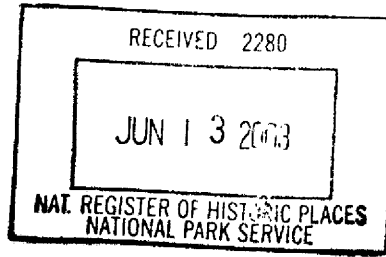


(Oct. 1990)

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



2691

1. NAME OF PROPERTY

HISTORIC NAME: Albert Schmidt Residence and Studio
OTHER NAME/SITE NUMBER: N/A

2. LOCATION

STREET & NUMBER: 1505 A & B Bishop's Lodge Road **NOT FOR PUBLICATION:** N/A
CITY OR TOWN: Tesuque **VICINITY:** N/A
STATE: New Mexico **CODE:** NM **COUNTY:** Santa Fe **CODE:** 049 **ZIP CODE:** 87574

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Katherine Stieh
Signature of certifying official

12 June 2003
Date

State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. 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): _____

Signature of the Keeper

Beth Boland

Date of Action

7/25/03

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Private

CATEGORY OF PROPERTY: Building

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	4	0 BUILDINGS
		0 SITES
	2	0 STRUCTURES
	0	0 OBJECTS
	6	0 TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: DOMESTIC: single dwelling

CURRENT FUNCTIONS: DOMESTIC: single dwelling

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19th AND 20th CENTURY REVIVALS: Pueblo (Revival)

MATERIALS: FOUNDATION STONE
WALLS ADOBE; STONE
ROOF ASPHALT
OTHER

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-15).

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- 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 VALUE, 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: N/A

AREAS OF SIGNIFICANCE: ARCHITECTURE; ART

PERIOD OF SIGNIFICANCE: 1922-1957

SIGNIFICANT DATES: 1922; c.1928;1957

SIGNIFICANT PERSON: Albert F. Schmidt (1885-1957)

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Henderson, William Penhallow; designer

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-16 through 8-22).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheet 9-23).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

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

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Historic Preservation Division, Office of Cultural Affairs*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: 6.650 acres

UTM REFERENCES	Zone	Easting	Northing
1	13	416487	395706

VERBAL BOUNDARY DESCRIPTION (see continuation sheet 10-24)

BOUNDARY JUSTIFICATION (see continuation sheet 10-24)

11. FORM PREPARED BY

NAME: Karen Schmidt, with assistance from Historic Preservation Division Staff

ORGANIZATION: N/A

DATE: September 2002

STREET & NUMBER: P.O. Box 96

TELEPHONE: 505-988-4501

CITY OR TOWN: Santa Fe

STATE: NM

ZIP CODE: 87574

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS U.S.G.S. 7.5-minute series map: Tesuque, New Mexico (see attached)

PHOTOGRAPHS (see continuation sheet Photo-25 through Photo 26)

ADDITIONAL ITEMS N/A

PROPERTY OWNER

NAME: Karen Schmidt

STREET & NUMBER: P.O. Box 96

TELEPHONE: 505-988-4501

CITY OR TOWN: Santa Fe

STATE: NM

ZIP CODE: 87574

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National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 5

Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Description:

The Albert Schmidt Residence and Studio, located in the Village of Tesuque north of Santa Fe, is nestled on a 6.7-acre parcel of terraced land shaded with native and introduced vegetation. Near the center of the property is the 1922 adobe main house with a c.1928 addition composed also of adobe. Designed by fellow artist William Penhallow Henderson, the interior of the house reveals Henderson's handiwork of rugged hand-adzed wood doors, *vigas*, lintels, and built-in cabinets. Southeast of the main house is a three-bay garage made of creek stone. A two-story adobe house, once the studio of Albert Schmidt, is located over a slight rise behind the main house. A winding acequia, lined for most of its path with mortared creek stone, also contributes to the feeling of the property. Despite a change of materials and designs to the *portal* of the main house, the Albert Schmidt Residence and Studio retains a high degree of integrity of design, materials, workmanship, setting, feeling, and location.

The Albert Schmidt Residence and Studio is located on the north side of Bishop's Lodge Road near the historic Village of Tesuque north of Santa Fe. The residence and grounds are situated on a slight rise above the road and not visible to the passerby. The property is entered off the road between two stone posts on a gravel driveway leading to the main house and garage. Making a gradual ascent, the driveway works its way up the rise, crossing an acequia on a small wood culvert before terminating near a large cottonwood tree. On the north side of the driveway are terraces created by Schmidt, planted with pear, apricot, apple, peach, and cherry trees.

The main house, constructed in two phases, is a one-story Pueblo Revival dwelling revealing a long enclosed portal across its main or south façade (see Photos 1 and 2). Constructed in 1922, the core of the house is a U-plan structure composed of adobe and resting on a creek stone foundation (see Figure 7-1). In c.1928, another volume, consisting of the formal dining room, kitchen, and master bedroom and bathroom was added to the west. The addition compliments both in design and materials the original dwelling. Each volume appears from the outside to be a seamless composition capped with a continuous rounded parapet (see Photo 3).

Each elevation of the house reveals an irregular fenestration of multi-light, wood-frame casement units surmounted by large wood lintels. The number of lights varies per window, but all windows are original with the exception of two fixed units of a bathroom located near the northeast corner of the house. Though originally mud plastered, the house now has a warm brown stucco finish.

The principal façade of the house faces south and is dominated by a 38'-5"-wide enclosed portal (see Photo 4). The portal, a casual gathering place for the current owner, is furnished with an array of wicker chairs and potted plants. Light buff-colored walls provide a contrast to the dark brick geometric patterned floor. Historic photographs of the house show the portal to have been open during the 1920s and 1930s and appointed with a collection of contemporary canvas and wooden chairs and large Puebloan pots and metates (see Figure 7-

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

2). Though historically enclosed since the late 1930s, the current glass wall installed in the 1980s, does not take away from the design or historical significance of the house. The reconfiguration of the glass wall retained the essential design and appearance of the original enclosure, although removed the exposed viga ends as part of the project.

The interior of the Albert Schmidt Residence reveals a masterful arrangement of space and rich woodworking detail exemplary of William Penhallow Henderson's residential design work. Carved wood is prominent throughout the house, with the hand-adzed technique applied to vigas, doors, and even the smallest lintel became a decorative motif distinguishing this house from other houses of the early Pueblo Revival style. Many of the interior design elements, including the extensive use of viga and *latillas* ceilings, *fogónes* or corner fireplaces in each room, and hand-crafted tin sconces and light fixtures, actually are contemporaneous with or predate the work of master regionalist architect, John Gaw Meem. The following description highlights the main spaces and their decorative details.

Foyer

A heavy, hand-adzed door with a wrought-iron knocker gives entry from the portal to the interior of the house. Beyond the door is the Foyer (see Figure 7-3). This rectangular room has a floor made of narrow oak boards and a ceiling of round vigas and dimensional board *latillas* strengthened by square cross beams. Like most of the ceilings in the house, the Foyer is composed of beams made of Port-Orford cedar that arrived by train to Lamy and then delivered to the property by truck. A corner fireplace, another distinguishing feature of each room of the house, sits in the northeast corner. One of Henderson's many decorative wooden grilles hides a radiator along the west wall. The Foyer serves as an informal gathering area, guiding the flow of movement to either the public spaces to the west or the private bedrooms to the east.

Living Room

Entering through a rounded arch to the west is the Living Room or *sala*, the largest room of the house. Measuring 39'x18', the Living Room is one large volume containing an array of original and non-historic furniture, including large couches, stuffed chairs, and situated in the northwest corner, a breakfront buffet and china case that Schmidt brought from the East (see Photo 5). The spacious character of the room, with its white plaster walls and high ceiling, is contrasted with the darkness of the heavy vigas spanning the room in an east-west arrangement. Made of heavy rough-hewn beams with supporting corbels, the vigas have a similar appearance to those used in the living room of the residence John Gaw Meem designed for Amelia Hollenback in Santa Fe in 1932. Unlike John Gaw Meem's treatment of vigas, most of the beams in the Schmidt house, as well as the interior lintels, built-in cabinets and radiator covers are stained with a light moss green, reflecting a latent influence of the Arts & Crafts movement.

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Commanding the west wall of the room is a large, stepped fireplace displaying an 8-5"-wide mantel over its pointed arch opening (see Photo 6). The fireplace, the focal feature of the room, was originally appointed with kachinas, a Puebloan textile and Santo Domingo Pueblo pottery (see Figure 7-4). Today, the mantel displays a collection of figurines, and above, a landscape painting of Schmidt's depicting a red rock canyon. Hanging from the ceiling are two metal light fixtures finished in a green patina and circular in shape and revealing an ornate design in the center (see Photo 7).

Dining Room

To the west of the Living Room is a small passage giving access to the formal Dining Room or *comedor*, a space along with the Master Bedroom and Kitchen, that was added in c.1928. The rounded arch doorways of the passageway reveal the thick adobe walls of the original construction; a suspended light fixture fashioned out of tin illuminates the passage. The ceiling of the Dining Room has square hand-adzed vigas supported by carved corbels topped with peeled bark latillas arranged in diagonals to the beams. Suspended from the center of the ceiling is a stamped tin light fixture. The floor is made of red brick laid in a diagonal pattern. Tucked in the southwest corner is a cupboard original to the house. A large fireplace with a flagstone mantel spans the center of the east wall. To the north of the Dining Room is a simple kitchen of the period. This non-descript space includes the original pantry, cabinets and porcelain sink. Painted egg-yellow and similar to many "Anglo" houses of the 1920s, the functional kitchen contrasts markedly with the rich Pueblo Revival details of the other rooms of the house.

Master Bedroom and Bath

West of the Dining Room is the large Master Bedroom. This room is sparsely decorated, containing a bed and a few pieces of mixed furniture with paintings by Schmidt displayed on each wall. The ceiling is covered with round vigas overlain with dimensional board forming the latillas. A small fogon is situated in the southeast corner. A three-panel door to the north leads to a small tiled bathroom containing original fixtures dating from the late 1920s. A whimsical touch to the bathroom is a fresco above the tile wainscoting. Here Schmidt painted in bright colors an underwater scene of sea turtles, lobsters, sea horse, and aquatic vegetation. Along the west wall of the bedroom is a hand-carved door leading to the west patio. A separate hand-carved door along the adjacent wall gives entry to a large walk-in closet, one of three such closets in the house.

Library

East of the Entry Room is a 13'-long rectangular space that serves as the Library and a passage to the private areas of the house. The north wall is made of a large built-in book cabinet stained moss green containing a number of books from the Schmidts' collection, including volumes by Aldo Leopold, a half-uncle of Albert's wife, Marjorie Schmidt. The ceiling is made of round vigas running in a north-south direction and topped with

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

dimensional boards stained green. Framed photographs by Ernest Knee are displayed on each side of the bookcase; a Navajo rug serves as a runner along the length of the floor. Behind the bookcase, and entered from the north side of the house, is the original well and pump house. This unfinished room contains a F.E. Meyers & Bros. & Co. pump and a camp stove. Today, a separate well and pump to the north provide water to the house. Prior to the addition, the Library was the location of the original kitchen.

Grandparent's and Father's Bedroom

Beyond the Library are two bedrooms making up the east portion of the original house. The Grandparent's Bedroom (bedroom 1) and the larger Father's Bedroom (bedroom 2) taking up the east wing of the original "U", are similar in design as to the Master Bedroom to the west, with the exception that the viga ceilings, doors, and wood trim are painted white. Each room contains a corner fireplace and a separate bathroom. Several of Schmidt's paintings are hung along the walls. Unlike the west side of the house, these rooms contain a mixture of hand-adzed hollow- and solid-core doors with decorative mortise and tenon blocks across their face.

The following descriptions highlight other resources contributing to the property's significance. See Figure 7-5 for their location.

Garage

Just southeast of the house is a three-bay garage (see Photo 8). The garage reveals a modified L-plan, with a small volume at the east that once served as living quarters. Made of regular coursed creek stone, the garage faces southwest onto a gravel parking area. The deepest bay, making up the northwest portion of the "L", measures 22'x14' and displays large carved corbels above its opening. This space was Albert Schmidt's tool shed, and is still used for this purpose. The two other shallower bays to the southeast have smaller openings. Each bay door is composed of vertical board doors painted reddish-brown. Recessed from the main portion of the garage, the small 15'x13' living quarters is accessed through a wood panel door with the same outer screen that was pictured in a historic photograph of the structure. The small quarters were thought to have been built for a maid, and up until recently contained a toilet and tub. Currently the garage is used for storage, but has maintained its historic integrity.

Artist Studio

A series of stone stairs along the north side of the garage open to a brick path leading to the Artist Studio (see Photo 9). Two stories in height, the Artist Studio is composed of two distinct volumes, both finished with brown stucco. The studio is entered through a heavy wooden door near the northwest corner of the building. After descending down several brick steps, the entry opens into a large room with an open ceiling made of rounded vigas. Illuminated mainly by a ribbon of multi-light windows across the north wall, the room serves as

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

the studio of two resident artists. South and east of this room are the ground floor living quarters, kitchen, and bathroom (see Figure 7-6). Accessed by a series of steep wooden steps, is a second story studio. Providing views of Tesuque Valley and foothills of the Sangre de Cristo Mountains, Albert Schmidt originally painted in the second story studio during the winter and the main room during the summer. Later, the Schmidts rented out the main house to operagoers and lived in the studio during the summer. Outside the studio, to the west, is a large flagstone patio bordered by stone walls and an outdoor fireplace made of the same material. The patio is shaded by mature piñon and junipers planted in a series of stone terraces descending down the landscape to the southeast.

Barn

Situated northwest of the Artist Studio is a former horse barn that has been converted into a seasonal cabin (see Photo 10). Constructed of full round logs, the gable-front structure contains one volume and is entered from the east through half-glass wood door. Despite the addition of a door and windows, the original materials, location, setting, and to some extent workmanship of the barn are evident.

Landscape Elements

Aside from painting, Albert Schmidt's other great passion was gardening. Soon after buying the property, Schmidt began a project of building terraces and stone retaining walls along the acequia and rear border of the house. From this activity he constructed three distinct terrace areas southwest of the house, which were then planted with pear and apples trees. The plentiful water from the acequia also provided water for a lawn in front of the house and terraces to the rear of the house were planted with flowers and shrubs. Part of this landscaping includes a narrow gravel walk area forming the upper terrace of the property. Located just west of the main house, the walkway is bordered to the north by two levels of stone and includes a brick outdoor oven built into the stone wall. The path leads to a promontory with a flagstone patio and dilapidated sunshade overlooking Tesuque Valley. Because of their connectivity and close date of construction, the various stone walls making up the garden borders, terraces, and patio areas are treated as one contributing structure (see Photo 11). The acequia, dating from the mid-nineteenth century, is treated as a separate contributing structure (see Photo 12).

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-1 **Original U-Plan House; c. 1924 (courtesy Karen Schmidt)**



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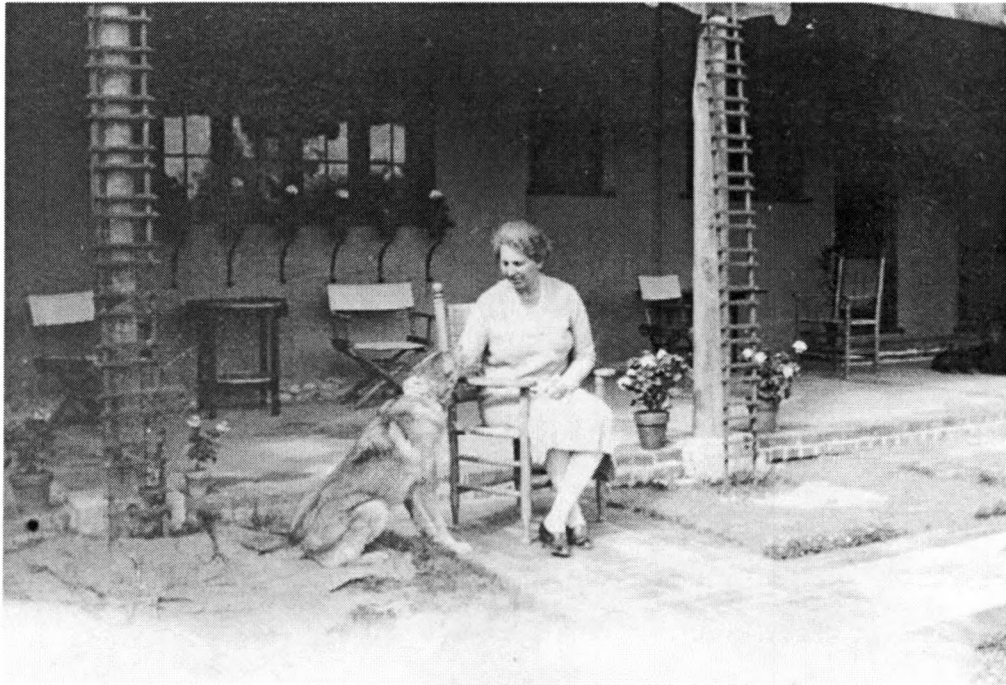
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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-2

Portal with Marjorie Schmidt seated; undated (courtesy Karen Schmidt)



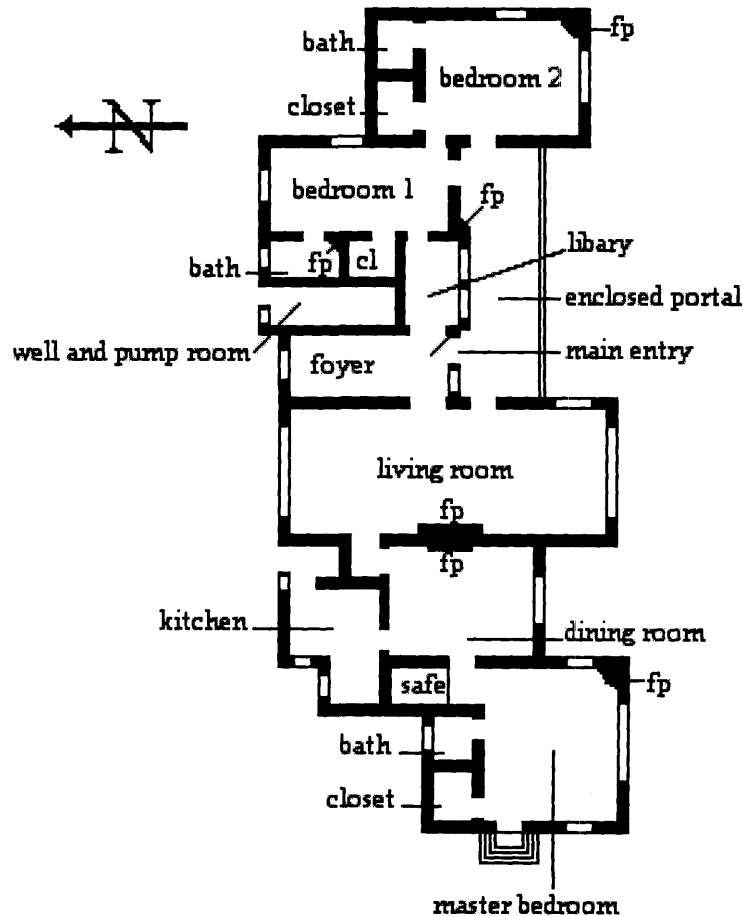
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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-3 Floor Plan of Main House (not drawn to scale)



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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-4 Living Room Fireplace; undated (courtesy Karen Schmidt)



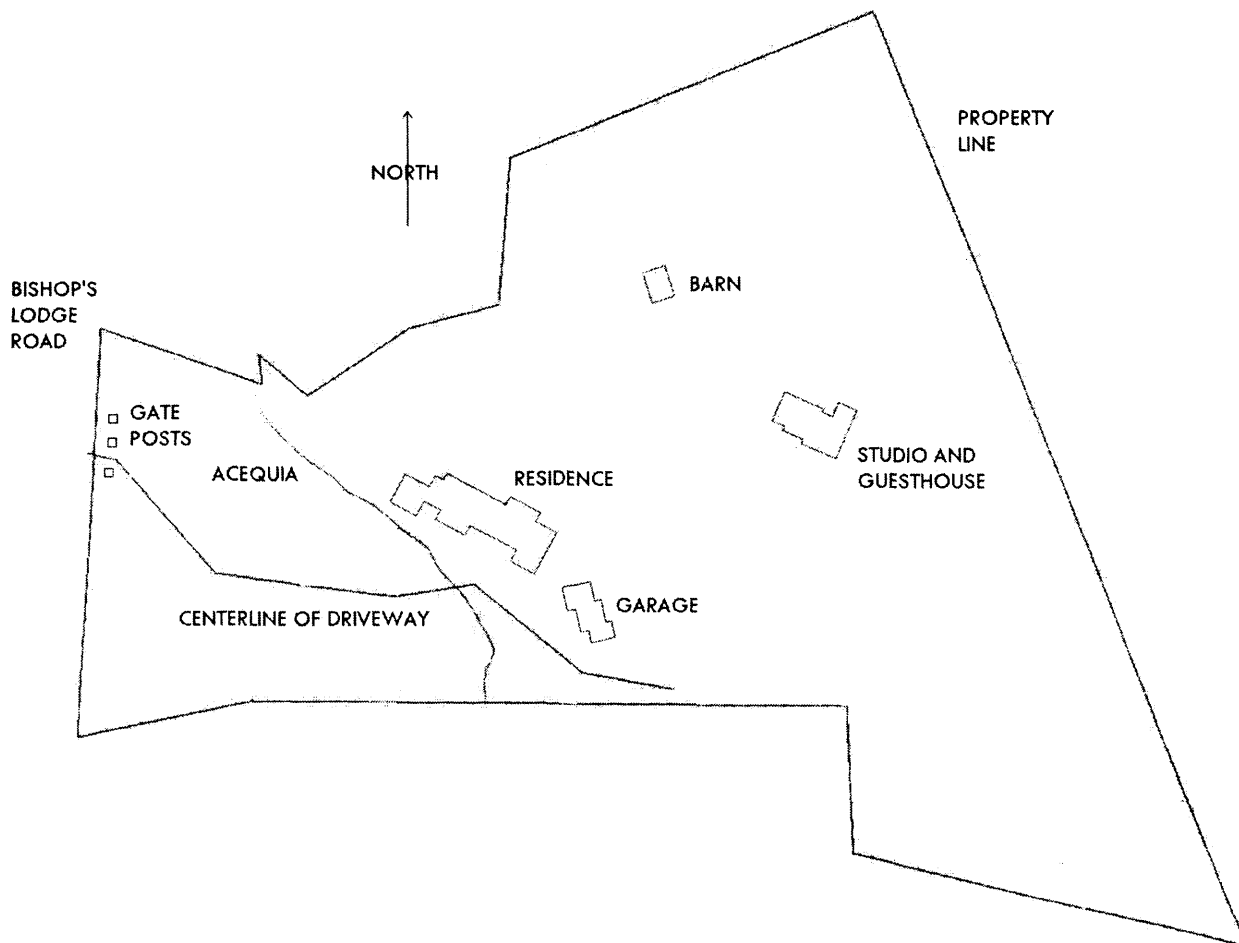
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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-5 Sketch Plan of Property (not drawn to scale)



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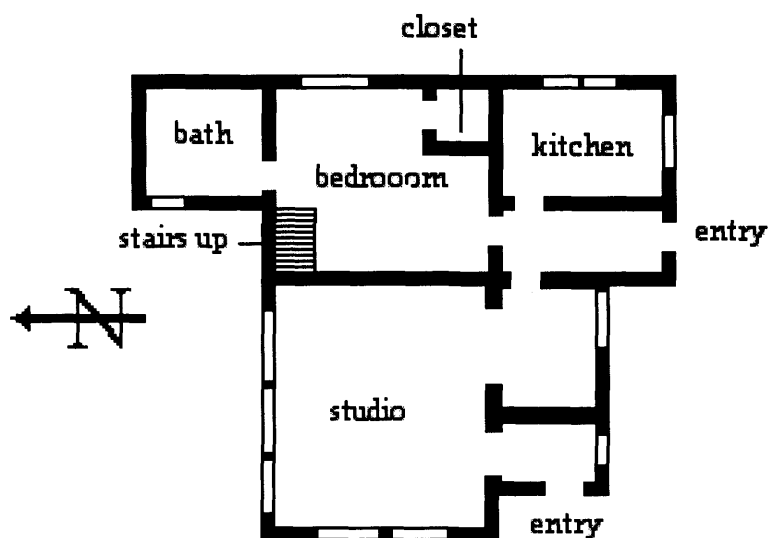
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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Figure 7-6

Floor Plan of Artist Studio (not drawn to scale)



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Section 8 Page 16

Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

Significance:

Located along the scenic Bishop's Lodge Road in Tesuque, the Albert Schmidt Residence and Studio served as the primary residence for the artist and his wife between his arrival in 1922 and his death in 1957. As a founder of the Santa Fe Art Colony and a masterful landscaper painter of local scenes, the house is important as the artist's primary residence and aerie retreat. Designed for Schmidt by fellow artist William Penhallow Henderson, the house, with its adobe construction, rich hand-adzed interior woodwork, and siting, is a good example of the Henderson's architectural interest in the then developing Pueblo Revival style. Though well known for his easel work, Henderson was also a pioneer in developing and promoting the Pueblo Revival style of architecture, designing a number of residences in Santa Fe in the 1920s, of which the Albert Schmidt Residence is the best preserved example. Many of Henderson's design techniques, including the use of over scaled vigas and corbels, corner fireplaces, and tinwork for light fixtures, are contemporaneous with or predate the work of better-known master regional architect John Gaw Meem and, therefore, should be reconsidered for their contribution to the evolution of the style. The house and grounds are nominated under Criterion B at the local level of significance for their association with Albert Schmidt. The house is additionally nominated under Criterion C, as a good example of the architectural design work of William Penhallow Henderson.

Albert Schmidt (1885-1957)

Inspired by the Taos Society of Artists of 1915, a second wave of artists began arriving in Santa Fe in the 1920s to form a separate colony that took shape along Camino Monte Sol and the Camino Atalaya neighborhood. Like many artists who took up residence in Santa Fe in the 1920s, Albert H. Schmidt arrived from Chicago following a long trail of Chicago-area artists including, Gustave Bauman, B.J.O. Nordfelt, Walter Ufer, and William Penhallow Henderson.

Albert Schmidt was born in 1885 in Chicago to parents John and Louise Schmidt. One of ten children and a twin to Paul Schmidt, Albert grew up in the city and at 19 began his formal art studies at The Art Institute of Chicago. Schmidt studied there between 1904 and 1908 under artists Charles Francis Browne and John H. Vanderpoel, the latter's book, *Human Figure*, became a classic text on drawing human anatomy. At The Art Institute Schmidt became acquainted with future Santa Fe artists E. Martin Hennings and William Henderson, among others, who would help him establish residence there. Already a well-known artist in Chicago, Schmidt, like many Americans of his generation, left for Europe. In Paris Schmidt met and later married fellow Chicagoan Marjorie Hanson (1890-1980).

Embarking on a yearlong tour of Europe, the couple visited the continent's art institutions, while at the same time becoming exposed to avant-garde art movements developing in France and Germany. While in Paris, Schmidt took classes at the Académie Julian under the instruction of Henri Martin, a proponent of the Post-

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Albert Schmidt Residence and Studio
Tesuque Santa Fe County, New Mexico

Impressionist style, which would later influence Schmidt's work in New Mexico.

After returning to the United States in 1913, the impact of modernism struck Schmidt again when the controversial Armory Show of New York arrived in Chicago. Introducing American audiences to the modern art of Picasso, Matisse, and Duchamp, the Armory Show challenged and changed both the Academic and the public's definition and attitude toward art. Although Schmidt would remain true to the tenets of landscape painting that he acquired at the Art Institute and the Académie Julian, the work of the French Fauvists and to a lesser extent Cubist composition, would greatly influence some of his paintings in New Mexico.¹

By 1915 Schmidt's art had matured to the point that his work along with that of Henderson and Victor Higgins was selected to represent the state of Illinois in exhibitions at the 1915 Panama Pacific International Exposition in San Francisco.² Between 1915 and 1920 Schmidt showed his paintings at a number of exhibitions, including the National Academy of Design in New York, the Carnegie International in Pittsburgh, and the Pennsylvania Academy of Fine Arts in Philadelphia.

In the late teens, the Schmidts had ambitions of leaving Chicago and looked for a new locale to live and paint. They flirted with the idea of relocating to the Upper Peninsula of Michigan, but found the winters to be too cold. The couple then began to explore the West, making cross-country trips to visit Schmidt's sister in Ocean Beach, California. Based on a series of desert paintings, there is some indication that they spent time in Tucson, Arizona, before moving to New Mexico.³

At the suggestion of E. Martin Hemmings, Schmidt and his wife and young son of seven visited Santa Fe in 1921 and relocated there the next year. Differing from other artists of the Colony who congregated together along Camino Monte Sol and Camino Atalaya, the Schmidts instead chose to live in the relatively isolated village of Tesuque, some eight miles north of Santa Fe. There Schmidt purchased a ranchito of six acres, which was later expanded to sixty acres. At the urging of Gustave Bauman, Schmidt hired a group of recently relocated Yale graduates to build his house. Inexperienced in adobe construction, the boys built a poorly made dwelling that because of the improper placement of adobes on moist ground and the use of unseasoned wood, collapsed the following year.⁴ William Henderson was then commissioned to build the next house and designed a traditional U-plan adobe dwelling on a raised stone foundation.

¹ Gary Hood. *Albert Schmidt (1885-1957): A Santa Fe Art Colony Founder*. Exhibition catalogue, Gerald Peters Gallery, April 20 – May 19, 2001. Santa Fe: Gerald Peters Gallery, 2001: 1.

² Gary Hood. *Albert Schmidt (1885-1957): The Silent Partner*. Exhibition catalogue, Gerald Peters Gallery, November 5 – December 5, 1993. Santa Fe: Gerald Peters Gallery, 1993: 1.

³ Karen Schmidt. Personal Interview. 12 June 2002.

⁴ William Plitt. Personal Interview. 12 June 2002.

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Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico

A Pioneer of the Santa Fe Style

William Penhallow Henderson (1877-1943) came to Santa Fe in 1916 when his wife Alice Corbin entered Sunmount Sanitorium for tuberculosis treatment. Joining the artists of the Santa Fe Colony, Henderson built a studio in 1919 on Camino del Monte Sol and five years later enlarged an existing adobe house on the same property to serve as his primary residence.⁵ Henderson, who had previous training in engineering, was familiar with residential architecture, designing his family's Prairie-style home at Lake Bluff, near Chicago in 1913. The home at 555 Camino del Monte Sol, though enlarged with an attached apartment and garage, reveals the same plan and use of grouped six-light wood casements and hand-adzed beams and doors as the Albert Schmidt residence. Sometime between 1928 and 1932, Henderson built another studio at 557 Camino del Monte Sol that later served as the office for his Pueblo Building Supply company; a crafts oriented business that created handmade Spanish Colonial furniture. This house, also built of adobe on a stone foundation, displays a similar pattern of paired wood casement windows, but has an L-plan composition and a strong linear orientation across its front elevation and clerestory block.

During the 1920s and 1930s, Henderson designed a number of residences in Santa Fe, as well as homes built to his specifications in Colorado Springs and Indian Springs, Colorado, and Arizona and Oklahoma. Much like his own home on Camino Monte Sol, Henderson also worked on remodeling existing adobe dwellings in Santa Fe. Notable examples of his remodeling include the Mc Comb Compound and Edwin Brooks House, both on Canyon Road, Santa Fe. His most noteworthy remodeling effort was the 1927 restoration of the Spanish Colonial-era Sena Plaza, just east of the Plaza. Here at what is now known as Sena Plaza (NRHP 1969), Henderson reconstructed a Greek Revival-style porch and added a two-story wing at the back of the plaza, creating a large interior courtyard and garden. Exhibiting his penchant for rustic artistry, Henderson had the milled beams of the portal worked with a hand adze and stained dark brown, creating a much more rustic effect than the building's original Territorial design.⁶

In the 1930s, Henderson ventured beyond residential architecture to design commercial and institutional buildings, such as the Santa Fe Ticket Office on the Plaza in Santa Fe, and later worked with Mary Cabot in the development on the House of Navajo Religion, a large hogan-shaped building, now part of the Wheelwright Museum of American Indians. The design of the House of Navajo Religion received honorable mention at the Architectural League of New York's 1938 annual juried exhibition.

Following Frank Applegate and Carlos Vierra, Henderson was the most influential of a number of non-architects to make a contribution to the evolving Pueblo Revival style in Santa Fe. Unlike other artist-designers of residential architecture, Henderson tempered his creations with balance and clean horizontal lines. The latent influence of both the Prairie and Craftsman styles is evident with the prominent raised stone foundations and use

⁵ Corrine P. Sze. "The Edwin Brooks House: 553 Canyon Road." *Bulletin of the Historic Santa Fe Foundation*, Vol. 25, No. 2: 9.

⁶ Chris Wilson. *The Myth of Santa Fe - Creating a Modern Regional Tradition*. Albuquerque: University of New Mexico Press, 1997: 245.

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Albert Schmidt Residence and Studio
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of grouped wood casement windows, giving his residential works a solid horizontal emphasis. To achieve a rustic effect, Henderson ingeniously used standard milled lumber or manufactured hollow core doors, rustivating them with an adze. However concocted the technique, the result was always artistic and balanced. Predating or current with Santa Fe's most famous architect, John Gaw Meem, Henderson introduced many of the interior features of the Pueblo Revival style to residential design. Though Meem would later codify the style, developing a more regional window design, his early designs, especially that for the 1925 Meadors-Staples-Anthony Residence and the 1926 Tom R. Wyles Residence, while more sophisticated in their use of site and arrangement of mass, show the same use of Craftsman-style casement windows, deep set porches and elaborated corbels as Henderson's contemporaneous designs. Due to his innovations in residential Pueblo Revival architecture, Henderson deserves further recognition of his pioneering work in this style.

Home and Studio

After its completion, the house and studio became the permanent home of Albert and Marjorie Schmidt until his death in 1957. Marjorie continued to live in the house until her passing in 1980. Called a "silent partner" of the Santa Fe Art Colony in a recent catalogue of his work, Albert Schmidt, though good friends with many of his compatriot artists, was a modest man and preferred to live away from the hubbub of Santa Fe. At his home in Tesuque, Schmidt quietly pursued his two passions, painting and gardening. Schmidt typically rose early in the morning to garden and then walked over the hill to paint in his studio for the rest of the day. Aside from building the terraces and planting fruit trees, Schmidt tended an array of flowerbeds planted between the terraces and around the perimeter of the house. Marjorie was more inclined to social activities and made frequent trips to town to participate in social clubs. Her many activities included serving on the boards of the Santa Fe Opera, Santa Fe Deaf School, Art Institute, and School of American Research, and as a founder of the Santa Fe Boys Club and the Santa Fe Garden Club. Though they had their different social leanings, the Schmidts were famous for their entertaining, and yearly held a party for artists of the Santa Fe and Taos colonies, where the living room was cleared for all-night dancing.

Albert Schmidt's Significance

Albert Schmidt's contribution as a founder of the Santa Fe Art Colony in the 1920s has, until recently, been obscured by the fact that he did not actively pursue the commercial exhibition of his work during his lifetime. The re-emergence of more than 600 of his paintings, which after his death in 1957 had been sequestered by his widow in his Tesuque home, sparked a reassessment of his contribution to the Santa Fe Art Colony in the early 1990s and spurred research into his artistic training, relationship with his artistic peers in Santa Fe and his role in important local and national art exhibitions.

Emerging from the quasi-impressionistic aesthetic instilled by his initial training in America that is evidenced in works such as *Chicago Art Institute in Winter* (see Figure 8-1), Schmidt built upon the exposure he

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gained to more radical artistic strategies emerging in Europe as a student at Académie Julian in Paris.⁷ As a result, his oeuvre exhibits aspects of a broad range of early twentieth century styles – in particular Post-impressionist technical expression, Fauvist color theory and Cubist spatial composition – that freed him to explore a wide range of artistic expression, such as that found in *The Old Church*, circa 1935 (see Figure 8-2). In fact, once he arrived in New Mexico, Schmidt's artistic range appears to have stopped just short of forays into Abstract Expressionism that were being explored and developed by others in his group – most particular his close associate, Raymond Jonson (NRHP 2002).

Once established in Tesuque, Schmidt, like most members of his local artistic circle, fell into the thrall of the Northern New Mexican landscape and its pueblos and Hispano villages, which continued to provide the fundamental inspiration for this work until the end of his career. During his lifetime, Schmidt's reputation commanded the respect of both his peers and art critics, and his work was regularly included in the Museum of New Mexico's annual exhibitions of regional art, the first traveling exhibition of New Mexican artists in 1941, which took his work to Kansas City, Tulsa, Philadelphia, Rochester and Boston, and ultimately, the 1958 memorial exhibition at the Museum of Fine Arts.

The Albert Schmidt Residence Studio is important not only as the residence and studio of one of the founders of the Santa Fe Art Colony artists, but also as an exemplary instance of the design work of fellow artist William Penhallow Henderson. As the primary residence and studio of Albert Schmidt, the property meets Criterion B, for the property most closely associated with the artist's productive years. The house is also an important example of Henderson's exploration of the evolving Pueblo Revival style, meeting Criterion C, in the area of Architecture.

⁷ William H. Gerds. *Art Across America – Two Centuries of Regional Painting, Vol. 2*. New York: Abbeville Press, 1990: 166-167.

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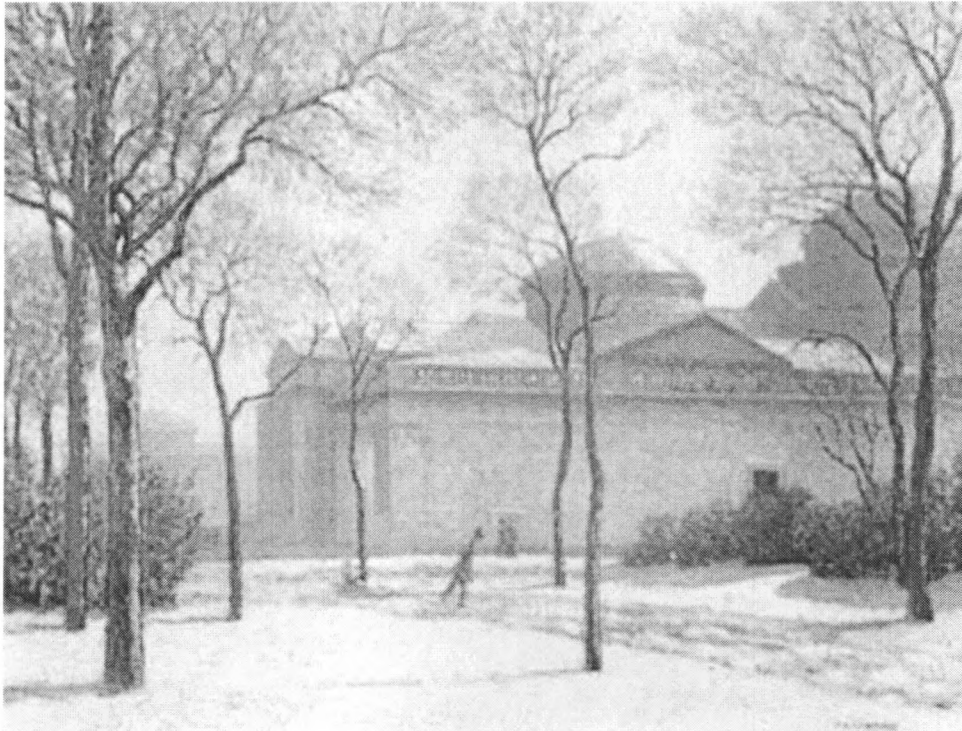
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Figure 8-1

Chicago Art Institute in Winter (courtesy Gerald Peters Gallery)



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Figure 8-2

The Old Church (courtesy Gerald Peters Gallery)



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Geographical Data

Verbal Boundary Description

A certain tract of land (Tract A) of land lying with Section 30, T. 18 N, R. 10 E, N.M.P.M., Village of Tesuque, Santa Fe, County, New Mexico. Beginning at a point on the northerly boundary line of the tract, marked by a U.S.G.L.O. Brass Cap Monument set on the northerly boundary line of Small Holding Claim No. 2542, originally patented by Eliza O. Wilcox, at the point of intersection of said northerly boundary line with the 16th line between lots 7 and 8 of Section 30, T. 18 N., R 10 E., N.M.P.N., thence from said point of beginning.

See also Figure 7-5 and attached U.S.G.S. quad map).

Boundary Justification

This 6.650-acre parcel of land represents the original ranchito associated with the nominated property and includes all the contributing resources that are historically associated with the nominated property.

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PHOTOGRAPHS

Albert Schmidt Residence and Studio
Tesuque, Santa Fe County, New Mexico
John W. Murphey and Jim Hare
August 2002

Negatives on file with Historic Preservation Division, New Mexico Office of Cultural Affairs

Photo 1 of 12
South and east elevations
Facing northwest

Photo 2 of 12
South elevation (revealing enclosed portal)
Facing northwest

Photo 3 of 12
South elevation (showing the joining of the original and c. 1928 addition)
Facing northwest

Photo 4 of 12
Interior of portal
Facing northwest

Photo 5 of 12
Living room
Facing south

Photo 6 of 12
Living room fireplace
Facing west

Photo 7 of 12
Living room suspended light
Facing northwest

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Photo 8 of 12
Three-bay garage
Facing northwest

Photo 9 of 12
Artist Studio
Facing northwest

Photo 10 of 12
Barn
Facing west

Photo 11 of 12
Stone terraces
Facing northwest

Photo 12 of 12
Acequia
Facing northwest