1. NAME AND LOCATION OF PROPERTY

Historic Name: HURD, PETER, AND HENRIETTE WYETH HOUSE AND STUDIOS

Other Name/Site Number: Sentinel Ranch

Street and Number (if applicable)**:** 129 La Mancha Lane

City/Town: San Patricio **County:** Lincoln **State:** New Mexico

Designated a National Historic Landmark by the Secretary of the Interior December 13, 2024.

2. SIGNIFICANCE DATA

NHL Criteria: 2

NHL Criteria Exceptions: N/A

NHL Theme(s): III. Expressing Cultural Values
2. visual and performing arts

Period(s) of Significance: 1934-1974

Significant Person(s) (only Criterion 2)**:** Peter Hurd and Henriette Wyeth

Cultural Affiliation (only Criterion 6): N/A

Designer/Creator/Architect/Builder: Peter Hurd (designer and builder)
Robert Nichols Montague Hunt (architect)

Historic Contexts: XXIV. Painting and Sculpture
Cultural Nationalism Era, 1900-1940
1. American Regionalism
2. Regionalism in New Mexico

Paperwork Reduction Act Statement. We are collecting this information under the authority of the Historic Sites Act of 1935 (16 U.S.C. 461-467) and 36 CFR part 65. Your response is required to obtain or retain a benefit. We will use the information you provide to evaluate properties nominated as National Historic Landmarks. We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number. OMB has approved this collection of information and assigned Control No. 1024-0276.

Estimated Burden Statement. Public reporting burden is 2 hours for an initial inquiry letter and 344 hours for NPS Form 10-934 (per response), including the time it takes to read, gather and maintain data, review instructions and complete the letter/form. Direct comments regarding this burden estimate, or any aspects of this form, to the Information Collection Clearance Officer, National Park Service, 12201 Sunrise Valley Drive, Mail Stop 242, Reston, VA 20192. Please do not send your form to this address.

3. WITHHOLDING SENSITIVE INFORMATION

Does this nomination contain sensitive information that should be withheld under Section 304 of the National Historic Preservation Act?

___ Yes

_X_ No

4. GEOGRAPHICAL DATA

1. **Acreage of Property:** 411 acres
2. **Use either Latitude/Longitude Coordinates or the UTM system:**

UTM References:

Point	Zone	Easting	Northing
1	13	469042	3696271
2	13	469225	3696336
3	13	469373	3696259
4	13	469427	3696162
5	13	469434	3696193
6	13	469449	3695993
7	13	469547	3695917
8	13	469616	3696013
9	13	469750	3695955
10	13	469686	3695888
11	13	469811	3695776
12	13	469811	3695622
13	13	469985	3695609
14	13	470178	3695981
15	13	470242	3695921
16	13	470466	3695467
17	13	470611	3695196
18	13	470611	3694792
19	13	469028	3694792

3. Verbal Boundary Description:

The nominated property comprises two legal parcels, identified by Lincoln County, New Mexico, as parcels 409206022233 and 4092060098087. Together the parcels encompass 411 acres lying mostly south and west of the Rio Ruidoso in Section 36 of Range 16E and Township 10S. The boundary is presented visually in the following Boundary Map, drawn to reflect the parcel boundaries documented in the Lincoln County Assessor parcel map.[1] The NHL boundary can be further described as follows.

The NHL boundary begins at Point 1 where the Rio Ruidoso intersects with the western edge of Section 36 and follows the river northeasterly to Point 2 and then southeasterly to Point 3. The boundary continues southeasterly along the river to Point 4, then turns sharply to the north for about 100' to Point 5. From Point 5, the boundary turns sharply to the south, extending south of the Rio Ruidoso to Point 6 at the northern edge of a dirt access road. Extending southeast along the road to Point 7, the boundary then turns northeast to Point 8 where it rejoins the Rio Ruidoso. It then follows the river southeast to Point 9 at the northwestern corner of the Sisto Sedillo Lands subdivision. From Point 9, the boundary leaves the river and follows the southern edge of the subdivision southwest to Point 10, southeast to Point 11, south to Point 12, east to Point 13, and northeast to Point 14, where it again meets the Rio Ruidoso.

Turning southeast, the boundary follows the river to Point 15, Point 16, and finally Point 17 where the river meets the eastern edge of Section 36. Leaving the river at Point 17, the boundary extends directly south to Point 18 at the southeast corner of Section 36. From Point 18, it continues directly west along the southern edge of Section 36 to Point 19 at the southwest corner of the section. The boundary then turns north, following the western edge of Section 36 to return to Point 1.

4. Boundary Justification:

The proposed National Historic Landmark property includes the forty acres Peter Hurd purchased in 1934 (previously listed in the National Register) as well as 371 acres subsequently purchased in 1940 for the purpose of farming and ranching. The total proposed National Historic Landmark boundary therefore comprises 411 contiguous acres that includes the main house and studios and the associated rural landscape, with more than a dozen contributing outbuildings, structures, range lands, fields, and fruit orchards.

5. SIGNIFICANCE STATEMENT AND DISCUSSION

Introduction: Summary Statement of Significance

The Peter Hurd and Henriette Wyeth House and Studios, also known as Sentinel Ranch, are nationally significant under Criterion 2 for the property's association with Peter Hurd, a Regionalist painter who created an extensive artistic record of the people and landscapes of south-central New Mexico. After studying under his mentor N.C. Wyeth, Hurd returned to his home state of New Mexico to find his independent artistic voice. There, he established Sentinel Ranch in 1934 as a home and studio compound. Hurd embraced ranching and Hispano culture, and found subjects in his ranch hands, neighbors, and landscapes of the region, creating paintings, sketches, lithographs, and murals for five decades. In the 1930s, Hurd developed a technique for painting with egg tempera on gesso panels, which

[1] The parcel map is accessible online at https://portico.mygisonline.com/html5/?viewer=lincolnnm, accessed August 8, 2023.

allowed him to capture the distinctive light and atmospheric conditions of New Mexico in large, luminous paintings.

Sentinel Ranch is further nationally significant for its association with Henriette Wyeth, an accomplished Realist painter born into the Wyeth clan of artists in Chadds Ford, Pennsylvania. She studied under her father, N.C. Wyeth, and by the age of sixteen, was an accomplished portrait painter. She and Hurd married in 1929, but out of concerns for her career, Wyeth did not commit to moving to New Mexico until 1939, when an independent studio for her had been completed. There, her artistic oeuvre of portraits and still life paintings further developed, finding inspiration in the south-central New Mexico landscape. She painted portraits of children, her family, and some of the country's wealthiest and most famous persons. For nearly six decades she painted still lifes, many with flowers that she grew at the ranch. Sentinel Ranch is the home and ranch where Wyeth and Hurd raised a family; where Hurd farmed, raised cattle, and competed in polo matches; and where they both created the majority of their exceptional artistic output.

Sentinel Ranch is nationally significant under the National Historic Landmark theme "Expressing Cultural Values" due to its exceptional value and quality in illustrating and interpreting the heritage of visual art in the United States.[2] The ranch encompasses both the site and subject of the mature work of Peter Hurd and Henriette Wyeth. The site possesses a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association. Sentinel Ranch is a historic district that represents a significant concentration of artistic activity related to two artists who were life partners and who equally maintained space devoted to their work. Peter Hurd (1904-1984) and Henriette Wyeth (1907-1997) resided and created art at the ranch until their deaths in the late twentieth century. Contributing elements include a home, studios, and outbuildings and structures associated with an active ranching operation. The separate Hurd-Wyeth studios illustrate each artist's approach, technique, and technology developed for the purpose of creating art, and because they were built specifically for each artist, the studios also demonstrate the artists' use of space and sense of design.[3] The artistic work of Peter Hurd and Henriette Wyeth is of the highest quality and represents American culture at its highest ideals.

The Peter Hurd and Henriette Wyeth House and Studios were listed in the National Register of Historic Places on December 10, 2014, at the national level of significance under National Register Criterion B for the property's association with Peter Hurd and Henriette Wyeth in the area of Art and Criterion C in the area of Architecture. The National Historic Landmark nomination expands the boundary of the National Register nomination to include the surrounding landscape of the ranch, which was under Hurd and Wyeth ownership by 1940 and which was a frequent subject in their art. The period of significance for the National Historic Landmark is 1934 to 1974, which begins when Hurd acquired the ranch's initial acreage and ends in 1974, when both artists' mature artistic work had been completed, and when Hurd ceased painting.

Hurd and Wyeth's Place in Twentieth-Century American Art

Through much of the nineteenth century, American art remained dependent on European sensibilities, and though art academies such as the National Academy of Design (established 1825) were on the rise, it was considered paramount that any serious American artist finish their training in Europe. Yet by the

[2] "Workshop Findings and Recommendations: Painting and Sculpture Theme Study Workshop" (Washington, DC: United States Department of the Interior, National Park Service, June 10-14, 1991), 18.

[3] "Painting and Sculpture Theme Study Workshop," 22-24.

turn of the twentieth century, the creation of a truly "American" art that would reflect the values of the young country and set it apart from its European predecessors became urgent to the nation's cultural life, thus ushering in what has been defined as the Cultural Nationalism Era (ca. 1900-40s). Examples of major artists or movements of this era provided in the NPS *Painting and Sculpture Theme Study Workshop* findings include the Eight (or Ashcan School), Taos School, Grant Wood and the Stone City Art Colony, Norman Rockwell, Andrew Wyeth, and the Brandywine School. [4]

What constituted a uniquely American art movement remained open to interpretation, with questions of style, expression, composition, and subject matter all under consideration. Despite a rise in modernism and abstraction through much of the twentieth century, Realism and figurative painting remained strong American traditions that were especially embraced by the wider public. Both trained by the renowned illustrator and Realist painter N.C. Wyeth, Peter Hurd and Henriette Wyeth were artists who furthered this American tradition by developing their unique imprint on realistic and figurative artworks.

Regionalism was one artistic movement grounded in Realism that arose between the two world wars in the wake of the socio-economic disparities caused by the Great Depression, disastrous agricultural practices that resulted in the Dust Bowl, and rising nationalism and isolationism. The movement's Midwestern practitioners "became convinced that their paintings must emerge from the physical and cultural environments they knew best rather than from European or eastern American trends…"[5] Regionalist artists included Missouri-born Thomas Hart Benton (1889-1975); Grant Wood (1891-1942), of Iowa; and the itinerant Kansas-born John Steuart Curry (1897-1946), all of whom sought to "record the dignity and despair, the simplicity and durability of the pioneer spirit that had formed the agricultural regions of the country."[6] Their figurative paintings were easily accessible and depicted the landscapes, people, and cultures found in their respective regions.

Although Regionalism began with the rising influence of Midwestern artists, the movement's relevancy to the American West was readily apparent. As art historians Marlene Park and Gerald Markowitz point out, "Western art was already regional—local, authentic, colorful, and simplified…Western artists could draw on a cultural tradition…[whereas] in the East, [landscapes and murals were] largely decorative, academic, allegorical, or historical."[7] Western Regionalists included the Dallas Nine, a group of Texan painters, printmakers, and sculptors who worked in Dallas in the 1930s and early 1940s. Another was Peter Hurd, who found his artistic voice by depicting the people and landscapes of his home state New Mexico with a mastery of color and light.

For her part, Henriette Wyeth's career did not fit solely into one definable art movement. Her art education was founded in the Realism as practiced by her father, N.C. Wyeth, himself a protégé of illustrator Howard Pyle, who founded a school of art in the Brandywine River Valley of Pennsylvania. Henriette Wyeth was pedigreed in Realism but remained open to the influences of modern compositions, colors, and brushwork. Working within portraiture and still lifes, genres with long histories, especially for female artists, Wyeth breathed a sense of mystery and magic into her subjects by using these modern

[4] "Painting and Sculpture Theme Study Workshop," 15.

[5] Richard W. Etulain, *Re-Imagining the Modern American West: A Century of Fiction, History, and Art* (Tuscon: University of Arizona Press, 1996), 119.

[6] Alvin Martin, *American Realism: Twentieth-Century Drawings and Watercolors* (San Francisco: San Francisco Museum of Modern Art, 1986), 105.

[7] Marlene Park and Gerald E. Markowitz, *Democratic Vistas: Post Offices and Public Art in the New Deal* (Philadelphia: Temple University Press, 1984), 172.

influences to create her own style, which reached maturation after she moved to the West.

Both Hurd and Wyeth enjoyed extensive and highly productive careers. Each had a distinctive style and vocabulary which they perfected in their respective studios at Sentinel Ranch. The couple supported each other's artistic endeavors and their working arrangement at the ranch reflected an unusual prioritization, particularly for the time, of both artists' studio work. The careers of these two artists are exceptional examples of American art, encompassing the embrace of Realism and Regionalism in the depiction of Western-based landscapes, portraits, and still lifes.

Peter Hurd: Early Life and Education

Born February 22, 1904, in the ranching and agricultural community of Roswell, New Mexico, Peter Hurd was raised in an upper-middle class, "high manner" family in a large Queen Anne-style house on twenty acres that included a small dairy and alfalfa fields.[8] Hurd's mother, Lucy Knight Hurd, moved to New Mexico by way of Ohio and Georgia. His father, Harold Hurd, an attorney, moved to the state from Boston for health reasons. Hurd had a younger brother, William; as children, Peter and William would visit their father's Boston relatives in the summer and Peter became an expert horse rider through his mother's love of horses.

In Roswell, Hurd developed his lifelong love of the New Mexico landscape and cultures. He learned to speak Spanish as a child and used it frequently to communicate with friends from the city's Spanish district, Chihuahita, and later with ranch hands, residents of the Hondo Valley, and in his continued explorations of Hispano culture.

After attending parochial school, Hurd entered the New Mexico Military Institute (NMMI) at Roswell in 1918, where he became interested in art and developed a passion for polo. As a cadet at NMMI, Hurd met his lifelong friend and eventual biographer Paul Horgan, where the two teenagers encouraged each other's artistic pursuits. Indeed, the boys were allowed to substitute their NMMI reading and composition assignments with weekly installments of novels which together they wrote and illustrated.[9] In 1921, Hurd entered West Point, where he "devoted a great deal of the little spare time allowed [him]" to sketching and painting.[10] He left the military academy after two years to pursue a career as a painter, to the dismay of his father.[11] To appease his father's insistence that he at least complete his college education, Hurd enrolled at Haverford College in Pennsylvania for a liberal arts degree. While attending Haverford, he met Charles Beck, Jr., owner of the Charles Beck Engraving Company of Philadelphia, with whom he shared some of his sketches. Impressed by what he saw, Beck arranged for Hurd to visit with illustrator N.C. Wyeth. As Hurd later recalled in a 1964 oral history interview of his first phone conversation with Wyeth, "My heart gave an enormous pound. Here was the man I'd wanted to meet more than almost anyone else in the world."[12]

[8] Paul Horgan, *Henriette Wyeth: The Artifice of Blue Light* (Santa Fe: Museum of New Mexico Press, 1994), 39; and Sara Woodbury, "'This Ambition Which Haunts Me Every Moment': The Multifaceted Career of Peter Hurd," in *Magical & Real: Peter Hurd,* ed. Kirsten M. Jensen (Doylestown, PA: James A. Michener Art Museum, 2018), 2. Peter Hurd's birth name was Harold, after his father, but he was known as Pete since childhood. He legally changed his name to Peter in 1929.

[9] Leo G. Mazow, "'Hydroculturally Yours': The Windmills of Peter Hurd," in *Magical & Real: Peter Hurd,* 78. For more on Paul Horgan, see below.

[10] Peter Hurd, *The Peter Hurd Sketch Book* (Chicago: Sage Press, 1971), 15.

[11] Peter Hurd oral history interview by Sylvia Glidden Loomis, March 28, 1964, Archives of American Art, Smithsonian Institution.

[12] Hurd oral history interview.

Hurd left Haverford after only a year, having decided to pursue a career as an illustrator under the tutelage of Wyeth. Although Wyeth warned the young man that "If you come to study under me you will find it a lot harder than anything you encountered at West Point," he also wrote "a most eloquent letter" to Hurd's father, pleading the case that as an artist Hurd "had no time to spare in learning the intricate techniques of painting."[13] Hurd's father would go on to support and advocate for his son's creative career.[14]

Newell Convers (N.C.) Wyeth was a major figure in American art and illustration. After his first commission for the *Saturday Evening Post* in 1903, he went on to complete roughly 3,000 paintings and illustrated 112 books. Initially resistant to take Hurd on as an apprentice, N.C. Wyeth encouraged the younger man to take classes at the Pennsylvania Academy of Fine Arts (PAFA) instead, but eventually acquiesced to become his mentor in 1924. Drawn to Wyeth because both artists shared an appreciation for "authenticity through the study of local subjects," Hurd also admired Wyeth's close relationship with his family.[15] He moved into a loft over a wheelwright shop less than a mile from Wyeth's studio in Chadds Ford, and soon was accepted as a member of the Wyeth family. He joined them at social gatherings and vacationed with them at their home in Port Clyde, Maine. Hurd's horsemanship and stories of his home state endeared him to the Wyeth family. N.C.'s son Andrew Wyeth later recalled, "I admired his horsemanship, stories of faraway New Mexico, his dash, and his vitality."[16]

During this period, Hurd's skills as an illustrator improved such that he was tapped to complete Wyeth's overflow commissions under Wyeth's oversight.[17] He also began to paint, focusing on landscapes of the Brandywine Valley. One such example, *Pennsylvania Landscape* (1929), depicts the artist's early interest in light as it filters through clouds and animates the landscape, one that he would foster throughout his career.

While an apprentice to N.C. Wyeth, Peter soon began a romantic relationship with N.C.'s daughter, Henriette, a talented artist in her own right who was drawn to Peter's good manners, fluency in Spanish, and his roots in the West. She called him "Texas Pete," and by 1927, the two were engaged to be married.

Despite his progress as an artist and attachment to the Wyeth family, Hurd grew concerned that he would not become an original artist while working with N.C. In adopting his mentor's style as an illustrator, his work, as he described in a 1927 letter to friend Paul Horgan, had become "'Wyethian'…in every detail but the signatures!" He continued, "This is not the way I want to paint and I weary of the present which seems to hold little else."[18] After seeing an exhibition of Santa Fe artist Theodore Van Soelen's work in Philadelphia, and how Van Soelen's "landscapes of New Mexico produced in me instant delight at the way he saw our part of the country—his concern with light, color, texture, and the shifting moods of weather," Hurd began to consider moving back west, where he envisioned his art would allow him to break free of the influence of his mentor.[19] As he explained to

[13] Hurd, *Peter Hurd Sketch Book*, 16; and Hurd oral history interview.
[14] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 86 n. 73.
[15] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 4.
[16] Andrew Wyeth, introduction in *Peter Hurd: The Lithographs*, ed. John Meigs (Lubbock: Baker Gallery Press, 1969), 1.
[17] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 4.
[18] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 5. Quoting Peter Hurd to Paul Horgan, February 21, 1927, Hurd/Wyeth papers, Archives of American Art.
[19] Hurd, *Peter Hurd Sketch Book*, 60.

Henriette Wyeth in a letter from New Mexico in January 1929, "My existence at Chadds Ford so delicious to remember was too parasitic…Then I reflect that ever to realize that dream of mine, which is to become one of the American Painters, I must know this my homeland in its every mood and prismatic variation. Only thru this can I attain to this ambition which haunts me every moment."[20]

Henriette Wyeth: Early Life and Education

Henriette Wyeth (1907-1997), the eldest child of illustrator and painter Newell Convers (N.C.) Wyeth and Carolyn Bockius Wyeth, was an art prodigy and important member of the renowned Wyeth family of artists of Chadds Ford. Henriette's younger siblings also embraced art: Carolyn (b. 1909), studied art and later taught painting; Nathaniel (or Nat, b. 1911), studied to become an engineer; Ann (b. 1915), studied music and painted with watercolors, going on to become a pianist and composer; and Andrew (or Andy, b. 1917), found success and fame painting the landscapes of Pennsylvania and Delaware's Brandywine Valley. Ann Henriette Wyeth, named for her grandmothers, was born on October 22, 1907 (N.C.'s 25th birthday), in Wilmington, Delaware. Henriette, as she was always referred to, developed her own artistic identity at a young age.

N.C., known as "Pa," encouraged his children to explore music, literature, art, and work in the studio. Henriette recalled that as a child, she was exposed to the artwork of "the Spanish painters," such as Goya and Velasquez, and that "Constantly we were looking at color reproductions of photographs at home. As a little girl I remember lying flat on my stomach in the big studio, and Pa would be walking back and forth with an enormous palette in his arm. I would be looking at books on Medieval England and Pa would be talking to me about Medieval England and probably be painting Medieval England. Or it would be France in a certain period or Scotland in 1860."[21] As art historians Sandra D'Emilio and Sharyn Udall note, "being born into a family of artists or parents sympathetic to art often eased the way for a career in painting," particularly for women."[22]

Henriette contracted polio at the age of three, and although she regained most of her mobility within a few weeks, her right arm remained partially paralyzed. In letters to his mother, N.C. Wyeth explained how he would massage Henriette's arm every night "to keep the affected muscles alive."[23] In the end, the disease left her right hand "so twisted that she [could] barely hold a piece of chalk in it."[24] Henriette recalled in 1988 that she had originally dreamed of becoming a singer, but her polio prevented her from playing the piano, whereas painting was a given, something her entire family did: "Art was like having salt and pepper on the table. Everyone drew and painted…"[25] Despite the lifelong effects of her polio-related paralysis, Henriette developed the ability to paint with her right hand while drawing with her left.

In her early childhood, Henriette enjoyed sketching fashion plates, fairies, actresses, dancers, and landscapes, particularly those of the Brandywine Valley.[26] Her prodigious talent was apparent from an

[20] Quoted in Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 1.

[21] Sandra D'Emilio, "An Interview with Henriette Wyeth," in *Voices in New Mexico Art*, ed. David Turner (Santa Fe: Museum of Fine Arts, Museum of New Mexico, 1996), 75.

[22] Sandra D'Emilio and Sharyn Udall, "Inner Voices, Outward Forms: Women Painters in New Mexico," in *Independent Spirits: Women Painters of the American West, 1890-1945*, ed. Patricia Trenton (Berkeley: 1995), 158.

[23] N.C. Wyeth to Henriette Zirngiebel Wyeth, November 2, 1910, in *My Land is the Southwest: Peter Hurd Letters and Journals*, ed. Robert Metzger (College Station: Texas A&M University Press, 1983), 364.

[24] Judy Alter, *Extraordinary Women of the American West* (New York: Children's Press, 1999), 221.

[25] D'Emilio, "An Interview with Henriette Wyeth," 74.

[26] Kirsten M. Jensen, "Blood & Bone," in *Magical & Real: Henriette Wyeth*, ed. Kirsten M. Jensen (Doylestown, PA: James A. Michener Art Museum, 2018), 1-2.

early age: when she was four years old, N.C. wrote to his mother that Henriette "is *astounding* in her powers of perception and her sense of logical reasoning . . .Pencils and paper will keep [her] contented practically all the time."[27] Several years later, he observed, "her work is remarkable. Certain fundamental knowledges such as perspective and proportion seem to be instinctive to her."[28] When Henriette was not yet fourteen, N.C. confessed to his friend Sidney Chase that "she can draw considerably better than I can."[29] Later, in her eighties, Henriette recalled that of her own artistic career, "I was quite certain that I would be splendid."[30]

Growing up in the artistic Wyeth family, Henriette recounted that the family often gave each other "honest, raw criticism:" "Boy, everybody said what they wanted to say, believe me! But it was never nasty. It was dignified and deeply felt…It's the only way to do things…because what you care about is what you do ahead of you."[31] She also described how growing up, "We were not allowed to look at anything that father thought was mediocre or stupid or meretricious. I mean, we were brought up strictly…We took seriously everything Pa said, believe me, because he was an overwhelming and warm force."[32]

Although she briefly attended a private Quaker school in Wilmington, for most of her early childhood Henriette was schooled at home by her father, with daily hours in his studio. With N.C. as her teacher, the Brandywine Valley was her classroom, which she continued to consider a source of artistic inspiration for the rest of her life: "The landscape is…. a veritable tapestry of green, gold, and burnt orange. It's enough to make one who paints at all to go wildly insane for the wealth of beauty in these hills."[33] Despite this idyllic setting, from 1921-1923, N.C. relocated the entire Wyeth family from Pennsylvania to his hometown of Needham, Massachusetts. The close proximity to Boston allowed Henriette to attend daily classes at the Boston Normal School, where she studied with her father's former teachers, and to make regular solo trips to the city for music, theater, and gallery exhibitions.

By the end of summer, 1923, the Wyeths had moved back to the Brandywine Valley, and while Henriette enjoyed being in her childhood home, it was clear her time in Boston had refined her talents such that home study with N.C. would no longer suffice. She enrolled on September 26, 1923, at the Pennsylvania Academy of Fine Arts (PAFA) for the fall semester, flouting the school's rules that students must be sixteen years old by giving her birthdate as September 22, a month early.[34] Henriette's time at PAFA, though difficult to piece together, apparently garnered recognition of her talent: she was awarded the school's Thouron Prize for Academic Progress in 1925, and some of her work was featured in the school's 1926-27 circular. However, it appears that Henriette never bothered to compete for a coveted scholarship for travel and study in Europe, despite having a strong portfolio, so eager was the headstrong teenager to begin her own career and life.[35]

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[27] N.C. Wyeth to Henriette Zirngiebel Wyeth, March 13, 1912, in Metzger, 410-411.

[28] N.C. Wyeth to Henriette Zirngiebel Wyeth, October 5, 1919, in Metzger, 625.

[29] N.C. Wyeth to Sidney Chase, June 30, 1921, in *The Wyeths: The Letters of N.C. Wyeth, 1901-1945*, ed. Betsy James Wyeth (Boston: Gambit, 1971), 679.

[30] Alter, *Extraordinary Women*, 221.

[31] D'Emilio, "An Interview with Henriette Wyeth," 74.

[32] D'Emilio, "An Interview with Henriette Wyeth," 74.

[33] Jensen, "Blood & Bone," 2. Quoting Henriette Wyeth to Andrew Wyeth, September 1921, Hurd/Wyeth Papers, Archive of American Art.

[34] Jensen, "Blood & Bone," 5.

[35] Jensen, "Blood & Bone," 6.

At PAFA, Henriette was taught by "leading modernists of the region," and despite N.C.'s low opinion of modernism, she cultivated an interest in using modernist techniques and expression.[36] When she brought home a work in the manner of Cézanne, it was to her father's dismay, who reportedly dismissed it as "superficial playing with paint."[37] Under N.C.'s tutelage, Henriette had trained in realism, painting the real world and finding beauty and interest in everyday people, places, and things that the rest of society might find mundane. N.C. emphasized technical execution with an aim for accurate and truthful representation of a subject, but would also wax poetic on the mystery and implicit meanings an artist could convey in the light and shadows of a still life.[38] As a result of this training and her interest in music, literature, and modernism, Henriette developed a body of work that embraced representational realism, but with techniques that expressed more than simple documentation of the subject.[39] Examples of such early work include *The Blue Cup* (1923) and *Chinese Doll* (ca. 1924-25).

Even during her time as a student, Henriette became an accomplished and in-demand portraitist, with many commissions among the Wilmington and Brandywine Valley social set, of which she was an active member, such as the *Portrait of Christopher Ward* (1924), a Wilmington attorney and businessman. After completing her studies at PAFA in 1926, Henriette returned to Chadds Ford and began developing her professional career as an artist, while remaining a fixture in the Wilmington social scene, with dancing and shopping in Philadelphia. Her patrons included: the extended industrialist DuPont family, such as Margaretta Lammot Greenewalt, daughter of Irenée DuPont, whose portrait Henriette completed in 1927 on the occasion of her marriage; and Anna Rupert Briggs, daughter of another Delaware industrialist, Charles Rupert, and wife of John Briggs, Jr., later a judge on the Federal Court of Appeals, Third Circuit, whose portrait was completed in 1929.

Henriette would herself find love and marriage with Peter Hurd, who she first encountered on the train from PAFA to Chadds Ford in 1923, when Peter was on his way to meet N.C. Wyeth to show him a recent painting. Henriette later described this painting as "a bad mixture of Maxfield Parrish and I-don't-know-who-else."[40] Despite her initial disdain, Henriette became charmed by Peter's good manners and fluent French and Spanish, and Peter soon joined her in her social pursuits, together "caught up in the epitome of the Roaring Twenties lifestyle."[41] By early 1927, Peter and Henriette were engaged. Their engagement proved tumultuous and drawn-out, with N.C. sharing his concerns that marriage would upend Henriette's career, Peter becoming jealous over Henriette's other suitors who still pursued her, and Henriette's health deteriorating over the stress of it all.[42]

Early Years of Marriage

In 1928, N.C. Wyeth encouraged the couple to temporarily separate in order to give them "time alone in self-reflection."[43] He remodeled an old schoolhouse in Chadds Ford for Henriette to use as a studio, while Peter moved to New Mexico, where he painted in a small adobe studio his parents had built for him in Roswell.[44] Henriette remained conflicted about how marriage would affect her artistic output. Peter assured her, in a 1928 letter, that "I believe you will always paint and that marriage wouldn't

[36] Jensen, "Blood & Bone," 6.
[37] Jensen, "Blood & Bone," 6-8.
[38] Horgan, *Artifice of Blue Light*, 28.
[39] Jensen, "Blood & Bone," 9.
[40] Mary Daniels, "Henriette Hurd: Portrait of an Iron Rose," *Chicago Tribune*, July 15, 1973.
[41] Jensen, "Blood & Bone," 13.
[42] Jensen, "Blood & Bone," 13-14.
[43] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 5.
[44] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 6.

seriously interfere with that."[45] Over the first few months of 1929, Hurd traveled from New Mexico and Pennsylvania to reconcile with Wyeth, then returned west to continue his work. In June 1929, the couple married in Wilmington, Delaware, and then alighted to New Mexico for their honeymoon.

Following their honeymoon, the young couple moved in with Peter's parents in Roswell. In 1929, while still in shock over her move to rural New Mexico, Henriette wrote her father that, "Each day here, spent in this uninteresting country and this mediocre house, makes me treasure my own lovely home—and my family. . . Lord I wish I was coming home!"[46] Wyeth and Hurd soon after returned to Pennsylvania, where they began their family, with first child, Peter, born in 1930. Hurd remained largely settled in the east until 1933, when he returned to New Mexico to create a series of murals at NMMI, his first large independent commission.

Over the next several years, Hurd and Wyeth traveled extensively between their parents' homes, often spending time apart while each worked on commissions, then coming together again in either Pennsylvania or New Mexico. Wyeth, especially, traveled west to assist Hurd with large-scale mural projects, where he relied on her to constructively assess his work and suggest improvements. Art historian Sara Woodbury notes that "Throughout [Peter's] career, Henriette's critiques played a fundamental role in his artistic practice."[47]

Eventually, Peter would secure the property at which he would create their long-term home and studio spaces, and where Henriette would join him after nearly a decade of long stretches of time living and working apart.

Sentinel Ranch

In 1934, Peter Hurd purchased a small ranch with a four-room adobe house and barn in San Patricio, New Mexico, along the Rio Ruidoso, naming it *La Centinela*, or Sentinel Ranch, for the small mountain peak to the south.[48] For the first few years, Hurd visited the ranch as often as he could while traveling between the east coast, where Henriette Wyeth and their growing family remained, and New Mexico. His attorney father, Harold Hurd, helped with legal administration of the ranch, such as fences, water rights, and land titles, while San Patricio local Chester Lehn managed the ranch in Hurd's absence, including harvesting its orchards' apple crop and driving it to market.[49]

Over time, Hurd directed the construction of every aspect of the ranch, including house expansions, outbuildings, land use, fences, and roads. Short of funds in the early 1930s, Hurd could not afford to make any major improvements at first, even for a much-needed studio. He initially painted in the adobe house's kitchen, until in 1937, when he won the Art Institute of Chicago's Watson F. Blair Prize of $600 for his painting *El Mocho*. In a letter to Horgan the day he received word of the prize, Hurd wrote, "So now it looks as tho I might be able to get a studio put up at the rancho this summer. You know without my telling you how much I need this—more than plumbing or more land for grazing or anything else."[50]

[45] Jensen, "Blood & Bone," 14. Quoting Peter Hurd to Henriette Wyeth, October 10-11, 1928, Hurd correspondence collection, Peter de la Fuente Archive, Santa Fe, New Mexico.

[46] Henriette Wyeth to N.C. Wyeth, August 4, 1929, in Metzger, 62.

[47] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 6.

[48] The mountain earned its name from serving as a settlers' lookout against oncoming tribes. Horgan, *Artifice of Blue Light*, 87.

[49] Hurd to Horgan, Chadds Ford, August 13, 1934, in Metzger, 130-31.

[50] Hurd to Horgan, Chadds Ford, March 1937, in Metzger, 173.

In the summer of 1937, Hurd and six local workmen produced 4,000 adobe bricks for his studio, which was added to the southeast side of the ranch's original adobe house.[51] That August he wrote to Wyeth,

> there certainly will be a place for you to work when you get here a big adobe room 20 X 30 feet with a 14 foot ceiling…I so wish you were here as we build it. I often need your help in planning…a lot of things that I try to plan as though you were here at the time…I suppose that just about the time you get here it will be finished and certainly you are the one to use it if it will mean your staying with me. I can get on beautifully (with you here) working anywhere. I know it! So bring on your materials. [52]

Soon after, he reported that,

> the [studio] building progresses and I find it odd to be an architect in fact—with walls raised of heavy adobes and doors set where I will and as I say. So different this than painting where with a scoop of a palette knife the work can all be undone and the ground ready to start anew. The house seems to grow with a curious combination of caprice and logic. One thing seems certain it will have a charm and quality of hospitality which is important.[53]

Meanwhile, Hurd also laid out a polo field and constructed a steel-stringer bridge over the Rio Ruidoso, marking it with his initials in solder. The adobe house's "old apple bin" was converted into a dining room, and a separate apple house was built.[54]

Despite the large studio's completion, it was clear that Wyeth needed her own space in which to work. In March 1939, Hurd wrote her, "I am making plans to have work begun on your studio as soon as I can rake in the cash from somewhere."[55] Metzger notes that in reply, Wyeth sent a check to help defray the cost of constructing her studio, which was built on the south side of the upper courtyard opposite Hurd's, where the ranch's former barn once stood.[56] The 1939 sale of Hurd's tempera painting *Rancheria* to the Metropolitan Museum of Art appears to have helped secure the remaining funds, as Wyeth's studio, including an adjoining room for visiting portrait sitters to reside, was completed that summer.[57]

At around the same time the two studios were completed in 1938-39, Hurd constructed additional ancillary buildings around the house compound: an adobe garage, a small adobe-and-frame greenhouse for Wyeth's flowers, and a storage building for Hurd's polo equipment. Around 1940, a large, free-standing orangery, irrigated by the ranch's acequia, was completed for the propagation of orange and banana trees, and a prefabricated windmill was installed. At some point a pool house was constructed in order to provide therapeutic exercise for Wyeth's polio-afflicted arm.

Hurd also expanded his land holdings in 1940, describing to Wyeth before her permanent move west his

[51] Peter Hurd to Henriette Wyeth, San Patricio, July 15, 1937, in Metzger, 180.
[52] Peter Hurd to Henriette Wyeth, San Patricio, August 1937, in Metzger, 182.
[53] Peter Hurd to Henriette Wyeth, San Patricio, August 22, 1937, in Metzger, 183.
[54] Horgan, *Artifice of Blue Light*, 87.
[55] Peter Hurd to Henriette Wyeth, San Patricio, March 4, 1939, in Metzger, 208.
[56] Metzger, 208, fn 2.
[57] Metzger, 209, fn 1.

plan to acquire several-hundred more acres, stating that "The river is our moat and all our far-flung empire lies south of it."[58] By that September, Hurd's purchase was complete, bringing the boundaries close to the present-day 411-acre ranch. Hurd wrote, "We now have the school section (all the hills south of us for a mile) and eighteen acres more of cropland. . . so we now have a square-mile ranging from the river land to the foot hills 1200-1800 feet above where, because of the difference in altitude, there is actually marked difference in flora."[59]

In 1941, Hurd described to his father-in-law efforts to improve the ranch's land, noting that he and Wyeth were planting and transplanting oleanders, iris, lilacs, and fruit trees, and that a Civilian Conservation Corps team was working the lower farmland for the Soil Conservation Service.[60] Hurd later served on the regional Soil Conservation Service's district board; his soil conservation efforts would lead Horgan to describe how "The hills of the ranch, once badly overgrazed, were slowly restored to new herbage by Peter Hurd's sense of custodianship of his land."[61]

By 1944, Hurd and Wyeth were ready to expand the house again. In a June 6 letter to his friend Daniel Longwell, *Life* magazine's editor, Hurd describes the construction of a new wing:

> Since you were here, so long ago, we have done a lot to the old ranch house—A new wing now comes out from my studio to enclose the patio on three sides (It is enclosed on four sides with the stone wall). There is a "*portal*" as the Mexicans call the colonnaded porch on three sides now and the roof is laid with hand-made clay tile from a nearby pottery. It is beginning to acquire charm.[62]

The wing, with bedroom and high-ceilinged *sala* designed by Robert Hunt to display the artists' paintings, was completed ca. 1946.[63] In about 1950, the ranch headquarters as it stands today was completed with the construction of a caretaker's house, another garage, and stable within the circular drive on the approach to the house compound.

Meanwhile, the ranch's operations continued, with Hurd managing the orchards and fields near the house, whereas the croplands further south were let to tenants. Hurd also fostered his interest in horsemanship and managed a herd of Black Angus cattle on horseback, living up to his reputation as a "cowboy artist."[64] The couple relied on a staff of three to four employees that assisted with ranching, cooking, and gardening.

Henriette Wyeth Moves West

Despite committing to do so once her studio was completed in the summer of 1939, Wyeth did not permanently move to the ranch until the summer of 1940.[65] That July, Hurd wrote to his friend, the Texas folklorist and writer J. Frank Dobie, "Henriette is out here now to stay—She and the kids are full-

[58] Peter Hurd to Henriette Wyeth, June 24, 1940, in Metzger, 234.
[59] Peter Hurd to Mr. and Mrs. Eric Knight, September 16, 1940, in Metzger, 239.
[60] Hurd to N.C. Wyeth, San Patricio, March 16, 1941, in Metzger, 245.
[61] Metzger, 245, fn 2; and Horgan, *Artifice of Blue Light*, 84.
[62] Peter Hurd to Daniel Longwell, June 6, 1944, in Metzger, 350-351.
[63] Robert Nichols Montague Hunt (1906-1964) was a published poet who briefly trained under his father, California architect Myron Hunt. He moved to Santa Fe in 1930, becoming friends with Paul Horgan and the lifelong partner of Witter Bynner.
[64] Paul Horgan, *Peter Hurd, A Portrait Sketch from Life* (Austin: University of Texas Press, 1965), 61.
[65] Jensen, "East or West," in *Magical & Real: Henriette Wyeth*, 59.

fledged New Mexicanes [sic] now and apparently delighted at being rancheros..."[66]

In describing her difficult adjustment to New Mexico, Henriette recalled to a journalist in 1979 that, "When I first came to this land as a bride, I hated it. But [Peter] adored it, so I kept quiet and kept hoping I'd change my mind." The completion of their house, plumbing, and greenhouses helped with the transition. Eventually, she recalled, "I began to appreciate all the fields of corn, the constantly turning windmills, the cottonwood and piñon trees, and the junipers. But what I really fell in love with is the light out here."[67]

Peter Hurd: Artistic Career

Upon committing to his home state in 1929, Peter Hurd derived his ambition to become "one of the American Painters" from the landscapes and people of the Hondo Valley. Here, he developed a style of realism that relied upon Regionalist gestures and compositions, frequently combining insightful portraits of local people in the foreground of luminescent landscapes of southern New Mexico. Hurd spent his adult life exploring the region and learning about its people, and these efforts are manifest in his art.

Although New Mexico's artistic legacy is often connected to the art colonies of Taos and Santa Fe, some artists who worked there, such as Georgia O'Keeffe, forged their own path. Peter Hurd was of this ilk, working in solitude and not closely connected to a school, art colony, or existing regional tradition. Indeed, when seeking an area of New Mexico in which to settle, he purposefully chose to be removed from the Santa Fe art scene, writing to Henriette Wyeth that "we will ever be so much happier leading an existence completely alienated from theirs." [68] He explained why south-central New Mexico appealed to him specifically: "one thing I have definitely found out for myself is that my chiefest pleasure is going to be seeking out new beauty in places ordinarily supposed ugly and barren of interest…"[69] Hurd appears to have been particularly eager to be free from the influence of other artists, writing in 1934 to N.C. Wyeth that "This part of New Mexico, so different from the Taos section is utterly untouched by painting. One can't be influenced in one's interpretation."[70]

Hurd described himself as a representational realist and dedicated himself to visual fidelity in his work. As Sara Woodbury, former Curator of Collections and Exhibitions at the Roswell Museum, notes, "[Hurd] eschewed the modernist qualities his regionalist contemporaries embraced in terms of abstracting forms, preferring to model his paintings closely to his sketches and direct observations."[71] Later in his career, he explained his aversion to modernist abstraction, stating, "…I am in no sense sneering at [abstract art, but]…There's a certain understandable quality, which is often missing in abstract art, to me. I believe art is a communication, and above all, it must be understandable. If you have to learn a new language for each Abstractionist that appears on the scene, you're going to run out of all language ability."[72]

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[66] Hurd to J. Frank Dobie, July 29, 1940, in Metzger, 237.

[67] Jensen, "New Territory," in *Magical & Real: Henriette Wyeth*, 79. Quoting Landt Dennis, "His Love for Life is Strictly His Own," *Christian Science Monitor*, May 15, 1979.

[68] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 7. Quoting Peter Hurd to Henriette Wyeth, May 20, 1929, Hurd correspondence collection, Peter de la Fuente Archive.

[69] Jensen, *Magical & Real: Peter Hurd*, 85, fn 44. Quoting Peter Hurd to Henriette Wyeth, October 1928, Hurd correspondence collection, Peter de la Fuente Archive.

[70] Peter Hurd to N.C. Wyeth, February 1, 1934, in Metzger, 126.

[71] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 12.

[72] Hurd oral history interview.

Peter Hurd's work in the American Southwest, like that of Thomas Hart Benton, Grant Wood, and John Steuart Curry in the Midwest, focuses on the local population. Hurd spent his career, especially the 1930s and 1940s, depicting the local Hispano people, their cultural traditions, and their living and working conditions. Hurd created a record of their determination, courage, gallantry on the polo field, and their poverty. Whereas his predecessors and contemporaries in northern New Mexico were more interested in American Indian subjects, Hurd's oeuvre, which includes drawings, lithographs, and paintings, is the only twentieth-century artistic record of the Hispano community in southern New Mexico. Hurd also painted Anglo-American ranchers and their challenges and travails. Hurd was fascinated by the landscapes of the Hondo Valley and how they changed according to momentary fluctuations in sunlight and weather. As a child of the region, Hurd's work reflects his east-coast training as well as his longstanding intimacy with and love of New Mexico's landscapes and peoples.

Hurd worked in a range of media for his finished works, experimenting with and moving between pen and ink wash drawings, watercolors, lithographs, oil on canvas, and egg tempera on gesso panels. The latter proved to be a particularly satisfying and influential medium, which he discovered in 1932 and used for many of his subsequent murals, landscapes, and portraits. As Woodbury describes it, "[the] translucent egg tempera glazes layered over a white gesso ground captured New Mexico's dry light and atmosphere more effectively than oil on canvas, with the quick-drying pigments enabling [Hurd] to paint with a crispness that evoked the uncanny clarity of arid western environments."[73] Sentinel Ranch proved an important source of raw materials for Hurd's work, with eggs for his tempera paints collected from the ranch's chickens, and mineral pigments harvested from the land. This would in turn influence the work of Hurd's Wyeth in-laws back east; he introduced both N.C. and Andrew to egg tempera and supplied them with pigments such as yellow ochre, which would "help define Andrew's stark palette."[74] Hurd later wrote the introduction to N.C. Wyeth's 1939 one-man show of egg tempera paintings at the Macbeth Gallery in New York.[75]

A devoted outdoorsman and horse rider, Hurd was an expert polo player, a sport he depicted in his art. As his career developed, Hurd leaned heavily into the role of cowboy artist of the Southwest, nearly always appearing in photographs in a cowboy hat and boots, and ensuring that his work shown in New York and other art markets represented his New Mexico subjects.[76] In 1939, Peter Hurd was featured in *Life* magazine. The article, which introduced Hurd to a national audience, included a short biographical essay, two landscapes (*The Dry River* and *Landscape with Polo Players*), and two portraits (*Boy From the Plains*, of Earl Wagner, son of Hurd's crop tenant, and *Lady Bronc Rider*, of Mary Harral, a local rodeo trick rider). Playing on his western bona fides, the essay declared, "When short of money, Peter Hurd sometimes swaps a painting for a pony or a job of carpentering."[77]

In her 1984 book, *The American West*, art historian Patricia Janus Broder writes, "Today the Regionalist tradition lives on in the work of Peter Hurd, who for almost fifty years, has painted the land and the people of the Southwest."[78] The people and landscapes of the Hondo Valley provided him with endless

[73] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 9.
[74] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 12.
[75] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 15.
[76] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 21.
[77] "Peter Hurd Paints His Own Ranch in New Mexico and Swaps Art for Ponies," *Life*, July 24, 1939, 24. An accompanying photo captured the artist at Sentinel Ranch practicing polo seated on a wood horse, mallet aloft, inside a chicken-wire cage that helped contain the polo ball and reposition it for the next strike.
[78] Patricia Janis Broder, *The American West: The Modern Vision* (Boston: Little, Brown and Co., 1984), 93.

inspiration. "It just happens," he said, "that this part of the planet is where I feel closest to life."[79]

Illustrations

As he sought to establish a body of work in the late 1920s that was separate from N.C. Wyeth's studio and inspired by the Southwest, Hurd continued illustration commissions in order to support his growing family with Henriette Wyeth. Such work, which was obtained with the help of N.C. under assurance that he would supervise and provide finishing touches, included illustrations for reprints of James Baldwin's *The Story of Roland* (1930) and *The Story of Siegfried* (1931), and a 1940 reprint of Mark Twain's *The Adventures of Tom Sawyer*. Sara Woodbury notes that "Despite his ongoing desire to pursue his New Mexico work, Hurd did enjoy his illustration projects, recognizing the compositional challenges they offered."[80]

Hurd was able to return to New Mexico subjects by illustrating friend Paul Horgan's 1939 book, *The Habit of Empire*, with pen and ink wash drawings depicting General Juan de Oñate's expedition into New Mexico and the 1599 battle of Acoma Pueblo.[81] Later in his career, Hurd continued with illustrations through his affiliation with Associated American Artists and several advertising firms. These works were egg temperas typically focused on Western or rural American topics, which he painted "in the same naturalistic idiom of his landscapes and portraits."[82] One such example is a 1943 painting of tobacco farmers, *Grading Tobacco*, for Lucky Strike (also a patron of Thomas Hart Benton), which showcases the tobacco leaves through Hurd's signature luminosity of color. In 1948, after his success with depicting wartime events for *Life* magazine (see below), Hurd was commissioned by American Factors, Ltd., of Honolulu, to paint ten scenes from Hawaiian history "before and after the birth of modern business in the Islands a century ago."[83] The series was first exhibited in New York and Philadelphia in early 1949 before being displayed in Honolulu.

Murals

Peter Hurd produced murals for private and public buildings from the 1930s through the 1950s, which provided an important source of income and increased visibility of his work. While in Pennsylvania, he created four tempera-on-gesso panels for the dining room of a Wyeth-family connection in Wilmington, which consisted of scenes of the Brandywine River representing the four seasons at different times of day (1932-33). One of Hurd's first independent commissions was a series of murals for the J. Ross Thomas Memorial Building at New Mexico Military Institute, his alma mater. Secured with the help of Paul Horgan and begun in 1933, the project consisted of six panels, with three personifying the state's major ethnic populations: a Native American family group, a Spanish conquistador, and an Anglo mountain man; and three dedicated to scenes from the state's early history: a caravan of covered wagons, the conversion to Christianity of Native Americans, and the death of Spanish territorial governor Diego de Vargas. Hurd used local Roswell Hispano residents as models for many of these scenes. Executed in a combination of tempera and oil and completed in 1935, the murals were destroyed

[79] "Peter Hurd, Painter of Southwest," *New York Times*, July 10, 1984.

[80] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 7-8

[81] Today, this event is more commonly referred to as the Acoma Massacre. See National Park Service, "Acoma Pueblo: Ancient City in the Sky," accessed June 13, 2024, www.nps.gov/articles/000/acoma-pueblo-ancient-city-in-the-sky.htm: "Oñate's harsh and unfair treatment of the Acoma people would later lead to his legal expulsion from New Mexico and Mexico City."

[82] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 16.

[83] "Hawaiian Scenes shown In Acclaimed Hurd Exhibit," *The Honolulu Advertiser*, January 23, 1949. American Factors, Ltd., known today as Amfac, Inc., was a land development and sugar company in Hawai'i founded in 1898.

by fire in 1939.[84] As Hurd's first major commission in his home state, the NMMI murals enabled Hurd to realize the feasibility of permanently relocating to New Mexico and provided the seed money to purchase Sentinel Ranch.

Over the course of the Great Depression, murals for public buildings became a vital output for American artists as part of President Franklin D. Roosevelt's New Deal public arts programs. These programs were initially managed by the Public Works of Art Project, later renamed Section of Fine Arts, under the auspices of the United States Treasury. In 1934, $145 million was appropriated for the construction of federally funded buildings nationwide, such as schools, libraries, post offices, and courthouses. The program managed the production of 15,660 works of art by 3,750 artists. These included 1,400 murals in more than 1,300 communities across the nation. In an effort to reach as many citizens as possible, murals were most often commissioned for post offices, located above the entrance to the postmaster's office and either painted on canvas or in fresco. The Section of Fine Arts selected mostly local artists and approved preliminary sketches. The content was usually Regionalist depictions of community life or local history. As art historian Dr. Alvin Martin notes, such federal commissions,

> had far-reaching consequences that increased the level of competitive vituperation between the representational artists and the abstractionists. As these public projects were done in concert with state and local governments, the more accessible nature of representational and realistic imagery resulted in more awards for the realists than for the abstract artists' works, which often seemed foreign and arcane to local populations. The influence of the Regionalists spread…[85]

Peter Hurd was one such regionalist artist: of nine mural projects in post offices and federal buildings in New Mexico, he painted the fresco series *Sun and Rain*, *Sorghum*, and *Yucca*, in the Alamogordo Federal Building (1940). (The pastoral scene of *Sun and Rain* includes Sentinel Ranch in the background.) Similar federal projects for Hurd included several Texas commissions, including *O Pioneers* (1939) in the Big Spring Post Office, and a series of three murals, *Eastbound Mailstage*, *Airmail over Texas*, and *Pioneer Home Builders* (1940) in the Terminal Annex Building in Dallas completed with the help of assistant Ernesto Burciaga.[86] Supreme Court Justice Harlan F. Stone wrote of Hurd's Big Spring mural in 1939,

> What a lovely composition the Hurd mural is. Aside from all the other considerations, how important it is that the humble people of this country should be impressed with the fact that the artist finds beauty and dignity in their life, and one of the many things that we need to be taught in this country is that our lives, however simple or humble, may be both beautiful and dignified.[87]

Another New Deal-era project for Hurd was a fresco for the La Quinta Cultural Center at Los Poblanos,

[84] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 9-10. Studies for the murals are held in the collections of NMMI and Brandywine Museum of Art.

[85] Martin, *American Realism*, 107.

[86] Burciaga was born in Durango, Mexico, and was studying at New Mexico College of Agriculture and Mechanic Arts (renamed New Mexico State University in 1960) at the time. Described by Hurd as "an all-around craftsman, with excellent wood-carving," Burciaga's duties for Hurd included plastering, grinding colors, and washing brushes; he also helped with various improvement projects at Sentinel Ranch. Burciaga was drafted into the army and killed during action in World War II (Hurd oral history interview, and Metzger, 221, fn 1, and 232).

[87] Quoted in Park and Markowitz, *Democratic Vistas*, 11.

New Mexico, a historic inn renovated in 1932 by architect John Gaw Meem for owner Ruth Hanna McCormick Simms. In 1936, Simms commissioned several New Mexico artists to contribute to the renovation of the building. Hurd's fresco of the New Mexican saint San Ysidro (the patron saint of farmers), completed with Wyeth's help, joined woodcarvings by Gustave Baumann, ironwork by Walter Gilbert, photography by Laura Gilpin, garden designs by Rose Greely, and tinwork by Robert Woodman.[88]

In 1952, Hurd painted a curved fresco in the lobby of the Prudential Insurance Building in Houston, Texas. The 46'-long mural, titled *The Future Belongs to Those Who Prepare For It*, depicts a Texas family preparing a meal during harvest season. In 2013, in anticipation of the building's demolition, the fresco and wall onto which it was painted were removed and transported six hundred miles to Artesia, New Mexico, where it was installed in the new Artesia Public Library, which had been designed to showcase the mural.[89]

Between 1952 and 1954, Hurd painted his most ambitious mural in the college museum at Texas Technological College in Lubbock. The project required the artist to paint sixteen fresco panels that formed the walls of the domed rotunda. Hurd exclaimed that this was "the most exciting project I've had since [*Life* magazine editor] Dan [Longwell] packed me off to the wars."[90] The program called for Hurd to paint scenes of the founding of Lubbock. Working with Wyeth and assistants Manuel Acosta and John Meigs, Hurd painted a procession of archetypes and buildings joined by a seamless sky that moves from cloudless blue to stormy weather and back.[91] "Hurd's Lubbock murals," according to Robert Metzger, editor of Hurd's letters in *My Land is the Southwest*, "are widely regarded as the height of his achievements in mural painting."[92]

Portraits

Portraiture was an essential component of Peter Hurd's career. As Woodbury notes, Hurd's early portraits of New Mexican subjects, such as *Don Rosario Ortega* and *Praxedes Dominguez* (both 1929) were "conventional studio portraits in terms of composition, but their directness makes them exceptional."[93]

In the early 1930s, particularly after securing his property in the Hondo Valley, Hurd began placing his subjects in outdoor settings, linking them to the local environment and giving the background landscape a notable prominence.[94] During this same period, Hurd discovered egg tempera on panel, which he would develop into a means of achieving luminous color that could effectively capture the New Mexico light and its play on the landscape. As he described in a 1932 letter to Paul Horgan: "I have discovered a wonderful new medium (I mean new for me) – the gesso-coated panel of the Renaissance painters. El Greco, Da Vinci, Botticelli all used it at times. It is a marvelous surface to work on…I have been able to get a *colour quality* and *flatness* hitherto unknown to me."[95]

[88] "Art & Architecture," Los Poblanos Historic Inn & Organic Farm, accessed September 8, 2023, https://lospoblanos.com/about/art-architecture.

[89] David Pike, "Putting the Art in Artesia," *New Mexico*, last modified February 1, 2016, https://www.newmexicomagazine.org/blog/post/putting-the-art-in-artesia-94592/.

[90] Peter Hurd to Mrs. Daniel Longwell, October 20, 1952, in Metzger, 374.

[91] Metzger, 374.

[92] Metzger, 374.

[93] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 7.

[94] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 13.

[95] Peter Hurd to Paul Horgan, September 22, 1932, in Metzger, 84. Emphasis original.

The artist's interest in the Renaissance extended to his compositions in which he placed the sitter in the extreme foreground with a landscape painted in the background. There is no middle ground and the sitter appears detached from the setting. This format may derive from Hurd's study of Renaissance painters who painted similar compositions, such as Botticelli, Leonardo da Vinci, and Piero della Francesca. This style of portraiture, also embraced by Grant Wood in *American Gothic*, was within the mainstream of American art in the 1930s.

Hurd's Regionalism focused on eye contact and depicting the sitter naturalistically, faithfully rendering their weathered skin, facial hair, or worn attire. One portrait, *El Mocho* (1936), caught the eye of the national art scene, winning the Art Institute of Chicago's Acquisition Prize in 1937, and providing an important financial boost to Hurd. Proceeds of the prize allowed Hurd to make vital improvements to Sentinel Ranch, such as indoor plumbing and initial construction of his studio.[96] Other tempera portraits of the 1930s include *Jose Herrera* (1938) and *Boy from the Plains* (1939).

Hurd painted commissioned portraits, which provided income to the family, and on his own time engaged nearby families and ranchers, and the Hurd family housekeeper, cook, and ranch hands, to sit for portraits. He depicted several generations of his ranch hand Jose Herrera's family from San Patricio. In 1961, Peter Hurd described his fascination with his neighbors as subjects:

> These Spanish people…have a strong appeal for me. Their legends, their songs, their faces, are entangled in my earliest memories…The Anglo-Americans of the region appear in my work as much as the Spanish people, but it is more difficult to write about the former because they fall into such diverse categories. The ones I like to paint are those whose lives are spent under the sky: men whose clothing, skin and eyes are all conditioned by sun and wind. The ranchers in particular seem to me to develop occupational masks. As they age their faces are abraded by the elements as is the earth.[97]

Hurd also became proficient in lithography during the mid-1930s, initially making lithographic prints in response to a "Depression-era demand for affordable artwork, but [developing] an appreciation for the medium's affinity with drawing."[98] A 1934 journey to New York with "two portfolios bulging with drawings and lithographs" resulted in six galleries agreeing to sell his prints.[99] His affiliation with the Macbeth Gallery in New York was particularly fruitful, and eventually led to his joining Associated American Artists (AAA). Established in 1934, AAA was a New York City art gallery focusing on the mass production of prints in partnership with artists such as Hurd and Thomas Hart Benton. AAA is credited with playing "a significant role in the marketing of modern American art as a middle-class commodity and a vehicle for corporate publicity."[100]

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[96] Peter Hurd to Paul Horgan, March 1937, in Metzger, 173-74.

[97] Peter Hurd, "Peter Hurd Writes with Feeling on the Subject of His Art: New Mexico," *New Mexico*, January 1961, 36.

[98] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 14. Due to the medium's specialized technical requirements, lithography usually requires an artist to work with a skilled printer. Although he had some proficiency himself, Hurd frequently collaborated with printer Theodore Cuno of Philadelphia. "Printmakers You Should Know: Theodore Cuno," The Fanciful Lobster, posted February 4, 2018, https://thefancifullobster.blogspot.com/2018/02/printmakers-you-should-know-theodore.html.

[99] Meigs, *Peter Hurd: The Lithographs*, 17.

[100] Erika Doss, "Catering to Consumerism: Associated American Artists and the Marketing of Modern Art, 1934-1958," *Winterthur Portfolio* 26, no. 2/3 (Summer-Autumn 1991): 143.

Many of Hurd's most successful prints were black-and-white portraits of his San Patricio neighbors. In the 1968 monograph, *Peter Hurd: The Lithographs*, Hurd provides notes for fifty-eight lithographs from the 1930s and 1940s. His portraits include many Hispano sitters, many of them men who worked on the land, such as ranch hands and sheepherders, but also students and elders: *Mexican Ranchero (No.1)* (ca. 1935), *Don Anastasio Holguin* (ca. 1935), *Consuelo Martinez* (ca. 1935), *Portrait of Jose* (ca. 1936), *Don Jose Espinoza* (ca. 1936), *Don Patricio*, (ca. 1940), and *Doña Nestorita* (ca. 1942). Hurd captioned the portrait *Don Antonio Saiz* (ca. 1936), "[He] came to our country from Mexico. He worked as a sheepherder on many of the large ranches around Roswell and was known for his wit and talent as a teller of tales."[101]

Later portraits by Hurd include those of: actress Peggy Cummins, *Portrait of Peggy* (1938); Dorotea Herrera in *Eve of St. John* (1960); *Portrait of Felix Herrera*; *Portrait of Gerald Marr* (1952); a portrait of daughter Carol Hurd, *Portrait of Carol* (1957-58); and a self-portrait (1956).

Landscapes

Landscapes are dominant in the work of Peter Hurd, who focused on the topographic and atmospheric conditions of southern New Mexico, and in doing so captured the culture and traditions of its residents. Friend and writer Paul Horgan described Hurd's "humble love of the land and his lifelong worship of the light upon it."[102] Although he found beauty in the changing light of Pennsylvania's landscapes while living in Chadds Ford, Hurd was particularly inspired by the light of his home state. In 1939, Hurd reflected on the impact of the New Mexico landscape on his work, writing:

> At this time after so many years I realized again that for me my native land was much the most exciting I ever knew. I saw again the level plains under the infinite sky-dome; I saw the march of distant rain storms and smelt the fragrant prairie grass and the rain-moist earth. And I remembered when, as a child, I had first known the beneficence of rainfall, feeling its mystery and sacredness as I suppose only people who live in arid lands can.[103]

Sara Woodbury observed that "Hurd often highlights the dynamism of New Mexico's mercurial weather…saturated in hues reflecting the different seasons. His skies are equally varied, encompassing brilliant blue afternoons, gray-blue rainclouds, or opalescent dusks of purple, yellow, and pink."[104] American West historian Richard Etulain describes Hurd's landscapes as "lyrically convey[ing] the bright light that played on the hill-and-valley landscapes of southern New Mexico."[105]

Hurd's use of egg tempera for his landscape paintings created the effect of incandescence, such that the paintings themselves appeared as a source of light. Distinguished examples of this technique are seen in such works as *Polo Game, The Oasis, The Rainy Season, The Gate and Beyond, A Ranch on the Plain, The Fence Builders, April, Forgotten House, View Near San Patricio,* and *The Dry River*. Notably, his compositions ignored the dramatic upper reaches of mountains, focusing instead on the surrounding hills covered in piñon and juniper, and the riparian landscapes that included cultivated valleys and the farm hands that worked them.

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[101] Hurd, in *Lithographs*, ed. John Meigs, Plate XXV, *Don Antonio Saiz*.
[102] Paul Horgan, "Peter Hurd: He Looks at the Gate and Sees Beyond," *New Mexico* (November-December 1970), 23.
[103] Peter Hurd, "Painter of New Mexico," *Magazine of Art* 32, no. 7 (July 1939).
[104] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 12.
[105] Etulain, *Re-Imagining the Modern American West*, 131.

The Dry River shares a connection with the John Steuart Curry's Regionalist masterpieces, *Spring Shower* and *Wisconsin Landscape*. As art historian Tonia Horton explains, "In both the Curry and Hurd pieces the Regionalist adherence to environmental fidelity and pictorialism is complemented by a dramatic sense of interplay between the undulating rhythms of the landscape and sky, strangely interwoven by the atmospheric light breaking through a cloud cover, echoing perhaps the 'Southern Agrarian vision of nature sublime and man's humble status within.'"[106] In Hurd's *Landscape with Polo Players*, he painted Sentinel Ranch with a polo match underway on his field beneath Sentinel Peak. The painting was reproduced in *Life* with the caption, "a scene on Peter Hurd's own polo field. He painted it on several successive Sundays when cowboys and ranchers from the neighborhood rode in for their weekly polo match."[107] Both paintings were included in a 1939 exhibition organized by *Life*, alongside works by Benton, Curry, Reginald Marsh, and Doris Lee, which "placed Hurd's southwestern works in a new national context."[108] *The Dry River* was also included in the 1943 Museum of Modern Art exhibit *Realists and Magic Realists*.

Hurd's lithographic landscapes explored a variety of themes and scenes depicting rural Hispano and Anglo-American cultures of New Mexico, such as religion in *Baptism at Three Wells* (ca. 1938), and *Sermon from Revelations (No. 1)* (ca. 1938). Hurd described his observations of these gatherings, noting that, "Clad in blue jeans and cotton shirt I have been an occasional and un-noticed member of these gatherings in the outskirts of Roswell."[109] Other prints were of recreational pastimes, like *Mexican Fandango* (ca. 1935) and *Carnival Night* (ca. 1938). In *Sunday Afternoon in New Mexico* (ca. 1937), Hurd limns a rodeo scene with rolling hills and bursting clouds in the background and the rodeo riders and spectators compressed in a narrow band across the middle ground. Hurd observed of this plate, "Country rodeos have been a favorite subject of mine…The steer rider is having what rodeo people call a 'bus ride' as indicated by his relaxed and nonchalant attitude. He probably will win no prize money, having drawn a relatively docile animal."[110]

In *Sheepherders' Christmas* (ca. 1937), the artist portrays Hispano sheepherders in work-worn clothes singing carols with gusto around a campfire. *The Deserted Ranch* (ca. 1936), *Blowing Sand* (ca. 1938), and *Transients* (ca. 1935) depict the hardships of the Great Depression in New Mexico. The first two plates illustrate deserted ranches, mostly in silhouette on a broad, flat landscape punctuated by windmills. *Transients* captures a family moving West with all their belongings, broken-down on the roadside. Hurd described the scene as "a record of the Depression years [that] might have served as an illustration for Steinbeck's 'Grapes of Wrath,' which I read at this time and found most moving."[111]

For his 1971 monograph of watercolor landscapes, Hurd described the challenge to capture the day's last light in that medium:

> Perhaps the most dramatic [transience of color and light] is here in San Patricio itself where light effects at dusk have so often caused an exciting race with time: the figures of my neighbors involved in a lost-and-found pattern created by the dust haze of evening, the orange-ochre light from a window in a house in our village instantly invoking for the

[106] James K. Ballinger and Tonia Horton, *Peter Hurd: Insight to a Painter*, Phoenix: Phoenix Art Museum, 1983.
[107] "Peter Hurd Paints…" *Life*, 26. Hurd formed a local team, the San Patricio Snake Killers, and competed against teams from Roswell; Fort Bliss and El Paso, Texas; and Juarez, Mexico, from 1938 through 1970.
[108] Melissa Renn, "'An Enduring Record': Peter Hurd's Art for *Life* Magazine,'" in *Magical & Real: Peter Hurd*, 42.
[109] Hurd, in *Lithographs*, ed. John Meigs, Plate XLVII, *Sermon from Revelations (No. 1)*.
[110] Hurd, in *Lithographs*, ed. John Meigs, Plate XLIII, *Sunday Afternoon in New Mexico*.
[111] Hurd, in *Lithographs*, ed. John Meigs, Plate XXIII, *Transients*.

beholder the warm security that dwells within earthen walls.[112]

In 1961, the artist stated that the remote, mountainous regions of New Mexico "have a constant and fresh appeal to me. This land and its people have jointly been the subject of the paintings and drawings which have occupied me for the greatest part of my life."[113] Hurd was the only major landscape artist working in southern New Mexico in the first half of the twentieth century. His thousands of sketches and completed works represent the only artistic record of ranching life and Hispano culture in south-central New Mexico from the middle decades of the twentieth century. Hurd has been called "One of the finest painters of the Southwest landscape."[114]

On Assignment for Life *Magazine*

Following its 1939 feature on Hurd, *Life* magazine went on to highlight his work for several more years, particularly in the publication's coverage of World War II. At the behest of executive editor Daniel Longwell, Hurd was hired with six other artists in 1941 to depict the military's preparations for national defense, with Hurd assigned to paint marines training at Camp Elliott in California. Following on the heels of that successful story, which contained "more pages in color than…ever before printed in a single issue…[including] seven specially commissioned paintings by leading American artists," the magazine formed a new artist-correspondent program to capture the United States' war effort in color.[115] As Longwell later explained in 1968, "One of the things to remember about the war artists was that Eastman [Kodak camera and film company] had not yet developed fast color film and the color film procedure was too slow to report the war in action."[116]

Hurd was invited to join the artist-correspondent program in 1942 and sent to England to cover the Eighth US Army Air Force for five months. He filled dozens of pocket sketchbooks and painted egg tempera portraits of crewmen, interiors of bombers, daytime bombing runs, and landscapes with bombers. His dynamic compositions drew the viewer into what it would have been like to fly in one of the B-17 bombers, depicting landscapes and fellow aircraft from the perspective of airmen in works such as *From the Navigator's Window of a Flying Fortress*, *Thirty Thousand Feet Up*, and *You are a Waist-Gunner (English Landscape from a Flying Fortress)* (all 1942). Many of his wartime landscapes pay close attention to changing light and atmospheric effects, such as in *The Old and the New Meet (Barnwell Castle)*, *Enemy Action over American Bomber Station*, and *War and Peace* (all 1942). In its February 15, 1943, issue, *Life* reported on Hurd's work as a war correspondent and featured seven of his portraits of US airman, stating that "in painting [them], he portrayed the ideals and unity of purpose of these young fliers who are involved in an emotional moment even greater than the Crusades."[117] The article goes on to note that since he was unable to get fresh eggs for his tempera paintings, Hurd "hit on the idea of using dry egg powder, which he got from the Army canteen, and he set to work with some misgivings. The pictures…prove that his inventive hunch was right."[118]

In January 1944, Hurd was assigned to cover the Air Transport Command, the US Army Air Force's

[112] Hurd, *Peter Hurd Sketch Book*, 11-12.
[113] Hurd, "Peter Hurd Writes with Feeling…," 13.
[114] James Kraft, "No Quarter Given: An Essay on Paul Horgan," *The Southwestern Historical Quarterly* 80, no. 1 (July 1976): 18.
[115] "The Arming of America: Industry's Vital Effort Introduces *Life*'s Issue of National Defense," *Life*, July 7, 1941, 17.
[116] Renn, "'An Enduring Record,'" 43. Quoting Daniel Longwell to Irene Saint, April 24, 1968, Box 80, Longwell Papers.
[117] "Peter Hurd Paints U.S. Airmen," *Life,* February 15, 1943, 66.
[118] "Peter Hurd Paints U.S. Airmen," 73.

worldwide air transport system, which took him to such places as Puerto Rico, Trinidad, Brazil, North Africa, India, and the South Atlantic. For this assignment, which would require quick and direct techniques of painting, Hurd knew that he would need to put aside his egg tempera paints and that the more travel-friendly medium of watercolors would be ideal. Hurd later recalled that his brother-in-law Andrew Wyeth "volunteered to take me out and show me watercolor, which had always been a mystifying technique for me," with the two artists traipsing through the Brandywine countryside in the wintertime of 1943-44.[119] As a result, Hurd created for *Life* what Paul Horgan would call his "most successful productions," stating that they "capture an instant of time—sky, light, shadow, color—so poignantly that no amount of later elaboration in the studio…could improve their darting humanity of spirit."[120] In 1971, Hurd noted that "Since those war days a large portion of my total effort has been in watercolor."[121]

All in all, Hurd's work was featured in roughly eight issues of *Life*. His wartime paintings were also displayed in a 1943 exhibit organized by the magazine at the National Gallery of Art and the Metropolitan Museum of Art, all of which brought the artist increased national exposure. (Hurd's work continued to be highlighted in *Life* after the war as well, such as the color reproduction of six paintings to illustrate a 1947 article on "Water in the Southwest."[122]) Art historian and curator Melissa Renn describes Hurd's work for *Life* as "at once a personal response to his experience as an artist-correspondent and an enduring record of the war."[123] In 1947, Hurd was awarded the European Theater Medal for Service Overseas for his work during the war.[124]

Late Commissions

Hurd's national reputation earned from his affiliation with *Life* led to new opportunities with the national press and government programs. In 1951, General Electric commissioned him to paint the launch of the Hermes A1 missile at White Sands Proving Ground in southern New Mexico.[125] His painting depicts lift-off as the missile rises above the Organ Mountains to the west.[126] In 1963, Hurd was invited to participate in a new NASA Art Program, though which James Webb, Administrator of NASA, wanted to encourage artists to capture the excitement and deeper meaning of space flight.[127] Peter Hurd participated in the program's early days, documenting the last Mercury flight. He returned in 1973 to record the launch of Skylab, a rocket modified for astronauts to live and work in orbit. His watercolor captures the Skylab rocket and gantry at night amid scanning searchlights.[128]

In 1956, *Time* magazine commissioned Hurd to paint a portrait of Duke Ellington for the cover of its August 20th issue. The painting depicts the jazz musician in three-quarter pose against a background of

[119] Hurd oral history interview.
[120] Renn, "'An Enduring Record,'" 49. Quoting Paul Horgan, "The Style of Peter Hurd," in *New Mexico Artists* (Albuquerque: The University of New Mexico Press, 1952), 106.
[121] Hurd, *Peter Hurd Sketch Book*, 8.
[122] "Water in the Southwest," *Life*, August 18, 1947, 74-78.
[123] Renn, "'An Enduring Record,'" 51.
[124] Metzger, 395.
[125] "The Hermes Program," White Sands Missile Range Museum, accessed September 8, 2023, https://wsmrmuseum.com/2020/08/24/the-hermes-program/. General Electric was the prime contractor for the Hermes missile program.
[126] Bill Gross, "Artist Peter Hurd painted at WSMR," *Missile Ranger* 37 (July 13, 1984), 1.
[127] Horgan, *Peter Hurd, A Portrait Sketch*, 63.
[128] "*Skylab* in NASA/ART," National Air and Space Museum, Smithsonian Institution, accessed September 8, 2023, airandspace.si.edu/multimedia-gallery/web11875-2011640jpg.

a piano on stage with lit red curtains and Ellington at the keyboard.[129] In 1965, Hurd created another cover for the magazine, this time in collaboration with Henriette Wyeth for a portrait of President Lyndon B. Johnson for *Time*'s "Man of the Year" issue.[130] Johnson was familiar with both Hurd's and Wyeth's work. Hurd focused on the likeness of Johnson, while Wyeth created the background, a sun-drenched Texas landscape with Johnson's birthplace in the distance.[131]

After the success of the first Johnson portrait for *Time*, Hurd was selected a few years later to paint President Johnson's official White House portrait. The painting process was made difficult because Johnson was available for only two brief sittings, and Hurd was forced to complete the face from photographs, a method he disdained.[132] In 1967, Hurd produced a conventional portrait with Johnson in the foreground and the US Capitol at night in the background. Johnson, however, rejected the painting, stating in a tense meeting with Hurd that it was "the ugliest thing I ever saw."[133] The rejection created a minor scandal and provided the artist with a new wave of publicity, which he used by taking the portrait on a museum tour; the painting eventually joined the collection of the National Portrait Gallery.

These prominent commissions aside, Hurd's production decreased in the 1950s and 1960s, though he continued to paint landscapes. However, his fame afforded him opportunities to participate in other art-related endeavors. The artist recorded a 1957 album in Spanish, *Peter Hurd Sings Ranchera Songs*, for the influential folk record label Folkways Records in New York. On the album, Hurd sings and plays acoustic guitar, covering songs he learned as a child in Roswell and on trips to Mexico. He also included folk songs he learned from laborers, sheepherders, and the family cook. In the album's liner notes Hurd described the different types of folk songs, demonstrating his familiarity with and deep knowledge of the Hispano culture of New Mexico.[134]

In 1959, President Dwight Eisenhower appointed Hurd to a three-year term on the US Commission of Fine Arts, which had been established in 1910 to provide expert advice to the president, Congress, and the heads of federal departments and agencies on matters of design and aesthetics. Hurd continued to work in San Patricio while traveling to Washington, DC, for monthly meetings of the Commission.[135] Hurd also participated in art activities closer to home, such as serving as a judge for the Museum of New Mexico's Southwestern Artists' Biennial Competition and Exhibition in 1964, which was called a "high honor for the museum" by director James Taylor Forrest.[136]

In the late 1960s and early 1970s, Hurd continued to shape his legacy as a painter of the American Southwest by releasing monographs exploring his oeuvre. The 1968 book *Peter Hurd: The Lithographs*, published by his friend and assistant John Meigs, reproduced his lithographic landscapes and portraits, with Hurd providing commentary on each print. The 1971 monograph *The Peter Hurd Sketch Book* produced his watercolors of the New Mexico landscape and gave the artist a platform to articulate his artistic philosophy, stating that his art was "an enduring record of man's emotional response to his

[129] "Music: Mood Indigo & Beyond," *Time*, August 20, 1956.
[130] "Man of the Year: Lyndon B. Johnson, The Prudent Progressive," *Time*, January 1, 1965.
[131] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 20.
[132] Nan Robertson, "Johnson Dislikes his Likeness," *New York Times*, January 6, 1967.
[133] Robertson.
[134] Peter Hurd, *Peter Hurd Sings Ranchera Songs* (Spanish Folk Songs of New Mexico), (New York: Folkways Records, 1957).
[135] Horgan, *Peter Hurd, A Portrait Sketch*, 63.
[136] "Vincent Price, Peter Hurd Judge Biennial Exhibition," *Santa Fe New Mexican*, March 1, 1964.

environment."[137]

In 1972, Hurd was diagnosed with Alzheimer's disease; he ceased painting altogether in 1974. His works are in the permanent collections of several prominent art institutions, including the Hurd La Rinconada Gallery; Roswell Museum and Art Center; San Diego Museum of Art; Texas Technological University in Lubbock; Delaware Art Museum; Brandywine Museum of Art; PAFA; Fine Arts Museums of San Francisco; Colorado Springs Fine Arts Center; American Museum of Western Art in Denver; Brooklyn Museum; Art Institute of Chicago; Amon Carter Museum of American Art; Albuquerque Art Museum; US Army Center of Military History in Fort Belvoir, Virginia; and the National Portrait Gallery.

Henriette Wyeth: Artistic Career

After an early and successful launch of her career while she was still in school in the 1920s, Henriette Wyeth continued to maintain a growing national reputation for a period in the 1930s and early 1940s. However, over time her work faded from view, and many contemporary critics have opined that Wyeth's work was overshadowed by the careers of her father, husband, brother Andrew, and nephew Jamie, particularly during her early marriage and the raising of her three children.[138]

Wyeth did not receive widespread recognition of her artistic work and accomplishments until the 1980s and 1990s, particularly after her death in 1997.[139] A full accounting of Wyeth's career did not come to fruition until the 2018 retrospective exhibition, *Magical & Real: Henriette Wyeth and Peter Hurd*, organized by the James A. Michener Museum of Art and the then-Roswell Museum and Art Center, with its attendant catalogue comprised of two volumes, one dedicated to each artist, edited by former Michener chief curator Kirsten M. Jensen. The scholarly work of Jensen and former New Mexico Museum of Fine Arts curator Sandra D'Emilio has elevated Wyeth to a new consideration as one of the great women painters of the twentieth century in the Western United States.

With her formative artistic education overseen by her father, Wyeth embraced an overall style devoted to realistic representation, through which she expressed immediate environments, most often in portraits and still lifes. However, her work conveyed more than straightforward representation; Jensen describes Wyeth's work as realism influenced by "a realm of fantasy and imagination—a world in which objects are recognizable, but their connection to reality or understanding is mutable and open to

[137] Hurd, *Peter Hurd Sketch Book*, 33-34.

[138] Jensen, "New Territory," 88. For example, Henriette Wyeth is not included or even mentioned in *Wondrous Strange: The Wyeth Tradition*, a book published in conjunction with a 1998-1999 exhibit of the works of Howard Pyle (N.C. Wyeth's mentor), N.C. Wyeth, Andrew Wyeth, and Jamie Wyeth shown in Maine and Delaware. The premise of the exhibition and book is that, in addition to the artistic lineage that connects them, these artists' works coalesce around a "seamless blending of dream-like imagery and closely observed detail," a description that could easily apply to Henriette Wyeth's work. Delaware Art Museum and Farnsworth Art Museum, *Wondrous Strange: The Wyeth Tradition* (Boston: Little, Brown and Co., 1998), 127.

[139] D'Emilio and Udall, "Inner Voices, Outward Forms," 180. Curiously, Wyeth is not included in the 1998 *Encyclopedia of Women Artists of the American West*, which gives biographical and career information on hundreds of female artists in the seventeen contiguous western states. As described by authors Phil Kovinick and Marian Yoshiki-Kovinick, artists included in the encyclopedia had to have "gained some acclaim as depicters of western subjects by 1980" and meet one of three criteria: had work shown in exhibitions of at least regional importance, reproduced in widely circulated publications, or represented in an important collection; Wyeth arguably meets at least two. Phil Kovinick and Marian Yoshiki-Kovinick, *An Encyclopedia of Women Artists of the American West* (Austin: University of Texas Press, 1998), xi.

interpretation."[140] Reflecting upon her career in 1988, Wyeth discussed her adherence to the style, but through an interest in conveying more than the surface of an object or person: "There isn't any stupidity in good realism, not in the least. And as a design, you could take all good realism, turn it upside down—and, by golly, it's dynamic as a design and as color and excitement. I think that is a test. That's why I still believe in realism."[141]

Beyond the influence of her father and his devotion to realism, Wyeth also embraced "more modern approaches to painting" that she encountered in the works of Marie Laurencin (1883-1956) and Georgia O'Keeffe.[142] Jensen notes that Wyeth frequently referenced Laurencin, a French avant-garde and Cubist artist, in letters to N.C. Wyeth, though she never discussed Laurencin's influence publicly.[143] She later described the experience of seeing O'Keeffe's art for the first time, in New York at the age of sixteen, to Paul Horgan as "an extraordinary, electric shock." She continued, "I never felt I imitated [O'Keeffe], but she gave me an imaginative shot in the arm, as it were, a hypodermic of advance sight in simple flowers and leaf forms. She affected me very much, very important, and I told her that when I met her for the first time. She released, released."[144] After moving to New Mexico full time, Wyeth became an acquaintance of O'Keeffe in New Mexico, meeting her in Santa Fe for shopping expeditions and attending many of the musical concerts that O'Keeffe organized.[145]

Although Wyeth created oil paintings of different genres throughout her productive life, her career can be understood within a framework of three distinct types: her modernist-inspired "fantasy" paintings, portraits, and still lifes.

The Fantasies

Between 1928 and 1939, in the midst of her separation from Hurd followed by their period of long-distance matrimony between Pennsylvania and New Mexico, Wyeth produced a series of allegorical paintings that were a departure from strict realism and more overtly reflected her interest in modernism. Known as her "fantasies," these large-scale oils, populated by slender female figures, over-sized flowers and plants, and astrological bodies, incorporate Wyeth's devotion to "dance, theater, and music; her love of gothic novels; and the hothouse decadence of her social set."[146] They display a clear relation to Laurencin's paintings from a few years earlier, such as the French artist's 1923 *Femmes au chien*, with their abstracted "weightless figures with uniformly mask-like faces" arranged in landscapes of soft, bold colors.[147] The paintings' large-scale flowers and fluid brushwork also recall O'Keeffe's still lifes.[148]

Wyeth's fantasies initially garnered her wider recognition beyond the portrait commissions for wealthy patrons that had launched her professional career. She submitted the painting *Adolescence* (1928) for review by the jury of the Art Institute of Chicago, winning a spot in the museum's annual exhibition that

[140] Jensen, "Blood & Bone," 9. Jensen also notes that Wyeth's modernist overtones appear to have in turn influenced her father, who wrote that "[Henriette's] development has been a great prod for me, urging me into a greater desire for color, abstraction and flat painting." (Jensen, 16, quoting N.C. Wyeth letter to Sydney Chase, July 26, 1925.)

[141] D'Emilio, "An Interview with Henriette Wyeth," 75.

[142] Jensen, "Blood & Bone," 14.

[143] Jensen, "Blood & Bone," 15.

[144] Horgan, *Artifice of Blue Light*, 32.

[145] Jensen, "Blood & Bone," fn 62, 98; and D'Emilio, "An Interview with Henriette Wyeth," 74.

[146] Jensen, "Blood & Bone," 15.

[147] Jensen, "Blood & Bone," 15. Quoting a description of Laurencin's paintings by Douglas K.S. Hyland and Heather McPherson, *Marie Laurencin: Artist and Muse* (Birmingham Museum of Art, 1989), 27.

[148] Jensen, "Blood & Bone," 15.

year. In 1932, two different exhibitions with the Chester County Art Association and the Wilmington Fine Arts Society (later Delaware Art Museum) included works by Wyeth. Although her submissions included portraits and still lifes, it was the fantasies that caught the attention of judges and critics. *Two Children* (1930-32) won first prize in the Chester County show, relegating N.C. Wyeth's *In a Dream I Meet General Washington* to second prize. Her *Portrait of Joseph Hergesheimer* (1932), which combines a realistic rendering of the acclaimed novelist with "a young, fairy-like woman floating in a sea of large stylized blossoms" in the background, won first prize in the Wilmington show.[149] The critic Dorothy Grafly of the Philadelphia daily *Public Ledger* noted of the portrait, "a less delicate touch might have rendered such a union of the actual and the factual either satiric or ludicrous, but Henriette Wyeth has steered her course well."[150]

In 1933, Wyeth's first solo exhibition was mounted at the Warwick Galleries in Philadelphia. Although portraits of Wyeth family members were included, her fantasy paintings were the focus of the show. Along with *Adolescence* and *Two Children*, newer fantasies, such as *Alice in Wonderland*, *The Withdrawn Curtain*, and *The Witch* (all 1933), "demonstrated," according to Jensen, "a shift from the spiritual to pictures that had a more narrative quality."[151] Although *The Witch*, with its darker imaging, was considered by critics to be the best of the show, Jensen maintains that Grafly and a *Philadelphia Inquirer* critic considered the painting only in connection to childhood and the feminine realm, rather than in "the context of contemporary art, in which magical realism was a growing strain… [and that] the alignment of the fantasy paintings with childhood dreams and fairy-tale realms reduced their significance as work considered within the larger context of American art."[152]

Paul Horgan, in his 1988 essay on Wyeth that became the text for a 1994 monograph of her work, also connected the fantasies to childhood, remarking upon their "implied mourning for girlhood."[153] Wyeth herself, however, stated to Horgan that the fantasies were a "retreat into a kind of world that was, perhaps, not very wholesome. [They were] concerned with *shadows*."[154] Jensen asserts that the critics' use of terms such as "innocence," "delicacy," and "feminine" to characterize Wyeth's work had a lasting impact on her career: "Henriette was just beginning to make her mark, and while the press for her first solo exhibition was overwhelmingly favorable, such language would have a lasting impact on how her paintings—particularly these fantasies—would endure in a historical context."[155]

Five years after the Philadelphia show, Wyeth had her second solo exhibition, marking her first foray into the far more prestigious art market of New York City. The 1938 show was mounted at the Paul Reinhardt Gallery on Fifth Avenue (where Laurencin and O'Keeffe had both been represented) but had been requested two years earlier in 1936. Wyeth forestalled it due to the then recent birth of her second child, Ann Carol (b. 1935, who went by Carol), and the lack of worthy pieces to include in it. By the spring of 1938, she had amassed thirty-one canvases to display. Many of these were portraits and still lifes, a number of which had been recently completed on trips to New Mexico with Hurd and fit into a

[149] Jensen, "East or West," 43.
[150] Jensen, "East or West," 43. Quoting Dorothy Grafly, "A Young Painter Wins Recognition: Henriette Wyeth Leads Honor List in Delaware Annual," *Public Ledger*, March 1933.
[151] Jensen, "East or West," 43.
[152] Jensen, "East or West," 44.
[153] Horgan, *Artifice of Blue Light*, 42. Horgan's text for this monograph was originally published in a collection of his writings as the essay "Henriette Wyeth: Scenes from a Painter's Life," in *A Certain Climate: Essays in History, Arts, and Letters* (Middletown, CT: Wesleyan University Press, 1988), 143-174.
[154] Horgan, *Artifice of Blue Light*, 42. Emphasis original.
[155] Jensen, "East or West," 45.

regionalist aesthetic, but a solid half of the show consisted of her fantasies, which, though well-loved by her patrons in Wilmington, did not resonate with a New York audience. Indeed, beyond a small column in *Art Digest* that concluded "it is the childhood world of innocence and dreams that chiefly interest this painter," no other publication or critic bothered to cover the show.[156] Jensen surmises that the inclusion of the fantasies in the show was out of keeping with contemporary tastes, and that critics "lacked the vocabulary or the narrative to stitch [the entire collection] together in a coherent way."[157] In the end, none of the paintings sold, and Wyeth did not paint another fantasy for the remainder of her career.

Portraits

While working on her fantasy paintings, Wyeth continued to paint still lifes and portraits, the two genres for which she is best known. Former New Mexico Museum of Fine Arts curator Sandra D'Emilio and art historian Sharyn Udall count Wyeth among the female artists in New Mexico who made "important contributions" to still life and portraiture, subjects "long considered special provinces of women painters." They also note that "New Mexico stimulated new responses to [these] familiar subjects," an assertion that applies to Wyeth.[158]

As discussed above, Wyeth began her professional career as an artist while still in school, and portrait commissions were her main source of income, which proved to be true throughout most of her life. Beginning in the 1930s, as she traveled frequently between New Mexico and Pennsylvania while also raising son Peter (b. 1930) and daughter Carol, she produced portraits of striking originality that feature a type of distortion in the depth of field, in which the background is rendered more dominantly and closer than would be typical, making the sitter's placement in space unclear to the viewer. In addition, she often used the background to reference a "subject's interests or personality." [159] For example, the "fantastical" background in *Portrait of Joseph Hergesheimer*, which was remarked upon by Grafly in the 1933 Philadelphia show, was inspired by Hergesheimer's novel, *The Bright Shawl*.[160] The 1939 portrait of Witter Bynner, the Santa Fe-based poet, translator, and collector of Asian art, features a Chinese scroll in the background.

Her portraits of the two most prominent men in her life, N.C. Wyeth and Peter Hurd, combines this compositional technique to strong effect by incorporating each artist's own work. The 1936 *Portrait of Peter Hurd* poses the artist in front of one of his own tempera-on-gesso New Mexico landscape paintings.[161] In *Portrait of My Father* (1939), Wyeth places N.C. near the lower-right-hand corner, leaving the rest of the canvas to be dominated by his Maine landscape painting, *Island Funeral* (1939), that was near completion. The mastery of execution in both works demonstrates Wyeth's skill and her ability to "paint the landscape just as well as [they] can."[162]

Wyeth's portraits of the late 1930s won her further critical acclaim and broader recognition beyond what she had gained with her fantasy paintings. The *Portrait of Peter Hurd* won first prize at the Wilmington

[156] Jensen, "East or West," 55. Quoting "Of the Wyeth Clan," *Art Digest*, 1938.
[157] Jensen, "East or West," 56.
[158] D'Emilio and Udall, "Inner Voices, Outward Forms," 169.
[159] D'Emilio and Udall, "Inner Voices, Outward Forms," 171.
[160] Jensen, "East or West," 43, FN 93.
[161] Hurd described the moment Wyeth decided on the portrait's composition to Paul Horgan: "I [was] sitting on the model stand in my studio, a sheaf of drawings beside me on a portfolio and behind me one of the new gesso New Mexico landscapes of the mountain country—a set-up which without any change whatever occurred when she happened to see me sitting [there]." (Metzger, 159)
[162] Jensen, "East or West," 48.

Fine Arts Society's annual exhibition in 1936, followed soon after by the prestigious Mary Smith Prize from PAFA at its annual show. The painting was also included in the 1937 Chester County exhibition, along with a portrait of Hurd and Wyeth's first-born, Peter. The show was one of the few known instances in which Wyeth chose to display her work under her married name.[163] The *Portrait of Witter Bynner,* created at Sentinel Ranch from sittings with Bynner in Wyeth's newly completed studio over the course of nine days, was publicly displayed in Santa Fe soon after its completion, where critics proclaimed it "unusually successful" and "fascinating."[164] Another painting of son Peter, *Peter in San Patricio* (1939), depicted the nine-year-old boy standing in the ranch's polo field. As described by Jensen, "[the portrait's] allusions to regional ruggedness and budding masculine vitality, was…in step with current realist trends in American art," leading to its inclusion in several shows across the country.[165] After making the rounds to Wilmington, the Carnegie Institute, and PAFA over the course of 1939-1940, the painting was included in the first exhibition of the Nebraska Art Association in April 1941. In an extensive spread on the exhibit, *Life* magazine reproduced Wyeth's painting in color; keeping the portrait company in the show were works by leading realists Thomas Hart Benton, Leon Kroll, and Reginald Marsh.[166]

Wyeth was no stranger to *Life* readers, as she had been included a few months earlier in its February 3, 1941, issue as part of a brief article on American portraiture, which noted that, "Today there are more American families who can afford to be painted, and more good American artists to do the job." The article went on to give portrait examples by painters, categorized by price range, who were included in an exhibit at the Portrait Painters Clearing House in New York. Wyeth was featured in the upper range of her peers, charging as much as $700 to $1,000 for portraits; her work was represented by a reproduction of the 1936 portrait of Hurd.[167]

Although for many years she had resisted moving to New Mexico full time, Wyeth later declared that "I loved [the Hondo Valley] immediately. The Southwest gave me a whole new language—new vistas to paint."[168] Inspired by the renowned clear sunlight of New Mexico that had moved many artists before her, Wyeth incorporated local landscapes into her portraits of New Mexican people, referencing the land in which they lived and thereby developing an aesthetic related to American regionalism. One of the first of such paintings was *Mexican Boy* (1937), which had been included in her 1938 solo exhibition in New York. Another successful portrait from the period was the1940 *Doña Nestorita*, which depicts the namesake ninety-year-old local San Patricio woman against a New Mexico landscape. Wyeth spoke more than once of the moving experience of painting Doña Nestorita in her studio, recalling how in one sitting the elderly woman began to sing "songs in Spanish that she had learned as a little girl…and it was so extraordinary, so dramatic, such a protestation of life, of still believing in life."[169] The painting was included in the Carnegie Institute's 1945 exhibition, *Painting in the United States*. Jensen notes that the success of such portraits as *Peter in San Patricio*, *Mexican Boy*, and *Doña Nestorita*, "suggests that when Henriette situated her subjects within a regionally identifiable context, the universality of the composition resonated with the larger art establishment."[170]

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[163] Jensen, "East or West,", 48.
[164] Jensen, "East or West," 58. Quoting unidentified clippings in the Wyeth and Hurd ephemera collection at Brandywine Museum of Art.
[165] Jensen, "New Territory," 81.
[166] Jensen, "New Territory," 82.
[167] "American Portrait Painters," *Life*, February 3, 1941.
[168] D'Emilio and Udall, "Inner Voices, Outward Forms," 155.
[169] Horgan, *Artifice of Blue Light*, 58.
[170] Jensen, "New Territory," 82.

After moving full time to San Patricio in 1940, Wyeth hosted portrait subjects at the ranch, but her commissions also required extensive travel. Eventually, her peripatetic schedule began to wear thin. In the spring of 1946, she was contacted by Hollywood film studios and asked to paint several famous actors, including Gary Cooper, Cary Grant, Joan Crawford, and others, which required her to stay in California for several months.[171] Soon after, she received an offer to paint the children of Blanchette Hooker and John D. Rockefeller III, leading art collectors and patrons of the Museum of Modern Art in the New York, a commission she knew would gain her attention among the New York art world, but which, astonishingly, she declined. The reason, she shared in a letter to her sister Ann, was that she had been "away too long" from her children, including her then-infant youngest child, Michael (b. February 1946).[172]

Other well-known subjects whom Wyeth painted included family friend Paul Horgan (1946), actresses Helen Hayes (1978) and Paulette Goddard (date unknown), and former first lady Pat Nixon (1978). (Both Wyeth and Hurd apparently had trouble pleasing their White House clients: Wyeth recalled in 1989 that Nixon's daughter Tricia disliked her mother's "wistful" expression in the painting and asked for it to be redone, which Wyeth "gently refused.")[173] In addition to portrait commissions from the wealthy and famous, many of Wyeth's portraits were of those closest to her: her own parents, siblings (one portrait of brother Andrew was used for the cover of the December 27, 1963, issue of *Time* magazine), and particularly her children, Peter, Carol, and Michael.[174] Indeed, some of Wyeth's most acclaimed portraits were of children, whom she loved to paint because they embodied innocence and youth; as she recalled in 1988, "Children are so exquisite and that in itself became a reason to paint realistically."[175] To keep her youngest subjects entertained and still during sittings, she relied on her own love of fairy tales and often told stories of a bad-tempered fairy named "Gardenia."[176]

In the final decades of her life, Wyeth's portraits were mainly of Hurd and their children and grandchildren. Jensen opines that these later paintings are "among her most powerful works of this time. They are stripped and spare, and it is this sober, almost stern, quality that imbues them with a gravitas that is lacking in her earlier commissioned works."[177] One such example is *Pedrito* (ca. 1971), a portrait of her eldest grandchild, Peter de la Fuente (b. 1959, son of Carol), who would go on to become an artist in his own right. Another is a portrait of Hurd, *Peter Hurd in a Landscape* (1972), which depicts him as "a monumental figure against the rolling hills of the Hondo Valley."[178]

In a review of a 1982 retrospective of Wyeth's career at the Gerald Peters Gallery in Santa Fe, critic David L. Bell wrote,

> Those who think the rehabilitation of representational painting is a strictly contemporary phenomenon and the province of younger painters can learn something from the

[171] Jensen, "New Territory," 84.
[172] Jensen, "New Territory," 85. Quoting a letter from Wyeth to Ann Wyeth McCoy, July 23, 1946. According to Jensen, Wyeth eventually did paint Blanchette Rockefeller's portrait (date unknown).
[173] "81-year-old Henriette Wyeth called 'first lady of American art'," *Bangor Daily News* (Bangor, Maine), July 29-30, 1989, 22.
[174] "TIME Cover: Andrew Wyeth's World," *Time*, December 27, 1963.
[175] D'Emilio, "An Interview with Henriette Wyeth," 75.
[176] Alter, *Extraordinary Women*, 222.
[177] Jensen, "New Territory," 91.
[178] Jensen, "New Territory," 92.

> exhibition of paintings by Henriette Wyeth…[it is] one of a relatively small number of exhibitions to date that clearly defines Miss Wyeth's considerable achievement apart from the reputations of her father…her brother…and her husband. Where portraiture is concerned, it would not be too much to say that Henriette Wyeth is the best painter in the family…It is precisely [the] evocation of the spectrum of human emotion and attitude that marks the great realist art of the past, and Henriette Wyeth shows herself an important link in that tradition.[179]

Author Judy Alter, in her biographical sketch of the artist, states that Wyeth's portraits "reveal the subject's inner truth—whether or not the subject wants the truth told."[180] On painting portraits, Wyeth recounted in 1988 how she would spend time with her subjects at the ranch, such as sharing a meal or having a drink on the portal, thinking through how she would approach the work. She also confessed that, sometimes, "I'm afraid that I have been guilty of being so bored with the people themselves that I impose a certain extra character, something really fascinating about them. But don't tell me that isn't what happens with a lot of the great portraits. What is the statement? 'A likeness is the first requisite and last item of importance in a portrait.'"[181]

Still Lifes

After being in demand for portraits in the 1930s and 1940s, Wyeth experienced a lull in her career beginning in the late 1940s, a time which overlapped with the sudden death of her father, N.C. in October 1945, and the infancy and early childhood of her youngest child, Michael. Though Sentinel Ranch was "a lively place" at the time, with frequent visitors whom she and Hurd would paint "sometimes for money, and sometimes, for pleasure," Jensen maintains that "In the 1950s, particularly, Henriette the painter fades into the background."[182]

By the 1960s, both Wyeth and Hurd traveled infrequently and remained largely at the ranch. Rather than continue to engage with portrait clients as the main subjects of her work (with the need to rely on clients' travel schedules to New Mexico), Wyeth turned more and more to still lifes as her main artistic expression. These later paintings, which took on more "impressionistic" qualities of color and brushwork, became what she was most known for.[183] Examples of these works include *Apache Plume* (1961), *After the Swans* (1955), and *Venus Comb* (1973). Jensen notes that although Wyeth had stopped painting her fantasies decades earlier, these later still lifes convey a sense of mystery and magic in their own right.[184] Indeed, in describing her interest in still lifes, Wyeth stated, "They are simple, elemental and very complex. There is nothing more complex than so-called simplicity. And a still-life has got to be simple and complex. Still-life is such a stupid word…One object relates to another and it can be a drama. It can almost be a background for a ballet, the way a shadow falls a certain way and hits something…You make it into a tightly organized projection of interest and mystery and color."[185]

In addition to collecting *objets d'art*, figurines, masks, textiles, and objects from the natural world, such

[179] David L. Bell, "Exhibition by Henriette Wyeth Evokes Emotional Spectrums," *Albuquerque Journal*, August 22, 1982.
[180] Alter, *Extraordinary Women*, 222.
[181] D'Emilio, "An Interview with Henriette Wyeth," 73.
[182] Jensen, "New Territory," 85.
[183] Jensen, "New Territory," 86-87.
[184] Jensen, "New Territory," 87.
[185] D'Emilio, "An Interview with Henriette Wyeth," 75.

as birds' nests and feathers, to serve as potential subjects for her still lifes, Wyeth grew flowers in a greenhouse at Sentinel Ranch. In doing so, she joined a New Mexican tradition of artists cultivating their own flowers for still life compositions.[186] A life-long fascination with flowers led to Wyeth including them in many of her paintings throughout her career, whether as abstracted, large-scale forms in the fantasies, "a means of conveying the fleeting beauty" of a portrait sitter, or in carefully arranged still life compositions.[187] Some of her most recognized floral still lifes include *Copa de Oro* (1950), *Santa y Flores* (1979), and *The Yellow Iris* (1992). Another is *Iris* (1945), which was painted the year N.C. Wyeth died. Irises held important meaning to Wyeth, in that they were her favorite flower and N.C. included them in several of his paintings for her. Jensen suggests that *Iris* could be "read as a final portrait of her father," describing how the painting's "rich jewel tones of the unfolding blossoms are set against an indefinite darkness and disconnected spatially, imbuing them with an abstract quality and a deeply resonant sense of impending mortality and fleeting beauty."[188] Regarding her interest in flowers especially, Wyeth explained that "painting flowers is a statement of life…I don't believe in painting flowers sentimentally."[189]

Career and Family Life

As discussed above, N.C. Wyeth worried that marriage and family life would interfere with his talented daughter's career. Though N.C. knew Peter Hurd supported and admired Henriette's work, he also realized that the daily care of their future children and home life would fall to her in the traditional role of mother and wife. These fears were not unfounded; in the first decade of their marriage, Wyeth found very little time to paint as they began to have children, which was exacerbated by the constant travel between Pennsylvania and New Mexico, since Wyeth did not have a dedicated studio in New Mexico and needed to contribute to the family's finances while Hurd was often away on commissions.

When the couple was together, Wyeth often assisted Hurd with his paintings and murals, as they were the primary source of income for the family at the time. For Hurd's first major commission in New Mexico for a series of murals at NMMI (1933-1936), Jensen notes that "Henriette critiqued the murals when she visited New Mexico, and corrected [Hurd's] drawings when she deemed it necessary, echoing the hands-on evaluations of her father."[190] For another major commission for a fresco at Los Poblanos near Albuquerque in 1937, Wyeth described to her father Hurd's progress, writing, "He painted on for 2 hours (until the light went bad)—with directions from myself down below and 30 feet back, pointing out stains & introducing color shifts and merges—a brassy thing for me to do, but P. insisted . . . Peter asks for suggestions all the time. I ought to get a commission out of this thing!"[191] In the midst of assisting Hurd on such projects, Wyeth also had to keep an eye on her children, who were usually in tow and onsite; altogether, this left her little time to paint. While in Dallas for another Hurd commission in 1940, Wyeth wrote to her father, "I know this, if I can't do some kind of painting in the next few weeks, I shall take to drink."[192]

Though she finally had her own studio at Sentinel Ranch by 1939, Wyeth at first struggled to adapt to

[186] Charles C. Eldredge, *Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico* (Memphis: International Arts, 2014), 45.
[187] Jensen, "Blood & Bone," 11-12.
[188] Jensen, "New Territory," 84.
[189] D'Emilio, "An Interview with Henriette Wyeth," 75.
[190] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 10.
[191] Metzger, 189.
[192] Jensen, "East or West,"59. Quoting March 1940 letter from Henriette Wyeth to N.C. Wyeth, Hurd/Wyeth Papers at the Archives of American Art.

life in the Hondo Valley after moving there full time the following year, in part because she spoke no Spanish and had left her existing clients back east. While Peter traveled on assignment for *Life* magazine and other commissions, Wyeth stayed behind to manage the ranch and rear the couple's three children. When she traveled for portrait commissions, she struggled with leaving the children behind, and at times turned down valuable commissions in order to stay home with them. The ranch was far removed from the art colonies of Santa Fe and Taos, and the isolation was another significant change from Chadds Ford, where from her home and studio she had always been in walking distance to those of her family. Nevertheless, Paul Horgan gives a sunny account of Wyeth's balancing work and domestic responsibilities at the ranch: "From the very beginning of her married life Henriette demonstrated her remarkable ability to hold a daily schedule in the studio and at the same time to conduct a beautifully ordered household as a mother, wife, and hostess."[193] Wyeth herself gave a more pointed assessment in 1942, stating, "There is nothing I'd rather do than paint… almost. Oh of course I would rather be a good wife and mother. I'll admit, too, that in our home Peter is very much the boss… A woman is crazy to raise a family and carry on a career. Absolutely crazy. But crazy or not, I'll keep right on doing it."[194]

Despite the tensions between the demands of work and family, which Jensen maintains was "a determining factor in her career," Wyeth downplayed them in interviews near the end of her life.[195] When asked in 1988 whether she found balancing her roles as mother, artist, and wife difficult, Wyeth seemed to focus on financial hardship over any emotional or professional burdens, replying, "No, it all worked together, I thought. It was just that I was always spending too much money. But somehow I always came through."[196] A year later, she leaned in even further to the traditional role of a woman as a family's emotional and logistical center, saying in 1989 that women "should read to their children, forget slim hips, and be happy. The more a woman gives to people and the busier she is, the happier she is."[197] Art critic and family friend Richard Reilly wrote of her in 1994: "No matter where Henriette was, her mind was always on her family, then her work. Busy being a wife, mother, grandmother, hostess, full-time confidante to family and friends, it is a miracle that she has turned out so many magnificent pictures."[198]

In her 1971 essay considering the polemical question, "Why Have There Been No Great Women Artists?", art historian and professor Linda Nochlin notes that "the crucial question of the conditions generally productive of great art has rarely been investigated." She goes on to ask whether, rather than a lack of "genius" or "greatness" in women, "is it not, that the kinds of demands and expectations [made of] women—the amount of time necessarily devoted to social functions, the very kinds of activities demanded—simply made total devotion to professional art production out of the question[?]"[199] In this regard, it is clear that Wyeth was more fortunate than many female artists of her generation or those before her. Foremost was her father's unwavering support and belief in the value of her artistic education and the pursuit of her career. Indeed, author and painter Jennifer Higgie notes that "unless [a woman's] father was a painter, [historically, women] had very little access to any kind of artistic

[193] Horgan, *Artifice of Blue Light*, 40.
[194] Dolores Scott, "Don't Give Up Home, Children for Career, Advises Henriette Wyeth," *Albuquerque Tribune*, May 1, 1942.
[195] Jensen, "Blood & Bone," 20.
[196] D'Emilio, "An Interview with Henriette Wyeth," 73.
[197] "81-year-old Henriette Wyeth called 'first lady of American art,'" *Bangor Daily News*.
[198] Richard Reilly, Foreword to *Artifice of Blue Light*, 30.
[199] Linda Nochlin, "Why Have There Been No Great Women Artists?" *ArtNews*, January 1971, republished online May 30, 2015, https://www.artnews.com/art-news/retrospective/why-have-there-been-no-great-women-artists-4201/.

training" or even art materials.[200] In addition, the expectation to prioritize a husband's interests usually meant a wife's professional ambitions were discouraged, but Peter Hurd admired his wife's talent and did not wish to curtail it.[201] (Based on Wyeth's personality and self-confidence, it is doubtful she would have married him if he had.) Lastly, though finances were frequently strained, Hurd and Wyeth often had the benefit of hired help, both in Chadds Ford and San Patricio.[202]

Major Exhibitions

Wyeth's work has been displayed across the country for several decades from the earliest years of her career. Notable exhibitions include the following:

- A joint exhibition with Peter Hurd for the inaugural celebration of the Roswell Museum and Art Center in 1937;
- A 1942 joint exhibition with Hurd of nineteen works at La Quinta Art Gallery at Los Poblanos. Wyeth signed her acclaimed portrait of Witter Bynner at the opening, and Paul Horgan wrote the catalogue preface;[203]
- A 1943 "Victory" exhibit at the Metropolitan Museum of Art in New York, sponsored by Artists for Victory, Inc., "to proclaim its faith in the American artist during one of the most critical years in our history." Hurd and Wyeth were included among twenty-two New Mexico artists in the show, consisting of over 1,000 works of American painting, sculpture, and prints;[204]
- A 1967 joint exhibition with Hurd at the Columbus Gallery of Fine Arts in Ohio (now the Columbus Museum of Art), which included fifty-two oil paintings by Wyeth (dating 1930-66) of mostly portraits and still lifes; and thirty tempera paintings of landscapes and portraits, sixty-one watercolors, eight oil paintings, seventeen drawings, and twenty-one lithographs by Hurd;[205]
- 1980 show "Four Generations of Wyeth-Hurd Painting" at the American Bank of Commerce in Albuquerque, which featured works by N.C., Andrew, Henriette and Peter, their children Carol and Michael, and grandson David, son of Carol and Peter Rogers. Mounted by Wyeth and Hurd's other grandson, Peter de la Fuente;[206]
- A 1989 "blockbuster" exhibit at the Heckscher Museum of Art in Huntington, New York, titled "The Wyeth Legacy: A Family of Artists" which featured works by N.C., Henriette, sisters Carolyn and Ann McCoy, brother-in-law John McCoy, Peter Hurd, brother Andrew, and nephew Jamie.[207] The exhibit prompted a broadly-distributed Associated Press article calling Wyeth "the first lady of American art" and which speculated on whether genes played a role in the Wyeths' multi-generational artistic success.[208]
- 1994 major exhibition at Cline Fine Art in Santa Fe, "American Realism + Figurative Painting,"

[200] Jennifer Higgie, *The Mirror and the Palette: Five Hundred Years of Women's Self Portraits* (New York: Pegasus Books, 2021), 13-14.

[201] Despite Hurd's steadfast support of her career, it is notable that he missed Wyeth's first solo exhibition in Philadelphia due to his own work in New Mexico (Jensen, "East or West,"45).

[202] Jensen, "East or West," 41.

[203] Harriet Monk, "Society," *Albuquerque Journal*, May 1, 1942.

[204] "22 New Mexico Artists Represented in Metropolitan Museum's Exhibit," *Carlsbad Current-Argus* (Carlsbad, NM), January 11, 1943.

[205] Columbus Gallery of Fine Arts, *Exhibition of Paintings by Peter Hurd & Henriette Wyeth*. Columbus, Ohio, January 1967.

[206] Keith Raether, "Wyeth-Hurd show exclusive 4-generation exhibit," *Albuquerque Tribune*, April 9, 1980. Peter de la Fuente is referred to in the article as Peter Rogers, after Carol's second husband and his stepfather, Peter W. Rogers.

[207] "Wyeth Exhibit a Blockbuster," *Newsday* (Suffolk Edition, Melville, NY), January 25, 1989.

[208] "81-year-old Henriette Wyeth called 'first lady of American art,'" *Bangor Daily News*.

devoted to showing works by forty-six "highly esteemed American artists" working in those traditions. Wyeth's paintings were included among works by Alice Neel, Philip Pearlstein, Georgia O'Keeffe, Elaine de Kooning, and Andrew Wyeth.[209]

- A 2015-16 traveling exhibition titled "Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico" that explored the influence on O'Keeffe of traditions of still life works by other New Mexican artists, and her influence on others in turn. Wyeth's *Copa de Oro* was featured alongside paintings by O'Keeffe and thirty other artists, including Gustave Baumann, Andrew Dasburg, Catherine Carter Critcher, and Victor Higgins.
- 2022 travelling exhibition, "The Wyeths: Three Generations, Works from the Bank of America Collection," featuring work by N.C., Andrew, Henriette, and Jamie Wyeth.

Beyond those in the 1930s, Wyeth had several solo exhibitions in the 1980s and 1990s, including:

- Brandywine Museum of Art, 1980, featuring 50 paintings of mostly works from the 1970s.[210]
- Gerald Peters Gallery, 1982, Santa Fe, show of works spanning 55 years of Wyeth's career. In a review of the exhibit, one critic stated, "The privilege of looking at a whole room full of Henriette Wyeths is rare."[211]
- 1994 exhibit, "Henriette Wyeth: Painter of Beauty" featuring 48 still lifes and portraits at the New Mexico Museum of Fine Arts.

Although Peter Hurd stopped painting in 1974 and increasingly needed care for his declining health until his death in 1984, Wyeth continued to paint almost daily and did not stop until the 1990s. In 1981, she was awarded a New Mexico Governor's Award for Excellence in the Arts in the category of painting.[212]

The public's fascination with the Wyeth family of artists grew in the 1970s, as both Andrew (dubbed in the press as "America's Most Popular Artist") and Jamie Wyeth's works became more renowned and coveted, whereas Henriette Wyeth became more of an afterthought.[213] Indeed, descriptions of the Wyeth-family artistic legacy, usually referring to the art of N.C., Andrew, and Jamie, could just as easily apply to Henriette. For example, Susan C. Larsen, Chief Curator of Farnsworth Art Museum wrote of the Wyeth men in 1998:

> What can we make of this perennial fascination of the Wyeths for things known without seeing, things beautifully seen but never completely known? They have, as a family of artists, held on to an American legacy from the previous century, an awareness of transcendental moments in the midst of everyday life.[214]

Jensen surmises that despite her earlier declarations of choosing family, Henriette Wyeth may have harbored feelings of "bitterness at how things had turned out" for her own career.[215] Today, however, Wyeth's legacy remains strong. In addition to the collection of childhood scrapbooks and drawings held

[209] Gussie Fauntleroy, "The rich vitality of realism," *Santa New Mexican*, May 27, 1994.
[210] "Henriette Wyeth to Exhibit," *Morning News* (Wilmington, DE), September 1, 1980; and Jensen, "New Territory,"92.
[211] Jill Warren, "Quality, variety in IAIA show," *Santa Fe New Mexican*, August 20, 1982.
[212] In 1977, Peter Hurd and Paul Horgan received the same award in the categories of painting and literature, respectively. "The Award Winners," The Governor's Awards for Excellence in the Arts, accessed August 29, 2023, https://artsawards.newmexicoculture.org/search.php?type=name&sort=name.
[213] Margaret Taylor Dry, "Andrew Wyeth Originals Now on View Here," *Austin American-Statesman*, August 6, 1972.
[214] Susan C. Larsen, in *Wondrous Strange* intro, 19.
[215] Jensen, "New Territory,"93.

by the Hurd La Rinconada Gallery, her work is in the permanent collections of the Brandywine Museum of Art, Delaware Art Museum, the New Mexico Museum of Fine Art, US Department of State, Amon Carter Museum of American Art, Albuquerque Museum, James A. Michener Art Museum, Farnsworth Art Museum, Museum of Texas Tech University--Lubbock, the Harry Ransom Humanities Research Center at the University of Texas, Austin, the National Portrait Gallery, and the Smithsonian. Notably, Andrew Wyeth remarked of his sister in 1980, "She is the best painter of us all."[216]

Activities at Sentinel Ranch

Although both artists worked in isolation in their own studios on different subjects and in different mediums, Wyeth and Hurd would regularly come together at the ranch to critique one another's work. In 1941, art columnist Ina Sizer Cassidy reported for *New Mexico Magazine*, "Here [at Sentinel Ranch] each maintains a separate studio, for the two members of this unusual art team are artists in their own right, each maintaining their own identity as a creator, which is as it should be but is so seldom found. Peter Hurd attributes much of his success in fresco to his wife's understandingly constructive criticism, while she acknowledges his help as freely."[217] Peter later wrote, "almost daily we review each other's works in progress and this practice we have found enormously valuable through the years." Henriette described their critiques as "always very honest and very worthwhile. We didn't buzz back and forth. It was only when we really wanted to, and we would simply call on one another."[218]

The couple also continued to share artistic discoveries, ideas, and critiques between themselves and N.C. and Andrew Wyeth in written correspondence. They were both devastated over the sudden tragic death of N.C. Wyeth on October 19, 1945, and the distance between San Patricio and Chadds Ford. Wyeth, who at the time was six months pregnant with their son, Michael, was physically unable to travel. Hurd described the emotional toll on them both, writing, "It is the…many miles that separate us from Chadds Ford that makes it all so unreal in a terrible and haunting way!"[219]

Despite its removal from the couple's early social scene in the east, the ranch, with its bucolic setting and sprawling home, became a welcoming destination for clients, family, and friends. Paul Horgan lovingly described summer evenings and winter nights at the ranch, noting that "there was always a feeling of party."[220] The Hurds surrounded themselves with literary figures, musicians, writers, and businessmen, including concert pianist Donald Berke, writer John Meigs, artist Manuel Acosta, patron and oil executive Robert O. Anderson, Witter Bynner, Truman Capote, *Life* magazine editor Dan Longwell and his wife, photographers Peter Stackpole and Phillipe Halsman, actress Helen Hayes and her husband Charles MacArthur, and the extended Wyeth family.[221]

Sentinel Ranch would prove to be a place of creativity for not just Wyeth and Hurd. English writer friend Eric Knight wrote most of his 1941 novel *This Above All*, billed by its publisher as "The first great novel of [World War II]," while a guest at the ranch.[222] Another frequent guest was Hurd's lifelong friend, Paul Horgan.

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[216] Jensen, "New Territory," 93. Quoting Hans Knight, "Once a Wyeth Always a Painter," *Bulletin*, September 7, 1980.
[217] Candace Walsh, "The Art of Living," *New Mexico*, April 2016, https://www.newmexicomagazine.org/blog/post/the-art-of-living-95564/. Quoting February 1941 issue.
[218] D'Emilio, "An Interview with Henriette Wyeth," 74.
[219] Peter Hurd to John McCoy, November 7, 1945, in Metzger, 346-347.
[220] Horgan, *Artifice of Blue Light*, 87.
[221] Richard Reilly, "Artist's decline saddens art world," *Newark Advocate*, January 1, 1980.
[222] Metzger, 259, fn 1.

Paul Horgan

Born in Buffalo, New York, in 1903, Paul Horgan was raised from age twelve in Albuquerque, New Mexico and then educated at NMMI in Roswell and the Eastman School of Music in Rochester, New York. Artistically talented from a young age, Horgan shared an interest in painting with friend Peter Hurd, but in adulthood became a novelist and writer, with many of his most recognized works focusing on the American Southwest, such as the Pulitzer- and Bancroft-prize winning history of the Rio Grande, *Great River* (1954), and a biography of Archbishop Jean Baptiste Lamy of Santa Fe, *Lamy of Santa Fe: His Life and Times* (1975), which also won the Pulitzer Prize and other awards. As writer James Kraft recounts, Horgan "called the Southwest his Paris—he did not have enough money to go abroad in the 'twenties—because the demanding and diverse elements he found there seemed to help fill his need for a sustaining culture."[223]

Introduced by Hurd to the Wyeth clan, Horgan became close friends with Henriette Wyeth, and the couple's ranch in San Patricio grew into a place of annual retreat for him, where he wrote many of his books in the guest house. The ranch became "the single most important shelter" for Horgan.[224] In return, Horgan championed both Henriette and Peter's artistic careers. In 1965, Horgan published a biography of Hurd, *Peter Hurd: A Portrait Sketch from Life*, that "shows what is in Hurd and his work that make him distinctively an American artist."[225] In a 1994 introduction to a Museum of Fine Arts in Santa Fe retrospective exhibition of her work, he described Henriette as "one of America's outstanding realist still-life and portrait painters."[226]

San Patricio Five

In the early 1960s, Hurd, Wyeth, John Meigs and Miguel Acosta (both friends and former assistants to Hurd), and Hurd and Wyeth's son-in-law Peter Rogers met regularly at the ranch to paint. Meigs lived north of the Rio Riudoso in San Patricio, Rogers at Sentinel Ranch, and Acosta lived in El Paso. A 1964-65 exhibition of this cohort organized by New Mexico State University traveled to Mexico as part of the university's cultural exchange program with the Juarez Museum and University of Chihuahua.[227] The exhibit was titled "San Patricio Five: Los Cinco Pintores de San Patricio," presumably in a reference to the earlier "Los Cinco Pintores" of Santa Fe, who exhibited as a collective from 1921-26. The San Patricio group would exhibit together again in 1975 under the same name at the Roswell State Bank.[228]

Artist Manuel Acosta (1921-1989), was born in Chihuahua, Mexico, immigrated to the U.S. as an infant with his parents, served in the U.S Air Force during World War II, and lived in El Paso, Texas for most of his life. Having first studied art under Urbici Soler at the Texas College of Mines and Metallurgy Art (now University of Texas El Paso) under the GI bill, Acosta was introduced to Peter Hurd by Soler. As scholar Susannah Aquilina describes, "Hurd gave Acosta most of his initial paid work as an artist, hiring

[223] Kraft, "No Quarter Given," 6. In addition to a long career of writing numerous acclaimed novels and histories, Horgan served as one of the first appointees to the Council of the National Endowment for the Humanities, as well as on the board of the Aspen Institute.
[224] Kraft, "No Quarter Given," 18.
[225] Kraft, "No Quarter Given," 29.
[226] Horgan, *Artifice of Blue Light*, 9.
[227] "To Exhibit San Patricio Five," *El Paso Times*, January 17, 1965.
[228] Mark S. Fuller, *Never a Dull Moment: The Life of John Liggett Meigs* (Santa Fe: Sunstone Press, 2015), 218.

him for technical assistance on projects and murals."[229] Acosta assisted Hurd on murals in the Prudential Building in Houston and Texas Tech in Lubbock. Art collector Dorothy Harmsen credits Hurd, as Acosta's mentor and employer, with convincing him that "as a Mexican American he [had] a wealth of material to portray about his people on the Rio Grande."[230] Aquilina documents that Acosta remained close with Hurd and helped care for him in his final years as his physical and mental health deteriorated.[231] As the only Chicano member of the "San Patricio Five," Acosta forged his own career, which, Aquilina asserts, "Rather than 'preserve' a vision of a people destined for extinction or fetishize his own culture…was intended to craft a more complete picture of the U.S. West, one that acknowledged the border as its own culturally distinct region. His paintings were an affirmation of Mexican identity and belonging and thus resisted the artistic discourse that sought to recognize the place of Chicanos in the Southwest only in memory."[232]

Following a nomadic childhood, John Meigs (1916- 2003) worked as a journalist, house and textile designer, and watercolor and mural artist in Honolulu in the 1930s before joining the US Navy in 1942.[233] After the war, Meigs continued with his various pursuits, encountering Peter Hurd in 1949 while Hurd was on location in Hawai'i for a commissioned series of large-scale paintings. After assisting Hurd with that project, Meigs lived at Sentinel Ranch for a short period in the 1950s, helping with odd jobs at the ranch, before living abroad for a few years. In 1952, he returned to assist Hurd on the Lubbock murals and over time became a constant figure at the ranch while also exhibiting his own paintings across the country. Over time Meigs established his own home in San Patricio and made a name for himself as an art curator, critic, and writer, "a one-man campaign to search out, develop and promote new artistic talent," moving among the same circles of artists as Hurd and Wyeth and becoming a friend of the extended Wyeth family back east.[234]

Peter Rogers (1933-2018) was born in London and studied at St. Martin's School of Art. In 1957, Rogers was elected a member of the Royal Society of British Artists. While living in Spain in the early 1960s, he met Hurd and Wyeth's daughter, artist (Ann) Carol. The couple married in 1964 after the end of Carol's first marriage to Rafael de la Fuente and took up residence at Sentinel Ranch. Rogers' work included commissions of realistic landscapes and paintings and a series focused on the mystical and spiritual enlightenment. In 1964, he and Peter Hurd were commissioned to complete a 15' x 13' mural at the Texas State Archives Building in Austin.[235] From 1975-83, Rogers and Carol Hurd lived in Santa Fe before moving back to the ranch in San Patricio, where Rogers passed away in 2018.[236]

Final Years

Hurd and Wyeth helped foster the arts community beyond the Hondo Valley, particularly in Roswell. They were frequent contributors to the Roswell Museum and Art Center's exhibitions and programming, which had opened as a WPA Federal Art Center in 1937, just a few years before the couple settled

[229] Susannah Aquilina, "Art, Culture Making, and Representation as Resistance in the Life of Manuel Gregorio Acosta," PhD diss. (University of Texas at El Paso, 2016), 45.

[230] Aquilina, "Art, Culture Making, and Representation as Resistance," 12. Quoting Dorothy Harmsen, *Harmsen's Western Americana: A Collection of One Hundred Western Paintings with Biographical Profiles of the Artists* (Flagstaff: Northland Press, 1971), 8.

[231] Aquilina, "Art, Culture Making, and Representation as Resistance," 61-62.

[232] Aquilina, "Art, Culture Making, and Representation as Resistance," 63.

[233] "Writer, designer John Meigs dead at 87," *Santa Fe New Mexican*, September 9, 2003.

[234] Fuller, *Never a Dull Moment*, 164.

[235] "Hurd is Commissioned to Do Mural In Texas," *Albuquerque Tribune*, June 27, 1964.

[236] Elayne Lowe, "English painter became part of N.M. tradition," *Santa Fe New Mexican*, June 10, 2018.

together permanently at the ranch.[237]

The couple continued to reside and paint at Sentinel Ranch into their later years. In the early 1970s, Hurd fell off a horse during a polo game; soon after he was diagnosed with Alzheimer's disease in 1972. Hurd ceased painting in 1974 and died a decade later in Roswell on July 9, 1984.[238] Wyeth painted almost daily well into her eighties, finally stopping ca. 1995; she died on April 3, 1997. Her studio has been closed since her death. Carol, daughter of Hurd and Wyeth, resides on an adjoining property. Michael Hurd, the couple's youngest child, owns the ranch. An artist, he paints in his father's studio and operates the Hurd La Rinconada Gallery, Guest Houses, and Wine Tasting Room at the ranch.

COMPARATIVE ANALYSIS

The Peter Hurd and Henriette Wyeth House and Studios are nationally significant as the best place by which to understand the oeuvre, personalities, and values of nationally renowned artists Peter Hurd and Henriette Wyeth, and because the property illustrates the artists' approach, technique, and technology used to create their art. The main house complex is where the husband-and-wife artists collaborated on projects and worked separately in their own studios. Sentinel Ranch, like all house and studio combinations, is a property type defined by a residence and artist studio. The studio may be located in the house, attached, or in a separate building. The close proximately of these two buildings enables artists to maximize their time in the studio. Artists may reuse an existing space for a studio, making necessary alterations to suit their requirements, or as in the case of Peter Hurd and Henriette Wyeth they may construct a new building to serve as a studio. In both cases, studios usually include large north-facing windows for natural light; a high ceiling to accommodate large commissions; sufficient space to work and store finished work and art supplies; room for a model; and privacy for the artist to concentrate for extended periods.

A key distinction that separates Sentinel Ranch from other artist residences is the extensive rural landscape surrounding the main house complex which defined the day-to-day lives of Wyeth and Hurd. The site includes ranch lands for raising cattle, irrigated land for farming and gardening, and a field built for playing polo. The outbuildings arrayed around the main house were constructed to support these and other functions of the working ranch. The Painting and Sculpture Theme Study Workshop guidance states: "Some artists' homes are more representative of their values and works than others. The challenge is to identify *exactly the right places* for interpreting the many facets of the history of American visual arts."[239] Sentinel Ranch conveys the "desires and sensitivities" of the artists through the surrounding landscape, main house complex, studios, and studio objects, such as easels and paint, all of which together express the ways in which Hurd and Wyeth cultivated their artistic visions and executed them in their work.[240]

Roughly two dozen houses and studios of painters are listed as National Historic Landmarks. These sites "represent artists as individuals. They help people understand what a particular artist's life was like—how this individual influenced and was influenced by the design of his or her surroundings."[241] This comparative analysis includes artists nationwide who painted similar subject matter, painted in a similar

[237] Woodbury, "'This Ambition Which Haunts Me Every Moment,'" 16.
[238] Metzger, 394.
[239] "Painting and Sculpture Theme Study Workshop," 17 [emphasis original].
[240] "Painting and Sculpture Theme Study Workshop," 21. In addition to the studio objects that remain in situ, the house retains historic furnishings throughout, although no original artwork remains in the house and studio.
[241] "Painting and Sculpture Theme Study Workshop," 5.

style, are related by geography, demonstrate other work-space arrangements for artist couples, or held a personal association with Peter Hurd and Henriette Wyeth. The two most relevant comparable sites include the N.C. Wyeth House and Studio in Chadds Ford, Pennsylvania, and the Andrew Wyeth Studio and Kuerner Farm, also located in Chadds Ford, Pennsylvania. Beyond the Wyeth artist family, other painters of the Regionalist school had a tremendous impact on the work of Peter Hurd. Midwestern Regionalists Thomas Hart Benton and Grant Wood were central to the popularization of the movement.

N.C. Wyeth House and Studio, Chadds Ford, Pennsylvania. National Historic Landmark, designated December 9, 1997. *Owned and operated by the Brandywine Museum of Art*

The N.C. Wyeth House and Studio is where N.C. spent much of his life and career as one of the most successful illustrators of the first half of the twentieth century. Wyeth's fame was largely due to his illustrations for books and magazines. Like other great painters who worked as illustrators, notably Winslow Homer, Frederick Remington, and John Sloan, Wyeth was able to incorporate a distinct American spirit into many of his works. His best paintings capture subjects he knew well, especially the rural farm scenes that surrounded his home and anchored his life. Here, Wyeth reigned as the patriarch of a family that spanned three generations of artists.[242] The Brandywine Museum of Art in Chadds Ford conserves the largest collection of N.C. Wyeth's artwork.

The N.C. Wyeth House and Studio is an eighteen-acre property that comprises the two-story Wyeth House, built in 1911 and expanded in 1926. The one-story studio was built in 1911, with additions constructed in 1923 and 1930-1931. The property also includes a barn, built in 1912, and a pump house, built in 1923. The buildings are largely of brick with wide clapboard siding, large overhanging eaves, and multiple dormers. The property also includes: the remnants of Wyeth's clay tennis court, built around 1926, which is counted as noncontributing due to the loss of integrity; the brick entrance gate posts, probably constructed in 1911; and a stone-and-concrete retaining wall in front of the house, built ca. 1911.

Discussion: This property includes the principal elements that convey the national significance of N.C. Wyeth and his career as a painter and illustrator: the artist's house and studio and sufficient land to connect the artist with the landscape of the Brandywine River Valley, which was central to his art. This property is also associated with Henriette Wyeth, who was reared at the N.C. Wyeth House and who studied painting under the direction of her father. Henriette found her first commercial success while living at home. Peter Hurd was a student and apprentice of N.C. Wyeth and it was at the artist's house where Peter and Henriette met, courted, and later married. The connection between the Hurds and Wyeths was maintained by frequent visits by the Hurd family. As Andrew Wyeth developed his mastery of drawing and painting, Peter would frequently discuss painting techniques and projects with Andrew and N.C. Wyeth on visits and in correspondence. While the property's nomination discusses the couple in one paragraph, it only provides a brief biography of Henriette's artistic abilities and her relationship to Peter Hurd.[243] Although both Peter Hurd and Henriette Wyeth spent formative years at the N.C. Wyeth House and Studio, their adult artistic careers are best associated with Sentinel Ranch, where Hurd's Regionalist focus matured and Wyeth grew flowers and collected objects for use in her still lifes and infused the Hondo Valley into her portraiture.

[242] Robert J. Wise, Jr., and Christine Podmaniczky, "N.C. Wyeth House and Studio," National Historic Landmark Nomination Form (Washington, DC: US Department of the Interior, 1997), 25.
[243] Wise, Jr., and Podmaniczky, "N.C. Wyeth House and Studio," 18.

Andrew Wyeth Studio and Kuerner Farm, Chadds Ford, Pennsylvania. National Historic Landmark, designated June 23, 2011, Additional Documentation, Boundary, and Name Change, August 25, 2014. *Andrew Wyeth House and Studio owned and operated by the Brandywine Conservancy; Kuerner Farm owned and operated by the Brandywine Museum of Art.*

Andrew Wyeth, a son of illustrator N.C. Wyeth, was a widely celebrated American artist who specialized in realist watercolor and tempera paintings of the people and landscapes where he lived and worked in the Brandywine River Valley. He also maintained a home in Maine, where he completed his best-known work, *Christina's World* (1948), depicting a young woman supine in the grass looking towards a farmhouse. The painting is filled with a sense of urgency and dread. While critics have described his work as melancholic, the artist considered it thoughtful. "I think anything like that—which is contemplative, silent, shows a person alone—what people always feel is sad," he once reflected.[244] Throughout his career, Wyeth's figurative paintings remained popular even in a postwar era dominated by abstraction. The solitary and largely self-taught painter caused controversy in the 1980s with the Helga Pictures, a series of over 200 works that included nudes of a married German neighbor, Helga Testorf, who would later become Wyeth's studio assistant. The artist died in 2009 in his hometown of Chadds Ford, Pennsylvania. His works are held in the collections of the Art Institute of Chicago, Museum of Fine Arts in Boston, National Gallery of Art in Washington, D.C., Whitney Museum of Art in New York, and Museum of Modern Art in New York, among many others.[245]

The Andrew Wyeth Studio and Kuerner Farm includes Andrew's white-clapboard house and his studio, a repurposed schoolhouse, where the artist worked from 1940 to 2008 (and where Henriette Wyeth and Peter Hurd lived when first married and living in Chadds Ford). The studio contains the furnishings, library, and collections acquired by the artist throughout his career. Andrew Wyeth created thousands of paintings and drawings there, inspired by the people, architecture, and landscapes of Chadds Ford. The property also includes the Kuerner property, with its house, outbuildings, lanes, stone walls, fences, landscaping, and the red barn that dominates the property. The Kuerners were recurring subjects in Wyeth's work. In 1926, Karl Kuerner and his wife, Anna, rented the farm, which they bought in 1940. Karl had been a sheepherder in his native Germany and had fought in the German Army during World War I, later moving to Philadelphia in 1923. Andrew Wyeth's first painting of the farm was completed in 1932, at age fifteen.

Discussion: Peter Hurd and Henriette Wyeth maintained strong connections to Andrew Wyeth throughout their lives. Andrew and Peter were realist painters, who spent days together painting landscapes in the Brandywine River Valley. Andrew taught Peter how to sketch with watercolors and Peter taught Andrew and N.C. his technique for painting with egg tempera. Andrew and Peter frequently shared ideas about art on Hurd family visits to Chadds Ford, Pennsylvania, and via correspondence. When Andrew was young, he was captivated by Peter's western affect. Henriette had an adolescent Andrew model in a Civil War uniform for a portrait. The National Historic Landmark documentation focuses on the life and art of Andrew Wyeth and does not discuss the important connections he maintained with the Hurd family. As with Peter and Henriette, Andrew Wyeth's artistic education and formative years are directly associated with the N.C. Wyeth House and Studio, but his mature artistic career is best conveyed through his own home and studio.

[244] Richard Meryman, "Andrew Wyeth," *Life*, May 14, 1965. See also Robert J. Wise, Jr., Seth B. Hinshaw, Christine Podmaniczky, and James Duff, "Andrew Wyeth Studio and Kuerner Farm," National Historic Landmark Nomination Form (Washington, DC: US Department of the Interior, 2013).

[245] "Andrew Wyeth," *Artnet*, accessed September 8, 2023, http://www.artnet.com/artists/andrew-wyeth/.

Thomas Hart Benton Home and Studio, Kansas City, Missouri. National Register of Historic Places, November 21, 1980. *Maintained as a Missouri State Historic Site*.

The Thomas Hart Benton Home and Studio is located in the Roanoke Park neighborhood of Kansas City, Missouri. The Benton residence retains a parklike setting, with thirty trees and a patio-garden area on the small property.[246] The Benton Home is a two-and-one-half-story house with a two-story carriage house, which Benton converted into an artist's studio. Both buildings are constructed in an eclectic Late Victorian style with elements of Richardsonian Romanesque, using rock-faced, random-coursed ashlar limestone blocks, and gray-painted shingles. Although not a large house, its facade above the street and massive rock-faced masonry create a fortress-like appearance. The studio interior is distinguished by the artist's tools, equipment, paints, and other objects that remain. In the 1940s, the artist installed a large window on the north side of the carriage house to increase light.

Thomas Hart Benton was an American artist whose paintings, lithographs, and murals significantly contributed to the Regionalist movement. Along with John Steuart Curry and Grant Wood, Benton captured rural American life during the 1920s and 1930s. His large-scale works functioned as commentaries on societal injustices. Reflecting the values of the working class, the artist often focused his attention on the plight of farmers in the Industrial Age. "I have a sort of inner conviction that for all the possible limitations of my mind," he reflected, "I have come to something that is in the image of America and the American people of my time."[247] Benton began his career as a commercial illustrator before enrolling at the Art Institute of Chicago in 1907. Moving to Paris a year later, he studied at the Académie Julian, where he fell under the artistic influence of the Mexican artist Diego Rivera. He returned to the United States in the early 1920s and distinguished himself as an outspoken opponent of abstraction. This change in attitude was inspired by a reappraisal of his Midwestern roots and a desire to make art that everyday people could appreciate, in part by featuring those same people in his work. He would apply this approach while on assignment with *Life* magazine in Los Angeles, where he captured the activity "behind the camera" on film sets, producing major pieces such as *Hollywood*. Later, he taught at the Art Students League in New York, where one of his pupils included the young Jackson Pollock. Benton died on January 19, 1975, in Kansas City, Missouri. His works are held in the collections of the Art Institute of Chicago, the Museum of Modern Art in New York, and the National Gallery of Art in Washington, D.C.[248]

Discussion: Despite sojourns in the west on assignment, Thomas Hart Benton was a Regionalist painter who captured rural American life and labor primarily in the Midwest. The Thomas Hart Benton Home and Studio, which provides an understanding of the importance of Regionalism before the Second World War, focuses on the specific imagery that Benton captured in his paintings. Peter Hurd, also a Regionalist, painted his Hispano neighbors, ranchers, and the landscapes of the Southwest. Henriette painted Regionalist portraits with backgrounds that capture landscapes of the Southwest. The Benton Home and Studio, while important to understanding the broader Regionalist movement and Benton's contributions to it, does not reflect the full spectrum of Regionalists working within different regions of the United States, including Peter Hurd and Henriette Wyeth in New Mexico.

[246] Dudley J. McGovern, "Thomas Hart Benton House and Studio," National Register Nomination Form (Washington, DC: US Department of the Interior, 1980), 2.
[247] "Thomas Hart Benton," *Artnet*, accessed September 8, 2023, http://www.artnet.com/artists/thomas-hart-benton/.
[248] "Thomas Hart Benton," *Artnet*.

The Grant Wood Home and Studio (also known as the George B. Douglas House), Cedar Rapids, Iowa. National Register of Historic Places, August 11, 1982. *The Studio is owned and operated by the Cedar Rapids Museum of Art.*

The modified carriage house known as #5 Turner Alley served as the house of Grant Wood and his mother, as well as the artist's studio between 1924 and 1935. During the 1920s, Wood traveled to Europe, visited the museums of France and Italy, studied at the Académie Julian, and exhibited his work in Paris. Wood developed his distinctive style that focused on regional subjects. In the carriage house, Wood painted his masterpiece *American Gothic* in 1930. His paintings of small-town life, Midwestern landscapes, and historical scenes elevated Wood to the de facto spokesperson for the American Regionalist movement.[249] The 1991 Painting and Sculpture Theme Study Workshop observed that "The studio is not threatened, but neither is it adequately recognized as an important national site. Recognizing it now in the full context of its links with the larger Cedar Rapids group of artists and writers and with 1930s regionalism would set an important precedent for preserving and interpreting sites related to our art heritage."[250]

The Grant Wood House and Studio is especially significant because Wood designed and worked on the modifications to the building, including the addition of two rooms, the construction of special niches for the display of artwork, and the addition of custom-designed storage units. The studio reflects the artist's personalization of his space and his intense interest in his surroundings. Wood produced some of his most important works in this studio.

Discussion: Grant Wood, another artist who defined the Regionalist movement in United States, painted Midwestern scenes and his hometown in Iowa. His small studio provides visitors with an understanding of the artist's significance in American art and how he customized the space for his work. Although Wood worked within the Regionalist movement, his art is focused on his particular region and is distinct from the work produced by Peter Hurd and Henriette Wyeth reflecting the landscapes and peoples of the Hondo Valley of south-central New Mexico.

The Charles Burchfield Homestead, Salem, Ohio. National Register of Historic Places, March 23, 1999. *The Homestead is managed as the Burchfield house and studio museum.*

Charles Burchfield was an American painter and visual artist whose watercolor depictions of nature focused on his immediate surroundings—neighbors' homes, wintry forests, and blooming wildflowers. Burchfield's stylized forms captured his interest in weather and light. In 1915, Burchfield wrote, "It seems at times I should be a composer of sounds, not only of rhythms and colors."[251] Late that year, he wrote, "Walking under the trees, I felt as if the color made sound."[252] Burchfield studied at the Cleveland School of Art and later moved to West Seneca, a suburb of Buffalo, New York, where he painted landscapes and industrial scenes. In 1930, he was the subject of a solo exhibition at the Museum of Modern Art in New York, "Charles Burchfield: Early Watercolors 1916-1918." In December 1936, *Life* magazine declared him one of America's ten greatest painters. During the 1940s, the artist created his most dreamlike works, including the mystical *Four Seasons* (1949-1960), which depicts the

[249] Barbara Beving Long and Ralph J. Christian, "George B. Douglas House," National Register of Historic Places nomination (August 11, 1982).

[250] "Painting and Sculpture Theme Study Workshop," 9.

seasonal transition of a forest. His works are also held in the collections of the Phillips Collection in Washington, DC, the Whitney Museum of American Art in New York, the Art Institute of Chicago, and the Hammer Museum in Los Angeles, among others.[253]

The Burchfield Homestead is a two-story, gable-and-wing house clad in wood-clapboard siding over balloon-frame construction. The exterior includes Colonial Revival detailing and the main entrance is sheltered by a shed-roofed porch. The interior, which was significantly altered in the second half of the twentieth century, was reconstructed according to sketches produced by Charles Burchfield in ca. 1910. The young Burchfield described his bedroom as his studio. He painted in his bedroom, but he also painted from every window in the house capturing the surrounding neighborhood. Raised by his widowed mother, Burchfield painted in his childhood home from age five to twenty-eight.

Discussion: The Charles Burchfield Homestead is open to the public as a museum dedicated to Burchfield and his art. The interior where the artist painted is mostly reconstructed. Burchfield painted the scenes of Ohio and Western New York, but his work focuses on stylized forms, distortion of imagery, and exaggerated atmospheric effects and is less part of the Regionalist movement in the United States. Although the home is directly associated with Burchfield's childhood and developing artistic career, it does not represent his mature oeuvre as Sentinel Ranch does for Henriette Wyeth and Peter Hurd.

Georgia O'Keeffe Home and Studio, Abiquiú, New Mexico. National Historic Landmark, August 5, 1998. *The Home and Studio is owned and operated by the Georgia O'Keeffe Museum.*

Georgia O'Keeffe is a seminal American artist known for her oil paintings of animal skulls, flowers, and landscapes of northwest New Mexico. O'Keeffe's works, with their sophisticated gradations of tone and color, are often lauded for their female perspective. Photographer and gallerist (and later O'Keeffe's husband) Alfred Stieglitz exhibited several of O'Keeffe's charcoal sketches in New York without her knowledge in 1916, thereby launching her career. After spending time in New York City and its environs, O'Keeffe's interests changed dramatically after her first trip to New Mexico in 1929. Falling in love with the scenic beauty and culture of the Southwest, she made annual visits to New Mexico for a decade. In 1940, she purchased Ghost Ranch in Rio Arriba County, and five years later she purchased the house and studio in Abiquiú, New Mexico. As the NHL nomination attests, "O'Keeffe created her own highly individual style of painting, which synthesized the formal language of modern European abstraction and the subjects of American pictorialism."[254] Her images of flowers, fruit, barns, skyscrapers, trees, bones, the Texas plains, and the high desert of New Mexico form a cohesive body of work, consisting of a limited number of themes that she worked and reworked with an increasing mastery over the course of her long career.

The Georgia O'Keeffe Home and Studio is located in Abiquiú, an unincorporated village situated on a mesa overlooking the Chama River Valley roughly fifty miles northwest of Santa Fe. O'Keeffe discovered the house in the early 1930s during a visit to northern New Mexico. She purchased the property in late 1945 and then began to rebuild the ruinous adobe house. The artist's house, detached studio, and large garden are located on four acres. She moved in to the Abiquiú house in 1949, often spending time at Ghost Ranch as well. The property is described in the National Historic Landmark nomination as follows:

[254] Sarah L. Burt, "Georgia O'Keeffe Home and Studio," National Historic Landmark nomination (October 5, 1998), 24.

> O'Keeffe's Abiquiu residence is the most conscious and complete expression of her philosophy of "filling a space in a beautiful way." In rooms handcrafted out of mud and adorned with the artist's treasured rocks and bones, art and life successfully became integrated. Every element conforms to O'Keeffe's sense of color, design, and the harmonious relationship of one object to another and of the house to the land. The residence in Abiquiu, more than any other place O'Keeffe occupied, exemplifies her sensibility by being at one with the art she created during the last thirty-five years of her life.[255]

In 1989, three years after the artist's death, the Georgia O'Keeffe Foundation became owner and manager of the Abiquiú property with the goal of accurately reflecting the artist's spirit and lifestyle.

Discussion: As of 2024, the Georgia O'Keeffe Home and Studio is one of four artist-related National Historic Landmarks in New Mexico. The property includes her home, studio, and garden, and it visually embraces the Chama River Valley, a frequent subject of the artist. A National Historic Landmark nomination update is currently underway (as of 2024) to expand the boundaries of the Georgia O'Keeffe Home and Studio NHL to include O'Keeffe's other property Ghost Ranch as a discontiguous unit. The subject of many of her paintings, Ghost Ranch and its surrounding landscape vistas are key components of O'Keeffe's artistic legacy. Both O'Keeffe and the Wyeth-Hurds were painting in New Mexico for most of the twentieth century. However, they worked in geographically distinct parts of the state. Furthermore, O'Keeffe was on the leading edge of abstract modernism and, although her work influenced Wyeth's painting, the two women developed very different styles with O'Keeffe pursuing abstraction, whereas Wyeth continued to work within realism. Likewise, Hurd's Regionalist style and focus on depicting the working landscapes and people of south-central New Mexico differed greatly from O'Keeffe's abstracted subjects.

Ernest L. Blumenschein House in Taos, Taos County, National Historic Landmark, December 21, 1965. *The E.L. Blumenschein Home and Museum is operated by Taos Historic Museums.*

New Mexico is renowned for its early- to mid-twentieth-century art communities, especially the Santa Fe Art Colony and the Taos Society of Artists. The houses and studios of numerous artists within these colonies are listed in the National Register of Historic Places and the Blumenschein House in Taos is designated a National Historic Landmark.

In early autumn of 1898, Ernest L. Blumenschein and Bert G. Phillips were on a sketching trip from Denver to northern Mexico when the wheel of their surrey slipped into a deep rut and broke on the mountainous road just north of Taos. The ensuing delay gave them time to become captivated by the spectacular landscape and the Native American and Hispano cultures of the Taos Valley. Blumenschein and Phillips encouraged other artists to travel to the region, and many stayed to paint in the mountains of northern New Mexico. In July 1915, Ernest L. Blumenschein, Bert Phillips, Joseph Henry Sharp, Oscar E. Berninghaus, E. Irving Couse, and W. Herbert "Buck" Dunton formed the Taos Society of Artists. Many artists, such as Couse, focused on portraying the Pueblo peoples of Taos, eventually painting more than 10,000 pictures, many of them portraits. The Society was formed to promote the artists' work through annual traveling exhibitions to major American cities. These exhibitions brought considerable attention to both the artists and Taos, resulting in greater numbers of artists arriving to participate in the

[255] Burt, "Georgia O'Keeffe Home and Studio," 29.

Society. The Society, which grew to include twenty-one active, associate, and honorary members, was active through the 1920s, when a new influx of artists in the area showed tendencies toward modernism.

The Blumenschein House is located south of the central plaza in Taos. It is a one-story adobe house with a central courtyard built in the Spanish Pueblo Revival style. In 1919, E. L. and his wife, Mary Greene Blumenschein, purchased the house from a fellow member of the Taos Society of Artists. Between 1919 and 1931, the Blumenscheins acquired several adjoining rooms and remodeled the house to its earlier appearance from the nineteenth century. In 1962, their daughter Helen Greene Blumenschein donated the property to the Kit Carson Home and Museum. The interior is currently furnished to appear as it did during the Blumenschein period and includes family possessions, a collection of the family's art, works by other famous Taos artists, and European and Spanish Colonial-style antiques.

Discussion: The Blumenschein House provides the opportunity to study the work of Ernest Blumenschein and the Taos Society of Artists. The Taos artists focused on historicism, landscapes, and the cultures of the Taos region. Although there may be similarities in subject matter among the Taos artists, Henriette Wyeth, and Peter Hurd, the latter two developed styles and artistic visions unique from their northern, earlier counterparts. Furthermore, Sentinel Ranch singularly conveys the landscape which inspired both Hurd and Wyeth's work, whereas the Blumenschein House is representative of the artist's workspace alone.

Jackson Pollock House and Studio in East Hampton, New York, National Historic Landmark, April 19, 1994. *The Pollock House and Studio is operated by Stony Brook University as the Pollock-Krasner House and Study Center.*

The Jackson Pollock House and Studio consists of four buildings on a 1.5-acre rural property in eastern Long Island, New York. The ca. 1879 farmhouse and barn were used by married artists Jackson Pollock (1912-56) and Lee Krasner (1908-84) as their primary living and working spaces beginning in 1945, when they purchased the site. Pollock, "universally acknowledged as the pivotal figure of postwar American art," developed the pouring technique for his Abstract Expressionist "drip paintings" in the barn that was his studio from 1946 until his death in 1956.[256] The paintings were executed by unrolling a large canvas directly onto the wood-plank floor of the barn studio, allowing Pollock to stand on it and over it while he used sticks and other implements to drizzle and drip paint onto the surface. Krasner, who was a recognized modernist artist in her own right, worked out of the second-floor north bedroom of the farmhouse, which Pollock had used for under a year before moving the barn to a different location on the property in 1946 and converting it into a studio. After Pollock's death in 1956, Krasner moved her studio into the barn and worked there year-round through the mid-1960s; from then until her death in 1984, Krasner continued to paint in the barn for six months out of each year, using her Manhattan studio during the colder months.

In addition to the farmhouse and barn, the property includes two outbuildings moved onto the property by Pollock. The house and barn reflect improvements and alterations made by Pollock, including re-siding the house in 1950 with shake shingles over the earlier clapboard siding and the installation of a large window high up on the north wall of the barn to bring in diffuse, indirect light ideal for painting. In 1987, removal of Masonite flooring in the barn revealed the residual markings of Pollock's drip paintings. Pollock had installed the Masonite as an insulation measure in 1953, by which point he had

[256] Avis Berman, "Jackson Pollock House and Studio," National Historic Landmark Nomination Form (Washington, DC: US Department of the Interior, September 16, 1993), 4. On file with National Archives and Records Administration.

largely moved away from drip painting. Today, the house and barn studio are open to the public and interpreted as the artists' living and working environment. Altogether, the property displays a high degree of integrity related to both artists' productive life.

Discussion: Although Krasner was an important artist in her own right who also worked in Abstract Expressionism and created works that have been favorably compared to her male counterparts, "she was willing to subordinate her prospects to her husband's because she saw that he had the superior talent." This included prioritizing Pollock's work space over her own: "'If he had been the lesser talent she would have had the barn studio and he would have had the bedroom.'"[257] The NHL nomination discusses Krasner's accomplishments, including how the art she later created in the barn studio "signaled her power as an artist."[258] As fellow artists and life companions, Krasner and Pollock demonstrate similarities to Peter Hurd and Henriette Wyeth in the creative support artist couples often give to one another. Yet Hurd and Wyeth's working relationship was arguably far more equitable: each had their own dedicated studio space built to their needs, and Wyeth pointedly did not move to Sentinel Ranch until her studio was complete, ensuring that she maintained a space that fit her needs and was removed from daily life's demands so she could devote significant time to her art. As such, Sentinel Ranch serves as an illustrative and rare example of an artist couple's parity of art production and work-space arrangement for each of them.

Conclusion

The Peter Hurd and Henriette Wyeth House and Studios are nationally significant in the history of the United States under National Historic Landmark Criterion 2.

As a Regionalist painter, Peter Hurd created an extensive artistic record of the people and landscapes of the plains near Roswell, New Mexico and in the nearby Hondo Valley. Hurd was a respected and prominent artist of the twentieth century who dedicated his career to painting the people and landscapes of south-central New Mexico embracing the local ranching and Hispano cultures, portraying his ranch hands, neighbors, and the landscapes of the Valley in paintings, sketches, lithographs, and murals from 1933 to 1974. His egg tempera paintings allowed him to capture the distinctive atmospheric conditions of New Mexico in large, luminous landscape paintings.

Henriette Wyeth painted within the Realism that was fundamental to her family's artistic legacy, as originated with patriarch N.C. Wyeth, while imbuing her portraits and still lifes with inner, fantastical qualities that created an important modern link to that tradition. An artistic prodigy, Wyeth became an accomplished portrait painter by the age of sixteen and continued to paint sought-after portraits and still lifes after moving to New Mexico in 1940, all while providing a vital critical eye for Hurd's work and simultaneously raising the couple's children. Retrospective considerations of her work beginning in the final decades of her career and after her death have cemented her place in the canon of American female artists.

Sentinel Ranch, purchased by Peter Hurd in 1934, was the place where Hurd and Wyeth pursued their artistic endeavors, raised a family, and exercised their passions for gardening, polo, ranching, and farming. The operations of the ranch were supported by almost two dozen outbuildings and structures. Hurd directed and constructed the main house complex and studios for himself and Wyeth. He also

[257] Berman, Pollock House and Studio NHL nomination, 16-17. Quoting Krasner's nephew Ronald Stein from *Barbara Rose, Krasner/Pollock: A Working Relationship*, 9.
[258] Berman, Pollock House and Studio NHL nomination, 17.

shaped the landscape by reworking the acequia, planting orchards and ornamental trees in consultation with Wyeth, and constructing miles of barbed-wire fences to contain the ranch's cattle. Hurd and Wyeth resided and worked in the Valley from the mid-1930s until their deaths in the late twentieth century.

The ranch in San Patricio, New Mexico, is the property most closely associated with the life and art of Peter Hurd and Henriette Wyeth. Hurd drew inspiration from Hispano culture and often painted the portraits of his ranch hands. The 411-acre property provided him with a variety of landscapes to fill his pictures. Wyeth, who focused on still lifes and portraits, had a studio equipped with lodgings for sitters and facilities to grow plants to paint. At Sentinel Ranch, the couple collaborated and critiqued one another's projects. Hurd, who traveled extensively, often relied on Wyeth to provide guidance and assistance with large mural projects. Though separated by distance, the pair remained close to the rest of the Wyeth family in Pennsylvania, especially N.C. and Andrew Wyeth, with frequent communications between them on their respective works.

Places that contributed to Henriette Wyeth and Peter Hurd's artistic legacies include the Wyeth houses in Chadds Ford, Pennsylvania; the Pennsylvania Academy of Fine Arts; and for Hurd specifically, the New Mexico Military Institute in Roswell and the United States Military Academy at West Point, New York. None of these locations provide a full picture of either artist's mature career and contributions to the field as they spent only relatively brief periods of time in these locations during their formative years and early careers. Sentinel Ranch is the only place that provides a broad understanding of the lives and art of Peter Hurd and Henriette Wyeth. Sentinel Ranch is among the very few houses and studios in the American Southwest where visitors can experience where two major artists of the twentieth century working in the traditions of Realism and Regionalism lived and worked, raised children, farmed and raised cattle, and followed other pursuits that informed their respective artistic oeuvres.

6. PROPERTY DESCRIPTION AND STATEMENT OF INTEGRITY

Ownership of Property	Category of Property
Private: X	Building(s):
Public-Local:	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Boundary of Property:

Contributing		Noncontributing	
Buildings:	12	Buildings:	1
Sites:	1	Sites:	0
Structures:	5	Structures:	0
Objects:	0	Objects:	0
Total:	18	Total:	1

PROVIDE PRESENT AND PAST PHYSICAL DESCRIPTIONS OF PROPERTY
(Please see specific guidance for type of resource[s] being nominated)

The Hondo Valley, Lincoln County, New Mexico

The Hondo Valley was carved by the deeply incised Rio Ruidoso and the Rio Hondo, which flow eastward from the Sacramento Mountains toward the Pecos River Valley. Elevations range from 4,700 feet near Riverside at the east end of the valley, to 6,290 feet near Ruidoso Downs at the west end. The valley lies within the Sacramento Section of the Basin and Range physiographic province, which extends in an arc from Trans-Pecos Texas, southern New Mexico, and northern Chihuahua.[259]

The Hondo Valley includes three biotic communities that correlate with zones of elevation. The Rocky Mountain Conifer Forest at the higher elevations between 7,545 and 8,695 feet above mean sea level includes a dense forest canopy of ponderosa pine, Gambel oak, and juniper. The Great Basin Conifer Woodlands, the middle zone of hills, includes piñon and juniper. The Plains-Mesa (semi-desert) Grassland includes a vegetative community mixed with native xeric scrub varieties including cholla, mesquite, prickly pear, broom-snakeweed, catclaw, crucifixion thorn, one-seed juniper, range grasses, and some little-leaf sumac found along valley bottom fringes. A riparian community, part of the Plains-Mesa Grassland, includes cottonwoods, willows, cattails, horsetails, tamarisk, and wild iris on the banks of the Rio Ruidoso and Rio Hondo. Orchards along acequias in the valley include a variety of fruit trees, such as apple, pear, and plum.[260]

Cultural Landscapes of the Hondo Valley

[259] Kirsten Campbell and Jim A. Railey, eds., "Archaeology of the Hondo Valley, Lincoln County, New Mexico" (SWCA Environmental Consultants and Parsons Brinkerhoff Santa for New Mexico Department of Transportation, 2008): 19-20.

[260] Campbell and Railey, "Archaeology of the Hondo Valley," 25-28.

Most Hispano villages in New Mexico were established in the mountains north of Albuquerque by Spanish and Mexican colonists between 1598, when the Spanish established a permanent foothold in the area, and 1848 when Mexican rule gave way to control by the United States. Northern New Mexico offered settlers ample mountain streams, arable land, and the protection of Spanish forces against raiding nomadic tribes.[261] Suzanne Forrest, in *The Preservation of the Village*, describes these villages as follows:

> The villages established by these Spanish pioneers survive today, an anachronism in a twentieth-century America devoted to industrial technology and commercial agriculture. These villages are unlike any other communities in the country. . . Most villages are very small, consisting of a few hundred residents. There are no paved streets and no centers of business activity. Often there is a filling station and a general store, sometimes combined with a post office and package liquor store. . . In mountain villages the houses are clustered around and near a central plaza. In the valleys the houses tend to string out along the river and its feeder irrigation ditches. The dominant, and invariably the best kept, structure in the community is the Catholic Church, quite often a massive adobe structure flanked by a small graveyard and encircled by an adobe wall or picket fence. The irrigated fields, which give the village its reason for being, extend beyond in long, narrow strips, like fingers of land reaching for the source of water.[262]

The Hondo Valley was occupied by Apache groups until well into the nineteenth century. The construction of Fort Stanton by the US Army in 1855 enabled Hispano and eventually Anglo settlers to move into the valley.[263] Settlers were attracted by the protection provided by the mountains and the reliable, year-round flow of the Rio Ruidoso, which could be used to irrigate farmland in the valley. As Forrest explains,

> Settlement began in the area as early as 1849; however, most of the migration into the area began in the mid-1850s and 1860s following the construction of Fort Stanton. Lincoln County itself was established in 1869 and at that time consisted of nearly all southeastern New Mexico. Fort Stanton was one of a series of forts established by the newly formed territorial government and was the only military presence in the area. At the time the United States acquired the territory from Mexico, the Hondo Valley was inhabited by mobile Apache groups. One of the primary directives of the troops at Fort Stanton was to make the area safe for settlement. Not only did the fort provide protection against Indian raids, it also served as a market for agricultural goods for the early settlers.[264]

The villages of the Hondo Valley reflect the residents' close connection to the rivers. Villages were built in a linear pattern with houses located along the river rather than organized around a plaza, unlike those found in the northern mountain villages. Farmers in the valley chose to live close to their irrigated fields so farmhouses were built near the irrigation ditches to avoid wasting valuable farmland. Residents then built roads to connect the farms, and the result was the linear village. These villages included a church, store, and houses oriented toward the road. Sheds and other farm buildings were located at the rear of the houses.[265]

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[261] Nancy Hunter Warren, *Villages of Hispanic New Mexico* (Santa Fe: School of American Research Press, 1987), 1.

[262] Suzanne Forrest, *The Preservation of the Village: New Mexico's Hispanics and the New Deal* (Albuquerque: University of New Mexico Press, 1989), 3-7.

[263] In New Mexico, the term "Anglo" is consistently used to this day to delineate between non-Spanish Europeans and/or European-Americans and those of Spanish background or ancestry.

[264] Forrest, *Preservation of the Village*, 54.

[265] Forrest, *Preservation of the Village*, 54.

San Patricio was settled by Hispano families around 1865. In 1867, a surveyor noted that the town consisted of about forty families, with cultivated plots stretching about three miles along the Rio Ruidoso. The village was built along a single street lined with about fifteen flat-roofed adobe buildings. In 1875, the village built a one-story flat-roofed Catholic Church, dedicated to San Patricio and surrounded by an adobe wall. The church is flanked on the west by a large cemetery. The population of San Patricio grew from 323 in 1890 to 822 in 1920. In 1931, a few years before Peter Hurd purchased Sentinel Ranch, the village included a church and cemetery, a school, three stores, a dance hall, pool hall, community telephone line, houses, and farmhouses with sheds, barns, corrals, and haystacks. By 1967, San Patricio appeared much as it does today, with an irregular web of unpaved streets that connect the church and post office with a cluster of two-dozen houses and farms and their outlying fields. Peter Hurd's sprawling courtyard-centered house remains the grandest residence in San Patricio.[266]

In 1934, Peter Hurd purchased forty acres in the village of San Patricio, New Mexico, where he and Henriette Wyeth would live and paint. San Patricio is fifty miles west of the open plains around Roswell, where Hurd was born and reared. The small village of San Patricio is one of numerous, once-predominately Hispano villages along the Rio Ruidoso in the Hondo Valley. The Valley, lined with steep, dun-colored mountains, features productive bottom lands, where truck farming supported residents for generations. The river is lined with *bosque* (woodlands along flood plains), mostly cottonwood and poplar trees, that thrive in riparian settings. The Rio Ruidoso, like rivers throughout the state, appears as a lush, green ribbon of trees and irrigated fields that runs through most of the Hondo Valley (photo 1). The route through the Valley, US 70, has been widened, but follows its original alignment high on the north ridge to preserve irrigated land in the Valley.

Sentinel Ranch

Over many years, Peter Hurd expanded the initial forty-acre ranch to include more than 2,200 acres in and around San Patricio on which the artist farmed and raised cattle. The main house and studios form the center of the ranch headquarters complex that includes a dozen outbuildings and structures. The ranch headquarters is accessed from the village of San Patricio to the north by a gravel road that crosses over the Rio Ruidoso by means of a steel-stringer bridge. The road continues south to where it forms an irregular circular drive that loops through the headquarters, with some outbuildings within the middle of the drive's loop, the main house compound and other outbuildings to the southeast, and the polo field to the southwest.

Located along the river, the Hurd property is irrigated by the Acequia Margarita (irrigation ditch). The ditch irrigates a narrow band of fields, orchards, and range lands located in flood plain (photos 2-4). In 1939, as his house was under construction, Hurd planted numerous trees in the *bosque*, including cottonwoods, Lombardy poplars, pecans, and plums.[267] Most of the 411 acres included in the nomination are unirrigated range lands covered with juniper and piñon trees that form the lower slopes of mountains along the south side of the Valley. This includes a portion of namesake Sentinel Peak, a visual landmark from the ranch headquarters complex (photo 5).

Main House, 1937-1946 (Resource No. 1, contributing building)
Henriette Wyeth Studio, 1939 (Resource No. 2, contributing building)

[266] Forrest, *Preservation of the Village*, 57-58.
[267] Metzger, 208.

The main house and studios comprise a four-sided walled compound organized around a courtyard. Hurd's initial purchase in 1934 included a small, four-room adobe house.[268] The L-shaped house was built in the nineteenth century and consisted of one bedroom, a long narrow kitchen, a living room, and an apple storage room. Beginning in 1937, Hurd worked with a small crew of local men to prepare the house for the arrival of Wyeth and their son Peter. Hurd and his crew rebuilt the existing house and constructed additions, including Hurd's studio in ca. 1938.

Hurd's studio was added to the southeast side of the main house. It is a rectangular room with a high coved ceiling, loft, and a large north-facing window (photo 10, center, 13 and 14). The studio is heated by a fireplace. The studio can be entered on the northwest side by way of a regionally characteristic *zaguan* (oversize entrance or passage, sometimes for livestock). The *zaguan* is composed of heavy, wood double doors and a wrought-iron escutcheon. A second *zaguan* with wrought-iron strap hinges, located on the southwest side of the studio, provided access to the lower courtyard (photo 12, left). The studio's *zaguans* allowed horses to be brought in for equestrian portraits.

In 1946, Hurd completed the southwest wing that includes a bedroom and *sala* (parlor) across the southwest *zaguan* from Hurd's studio. The bedroom features a beamed ceiling and fireplace (photo 15). The *sala*, designed by Santa Fe architect Robert Hunt, is a two-story room for entertaining that features a fireplace, beamed ceiling, and expansive walls that allowed the Hurd and Wyeth to display their work (photo 16). This bedroom and *sala* addition completed the L-shaped main house, which is organized around a small, formal lower courtyard enclosed by a garden wall with gate.

Wyeth's studio, located on the southwest side of the upper, open courtyard opposite the main house and lower courtyard, encloses the compound. Built in 1939, the studio is a long, free-standing building with a large, multi-light window overlooking the courtyard that provided north-facing light (photos 18-21). The studio is heated by a fireplace and retains the artist's furnishings, easels, and paints.[269] The building includes a garage on southeast side and an adjacent room to the northeast that served as guest quarters for Wyeth's portrait sitters.

In rebuilding the original ranch house and expanding the compound with new buildings, Hurd utilized traditional Hispano domestic architectural forms, materials, and methods of construction.[270] The Hurd buildings are built of *adobe* (sunbaked mud bricks) covered with white stucco. The low-pitched gable roofs are covered in Spanish terracotta tile. Peter Hurd described the property as both a ranch and *rancho* (Hispano ranch or farm). The plan is organized around a *placita* (courtyard) and shaded on three sides by a *portal* (covered porch) with *zapatas* (decoratively sawn corbels). Large and small rooms communicate without interior corridors. The thick adobe walls support heavy *vigas* (roof beams) and the wood-plank-and-*latilla* (stick) ceilings. A *zaguan* provides access to the courtyard. Traditional Hispano details include wrought-iron hardware, carved posts and corbels (photos 10-12), and Territorial-style window surrounds (photo 19).[271]

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[268] Metzger, 128, 167; Peter Hurd to Henriette Wyeth, August 1937, in Metzger, 182-183; Deed of sale from Helena Lucas and Fred Lucas to Peter Hurd, June 6, 1934, in consideration of $2,600. Lincoln County, New Mexico. Office of the County Clerk, Carrizozo, New Mexico.

[269] Henriette Wyeth's studio has been sealed since her death in 1997.

[270] For traditional Hispano building practices, see Bainbridge Bunting, *Early Architecture in New Mexico* (Albuquerque: University of New Mexico Press, 1976.); Bunting, *Of Earth and Timber Made: New Mexico Architecture* (Albuquerque: University of New Mexico Press, 1974); and Nancy Hunter Warren, *New Mexico Style: A Sourcebook of Traditional Architectural Details* (Santa Fe: Museum of New Mexico Press, 1995).

[271] The Territorial Style was an architectural response to New Mexico becoming a territory of the United States in 1850 and remained popular through the first half of the twentieth century. The style consisted of vernacular Greek Revival features: colonnaded porches, corbeled brick cornices, and applied decoration, such as pedimented door and window hoods; Hurd's house was larger and finer than most houses in the Hondo Valley in the 1930s and 1940s.

Hurd built garden walls and gates to limit access to the divided courtyard (photos 6, 8, 9 and map 5). His walls are constructed mostly of stone rubble either entirely whitewashed with lime plaster or whitewashed above a rubble dado. These walls enclose the main entrance on the northwest side. The massive gate comprises two wood-paneled doors and a wood lintel capped with decorative scrollwork. A smaller entrance to the lower courtyard features a Spanish-style, multi-panel wood door with wrought-iron hardware and a small window and grill. This wall extends into the landscape roughly 50' northeast of the house. A second garden wall separates the upper and lower courtyards (photo 8). Both walls are capped with Spanish tile and feature panels of stacked Spanish tile that allow glimpses through the walls. Atop the courtyard wall are concrete figures of saints. A third wall, constructed entirely of stone rubble, encloses the southeast side of the compound between the *sala* and Henriette's studio.

Alterations: The main house and studios retain a high level of historic integrity. The exterior of the complex has not received any changes after the period of significance ending in 1974. The most significant changes have occurred to the interior of the original four-room adobe house Hurd purchased in 1934 and rebuilt in 1937. This has been modernized with a new kitchen to serve as a guest accommodation. The large, multi-light, north-facing window in the Peter Hurd studio was replaced with a window similar in size to the original, but with thick mullions and fewer individual panes of glass.

Outbuildings and Structures

The main house is surrounded by a constellation of secondary buildings that enabled the operations of the ranch and served Hurd and Wyeth's recreational and artistic endeavors. Most of the buildings and structures are clustered around the main house in the northeast corner of the property, along the Rio Ruidoso. The main house was built between 1937 and 1946, but the outbuildings, constructed by Hurd and his crew of local residents, continued to be built as late as the 1960s. Fences that bounded range lands were mended or replaced through the end of the period of significance.

Polo-Storage Building, ca. 1939 (Resource No. 3, contributing building, photo 18, far right)

Peter Hurd built the polo storage building to serve as a convenient location to store and maintain his polo equipment, such as mallets, balls, boots, and saddles. The rectangular-shaped adobe building is covered by a gable roof and Spanish tile. The main southeast façade faces the upper courtyard of the main house compound and includes two doors and two windows. One door is vertical board, the other is a more elaborate wood-paneled door. The windows include large and small sash windows. The Territorial-style door and window surrounds may have been added when Hurd used this building as a gallery.

Alterations: No alterations have occurred to the building since the period of significance.

Greenhouse, ca. 1938 (Resource No. 4, contributing building, photo 12)

The greenhouse, which adjoins the southeast side of Hurd's studio, is a small building with low adobe walls upon which rests a wood-frame gambrel roof that holds numerous small panes of glass. The narrow building includes a single passage in the center with planting tables on both sides. Wyeth grew flowers in the greenhouse, which were often used in her paintings.

Alterations: No alterations have occurred to the building since the period of significance.

Orangery, ca. 1940 (Resource No. 5, contributing building, photos 25-27)

Peter Hurd built an orangery for the purpose of propagating orange and banana trees and the flowers Wyeth used in her paintings. Located southeast of the main house, the rectangular building is constructed of poured-in-

place concrete below grade and concrete-block above. It is clad in cementitious stucco. The building rises a full story to an asymmetrical, steel-framed gable roof, which is covered with corrugated sheet metal on the shorter north side and glass panels on the larger south side to let in sunlight. The north and south façades are lined with tall single-light steel casement windows. The northeast entrance features concrete stairs down to the growing floor. The southwest entrance provides a view of the lower level from a steel balcony. The open interior includes a wall fountain fed by the Acequia Margarita that drips water into a series of basins, which create the necessary humid climate. The orangery was built by Hurd as part of his preparations for his family's permanent move to Sentinel Ranch.[272]

Alterations: No alterations have occurred to the building since the period of significance.

Pool Building, n.d. (Resource No. 6, contributing building, photo 22)

The pool house, located adjacent to the orangery to the southwest, was built to provide Wyeth with water-therapy treatments to alleviate the symptoms of her childhood polio. The rectangular-shaped building is constructed of concrete block clad with cementitious stucco. The building, which is covered with a gable roof and sheet metal, is entered through French doors on the southeast gable end. The pool house is fed by a small lateral of the Acequia Margarita. Later, the Hurds converted the pool house to an exercise building.

Alterations: No exterior alterations have occurred since the period of significance.

Shed, n.d. (Resource No. 7, contributing building)

The shed, located near the orangery and pool house, was constructed at an unknown date within the period of significance, likely to house equipment associated with the two water-fed buildings. The small, one-roomed adobe shed is square in plan and covered with a gable roof with wood shingles.

Alterations: No alterations have occurred since the period of significance.

Gazebo, 1965 (Resource No. 8, contributing structure)

The gazebo, a gift from friend and patron Robert O. Anderson, is located on the lawn north of the main house. The gazebo is a small, wood-frame structure with turned posts that support an eight-sided, wood-shingled pyramidal roof. The gazebo rests on a brick foundation with brick steps.

Alterations: No alterations have occurred since the period of significance.

Garage, ca. 1938 (Resource No. 9, noncontributing building)

The garage is banked into a small hill northwest of the main house compound. The one-car garage is built of adobe with a front-facing gable roof covered in Spanish tile and a dovecote in the gable end.

Alterations: In 2009, a hip-roofed addition was added to the front of the garage, which includes a non-historic garage door and a second smaller non-historic door on the northeast side of the addition. Due to these changes after the period of significance, the building is considered noncontributing.

Annie's House, ca. 1950 (Resource No. 10, contributing building, photo 28)

Annie's House was the home of Annie Pena, who helped Henriette care for her flowers. The one-story adobe house is located northwest of the main house compound across the circular drive. It was originally built as an L-shaped house; a large gable-roofed addition and a smaller shed-roofed addition to the rear were both added

[272] Horgan, *Peter Hurd: A Portrait Sketch*, 41.

during the period of significance. The roof is covered with corrugated sheet metal and pierced by four chimneys. The small porch is supported by turned, wood posts. A low adobe wall surrounds the house.

Alterations: The house serves as one of three guest houses on Sentinel Ranch. No alterations have occurred since the period of significance.

Stable, ca. 1950 (Resource No. 11, contributing building, photo 29, left)

The stable, the north-easternmost building in the ranch headquarters complex, is a one-story adobe building with a shallow-pitched side-gable roof covered in corrugated sheet metal interspersed with translucent-plastic panels. The main entrance is located on the southeast side, facing the corral and the long garage, which forms the southeast side of the corral. It has fixed windows on the northwest and southwest sides; the northwest window, which has no glazing, is backed by plywood, and the southwest window is covered with plywood. The corral fence is composed of steel posts, steel wire, and a hand-made steel-pipe gate. The stable is located across the circular gravel drive from the polo field to the southwest.

Alterations: No alterations have occurred since the period of significance.

Long Garage, ca. 1950 (Resource No. 12, contributing building, photo 29, right)

The long garage, located southeast of the stable, is a wood-frame building clad in vertical board-and-batten siding. The asymmetrical gable roof is covered in corrugated sheet metal. The building includes two sets of double doors on the southwest side and two sets of double doors on the south façade. The iron hardware is hand-wrought and some commercially produced.

Alterations: No alterations have occurred since the period of significance.

Apple House, ca. 1937 (Resource No. 13, contributing building)

The Apple House was built to store apples picked from the ranch's orchards but has been converted into a guest accommodation. Located southeast of the main house, the Apple House is long and narrow with a hipped roof covered in sheet metal. In plan, the adobe building includes three rooms: a living, kitchen, and bedroom without interior passages. The house is entered from the middle of the north side. The house is surrounded by a picket fence and includes a walled terrace on the south side.

Alterations: The interior was modified after the period of significance, when the building was converted into a guest accommodation, but retains sufficient integrity to be included as contributing.

Windmill ca. 1940 (Resource No. 14, contributing structure, photo 30)

The windmill is a prefabricated steel-frame Aermotor model used to pump ground water into a nearby stock tank. Located on a hill southwest of the main house, the 16'-tall windmill retains its frame, diagonal bracing, blades, and vane, which is labeled Aermotor Company, Chicago. As of 2022, the blades and fins have fallen from the top of the frame and lay at its base.

Alterations: No alterations have occurred since the period of significance.

Steel-Stringer Bridge, n.d. (Resource No. 15, contributing structure, photo 3)

The steel-stringer bridge across the Rio Ruidoso is supported by reinforced-concrete abutments on which two I-beam stringers rest. The 60'-long bridge deck is formed by smaller I-beams and includes Hurd's soldered initials, "PH." Channel beams form the balusters and handrails. The substantial construction is intended to

weather severe floods. Although its exact construction date could not be confirmed, the bridge was built by Hurd and clearly dates to the period of significance and is therefore considered contributing.

Alterations: No alterations have occurred since the period of significance.

Acequia Margarita, ca. 1870-1900 (Resource No. 16, contributing structure, photo 23)

The Acequia Margarita, also known as the Mes Ditch, is a hand-dug irrigation ditch that begins at the Rio Ruidoso west of the bridge and proceeds southeast through the Sentinel Ranch headquarters complex until it reaches the northeast corner of the main house. There, it turns south to provide water to the orangery and pool house. It then turns south along the pool house and meanders southeast for roughly 4,000' until it ends in a field.[273] Peter Hurd was active in clearing the acequia of debris and, along the house, orangery, and pool house, he lined the ditch with concrete and added gates to control its flow. In 1911, the acequia association adopted rules to govern the maintenance and distribution of water. In 1987, the New Mexico State Engineer Office reported that the ditch served fifteen landowners and irrigated 160 acres.[274]

Alterations: No alterations have occurred since the period of significance.

Polo Field, ca. 1937 (Resource No. 17, contributing structure, photo 31)

Peter Hurd built the polo field southwest of the main house. The field measures roughly 250' x 400'. Hurd constructed the level field by cutting into a hill to the south and using the fill to build-up the north side. Then, by hand, he removed all the rocks and planted grass. The polo field is documented in Hurd's letters, paintings, and *Life* magazine articles. Peter wrote in 1938, "The polo gets better—we have had three really swell fast games and we meet again on Wednesday."[275] The polo field was never equipped with permanent seating or stands.

Alterations: As late as 2004, the polo field was surrounded by a wood fence, which is no longer present. The fence's date of construction is unknown, but it does not appear in *Polo Game* (1938) or later polo paintings by Peter Hurd.

Rural Landscape, 1934-1974 (Resource No. 18, contributing site, photos 2-8, 22-23, 30-31)

The rural landscape is counted as one site that represents the entire Hurd property as it evolved from 1934 to 1974, with its arrangement of buildings, courtyards, roads, walls, fences, fields, orchards, and range lands. Cedar-post fences, barbed wire fences, and steel-post barbed wire fences are used throughout the landscape to enclose various spaces.

Alterations: Repairs have been made in-kind to the fences from the period of significance to the present.

[273] The Acequia Margarita, unlike most irrigation ditches in New Mexico, does not return to the river.

[274] Paul Saavdera, "Surface Water Irrigation Organizations in New Mexico," 1987. On file at the New Mexico State Engineer Office, Santa Fe, New Mexico.

[275] Peter Hurd to Eric Knight, September 19, 1938, in Metzger, 200.

Table 1. Contributing/Noncontributing Status of Resources

Resource Number	Resource Name	Year Built	Resource Category	Contributing Status
1	Main House	1937-1946	Building	Contributing
2	Henriette Wyeth Studio	1939	Building	Contributing
3	Polo-Storage Building	ca. 1939	Building	Contributing
4	Greenhouse	ca. 1938	Building	Contributing
5	Orangery	ca. 1940	Building	Contributing
6	Pool Building	n.d.	Building	Contributing
7	Shed	n.d.	Building	Contributing
8	Gazebo	1965	Structure	Contributing
9	Garage	ca. 1938	Building	Noncontributing
10	Annie's House	ca. 1950	Building	Contributing
11	Stable	ca. 1950	Building	Contributing
12	Long Garage	ca. 1950	Building	Contributing
13	Apple House	ca. 1937	Building	Contributing
14	Windmill	ca. 1940	Structure	Contributing
15	Steel-Stringer Bridge	n.d.	Structure	Contributing
16	Acequia Margarita	ca. 1870-1900	Structure	Contributing
17	Polo Field	ca. 1937	Structure	Contributing
18	Rural Landscape	1934-1974	Site	Contributing

HISTORIC INTEGRITY:

The Peter Hurd and Henriette Wyeth House and Studios convey insights about the lives of Hurd and Wyeth as artists and as a couple raising a family, as well as their supporting pastimes, including farming, ranching, polo playing, indoor horticulture, hydrotherapy, and gardening. The main house and outbuildings remain much as they did during the period that Hurd and Wyeth resided and worked at the ranch from the 1930s through the late twentieth century. Sentinel Ranch retains a high level of historic integrity. The main house retains its historic design, materials, and workmanship, which is evident in the original plan, finishes, and architectural details. The arrangement of farm fields, orchards, range lands, and the fences that separate them remain intact. Views of the property and views from the ranch toward the Hondo Valley remain close to the views enjoyed by Hurd and Wyeth. Sentinel Peak, the highest point on the ranch, appears as it did when Peter Hurd purchased the ranch.

The property has sustained few changes since 1974, the end of the period of significance when Peter Hurd ceased to paint.

The overall layout, scale, and design of Sentinel Ranch remains as devised by Hurd and Wyeth from 1934 to 1974. Michael Hurd, their youngest son and an artist, currently owns the ranch, rents guest houses located in the ranch's historic buildings to overnight guests, and paints in his father's studio; his sister Carol, also an artist, resides nearby. In 2014 when the property was listed in the National Register, Michael described the efforts to retain the historic character of the ranch, "We have worked hard to preserve the house as it once was and as I've always known."[276]

The ranch appears much as it did when it was occupied by the Hurd family, with no demolitions or resources moved or relocated. Furthermore, no new construction has taken place on the ranch since the period of significance. Interior changes have occurred in the three guest houses on the property, with new kitchens installed in the Main House and the Apple House. An addition was added to the front of the garage, rendering the building noncontributing, and a new window replaced the original north-facing window in the Peter Hurd Studio.

Landscaping. The *bosque* plantings and orchards planted by Hurd in 1939 mostly remain. Many of the Hurd plantings survive because he chose plants that thrive in dry conditions and because many plants have slower rates of growth in the arid New Mexico climate. The large elm in the lower courtyard appears in an early 1940s photograph, although the Lombardy poplars in the photo have since been removed (Figure 3). Most of the landscape plantings were placed around the main house and fields along the *acequia*. The lower courtyard in the Main House compound was an ornamental garden with a small grass lawn, a rarity in New Mexico; stone retaining walls; and the stone-and-tile garden wall, surmounted by figures of saints. The upper courtyard was a working yard and includes no such ornamental plantings.

Most of the ranch is unirrigated range lands covered with juniper and piñon trees that form the lower slopes of mountains along the south side of the Valley. The rural landscape shaped by Hurd to support his ranching activities includes garden walls, fields divided by unpaved roads, both metal-and-wood and barbed-wire fences, and structures such as the windmill and bridge. The landscape is significant because it was planned over years by Peter Hurd, who carefully located and built the outbuildings and structures. These include the orangery and pool house along the *acequia* and the stable and long garage, which are adjacent to the polo field. Annie's House, which was occupied by the ranch's caretaker, was built close to the main house.

Aspects of Integrity:

Location. Sentinel Ranch remains in the original location and all contributing buildings, sites, and structures contained within retain integrity of location. The main house remains on its original site and no buildings or structures have been moved or relocated. No new buildings have been constructed.

Design. Sentinel Ranch retains a high level of design that is conveyed by the original main house and outbuildings designed and constructed by Peter Hurd. The complex maintains its original massing and spatial layout, building forms, vehicular approaches and circulation, organization of spaces and functions, proportion, scale, and construction technology. Integrity of these elements is vital in conveying the original vision for the property to operate as a *rancho*. Principal modifications to the design have been limited to the conversion of

[276] Minerva Baumann, "NMSU Anthropology student earns state recognition for Hurd family property," New Mexico State University News Center, December 8, 2014, newscenter.nmsu.edu/Articles/view/10812/nmsu-anthropology-student-earns-state-recognition-for-hurd-family-property.

part of the main house and the Apple House to guest houses. Here, there have been no alterations to the exterior, only new kitchens installed in place of the original kitchens. Another change was the replacement of the window in Peter Hurd's studio by his son Michael Hurd, who paints in the studio. The window fits the original opening but has a different pattern of mullion than the original. Both Hurd and Wyeth's studios retain a high level of integrity of design. Both include original furniture and painting equipment and supplies, such as easels and brushes.

Setting. Sentinel Ranch retains much of its original setting. The Hondo Valley is a verdant valley that follows the meandering Rio Ruidoso for thirty-five miles between the towns of Ruidoso and Pichacho. A green ribbon of irrigated land along the river is lined with cottonwoods, elms, and Siberian elms. The lower slopes and peaks of the mountains that form the Valley, in contrast to the green bottom lands, are mostly arid, dun-colored hills dotted with juniper and piñon trees. The area has remained rural, mostly because of its remote location between Roswell and Alamogordo. Ranching and farming, supported by irrigation from the Rio Ruidoso, remain the predominant economic activity of the region. San Patricio is a small village with a Catholic church and a few dozen small, one-story houses. The rural character of the area is evident by mountains that frame both sides of the Valley. Most views from the ranch that the Hurds enjoyed are present today. This includes the namesake Sentinel Peak, a visual landmark from the ranch headquarters complex. The most significant change to the Hondo Valley was the controversial widening of US Route 70 through the Valley in 2003. The two-lane road was widened to a four-lane road, sometimes wider to accommodate a center turn lane. The highway follows its original alignment above the north side of Valley, opposite Sentinel Ranch.

Materials. Sentinel Ranch displays a high level of original materials, which were carefully considered and selected by Peter Hurd, who designed and built his *rancho* beginning in 1937. The sprawling main house and studios convey Hurd's ideas of Spanish architecture with adobe walls covered with whitewashed stucco. The roofs are covered with red Spanish tile, which was chosen by the artist. The wood sash windows and glass remain intact. The *portals* are supported by posts and *zapatas*, built by Hurd. The original materials are evident on the interior where adobe walls create thick door-and-window reveals and the ceilings are supported by *vigas* and *latillas*. Some of the *vigas* are coved with plaster, as in Hurd's studio. Wyeth's studio was built by Hurd with these same materials and techniques. Authentic materials are evident in the garden walls designed by Hurd in varying combinations of stone rubble and red Spanish tile. Important details, such as wrought-iron hardware and strap hinges on the *zaguans* and outbuildings remain intact.

The outbuildings and structures retain their historic materials. Most of the outbuildings are constructed of whitewashed adobe, like the main house. Roofs are either red Spanish tile or corrugated-sheet metal, which was used historically as a long-term replacement material, or a stop-gap material until the roof could be properly prepared. Structures and landscape features, such as the unpaved dirt roads, fences, windmill, bridge, and polo field appear as they did during the period of significance.

Workmanship. Sentinel Ranch retains a high level of workmanship in the main house and throughout the property. The hand of Peter Hurd, who designed and built the ranch buildings, can be seen in the materials and how they were constructed. The adobe walls have irregular surfaces that undulate slightly because the adobes, which were made on site, are not identical to one another. Hurd designed and assembled the *portals*, posts, and *zapatas*. Workmanship is also seen on the interior *vigas*, on which individual adze marks are visible. Early in the construction, Hurd had a temporary blacksmith shop (not extant), which produced wrought-iron lock sets and strap hinges, seen most prominently on the doors associated with the *zaguans*. The garden walls, with their combination of stone rubble and red Spanish tile, were designed and built by Hurd. Workmanship is exemplified in a letter from Hurd to Wyeth in which he writes about the construction of his studio: "The vigas are all in place—they are beautiful and tapering poles of yellow pine which were marked by the forest ranger

for us to take out of the forest near here. I thought it would be very difficult to put these poles up on the wall fourteen feet above the ground, but three of us had all eleven of them in place in short order this afternoon..."[277]

Workmanship can also be seen in the outbuildings and structures. Hurd took care to line the acequia with concrete to avoid erosion near the main house. The acequia delivered water to the orangery, which the artist designed and constructed with adobe and prefabricated steel-frame windows. In constructing the polo field, Hurd walked the entire field picking up rocks to make the field safe for play. Hurd also designed a bridge over the Rio Ruidoso composed of I-beams and smaller channel beams. Hurd used solder to initial the bridge, "PH." The prefabricated windmill is one of the few structures on the ranch that was ordered and built from a farm catalog.

Feeling. Sentinel Ranch retains the feeling of a home and artist studios from 1934 to 1974 because it reflects the period in which Hurd and Wyeth lived, worked, raised a family, and painted at the ranch. The main house appears as designed and built by Peter Hurd. The design and organization of secondary buildings, orchards, fields, and range lands reflect aesthetic and economic choices made by Peter Hurd. Secondary buildings survive without alterations because of the stewardship of Michael Hurd and his appreciation of his parents' artistic legacy and as expressed in the buildings and landscapes of Sentinel Ranch. This stewardship includes personal objects owned and used by Hurd and Wyeth, such as studio easels, books, hats, polo mallets, and *objets d'art*. The aspect of feeling is further intensified by the preserved rural landscape associated with the ranch, views of the Valley, and views of the surrounding mountains, including Sentinel Peak, which the artists enjoyed during the several decades they lived and worked there.

Association. Sentinel Ranch maintains a high level of association because of its direct association with the productive lives of Peter Hurd and Henriette Wyeth from 1934 to 1974. The property is still owned by the Hurd's youngest son, Michael Hurd, whose careful stewardship is manifest in the exceptionally well-preserved main house and the rural landscape, including a dozen outbuildings and structures. The studios, which retain high levels of historic integrity, provide a clear sense of the artistic ambitions and accomplishments of Hurd and Wyeth. Among the outbuildings and structures, the orangery and the polo field stand apart because they are closely tied to the artists' passions and because they were unique in the Hondo Valley when they were constructed from ca. 1937 to ca. 1940. The main house, with its living quarters and studios for Hurd and Wyeth, the natural setting, and the rural landscape evoke the period from 1934 to 1974, when the couple were raising a family, pursuing interests, such as horticulture and polo, and painting at Sentinel Ranch.

[277] Peter Hurd to Henriette Wyeth, August 1937, in Metzger 185.

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Previous documentation on file (NPS):

_X_ Previously listed in the National Register (fill in 1 through 6 below)
____ Not previously listed in the National Register (fill in **only** 4, 5, and 6 below)

1. NR #: 14001015
2. Date of listing: December 14, 2014
3. Level of significance: National
4. Applicable National Register Criteria: A__ B X C X D__
5. Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__
6. Areas of Significance: Art, Architecture

__ Previously Determined Eligible for the National Register: Date of determination:
__ Designated a National Historic Landmark: Date of designation:
__ Recorded by Historic American Buildings Survey: HABS No.
__ Recorded by Historic American Engineering Record: HAER No.
__ Recorded by Historic American Landscapes Survey: HALS No.

Location of additional data:

State Historic Preservation Office: New Mexico State Historic Preservation Office
Other State Agency:
Federal Agency:
Local Government:
University:
Other (Specify Repository): Hurd La Rinconada Gallery and Guest Homes, San Patricio, New Mexico

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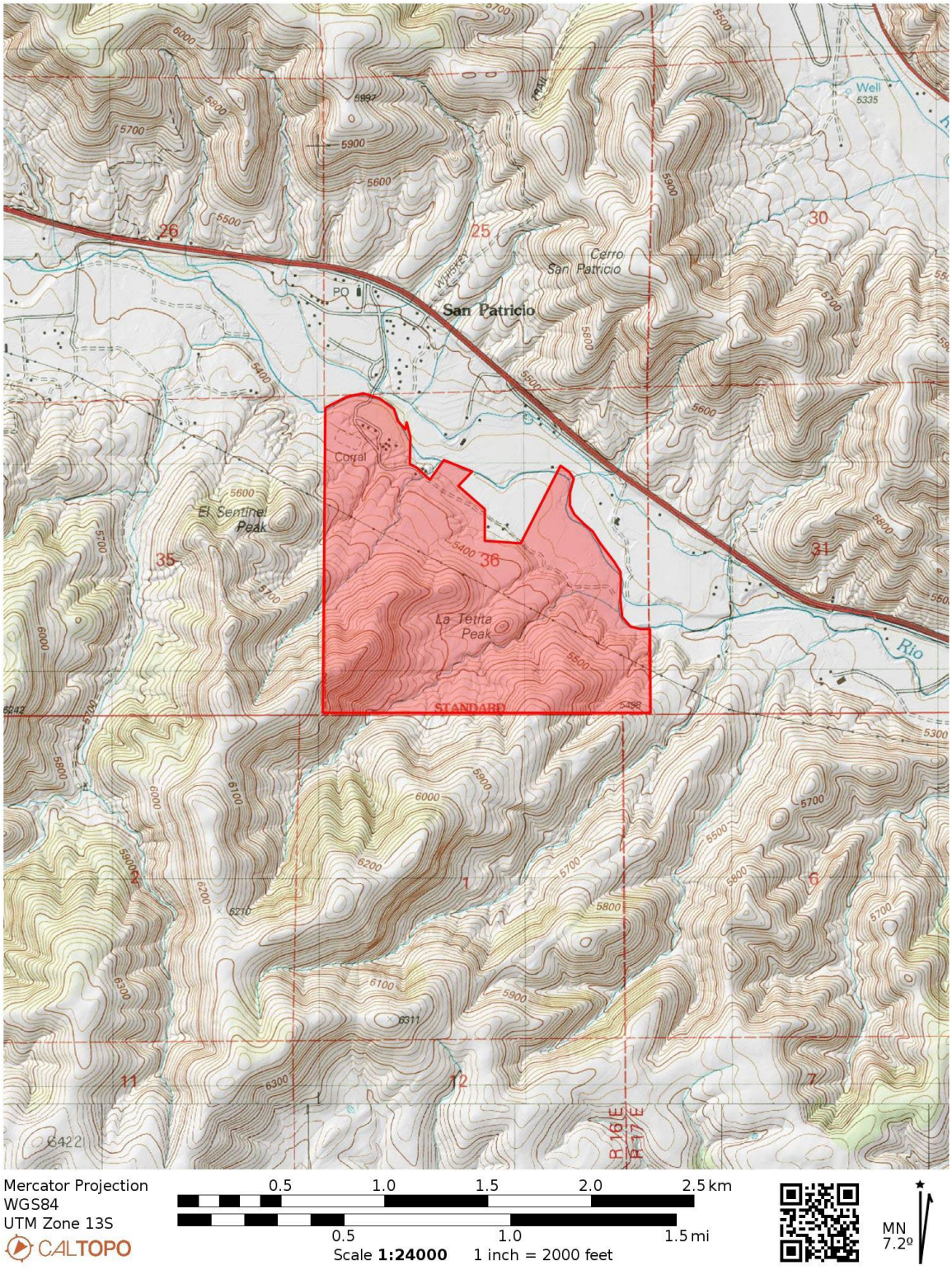
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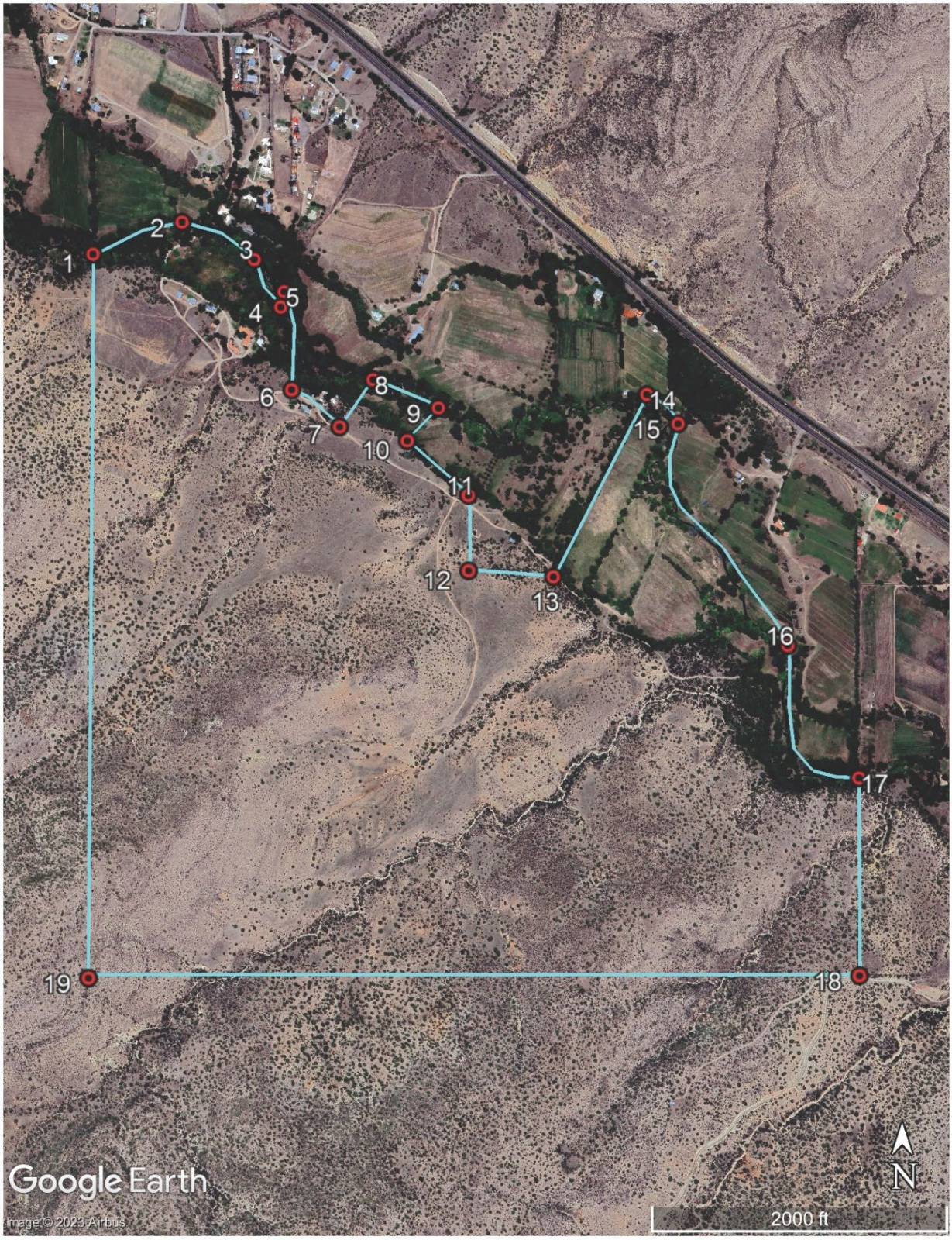
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Figures



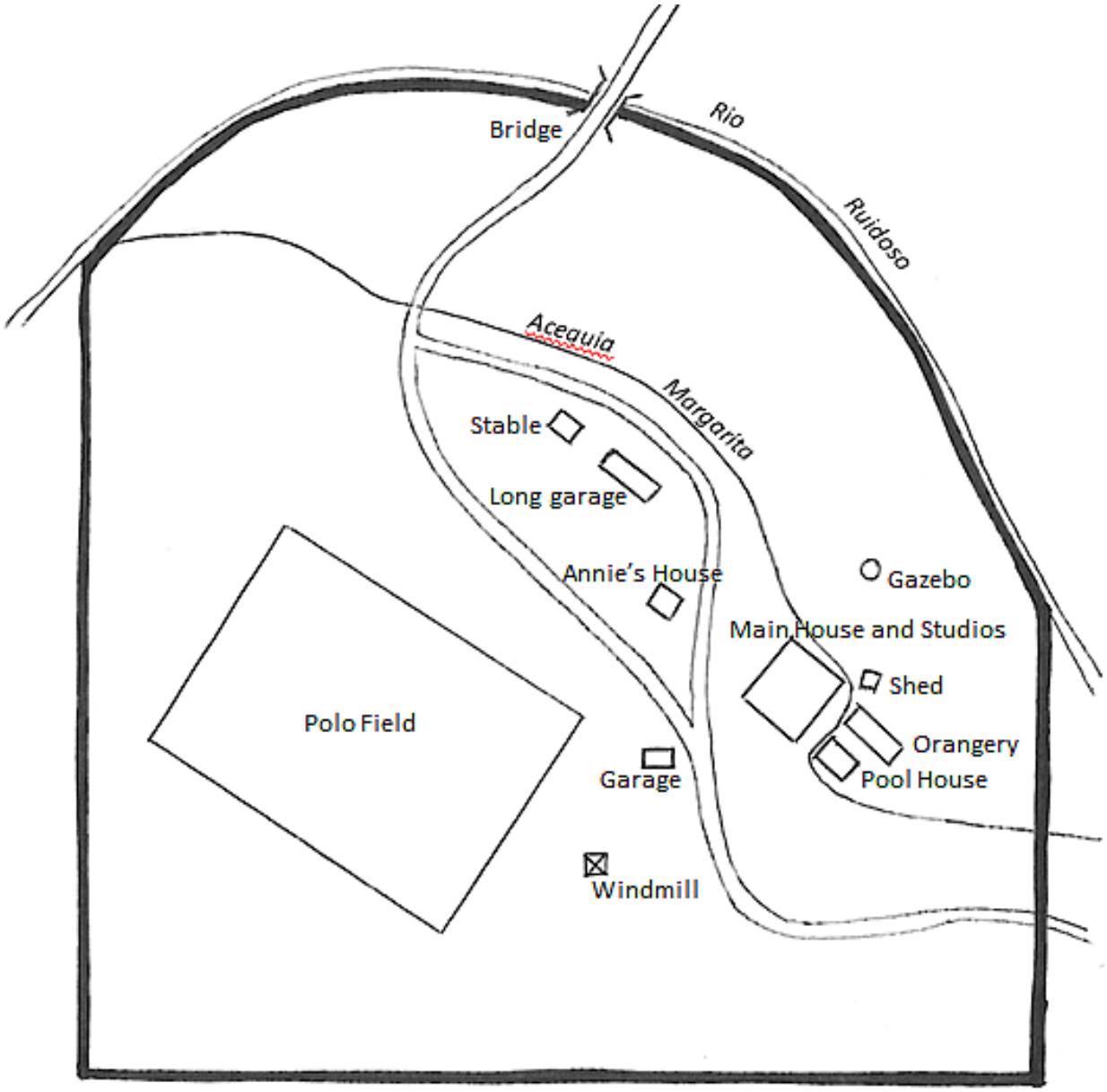
Map 1. Topo Map of Sentinel Ranch National Historic Landmark Boundary



Map 2. Aerial View of Sentinel Ranch National Historic Landmark Boundary



Map 3. Detail of Sentinel Ranch headquarters complex with polo field (left) and main house and studios (center-right).



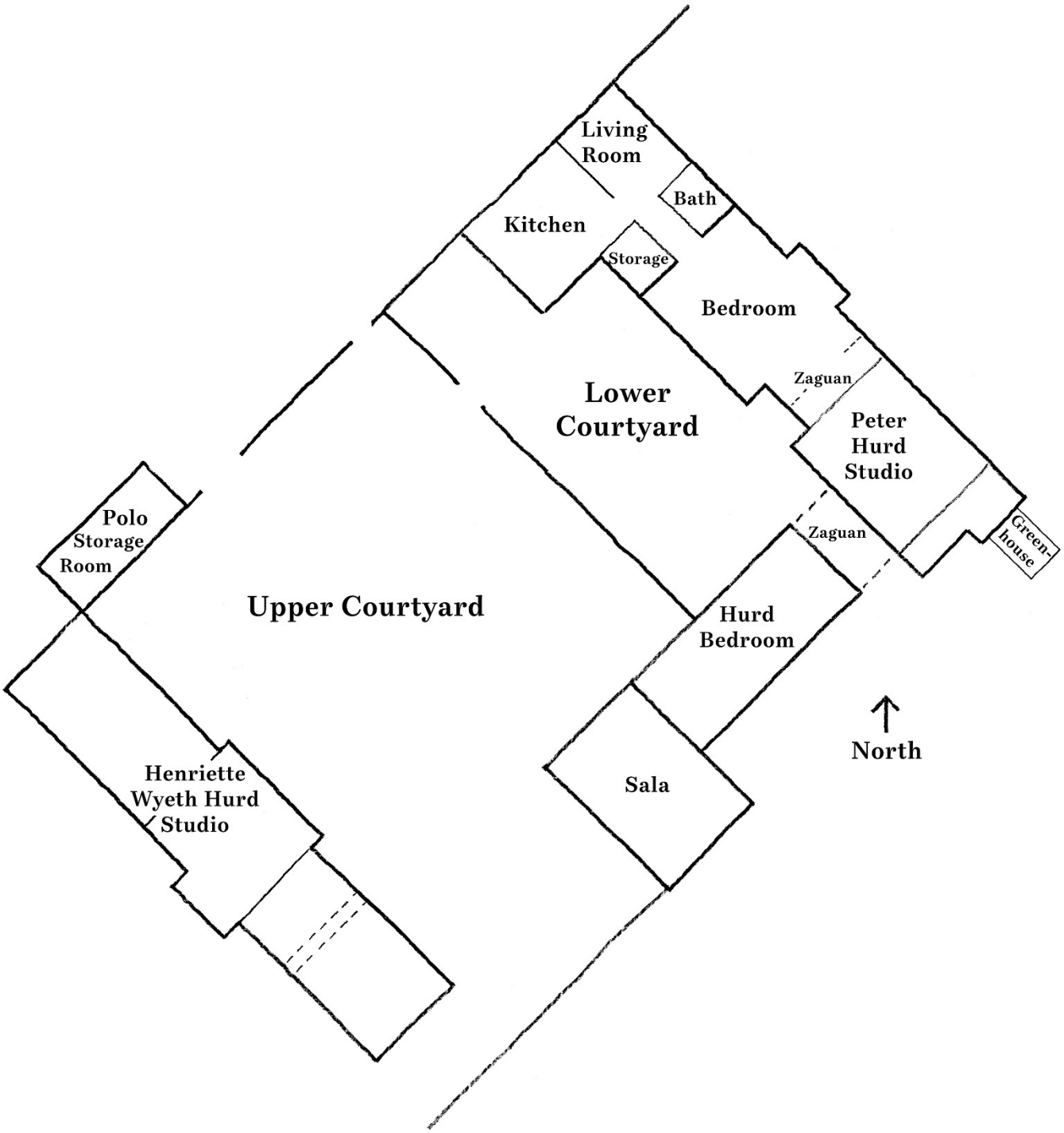
Peter Hurd and Henriette Hurd House and Studios

San Patricio, Lincoln County, New Mexico

National Register boundary

Approximate scale: 1 inch = 130 feet

Map 4. National Register sketch map, 2014. Note the bridge crosses Rio Ruidoso south of the Sentinel Ranch property line.



Map 5. Plan of Main House and Studios, not to scale, 2000. Historic Preservation Division, Santa Fe, New Mexico. Drawn by Harvey Kaplan.

Historic Images

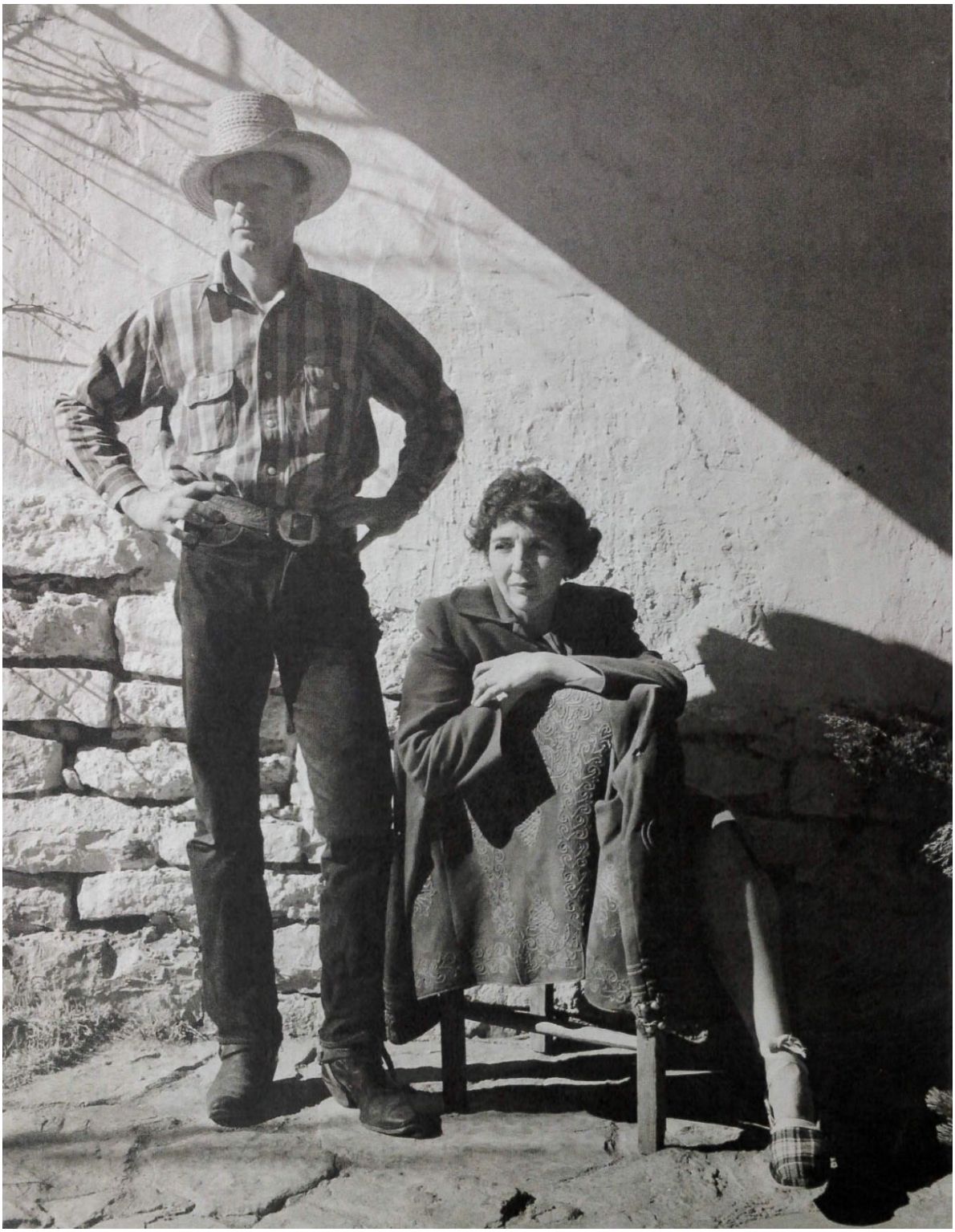


Figure 1. Peter Hurd and Henriette Wyeth at Sentinel Ranch, 1944. Photograph by Walton Wray Wiggins. Roswell Museum and Art Center, Roswell, New Mexico (Image copyright © Michael Hurd LLC, reproduced with permission).



Figure 2. Hurd (front row, right), with the help of local hands, builds his ranch house in the mid-1930s in San Patricio, New Mexico. Reproduced in Robert Metzger, ed., *My Land is the Southwest: Peter Hurd Letters and Journals,* College Station: Texas A&M University Press, 1983. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 3. Sentinel Ranch, main house, San Patricio, New Mexico, early 1940s. Wyeth Hurd Family archives, Hurd La Rinconada Gallery. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 4. Hurd in his studio with original ink sketch, finished lithograhic stone, and windmill model used as a guide, undated photograph. Reproduced in John Meigs, ed., *Peter Hurd: The Lithographs*, second ed., Lubbock, Texas: Baker Gallery Press, 1969. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 5. Peter Hurd, *The Dry River*, 1938, egg tempera on panel. Roswell Museum and Art Center, Roswell, New Mexico. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 6. Peter Hurd, *Boy from the Plains*, 1939, egg tempera on wood panel. Courtesy of Neuberger Museum of Art, Purchase, New York. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 7. Peter Hurd, *The Sheepherders' Christmas*, 1937, lithograph on paper. Courtesy of The Cleveland Museum of Art. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 8. Peter Hurd, *Don Antonio Saiz*, 1936, lithograph on paper. Courtesy of Philadelphia Museum of Art. (Image copyright © Michael Hurd LLC, reproduced with permission.)

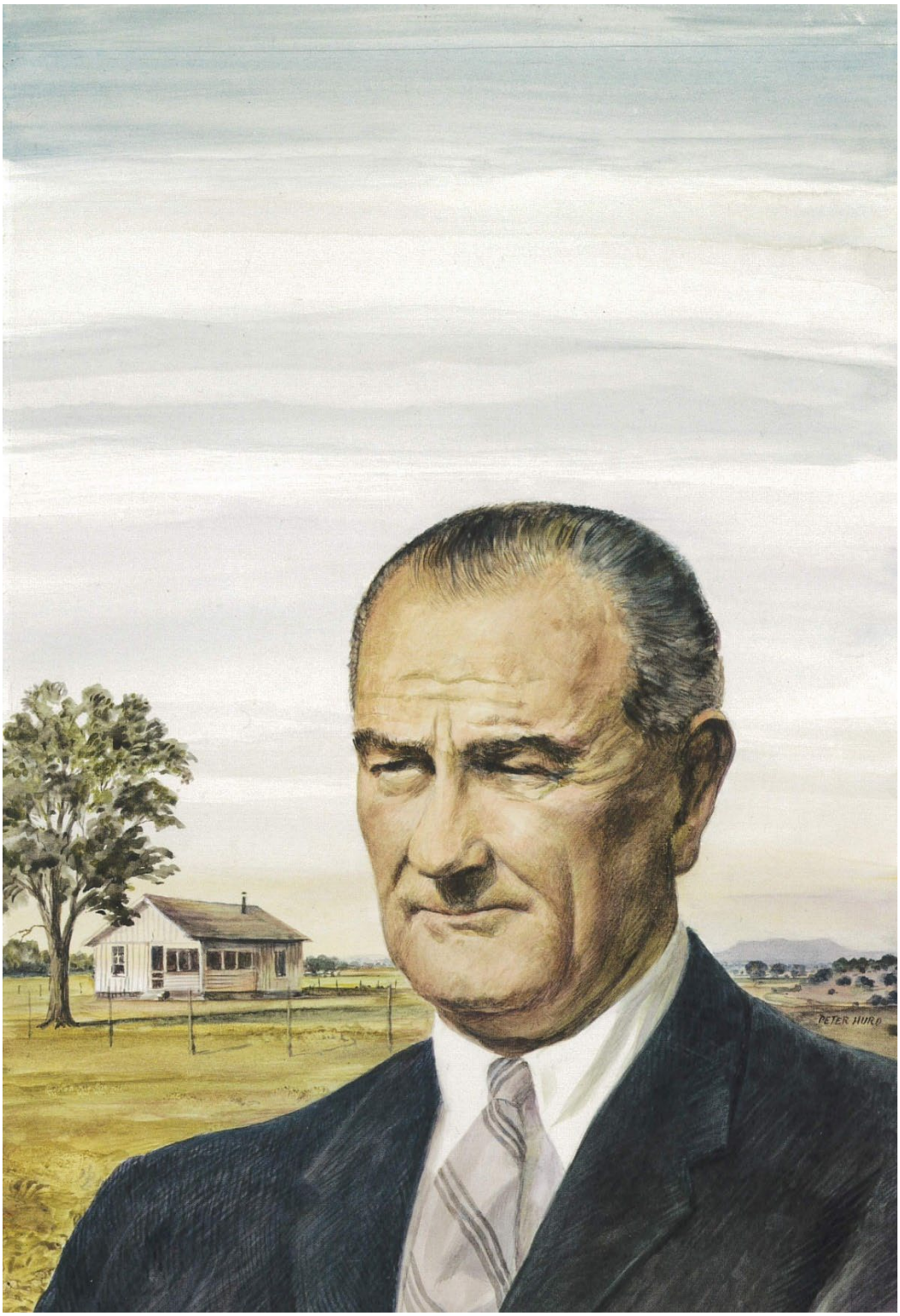


Figure 9. Peter Hurd (with Henriette Wyeth), *Lyndon Baines Johnson*, 1964, tempera on board. Courtesy of National Portrait Gallery, Smithsonian Institution, Washington, DC. Hurd collaborated with Wyeth for this portrait, which appeared on the cover of the January 1, 1965, issue of *Time* magazine. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 10. Henriette Wyeth in her Chadds Ford studio, 1928. Wyeth Hurd Family archives, courtesy of Hurd La Rinconada Gallery. (Image copyright © Michael Hurd LLC, reproduced with permission.)

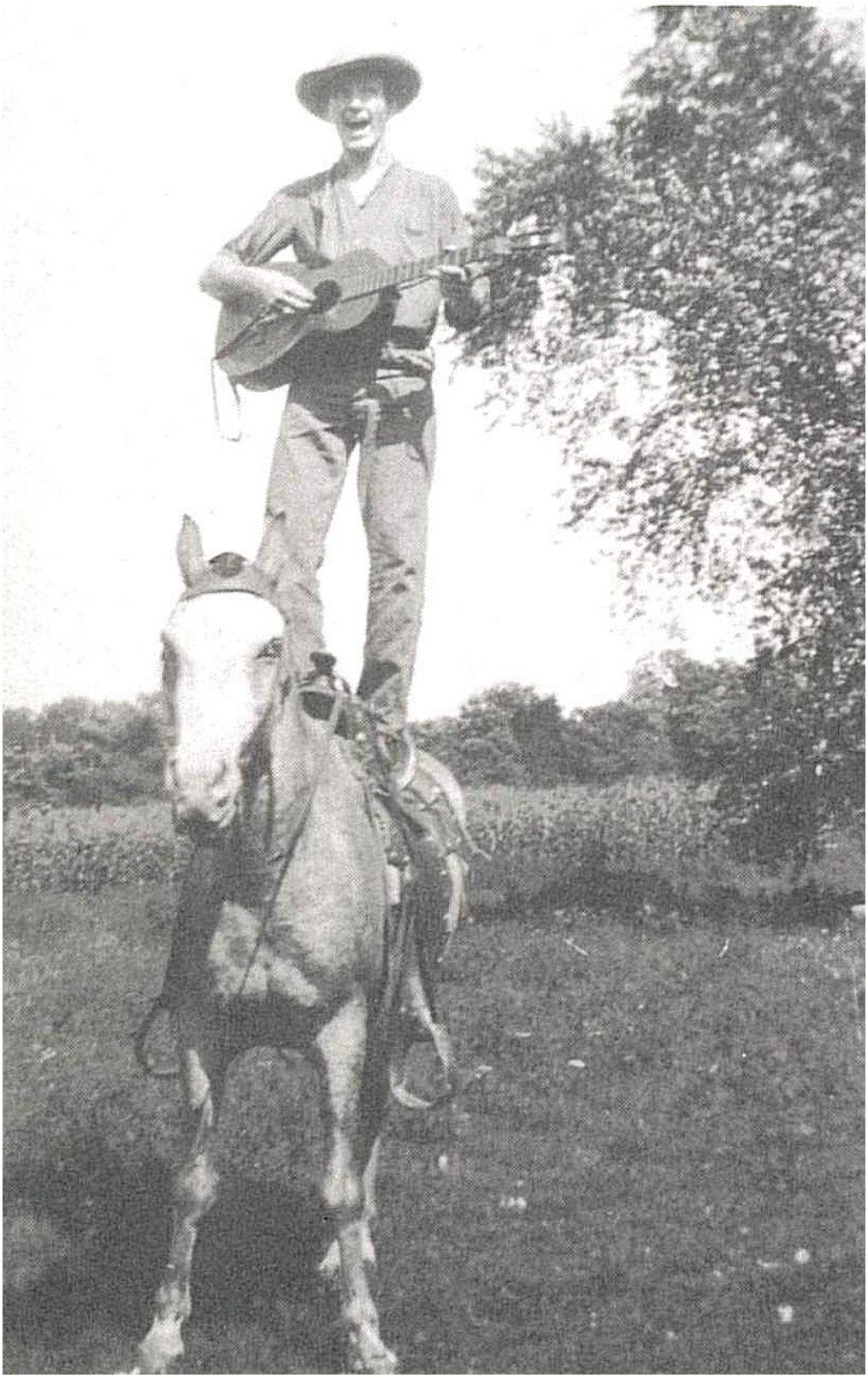


Figure 11. Peter Hurd in Chadds Ford, Pennsylvania, ca. 1928. Wyeth Hurd Family archives, courtesy of Hurd La Rinconada Gallery. (Image copyright © Michael Hurd LLC, reproduced with permission.)

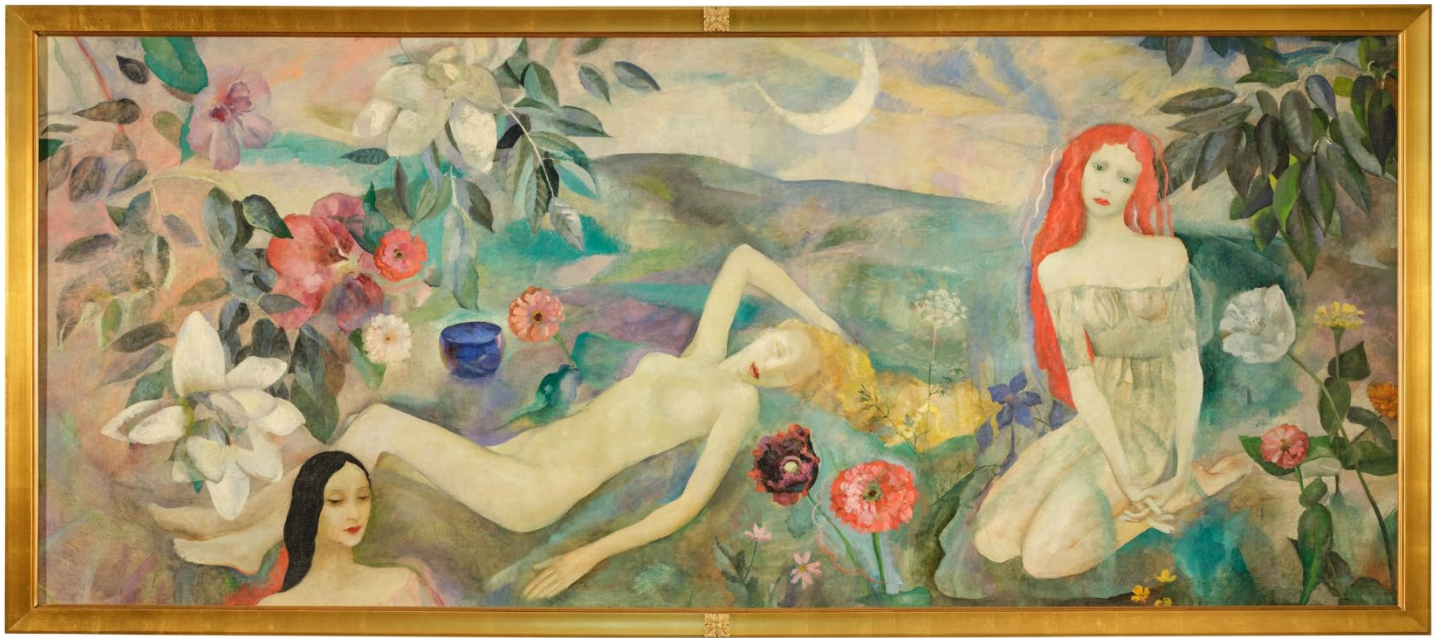


Figure 12. Henriette Wyeth, *The Picnic,* ca. 1928, oil on canvas, 49 x 109 inches. Courtesy of James A. Michener Art Museum, Partial Gift of Linda Miller and Museum Purchase funded by Gerry and Marguerite Lenfest. (Image copyright © Michael Hurd LLC, reproduced with permission.)

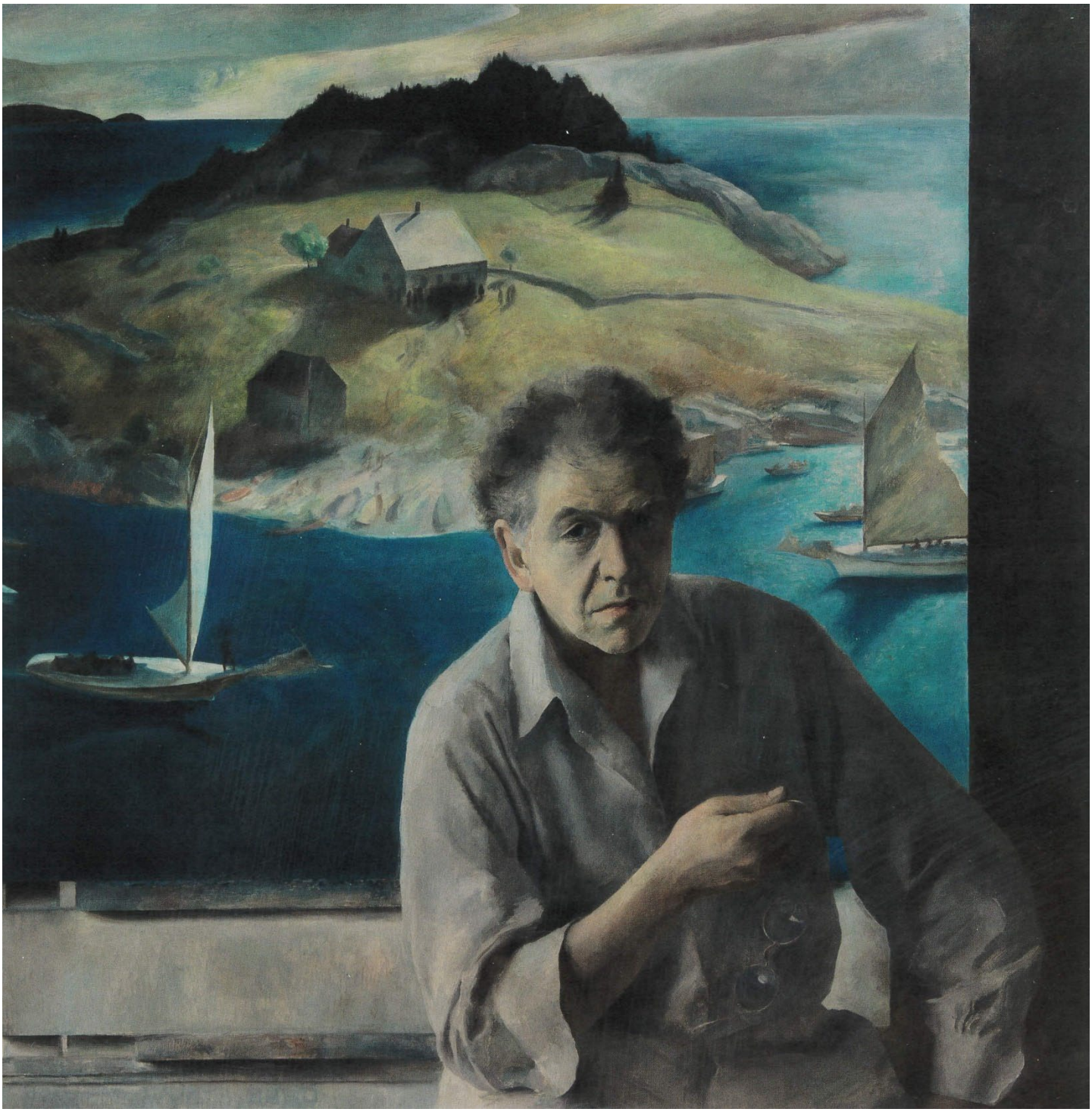


Figure 13. Henriette Wyeth, *Portrait of My Father*, 1939, oil on linen. Courtesy of Roswell Museum and Art Center, Roswell, New Mexico. (Image copyright © Michael Hurd LLC, reproduced with permission.)



Figure 14. Henriette Wyeth, *Iris*, 1945. Courtesy of Roswell Museum and Art Center, Roswell, New Mexico. (Image copyright © Michael Hurd LLC, reproduced with permission.)

Photograph Log

Name of Property: Hurd, Peter and Henriette Wyeth, House and Studios
City or Vicinity: San Patricio
County: Lincoln
State: New Mexico
Photographers: Steven Moffson (2014), except where noted, Astrid Liverman (2022)
Date: September 2014; May 2022

Photo # Description

1. Hondo Valley near San Patricio, with Rio Ruidoso (middle ground), photographer facing south.
2. Sentinel Ranch, the *bosque* along the Rio Ruidoso, photographer facing northeast.
3. Bridge over Rio Ruidoso, built by Peter Hurd, photographer facing northeast.
4. Fields and orchards in the *bosque,* photographer facing northeast.
5. Sentinel Peak rises above dry range lands, photographer facing southwest.
6. Main house with original house (left), photographer facing southeast.
7. Main house with Henriette Wyeth Hurd's studio in foreground, photographer facing north.
8. Main house with garden wall that separates the lower, formal courtyard (not visible) from the open, upper courtyard, photographer facing northeast.
9. Garden wall and retaining wall doorway details. Photographer facing southeast. (Astrid Liverman, 2022).
10. Main house with formal courtyard, Peter Hurd's studio flanked by *zaguans* (center), photographer facing east.
11. Main house with lower courtyard and original house (background), photographer facing north.
12. Peter Hurd studio with *zaguan* and greenhouse, photographer facing northwest.
13. Peter Hurd studio, photographer facing southeast.
14. Peter Hurd studio with loft and double-leaf entrance, photographer facing northwest.
15. Hurd bedroom, photographer facing southeast.
16. *Sala*, photographer facing northwest.
17. Library alcove within the *sala*. Photographer facing east. (Astrid Liverman, 2022).
18. Henriette Wyeth Hurd studio (center), guest quarters (right), and polo storage building (far right), photographer facing southwest.
19. Henriette Wyeth Hurd studio, photographer facing southwest.
20. Interior of Henriette Wyeth studio, photographer facing east. (Astrid Liverman, 2022).
21. Interior of Henriette Wyeth studio, photographer facing south. (Astrid Liverman, 2022).
22. Wyeth's rose bushes, still thriving. Photographer facing northeast. (Astrid Liverman, 2022).
23. Acequia Margarita and pool house, photographer facing northwest.
24. Metal waterwheel in the Acequia Margarita. Photographer facing east. (Astrid Liverman, 2022).
25. Orangery (left) and pool house (right), photographer facing southeast.
26. Interior of orangery, photographer facing northwest. (Astrid Liverman, 2022).
27. Additional view, interior of orangery, photographer facing northeast. (Astrid Liverman, 2022).
28. Annie's House, photographer facing northwest.
29. Stable (left) and long garage (right), photographer facing northeast.
30. Windmill, with fallen blade and fins, with Sentinel Peak in the background. Photographer facing south. (Astrid Liverman, 2022).
31. Polo field, photographer facing northwest.



Photograph 1 of 31. Hondo Valley near San Patricio, with Rio Ruidoso (middle ground), photographer facing south.



Photograph 2 of 31. Sentinel Ranch, the *bosque* along the Rio Ruidoso, photographer facing northeast.



Photograph 3 of 31. Bridge over Rio Ruidoso, built by Peter Hurd, photographer facing northeast.



Photograph 4 of 31. Fields and orchards in the *bosque,* photographer facing northeast.



Photograph 5 of 31. Sentinel Peak rises above dry range lands, photographer facing southwest.



Photograph 6 of 31. Main house with original house (left), photographer facing southeast.



Photograph 7 of 31. Main house with Henriette Wyeth Hurd's studio in foreground, photographer facing north.



Photograph 8 of 31. Main house with garden wall that separates the lower, formal courtyard (not visible) from the open, upper courtyard, photographer facing northeast.



Photograph 9 of 31. Garden wall and doorway details. Photographer facing southeast. (Astrid Liverman, 2022).



Photograph 10 of 31. Main house with formal courtyard, Peter Hurd's studio flanked by *zaguans* (center), photographer facing east.



Photograph 11 of 31. Main house with lower courtyard and original house (background), photographer facing north.



Photograph 12 of 31. Peter Hurd studio with *zaguan* and greenhouse, photographer facing northwest.



Photograph 13 of 31. Peter Hurd studio, photographer facing southeast.



Photograph 14 of 31. Peter Hurd studio with loft and double-leaf entrance, photographer facing northwest.



Photograph 15 of 31. Hurd bedroom, photographer facing southeast.



Photograph 16 of 31. *Sala*, photographer facing northwest.



Photograph 17 of 31. Library alcove within the *sala*. Photographer facing east. (Astrid Liverman, 2022).



Photograph 18 of 31. Henriette Wyeth Hurd studio (center), guest quarters (right), and polo storage building (far right), photographer facing southwest.



Photograph 19 of 31. Henriette Wyeth Hurd studio, photographer facing southwest. (Astrid Liverman, 2022).



Photograph 20 of 31. Interior of Henriette Wyeth studio, photographer facing east. (Astrid Liverman, 2022).



Photo 21 of 31. Interior of Henriette Wyeth studio, photographer facing south. (Astrid Liverman, 2022).



Photo 22 of 31. Wyeth's rose bushes, still thriving. Photographer facing northeast. (Astrid Liverman, 2022).



Photograph 23 of 31. Acequia Margarita and pool house, photographer facing northwest.



Photograph 24 of 31. Metal waterwheel in the Acequia Margarita. Photographer facing east. (Astrid Liverman, 2022).



Photograph 25 of 31. Orangery (left) and pool house (right), photographer facing southeast.



Photograph 26 of 31. Interior of orangery, photographer facing northwest. (Astrid Liverman, 2022).



Photo 27 of 31. Additional view, interior of orangery, photographer facing northeast. (Astrid Liverman, 2022).



Photograph. 28 of 31. Annie's House, photographer facing northwest.



Photograph 29 of 31. Stable (left) and long garage (right), photographer facing northeast.



Photograph 30 of 31. Windmill, with fallen blade and fins, with Sentinel Peak in the background. Photographer facing south. (Astrid Liverman, 2022).



Photograph 31 of 31. Polo field, photographer facing northwest.