

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets (NPS Form 10-900a).

1. Name of Property

Historic name The Couse Rural Historic District

Other names/site number The Couse Pasture

2. Location

street & number Intersection of Quesnel Street and Kit Carson Road not for publication

city of town Taos vicinity

State New Mexico code NM county Taos code 055 zip code 87571

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Signature of certifying official

Date

State Historic Preservation Officer

New Mexico Historic Preservation Division

Title

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

Signature of the Keeper

Date of Action

 entered in the National Register _____

 determined eligible for the National Register _____

 determined not eligible for the National Register _____

 removed from the National Register _____

 other (explain:) _____

Couse Pasture Taos
Name of Property

New Mexico
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal
<input type="checkbox"/>	private

Category of Property
(Check only one box)

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
1 (pasture)	1 (parking lot)	sites
4 (spring, fencing, 2 acequias)	1 (corral)	structures
0	0	objects
7	2	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
(Enter categories from instructions)

Agriculture- Agricultural Field; Irrigation Facility

Other- Art Studio

Domestic (E.I. Couse House)

Domestic (Kibby & Lucille Couse House)

Current Functions
(Enter categories from instructions)

Agriculture - Agricultural Field; Animal Facility

Landscape - Parking Lot

Domestic (residential rental)

Domestic (residential rental)

Landscape (parking lot)

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revival (Pueblo)

Late 19th and 20th Century Revival (Pueblo)

Materials
(Enter categories from instructions)

foundation: Unknown

walls: Adobe

roof: _____

other: Earth (acequia); Wood (fencing)

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Couse Rural Historic District (District) is approximately 20 acres of rural landscape that has maintained its character and integrity against the encroaching development pressures of Taos. The properties within the District have maintained their association with the world famous artist, Eanger Irving (e.I.) Couse, who was the President of the Taos Society of Artists and whose art career contributed to the development of Taos as an art colony and tourist destination. The District is located adjacent to the Taos Downtown Historic District which is on the National Register of Historic Places. The District consists of five separate parcels of privately owned land. All of the parcels are under the ownership and management of the Couse family. The District includes the house and studio of E.I. Couse which is also listed on the National Register of Historic Places. E.I. Couse purchased the house and studio in 1906 and lived there until his death in 1936. Two additional buildings are located within the District. Both were designed and built by E.I. Couse for his family. Both residences have maintained their architectural integrity and use and contribute to the historic integrity of the District. Commonly known as the Couse Pasture (Pasture), the District also comprises some of the last open space and rural viewshed within the urbanized area of Taos. The Pasture has been used historically as an alfalfa field, corn field, and horse pasture irrigated by two *acequias* (i.e. – irrigation ditch) since at least the 1830s, and probably much earlier. E. I. Couse bought the property in 1921 to protect it as open-space and for conservation of its natural resources as well as preserve the viewshed from his house and studio. As a landscape, the Pasture served as the setting (see Photo 9) for E.I. Couse's painting career as well as a regular meeting place for the Taos Society for Artists between 1915 and 1927. The Pasture depicts Taos' rural, agrarian history and contains acequias, wood fences, natural springs, and corrals to maintain the current use for grazing and open space. There are two earthen acequias on the property, connecting to the larger Northern New Mexico agrarian land-use and settlement pattern of Hispano land grants. Additionally, the Pasture was once a part of the holdings of the Cristobal de la Serna land grant and is within a 1/4 mile distance from the historic village "Don Fernando de Taos" center-the Taos plaza.

Narrative Description

The Couse House / Studio

The Couse House / Studio (see Photo 1) sits on a triangular piece of land that lies on the south side of Kit Carson Road (U.S. 64) at its convergence with Quesnel (formerly Ojitos) Road within the Taos Downtown National Register Historic District (NRHP 1982), and one block east of Taos Plaza. The Couse house is the only domestic structure within that block of Kit Carson Road. Although most of the other buildings are historic, they have all been converted to commercial use as galleries, shops and restaurants. The Couse property overlooks a separate 19.8-acre Pasture to the south of Quesnel Road, also owned by the Couse family, and purchased by E.I. Couse in 1923-24 to retain the view. (National Register of Historic Places Registration Form. The Couse, Eanger Irving, House and Studio and Sharp, Joseph Henry, Studios. April 2004.)

The dominant building in the District is the Couse House and Studio, a roughly T-shaped plan. The house, composed of several building evolutions, is largely made of adobe, and is of single story construction with flat roofs. Shaped parapets reminiscent of the Mission Revival style grace its north, south and east elevations; the sloping roof of Couse's 1909 studio extends above the house's roofline at the south tip of the "T". There appears to be no foundation under the older parts of the house, while stone and concrete foundations are evident in later sections. The building was given a hard plaster or stucco surface on most of the exterior walls, except under the porches, in the 1960s. The flat roofs have been covered with a heat-applied, rubberized roofing material (Brae) since 1982. (National Register of Historic Places Registration Form. The Couse, Eanger Irving, House and Studio and Sharp, Joseph Henry, Studios. April 2004.)

From its Spanish origins in 1839, the original orientation and main entrance of the house faced to the south, with an entry from Quesnel Road. The Couses' lawn and garden are located on that side. The Couses changed the main entry to their property to the north side in 1913 by creating an arched gateway opening toward Kit Carson Road to the north. The main house is approximately 108' along its east/west axis and 141' along its north/south axis. (National Register of Historic Places Registration Form. The Couse, Eanger Irving, House and Studio and Sharp, Joseph Henry, Studios. April 2004.)

Evolution of the Couse House and Studio

The various parts of the Couse house, beginning with Pedro Luna's 1830s house, were constructed by different owners of the property in the architectural tradition of their time. All the original deeds exist for the home and help identify subsequent owners, the dates of ownership, and the builders of each section of the house. From this documentation, it is known that the original portion of the house was constructed in 1839 as the home of Pedro Luna. Today, this portion comprises the Couse Dining Room/Living Room. Pedro Luna built the home against the south wall of a chapel constructed by his close relative, Juan de Luna. Sharing a common wall, the small house established a property line between them. Pedro's home made use of unpeeled beams to build the roof. Although most of the bark has come away over the years, it is still visible where the logs enter the adobe walls. The original ceiling was made of split cedar or *cedros*, laid from beam to beam, packed tightly together and covered with mud to form the roof. These cedros were lost in 1981 in the process of removing the dirt of the old roof in order to lessen the weight on the sagging beams. (National Register of Historic Places Registration Form. The Couse, Enger Irving, House and Studio and Sharp, Joseph Henry, Studios. April 2004.)

The owner in the 1850s, James H. Quinn, built a new wing in the New Mexico Territorial or Greek Revival style using beaded, mill sawn rafters and ceiling boards, and installed a fireplace imported from the East. The wing, comprising the current offices at the east end of the "T," had two rooms with an entry between them in the center of the south façade. Quinn also remodeled the older part of the house in the same style. The remodeling installed at least five six-over-six, double-hung sash windows, three of which remain in the east wing with their original shutters. Evidence also points that two windows existed in the south wing from this period and were reused when Couse built his studio. Quinn introduced interior paneled doors and 6-foot wide, open porches with chamfered square posts. These posts were mortised into 8" x 8" pine sills along the east wing or into paired 2" x 6" sills along the south wing. The posts supported a sloped wood roof of 1" x 8" rough-sawn fir boards. Later owners put other roofing on top of these members. The porches had a fascia board with molded details that are no longer evident. There is no evidence of a foundation under the ca.1855 wing of the house. (National Register of Historic Places Registration Form. The Couse, Enger Irving, House and Studio and Sharp, Joseph Henry, Studios. April 2004.)

After purchasing the property in 1909, E.I. Couse added the studio in 1909, incorporating the southern half of the south wing and expanding it to the south and east. The studio was given a high roof, sloping to the south to accommodate a large, north facing, multi-paned, studio window of shingled glass. In this studio, still containing Couse's personal effects, the artist would paint one of his models who arrived at 8:30 am in the morning to take advantage of the strong morning light. A sloping roofed porch surrounded this new construction. The studio roof and the porches were covered with Oregon cedar shingles by the Couses, but later these were covered with asphalt shingles, then Fiberglas shingles. The Couses modified the roofline of their house with arched parapets in the California Mission style, beginning in 1911. The entry porch, a frequent gathering place for the Taos Society of Taos Artists, was added in 1913 in the same style.

In 1914 a large garage (current Workshop) of adobe and wood was added against the studio's west side with windows and workbenches along the north and west walls, and a large sliding door providing access from the south. In 1929, a sunroom with kitchenette and bathroom was added to the south end of the studio for winter living. For heat, a cast-iron stove was installed. This one-story addition (current Lab), with basement, is built of concrete block. The basement had two spaces, one for a coal bin and the other with wall shelves for storage and a small boiler for heating water in the sunroom facilities. Coal was used in the cast-iron stoves and in a cast-iron hot water heater in the main kitchen. This kitchen heater has been replaced but still exists in storage. The sunroom has a flat wood roof and a stucco exterior to resemble adobe plaster. There are eleven contiguous single-paned, double-sash windows on its east, south and west sides. Its interior features plastered interior walls and oak floorings.

When Mrs. Couse died in 1929, their son, Kibbey, and his family came back to Taos to care for his father. More bedroom space was needed so a west wing (current Bedroom/Living Room) in 1931. The new adobe brick and wood construction forming the west arm of the "T" incorporated a small structure in the back yard being used by E.I. Couse to make his picture frames (the previous Sandobal house) A laundry room was added to the kitchen. Kibbey Couse converted the sunroom and the garage into a chemistry laboratory and a machine shop, adding a roofed area, open to the south, of stucco on wood framework with a large shingled glass west window. In these spaces he created the prototype of a mobile machine shop that he later manufactured in New Jersey. He built a small adobe brick garage (current Garage) with a flat board roof over pine beams, as a replacement for the garage/workshop, against the south end of the sunroom/laboratory on a foundation of mortared stone. To the west is a carport of a recent vintage. While the carport postdates the E.I. Couse period, it does not greatly alter or distract from the historical integrity of the house and studio.

The Pasture

The Pasture is an enclave of preserved rural landscape that is embedded in the encroaching urban and sub-urban development of Taos. The Pasture has been historically used as open space and irrigated agriculture. The Pasture

consists of two separate lots. The 11 acres of the north lot is currently used as open space and horse grazing. The 9 acres of the south lot is undeveloped, but has evidence of trespassing and illegal dumping. The lots are surrounded by commercial development on the west and residential developments on the south and east. The E.I. Couse home and studio are adjacent to the lots on the north. Two contributing residences built by E.I. Couse are located to the immediate north of the Pasture. Both residences are occupied by renters. The northern border of the Pasture is identified by a latilla fence, which contributes to the rural character of the Pasture. (see Photo 2).

Two natural springs are located on the north-west corner of the north parcel. A very large willow tree in the northeast corner of the Pasture (directly adjacent to US 64/Kit Carson Road) grows at one of the spring sites. There are remnants of both stone and concrete spring boxes and diversion ditches. Cottonwood, willow and elm trees are located throughout the Pasture, with the majority of cottonwoods lining the remnants of the acequia along the east border of the Pasture. Current vegetation includes some native bunch grass, chamisa (rabbit brush), and small exotic Chinese elms, where more grass and occasional corn once grew. Prairie dogs are an indication of poor land health, but could be easily restored with a little active management. (see Photos 4, 5, and 6)

Non-contributing features within the Pasture include a horse corral and a municipal parking lot. The horse corral was built within the last ten years for providing shelter for several horses that are currently grazing the Pasture. The Pasture is leased to a neighbor. The municipal parking lot is located on the north side of the Pasture along Kit Carson Road. The lot is leased to the Town of Taos for public use and is only accessible from the north by Kit Carson Road.

The Acequias

The acequias located within the District are a part of the larger acequia irrigation system that provides irrigation water to the unincorporated community of Canon. The acequia is managed by the Canon Acequia Association and is fed by waters of the Rio Fernando. One acequia enters the property on the far northeast corner and runs parallel to the eastern border. The functionality of this acequia is severely compromised due to the lack of use and maintenance; however, the alignment of the acequia is clearly identifiable. The acequia is lined with cottonwood trees. The acequia runs south for approximately 200 feet until it meets another, deeper acequia that runs east to west and bisects the two parcels of the Pasture. (see Photo 3) This acequia is several feet deep and several feet wide. Neither acequia is lined with concrete or other hard surface. See photo # 2 of the acequia running east to west.

The Residential Buildings

108 Quesnel Street is a two-story residential duplex in the Spanish Pueblo Revival style of architecture. The building was built by Irving, Lucille, and Kibby Couse. One unit is upstairs and the other is downstairs. It is a stuccoed adobe structure with a flat parapet. Window units include a mix of 6-lite wooden sliders [east], and 2-lite metal casements placed in triplicate on the west. Additionally, there are three sets of 9-lite fixed wooden units on the upper level of the north elevation. A stair on the north elevation provides access to the upper level unit. The first floor has a recessed portal that wraps around the north and east elevations of the structure and provides an open-air deck for the second story apartment. The portal is detailed with round posts with corbels, and a latilla and viga roof. There is a projecting overhang on the east elevation upper level. Massive exterior chimneys are found at the building's northwest corner and on the east elevation. Vigas project through the east and west elevations. The building sits below street grade and a low yard wall separates it from the street. (See photo 8)

110 Quesnel Street is a single story Spanish Pueblo Revival style stuccoed adobe residence with a flat parapet. The building was built by Kibby and Lucille Couse as an income producing rental property. The Couse family dates the original construction of the building to 1935. It has remarkable architectural integrity with preserved historic features including a wooden 27-lite fixed window on the north with an exposed lintel/structural beam, and a pair of wooden diagonal slat paneled garage doors on the north as well. An exterior chimney is visible on the west elevation. A single leaf wood panel door on the west elevation provides access to the building. Other windows include a pair of 4-lite slider units on the west elevation. The massing of the structure is such that it steps toward the south following the topography of the Pasture on which it stands. The site is below street grade and is surrounded on the south and west by picturesque open pasture lands. There are low block and coyote fencing along the north and west sides of the house. An addition was built in 1957 on the southeast corner.

Couse Pasture
Name of Property

Taos

New Mexico
County and State

Resource Table:

Resource	Status
Couse House / Studio	Contributing Building
Pasture	Contributing Site
Residence (108 Quesnel)	Contributing Building
Residence (110 Quesnel)	Contributing Building
Acequias	Contributing Structures
Springs	Contributing Sites
Latilla Fencing	Contributing Structure

Period of Significance (justification)

1909: E.I. Couse purchased home and studio
1921: E. I. Couse purchased pasture for conservation of its open-space
1915-1927: Taos Artist' Society gathered at Couse home and studio and pasture served as muse for artists' works
1928-1936: Couse and family make Taos permanent residence. E.I. Couse passes away 1936.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The District is significant under Criteria B due to its association with the famous artist, Mr. E.I. Couse. It was during his permanent residency in Taos that his art became nationally acclaimed. Mr. Couse is most famous for his figure paintings of Native American models from Taos Pueblo. Additionally, E.I. Couse was the President of the Taos Society of Artists, who were largely responsible for promoting Taos as an art colony and for upholding the quality of Western art in the early 1900's. Mr. Couse's art was used exclusively by the Santa Fe Railway calendars between 1914 and 1938 to promote tourism to the American West. The District has maintained its association with Couse through continuous ownership of the District properties by the Couse family, and it has maintained its historic integrity through preservation of the Pasture for open space and grazing while the two residential buildings have maintained architectural integrity with minimal alterations or additions from the original date of construction. The home and studio of E.I. Couse, which is already listed on the National Register of Historic Places, is also located within the District.

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

Developmental history/additional historic context information (if appropriate)

Eanger Irving Couse

Eanger Irving Couse was born September 3, 1866 in Saginaw, Michigan. The Chippewa people lived close by. Young Couse's interest in Native American cultures developed very early, as did his artistic instinct. To paint the American Indian became his life-long ambition. He left traditional schooling at age 16 and studied briefly at the Art Institute of Chicago and then for two years at the National Academy of Design in New York City. In the fall of 1886 Couse went to Paris where he entered the Académie Julian. He learned French rapidly and was successful in his art studies under William Bougereau and Tony Robert Fleury, often winning prizes for his work. In the fall of 1887, he was introduced by mutual friends to Virginia Walker, a ranch girl from the state of Washington, who had come to Paris to study illustration. A romance developed and they were married in Paris in 1889. (from www.cousefoundation.org)

Couse learned of Taos in May of 1902 through a conversation with his friend, Ernest Blumenschein. Two weeks later Couse arrived in northern New Mexico with his family to begin a lifetime of summer residency and the development of the oeuvre for which he became famous. He was one of the founders of the Taos Society of Artists in 1915 and its first president. A painter of Native Americans in Taos for the rest of his life, he was honored with many major prizes and awards. (from www.cousefoundation.org)

The District includes not only the home and studio of E.I. Couse, but the garden designed by his wife, Virginia, the workshops of his son, Kibbey, and the two studios of his neighbor and fellow artist, Joseph Henry Sharp. The District also reflects the contributions of a long history of previous owners. The Couse house sits on the brink of an escarpment that originally defined the defensive nature of old Spanish Taos. Occupation of the site began when Juan de Luna built a family chapel there about 1835. Although the Luna chapel remained a separate property, Pedro Luna built a small house against the chapel's south wall in 1839. Various owners added to Pedro's house over the years, and when the Couses purchased it in 1909, it had grown to seven rooms. The artist immediately added a large studio to the existing structure and his wife began to carve a garden into the barren hillside. (from www.cousefoundation.org)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Agriculture; Art; Architecture

Period of Significance

1909-1936

Significant Dates

1909 (date purchased house / studio)

1915 – 1927 (Taos Society of Artists)

1921 (date purchased Pasture)

1924 & 1935 (dates of home construction)

1936 (date he died)

Significant Person

(Complete only if Criterion B is marked above)

Couse, Eanger Irving

Cultural Affiliation

N/A

Architect/Builder

Eanger Irving Couse

Couse Pasture Taos
Name of Property

New Mexico
County and State

9. Major Bibliographical References (see section 9, pg 3)

Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Approx. 20 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1
 Zone Easting Northing
 113 448749 4029148

3
 Zone Easting Northing

2
 Zone Easting Northing

4
 Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

Approximately 20 acres bounded by Kit Carson Road (NM Highway 64) (northeast) and Quesnel Street (north), private commercial development on Paseo del Pueblo Sur (west) and Los Pandos Road (south). The Pasture is located south/southwest of the E.I. Couse House and Studios.

Boundary Justification (explain why the boundaries were selected)

The boundaries of the District are determined by the common ownership of the five parcels that contain the house and studio, the two residential rental properties, and the two parcels of the Pasture. The parcels form a contiguous landscape that represents the rural quality that inspired the career of E.I. Couse during his residency in Taos.

11. Form Prepared By

name/title Matthew Foster, Long Range Planner

organization Town of Taos

date 11/30/09

street & number 400 Camino de la Placita

telephone 575.751.2037

city or town Taos

state NM

zip code 87571

e-mail mfoster@taosgov.com

Taos Art Colony

In September of 1898, Ernest Blumenschein and Bert Phillips, two young artists from New York, discovered the beauty and fascination of the Taos Valley of northern New Mexico. Both had studied in Europe and their experience with art colonies there stimulated a desire to establish such a colony in Taos. Here the landscape, the Native American and Spanish cultures, and the spectacular light caused Phillips to say to Blumenschein, "For heaven's sake, tell people what we have found! Send some artists out here. There is a lifetime's work for twenty men." Couse was their first convert, arriving in 1902 and returning every year thereafter. (from www.cousefoundation.org)

By 1915, six professional artists from the East had made Taos a focus of their work. In that year they formed the Taos Society of Artists, sending circuit exhibitions of their paintings across the country and exposing audiences to new cultures, new visions, and a new landscape. This put Taos "on the map" for art and tourism, making it one of the most important art colonies in America. The Society lasted until 1927, by which time a number of additional members had been added. Prompted by the reputation of the Taos Society of Artists and later enhanced by the presence of the art patron, Mabel Dodge Luhan, the art community expanded rapidly. Today it remains a vital and ever growing artists' milieu. (from www.cousefoundation.org)

Taos Acequias & Land Grants

The history of the acequia system in Canon dates back to the 1830s and earlier due to the irrigation practices of Taos Pueblo who engineered and operated the extensive irrigation network in Taos Valley for hundreds of years. "Field studies point out that the Pueblo agriculturalists expended an enormous amount of time, energy, and resources to construct an extensive network of water-harvesting and conservation systems." (Rivera, Jose. *Acequia Culture: Water, Land, and Community in the Southwest*. UNM Press. Albuquerque. 1998. p. 2)

The first Europeans to enter Taos were the Spanish conquistadors who migrated from Mexico and travelled along the Rio Grande in search of the fabled Seven Cities of Gold. With the participation of Franciscan Friars and slave labor from the Pueblo people, they established frontier villages and missions across northern New Mexico. The territory came to be known as La Provincia del Nuevo Mexico. The colonization of northern New Mexico depended on the ability of the people to feed themselves, and the demand for food required more extensive irrigation systems and agriculture practices that depended on larger scale irrigation and water management than what sustained Pueblo communities. Colonists actively sought land where irrigation was most practical, and wherever a Pueblo community had abandoned a village for fear or starvation, the colonists would re-open or expand irrigation systems. Following Pueblo practice, the colonists would divert the river, in the case of the Couse Pasture, the Rio Fernando, building dams from logs, brush, rocks and other local materials and designed an elaborate irrigation system comprised of dams and inlets, log flumes and arroyo crossings, lateral ditches, headgates, and drainage channels. "Repeated during each wave of expansion into new frontiers, these human carvings into the natural landscape shaped the identity and spacial boundaries of each place of settlement, ultimately defining a unique cultural region distinct from other provincias in the Spanish borderland." (Rivera, Jose. p. 3.)

Management of the irrigation system was a matter of local control that continues today with the Acequia Associations of Taos County. Land settlement patterns and acequia management originates from medieval Spanish land and water practices, and were codified in the Law of the Indies as "a set of instructions for governing the settlement and pacification of newly discovered lands and provinces of the New World." (Rivera, Jose. p. 5.)

In addition to the requirements of the Law of the Indies, the colonization of Taos by the Spanish was promoted through a series of land grants. The power to make a land grant was vested in the Governor. The District was once a part of the holdings of the Cristobal de la Serna granted in 1715. "It was during the early to middle 1700s that Hispanic settlers began to establish a foothold in the Taos valley." (Rodriguez, pp. 333-334). Since 1715, Pueblo and Hispanic land grants in Taos have been the subject of legal and political tension, particularly in the context of urbanization and the growing real estate development, and it is in this context that the District, and the Pasture in particular, get their significance because the property has been preserved from encroaching development and has maintained its rural character and agricultural uses since the origins of Pueblo society and Hispanic settlement and continued under the ownership of E.I. Couse. (see Photo 7)

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Couse Pasture Rural Historic Landscape

City or Vicinity: Taos

County: Taos **State:** NM

Photographer: Ernie Atencio

Date Photographed: 2008

Description of Photograph(s) and number:

1 of 9.

View of Couse House and Studio, 1913 (courtesy Couse Family Archives)



2 of 9.

Latilla fencing bordering Couse Pasture (facing west)



3 of 9.

Historic acequia and Cottonwoods- northeast boundary



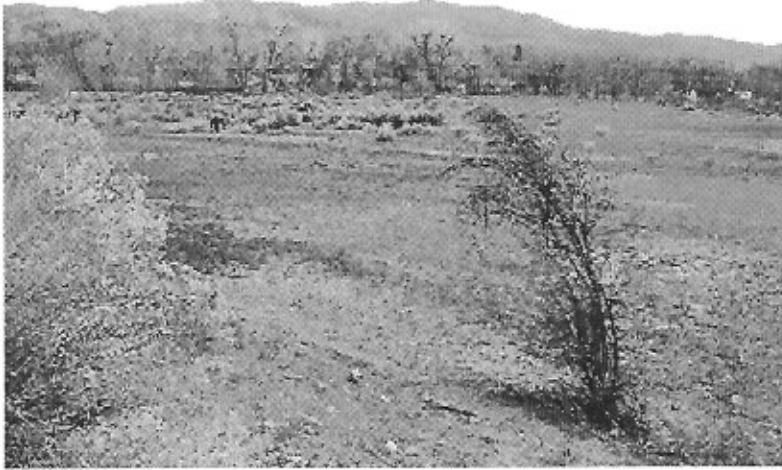
Couse Pasture
Name of Property

Taos

New Mexico
County and State

4 of 9.

Couse Pasture- facing south/southeast.



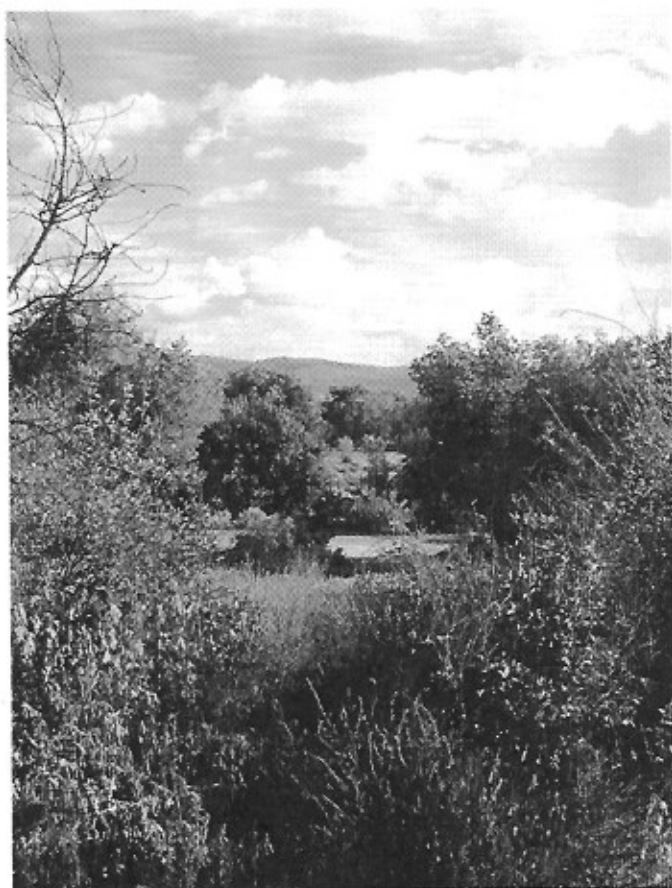
5 of 9.

Couse Pasture- facing south/southwest



6 of 9.

View of Couse Pasture from Quesnel Street, facing southeast.



7 of 9.

View of Taos Valley from Couse Pasture, circa 1905.



8 of 9 .

The "Kibby House" at 108 Quesnel Street as it appeared in 1924 when it was under construction.



9 of 9 .

Clouds Over Taos Valley 1911 - Approximate Original Size - 10x8



Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.