

BULLETIN *HSF*

OF THE HISTORIC SANTA FE FOUNDATION

VOL. 19 / No. 1

JUNE 1991

The Gustave Baumann House



Photo courtesy of Ann Baumann

Jane and Gustave Baumann, with Punch, on front porch, 1925

The Gustave Baumann House

COVER STORY

Photo by Vincent Foster



The Gustave Baumann House, 1991

The Gustave Baumann House is located at 409 Camino de las Animas near the northeast corner of the Old Santa Fe Trail. An internationally-prominent artist and leading member of Santa Fe's art colony, Baumann designed the house and crafted its highly personal interior. Here he lived and worked for nearly fifty years, from 1923 until his death in 1971.

Born ninety years earlier in Magdeburg, Germany, Baumann immigrated with his family to Chicago at the age of ten. By the time he was sixteen he was working in commercial art and taking night courses at the Chicago Institute of Art. In 1905 he spent a year at the Koenigliche Kunstgewerbeschule in Munich, an important city at that time for the training of young American artists. It was in Germany that he first did woodcuts.

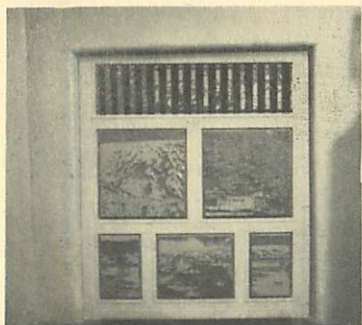
About 1909 Baumann began to spend extended periods of time in Nashville, Brown County, Indiana where he found a peaceful environ-

ment which was conducive to the development of his art, and yet close enough to Chicago to afford an easy return when it was necessary to earn money. In Brown County, Baumann continued to develop the technique of wood block printing for which he is best known. Southern Indiana was then the home of a number of artists and writers including Booth Tarkington and James Whitcomb Riley. The latter commissioned Baumann to do color illustrations for his 1912 book, *All the Year Round*.

After short sojourns in western New York and Provincetown, Massachusetts, Baumann spent the summer of 1918 in Taos. Although several friends from Chicago were already part of the tightly-knit colony of artists there, he found Taos "a wonderful place to work but difficult to live in."¹ Santa Fe was more to his liking and an offer of work space in the basement of the new Fine Arts Museum sealed his decision to stay. Among his earliest New Mexico ad-

ventures were expeditions to Frijoles Canyon where he explored caves, some of which were previously deemed inaccessible and could only be entered after hewing steps into the vertical tufa walls. There he sketched ancient Inidan pictographs.² Baumann's color wood block prints based on these sketches were exhibited at the Cliff Dwellers Club in Chicago in 1920.³ Eventually he published a book of twenty-six wood cut representations of Frijoles Canyon pictographs which was selected as one of the "Fifty Books of the Year" in 1939.

Photo by Vincent Foster



Hall screen with Baumann woodcuts

Baumann arrived in Santa Fe a thirty-seven-year-old bachelor with a well-established, international reputation as an artist. His work was exhibited at museums and galleries throughout this country and in Europe including the Salon des Beaux Arts, Paris.⁴ In 1906 the Chicago Institute of Art exhibited his Munich woodcuts and an entire toy village carved in Germany. His prints of Brown County scenes garnered him a gold medal for wood cuts at the San Francisco Exposition of 1915.

Baumann became immediately involved with the community of artists in Santa Fe. His water colors and woodblocks were exhibited in the Fine Arts Museum in 1918⁵. He constructed stage settings for the Community Theatre and in 1920 his finely crafted model of the "proposed new

hotel or 'Fonda' " was displayed at the First National Bank.⁶ In 1923 he joined John Sloan, Randall Davey, Raymond Jonson, and B.J.O. Nordfeldt to organize the Santa Fe Art Club which like the Taos Society of Artists was intended to sponsor national exhibits of members' paintings. Three years later Baumann with Nordfeldt and Frank Applegate formed the Society of New Mexico Painters representing the "Progressive or Radical Conservative Element in art today."⁷

In 1923, after several years living on Canyon Road and then in a remodeled church on Lower San Francisco Street, Baumann bought three lots from Walter L. Miller⁸, who had earlier platted a small addition on the north side of the street then called East Buena Vista⁹. Baumann designed a small home and studio for which formal plans were drawn by the architect, T. Charles Gaastra, and the contracting done by Gaastra's brother, George.¹⁰

Born in Holland in 1879, Charles Gaastra had immigrated with his family to the Middle West and joined his brother in Santa Fe in 1918. The Gaastras worked there together as architect and contractor from 1918 until about 1926. Charles moved to Albuquerque and is best remembered today for commissions completed there including several buildings on the campus of the University of New Mexico¹¹.

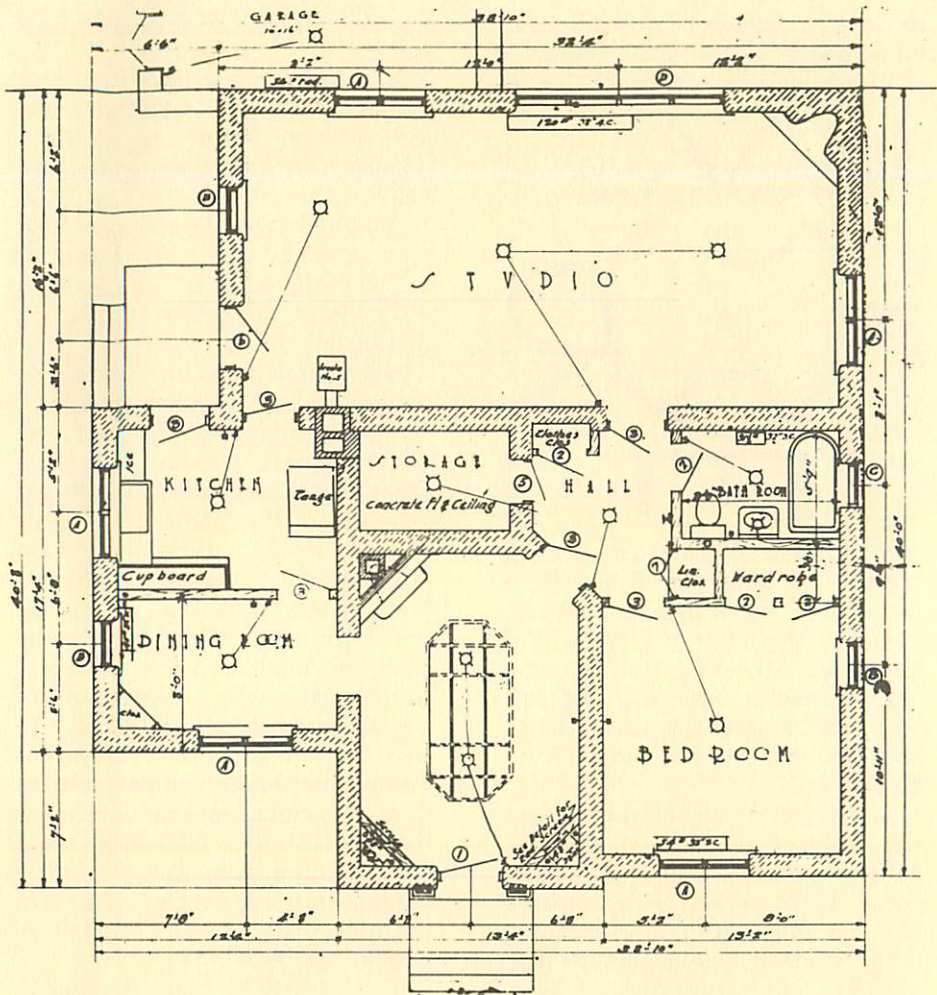
The house Baumann had built was of adobe and originally mud plastered. This outer coating was applied by a pair of Swedes who had a special technique of "ramming" the mud into the walls so that they did not soon require replastering. The house was not hard plastered until the 1940s.¹²

Despite its adobe construction and such traditional elements as a flat roof and brick coping atop the

Photo courtesy of Ann Baumann



Jane and Gustave Baumann, with Punch, 1925



FLOOR PLAN
 1/4" = 1'-0"

NO.	SIZE	DESCRIPTION
1	10x12 8/16	Ch post Mullion
2	10x12 8/16	Ch post
3	10x12 8/16	Ch post
4	12x12 11/16	Ch post
5	12x12 11/16	Ch post
6	12x12 11/16	Ch post
7	12x12 11/16	Ch post
8	12x12 11/16	Ch post
9	12x12 11/16	Ch post
10	12x12 11/16	Ch post
11	12x12 11/16	Ch post
12	12x12 11/16	Ch post
13	12x12 11/16	Ch post
14	12x12 11/16	Ch post
15	12x12 11/16	Ch post
16	12x12 11/16	Ch post
17	12x12 11/16	Ch post
18	12x12 11/16	Ch post
19	12x12 11/16	Ch post
20	12x12 11/16	Ch post

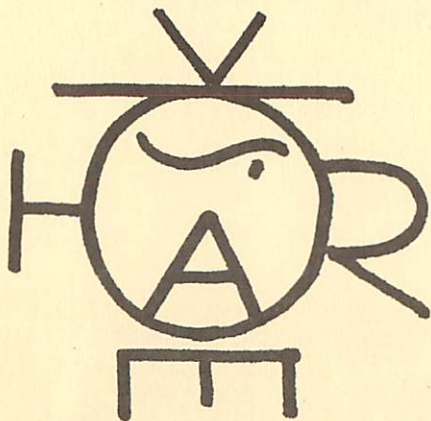
CHARLES GAUTRA - ARCHITECT
 SANTA FE, NEW MEXICO
 STUDIO FOR MR. GUSTAVE BAUMANN
 SANTA FE, NEW MEXICO
 DRAWN BY _____ JOB NO _____ SHEET NO _____

parapet wall, the design of the Baumann house in plan and detailing is not a strong expression of a traditional adobe Revival style. The main facade consists of a slightly elevated center section and two unequally recessed side wings. A small porch, supported by two squared and carved

wooden posts, covers the centrally placed front entry.

Baumann touches on the main facade include the carved porch posts and decorated window and door lintels.¹³ That above the front door still bears the painted initials GB and the date MCMXXIII. On the

roof is a wrought iron figure designed from the letters in the word "Koshare," a Pueblo dance character. Baumann



sometimes used this as a logo and it appears on a number of his oils in place of a signature. The artist's, concrete sculpture of Billy the Kid still stands in the yard, the brim of the hat forming a birdbath. The low fence with wooden gates enclosing a small front yard was also built by Baumann.

The original one-bedroom house was designed around a windowless, interior concrete room with steel doors which served as a fireproof storage place for wood blocks, prints, and valuable papers. Across the back of the house was a long, rectangular studio with the large, north-facing windows favored by artists for cool, even light.

In 1925 Gus Baumann married Jane Devereux Henderson of Denver, an actress and classically-trained contralto. She had studied opera in Paris, where she sang with the Opera Comique, and acting in New York and London.¹⁴ Having met Baumann the preceding Christmas at the San Felipe Pueblo dances, in 1924 she spent six weeks living with a family at the Santa Clara Pueblo and learning Indian music by ear from the lead singer. Later she would give performances of Pueblo music accom-

panying herself on a small Indian drum.¹⁵

After his marriage Baumann built a detached studio behind the house and his original studio became the family living room. Shortly after the birth of their daughter, Ann, in 1927, the Baumanns added a second bedroom and a screened porch on the east side of the house, the plans for which were again drawn by Charles Gaastra.¹⁶

Both Baumanns were enthusiastic participants in community activities. Jane was a frequent lead in Community Theater productions. With Olive Rush she was one of the founders of the Santa Fe Friends Meeting. It was Gus Baumann who built the first Zozobra head out of a "corrugated board box which was jammed on a pole draped with cheesecloth and stuffed to the shoulders with tumbleweeds."¹⁷ He was one of a group of artists who in 1926 organized spirited, open, and irreverent Fiesta activities to contrast with the formal historical pageant which was the main feature of the re-established Fiesta (open only to paid ticket holders) put on by Dr. Hewett of the Museum and the Chamber of Commerce.¹⁸

In about 1932 Baumann began carving marionettes and eventually created a complete marionette theater. In addition to carving the figures, he designed the sets, wrote most of the scripts, and made some of the costumes, but never acted as puppeteer. Jane worked on the scripts, made most costumes, directed the productions, and manipulated marionettes while speaking their voices, as did friends who have fond memories of these events.¹⁹ A Christmas production at the Baumann home, which began as a performance for Ann and her young friends, became a fondly-remembered yearly tradition.²⁰

The entire marionette collection,

including the theater, sets, and nearly seventy marionettes are now part of the stored collection of Museum of New Mexico's Fine Arts Museum. Today more readily visible examples of Baumann's carving are two contributions to Santa Fe's churches. In the 1930s he restored La Conquistadora for the Archdiocese and carved a replica as well. In the mid-1940s he spent two years carving a reredos for the Episcopal Church of the Holy Faith under a commission from Mrs. Benjamin Talbot B. Hyde who had had it designed by a New York church architect.²¹

The unassuming exterior of the Baumann house belies the individuality of the interior. One enters directly into a long, octagonally shaped room lit by a large, similarly-

Photo by Vincent Foster



Interior fireplace with woodcut and designs

shaped skylight. The walls of this room, and much of the rest of the house, are painted a dark mustard yellow with a mottled effect that was created by Baumann with a sponge. There are Indian-derived designs painted along the top of the walls in green, red, white, and black.

The eight sides of the room are created by adding a plane at each of the four corners and giving each a function — radiators in the southeast and southwest corners, a door on the northeast and a fireplace on the

northwest. Screens in front of the radiators are decorated with wood blocks carved by Baumann but not usable because of flaws. Over the fireplace is the long print of Baumann's rendering of the pictograph which formed the four-page center fold in Baumann's 1939 book, *Frijoles Canyon Pictographs*. Baumann commented when he first sketched the original Indian work in 1918 that "the mural of the Deer Hunt in one of the caves...is a composition of which any modern artist would be proud."²²

Photo by Vincent Foster



Baumann-designed shelves

Called the "little gallery" by Jane Baumann, this room was used to receive guests and as a gallery where prints were shown and sold. Paintings were hung on the walls and matted prints displayed in two groups on a bookcase.

Opening off the "little gallery" on the west is a small dining room decorated with shelves and a cupboard designed and built by Baumann. An original light fixture hangs from the ceiling, which is covered in silver foil. Baumann always came in from working in his studio at tea time and friends often visited then. The dining room could seat six to eight people and here Jane Baumann, who was an excellent cook and an ardent hostess, gave frequent lunch and dinner parties.

East of the "little gallery" is a small

hallway. Around its four sides extends a high shelf that held some of Baumann's large collection of Kachinas. Reached from this hall are a bedroom and bathroom which formed the east wing of the original house. Here again walls are painted in distinctive Baumann colors with a mottled texture and painted decorations.

The large living room (former studio) across the back of the house, though painted a lighter green than other rooms, also has painted wall decorations. Over a door hangs a mask which Baumann made for a Punch and Judy show.²³ The marionette theater and all of its accoutrements once took up the west end of this room. Today the only reminders are hooks in the ceiling which held rolled canvas backdrops.

Baumann's detached studio behind the house was strictly a work place. Visitors were not received there. The interior was painted white and was not decorated. The small, basically two-room building was built in two stages. The earliest portion is the large room on the east. In the late 1930s the section on the west was added which now contains the entrance.

Gustave Baumann was one of the foremost color print makers of his time and one of the first non-oriental artists to create multi-colored works, each made from a series of precisely carved wood blocks. Although best known as a print maker and wood carver, he also worked in oils, pastels, and water colors. His style was realistic and his strong interest in Southwestern Indian art and native

Photo courtesy of Ann Baumann



Jane and Gustave Baumann, "coffee-time," 1965

themes is frequently evident in his work. In his later years he experimented with non-representational art as well. Baumann's works are in the permanent collections of such esteemed institutions as the Metropolitan Museum of Art, the New York Public Library, Boston's Museum of Fine Arts, the National Gallery in Washington, D.C., the Canadian National Gallery in Toronto, the Chicago Institute of Art, and the Museum of New Mexico.

The Baumann House remained in the Baumann family until 1976 and has had one owner since. It has not been altered in any significant way. Baumann's interior design and decoration are completely intact. According to the Baumann's daughter, the house was never repainted in Baumann's lifetime with the possible exception of the large living room (former studio), the kitchen, and the bathroom. The present owner has had the bathroom repainted with meticulous care to reproduce the original colors and painted decoration.

Worthy of preservation as the home for nearly fifty years of a prominent artist and a man who made unique contributions to Santa Fe, Gustave Baumann's home is also a thoroughly personal expression of his artistry.

— Dr. Corinne P. Sze
Board Member

Notes

1. Baumann, *SFNM*, April 2, 1961.
2. *El Palacio* 5 (1918): 219, 254, 286, 299.
3. *El Palacio* 8 (1920): 41.
4. *El Palacio* 5 (1918): 218.
5. *El Palacio* 5 (1918): 188, 218.
6. *El Palacio* 6 (1919): 86; 8 (1920): 82.
7. Gibson, 74
8. Santa Fe County Deeds. Book S-Ms, 461.
9. Santa Fe County Plats. Book 2, 260. The subdivision plat is dated 1914. The name of the street was changed to Camino de las Animas between 1933 and 1936 at the instigation of Jane Baumann and neighbors Dick and Ann Riley. (Santa Fe City Directories and Ann Baumann, interview)
10. Plans in the possession of the present owner; Baumann, interview; Pratt, 37-38.
11. Pratt, *Ibid*.

12. Baumann, interview.
13. The lintel above the window on the east side of the main facade appears to have been replaced and is not decorated.
14. Baumann, interview.
15. *El Palacio* 28 (1930): 114.
16. Plans in the possession of the present owner.
17. Hay, 41.
18. La Farge, 294-295; Hay, 40-41. La Farge quotes Will Shuster, who created the Zozobra figure which has become traditional, that Baumann has not received the credit he deserved for making the first head (295).
19. Ewing, interview.
20. Baumann, interview.
21. Hay, 43.
22. *El Palacio* 5 (1918): 299.
23. Baumann, interview.

Sources

Books

- Coke, Van Deren. *Taos and Santa Fe, The Artists' Environment*. Albuquerque: University of New Mexico Press, 1963.
- Fisher, Reginald. *An Art Directory of New Mexico*. Santa Fe, New Mexico: Museum of New Mexico, 1947.
- Gibson, Arrell Morgan. *The Santa Fe and Taos Colonies*. Norman: University of Oklahoma Press, 1983.
- La Farge, Oliver. *Santa Fe: The Autobiography of a Southwestern Town*. Norman: University of Oklahoma Press, 1959.
- Pratt, Boyd. *Directory of NM Architects* (unpublished draft), 1988.
- Robertson, Edna and Sarah Nestor. *Artists of the Canyons and Caminos*. Peregrine Smith, Inc., 1976.
- Weigle, Marta and Kyle Fiore. *Santa Fe and Taos, the Writer's Era: 1916-1941*. Santa Fe, New Mexico: Ancient City Press, 1982.

Newspapers and Periodicals

- Baumann, Gustave. "Concerning a Small Untroubled World." *El Palacio* 78 (1972): 15-33.
- Baumann, Gustave. "Gustave Baumann Takes Backward Look at 80 Years," *Santa Fe New Mexican*, April 2, 1961.
- Bauman, Gustave. *El Palacio*, 78 (1972): 15-33.
- Hay, Calla. "Gustave Baumann," *El Palacio*, 78 (1972): 35-44.
- Johnson, Gina. "The Little People of Gustave Baumann," *New Mexico Magazine* (December, 1979): 4-11.
- El Palacio*, 5 (1918): 188, 218.
- El Palacio* 8 (1920): 82.
- Santa Fe New Mexican*, October 8, 1971.
- ##### Letters
- Baumann, Ann to Corinne Sze. December 26, 1989.
- Baumann, Ann to Corinne Sze. December 30, 1989.
- ##### Public Records
- Santa County Deeds
- Santa Fe County Plats
- ##### Interviews
- Ann Baumann. November 28, 1989; December 11, 1989; March 7, 1990; July 21, 1990
- Virginia Ewing. January 1, 1990
- Nancy Wirth. November 11, 1989

The Old Santa Fe Association

*"Dedicated To Building Community And
Protecting The Unique Character of Santa Fe"*

The Old Santa Fe Association was established 65 years ago - in 1926 - by Mary Austin,



Gustave Baumann, Ina Sizer Cassidy, James McMillian, J.A. Massie, John Gaw Meem, Frank Mera and John Sloan.

Mary Austin presided at the first meeting from the chair of a plaza barber shop. It has been OSFA's goal from that time forward "to preserve and maintain the ancient landmarks, historic structures and traditions of old Santa Fe" and "to

guide its growth and development in such a way as to sacrifice as little as possible of that unique charm, born of age, tradition and environment which are the priceless assets and heritage of old Santa Fe."

OSFA is represented on the city's Historic Design Review Board, and is active in the development of city ordinances. They work hard on development and growth issues and actively lobby their positions.

For information about joining OSFA, call Debbie Wyant 983-7025 or Bob Hausner 982-9386, or simply send a check for membership to Richard Hubbell, Treasurer, 922 Canyon Rd. (Individual \$15, Family \$25, Business \$50, Patron \$50.)

1990 Historic Santa Fe Foundation Survey Results

A survey prepared by The National Trust for Historic Preservation for use by local historic preservation groups was sent out to HSFF members last November. Sixty-two responses were received and from this we came up with a profile of our "typical" member: You are over sixty years of age, have lived in Santa Fe for at least ten years, and have been a member of the Foundation for five years or more. You joined and remain a member out of your general concern for historic preservation in Santa Fe. If this profile does not fit you, we're glad that you are with us adding some diversity to our membership!

Most of you feel that the HSFF

does a pretty good job at what it does but many of you do not feel 100% sure of what all we do. We will be trying to remedy that situation with more news to our members of what the Foundation is involved in and where we put the bulk of our energies.

Some of you feel that the Foundation should be more involved in development and growth issues in Santa Fe, and we do try to keep an eye on what is going on (i.e. our Endangered Properties Committee) and to take a position on important issues (i.e. the Eldorado Hotel addition).

Thanks to all of you who responded to the survey and please remember that your comments and concerns are welcome at any time.

Following is a look at one of Santa Fe's many neighborhood associations.



THE CANYON ASSOCIATION

Upper Canyon Road and Cerro Gordo residents formed the Canyon Association in the 70s to fight the city's plan to run a sewer line down the Santa Fe River. The Association defined its boundaries from Randall Davey to East Alameda and to the tops of the high lands north and south of the Santa Fe River.

Fearing ad hoc development would destroy the canyon's fragile environment along the depleted River and the steep hills surrounding it, the Association developed a Neighborhood Master Plan approved by City Council in 1978. The most recent activity was the successful opposition to the Sangre de Cristo Water Company's request for 2,000 acre feet more water from the Santa Fe River. The Association moved the City Council, the Metropolitan Water Board and the Mayor to protest the

proposed taking and focused public attention on the issue. Thanks to this and the bold efforts of two public-spirited attorneys, Richard Hughes and Richard Glassman who came forward to plead the River's cause, the Santa Fe River is no drier than before.

The Canyon Association, one of only ten neighborhood associations recognized by the City, consists of 14 board members and about 35 dues-paying residents. Abiding by the state and city regulations of neighborhood associations, the Board meets monthly to discuss Canyon issues and holds about three public meetings during the year.

Officers are Reed Stevens, President, Peter Culbert, Vice-President, Bill Donahue, Secretary, and Rosina Martinez, Treasurer. Inquiries should be directed to 1477 Canyon Road, 989-8085.

Historic Santa Fe Foundation Membership Meeting

The 1991 membership meeting of The Historic Santa Fe Foundation was held on January 20th in the Meem Auditorium at the Laboratory of Anthropology. This was the first public meeting held in this room in 35 years and the first time most people had ever seen the room empty of books. You may remember that the foundation gave \$5,000 toward the restoration of this room which help-

ed pay for moving the books and purchasing a modern shelving system. Further restoration plans include painting and the renovation of original tin light fixtures and wooden shutters.

Steve Watkins, 1990 Board Chairman, welcomed the gathering and conducted a brief business meeting. New board members elected for 1991 were Claudia Smith-Porter and

Judy Miles. Claudia was the Executive Secretary of the foundation almost ten years ago and is now a writer/editor with experience in museum work. Judy is an archaeologist with the National Park Service and recently did a dig in Bandelier Garden in order to discover more about its past.

There was a goodbye said to two board members — Don VanSoelen, who has served on the board for a total of 23 years (so far), and Rick Davis, who completed six years of service. They will be missed.

Watkins spoke briefly on the distinction between The Historic Santa Fe Foundation and the Old Santa Fe Association (OSFA) *"When this organization was founded, it was deliberately done to create a 501(c)(3) charitable-type organization to which contributions such as money or historic could be made. The preservation of buildings has been its essential function, but we consider ourselves a shirttail relation of The Old Santa Fe Association and they are the ones who can deal with political matters. Our charter capacity to deal politically with things is extremely limited. Under the new rules of the IRS, we can spend a little bit of money on lobbying and certainly we write letters and do what else we can to stir things up, such as the recent publicity about the Eldorado Hotel. I want to encourage you as individuals to support as you see fit the activities to preserve the historic heritage of this town. As an organization we'll do all that we can within the law."*

The director of the Laboratory of Anthropology, Steve Becker, spoke on the history of the Lab building and plans for restoration. One of the original intentions for the building, public interpretation and exhibits, fell by the wayside over the years and many people in Santa Fe today are unfamil-

iar with the building or what it was meant to be. A competition was held in 1929 for architects to design the facility and John Gaw Meem was chosen. The competition was for a complex of buildings, including the "future Navajo hogan" which became the Wheelwright Museum, and many other facilities including houses for scholars, garages, and a Director's residence. One element in the original plan which is still being planned for is experimental ethnobotanical gardens.

The Lab was designed to have a library, study areas, offices, and display areas and the Meem Auditorium was to be a lounge. "The lounge is to be used as a semi-clubroom, the trustees can have their meetings there, visiting scientists can use it in the evenings, and the public may be admitted as it will also be used as a lecture hall." There are two large tin chandeliers which can be raised and lowered and there are wooden shutters on the windows for darkening the room. A fireside storytelling series was initiated this past winter to draw the public back into this building.

The featured speaker of the day was Chris Wilson, architectural historian and professor at UNM who gave a well-received talk entitled "The Myth of Santa Fe — Architecture and the Invention of a Regional Tradition." Following is an excerpt from his talk wherein he describes his thesis:

"Since it was codified by the Museum of New Mexico between 1912 and 1916 this distinctive regional revival has provided a unifying civic image for the city today, a promotional image to attract tourists and a romantic backdrop for Anglo-American newcomers. While the architectural style emerged first and has continued to epitomize regional identity, by the late teens the Museum staff had also embarked on a broad-

er program of cultural traditional making which encompassed the revival of Native American and Hispanic arts, the elaboration of the annual Santa Fe Fiesta into a major public pageant, and the fostering of an art colony. This constellation of arts, architectural revivals, public ceremony, romantic literature, and historic preservation form what I am calling the Myth of Santa Fe. It is a myth in the pejorative sense, a half-

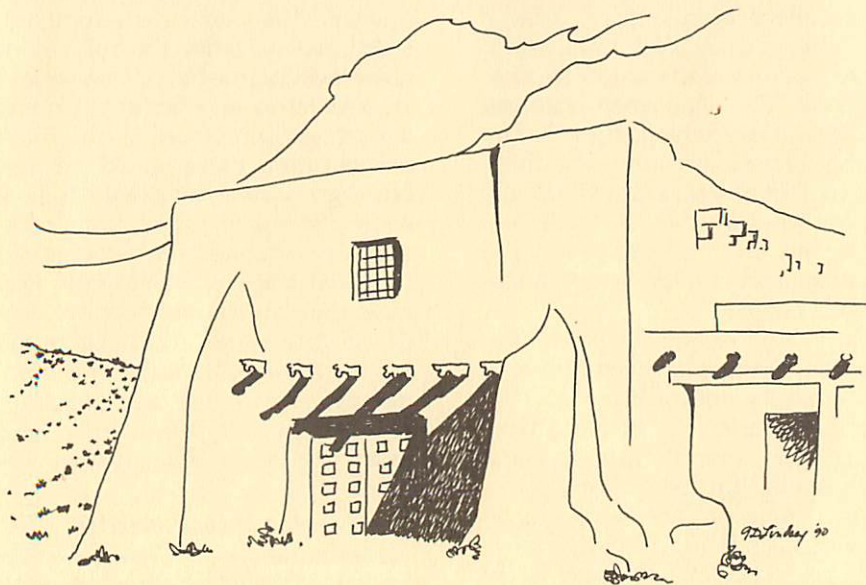
truth, something made up, but it is also a myth in the honorific sense. It provides a unifying vision of the city, its people and history. Central to the myth is the rhetoric of tri-cultural harmony, that is harmony among Indians, Hispanics, and Anglo-Americans. Despite this rhetoric and despite the unifying image provided by ubiquitous adobe-colored stucco, the Myth of Santa Fe obscures long-standing cultural and class frictions."

Report From Our Representative

Adobe 90: The sixth International conference on the Conservation of Earthen Architecture was held October 14-19 in Las Cruces. Two years of extensive planning and preparation by both paid and volunteer organizers made the conference a success. A total of 285 delegates from 35 countries attended *Adobe 90*.

The conference included an exhibition on earthen architecture, "Spectacular Vernacular," created by Jean Louis Bourgeois and Carolee Pelos of Taos, and a field trip to Fort Selden State Monument to view experimental treatments for the preservation of adobe walls.

HSFF participated in the conference and hosted a reception at El Zagan.



by Gordon Lindsey

Let's 'Honor' the Vandal of the Year

By Charles Hillestad

The historic Central Bank building in Downtown Denver, a truly important part of that city's past, was recently destroyed. Despite all the evidence about how historic architecture (not modern Bauhaus boxes) attracts tourists, despite all the evidence that preservation is good for the economy, despite all the evidence that the last thing we need is another parking lot, Denver has lost one more irreplaceable component of its Western heritage.

It can't happen in your town, you say. You've got a strong historic preservation society. You've got a mayor and city council that understand the importance of preservation. You've got a convention bureau that appreciates the tourists draw of old buildings. You've got businessmen who recognize the market value of excellent architecture. You're now safe, you say. Well, think again.

Denver's mayor wanted to save the bank. The city council, normally divided on everything, agreed. The tourism bureau concurred. The chamber of commerce enthusiastically supported the idea. A local real estate firm even offered to buy the building and convert it to much-needed housing.

Both the *Post* and the *News*, constant antagonists, spewed forth editorials saying the building must be saved. Historic Denver, Inc., Denver's main voice for preservation, proclaimed that the building was a critical piece of Denver's architectural and historic infrastructure. Without question, Historic Denver was absolutely correct. The residents rallied and linked arms around

the building to keep the bulldozers away. They ended up holding a wake.

Despite all that, despite even the fact that a buyer stood by in the wings ready, willing, and able to pay a fair market value to acquire the building, none of it helped. Where there was once a magnificent commercial structure with understated grace, charm, and appropriate scale, there is now yet another pile of used brick, soon to be a parking lot. Almost everyone wanted it saved, but now it's gone.

This is irresponsible and criminal!

Perhaps it is time we initiate a Vandal of the Year Award. Each year we could vote on which individual, company, or government entity converted to rubble our most precious masterpiece during the preceding 12 months. Each year we could assemble on, say, one of the blocks wiped out in the 1960s or 1970s by urban renewal. We could then somberly stand around while the roll call of nominees and the havoc they wreaked was intoned. After the winning vandal was announced, perhaps the perpetrator's name could be embossed on a remnant cornerstone of some lost building to remind us forever of what we and our children have lost and continue to lose. Perhaps then future architectural vandals might have second thoughts and for once might consider the community. Nothing else seems to work, and we are not permitted to give them the public flogging they deserve.

If we had such an award for 1990, I would nominate the Central Bank of Denver, its officers, directors, legal counsel, and depositors as Vandal of the Year for their combination of

greed, stupidity, and breach of fiduciary obligations to the citizens of Denver regarding their old Central Bank Building.

I realize that others — out-of-towners lenders — were equally responsible for the destruction in Denver. However, we cannot expect out-of-towners to save our history for us. Why should out-of-towners care if the locals don't seem to?

There is also a measure of blame to be apportioned to Denver's city council and to the state legislature, which refuse to pass laws to permanently protect their historic structures. Historic Denver, Inc., the Colorado Historical Society, and Colorado Preservation, Inc. deserve a share, too, for letting these legislatures get away with having weak laws on the books. They all knew better. Even today, after the tragedy, if someone wanted to convert the city hall to a parking lot tomorrow the worst penalty that could be applied is that demolition would have to wait a few pitiful months. That's it folks. These tragedies will continue because the lawmakers and the movers

and shakers continue to sit on their collective hands.

If we can't trust institutions like Central Bank to not "eat our capital," who can we trust? Maybe we shouldn't trust them with our money either.

While companies like Central Bank may have the power, I contend they do not have the moral right to do whatever they want with such important assets. Our grandchildren will bitterly condemn Central Bank for its wanton vandalism and destruction. Perhaps we ought to start the condemnation now and name Central Bank "Vandal of the Year." Maybe if we take such action now, maybe if there were some penalties for such antisocial behavior, there would be fewer wakes for lost buildings in the future.

If Denver wasn't safe, your home town is not either. Start a "Vandal of the Year" nomination committee in your hometown.

Charles Hillestad is a Denver attorney who practices real estate law.

HISTORIC PRESERVATION NEWS
NOVEMBER 1990

Plaquing Santa Fe Historic Property

The plaquing of buildings documented by research to be of historic importance is central to the Foundation's charge of working to increase public awareness of Santa Fe's historic heritage. Bronze plaques, reading "The Historic Santa Fe Foundation Finds This Building Worthy of Preservation," have been placed on more than fifty such buildings in Santa Fe and its environs.

All structures chosen for this recognition must meet the following criterion:

- must retain their historic character; that is, they must not have

been so altered that they no longer convey their historic associations. They must also meet at least one of three further criteria:

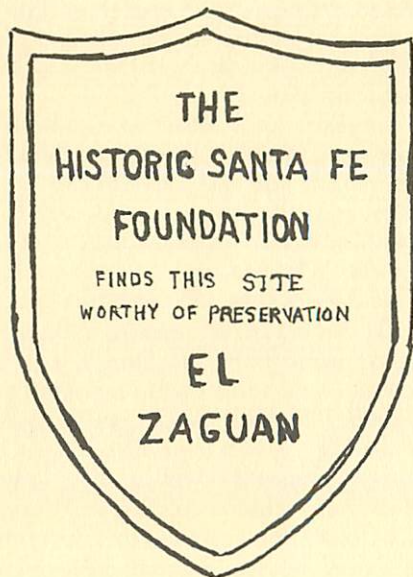
- must embody the distinguishing characteristics of a type of architecture identified with the history of Santa Fe, or
- be the site of significant events in that history, or
- be associated importantly with the lives of persons prominent in that history.

Buildings of recent historical importance and buildings constructed within the past fifty years are rarely

considered.

Requests for plaquing are handled by the Foundation's research committee. Usually at the request of a property owner, members of that committee evaluate the building's present condition to determine whether it still has historic and architectural integrity. The committee then seeks to document the historic significance of the building and presents the results of this research to the full board for its vote. The documentation on newly plaqued buildings is published in the Foundation's *Bulletin* and is included in future editions of its publication *Old Santa Fe Today*. Most of these properties have also been placed on the State Register of Cultural Properties and several are on the National Register of Historic Places.

The Historic Santa Fe Foundation is totally independent of any governmental entity or agency and recognition by it of the historic or architectural significance of a building places no legal restrictions upon an owner as to what may be done with the property in the future. The Foundation asks owners to sign a simple



agreement which states that if the building is significantly altered the plaque will be returned at the Foundation's request.

Further information on the plaquing of historic property may be obtained by visiting the Foundation office at El Zaguan #3, 545 Canyon Road, or by phoning 983-2567.

The National Register Of Historic Places

This year marks the 25th anniversary of the National Historic Preservation Act of 1966 which among other things established the National Register of Historic Places. The National Register is a list of districts, sites, buildings, structures and objects significant in American history, architecture, archeology and culture.

Federal involvement in preservation began in 1906 with the Antiquities Act which offers protection to prehistoric and historic sites located

on Federal properties. A national policy of preserving historic resources of national significance for public use and inspiration was established by the Historic Sites Act of 1935. The 1966 Act expanded this mandate to include cultural properties of State and local significance as well.

Santa Fe has three historic districts listed on the National Register (The Santa Fe, Camino Del Monte Sol, and Don Gaspar Historic Districts), comprising over 1000 individual buildings.

1991 Board Of Directors

Executive Committee	Term*
Chairman - Dale F. Zinn	1991 (2)
1st Vice Chair - Laurel Seth	1991 (1)
2nd Vice-Chair - Donna Quasthoff	1991 (1)
Treasurer - Randall Bell	1992 (1)
Secretary - Ruth Holmes	1990 (1)

Members At Large	Term*
Mary Ann Anders	1991 (1)
James E. Cartwright	1990 (1)
Louann C. Jordan	1992 (2)
Judith Reed	1993 (1)
Claudia Smith-Porter	1993 (1)
Beverley Spears	1992 (2)
Corinne Sze	1992 (2)
Waite Thompson	1990 (1)
Stephen E. Watkins	1991 (2)

Executive Director

Carol J. Stodgel

* Term expires December 31 of year indicated.

Board of Directors meets the 4th Thursday of the month unless otherwise notified

(January revision)

Historic Santa Fe Foundation Committees

Finance

Chair: Randy Bell

Responsible for monitoring the organization's financial situation, including monthly financial statements and investments.

Endangered Properties

Chair: Dr. Mary Ann Anders

Responsible for identifying and notifying the board of any buildings or sites in and around Santa Fe whose historical integrity may be threatened by demolition, development, or neglect. Responsible for reviewing agendas of city historic styles committee and for monitoring other city hall activities relevant to historic preservation.

Education

Chair: Beverley Spears

Responsible for planning educational programs and publications related to historic preservation in Santa Fe. Current projects include the Meem Scholarship Award, and the use and distribution of "We're So Lucky To Live In Santa Fe." Responsible for publicity related to educational programs.

Publications/Publicity

Chair: Ruth Holmes

Responsible for the BULLETIN, *Old Santa Fe Today*, and other publications of the Foundation. Responsible for publicity and distribution of publications. Responsible for overall coordination of HSFF's publicity efforts.

Historic Research

Chair: Dr. Corinne Sze

Responsible for maintaining an ongoing research program of Santa Fe properties. Coordinates volunteers to do preliminary research. Responsible for obtaining publicity for newly plaqued buildings (plaquing ceremonies, newspaper coverage etc.).

Membership Activities

Chair: Claudia Porter

Responsible for planning, coordinating and publicizing annual meeting, annual house tour, Preservation Week open house of Foundation-owned properties, Christmas Lighting Contest, and other special activities for members.

Property Management

Chair: Donna Quasthoff

Responsible for continued maintenance and management of buildings and property owned by the Foundation, including Bandelier Garden at El Zagan.

Nominations

Chair: Laurie Seth

Responsible for working year-round to maintain a list of potential board members and for proposing new members to the board.

Members are encouraged to contact any committee for which they would like to volunteer services or from which they seek further information.

Historic Santa Fe Foundation Executive Director

Carol Stodgel has been employed by the Foundation since October 1988. With a degree in Environmental Studies and Planning from Sonoma State University in California, she worked for two years for The Strong Center for Environmental Values in Berkeley helping produce the radio series, "Minding The Earth." She then went on to receive a master's degree in Public Administration from the University of San Francisco which offers a unique course of study emphasizing nonprofit organization management.

Carol is married to Jim Stodgel, who is self-employed in the construction business. They have two sons, Willy, 5, and Joseph, 3. She was born and raised in Fullerton, California, and has lived in New Mexico for almost five years. The family recently moved into



a home on the westside which they spent the past year renovating.

Carol is fortunate to have El Zagan as her workplace and she enjoys showing local and out-of-town visitors around the building and gardens.

NAME _____

Please Print

ADDRESS _____ ZIP _____

THE HISTORIC SANTA FE FOUNDATION

P.O. Box 2535 ... Santa Fe, New Mexico ... 87504-2535

ANNUAL MEMBERSHIP DUES, 19_____.

Individual	\$ 10.00 _____
Family	15.00 _____
Commercial	25.00 _____
Patron	50.00 _____
Sustaining	100.00 _____
Life	\$1,000.00 _____

SPECIAL CONTRIBUTION: To help preserve the historic buildings and sites of Santa Fe \$ _____

TOTAL (Income Tax Deductible) \$

I would like to volunteer