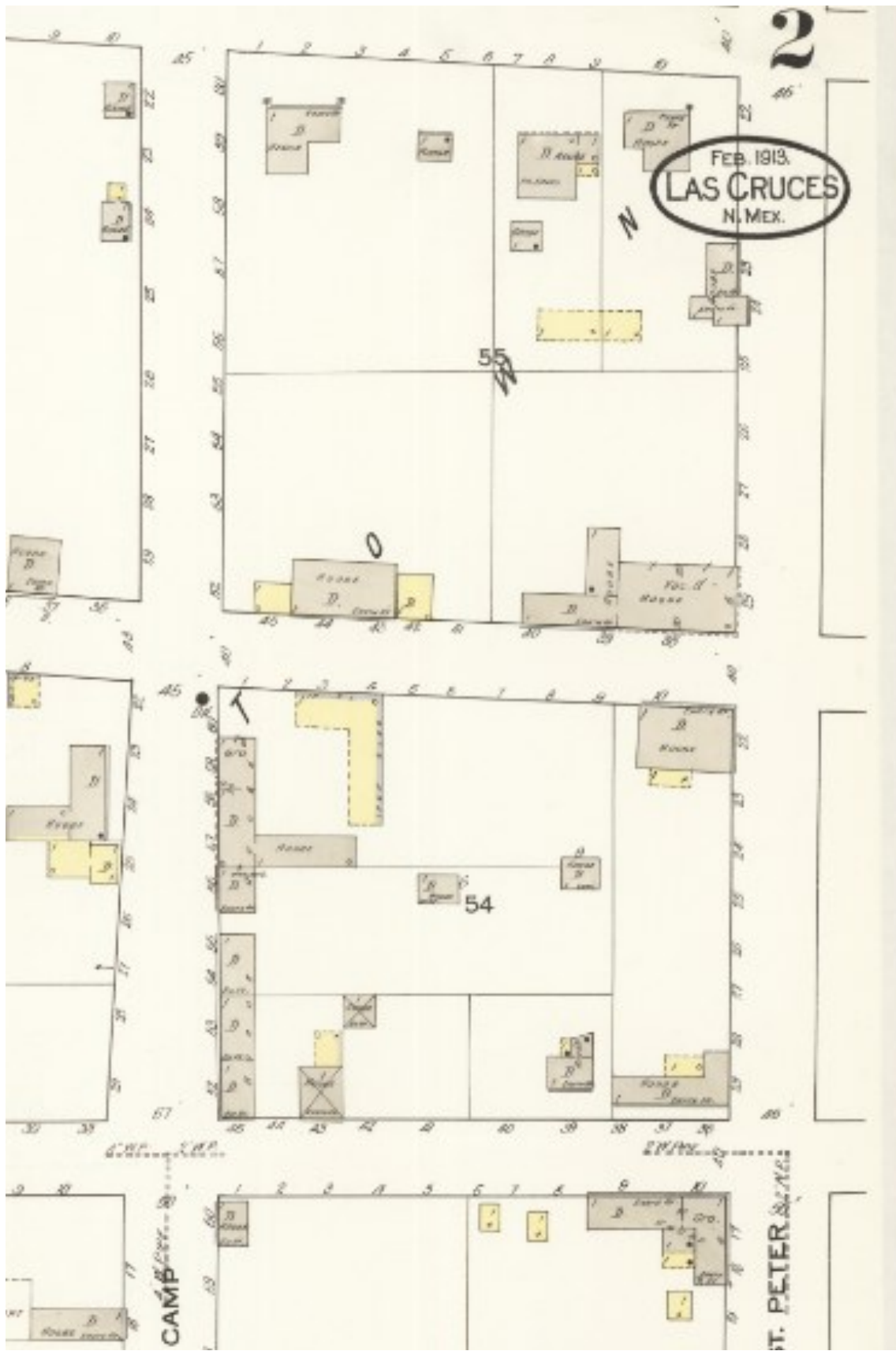


Downtown Las Cruces, ca. 1940 (photo courtesy City of Las Cruces).



The Organ Mountains provide a scenic and imposing backdrop to Las Cruces.





This view of residential streets in 1913 shows the predominance of adobe buildings which are shaded gray in contrast to the frame buildings shaded yellow (Courtesy of the Sanborn Fire Insurance Map Company).

## **LAS CRUCES' HISTORIC DISTRICTS AND THEIR CHARACTER**

The Historic Preservation Commission (HPC) currently oversees design review in three historic districts: Mesquite, Mesilla Park, and Alameda-Depot.

### ***Mesquite Street-Original Townsite Historic District***

Much of the original town site for modern-day Las Cruces is included in by the Mesquite Original Street Townsite Historic District. This neighborhood extends across Campo, San Pedro, Tornillo and Mesquite Streets between Chestnut and Colorado Avenues. The Mesquite Street-Original Townsite Historic District's adobe and vernacular building types embody Las Cruces' cultural development of the 19th and 20th centuries. Early settlers included Mexican-Americans, Pueblo Indian descendants, and Anglo-American settlers. The district is composed of traditional adobe house types intermingled with houses of popular national styles of the period.

A 1960s urban renewal project razed much of the western portion of the Mesquite Street-Original Townsite Historic District. Recent efforts in the area have helped spur preservation of the historic buildings of the district. Mesquite Street has been designated by the National Trails System as part of the *El Camino Real de Tierra Adentro*. The trail system follows earlier Native American routes and is one of the earliest European trade routes in North America.

(See [Las Cruces City South Mesquite Overlay Sec. 38\\_49.2. SMO\\_South\\_Mesquite\\_Overlay\\_District..pdf](#))

### ***Alameda-Depot Historic District***

The Alameda-Depot Historic District centers on Pioneer Women's Park and extends up Alameda Boulevard. Domestic architecture in the district includes late-19th and early-20th Century Revivals, Tudor Revival, Bungalows, and Spanish Mission Revival styles. The history of this neighborhood originated with the construction of the Atchison, Topeka Santa Fe Railroad (AT&SF) through Las Cruces in 1881. The railroad brought new wealth to the town, and an affluent residential district was

developed along Depot Street, connecting the train station to downtown. Prominent merchants, doctors, and lawyers built their family homes in the neighborhood. The affluence of the neighborhood was demonstrated with the creation of Pioneer Women's Park in 1898. The Woman's Improvement Association paid to develop the park for a place for children to play. The park's signature gazebo has featured several iterations, and the park remains a focal point in the historic district.



Pueblo Revival buildings are found on many streets in the Mesquite Street-Original Townsite Historic District.



Pioneer Park in the Alameda-Depot Historic District.

## **LAS CRUCES' HISTORIC DISTRICTS AND THEIR CHARACTER**

### **Mesilla Park Historic District**

Mesilla Park Historic District is south of downtown Las Cruces, between the town of La Mesilla and New Mexico State University. The district includes a commercial strip, an industrial district, and houses built from 1887 to 1965. The gridiron plan of streets, which parallels the rail line, is laid out 45 degrees from perpendicular. The neighborhood's tree-lined streets are supported by a system of irrigation ditches and most blocks are bisected by narrow service alleys. The Mesilla Park Historic District is a small suburb located south of downtown Las Cruces, between the town of La Mesilla and New Mexico State University in Las Cruces, Dona Ana County in southern New Mexico. Mesilla Park includes a commercial strip, an industrial district, and a variety of houses built from 1887 to 1965. The gridiron plan of streets, which parallels the rail line, is laid out 45 degrees from perpendicular. The neighborhood's tree-lined streets are supported by a system of irrigation ditches and most blocks are bisected by narrow service alleys. Commercial buildings line the east side of Main Street, and consist of one- and two-story attached and freestanding buildings. The rail line and Spanish-Pueblo Revival-style depot (1925) are the only structures on the west side of Main Street. The industrial area along Harrelson Street, west of the tracks consists mostly of one-story, wood-frame and concrete-block storage and retail buildings. Houses in the neighborhood, which include mostly single-family houses and several multi-family houses, were built in the Folk Victorian, Spanish-Pueblo Revival, Territorial Revival, Craftsman-style bungalows, and Ranch Houses in revival and modern styles. Community landmark buildings include the St. James Episcopal Church (1911).

Historic community landmarks in Mesilla Park include the railroad depot, St. James Church, the Mesilla Park Elementary School, and the Mesilla Valley Alternative Learning Center. The rail line and depot are the only historic structures on the west side of Main Street. The industrial area along Harrelson Street, west of the tracks, consists mostly of one-story, wood-frame and concrete-block storage and retail buildings. Houses in the neighborhood include mostly single-family houses and multi-family houses.

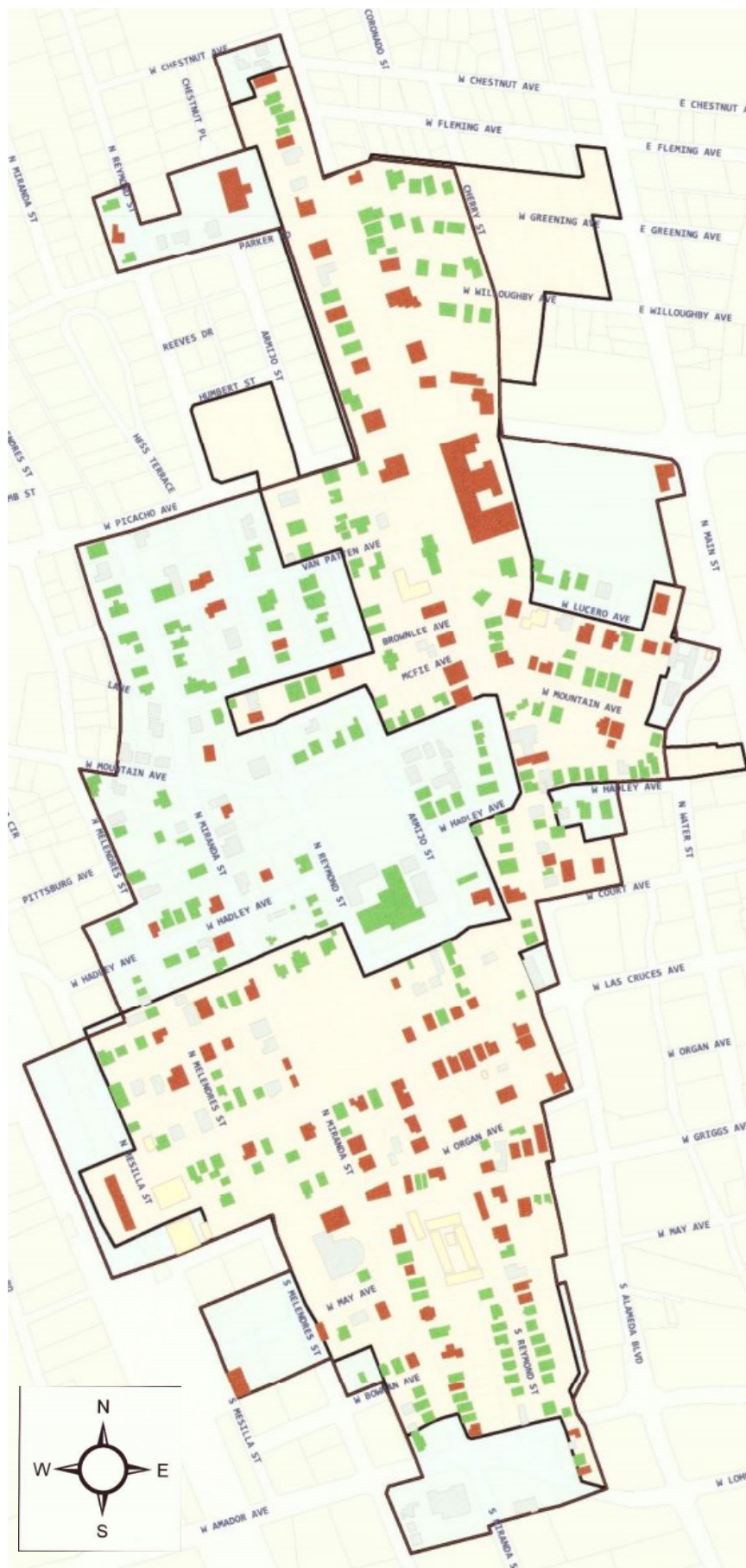
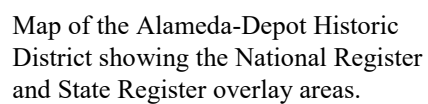


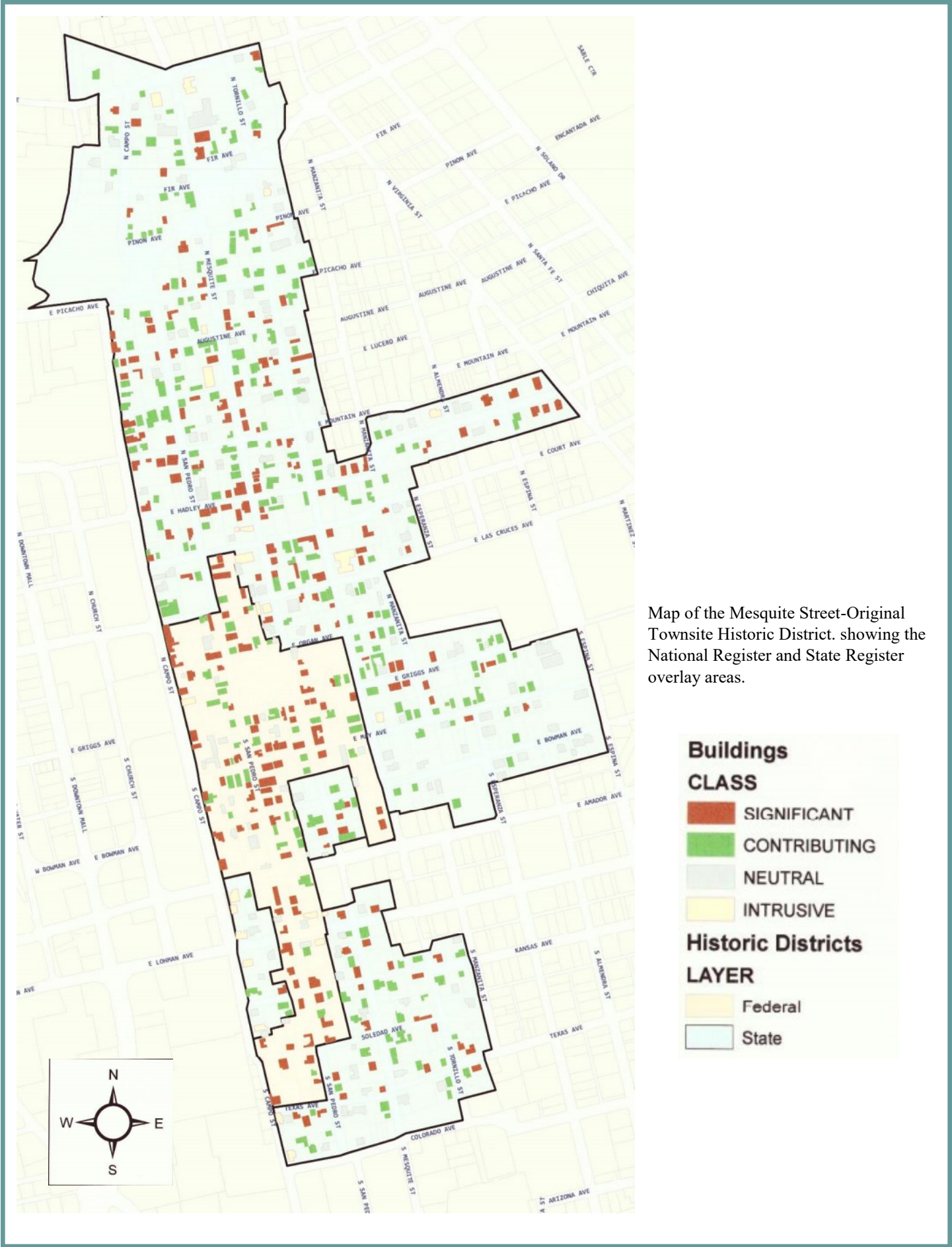
Mesilla Park in the Mesilla Park Historic District.



The Mesilla Park Railroad Depot.







Map of the Mesquite Street-Original Townsite Historic District. showing the National Register and State Register overlay areas.



**Map of the Mesilla Park National Register Historic District boundary.**



## LAS CRUCES' RESIDENTIAL ARCHITECTURE

Las Cruces' cultural properties display a wide variety of architectural styles from the 19th and 20th centuries.

With the settlement of the Southwest by the Spanish in the 17th century, adobe bricks became the primary building material across Spain's New World empire. The bricks were often covered with a smooth mud or lime plaster to create a smooth exterior appearance. Spanish Colonial architecture displayed flat parapet roofs, thick adobe walls, and roughhewn corbels and posts. Windows and doors were simple in design and decorative details generally were limited to exposed roof timbers known as *vigas* below the roofline. The use of shed roof porches, known as *portals*, was common to provide shade from the sun.

The Treaty of Guadalupe Hidalgo in 1848 transferred Mexico's northern frontier to the United States, from which the Territory of New Mexico was created. Las Cruces was founded in 1849 and the community slowly grew in the subsequent decades. From the 1850s to the 1880s, many dwellings and commercial buildings were built. Following the completion of the railroad through the Mesilla Valley in the early 1880s, dwellings increasingly reflected the national styles prevalent in the late 19th century. In summary, the arrival of the railroad was a key event impacting the architectural fabric of the City.

Pueblo, Spanish Revival, and Mission Revival style construction have specific characteristics. Adobe or adobe-looking buildings without these characteristics and not designed by an architect are called Southwest Vernacular.

Houses built in Las Cruces at the turn of the 20th century reflected the influences of Victorian-era styles such as Queen Anne and Italianate. Typically expressions included such details such as milled porch columns, scrolled eave brackets, and arched windows. The Colonial Revival style also emerged at this time with an emphasis on symmetry and classical columns and details. Ongoing construction has adopted traditional styles, even if building materials differ. Anglo-style of construction did not displace traditional building styles.



Example of vernacular dwellings that reflect the Pueblo Revival style (Mesquite Street-Original Townsite Historic District).



Pyramid square vernacular dwelling of rusticated concrete block construction (Alameda-Depot Historic District).



Bungalow style dwelling (Alameda-Depot Historic District).



## Agenda Item #3.2.

Folk Vernacular forms of the period incorporated elements of both the Queen Anne and Colonial Revival styles in their detailing on gable front and wing, pyramid square and central-hall plan dwellings. The Bungalow or Craftsman style, was first popular in California but soon spread to be one of the dominant styles across the country. Numerous examples of Bungalows were built in Las Cruces in the 1910s and 1920s. Bungalows typically are one- or one-and-one-half stories in height, broad porches, wide eaves and often feature tapered porch columns.

During the early 1900s, architects in the Southwest increasingly turned to 18th and 19th century Spanish Colonial architecture for inspiration. The resulting Spanish Colonial Revival and the related Pueblo Revival and Mission styles were widely built throughout Las Cruces in the early 20th century.

The Spanish Colonial Revival style is expressed through low pitched clay tile roofs, exteriors of smooth, light-colored stucco, decorative doors and the use of wrought iron for decorative accents. The Pueblo Revival style is based on the traditional architecture of Native Americans in the region. The overall appearance is block-like, as buildings of this style invariably have flat roofs and exterior stucco walls with limited fenestration and decoration. The Spanish Mission style refers to architecture reminiscent of late 18th- and early 19th-century mission outpost buildings of the Southwest. Like their historical antecedents, Spanish Mission Revival buildings can be identified by their curvilinear or bell-shaped parapets.

House construction across the nation slowed considerably during the 1930s and early 1940s due to the economic impact of the Great Depression and demand for materials for the war effort in World War II. Following the war, the Ranch, Split-level and Mid-Century Modern styles were built throughout Las Cruces from 1945 into the 1960s. Because most lots were already developed, there are few examples of these styles in the historic districts. The city's urban renewal project of the 1960s and 1970s razed many of the older homes on the west side of the Mesquite neighborhood and commercial buildings replaced many dwellings in the east side of the Alameda-Depot neighborhood. In recent decades, many residents have purchased and restored historic dwellings and preservation is now an ethic encouraged by the city to spur economic and neighborhood development.



Spanish Colonial Revival style dwelling with arched window and door openings.



Mission style dwelling with a curvilinear parapet wall stucco exterior and casement windows (Alameda-Depot Historic District).

## CHAPTER 3 ARCHITECTURAL STYLES

A number of building styles are present in Las Cruces– some more distinctive than others, but all have some type of style. Those that are dominant include but are not limited to:

- ♦ Southwest Vernacular
- ♦ Territorial
- ♦ Queen Ann
- ♦ Hipped Box
- ♦ Bungalow
- ♦ Gothic Revival
- ♦ Mission Revival
- ♦ Tudor Revival
- ♦ Colonial Revival
- ♦ Pueblo Revival
- ♦ Spanish Revival
- ♦ Ranch
- ♦ Mid Century Modern

A brief description of the features for each style is presented along with a picture to help identify what building style you are looking at.

## **SOUTHWEST VERNACULAR**

### **1620 - PRESENT**

Vernacular structures are built one at a time by owners, friends and family, or small local builders, and based on traditional regional styles or, sometimes, simplified popular styles. Most are houses, small churches or chapels, or small businesses or stores. This centuries-long style continuum began with Spanish settlers borrowing material and construction ideas from pueblos and adding their own tradition of forming mud bricks in wooden forms.

The basic vernacular building is one-story with a simple linear floor plan with few if any interior corridors.. There are few windows, usually small and inset into thick walls, and doors with simple wood surrounds. Wood lintels may be exposed over doors and windows.

The rectangular shape is perfect for making additions. In earlier examples rooms might be added side by side in a row; the row sometimes turned into an L- or U-shaped structure enclosing a placita (courtyard). In urban areas front walls were placed near the road with placitas in back. Added rooms frequently have their own exterior doorways. Recent examples, depending on lot size and building use, may follow this pattern or extemporize new ones.

Roofs are usually flat, sometimes with a simple parapet. When railroads made metal available, building owners, especially in New Mexico, began putting pitched or hipped roofs of terneplate or corrugated iron over the existing flat roof, lessening the chance of rain or snowmelt damaging the adobe walls. Depending on the shape and pitch the new roofs could create an upper half story; these examples often have a dormer in the roof.

Vernacular construction was still common well into the 1930s and even later; many of these sturdy buildings still exist. Dating them, however, is problematical. In the twentieth century cinderblock, concrete block, and concrete stucco began to be used, but not exclusively. For both repairs and construction, elements from abandoned buildings were often recycled; windows and doors may be different shapes and sizes, and even made of different materials and be from different time periods. Currently, older structures are usually repaired or updated with materials from lumber yards or home improvement stores. Windows in newer examples are larger and doors and windows are frequently metal.

## SOUTHWEST VERNACULAR

In sum, vernacular buildings are identified more by their lack of elements characteristic of other styles (exposed vigas of Pueblo Revival; the prominent curved parapet of Mission Revival, etc.). What they share is a very long tradition of creating a simple but extraordinarily adaptable building, made by hand from local resources, or at least looking like they could be. The basic characteristic is sturdy simplicity.



Southwest Vernacular Style in the (Mesquite Street-Original Townsite Historic District).



L-shaped Southwest Vernacular building with shed-roofed portal (Mesquite Street-Original Townsite Historic District).

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Stucco exterior
- ◆ Multiple exterior doorways
- ◆ Few decorative details
- ◆ Room additions can form linear, L-shaped or-U-shaped structures
- ◆ Construction materials and details may be recycled from earlier structures



## **SOUTHWEST VERNACULAR**



Southwest Vernacular with square parapets and double-hung windows (Mesquite Street-Original Townsite Historic District).

**ITALIANATE AND ITALIAN RENAISSANCE REVIVAL****Italianate 1860-1880**

The most common characteristics of Italianate Style are deep eaves with decorative cornices and large brackets: in fact, the style is often termed Bracketed. The brackets, copied from pattern books, appear heavy but are frequently nonfunctional, elaborate, and paired. Buildings are usually square or rectangular in shape, and two or three stories high. Roofs are low pitched, often hipped and occasionally flat, and usually tiled. A few have towers or front facing gables, but these are uncommon. Single-story porches may be full length or smaller and often supported by classical columns. Windows are narrow, sometimes paired or tripled, with one-over-one or two-over-two double hung glazing. Surrounds are commonly arched and may be quite elaborate, sometimes including fanlights and topped off with triangular or broken pediments; or, they may have squared cornices with brackets. There may be single- or two-storied bay windows, although none so far have been recorded in Las Cruces. Upper story windows are less elaborate. Beginning around 1860 cast-iron architectural elements were being made, including brackets, fences, and even porches and entire store fronts, and became available when the railroads reached Las Cruces in the 1880s. Cast iron fronts in commercial buildings allowed for large display windows on street level, with smaller windows for offices, apartments, and hotel rooms on upper floors. Downtown Las Cruces had many such buildings; some still stand but their front façades have been covered with monotonous flat fronts. On a few, one can see the bulge along the roof where the cornices and brackets have been covered.

**Italian Renaissance Revival 1890-1930**

One of the early twentieth century revival styles, Italian Renaissance Revival is more delicate and more ornamented than Italianate. While the arched windows are retained, the decorative features are often molded and painted tableaux of cherubs, flowers, clouds, birds, and musical instruments. The outstanding example in Las Cruces is the Rio Grande Theater, built in 1927.



## ITALIANATE AND ITALIAN RENAISSANCE REVIVAL



Italianate Style, Rio Grande Theater, Main Street.



Italianate Style, former post office, currently a Judicial complex.



Commercial Italianate Style, Main Street.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Deep eaves with decorative cornices and prominent brackets
- ◆ Arched windows with elaborate surrounds on the ground floor
- ◆ Low-pitched hipped roofs, usually tiled
- ◆ Cast iron elements on commercial buildings

## **TERRITORIAL**

**ca. 1847-1890**

Territorial architecture in Las Cruces represents the oldest dwellings in the city. Most of these are located in the Mesquite Street-Original Townsite Historic District, although a few examples can also be found in the Alameda-Depot Historic District. The Territorial style refers to the various house forms built in the Spanish Colonial tradition but with elements of popular styles of the mid- to-late 19th century.

Territorial Style is a simplified version of Greek Revival which was popular on the East Coast between roughly 1825 and 1860. The influx of Anglo-Americans following the Mexican-American War brought the trend to New Mexico. Walls are of adobe or, later, of fired brick; the plastered adobe is sometimes painted and scored to resemble brick. Buildings are usually single- but sometimes two-storied. Almost always symmetrical with a central door, there may be a porch supported by square or chamfered wooden columns, sometimes with molding added to the tops and bottoms to resemble classical capitals and bases.



Territorial Style, Sam Bean House (Alameda-Depot Historic District).

### **TYPICAL ARCHITECTURAL ELEMENTS**

- ◆ Brick coping along the outer edge of the roof, sometimes set in a dentil pattern to resemble classical cornices
- ◆ Triangular wooden pediments over rectangular windows
- ◆ Doors resembling the pediments of classical buildings; doors have classical surrounds, side-lights and transoms made of milled lumber



## **TERRITORIAL REVIVAL**

**ca. 1930-Present**

In the 1930s WPA architects John Gaw Meem and Gordon Street added Territorial elements to simplified Art Deco or New Mexico Vernacular forms to create the regional revival style. Construction is usually either concrete block or frame, both with a concrete stucco finish in white or a light color. Square porch columns are often paired. The style is still popular on houses and larger public buildings.



Territorial Style, west side neighborhood.

### **TYPICAL ARCHITECTURAL ELEMENTS**

- ◆ Flat roofs with brick coping
- ◆ Triangular wooden pediments over windows and doors
- ◆ Entrances with sidelights and transoms
- ◆ Usually symmetrical façade
- ◆ Corners with quoins

## QUEEN ANN OR SIMPLIFIED ANNE

ca. 1880-1910

High-style Queen Anne is elaborate and whimsical. Primarily a domestic style, the houses are usually two-storied, with wrap-around porches, corner towers, turrets and oriel windows, projecting bays and multiple intersecting rooflines. The style first became popular, across the country, in the 1880s. Magazines and architectural pattern books fueled the craze for the refreshingly informal, mass-produced trim that could be shipped to any town in the West that was near a railway line. However, Las Cruces has few, if any, high-style Queen Anne houses. But a modified version was energetically adopted by homeowners who fell in love with the charming new trend. This simpler version is sometimes called “Folk Victorian,” but, in fact, there is little folk tradition involved. A better term is “Simplified Anne.”

Most of these houses are single-storied or a story-and-a-half, with either a gabled or hipped roof to which one or two projecting gables were added. Scalloped or diamond-shaped shingles covered the roof and often the vergeboards, but most have now been replaced.

Most characteristically, the front façade is dominated by a broad porch which may wrap around one side. The porch is heavily decorated with lathe-turned balusters, delicate spindle work panels beneath the cornice, and decorative spandrels. Gable fronts may have decorative vergeboards although many have been removed. Screen doors, where they remain, can have elaborate wooden frames.

Windows, usually one-over-one, double-hung, have plain surrounds and may be of different shapes and sizes. However, especially on the front façade, windows may have a single large light below, with a pattern of smaller lights, sometimes made of stained glass, above. The houses, when new, were frequently painted in deep colors with contrasting trim, but many were painted white after World War I.



## QUEEN ANN OR SIMPLIFIED ANN



Queen Anne Style with enclosed wraparound porch, shingled roof and vergeboard, intersecting rooflines.



Queen Anne Style (Alameda-Depot Historic District).

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Prominent porches, sometimes wraparound porches
- ◆ Decorative scroll work
- ◆ Lathe turned balusters
- ◆ Spindle work details, especially on porches
- ◆ Multiple intersecting rooflines
- ◆ Hipped or gable roofs
- ◆ Frame or brick construction

## HIPPED BOX

ca. 1880s –1940

As the name suggests, one of these buildings resembles a square box with a hipped roof on top. They may have one, one and a half, or two stories. Single-story, full-length front porches may have hipped or shed roofs and plain or, occasionally, neoclassical columns. Otherwise, there is little or no ornamentation. Construction is of brick, frame with clapboard siding or, frequently in New Mexico adobe with lime or concrete stucco. The front façade is usually symmetrical, and doors and double-hung windows have plain milled lumber frames and surrounds. The roofs, hipped or pyramidal, have projecting eaves but the rafter ends are usually enclosed. Roofing material is usually shingles, terneplate, or corrugated metal.

The adobe Hipped Box Style is essentially a New Mexico Vernacular house made on a four-square plan with a hipped roof.



The symmetrical façade of this two-and-a-half story Hipped Box house was disrupted by a porch addition. First story walls are brick.



## HIPPED BOX



Hipped Box/Southwest Vernacular Style with a sleeping porch on the rear (Mesquite Street-Original Townsite Historic District).

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Hipped or pyramidal roof on a square or rectangular structure.
- ◆ Four sides are of equal or nearly equal length. On houses with four equal sides, the roof comes to a point, while on those that are slightly longer in one dimension, the roof has a short ridge.
- ◆ Although often built without any defined style, the houses occasionally incorporated details from other styles popular

## **BUNGALOW/CRAFTSMAN STYLE**

**ca. 1900-1930**

The Bungalow, or Craftsman style, was an outgrowth of the Arts and Crafts movement of the late nineteenth and early twentieth centuries, and a reaction to the fussiness of Victorian and elaborate revival styles. Two main tenets of the Arts and Crafts movement were pride in craftsmanship and the bond between humans and nature. Both are manifest in typical Craftsman-style architecture.

Buildings are constructed in one or more rectangular sections and are usually one or one-and-a-half stories tall. Exterior walls are characteristically finished with rustic-looking materials: brick, stone facing, clapboard siding, shingles or, especially in New Mexico, stucco. Design emphasis was on contrast of colors and textures. Original colors were typically two or more complementary earth tones. Chimneys and solid porch railings are often faced with stone or rusticated brick.

Roofs are low-pitched and may be front-, side-, or cross -gabled; beneath the broad overhangs the beam ends and rafter tails are typically exposed and often supported by simple knee braces. These elements represent honest craftsmanship but may not actually be structural, only ornamental. The half story often features a broad dormer or a series of smaller dormers or windows. The popular casement windows open wide to the outdoors. Double-hung windows often have a single lower light and multiple smaller lights above. Windows might be single, paired, or in banks.

The most characteristic element is the prominent front porch, the halfway point between outside and inside, nature and the domain of people. The porch may be incised (set under the main roof) or under its own gable, with the roof supported by broad, frequently square or sloping (battered) columns, often elevated and resting on piers or a wide, solid, railing. When the craftsman look went out of style in the 1930s some porches were enclosed to make more interior space, but evidence of this is almost always obvious.

More modest, vernacular versions, especially in New Mexico, are usually simple four-square or rectangular houses with a wide, but not full-length, porch added to the front.

## BUNGALOW STYLE



Craftsman Style with appropriate paint colors (Alameda-Depot Historic District).



Vernacular Craftsman Style house.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Rustic looking materials
- ◆ Prominent porches with columns resting on heavy square bases or solid railings
- ◆ Low pitched roofs
- ◆ Exposed rafter tails

## **GOTHIC REVIVAL**

**ca.1870-1920**

Few Gothic Revival homes were built in New Mexico. Most examples, perhaps all in Las Cruces, are churches. John Baptiste Lamy, who became the first bishop of Santa Fe in 1853, was influential in spreading the style which became popular not only for Roman Catholic churches, but for other denominations as well.

Vernacular versions of churches remodeled in this style were usually small and rectangular with a flat roof. To update the look, either a pitched roof might be built over the flat one or a pointed false front erected. Wooden surrounds with pointed Gothic arches would be built overlapping the square window and door openings to make them appear arched. Adobe buildings were often supported by small buttresses, but some on church buildings may have been added just for the effect. Flat-topped towers or steeples were given pointed tops.

Later and larger churches are usually brick and may have side-gabled transept wings. Towers and steeples are common but not ubiquitous, stained-glass windows are common, and both windows and doors are often arched.

Houses are characterized by steep gabled roofs, often cross-gabled but with a flat façade, with decorative vergeboards and metal gable trim. Two-over-two, double-hung windows may have exterior surrounds to make them appear arched. One-story porches are common and large houses may have oriels or bay windows.

Carpenter Gothic is the term given to simplified versions trimmed with decorative scrollwork cut with scroll saws.



## GOTHIC REVIVAL



Gothic Revival. St. James Episcopal Church, built 1911.



Iglesia Misionera. Vernacular Gothic Revival with Gothic arch window surrounds over square windows (Mesquite Street-Original Townsite Historic District).

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Pointed Gothic arch shaped windows and doors or rectangular windows with arched surrounds
- ◆ Steeply gabled roofs or flat roofs on vernacular examples
- ◆ Stained glass windows
- ◆ May have steeples or square bell towers



## **MISSION REVIVAL**

**1890-1920**

Mission Revival originated in California due to some of the same impulses that gave rise to California Arts and Crafts movement and fueled by a new interest in California history. By 1900 it had spread across the Southwest.

Whether large houses and public buildings, or modest vernacular homes and shops made of adobe or cinder block, the signature characteristic of the style is the arched parapet that echoes the façades of early Spanish missions. These may be stepped or curved and are often topped with a contrasting coping. The parapet differentiates the Mission Revival from Spanish Revival or Mediterranean, which this style resembles. Exterior walls, no matter what the construction material, are normally stuccoed in white or light earth tones.

Roofs are low-pitched and short awning-like roofs are sometimes cantilevered out from the walls over windows or doors. Windows are usually double-hung and may be single or grouped. Many buildings, especially larger ones, are roofed with red tile in imitation of the clay tiles made by the early missionaries. The long, deep porches on larger buildings with their square piers and arches, look like arcades. Larger houses and public buildings may incorporate balconies and roofed belltowers. Doors and windows may also be arched, and trim, especially on larger buildings, may include nichos and windows and embellishments in a quatrefoil shape.

The style was adopted by the Atchison, Topeka and Santa Fe Railroad and the Harvey House restaurants, becoming a hallmark of railroad expansion in the West.

## MISSION REVIVAL



Mission Revival Style, Judge Holt House, designed by Henry C. Trost (Alameda-Depot Historic District).



Mission Revival Style duplex (Alameda-Depot Historic District).

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Prominent arched parapet over a usually symmetrical façade
- ◆ Stucco white or light earth tones
- ◆ Flat or low-pitched roofs

## **TUDOR REVIVAL**

**ca. 1890-1940**

Tudor was part of the enthusiasm for revival styles that emerged around the turn of the twentieth century. Characteristic of the style is the steeply pitched roof. The core of the house is usually side-gabled, with one or more prominent front gables. The entrance is set in one of these gables, sometimes recessed into a small entry porch. Door surrounds are generally arched, sometimes with a Tudor arch, which is pointed with a flat curve. Doors can be heavy, carved wood, sometimes arched, often with heavy, decorative iron hardware.

Walls may be veneered, usually with dark brick, or have a false half-timbered design. On larger buildings the first story may be bricked, and the upper story and front gable ends plastered, with thin faux timbering attached.

Windows may be double-hung or casement, often set in groups of three or more. Both have multiple small lights set in patterns. Chimneys are large and impressive, usually made of brick, and rise in a series of “stair steps.” Topped with coping or ceramic chimney pots, sometimes in multiples, they appear to be servicing multiple fireplaces.

Larger buildings will have more elaborate detailing, especially around doors and windows. Smaller gables may be set within larger ones, either centered or nestled to one side.



## TUDOR REVIVAL



Tudor Revival Style with stepped chimney and faux half timbering.



Simplified Tudor Revival with faux half timbering.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Steeply pitched roof
- ◆ Faux half-timbered walls
- ◆ Multiple gables
- ◆ Large, elaborate chimneys
- ◆ Arched door surrounds

## **COLONIAL REVIVAL**

**ca.1890-1965**

One of the several revival styles popular in the late nineteenth and early twentieth centuries, Colonial Revival has had a longer life span than most; it is less ornate than some of the others, and it is recognized, in America at least, as a particularly American type, reminiscent of the early days of the republic.

The front façade is usually strictly symmetrical, although some post-1930 buildings may be asymmetrical. Entrances, especially on larger homes, are emphasized by deep surrounds and triangular or broken pediments reminiscent of Federal or Georgian styles. Doors may have sidelights and fanlights, and there may be a small entry porch, sometimes rounded, with slender wooden columns. Often there is a full-width porch with classical columns and a prominent cornice with medallions or dentil detailing. On smaller homes entrances are similar but less elaborate. Multi-light, double-hung windows are often paired and there may be wooden shutters, either real or, later, false.

Roofs are usually side-gabled, although sometimes hipped, and most often shingled. Construction may be brick or masonry, but later houses are usually frame with red brick or stone veneer, or white clapboard. Larger houses may have small one-story side additions for a sunroom or a porte cochere.

A version of this style is Dutch Colonial, with gambrel roofs resembling Pennsylvania Dutch barns. Often a story-and-a-half, there may be gabled roof dormers, and usually a full-length front porch.

Post World War II and into the 1960s Colonial details were applied to Ranch Style and other modern forms, especially on tract houses. See the example in Ranch Style.



## COLONIAL REVIVAL



Colonial Revival, gambrel roof variant.



Colonial Revival with simplified square columns and exposed rafter ends.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Entrances may have triangular or broken pediments, fanlights and sidelights
- ◆ Real or false shutters
- ◆ Red brick or white clapboard exterior
- ◆ Dutch Colonial has a gambrel roof

## **PUEBLO REVIVAL (SPANISH-PUEBLO REVIVAL)**

**ca.1905-Present**

What is referred to as Pueblo Style was borrowed as a revival style even before it had been displaced as a functional, low-cost construction method. The first recorded example was a brick building on the University of New Mexico campus that was remodeled to resemble an indigenous pueblo; the style was extended to other campus buildings. The New Mexico Building at the 1915 Panama-California Exposition was based on the church at Acoma Pueblo, with lots of extra vigas for emphasis. The 1917 Santa Fe Art Museum was modeled after this building, and by the 1920s the style was being used for houses and public buildings all over the state.

Construction was, and sometimes still is, of adobe, but also of concrete block, rammed earth, hollow tile, or slump block which resembles adobe after being stuccoed. Setback and irregular massing are common, especially on larger buildings. Walls are contoured, with rounded corners, and often with parapets or stepped buttresses. Viga ends, either real or false, extend out just under the roofline. Canales, which direct water from the flat roofs, were originally wood, but now may be ceramic, concrete, or metal. Portales are often inset and supported by rough-hewn or peeled log columns.

Frames around the multi-light windows were originally wood, but since roughly the 1930s they may be of steel or aluminum with faux muntins. Exposed wood lintels, either functional or decorative, are characteristic, as are sometimes ornate wooden window grilles. Wooden doors may be carved or paneled. Many of these details are Spanish rather than indigenous Pueblo and the style is sometimes referred to as Spanish-Pueblo Revival.

Some buildings constructed in the 1930s and early 1940s are Art Deco in shape and massing, with exposed vigas and other characteristically Pueblo Revival details.

Two outstanding examples of Pueblo Revival Style in Las Cruces are the former Doña Ana County Courthouse and the Branigan Cultural Center, both designed by architect Percy McGee.



Pueblo Revival. Branigan Cultural Center, opened in 1935.



## PUEBLO REVIVAL



Pueblo Revival Style. Typical massing but no exposed vigas.



Pueblo Revival with exposed vigas and portal.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Earth toned stucco
- ◆ Irregular massing
- ◆ Exposed viga ends, either real or false
- ◆ May have portales with rough-hewn columns

## SPANISH REVIVAL OR MEDITERRANEAN

ca. 1910-1940

So little differentiates what may be Mediterranean from Spanish Revival that the same examples sometimes appear under both terms in different publications. The asymmetrical façade reflects the forms of Spanish houses that had grown incrementally. Walls are finished with white or light-colored stucco and sometimes textured.

Roofs are low-pitched and may be side- or cross-pitched, hipped, or a combination. A few are flat. Small, shed roofs sometimes project out from the walls above doors or windows. The most characteristic feature is the roofing of red tiles made of terracotta (costly), concrete, or pressed metal. Eaves, if any, are narrow.

The style is found in both large and small houses. Both may have rounded arches over the doors, and in larger houses the doors themselves may be arched and decoratively carved. Both may also have window grills and decorative surrounds using colorful embedded tiles.

Larger houses may have more elaborately carved window surrounds and a prominent “statement” window with stained glass and shaped in a parabola arch. A few have either round or square towers with red-tiled pyramidal roofs, balconies, and spiraled columns. Chimneys, often tall, may be topped with arches or forms resembling tiny buildings, including small, tiled roofs.



Spanish Revival with statement window and red-tiled roofed tower.



## SPANISH REVIVAL



Spanish Revival Style with ceramic chimney pots.



Spanish Revival Style with arcade-like porch.

## TYPICAL ARCHITECTURAL ELEMENTS

- ◆ White or light colored stucco finish
- ◆ Irregular massing
- ◆ Red tile, low-pitched roofs
- ◆ Rounded arches over doors



**ART DECO CA 1930-1940**  
**AND**  
**ART MODERNE CA 1920-1940**

Art Deco was named for the Exposition internationale des arts décoratifs et industriels modernes where it was introduced in 1924, signaling a strong break with the various Victorian and Revival styles. It was never a popular domestic style, but for a short time was favored for commercial buildings. White or light-colored stuccoed walls are very smooth. Forms are simplified and geometric, often with setbacks. A strong vertical emphasis is made with towers, decorative vertical projections, and linear vertical window arrangements. Windows are large to let in maximum light. Decorative elements were often inspired by Egyptian, Mesoamerican, or Indigenous themes and painted in bright colors.

Art Moderne overlaps in time and shares many characteristics with Art Deco; elements of both are often found on the same structures. Art Moderne was more popular for domestic buildings and eventually came to dominate. The style is streamlined and industrial in appearance, with smooth surfaces, curved walls, and rounded corners. A horizontal emphasis is reinforced by bands of contrasting color or material, and the use of steel tube railings on first or second story terraces. Metal-framed windows are large and often wrap around corners of the building; there may be glass block windows or walls, or small round accent windows. The white walls, metal railings, and horizontality suggest the modern cruise ships which had become popular at that time.

Art Moderne eventually evolved into the International Style; the minimally decorated style associated with skyscrapers.

**TYPICAL ARCHITECTURAL ELEMENTS**

- ◆ Geometric massing
- ◆ Smooth walls
- ◆ Vertical emphasis on Art Deco buildings
- ◆ Horizontal emphasis on Art Moderne buildings
- ◆ Corner windows on both

**ART DECO CA 1930-1940**  
**AND**  
**ART MODERNE CA 1920-1940**



Vernacular commercial Art Deco (Mesquite Street-Original Townsite Historic District).



Art Moderne with elements of Spanish Revival.



Art Deco house (Alameda-Depot Historic District).

## RANCH STYLE

ca. 1935-1975

Ranch style began appearing in the late 1930s but took off across the country with the post-World War II housing (and baby) boom. It was designed for the middle-class, family oriented, automobile-based culture of the time. It is the type house of twentieth century America.

Typical is the low, single-story house with an attached garage that usually opens to the front. An outbuilding that had previously been relegated to the rear of the house, like the earlier stables, the garage was now front and center. Exterior wall finishes vary and can include brick veneer, shaped stone veneer, clapboard, board-and-batten, and even stucco. Sections of the same house may have one finish on the lower half of the walls, and a different one on the upper half.

Roofs are low-pitched, usually side-gabled but sometimes hipped. Front façades are flat with an overhanging roof. When porches are present, they are shallow and beneath the overhang. Supports are usually square wood posts or decorative wrought iron. Entrances may be recessed in a small enclosure.

Premanufactured windows came in various shapes and many standard sizes. Some frames were still made of wood, but many more were made of metal. Large “picture” windows are common in living rooms, while windows in secondary rooms are usually horizontally rectangular and placed high in the walls.

Echoes of earlier styles, exposed rafter tails, impractical porches, and faux shutters, were used to add character and make the houses strike a familiar chord.



Ranch Style house with built-in planter box.



## RANCH STYLE



Ranch Style house with Colonial Revival detailing.



Early Ranch Style house with attached garage and faux shutters.

### TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Usually single story
- ◆ Large front windows
- ◆ Low-pitched roofs
- ◆ Front porch, if present, is very shallow
- ◆ Attached garage

## MID-CENTURY MODERN

ca.1950-1970

Also called contractor modern, the small-scale versions of these houses were built in America by the thousands to alleviate a housing shortage in the decades after World War II. Initially constructed of concrete or cinderblock, and later of wood frame with various veneers or stucco, they had little or no reference to historic styles, although some resembled simplified Ranch Styles. Components, such as windows, doors, and even roof trusses were often mass produced. Most had attached open carports; some, usually larger homes, had integrated garages. A few have small entry porches or built-in planter boxes.

Roofs are low pitched, either front- or side-gabled, or flat; often there are separate roofs for different sections (i.e., one for the main portion and another for a carport), with varied, overlapping heights. Entries are deemphasized; doors are plain with simple surrounds, often with a small window or three small stair-stepped windows and may be located on the side of the house. Windows have steel or, later, aluminum frames. On smaller houses windows in the front façade are often small, with larger windows opening to the backyard.

Larger houses in this style, comparatively scarce and often architect designed, may be one-and-a-half or two-storied. Often front-gabled, the long sweeping rooflines exaggerate the low horizontality of the house. The large homes usually have many more, and larger, windows and may have prominent brick chimneys.



Mid-century Modern Style with picture window, recessed doorway, and built-in stone veneered plant box.



## MID CENTURY MODERN



Mid-century Modern Style with attached garage.



Mid-century Modern tract house with attached carport. Entrance is on the side; front windows are small (East side University neighborhood).



Mid-century Modern with recessed doorway and carport.

## TYPICAL ARCHITECTURAL ELEMENTS

- ◆ Attached open carports
- ◆ Flat or very low-pitched roofs
- ◆ De-emphasized entrances
- ◆ Upper and lower sections of front façade may be of different materials
- ◆ Built-in planter boxes

## SHIPPING CONTAINERS, ACCESSORY BUILDINGS, MOBILE HOMES, MOBILE STORAGE CONTAINERS, MODULAR HOMES, CONEX BOXES

**Shipping containers, mobile homes, mobile storage containers, etc. can not become historic or “unique” regardless of modifications, design elements, or age.**

**Accessory Building:** A detached building or structure which may include, but is not limited to, a casita, a garage, a storage building, or a carriage house. Mobile storage containers such as Flat Pack containers, shipping containers, Conex boxes are not permitted as accessory buildings in historic districts.



**Mobile home:** A factory built residential dwelling built prior to enactment of the Federal Manufactured Home Construction and Safety Standards.



**Mobile Storage Container:** A portable storage unit, which includes but not limited to: cargo containers, shipping containers, Conex boxes, truck boxes, truck trailers and train cars. Mobile homes, manufactured homes and recreational vehicles shall not be used as mobile storage containers. Mobile storage containers are not permitted as accessory structures in residential areas of historic districts.

**Modular home:** A factory built structure constructed to meet local building code standards. Any new construction must be similar in height to another building or buildings within the same block this includes prefabricated houses, accessory dwelling units (ADUs), or manufactured houses.

## CHAPTER 4: DESIGN GUIDELINES PRINCIPLES

### Guiding Principles

Historic preservation's "best practices" recognize that buildings must evolve with the people who use them and with their changing needs. If you live or own property that is within a locally designated district or is an individually significant Cultural Property, the Historic Preservation Commission (HPC) or Historic Preservation Specialist (Staff) will only be reviewing exterior changes, not interior. It is the intent of design review to preserve the exterior while allowing the owner to remodel the interior as they desire, although property owners are encouraged to retain as much original interior historic design and materials as possible. As you begin a remodeling project it is helpful to consider how to achieve the right balance between keeping or restoring original features while providing updates for modern living.

Generally, the most important character-defining features on a building is its front façade facing the street. Here you find the architectural details, porches, windows, and doors that especially define its style and character. These are some of the most important qualities that make properties significant for their architectural character. Therefore, the emphasis of historic preservation and design review is to maintain the essential character of a building on its front, and readily visible side elevations.

The HPC does not require any review of interior remodeling unless it has some visual effect on the exterior. Keep in mind if you seek to remodel your property and claim the state and federal tax credits for rehabilitation there will be review of your interior work. While there is a great deal of flexibility with interior remodeling, the guidelines for the tax credits may require preserving interior character-defining features such as staircases, pressed metal ceilings, original plaster walls, and other important design elements.

When considering remodeling projects it is important to keep any work consistent with the style and character of the property. Those who seek the quality and design character of older buildings will be drawn to the historic quality of the building just as you were. Remodeling projects using materials and designs in keeping with the historic character of the property will provide a greater return on investment.

If new living space is desired, the Guidelines generally allow for additions on the rear of buildings. These additions may include new rooms on the ground floor or dormers at rooflines for increased upper floor living space. Such additions are usually not readily visible from the street or public right-of-ways and can be designed to be both contemporary and complimentary to the original building. Rear additions may also include attached garages, porches, and outdoor decks.

Site and setting features such as adobe and stone walls, retaining walls, and wood picket fences are also important features in the historic districts and require design review. Property owners are encouraged to utilize low-maintenance landscaping with plants suitable to the desert climate.



## **Guidelines Basis – The Secretary of the Interior's Standards for Rehabilitation**

The Las Cruces Historic Preservation Commission (HPC) and Historic Preservation Specialist (Staff) follow the standards set forth in the Secretary of the Interior's Standards for Rehabilitation. These guidelines provide detailed information on best practices for rehabilitation and new construction, a document created in 1978 and revised in 2017. The Standards represent the ten basic principles for rehabilitating a historic building and its site, while allowing for reasonable changes to meet the needs of the property owner. The Secretary of the Interior uses the Standards when reviewing projects involving federal funding or requiring federal licenses or permits. The Las Cruces Design Guidelines expands on these general principles to provide guidance specific to the city's character.

### **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

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. Avoid the removal of historic materials or alteration of features and spaces that characterize a property.
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 historic 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.

When reviewing a property owner's proposed project treatment plan the HPC and Staff will be guided by a series of principles as follows:

- Proposed projects should emphasize retaining, maintaining, preserving, and repairing original or historic features.
- If such features and elements cannot be retained, maintained, preserved, and repaired, then replacement in-kind is recommended.
- Replacement in-kind means that the new feature and element match the existing original, or historic in material, size, detail, profile, finish, and texture as closely as possible. Architectural details and materials can be documented through drawings, photographs, or physical evidence. Such documentation will aid in defining appropriate rehabilitation activities.
- If material replacement in-kind is not feasible or practical, the HPC and Staff may consider the use of appropriate alternative materials that match the original as closely as possible in texture, design, and overall appearance.
- Rehabilitation will be reviewed to determine the impact, compatibility, and appropriateness of the proposed work to the existing structures, site, streetscape, or districts.
- Rehabilitation shall be compatible with the historic building or structure for which it is proposed. Compatible rehabilitation efforts are those that protect and retain significant architectural features and elements of individual buildings and the district.
- New construction for primary buildings and outbuildings shall be compatible with adjacent buildings along the street and block face in massing, scale, materials, and setback.



Rehabilitation projects may include the removal of added materials and rebuilding of adobe walls such as the project in the Mesquite Street-Original Townsite Historic District. This dwelling was in deteriorated condition in 2019 (top) and in 2022 was undergoing rehabilitation (bottom).



### **Temporary**

The term “temporary” is used to describe some features or items that are usually not permanently affixed and are easily removable (such as port-a-johns, construction sheds, trailers, storage pods, safety barriers and fences, etc.). Such features or items must be easily removable and not be permanently affixed, and must be promptly removed on or before the first occurring of project completion, expiration or the date the Certificate of Approval (COA) or building permit expires.

### **Visible or Readily Visible**

The terms “visible” or “readily visible” means easily visible from public streets and rights-of-way, including through parking lots and other open spaces.

### **Where Possible**

The terms “where possible,” “feasible,” and similar terms mean whether a compatible material, technology, or craftsmanship exists or can be replicated. Changing technology and environmental regulations may create a situation where the consistency and composition of a material can no longer be replicated precisely to the original period of construction. When a historic material cannot be authentically replicated to the original, the HPC or Staff may approve a similar product provided satisfactory evidence and supporting documentation that the product or rehabilitation approach is the closest available match in content and appearance.



Replacement “in-kind” may include the addition of an appropriate wood window or acceptable alternative material when the original window was removed in the past.

## CHAPTER 5: GUIDELINES FOR RESIDENTIAL PROPERTIES MATERIALS – ADOBE

### DESIGN OBJECTIVES

Adobe is one of the most significant historic materials used for building construction in 19th- and early-20th century Las Cruces. Most Territorial-style and other vernacular buildings of the 1800s are of adobe brick construction with mud or lime plaster exteriors. The preservation of adobe walls is essential to retaining the character of the building's exterior. Proper maintenance may include rebuilding of individual bricks or sections of walls and replacement with an appropriate mud plaster surface. Modern stucco mixtures are not appropriate since they cause moisture problems and do not allow the adobe brick to properly expand and contract. The most important goal in adobe preservation is to minimize water penetration into the foundation or walls, and maximize moisture evaporation from the walls.

### Design Guidelines

1. Preserve the shape and size of adobe bricks and repair or replace bricks or mud plaster walls with in-kind materials and composition.
2. Low-pressure cleaning at garden hose pressure using water detergents is the best way to clean adobe.
3. Re-point adobe joints with adobe mud mortar to match the original in composition, color, and texture. Do not substitute Portland cement or other hard mortars which expands and contracts differently from adobe.
4. Sandblasting or other high-pressure or abrasive cleaning of adobe is not approvable.
5. Water from rain or other sources should be channeled away from the dwelling with gutters, downspouts or other draining methods.
6. The addition of concrete "collars" to foundations is not appropriate since this may increase water infiltration into the walls.
7. Mud or lime plaster surfaces on adobe walls should be preserved and maintained. New plaster should be of similar composition to the original mud or lime plaster surface.
8. Cementitious stucco and faux-stucco surfaces such as Exterior Insulation Finishing Systems (EIFS) and elastomeric paint finishes are not appropriate for adobe buildings.

9. If the walls of an adobe building have deteriorated, remove as much of the deteriorated surface as possible without damaging the adobe brick underneath. After repairs have been made to the walls, replaster with a mud or lime finish.

10. Deteriorated architectural features shall be repaired rather than replaces, whenever possible. In the event replacement is necessary, the new material should match the material being replaces in composition and design.

### RESOURCES:

1. The Adobe Conservation: A Preservation Handbook (prepared by Cornerstones Community Partnerships and University of New Mexico Professor and Historic Preservation Committee member, Francisco Uviña Contreras in 2006).



Correct adobe wall repair with requelas (small stone anchors) set in with lime plaster.



## RESIDENTIAL PROPERTIES MATERIALS – BRICK AND STONE MASONRY

### DESIGN OBJECTIVES

The preservation and repair of masonry (brick and stone) walls, foundation, and chimneys is essential to retaining the character of a building's exterior. Proper maintenance of these surfaces may include re-laying of loose brick or stone, carefully re-pointing deteriorated mortar joints, and proper replacement of metal flashing where the chimney meets the roof or wall. The most important goal in masonry preservation is to keep it water-tight. Avoid silicone based treatments as they will actually trap the moisture inside.

### Design Guidelines

1. Preserve the shape, size, materials and details of character defining chimneys and foundations and other masonry/stone features. Significant chimney details include features such as terra cotta chimney pots and decorative caps. Decorative grilles, vents, water tables, lattice panels, access doors, and steps are character defining features of foundations that should be preserved as well.
2. Water repellent coatings are the recommended treatment for protecting masonry surfaces as they are different from water proof coatings and are formulated to be vapor permeable (breathable). They do not seal the surface, but act as a barrier that continues to allow the appropriate level of moisture to pass through the surface.
3. Low-pressure cleaning at garden hose pressure using water detergents is the best way to clean brick or stone.
4. Re-pointing (filling in the gaps that already exist in masonry joints) should be done with mortar to match the original mortar.
5. Retain and preserve original chimney structures as long as possible.
6. Clean soiled, discolored or painted masonry and stone surfaces using the gentlest methods possible to avoid damage to brick and mortar. It is not appropriate to use high pressure cleaning methods such as sandblasting.
7. Traditional masonry materials which were originally unpainted should remain unpainted in most cases.



Random course stone was widely used as an exterior material for buildings in Las Cruces' historic districts.



## RESIDENTIAL PROPERTIES MATERIALS – CONCRETE AND STUCCO

### DESIGN OBJECTIVES

A number of Las Cruces' historic dwellings are built of concrete with a stucco exterior. Stucco was historically used on brick buildings to seal masonry or scored to resemble stone. During the early 20th century stucco was also placed over wood or metal lathe as an exterior wall surface. The use of concrete block became popular after 1900 as a foundation and exterior wall material. A few homes in Las Cruces display exteriors of rusticated, or rock-faced, concrete block, and both rustic and smooth concrete block were used for foundations. Foundations of poured concrete were common during this period as well.

A number of dwellings were built in the early 20th century of “slump block” which are concrete block units that are removed from their molds before they have completely set. This causes the concrete block to have the rounded and rustic appearance of adobe brick. Slump block exteriors should be preserved and maintained and repaired as needed with new concrete consistent in texture, color and overall appearance.

### Design Guidelines

1. Repair concrete walls and features using compatible materials and a mortar mix which is similar in strength, composition, texture, and color.
2. Clean stucco, slump block and other concrete block and foundations using the most gentle means possible such as low-pressure water wash and a soft bristle brush.
3. Remove paint from stucco, concrete, and slump block with appropriate chemical agents and professional contractors. A test patch should be conducted first to ensure that no etching or staining of the wall surfaces will occur.
4. Painting previously painted stucco, concrete and slump block walls and features may be appropriate.
5. Do not remove historic stucco surfaces from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.
6. Original rustic or textured concrete block should be repaired with materials to match as closely as possible in dimensions, design, and texture.
7. The replacement of stucco with a surface of Exterior Insulation Finishing System (EIFS) is not appropriate on any historic or potentially historic building.
8. Repair slump block concrete walls using compatible materials and a mortar mix which is similar in strength, composition, texture, and color.



Rustic concrete block used as an exterior wall material on a number of dwellings during the early 1900s.



## RESIDENTIAL PROPERTIES MATERIALS – WOOD

### DESIGN OBJECTIVES

Wood siding and shingles help to define the architectural character of historic dwellings. The form and texture of these materials may be emphasized by paint color, stain and other exterior finishes. Covering original wood siding and shingles with vinyl or aluminum siding results in the loss of historic character and is discouraged in the historic districts. Synthetic siding can hide moisture damage and the removal of synthetic sidings and the restoration of original siding materials within the historic districts is encouraged.

### Design Guidelines

1. Retain and preserve wooden features that contribute to the overall historic character of a dwelling including such functional and decorative elements as cornices, brackets, fascias, decorative molding, and architectural trim.
2. Repair of historic wood features may include patching, splicing, and reinforcing with epoxy.
3. If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in-kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible alternative materials only if using the original material is not technically feasible.
4. If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or a new design compatible in scale, size, material, texture, and color with the historic building.
5. Never use destructive sand-blasting, power washing, or propane or butane torches. Clean using methods such as low-pressure washing with detergents and chemical strippers. Ensure that the detergents and strippers are as non-toxic as possible.
6. Do not cover or replace historic siding with synthetic materials such as aluminum or vinyl. Do not use elastomeric paints which do not allow the wood to expand and contract properly.



Wood shingle siding is a highly textured material that



Original wooden shingles on vergeboard. Roof shingles have been replaced.



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7. Wood shingles should be repaired rather than replaced. If replacement is necessary due to deterioration, the new shingles should be in-kind.
8. Wood siding should be maintained through regular painting but when paint removal becomes necessary, it should be done by scraping, heat (heat guns and plates), or chemical methods, never through sandblasting or other abrasive methods. The use of circular grinders or sanders should not be used to remove paint.
9. Asbestos shingles which are original to a dwelling should be kept stained or painted. If individual shingles are missing or cracked, matching new shingles of cement-wood material or fiberglass are appropriate for replacement or repair.
10. Asbestos shingles which conceal the original wood siding exterior may be removed and the original wood siding restored. Removal will require qualified professionals with disposal meeting hazardous material requirements.



Wood siding/shingles should be maintained and preserved following methods in these guidelines.



Woodwork trim like this gable detail provides texture and depth at the roofline and an opportunity for highlighting the woodwork through contrasting colors (Alameda-Depot Historic District).

## RESIDENTIAL PROPERTIES ALTERNATIVE MATERIALS POLICY

### DESIGN OBJECTIVES

An alternative material is a material which differs from that used to create the original. Terms used to describe alternative materials also include “non-original,” “imitation,” “synthetic,” “substitute,” and “replacement.” Where a historic feature is entirely missing, or damaged beyond repair, a visually identical and physically compatible alternative material may be considered by the HPC and Staff. Alternative materials may also be appropriate in the construction of new primary or ancillary buildings or additions.

### Design Guidelines

When reviewing the appropriateness of alternative materials the HPC and Staff will consider the following:

**Potential Impact to Architectural Character and Historical Significance.** Removing and replacing historic material will generally diminish a building’s historic integrity and retaining original or historic materials is always preferred. If an applicant proposes to remove historic material and replace it with an alternative material, the HPC and Staff will need to be convinced that this is necessary. The extent to which the feature is an important character defining feature will be considered in determining whether an alternative material is an acceptable substitute in lieu of other criteria.

**Durability.** The alternative material must be demonstrated to the HPC and Staff to have proven durability, longevity, and the ability to be repaired.

**Appearance.** An alternative material shall have a similar profile, texture, detail, and finish as the historic material, so that the only aspect of the alternative material that varies from the original being replaced is the material itself. Products which have simulated wood graining or a bright sheen are generally incompatible with historic materials. Visual appearance on close inspection is a good baseline standard.

If a feature being replaced was historically made of painted wood, the replacement alternative material must be paintable, painted upon installation, and maintained as a painted feature, so that it appears like other painted wooded features on the exterior of the property and those properties around it. In some instances, such as windows with baked enamel finishes, unpainted alternative materials may be considered.

**Location.** The location of alternative materials is an important factor in their approval. Alternative materials are more appropriate for rear or non-readily visible side elevations than for primary elevations. The distance of alternative materials from the casual observer on the street or sidewalk is also important. An alternative material may be appropriate for roof cornices or other parts of a building where the material cannot be observed up close.

**Sustainability.** The sustainability of alternative materials may also be considered including assessing the amount of recycled product content, and use of non-renewable resources. A materials manufacturing process, transport, and ability to be recycled may also be considered.

**Cost.** The cost of an alternative material versus an in-kind historic material will also be considered. When evaluating alternative materials, include cost factors such as life cycle cost and payback over time. Front-end cost saving sometimes can be misleading.

**Interaction with Historic Building Materials.** Some alternative materials can interact negatively with historic materials. For example, some alternative siding or window materials may contract and expand differently than the historic material they replace and adversely affect weather-protection properties, and future appearance. Alternative materials age differently than original historic materials and the appearance of pre-finished and painted materials differ as they age, often substantially.



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Because of these realities, care must be taken and future differences in appearance taken into consideration when considering whether an alternative material can be used in close proximity to the original material it will be replacing. Some metals may corrode and stain adjacent materials.

In considering alternative materials, the HPC and Staff may review:

Samples of the material;

- Product literature, including information on the expected lifespan, durability of the material, and long term life cycle costs;
- Ability to accurately replicate the visual and aesthetic characteristics of the historic material in the specific application requested;
- The level of detail, significance, and characteristics of the feature being replaced;
- Ability to expand and contract with historic materials; and,
- Where economic hardship is a consideration, the cost of the alternative material relative to the original material.

The HPC and Staff may request a mock-up of the product installed in the requested location to determine how it will appear on site.

These Guidelines leave room for the further development and acceptance of alternative materials that meet the visual standards that are ultimately the most important aspect of rehabilitation and the retention of historic character. However, while the National Park Service guidelines recommend the replacement of entire character-defining features under certain well defined circumstances, they never recommend removal and replacement with an alternative material of a feature which, although deteriorated or damaged, could reasonably be repaired and thus preserved. Repair of deteriorated historic features is always the most appropriate treatment, followed by in-kind replacement.



*Under some circumstances the use of alternative materials such as smooth cementitious siding (above) and recycled plastic for porch floors (below) may be appropriate.*



## CHAPTER 6 GUIDELINES FOR RESIDENTIAL PROPERTIES

### ARCHITECTURAL DETAILS

#### DESIGN OBJECTIVES

The historic architectural details of a dwelling are important stylistic elements that contribute to its historic character. Whether constructed of wood, metal, glass, tile, or other materials, they should be preserved and should never be removed or concealed. If a feature is beyond repair, in-kind replacement elements should match the original as closely as possible in material, design, color, and texture.

#### Design Guidelines

1. Preserve and maintain historic architectural details and features; do not cover or conceal them. The historic appearance of a dwelling is the sum of its parts, including decorative details that help convey the specific style of the building. To maintain that distinct quality, these details should be preserved. Removing or covering original architectural details will compromise the historic character of the building. Follow guidelines for proper care and maintenance, preventing loss through deterioration of individual elements.
2. Cleaning architectural details may be appropriate. Architectural details may need cleaning from time to time, depending on the material type. Generally, the use of water with mild detergent and soft brushes is an appropriate treatment. For more complicated situations, a historic architect or contractor with experience in historic buildings may provide consultation.
3. Deteriorated or damaged historic architectural features may require repair. Deteriorated wooden features can be repaired with epoxy to fill in small openings. For larger decayed areas, cut out and re-fill with pieces of new wood. Historic metal features with light rust can be gently scrubbed with a wire brush. Heavier corrosion may require treatment of low pressure grit or sand blasting, flame cleaning, or chemical treatment, which are more hazardous.



Vigas are protruding roof beams and are significant details of Pueblo Revival architecture. These should be preserved and not removed (Alameda-Depot Historic District).



Other defining architectural features of Spanish influenced architecture include clay tile canopies and decorative vents (Mesquite Street Original Townsite Historic District).



4. Replace a missing or severely damaged historic architectural detail in-kind. Replacement elements should match the original feature in design, proportion, and detail. Historic photographs or drawings are useful in matching original features. If such evidence does not exist, select a simple design in keeping with the building's historic architectural style and period. The replacement feature should be made of the same material as the original, but substitute materials may be appropriate, especially for features that are not readily visible from the street such as along upper facades and cornices.
5. Do not install non-original architectural features to historic buildings where none previously existed. Incompatible architectural details are conspicuous and result in an inauthentic appearance that diminishes the original character of the building. Such additions compromise the buildings historic integrity.



A few houses have unique porch columns made of cast concrete (Alameda-Depot Historic District).



Some dwellings may have decorative detailing at the window openings including surrounds and arched-light transoms. The arch motif is repeated above (Alameda-Depot Historic District).

## RESIDENTIAL PROPERTIES CHIMNEYS

### DESIGN OBJECTIVES

Original chimneys should be preserved and maintained. Even if fireplaces are no longer in use, chimneys are significant features on a dwelling's exterior. Chimneys often feature decorative corbelling and other features that contribute to the overall historic appearance of the dwelling. Follow the guidelines for masonry to maintain and preserve chimneys.

### Design Guidelines

1. Do not remove or alter original chimneys. Preserve and maintain non-functioning chimneys if they are significant to a dwelling's architectural character. Do not cover chimneys with stucco or other veneers unless the brick surfaces are in poor condition. Concrete, slate, unglazed terra cotta and stone caps are appropriate.
2. Consult the guidelines for masonry to maintain an original chimney. Use gentle cleaning methods as needed. When re-pointing is necessary, use appropriate historic mortar compounds that match the original.
3. An unstable chimney can be rebuilt, matching the original as closely as possible. If a historic chimney becomes unstable or hazardous, rebuild with matching materials or otherwise support the structure with metal straps or brackets anchored to the roof framing. Use brick or other materials that match historic materials in shape, dimensions, mortar, color, and brick patterns.
4. If chimneys have been extensively re-pointed resulting in mismatched colors and textures, painting is appropriate.
5. Small brick chimneys or flues on rear elevations or side elevations not visible may be considered for removal if necessary due to deteriorated condition or re-roofing.



Corbelled brick chimneys at roof lines should be preserved and maintained (Alameda-Depot Historic District).



This cobblestone chimney is a significant aspect of this dwelling's architectural design and should not be altered (Alameda-Depot Historic District).



## RESIDENTIAL PROPERTIES DOORS AND ENTRANCES

### DESIGN OBJECTIVES

Doors and entrances are a major focal point on a primary façade of a dwelling. It is important to preserve all elements of a historic entrance, including the original door and transoms, sidelights and decorative surrounds. Original doors found in the historic districts typically are wood with panels and a large single light or multiple smaller lights in the upper third of the door, depending on the architectural style and period of construction. Original doors should be maintained, repaired when necessary, and preserved.

### Design Guidelines

1. Preserve original doors on primary elevations and maintain character defining features such as frames, hardware, thresholds, and glass pane arrangements.
2. Repair original doors and entrance elements with materials that match the existing.
3. If an original door is beyond repair, replace it with a door of similar design, material, profile, dimensions, and glass panes size and count. Retain original hardware if possible.
4. Do not remove, cover, or alter historic entrances, doors, sidelights, transoms, or surrounds.
5. It is not appropriate to introduce a new entrance opening on the primary façade. The addition of a new entrance to meet life and safety codes should be sited at rear or side elevations that are not readily visible.
6. When an original door has been removed from the primary façade, a secondary entrance may contain an original door that can be moved to the main entrance. Otherwise, select a replacement based on the architectural style of the dwelling and similar to others in the district.
7. Retain original screen doors where they exist. New screen doors should have minimal framing (i.e., full-view or two-panel ) to allow the viewing of the original door behind it.
8. Storm doors on the primary façade entrance should be full-view design, of baked-enamel aluminum or wood, and in a color compatible with the door frame and dwelling.



This appropriate styled door in the Alameda-Depot Historic District has single-light sidelights and a three-light transom. These components should be maintained and preserved.

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Late 19th and early 20th century door designs include those of multi-panel and glass (above), and Two-light paneled door with a stained-glass transom (below).



Some 19th century adobe dwellings retain original paired paneled wood doors (Mesquite Street Original Townsite Historic District). Below is an example of an appropriate full-view screen door .





## RESIDENTIAL PROPERTIES FOUNDATIONS

### DESIGN OBJECTIVES

A foundation helps define a building's architectural style and supports and elevates a building above ground level. Most foundations in Las Cruces' historic districts are brick, stone, concrete block or poured concrete and many have applied stucco surfaces. Preserve and maintain these historic foundation materials and keep them in good repair. In the Mesquite Street-Original Townsite Historic District, additional bands of concrete known as "concrete collars" have been added along with stucco surfaces to the base of many adobe homes. These were added when it was thought the concrete would help prevent moisture from rising from the ground into the walls through capillary action. However, concrete can accelerate moisture problems and its expansion and contraction properties are not compatible with adobe. As a result, the addition of concrete collars to adobe buildings is not approvable.

### Design Guidelines

1. Preserve and maintain original foundations. Maintain original foundation materials, design, and detailing. Never cover or conceal original foundation materials with concrete block, plywood panels, corrugated metal, or other materials. Follow masonry guidelines for cleaning, care, and repair of foundations.
2. If foundation materials are missing, use replacement materials that match the original as closely as possible. Use in-kind materials for replacement of original foundations and install using similar construction techniques.
3. Avoid contact of water with foundations as possible. Prevent deterioration of foundations from water exposure by directing downspouts, canales, and splash blocks away from the building. Also adjust irrigation systems as to keep water away from foundations, with spray directed away from the foundations. Plant shrubs and trees away from the dwelling's perimeter, as they can trap moisture at the foundation as they grow.
4. Do not conceal historic pier foundations. For houses with pier foundations, the openings between the piers may be installed with lattice panels. If brick infill has been previously added between piers, these should remain in place. Frame lattice panels should be set back from the fronts of the piers by at least 2 inches. If brick lattice panels are used, the brick should match the original in color, texture and joint profile.



Many of the foundations in the historic districts are adobe covered with stucco. Stuccoed wall with foundation collar (Mesquite Original Townsite Historic District).



The addition of concrete "collars" can cause moisture and cracking issues and is not approvable for adobe buildings. Adobe building with multiple collars (Mesquite Original Townsite Historic District).

## RESIDENTIAL PROPERTIES GARAGES & OUTBUILDINGS

### DESIGN OBJECTIVES

Outbuildings such as garages, sheds, carriage houses and servants' quarters were often built at the rear or sides of dwellings. Historic examples should be preserved and maintained, as they reflect cultural changes over time. Historic outbuildings should be repaired with materials and details to match the original.

### Design Guidelines

1. Preserve and maintain original outbuildings such as garages, carriage houses, and sheds, as they contribute to the history of a property.
2. Original outbuildings should be repaired with materials to match the original. If original garage doors on contributing buildings are missing or damaged, they may be replaced with sectional overhead roll-up doors or side-hinged doors of wood resembling historic designs. These designs are also appropriate for non-contributing outbuildings, though the doors may be constructed of metal, composite, and other alternative materials.
3. Replace damaged or deteriorated sections of historic garages and accessory structures, only if deteriorated beyond repair and with in-kind materials to match the original. Where possible, replace only the damaged or deteriorated portions rather than the entire feature.
4. Outbuildings were often built without gutters and those of frame construction may have deterioration of the sills and lower siding materials. If this is the case consider only repairing these damaged areas rather than replacing the entire structure.
5. The addition of a garage shall be appropriate to the architectural style of the primary structure to the garage is attached or adjacent. If, possible, the garage doors should be located at the rear of the property. Garage door design and materials shall be compatible with the existing building and surrounding neighborhood characteristics. Two single-car garage doors should be used to avoid the horizontal orientation of a two-car garage door.



This stone garage retains much of its original design and character from the early 20th century.



Rear stuccoed block garage with original doors.







*This garage has appropriate new overhead track doors that resemble side-hinged doors with a traditional design of wood panels (Alameda Historic District)*



*If replacement doors are needed on garages, sectional roll-up doors in traditional designs are appropriate for many Las Cruces garages.*

## RESIDENTIAL PROPERTIES GUTTERS, DOWNSPOUTS & CANALES

### DESIGN OBJECTIVES

Due to the dry climate, many of the dwellings in Las Cruces do not have gutters or downspouts. Those that exist can have aesthetic value through material or color, such as copper examples that take on a green patina over time. Canales are trough-like gutters extending out through gaps in a roof parapet to drain water off a flat roof and away from vulnerable adobe walls. Originally made of hollowed out lengths of log, or boards making an open-ended trough, they are now usually made of metal or cast concrete, or simply pipes plastered into and extending through the parapet.

### Design Guidelines

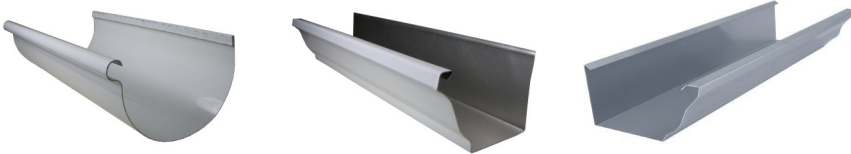
1. Retain original gutters, canales, and downspouts, and keep them in good repair.
2. Inspect gutters canales, and downspouts regularly to keep them cleared of obstructions and mounted properly with sound hardware.
3. When installing replacement or new gutters and downspouts, ensure there is no damage to historic features or materials, using minimal hardware.
4. Install downspouts at unobtrusive locations and concealed where possible behind porch columns and building corners.
5. The color of downspouts and gutters should blend with the trim or main body of the house.
6. If new gutters are required, half-round designs are the most historically accurate and preferred. If not readily available, "K" or ogee design gutters of aluminum are also approvable.
7. Original boxed gutters on a property should be preserved and maintained.



Match gutters and downspouts in color to the house trim (Mesilla Park Historic District)



Metal canales above a corrugated metal, shed-roofed portal.



*Half round gutters (left) are preferred to "K" crimped gutters (middle) and ogee gutters (right).*



## RESIDENTIAL PROPERTIES VIGAS, LATILLAS AND CORBELS

### DESIGN OBJECTIVES

Vigas are ceiling beams, usually peeled logs left round, that rest across the top of load-bearing walls, thereby distributing the weight of the roof. The ends of the vigas extend through the outer walls and are visible on the exterior. On some revival styles or modern buildings faux viga ends are attached to the exterior as ornament. Additional roofing materials: Latillas (smaller branches or boards), brush, soil, and adobe, are laid on top. Corbels are architectural elements that projects from within a wall and supports a weight.

### Design Guidelines

1. Retain original vigas, latillas, and corbels, and keep them in good repair.
2. Inspect vigas, latillas, and corbels, regularly. Look along the top edge of the viga for signs of rot, bug infestation, water damage or any other problem. Look for water marks, mold, missing caulk, discoloration or other problems with exposed wood resting on the top of the vigas, as these signs can point out viga problems.
3. Remove any damaged wood around or near the viga and replace it in kind. A replacement in kind means that you identify the species of the wood, the size of the lumber and the installation technique. Remove the old lumber and insert the new lumber.
4. If repairs are necessary it is best to repair the vigas, latillas and corbels in place; the process is less expensive because there is no need to remove the roof. If possible, both assessment and repair should be supported by the expertise of an engineer in order to verify the structural stability of the roof system and to determine the specifications for any repair (<https://fm.unm.edu/standards--guidelines/documents/viga-and-corbel-repair.pdf> - pgs. 1-10)
5. Remove small areas of decayed wood using a wood chisel and mallet to reach solid material. Apply a mix of commercial wood fill to the opening.
6. Clean untreated vigas using a vacuum cleaner and small brush. Spray or wipe on a wood preservative recommended for the type of wood and indoor or outdoor conditions.



Exposed vigas with a brick coping on the roofline.



Exposed vigas (Mesquite Street-Original Townsite Historic District).

## RESIDENTIAL PROPERTIES LIGHTING

### DESIGN OBJECTIVES

Many of the dwellings in the Las Cruces historic districts pre-date electricity and were later retro-fitted with light fixtures. Light fixtures from the 1910s to the 1930s can be particularly decorative and complement the architectural style of the dwelling. These types of fixtures should be preserved and maintained. New light fixtures should be compatible with the architectural style of the dwelling and be of traditional materials and placement, such as at the main entrance and at porch ceilings. Lighting to accent sidewalks or front yards is appropriate.

### Design Guidelines

1. Select lighting fixtures and poles that are compatible in scale, design, and materials with the individual property and the neighborhood.
2. Carefully locate low level or directional lighting so it does not spill over to surrounding properties. Indiscriminate area lighting is not appropriate.
3. Retain and preserve fixtures original to the dwelling. If replacement of original fixtures is needed, select a style that is similar or that will complement the original fixtures.
4. Typically, fixtures were attached to a building on porch ceilings or adjacent to entrances.
5. Free-standing light posts ideally should be six feet in height or under to blend with the setting.
6. For residential properties, all outdoor luminaires shall meet the requirements of fully shielded or fully shielded residential (Las Cruces, New Mexico - Land Development Code Chapter 39 - Outdoor Lighting).



Preserve and maintain original light fixtures from the early 20th century (Alameda-Depot Historic District).



Appropriate replacement light fixture.



The use of solar or electric powered footlights along walkways is preferred to large pole lamps for front yards.



## RESIDENTIAL PROPERTIES PAINT & PAINT COLORS

### DESIGN OBJECTIVES

Paint colors are not subject to review or approval by the HPC and Staff. Property owners are encouraged to conduct paint analysis on their dwellings and match those colors or follow color palettes appropriate to the dwelling's period and style.

### Design Guidelines

1. Keep wooden details such as corner boards, brackets, fascias, soffits, and decorative moldings painted to protect these surfaces from the elements, emphasize the architectural character of a building, and accentuate these details.
2. Victorian homes feature multiple shades with contrasting colors on intricate details and molding. Craftsman style homes were often painted with dark earthen colors. Many colonial revival style homes were finished in brick or white paint.
3. Change color on architectural details at the point at which the detail takes new form.
4. Traditionally, most historic dwellings had no more than four colors - wall, trim and various accents - and this approach to exterior paint colors is encouraged.
5. The use of spray-on siding coatings is discouraged. These products have not been demonstrated to have sufficient permeability to allow a building to "breathe" and their life expectancy is unknown.
6. A previously painted foundation may continue to be painted, using a color that generally reflect the color of masonry or stone.
7. Masonry surfaces not previously painted should not be painted unless the brick and/or mortar is mismatched or painting would help stabilize crumbling masonry.



Paint colors on this house are used to highlight the window trim and gable details (Alameda-Depot Historic District).



On this dwelling the paint colors are used to contrast details with the brown wood shingles and light colored body of the house (Alameda-Depot Historic District).

## RESIDENTIAL PROPERTIES PORCHES AND PORTALES

### DESIGN OBJECTIVES

A porch or portale may be the most prominent stylistic feature of the primary façade. Components of porches include columns, posts, piers, railing, brackets, eave valences, spindles, steps, and balustrades. Because of their architectural significance, porches should be preserved in their original form and detail. If the original porch is no longer extant, reconstruct a new porch in keeping with the original design.

### Design Guidelines

1. Preserve and maintain historic porches, porticos, portales, columns, posts, piers, and rails.
2. Preserve and maintain historic materials and features of historic porches and portales such as tongue-and-groove flooring, beadboard ceilings, trim, railings, lattice, entablatures, columns, steps, balustrades, brackets, soffits, fascia boards, and decorative trim.
3. If a porch or portale element is deteriorated beyond repair, replace only the deteriorated portion, using compatible materials.
4. Enclosing front porches or portales with glass or other materials to create additional living space is not appropriate. Side and rear porches may be enclosed if they are not readily visible from the street. The design of the enclosure should be compatible with the architecture of the structure and not result in a loss of historic fabric or architectural details.
5. If a deteriorated porch or portale must be removed or is completely missing, replace it either with a reconstruction based on accurate documentation or a new design that is appropriate for the structure in terms of materials, roof form, detailing, scale, size and ornamentation.
6. It is not appropriate to add elements or details to porches or portales to create a false historical appearance.



Victorian-era dwellings of the late 19th century often retain original milled columns (Alameda-Depot Historic District)



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7. Porches and portales with wood floors should have wood stairs repaired or replaced as needed. On rear or non-readily visible side elevations wood stairs are also recommended but brick or cast concrete steps may be added at these locations.
8. Alternative materials such as composite products may be appropriate substitutes for historic wood porch floors under some circumstances. Choose a product that resembles wood and matches typical dimensions of wood floor boards. The porch floor should be painted to blend with the house colors
9. Missing original porch columns and balusters should be rebuilt based upon photographic or physical evidence. If evidence is not apparent, follow the porch design of a dwelling similar in architectural style and period of construction. Columns made of wood are recommended but alternative materials may be appropriate if they match historic designs in dimensions and overall appearance. Refer to the alternative materials policy on page 70.
10. Retain historic porch and portales steps and railings whenever possible. Replace individual sections of porch stairs and railings if possible, rather than a complete replacement. Use materials that match the porch's materials.
11. Keep replacement railings simple and in-kind with the original. Match replacement railings in style and appearance to the original railing. Simple painted wood railings with balusters between the top and bottom rail are appropriate.
12. Do not install pre-cast concrete steps on front porches or portales. If replacement of original steps is necessary, use wood, poured concrete or other materials appropriate to the style and period of the dwelling.
13. Ceiling fans are appropriate for porches and portales.



By the early 20th century porch columns reflected classical influences such as the Tuscan column designs above and below (both examples are in the Alameda-Depot Historic District).





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A full-width, open porch, often with tapered or square columns is a character-defining feature of the Bungalow style.



Front porches may be screened with appropriate panels that are recessed behind the porch columns and have minimal structural framing that fit between the columns.



## RESIDENTIAL PROPERTIES ROOFS

### DESIGN OBJECTIVES

Roofs are often a distinguishing feature of a historic dwelling, helping to define its architectural character and the building's overall form. The most common roof forms in the historic districts are gable and hip, but complex roofs mixing gable, hip, gambrel, and other roof shapes are also found. Many of the Pueblo, Mission and other Spanish-influenced styles also have flat or slightly sloping roof forms. Preserve and maintain original roof forms. The addition of new dormers or skylights is acceptable on rear or side rooflines that are not readily visible from the street. Repair and preserve historic roof materials such as metal standing seam and clay tile. If repair is no longer practical, replacement with compatible metal, asphalt, fiberglass or alternative materials is appropriate. When replacing metal roofing the pattern should match that of the existing roof as closely as possible. Historic crimping and spacing patterns should be followed for new metal roofs.

### Design Guidelines:

1. Retain and preserve original roof form, pitch, and significant features such as chimneys, dormers, stepped parapets, cornices, and balustrades.
2. Preserve and maintain historic roofing materials, such as clay tile and metal standing seam. If replacement is necessary, replace only the deteriorated material with new material to match the original.
3. Preserve and maintain original roof details such as exposed rafter tails, soffit boards, or cresting. If replacement is necessary, match the new detail to the original.
4. Maintain traditional gutter and downspout systems. For example, repair concealed or built-in gutters rather than replacing them with exposed gutters.
5. Where exposed gutters and downspouts are to be replaced or installed, install them so that no architectural features or details like crown moldings are damaged or removed.
6. Asphalt composition shingles in dark browns, grays and black provide the closest match to the look and appearance of weathered wood roofing shingles.
7. Alternative materials which imitate clay tile or slate may be appropriate. Refer to the alternative materials policy on page 70-71.

**Roof Deterioration:** One of the most important aspects of preservation is ensuring that a building has a sound roof. All components of the roofing system are vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry
- Loose flashing around roof penetrations
- Loose or missing roof shingles
- Cracks in roof membranes
- Water backup from plugged gutters



Retain and preserve original roofing materials such as clay tile which are important design elements of Spanish Revival, Pueblo and related styles.

8. The use of reflective roof shingles may be considered if the shingles are in shades of brown and other medium-dark colors. Light gray and white roofs are not appropriate for historic buildings. The application of white reflective paints on flat or sloping roofs not readily visible is appropriate
9. The spacing and size of metal crimped and standing seam roofs should match historical patterns and designs as much as possible. New metal roofs are typically available with 1" or 1 1/2" raised seams. These dimensions are higher than historic roof seams and new metal roofs should have seams that do not exceed 1" in height. The spacing of seams should be consistent with historic roof patterns in the districts.
10. Do not introduce non-historic, modern elements that compromise the building's historic character. Skylights, solar panels, ventilators and satellite dishes are modern amenities that should be placed out of public view and should not obscure original features. Rear roof lines are typically the most appropriate location for installing these features.
11. Skylights should be placed at rear roof lines or behind gables and dormers and not be readily visible. Skylights should be as minimal in design as possible—flat or flush is best, but convex and "bubble" designs that are low-profile may be considered.
12. Solar panels on roofs should only be located on rear or side elevation rooflines which are not visible from the public right-of-way. Follow solar panel guidelines in Chapter 11.



Preserve important roof features such as dormers on primary facades (Alameda-Depot Historic District).



Corrugated metal roofs with exaggerated seams are not appropriate for the Las Cruces historic districts.



Skylights may be added on side or rear rooflines not readily visible from the street. Low-profile skylights are most appropriate for the historic districts (Alameda-Depot Historic District).



# RESIDENTIAL PROPERTIES

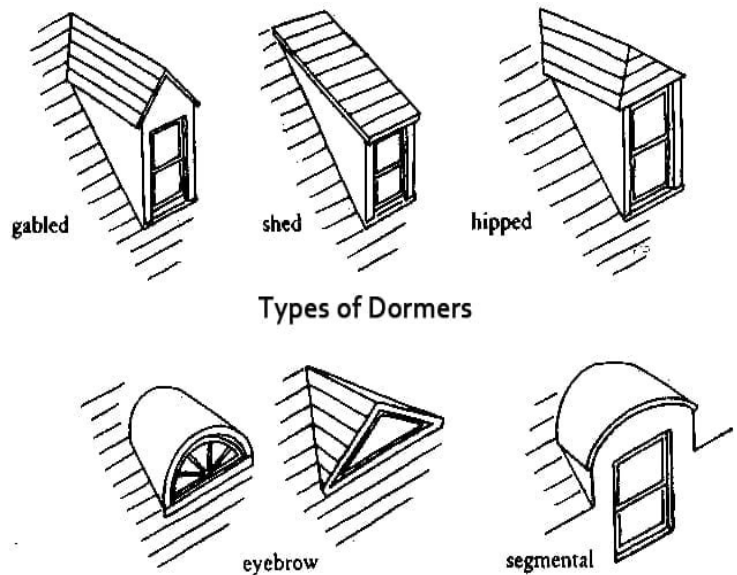
## DORMERS

### DESIGN OBJECTIVES

Dormers are vertically standing windows set into a sloping roof, with small roofs of their own. They are a standard element on some revival styles, such as Colonial Revival, but are also found on vernacular buildings. When the railroad made milled lumber, terneplate, and corrugated metal more easily available, owners of flat-roofed houses quickly saw the advantage of pitched roofs that shed water; they constructed gabled or hipped-box frames over their flat roofs and sheathed them with metal. The attic this created was made usable as a living space with the addition of dormers which provided light, ventilation, and views.

### Design Guidelines:

1. Check dormers regularly for any signs of leaks or water damage. Look for water stains, dampness, or mold growth. Promptly address any issues to keep them functioning correctly.
2. Repair dormers when they are damaged or showing signs of wear and tear. The best way to repair a dormer depends on the type of damage that has been done. For minor damage, such as cracks or chips, repairs can be made with sealant or putty. For more serious damage, such as leaks or rot, major repairs or replacement may be necessary. If replacement is necessary, replace only the deteriorated material with new material to match the original.
3. For dormers with gutters clean regularly to prevent clogging. Clogged gutters can potentially cause water to damage the dormer and surrounding areas.



Eyebrow dormer (Alameda-Depot Historic District).

## RESIDENTIAL PROPERTIES STAIRCASES & STEPS

### DESIGN OBJECTIVES

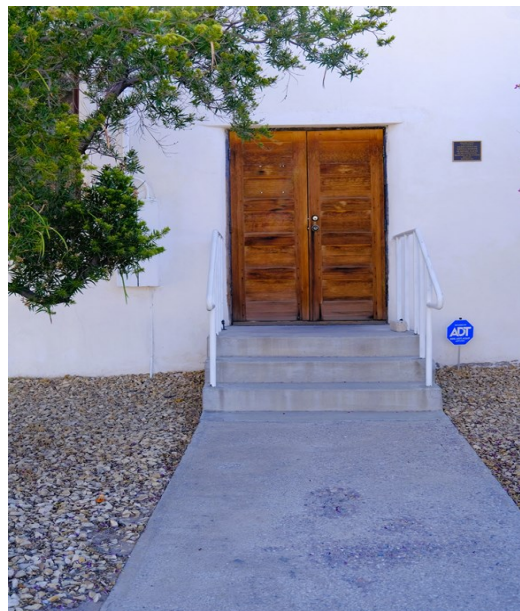
Staircases and steps leading to porches and entrances of 19th century homes were traditionally of wood or brick construction in the historic districts. Steps of poured concrete, brick or tile were used in the early 20th century for Bungalow, Tudor Revival, and the varied Spanish Colonial Revival style dwellings. The design of porch stairs was often in keeping with the architectural style and design of the dwelling. Because of their exposure to the elements most wood staircases built prior to 1900 have been rebuilt. Replacement of deteriorated wood steps with wood is preferable to replacement with brick, pre-cast concrete, or wrought iron.

### Design Guidelines

1. Staircases and steps original to a dwelling should be repaired and retained. Wood, brick, and concrete steps should be repaired with materials to match the original.
2. Replace non-historic wood, brick, or concrete staircases and steps with in-kind or compatible materials.
3. The installation of brick staircases and steps to replace wood staircases and steps on primary elevations is discouraged. The use of pre-cast concrete staircases and steps is not appropriate on historic houses.
4. Where required by codes, new stairs should be designed with “graspable” handrails which are no larger than 1-1/2 inch in diameter. These handrails can be attached to existing wood staircases when required for codes.



Preserve and repair as needed original concrete steps (Alameda-Depot Historic District).



Phillips Chapel door with new poured concrete steps and metal handrails (Mesquite Original Townsite Historic District).



## RESIDENTIAL PROPERTIES WINDOWS

### DESIGN OBJECTIVES

Windows are prominent visual elements of historic structures and often reflect the architectural style or period of construction. Most late 19th century dwellings have tall and narrow windows. Colonial Revival windows have multiple light divisions, usually six-over-six or six-over-one configuration. Bungalows often have long narrow lights in the upper sash and a solid pane in the lower sash. Spanish Revival and associated styles were often built with steel casement windows. Original windows should be maintained, repaired when necessary, and preserved as defining features of a historic dwelling. Numerous studies reveal that repair of original windows is more cost effective with better payback than replacement windows, and properly installed storm windows improve energy efficiency.

### Design Guidelines

1. Preserve original windows and their components, such as frames, hardware, and glass pane arrangements. If a portion of a window is deteriorated or broken, replace only the damaged portion. Match the original in size, material, dimension, and detail.
2. Retain and preserve the pattern, arrangement, and dimensions of window openings on principal elevations. It is not appropriate to cover or retrofit an opening with a window of a different size or design.
3. Windows can be made weather-tight by re-caulking and replacing or installing weather stripping.
4. Do not add a new window opening to the primary elevation. A new window opening may be appropriately introduced on secondary elevations. It should be compatible in proportion, shape, pattern, size, materials, and details to existing units.
5. If the original windows are demonstrated to be beyond repair, replacement with aluminum clad wood windows with anodized or baked-enamel finishes or those of composite materials may be appropriate if they match the original windows.
6. Replacement sash windows should have true divided lights to match the original in appearance. It is not appropriate to replace true divided-light windows with windows with snap-in muntins or mullions.



Preserve and maintain original wood sash windows (Alameda-Depot Historic District).

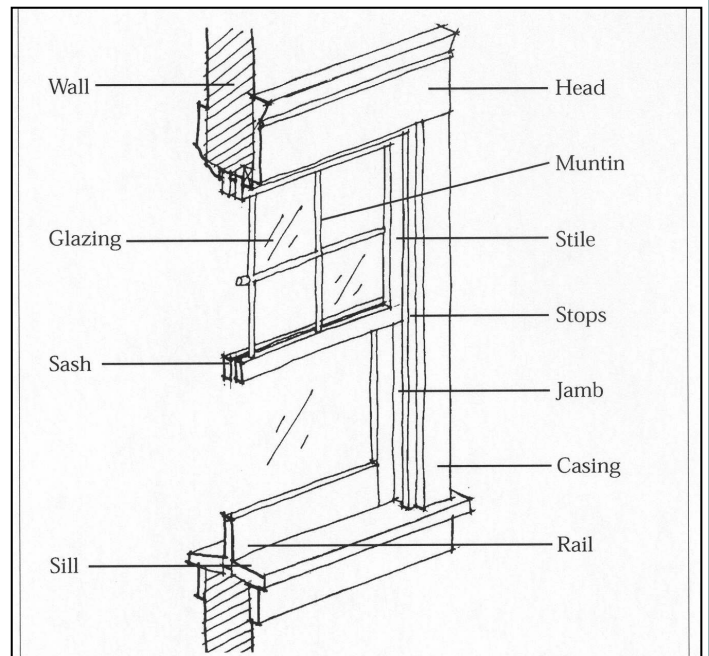
7. Clear glass should be used in windows on the primary and readily visible side elevations. Do not use reflective, tinted, patterned, or sandblasted glass in windows. The addition of these glass materials may be used on rear elevations or those not readily visible.
8. Preserve, maintain, and repair original steel and aluminum windows. During the early- to mid-20th century, metal windows such as steel, aluminum, and bronze were widely used in Las Cruces. Preserving these materials as well as their original designs and details helps convey a sense of time and architectural style. Make repairs that match the original as closely as possible.
9. Preserve the deep-set configuration of windows on adobe houses including the rounded edges and avoid the application of non-original wood or metal surrounds.

### Window Awnings

10. Shed design awnings are appropriate for most windows, while an arched style is appropriate for arched windows. The awning should cover only a single window or grouped set, not the wall surface in between.
11. Where historically appropriate, install fabric awnings so that they do not damage or conceal architectural details or historic materials.

### Window Shutters

12. Shutters that are original to the dwelling should be preserved and maintained.
13. Replace historic wood shutters with in-kind materials or similar design. Repair historic wood shutters with in-kind materials.
14. Shutters should not be added unless historically appropriate to that style house or if there is physical or photographic evidence that shutters were original to the dwelling.
15. Window shutters should be wood and designed to fit the window opening and attach to the window casing. Aluminum or vinyl shutters are inappropriate for historic buildings.



This illustration shows the parts of a typical wood sash window.



This five-over-one wood-sash window helps define the style and date of construction of the building (Mesquite Street-Original Townsite Historic Townsite).





Retain and preserve original steel and wood casement and picture windows (Mesquite Street Original Townsite Historic District).



The original casement windows (Alameda-Depot Historic District) are accented by contrasting paint colors.



This bay window with eight-light casement windows helps define the Spanish Colonial Revival-style dwelling.



Preserve and maintain original screen panels (Alameda-Depot Historic District).



### Storm and Security Windows

16. Storm windows are not common in Las Cruces' historic districts but are appropriate additions if desired. Installing storm windows on old-growth wood windows can increase energy efficiency. Storm windows should be full-view in design. Select storm windows that are painted or coated with a baked enamel finish. Storm windows may not be practical for steel casement windows but interior storm windows may be appropriate if they are designed with sufficient air exchange to prevent condensation.
17. Decorative grills are appropriate is security bars are desired. Security bars are more appropriate for windows on side or rear elevations not readily visible from the street.



Example of an appropriate full-view storm window with a baked-enamel finish.



Use of decorative wrought iron as security bars on windows.



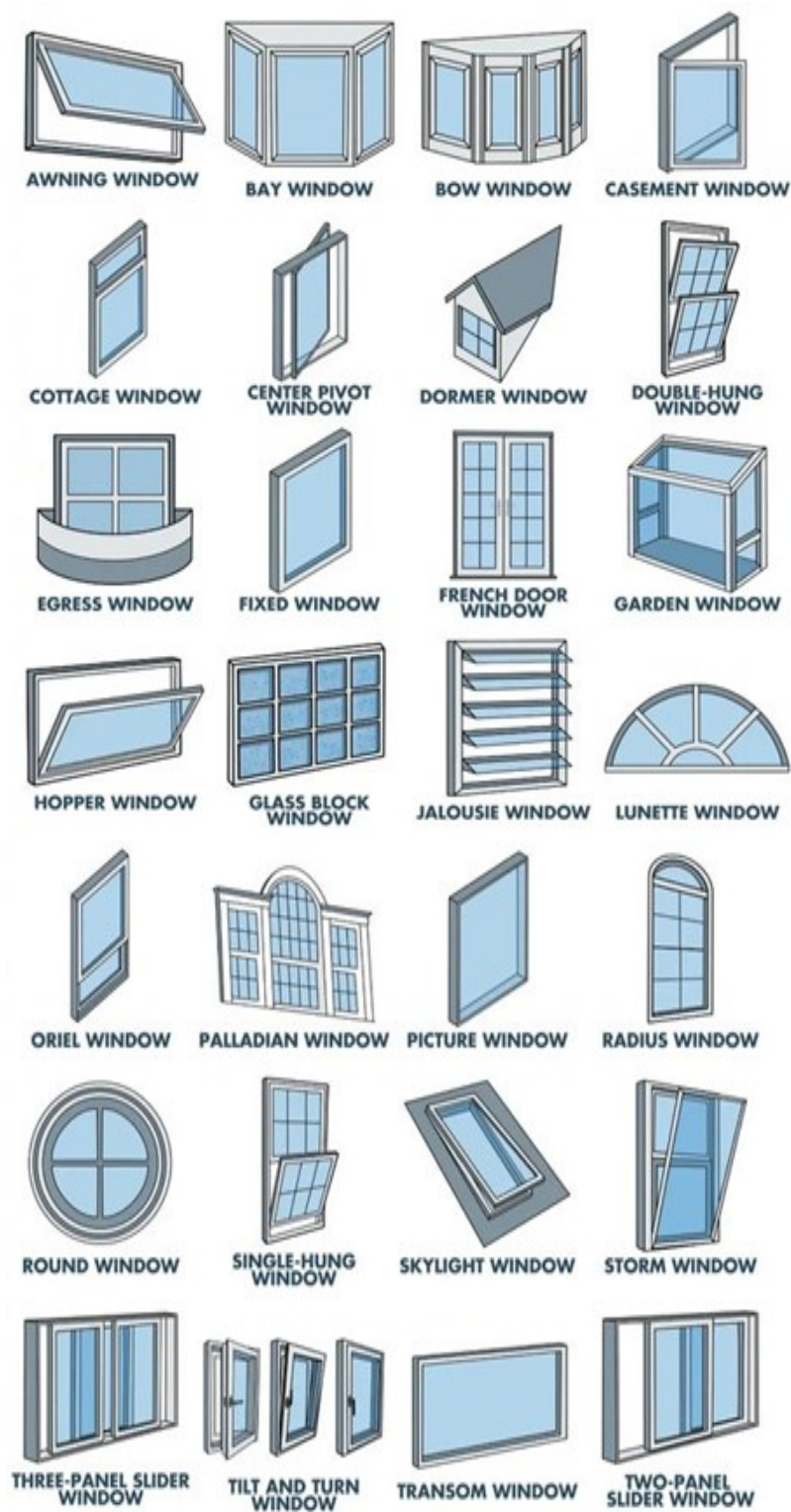
Security bars on a Territorial Style window. The 1/1 sash window is a metal-framed replacement for a larger original window.



Use of turned wooded spindles as decorative security bars in an office window (Central Business District).



**Window glazing patterns:**



Two-over-two double-hung window.

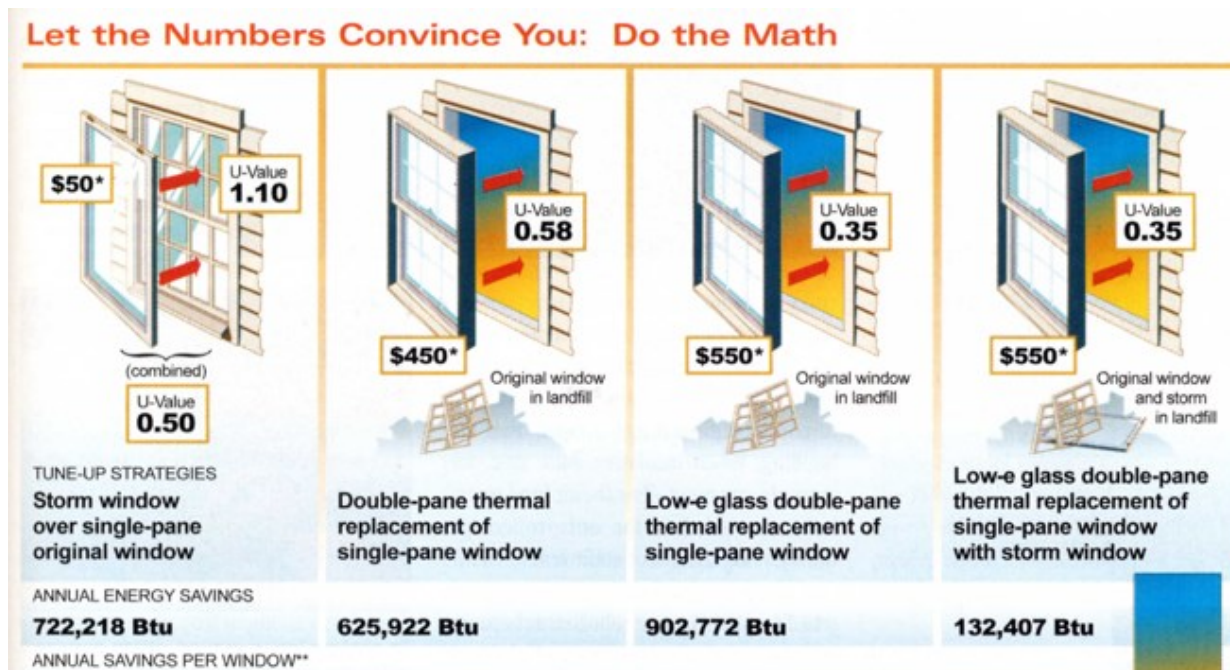


Twenty-light window (Mesquite Street-Original Townsite Historic District).

## Why Preserve Original Windows—

### The Economic, Historic, and Environmental Arguments

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure, and/or historic district.
- Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows and last longer than new windows.
- The old-growth lumber used in historic window frames can last longer if well maintained, unlike new-growth wood, vinyl, or aluminum.
- In most cases, windows account for less than one-fourth of a home's energy loss. Insulating the attic, walls and basement is a more economical approach to reducing energy costs than replacing historic windows.
- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 10 to 15 years or less, installing new vinyl or aluminum windows does not make good economic sense.
- According to a 2019 study by the National Association of Realtors installing new vinyl windows for the average home costs \$22,000 but only increased the resale value by \$16,500. Only 4% of realtors said the new windows helped to close the sale.



This illustrates the comparable energy savings from keeping an original old-growth window and adding a storm window. The energy savings from replacement windows would take many years to recoup the property owner's original investment. (Courtesy the Department of Energy)



## CHAPTER 6: GUIDELINES FOR RESIDENTIAL PROPERTIES— SITE & SETTING DRIVEWAYS, WALKWAYS & PARKING AREAS

### DESIGN OBJECTIVES

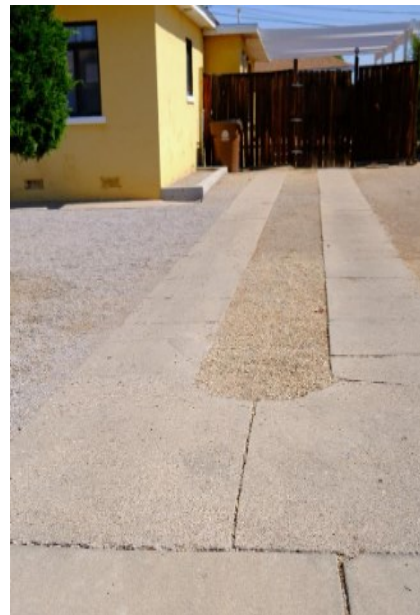
The historic residential districts in Las Cruces were developed before the introduction of the automobile, and many lots did not historically include driveways. With the increasing prevalence of automobiles, alleys to the rear of lots provided access to a rear parking area or garage. These structures illustrate the evolution of the property and should be preserved. Maintaining the historic configuration of driveways and walkways helps to preserve the character of the districts.

### Design Guidelines

1. Retain historic driveways in their original materials and locations.
2. Appropriate materials for new driveways and parking areas include concrete tracks (narrow strips), brick, and crushed stone. Conceal edging materials used for gravel driveways. Keep new driveway aprons and curb cuts to the minimum width possible.
3. Permeable paving materials for new parking areas and driveways are encouraged.
4. Consider removing unused paved areas to provide additional green space.
5. Remove deteriorated pavement before installing new paving materials to ensure that the walk will be flush with the grade of the yard and public sidewalk.
6. New driveways should be compatible with existing driveways and walkways in the district, following width, location, materials, and design. Generally, double width driveways and circular driveways are not appropriate.
7. Installation of new driveways should result in a minimum of alteration to historic site features such as landscaping, retaining walls, curbs and sidewalks. Driveways should lead directly to the rear of dwellings, and walkways should lead directly to the front steps of the house.
8. Parking areas in front yards are not appropriate. Locate them to the rear of buildings and screen them from view with landscaping and/or fencing.

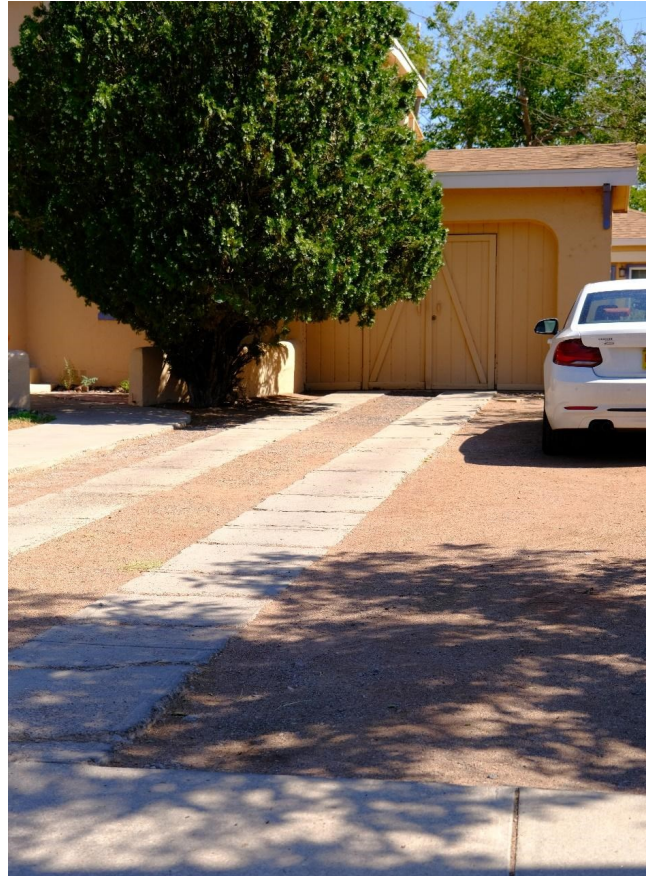


Retain and preserve historic driveway designs such as concrete ribbon driveways.



Concrete ribbon driveway with graveled center stripe.

9. Install hedges, shrubs, or fences to minimize the visual impact of parking areas in rear or side yards. Corner lots should have edge screening on both the primary and secondary street.
10. Preserve original walkways of brick or concrete. Repair existing walkways with in-kind materials. Traditional materials are encouraged, though modern permeable paving materials may be appropriate. Designs such as concrete “ribbon” driveways contribute to the character of a property and should be preserved.
11. Sidewalks and driveways should be oriented at a right angle to the street. If historical documentation provides evidence of curvilinear designs or other shapes and designs on that site or other similar house styles, such shapes may be appropriate.
12. New driveways and sidewalks should conform to the existing site topography and respect significant landscape features, such as mature trees. Protect prominent landscape features from direct construction damage or from future loss due to injury of root area or soil compaction by construction equipment.
13. Preserve and maintain historic streetscape elements such as carriage blocks and wrought iron railings.



Concrete ribbon driveway to attached garage with original doors. Additionally a permeable surface of gravel absorbs water so it does not run down the street.



## RESIDENTIAL PROPERTIES FENCES, WALLS & SITE FEATURES

### DESIGN OBJECTIVES

Historic site features include fences, walls, and terraces. Fences and walls are found throughout the historic neighborhoods and provide a visual rhythm along a streetscape. Stucco, stone and slump block are the most common materials for walls, though wood picket fences are also appropriate. Of particular significance are the slump block and stucco walls with Mission style gates. Retain original site features that contribute to the historic appearance of the dwelling and neighborhoods.

### Design Guidelines

1. Retain fences and walls that contribute to the historic character of the property and the district where possible.
2. Historically, open picket fences, low walls, hedges, and some decorative wire fences were the most typical front yard enclosures. Simple utilitarian fences were commonly used around back yards. Follow these examples when installing new fences or walls.
3. If a site feature is deteriorated or broken, replace only the damaged portion to match the original in dimension, proportion, material, textures, and detail.
4. If the entire site feature is beyond repair, replace it with a reconstruction of the original, matching the design, materials, size, shape, scale, and proportion. Base design on historical data for the era in which the structure was originally built.
5. New retaining walls should be constructed of brick, stone, adobe or concrete in a design consistent with the property and the neighborhood. Walls and fences of landscape timbers, chain link, concrete blocks, or vinyl are not appropriate where visible from the street but may be added at rear lot lines or side yard lot lines recessed from the street.
6. Fence posts, rails and other framing members should be on the inside of the fence facing the dwelling or adjacent property, not visible from the street or sidewalk.



Preserve and maintain original fences and walls or build in a compatible design style.



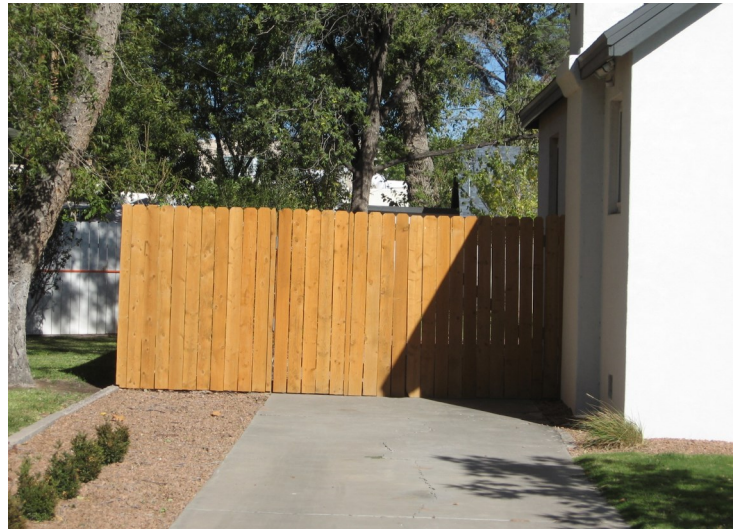


## Agenda Item #3.2.

7. New wood picket fences are appropriate in front yards. Privacy wood fences may be installed in side or rear yards. Follow traditional designs and permitted dimensions. Fences should have pickets no wider than 4 inches and should be set apart a maximum of 3 inches. Picket fences should be no more than 40" (3.3') in height. Wire fences should not be more than 4 feet tall. Privacy fences constructed of wood board should be located in rear yards and generally be no taller than 6 feet. They should be set back from the façade of the house at least to two-thirds the depth of the side elevation.
8. Utilitarian fences of woven wire or chain link should be placed in rear yards only. If they are visible from the street, screen with landscaping. If chain link fencing is needed, coated chain link is preferable to raw aluminum.
9. Cast iron fences may be added to buildings constructed in the mid- to late-19th and early 20th centuries. Cast iron fences are not appropriate for dwellings built after the mid-twentieth century.
10. Privacy fences of flat boards in a single row are preferred. Fences with flat tops, "dog ear", or Gothic (pointed tops) designs are acceptable.



*The screening of chain link fences with vegetation is appropriate and recommended.*



Privacy fence with appropriate design and setback.



Appropriate wood picket fence.



Stabilized adobe wall.



## RESIDENTIAL PROPERTIES GRADE CHANGES & LANDSCAPING

### DESIGN OBJECTIVES

The HPC and Staff recommends the retention of older trees and maintaining consistent grades and ground elevations in the historic districts. Landscaping is not generally reviewed by the HPC and Staff, but property owners are encouraged to maintain and preserve existing tree canopies. In Las Cruces, xeriscaping principles of water conservation should be practiced. Native, drought-resistant botanical varieties are recommended for landscaping.

### Design Guidelines:

1. Do not increase the grade of a property unless necessary to alleviate drainage or storm water issues.
2. Gazebos, pergolas and playground equipment are not recommended for front yards.
3. Maintain plantings, especially native species, that reflect patterns of historic landscaping.
4. Landscape features that are original or pre-date 1960 such as walkways, retaining walls, curbs, carriage blocks, etc. should be preserved and maintained.
5. Railroad ties, cut wood, brick, concrete block, or any other unfinished structural materials should be avoided for front yards. Concrete block with a stucco wash may be appropriate.
6. Trees original to the property should be retained as long as possible.
7. Landscaping should not overly restrict views of the front of the dwelling.
8. The principles of xeriscaping are recommended for landscaping to conserve water.



Most streets have dwellings with similar grades and setbacks. Front yard landscaped with large and small gravel, several types of cactus, succulents and drought-tolerant shrubs.



Landscaping with native plants, which are adapted to the dry climate are recommended for yards in the districts.

# RESIDENTIAL PROPERTIES

## UTILITIES & MECHANICAL EQUIPMENT

### DESIGN OBJECTIVES

Modern amenities such as heating and air conditioning equipment, electrical panels and meters, telecommunications equipment, satellite dishes, and freestanding antenna have all been added to the historic districts since the mid-20th century. Most of these utilities are not historic features and should be placed on rear or non-readily visible side elevations and screened from view. Heating and cooling units are often placed on roofs in the historic neighborhoods and these should be recessed from the main façade or placed behind parapet walls to minimize visibility from the street.

### Design Guidelines

1. Locate utilities, satellite dishes, and antennas as low to the ground as possible, at the rear and side of the structure where it is not readily visible from the street. Small satellite dishes of 18 inches are most appropriate as they have minimal visual impact in the historic residential setting.
2. Utilities and mechanical equipment should be installed in areas and spaces with minimal visual impact to the building. Roof HVAC units should be recessed from the main façade or concealed behind parapet walls.
3. Mechanical equipment such as electrical panels or gas meters that will be visible from the street should be installed at grade level and screened with shrubbery or other landscaping.
4. Locate new mechanical supply lines, pipes, and ductwork on the interior of the structure. If an interior location is not feasible, place in inconspicuous locations.
5. If possible, install utility service lines underground to eliminate overhead lines and poles.
6. Window air-conditioning units, solar panels, HVAC units, and other similar mechanical equipment should be placed on the rear and side elevations or yards with as little visibility from the street as possible. When equipment can be seen from the street, it should be screened with shrubbery or fencing.



HVAC units installed at rooflines should be set back from the main façade and screened by the roof pitch or behind parapet walls.



If mechanical units are placed on elevations visible from the street consider screening with landscaping, lattice, or fencing.



## CHAPTER 7: GUIDELINES FOR NEW RESIDENTIAL CONSTRUCTION—PRIMARY DWELLINGS

### DESIGN OBJECTIVES

New dwellings in Las Cruces' historic districts should respect and enhance the characteristics that make the neighborhood unique. These guidelines are written to ensure that new buildings complement and do not detract from the historic character and features of the district. The guidelines are written to allow for design creativity by providing a framework that will allow for new architecture using criteria based on the compatibility of the new building's setback, scale, massing and material.

### Design Guidelines

1. **Site** Regular setbacks and spacing of dwellings creates a strong rhythm of buildings to open space along streets in the historic districts. New dwellings should maintain the rhythm with similar setbacks, spacing, and lot coverage which approximates the ratio of building to open space generally found in the neighborhood. The new dwelling's orientation (perpendicular vs parallel orientation of the main dwelling axis to the street) should be consistent with nearby dwellings. Dwellings should not be sited at unusual angles to the street, or with side walls facing the street.
2. **Scale** Refers to the size of a dwelling in relation to other dwellings in close proximity. In Las Cruces' historic neighborhoods, scale is primarily the relationship between dwelling size and human beings. The scale of new dwellings should be consistent with nearby historic dwellings in order to achieve a "human" scale.
3. **Height** The height of new dwellings should approximate the height of nearby dwellings. Houses in the historic neighborhoods are generally taller than their modern counterparts having the same number of floors. Most are built on raised foundations, and ceiling heights can be 9-10 feet. Some variance in height is acceptable since most block faces contain a mixture of one and two-story structures, with an occasional three-story building. New buildings in the Mesquite Street-Original Townsite Historic District. Townsite are restricted to 14' in height—outside the Townsite new buildings have a maximum height of 24'.
4. **Width** New dwellings should have a similar width of existing dwellings within a block face of the street.



This new construction has compatible characteristics of the Art Deco/Moderne Revival style, such as stucco exterior, flat roof, and blocked massing.



Designs for new construction should ideally be presented to the HPC to show the placement of the building on the lot (top) perspective views (middle) and elevations (bottom). This design is an appropriate infill building on a corner lot in the Mesquite Street-Original Townsite Historic District.



5. **Shape & Massing** Mass is the overall bulk of a dwelling and footprint is the land area it covers. The mass and footprint of a dwelling is directly related to a dwelling's height, width and scale. Las Cruces' historic districts contain dwellings of varying forms and shapes. It is important to understand the context of the site to determine the proper relationship between new and existing dwellings. New dwellings should be similar to the shape and massing of nearby dwellings. Using compatible roof forms is one effective way to relate the new and old dwellings.
6. **Facade Design** A new dwelling should not dramatically stand out in the streetscape, but should have the appearance of its construction time period. New designs should not contrast dramatically with the existing historic architectural context. New dwellings should be visually compatible with neighboring historic dwellings, yet be representative of their own time. Contemporary interpretations of traditional details are encouraged.
7. **Foundation Heights** Most dwellings in Las Cruces are at-grade or on slab foundations. New construction should be consistent with foundation levels of adjacent properties.
8. **Primary Entrances** The design of the primary entrance should be done in a such a way as to give it prominence relative to other entrances based upon its scale and architectural detailing.
9. **Windows** The proportions, spacing and rhythm of windows should be similar to those of surrounding historic buildings. Las Cruces' historic dwellings display both wood sash and steel casement windows. New construction should have windows which are consistent with historic dwellings on the block. Metal casement windows may be particularly appropriate for new dwellings built in interpretations of Spanish Colonial, Mission Revival or Pueblo Revival styles.



Appropriate new construction may include imitations of Pueblo Revival style dwellings (above and below).





10. **Front Porches** A variety of front porch styles exist in Las Cruces' historic neighborhoods. Most are open but some were enclosed at some point, and some were originally built as essentially enclosed porches that functioned more as sun rooms. Front porch architectural elements, such as roofs, steps and balustrades should be consistent in design with those commonly found in the neighborhood. The height and thickness of balusters, rails and handrails should be consistent with historic examples in the neighborhood.

New Spanish Colonial/Pueblo design dwellings are not required to have front porches. Recessed or incised porches for these designs are appropriate.

11. **Materials** The use of traditional and traditional-looking building materials is important to the visual continuity of the historic neighborhoods.

### **Main Body of the Dwelling**

The primary cladding for buildings in Las Cruces' historic districts is stucco and this material is appropriate for new construction. Faux stucco such as Exterior Insulation Finishing Systems (EIFS) does not accurately replicate historic stucco finishes and is not appropriate. New construction of wood siding and brick are also acceptable materials depending on the variety of styles along the block.

### **Architectural Features**

Common materials for architectural features include stone, concrete, wood and metal. Specific common examples include wooden-framed windows and front porch elements, as well as concrete.

### **Alternative Materials**

Alternative materials or combinations of materials for contemporary buildings will be considered on a case by case basis. The HPC and Staff may approve new materials that are similar in character to traditional materials if they appear similar in scale, proportion, texture and finish to traditional materials. See pages 70-71 for further discussion of alternative materials.

12. **Landscaping** This an integral part of blending new construction with its historic neighborhood, which likely has established landscaping and mature trees. A new building project should incorporate existing trees, walls, walks or other features and make every effort to protect and save existing trees, shrubbery and hedges. These features will soften the impact of the parking area. Proposals for new buildings should also rely on the guidelines in this document pertaining to fences, walls and yard features, walkways, driveways and parking areas, lighting, and signs. Incorporate existing large trees and historic landscape features, such as retaining walls and gardens, into the proposed site plan. During construction, protect trees and site features to be retained by temporary fencing.



Established landscaping patterns on streets such as Greening Avenue should be followed for new construction projects.

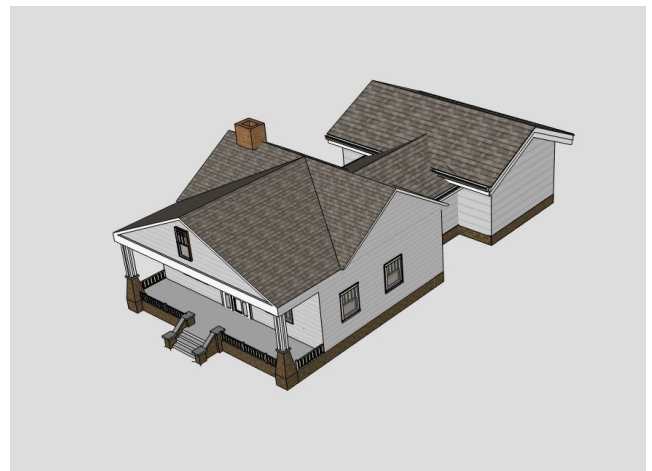
# NEW CONSTRUCTION: ADDITIONS TO DWELLINGS

## DESIGN OBJECTIVES

Additions are appropriate when they are compatible with and do not compromise the character of the historic dwelling or destroy significant architectural features. Additions should blend with the architectural design of the historic building and its surrounding. Additions should also be identifiable from the footprint of the original dwelling. Avoid additions that dramatically alter the ratio of built area to green space.

## Design Guidelines

1. **Location** In most instances, additions should occur on the rear of an existing dwelling. The exception might be the side of the dwelling if: A) a sufficiently-sized side yard exists, and B) the addition is subordinate in appearance to the original building with a front setback behind that of the original dwelling and/or a smaller scale than the original dwelling.
2. **Scale** The integrity of the dwelling should not be compromised by the size of an addition. A dramatic change in height that would alter the character and scale of the existing building is inappropriate. Also, the sides of a rear addition should be recessed from the plane of the original dwelling by at least one foot.
3. **Compatibility Without Duplication** Additions should be designed so that the materials, style, and details are compatible with the original structure, but that avoid replicating the original dwelling exactly. Additions should be contemporary in design, but compatible with the original dwelling.
4. **Addition Differentiation** Additions should be differentiated from the original structure through changes in the roof line, wall plane, detailing and/or material. Walls of the addition should be recessed from the plane of the original dwelling by at least twelve (12) inches.
5. **Protect Original Features** Additions should be designed so that the location, design, and construction do not conceal, damage, or dramatically alter the character-defining features of the historic structure. Use existing openings in the existing building to connect the addition to the existing building.



**YES**—This rear addition is appropriately scaled to the one-story dwelling and attached via a hyphen.

6. **Exterior Materials** Brick, stone, adobe, wood and stucco are appropriate materials for additions. For historic adobe dwellings the addition should have exteriors of stucco. Additions can utilize the same material as that of the original dwelling as well as lighter materials, but should not utilize heavier materials. For example, an original brick dwelling can have a brick, wood or stucco addition, but should avoid a stone addition. An original wood sided dwelling should only have wood sided additions. Cementitious siding for frame dwellings is an acceptable material if it has a similar texture, appearance, and reveal dimension to wood siding.
7. **Setback** Additions should be designed to respect the established front and side yard setbacks for its location.
8. **Height** When an addition ties into the existing roof, it should be at least 6" below the existing ridge.
9. **Roof Additions** Increasing the height of the roofline to add living space in an attic may be appropriate through a ridge raise. The purpose of a ridge raise is to allow for livable space in former attics as a substitute for rear or side additions. Ridge raises are most appropriate for one-story, side-gable buildings. A ridge raise is generally not appropriate for low sloped roofs, such as those found on Ranch style dwellings. The raised roof line should be a minimum of 2' from each side wall and raised no more than 2' of total vertical height within the same plane as the front roof slope.
10. **Dormer Additions** Adding gable, hipped or shed dormers may be appropriate for rear and recessed side elevations to add ventilation and light to upper stories. The addition of a dormer that would require the removal of historic features such as an existing dormer, chimneys, or decorative features is not appropriate. Rear dormers should be inset from the side walls of the building by a minimum of 2'. The top of a rear dormer may attach just below the ridge of the main roof or lower.
11. **Corner Lot Additions** Additions are appropriate for buildings on corner lots but due to their visibility, the addition should be screened through landscaping or fencing.

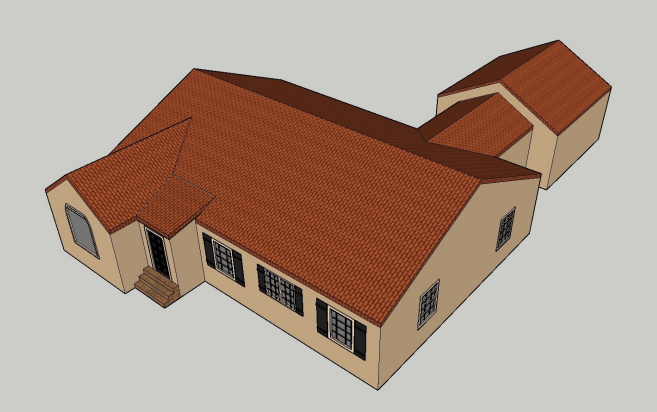
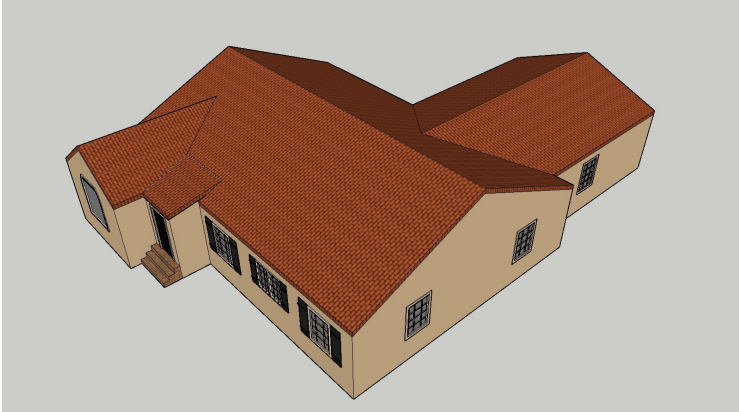
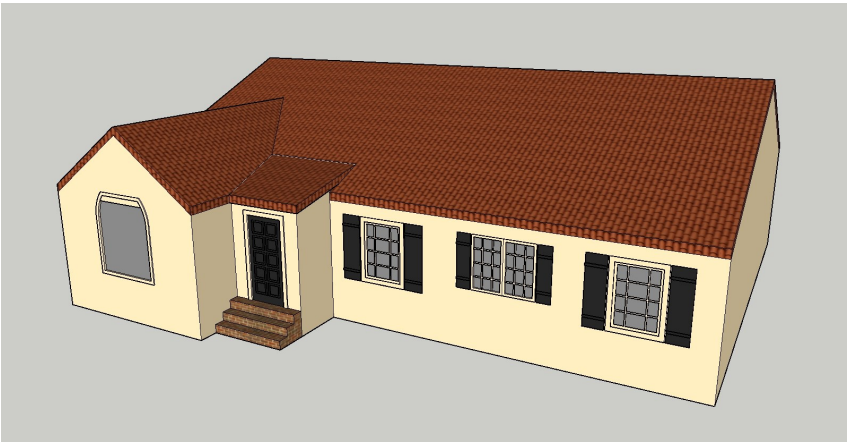


**NO**—Do not add a second story to a one- or one-and -one-half story dwelling. Rear additions are more appropriate.

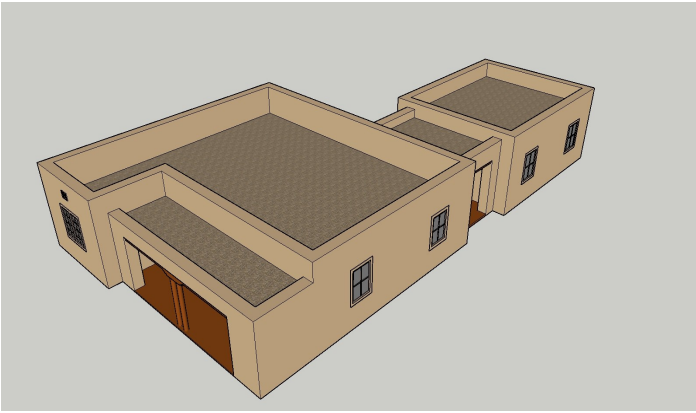
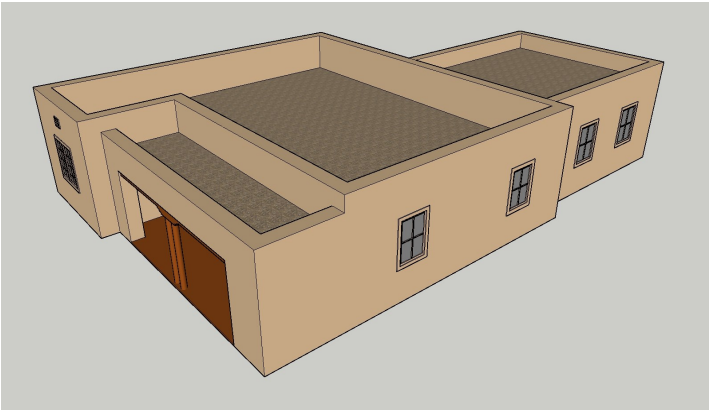
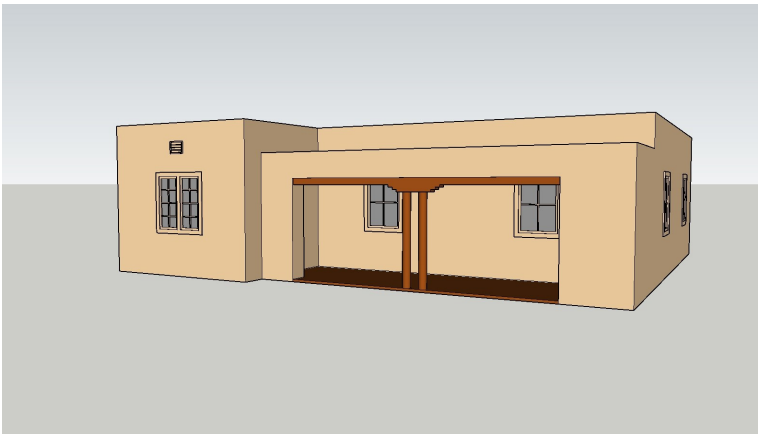


**YES**—Example of an appropriate shed dormer addition at the rear roofline which is recessed within the side wall and extends across the back of the dwelling.





**YES**—These show appropriate rear additions for a one-story Spanish Colonial style dwelling (above) and Pueblo Revival style dwelling (below). The additions are appropriately scaled and connected directly with the rear wall of the dwelling or via a hyphen.



## NEW CONSTRUCTION DECKS & PATIOS FOR DWELLINGS

### **DESIGN OBJECTIVES**

Patios and decks are popular additions to historic properties. While terraces and patios may be more compatible with the character of a historic structure, decks are acceptable when they are of a compatible design and hidden from street view.

### **Design Guidelines**

1. Decks should be installed at the rear of the dwelling as not to be readily visible from the street. Decks that are visible from the street should be screened with landscaping screens.
2. Decks should be of wood construction and of dimensions that do not overwhelm the rear elevation or significantly detract from the architecture of the building.
3. The addition of a new deck should not cause the damage or removal of historic materials or obscure architectural features. Design and install decks so that they may be removed in the future without damage to the historic structure.
4. Appropriate paving materials for patios include concrete, brick, and stone. Remove any deteriorated pavement before installing new paving materials so that the new patio is flush with the grade of the yard.
5. When designing a deck or patio, consider its size in ratio to the yard and the impact it may have on reduction in green space.
6. Patios that use materials found elsewhere on the property are appropriate, such as the use of the same brick and pattern found in a walkway.
7. Repairing deteriorated wood decks is encouraged for the benefit of the overall appearance of the historic district.
8. Replacement of deteriorated/missing pavers is encouraged.

# RESIDENTIAL PROPERTIES NEW GARAGES AND OUTBUILDINGS

## DESIGN OBJECTIVES

New garages and outbuildings should be secondary in scale and blend with the primary dwelling as well as other dwellings and outbuildings along the block. Garages or buildings should not visually dominate the site or streetscape. Imitating a historic design is appropriate. Ancillary outdoor features such as gazebos, pool houses, and guest quarters may be appropriate if they are sited in rear or side yards not readily visible from the street and adequately screened.

## Design Guidelines

1. The design of new garages and other outbuildings should be compatible with the historic dwelling or district. New outbuildings should respect and blend with the architectural style and scale of the associated dwelling. For some dwellings flat roofs may be more appropriate than pitched roofs.
2. Site new garages and accessory buildings appropriately on the lot. Locate detached new garages and outbuildings to the rear of a dwelling or set back from the side elevations. Attached garages and outbuildings should be set back from the front façade of the primary dwelling at least one-third of the total depth of the dwelling. Attached garages may be appropriate for Ranch and Mid-Century Modern style houses.
3. If reconstruction of a missing garage or outbuilding is desired, it should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail from photographic evidence or other documentation.
4. The outbuilding should maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal building on the lot.
5. Materials used for new garages and outbuildings should reflect the historical development of the property. Materials used at exterior façades of garages and outbuildings were often different (and less costly) than that of the main dwelling. Materials that are appropriate for new secondary buildings include stucco, wood or brick. If frame buildings are constructed, alternative materials may be considered if they resemble traditional wood siding in texture, dimension, and overall appearance.



This new garage is located appropriately at the rear of the dwelling and reflects the main house's Pueblo Revival style.



This garage has appropriate new overhead track doors that resemble side-hinged doors with a traditional design of wood panels (Alameda Historic District)



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6. Generally, the eaves and roof ridge of any new outbuilding should not be higher than those of the existing primary building.
7. Windows which are readily visible from the public right-of-way should be appropriate to the style of the house. Visible pedestrian doors should either be appropriate for the style of house to which the outbuilding relates or be flat with no panels.
8. Metal garage doors with a paneled design may be appropriate. These doors can be used on garages that are located at the back of the lot and are minimally visible from the street or public right-of-way. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.
9. For double garages, two single garage doors rather than one larger, double door should be installed. This will maintain the scale and rhythm while making a two-car garage seem smaller and more compatible with the primary dwelling.
10. The appearance and location of a new outbuilding should be based on the appearance of the historic outbuilding if such existed. Use historic photographs and other documentation such as Sanborn Fire Insurance maps for guidance as to size and location of a previous outbuilding on the property.
11. The installation or erection of ancillary outdoor features such as gazebos, pool houses etc. may be appropriate if they are located at rear or side elevations and not readily visible from the public right-of-way. Such structures should be adequately screened and built with materials traditionally found in the historic district such as wood or brick.
12. New carports should be located at the rear of dwellings and not be visible. Most carport designs have flat roofs and metal support columns and are not compatible with historic dwelling designs. Carports imitative of porte-cocheres (drive-thru wings on historic dwellings) with wood or brick columns, flat roofs, and wood construction may be added to sides of dwellings visible from the street. Carports should be reflective of the architecture of the house and not detract from the dwelling's original design.

# RESIDENTIAL PROPERTIES

## ADA & CODES COMPLIANCE FOR DWELLINGS

### DESIGN OBJECTIVES

New construction may also include the addition of a ramp to assist in life-safety and accessibility by persons with disabilities. Under the provisions of the Americans with Disabilities Act (ADA) businesses must be made accessible for those in wheelchairs or those needing assistance. A wheelchair ramp is sometimes required when a house is converted to office or commercial use. Such an installation on a historic dwelling should ideally be sited on a side or rear elevation and have a limited effect to the historic appearance of the dwelling.

### Design Guidelines

1. Ramps, fire exits, stairs, and landings should be installed on rear or inconspicuous side locations.
2. ADA and codes installations should not cause damage to historic materials and features. Construct reversible features to assist persons with disabilities so that the original design of the entrance or porch is not diminished and historic material or features are not damaged.
3. The design of a wheelchair ramp should ideally be constructed as a free-standing unit having as little attachment with the historic building as possible.
4. Select materials and railings for wheelchair ramps that are compatible to those of the historic building to create a harmonious blend.
5. Consider addressing accessibility needs and requirements through portable or temporary ramps rather than permanent ramps.
6. Chair lifts and elevators may also be appropriate if they are sited at side or rear elevations not readily visible from the street. Install chair lifts and elevators in a manner that are reversible and with the least impact to the historic building as possible.



ADA ramp at the rear of this building (NMSU Campus).

# CHAPTER 8: NEIGHBORHOOD COMMERCIAL BUILDING DESIGN GUIDELINES

## Neighborhood Commercial Buildings

Commercial buildings in the Las Cruces historic districts date from the late 19th to the mid-20th centuries. These buildings were generally constructed along the busiest streets or at street corners. Businesses in these buildings provided neighborhood services such as grocery stores, restaurants, and barber and beauty shops. Some of these buildings continue to be used for commercial purposes while others have been converted into residences, churches, or offices.

These commercial buildings follow the stylistic designs of their period of construction and are generally vernacular examples of the Spanish Colonial, Mission or Pueblo Revival styles. The oldest examples are of adobe construction while others are of concrete or brick with stucco exteriors.

The neighborhood commercial buildings in the Las Cruces historic neighborhood share many design elements. All are one-story in height and have rectangular footprints and flat roofs. The upper façade roofline may have a simple parapet or might feature vigas. The storefronts have display windows resting on stuccoed bulkheads and entrances have glass and wood doors. Many buildings have full-width, wood and metal canopies supported by regularly spaced wood or metal posts. The canopies are flat or shed design, and some have clay tile surfaces.

Neighborhood commercial buildings are particularly important in the Mesquite and Mesilla Park Historic Districts. There are several rows of commercial buildings in the 3000 blocks of S. Main Street in Mesilla Park and concentrations of commercial buildings on N. Mesquite and San Pedro Streets in the Mesquite Street-Original Townsite Historic District.. These buildings are of particular importance to reflect the historic commercial development of the city. Many historic commercial buildings were lost in the Central Business District due to urban renewal projects in the 1960s and 1970s.



Vernacular Art Deco commercial building (Mesquite Street-Original Townsite Historic District).



Southwest vernacular style building (Mesquite Street-Original Townsite Historic District).





The commercial building at 195 N. Mesquite Street has an appropriate rebuilt portal with square wood posts and corbels (Mesquite Street-Original Townsite Historic District).



The row of commercial buildings at 3205-3209 S. Main Street reflect the Vernacular Spanish Revival style in its full-width portal featuring square wood columns with corbels.



# NEIGHBORHOOD COMMERCIAL BUILDINGS STOREFRONTS

## DESIGN OBJECTIVES

The storefront is the ground floor of a commercial building. The storefront, composed of standard elements, is the single most identifying characteristic of historic commercial façades. Street-level display windows rest on bulkheads that commonly flank the main entrance. Single-light glass and wood doors were a common entrance feature. Other storefront components include transoms above the entrance and display windows, columns or pilasters to support the façade above the storefront, and awnings. Because storefronts are key focal points of commercial buildings, major alterations or replacements of original elements can have a detrimental affect on the historic character of a building. Preserve original storefronts and their components. Proposed rehabilitation and new construction should respect this established pattern.

## Design Guidelines

1. Commercial buildings should retain and preserve storefront elements, display windows, bulkheads, entrance components, and transoms.
2. When needed, clean painted surfaces using the gentlest means possible, and repaint only when the paint film is damaged or deteriorated. Use paint colors compatible to adjacent buildings.
3. If a portion of a historic storefront feature is deteriorated, replace only that portion in-kind rather than the entire feature if technically feasible. Match the original element in design, dimension, color, and material.
4. Consider compatible alternative materials only if using the original material is not technically feasible. When necessary, replacement should be in-kind, matching the original feature in design, dimension, detail, texture, color, and material.
5. Missing storefront features may be replaced, based on historical photos or documentation if available. Or, use a new design that is compatible with the existing scale, size, material, and color.
6. The removal of non-historic materials to the storefront such as wood or metal panels covering the transom is encouraged.
7. Do not replace or cover wooden storefront elements with substitute materials such as aluminum or vinyl. Do not introduce new storefront features to a historic building in an attempt to create a false historical appearance.



Preserve and maintain original steel or wood display windows (Mesquite Street-Original Townsite Historic District).



Preserve and maintain original brick, concrete or frame bulkhead panels below the display windows (Mesquite Street-Original Townsite Historic District).

8. If replacement of deteriorated historic bulkheads and display windows is necessary, replace in-kind, matching the original feature in design, dimension, detail, texture, color, and material.
9. If display windows and bulkheads are missing, replace them based on accurate documentation. If accurate documentation is not available, then utilize a traditional design based on similar historic bulkheads and display windows of the same period.
10. Repaint frame or previously painted brick bulkheads in colors that are appropriate to the building and the time period.
11. Display windows should be of clear glass, without dark tint. If privacy is desired use blinds or drapes on the inside of the window.
12. Retain and preserve openings and details of doors, such as trim, glass, lintels, transoms, thresholds, and hardware.
13. If replacement of a door element is necessary, replace only the deteriorated element to match the original in size, scale, proportion, pane or panel division, material, and detail.
14. It is not appropriate to replace doors with stock doors that do not fill the original openings or duplicate the unit in size, material, and design.
15. Repair original doors and frames by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.
16. It is not appropriate to introduce sidelights or transoms at entrances where there is no evidence these features existed previously.
17. It is not appropriate to fill in existing door openings or to cover them with plywood.
18. It is not appropriate to introduce new doors if they would diminish the original design of the building or damage historic materials and features. Keep new doors compatible with existing units in proportion, shape, positioning, location, size, and details.



This Mission style gas station at 3111 S. Main Street retains many original features and has the potential for adaptive reuse.



The neighborhood commercial building in the Mesquite Street-Original Townsite Historic District. retains its original storefront and has an appropriate added metal canopy.



# NEIGHBORHOOD COMMERCIAL BUILDINGS LIGHTING

## DESIGN OBJECTIVES

Light fixtures are details that contribute to a commercial building's historic character by helping to portray a sense of time and place. For many 19th century commercial buildings, light fixtures were added in the 20th century when electricity became more widely available. Original light fixtures should be preserved and maintained. New fixtures should be in keeping with traditional designs such as gooseneck or pan design.

## Design Guidelines

1. Original light fixtures should be preserved and maintained. Repair deteriorated or damaged historic light fixtures to their historic appearance.
2. Replace missing or severely damaged historic light fixtures with fixtures that replicate the originals. If no such evidence exists, a design that is compatible with the remaining character-defining features of the historic building is appropriate.
3. Do not allow light fixtures to damage or obscure architectural features.
4. Gooseneck or similar down-light, building-mounted fixtures above awnings and building elements are appropriate and should provide a soft glow and low level of illumination.
5. Light fixtures which direct the illumination down rather than up are recommended for commercial buildings to reduce light pollution on neighboring properties.



Gooseneck light fixtures are traditional designs and are appropriate for commercial buildings.



Pan light fixtures such as this example are another appropriate design for storefronts.

# NEIGHBORHOOD COMMERCIAL BUILDINGS ROOFS

## DESIGN OBJECTIVES

Roof shape and design are often major features for historic commercial buildings. Roof pitch, materials, size, and orientation are all contributing factors to roof character and appearance. The most common roof forms for commercial buildings are flat or shed roofs. Most commercial buildings have been re-roofed a number of times, and property owners may use asphalt based, metal, or other roofing materials as desired. The traditional roof shapes should not be altered through the addition of a gable or hipped roof addition at the roofline. Roofs are appropriate locations for mechanical units if recessed from public view. If enclosed, historic skylights may be reopened and new skylights may be added which are not visible from the public right-of-way. Gutters and downspouts should be added at rooflines on rear elevations and be designed to blend with the exterior masonry color.

## Design Guidelines

1. Roofs should be preserved in their original size, shape, and pitch, with original features.
2. Replace a non-historic roof material with an in-kind or appropriate replacement material.
3. Do not introduce new roof elements that detract from the building's historic appearance and character. Ensure new roof elements such as skylights, solar panels, and satellite dishes are not visible from the street or obscure original features.
4. In the event there are persistent drainage issues, roof slopes may be altered provided the change is not visible from the street.
5. Skylights may be added at roof locations not readily visible from the public right-of-way.
6. Recess HVAC units, roof ventilators or other vents from the front wall or behind parapet walls so they are not readily visible from the street.
7. The installation of round gutters and downspouts are preferable to "K" or ogee design but these gutter profiles are also acceptable.
8. The application of reflective roof materials is encouraged to assist with energy conservation.



The application of light-colored reflective roof materials is encouraged since they reflect infrared radiation away from the roof rather than absorbing the heat into the attic space (above).



# NEIGHBORHOOD COMMERCIAL BUILDINGS SIGNS

## DESIGN OBJECTIVES

The Alameda Depot, Mesquite and Mesilla Park Historic Districts are primarily residential in character. The commercial buildings in these districts are one-story buildings of modest design. In order to retain and reinforce the character of these neighborhood commercial buildings, it is important that all future signs be of appropriate scale and design. It is also important to discourage the use of pseudo-historic signs - that is, new signs that affect a historic appearance - as they detract from the genuine historical character of Las Cruces' commercial buildings. Existing legally permitted off-primes signs such as billboards shall be considered non-conforming in the historic districts. In addition to these guidelines, property and business owners must also follow the city's overall sign standards located in Chapter 36 of the Land Development Code.

## Design Guidelines:

1. The following types of signs, placement and lighting are appropriate for Las Cruces' historic neighborhoods:
  - Wall signs—signs mounted parallel with the building face, particularly those mounted on the lintel above the first story of the building.
  - These signs should not project more than 3" from the building face
  - Window signs—signs painted on or inside of display windows or upper floor windows
  - Projecting and hanging signs
  - Signs on awnings
  - Ground free-standing signs—no greater than two square feet in overall size
  - Portable A-frame or sandwich boards—displayed during regular business hours
2. The area of all signs on a building shall not exceed an area of one-square-foot for each linear foot of street frontage.
3. Historic signs such as "ghost" signs should be preserved and maintained. Restoration of ghost signs is encouraged
4. Use of indirect lighting rather than internal illumination is recommended for neighborhood commercial buildings.



Appropriate wall sign at 220 N. Campo Street.



Appropriate size and placement for a wall sign at 130 N. Mesquite Street.



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5. Prohibited signs:
  - Variable electronic message display boards, whether temporary or permanent
  - Permanent banners
  - Pennants, streamers, and other fluttering devices exceeding 14 days per event
  - Real estate, construction, contractor and “coming soon” signs over 12 square feet in area or over five feet tall
  - Billboards
6. Signs on awnings are allowed provided their total area is included in the total allowed sign area and their lettering is consistent in style and color with other signs on the same building.
7. Flashing signs are not appropriate and are discouraged.
8. Plastic signs are not appropriate and discouraged.
9. Florescent paint or reflecting surfaces are not appropriate for historic commercial buildings.
10. Letters no more than 6 inches high are preferred. The use of more than two typefaces per sign is not recommended.
11. Signs shall be placed in a manner so as not to obscure significant architectural details or features.



Free-standing logo design  
(Mesquite street-Original  
Townsite Historic District).



Painted sign on the side of a café (Mesquite Street-Original  
Townsite Historic District).



Neon theater sign (Central Business District).



Restaurant sign, Mesquite Street-Historic District. New interior lighted panel attached to an older stand.

# NEIGHBORHOOD COMMERCIAL BUILDINGS UTILITIES

## DESIGN OBJECTIVES

Neighborhood commercial buildings typically have mechanical units and utilities sited on rooftops or on rear elevations. When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building or landscaping are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened. Large antennas, satellite dishes, and communication equipment are intrusive, but may be installed in inconspicuous areas on the building or lot and screened from view. Rooftop installation behind a parapet wall is encouraged

## Design Guidelines

1. New mechanical equipment, including heating and air- conditioning units, meters, exposed pipes, and fuel tanks, should be installed with no or minimal alteration to the building's exterior facades, historic fabric, and site features.
2. Locate new mechanical equipment and utilities at rear elevations or rooftops recessed from the street.
3. Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles.
4. Locate window air-conditioning units on rear facades or inconspicuous side facades.
5. It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations prominently visible from the street.
6. It is not appropriate to add contemporary communication equipment inconsistent with the historic character of the commercial districts, including large-scale antennas and satellite dishes, in locations visible from the street.
7. Small cell wireless facilities should conform to city standards for historic areas.



**YES**—Locate rooftop HVAC units back from the front wall to limit visibility (195 N. Mesquite Street).



## CHAPTER 9: GUIDELINES FOR NEW NEIGHBORHOOD COMMERCIAL BUILDINGS

### DESIGN OBJECTIVES

The Alameda Depot, Mesquite and Mesilla Park Historic Districts were developed primarily as residential neighborhoods before the introduction of automobiles. Neighborhood commercial buildings were built at corner locations and along major streets to serve residents. These neighborhood commercial buildings are traditionally one-story in height. New construction should be compatible with adjacent buildings primarily in scale, mass, and height, and secondarily in materials, orientation, shape, placement, and rhythm and proportion of openings. New construction may reflect historical styles but be contemporary in design.

### Design Guidelines

1. **Site** New buildings should follow the setbacks, spacing, and lot coverage of the ratio of building to open space generally found in the districts. Any new building's orientation (perpendicular vs parallel orientation of the main building axis to the street) should be consistent with nearby buildings.
2. **Scale** Refers to the size of a building in relation to other buildings in close proximity. In Las Cruces' historic districts, scale is primarily the relationship between building size and human beings. The scale of new buildings should be consistent with nearby historic buildings.
3. **Height** In the historic districts, new buildings should follow the traditional heights of one story but two-story buildings may also be appropriate. To maintain the existing height and scale in these districts, no commercial building should be taller than two-stories.
4. **Width** New buildings should have a similar width of existing buildings within a block face of the street. If wider buildings are proposed incorporate vertical divisions or subtle setbacks that visually divide the new building's facade to give the appearance of traditional widths.
5. **Materials** The use of traditional building materials is important to the visual continuity of the districts and frame, brick and concrete block with a stucco exterior are appropriate for new construction. Alternative materials may also be considered for more contemporary designs. Modular buildings do not meet the city's Municipal Code and are not permitted.



Vacant lots such as at the corner of N. Mesquite Street and E. Mountain Avenue are potential locations for new commercial buildings.



New neighborhood commercial buildings should be designed to reflect traditional patterns of orientation to the street and have landscaped parking if required.



5. **Facade Design** A new building should not dramatically stand out in the streetscape, but should have the appearance of its construction time period. New buildings need to be visually compatible with neighboring historic buildings, yet be representative of their own time. Contemporary interpretations of traditional details are encouraged.
6. **Architectural Elements** Architectural elements of proposed new buildings that are similar in size and shape to those found historically along the street are preferred. Components such as windows, doors, bulkheads, and display windows of newly constructed commercial buildings that are comparable in size and shape to those of historic buildings in the area help to maintain visual continuity in the districts.
7. **Primary Entrances** The proportions of door openings should be similar to those of neighborhood commercial buildings in the districts. The primary entrance of a building shall be located on the front facade and facing onto a street or a courtyard that fronts onto a street. The design of the primary entrance should be done in a such a way as to give it prominence relative to other entrances based upon its scale and architectural detailing.
8. **Storefronts** Ground floor front facades of most commercial building types should feature a storefront. Storefronts should typically feature the following components:
  - Bulkheads located between the grade/sidewalk and the windows above, typically constructed of wood, brick, or stucco over concrete block. These should be between 24 inches and 42 inches in height.
  - Primary display windows that are relatively expansive, inoperable, and framed in wood or metal.
  - Transom windows above the primary windows, which typically feature a series of horizontally-aligned rectilinear panes within wood or metal framing.



Art Deco theater building (Central Business District).



Entrance to local shops and restaurants in one building (Central Business District).



Neighborhood commercial buildings (Mesquite Street-Original Townsite Historic District).

9. **Windows** If a two-story building is proposed , the proportions, spacing and rhythm of windows should be similar to those of surrounding historic buildings. Windows should be in traditional proportions and designs such as one-over-one and two-over-two sash as well as steel casement design.

10. **Parapet Walls & Cornices** The most common roof form of neighborhood commercial buildings is a flat roof with a subtle pitch for draining storm water. These roofs should be visually screened along any street-fronting façade by a parapet wall that extends at least 6 inches above the roof level. The top of the parapet wall should feature some type of simple cornice to provide a visual termination of the building. A curvilinear Mission style parapet would also be appropriate.

11. **Canopies & Awnings** Many of the historic neighborhood commercial buildings were designed with shed roof canopies across the width of the storefront. Canopies for new commercial buildings are appropriate as follows:

- Attached to the façade just above the ground floor openings (windows and doors).
- Have a slope of between 0 and 30 degrees.
- Extend to the outside (street side) edge of the sidewalk near the curb.
- Construction of wood or metal.
- Supported by simple and evenly-spaced metal or wood posts that are: either round or rectilinear in form; placed along the outside of the sidewalk near the curb; feature a pair of angled braces (45-degree) extending from the post toward the top of the pole where it connects with the canopy.



Repurposed building with bookstore downstairs, warehousing and offices upstairs (Central Business District).

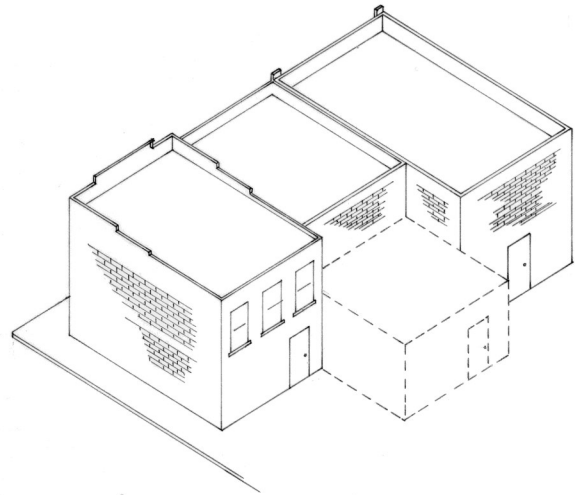
# NEIGHBORHOOD COMMERCIAL BUILDINGS ADDITIONS

## DESIGN OBJECTIVES

New additions to a neighborhood commercial buildings should be designed and placed as to minimize their impact on the historic appearance and character of the building and districts. Additions should be compatible in size, scale, and design with the historic building. For commercial buildings, appropriate locations for additions are on the rear or recessed side elevations.

## Design Guidelines

1. The construction of an addition should not cause damage to or removal of historic walls, roofs, and features from historic buildings. Use existing openings to connect the addition to the existing building.
2. From the primary street, a rooftop addition should have little or no visibility.
3. Additions should be compatible with the original building in scale, proportion, rhythm, and materials.
4. The design of an addition should be distinguishable from the historic building; it should be smaller and simpler in design.
5. Additions may be contemporary in design, but compatible with adjacent buildings.



Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale.



# NEIGHBORHOOD COMMERCIAL BUILDINGS

## ADA COMPLIANCE

### DESIGN OBJECTIVES

Neighborhood commercial buildings must meet accessibility access for compliance with the Americans with Disabilities Act (ADA). The ADA requires that all places of public accommodation be accessible to everyone. Most historic storefront entrances are wide enough to accommodate wheelchairs. If the primary entrance cannot be utilized, then make a secondary public entrance accessible. In these instances, provide directional signs to the accessible entrance.

### Design Guidelines

1. Provide accessibility solutions of the highest level of access and the least impact on the building's historic character. Avoid damage to significant features and materials.
2. When retrofitting doors to allow accessibility, maintain historic doors; do not widen door frames on façades. If historic doors are missing, widening the entrance is a possibility. Typical guidelines require a minimum of a 32-inch clear opening with manageable door opening pressures. Ideally, retain and upgrade historic doors with a device to reduce door pressure.
3. If an access ramp is needed, it should be simple in design, constructed of wood or metal, and painted in colors that are compatible with those of the building.
4. If historic doors do not allow for universal access, retrofit replacement doors to meet ADA Guidelines. The use of automatic door openers with push plates is also an alternative to meet ADA door requirements.



Original doors on commercial buildings can generally be retrofitted with push plates which activate door openers to allow wheelchair access.



Example of a simple ADA ramp that is compatible with the building.

## CHAPTER 10: GUIDELINES FOR ENERGY CONSERVATION & RETROFITS

### DESIGN OBJECTIVES

Energy efficiency improvements can be achieved in most cases without compromising the architectural integrity of a historic building. Historic buildings have built-in design features conducive to energy efficiency such as wide eaves, large floor-to-ceiling heights, and transoms for natural heating and cooling. The adobe buildings of Las Cruces were designed to absorb heat and keep interiors cool. Taking advantage of energy-efficient historic assets and responsibly retrofitting historic buildings can maximize their potential for energy conservation.

### Design Guidelines

1. Retain and preserve the historic energy-conserving features and materials that contribute to the overall character of a building or site, including adobe and stucco exterior materials, projecting front portales, shutters, operable windows and transoms, and mature shade trees.
2. The thermal efficiency of historic buildings may be enhanced through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and walls, and, if appropriate, awnings and operable shutters.
3. Install new energy upgrades in areas and spaces that will require the least amount of alteration to the building exterior, historic building fabric and site features. Screen them from view.
4. Solar panel installation is appropriate but ideally they should not be seen from the public street. Locate them on rear rooftops, back yards, or rear accessory buildings that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels.
5. Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a non-reflective finish.
6. Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months.
7. The installation of geothermal heating and cooling systems, involving drilling of holes in the ground, does not affect the exterior of a building and may offer significant energy savings.
8. Small wind turbines mounted at rear rooflines or in rear yards may be appropriate for buildings in the historic neighborhoods.



An example of a reflective roof on a historic dwelling is shown below.



Adding insulation in ceilings is one of the most cost effective methods of saving energy in historic buildings.



Rear roof lines are appropriate locations for the installation of solar panels (Alameda-Depot Historic District).





Solar shingles appropriately mounted on a rear roof line (above).



Solar panels should not be added on prominent roof locations but instead be placed towards rear rooflines or free-standing in yards.



## CHAPTER 11: GUIDELINES FOR RELOCATION & DEMOLITION

### DESIGN OBJECTIVES

Moving and relocating a historic building from its original site and setting is strongly discouraged. Relocation is a last resort only after all other options to protect a historic building or structure on its site have been explored, and relocation to a compatible vacant lot for rehabilitation is the only means for its preservation. Before the HPC and Staff approves relocation of a historic building, it will carefully evaluate the conditions that give rise to both the threat of demolition and subsequent proposal of relocation.

Demolition of buildings that are cultural properties or contribute to the historic or architectural significance of a historic neighborhoods should occur only after all other options have been explored. **Approval by the HPC and Staff is required for demolition of existing structures within local historic districts or historic buildings outside of historic districts. A decision can only be reached after thorough analysis of the historic and architectural documentation that must accompany an application for demolition.**

### Design Guidelines

#### *Relocation*

1. Relocating buildings and outbuildings that are cultural properties or that contribute to the historic and architectural character of a historic neighborhoods should be avoided unless demolition is the only alternative.
2. If relocating buildings and outbuildings becomes necessary, follow the design guidelines for new construction and the Secretary of the Interior's Standards for Rehabilitation.
3. Relocating a building within or into a historic district may be appropriate if it is compatible with the district's architectural character through style, period, height, scale, materials, setting, and placement on the lot. Its location on the new site will be consistent with its original location and will respect the front and side yard setbacks, orientation, and foundation heights of the neighboring properties.
4. All features should be adequately protected and windows and doors boarded or braced in the least damaging manner.



Moving and relocating a historic dwelling should be undertaken if demolition would be the only other alternative.

5. Relocated buildings should be carefully rebuilt and placed on a foundation matching the original using masonry material compatible with traditional foundations. Salvaging and reuse of original foundation materials is strongly encouraged.
6. Porches and chimneys or any other projections that cannot be raised with the building, should be carefully dismantled. Each member should be numbered and recorded to reconstruct the building at the new site in its original state. A dismantled chimney should be reconstructed using the original brick or stone with new mortar that matches the original in color, content, and consistency. Any repair materials should match in -kind to the original.
4. If demolition appears inevitable, the owner is encouraged to consider moving or relocating the building or structure to another location within or near the historic district, and the HPC and Staff may pursue measures with the owner and other parties to preserve the contributing resource.
5. The demolition should be accomplished in a manner that will preserve existing trees and major vegetation.
6. The demolition should be accomplished in a manner which recycles as many materials as possible and has minimal environmental impacts to adjacent properties. The HPC and Staff may request a plan from the applicant prior to demolition which outlines materials to be salvaged such as architectural details, wood flooring, bathroom and kitchen fixtures and other recyclable items. Demolition should be conducted by qualified professionals to minimize exposing neighbors and pets to hazardous air quality.

#### *Demolition*

1. Demolition of a cultural property or a building or structure that contributes to the historic or architectural significance of the City should not occur, unless:
  - Public safety and welfare requires the removal of the building or structure;
  - The building has lost its architectural and historical value;
  - The building no longer contributes to the historical or architectural character of the historic neighborhood its removal will improve the appearance of the district, and will not adversely impact the integrity of the historic neighborhood.
2. The cultural property designation must be rescinded by formal application to the HPC for any demolition to occur.
3. In order for the HPC and Staff to reach the important decision of approving demolition of a cultural property or contributing building or structure, the owner must submit with the COA in accordance with the demolition approval procedures outlined in Section 40 of the city's Historic Preservation Ordinance.



Demolition should always be the last option considered for historic buildings.



# APPENDICES

## APPENDIX A: NATIONAL PARK SERVICE HISTORIC PRESERVATION BRIEFS

The National Park Service's **Preservation Tech Notes** provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources. The Tech notes are available at the National Park Service's page <https://www.nps.gov//tps/how-to-preserve/tech-notes.htm>.

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (<http://www.nps.gov/hps/tps/briefs/presbhom.htm>).

1. [Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)
2. [Repointing Mortar Joints in Historic Masonry Buildings](#)
3. [Improving Energy Efficiency in Historic Buildings](#)
4. [Roofing for Historic Buildings](#)
5. [Preservation of Historic Adobe Buildings](#)
6. [Dangers of Abrasive Cleaning to Historic Buildings](#)
7. [The Preservation of Historic Glazed Architectural Terra-Cotta](#)
8. [Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Re-surfacing Historic Wood Frame Buildings](#)
9. [The Repair of Historic Wooden Windows](#)
10. [Exterior Paint Problems on Historic Woodwork](#)
11. [Rehabilitating Historic Storefronts](#)
12. [The Preservation of Historic Pigmented Structural Glass \(Vitrolite and Carrara Glass\)](#)
13. [The Repair and Thermal Upgrading of Historic Steel Windows](#)
14. [New Exterior Additions to Historic Buildings: Preservation Concerns](#)
15. [Preservation of Historic Concrete](#)
16. [The Use of Substitute Materials on Historic Buildings Exteriors](#)
17. [Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character](#)
18. [Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements](#)
19. [The Repair and Replacement of Historic Wooden Shingle Roofs](#)
20. [The Preservation of Historic Barns](#)
21. [Repairing Historic Flat Plaster Walls and Ceilings](#)
22. [The Preservation and Repair of Historic Stucco](#)
23. [Preserving Historic Ornamental Plaster](#)
24. [Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches](#)
25. [The Preservation of Historic Signs](#)
26. [The Preservation and Repair of Historic Log Buildings](#)
27. [The Maintenance and Repair of Architectural Cast Iron](#)

## Agenda Item #3.2.

28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings



## APPENDIX B: NEW MEXICO HISTORIC PRESERVATION TAX CREDIT

NM HISTORIC PRESERVATION DIVISION  
DEPARTMENT OF CULTURAL AFFAIRS  
CULTURAL PROPERTIES REVIEW COMMITTEE

### **INSTRUCTIONS FOR PART 1 APPLICATION**

#### **STATE INCOME TAX CREDIT FOR REGISTERED CULTURAL PROPERTIES**

*(Pursuant to the Income Tax Act and the Corporate Income Tax Act, Section 7-2-18.2 and section 7-2A-8.6, NMSA 1978 respectively.)*

***Please Note:*** Part 1 Applications must be approved at a regularly scheduled meeting of the Cultural Properties Review Committee (CPRC) **PRIOR** to commencement of work, including, but not limited to, purchase of materials or labor. The completed application must include all items requested in order to be considered. Send completed application to:

NM Historic Preservation Division  
Department of Cultural Affairs  
407 Galisteo Street, Suite 236  
Santa Fe, NM 87501

Property owners are strongly encouraged to send applications **30 days** before the posted CPRC meeting date on our website <http://www.nmhistoricpreservation.org/> Applications must be in our office 14 days prior to the CPRC meeting.

#### **1. PROPERTY IDENTIFICATION**

Provide the address, including street, city, county, and zip code for the property under consideration. If the property is located within a State Register Historic District, please include the name and State Register (SR) number of the district and a map of the district marked to indicate the property. For individually listed State Register properties, provide the property name as listed, the SR number, and a map of the area marked to indicate the property.

#### **2. OWNER IDENTIFICATION**

Provide the name(s) and contact information for the property owner(s). Include the mailing address (street or P.O. Box, city, zip code), telephone numbers, email addresses, and the **complete** Taxpayer Identification Number (TIN) or **complete** Social Security numbers of the owner(s).

#### **3. DESCRIPTION PROPERTY AND PHOTOGRAPHS**

Provide a brief description of the property including the existing exterior and significant interior details; number of stories; roof form and materials; basic floor plan; construction details and materials; and alterations and dates (if known.) Also describe distinctive architectural features, such as woodwork and trim, fireplaces, stairways, and/or hardware.

Provide photographs that adequately show all exterior sides of the building(s). Include photographs of interior features that are distinctive and are described in the above-requested narrative as well as those that will be rehabilitated in the project. Include close-ups of work areas.

## DESCRIPTION OF PROPERTY AND PHOTOGRAPHS (CONTINUED)

Photos must be printed out separately (not embedded in the form) on digital photo paper, in color, at a minimum size of 4x6", preferably by a dedicated photo printer, such as those available at retail stores, copy centers, discount clubs, or on-line. Photos must be labeled and numbered on the back with property address, date, location or explanation of view, and keyed (cross-referenced) by number to the narrative description. For large or complex properties, key photos to a floor plan or diagram.

### 4. DESCRIPTION OF PROPOSED REHABILITATION/ PRESERVATION WORK

Describe the entire project. A separate block should be used to describe work proposed for a specific feature (e.g., windows, roof, stairs) or building systems (e.g., plumbing, heating, electrical.) Describe each feature and its current condition, and in the corresponding block, describe the proposed work. If available, please include architectural drawings or sketches keyed by sheet number to the descriptions.

This section should include all work proposed for the property within the project time period, not only items that are eligible for the credit under the program. Use **4a** to describe work items eligible for tax credit and **4b** to describe any allowable work that is not not eligible for tax credit (such as new construction or additions.)

Please refer to the *State Tax Credit Guide* available on HPD's website regarding eligible expenses, program standards, etc. at <http://www.nmhistoricpreservation.org/assets/files/grants-loans-tax/2018-SITCDescription%26Guidelines.pdf>

Please include additional description sheets as needed. When additional space is needed for any item, for sections 4a and 4b, or elsewhere, print out additional application pages or use a blank sheet. List the item number for which additional information is provided.

**NOTE:** Substantial changes to the scope of a project described in this application require the prior approval of the CPRC (use the *Part I Amendment Form*.) **Failure to comply with the CPRC's approval conditions or unapproved changes may result in the loss of all credit for the project.** If you have questions or would like to discuss any approval conditions or project changes, please contact HPD's Tax Credit Coordinator (see below.)

### 5. COST ESTIMATE OF PROPOSED WORK

Provide an estimate of the costs for each proposed work item per section #4a and 4b above. The figures should be derived from contractors' written proposals. Contractors' written estimates are required for highly visible work, such as roofing, stucco, repair of windows, substantial expenses, work that affects character-defining historic features, and all but very minor items. Contractors' written estimates should be attached to the application. At its discretion, the CPRC may require contractors' written estimates prior to approval.

## 6. PROJECT STARTING DATE AND COMPLETION DATE

Indicate an approximate starting and completion date for the project. Work for which tax credit is sought must be completed and the expenses incurred within the 24-month period. The 24-month period begins on the date of the CPRC's Part 1 approval. **NOTE: No costs expended/incurred prior to the CPRC's Part 1 approval date or after the expiration of the 24-month approval period will be eligible for credit.**

## 7. OWNER'S SIGNATURE

The owner(s) **must** provide original signature(s) and date.

If the applicant is the registered agent/manager of an LLC or corporation that owns the property, they must state this and provide ownership information.

We recommend retaining a copy of the completed application for your reference.

If you have any questions, please visit our website at <http://www.nmhistoricpreservation.org/programs/tax-credits.html> or contact Harvey Kaplan, Tax Credit Program Coordinator by email at [harvey.kaplan@state.nm.us](mailto:harvey.kaplan@state.nm.us) After the Covid lock-down has been lifted, by phone at (505) 827-3971

NOTE: When the project is completed, a *Part 2 Application: Certification of Completed Work* must be submitted. The CPRC has to approve the completed project and certify the eligible expenses for the 50% tax credit in order to complete the State Income Tax Credit to Registered Cultural Properties process. Part 2 must be submitted within 60 days of completion of the project, but in no event later than January 25<sup>th</sup> of the following calendar year. Please see the *Part 2 Instructions and Application* for more information.



## **PART 1 APPLICATION: DESCRIPTION OF PROPOSED WORK**

### **STATE INCOME TAX CREDIT FOR REGISTERED CULTURAL PROPERTIES**

*(Pursuant to the Income Tax Act and the Corporate Income Tax Act, Section 7-2-18.2 and section 7-2A-8.6, NMSA 1978 respectively.)*

**Please Note:** *Part 1 Applications must be approved at a scheduled meeting of the Cultural Properties Review Committee (CPRC) **PRIOR** to commencement of work, including, but not limited to, purchase of materials or labor. The completed application must include all items requested in order to be considered. Send the completed application to:*

NM Historic Preservation Division  
Department of Cultural Affairs  
407 Galisteo Street, Suite 236  
Santa Fe, NM 87501

*Property owners are strongly encouraged to send applications **30 days** before the posted CPRC meeting date on our website <http://www.nmhistoricpreservation.org/> Applications must be in our office 14 days prior to the CPRC meeting.*

#### **1. PROPERTY IDENTIFICATION**

Address: \_\_\_\_\_

City/Town: \_\_\_\_\_

Vicinity (if rural): \_\_\_\_\_

State Register District or Individual Listing Name: \_\_\_\_\_

SR# \_\_\_\_\_ (State Register Number for district or individual listing)

County: \_\_\_\_\_

Map included ☐

#### **2. OWNER IDENTIFICATION**

Name(s): \_\_\_\_\_

Mailing address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip code: \_\_\_\_\_

Telephone number(s) with area code(s): \_\_\_\_\_

**Complete** Taxpayer Identification Number(s) or Social Security Number(s): \_\_\_\_\_

Email addresses: \_\_\_\_\_

### 3. PROPERTY DESCRIPTION AND PHOTOGRAPHS

Write a brief description of the property, including exterior and interior materials, character-defining features, and any alterations to the property since the property/district was listed in the State Register.

Key photographs to the description (see *Part 1 Instructions* for more information.)

Alterations since property/district entered on the State Register of Cultural Properties: ☐

Photographs included: ☐

Floor plan/diagram included if complex or large project: ☐

*The Cultural Properties Review Committee is an advisory group. Committee members are not acting as professional consultants, nor are they providing professional architectural or engineering services for any project while in the process of reviewing and making recommendations for conformance with the tax incentive programs. The actions and approvals of the Cultural Properties Review Committee and/or the Historic Preservation Division staff are NOT a substitute for any other necessary design and construction reviews or actions by the State of New Mexico or local building officials or for your local historic preservation commissions, and vice versa. Review of projects is provided solely for the purpose of compliance with the State Income Tax Credit for Cultural Properties program requirements and standards.*

#### 4. DESCRIPTION OF REHABILITATION/PRESERVATION WORK

**4a. List work items ELIGIBLE toward credit.** Include labeled and numbered photographs showing current condition of each feature. If architectural or engineering documents are being utilized, include them with the application and indicate sheet numbers that contain information about the feature. Attach more sheets as necessary to describe all proposed work.

|                                                                                                                              |                                            |
|------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| <p><b>Architectural Feature:</b></p> <p>Describe existing condition:</p><br><br><br><p>Photo no. _____ Drawing no. _____</p> | <p>Describe proposed work:</p><br><br><br> |
| <p><b>Architectural Feature:</b></p> <p>Describe existing condition:</p><br><br><br><p>Photo no. _____ Drawing no. _____</p> | <p>Describe proposed work:</p><br><br><br> |
| <p><b>Architectural Feature:</b></p> <p>Describe existing condition:</p><br><br><br><p>Photo no. _____ Drawing no. _____</p> | <p>Describe proposed work:</p><br><br><br> |



**DESCRIPTION OF REHABILITATION/PRESERVATION WORK (CONTINUED)**

**4b. List work items NOT ELIGIBLE toward credit.** Include labeled and numbered photographs showing current condition of each feature. If architectural or engineering documents are being utilized, include them with the application and indicate sheet numbers that contain information about the feature. Attach more sheets as necessary to describe all proposed work.

|                                                                                                                                        |                                                                 |
|----------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| <b>Architectural Feature:</b><br>Describe existing condition:<br><br><br><br><br><br><br><br><br><br>Photo no. _____ Drawing no. _____ | Describe proposed work:<br><br><br><br><br><br><br><br><br><br> |
| <b>Architectural Feature:</b><br>Describe existing condition:<br><br><br><br><br><br><br><br><br><br>Photo no. _____ Drawing no. _____ | Describe proposed work:<br><br><br><br><br><br><br><br><br><br> |
| <b>Architectural Feature:</b><br>Describe existing condition:<br><br><br><br><br><br><br><br><br><br>Photo no. _____ Drawing no. _____ | Describe proposed work:<br><br><br><br><br><br><br><br><br><br> |

**5. COST ESTIMATE OF PROPOSED WORK**

Provide estimated costs by feature (#4a eligible and #4b not eligible.) Attach additional sheets, if needed, to itemize all work. Attach contractors’ written estimates.

Contractor(s) estimate(s) included: ☐

**ELIGIBLE Work Items (#4a):**

**Estimated Costs:**

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**NOT ELIGIBLE Work Items (#4b):**

**Estimated Costs:**

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**TOTAL ESTIMATED PROJECT COSTS**

ELIGIBLE EXPENSES: \_\_\_\_\_

NOT ELIGIBLE EXPENSES: \_\_\_\_\_

ESTIMATED TOTAL PROJECT COSTS: \_\_\_\_\_

**5. PROJECT STARTING DATE AND COMPLETION DATE:**

Estimated start date: \_\_\_\_\_ Estimated completion date: \_\_\_\_\_

**6. OWNER'S SIGNATURE:**

I have been informed that the above property is entered in the State Register of Cultural Properties, and I hereby accept the registered status. I hereby apply for participation in the State Income Tax Credit for Registered Cultural Properties program, and I attest that the information I have provided is, to the best of my knowledge, correct:

Signature(s): \_\_\_\_\_ Date: \_\_\_\_\_

---

**CERTIFICATION (FOR STATE USE ONLY):**

The Cultural Properties Review Committee certifies that this property:

- ☐ is individually listed in the State Register of Cultural Properties. SR# \_\_\_\_\_
- ☐ is **not** individually listed in the State Register of Cultural Properties.
- ☐ is located in a historic district that is listed in the State Register of Cultural Properties and
  - ☐ contributes to the district
  - ☐ does **not** contribute to the district

---

CHAIRPERSON, CULTURAL PROPERTIES REVIEW COMMITTEE

DATE

---

**CERTIFICATION (FOR STATE USE ONLY):**

The Cultural Properties Review Committee has reviewed this application and:

- ☐ **approves the application *as submitted*** and authorizes the owner to proceed with the proposed project.
- ☐ **approves the application *with conditions*** stated on the attached sheet or letter and authorizes the applicant to proceed with the project with the understanding that the conditions shall be met.
- ☐ **rejects the application** because the proposed work does not conform to the standards set forth in the program regulations.
- ☐ **tables the application** and *requests additional information* stated on the attached sheet or letter before the application will be reviewed.

---

CHAIRPERSON, CULTURAL PROPERTIES REVIEW COMMITTEE

DATE



## **INSTRUCTIONS FOR PART 2 APPLICATION**

### **STATE INCOME TAX CREDIT FOR REGISTERED CULTURAL PROPERTIES**

*(Pursuant to the Income Tax Act and the Corporate Income Tax Act, Section 7-2-18.2 and section 7-2A-8.6, NMSA 1978 respectively.)*

**Please use this form to request certification of completed work for tax credit.**

***Please Note:*** Part 2 Applications must be submitted within 60 days of completion of project but no later than January 25<sup>th</sup> of the calendar year following completion. The completed application must include all items requested in order to be considered. Send the completed application to:

NM Historic Preservation Division  
Department of Cultural Affairs  
407 Galisteo Street, Suite 236  
Santa Fe, NM 87501

*Property owners are strongly encouraged to send applications **30 days** before the posted CPRC meeting date on our website <http://www.nmhistoricpreservation.org/> Applications must be in our office 14 days prior to the CPRC meeting.*

#### **1. PROPERTY IDENTIFICATION**

Provide the address, including street, city, county, and zip code for the property under consideration. If the property is located within a State Register Historic District, please include the name and State Register (SR) number of the district. For individually listed State Register properties, provide the property name as listed and the SR number.

#### **2. OWNER IDENTIFICATION**

Provide the name(s) and contact information for the property owner(s). Include the mailing address (street or P.O. Box, city, zip code), telephone numbers, email addresses, and the **complete** Taxpayer Identification Number (TIN) or **complete** Social Security number(s) of the owner(s).

#### **3. PROJECT STARTING DATE AND COMPLETION DATE**

Provide accurate starting and completion dates for the project. These dates must coincide with the cost documentation. **NOTE: No costs incurred prior to the CPRC approval date or after the 24-month approval period will be eligible for credit.**

#### **4. PROJECT COSTS**

Provide documentation of the actual costs of the completed project by submitting invoices and receipts along with copies of cancelled checks, bank or card statements, or other written forms of payment documentation. Coordinate costs as closely as possible to the categories used in the *Part 1 Application*. In a separate table, list costs of work items excluded (not eligible for tax credit) from the project by the CPRC or the *State Tax Credit Guide* (available at: <http://www.nmhistoricpreservation.org/assets/files/grants-loans-tax/2018/NMSITCGuidelines.pdf>)

## 5. DESCRIPTION OF COMPLETED WORK

Provide labeled and numbered photographs of work items relating to each architectural feature as well as photos of the overall building and property. The features should correspond to those described in the *Part 1 Application*. New photographs of the completed features should closely duplicate the “before” photographs provided in the *Part 1 Application*. Briefly describe the rehabilitation treatment and include the cost for each feature.

Photos must be printed out separately (not embedded in the form) on digital photo paper, in color, at a minimum size of 4x6”, preferably by a dedicated photo printer, such as those available at retail stores, copy centers, discount clubs, or on-line. Photos must be labeled and numbered on the back with property address, date, location or explanation of view, and keyed (cross-referenced) by number to the narrative description. For large or complex properties, key photos to a floor plan or diagram.

Please include additional description sheets as needed. When additional space is needed for any item in *Part 2*, print out additional application pages or use a blank sheet. List the item number for which additional information is provided.

## 6. OWNER’S SIGNATURE

The owner(s) **must** provide original signature(s) and date.

If the applicant is the registered agent/manager of an LLC or corporation that owns the property, they must state that and provide ownership information.

We recommend retaining a copy of the completed application for your reference.

If you have any questions, please visit our website at <http://www.nmhistoricpreservation.org/programs/tax-credits.html> or contact Harvey Kaplan, Tax Credit Program Coordinator by email at [harvey.kaplan@state.nm.us](mailto:harvey.kaplan@state.nm.us) After Covid lock-down has been lifted, by phone at (505) 827-3971

NOTE: After the completed work and eligible expenses are approved by the CPRC, a certification letter is sent to the owner along with a copy of the approved Part 2 application form signed by the CPRC chairperson. Copies of the documents are needed to file your NM state income tax return. The approval letter includes instructions for filing for the credit and the NM Historic Preservation Division’s log number at the bottom of the letter is considered the certificate number by the NM Taxation and Revenue Department.

## **PART 2 APPLICATION: CERTIFICATION OF COMPLETED WORK**

### **STATE INCOME TAX CREDIT FOR REGISTERED CULTURAL PROPERTIES**

*(Pursuant to the Income Tax Act and the Corporate Income Tax Act, Section 7-2-18.2 and section 7-2A-8.6, NMSA 1978 respectively.)*

**Please Note:** Part 2 Applications must be approved at a scheduled meeting of the Cultural Properties Review Committee (CPRC.) The completed application must include all items requested in order to be considered. Send the completed application to:

NM Historic Preservation Division  
Department of Cultural Affairs  
407 Galisteo Street, Suite 236  
Santa Fe, NM 87501

Property owners are strongly encouraged to send applications **30 days** before the posted CPRC meeting date on our website <http://www.nmhistoricpreservation.org/> Applications must be in our office 14 days prior to the CPRC meeting.

#### **1. PROPERTY IDENTIFICATION**

Address: \_\_\_\_\_

City/Town: \_\_\_\_\_

Vicinity (if rural): \_\_\_\_\_

State Register Historic District or Individual Listing Name: \_\_\_\_\_

SR# \_\_\_\_\_ (State Register Number for historic district or individual listing)

County: \_\_\_\_\_

#### **2. OWNER IDENTIFICATION**

Name(s): \_\_\_\_\_

Mailing address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip code: \_\_\_\_\_

Telephone number(s) with area code(s): \_\_\_\_\_

**Complete** Taxpayer Identification Number(s) or Social Security Number(s):

\_\_\_\_\_

Email address(es): \_\_\_\_\_



**3. PROJECT STARTING DATE AND COMPLETION DATE**

Actual start date: \_\_\_\_\_ Actual completion date: \_\_\_\_\_

**4. PROJECT COSTS**

Enter actual costs by feature in section #5 on next page. Attach additional sheets, if required, to itemize all work items. Attach documentation of actual costs for work items completed. This must include invoices/receipts for labor and materials **and** verification of payment, such as copies of cancelled checks or bank/card statements.

**TOTAL ELIGIBLE EXPENSES:** \_\_\_\_\_

**TOTAL OVERALL PROJECT COST (ELIGIBLE AND NOT ELIGIBLE EXPENSES):**

\_\_\_\_\_

*The Cultural Properties Review Committee is an advisory group. Committee members are not acting as professional consultants, nor are they providing professional architectural or engineering services for any project while in the process of reviewing and making recommendations for conformance with the tax incentive programs. The actions and approvals of the Cultural Properties Review Committee and/or the Historic Preservation Division staff are NOT a substitute for any other necessary design and construction reviews or actions by the State of New Mexico or local building officials or for your local historic preservation commissions, and vice versa. Review of projects is provided solely for the purpose of compliance with the State Income Tax Credit for Cultural Properties program requirements and standards.*

**5. DESCRIPTION OF REHABILITATION/PRESERVATION WORK**

**5a.** List work items **ELIGIBLE** toward credit, according to the CPRC determination, with the costs. Include labeled and numbered photographs showing rehabilitated condition of each feature. Attach more sheets as necessary to document the entire project. Attach financial documentation.

| Architectural Feature<br>provide item # and name<br>as described in Part 1 | Description of rehabilitation | Cost |
|----------------------------------------------------------------------------|-------------------------------|------|
| Photo no. _____                                                            |                               |      |
| Photo no. _____                                                            |                               |      |
| Photo no. _____                                                            |                               |      |
| Photo no. _____                                                            |                               |      |

**DESCRIPTION OF REHABILITATION/PRESERVATION WORK (CONTINUED)**

**5b.** List work items **NOT ELIGIBLE** toward credit, according to the CPRC determination, with the costs. Include labeled and numbered photographs showing rehabilitated condition of each feature. Attach more sheets as necessary to document all work. Attach financial documentation.

| <b>Architectural Feature</b><br>provide item # and name<br>as described in Part 1 | <b>Description of rehabilitation</b> | <b>Cost</b> |
|-----------------------------------------------------------------------------------|--------------------------------------|-------------|
| Photo no. _____                                                                   |                                      |             |
| Photo no. _____                                                                   |                                      |             |
| Photo no. _____                                                                   |                                      |             |
| Photo no. _____                                                                   |                                      |             |



**6. APPLICANT’S SIGNATURE:**

I hereby attest that all work on this project was executed according to the proposed description as stated in the *Part 1 Application: State Income Tax Credit for Registered Cultural Properties*, as approved by the Cultural Properties Review Committee.

Signature(s): \_\_\_\_\_ Date: \_\_\_\_\_  
\_\_\_\_\_ Date: \_\_\_\_\_

**CERTIFICATION (FOR STATE USE ONLY):**

The Cultural Properties Review Committee has reviewed this application and:

- ☐ **approves** the application as submitted.
- ☐ **approves the application with the conditions stated on the attached sheet or letter.**
- ☐ **rejects** the application because the work performed does not conform to the standards, approvals, and conditions set forth in the program regulations.
- ☐ **tables** the application and *requests additional information* stated on the attached sheet or letter before the application will be reviewed.
- ☐ Other: \_\_\_\_\_

\_\_\_\_\_  
**TOTAL AMOUNT APPROVED FOR ELIGIBLE EXPENSES**

\_\_\_\_\_  
**MAXIMUM AVAILABLE – 50% TAX CREDIT**

\_\_\_\_\_  
**CHAIRPERSON, CULTURAL PROPERTIES REVIEW COMMITTEE                      DATE**

**APPENDIX C: LOCAL, STATE, and NATIONAL RESOURCES**

Amador Foundation  
<https://amadorcommunityfoundation.org/>

Branigan Cultural Center  
501 N Main St, Las Cruces, NM 88001  
(575) 541-2154

Doña Ana County Historical Society  
Box 16045  
Las Cruces, NM 88004  
[dachs63@gmail.com](mailto:dachs63@gmail.com)

El Camino Real de Tierra Adentro Trail Association (CARTA)  
<http://www.caminorealcarta.org/>

Las Cruces Railroad Museum  
351 N. Mesilla St.  
Las Cruces, NM 88005  
575-528-3444

Las Esperanzas, Inc.  
<http://www.las-esperanzas.com>

New Mexico Historic Preservation Division  
Department of Cultural Affairs  
Bataan Memorial Building  
407 Galisteo Street, Suite 236  
Santa Fe, NM 87501  
<https://www.nmhistoricpreservation.org/>  
505-827-6320

New Mexico Farm and Ranch Heritage Museum  
4100 Dripping Springs Road  
Las Cruces, NM 88011  
575-522-4100

New Mexico Historic Preservation Alliance  
P.O. Box 2490  
Santa Fe, NM 87504  
505-989-7745  
[info@nmheritage.org](mailto:info@nmheritage.org)

New Mexico State University Archives and Special Collections  
<https://library.nmsu.edu/archives/>  
(575) 646-1508

National Trust for Historic Preservation  
2600 Virginia Avenue NW  
Suite 1100  
Washington, DC 20037  
[info@savingplaces.org](mailto:info@savingplaces.org)  
202-588-6000

**APPENDIX D: BIBLIOGRAPHY and SUGGESTED READING**

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### Agenda Item #3.2.

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## APPENDIX E - GLOSSARY OF COMMON ARCHITECTURAL TERMS

**Acceptable** Work that will be approved.

**Adaptive Use** Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

**Addition** New construction added to an existing building or structure.

**Adobe:** A brick or building material of sun-dried earth and straw or heavy clay.

**Alteration** Work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**American bond** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

**Appropriate:** Especially suitable or compatible.

**Arch** A curved construction of wedge-shaped stones or bricks which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch).

**Attic** The upper level of a building, not of full ceiling height, directly beneath the roof.

**Baluster** One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

**Balustrade** An entire rail system with top rail and balusters.

**Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

**Bay window** A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

**Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.

**Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond."

**Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

## Agenda Item #3.2.

**Building** A structure used to house human activity such as a dwelling or garage.

**Bulkhead** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Nineteenth century bulkheads are often of wood construction with rectangular raised panels. Twentieth century bulkheads may be of wood, brick, tile, or marble construction.

**Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Canale** A trough-like gutter extending out from a flat roof to drain rain water. Originally, made of wood, now usually, metal or concrete.

**Carrara Glass** Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

**Capital** The head of a column or pilaster.

**Casement window** A window with one or two sashes which are hinged at the sides and usually open outward.

**Chamford column** A square column with beveled corners

**Character** The qualities and attributes of any structure, site, street or district.

**Clapboards** Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

**Classical order** Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

**Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival** House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column** A circular or square vertical structural member.

**Compatible** In harmony with location and surroundings.

**Configuration** The arrangement of elements and details on a building or structure which help to define its character.

**Contemporary** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

**Context** The setting in which a historic element, site, structure, street, or district exists.

**Copings** Protective cap of stone, brick, or plaster, along the top edge of an exterior wall.

**Corbel** An architectural element that projects from within a wall and supports a weight specially; one that is stepped upward and outward from a vertical surface

**Corbel (Spanish)** In Spanish Revival architecture, the wood bracket capital of a square, wood porch post.



### Agenda Item #3.2.

- Corinthian order** Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.
- Cornice** The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.
- Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.
- Cross-gable** A secondary gable roof which meets the primary roof at right angles.
- Demolition** Any act which destroys in whole or in part a building or structure.
- Demolition by neglect** The destruction of a building or structure through abandonment or lack of maintenance.
- Dentils** A row of small tooth-like blocks in a classical cornice.
- Design Guidelines** Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.
- Doric order** A classical order with simple, unadorned capitals, and with no base.
- Dormer window** A window that projects from a roof.
- Double-hung window** A window with two sashes, one sliding vertically over the other.
- Eave** The edge of a roof that projects beyond the face of a wall.
- Element** A material part or detail of a site, structure, street, or district.
- Elevation** Any of the external faces of a building.
- Ell** The rear wing of a house, generally one room wide and running perpendicular to the principal building.
- Engaged column** A column attached to a wall.
- Entablature** A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.
- Fabric** The physical material of a building, structure, or community, connoting an interweaving of component parts.
- Facade** Any one of the external faces or elevations of a building.
- Fanlight** A semi-circular window usually over a door with radiating muntins suggesting a fan.
- Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.
- Fenestration** The arrangement of windows on a building.
- Finial** A projecting decorative element, usually of metal, at the top of a roof turret or gable.

## Agenda Item #3.2.

**Fishscale shingles** A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

**Flashing** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

**Flat arch** An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

**Flemish bond** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

**Fluting** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foundation** The lowest exposed portion of the building wall, which supports the structure above.

**Frieze** The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

**Gable** The triangular section of a wall to carry a pitched roof.

**Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel roof** A ridged roof with two slopes on either side.

**Ghosts** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

**Guardrail** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

**Handrail** A horizontal or sloping rail intended for grasping by the hand for guidance or support.

**Harmony:** Pleasing or congruent arrangement.

**Height** The distance from the bottom to the top of a building or structure.

**Hipped roof** A roof with uniform slopes on all sides.

**Historic District** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

**Historic Imitation** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

**Hood molding** A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold.

**Ionic order** One of the five classical orders used to describe decorative scroll capitals.

### Agenda Item #3.2.

**Infill** New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window opening.

**Jacal** A building type in the Southwest with a thatched roof and walls made of upright poles covered and chinked with mud or clay.

**Jack arch** (see Flat arch)

**Keystone** The wedge-shaped top or center member of an arch.

**Knee brace** An oversize bracket supporting a cantilevered or projecting element.

**Landmark** A building, structure, object or site which is identified as a historic resource of particular significance.

**Landscape** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

**Lattice** An openwork grill of interlacing wood strips used as screening.

**Lintel** The horizontal top member of a window, door, or other opening.

**Loggia** A room or gallery attached to a building with one or more open sides to provide sheltered outdoor space.

**Luxfer glass** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early twentieth century.

**Maintain** To keep in an existing state of preservation or repair.

**Mansard roof** A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

**Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing** The three-dimensional form of a building.

**Material Change** A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

**Metal standing seam roof** A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof is named.

**Modillion** A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice.

**Mortar** A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

**Mullion** A heavy vertical divider between windows or doors.

**Multi-light window** A window sash composed of more than one pane of glass.



## Agenda Item #3.2.

**Muntin** A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

**Neo-classical Revival style** Early twentieth century style which combines features of ancient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**New construction** Characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

**Nicho** A feature of the Spanish Mission style, an arched window or inset under the central parapet.

**Obscured** Covered, concealed, or hidden from view.

**Oriel window** A bay window which emerges above the ground floor level.

**Paired columns** Two columns supported by one pier, as on a porch.

**Palladian window** A window with three openings, the central one arched and wider than the flanking ones.

**Paneled door** A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

**Parapet** A low horizontal wall at the edge of a roof.

**Pediment** A triangular or arched crowning element forming the gable of a roof; any similar element used over windows, doors, etc.

**Pier** A vertical structural element, square or rectangular in cross-section.

**Pilaster** A square pillar attached, but projecting from a wall, resembling a classical column.

**Pitch** The degree of the slope of a roof.

**Porch** A covered area attached to the front, side, or back of a house and is typically used for sitting or entertaining guests. It can be open or enclosed and can vary in size and design.

**Portico** A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Portale** A grand entranceway or gateway that leads to a building or enclosed space. It is often ornate and serves as a statement piece for the building it is attached to.

**Portland cement** A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on old buildings. (The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

**Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

**Pressed tin** Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices.

**Proportion:** Harmonious relation of parts to one another or to the whole.

**Pyramidal roof** A roof with four identical sides rising to a central peak.

**Quatrefoil window** A small decorative window, roughly diamond-shaped, framed by four arches arranged radially.

## Agenda Item #3.2.

**Reconstruction** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**Rehabilitation** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

**Restoration** The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

**Retain** To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

**Re-use** To use again. An element, detail, or structure might be reused in historic districts.

**Rhythm** Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

**Ridge** The top horizontal member of a roof where the sloping surfaces meet.

**Rusticated** Roughening of stonework of concrete blocks to give greater articulation to each block.

**Sash** The moveable framework containing the glass in a window.

**Scale** Proportional elements that demonstrate the size, materials, and style of buildings.

**Segmental arch** An arch whose profile or radius is less than a semicircle.

**Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

**Setting** The sum of attributes of a locality, neighborhood, or property that defines its character.

**Sheathing** An exterior covering of boards of other surface applied to the frame of the structure. (see Siding)

**Shed roof** A gently-pitched, almost flat roof with only one slope.

**Sidelight** A vertical area of fixed glass on either side of a door or window.

**Siding** The exterior wall covering or sheathing of a structure.

**Significant** Having particularly important associations within the contexts of architecture, history, and culture.

**Sill** The bottom crosspiece of a window frame.

**Slump Block** A concrete block unit that is removed from its mold before it completely sets in order to resemble adobe brick.

**Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

### Agenda Item #3.2.

**Streetscape** The general appearance and configuration of the many buildings which define the street.

**Stretcher bond** A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

**Style** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

**Surround** An encircling border or decorative frame, usually at windows or doors.

**Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Terra cotta** Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

**Transom** A horizontal opening (or bar) over a door or window.

**Trim** The decorative framing of openings and other features on a facade.

**Turret** A small slender tower.

**Veranda** A covered porch or balcony on a building's exterior.

at one edge than the other.

**Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular** A regional form or adaptation of an architectural style.

**Viga** A protruding round wood roof beam common to the Spanish Colonial, Pueblo, and related styles. Vigas appear in multiples in a continuous row across a façade.

**Wall dormer** Created by the upward extension of a wall and a breaking of the roofline.

**Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

**Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.