

Kelly-Schulz House Report



prepared for

The Historic Resources Commission of Carson City
And The Planning Division of Carson City
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Report Summary

In 2008 Carson City retained the services of architect Peter Serafin of Carter + Burton P.L.C., and architectural historian J. Daniel Pezzoni of Landmark Preservation Associates, to document and prepare historic structure reports for three buildings in the Carson City Historic District: First United Methodist Church, Saint Peter’s Episcopal Church, and Saint Peter’s Episcopal Church Rectory. After completion of the three reports in May 2008, sufficient funds were left in the budget to allow for the preparation of a short report on the Kelly-Schulz House at 212 N. Division St., an 1874 residence owned by First United Methodist Church. Carson City Planner Jennifer Pruitt photographed the property and conducted much of the primary source material research on which the report is based. Nevada State Library Reference Librarian C. Mitch Ison also contributed research to the report.

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Introduction

This report, prepared under the aegis of the Carson City Planning and Community Development Division by architectural historian Dan Pezzoni and architect Pete Serafin, provides the First Methodist congregation, the City planning authority and Historic Resources Commission, and the Nevada State Historic Preservation Office (SHPO) with information on the architectural and historical character of the Kelly-Schulz House so that informed decisions can be made about the building’s future. The consultants were assisted in their work by Mella R. Harmon, Nevada Historical Society; C. Mitch Ison, Reference Librarian, Nevada State Library; Jennifer Pruitt, Carson City Planner; and Rebecca R. Ossa, Architectural Historian with the Nevada State Historic Preservation Office.

Historic Context

Summary

The Kelly-Schulz House was built in 1874 for merchant Richard Kelly and his bride, the former Isadora E. Waters. In 1878 Kelly sold the house to Mary Lewis, whose husband was Robert Lewis. German-born butcher Otto T. Schulz acquired the house in 1884 and

lived there with his wife Katherine (Weis) Schulz and their family into the twentieth century. In recent years the house has been used as the Small Blessings Christian Preschool by present owner First United Methodist Church.

History

Mary Ancho Davis wrote in her history of First United Methodist Church: “In 1874 the financial condition of the church was such that the church sold the north half of the city block on which the church and parsonage stand. This is a move which every pastor of this church, since that year, has truly regretted.” An article in the May 8, 1874, issue of the *Carson Daily Appeal* refers to the sale: “They were moving the Methodist parsonage, yesterday, moved it some yards nearer the church; and while we didn’t wonder at the display of a desire to have the parson as near to his chapel as possible, we were a little surprised at the removal of the residency building from its old position. So it happening to fall our way to have a chat with Bro. Fisher as he stood, dusty as a street sweeper by his back porch, we wormed it out of him that D—k K—ly had purchased the north half of the block and was about building a handsome residence there. Of course he is building it on a speculation, and with no idea of occupying it himself. How could he, being a bachelor? Well, the good Parson told us that it was the intention to build on a main structure in front of the old parsonage building—the money obtained from the sale of the said north half of the block being wisely applied to that purpose.”¹

D—k K—ly was Richard E. Kelly (b. ca. 1848), an English-born Carson City clothing store clerk in 1870, according to the census of that year. He lived with H. Rosenstock, who was also a young clothing store clerk. An 1873 directory describes Kelly as a bookkeeper with J. Rosenstock, who in 1870 was a thirty-seven year-old Bavarian-born clothing merchant. Presumably J. Rosenstock was the brother of H. Rosenstock. In 1874 Kelly went into business with T. R. Hofer as the firm of “Kelly & Hofer, Stock and Money Brokers.” The firm advertised that it would “purchase and sell, strictly on commission, mining stocks, bonds of all description, and all other securities dealt in at the San Francisco Stock and Exchange Board.” Hofer was probably Theodore R. (Bob) Hofer, who would later serve as chief clerk at the United States Mint in Carson City, according to the 1880 census. Articles and notices from 1874 indicate that Kelly was active in community affairs, such as serving on the invitation committees of various balls and scoring for the Olympics baseball club. In addition to his mercantile and other interests, Kelly dabbled in politics. In 1876 he represented Nevada as a delegate to the Democratic National Convention.²

The May 8 article alluded to Richard Kelly’s impending marriage, which was reported by the *Carson Daily Appeal* at the end of the month: “Married. In Carson City, Thursday evening, May 28, 1874, at the residence of the bride’s parents, by the Rev. George B. Allen, Mr. Richard E. Kelly to Miss Isadora E. Waters, all of this city.” The article confirmed that the house and the marriage were linked: “This is the beautiful bird that

¹ Davis, “History of First United Methodist Church,” 3

² *Carson Daily Appeal*, February 6, April 21, and August 28, 1874; “Carson City Directories, 1862 to 1917.”

Dick is building that double bay window house for.” On June 10 the paper reported: “Dick Kelly’s new home, under the skillful carpentry of Charley Jones, is fast growing into the stylishest [*sic*] cottage in the city. We like the roof and the gables moreover, we like the minarets which Charley has mounted on the roof peaks. The front will look like a big lorgnette, which is double breasted away of bay windows.” (A lorgnette is opera glasses.) The progress report on the house’s construction ran while the Kelly’s were on their honeymoon. Isadora, or Dora, Waters was presumably the daughter of physician J. W. Waters and his wife, M. H. Waters. The builder was presumably Charles H. Jones, who advertised in an 1873 directory as a Carson City architect and builder (Jones is discussed below in the architectural analysis section). In 1878 the house was purchased by Mary Lewis for \$4,000. Lewis (b. ca. 1854) was listed in the 1880 census as a native of Ohio and the wife of laborer Robert Lewis (b. ca. 1843), who was a native of Canada. The Lewises presumably married in 1875 or earlier. In late 1875 they had a child, Robert, who died at age two in 1878. The inscription on his memorial in Lone Mountain Cemetery referred to him as “wee Robbie,” suggesting one or both of his parents were of Scottish descent. A daughter, Ella, was born ca. 1879.³

In 1884 the property was acquired by Otto T. Schulz (ca. 1850-1933). The purchase price was \$1,600, far less than the \$4,000 paid six years before and an indication of the depressed local economy of the period. Schulz was born in Germany. The 1880 census identified him as a native of Wertenburg, possibly the former German state of Wurtemberg. Historian Robert Nysten identifies his place of origin as the community of Westerheim. According to Nysten, who apparently received his information from Schulz’s obituary, Schulz immigrated to New York as a boy of fourteen and there met his future wife, Katherine Weis. In 1879 Schulz moved to Carson City where he owned and worked as a butcher in the Stone Meat Market. Living with Schulz in 1880 were his wife, Kattie (b. ca. 1855 in New York), a daughter, Maggie (b. ca. 1875 in New York), and a second daughter, Annie (b. ca. 1876 in New York). In May 1898 Schulz was a delegate to a mining congress in Salt Lake City, suggesting that he, like many Carson City businessmen, had mining interests. Twentieth-century censuses and directories misspelled Otto Schulz’s name as Schultz, but they provided additional details about him and his family. The 1910 census stated that he immigrated in 1865. Living with him in 1910 were his wife “Catherine” and their daughter Annie N. Schultz, identified as a thirty-year-old teacher born in New York (the age is clearly incorrect). Annie continued to live with her parents in 1917 but was no longer part of the household in 1920. A 1917 directory notes that Otto worked as a clerk for S. A. Imelli that year, although other information indicates he remained active in his meat market into the 1920s. The 1920 census stated that Otto immigrated in 1867 and was naturalized in 1876. Otto and “Kate E. Schultz,” whose parents were natives of Germany, lived alone in 1920.⁴

Maggie, the eldest of the Schulz’s three known daughters, may have died at a young age. Annie, or Anna, who married George Montrose, died in 1966. The third daughter was Katherine, or Kathy (1881-1970), who married Nevada banking entrepreneur Arthur G. Raycraft (d. 1944) in 1904. According to her obituary, Katherine S. Raycraft moved to

³ Mitch Ison personal communication; “Carson City Directories, 1862 to 1917.”

⁴ *Appendix to Journals*, 21-22.

Los Angeles in 1944 where she worked as a librarian. She returned to Carson City in 1950 where she worked for the Nevada State Library and the Nevada State Highway Department, retiring in 1966. After her return to Carson City, Raycraft lived in her family home at 212 N. Division. She was a parishioner of St. Theresa Catholic Church.⁵

Architectural Description

Summary

The 1874 Kelly-Schulz House is a one-story frame residence detailed in the Victorian style. The distinctive front elevation features dual gabled wings, each with a bay window, that frame a small entry porch with decorative supports. The house has a stone foundation, brick flues, an asphalt-shingled mansard roof (a Second Empire stylistic influence), aluminum siding (presumably over or in place of weatherboard siding), two-over-two double-hung wood-sash windows, and milled gable ornamentation. To the rear a covered walkway connects to a garage adapted from a late nineteenth-century carriage house. The interior is characterized by plaster wall finishes, carpeted floors, ceiling medallions, and decorative embossed frieze and ceiling coverings. Between two rooms is a wide opening with a decorative transom. The grounds are ornamented by a cast metal bird bath and planting bed border and are enclosed by a decorative iron fence.⁶



Front (east) elevation.

Exterior

⁵ *Nevada Appeal*, November 7, 1970.

⁶ Note: Parenthetical room names in the text that follows are the names assigned to the rooms by First United Methodist Church.

Architectural elaboration is concentrated on the east-facing front elevation of the Kelly-Schulz House. The two bay windows are angled, and each has three two-over-two windows, a denticulated cornice, and a hip roof with an acorn-form turned wood finial. The acorn form is repeated in the pendant of the gable ornament above, which has a cross-braced form with the stanchion and cross member chamfered. The two triangular panels formed by the bracing are pierced with starburst or daisy-wheel cutouts. The vertical line of the stanchion continues as a chamfered wooden finial with a pointed top that forms the center post of a decorative wood cresting. Identical cross-bracing and crestings ornament gables on the north and south side elevations. (The north-elevation cresting is missing some of its ornamental wooden vanes.) The crestings were referred to as “minarets” in an 1874 newspaper account of the house’s construction.



Front porch.

Tucked between the two front gabled projections is an inset porch that is framed by two decorative wooden supports. The supports have the form of thin rectangular-section columns with molded caps, but instead of being solid they have recessed panels on their faces with narrow decorative cutouts in the panels. The same cutout pattern is repeated in a shorter base section at the bottom of each support and in a frieze block above. At the top of each support, resting on the molded cap, is a sawn bracket with a pierced face and a faceted pendant that mimics the acorn form of the gable and bay window ornaments (the right-hand pendant is missing). The modern metal railings on the front steps were installed prior to 1980. Inside the porch is an entry with a transom and sidelights and a replacement wood and glass panel door.



North elevation and garage.

The mansard roof has straight lines (rather than concave or otherwise decorative) with lower planes that are shallower in pitch than is common for mansard roofs. Through the roof project multiple brick flues with corbelled caps and painted brickwork. The flues are extended by metal stovepipes stabilized by metal stays that attach to the roof. All the brick flues are interior except for one on the north side, which is simpler in treatment with a different stovepipe extension, features that may indicate it is later. From the northwest corner of the house extends a small shed addition with a false front-form parapet on the street-facing north side. This addition, which was probably made in the late nineteenth century, presently and may have originally served as a bathroom. The foundation is constructed of honey-colored sandstone blocks that were presumably quarried in the Carson City Prison Quarry (the source of most of the city's stonework). The windows have plain surrounds and are fitted with wood-framed screens hinged at the top.



West and south elevations.

A four-panel back door opens onto a covered walkway or breezeway with a gable roof and post supports. A decorative frieze board is attached to the street-facing north side of the walkway. The breezeway connects to a semi-detached one-story frame outbuilding that was built in the late nineteenth century, probably to serve as a carriage house and other uses, and was converted to a garage in the twentieth century. The outbuilding is narrow in form and has novelty weatherboard siding and an asphalt-shingled front-gable roof. On the north end are hinged double-leaf wood and glass panel garage doors that appear to be replacements dating to the second quarter of the twentieth century. Where the breezeway connects is a four-panel door. At the northeast corner is a stack-panel door that may date to the same period as the garage doors. A 1980 survey form refers to a “lattice wall” behind the house, perhaps a latticed screen on the now-open breezeway.

Interior

The front entry opens into a vestibule (exit) with doorways that lead into the two front rooms, which are fronted by the bay windows, and a pair of rooms behind. The vestibule is relatively simple in adornment. The door surrounds and baseboards are molded (door and window surrounds and baseboards throughout the house are molded as well), and there is a narrow but elaborately ornamented picture rail that appears to be made of composition, a historic molded composite material of chalk, resins, glue, and linseed oil. A ca. 1910s-1920s bowl-form electric light with bronzed fittings is suspended from the ceiling on chains.



Doorway with transom between classrooms 3 and 4.

The door on the north side of the vestibule opens into the parlor (classroom 3), which in turn connects to the room behind—probably the dining room historically—through a large doorway spanned by a decorative transom. The transom is divided by muntins into three bands with alternating square and rectangular panes in the top and bottom bands and rectangular panes in the middle band. Hinge scars suggest there were double leaf

doors that swung inward (into the parlor). Above a picture rail that is similar in degree of elaboration to the one in the vestibule is an embossed frieze painted beige in contrast to the white paint of the wall below (see architectural analysis for a discussion of the embossed frieze material, which appears in this room and other rooms). The embossing has a low-relief neoclassical or Adamesque design of festoons, wreaths, anthemions, bows, cartouches, and arabesques. The stylistically coordinated ceiling material is embossed with a design of wreaths and lenticular forms superposed on an overall grid pattern. At the center is an elaborately molded medallion of eight-pointed form with foliation and clusters of roses. The medallion is made of an undetermined material, possibly plaster, composition, or terra cotta. A modern electric light fixture hangs from the medallion, in place of what may originally have been an oil-burning or gas light. The room (classroom 4) behind the front parlor, the probable dining room, has an identical ceiling medallion and embossed ceiling and frieze finishes.



Embossed covering and ceiling medallion in classroom 4.

The two rooms on the south side of the vestibule probably historically served as bedrooms. The front room (classroom 2) has a small ceiling hook in the bay window, probably originally used for hanging a lamp or plant basket, and a French door to the vestibule. The walls and ceiling have smooth plaster finishes. The room behind (classroom 1) has an embossed frieze with lower and upper bands. The lower band has the same pattern as the friezes in the two north rooms. The upper band has the same pattern as the ceiling in this room, which has a Moorish pattern of overlapping eight-pointed stars and rosettes of various sizes. There appears to be a secondary ceiling pattern with a border formed of rectangles around the edges of the room. Although similar to certain wallpaper and stenciled ceiling treatments of the late nineteenth century, the border pattern may be the result of the application and/or repair of the sheets of embossed material, rather than an intentional effect. A modern light fixture hangs from the center of the ceiling (there is no medallion).

Behind the probable dining room is a room (classroom 5) that may have functioned historically as the master bedroom. It is simpler in treatment than the four front rooms, with a molded wood picture rail, molded and unmolded door and window surrounds, and a stove flue that begins half-way up the wall with a tapered lower part (probably plaster parging over corbelled brick). A door leads to the westernmost room of the house, the shed-roofed bathroom (restroom). The room has tongue-and-groove wood wall and ceiling finishes (the ceiling boards are beaded) with narrow crown moldings. Its sink and toilet are modern. The southwest corner of the house is occupied by a large room divided into three sections (playroom, hall, and toyroom). These rooms probably functioned as the kitchen historically, with the toyroom serving as a pantry and the hall connecting the kitchen to the probable dining room. The room has remnants of a high tongue-and-groove wainscot with a molded cap rail. The wainscot is discontinuous, and may have been so originally as well. In the room's southwest corner is a sink below cabinets set on a shelf with sawn brackets. The toyroom, used to store toys and other equipment, has apparently modern floor to ceiling shelves on some walls as well as a presumably historic cabinet with a tongue-and-groove door and a modern base cabinet with louvered wooden doors.

Grounds

The east (front), north, and south sides of the yard are defined by a decorative iron fence with square corner, gate, and intermediate posts. The fence panels have alternating tall and short bars with decorative finials. The finials on the short bars are capped by sections of pipe that were probably added recently to keep children from harming themselves. Concrete walkways pass through the yard. At a widening of the front walk stands an elaborate cast metal bird bath. The feature has a tapered octagonal-section stand with a rough surface that may have been intended to mimic rusticated stonework. The round basin has an irregularly scalloped edge and a three-part symmetry formed by stylized triton or whelk shells and wave forms. The bird bath and its stand rest on an octagonal metal base at the center of an octagonal flower bed defined by molded metal curbs with ornamental joints. The scored pattern of the walkway responds to the form of the flower bed. Narrower cross walks extend to the north and south sides. A modern wood sign for the Small Blessings Christian Preschool stands in the front yard. A modern metal gate

connects the house to the northeast corner of the garage. The gate has finials like those on the fence, and like the fence the lower finials are capped by sections of pipe. Off the south end of the garage is a plastic play structure. Off the south side of the house stands a large common horsechestnut (*Aesculus hippocastanum*) which when measured in 2007 was fifty-eight feet tall with a forty-six-foot spread. Horsechestnut is a European species, used as a shade tree in America, that can grow to a height of eighty feet.



Bird bath in front of house.

Architectural Analysis

The 1874 Kelly-Schulz House is a well-preserved Victorian-style residence with a number of notable features. The house is representative of the residences built for Carson City's business and professional class during the late nineteenth century. Its one-story cottage form is locally typical, as are its decorative exterior woodwork and bay windows. In Carson City bay windows were useful as conservatories for plants in addition to their aesthetic and light-gathering roles. The flaring, vaned crestings on the four gables are particularly notable, and suggest pattern book influence. An atypical feature is the mansard roof, which suggests influence from the Second Empire style, an American house style that was at peak popularity in the 1870s. The mansard form is not emphasized to the degree it is in most other Second Empire houses. It appears to have been chosen at least in part for functional considerations, as a roof form suited to covering the squarish form of the house, rather than being purely stylistic in intent, although it was remarked upon by the *Carson Daily Appeal* in its June 10, 1874, article. Another stylistic influence is the design of the transom over the interior doorway. Its muntin pattern recalls Japanese-influenced balustrade designs occasionally seen in the more sophisticated Queen Anne and Stick Style residences of the era.

The June 10, 1874, *Carson Daily Appeal* article identified the builder of the Kelly-Schulz House as Charley Jones, presumably Charles H. Jones. C. H. Jones, a Maine native born ca. 1841 and listed as a Carson City carpenter in the 1870 census, was presumably the same individual. Jones was also the builder of the 1875-76 Rinckel Mansion (Mathias Rinckel House) at 102 North Curry Street in Carson City, and he is believed to have been the builder of the 1870 King-McBride House at 26/28 Howard Street in Virginia City. Information on the Rinckel Mansion identifies Jones as a San Francisco architect who was a graduate of the Ecole de Beaux Arts in Paris. All three houses have facades distinguished by double bay windows with entry porches between. Census and directory information places Jones in Carson City in 1870 and 1873, and the 1874 article implies he was a resident of the city then as well. Perhaps he had relocated to San Francisco by the time he had completed the Rinckel Mansion in 1876.⁷

The Kelly-Schulz House is portrayed a year after it was built on Augustus Koch's "Birds Eye View of Carson City," published in 1875. The double-gabled front is clearly visible in the view. Also shown is what appears to be a rear extension or a secondary building facing Proctor Street. This wing or outbuilding, if that is what it was, does not appear on the 1885 Sanborn map, the first to show the property, nor does it resemble the present carriage house/garage in form. Sanborn maps suggest the bathroom was added after 1885. The false-front parapet on the small wing is an unusual treatment for a stand-alone dwelling.

The plan of the Kelly-Schulz House, with the principal rooms arranged around a central vestibule, makes for an efficient use of space. The vestibule serves the same circulatory function as a center passage. Since the house is one story in height it was not necessary to have a circulation core long enough to contain a stair, and the ventilation properties of a passage were presumably considered unnecessary. A popular plan feature of the period (and earlier) is the wide doorway that permitted the parlor and dining room to be combined for entertaining and gatherings. The ceiling medallions and embossed finishes in these rooms are additional evidence of their importance in the social life of the family.

The decorative ceiling and frieze material is known generically as an embossed covering, a mass-produced, low-cost product that imitated ornamental plaster and other materials like wood paneling and embossed leather. The first and best-known embossed covering was Lincrusta-Walton, developed in 1877 by Englishman Frederick Walton, the inventor of linoleum. Lincrusta was made from a mixture of wood pulp, paraffin wax, linseed oil, and pigments that was passed through embossed rollers to create sheets of patterned material. A similar material was Anaglypta, first marketed in 1888, and other manufacturers introduced embossed coverings in the 1880s and 1890s. The various forms of the material remained in production at least into the 1920s. Because of their water-resistant quality, embossed coverings were promoted as being easy to clean and therefore sanitary.⁸

⁷ "Three Historic Nevada Cities."

⁸ Simpson, *Quick, & Easy*, 102-115; Moss and Winkler, *Victorian Interior Decoration*, 121-122.

The evidence suggests that embossed coverings were probably relatively rare in the United States in the 1870s, since they were a recently invented import material. Lincrusta-Walton opened its first American manufacturing plant in Connecticut in 1882, and this brand and the others enjoyed their first wave of American popularity in the 1880s. The embossed coverings in the Kelly-Schulz House are therefore not original finishes. The classical motifs of the embossed coverings in the parlor and dining room suggest the finish dates to the 1890s or the first decade of the twentieth century, after the Chicago World Columbian Exposition of 1893 popularized the Classical Revival style for domestic architecture. The marketing history and style of the embossed coverings therefore indicate they were added by the Schulz family during the quarter century after 1884. The ceiling medallions may have been added at the same time or they may be earlier.⁹

It is unknown whether the embossed finishes, medallions, and other interior features were decoratively painted, although given the vibrant decorative painting done for nearby St. Peter's Episcopal Church during the 1870s, and the decorative highlights painted on the embossed metal ceiling of First United Methodist Church next door during the early twentieth century, it seems plausible that the Kelly-Schulz House finishes were similarly finished. A regional precedent for the decorative painting of embossed coverings is the silver- and gold-painted Lincrusta-Walton ceiling finishes of the 1887 house known as Villa Montezuma, located in San Diego, California, has s.¹⁰

The Kelly-Schulz property is also notable for its associated outbuilding and grounds. The carriage house/garage, which was added during the early years of the Schulz ownership, is labeled "Out Ho" (outhouse) on early Sanborn maps. The term suggests functions in addition to its presumed original use as a carriage shelter. The property's ornate cast metal bird bath is an exceptional survival. As a portable object, the duration of its association with the property cannot be determined with certainty, although the fact that it comes with a decorative metal flower bed border lends support to the possibility it has been associated with the house since the late nineteenth or early twentieth century. Also, the patterned concrete walkway that surrounds it and conforms to its geometry appears to date to the early twentieth century, meaning the bird bath was in place by at least that time. With its rusticated base and clashing maritime-themed basin the bird bath is characteristic of the eclectic exoticism of Victorian garden furnishings. The horsechestnut is another landscape feature of note. Its size suggests it is fairly old, but whether it was planted the same year as the construction of the house—1874—as claimed on a website, has not been verified.¹¹

⁹ Moss and Winkler, *Victorian Interior Decoration*, 121.

¹⁰ Serafin and Pezzoni, "Saint Peter's Episcopal Church;" Serafin and Pezzoni, "First United Methodist Church;" Villa Montezuma webpage.

¹¹ Nevada champion and challenger trees webpage.



Bird bath, flower bed, walkway, and fence.

National Register Recommendations

The Kelly-Schulz House is potentially eligible for listing in the National Register of Historic Places. The property could be nominated in one of two ways: individually or as a contributing building in a National Register-listed historic district.

Individually, the Kelly-Schulz House is potentially eligible for the National Register under Criterion C in the Architecture area of significance for its Victorian form and exterior decoration, its embossed coverings and other notable interior features, and its surviving carriage house and ornate bird bath. According to present and former Nevada National Register Coordinators Rebecca Ossa and Mella Harmon, embossed coverings have been rarely if ever documented in Nevada interiors, and it is the experience of one of the authors (Pezzoni) that they are relatively rare survivals nationwide. The house may also be architecturally significant under Criterion B as the work of locally prominent architect/builder Charles H. Jones. The period of significance for the house would extend from its date of construction in 1874 through the death of third owner Otto Schulz in 1933, covering the period of original and later architectural development. The house would be eligible at the local level of significance.

The Kelly-Schulz House would be considered a contributing building in a potential National Register-listed historic district. Surrounding areas have the requisite significance and integrity to qualify as such a district and in fact comprise part of the locally designated Carson City Historic District.

Another component of eligibility is architectural integrity, the degree to which a property retains its historic character. The Kelly-Schulz House possesses a sufficient level of integrity for listing. The main change to the house is the aluminum siding; however, the

siding has something of the visual character of the (presumed) historic weatherboard siding, and decorative trim was retained when the siding was applied. (It is possible the historic siding survives under the aluminum.) Other than the aluminum siding, the house retains most of its character-defining exterior and interior features.

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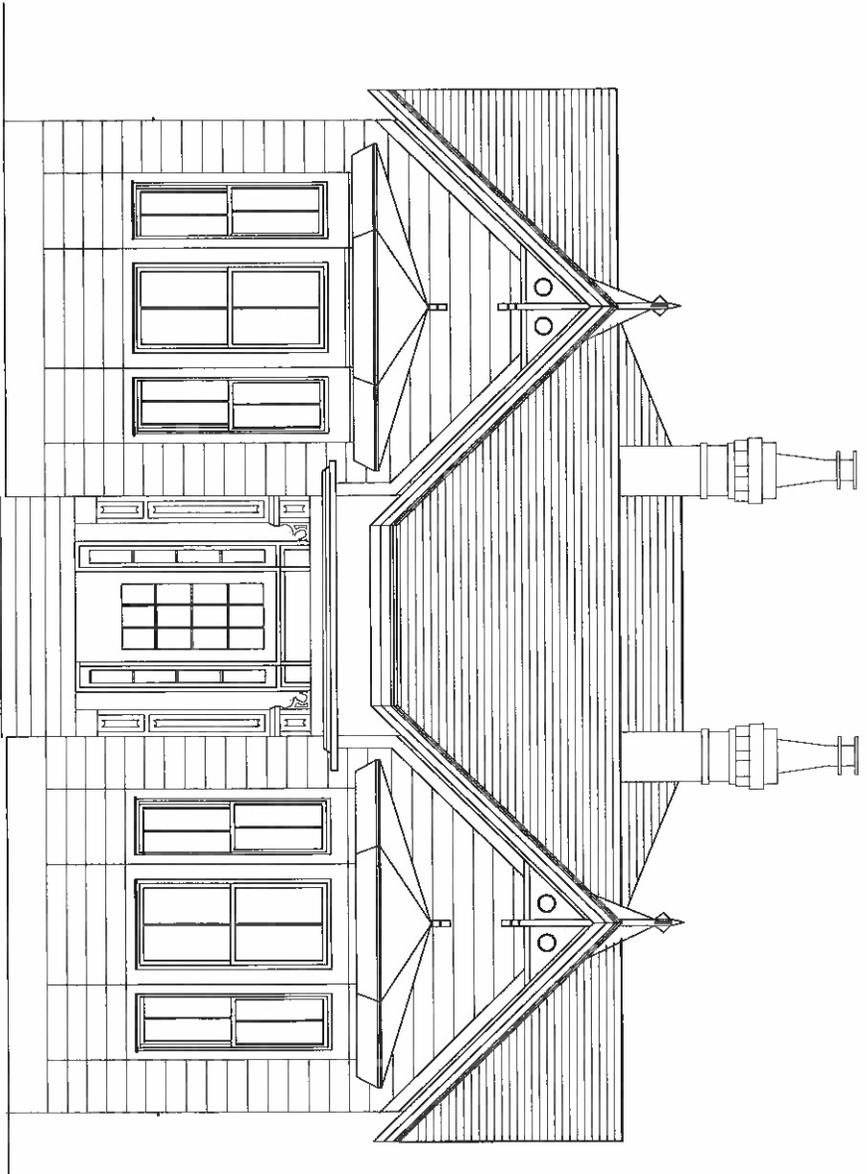
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EAST ELEVATION

SCALE: 1/4" = 1' - 0"

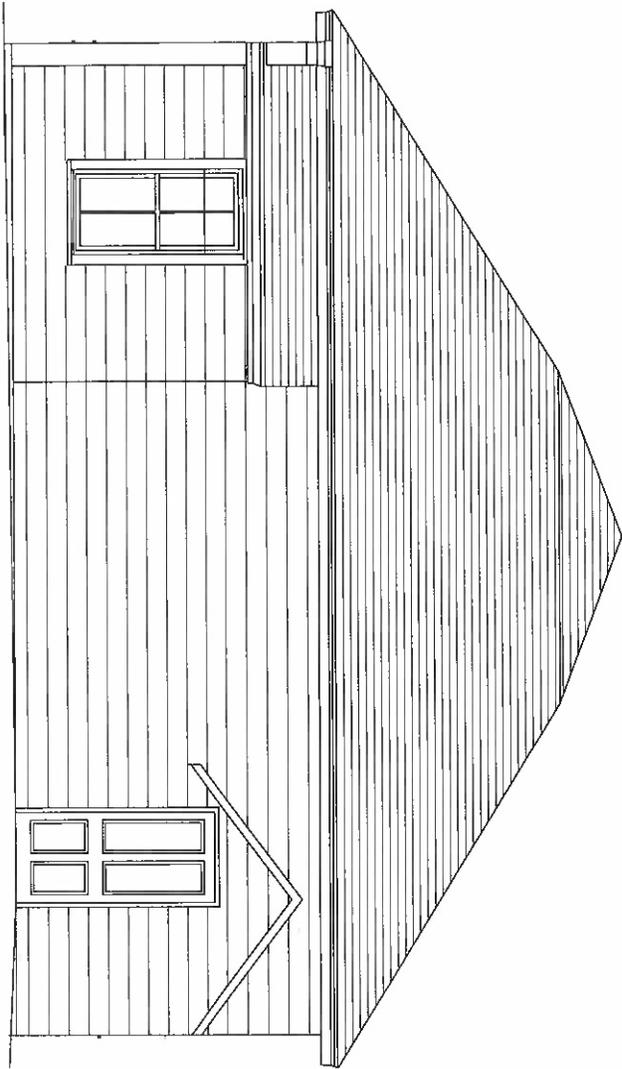
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Project:
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HOUSE
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Drawing Title:

Date:
06.30.08
Sheet:



WEST ELEVATION

SCALE: 1/4" = 1'-0"

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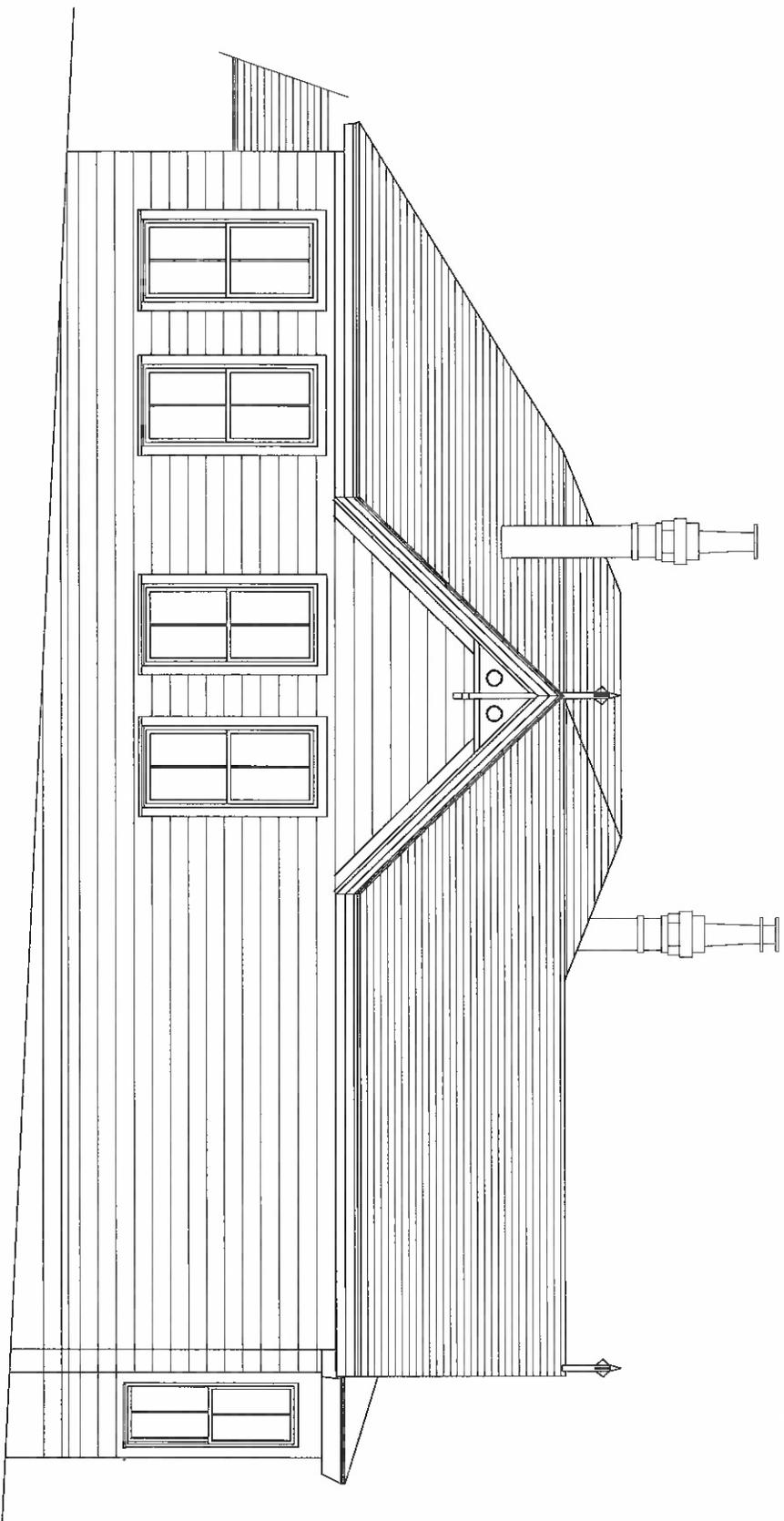
Project
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HOUSE**
CARSON CITY,
NEVADA

Drawing Title

Date

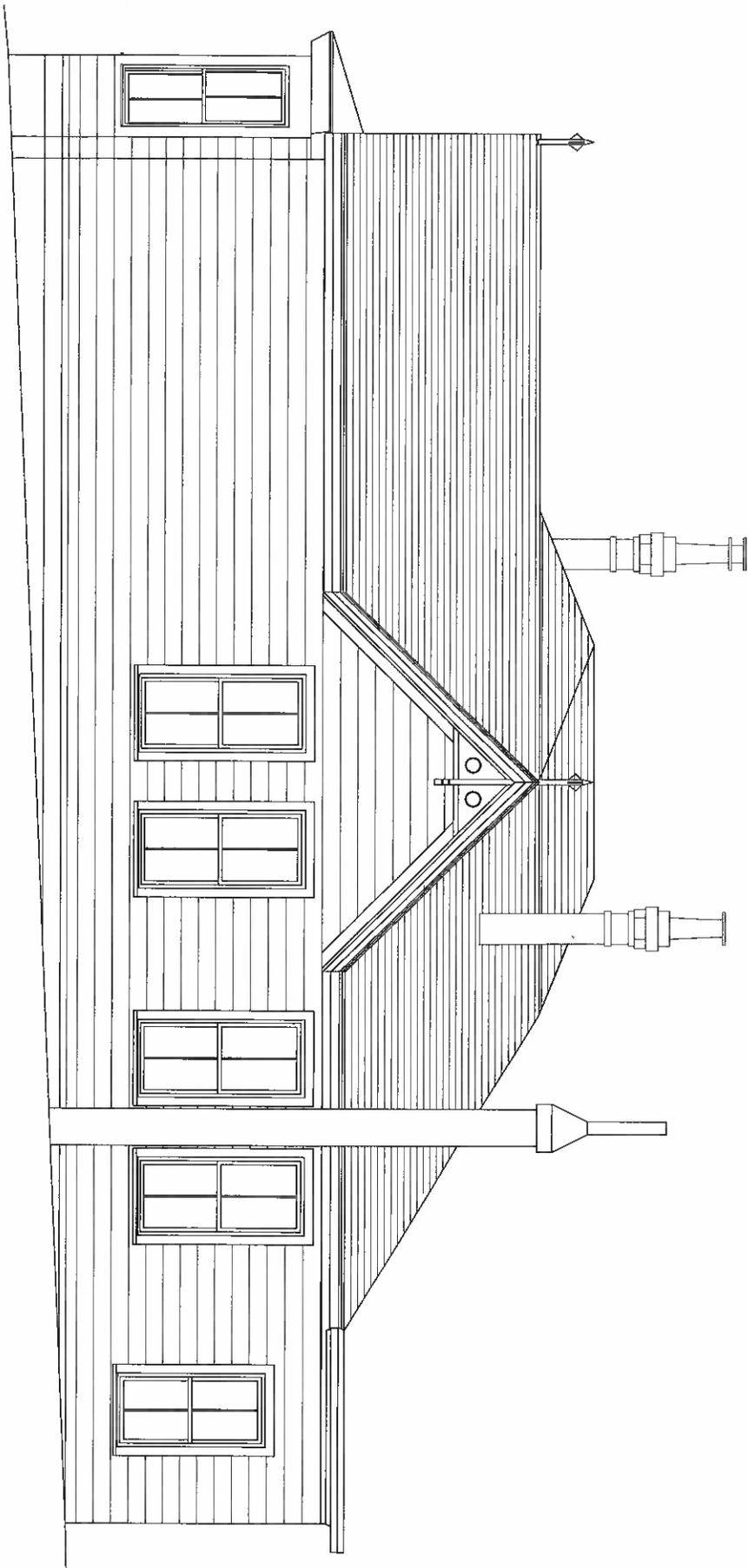
06.30.08

Sheet



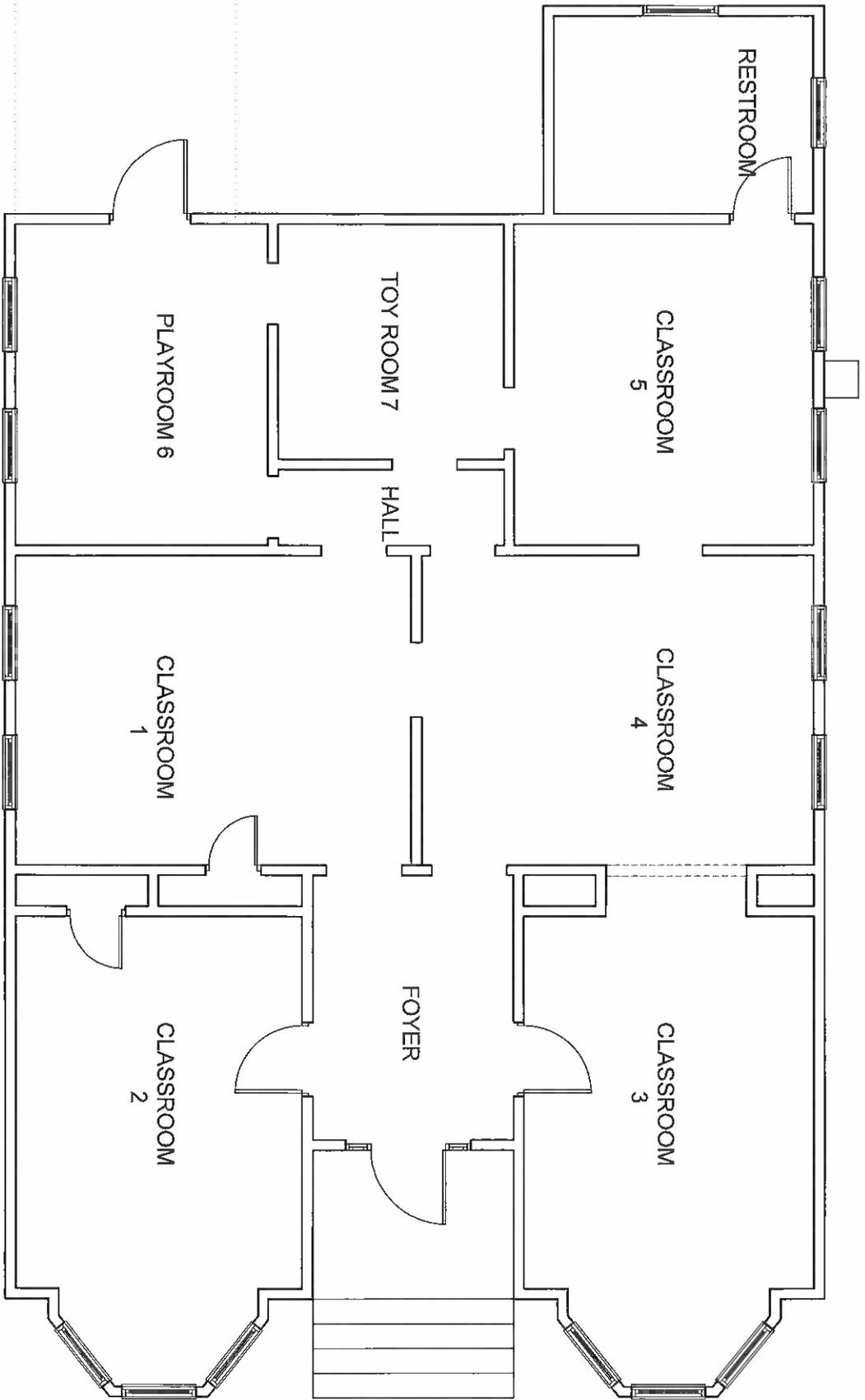
○ SOUTH ELEVATION
 SCALE: 1/4" = 1'-0"

CAR TER BUR TON ARCHITECTURE P.L.C.	
11 West Main Street Bergville Va, 22811 Telephone: (540) 955-1944 Facsimile: (540) 955-0410 www.carterburton.com	
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○ NORTH ELEVATION
 SCALE: 1/4" = 1' - 0"

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PLAN
SCALE: 1/4" = 1'-0"

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