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The JANE & GUSTAVE BAUMANN HOUSE

by Paul Weideman

Around a corner and behind a door in the historic Jane and Gustave Baumann house is a little piece of whimsy that speaks volumes about its creator's colorful, artistic character. Here is a most unusual tie rack, taking the form of a young lady holding an umbrella and with one leg and one arm outstretched.

For the visitor, it's a fun, surprising find, and it is wholly functional: she swings out from the wall, still holding some of Baumann's ties. There is a piece of masking tape, on which he wrote: "*All that remains of teaching manual training in a summer school at Wyoming, New York, 1914.*"

The little tie rack is one of dozens of charming, decorative touches the artist made to his house on Camino de las Animas near the northeast corner of Old Santa Fe Trail. Baumann built the house in 1923, two years before marrying Jane Devereux Henderson of Denver. He expanded the house in 1927, when Jane was expecting a child. It was recently acquired by the nonprofit Historic Santa Fe Foundation, which is engaged in rehabilitation work and plans to sell the house with a comprehensive historic-preservation easement in place.



Baumann's tie rack. © HSFF

Gustave Baumann, who is famous for his woodcut prints and marionettes, was born in Magdeburg, Germany, in 1881. When he was only 10, he moved with his family to the United States. In Chicago, he worked in a commercial-arts studio and undertook night studies at the Art Institute of Chicago. For six years

beginning in 1909, he kept a studio in Brown County, Indiana. He won a gold medal at the 1915 San Francisco Exposition for woodcut prints he created in that area of Indiana.

By the time he visited Taos in the spring of 1918, Baumann had an international reputation.

When he came to Santa Fe that summer, he stayed with William Penhallow Henderson, whom he had known in Chicago. The landscape, climate, and cultural milieu resonated with Baumann and he decided to stay. He and

other transplanted artists including John Sloan, Fremont Ellis, and Randall Davey were members of the Santa Fe art colony. In 1920, Baumann's prints based on exploring trips to Frijoles Canyon were exhibited at the Cliff Dwellers Club in Chicago. Twenty-five woodcut prints on the subject fill his 1939

book *Frijoles Canyon Pictographs*.

Baumann punctuated his text with imagery transcribed from the walls of cliff and cave dwellings in the canyon located in the Jemez Mountains, west of Santa Fe, according to the exhibit *Lasting Impressions: The Private Presses of New Mexico*. "Although most of his carving was done in basswood, the blocks for this book were carved from common pine."

He also published *Chips an' Shavings* (1929) and illustrated works by others, among them *Pirates! or The Cruise of the Black Revenge* (1916) by Kendall Banning and *Dancing Diplomats* (1950) by Henry Warren Kelly.

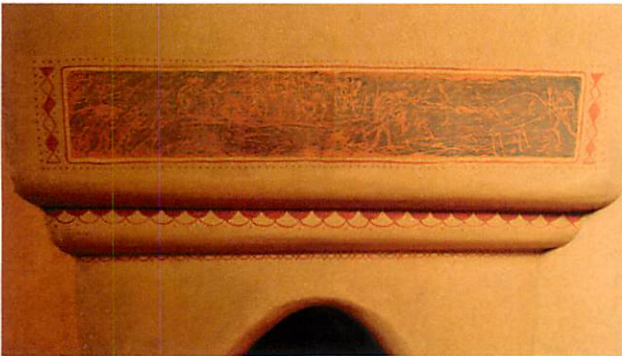
Baumann used a Chicago-made (ca. 1890) Midget

Reliance Press to produce his stunning, multicolored prints. Each color required a separate wood block, and the carved image was precisely in register with each of the other blocks.

Tim Rodgers, former chief curator at the New Mexico Museum of Art, said he has seen Baumann prints with up to six colors. The museum has 10 of Baumann's woodcuts in its collection; most are at the Palace Press (the Palace of the Governors print shop). Of his woodcuts, Rodgers said "*the amount of craftsmanship is amazing.*"

The Santa Fe New Mexican of Oct. 11, 1923, reprinted a notice from *The New York Times* about an art show at the Waldorf-Astoria. "Mr. Baumann's extraordinary pictures and hardly less extraordinary color prints would make the... exhibition worthwhile if nothing else were there," the reviewer wrote. The show featured works by Baumann (including *The Zuni Night Ceremony*), Frank Applegate, Ernest Blumenschein, B.J.O. Nordfeldt, Josef Bakos, Victor Higgins, and William Penhallow Henderson.

Gus Baumann played into the creation of the huge "burning man" effigy Zozobra, which is a part of the annual Santa Fe Fiestas. Zozobra's genesis is traditionally credited to artist Will Shuster in 1924, but the Historic Santa Fe Foundation recently uncovered an interview conducted by Sylvia Loomis for



Detail above fireplace in Foyer. Page from Baumann's 1939 *Frijoles Canyon Pictograph* applied to wall and surrounded by hand-painted border. Photo by Hope Curtis.

the Smithsonian Institution's Archives of American Art in which Shuster says the idea began with architect Kate Chapman and artist Dorothy Stewart. Jane Baumann, interviewed for a story in the Aug. 27, 1973, issue of *The New Mexican*, "remembers well how her late husband, at a Kiwanis Club meeting, came up with the idea of burning a small effigy as a way of beginning Fiesta. From there, Shuster put the idea on the wing, making the effigy into a huge figure." Gus Baumann constructed the first Zozobra head from a "corrugated board box which was jammed on a pole draped with cheesecloth and stuffed to the shoulders with tumbleweeds," according to a 1972 article in the journal *El Palacio*.

Baumann's skills were tapped by local churches as well. He did restoration work in the 1930s on the Catholic statuette La Conquistadora and in the 1940s carved an altar screen for the Episcopal Church of the Holy Faith. In Santa Fe, though, he is probably best known for his hand-carved marionettes, which he began creating in the early 1930s.

"Gustave Baumann, painter and wood-block maker, has been working for months at his studio on Buena Vista carving out puppets for his marionette show, the stage and other paraphernalia having been completed several months ago," reported the local

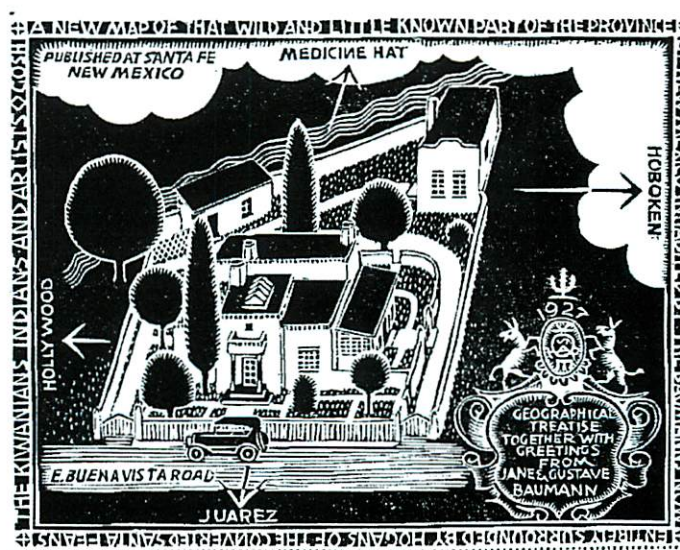
newspaper on May 28, 1932. "With his usual art, skill and mechanical ingenuity, Baumann is completing literally scores of miniature figures and diminutive costumes for various performances on the Lilliputian stage. Jane Baumann is collaborating and other local enthusiasts are mastering the puppeteering art. Will Shuster is adept at it, and an Indian boy has shown a remarkable knack at manipulating the amazingly life-like figures."

"If a person has the knack," Baumann was quoted in the article, "it is apparent the instant he takes hold of the strings."

The marionettes, which would take their first bow to the Santa Fe public that summer, were carved from a close-textured balsa wood from the Philippines using very sharp knives. The results of his mastery were not just puppets, but personalities, including Lord Leffinghoop, Pecos Bill and



Jane and Gustave, just back from their honeymoon in 1925, sit on the front porch of their house.



Woodcut created in 1927 as a greeting card from Jane and Gustave. Notice the formal plantings, u-shaped drive and studio before it was expanded. The perspective also adds more height to the structures making them seem more grand.

Nambe Nell, Miguelito the Donkey, San Isidro, and the mischievous Duendes (sprites).

For many years Gustave's marionettes were the stars of productions staged in the Baumann house, usually during the Christmas season. Jane Baumann was responsible for the scripts and costumes, directed the shows, and manipulated the puppets, whose voices were provided by Jane and Santa Fe friends.

Jane Farrar became acquainted with Jane Baumann in the 1960s when Farrar's mother, artist Betty Binkley, began attending the meetings of the Santa Fe Friends, a local Quaker group. *"I was about seven years old when I went with my mother to a meeting,"* Farrar said. *"I decided to become a member. Jane Baumann was the head of the meeting and I just adored her. I felt very peaceful with her and that was when I asked her to be my godmother."*

Farrar, who has lived at the corner of Acequia Madre Street and Delgado Street for almost 50 years, said Mrs. Baumann was her mentor. *"I would go to the house and spend the afternoon. My memories are mostly around her cooking and baking. My mother wasn't a big cook, so it felt very homey. Also I think she had been an opera singer and I remember she had made tapes of Indian songs to keep as a living legacy."*

In 1924, Jane Baumann lived with a Santa Clara Pueblo

family for six weeks while learning ceremonial songs from the pueblo's lead singer.

"I liked Gustave," Farrar said. *"He was very quiet. He didn't interact a lot. I remember being over there—I think this happened two or three times—there would be a knock on the door and it would be visiting Japanese. They had come to pay homage to this master of woodcuts. They'd point to the woodcuts he had on the radiator and there was a lot of bowing."*

After Gustave's death in August 1971, his wife donated a treasure to the Museum of Fine Art (today's New Mexico Museum of Art): more than 70 of her husband's hand-carved marionettes. The museum also has portions of Baumann's original marionette stage. The stage used for the marionette performances in the museum's annual holiday open house is a replica, although the backdrops are Baumann's.

The museum faced special challenges preparing for the exhibition *Pulling Strings: The Marionettes and Art of Gustave Baumann* (Jan-May 2009), which was curated by Tim Rodgers. For two years leading up to the exhibit opening, the museum system's senior conservator, Maureen Russell, and other staffers worked on the marionettes and M. Randall Ash of Denver addressed the marionette-theater backdrops.

Those painted backdrops (about 54 inches high and 98



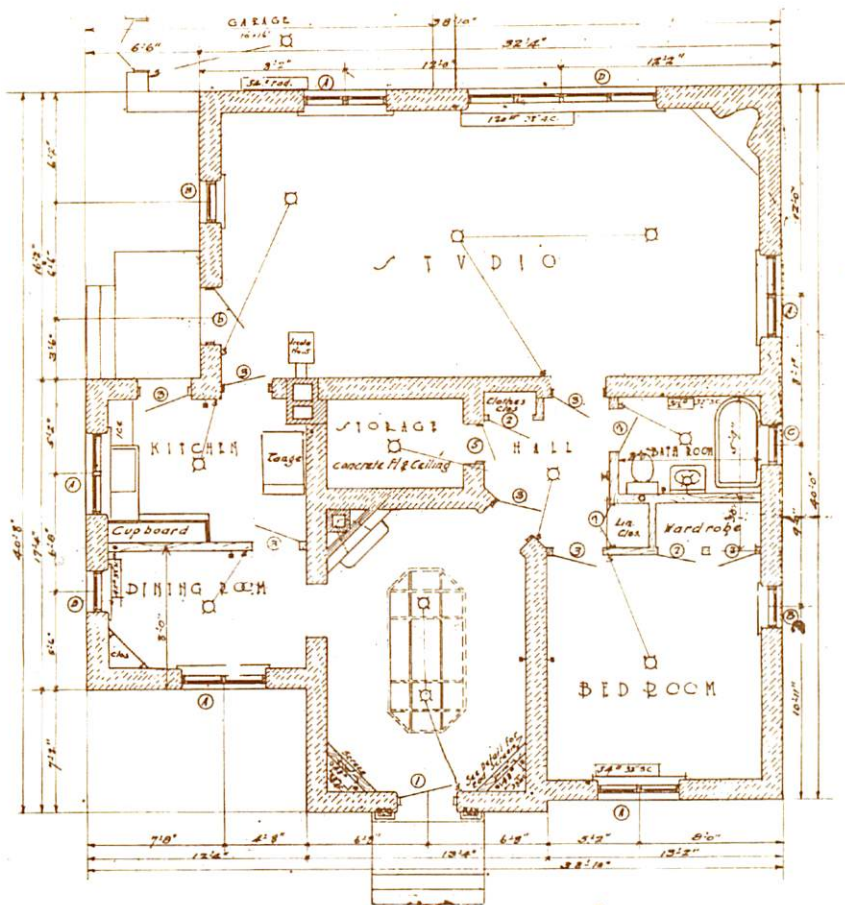
Ornamental door surround leading from living room to hall featuring carved wooden mask and birds of unknown origin. The ceiling in the living room still has hooks used in marionette performances. On the floor below, you can see a faint outline of the marionette stage. The original stage is now stored in the New Mexico Museum of Art. Photo by Hope Curtis.

inches wide) had been in the Baumann garage for a long time, and many were soiled and had water stains. However, with such things it is not always a simple matter of cleaning. Cleaning solutions and the action of cleaning can compromise the painted surface and sometimes it's difficult to discern what a piece is supposed to look like.

"There's one backdrop that has a lot of wrinkles in it, but Gus might have done that himself, like antiquing it," Rodgers said, "so

we weren't agreed on how it should be treated."

Michelle Gallagher Roberts, the museum's chief registrar, said the issues are similar to those that apply to conserving a painting. "At what point do you repair it versus bring it back to the artist's intent versus showing its history? If you're going to treat it as an artifact, there are still those same considerations. You see this in the works by the European masters, where the varnishes have become cloudy or dark."



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

NO.	SIZE	DESCRIPTION
1	10' x 12' 6"	Central Hallway
2	10' x 12' 6"	Central Hallway
3	10' x 12' 6"	Central Hallway
4	10' x 12' 6"	Central Hallway
5	10' x 12' 6"	Central Hallway
6	10' x 12' 6"	Central Hallway
7	10' x 12' 6"	Central Hallway
8	10' x 12' 6"	Central Hallway
9	10' x 12' 6"	Central Hallway
10	10' x 12' 6"	Central Hallway

CHARLES GAASTRA ARCHITECT
 SANTA FE, NEW MEXICO
 STUDIO FOR MR. GUSTAVE BAYMANN
 SANTA FE, NEW MEXICO
 DRAWN BY: JOB NO. 40
 SCALE: 1/4" = 1'-0"



The original plan (left) from 1923 was drawn by architect Charles Gaastra. An additional bedroom and porch was added in 1927. A separate studio was built behind the house after which the "studio" in the drawing was used by the family.

© HSFF

Do conservators remove the varnish, then? *"It's done very sparingly,"* Roberts said, *"because you can ruin the painting, and you're removing the artist's hand, even though the painting today is not what the artist intended."*

Similar concerns may be anticipated with the historic Baumann house, whose walls have been darkened by many decades of smoke from the fireplace and candles, and by cooking vapors.

"I don't think they're showing their true beauty," Rodgers said. *"In our minds, the tone of the house may have been a little closer to the tone of his prints, more brilliant. Right now it feels smoky and washed-out."*

"I think that must be a hard thing (the Historic Santa Fe Foundation) is thinking about. Do you want to make it look like it was originally or leave it?"

Anne Albrink, who owned the Baumann house from 1976 until the Historic Santa Fe Foundation took possession in February 2009, also wrestled with this problem. In an interview for a *Bulletin* in 2000, she said the Baumanns' daughter, Ann, had told her that the walls were washed once a year with warm water and mild Ivory Snow soap. *"But I've never done it since I moved in because I'm afraid to do it,"* Albrink declared.

She called her stewardship of this significant part of Santa Fe's history *"a very expensive hobby... This was like a beautiful jewel and it was also a responsibility."*

Albrink said she loved the small kitchen, which was *"wonderful to cook in"* and the fact that the house seemed very well-designed for its ability to catch summer breezes and hold



Colors used throughout the house reflect the palette used in Baumann's art.



Frieze detail in the octagonal foyer. The line of dark circles are nail heads from which prints and paintings were hung. Therefore, no additional penetrations were made in the decorative finish below. Photo by Hope Curtis.

the cool night temperature. She also said *"it's a very hospitable house. It's fun and easy to entertain in; it's sort of an unusual shape. People don't know exactly what to expect. I love it when little kids discover that they can run a total circle around inside the house."*

Gustave Baumann built the house in 1923. He had spent five years living in an old Methodist church on lower San Francisco Street and in an apartment on Canyon Road when he found three lots to buy on the north side of East Buena Vista—the street was later renamed Camino de las Animas. The artist came up with his own design, and then hired fellow Chicagoan Tjalke Charles Gaastra as architect to prepare professional drawings, according to the Historic Architecture Report on the house authored by Catherine Colby. One of the first steps in the Foundation's planning process was to hire Colby to conduct an architectural survey and produce a report.

Gaastra was born in the Netherlands in 1879. He married in 1917 and moved to Santa Fe. Among his other projects were the Cassell Building (1920) on the Santa Fe Plaza (which was remodeled by John Gaw Meem in 1954 as First National Bank); the original Bernalillo County Court House (1923-1925); Bishop's Lodge (1928); and Monte Vista Elementary School, Albuquerque (1930-1931).

The architect's brother, George Gaastra, was the contractor on the Baumann job, which was identified as a studio, not a residence. Baumann apparently thought the most important functions of the building related to his artwork. The octagonal foyer with a large, octagonal skylight was designed as a gallery for customers to see his prints and paintings. The studio in back had a long wall of north-facing windows that admitted an even, non-glaring light most amenable to the artist's pursuits. And in the middle of the house was a thick-walled, fireproof room to store his wood blocks and prints.

"Gustave Baumann, the bachelor artist, has finished his house on College Street," The New Mexican told its readers on Nov. 15, 1923. "It is unique and worthy of an artist. Built of adobe it contains no vegas [sic] or wooden ceilings; heated by hot water, the radiators are concealed behind gilded screens in the walls. . . there is a sleeping porch with canvas windows which do not rattle during a storm. It is the house extraordinary."

At that time, other artists in Santa Fe were also building their own homes, or remodeling old adobes, and—faced with blank walls and carvable wood beams, doors, and windows—they found little reason to restrain their artmaking predilection. The poet and essayist Witter Bynner, who was Baumann's neighbor,



The foyer, used as a showroom to sell Baumann's work, before cleaning and restoration. © Photo by Hope Curtis.



Detail of radiator cover in foyer constructed with panels of Baumann's woodcuts. Photo by Hope Curtis.

worked Pueblo Indian and Chinese designs into his ceilings and floors, while artist B.J.O. Nordfeldt set carved and gilded panels into his ceiling. Josef Bakos built his house on Camino del Monte Sol in 1923 and in the ensuing years made several beautiful paintings directly on the walls. Among them are a lovely, stylized bird painted on tile over the kitchen sink and, on an outside wall over a pile of firewood (as seen during an April 2008 visit), a large, cubist work inscribed "St. Francis de Assisi MCMXXXIV."

In the house he called home for the rest of his life — for 48 years — Baumann added personal, painted decorations on many walls and carved on the wood beams, lintels, and moldings.

These touches allied him with the Arts and Crafts movement, according to the Colby report. "*Baumann's cream-ochre-green color palette and mottled painting techniques may also display some influence by Frank Lloyd Wright's early Prairie Style house interiors,*" she

writes. “Baumann was working in Chicago at the time Wright was developing what came to be known as the Prairie Style,” and he may have seen Wright’s early work.

Colby points out that the outstanding interior space in the Baumann house is the octagonal gallery. Wright had been known to employ that shape, including in the octagonal library of his own house (1898) and the octagonal living room in a Chicago house he designed in 1907.

Also significant is Baumann’s departure from the architectural status quo in Santa Fe. “The octagonal form and the interior wall colors that remain in the Baumann house differ dramatically from the popular bright white painted interior walls and dark, exposed wood vigas or heavy beams common in Santa Fe houses,” Colby says. Similarly, “the exterior of the Baumann house and some interior spaces incorporate only a few of the features characteristic of the ‘new-old’ Santa Fe Style... The tiny projecting front porch is perhaps the antithesis of the long, inset portal so important in the massing of revival style compositions.”

“It’s interesting to me,” said the museum’s Tim Rodgers, “that Baumann has a very strong identity as an artist but he does interact with the times, and that house has a very Art Deco quality to it. His earlier prints from Indiana have some Arts and

Crafts ideas, but by the time he’s in that house, he’s embellishing with silver leaf and using an octagon and has that orange-green color palette, all of which remind me of the Art Deco styling. He kept up with the times without being slavish to any set kind of decoration, and I think that’s a sign of a good artist.”

Baumann expanded the domicile with three additions. First was a separate studio building in the northeast corner of the property, which he added the year after his marriage to Jane: now that he had a wife, he should also have a living room. The major addition to the house itself was a bedroom and screen porch on its east side, built after Ann Baumann’s birth in 1927. The last construction project was a 1937 addition onto the studio.

“One of the things we thought was funny and insightful was the carving of the screens on the studio,” Rodgers said of his visit to the Baumann house with Roberts. “That man must have been carving all the time. The screens are also painted silver; it looks almost like a radiator paint. He knew his materials and he was very inventive with them. In the house, there are a lot of surfaces that appear to be highly worked with a variety of colors and glazes, and in one place we thought maybe he was spraying turpentine to create surfaces.”

“I think the Baumann house is a reminder of the fact that for



Detail, carved post on front porch.



Above, an undated photograph of Jane & Gustave in their breakfast room. Above right, the room before conservation in 2009.



these artists, this was just like a daily activity. For Baumann to carve the wood screens on his house wasn't such a big deal."

Baumann's in-place artworks in the gallery include a print of the deer-hunt pictographs he documented in Frijoles Canyon, above the fireplace; and discarded, carved wood blocks set in a wooden frame as a screen for the radiator. The octagonal room is painted in a mottled ochre color until high on the walls, where a painted band encircles the gallery. Above the band, walls and ceiling are a darker color.

The band itself is made up of stylized shapes based on Pueblo motifs. The colors are gold, turquoise and silver—and small, silver discs in the design serve as camouflage for the nails he incorporated for hanging his artwork.

The dining room just west of the gallery features Baumann-painted cabinets and a ceiling adorned with metal leaf.

"The decorations in the dining room illustrate a more relaxed free-hand spirit than that in the gallery," Colby observes. "It appears that after the base coat of cream color paint had dried, he applied the mottled ochre color, and then dragged his finger or a tool through the wet layer to produce the very subtle patterns. These include a wavy line at the top of the walls and other curvilinear motifs above the windows."

Conservator Bettina Raphael, whose analysis of the painted surfaces in the Baumann house appears in the appendix to the Colby report, also mentions fingerpainting: *"Both bedrooms and the dining room have decorative effects above doorways, on cabinetry and high on the*

walls that look like they were made by trailing a finger through the wet paint to expose the lower, lighter colored layer.”

Raphael writes that many of the house’s walls “have an appearance that is quite similar to the surface impression of Gustave Baumann’s paintings and woodblock prints. A layered, mottled or ‘dappled’ background is common on the walls as well as in many of his artworks. This layered, diffuse effect produces a visual richness, texture and depth as well as a soft and luminous quality that is quite different from the flat application of paint even if different colors are blended.”

The Baumanns loved gardening, and some elements of that environment remain: Gustave’s turquoise-painted, zigzag-pattern gate; his “sombbrero” birdbath; and a few of the old plants. Jane Farrar remembers “the big cherry tree off the kitchen and picking cherries that Jane (Baumann) would make into pies.”

Elaine Bergman, executive director of the Historic Santa Fe Foundation, said she found a photograph taken from the Witter Bynner house which showed “they did have cypress and a sculpted, formal garden. There are still some bones from the original scheme, for instance privets that line the walkway coming in, and a wonderfully fruitful weeping mulberry tree and a giant linden tree that smells just amazing in the spring.”

The Foundation took possession of the old Baumann house on March 1, 2009.

“We’re dealing with a situation where many of the interior walls are works of art, so we can’t channel when we do electrical upgrades,” Bergman said in late August. “A lot of our time so far has been spent on planning and the members of our Property Committee have made amazing contributions. The committee includes Richard Martinez, Joel Muller, Mac Watson, Graciela Tomé, and Patrick Christopher.”

Bergman said residents will notice “a dramatic change on the exterior.” The Foundation has returned to the original, buckskin color of the house, rather than the dark, earth red it bore in recent years.

An example of the challenges faced inside the house, besides the electrical code improvements, is the antique Arcola heater in the living room. “It will be used, but not as a boiler,” Bergman said. “Our demands kind of force our sub-contractors to be creative, so the mechanical contractor put a new, efficient boiler in the basement and that old Arcola unit now serves as a radiator.”

The historically significant features of the Baumann house and property will be protected by means of a historic-preservation easement. The Historic Santa Fe Foundation has administered such easements, which are attached to the deeds,



The only original light fixture in the house surrounded by a hand-painted scalloped circle against the gilded ceiling in the breakfast room.

The room also features a finger painted wave below the picture rail and painted ornamentation and shelf above the door.



on six historically significant Santa Fe properties.

The easement strategy is flexible. In the case of the Shuster Mian house on Camino del Monte Sol, only three doors and the streetscape are covered by its historic-preservation easement. On the William Penhallow Henderson house (also on the Camino), the easement applies to beams, windows, doors, cabinets, radiator covers, and Henderson's characteristic flower carvings on the woodwork, as well as maintaining open space between the house and the street.

The easement for the Baumann house will be quite comprehensive. "We're thinking there will also be some treatment recommendations and, in addition to annual review by the Foundation—which are as delightful as being invited over for tea once a year—it will also allow for limited but reasonable changes to the house," Bergman said.

"Should it become a residence, we can assume that one bathroom would be inadequate, that the kitchen would have to be expanded, that

some sort of utility area would be needed, and that there would need to be a master suite separate from the other two bedrooms. We feel that those additions could happen in the northwest corner of the property."

Regarding the Foundation's motivation to take on this project, Bergman said, "There are very few houses in Santa Fe that have this much historic integrity, so we felt it was very important not to let this just go on the open real-estate market. The key phrase in the mission of the Foundation is protecting historic properties, and we can do that in a number of ways. Just elevating a property's importance can do it, because it heightens appreciation".

"We can also protect through ownership, but in the case of the Baumann house it was a price tag and a mortgage in a range we couldn't handle. So, having faith in the easement program, we knew we could acquire it, do the conservation work, which is very delicate—this is like working on a Fabergé egg—and then sell it under the protection of an easement to protect this property in perpetuity."



The hand in the heart above was used with the artist's signature in most of Baumann's work. Earlier work featured an abstract symbol which spells Kashare.

The iron version in the photograph below is mounted on top of the skylight above the gallery which can be seen from the street.



SOURCES

Gustave Baumann Property at 409 Camino de las Animas Historic Architecture Report prepared for the Santa Fe Historic Foundation by Catherine Colby Consulting, May 2009

"*The Gustave Baumann House*" by Corinne Sze. Bulletin of the Historic Santa Fe Foundation, Vol. 19 No. 1, June 1991

"*The Gustave Baumann House: A Conversation*" by Dana Evans, Sally Hyer, Paul McConnell. Bulletin of the Historic Santa Fe Foundation, Vol. 26 No.1, January 2000

Inventory of the T. Charles Gaastra Architectural Drawings and Plans, 1924-1937, from digitized collections of the Rocky Mountain Online Archive

Online exhibit *Lasting Impressions: The Private Presses of New Mexico*

The Santa Fe New Mexican of Oct. 11, 1923; November 15, 1923; May 28, 1932; and February 24, 2008

Interview, Elaine Bergman, executive director, Historic Santa Fe Foundation, August 21, 2009

Interview, Jane Farrar, Oct. 5, 2009

Interview, Tim Rodgers and Michelle Gallagher Roberts, New Mexico Museum of Art, October 2009



Above, the hallway before conservation, photographed by Hope Curtis in 2009. Below, a Baumann-era photograph showing the hallway where the Baumanns displayed their collection of Kachinas.



HISTORIC RECORDS PROVIDE LESSON IN 1923 ECONOMICS

by Elaine Bergman

One set of documents uncovered during the research phase of the Jane and Gustave Baumann House project was particularly fascinating to the Property Committee. It was a folder obtained from Baumann's daughter Ann labeled "1923 House Costs". The twelve pages within provided the names of every worker and costs for every stage of the project.

In 1923, you could buy a box of corn flakes for 9 cents, shoes were 3 dollars, 22 cents for a gallon of gas and a basic model T Ford was about 300 dollars.

The lot, actually three lots, was purchased from Walter Miller for \$1,000. Besides being paid by the hour for his work, the contractor received a 7% markup on materials and labor. A fee was also paid to A.S. Alvord, General Contractor. Well-known local attorney Francis Wilson was paid \$33.50 for the abstract. The Baumanns' neighbor, well-known real-estate man Harry H. Dorman wrote the insurance policy. Will Shuster was paid \$134.12 for wiring.

The materials came from Yellow Pine Lumber Company, Santa Fe Lumber, Santa Fe Builder Supply and Wood & Davis Company. 100 feet of quarter round was one dollar - that's a penny a foot. The total costs for 10,800 adobe bricks was \$199.80 or just under 2 cents each.

There's an invoice from Joe McCabe, Sanitary Engineer to supply plumbing equipment including \$597.60 for the Arcola

boiler. This would suggest that the boiler, still in use in 2009, represented more than 10% of the total costs.

Gilding supplies, used to silver-leaf ceilings in the dining and bedroom, cost \$24.72.

Labor was paid by the day and by the hour. Day laborers were paid \$2.50 to \$4.00 a day. Skilled workers fetched one dollar and twelve and a half cents an hour. The fact that half cents were part of the bargain gives us an idea of the value of a penny. Gravel and stone came from D.C. Sullivan at one dollar a load. A mixer was rented at a cost of \$2.50 per day, as much as one of the workers.

Gustave's records also provided us names of those who worked on the house. They are:

H.R. Peabody
E. Montoya
Juan Baca
Adolph Marvez
Antonio Rivera
John Dietrich
Jose Griego, adobe layer
Lorenzo Barela
Carlos Griego, adobe layer
Fermin Padilla
Pablo Archuleta
Ramon Baca
D.C. Sullivan
Jim Alarid, lathing
Antonio Rivera
Frank Yardman, carpenter
C.E. Holt, painting
B.R. Norvell, adobes



The original 1923 Arcola boiler manufactured by the American Radiator Company was still operating in 2009. Originally coal fired, it was converted to gas in the 1930s. During the restoration, a new boiler was installed in the basement below and the old Arcola now functions as a "radiator".

TO HAVE AND NOT HOLD

ACQUISITION AND SALE, A LONG TERM GOAL

by Elaine Bergman

Since the Easement program started 10 years ago, the Historic Santa Fe Foundation has come to hold six preservation easements. Easement allow us to expand our scope of protection without having to own more properties. The easements we hold exist through donations or conditions of sale. It has long been a strategy to create an investment fund that would allow us to acquire significant structures and then sell them under protective easement; to hold them only long enough to craft the easement before placing them back on the market.

Since we didn't have an established investment fund when the Baumann House came up for sale we obtained private financing in order to use our "to have and not hold" strategy. It is a testament of how strongly we believe in the historic significance of the Jane & Gustave Baumann House.

We know that historic preservations easements work. We negotiated the William Penhallow

Henderson House easement just as it was being sold. The new owner mounted a large restoration effort with which we were intimately involved. In our role, we acted as an ombudsman for the many significant historic features in the property.

During a ceremony in which the Henderson House received an award for its restoration the owner, Chris Hill, acknowledged the Foundation, "*No one should be afraid of historic preservation easements. The Foundation was our partner in this project and we really appreciated their involvement.*"

Our work in this beloved community is very effective even though we operate under very tight financial restraints. The building of an investment fund for property acquisition is just one of the many ways that you can help increase our effectiveness. Another would be for you to consider entrusting us to hold a preservation easement on your historic property.



A historic-preservation easement assures that "the architectural, historic, and cultural features of the building will be retained and maintained substantially in their current condition," forever and that's a great gift to our future.

PROPERTIES UNDER HSFF EASEMENTS

Juan José Prada House, 519 Canyon Road
The Original Trading Post, 201 West San Francisco
Irene von Horvath House, 728 Canyon Road
Sara Melton House, 601½ Paseo de Peralta
Shuster Mian House, 580 Camino del Monte Sol
William Penhallow Henderson House, 555 Camino del Monte Sol


The HSFF easement program is an effective strategy for safeguarding Santa Fe's historic buildings and by extension the cultural fabric of the city.



The mission of the Historic Santa Fe Foundation is to own, preserve and protect historic properties and resources of Santa Fe and environs and to provide historic preservation education.

The key goal of our mission is to *protect* Santa Fe's historic resources. We've identified a number of ways to protect what we all love about historic Santa Fe. We are stewards to the nine properties that we own and our preservation easement program has proven to be another very effective tool. We currently hold six preservation easements which has substantially allowed us to expand our scope of protection. These are properties that we certainly couldn't afford to acquire and maintain.

We hope this issue of the Bulletin will enlighten you to the resourceful ways we are fulfilling our mission. Inside, you will become acquainted with the Jane & Gustave Baumann House on Camino de las Animas and how we plan to preserve it for future generations through a historic preservation easement.

 Follow our work on the Baumann house by visiting www.youtube.com/historicsantafe



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EL ZAGUÁN
545 CANYON ROAD, SUITE 2
SANTA FE, NM 87501

WWW.HISTORICSANTAFE.ORG