

INSIDE Santa Fe • Taos • Painters of Canyons and Deserts • Art of the Horse

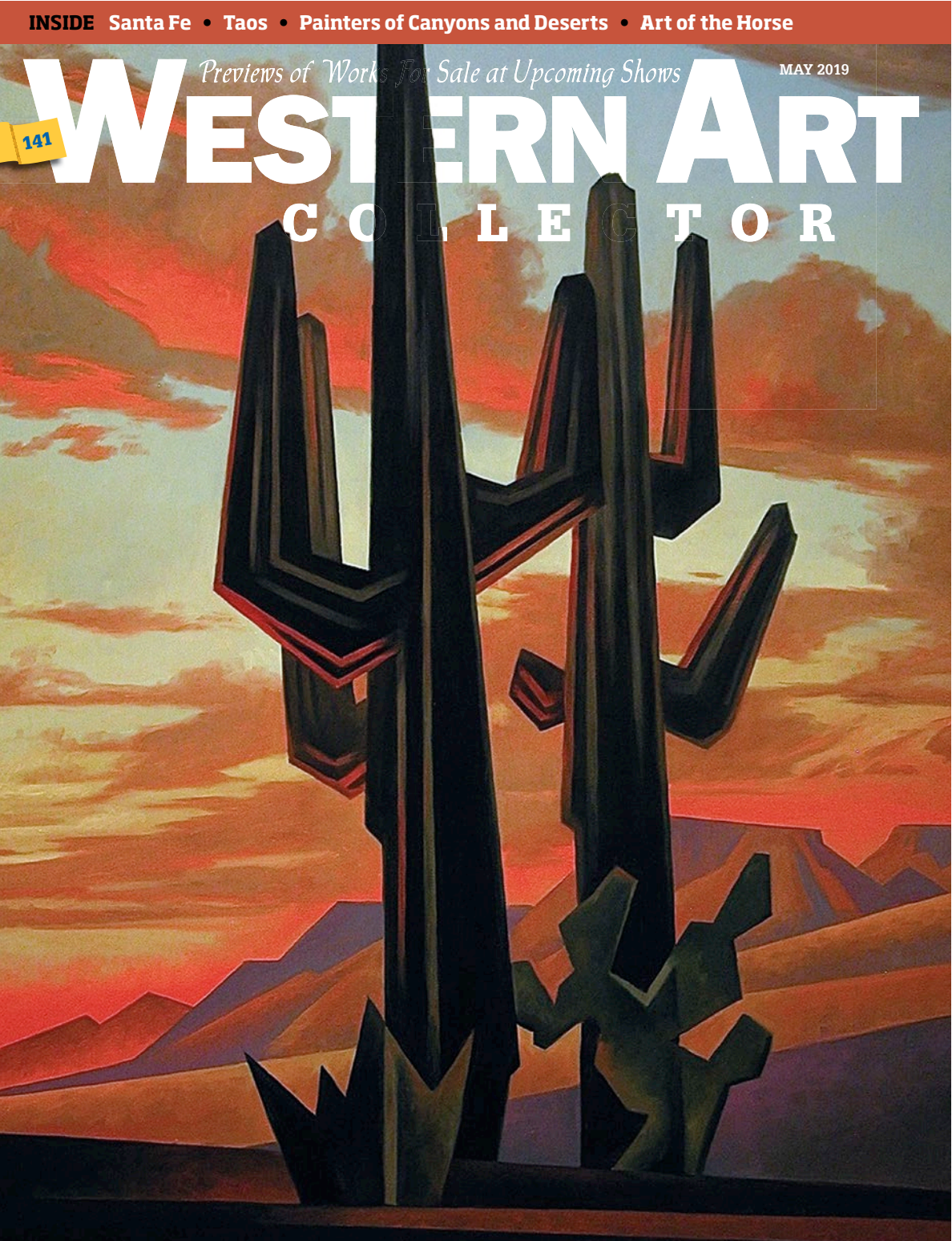
Previews of Works For Sale at Upcoming Shows

MAY 2019

WESTERN ART

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141



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Preservation

In the past three months I have participated in and listened to about five panels on Western art. One of the concerns that comes up every time is if successive generations will appreciate, and collect, Western art as much as we do? This is a valid concern but I believe there are things we can do now to secure this art we love well into the future.

I think concern should always be followed by action. And what are these actions? I've been thinking about this a lot lately and I think the first thing we can do is figure out ways to preserve the historical aspect of Western art. For example, last year the Couse-Sharp Historic Site in Taos, New Mexico, purchased an old gallery space next door to them and they are currently raising money to turn it into a research center for all the Taos Society of Artists. When I found out about this project, I immediately reached out to their director, Davison Koening, and joined the development committee because this is a history we need to have preserved. It's projects like this that will help continue the legacy of Western art well past our generation. A research center with a library, an archive and an exhibition space will serve as a way to teach successive generations about this group of artists whose work still serves as the backbone of Western artists today.

Other projects are out there as well. The C.M. Russell home and studio was recently renovated, the N.C. Wyeth studio is a true jewel and, after being purchased by the Brandywine Museum in Pennsylvania, is now assured to endure.

Find these places and projects out. Visit them. Take your children to them. Actively participate in them. Donate money to the causes. It's actions that alleviate concerns. Not more brooding upon them. The Western art market and everything that it entails is truly a wonderful gift. Let's make sure it's a gift that keeps on giving.

Sincerely,

Joshua Rose
Editor

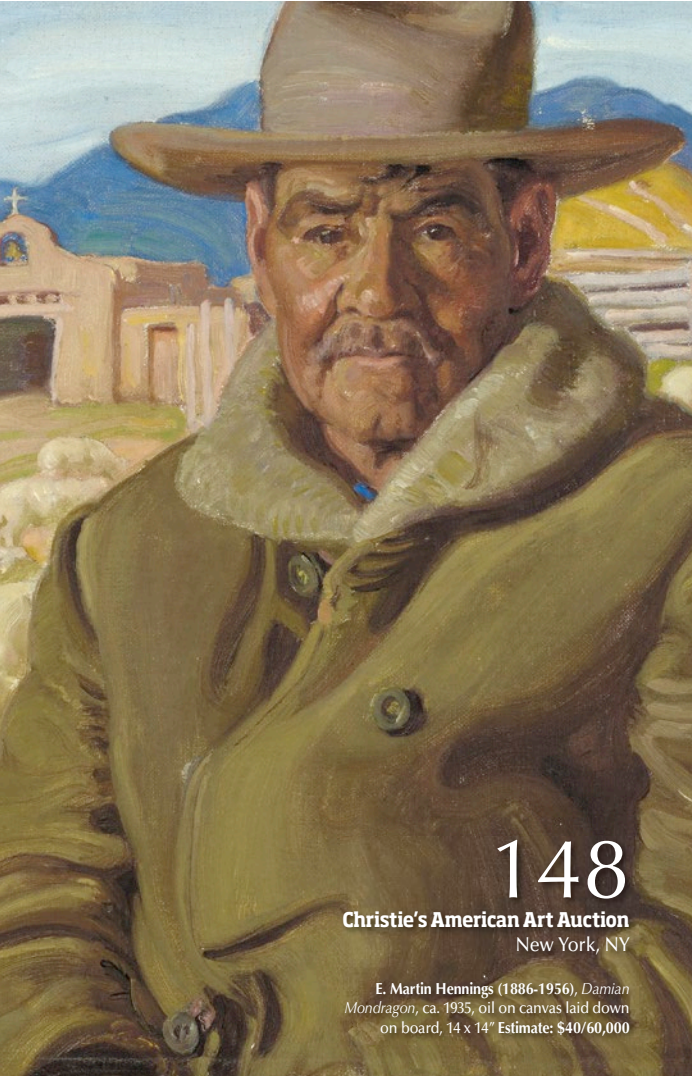
P.S. Have a favorite historic home or studio that you want to tell us about? Simply email me at editor@westernartcollector.com and let us in on the secret! We are always looking for things to cover in this magazine.

Get Social!



ON THE COVER...

Ed Mell, *Sonoran Kings*, oil on linen, 40 x 30".
Courtesy Ed Mell Gallery, Phoenix, AZ.



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Christie's American Art Auction
New York, NY

E. Martin Hennings (1886-1956), *Damian Mondragon*, ca. 1935, oil on canvas laid down on board, 14 x 14" Estimate: \$40/60,000

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TOP WESTERN EVENTS AND AUCTIONS AT A GLANCE

May 31

ALTERMANN GALLERIES & AUCTIONEERS
Santa Fe Sale
Santa Fe, NM – (855) 945-0448
www.altermann.com

Opening May 31

BYU MUSEUM OF ART
Becoming America
Provo, UT – (801) 422-8287
www.moa.byu.edu

May 2019 (Date TBA)

SOTHEBY'S
American Art Auction
New York, NY – (212) 606-7000
www.sothebys.com

JUNE

Through June 2

AMON CARTER MUSEUM OF AMERICAN ART
**From Remington to O'Keeffe:
The Carter's Greatest Hits**
Fort Worth, TX – (817) 738-1933
www.cartermuseum.org

Through June 2

BOOTH WESTERN ART MUSEUM
Bob Kolbrenner: 50 years in the West
Cartersville, GA – (770) 387-1300
www.boothmuseum.org

June 7-8

NATIONAL COWBOY & WESTERN
HERITAGE MUSEUM
Prix de West Opening Weekend
Oklahoma City, OK – (405) 478-2250
www.nationalcowboymuseum.org

June 7-30

MOUNTAIN TRAILS GALLERY SEDONA
Spirit of the Cowgirl
Sedona, AZ – 800-527-6556, (928) 282-3225
www.mountaintrailssedona.com

June 15

COUSE-SHARP HISTORIC SITE
Joseph Henry Sharp's Montana
Taos, NM – (575) 751-0369
www.couse-sharp.org

June 15

COUSE-SHARP HISTORIC SITE
Sixth Biennial Gala & Art Auction
Taos, NM – (575) 751-0369
www.couse-sharp.org

June 17-June 29

TRAILSIDE GALLERIES
High Country Summer
Jackson Hole, WY – (807) 733-3186
www.trailsidegalleries.com

June 22-23

BRIAN LEBEL'S OLD WEST EVENTS
**Brian Lebel's Cody Old
West Show & Auction**
Santa Fe, NM – (480) 779-9378
www.oldwestevents.com

Through June 23

WESTERN SPIRIT: SCOTTS DALE'S
MUSEUM OF THE WEST
**Photographs by Barry M. Goldwater:
The Arizona Highways Collection**
Scottsdale, AZ – (480) 686-9539
www.scottsdalemuseumwest.org

June 26-July 7

GREELEY STAMPEDE
98th Greeley Stampede
Greeley, CO – (970) 356-7787
www.greeleystampede.org

JULY

July 1-13

TRAILSIDE GALLERIES
**Kathy Wipfler: Pure Landscape-
A Western Journey**
Jackson, WY – (307) 733-3186
www.trailsidegalleries.com

Through July 7

ARIZONA-SONORA DESERT MUSEUM
Chris Maynard: Feathers
Tucson, AZ – (520) 883-2702
www.desertmuseum.org

July 15-27

TRAILSIDE GALLERIES
**Bruce Cheever & Jeremy
Winborg: Native Stories**
Jackson, WY – (307) 733-3186
www.trailsidegalleries.com

WESTERN ART COLLECTOR

In every issue of *Western Art Collector*, we will publish the only reliable guide to all major upcoming sales, events and auctions nationwide. Contact Alyssa Tidwell at atidwell@westernartcollector.com to discuss how your event can be included in this calendar.

April 11-13

33rd Annual Trappings of Texas
Alpine, TX – (432) 837-8730

April 16

**Bonhams' California and Western
Paintings and Sculpture**
Los Angeles, CA – (323) 850-7500

May 3

Heritage Auctions' American Art Auction
Dallas, TX – (877) 437-4824

May 22

Bonhams' American Art Auction
New York, NY – (212) 710-1307

May 22

Christie's American Art Auction
New York, NY – (212) 636-2000

May 29

Hindmans' Arts of the American West
Denver, CO – (303) 825-1855

May 31

**Altermann Galleries &
Auctioneers' Santa Fe Sale**
Santa Fe, NM – (855) 945-0448

May 2019 (Date TBA)

Sotheby's American Art Auction
New York, NY – (212) 606-7000

June 7-Aug. 11

Prix de West
Oklahoma City, OK – (405) 478-2250

June 22-23

**Brian Lebel's Cody Old West
Show & Auction**
Santa Fe, NM – (480) 779-9378

July 27

Coeur d'Alene Art Auction
Reno, NV – (208) 772-9009

Aug. 4-Sept. 23

Hold Your Horses! Exhibition & Sale
Prescott, AZ – (928) 778-1385

Aug. 16-25

**Santa Fe Art Auction's Western
Decorative Arts & Objects**
Online – (505) 954-5858

Aug. 17-18

SWAIA Santa Fe Indian Market
Santa Fe, NM – (505) 983-5220

Aug. 2019 (Date TBA)

**Altermann Galleries &
Auctioneers' August Sale**
Santa Fe, NM – (855) 945-0448

Sept. 4-15

Western Visions
Jackson, WY – (800) 313-9553

Sept. 4-15

Jackson Hole Fall Arts Festival
Jackson, WY – (307) 733-3316

Sept. 7-15

11th Annual Celebration of Art
Grand Canyon, AZ – (928) 638-2481

Sept. 8-Oct. 6

Quest for the West
Indianapolis, IN – (317) 636-8119

Sept. 13-14

Jackson Hole Art Auction
Jackson, WY – (866) 549-9278

Sept. 20-21

Buffalo Bill Art Show & Sale
Cody, WY – (888) 598-8119

Oct. 3-5

Cowboy Crossings
Oklahoma City, OK – (405) 478-2250

Oct. 18-19

**The Woolaroc Retrospective
Exhibit & Sale**
Bartlesville, OK – (918) 336-0307
www.woolaroc.org

Dec. 2019 (Date TBA)

SWAIA Winter Indian Market
Santa Fe, NM – (505) 983-5220

Dec. 12-Jan. 26, 2020

Coors Western Art Exhibit & Sale
Denver, CO – (303) 291-2567

Jan. 25-26

**Brian Lebel's Mesa Old
West Show & Auction**
Mesa, AZ – (480) 779-9378

Jan. 2020 (Date TBA)

WinterWest Symposium
Denver, CO – (303) 291-2567

Feb. 14-16, 2020

Southeastern Wildlife Exposition
Charleston, SC – (843) 723-1748

Feb. 15-March 29, 2020

Masters of the American West
Los Angeles, CA – (323) 667-2000

March 7-8, 2020

Heard Museum Guild Indian Fair & Market
Phoenix, AZ – (602) 252-8840

March 18-22, 2020

Out West Art Show & Sale
Great Falls, MT – (406) 899-2958

March 27-May 3, 2020

Briscoe Museum's Night of Artists Sale
San Antonio, TX – (210) 299-4499

March 27-May 10, 2020

**Cowgirl Up! Art from the
Other Half of the West**
Wickenburg, AZ – (928) 684-2272

March 2020 (Date TBA)

**The Russell: An Exhibition and Sale to
Benefit the C.M. Russell Museum**
Great Falls, MT – (406) 727-8787

March 2020 (Date TBA)

March in Montana
Great Falls, MT – (307) 635-0019



A
Timeless
PAIRING

The lives, careers and legacies of two iconic Western painters are intertwined at the Couse-Sharp Historic Site in Taos.

By John O'Hern Photography by Francis Smith



In the Couse sala, or living room, is his *L'Agonie*, 1890, oil on canvas, painted at Cernay-la-Ville, France, and shown in the 1891 Paris Salon. Beneath it are a Spanish Colonial blanket chest and a San Juan/Ohkay Owingeh Pueblo polished jar, circa 1900. An 18th- and 19th-century New Mexico Santo collection is on the wall and above the fireplace.

In the Couse dining room, the oldest room in the Couse house dating to 1839, his painting of his wife, *Portrait of Virginia Walker Couse*, oil on canvas, hangs to the left of the door. His portrait of his father, *Moses Couse*, oil on canvas, is on the right, next to *E.I. Couse*, oil on canvas, by Rittenhaus. A Spanish colonial Santo, or *bulto*, of *San Juan Nepomuceno*, by José Manuel Benavides, active 1830-60, is above the fireplace. Couse's circa 1880s oil on canvas study of *St. Sebastian, Martyr*, by 19th-century French realist painter Théodule-Augustin Ribot, is on the right.



Taos, New Mexico, has many attractions, not the least of which is the mountains and light that attracted a group of artists to settle there in the early 20th century and to form a group known as the Taos Society of Artists. Visiting Taos a century later is like stepping back in time. Its museums and historic artist's homes and studios offer a direct connection to that early period.

Nowhere is the connection more tangible and experiential than at the Couse-Sharp Historic Site, now on the National Register of Historic Places. It comprises the home and studio of Eanger Irving Couse (1866-1936) and

the recently restored 1915 studio of Joseph Henry Sharp (1859-1953). Recently added to the ensemble is a building that will become an archive and research center within the walls of which are the walls of the original Sharp home.

The Couse home and studio remain remarkably as they were due to the care of the Couse family, especially Virginia Couse Leavitt, the artist's granddaughter, and her late husband Earnest Leavitt. The Couse Foundation exists "to preserve and interpret the Couse-Sharp Historic Site, its buildings, grounds and collections, and the archives of the Taos Society of Artists, through education, collaboration and

scholarly engagement."

I recently visited the historic site for a tour with its executive director and curator, Davison Koenig. We talked about the past and the future, but primarily the collections of Native American art and artifacts that both Couse and Sharp assembled. The Couse collection remained intact with the house, but Sharp's collection was dispersed and is slowly being reassembled. There are also the archives associated with both artists which will form the core of the study collection along with materials relating to the other Taos Society artists and their relationships with the Taos



In the Couse sala, or living room, his *Green Cabbage Woman*, 1890, oil on canvas, painted at Cernay-la-Ville, France.

Pueblo and Hispano communities.

There are many jaw-dropping items in the collection, among them extraordinarily “modern” pots Couse obtained directly from the famed Hopi-Tewa potter Nampeyo of Hano (1857-1942) still sitting on the fireplace mantle in his studio. In front of the fireplace is his easel, taboret, palette and brushes as well as a painting left unfinished at his death.

Koenig brings the eye of a cultural anthropologist to his curatorial job. Originally hired as a consultant to develop a plan for the restoration and use of Sharp’s second studio, he could identify with Sharp’s ethnographic

approach to creating portraits of Montana native people, where he spent the winters recording them before they disappeared. He spent the winters in Montana developing a closeness to his subjects. Sharp also saw the importance of the pieces he collected going to museums and dispersed some of them during his lifetime. Couse “wanted to be surrounded by his collection” not only for use in his paintings but as a connection to the people who made the pieces.

The connections between the artists and their Pueblo models became richer over time, each becoming like family to the other. Couse’s

wife, Virginia, designed and developed the gardens around her home with the help of her husband’s favorite model, Ben Lujan of Taos Pueblo. Lujan developed the irrigation system that drew from a nearby acequia. He continued to maintain the garden after Virginia’s death. Her granddaughter, Virginia Couse Leavitt, has worked to restore the gardens, assuring they remain true to their original plan.

Taos Society artist Bert Geer Phillips (1868-1956) recalled, “I made many friends among the Pueblos...Not a day passed that I did not entertain from two to six of them for lunch.” Koenig relates how Phillips’ friend Manuel

In Couse's studio, his *Planting Prayer Plumes*, 1924, oil on canvas, is on the easel. Prints of his paintings for Santa Fe Railway calendars are on the wall beneath a collection of Pueblo pots. Three Northwest Coast paddles are behind the bench.



The interior of Couse's studio, much as it was while the artist painted from sunup to sundown.

Mondragon accompanied Phillips on the arduous journey to Santa Fe to be certain he arrived there safely for his wedding.

In the Sharp studio there are items from his collection that have been acquired by the Tia Foundation and loaned to the site. The foundation made it possible for the studio to be restored. Its restored status and climate controls enable the site to acquire objects on loan from public and private collections. The Tia Collection has loaned a late-19th-century elk hide painted with a dragonfly that Sharp used in his paintings. Koenig says, "Chief Flat Iron, who gave the robe to Sharp, said it was the 'best you could find in two days ride in any direction.'"

Among the pieces in the studio is *Santa Fe Cañon*, 1893, from the collection of Kay Harvey. On the back, in the artist's hand, is the note "'Santa Fe Cañon' – first study made

in New Mexico 1893 J.H. Sharp – Elbert Hubbard, Roycroft – East Aurora, NY gave me this frame." Hubbard was the founder of an arts and crafts movement community of craftsmen and artists. When Sharp built his home on the Crow Agency in Montana, he furnished it with items from Roycroft. He admired the design and craftsmanship of the arts and crafts movement, qualities he also admired in the works he collected. The painting illustrates Sharp's early attempt to capture the light and color of northern New Mexico, still heavily influenced by his academic training.

In the Couse living room there is a painting, *L'Agonie*, 1890, which he exhibited in the 1891 Paris Salon. Couse and Sharp, along with other eventual members of the Taos Society of Artists, studied at the Académie Julian in Paris in the 1890s.

Sharp made his first trip west in 1883. In 1908 he established a permanent home in Taos. The following year he purchased adjacent land that included a former family chapel built by Juan de Luna about 1835. It became his studio until he built another studio behind his home in 1915.

Couse, his wife and their son, Kibbey, settled in Taos, next to the Sharps, in 1909. Kibbey later married and had two children, Irving and Virginia. The Sharps had no children. According to the site, they "wanted their property to go to the younger Couses. Kibbey began making payments with the understanding that the Sharps would continue to live in their house as long as they were able. After Sharp died in 1953, the transfer was officially made by Mrs. Sharp."

The property now stands as a living memorial to the friendship of two artists and their relationship to their community and its



The "Studio of the Copper Bell" as Joseph Henry Sharp fondly dubbed his studio, which he used from 1909-15. The studio was formerly a family chapel, owned by the Luna Family, built circa 1835. Sharp purchased the property from the Diocese of Santa Fe in 1909.



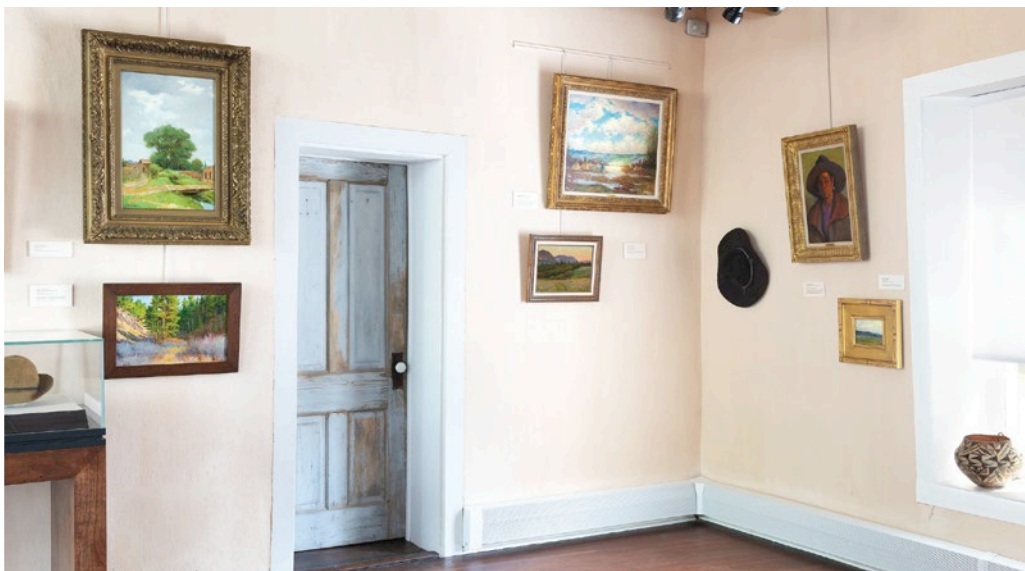
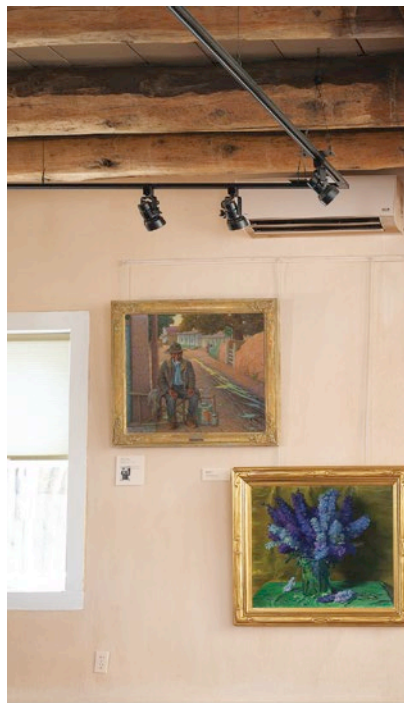
Couse's studio taboret with easel and paintbrushes at the ready.



An unfinished oil on Couse's easel just as he left it upon his death in 1936. His taboret with palette and brushes, sits next to his chair. The fireplace that inspired many of his firelight scenes lays beyond. His *Indian Artist*, circa 1920, oil on canvas, is on the wall to the right.



Joseph Henry Sharp's 1915 studio. In the foreground is his outhouse, which he dubbed "Little Egypt" after a trip to North Africa in 1922.



In Sharp's studio are, left to right, his "Million Dollar Hat" on loan from the Gilcrease Museum; *Arroyo Hondo*, 1894, oil on canvas, collection of Taos Art Museum at Fechin House; and *Santa Fe Cañon*, 1893, oil on canvas, collection of Kay Harvey. To the right of the door are *November Sunburst*, circa 1902-1908, oil, collection of Tim and Ingmarie McElvain, and, beneath it, *Glacier Park, Montana*, oil on Traxel & Maas' board, collection of Woodard Family. On the adjacent wall are *Strikes His Enemy Pretty, Crow*, 1906-7, oil on canvas, collection of Tim and Ingmarie McElvain, along with *Strikes His Enemy Pretty's* hat which he gave to the artist. Beneath the painting is *Taos Landscape*, oil on canvas, collection of Steve and Ginette Talley. On the sill is an Acoma Pueblo pot, courtesy the Tia Collection.

On the west wall of the recently restored interior of Sharp's second studio are, from left, his *The Village Lamplighter*, oil on canvas, on loan from New Mexico Museum of Art, gift of Julius Gans, 1945; his *Delphiniums*, oil on canvas, the Couse Foundation, gift of Thomas and Abigail Minckler; his *The Entrance*, oil on canvas, collection of the Cunyningham Family, on loan from Taos Art Museum at Fochin House; his *Above Pearl Harbor-Honolulu*, watercolor, the Couse Foundation, gift of Minnie Lou Stephens; and his *La Jolla*, circa 1910, oil, collection of Virginia Couse Leavitt.



people. The organization's plans for the future will shed more light on and celebrate the vitality of that creative spirit in the historic and current artistic life of Taos as well as the respect and cooperation among three different cultures. 🌿

On Sharp's easel is *Cottonwood's Cedar and Sage - Taos Canyon*, from the Don & Elenita Barker collection. On the walls are, from left, *Old War Chief's Son (Relics of the War Chief)*, 1914, courtesy the Tia Collection; *Feathering Arrows*, 1925, from an anonymous lender; a late-19th-century Northern Plains elk hide from the Tia Collection, as is the broken arrow on the mantle, which Sharp often painted. The exhibition case contains selections from Sharp's Native collection, on loan from the Tia Collection which acquired Forest Fenn's collection of Sharp's archives and artifacts.

House of the *Swallow*



In the early 20th century, Eanger Irving Couse built a sprawling legacy to the Southwest in Taos, New Mexico.

By Virginia Couse Leavitt

*Editor's Note: We are honored that Virginia Couse Leavitt, granddaughter to Eanger Irving Couse, has given us an exclusive excerpt from her new book, **Eanger Irving Couse: The Life and Times of an American Artist, 1866-1936**, a book that has been 34 years in the making and provides an insightful and personal biography of one of Taos' most important artists.*

Swallows arrived and built mud nests in the eaves, and the Couses named their own "little mud house" Casa Golondrina, "house of the Swallow." "I never dreamed one's own home could give them so much pleasure as this is giving us," Virginia enthused. In the mornings Couse painted in his studio, and in the afternoons he made furniture



for the house while Virginia worked to turn her barren placita into a garden. She asked her sister to send Virginia creeper vines from Oregon as she had heard that Virginia creeper and hop vines were among the few plants that would grow there. She also planted grapevines and rose bushes, transforming the courtyard into a “bower” over the next couple of years.

Couse was more satisfied with the quality of his work than ever before. According to his wife, “He has more Indians come to pose than he can use and it makes it nice because it gives variety to his work.” Among the Pueblo men he employed during this period, in addition to Juan Concha and Ben Lujan, were Star Road and another identified in his records only as Don. Couse also had several Indian girls modeling for him, including Tonita Lucero, one of Ben’s relatives. In 1907 Jerry Mirabal also began to pose for him. Jerry was a superb natural model. He was ideally handsome and aristocratic looking, and Couse began to use him more and more frequently.

Ben Lujan continued to pose for Couse and became more and more a part of the artist’s family. His father was an Apache named Sandoval (Star Road), a rebel sub war chief under Geronimo, who took a passing fancy to a young girl from Taos Pueblo, a girl of Pawnee ancestry. Although this mixed ancestry prevented Ben from ever becoming governor, he nevertheless held many important positions at the pueblo and would become one of the highly respected elders. Raised by his uncles, he took the name Lujan from one of them. According to his son, Eliseo, Ben viewed the Couses as his adopted parents. He posed for Couse for 34 years until the artist’s death, and the close family ties lasted well into the next generations.

Elkfoot of the Taos Tribe, 1909, oil on canvas, 76 x 36". Smithsonian American Art Museum, Washington, D.C. Gift of William T. Evans.

Photo: Couse with his grandchildren, Irving and Virginia, 1936. Photograph probably by Kibbey Couse. Photo Archive, Couse Family Archives, Taos, New Mexico.



A Vision of the Past, 1916, oil on canvas, 59 x 59". Collection of Butler Institute of American Art, Youngstown, OH.

Virginia taught him English, and when not posing, Ben helped with chores around the house and in particular worked in the garden. Many of his relatives, including his wife and children, also modeled for Couse. At 25 cents an hour, modeling paid as well as or better than manual labor at that time.

As a family, the Couses often took day trips or extended camping trips into the mountains along with one or more of the Indian models so that Couse could make studies for his paintings. Couse was working harder than ever and produced some paintings that were

shown in major exhibitions when he returned east. Virginia tended her garden and apparently influenced their neighbor, Frank Sauerwein, to follow her example. In April 1908 he wrote that "everything in the way of flowers is up and doing...[T]he lilacs in my garden are not only in leaf, but full of good sized buds."

Kibbey Couse, at 13, was almost as tall as his father and, according to his mother, was "daff" over electricity and mechanics. He read voraciously about these subjects when not off riding or camping. Beginning in 1907, a period when Phillips was working as a ranger for the

Taos Forest Reserve because eye trouble had forced him to temporarily curtail his painting, Kibbey was invited to ride along as his helper. They were sometimes gone for a week at a time. This was an ideal life for a restless adolescent and also provided company for the artist. Phillips was a master storyteller, and Kibbey was a gullible teenager, which must have made them a companionable pair.

By 1906, Taos was becoming the art colony Phillips had imagined, and on June 15 Sharp reported on its development to his friend J. H. Gest, director of the Cincinnati Art Museum:



Watching, ca. 1934, oil on canvas, 24 x 29". Private collection.



San Juan Pottery, 1911, oil on canvas, 36 x 46". Private collection.



Indian Artist, ca. 1920, oil on canvas, 24 x 29". Private collection.

"Bert Phillips is here year-round. Couse has just bought a little place, fitted up a studio and is at work, and likely for many summers. Young Berninghaus of St. Louis has just left and Curtis and Sauerwein and others are coming, so there may be a Taos colony à la Barbizon yet!"

Following his first visit to Taos in 1893, Sharp had returned numerous times with his wife, Addie. To continue painting the old warriors of the northern plains, however, he established his home in 1903 at the Crow Agency in Montana. His Montana portraits of the warriors who had fought against Custer were recognized as important records. In 1901 eleven of his Indian portraits were purchased by W. H. Holmes for the Smithsonian, and the same year, he also sold a large number of paintings to Phoebe Hearst, who donated them to the University of California at Berkeley. At about the same time, he acquired another major patron in Joseph G. Butler of Youngstown, Ohio.

In Sharp's opinion, the Taos Indians made good subjects for figure paintings but lacked the "interesting faces and history of the old plains fighters." Nevertheless, he loved Taos and continued to return for a few weeks each spring, referring to it in his 1906 letter to Gest as his "first love and stopping ground." In 1908 he bought a house in Taos on Kit Carson Road, and by 1910 he began to use this as his primary residence, although he retained ties to his home city of Cincinnati, Ohio, and set up a winter studio in Pasadena, California.

When Bert Phillips decided in 1898 to make the remote village of Taos his year-round residence, he put himself at a disadvantage in terms of developing a national reputation. He received exposure, however, as an active member of the Society of Western Artists, which was formed in 1896 by and for artists from the middle states. The goal of this society was to promote artists who came from this region, not to promote Western subject matter, and the paintings by the members were as likely to have been painted in Europe as in America. Nevertheless, because Berninghaus and Sharp were also members of the Society of Western Artists, Taos Indians and landscapes were frequently seen in the group exhibitions. The society's shows were circulated to major midwestern cities, and they reached out with such success to the "art-loving public of the West" that Phillips was asked in 1902 to serve on a committee to consider establishing two circuits to fill the many requests for shows. Phillips received national exposure when his portrait *A Prince of Royal Blood* was illustrated by *Harper's Weekly* in its coverage of the Society of Western Artists' 1902 exhibition.

Oscar Berninghaus, a young commercial artist from St. Louis, discovered Taos in 1899 while riding the Chili Line. At the time, he was on assignment to produce watercolors of Colorado and New Mexico for the Denver and Rio Grande Railroad. He met Phillips, fell in love with Taos, and returned almost every summer thereafter, at first for only a week or two at a time. His first extended trip was in 1908, when he arrived for the summer with his wife and their two children, Dorothy and Charles. By that time, his Taos paintings were already getting exposure in the Midwest. Earlier that year, the Noonan-Kocian Gallery in St. Louis had exhibited 50 of his western subjects, many of them painted during his brief sojourns in Taos.

The Couses had already returned to New York in October 1906 when a third artist, Frank Sauerwein, bought a house located between Doc Martin's residence and the Couse house. Sauerwein, who had painted in Colorado and California, first visited Taos in 1899 and returned on numerous occasions before deciding to make it his home. Not until November 1907, a year after his purchase, did he finally move to Taos and begin remodeling his house, living in the meantime with the Martins. Although he could have become an important member of the art community, his impact was unfortunately minimal.



Twilight, Taos Pueblo, 1913, oil on canvas, 46 x 35". Vaughn O. Vennerberg II, Dallas, TX.



The Smoke Ceremony, ca. 1924, oil on canvas, 24 x 29". BNSF Railway Company, Fort Worth, TX.

In October 1908, ill health forced him to leave in search of a lower altitude and a milder climate. Although he referred to Taos as "our good little town," he was never able to return.


As neighbors, the Coueses knew Sauerwein well during the summer of 1908. Although desperately ill, this likable young man was ever optimistic and was frequently heard to declare, "Tomorrow the sun will be shining." His obituary in the *Taos Valley News*, which reported his premature death in 1910, attests to the lasting friendships he had formed in Taos: "The news of the death of Frank Sauerwein at Stamford Connecticut was received with much regret in Taos. The great fight he made for life against tremendous odds won the admiration of his friends. His was a winning nature and he will be long remembered here."

The art colony had begun to grow by the time Sauerwein wrote to his friend Willis A. Marean on August 16, 1908, reporting that Taos was "fast growing into a painters resort, all serious and here for work. There are now six of us here, and all but two owning homes, and they both think of buying." Sharp had recently purchased his house on Kit Carson Road, thus joining the ranks of Phillips, Couese and Sauerwein as home owners. The identity of

the two other artists referred to in this quotation is unknown, but Berninghaus was probably one of them, as he and his family spent most of the summer of 1908 in Taos.

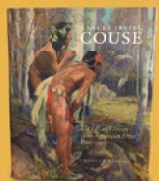
Judging from Sauerwein's letter, one can imagine this group of artists discussing architecture with him as they examined the progress being made in remodeling his house. He explained their excitement over some of his ideas: "I have the town stirred up architecturally, since my last addition, which consists in a simple, substantial adobe wall in front of my place, with just enough accent in gate and wall ends to give character, and putting a Mission finish to the two outer ends of my house, and now the others all say they want to do something similar." In this correspondence, he included a couple of sketches, which provide important documentation of his ideas and their influence on the other artists. Familiar with the California missions on the West Coast, Sauerwein incorporated rounded mission-style arches into the remodeling of his New Mexico adobe, and this use of mission style most interested his Taos colleagues. Although Sauerwein did not live to see it, Phillips, Sharp and Couese, as well as A. R. Manby, another neighbor of Doc Martin's, all eventually used

this style in remodeling their own homes. Sauerwein's ideas were consistent with the mission revival style introduced to New Mexico by the Fred Harvey Company and the Santa Fe Railway when the Alvarado Hotel opened in Albuquerque in 1902.

Descriptions of Taos as an art colony began appearing in the national press by 1908. When the *New York Herald* carried an article recounting the summer activities of various New York artists, Couese was interviewed and prime coverage was given to Taos as "quite a colony of artists" and a "Mecca for Indian painters." Couese enumerated the artists present that particular summer, mentioning Phillips, Sauerwein, Sharp and Berninghaus as well as the California artist Warren Rollins. 

Eanger Irving Couese:
The Life and Times of an American Artist, 1866-1936
By Virginia Couese Leavitt

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Folk Art, and the Wheelwright Museum of the American Indian, among others. The Santa Fe Railyard Arts District houses such galleries as Blue Rain Gallery, LewAllen Galleries and others. This summer **Brian Lebel's Cody Old West Show & Auction** celebrates its 30th year of antique, vintage and modern Western artwork.

Located in northern New Mexico's high desert, nestled in the Sangre de Cristo Mountains, is Taos. A landmark in the city is the Taos Pueblo, an ancient pueblo with a history that stretches back 1,000 years. Currently, about 150 people live in the Pueblo. Among the art museums that make up the city is the Millicent Rogers Museum, which highlights Native American jewelry, Maria Martinez pottery, textiles and Spanish

devotional artwork. Visitors can also explore more than 80 art galleries throughout the city like **Robert L. Parsons Fine Art** and its second location **Parsons Gallery of the West**. The Couse-Sharp Historic Site is another historic landmark not to be missed—not only the home and studio of Eanger Irving Couse, but the garden designed by his wife, Virginia, the workshops of his son, Kibbey, and the two studios of his neighbor and fellow artist, Joseph Henry Sharp. The site hosts exhibitions and events throughout the year and will soon open a new research center.

Albuquerque is home to many prominent art and cultural institutions as well. The Indian Pueblo Cultural Center and the Albuquerque Museum highlight the history and creative energy of the American Southwest. Since

1907, **Wright's Indian Art** has celebrated Native artists, hosting various workshops and events highlighting their work.

A myriad of other galleries, artists, institutions and events make up the fabric of the Land of Enchantment, including **Gerald Peters Gallery**, **La Fonda on the Plaza**, **Nedra Matteucci Galleries**, **Ron Larimore**, **Teresa Johnson**, **Gary Byrd**, **Roseta Santiago**, **Lee MacLeod**, **Plein Air Painters of New Mexico**, **Chris Turri**, **Lyn A. Fox Fine Pueblo Pottery**, **Altermann Galleries & Auctioneers' Santa Fe Auction**, **Barbara Meikle Fine Art**, **Malouf on the Plaza**, **Ventana Fine Art**, **Mejo Okon**, **Southwest Art Appraisals**, **Tres Estrellas Gallery**, **True West Gallery of Santa Fe** and last but certainly not least, **SWAIA's** famed **Santa Fe Indian Market**. 🌵



Alissa Ford of Heritage Auctions gets the crowd excited about Ben Pease's *The Other Side of Camp* at the 2017 gala.

Breaking New Ground

The Couse Foundation presents its sixth Biennial Gala and Art Auction with fresh programming and auctions.



Brett Allen Johnson, *Corner of the Woods*, oil on linen, 36 x 30". Donated by the artist.

Every two years the Couse Foundation in Taos, New Mexico, hosts a weekend of events focused around its anticipated *Biennial Gala and Art Auction*. The celebration is a fundraiser for the programming and exhibitions held through the foundation and the Couse-Sharp Historic Site. This year's sixth edition, taking place June 14 to 16, also kicks off an ambitious capital campaign to fund the Lunder Research Center, which will be dedicated to the scholarship of the Taos Society of Artists. This new project expands the site's reach beyond Eanger Irving Couse and Joseph Henry Sharp to all members of the illustrious artist group.

Presented during every *Biennial* is a curated program of brand-new events that entice collectors, dealers and artists back to the site for the festivities. "Our theme this year really ties into the research center because we're trying to build excitement for that," says Davison Koenig, the foundation's executive director and curator. Weekend highlights include features on books including *The Life and Art of Joseph Henry Sharp* edited by Peter H. Hassrick and E. Jane Burns' forthcoming *The Couse Collection of Beadwork* as well as a silent auction of cowboy-style hardhats painted by artists such as Derek No-Sun Brown, Susan Folwell, Jerry Jordan and Chloé Gaillard.

On Friday, June 14, from 5 to 7 p.m., at the Couse-Sharp Historic Site will be a wine and hors d'oeuvres reception when hardhat tours of the center will take place. During that time is also the book signing for Dean A. Porter's *The Klauer Family of Dubuque, Iowa: A Story of Patronage* in the future exhibition gallery that will bear his name and the opening of the temporary exhibition *Joseph Henry Sharp's Montana* in the Sharp Studio. The following day at 10 a.m. is the lecture "So me for the North and snow!": Joseph Henry Sharp's *Montana*" by Marie Watkins at the Harwood Museum of Art, while on June 16 at 11 a.m. is the site's open house.



Logan Maxwell Hagege, *The Mountains Rise*, oil on canvas, 16 x 30". This painting was created and donated by the artist for the 2019 Gala.



Jerry Jordan, *The Mountains Rise in Praise*, oil on canvas, 30 x 36". Donated by Parsons Fine Art.



Jozef Bakos (1891-1977), *Offering to the Lady of Guadalupe*, oil on canvas, 20 x 26". Donated by Addison Rowe Fine Art

Happening during the open house is the launch and signing of Couse's granddaughter Virginia Leavitt Couse's book *Eager Irving Couse: The Life and Times of an American Artist, 1866-1936*.

Saturday, June 15, at 5 p.m., is the hallmark event of the weekend, the *Biennial Gala and Art Auction* at the El Monte Sagrado Resort where collectors can participate in live and silent auctions of historic and contemporary works while enjoying dinner and entertainment. Alissa Ford, director of Western art at Heritage Auctions, returns as the auctioneer for the live sale, which will include works donated

by galleries and artists. Among the highlights is a piece Logan Maxwell Hagege created specifically for the event titled *The Mountains Rise*. There also will be pieces available by Tony Abeyta, Nicholas Coleman, Glenn Dean, Jerry Jordan, Gene Kloss, Ed Mell, Dean Porter and Maria Samora, among others.

"What I find exciting about the gala is it's a great opportunity to bring in folks who don't know a lot about the Site and the Foundation," Koenig says. "We are reaching out to a large audience this year, especially since we're building the Research Center for the Taos Society of Artists." 🍷

Sixth Biennial Gala and Art Auction June 14-16, 2019

- Wine & Hors d'oeuvres Reception at Couse-Sharp Historic Site, June 14, 5-7 p.m.
- Lecture by Marie Watkins at Harwood Museum of Art, June 15, 10-11 a.m.
- Gala and Art Auction at El Monte Sagrado Resort, June 15, 5 p.m.
- Open House at Couse-Sharp Historic Site, June 16, 11 a.m.

Couse-Sharp Historic Site
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(575) 751-0369, www.couse-sharp.org