

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Hurd, Peter and Henriette Wyeth Hurd, House and Studios

other names/site number Sentinel Ranch, Wyeth House

2. Location

street & number 129 La Mancha Lane not for publication

city or town San Patricio vicinity

state New Mexico code NM county Lincoln code 027 zip code 88348

3. State/Federal Agency Certification

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

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

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

X national statewide local

Signature of certifying official/Title _____ Date _____

Dr. Jeff Pappas, New Mexico State Historic Preservation Officer
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register

 determined not eligible for the National Register removed from the National Register

 other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
13	0	buildings
0	0	district
1	0	site
4	0	structure
0	0	object
18	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Domestic: single dwelling

Commerce/Trade: professional

Commerce/Trade: professional

Domestic: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Other: Rancho

foundation: Concrete

walls: Adobe

roof: Terra Cotta

other: N/A

Narrative Description

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

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Summary Paragraph

The Peter and Henriette Wyeth Hurd House and Studios is the house and studios of artists Peter and Henriette Wyeth Hurd in San Patricio, New Mexico, where they lived and painted from the 1930s until their deaths in the last decades of the 20th century. Located near U.S. Highway 70 in San Patricio, New Mexico, Peter Hurd purchased 40 acres in 1934, which included a small, one-story, L-shaped house and a barn. Hurd named the property Sentinel Ranch for El Sentinel Peak, located south of the property. Between 1937 and 1946, the Hurds renovated the existing house and added substantial additions that included a studio for Peter Hurd in the main block, called Wyeth House, and a larger, free-standing studio for Henriette to the southwest. Together with original gallery/polo storage building on the west corner of the property, Wyeth Wing (bedroom wing) and Paul Horgan Library to the east, and walls on the northwest and south sides, the house is centered on a *placita*, or open courtyard, in the manner of traditional 19th- and 20th-century ranchos in New Mexico. The two artists' studios are illuminated by large windows and, though one-story, rise above the one-story living quarters. The Paul Horgan Library is also taller than the adjoining living quarters. The buildings are built of adobe with gable roofs covered in terra-cotta tile. The main block, which forms the northeast half of the complex, includes a *portale*, or porch, supported by wood posts and decoratively carved brackets on three sides. A stone-and-tile wall separates the enclosed interior courtyard from the larger entrance court. The interior plan of the Wyeth House features large and small rustic rooms, mostly heated by fireplaces, with white-washed adobe walls and wood plank ceilings supported by *vigas*. The property includes numerous outbuildings, a polo field, windmill, and an *acequia*, or irrigation channel, which provides water to the orangery. Peter Hurd expanded his ranch to include more than 2,000 acres on discontinuous parcels on which the artist raised cattle. The 40-acre property included in this nomination, which is part of a 417-acre parcel, represents Peter Hurd's original purchase in the Hondo Valley in 1934.

Narrative Description

The Peter and Henriette Wyeth Hurd House and Studios is the house and studios of artists Peter and Henriette Wyeth Hurd in San Patricio, New Mexico, where they lived and painted from the 1930s until their deaths in the last decades of the 20th century (photos 1-2, 5). The Hurd ranch is located near U.S. Highway 70 in San Patricio, New Mexico, 20 miles northeast of Ruidoso and 50 miles west of Roswell. Peter Hurd purchased 40 acres in San Patricio in 1934, which included a small, one-story, L-shaped house and a barn¹ (photo 3). The property includes historic outbuildings clustered around the main house, called the Wyeth House, and a polo field built by Peter Hurd.

The Hurd house is located on the south side of the small town of San Patricio in the Hondo Valley at the base of the Capitan Mountains in south-central New Mexico. The Rio Ruidoso, which forms the north and east property boundary, is located amid cottonwood trees, piñon pines, cedar trees, and apple and pear orchards. The fertile Hondo Valley is home to many ranches and the Hurds operated a ranch that included cattle and horses in open piñon and juniper scrubland. The Hurds named the property Sentinel Ranch for El Sentinel Peak, located south of the property (photo 49).

¹ Peter Hurd, *My Land is the Southwest: Peter Hurd Letters and Journals*. (Edited by Robert Metzger. College Station: Texas A&M University Press, 1983), 128; Hurd purchased the 40-acre property for \$2,600.

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The small house Peter Hurd purchased in 1934 was built in the decades after the Civil War and consisted of one bedroom, a long narrow kitchen, a living room, and an apple storage room² (photo 3). Between 1937 and 1946, the Hurds renovated the existing house and added substantial additions that included a studio for Peter Hurd in the main house, called Wyeth House, and a larger, free-standing studio for Henriette to the southwest. The house is organized around a *placita*, or courtyard, with the Wyeth House on the northeast (photo 17-18, 20), the Wyeth Wing (bedroom wing), photo 21 (right), Paul Horgan Library to the southeast (photos 8, 17, right), Henriette's studio to the southwest (photos 7, 25), the gallery/polo storage building on the northwest corner (photo 27), and walls on the north and south sides (photos 2, 8, 16). The *placita*-centered house, often built with additions constructed over many years, is a traditional 19th- and 20th-century house type, also called a *rancho*, in New Mexico.³ The buildings are built of adobe covered with stucco. The low-pitched gable roofs are covered in terra-cotta tile. Territorial-style details include the Greek Revival-style window and door surrounds. The complex is entered from the northwest and south.

The two artists' studios are illuminated by large windows and, though one-story, include high ceilings that rise above the one-story living quarters (photos 9, 11, 14, left, 15, 21, 7, 24-25). (The Paul Horgan Library is also taller than the adjoining living quarters.), photos 8, 17, right. The Peter Hurd studio is large and heated by a fireplace (photos 32-35). The high, vaulted ceiling, supported by vigas, provides space for a loft above the *zaguan* entrance. The *zaguan* is a large passageway from the exterior to the interior court. A small, shed-roofed annex is located on the southeast side of the studio. The Henriette Wyeth studio, located across the *placita*, opposite the Peter Hurd studio, is a long, one-story rectangular building, which includes the artist's studios and guest quarters for the subjects of her portraits (photos 24-25).

The Wyeth House, which forms the northeast half of the complex, includes a *portale*, or porch, on three sides facing the interior courtyard (photos 20-21). The *portale* is supported by wood posts and decoratively carved brackets.⁴ A stone-and-tile wall separates the smaller enclosed interior courtyard from the larger entrance court (photo 24). The shaded interior court is used for outdoor living and features a grass lawn, fountain, and statuary (photos 17-18, 20-21, 23).

The Wyeth Wing, which includes a bedroom and bathroom, and the Paul Horgan Library were added in 1946. The *zaguan* entrance was created between the Hurd studio and the 1946 additions (photos 10-11, 22). The passage is entered through wood-paneled double doors and leads directly to the courtyard. The *zaguan* also provides access to Hurd's studio. The large, wood studio doors allowed horses to be brought into the studio for equestrian portraits. The *zaguan* doors are supported by wrought-iron strap hinges and both sets of doors include cast-iron lock sets.

The interior plan of the Wyeth House is typical of New Mexico vernacular houses with large and small rooms and no interior passageways (photos 28-31, 36). The rustic rooms, mostly heated by fireplaces, feature white-washed adobe walls and wood-plank and *latilla* ceilings supported by vigas. The thick reveals indicate the adobe-wall construction.

² Elvis E. Fleming, "New Mexico Office of the State Historian: the Hurd Family, [1978]."

³ Allegretti Architects, "American Ranch House & Architect Cliff May, 2013."

⁴ Orlando Romero and David Larkin, *Building and Living with Earth*. (Boston and New York: Houghton Mifflin Company, 1994), 235.

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The property includes a segment of The Acequia Margarita (photo 38). The *acequia*, or irrigation channel, provides water to the orangery. The *acequia*, which predates the house, was constructed during the Spanish Colonial period for irrigation of fruit orchards and pastures.

The Hurds built two greenhouses. The first is a small adobe-and-frame greenhouse located on the southeast side of the Peter Hurd studio, where Henriette grew some of her flowers, which she used in her paintings (photos 11-12). The second, a free-standing orangery, is located southeast of the Wyatt House (photos 39-42). The long, narrow building steps down a full floor level below grade for the propagation of orange and banana trees. The gable-roof is covered with sheet metal on the north side and glass panels on south side. The south façade is lined with casement windows. The Acequia Margarita provided water for the orangery.

The *acequia* also provided water for the pool in the adobe pool house (photos 37-38, 41, left), located south of the orangery. The pool house, which has since been converted to an exercise room, was built for Henriette to undergo water therapy treatments to alleviate the symptoms of polio, which she had contracted as a child.

The winding entrance drive to the main house passes through the Rio Ruidoso flood plain (photos 50-52). The low-lying ground features open meadows and cottonwood trees. Hurd built a steel-stringer bridge across the river to his property on the south bank (photo 53). His initials are welded on one of the I-beams that form the bridge deck (photo 54). Three outbuildings, built in roughly in the 1950s, are located along the entrance drive to Wyeth House. These include an adobe two-bay stable for Hurd's polo horses (photo 45, left), a long, narrow wood-frame shed for equipment storage (photo 45, right), and Annie's House, the home of Annie Pena, long-time garden caretaker for Henriette (photo 44). Annie's House is a one-story adobe gabled-ell house with a wrap-around porch on the south side. The house is closest to the Wyeth House. The adobe one-car garage is banked into the hill southwest of the main house. The octagonal wood gazebo, located northeast of the house, was built in 1965 (photo 43).

Peter Hurd, an avid polo enthusiast, built a polo field southwest of the main house (photo 47). The open field, which measures roughly 250 feet by 400 feet, was leveled with cuts into the hill to the south and built-up on north side. A steel-frame Aermoter windmill for pumping ground water is located southwest of the main house at the northeast corner of the polo field (photo 46). Later, Hurd built a second polo field north of the Rio Ruidoso, (which is not included in the bounds of this nomination).

Peter Hurd, over many years, expanded his ranch to include more than 2,000 acres on discontinuous parcels on which the artist raised cattle. The 40-acre property included in this nomination, which is part of a 417-acre parcel, represents the original purchase by Peter Hurd in 1934.

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Contributing and Noncontributing Resources

Wyeth House (main house and Peter Hurd studio) is counted as one contributing building.

Wyeth Wing and Paul Horgan Library are counted as one contributing building.

Henriette Wyeth studio is counted as one contributing building.

The gallery and polo storage building is counted as one contributing building.

Greenhouse (attached to Peter Hurd Studio) is counted as one contributing building.

Orangery is counted as one contributing building.

Pool building is counted as one contributing building.

Shed is counted as one contributing building.

Gazebo is counted as one contributing building.

One-bay garage is counted as one contributing building.

Stable is counted as one contributing building.

Long shed is counted as one contributing building.

Annie's House is counted as one contributing building.

Steel-stringer bridge over Rio Ruidoso is counted as one contributing structure.

Acequia Margarita segment through Hurd property is counted as one contributing structure.

Windmill and water pump are counted as one contributing structure.

Polo field west of Wyeth house and south of Rio Ruidoso is counted as one contributing structure.

The designed landscape, including the arrangement of buildings, courtyards, roads, walls, retaining walls, fences, and steps is counted as one contributing site.

There are no noncontributing resources associated with this National Register nomination.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Art

Architecture

Period of Significance

1934-1966

Significant Dates

1934—Peter Hurd purchased 40 acres in San Patricio

c.1938-1942—Hurds built additions to house, including Peter and Henriette's studios.

1946—Wyeth wing and Horgan Library added.

1944—Hurd receives WW II *Life* assignment.

1952-1954—Hurd paints Texas Tech., mural.

1959—Hurd appointed to Fine Arts Commission.

1964—Hurd paints portrait of President Johnson for *Time*.

1966—Hurd paints White House portrait of President Johnson.

Cultural Affiliation

N/A

Architect/Builder

Hurd, Peter (builder)

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Period of Significance (justification)

The period of significance begins in 1934, when Peter Hurd purchased the 40-acre property in San Patricio, and ends in 1966, when he painted the White House portrait of the President Lyndon Johnson. Hurd continued to paint until his death in 1984. Henriette lived and painted at Sentinel Ranch until her death in 1997.

Criteria Considerations (explanation, if necessary)

N/A

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

The Peter and Henriette Wyeth Hurd House and Studios is the house and studios of artists Peter and Henriette Wyeth Hurd in San Patricio, New Mexico, where they lived and painted from the 1930s until their deaths in the last decades of the 20th century. In 1934, Peter Hurd purchased a 40-acre ranch that included a small L-shaped house, which, between the years 1939 and 1946, he renovated and added substantial additions. The house is organized around a *placita*, or central courtyard. The Hurds raised a family at Sentinel Ranch and painted in separate studios, which Hurd built for himself and his wife. The Peter and Henriette Wyeth Hurd House and Studios is significant at the national level of significance under National Register Criterion B because of its association with artist Peter Hurd as the house and studio where he painted his landscape paintings of the American Southwest, images of soldiers during assignments for *Life* magazine during the Second World War, and in 1966, his White House portrait of President Lyndon B. Johnson. The Peter and Henriette Wyeth Hurd House and Studios is significant at the national level of significance under National Register Criterion B in the area of art because of its association with Henriette Wyeth Hurd as the house and studio where she painted landscapes, still life, and portraits. The Peter and Henriette Wyeth Hurd House and Studios is significant at the state level of significance under National Register Criterion C in the area of architecture because the house includes the artist studios, where Peter and Henriette produced their most significant work, and because it is an excellent example of a *placita*-centered *rancho*, typical of vernacular houses in New Mexico in the early 20th century.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Peter and Henriette Wyeth Hurd House and Studios is significant at the national level of significance under National Register Criterion B because of its association with artist Peter Hurd as the house and studio where he painted his realist landscape paintings of the American Southwest, images of American soldiers during assignments for *Life* magazine during the Second World War, and in 1966, his White House portrait of President Lyndon B. Johnson.

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During the late 19th and early 20th centuries, artists began to contribute to the idea of realism in the American painting, which “emphasized the grittiness and squalor of contemporary life.”⁵ American Realism attempted to portray the exhaustion and cultural exuberance of the American landscape and the life of ordinary Americans at home during a period of dramatic changes in the nation’s industrial and economic sectors and recognized changes in social and cultural attitudes.⁶ This movement was a precursor to modernism. The Ashcan School in New York, among the most important realist movements in America, formed the core of realism and modernism in American art.⁷ Ashcan School artists included George Bellows, Everett Shinn, George Benjamin Luks, William Glackens, Edward Hopper, Robert Henri, and John Sloan. Sloan, Glackens, Shinn, and Luks began as newspaper illustrators before becoming realist painters. These artists brought the immediacy of observation and an appetite for contemporary facts to their art.⁸ Robert Henri and John Sloan painted realist works in New Mexico. Sloan spent summers in New Mexico for most of his adult life.

N.C. Wyeth, Hurd’s teacher, painted in the tradition of American Realism. The influence of Wyeth’s heightened realistic style is apparent in Hurd’s illustrations for children’s books in the late 1920s. Hurd’s works were produced in watercolors, egg tempera, and lithographs. He found the vivid New Mexico light and landscape of his childhood conducive to his art and he captured it through his realist style. His landscape and portrait paintings depicted south-central New Mexico. Throughout his life, he remained a realist painter, perfecting a dry, luminosity that evoked the arid expanse of his native state.

Hurd, who did not follow the shift in American art toward abstract painting in the early 20th century, continued to paint in the realist style. Hurd’s work represents a subtype of realism known as regionalism. The painting *American Gothic* by Grant Wood, which was shown at the Art Institute of Chicago’s Forty-Third Annual Exhibition of Painting and Sculpture, inspired the regionalist movement in American art.⁹ Hurd’s paintings portray regionalism in the people and landscapes of the Southwest, especially New Mexico ranchers and Hispanic laborers. Much of the artwork commissioned during the New Deal is in a regionalist style and Hurd, who painted several murals for the New Deal, combined art with local feelings and local concerns.¹⁰ His vision of Southwestern life was best achieved in his egg tempera paintings on large wood panels covered with several coats of gesso.¹¹ Egg tempera is a traditional, but time-consuming medium. Hurd mixed his own paints by harvesting pigments from minerals and plants found in the New Mexico landscape.

Peter Hurd’s paintings and murals capture the beauty and essence of southern New Mexico. His love and understanding of southern New Mexico derived from his childhood in Roswell in southeastern New Mexico. He spent much of his youth on horseback roaming the countryside, where he explored the region’s hills, prairies, and arroyos. His love for New Mexico shaped his artistic sensibilities and cemented his personal bond with the landscape and people of New Mexico.

⁵ Edward Lucie-Smith, *American Realism* (New York: Harry N. Abrams, 1994), 65.

⁶ “Art Movements: American REALISM.”

⁷ *Ibid.*

⁸ Lucie-Smith, 65-66.

⁹ *Ibid.*, 93.

¹⁰ *Ibid.*, 115.

¹¹ *Turquoise Magazine*, “Peter Hurd, Michael Hurd, Henriette Wyeth: A Family of Artists,” 2011

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Paintings that illustrate his passion for the region include, *Portrait of Jose*, *The Horse Trade*, *Valley in October*, *River Near Picacho*, and *Ranch on the Plain*.

Hurd's landscapes evoke his sense of place at Sentinel Ranch, the Hondo Valley, and southern New Mexico. His portrait paintings captured the texture and dignity of the people he painted, especially those that inhabited southern New Mexico. Hurd's work remains important because, as a painter of the Southwest, he captured its silence, clarity, and light. Hurd often relied on *plein air* sketches so that the moment was captured quickly and could be referenced in later work. These outdoor sketches were done quickly with watercolor or pen and wash. He often used his field sketches as the basis of finished egg-tempera and watercolor paintings.

Carmen Vendelin, Curator of Art at the New Mexico Museum of Art in Santa Fe, describes Peter Hurd as "a New Mexico or Southwest artist, but one with national renown."¹² Hurd worked for *Life* magazine from 1942 to 1944, as a war correspondent, painting American soldiers during the Second World War. From 1952 to 1954, Peter and Henriette painted a 16-panel fresco mural at Texas Technological College in Lubbock, Texas, which is among Hurd's highest achievements in mural painting. In 1959, President Dwight Eisenhower appointed Peter Hurd to the Commission of Fine Arts. In 1963, he was invited to participate in a new NASA art program, where he painted a watercolor of the Skylab Launch Complex.

Peter Hurd was chosen to paint a portrait of President Lyndon Johnson for the cover of *Time* magazine's the Man of the Year issue in 1964. Hurd's portrait of Johnson for *Time* led to the artist's commission in 1966 to paint the official White House portrait of President Lyndon B. Johnson. The National Portrait Gallery contains several portraits and sketches by Peter Hurd. These include sketches of Lyndon B. Johnson from 1964 and 1966 and portraits of Eric Knight, Alice Roosevelt Longworth, Parry O'Brien, Arthur Radford, Winthrop Rockefeller, Charles B. Shuman, Charles Tillinghast, Gary William Wilson, Duke Ellington, and a self-portrait of the artist.

The Peter and Henriette Wyeth Hurd House and Studios is significant at the national level of significance under National Register Criterion B in the area of art because of its association with Henriette Wyeth Hurd as the house and studio where she painted landscapes, still life, and portraits. Henriette Wyeth Hurd was the oldest child of N.C. Wyeth, renowned illustrator, and Carolyn Wyeth. The Wyeth-Hurd family contains 15 artists including her father, brother Andrew Wyeth, two sisters, brother-in-law, son, daughter, two nieces, two nephews, son-in-law, and two grandsons. She followed her father's legacy of American Realism in her art. Henriette is especially significant for still-life paintings and portraits, which she produced in oil and watercolors. The influence of her father was prevalent in her work, just as it was in the work of Peter Hurd, and she embraced realism in her art. According to friend and author Paul Horgan, "He [Wyeth] was her drillmaster in drawing, her mentor in general awareness, the source of the swift, pointed thought and the precise and acute vocabulary that...served her always as expressive means hardly less gifted than her painting."¹³

¹² Carmen Vendelin in email to Steven Moffson, August 4, 2014.

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Her father advised her to “paint the light and air around the subject; paint the mystery.”¹⁴ Henriette, because of her portraits and still-life paintings, is considered by art historians to be one of the most important women painters of the 20th century. Her still-life paintings reveal “fantasies,” which deal with the beauty and tragedies of life and the raw beauty of the people and land of the Southwest.¹⁵ Her realist portraits convey the sitter’s personality and character.

Henriette Wyeth Hurd had a national reputation, according to Carmen Vendelin, who notes she was a child prodigy, later known for her portraits and still-life paintings, and that her work is exhibited in museums throughout the country.¹⁶

The February 3, 1941 issue of *Life* magazine featured American portrait painters, including Henriette. Her portraiture included commissions for noted women, such as Helen Hayes, Mrs. John D. Rockefeller III, and First Lady Pat Nixon. She is considered an important female artist and has been critically acclaimed for her portraits and still-life paintings.¹⁷ She received awards, including prizes from the Wilmington Society of Fine Arts and the Pennsylvania Academy of Fine Arts. Her work has been exhibited in the Metropolitan Museum of Art in New York; Carnegie Institute in Pittsburgh; the Art Institute of Chicago; and the Roswell Museum and Art Center in Roswell, New Mexico. Permanent collections include the Wilmington Society of Fine Arts, Brandywine River Museum in Chadds Ford, Pennsylvania, New Britain Museum of American Art in Connecticut, Roswell Museum and Art Center in Roswell, New Mexico, and the Texas Technical University Museum in Lubbock, Texas. Her portraits of Andrew Wyeth, Paul George Vincent O’Shaughnessy Horgan, and Peter Hurd are in the permanent collection of the National Portrait Gallery in Washington, D.C. Henriette resided and painted at Sentinel Ranch until her death in 1997.

The Peter and Henriette Wyeth Hurd House and Studios is significant at the state level of significance under National Register Criterion C in the area of architecture because the house represents the building type, artist studio, where Peter and Henriette Hurd produced their most significant work. The artists each had their own studios constructed from c.1938 to 1939 with adobe walls and high ceilings supported by *vigas*. Both studios feature large windows to bring in natural light, which was essential to the production of their art. Henriette, who specialized in portraiture, included in her studio accommodations for portrait sitters who, because of long-distance travel and lengthy sitting times, required overnight stays. The Peter Hurd studio includes large, double doors so horses could be brought in for equestrian portraits.

The Peter and Henriette Wyeth Hurd House and Studios is significant at the state level of significance under National Register Criterion C in the area of architecture because it is an excellent example of a *placita*-centered *rancho*, typical of vernacular houses in New Mexico in the 18th and early 20th centuries. Beginning in the 17th-century, Hispanic settlers built one-room to three-room adobe houses composed of small interconnected rooms without a center passage. Over time, as families grew and the houses began to include new uses, such as agriculture and commerce, new rooms were added.

¹³ Roswell Museum and Art Center.

¹⁴ Ibid.

¹⁵ Women’s International Center, “Henriette Wyeth: Famed Portrait Artist,” 2013.

¹⁶ Carmen Vendelin in email to Steven Moffson, August 26, 2014.

¹⁷ Park West Gallery.

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These new rooms often formed L- or U-shaped plans, organized around a *placita* and focused inward on the private courtyard. The largest of these *placita*-centered houses were enclosed on four sides. Sentinel Ranch, which focuses inward on the *placita*, is typical of these vernacular houses built in New Mexico from the early 1700s to the early 1900s. It is enclosed on four sides with walls connecting the gaps between buildings and the courtyard is bisected by a wall that separates the grass-covered lawn and outdoor living space from the dusty entrance court. Similar *placita*-centered houses in New Mexico include the Gutierrez-Hubbell House in Bernalillo County and the Montoya-Gallegos House in Sandoval County.

Developmental history/additional historic context information (if appropriate)

Peter and Henriette at Sentinel Ranch in San Patricio, New Mexico

In 1934, Peter Hurd purchased a 40-acre ranch, which included a small, one-story L-shape house and a barn in San Patricio for \$2,600.¹⁸ The Rio Ruidoso forms the northern boundary of the property, which Hurd named Sentinel Ranch for El Sentinel Peak, located to the south.

The original L-shaped *rancho*, built in the decades after the Civil War, consisted of one bedroom, a long, narrow kitchen, a living room, and an apple storage room.¹⁹ Between c.1938 and 1946, Hurd renovated the house and added substantial additions. The main house, called Wyeth House, was built of adobe walls and roof supported by *vigas* and *latillas*. Hurd added terra-cotta tiles to the roof in 1946 and built a *portale*, or colonnaded porch. Hurd cleaned out the apple storage room to create a small room between the living room and bedroom and he added plumbing for an indoor bathroom, which included blue-and-white Mexican Talavera tiles. In the mid-1930s, Hurd added a kiva fireplace in the bedroom, which, like most rooms in the house, features exposed *vigas*.²⁰

In c.1938, Peter Hurd built his studio. Hurd surrounded the studio with *portales* to connect the studio with the original house. That same year, Hurd built an adobe greenhouse on the southeast end of the studio. In a letter to his friend and Pulitzer Prize-winning New Mexico author Paul Horgan in March 1937, Hurd writes:

This morning came work from Dr. Harshe of the Chicago Art Institute saying that in the current Sixteenth International Water Colour Exhibition my portrait of *El Mocho* has been awarded the Watson F. Blair Prize of \$600.00...So now it looks as tho I might be able to get a studio put up at the rancho this summer...²¹

In 1939, Henriette and their two children, Peter, Jr. and Ann Carol, moved permanently to San Patricio and between 1937 and 1939. Son Michael Hurd was born in 1946. Peter Hurd built Henriette's studio across the *placita*, or open courtyard,

¹⁸ Hurd, *My Land is the Southwest*, 128.

¹⁹ Fleming.

²⁰ Romero and Larkin, 235.

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opposite the main house. The studio includes a room for her subjects to reside while she painted their portraits. Adjacent to Henriette's studio is the narrow storage building for polo equipment. This room was later used as the Hurd gallery before the Hurd-La Rinconada Gallery was built north of the Rio Ruidoso.

In 1946, Hurd built the adobe Wyeth Wing southwest of the Hurd studio. The Wyeth Wing is long and narrow and contains a bedroom, fireplace, and bathroom. *Portales* join the Wyeth Wing with the Hurd Studio. In a June 6, 1944 letter to Daniel Longwell, a *Life* magazine editor, Hurd writes:

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.²²

That same year, 1946, Hurd added the adobe Paul Horgan Library to the south end of the Wyeth Wing. The library completes a U-shaped main house and includes *portales* on three sides.

Hurd built a free-standing greenhouse east of the main house, which was used to grow banana and citrus trees. The greenhouse is sited mostly below ground level and is irrigated by a segment of the Acequia Margarita, which runs through the Hurd property. The sunroom on the northeast side of the main house was one of the last major additions. The octagonal gazebo, located north of the main house, was a given to the Hurds in 1965 by their friend and patron, Roswell, New Mexico oil executive and philanthropist Robert O. Anderson.

The Hurds had, at various times, three-to-four employees on the ranch. These included Annie Pena, who cared for Henriette's flower garden and the cook, Olivia Miranda. The Hurds resided and painted at Sentinel Ranch until their deaths; Peter in 1984 and Henriette in 1997. Michael Hurd, an artist, paints in the Peter Hurd studio. Henriette's studio has been closed since her death. Ann Carol, daughter of Peter and Henriette, resides on Sentinel Ranch on land outside Peter Hurd's original 40-acre purchase.

Peter Hurd

Peter Hurd was an American artist whose dramatic portraits of the American Southwest have appeared in galleries, public buildings, museums and popular magazines for nearly a half-century. Peter Hurd was born February 22, 1904 in Roswell, New Mexico, where was raised on a ranch and developed his love of the New Mexico landscape. In 1918, Hurd entered the New Mexico Military Institute (NMMI), where he became interested in art.²³ Following three years of high school at

²¹ Hurd, *My Land is the Southwest*, 173.

²² *Ibid.*, 350-351.

²³ Paul Horgan in Peter Hurd, In *My Land is the Southwest*.

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NMMI, Hurd entered West Point in 1921. Hurd, who sold his first painting at West Point in 1923 for \$10, left the academy after two years to become an artist. In 1923, he transferred to Haverford College, where he met artist N.C. Wyeth. By spring 1924, Hurd had persuaded Wyeth to allow him to become his pupil. Hurd, upon Wyeth's urging, enrolled at the Pennsylvania Academy of Fine Arts in Philadelphia. There, he met Wyeth's oldest daughter, Henriette. In 1927, Peter and Henriette became engaged. They married two years later on June 28, 1929.

In December 1928, Hurd had his first exhibition of paintings at NMMI. In 1930, he won first prize in landscape painting at the annual exhibition of the Wilmington Society of the Fine Art.²⁴ In 1930, Hurd produced an illustration for an advertisement for Whitman's Chocolates. On March 22 that same year, the Hurd's had their first child, Peter Hurd, Jr. In 1933, he began a mural scheme at NMMI, which was destroyed in a fire in 1938.²⁵

In 1934, Hurd purchased the ranch in San Patricio, where he produced some of his best and most famous works at the ranch in San Patricio. The Hurd's daughter, Ann Carol, was born on April 9, 1935. In 1937, Hurd won first prize at the Sixteenth International Watercolor Exhibition at the Art Institute of Chicago for his portrait painting called *El Mocho*.²⁶ El Mocho was Carlos Miranda, an occasional ranch hand, who had lost one hand in a childhood accident. This exhibition was held March 18 to May 16, 1937 and included not only watercolors, but pastels, drawings, monotypes, and several other media. He also entered the ink drawing, *Baptism at Three Rivers*, which is a site in New Mexico. Hurd won the Watson F. Blair Prize of \$600, which was awarded by the Committee on Painting and Sculpture of the Art Institute of Chicago.²⁷ Correspondence in the "Peter Hurd and Henriette Wyeth Hurd Papers 1917-1989," indicates *El Mocho* was painted with egg tempera on gesso, a medium frequently used by Hurd.²⁸

The Works Progress Administration commissioned Hurd to paint murals as part of the New Deal art programs of the 1930s and early 1940s. In 1938, he painted the mural in the post office in Big Springs, Texas. In 1940, he painted the "Sun and Rain" mural in the Alamogordo, New Mexico federal building. Hurd intended the "Sun and Rain" mural to portray New Mexico's people, land, and flora. The two panels surrounding the portal are 90 inches by 60 inches, the portal is 110 inches by 69 inches, and the two flora panels are 61 inches by 27 inches. The placard on the building identifies the woman in the scene on the left panel as Miss Edna Imhoff, a teacher from Reberton, New Mexico. The kneeling girl working in the soil is Della Joiner, the daughter of the postmaster in Hondo, New Mexico. In the background is Hurd's ranch at San Patricio, with the San Andreas Mountains and White Sands in the far distance. On the right side is a Mexican shepherd praying for rain. This figure was modeled after Hondo Valley resident Dorothea Montoya. New Mexican flora is represented by sorghum and yucca plants. The left side of the mural reads, "Come sunlight after rain to bring

²⁴ *Sunday Morning Star*, "Pony Ranch Bought by Local Artist," 1937.

²⁵ Fleming.

²⁶ Art Institute of Chicago, "International Water Color Exhibition." . 1937. "International Water Color Exhibition," 1937. Accessed April 25, 2013. http://www.artic.edu/sites/default/files/libraries/pubs/1937/AIC1937IntWtrclr16thAn_comb.pdf.

²⁷ Art Institute of Chicago, "International Water Color Exhibition."

²⁸ Art Institute of Chicago, "About this Artwork: El Mocho." *Art Institute of Chicago*. 2013. Accessed June 20, 2013. <http://www.artic.edu/aic/collections/artwork/23294>.

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green life out of the Earth.” The right side reads in Spanish, “Ven lluvia bendita, ven a acariciar la tierra sendienta (Come blessed rain, come caress the thirsty land).”

His final New Deal mural was for the Post Office Terminal Annex Building in Dallas, Texas in 1940.²⁹ Letters from the Treasury Department Procurement Division discuss how pleased the division was with Hurd’s work at the post office in Big Springs, Texas.³⁰ In *The National Observer* on February 8, 1971, Hurd said: “Painting a mural challenges a painter like composing a symphony does a composer. A landscape painting by comparison, would be like the composer’s tone poem.”³¹ For his murals, Hurd painted in fresco, which entailed painting on wet plaster.

In the July 24, 1939 issue of *Life* magazine, a short essay on Hurd and Sentinel Ranch included photos of Hurd at the ranch, photos of two landscape paintings, and two of portrait paintings. The article notes that Hurd had his third one-man show at the Sullivan Gallery in New York and that he sold a painting to the Metropolitan Museum of Art for \$400.³² In November of 1939, Henriette moved permanently to Sentinel Ranch.³³

In 1942, he was elected to the National Academy of Design. Academicians are elected annually by their artist peers. A candidate must be proposed by an academician with letters of recommendation from other academy members.³⁴ That same year, *Life* magazine hired Peter as war correspondent in England. He was sent to England to paint the men and activities of the U.S. Army-Air Forces Bomber Command. He lived and worked with the airmen in the field for five months.³⁵ While in England, he produced sketches with ink and wash, which he later reproduced in egg tempera. Hurd completed some paintings in England and others from late 1942 to early 1944, after his return to San Patricio.³⁶

In 1944, *Life* magazine sent Hurd to the Air Transport Command, an assignment that led Hurd to isolated locations vital to the transport of soldiers and supplies during the war. *Life* also sent him to Jamaica, Puerto Rico, British Guiana, Brazil, Ascension Island, Accra in West Africa, Egypt, India, and locations in Asia and the Middle East. In Saudi Arabia he painted the portrait of King Faisal. The June 19, 1944 issue of *Life* magazine describes his trip to the Gold Coast, across the Arabia peninsula to central India and home by way of Italy and North Africa.³⁷ It shows several of his sketches from 1942 and 1944. Some are currently displayed the Pentagon.³⁸ On February 13, 1946, the Hurds’ last child, Michael, was born. The next year, Hurd was awarded the European Theater Medal for Service Overseas for his work during the war.³⁹

²⁹ Hurd, *My Land is the Southwest*, 395.

³⁰ Peter Hurd and Henriette Wyeth Hurd papers, 1917-1989. Archives of American Art, Smithsonian Institution, Washington, D.C.

³¹ Flynn, 18.

³² *Life* magazine, "Peter Hurd Paints His Own Ranch in New Mexico and Swaps Art for Ponies," 24-26.

³³ Hurd, *My Land is the Southwest*, 215.

³⁴ National Academy, "National Academicians."

³⁵ *Life* magazine, "Peter Hurd: He Paints U.S. Airmen," 66-73.

³⁶ *Ibid.*

³⁷ *Life* magazine, "Speaking of Pictures: These are Notes from Peter Hurd's Sketchbook," 12-14.

³⁸ Hurd Gallery, "Peter Hurd."

³⁹ Hurd, *My Land is the Southwest*, 395.

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From 1952 to 1954, Hurd, along with Henriette and two students, Manuel Acosta and John Meigs, painted a mural at Texas Technological College in Lubbock, Texas. The 16 mural panels were in fresco in the rotunda of the college museum. Hurd said that this was “the most exciting project I’ve had since Dan [Longwell] packed me off to the wars.”⁴⁰ The mural, which took two years to complete, depicted the history and settlement of Lubbock. Dedicated on November 18, 1954, the murals were among Hurd’s highest achievements in mural painting.⁴¹

In 1957, Hurd recorded an album called “Peter Hurd Sings Ranchera Songs: Spanish Folk Songs of New Mexico.”⁴² Hurd, who grew up in New Mexico among Spanish speakers, was fluent in Spanish. Hurd learned many of the songs on the album as a child and some he discovered during trips to Mexico.⁴³ On the album, Hurd both sings and plays the guitar. The liner notes state that some of the songs were learned from an old Mexican woman, who was a family cook and others were learned from Mexican laborers and shepherders, both in New Mexico and Old Mexico.⁴⁴ Hurd wrote:

By *Ranchera* songs I mean the earthy songs sung by mariachi bands and wandering singers of Mexico. The term does not as a rule include the bolero or the sentimental songs which come under the classification of canciones populares. The distinction between ranchero songs and other types is for me one of feeling, not one of antiquity. The term includes such forms as the corridos, sones and huapangos. Although the verses are usually simple in structure they occasionally have an intense emotional impact. The rhythms also vary with the type of song and may be extremely complex. Subject matter runs a wide gamut: love, deceit, death, allegory, narratives of adventure, etc., often with a background of Mexican ranch life.⁴⁵

Some of Hurd’s songs reference animals and birds, which, according to the notes, were common in Hispanic folk music of the Southwest and Mexico.⁴⁶ The animals and birds usually represent “a veiled allusion to a beloved person or the personification of some human quality, be it a vice or a virtue.”⁴⁷ The subject matter ranged from the wars of Pancho Villa to the pleasure in a new hat and chaps. The song *Traigo Mi Cuarenta Y Cinco*, (I Carry My Forty-Five), contains references to Socorro and San Patricio, New Mexico.⁴⁸ In the original release, Hurd interchanged the names of Socorro and San Patricio for the names of Mexican towns.⁴⁹

⁴⁰ Ibid., 374.

⁴¹ Hurd, *My Land is the Southwest*, 374.

⁴² Smithsonian Folkways. *Spanish Folk Songs of New Mexico: Peter Hurd*, 2012. Accessed February 23, 2014 . <http://www.folkways.si.edu/peter-hurd/spanish-folk-songs-of-new-mexico/american-folk-latin/music/album/smithsonian>.

⁴³ Ibid.

⁴⁴ J.D. Robb, J.D. 1957, 1964. *Spanish Folk Songs of New Mexico sung by Peter Hurd* (New York: Folkways Records and Service Corp. New York City, 1957, 1964). Accessed February 20, 2014. <http://www.folkways.si.edu/peter-hurd/spanish-folk-songs-of-new-mexico/american-folk-latin/music/album/smithsonian>.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

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In 1959, President Dwight Eisenhower appointed Peter Hurd to the Commission of Fine Arts. The Commission of Fine Arts was 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.⁵⁰ Hurd continued to work in San Patricio, returning to Washington, D.C., for meetings of the commission.

In 1963, Hurd was invited to participate in a new NASA art program. In March 1962, James Webb, Administrator of the National Aeronautics and Space Administration, created the NASA art program.⁵¹ In the early stages of the program, portraits of astronauts, such as Alan Shepard, were created, but Webb wanted more than just portraits. He wanted to encourage artists to capture the excitement and deeper meaning of space flight.⁵² According to Webb, "The important thing is to develop a policy on how we intend to treat this matter now and in the next several years and then to get down to the specifics of how we intend to implement this policy..."⁵³ Webb consulted with experts in the field, including the director of the National Gallery of Art and the members of the Fine Arts Commission.⁵⁴ This new initiative began in spring 1963. Andrew Wyeth, Hurd's brother-in-law, was invited to travel to Cape Canaveral to record his impressions of the event, but ultimately he did not attend.⁵⁵ Andrew Wyeth's son, Jaime, participated in the program during the Gemini and Apollo programs.⁵⁶ Other artists included George Weymouth, John McCoy, Robert McCall, Paul Calle, Robert Shore, and Mitchell Jamieson.⁵⁷ For their participation, each artist received an \$800 commission to paint any NASA subject that inspired them. The artists then presented their finished work and all of their sketches to the space agency.⁵⁸ By the end of 1970, 38 artists had been sent to Mercury, Gemini and Apollo launches and to other NASA facilities.⁵⁹ Hurd chose to paint a watercolor of the Skylab Launch Complex that featured the Skylab vehicle and gantry.⁶⁰ The painting included two round tanks and a lush landscape with brilliant blue water.⁶¹ The sky is a soft blend of blue, yellow, and pink.⁶²

In 1964, *Time* magazine selected President Lyndon B. Johnson as Man of the Year.⁶³ Peter was chosen to paint the cover portrait because he was one of the Southwest's most respected artists.⁶⁴ The artists chose to place Johnson against a

⁵⁰ U.S. Commission of Fine Arts. "Welcome to the U.S. Commission of Fine Arts," 2013. Accessed May 2, 2013. <http://www.cfa.gov/>.

⁵¹ Tom D. Crouch. *Skylab Launch Complex* (Washington, D.C.: National Air and Space Museum, 2007). Accessed February 22, 2014. http://airandspace.si.edu/collections/artifact.cfm?object=nasm_A19760273000.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ *Skylab Launch Complex*. (Washington, D.C.: National Air and Space Museum, 2014). Accessed February 21, 2014. http://airandspace.si.edu/collections/artifact.cfm?object=nasm_A19760273000.

⁶¹ Ibid.

⁶² Ibid.

⁶³ "Lyndon B. Johnson" (Washington, D.C.: National Portrait Gallery, 2014). Accessed February 22, 2014.

<http://npgportraits.si.edu/emuseumNPG/code/emuseum.asp?style=text¤trecord=11&page=search&profile=NPG&searchdesc=QuickSearch%20contains%20peter%20...&searchstring=QuickSearch/,/contains/,/peter%20hurd/,/false/,/false&newvalues=1&newaction=newpage&newstyle=single&newcurrentrecord=21>.

⁶⁴ Ibid.

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sun-drenched Texas landscape, with Johnson's birthplace in the distance.⁶⁵ This portrait appeared on the cover of the January 1, 1965 issue of *Time* magazine.

Hurd's portrait of Johnson for *Time* led to the artist's commission in 1966 to paint the White House portrait of President Lyndon B. Johnson. Hurd was only given two brief sittings with the President and had to complete the painting from photographs. Johnson described the painting as "the ugliest thing I ever saw."⁶⁶ Johnson's dissatisfaction in the painting resulted in a quip heard in Washington at the time that "artists should be seen around the White House, but not Hurd."⁶⁷ The episode provided notoriety for Peter Hurd.⁶⁸

The National Portrait Gallery contains several portraits and sketches by Peter Hurd. These include sketches of Lyndon B. Johnson from 1964 and 1966 and portraits of Eric Knight, Alice Roosevelt Longworth, Parry O'Brien, Arthur Radford, Winthrop Rockefeller, Charles B. Shuman, Charles Tillinghast, Gary William Wilson, Duke Ellington, and a self-portrait of the artist. The portraits of Lyndon B. Johnson and Duke Ellington are on display in the museum.

In 2013, a 47-foot-long mural, which Peter Hurd painted in 1952 in the lobby of the Prudential Insurance Building in Houston, Texas, was removed, transported 600 miles, and installed in the new public library in Artesia, a town in southeastern New Mexico. The 18-story Prudential Building was scheduled for demolition. The curved fresco titled, *The Future Belongs to Those Who Prepare For It*, required the design and construction of sophisticated steel bracing, environmental controls, transportation systems, storage facilities, and a design for the new library that enabled roof panels to be removed so the mural could be lowered into place. The mural depicts a Texas farm during harvest season and can be seen at night through the building's glass walls.

Henriette Wyeth Hurd

Henriette Wyeth Hurd, who was born into the Wyeth family of artists, was an American painter, who achieved national success for her landscape, portrait, and still-life paintings. Henriette was born on October 22, 1907 in Wilmington, Delaware and was the first of N.C. and Carolyn Wyeth's five children. Artist Andrew Wyeth was her younger brother. Henriette began painting at an early age in the studio of her father, famous illustrator N.C. Wyeth.⁶⁹ Henriette was recognized as a child prodigy for her painting at an early age.⁷⁰ At eleven, she began to study art under the guidance of her father. Her formal art lessons began with studies of spheres and pyramids skewed by shadows and light.⁷¹ As a child, she suffered from polio, which crippled her right hand, but did not stop her from painting.⁷² As a teenager, she learned to

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Hurd Gallery, "Peter Hurd."

⁶⁹ "Henriette Wyeth." (Park West Gallery, 2008-2013). Accessed December 2, 2013. <http://www.parkwestgallery.com/artist/henriette-wyeth/>.

⁷⁰ "Henriette Wyeth." (Somerville Manning Gallery, 2013). Accessed December 1, 2013. <http://somervillemanning.com/henriette-wyeth/>.

⁷¹ "Henriette Wyeth, 89, A Portrait Painter In a Family of Artists." *New York Times*, 6 April 1997. Accessed December 1, 2013. <http://www.nytimes.com/1997/04/06/nyregion/henriette-wyeth-89-a-portrait-painter-in-a-family-of-artists.html>.

⁷² Hurd Gallery, "Henriette Wyeth-Hurd."

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hold the paint brush between her index and middle fingers. Her training included study at the Normal Art School in Boston and the Pennsylvania Academy of Fine Arts in Philadelphia, where she met Peter Hurd, a student of her father. By her late teens, she was known locally as a skilled portrait artist and she began receiving commissions.⁷³ After she finished school, she returned home to Chadds Ford, Pennsylvania and continued to study under her father.

Henriette and Peter Hurd married in 1929 and spent a four-month honeymoon in New Mexico before returning to Chadds Ford. In 1934, Hurd found a 40-acre property for sale in San Patricio, New Mexico. He prepared sketches of the property, which he brought to Chadds Ford to show Henriette.⁷⁴ Although she loved the property, she did not move with her children permanently to San Patricio until 1939.⁷⁵ A Sentinel Ranch, she and Peter painted and raised a family. Henriette grew to love the light and landscapes of New Mexico, filling her canvases with apache plume, doves, wild flowers, irises, santos, and the faces of those she loved and admired, including her children and villagers from San Patricio.⁷⁶ Moving to the West provided the inspiration that allowed her to flourish as a painter.⁷⁷ Throughout the years, Peter and Henriette's home attracted countless guests and portrait sitters. Henriette painted several portraits of her own family, including her children Michael and Ann Carol.⁷⁸ Some of her most famous portraits were of children, whom she loved to paint because they embodied innocence and youth.⁷⁹ The February 3, 1941 issue of *Life* magazine featured American portrait painters, including Henriette. Her paintings captured her subjects' likenesses in carefully composed designs.⁸⁰ Her success allowed her to charge as much as \$700 to \$1,000 for portraits in 1941.⁸¹

Henriette and Peter worked daily in their own studios and would comment and advise each other on their work. She was devoted to her art and her family, becoming the matriarch of the Wyeth-Hurd family, which included a next generation of artists. Henriette resided and painted at Sentinel Ranch until her death in 1997.

⁷³ J. Mark Sublette, "Henriette Wyeth Hurd (1907-1997)." 2013. Accessed November 28, 2013.

<http://www.medicinemangallery.com/bio/bio.lasso?url=Henriette-Wyeth-Hurd>.

⁷⁴ Hurd, *My Land is the Southwest*, 128.

⁷⁵ *Ibid.*, 395.

⁷⁶ Roswell Museum and Art Center.

⁷⁷ Hurd Gallery, "Henriette Wyeth-Hurd."

⁷⁸ Turquoise Magazine

⁷⁹ Hurd Gallery, "Henriette Wyeth-Hurd."

⁸⁰ Hurd Gallery, "Henriette Wyeth-Hurd."

⁸¹ *Life* magazine. "American Portrait Painters." (February 3, 1941): 48.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 40
(Do not include previously listed resource acreage.)

Latitude/Longitude References
(Carry Lat/Long coordinates six decimal places to the right)

<u>A</u>	<u>33.405906</u>	<u>-105.332939</u>	<u>B</u>	<u>33.405918</u>	<u>-105.328523</u>
	Latitude	Longitude		Latitude	Longitude
<u>C</u>	<u>33.402111</u>	<u>-105.328523</u>	<u>D</u>	<u>33.402197</u>	<u>-105.332616</u>
	Latitude	Longitude		Latitude	Longitude
<u>E</u>					
	Latitude	Longitude			

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property is indicated by a heavy black line on an attached map drawn to scale.

Boundary Justification (Explain why the boundaries were selected.)

The original 40 acres are most closely associated with house and studios of Peter Hurd and Henriette Wyeth Hurd.

11. Form Prepared By

name/title Brittany Porter (author)
Beth Laura O'Leary, Ph.D., Professor Emerita (advisor)

organization New Mexico State University, Department of July 19, 2014
Anthropology date _____

street & number 703 Wingfield Street telephone 575-973-5636

city or town Ruidoso state NM zip code 88345

e-mail brit_boo@nmsu.edu

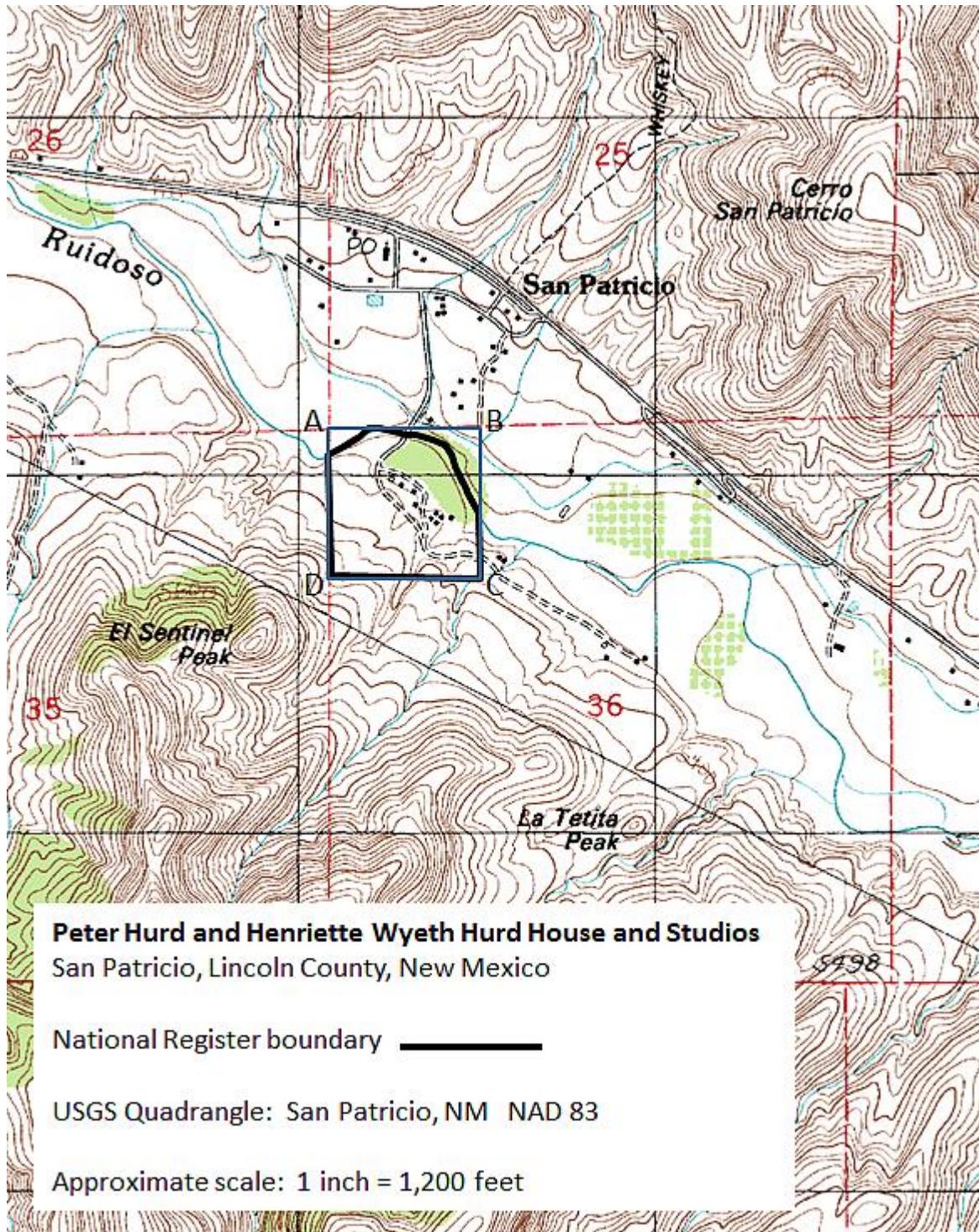
Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

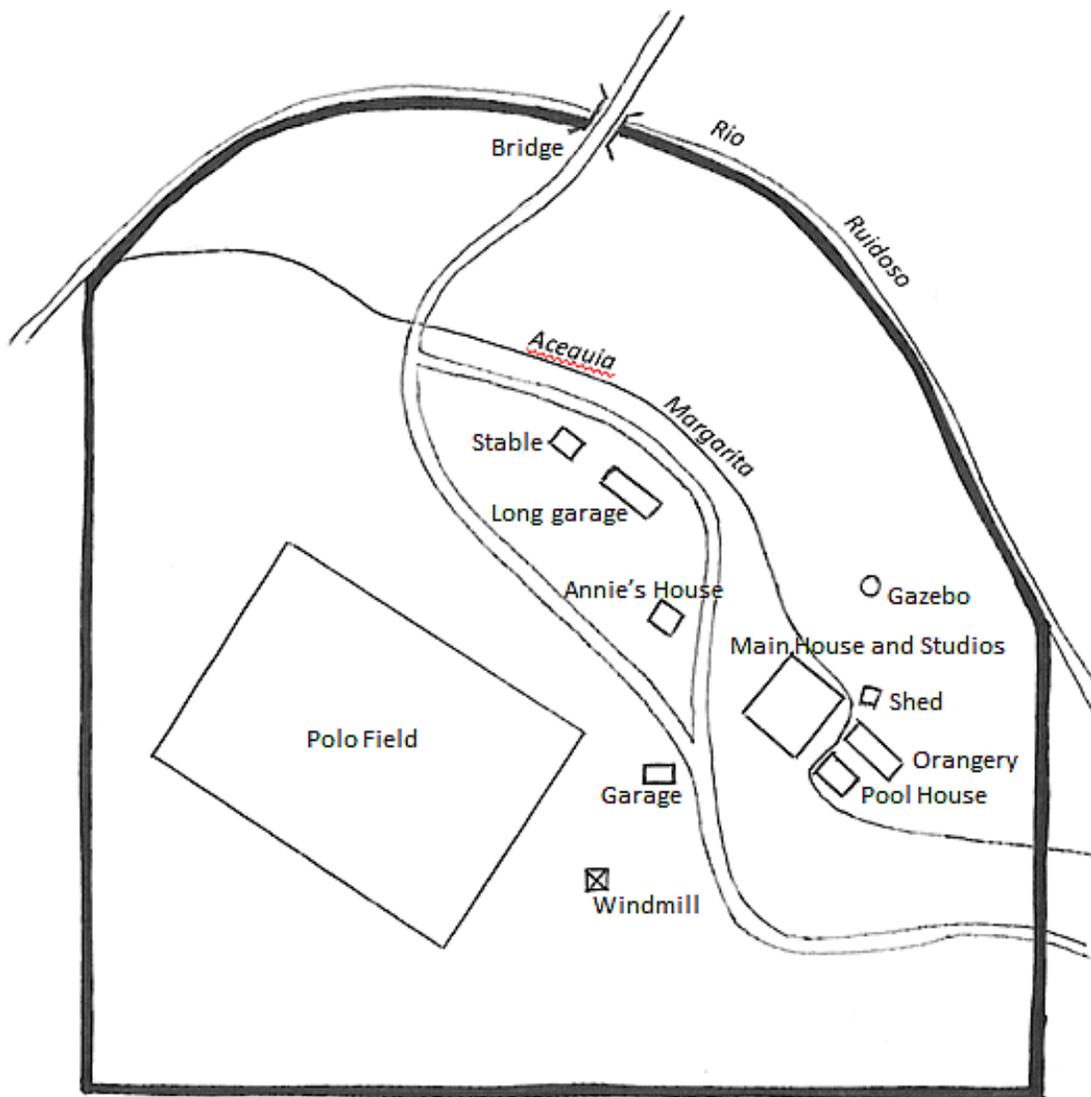
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Peter Hurd and Henriette Hurd House and Studios

San Patricio, Lincoln County, New Mexico

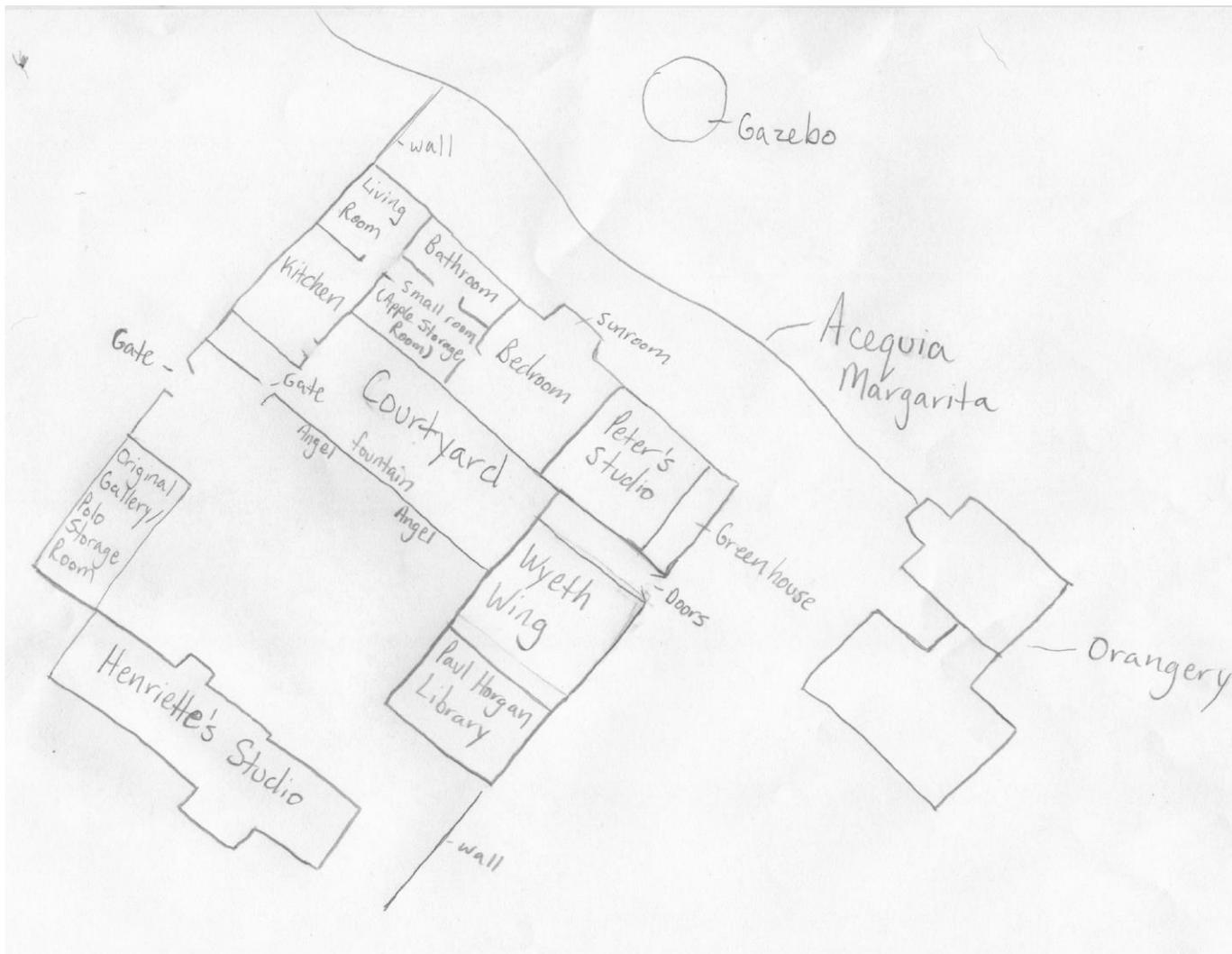
National Register boundary 

Approximate scale: 1 inch = 130 feet



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Peter Hurd and Henriette Wyeth Hurd House and Studios
San Patricio, Lincoln County, New Mexico

Floor Plan of Main House and Studios

Not to scale

Prepared by Brittany Porter



Hurd, Peter and Henriette Wyeth Hurd, House and Studios
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Photographs:

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

Name of Property: Hurd, Peter and Henriette Wyeth Hurd, House and Studios

City or Vicinity: San Patricio

County: Lincoln

State: NM

Photographers: Steven Moffson, photos 1-27 and 37-54, photographed September 4, 2014.
Brittany Porter, photos 28-36, photographed April 27, 2013.

Description of Photograph(s) and number: 30

Photographs: 54

1 of 54. Main house, northwest wall, photographer facing southeast.

2 of 54. Main house, northwest wall, photographer facing south.

3 of 54. Main house, original part of house, photographer facing southeast.

4 of 54. Main house, entrance gate, photographer facing southeast.

5 of 54. Main house, photographer facing northeast.

6 of 54. Main house, photographer facing northeast.

7 of 54. Main house, Wyeth Studio, photographer facing northeast.

8 of 54. Main house, Paul Horgan Library, photographer facing north.

9 of 54. Main house, Wyeth Wing (left); *zaguan* (center); Peter Hurd studio and greenhouse (right), photographer facing north.

10 of 54. Main house, detail of *zaguan*, photographer facing northwest.

11 of 54. Main house with green house, Peter Hurd studio, and *zaguan*, photographer facing northwest.

12 of 54. Greenhouse, interior view, photographer facing northwest.

13 of 54. Acequia Margarita, photographer facing southeast.

14 of 54. Main house, sun room (center) and Peter Hurd studio (left), photographer facing south.

15 of 54. Main house, detail of Peter Hurd studio window, photographer facing southwest.

16 of 54. Main house, grass lawn between main house and Acequia Margarita, photographer facing northwest.

17 of 54. Main house, *placita* with Wyeth House (center) and Paul Horgan Library (right), photographer facing northeast.

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- 18 of 54. Main house, *placita*, interior courtyard, photographer facing north.
- 19 of 54. Main house, detail of doors to Peter Hurd studio, photographer facing southeast.
- 20 of 54. Main house, *placita* and original part of house, photographer facing north.
- 21 of 54. Main house, *placita* and Peter Hurd studio (center) and Wyeth Wing (right), photographer facing east.
- 22 of 54. Main house, *zaguan*, photographer facing southeast.
- 23 of 54. Main house, *placita*, interior courtyard, photographer facing northeast.
- 24 of 54. Main house, *placita* and Henriette Wyeth studio, photographer facing southwest.
- 25 of 54. Main house, Henriette Wyeth studio, detail of window, photographer facing southwest.
- 26 of 54. Main house, Henriette Wyeth studio, detail of entrances and windows, photographer facing southwest.
- 27 of 54. Main house, gallery and polo storage building, photographer facing northwest.
- 28 of 54. Interior, main house, kitchen, photographer facing west.
- 29 of 54. Interior, main house, living room, photographer facing northwest.
- 30 of 54. Interior, main house, apple storage room/bedroom, photographer facing wouthwest.
- 31 of 54. Interior, main house, apple storage room/bedroom, detail of fireplace, photographer facing northwest.
- 32 of 54. Interior, main house, Peter Hurd studio, photographer facing east.
- 33 of 54. Interior, main house, Peter Hurd studio, photographer facing south.
- 34 of 54. Interior, main house, Peter Hurd studio, photographer facing south.
- 35 of 54. Interior, main house, Peter Hurd studio, photographer facing southwest.
- 36 of 54. Interior, main house, Wyeth Wing, photographer facing southwest.
- 37 of 54. Pool house with *acequia* in foreground and orangery in background, photographer facing northeast.
- 38 of 54. *Acequia Maragrita* and pool house, photographer facing northwest.
- 39 of 54. Orangery, main entrance, photographer facing southeast.
- 40 of 54. Orangery (left) and pool house (right), photographer facing southeast.
- 41 of 54. Pool house (left) and orangery (right), photographer facing south.
- 42 of 54. Interior, orangery, photographer facing northwest.
- 43 of 54. Gazebo, photographer facing north.
- 44 of 54. Annie's House, photographer facing northwest.

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45 of 54. Stable (left) and long garage (right), photographer facing northeast.

46 of 54. Windmill, photographer facing southwest.

47 of 54. Polo field, photographer facing northwest.

48 of 54. Landscape, south branch of drive, photographer facing northeast.

49 of 54. Landscape, Sentinel Peak, photographer facing south.

50 of 54. Landscape, meadow, photographer facing northwest.

51 of 54. Landscape, entrance drive, photographer facing southwest.

52 of 54. Landscape, Rio Ruidoso, photographer facing northwest.

53 of 54. Bridge, photographer facing northeast.

54 of 54. Bridge with Peter Hurd initials.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Michael Hurd
street & number 105 La Rinconada Lane telephone 575-653-4331
city or town San Patricio state NM zip code 88348

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.