



*An exhibition of*  
PAINTINGS OF THE SOUTHWEST  
from the Santa Fe Railway Collection



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## Preface

The scenic beauty of the West and Southwest, and the colorful Indians inhabiting this land, have been the subjects of many fine works of art. Numerous artists have visited this area for the first time through the encouragement of the Santa Fe Railway and their renderings in oil, water color, with pencil and crayon, have given us a fine artistic record of this delightful part of our nation.

The Santa Fe has had a sincere and continued interest in western art, and have collected paintings for more than 60 years for display in travel offices across the nation, and to reproduce them in various ways to bring this enchanting land to the attention of travelers throughout the world.

From the first painting of "San Francisco Peaks near Flagstaff, Arizona," acquired in 1903, the Santa Fe collection has grown to more than 650 subjects.

Many names now famous in western art are represented in the Santa Fe collection. Among them are Thomas Moran, Gerald Cassidy, W. R. Leigh, E. Irving Couse, Oscar E. Berninghaus, Walter Ufer, E. L. Blumenschein, Theodore Van Soelen, Victor Higgins, W. H. Dunton, J. H. Sharp.

Through the special interest and cooperation of fine art museums in the cities served by the Santa Fe, 30 paintings from the railway's collection have been assembled for exhibit purposes. These paintings are described in this brochure, along with information about each artist.

As our National Government bids for American tourists to "Discover America" rather than travel abroad, this is an appropriate time to present an exhibition of Santa Fe paintings featuring one of the most colorful parts of our scenic nation—the West and Southwest.

**No. 1**  
*"Navajos on Way  
to Laguna Pueblo"*  
72" x 96"



Gerald Cassidy was born in Cincinnati, Ohio in 1870, and left his home as a youth to take up poster painting in New York City. In a few years he had won an enviable position in that profession. While in New York he gained wide knowledge of lithography. He eventually decided to take up painting seriously and since Indian subjects appealed to him, he moved West — first to Denver and finally settling in Santa Fe, New Mexico around 1911. He became one of the most loved of southwestern artists before his accidental death in 1934.

Educated in the Art Institute, Cincinnati under Devenick; National Academy of Design and Art Students League, New York; a year abroad in France, Austria and Italy.

Cassidy paintings are represented in the San Diego Museum; City Museum, Berlin, Germany; Freer Collection, Washington; Museum of Fine Arts, Santa Fe, New Mexico; Museum of Fine Arts, Houston; The Luxemburg, Paris; New York Public Library; City Art Museum, Barado, Bombay, India; Albertina Museum, Vienna, Austria; also in private collections in France, Germany and England, as well as the United States.



**No. 2**  
*"Petrified Forest"*  
14" x 20"



**No. 3**  
*"Grand Canyon"*  
30" x 40"

**Thomas Moran** Born in 1837 in Balton, England; came to America in 1844.

Pupil of his brother Edward. Completely immersed in the color theories of J. M. W. Turner, whose work he sedulously copied on earlier trips to England.

From 1871 to 1873 he painted in France and Italy, securing the material for the Venetian series that forms such an important and numerous group of his paintings. Mr. Moran is known for his dedication to scientific detail in his landscapes and all other paintings, such as those of Venice and those of the ocean and western scenes.

In the 1870's Mr. Moran accompanied the first U. S. Territorial Survey into the Yellowstone region and the government immediately purchased his resulting "Grand Canyon of the Yellowstone."

His paintings are known throughout the world and are in many famous collections.



**No. 4**  
*"Grand Canyon"*  
37" x 61"

**William R. Leigh** Born on a Virginia plantation a year after the Civil War, Mr. Leigh painted actively for 75 years. He is reputed to be a direct descendant of Pocahontas.

Often referred to as the "Sagebrush Rembrandt," Mr. Leigh was a member of the famous Western painting trio that included Frederic Remington and Charles Russell.

He studied at Baltimore, Maryland Institute and for 12 years in Munich, Germany. He returned to America to work as a magazine illustrator. In 1906 at the age of 40 he went west.

"Never in the whole of human history, at any time or anywhere, has there been a terrain more suitable for making of pictures or telling stories than our own West," Mr. Leigh said.

Made frequent trips to Arizona and New Mexico and has lived with many tribes of Indians, as well as cowboys, to say nothing of horse thieves and bad men.

Mr. Leigh has written a number of short stories on Indian life and several books on the Southwest.

His paintings are part of the collection of the Heckscher Foundation, the Woolaroc Museum of Colorado, the Buffalo Bill Museum in Wyoming, Gilcrease Foundation in Oklahoma, Huntington Museum and many national galleries.



**No. 5**  
*"Zuni Pottery Maker"*  
20" x 25"



**No. 6**  
*"Turquoise Bead Maker"*  
24" x 29"

**Eanger Irving Couse** Born in 1866 in Saginaw, Michigan. This year the city of his birth plans a centennial program to feature the paintings of this famous artist.

Studied at the National Academy of Design in New York; Baugereau; Robert Fleury; and Ecole des Beaux Arts, Paris; Associate of the National Academy.

Mr. Couse devoted himself to the Pueblo or town Indians of the Southwest, painting them in their actuality or with ideal touch in their home in New Mexico. Part of the year he passed at Taos for the portrayal of the Taos Indians in his particular art.

He had much difficulty in securing interesting and picturesque models, as it is a matter of belief with these Indians and, in fact, with others, that the soul of the sitter passes out into the portrait when the picture is completed, and naturally, until the prejudice was overcome, there was not much enthusiasm about posing.

His paintings are part of the collections of Brooklyn Museum of Arts and Sciences; Dallas Art Museum; Montclair (N.J.) Art Museum; Metropolitan Museum of Art; Toledo Museum of Art; Nashville Art Association; Fort Worth Art Museum; St. Paul Art Museum; Santa Barbara Art Museum; National Gallery; Smith College Museum; Lotos Club; Detroit Museum of Art; National Arts Club (N.Y.); Butler Art Institute (Youngstown, O.); Milwaukee Art Institute; Omaha Gallery; Missouri State Capitol (Jefferson City).



**No. 7**  
*"Pueblo of Taos"*  
41" x 81"



**No. 8**  
*"A Dance at the Pueblo"*  
30" x 40"

**Oscar E. Berninghaus** Born in 1874 in St. Louis, Missouri. Studied at St. Louis School of Fine Arts, later became associate of National Academy of Design in New York, Advisory Board of School of Fine Arts of Washington University.

First visited Taos in 1899 and made it his permanent residence in 1923.

His paintings of southwest Indians are famous throughout the nation and are a part of collections of the City Art Museum in St. Louis; Erie, Pa. Museum; Fort Worth Museum; Los Angeles Museum; San Diego Fine Arts Gallery; and in various libraries and schools.





**No. 9**  
*"The Peace Maker"*  
50" x 40"

**Ernest Leonard Blumenschein** Born in 1874 in Pittsburgh, Pa. Studied at Cincinnati Art Academy; Julian Academy of Paris; Art Students League of New York; Constant, Laurens & Collin, Paris.

Member of National Academician.

Through the efforts of artist John Henry Sharp, Mr. Blumenschein was prevailed upon to visit Taos and went on to become one of the finest artists of the Taos Indians and Pueblo scenes.

His paintings are part of the collection of the Kansas City Library; Wichita Museum; Pratt Institute of Brooklyn; Dayton Art Institute; Fort Worth Museum of Art; Milwaukee Art Institute; National Gallery, Washington, D. C.; National Arts Club, Metropolitan Museum of Art, New York; Toronto Art Gallery; in addition to many galleries and government buildings throughout the country.



**No. 10**  
*"Tesuque Valley"*  
34" x 36"

**Theodore Van Soelen** Born in 1890 in St. Paul, Minnesota. Member of the National Academy of Design in New York, Mr. Van Soelen moved to New Mexico in 1916 and established an outstanding reputation for his paintings of the West. He is known not only for his lithographs but also for his portraits in tempera and oil.

Mr. Van Soelen was named Honorary Fellow in Fine Arts by the School of American Research of the Santa Fe Museum in 1960.

His paintings are part of the collection at Everhart Museum in Scranton, Pa.; Loomis Institute in Windsor, Conn.; IBM Company in New York, and the Santa Fe Art Museum.



**No. 11**  
*"The Desert Trail"*  
20" x 25"



**No. 12**  
*"Taos Girls"*  
30" x 30"

**Walter Ufer** Born in 1876 in Louisville, Kentucky. Studied at the Royal Applied Arts School and Royal Academy in Dresden, Germany; also at the Art Institute in Chicago. Worked under Walter Thor in Munich. Painted in Paris, Italy and North Africa and in Chicago as a commercial artist before moving to the Southwest in 1914.

His hand and eye were trained to draw with faultless precision. He drew with great vitality yet with considerable refinement. He was a realist.

Ufer paintings are part of the collection of the Art Institute of Chicago; Union League Club of Chicago; Los Angeles Art Museum; Illinois State Capitol, as well as in private collections and galleries in Munich and London.



**No. 13**  
*"Navajo Sandpainter"*  
25" x 30"



**No. 14**  
*"Taos Indians Watering Horses"*  
25" x 30"

**E. Martin Hennings** Studied at the Art Institute of Chicago and painted murals for public buildings in that city.

After several years study at the National Academy in Munich, Germany, he returned to Chicago and the mayor, Carter H. Harrison, is credited with getting Artist Hennings interested in Taos. He first visited New Mexico in 1917 and made Taos his permanent residence in 1921.

His paintings are part of the collection of the Houston Museum of Fine Arts; Chicago Municipal Collection; Pennsylvania Academy of Fine Arts; Illinois State Collection; Colorado College of Education; Phoenix Art Museum.



**No. 15**

*"Taos Indian"*

19" x 15"



**No. 16**

*"Deer Hunter"*

28" x 40"

**Bert G. Phillips** Born in 1868 in Hudson, N. Y. Studied at the National Academy of Design in New York, The Art Students League of New York, and under Constant and Laurens at the Academie Julien in Paris.

It was while in Paris that Mr. Phillips met E. L. Blumenschein who was to be co-founder with him of the Taos Society of Artists.

Mr. Phillips went west in 1897 and arrived in Taos that year.

His paintings are a part of the Gilcrease Foundation, Floyd Odlum Collection; Santa Fe Museum in New Mexico; General Charles G. Davis private collection; Cyrus McCormick private collection; Mrs. Herbert Hoover collection and the Philbrook Art Museum.



**No. 17**  
*"Sunset, Canyon de Chelly"*  
26" x 32"

**Edgar Payne** Born in 1882 in Washburn, Missouri. He left home at the age of 14 to paint in the Ozarks. From there he went to Old Mexico and then on to California in 1911.

Mr. Payne studied for a short time at the Art Institute in Chicago, but was largely self-taught.

His paintings are part of the collection of the National Academy of design in New York; Chicago Municipal collection; Southwest Museum of Los Angeles; University of Nebraska, in addition private European and American collections.



**No. 18**  
*"Navajo Woman"*  
30"x34"



**No. 19**  
*"Navajo Sheepman"*  
30"x34"

**Frederic Mizen** Studied under Walter Ufer and for many years maintained a commercial studio and art school in Chicago. During summer season Mr. Mizen also conducted an art school at Taos.

Has earned a fine reputation as a portrait painter of prominent people in public life and some of his finest portraits are of southwest Indians.

His portraits are part of many private collections throughout the country.



**No. 20**  
*"The Water Hole"*  
30" x 36"

Gerard Curtis Delano Born in 1890 in Marion, Mass. Studied drawing, painting and portraiture under the noted draughtsmen and painters: George Bridgeman, Edward Dufner, Frank Vincent Dumond and others of the Art Students League of New York.

He came west for inspiration, made his reputation in the Southwest and settled in Colorado. His first paintings of cowboys and Indians were executed at four years of age and at 18 his work was appearing in national magazines.

His paintings are part of collections in many famous galleries throughout the nation.





**No. 21**  
*"3 Women of Taos"*  
36" x 40"

**Victor Higgins** Born in 1884 in Shelbyville, Indiana. Studied at the Art Institute of Chicago under René Menard, Lucien Simon in Paris and Hans van Hyeck in Munich.

His paintings of Indians and southwest scenes are most unusual. In explaining his work his thoughts were in color — not in construction of forms with accuracy of contour and life in line.

He felt out his compositions with a broad sweeping style and masses of color. His work is a broadly brushed variant on impressionism.

Mr. Higgins' paintings are part of collections of the Municipal Gallery, Chicago; Union League Club, Chicago; City of Chicago collection; Los Angeles Art Museum; Des Moines Association of Fine Arts.



**No. 22**  
*"The Shower"*  
32" x 24"



**No. 23**  
*"Old Santa Fe Trail"*  
26" x 32"

**W. H. Dunton** Born in Augusta, Maine in 1878, W. H. "Buck" Dunton started drawing before he could use a teaspoon. He was known for carrying a rifle, food, and sketch book with him wherever he went. Settled in the West originally to do sketches and illustrations for national magazines and, as part of this plan, traveled on horseback from Oregon to Old Mexico.

In his early thirties he became disillusioned with his work and moved to Taos, New Mexico to do serious painting. Studied at Cowles Art School, Boston; Art Students League, New York; in Taos with E. L. Blumenschein and Leon Gaspard.

Mr. Dunton's paintings are in collections of: Society of Applied Arts (Peoria, Illinois); Witte Memorial Museum in San Antonio; Museum of New Mexico in Santa Fe, New Mexico; Harwood Foundation of Taos; University of Texas; The White House, Washington, D.C.; The Arizona Pioneers Historical Society at Tucson.



**No. 24**  
*"Before the Fiesta"*  
33" x 52"

La Verne Nelson Black was born 1887 in the Kickapoo Valley of Wisconsin, lived and painted in Taos, New Mexico. He studied at the Chicago Academy to which he won a scholarship in 1908. His paintings of southwest Indians have become popular with many collectors and he is also recognized for his ability as a sculptor.



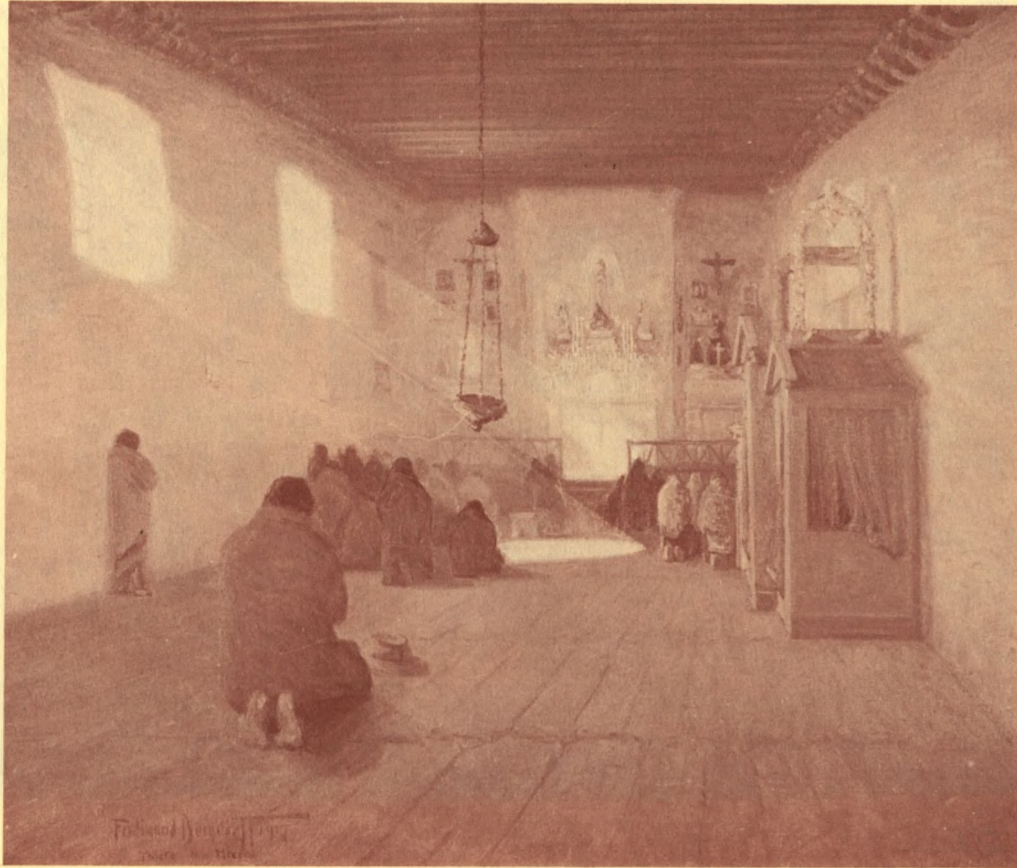
**No. 25**

*"A Pueblo Indian Village"*

28" x 48"

**John Hauser** Born in 1858 in Ohio, he studied and painted Indians of the Southwest most of his art career. He was noted for his paintings, in authentic detail, of Indian subjects and scenes in the Indian villages of the Southwest.

Mr. Hauser died at fifty-five years of age and his paintings are in possession of private collectors.



**No. 26**  
*"Interior of Mission Church at Isleta"*  
24" x 30"

**Ferdinand Burgdorff** Born in 1881 in Cleveland, Ohio. Studied at the Cleveland School of Art and under Menard in Paris.

His paintings are part of the collection of the San Francisco Museum; Cleveland Museum of Art, and numerous private and memorial hospitals in the West and Southwest.



**No. 27**  
*"October in New Mexico"*  
30" x 40"

**Sheldon Parsons** Born in 1886 in Rochester, N. Y. Studied at the National Academy of Design in New York with William Chase, Will H. Low and Edgar Ward.

Came to Taos in 1913. In 1918 he was appointed the first director of the then new State Art Museum of Santa Fe. Mr. Parsons devoted his efforts to landscapes and patterned his works somewhat on the impressionists style.

His paintings are a part of the collection of the Santa Fe Museum and the Jonson Collection at the University of New Mexico in Albuquerque.



**No. 28**  
*"The Old War Bonnet"*  
25" x 29"

**Joseph Henry Sharp** Born in 1859 in Bridgeport, Ohio. Began study of art at 14 years of age. Pupil of Royal Academy Schools under Sargent, Alma-Tadema and others; Royal Academy in Munich and under Marr; Julian Academy in Paris under Laurens and Benjamin Constant; Verlat in Antwerp; Duveneck in Spain.

He first went west to Santa Fe in 1883 and to Taos in 1893. He maintained a position at the Cincinnati Art Academy in the winter months and New Mexico during the summer, but took up a permanent residence in Taos in 1912.

During his trips to Europe, Mr. Sharp was instrumental in getting B. C. Phillips and E. L. Blumenschein to go west.

Mr. Sharp's paintings are characterized by his observant and artistic studies of the Red Man. His remarkable accuracy has caused his work to be in great demand by ethnological collectors.

His paintings are part of collections in the Art Museum of Dundee, Scotland; Cincinnati Museum; University of California; Smithsonian Institute, Washington, D. C.; Santa Fe Museum; Museum of Fine Arts, Houston; Phillips Museum, Bartlesville, Okla.



**No. 29**

*"Camelback Mountain"*

26" x 32"

Lon Megargee was born in 1900 in Philadelphia, Pennsylvania. He spent his youth in the desert and mountain country of Arizona. Many of his paintings are recollections out of a colorful past — superb horses, longhorn cattle, authentic cowhands, and Indians. Others represent the unchanged glories of the spectacular southwestern landscape.

Mr. Megargee studied at Pennsylvania Academy of Fine Arts; National Academy of Design, New York; Art Students League of New York; Pratt Institute Art School, Brooklyn; Cooper Union Art School, New York; Grand Central Art School, New York.

His works are represented in collections in the Grand Central Art Gallery, New York; Cross Roads of Sport, New York; Ackerman Gallery, New York; Harlow Gallery, New York.





**No. 30**  
*"Evening, Monument Valley"*  
24" x 30"

**Gray Bartlett** Born in 1885 in Rochester, Minnesota. Studied at the Chicago Art Institute and became interested in the American Indian early in life.

Mr. Bartlett lived with the Indians on their reservations in the Southwest, making sketches and paintings which have become famous and are today a part of many noted collections.



## *The meaning of art to the Santa Fe*

Art applies itself in many ways to an industry. For Santa Fe the art influence is created by the country through which the railroad travels.

Cars of the Santa Fe passenger fleet have interior decorations suggested by the arts and crafts of the southwest Indians. Kachina Dolls, turquoise jewelry designs, and sandpaintings, have given this equipment a distinctive appeal to travelers.

The blue of the magnificent southwest sky, the varied and vivid colors of the canyons, mesas and cliffs, have established a decorating key for Santa Fe offices across the United States, where many people gain their first impressions of the scenic Southwest.

In printed material and advertising creations of the railway the influence of the southwest art has made an impression of remembrance on readers and television viewers throughout the nation.

One of the most significant art symbols used by the railroad is their trademark. The circle represents the wheel of transportation and the cross is symbolic of the name Santa Fe, which in Spanish means "Holy Faith."



