



# SUMMER/FALL 2016 NEWSLETTER

Dear HSFF Members,

It is that time of year when our city is event full, if not eventful. The art markets, opera, Las Fiestas de Santa Fe and accompanying processions come fast and furious. I wonder what visitors think about all this if they have never experienced Santa Fe previously. What a fascinating amalgamation of creativity, history, and yes, myth, in an almost unbroken schedule during these two months. Truly, there is nothing like it elsewhere in the United States.

I have found myself timing the year by these festivals and markets, the rodeo, Las Posadas, the renewal date for my fishing license, as well as telling hourly time by the cathedral bell that I can hear from El Zaguán as well as from my apartment in South Capitol. I delude myself into thinking that this time-telling is a throwback, something closer to an earlier Santa Fe, all while checking email and texts and looking up happy hours on my cell phone.

But there is something more elemental about this city: its proximity to the sun, mountain paths within reach, archeological sites literally buried everywhere in the landscape. We recently held a special event for our Stewards Group members at our Vigil House where Mike Taylor, cultural resource specialist for the National Historic Trails of the NPS, spoke about El Camino Real de Tierra Adentro that literally came through the backyard at the Vigil House. That royal road, Agua Fria Street, leads us today to the Traditional Village of Agua Fria where William Mee and a band of volunteers and the Agua Fria Village Association are taking time to research their past, capturing oral histories from their residents, and learning what their village was, and is. You can see the history in our street layout, in our acequia patterns, in the mounds of buried pueblos in apparently vacant fields or hilltops. Our Foundation is committed to helping you see it, especially at this time of year when history and art take to the streets of the city.

Sincerely,

Pete Warzel  
HSFF Executive Director



Resources on the HSFF Register from left to right: Acequia Madre, Roque Tudesqui House, Oliver P. Hovey House, San Miguel Chapel, Scottish Rite Temple, Loretto Chapel, and St. Michael's Dormitory. [instagram.com/historicsantafefoundation](https://www.instagram.com/historicsantafefoundation)

**Our Mission** is to preserve, protect, and promote the historic properties and diverse cultural heritage of the Santa Fe area and to educate the public about Santa Fe's history and the importance of preservation.



**Historic Santa Fe Foundation**  
545 Canyon Road, Suite 2 Santa Fe NM 87501  
505.983.2567 office@historicsantafe.org historicsantafe.org

**Staff**

Pete Warzel, Executive Director  
Jacqueline Hill, Office Manager  
Mara Saxer, Preservation Specialist  
Melanie McWhorter, Development Associate  
Bobby Wilson, Restoration Specialist

**Board Directors**

Ra Patterson  
Barbara Felix  
Michael Dale  
Margo Cutler

**Board Directors,  
Executive Board**

Alan "Mac" Watson, Chair  
Tim Maxwell, Vice-Chair  
Linda Tigges, Secretary  
Mark French, Treasurer  
Ken Stilwell, At-Large

**Honorary Member,** John Pen La Farge, President, Old Santa Fe Association

## Historic Santa Fe Foundation Welcomes New Board Members

**Margo Cutler** moved to Santa Fe in 1973 where her interests in history and architecture led her to pursue a career in real estate. She has had her own firm since 1983 and has specialized in the sale of historic properties in the Santa Fe area, significant single family homes, and ranches in a four-state area.

Margo holds broker licenses in Montana and Colorado as well as New Mexico and has sold ranches in each of these states. She will list properties in northern New Mexico and southern Colorado, and works primarily as a buyer's broker for individuals or families seeking either working or recreational ranches further from Santa Fe. Her experience as one of the original board members of the Santa Fe Conservation Trust has given her a familiarity with the uses and benefits of conservation easements. She has also served on the boards of directors of the Santa Fe Community Foundation, the Wheelwright Museum of the American Indian and the Wind River Ranch Foundation.

Margo has served as the President of both the Rio de Tesuque Acequia Association and the Tesuque Planning Committee. Her substantial knowledge of the water rights issues affecting New Mexico has also been a benefit to her clients. In the early 1980's Margo worked with Filmore Rose, undertaking an extensive renovation and restoration of the historic Eugenie Shonnard House, a property of the Foundation's register. This impressive project earned for Margo and Filmore Rose the Governor's Award for Historic Preservation.

**Michael Dale** has provided his leadership and fundraising talents to health organizations in the Houston, Texas area including the Juvenile Diabetes Foundation, D'Feet Breast Cancer/Galveston County (Advisory Board), Alzheimer's Association (Development Committee) and Houston Committee of DIFFA (Design Industries Foundation Fighting AIDS). He has also served as a Director of the Pink Ribbon Project. He is a native Houstonian and graduate of the University of Houston. Michael retired from an international Interior Design career after being at the helm of Michael Dale Interiors for 25 years. He has also played an active role on the Decorative Arts Subcommittee at The Museum of Fine Arts, Houston for over 30 years and has served as President of the museum's Collectors Group several times. He now has become active in his family's business – McKree Ford, established in 1947.

Michael has been a neighbor at El Zaguán as a part-time resident for over 25 years and has assisted us greatly with the Stewards Group. He serves currently as a volunteer on the Development Committee of HSFF.

**Mark French** is originally from Flint, Michigan and is a Vietnam Veteran. He has been in banking since 1973. He moved to Santa Fe in 1984, where he worked out of the Delgado House for the next 26 years, managing Custom Banking for First National Bank of Santa Fe. French left for four years to join another local financial institution and rejoined First National Santa Fe in February 2016. He is married with three children and one grandson. French serves on the boards of Up With Kids (SFPD D.A.R.E program) and NM Veterans Helping Homeless Veterans. Mark joins HSFF as Director and Treasurer.

Thanks to our recent Directors John Hufnagle, Conci Bokum,  
Scott Tobey, Richard Martinez, and Graciela Tomé.



# *Gustave Baumann:* *An Interview with Martin Krause* *conducted, transcribed, and edited by Deborah and Jon Lawrence*



**Gustave Baumann** was born in Magdeburg, Germany, in 1881. His family emigrated to the United States, where they settled in Chicago. When his father deserted the family in 1897, Baumann began a career as a commercial artist in Chicago. From 1904 to 1905 he attended the Kunstgewerbeschule (Arts and Crafts School) in Munich, Germany, where he studied woodcarving. In 1910, he moved to Nashville, in Brown County, Indiana, where he lived until 1916. In Brown County There he perfected his techniques for producing multi-colored woodblock prints. When he left Brown County, he went to the East Coast and spent the year in Connecticut, Massachusetts, and New York. In 1918, he headed for Taos, New Mexico, to visit his artist friends, Walter Ufer and Victor Higgins. During a brief trip to Santa Fe, he decided to stay. He built a house and studio at the corner of Camino de las Animas and the Old Santa Fe Trail and married Jane Devereux Henderson. The couple

had one child, Ann Baumann. Baumann's woodcuts, adapted to the palette of the Southwest, depict the dramatic scenery of the region, as well as the Pueblo and Hispanic cultures. He died in 1971, leaving a legacy of unique and beautiful prints.

**DJL (Deborah and Jon Lawrence):** How did you become interested in Gustave Baumann?

**MK (Martin Krause):** I arrived here in Indianapolis in 1977 and became the print curator in 1979. We had a small collection of Baumann's prints that we acquired from him in 1910 when he was in Indiana and in 1919 right after he got to Santa Fe. The Indianapolis Museum of Art's matter-framer, Daphne Ranshaw Miller, who was a printmaker herself, was crazy about the prints. She said, "You have to look at them." I had never heard of Baumann. I looked at the prints and was absolutely flabbergasted. I thought, "These are just great!" I decided that I would do an exhibition in 1981, the centennial of his birth. Because we didn't have enough prints to do an exhibition, I contacted Dan Lienau at the Annex Galleries in Santa Rosa, who was circulating a small exhibition of Baumann's prints. I asked if we could borrow some for our exhibition. In those days the prints were so inexpensive, that they simply packed up the prints, put them on a Greyhound bus, and sent them to Indianapolis. We picked them up at the terminal.

It really wasn't much of an opening because it was a small exhibition, but Ann Baumann came because she was always interested in promoting her father's work. She said that although her father always had talked about Brown County, she had never been there, so the

next day I drove her down there. I became friends with Ann, Gala, and Dan from that point on. That's where my interest in Baumann came from. There was a small seed collection at the Indianapolis Museum of Art (IMA) at that time, but now we have nearly 300 pieces.



*Baumann House in Santa Fe  
courtesy Mac Watson*

**DJL:** Baumann's mother had visions, one of which was that the family should come to America. Baumann refers to himself as a non-practicing Lutheran. What have you discovered in your research about Baumann's parents? What prompted his father to desert the family in 1897?

**MK:** I don't know why his father left the family. From reading Baumann's writing, you get the feeling that his father was never really satisfied. He is one of those people who was always looking for a greener pasture. I think that he decided that the greener pasture was without the family. Gus tells a story in a letter that he wrote to his sisters Rose and Lottie in 1970. He said that he ran into his father on a street car in Chicago and neither one of them would acknowledge the other's existence. I think that really affected Baumann. That is probably one of the reasons that he didn't marry until later in life: he felt that maybe the Baumanns weren't the marrying kind – maybe the genes weren't right for that. Jane must have really knocked his socks off. I think that he was a confirmed bachelor until he met her.

**DJL:** When his father left, what did his mother do to support herself and the children?

**MK:** As far as I can tell, Baumann became the main support of the family from the age of 16. From his writings, I deduce that his mother was a bit of a dreamer. She wasn't trained for anything in particular. She may have taken in laundry or something like that, but I think that basically Gus felt that he was responsible for them.

By 1901, just four years after Gus left school, he was an independent commercial artist and doing pretty well. He had his own commercial art studio. It was a one-person studio, but he was independent. He was not working for anybody else. By 1904, he said that he had saved \$1,000, which was a lot of money at that time. He gave half the money to his mother who wasted some of it at the St. Louis World's Fair. (Her brother, Louis Nagel, lived in St. Louis.) Baumann used his half to return to Germany for the only art training that he'd ever receive.

While Baumann's mother was a bit of a mystic, he never was. Ann said that he "never was a practicing anything." He was Lutheran by birth, but was not a church go-er. Jane, on the other hand, was very involved with the Quakers. After World War II, Jane was associated with the Quakers' support of refugees and displaced persons. She was actually something of a national figure in the Quaker church, at least in terms of refugees. Ann would accompany her on this work. I suspect Ann's interest in social work dated from that period, which she then pursued after she got to California in the 50s.

**DJL:** How did Baumann's childhood contribute to his career as an artist?

**MK:** I think that he sublimated its difficulties. You never hear anybody saying anything contrary about Gus Baumann. They say that he had a good sense of humor. His writing also contains no angst whatsoever. But I think that underneath, the harshness of his early experience affected him. Life taught him to be independent and to work hard. That never really left him. I think that underneath all of that there may have been a more complex person. What people saw was a superficial mask. But in his art you don't see anything dark. There is no turmoil.

**DJL:** In Baumann's house in Santa Fe, the gallery – the octagonal room with the skylight – is reminiscent of Frank Lloyd Wright's Prairie Style. Did Baumann have explicit contact with Wright or Wright's architecture while he lived in Chicago?

**MK:** He never talked about it. But he had a studio in Steinway Hall where Frank Lloyd Wright had his studio as well. I don't know enough about Wright, but I know that he was in Steinway Hall for some period; Baumann was there in 1909. Frank Lloyd Wright would do installations at the Art Institute of Chicago, which Baumann was certainly aware of. Wright may have designed the interior of the Thurber Gallery which had a big stained glass skylight in it. I think that was in the Fine Art's Building where Baumann had his studio sub-

sequent to Steinway Hall from 1909 to 1916.<sup>2</sup> So even though Baumann doesn't mention it, I think that he would have been aware of Wright.

**DJL:** In 1910, Baumann moved to Nashville in Brown County, Indiana. We've heard you say that "Brown County was the making of Baumann." Can you explain what you mean by that?



*The Mill Pond – one of Baumann's large (24x34") wood block prints from Brown County.*

**MK:** It was Baumann himself who said that Brown County was the making of him. The first prints that he did in Brown County were still in that three-block German manner. By the end of 1916 when he left, he had fully matured as an artist, having perfected his multi-colored woodblock technique. There isn't any technical difference between what he did in Brown County and what he did subsequently. But I think he also meant that it was a place where he matured as an individual. This was really the first time that he was living away from the family, even though he often went back to Chicago.

**DJL:** Was he still sending money back to his family?

**MK:** I am sure that he was. And he maintained his studio in the Fine Arts Building in Chicago during the whole six-year period in Brown County. He probably still had commercial clients in Chicago that he worked for occasionally. I don't think that he was selling enough prints to support himself.

By 1917, his sister and brothers were all grown up and working. Only then did he feel that he could leave the Midwest. Lottie had married a doctor in 1912. I met Lottie when she was very old. She was a fascinating lady and she had lots of stories. She lived in Columbus, Ohio. There are probably still Shearers there. Her children have probably passed away by now, but her grandchildren may still be there. Rose had children who lived in Southern California, I think. But I get the sense from Ann [Baumann] that the family wasn't particularly close. It was very rare that Gustave's family would come to visit him in Santa Fe. I think his brother Adolph only came once.

**DJL:** Why did Baumann leave Brown County?

**MK:** Somebody once asked Baumann about why he left it since he loved it so much. He responded, "What makes you think that I ever left?" Brown County was still a

part of his psyche. Anyway, there are three stories about why he left. His sister Lottie told me that he left because of a woman in Brown County: Lucie Hartrath, a landscape painter from Chicago. Lucie had set her cap for Baumann and Baumann felt that marrying wasn't really in the Baumann genes so he got as far away from Lucie Hartrath as he could. In his own writing, Bauman said that Brown County was becoming too popular. People were beginning to go down to Brown County to look at the fall foliage and the artists at work. They still do today. Adolph Schultz, a painter who was also a member of the Palette and Chisel Club, said that there was an anti-German feeling in Brown County. It was very rural. The Ku Klux Klan was pretty big there. And when he left, it was only four months until America's entry into World War I.

**DJL:** One of the reasons that Baumann may have left Brown County is that artists were coming back from New Mexico and talking about the opportunities there.

**MK:** Walter Ufer and Victor Higgins were members of the Palette and Chisel Club with him. They went to Santa Fe in 1914. In 1915 Baumann collaborated on a poster for an exhibition in Chicago with Victor Higgins.

**DJL:** Although Baumann said that Brown County made him, he also said that he "found himself" in New Mexico. What significant changes in his art and career would you attribute to his life in Santa Fe? Clearly, he responded to the light, the sky, the colors, as did other painters.

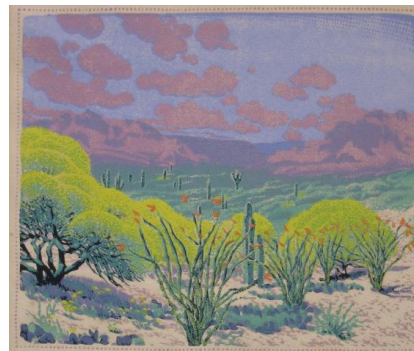
**MK:** Baumann wrote in the *New Mexican* in 1961 that he would have chosen to be born in Santa Fe if he had had a choice in the matter. He quickly got comfortable with the radically different landscape of the Southwest. He said, "All theories about art in the East should be thrown in the Mississippi River when you are crossing the bridge." I have heard from a number of artists that they look at the landscape of the Southwest not through their eyes, but through Gus Baumann's eyes. Even though his colors aren't true, the sense of the color – the context – is so right that they use him as a barometer.

**DJL:** Baumann did not charge very much for his prints. How did he do financially? Was he able to consistently support himself on his art?

**MK:** Nancy Meem Wirth told me that her parents, John Gaw Meem and his wife Faith, worried about him financially. But I have always assumed that he made enough to get by. He bought a car, built a nice house, and sent Ann to Berkeley. He was so handy that if they needed a piece of furniture, he built it. I imagine that he was probably good with electricity too. I suspect that they never were wealthy, but they had enough. I think that their wants were small. There were just the three of them.

**DJL:** And back then Santa Fe was cheaper to live in.

**MK:** Yes. It may have been different later in his life. Sales of his work were probably slow in the 50s and 60s. He was making few new prints. The art world had gone in a different direction, so there probably wasn't much of a demand for his work at the end of his career. But that's just a supposition. In some of his late letters, he downplays the value of what he was going



*Palo Verde and Ocotilla*

to leave to Jane and Ann. He said that there might be some small value in the remaining prints. But you don't know whether that is him being typically humble or whether that is him honestly assessing the value of his own things. And he still wasn't charging much. We recently acquired a pricelist of his prints from somebody locally whose mother had brought it back from Santa Fe in 1959. They were 35, 40, 45 dollars.

**DJL:** Wasn't that due to his policy to keep his prices low?

**MK:** Yes, part of that was his philosophy. He wanted his prints to be affordable to anybody. He first expressed that in 1911. It wasn't really market driven, but it also may have been what the market would bear at that point in time.

When I did my first Baumann exhibition in 1981, the work came from Annex Galleries. The prints were still under the control of the estate, which had an associated pricing structure. Each print was priced by the number of the impressions left. The estate had been split between the Museum of New Mexico and Ann Baumann. The prices were always identical. If one print sold either in Santa Fe or in Santa Rosa, then the price would go to the next level. When the show was here, the prints were 200 or 300 dollars apiece. I could have afforded them.

**DJL:** Unlike his artist friend Randall Davey, Baumann didn't teach to make extra money. Why do you think he refused to accept students?

**MK:** He was such a one-man band. He never had an assistant, and he really never had a master.

**DJL:** He didn't even want anyone to go into his studio while he was working.

**MK:** It would disrupt him. As far as I know, he never contemplated teaching.

**DJL:** How thorough is our understanding of Baumann's processes and materials? For example, when he worked with multiple woodblocks, how did he ensure that the blocks and the paper were perfectly aligned?



**MK:** Tom Leech, who's a printer and Baumann specialist, can answer the question more authoritatively. The registration with the Midget Reliance Press that Baumann had in Santa Fe was fairly simple because he had an adjustable jig on the bed of the press which he could adjust to the size of the blocks. Once that was set, then he just had to put each successive block into it.

**DJL:** But when he carved multiple blocks, he had to get them lined up during the carving. How did he do that?

**MK:** You can see the way he did it in the tempera sketches that we have in the exhibit. He would lay the tempera sketch, which was made exactly to the size of the block, on top of each block. Then he would trace through it. You can see the indentations of the pencil on the tempera sketch in the exhibit titled Palo Verde and Ocotea. Oftentimes the back of these tempera sketches would have been covered with graphite. That impression of each area of color would be transferred to the blocks as the guide for cutting.

There probably was another step. Baumann talks about how he would use a "lost key block process." For that, he would take the tempera sketch and put it atop a block and trace around the major areas of the design. Then he would cut that block, known as the "key block," and print it in black. He would print five or six impressions depending on the required number of color blocks. He transferred these printed impressions to the surface of the color block (presumably by tracing) as guides to cutting. When this was done, he would either discard or "lose" the key block or cut it back to be one of the color blocks, probably the one that carried the largest part of the design.

**DJL:** Did he do reductions?

**MK:** No, he never did reduction woodcuts. A reduction woodcut is where the print is done using a single block of wood. You just keep taking information out of it for the next color.

**DJL:** What artists did Baumann have a major influence upon?

**MK:** Well, it's hard to say. There is nobody whose work really looks like Baumann's. He was admired by a lot of color woodblock printmakers who would actually go to Santa Fe to see him – people like William Rice and Pedro de Lemos from Stanford. I am guessing that he would have known Norma Basset Hall. But they all worked in somewhat different ways. Nobody tried to imitate Baumann's look.

I don't think that anybody could really match up to him. William Rice's or Norma Bassett Hall's prints, which are splendid, retain the look of woodcuts. They have that sort of blockiness and that planar quality that you expect in block prints. Baumann's do not. Baumann had no real imitators because I think that his approach was just too complicated. A lot of people who started out making woodblock prints, like B.J.O. Nordfeldt, moved on to other kinds of art.

**DJL:** What artists did he claim to have influenced his work?

**MK:** He comes from no place, and he really had no master. He took the linocut class from Maximilian Dasio in the Kunstgewerbeschule in Munich, but that was it. The rest he developed on his own. From what I can tell from archival photographs, he never hung anybody else's art in his house – only his own. Nobody else's art would have suited that house.

**DJL:** We're interested in where Baumann's work can now be seen. First of all, how many total wood blocks are there?

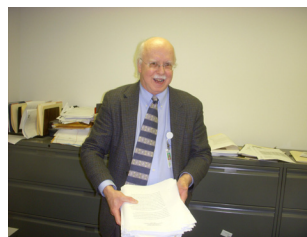
**MK:** Of the editioned woodblocks, there are probably about 200. There's also a lot of commercial work, book illustrations, Christmas cards – probably more than we will ever know because more things keep turning up.

**DJL:** What did Baumann consider his best work?

**MK:** Ironically, when he was asked what his favorite prints were, he said, "Sometime I don't like any of them."



*The Midget Reliance Press*



**Martin Krause** is a nationally recognized specialist in Gustave Baumann and the curator of prints, drawings, and photographs at the Indianapolis Museum of Art (IMA). With Madeline Carol Yurtseven and David Acton, he co-authored *Gustave Baumann: Nearer to Art* (1993), which was the first book on Baumann's work. He was the curator of IMA's special exhibition (October 2015-February 2016), *Gustave Baumann, German Craftsman—American Artist*, which featured 104 works by Baumann. *The Autobiography of Gustave Baumann*, published by Pomegranate Press (2015) and edited by Krause, accompanied the exhibit. The illustrated book was created from a typescript provided to the IMA by the artist's daughter. It includes a chronology of Baumann's life assembled by the editor. We conducted the interview in Krause's office at the IMA, in Indianapolis, Indiana, on February 6, 2016.

Photo of Martin Krause by the authors



## Good Luck Alaa Eddin

HSFF wishes good luck to our  
2016 Faith and John Gaw Meem Intern  
Mhd. Alaa Eddin Arar.

Thanks for all your great work on  
The Vigil House and El Zaguán.

## *In Memory*

*This issue is dedicated to the memory  
of two HSFF supporters, friends and  
wonderful human beings: **Adrienne  
Cullinan Balleau** and **Fr. Ken  
Semon**, Rector of The Church of the  
Holy Faith.*

*They will be missed by HSFF and their  
family and friends are in our thoughts.*

## Historic Santa Fe Foundation Sponsors

SANTA FE  
PROPERTIES™



Dave Feldt  
Santa Fe Real Estate Broker  
Dave@DaveFeldt.com  
c: 505.690.5162  
o: 505.982.4466



KOLBE  
WINDOWS & DOORS



THE ΙΠΠ OF  
THE FIVE GRACES

First National SANTA FE

545 Canyon Road, Suite 2, Santa Fe NM 87501

Phone (505) 983-2567  
info@HistoricSantaFe.org  
www.HistoricSantaFe.org

NONPROFIT ORG  
US POSTAGE PAID  
PERMIT #230  
SANTA FE, NM

ADDRESS CORRECTION REQUESTED



## 2016 HSFF Membership

\$15 students, \$35 individuals, \$60 household

Members are invited to our monthly members-only salon talks and receive an invitation to our annual June membership meeting in the El Zaguán Garden, an option to purchase discounted Mother's Day Tour tickets, three printed newsletters annually, and our monthly eZine. For more info, visit [historicsantafe.org](http://historicsantafe.org).

Find HSFF on Facebook and Instagram:  
[facebook.com/historicsantafefoundation](https://facebook.com/historicsantafefoundation)  
[instagram.com/historicsantafefoundation](https://instagram.com/historicsantafefoundation)