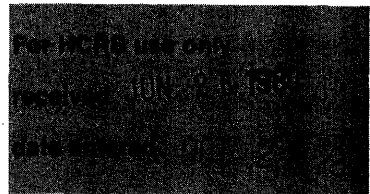


**United States Department of the Interior
Heritage Conservation and Recreation Service**

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

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



1. Name

historic La Luz Townsite ~~Historic District~~ *Multiple Resource Area (Partial Inventory)*

and/or common

2. Location

street & number 2 miles east of U. S. 54/70 not for publication

city, town La Luz vicinity of 2 congressional district

state New Mexico code 35 county Otero code 035

3. Classification

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

4. Owner of Property

name Multiple

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Otero County Courthouse

street & number

city, town Alamogordo state New Mexico

6. Representation in Existing Surveys

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

date June 22, 1979 federal state county local

depository for survey records Historic Preservation Bureau

city, town Santa Fe state New Mexico

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

La Luz description.

The La Luz Townsite Historic District consists of portions of the town of La Luz, which most accurately represent the town as it previously existed. La Luz was settled in 1866 by Mexican-Americans from the Rio Grande Valley near Belen. These people were farmers who left the river valley because of the frequent, severe floods. They selected the site of La Luz because of the plentiful water supply.

These settlers brought their ideas on building with them. The most common house form in the middle Rio Grande Valley during the Territorial Period (1846-1912) was a small, flat-roofed adobe structure. The more elaborate houses had large windows with Territorial moldings, and either brick coping along the parapet of a flat roof or a pitch roof. The less elaborate, more common houses had none of the detailing, though glass and other materials were available from the Santa Fe-Chihuahua trade.

In the 1870's La Luz, then known as Presidio, was a small settlement centered around a plaza. The houses were all of this small Rio Grande Valley type. However, because there was limited access to the Santa Fe-Chihuahua Trade, glass, roofing metal and other commercial goods were rarely available. The plaza was surrounded by walls described variously as serving as a corral or as a fortification. Because of the agricultural basis of the town the adobe houses were quite scattered, as the map shows. The plots of land were linked by an acequia system which is still in use.

All of the structures marked as existing in ca. 1875 were small, plain houses constructed of adobe. In a number of cases these early houses were incorporated into more elaborate structures. The Juan Garcia House (#22) has one section which is probably typical of this early type.

Juan Garcia was among the original settlers of the town. According to the current owners, the house dates to about 1870. This section has small windows along the top of the walls and has exposed vigas. One room has the original willow and clay ceiling. Structure # 5, which in 1898 belonged to J. J. Gutierrez, is another relatively unaltered example. A house on Sacramento (#9) has Territorial Style detailing with its larger windows and pedimented moldings.

Another relatively unaltered structure (#19) has a long, narrow plan, is constructed of adobe, and is topped by a flat roof. A concrete block parapet has been added. Some of the original wood-frame double-hung windows remain, though others have been replaced with metal sliding ones. Fairly recently concrete was poured over the original dirt floor.

One characteristic of adobe is that it is easily remodeled and easily added on to. This is the primary reason that so few evidences of these early structures remain. In nearly all the cases new rooms have been added, all of which show characteristics of their particular period. These changes include larger windows and pitch roofs. More recently, older wood windows have been replaced with larger metal windows. Beneath the more recent facades of structures # 1, # 21, # 17, and # 18 are early adobe houses.

Until 1882 La Luz was a peaceful, predominantly Mexican-American, agricultural town. At this time pressures from land speculators overtook La Luz. Not only did this affect the history of the town, but also its appearance. Anglo ranchers and land speculators brought their Victorian taste with them. Thus the houses they built or remodeled have the complex pitch roofs and wood detailing common to the Victorian styles.

A typical example is structure # 8 with its one and one-half stories and adobe construction with plaster which has been scored to look like stone. It is topped by a hipped roof with truncated gable wings. The roof is covered with corrugated metal and the gable ends are shingled. A wood veranda extends around two sides of the house. At the north edge of La Luz is a house which J. J. Gutierrez has owned for some (#21). The house was built in ca. 1870 by Mariano Ramirez. Ramirez came to La Luz shortly after the original settlers and built a three-room, flat-roof, adobe house. As was true of most of

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Continuation for Description:

the early houses, this house had small high windows which provided protection from enemies. In 1882 Perry Kearney obtained ownership of the house, when he made the homestead claim for La Luz. Kearney owned the house until 1890, but made few changes.

In 1890 Perry Kearney sold the house to Dave H. Sutherland, who substantially altered the house. He added a number of rooms, a south-facing, screened porch and a gable roof. He also added shed dormers and scored the stucco which covered the adobe. The interior of the house remains quite traditional, with wood floors, high ceilings, and corner fireplaces. D. H. Sutherland was one of La Luz's more substantial landholders, as in 1898 he owned several large parcels and the water rights to them. As remodeled by Sutherland, the house has the same sort of Victorian influence as structure # 8. From 1913 to 1938 the house was owned by Tom Charles and then by J. J. Gutierrez from 1938 to the present. Neither of these owners has made substantial alteration. Another house from this period was more traditional, though it has been unsympathetically remodeled in recent years (# 12). The house was built in 1886 by John Good. Good came to the Tularosa Basin early in the 1880's and bought 500 acres of land. He was the first of the Texas cattlemen to arrive in the area. The coming of this group greatly affected life in the Tularosa Basin and La Luz. Good was prominent enough for the opening of his ten-room house to be reported in the newspaper in Las Cruces. The 1886 portion of the house has an L-shape plan and gable roof with a flat-roof section in the rear. The house has been altered so that little evidence of its adobe walls or original windows remains. The front facade has been completely modernized as a rance house.

Similar to Good's House, though smaller, is the central portion of structure #3. It is a small adobe house topped by a hip roof. To the south is an earlier flat roof section constructed of adobe and stone, and to the north is a newer structure, the walls of which are asbestos shingle. The most elaborate of these pre-1900 structures is an example of the Queen Anne Style.

It is a one-and-one-half-story, square-plan house which is constructed of adobe. The roof is an L-shape gable, covered with wood shingles and interrupted by two bell cast dormers and a round tower. The corner porch is circular in plan and is topped by a large conical roof. The chimneys are of adobe. This is one of the few structures in the district that has a claim to architectural significance. The reason is that Queen Anne houses such as this are rare outside the towns and away from the major railroads.

The old Nuestra Senora de La Luz Church was built in 1896. It has subsequently been replaced by a 1958 church, though the original one still stands. The older church is of adobe and has a simple rectangular plan and gable roof. The windows have wood frames with a roll molding at the top. At the front of the church is a frame entrance porch, a center niche with a Madonna, and an octagonal cupola at top of the roof. The building's foundation is of stone and, until recently, was painted in a bright diamond pattern. The foundation is now brown; however, the alter in the park gives some indicaiton of the previous color and pattern. The church is a late example of the Territorial Style, with its pitch roof and classisized moldings. The church was begun in the 1890's but was not completed due to lack of funds. It was finally completed in 1916, and its Territorial features and post-railroad date indicates the tenacity of traditions. The new Nuestra Senora de La Luz is constructed of concrete block which has been stuccoed. The main section of the church has a gable roof and round arch windows. There has been an

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PAGE 2

Continuation for Description:

addition to one side of the church, and there is an off-center lobby and frame entrance porch at the front. A small bell tower with a Madonna in the niche below the bell sits to one side of the church. Below the niche is an inlaid mosaic depicting the crucifixion. The Madonna was executed by Warren Gilbertson, a Santa Fe artist.

1863
? Just prior to World War II, La Luz had some new structures that showed changes had come, but the scattered, rural configuration remained. The most obvious of these structures is the La Luz Lodge (#1). The La Luz Lodge is an L-shape-plan structure consisting of three parts. The center and original section of the house was constructed after 1963 by Antonio Baca, one of the original settlers of La Luz. It is constructed of adobe, has an L-shape plan, and originally had a flat roof. During the 1880's, the Baca family ran a stage stop in the house for the stage coach that ran between White Oaks and Las Cruces. The Bacas owned the house until 1888. At some time prior to 1888, the first post office in La Luz was located in the house, and John T. Fortson was the first postmaster. In 1898 J. T. Fortson was the owner of lot 12, the lot on which the structure is located.

William Aston Hawkins, a prominent attorney who retired to La Luz, bought the Baca House sometime between 1922 and 1924. Several years later, in 1928, he sold the house to Roland Hazard. Hazard was at this time beginning to develop La Luz Pottery Factory (National Register 5-29-79). He used the house and added a wing to the south side. The remodeling took the form of adding a gallery and portal to the inside of the ell and putting a gable roof on the house. The roof is covered with clay tiles which were made by La Luz Pottery Factory. These were among the first tiles of salable quality, and Hazard put the tiles on the roof as advertising for his product. The wing which Hazard added also has a tile-covered gable roof; however, the wing is constructed of hollow, terracotta tile, rather than adobe. The interior shows the influence of the Western Stick Style, and so is quite different from the simple rooms of the original house.

In 1936, Hazard sold the house back to Hawkins. Hawkins immediately put an addition on the east side of the house. This addition has two stories, is constructed of frame and lath and plaster, and has a flat roof. There are four rooms on each floor and both the interior and exterior are very utilitarian. Hawkins made no attempt to have this section of the house blend with the other two. The eight rooms of the addition were to serve as guest rooms, as in 1936 the house was opened as an inn. This inn, called Mi Casa, was operated by Hawkin's daughter Betty and her husband, Osborn Woods. Mi Casa continued to be operated as an inn until 1950. Betty Woods Seymour now resides in the La Luz Lodge, but it is not open to the public. She has kept the house in good condition.

William Aston Hawkins' house, called "El Claridad" (#13) is a less prominent, though large structure. The complex consists of a large, two-story adobe house and a smaller, one-story adobe house. The larger house has a U-shape plan and flat roofs topping complex massing. The one-story entrance pavilion is at the center of the "U". Built in 1918, the house is an example of the Pueblo Revival Style; however, only its size and its history provide the main house with distinguishing characteristics. The smaller house (#14), immediately to the north, is also an example of a Southwestern Revival Style. It is one story, constructed of adobe, and topped by a mansard roof. There is a small hipped roof extension on the south side of the house and a round arched garden entrance at the side. All of the windows are wood-frame, double-hung sash and the door is under a wood porch with a gable roof. This house remains in quite good condition, but the large house has

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Continuation for Description:

deteriorated.

William Ashton Hawkins was the attorney for Charles B. Eddy's El Paso and North-eastern Railway. The main line of the railroad came through La Luz in 1898 and with it came the attorney. Hawkins was born and raised in Tennessee and made his way to El Paso in 1883. He worked as a reporter for the El Paso Times. Later in the 1880's he headed law firms, first in Silver City and then El Paso. In 1897 Hawkins was appointed attorney for Eddy's newly formed El Paso and Northeastern Railway. Hawkins immediately endeared himself to Eddy. Several days before Eddy filed his incorporation papers, another group filed under the same name. Eddy sued his competitors and Hawkins won the case for him.

In 1918 Hawkins built "El Claridad" around an existing adobe house on the south side of the town. He intended the house as a place to relax and he retired there in 1921. Once he had completed construction of his house, he began buying property in and around La Luz. Among his projects was making La Luz Lodge into an inn for his daughter. He also served as legal advisor to Roland Hazard, the owner of La Luz Pottery. Another house built during this period (# 7) is a plain example of the Bungalow. It is stuccoed and has a broad pitch roof with exposed rafters. Structure # 20 is one-and-one-half stories and is constructed of wood frame. It now serves as a residence, but was originally a barn for the main house (# 20). The first school building, an example of Pueblo Revival Style, dates to the 1930s or 1940s. Its material and scale blend with the district; however, it is not a particularly noteworthy example of the style. The other school buildings are non-contributing, being constructed of corrugated metal and cinder block. After 1945 La Luz was infilled with residential structures. The earliest of these are small wood frame or wood frame and stucco houses. Later, from the late 1950s on, came ranch style houses. The most recent are large, contemporary adobe houses.

8. Significance

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

Specific dates 1860 - present

Builder/Architect

Statement of Significance (in one paragraph)

The La Luz Townsite Historic District is significant primarily historically, though some of the structures have architectural significance. La Luz was first settled during the 1860s as an agricultural town. The site was chosen because of abundant water. Beginning in the 1880s, this scattered, agricultural town was threatened by Anglo land speculators. These Anglos changed the appearance of the town somewhat because they had their own taste. As it existed about 1900, La Luz reflected the traditions of both cultures. The visual and historical coherence was disturbed after World War II because residents returned wanting modern houses and La Luz developed as a suburb of Alamogordo.

Conflicts over land and water were frequent in New Mexico. La Luz' particular dispute is well documented because it went to court in 1898. This dispute has had an effect on the appearance of the town.

The documents which resulted from this court case provide information on the early settlement of La Luz, as well as on subsequent controversy over water rights. What is now La Luz, was first settled in ca. 1861 by Francisco and Antonio Baca. During the early 1860s the Rio Grande Valley had a series exception as the Baca's and other settlers were from the Rio Grande Valley near Belen. They established Residio, but appear to have abandoned the settlement, because neither Carleton's 1864 map, nor the 1866 General Survey map show a settlement at La Luz. They no doubt selected the location then and later because of the abundant water supply and potential for agriculture.

Probably in 1866 the Bacas, along with others, returned and apparently at that time filed homestead papers. In 1867 the area was surveyed by the General Land Office, and in 1870 census, Antonio, Martin, and Francisco Baca are each listed as having a 160-acre homestead tract, while the other residents of La Luz are listed as having much smaller, agricultural plots. Because of the almost certain agricultural use of the land, the residents of Residio, as La Luz was called on the 1876 General Land Office map, began using water from La Luz and Fresnal Canyons at this time.

The actual settlement date for the area has been confused by an unsubstantiated rumor. The rumor says that La Luz had its beginning in 1719 when Franciscan friars passed through. William Aston Hawkins, a Tennessee-born lawyer closely tied to La Luz, claims to have found evidence for this date. His daughter, Betty Woods Seymour, relates that when Hawkins was having a bell cast in Mexico, he found a map dated 1719 showing location of Franciscan friars. Mrs. Seymour continues that there was an indication of friars in the La Luz area. The 1719 date has not been substantiated. Fray Angelico Chavez has searched the baptismal records in El Paso and found no evidence of the friars having been in the area at that time.

The court case documentation indicates that for some unknown reason, the Baca's 1867 homestead claims were not accepted. In March 1871, Dionisio Albillar made a homestead entry for La Luz, but abandoned it in 1879. Francisco Baca filed for the same land in 1879, and his entry was cancelled in 1882. The same year Perry Kearney made a cash entry for the land and it was patented December 10, 1882. The 1898 suit arose because newer settlers, some of whom had been involved in the final homestead papers and takeover of the land, also bought water rights. The situation became so severe that the original settlers, already having lost their land, were losing their water. The decision on the suit was made in 1898 and ruled:

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Continuation for Significance:

That said fifty-four acres of land shall be entitled to a flow from the La Luz and Fresno Canyons Acequia whenever and as long as any water flows through said ditch a permanent stream of thirty-six inches of water shall perpetually run, day and night, through the two present community ditches belonging to the said town of La Luz.

And the court ruling continued that the water was to be allotted on the basis of the already-established community ditch system. The court then allotted hours of water to each land owner. This community ditch system remains in effect as the La Luz Mutual Domestic Water Consumers Assoc., incorporated in 1956. One of the reasons that this dispute over water arose was that Charles B. Eddy was building a railroad from El Paso northward. The railroad was incorporated in 1879 and Eddy was president, and his able attorney was William Ashton Hawkins. Late in 1879 Eddy bought ties to construct the first 85 miles of track. This first section was completed in 1898 and was at a point near Oliver Lee's ranch headquarters. Eddy purchased some land from Lee and platted the town of Alamogordo. The railroad had, since its founding, been purchasing water rights from the residents of La Luz, for the railroad itself and for the new town. The El Paso and North-eastern Railway continued north from there and arrived in La Luz later in 1898. From there the main line headed north to Carrizozo and Capitan and a spur, the Alamogordo and Sacramento Mountain Railway, went east into the mountains. The spur was built to supply timber for the construction of the main line. The railroad had surprisingly little effect on La Luz. It did bring William Ashton Hawkins, first as a part-time resident and then as a full-time resident. Hawkins, through his addition and remodelings of structures, did affect the town's appearance somewhat. However, until World War II, despite the earlier conflicts, the town remained a small agricultural community. The houses were scattered within the area described in the 1898 map and were all relatively small adobe houses. World War II had a profound effect on Alamogordo and surroundings area because of the Trinity project and the subsequent White Sands Missile Range. This increased development and population spilled over into La Luz. The town was infilled with ranch houses and the older ones remodeled. The subdivisions are now moving east from the highway and threatening the original townsite. La Luz is architecturally significant as an example of the rural New Mexican town affected by two waves of Anglo culture. The initial structures were small, flat-roofed, adobe houses. During the late 19th century, the first wave of Anglos brought their Victorian taste.

The Ramirez House (#21), as remodeled by Sutherland, illustrates the change. There is also a Queen Anne house (#23) to illustrate the point. The post-World War II wave brought ranch houses, aluminum siding, and other such wonders of modern technology. La Luz then illustrates, both through its history and architecture, the evolution of a rural, southern New Mexico town. Because the conflicts and effects which have occurred throughout the state are well documented physically and historically, the town is an important example. Some of the structures have significant in and of themselves for various reasons. Among these are:

A. J. Fountain, an attorney involved in the La Luz Water Rights suit and other legal conflicts in the area, spent the night before his murder in La Luz. He stayed at D. H. Sutherland's (#21). Fountain was murdered in what is now White Sands, presumably by a member of Oliver Lee's gang.

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Continuation for Significance:

The Queen Anne House (#23), dating to around 1900, is the only structure which has architectural significance in its own right. The style is generally found in towns affected by the major railroads, ie the Santa Fe and Southern Pacific. It is, therefore, unusual to find a rather nice example in a place such as La Luz.

The Juan Garcia House (#22) is significant because it is one of the earliest houses and one of the few that has not been substantially altered.

9. Major Bibliographical References

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10. Geographical Data **UTM NOT VERIFIED**

Acreege of nominated property Approx. 20
 Quadrangle name Alamogordo **ACREEGE NOT VERIFIED** Quadrangle scale 1:62500
 UMT References

A	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>2</u> <u>0</u> <u>5</u> <u>0</u>	<u>3</u> <u>6</u> <u>4</u> <u>9</u> <u>3</u> <u>0</u> <u>0</u>	B	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>2</u> <u>1</u> <u>5</u> <u>0</u>	<u>3</u> <u>6</u> <u>4</u> <u>9</u> <u>0</u> <u>0</u> <u>0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>2</u> <u>0</u> <u>5</u> <u>0</u>	<u>3</u> <u>6</u> <u>4</u> <u>8</u> <u>8</u> <u>7</u> <u>5</u>	D	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>1</u> <u>8</u> <u>7</u> <u>5</u>	<u>3</u> <u>6</u> <u>4</u> <u>9</u> <u>3</u> <u>5</u> <u>0</u>
E	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>1</u> <u>8</u> <u>0</u> <u>0</u>	<u>3</u> <u>6</u> <u>4</u> <u>9</u> <u>1</u> <u>0</u> <u>0</u>	F	<u>1</u> <u>3</u>	<u>4</u> <u>1</u> <u>1</u> <u>5</u> <u>7</u> <u>5</u>	<u>3</u> <u>6</u> <u>4</u> <u>9</u> <u>1</u> <u>0</u> <u>0</u>
G				H			

Revised 9/2/80

Verbal boundary description and justification

Beginning at the southeast corner of Main Street and Section Road, proceed south along the east side of Main approximately 200 feet to a point opposite the drive into El Claridad;

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

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Ellen Threinen/Architectural Historian
 organization Historic Preservation Bureau date 23 May 1980
 street & number 505 Don Gaspar telephone 505-827-2108
 city or town Santa Fe, state NM

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature Thomas W. [Signature]
 title State Historic Preservation Officer date 6-13-80

For HCRS use only
 I hereby certify that this property is included in the National Register
 [Signature] Bill Crowson date 10/25/80
 Keeper of the National Register
 Attest: _____ date _____
 Chief of Registration

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

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