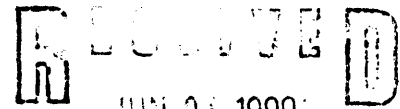


1022

United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Hennings, E. Martin House and Studio Historic District
other names/site number _____

2. Location

street & number SE corner of Dolan Street and Kit Carson Road N/A not for publication
city, town Taos N/A vicinity
state New Mexico code NM county Taos code 055 zip code 87571

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>2</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>3</u>	_____ structures
	<input type="checkbox"/> object		_____ objects
			<u>1</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.

Thomas W. Hulen SRPO 5-30-90
Signature of certifying official Date

Historic Preservation Division State of New Mexico
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Mark J. Baker Entered in the National Register 5 July 1990
Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/single dwelling

Other: artist's studio

Current Functions (enter categories from instructions)

Domestic/single dwelling

Domestic/hotel

7. Description

Architectural Classification

(enter categories from instructions)

Other: Southwest Vernacular

Materials (enter categories from instructions)

foundation not visible

walls Stucco

roof Asphalt

other _____

Describe present and historic physical appearance.

SUMMARY

The E. Martin Hennings House and Studio Historic District includes three buildings and one structure, a small pool. Three of these resources, the Hennings House, the Hennings Studio, and the pool are contributing; the fourth, a newly constructed building, is noncontributing. The Hennings House is a two-story, flat-roofed dwelling constructed of adobe in the Southwest Vernacular style. The Hennings Studio is a small, one-story, adobe building of similar though less distinct style which lies about thirty-five feet behind the main section of the house. The house and studio have recently undergone a nearly completed major renovation dedicated to restoring them to their historic appearance. A one-story rectangular file of four guest rooms has just been constructed. This new, noncontributing building is connected to the house and studio by recessed garden walls which are one story or lower in height. The house and studio are in excellent condition and remain discrete buildings which well represent their historic associations.

DESCRIPTION

E. MARTIN HENNINGS HOUSE Contributing (Photos 1-8, 12-17)

The compact plan of the Hennings House is nearly square with a rectangular wing (formerly a garage) projecting from the rear on the southwest side. The second story is somewhat smaller in area than the first because it is deeply set back on the west side. There is a small cellar at the rear of the house under part of the dining room.

On the exterior the ends of vigas (round ceiling beams made of peeled logs) are exposed on the main facade defining a line between the first and second floors (photos 1 and 12). Viga ends also protrude on the east and west sides of the second story (photos 2 and 6), and on the west side of the former garage (photo 5).

On the north (main) and south facades, the undulating parapet rises in the center and at the corners of the building (photos 1 and 3). On the west side, where the second floor is set back and the first-story line of the house

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is elongated by the wall of the garage which extends south in an unbroken line, the first-story parapet again rises at the corners of the house (photo 5), that is the front corner of the house and in the center of the wall at a point which distinguishes the house from the garage. The rises at the corners of the garage have been leveled (photos 4, 5, 13, 14 and 15).

Windows on both the first and second floors are moderately inset. Those on the first floor are primarily original, large, nearly-square, wooden, casement windows with two sections of twelve lights (photo 7) and original 2/2 wood windows (photo 3). On the second floor, six window openings are arched and six rectangular. All second floor sashes are recent.

The Hennings house displays the mixture of stylistic elements drawn from Revival styles of Spanish Colonial origin which defines the Southwest Vernacular style, used in New Mexico from about 1920 to about 1950.¹ The style is characterized by flat roofs, stuccoed walls, and irregular parapet lines combined with an undoctrinaire, eclectic use of decorative Revival features. In the Hennings house, elements typical of the Spanish Pueblo Revival style are the thick walls and rounded lines of adobe architecture, whether actually in adobe as here or simulated in other masonry and cement; as well as the second story set-back, recessed windows, exposed viga ends, and undulating parapet. Antithetical to the Pueblo Revival² are the building's arched openings derived from California Mission Revival style. Also atypical of the Pueblo Revival are the relatively large size of the nearly square, first-floor windows.

On the interior, the first floor contains a relatively large entry room, from which a staircase decorated with carved posts rises to the second floor (photo 8). West of the entry room is a living room. The dining room extends behind both the entry and living rooms. The upper floor, as presently defined, contains a living room, bedroom, bath, a studio, and an office. Interior Pueblo Revival elements include ceilings composed of exposed vigas and boards, some of which have been plastered between the vigas, and adobe corner fireplaces in the living (photo 7) and dining rooms.

1. As defined in New Mexico Historic Building Inventory Manual (revised May 1980), pp. VI-47-48.

2. Cf. Morley, Sylvanus Griswold. "Santa Fe Architecture," Old Santa Fe, 2 (1915): 278-301.

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The major alteration made while Hennings owned the house was the addition of windows to the previously open arches on the second floor. (photos 13 and 15). In the period between the Hennings family ownership and the present owner (1979-1989), the house underwent a number of changes, most of which the present owner has reversed in restoring the house. After a 1983 fire that destroyed the original second-story wood floors and window sashes, new floors and fixed, single-pane windows were added on the upper story. The arches on the east wall were left open facing into a new two-story, wood-frame addition built on the east and south sides of the house (photos 16 and 17). On the first floor, a window on the east wall of the entry room was removed and the space left open facing into the new construction. An addition of a few feet was placed on the end of the garage which was converted to a storage room (photo 17). A portal, covered with an open lattice, that had extended along the south side of the house was removed (photo 15).

In order to restore the historic character of the house, the present owner has entirely removed the post-Hennings construction and returned windows to the second floor openings. The window opening on the east wall of the entry room has been refilled with the identical window from the west wall of the living room. Where this window had been, a door was added that leads to a newly constructed portal which connects the house to the new guest unit (photo 6). In the course of the renovation, several alterations have been made in the interior floor plan. The former garage has been converted into a kitchen. The original kitchen was removed from the east end of the dining room and this area is now an extension of the dining room. The dining room was further enlarged by the removal of the bathroom from the west end behind the former garage. A filled-in arch on the south wall of the living room marks the former entrance to the bathroom. The bathroom was moved to the second floor where a window was added on the west facade.

E. MARTIN HENNINGS STUDIO Contributing (Photos 9, 10, 11, 14)

The studio consists of a single, large room constructed of double adobe with aluminum windows on three sides and a frame addition on the south (rear). On the main facade decorative motifs from the house are reflected in the protruding viga ends and the rises in the parapet at the corners (photo 9). On the interior the large adobe room (former studio) has a corner fireplace, a ceiling constructed of vigas, and original plaster on the walls.

The studio remained unaltered until after Martin Hennings' death when his widow made several changes in order to be able to rent the building as an apartment. A kitchen area was created at the east end of the studio behind a

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low wall and a bedroom and bathroom added at the rear. Before the present ownership, a skylight was added to the studio and the three original wood windows were replaced with aluminum. In the process, the north-facing window, an exposure prized by artists for its even, cool light, was substantially reduced in size (photos 9 and 12). The present owner intends to remove skylight and restore the ceiling. The aluminum windows will be replaced with wood windows and the opening on the main facade restored to approximately the original larger dimension.

POOL Contributing (Photo 1)

In front of the house is a small rectangular pool about 20' by 5' which was built for swimming before the Hennings ownership. Today it has been stocked with gold fish.

GUEST UNITS Noncontributing (Photo 11)

The present owner has constructed a rectangular adobe building containing four guest units. Extending north and south, the building lies west of the Hennings house. A portal runs along the entire length of the east (main) facade and is supported by round posts and corbels carved in the same design as the those which had supported the portal at the rear of the house. Each unit contains a living room, bedroom and bath.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Art

Period of Significance

1936-1940

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

Hennings, E. Martin

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

The E. Martin Hennings House and Studio Historic District is historically significant as the home and work place of a painter who was a leading member for many years of the Taos art colony. Artists began settling in Taos around the turn of the century and were fundamental to its growth and identity. Hennings was one of twelve prominent painters and colony leaders who were elected to active membership of the Taos Society of Artists. The exhibitions of their work that the Society sent around the country were instrumental in establishing the national reputation and hence the growth of the Taos as a mecca for artists. The Period of Significance for the district runs from 1936, the year Hennings bought the property, to 1940, the Register's fifty-year limit.

HISTORY OF TAOS

The New World history of Taos stretches back to the beginnings of Spanish settlement in New Mexico. The Taos Indian Pueblo, located about three miles north of the present village, was first visited by the Coronado expedition of 1540-1542. In about 1617 the Spanish founded a mission close to the Pueblo. After the Pueblo Revolt of 1680 (fomented from the Taos Pueblo) and the Reconquest of 1692, a community was formed that was known as Don Fernando (or Fernandez) de Taos. After Mexican independence from Spain in 1821, fur trappers, the so-called Mountain Men, made their headquarters in Taos, as the name of the village was eventually shortened. Near the end of the nineteenth century, the predominantly Hispanic village of less than 100 inhabitants was discovered by artists who settled there and created New Mexico's first art colony.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 1 acre

UTM References

A

1	3	4	4	9	1	1	0	4	0	2	8	2	8	0
Zone		Easting						Northing						

B

Zone		Easting						Northing						

C

Zone		Easting						Northing						

D

Zone		Easting						Northing						

See continuation sheet

Verbal Boundary Description

Tract 135, Map 19, Survey 2, 1941 Taos County Reassessment Survey.

See continuation sheet

Boundary Justification

Legal description of the historic boundary of the property.

See continuation sheet

11. Form Prepared By

name/title Corinne P. Sze
organization Research Services of Santa Fe date March 29, 1990
street & number 1042 Stagecoach Road telephone (505)983-5605
city or town Santa Fe state NM zip code 87501

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The Taos Art Colony

Accessible only by a rough wagon route even after the turn of the century, Taos remained a remote outpost in a Territory which was itself geographically and culturally distant from the rest of the county. Artists were attracted by this very isolation from the main course of American life and by the diverse cultures of a Spanish village and the nearby Indian Pueblo as well as by the scenic beauty of the area and the special sharp quality of the light. Most of the colony's founders were highly trained, successful artists, many of whom had studied in Europe. They did not form a school but shared a Romantic view of nature and native peoples and had a common goal of developing a truly American art.

The origin of the artists' colony can be traced to the 1893 visit of Joseph Sharp to Taos. Although Sharp did not himself settle there permanently until 1912, he exerted a decisive influence on others including his fellow students Bert G. Phillips and Ernest Blumenschein. In 1898 Phillips became the first artist to make Taos his permanent home. W. Herbert Dunton gave up a career as an illustrator and moved to Taos in 1912. After spending summers in Taos, Blumenschein settled there in 1919. Other colony founders were Oscar Berninghaus who began visiting in 1899 and Irving Couse who first came in 1902. These six colony founders established the Taos Society of Artists in 1915. During its twelve years of existence, the society was the single most significant force in the growth of the colony. Other artists who followed were Walter Ufer (1914), Victor Higgins (1914), and Burt and Lucy Harwood (1918). E. Martin Hennings first visited Taos in 1917 and settled there permanently in 1921.

By 1930 Taos had nearly 50 resident artists, a number that swelled to between 100 to 150 during the summer.¹ Many of the leading artists of the time made their homes at least part of the year in this tiny, isolated New Mexican village providing an intense intellectual milieu to match the provocative subject matter all about them. Taos remained a cohesive art colony until the early 1940's. The influence of the colony persists today in the town's many galleries and resident artists.

1. Gibson, 63.

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The Taos Society of Artists

The publication by Robert Rankin White of the records of the society² has clarified essential details of its history. In July 1915, six painters organized the group for the purpose of promoting their work through travelling exhibitions. The very remoteness which attracted artists to Taos made it difficult for them to sell their paintings. The town, which customers could only reach by an arduous journey, had no galleries in the early days.

The six charter members of the society were eventually joined by six additional active members, including E. Martin Hennings, seven associate members, and two honorary members.³ According to the by-laws of the organization, nominations for the three classes of membership had to be submitted in writing by at least two active members. Candidates were required to have won jury recognition in an exhibition which the Society considered standard and representative and to have practiced their artistic vocation in Taos or the immediate vicinity for three years or a part of three separate years.⁴ The Society, which sent exhibitions of paintings on a circuit of major American cities, was immediately successful. Before disbanding in 1927, it brought national recognition to its artists and lasting fame to Taos as an art colony.

E. MARTIN HENNINGS⁵

Ernest Martin Hennings was born in 1886 in Penns Grove, New Jersey, to parents who had immigrated from Schleswig-Holstein. Two years after his birth the family moved to Chicago and it was there that Hennings grew up and began his training in art. After graduating with honors in 1904 from the Art Institute of Chicago, he spent several years continuing his studies and working in commercial art. In 1912, having come in second for the Prix de Rome, Hennings went to Munich to pursue further training. At that time Munich was second only to Paris as a cultural center and an illustrious place for aspiring artists to study. Hennings was accepted by Franz Von Stuck, a well-known teacher and artist at the Royal Academy, and was also taught by Walter Thor and Angelo Junk. Among his fellow students were Walter Ufer and Victor Higgins who would precede him in Taos. Two and one half years later, his

2. White, Robert R. (ed.). The Taos Society of Artists. Albuquerque: University of New Mexico Press, 1983.

3. Ibid., 14-15.

4. Ibid., 19-20.

5. Based primarily on White in Bickerstaff, 195-208; Nelson, 100-107.

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European sojourn cut short by the First World War, Hennings returned to Chicago and to commercial work painting murals. He also maintained a studio and was honored with prizes at the annual competitive exhibitions of the Art Institute.

Hennings first came to Taos in 1917, sponsored by Carter Harrison who had earlier underwritten the first trips of Ufer and Higgins. Harrison, who was a wealthy patron of the arts, had been the mayor of Chicago. He was a partner with meat packer, Oscar Mayer, among others, in a group that sponsored the work of promising young artists. Harrison and Mayer had become acquainted with Taos and its art colony on hunting trips to the area. Walter Ufer would later say of Harrison, "Carter Harrison has done more for American art, for Taos art, New Mexican art, than any other man I know. He has always been a 'booster' and a buyer, which is the best kind of 'booster,' and has made it possible for a number of outstanding American artists to succeed."⁶ Harrison's letter of introduction for Hennings to the director of the new Fine Arts Museum in Santa Fe garnered a place for three of Hennings' New Mexico paintings in the museum's inaugural exhibition of 1917.

Hennings spent most of 1917 painting in Taos and then returned to Chicago where he resumed his work in commercial art. Having resolved to settle in a small community of artists, he also visited other art colonies with a view to deciding which would suit him best. His mind made up in 1921, he became a permanent resident of Taos and established a studio in the guest house behind the Bergman residence on Pueblo Road. His work during his early Taos years was honored with important prizes, and he soon became a leading member of the colony.

Having been nominated by Bert Phillips and Oscar Berninghaus, Hennings accepted an invitation to active membership in the Taos Society of Artists in 1924. He was a participant in the group's shows until it was dissolved in 1927. In 1926 he was married to Helen Otte whom he had met two years earlier when she was the assistant art buyer for the Marshall Field store in Chicago. After a sixteen-month European honeymoon, the couple returned to Taos. The Hennings settled in an apartment at the Harwood Foundation, a center for artists that had been established in 1923 by Lucy Harwood as a memorial to her husband. In 1930 the Hennings' only child, Helen, was born. After eight years at the Harwood, Hennings bought his first home, the two-story adobe house which would be his Taos residence until his death in 1956.

6. Quoted in Nelson, 78.

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In the 1930s Hennings continued to receive commissions despite the weakness of the art market in the years of the Great Depression. In winter he often went to Houston to do portraits and from 1938 to 1940 spent about three months there each year fulfilling commissions and selling his paintings. Under the Federal Art Project of the WPA, he painted a mural for the new post office in Van Buren, Arkansas, using his wife and daughter as models of pioneer women in a scene depicting westward migration.

As an artist, Hennings is praised for the superiority of his draftsmanship. Primarily a painter, he also experimented with lithographs and etchings. His favorite subjects were Indians and life in northern New Mexico. Although he was much sought after for his portraits, he is most noted today for paintings which include figures in a landscape, such as Indians on horseback moving through the forest.

He is quoted on his art as follows:

Landscape plays so important a part of my work, and subjects of sage, mountain and sky. Nothing thrills me more, when in the fall, the aspen and cottonwoods are in color and with the sunlight playing across them - all poetry and drama, all the moods and changes of nature are there to inspire one to greater accomplishment from year to year.

Hennings was notably meticulous about his work and might spend up to a year on a painting. He usually went back and forth among several paintings and never added his signature until he was completely satisfied. His work was honored with many prizes including the Walter Lippincott Prize at the Pennsylvania Academy of the Fine Arts in 1925, the Ranger Purchase Award and Isidor Gold Medal of the National Academy of Design in 1926, Honorable Mention at the Paris Salon in 1927 (the only American painting to be given an award that year), the \$3000 first prize in the Texas Wildflower Competition of 1929, first prize from the Los Angeles Academy of Western Painters in 1938, and numerous prizes at the annual exhibits of the Art Institute of Chicago.

7. Ibid. 205.

8. White in Bickerstaff, 203.

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HISTORY OF THE E. MARTIN HENNINGS HOUSE

In 1936 E. Martin Hennings paid \$3,000 for the first and only home he would own in his more than thirty years in Taos. The house and acre of land were purchased from Alan, Sara, and Mary⁹ Tonkin who had inherited the property from their mother, Linley Munson Tonkin.

Before the Period of Significance: (1926-1936)

The house and studio were built by Floyd W. Beutler¹⁰, a lawyer, and his wife, Mary Elizabeth. They bought an acre of land in the northeast corner of the property of Peter and Mary Dolan on July 27, 1926.¹¹ Mary Liebert Dolan, a member of one of Taos' oldest families, had a millinery shop. Her husband was a prominent merchant whose general mercantile store was a Taos institution for many years. The Dolan home was a long block down the Raton Road (U.S. 64) from the eventual Hennings property. Floyd Beutler would later marry Margaret Phillips, the daughter of artist Bert Phillips.

After the death of Beutler's wife, Mary Elizabeth, the property was sold to Linley Tonkin on October 4, 1927. Tonkin was an artist from McAlester, Oklahoma, who spent summers in Taos. A painter with a special interest in portraits and landscapes, Tonkin worked in oils and lithography. Her daughter recalls that she liked to paint an Indian posed seated in the second-floor open arch at the front of her Taos home. She did not exhibit frequently in Taos and today is not well known in New Mexico. She was a member of the Southern States Art League and under their aegis often exhibited in the southern states. One of her portraits won a gold medal and blue ribbon at the Tennessee State Exhibit. She also exhibited with the Association of Oklahoma Artists and was referred to as one of the "Oklahoma Five". Her work was shown at the Southern California International Print Show, the Midwestern Artists Exhibition, the Independents Exhibition in Washington, D.C.,¹² the Harwood Gallery in Taos, and the Museum of New Mexico in Santa Fe.¹² Also an expert on the graphic arts, her collection of prints was donated to the University of Texas. She died suddenly in November 1932 while in Dallas to give a lecture on the graphic arts. Linley Tonkin did not alter the house or studio but it was she who put in the small pool in the front yard.¹³

9. Taos County Deeds, Bk. A-33, p. 465. Taos County Probate #1371.
10. Helen Hennings Winton, interview. Mary Tonkin Smith, interview.
11. Taos County Deeds, Bk. A-26. p. 529.
12. Smith to Sze, letter.
13. Smith, interview, 3/31/89.

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During the Period of Significance: (1936-1940)

Martin Hennings lived and worked in the house and studio for twenty years (1936-1956). In the 1930s Hennings' reputation as an artist continued to grow and his enthusiasm for Taos as an artist's environment remained undiminished.¹⁴ The following is quoted from notes he made about his sources of inspiration:

I have been working in Taos for many years and that should prove that I like it here; the country, the mountains with their canyons and streams, the sage beneath the clouded skies, the adobe village with its Spanish people and of course the Taos Pueblo with its Indians. Their life - domestic and agricultural - with all the color and romance of their dress and history.

Much work was completed in the studio and at least one portrait was painted of an Indian posed in front of the studio fireplace. According to his wife's recollections, Hennings would work outdoors until very late in the afternoon in order to capture all he could of a scene, fearing that if he came back on another day something might have changed.¹⁵ He would then complete the canvas in the studio perhaps over a period of weeks or months. Some remained unfinished for a year.

Throughout Hennings' lifetime the house was adobe plastered each year by Indian friends. Few alterations were made beyond placing windows in the second floor arches that were previously open. The Hennings landscaped the property and planted most of the large trees which now shade the yard. One of the exceptionally large willows was given to them by fellow Taos artist Illa McAfee who had planted it near her own home but became concerned about its potential size, although it was then only three inches in diameter.

After the Period of Significance: (1941-1990)

Hennings continued to paint throughout the 1940s and until his death in 1956. He traveled occasionally for commissions, but primarily worked in Taos. His widow lived in the house until 1979. No alterations were made by Mrs. Hennings beyond replacing adobe with hard plaster on the exterior of the buildings and adding to the back of the studio. In 1979 she sold the property to Russell Powell and moved to Chicago to be near her daughter. After a

14. White in Bickerstaff, 203.

15. Nelson, 104

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second-floor fire in 1983 destroyed the original, second-story, wood floors and window sashes, Powell undertook repairs and added frame additions on the east and south sides of the house.

Georges T. Van de Kerckhove, who purchased the property in January 1989 from Powell's estate, has completely removed these additions and undertaken extensive renovations to return the house to its historic appearance. Some changes have been made in the use of the interior space of the house and a new building has been constructed west of the house and studio. The property is now in excellent condition and has recently been opened as a bed and breakfast called The Willows Inn.

SIGNIFICANCE

This property is significant as the home and studio of E. Martin Hennings, a prominent Taos artist who was strongly identified with the development of Taos as an art colony and with southwestern art.

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Books and Articles

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- Gibson, Arrell Morgan. The Santa Fe and Taos Colonies: Age of the Muses, 1900-1942. Norman: University of Oklahoma Press, 1983.
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- Reeve, Frank D. History of New Mexico, V.3. New York: Lewis Historical Publishing Company, Inc., 1971, pp. 145-6.
- Reeve, Kay Aiken. "The Making of an American Place: The Development of Santa Fe and Taos, New Mexico, as an American Cultural Center, 1898-1942." Ph.D. Dissertation, Texas A & M University, 1977.
- Twitchell, Ralph Emerson. The Leading Facts of New Mexico History, V.5. Cedar Rapids, Iowa, 1917, pp. 459-60.
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- White, Robert R. The Taos Society of Artists. Albuquerque: University of New Mexico Press, 1983.
- Who's Who in New Mexico, 1937.
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Letters

Smith, Mary Tonkin to Corinne Sze. 3/10/1990

Winton, Helen Hennings to Corinne Sze 3/13/1990

Public Records

Taos County Deeds

Taos County Probate Records

Interviews

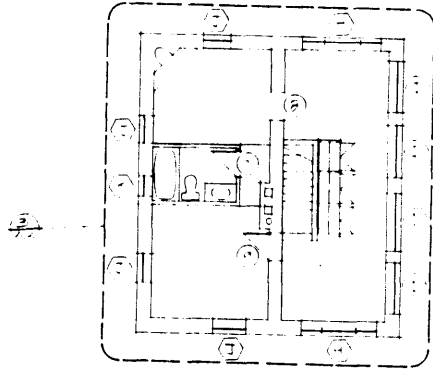
Illa McAfee 2/27/90

Mary Tonkin Smith 2/28/90; 3/31/90

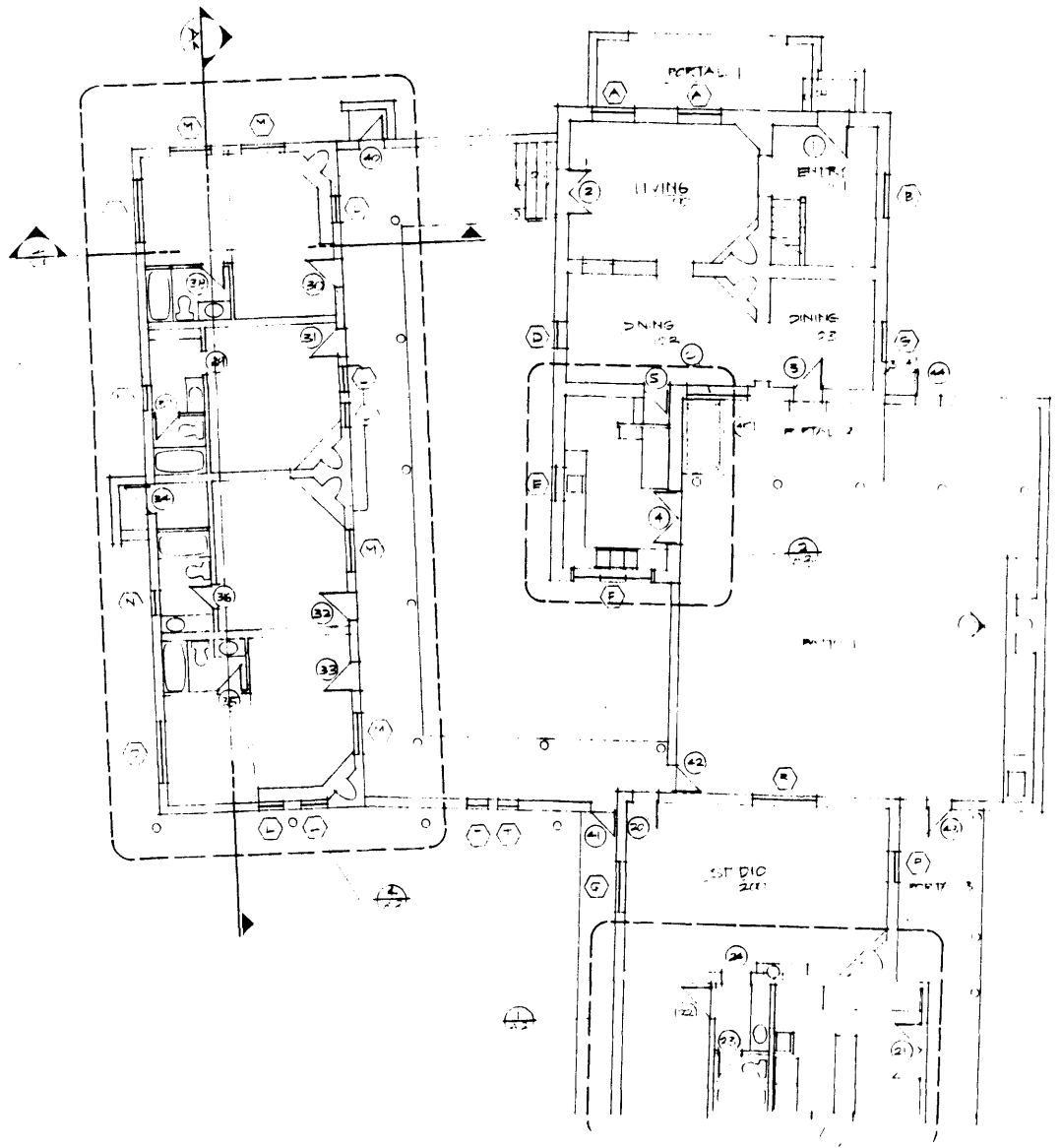
Robert Rankin White 2/25/90

Helen Hennings Winton 2/28/90; 3/3/1990

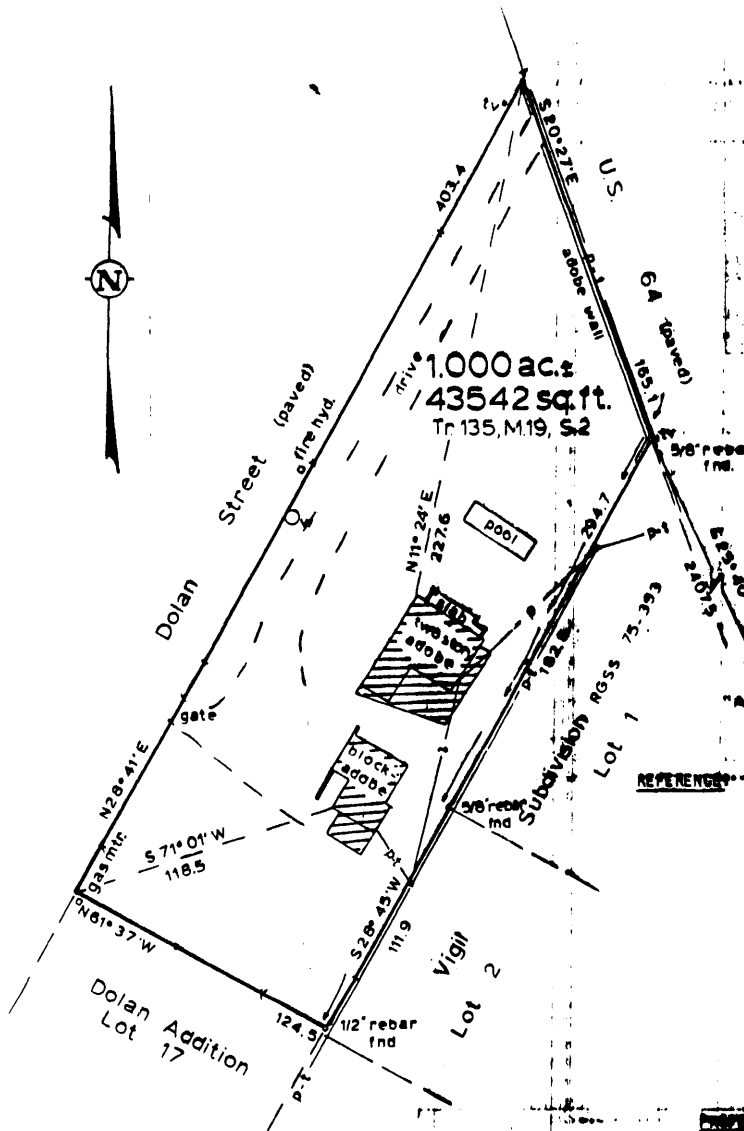
Hennings, E. Martin House and Studio
Historic District
Taos, New Mexico



3 Floor Plan - SECOND
21



4 Floor Plan - FIRST



- 1/2 inch rebar set
- ⊙ 1954-USCGS brass cap monument found
- utility pole
- T.V. drop box
- water meter
- fence
- overhead power line
- overhead-telephone line
- irrigation ditch

Bearings of this survey are based on the 1973 State Engineer Office published bearing between Triangulation Stations "Artist" and "Bosque".

NOTE: Due to lack of monumentation in the field, the Right-of-way was calculated at the limit of use.

REFERENCE: Survey plat entitled "Vigil Subdivision", Rio Grande Surveying Service #75-393, James D. Crowl, N.M.L.S. #5213, dated January 1975.

STATE OF NEW MEXICO
COUNTY OF TAOS

This instrument was acknowledged before me this ___ day of ___ 19___, by James D. Crowl, Surveyor, NMLS no. 5213.

_____, Notary Public
My commission expires ___/___/___

PROPERTY DESCRIPTION

A certain tract of land in Taos, Taos County, New Mexico, within the Fernando de Taos Grant, and located within the S.E. 1/4 of Projected Section 17, Township 25 North, Range 10 East, New Mexico described as Tract 439, Map 19, Survey 2 of the 1941 Taos County Reassessment Survey and more particularly described by metes and bounds as follows:

BB81NNH... 1/2 inch rebar found for the N.E. corner of this tract, on the westerly right-of-way of U.S. 64 from whence Triangulation Station "Artist", a 1954 U.S.C.G.S. brass cap monument found; bears S. 25° 40' E., 2407.5 feet distant; thence along said right-of-way; S. 28° 49' W., 2967 feet to a 1/2 inch rebar found for the S.E. corner; thence N. 61° 39' W., 124.5 feet to a 1/2 inch rebar set for the S.W. corner; on the easterly right-of-way of Dolan Street, thence along said right-of-way; N. 28° 40' E., 409.4 feet to a 1/2 inch rebar set for the N.W. corner; on the westerly right-of-way of U.S. 64, thence along said right-of-way; S. 28° 27' E., 165.1 feet to the point and place of beginning.

This tract contains 43,542 square feet or 1.000 acre, more or less.

I hereby certify that the above plat is a representation of a survey made by me or under my supervision in the field, and is true and accurate to the best of my knowledge and belief.

James D. Crowl
James D. Crowl, Land Surveyor, N.M.L.S. #5213

STATE OF NEW MEXICO COUNTY OF TAOS
This instrument was acknowledged before me this 29th day of January, 1980, by JAMES D. CROWL, N.M.L.S. #5213.

Hutton P. Howard
Notary Public
My commission expires 6/5/82.

<p>Rio Grande Surveying Service Box 2237 Taos, New Mexico 87571 (505) 758-2901</p>	Survey Plat for	
	Hennings to Powell	
Location: Taos, Taos County, New Mexico		Scale: 1" = 50'
Draftsman: J.K. [unclear]		Date: Dec 20 1979
Approved: [unclear]		Survey No: 29-1711

Hennings, E. Martin House and Studio
Historic District
Taos, New Mexico

Amended to update improvements,
7/25/88. *JDC*

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Photos Page 1

PHOTOGRAPHS

Contemporary Photographs

Information common to all contemporary photographs:

1. Hennings, E. Martin Historic District
2. Taos, New Mexico
3. Corinne P. Sze
4. February 13, 1990
5. Historic Preservation Division
Office of Cultural Affairs
Santa Fe, New Mexico

6. Hennings House. North (main) and east facades. Camera facing south.
7. Photo #1

6. Hennings House. East facade. Camera facing west.
7. Photo #2

6. Hennings House. South facade. Camera facing north.
7. Photo #3

6. Hennings House. East facade, former garage. Partial south facade, house.
Camera facing north.
7. Photo #4

6. Hennings House. Former garage. South and west facades. Camera facing
northeast.
7. Photo #5

6. Hennings House. West facade. Camera facing northeast.
7. Photo #6

6. Hennings House, interior. Living room fireplace and view through arch
into entry room. Camera facing southeast.
7. Photo #7

6. Hennings House, interior. Looking inward through entry door. Camera
facing southwest.
7. Photo #8

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photos Page 2

6. Hennings Studio. North facade. Camera facing south.
7. Photo #9

6. Hennings Studio and new construction. South facades. Camera facing northeast.
7. Photo #10

6. Guest Units. East facade. Camera facing west.
7. Photo #11

Historic Photographs

Information common to all historic photographs:

1. Hennings, E. Martin Historic District
2. Taos, New Mexico

3. E. Martin Hennings
4. Ca. 1936
5. Helen Hennings Winton
6. Hennings House and Studio. North (main) and east facades, house. Partial north facade, studio. Camera facing southwest.
7. Photo #12

3. E. Martin Hennings
4. Ca. 1936
5. Helen Hennings Winton
6. Hennings House. North and west facades. Camera facing south.
7. Photo #13

3. E. Martin Hennings
4. Ca. 1936
5. Helen Hennings Winton
6. Hennings House and Studio. Rear view. South and west facades, house. West and partial south facades, studio. Camera facing east.
7. Photo #14

3. E. Martin Hennings
4. August 1979
5. Helen Hennings Winton
6. Hennings House. Partial southwest facade and partial garage. Camera facing north.
7. Photo #15

United States Department of the Interior
National Park Service

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Section number Photos Page 3

3. Georges Van de Kerckhove
 4. February 1989
 5. Georges Van de Kerckhove
 6. Hennings House showing Powell addition. North facade. Camera facing south.
 7. Photo #16
-
3. Georges Van de Kerckhove
 4. April 1989
 5. Georges Van de Kerckhove
 6. Hennings House. West facade. Camera facing east.
 7. Photo #17