

United States Department of the Interior
National Park Service



875

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Jane and Gustave Baumann House and Studio

other names/site number _____

2. Location

street & number 409 Camino de Las Animas

city or town Santa Fe

state New Mexico code NM county Santa Fe code 049 zip code 87501

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Jan V. Buella
Signature of certifying official/Title

8/17/12
Date

NM State Historic Preservation Officer, Acting
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain): _____

[Signature]
Signature of the Keeper

10/10/12
Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

☒ private
☐ public - Local
☐ public - State
☐ public - Federal

Category of Property

(Check only one box.)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		sites
1		structures
1		objects
4	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic

Current Functions

(Enter categories from instructions.)

Domestic

7. Description

Architectural Classification

(Enter categories from instructions.)

No Style

Materials

(Enter categories from instructions.)

foundation: concrete

walls: adobe

roof: asphalt

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Several blocks south of downtown Santa Fe, the Baumann house is in a residential area within the Santa Fe National Register Historic District. The Baumann property is approximately one quarter of an acre, with 100 feet of frontage on the north side of Camino de Las Animas. The architecture surrounding the property is more varied than in many parts of Santa Fe, where the Spanish Pueblo and Territorial Revival architecture predominate. Illustrating the influence of the Arts and Crafts movement, gabled houses built in the early twentieth century are across the street and to the east of the Baumann house. The Baumann's house and Gustave Baumann's studio employ the earth-colored stucco of the local revival styles: irregular massing of the Pueblo Revival Style, and the red brick coping of the Territorial Revival Style. However, the general architectural character of the house, especially because of the porch at the west and the gable-roofed addition at the east, is eclectic. Significant details such as the artist's carving of wood elements at the house and his treatment of windows and doors in the studio set the property further apart from the mainstream revival styles of Santa Fe. The artist's sculpture/birdbath in the front yard, the studio and the storage shed north of the house are also contributing features of the property.

Narrative Description

The house is sited in the center of the trapezoidal-shaped lot. A driveway encircles the house, and the studio and a storage shed are adjacent to the north boundary (Figure 7-1). A low wood fence defines the front yard, and an arched opening at the street is directly in front of the main entrance to the house. At the west side of the front yard, the low fence stops at a red brick wing wall, which extends perpendicular to the west elevation of the house. A sculpture/birdbath created by the artist remains in the east side front yard (Photo 22). Plant materials in the front yard include weeping mulberry and Russian Olive, along with lilacs, roses and ivy. The Virginia creeper covering the east end of the front wraps around the southeast corner of the house, while its roots are on the east side.

The irregular form of the one story house consists of a grouping of several volumes at different heights (Photo 1). At the façade, the rectilinear volumes have sharp edges and vary only a little in height. Red brick coping defines the tops of the parapets, emphasizing the varied heights of the separate portions of the original house. The entry projects forward and higher than the flanking masses. The original façade's three volumes are not quite symmetrical, but give that impression since the pairs of 4/4 wood double-hung windows each flank the roughly centered porch and front door plus the addition is small and covered with vines. The central entrance and flanking driveways add to the impression of the symmetry that exists only at the front of the property. Flat asphalt roofs cover the four primary original volumes of the house, each with parapets and canales projecting through them to drain the separate roofs. The enclosed porch at the west, the garage at the north east corner of the house, and the screened porch at the east have shed roofs. The exterior walls are cement plastered. All door and window openings have exposed wood lintels and bull-nosed jambs. The lug window sills are concrete at the original part of the house, and red brick at the east addition.

Exterior Elevations

The front porch and original façade have a relatively formal quality, which contrasts with the later addition at the east and with the remaining sides of the house. Gustave Baumann added hand-carved touches at the front of

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the house. The exposed lintel at the west window is carved in a diagonal pattern, with traces of green paint remaining. Baumann carved and painted the posts and lintels of the front porch and the lintel of the front door. The beams are also carved on their exterior faces and had paint in the recessed areas (Photo 2). The artist fashioned the number, 409 and the light fixture of metal. Above the front porch is a small vent covered with a decorative screen made by Baumann. On the roof is the wrought iron figure the artist sometimes used as a logo comprised of the letters in Koshare. While the original house has double-hung windows, the addition at the east has a group of three windows with a horizontal orientation.

The 1927 addition at the east has very little in common with the original house. It is divided into two separate sections with different awkwardly juxtaposed roof types (Figure 7-2). Windows on the east side of the addition are pairs of wood casements (Photo 3). North of it was once a partially screened porch, now enclosed entirely with windows. One original 8-light window sash remains. Behind the screen door and screened openings of the remainder of the porch are now a single-light door and eight-light removable wood sashes (Photo 4).

The north side of the house combines the screened porch, the high, north wall of the living room and the low garage projecting in front of the west end (Figure 7-2 and Photos 5&6). Windows in the house and garage have exposed wood lintels and include a group of three large single-light casement windows, a pair of double-hung windows above the garage, and the pair of four-light wood casements in the north wall of the garage.

Opening to the west, the garage has a pair of wood recessed-panel doors with exposed lintels. Red brick coping caps the parapets, and the garage has a shed roof draining to the north. The parapet at the east and west edges of the garage extends several feet above the garage's shed roof. At the center of the west elevation the enclosed porch, which is a wood structure painted a cream color, fits into a corner between the kitchen and living room. The kitchen-dining rooms project forward at a lower height than the living room and foyer beyond.

Interiors

In contrast to the relatively plain exterior, the interiors of the Baumann house vividly display the artist's sense of color, attention to detail and high quality craftsmanship. This occurs consistently throughout the house, except the kitchen. Coloration ranges from a golden ochre base, to a dark green-brown, as well as shades of orange and turquoise used on wall border decorations and carved elements in almost every room of the house. The Baumanns used each of the interior spaces of their house for more than one purpose. Originally the west side of the house was devoted to cooking/eating, the east side to bed and bath, and the north to the artist's work. But the gallery was later used also as a gathering place, the dining room for business, and the living room again primarily for work with the marionettes. The bedroom at the east side, added two years later after initial construction, connects to the original bedroom, and also to the screened porch.

Foyer/Gallery (Photo 9)

Gustave Baumann displayed his wood block prints in the exceptional, octagon-shaped entry foyer/gallery. The artist very carefully painted and ornamented the interior surfaces of the space where potential buyers would gather to see his artwork. Centered in the ceiling is the octagonal wood-framed skylight with textured glass panels that cast a soft, natural light. The walls and ceiling are so smoothly integrated and lit that the form of the space suggests a faceted jewel. The light playing on the curves and the absence of corners between ceiling and walls give a sense of openness above the space. Light also enters from the south-facing front door, which is a ten-light French door.

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The foyer/gallery is painted in two distinct tones above and below a delicate band comprised of geometric shapes. The upper foot of the walls and the coved angle between wall and ceiling are painted in a dark reflective tone (Bettina Raphael Observations of Painted Walls and Surfaces, HSSF, pg. 3). The band contains gold and turquoise colors along with shiny silver, and the walls below are stippled in a mottled beige-gold color. Within the decorative band, at the centers of the angled walls, the artist incorporated motifs he loosely derived from Pueblo Indian decoration. Stepped motifs enclose a bird, crosses, an animal figure and a stylized representation of a couple of people centered within the band at each of the angled walls. He also cleverly integrated nails for hanging his artwork into the painted decorative pattern encircling the room, making it serve as picture molding. The small, circles painted silver have a diameter close to that of the nails, so the nails blend in to the decorative pattern and are almost invisible.

The four angled walls forming the octagon shape contain the screened heating units, the fireplace and the door to the hall. The two angled walls at the south end of the room conceal radiators. Baumann screened them by setting wood blocks that were no longer to be used within a wood frame. For the grille at the top, he cut narrow pieces of a wood block with remnants of orange ink. The rectangular and square blocks he used below contain some blue ink. The blocks in the bottom row were from his woodcut titled Rio Tesuque.

In the angled wall at the northwest, the arched fireplace opening is slightly recessed in the northwest corner, with the masonry above it stepping forward to create a heavy curved molding rather than a mantel. Above two bands of painted geometric patterns in an earth red-brown color Baumann mounted a print of the deer hunt pictographs he documented in Frijoles Canyon. It is on two pieces of paper and bordered with his signature row of dots and has painted diamond motifs at each end. In the northeast angled wall is a stock four panel wood door leading to the hall. All around the room is a dark brown straight and curving wood base with quarter round molding at the joint with the oak T&G flooring.

Dining Room (Photo 10)

In the small dining room adjacent to the gallery, the Baumanns served teas and meals. It also doubled as office when Jane Baumann would greet visitors and take care of the accounts. Baumann used similar colors on the walls of the dining room as in the gallery, but on the flat ceiling he painstakingly applied squares of silver colored metallic leaf. He applied decorative paint to the built-in cabinets with their curving face pieces, employing turquoise as backdrop for objects displayed on the open shelves. Inside the cabinets is a orange surprising strong orange color. The wood picture molding at the joint of walls and ceiling is painted in three colors.

Above the door leading to the gallery he placed a simple wood shelf, and painted trim in a mixti-linear motif highlighted with turquoise paint above. The edge of the shelf is painted orange, and beneath it is one of the motifs that is incorporated into the design above the windows. Below the molding and above the windows in the dining room a more relaxed free-hand spirit shows in Baumann's decorative work. It appears that after the base coat of cream-colored paint had dried, he applied the mottled gold color, and then dragged his finger or a tool through the wet layer to produce the very subtle decorations. These include a wavy line at the top of the walls and other curvilinear motifs above the windows, including a broad ogee arch, drip-like bands, and curled scroll forms at the ends.

Living Room (Photos 11, 12 13, and 20)

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Though termed the living room, the former studio barely served that purpose, except at the east end. Baumann carved the lower corners of the exposed ceiling beams. Alternating beams have diamond notches distributed across most of the length of every other beam next to those notched only in the center. The marionette stage occupied much of the west end of the living room, and hooks and nails remain in the ceiling above the location of the stage. Baumann had the walls of his studio mud-plastered, with the original finish applied directly on the mud.

Each of the door openings in the living room is distinct from the others. The doors leading to the screened porch and the hall are decorated, while the wood panel doors to the enclosed west porch and the kitchen are not. The doorway in the south wall of the living room has a decorative ogee arch motif in plaster surrounding the rectangular door opening. Now a mottled green, a mask and two wood birds decorate the upper portion. The French doors leading to the screened porch allow borrowed light into that end of the room. The jambs and head are carved, in different motifs.

The west door is an unusual design of four narrow recessed panels and the kitchen door is a stock four-panel door. Windows too are each different. The bank of three large casement windows is in the east side of the north wall; with a pair of one over one wood windows high in the wall at the west end of the north wall. The latter may have been a replacement after the space was converted from studio use, but documentation for this possibility has not been found. Under the group of three large casement windows is a Chinese carved wood window box with a metal liner. The fireplace is the local arched corner type in which Bauman incised a geometric snake/dragon like motif and inset a tile depicting a Hopi Kachina figure.

Screened Porch (Photos 13 and 14)

The place where the Baumanns socialized in the summer, the screened porch has a relatively low, painted ceiling, banks of tall eight-light casement windows, and transoms at the doors to the second bedroom and to the outdoors. The bedroom door is a stock fifteen-light wood French door. The groups of three and four new sash at the north and east are similar to the original three at the south in proportions, but with simpler muntins. The new door to the exterior is a single-light French wood door. The decorative highlight in this room is around the doors from the living room. Unlike the living room side, these have not been painted over, and the contrasting gold and light blue colors enliven the three-dimensional quality of the artist's carving. This is the only room lacking wood quarter-round as a base, and the floor is in a decorative checkerboard pattern in which smooth concrete alternates with a pair of bricks. The pattern is enclosed in a border comprised of narrow concrete strips separated by a continuous row of bricks.

West Bedroom (Photo 15)

The iridescent dark gold tone of the bedroom ceiling is not squares of metal leaf as in the dining room, but painted, and has a quality similar to that in the gallery. The surface might be produced by application of a powdered pigment enlivened and somewhat modulated with a clear sealer and/or by using a metallic medium. The method Baumann used is unknown, but the end result is a dark, modulated bronze iridescence.

The wood picture molding just below the ceiling is painted in the mottled cream/gold tones of the walls, doors and door trim. Close examination reveals hints of additional colors (green, turquoise) that give the walls their depth and texture. The thin strip of turquoise paint on the wall above the applied molding and a scalloped line below it form a highly ornamental trim at the joint between wall and ceiling. In the east wall, where originally

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there was a window, a wood panel door with two vertical recessed panels below and glass above are painted in the same scheme, with lighter colored scalloping around the two panels.

The north wall contains a closet with decorated sets of two doors below and two pairs of recessed panel cabinet doors above. The high, small doors are each decorated with a free hand floral or an animal motif. The closet interior is painted orange. Above the double-hung windows in the south wall Baumann added a loose rendition of a mixti-linear decoration by dragging a finger or tool through the top layer of the wall paints, exposing the cream color of the previous layer as in the dining room.

In the northwest corner of the room, mounted behind the door from the hall is a remnant from an earlier period in Gustave Baumann's life. A humorous figure of plywood, painted on both sides, hinged to swing depicts a young woman with one leg and arm outstretched. Some of Baumann's ties still hang on this rack, and he wrote in all caps on a piece of masking tape "All that remains of teaching manual training in a summer school at Wyoming, New York, 1914."

East Bedroom (Photo 16)

The bedroom added after Ann Baumann was born in 1927 has a dark gold leafed ceiling. The room continues roughly the same color scheme of bedroom 1, a similar picture mold decoration, but the mottled wall surface is less finely applied and no turquoise is painted above the molding. The door from bedroom 1, replacing the former window, has an exposed wood lintel. It is monochrome like all doors and trim, rather than painted in a contrasting color. Construction differences in the second bedroom include the use of only a quarter round base and wood interior window sills. A small, low closet with decorated doors is built into the northwest corner and a fireplace in the northeast corner. The fireplace is the traditional southwestern shape and has a concrete hearth like the earlier fireplaces and minimal decoration of two lines ending in a scroll. The door to the screened porch at the north side of the room has a single-light operable transom above the 15-lite wood French door. The artist again added ornament above the sets of casement windows in different sizes and heights, in this case including lines, scroll ends, and ogee arches.

Hall (Photo 17)

The five-sided hall between the gallery and living room has a two-tone ceiling of dark green and blue. The space contains cabinets, a closet, and a high shelf encircling all sides. Baumann kept some of his collection of Hopi Kachinas on the shelf. It separates the light colors of the painted walls and cabinet work from the dark decorative finishes Baumann applied above it, and is highlighted with orange on the edge. A mixture of mottled blues and dark green cover the walls above the shelf, and directly above it is a dark painted zigzag motif with blue outlining. The door to bedroom 1, the door to the bathroom, and the door of the closet are stock wood panel doors painted the same mottled tones as the walls and trim.

Storage Vault

The vault, in which Baumann stored his flammable wood blocks and important papers, has concrete ceiling and floor, with mud plastered walls and wood shelves. The entrance from the hall is through a pair of fire-resistant metal, recessed panel doors.

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The Studio Exterior and Interiors (Photos 18 and 21)

The exterior of the studio continues the theme of plastered volumes at slightly different heights with brick coping. At the front are six over six double hung windows. For his studio, Baumann ornamented the window screens with a thin fillet molding painted silver, and the window heads are chip carved in a diamond motif. On the east side of the studio is a small casement window. North light entered Baumann's studio through a nine-light steel sash window with a six-light operable panel in the center, in the north wall. The addition has one-over-one double hung windows on the west and south sides.

When the addition was built, sometime before 1958, the hand-made front door at the west side of the studio was moved to serve at the new building entrance facing south. The door, angled at the top, is fashioned from two layers of boards, set diagonally at the exterior and vertically at the interior. A small light is framed with silver-painted wood molding. The exterior of the door is decorated with double rows of the metal fillet around the edges and the window, then dropping diagonally to enclose the small decorative doorknocker. The windows in the addition also include a four over four wood double-hung unit at the south, and four over four double-hung units, single in the west and a pair in the north wall.

The interior partitions and plumbing features installed after Gustave Baumann's death are awkwardly inserted and of poor quality construction. The interior is now painted white, and two large storage cabinets built by Baumann remain inside. One has been painted white, while the other retains his paint details and colors, his logo, and the date, 1935.

The character of the area behind the house is very informal, in contrast to the woodcut. The Baumanns maintained flower and herb beds, but both their borders and paths are simply stones. The stone wall at the north boundary of the property extends from the northeast corner to the shed. West of the studio is a small flag stone-paved area with a fireplace.

The Shed (Photo 19)

A shed-roofed, low rectangular building, the shed is mud plastered in the interior, like the garage. Baumann again made a unique door, while the window is a stock wood casement unit.

Baumann fabricated the shed door with horizontal boards at the exterior and vertical at the interior with the metal fillet applied around the edges, with a double vertical and two separate horizontal pieces of trim. The window screen has the same metal fillet molding, and in each case they are not painted in contrasting colors as at the studio. Instead they are painted the green of the door and the cream of the window. Baumann paid attention to the roof fascia, using a strong blue paint to highlight it. A new pro-panel standing seam metal roof has been installed over the original roof.

Evolution of the property

Originally the house was mud-plastered on the exterior and had a single row of orange-toned fired bricks on the parapets. The only porch was at the main entrance; concrete steps lead up to the west door. During the 1920s a second and a third phase of construction occurred on the property. Each project was prompted by a major personal milestone: Baumann's marriage to Jane Devereux Henderson in 1925 and the birth of their daughter, Ann in 1927.

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The newly wedded Baumann built a separate studio building in the northeast corner of the property, and his former studio became the couple's living room. After Ann's birth Baumann again turned to T. Charles Gaastra. Though Gaastra had moved his office to Albuquerque and taken on partners, he was commissioned to prepare drawings for an addition. Baumann had made a rough pencil sketch, drawn to scale showing his idea for adding a bedroom and porch at the east and an addition at the northwest corner of the house. This addition at the northwest did not get constructed. Instead, Gaastra's drawing showed a bedroom and screened porch at the east side of the existing house. In his drawing, the porch is set back from the bedroom, unlike the actual construction, which places them in the same plane. Though the drawings proposed double-hung windows at the south, three casement windows were installed instead.

When the parapets were later replaced with heavier, darker copings, only the front porch parapet was left unmodified at the house. During the Baumann's occupancy the screened porch had 8-light wood window sashes at the south end of the east wall only; the remaining openings held only screens (Interview Anne Albrink Jan 20 2009). The concrete slab at the west entrance was later covered with a utilitarian shed-roofed porch. Later it was enclosed with wood frame structure, adding a distinct mid-western feeling unlike the remainder of the exterior.

From the early 1930s, when Baumann began creating marionettes and Jane served as the puppeteer, they used much of the living room to house a large wood stage structure. Baumann installed rows of hooks between beams and nails in some of the beams for hanging components of the marionette theatre. Performances took place there usually around Christmas. As late as the 1950s when guests came to visit, instead of in the living room the Baumanns continued to gather everyone in the gallery if it was winter and the screened porch if in summer.

While the specialized paint finishes remain in the majority of rooms to this day, in the living room they were repainted by both Baumann and the later owners. Once painted a shade of beige, the Baumanns repainted it in a flat green. The black and white photo of the southwest corner of the living room during the Baumann occupancy indicates that the east wall and fireplace were painted a flat dark color, in contrast to the remaining lighter walls. A later photo indicates the color. In the early 1970s there were also cabinets, a piano, and the refrigerator in the west end of the living room in addition to the Marionettes stage, according to Mary Riseley (interviewed February 13, 2009).

The final construction project was the west addition to the studio sometime before 1958. Baumann again did a rough sketch for the addition, showing it was intended as studio, not guest use. He identified the locations for his workbench, lathe, table and storage. When the coping on the main part of the studio was replaced, the simpler one at the addition was preserved.

Ann Baumann sold the property in 1978 to Anne Albrink, who made very few changes to the buildings. The preservation organization established in 1961, the Historic Santa Fe Foundation, acquired the property in 2008 with a few condition problems but overall high integrity. The post-Baumann changes were in the screened porch and the living room. In the former, wood window sashes were installed inside the existing screens at the north and northeast banks of openings. The living room had been painted all white. The Historic Santa Fe foundation began building conservation and rehabilitation soon after acquiring the property. Conservators Bettina Rafael and Holly Strachan stabilized and cleaned the original paint finishes. They repaired cracks in the adobe walls using a hydraulic lime injection process. New electrical wiring was installed without harming the decorative finishes. Exterior plaster was patched, the skylight rehabilitated, and finally the exterior was re-plastered and the wood features painted.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ART

Period of Significance

1923-1962

Significant Dates

1923

1927

Significant Person

(Complete only if Criterion B is marked above.)

Gustave Baumann

Cultural Affiliation

N/A

Architect/Builder

T. Charles Gaastra

Period of Significance (Justification)

The Jane and Gustave Baumann house has high integrity and represents the period of significance from 1923 to 1962, (according to the 50-year rule for historic properties) which coincides with the date of construction and the continuous use of the property as a home. However, the Baumanns lived in the home into the early 1970s, and following Gustave death, Jane remained in the home until 1973.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Jane and Gustave Baumann's property is a significant representation of an artist's home in Santa Fe, New Mexico in the early twentieth century. Known primarily for his colorful woodcuts, Gustave Baumann (1881-1971) sold prints in galleries across the country as well as large numbers of them directly out of their home. Baumann, along with producing an exceptional number and range of woodcuts, played a dynamic role in the community of Santa Fe in the 1920s and for decades later. He was a co-founder of Zozobra, the Old Man Gloom featured in the annual Santa Fe Fiesta. He carved marionettes, and with his wife Jane (1893-1984), provided marionette performances for residents. Baumann created sets for local theater productions, and was among a group of artists forming the Society of New Mexico Painters in 1922. Baumann utilized the attention to detail and skill that is characteristic of his artwork in the interior finishes of the house and in some exterior details. Geometric carving of wood features, plus exceptional, labor-intensive paint finishes, and decorative geometrical and figurative painting represent a master craftsman's work.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Statement of Significance

This property is significant for its association with artist Gustave Baumann, who lived and worked at 409 Camino de las Animas since its construction in 1923 until his death in 1971. Baumann's mastery of the color-woodcut medium and his wood marionettes place him among Santa Fe's most respected artists of the twentieth century. First Gustave on his own and then together with his wife Jane, the Baumanns fit in well in the lively community of artists that developed in Santa Fe between 1900 and 1930. As news spread eastward of the inspiring setting and camaraderie with fellow artists in New Mexico, the young, single Gustave Baumann traveled from Chicago to Taos in 1918. He knew several artists who had already moved to both Taos and Santa Fe. Born in Magdeburg, Germany, Baumann moved to the United States when he was ten years old (1891). He returned to Germany briefly to study applied arts in Munich.¹ During Baumann's early years he worked as a commercial artist in Chicago, and executed first edition color woodcuts exhibited at the Art Institute of Chicago. In 1915 he won a gold medal for the woodcuts shown at the Panama-Pacific International Exposition in San Francisco. The year of 1918 became a pivotal one for Baumann. His first major touring exhibition opened at the Cleveland Museum, and in the summer he set out to visit New Mexico. Baumann stayed with artist William Penhallow Henderson, whom he knew in Chicago.² Though not planned, Baumann remained in Santa Fe until his death in 1971. He lived and worked at the property on Camino de las Animas for forty-eight years.

The Santa Fe artist community grew to include over forty painters, sculptors, and writers, and many involved themselves in the architectural movement of the time, now known as Spanish-Pueblo Revival style. The "New Old Santa Fe Style" was promoted by archeologists as well as artists. Gustave Baumann, however, was not among them.³ Museum staff members popularized the term, the "new-old" Santa Fe Style for the mixture of selected architectural features that came to identify Santa Fe. According to advocate and archeologist Sylvanus Morley, buildings were to have a long, low profile of no more than one story, with colors not diverging too far from those found in natural clay. Parapets and such wood details as projecting viga ends and canales were

¹ David Acton, *Gustave Baumann, Nearer to Art*, pp. 12-13.

² Gustave Baumann, *El Palacio*, vol. 78 No. 1, p. 6.

³ Baumann did carve a model to illustrate a new tourist hotel in the revival style for architect T. Charles Gaastra, but Baumann's name does not appear among the artists recorded as involved in promoting or building in the "new-old Santa Fe Style" movement.

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from those found in natural clay. Parapets and such wood details as projecting viga ends and canales were recommended.⁴ Porches were to be inset within the masonry masses of a building and supported on heavy beams, carved wood corbels and heavy, round wood posts. Artist, Carlos Vierra argued that picturesque, balanced massing permitted more than one story, and he also emphasized the sculptural quality achievable with the malleable material of adobe.

Baumann incorporated only a few of the characteristic features in the exterior of his own house (adobe, exposed wood lintels, flat roofs with parapets, canales). He had architect and fellow Chicagoan T. Charles Gaastra prepare working drawings for what he called his studio in 1923. In other New Mexico projects Gaastra had employed a number of styles, and had even designed a representative example of the Spanish-Pueblo Revival Style: the Cassell Building opposite La Fonda on the Santa Fe Plaza. Featuring towers and ladders at the upper stories set back from the one story walls at the street, the Cassell building is grouped with La Fonda and the Federal Building as among the earliest to illustrate the features of the revival style in downtown Santa Fe. Baumann's attitude to the exterior of a house is recorded in a notebook, "With the surroundings in mind an interesting exterior is fairly simple to come by. That is, to an amateur architect it is relatively simple if you let the interior determine the ground plan."⁵ In the Baumann house Gaastra followed the requests of his client, and the interior has a cohesiveness and excellence that is lacking in the exterior.

Some of the newcomers to Santa Fe worked with architects to build or convert existing adobe homes to the new revival style, while several artists, such as Will Schuster, William Penhallow Henderson or Carlos Vierra tried their own hands at working with adobe to produce examples in their own homes. In the interiors of many of the artists' houses, they expressed their individual tastes, skills, and a glimpse into their varied pasts. B.J.O. Nordfeldt, another of Baumann's fellow Chicagoan artists, set carved and gilded panels into his ceiling.⁶ Poet, Witter Bynner installed fine Chinese carvings and Pueblo Indian designs on the floors and ceilings of his home.

The Baumann property is significant for the role the artist had in embellishing the interior surfaces of his house. Baumann carved lintels, doorways, and beams with the skill he gained from his long experience with woodblocks. He applied special paint finishes and metal leaf to the surfaces. Baumann's treatments of wood, walls and ceilings in his house ally him with the worldwide movement of the time that disparaged modern mechanization and sought to revive hand craftsmanship, the Arts and Crafts Movement.

Arts and Crafts

Beginning in England in the 1870s, the Arts and Crafts Movement soon spread to the United States. Fifty years later, Baumann would follow its tenets in Santa Fe. The premise of the movement arose from a nostalgic longing for pre-World War I times and for objects produced by hands, not machines. British artist and book illustrator Walter Crane wrote in 1890 about the Arts and Crafts movement, describing it as a "...revival of design and handicraft, the effort to unite — or rather to re-unite — the artist and the craftsman, so sundered by the industrial conditions of our century...." Arts and Crafts proponents urged the production of beauty through fine craftsmanship in contrast to the shoddy results of mass production. They admired the characteristics, colors and textures of natural materials and the traditions of each region. The heart of the Arts and Crafts movement

⁴ Chris Wilson, *The Myth of Santa Fe*, p. 124.

⁵ Baumann Personal Files, Annex Gallery, Santa Rosa, California.

⁶ Marta Weigle & Kyle Fiore, *Santa Fe & Taos. The Writer's Era 1916-1941*, p. 117.

Jane and Gustave Baumann House and Studio
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was not in a style, but in ideas and details, an expression of care from conception to design and the finished work.⁷

In this country adherents valued vernacular traditions and tried to create a distinctly American, as opposed to European, expression of architecture. This meant different things in various parts of the country, but stemming from the same philosophy. The Craftsman and Prairie styles developed in the Midwest, bungalows in California, and of course the revival of historic regional architecture took hold in the southwest. Each is an offshoot of the Arts and Crafts ideals. The juxtaposition of a somewhat southwestern exterior and Arts and Crafts interior that characterizes the Baumann house may be incongruent in visual qualities, but not in spirit. Baumann's interior color palette, wood craftsmanship and hand-applied wall treatments express tenets of the Arts and Crafts Movement. His own words about the book of sketches of pictographs he produced in 1939 indicate how he held to that doctrine for decades:

"The book printed on a hand press is, we know, an anomaly in these days of multiple power presses capable of converting quantities of roll paper into printed pages. Yet there are books of special interest that can be better done by hand, notably when the producer, rebelling against the impersonal and complicated machine, is willing to see it through almost single handed."

(Baumann, Gustave, *Frijoles Canyon Pictographs*, 1939 by Santa Fe Publishing Cooperative Writers' Editions.)

While Baumann's cream-gold-green color palette and mottled painting techniques suggest the Arts and Crafts movement, they may also be the product of another influence. Those also characterize (1900-1913) Prairie Style house interior Frank Lloyd Wright. Baumann was working in Chicago at the time Wright was developing what came to be known as the Prairie Style. Baumann may have seen and been inspired by examples of Frank Lloyd Wright's early work in Oak Park or River Forest near Chicago.

Another aspect of Baumann's house suggests Wright's influence: the octagonal form of the foyer/gallery. Wright used his first home and studio to experiment with design concepts. In 1889 and 1898 he designed an octagonal with a decorative skylight for himself Wright also designed an octagonal living room in a 1907 Chicago suburb home, and used the shape frequently in his work. The octagonal form and the interior wall colors of 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 Spanish-Pueblo Revival houses. On the other hand, in much of his decorative paint treatments Baumann added bits of the southwestern turquoise and a strong orange tone to the duller palette. His house perfectly illustrates the statement by Richard Guy Wilson: "Arts and Crafts architects designed jewels of houses and filled them with exquisite details."⁸

In their involvement in the activities of the artist community, Gustave and his actress/musician wife Jane were emblematic of this lively era of Santa Fe history. Popular in local artistic and social circles, they were friends of the John Sloan and his wife, Randall Davey, the William Penhallow Henderson and his wife Alice Corbin, and the influential philanthropists, Elizabeth and Martha White. Jane was known as a wonderful cook and baker; artists and friends stopped by the house to enjoy conversation and Jane's hot tea and fresh-baked bread. "It was

⁷ Richard Guy Wilson, "American Arts and Crafts Architecture: Radical though dedicated to the Cause Conservative," in Wendy Kaplan's *The Art that is Life: The Arts & Crafts Movement in America, 1875-1920*, p.127.

⁸ *ibid.*, p. 105.

Jane and Gustave Baumann House and Studio
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the meeting place for all kinds of poets and writers, and the whole artistic community met there" according to Brinton Turkel, and author and illustrator who was also a friend of the Baumanns.⁹

The former Jane Devereux Henderson was an opera singer and actress born in Nebraska in 1893. She studied in Boston and New York and sang in an opera in London when she was twenty-one years old.¹⁰ According to their daughter Ann, Jane had a patron who sent her to France to transcribe the songs of the Auvergne, and the same patron later sent her to New Mexico. After touring Europe Jane returned to the United States and was living at her family's home in Denver, Colorado. She became interested in native music, and after a visit to the Christmas Eve dances at San Felipe Pueblo, she decided to return to New Mexico to live at Santa Clara Pueblo. In the winter of 1924 she lived with a family at Santa Clara researching their chants. That winter she met Baumann, and they married in 1925. Thus Jane moved into Gustave's house only two years after he first had it built.

Jane Baumann was an active member of the Santa Fe Players, performing plays by locals, Philip Stevenson, Raymond Otis and Lynn Riggs. When the group staged Philip Stevenson's "*Sure Fire*" *Episodes in the life of Billy the Kid*, Jane played the part of Señora Miller, Billy's mother. She is featured coaxing a burro in the amateur movie titled, "A day in Santa Fe" produced in 1932. Gustave and Jane worked together producing their marionette shows using his carved and painted marionettes. Jane made costumes, added voices, and operated the puppets that Gustave carved from his sketches. They collaborated on some of the scripts and wrote an essay titled "About Marionettes and What Makes Them Tick."¹¹ Their last performance was in 1959 at the Museum of International Folk Art.

Throughout Gustave Baumann's career in Santa Fe he was honored nationally and locally. He had a solo exhibition at the Smithsonian Institution in Washington, D.C. in 1926. A very different Washington D.C. connection occurred years later, during the Great Depression, when Baumann served for six months (1933-34) as coordinator for the thirteenth region of the Public Works of Art Project (PWAP).¹² This was the first nationwide government-sponsored program conceived to provide work and relief for artists during the Depression. Baumann received local acknowledgement when, in 1952 a group of Santa Feans raised funds to purchase a complete set of Baumann's wood block prints. They donated the collection to the School of American Research (SAR, now School of Advanced Research) in Santa Fe. At that time the SAR administrators named Baumann an "honorary fellow in fine arts" of their institution. In the 1960s the Museum of New Mexico organized an exhibition illustrating the process of the wood block print making of Baumann's work, *Old Santa Fe* of 1924. The exhibition traveled throughout the country for two years (1965-1966). Gustave Baumann died in August of 1971, and two years later Jane Baumann moved to Santa Rosa, California where their daughter Ann lived. Jane died there in 1984, three years after Centennial exhibitions of her husband's works occurred at the Santa Fe Armory for the Arts, the Indianapolis Art Museum, the Annex Galleries in Santa Rosa, California, and the Witkin Gallery in New York.

⁹ Emiliana Sandoval, *Santa Fe New Mexican* Oct 1-7, 1993.

¹⁰ Edna Robertson, *Artists of the Canyons and Caminos*, p.124.

¹¹ The Santa Fe New Mexican Weekly Magazine, Pasatiempo Jan 30-Feb 5, 2009 p.31.

¹² Henry J. Tobias and Charles E. Woodhouse, *Santa Fe, A Modern History 1880-1990*, p. 100.

Jane and Gustave Baumann House and Studio
Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Acton, David. *Hand of a Craftsman, Tile Woodcut Technique of Gustave Baumann*. Santa Fe, New Mexico: Museum of New Mexico Press, 1996.

Acton, David, Martin F. Krause and Madeline Carol Yurtseven. *Gustave Baumann, Nearer to Art*. Santa Fe, New Mexico: Museum of New Mexico Press, 1993.

Colby, Catherine. "Gustave Baumann Property Historic Architecture Report 2009". Santa Fe, New Mexico: unpublished report for the Historic Santa Fe Foundation.

Gowans, Alan. *Styles and Types of North American Architecture, Social Function and Cultural Expression*. New York, New York: Icon editions, an Imprint of Harper Collins Publishers, 1992.

Kaplan, Wendy. *"The Art that is Life": The Arts & Crafts Movement in America, 1875-1920*. Richard Guy Wilson. "American Arts and Crafts Architecture: Radical though Dedicated to the Cause Conservative" pp. 101-131. Boston, Massachusetts: Bulfinch Press, 1987.

Robertson, Edna & Nestor, Sarah. *Artists of the Canyons and Caminos*. Santa Fe, New Mexico: Ancient City Press, 1976.

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

Tobias, Henry J. & Charles E. Woodhouse. *Santa Fe, A Modern History 1880-1990*. Albuquerque, New Mexico: Museum of New Mexico Press, 2001.

Weigle, Marta and Kyle Fiore. *Santa Fe and Taos, the Writer's Era: 1916-1941*. Santa Fe, New Mexico: Ancient City Press, 1982.

Wilson, Chris. *The Myth of Santa Fe, Creating a Modern Regional Tradition*. Albuquerque, New Mexico: University of New Mexico Press, 1997.

Interview with Ann Baumann, Santa Rosa, California, April 4, 2009.

The Santa Fe New Mexican

Oct 11, 1923

May 28, 1932

Feb 24, 2008

Feb 5, 2009

Jane and Gustave Baumann House and Studio
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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property .056 (2,492 sq feet)
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 T17N 105x56'12.93 W 35X40'40.45 N
Zone Easting Northing

3 Zone Easting Northing

2 Zone Easting Northing

4 Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The property is trapezoidal shaped with 28 feet frontage on Camino de las Animas. The west boundary is 77 feet, and the east 89.1 feet See attached plat.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries reflect the extent of the property as owned by the Baumann's during the period of significance.

11. Form Prepared By

name/title Catherine Colby
organization Catherine Colby Consulting date _____
street & number 906 Don Miguel Place telephone 505-989-7838
city or town Santa Fe state NM zip code 87505
e-mail ccolby@earthlink.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

Jane and Gustave Baumann House and Studio
Name of Property

Santa Fe, NM
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- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Jane and Gustave Baumann House and Studio
City or Vicinity: Santa Fe
County: Santa Fe State: NM
Photographer: Catherine Colby; Elaine Bergman
Date Photographed: Dec. 18, 2011; Jan 17, 2012
Description of Photograph(s) and number: 22

Photographs

- 1 Front of property from the street
- 2 Front entrance details
- 3 East elevation
- 4 East side of north elevation
- 5 East end of north elevation
- 6 North elevation
- 7 North end of west elevation
- 8 West elevation from south
- 9 Foyer Gallery
- 10 Dining Room
- 11 Living room west end
- 12 South door living room
- 13 Screened porch southwest
- 14 Screened porch northeast
- 15 West bedroom
- 16 East bedroom
- 17 Hall
- 18 Studio southwest elevation
- 19 Shed
- 20 Living room northeast corner
- 21 Studio north elevation
- 22 Sculpture/Birdbath

Description of Figures (5)

- 7-1 Site plan sketch
- 7-2 House elevations
- 7-3 The Baumanns in the dining room
- 8-1 Original floor plan
- 8-2 Property evolution diagram

Jane and Gustave Baumann House and Studio
Name of Property

Santa Fe, NM
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Historic Santa Fe Foundation

street & number 545 Canyon Road, Suite 2

telephone 505-983-2567

city or town Santa Fe

state NM

zip code 87501

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Figures Page 1

Jane and Gustave Baumann House

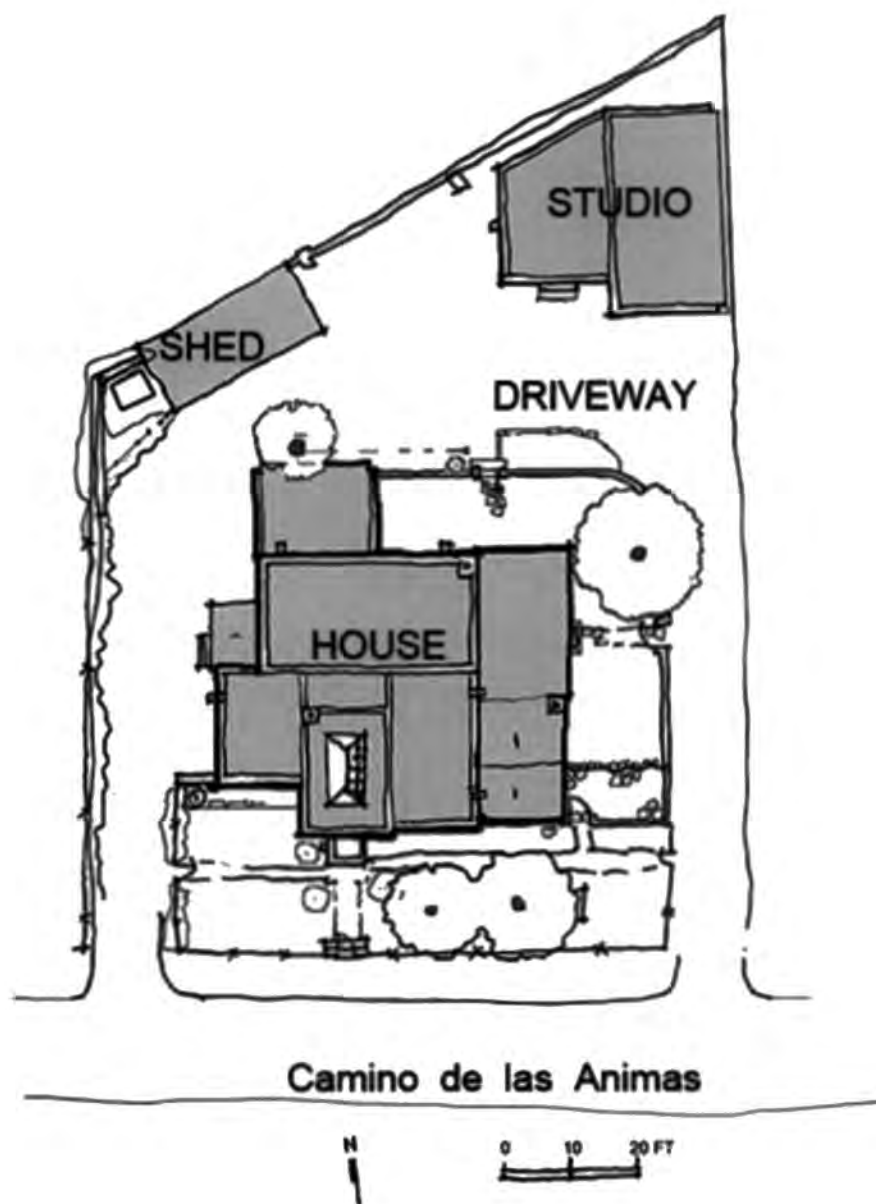
Name of Property

Santa Fe, NM

County and State

N/A

Name of multiple listing (if applicable)



United States Department of the Interior
National Park Service

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Figures Page 2

Jane and Gustave Baumann House

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South



East



North



West

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National Park Service

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Figures Page 3

Jane and Gustave Baumann House

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7-3 The Baumanns in the dining room

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Figures Page 4

Jane and Gustave Baumann House

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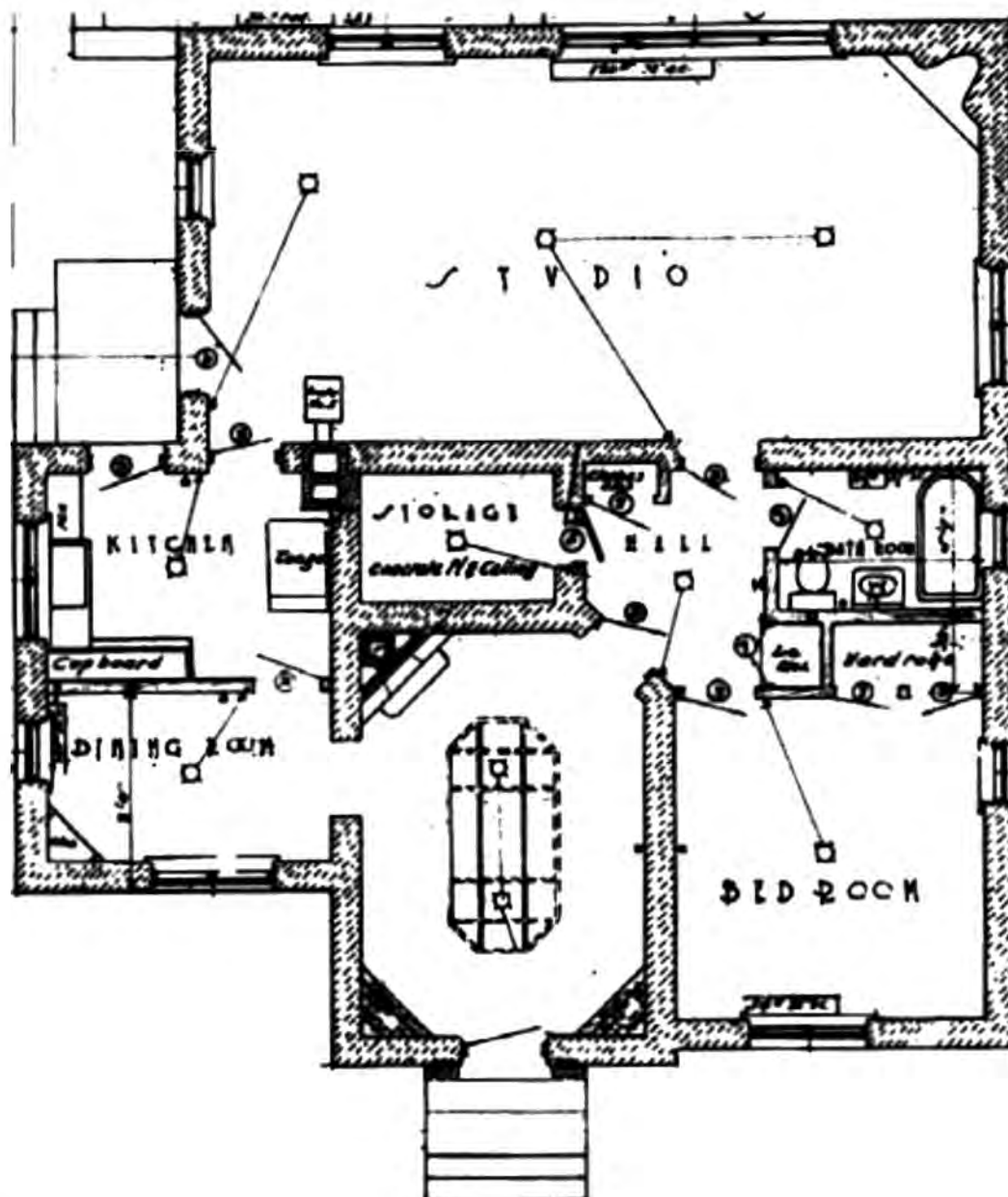


Figure 5 Drawing by architect T. Charles Gastra of the floor plan of the original house.

United States Department of the Interior
National Park Service

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Figures Page 5

Jane and Gustave Baumann House

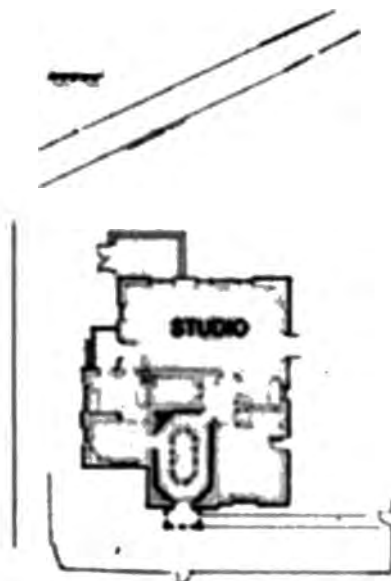
Name of Property

Santa Fe, NM

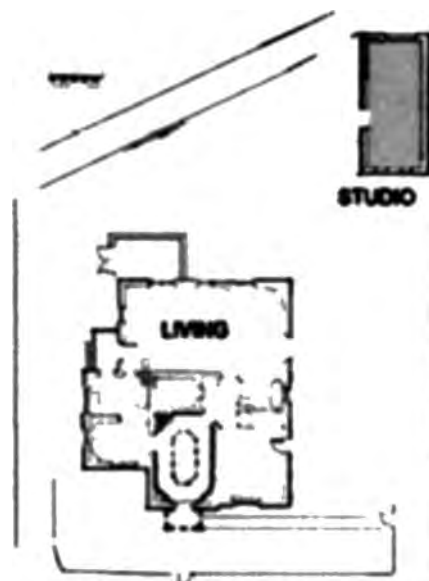
County and State

N/A

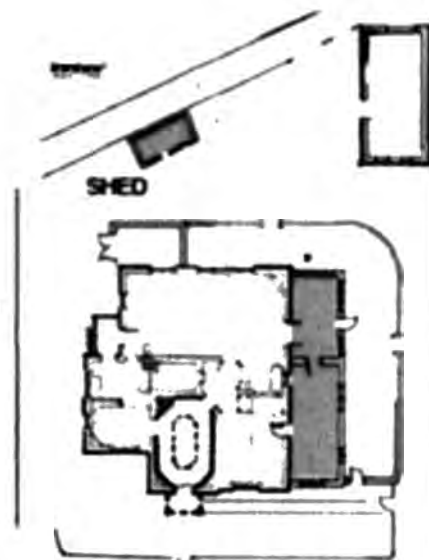
Name of multiple listing (if applicable)



1923



1925



1927



by 1958



1973

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Photographs Page 1

Jane and Gustave Baumann House

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Photo 1 of 22 Front of property from the street

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Photographs Page 2

Jane and Gustave Baumann House

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N/A

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Photo 2 of 22 Front entrance details

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Continuation Sheet**

Photographs Page 3

Jane and Gustave Baumann House

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Photo 3 of 22 East elevation

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Photographs Page 4

Jane and Gustave Baumann House

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N/A

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Photo 4 of 22 East side of north elevation

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Photographs Page 5

Jane and Gustave Baumann House

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N/A

Name of multiple listing (if applicable)



Photo 5 of 22 East end of north elevation

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Photographs Page 6

Jane and Gustave Baumann House

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N/A

Name of multiple listing (if applicable)



Photo 6 of 22 North elevation

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Photographs Page 7

Jane and Gustave Baumann House

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N/A

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Photo 7 of 22 North end of west elevation

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Photographs Page 8

Jane and Gustave Baumann House

Name of Property

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N/A

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Photo 8 of 22 West elevation from south

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Continuation Sheet**

Photographs Page 9

Jane and Gustave Baumann House

Name of Property

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N/A

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Photo 9 of 22 Foyer Gallery

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Photographs Page 10

Jane and Gustave Baumann House

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N/A

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Photo 10 of 22 Dining Room

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Photographs Page 11

Jane and Gustave Baumann House

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N/A

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Photo 11 of 22 Living room west end

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Photographs Page 12

Jane and Gustave Baumann House

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N/A

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Photo 12 of 22 South door living room

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Photographs Page 13

Jane and Gustave Baumann House

Name of Property

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N/A

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Photo 13 of 22 Screened porch southwest

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Photographs Page 14

Jane and Gustave Baumann House

Name of Property

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N/A

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Photo 14 of 22 Screened porch northeast

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Photographs Page 15

Jane and Gustave Baumann House

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N/A

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Photo 15 of 22 West bedroom

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Photographs Page 16

Jane and Gustave Baumann House

Name of Property

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County and State

N/A

Name of multiple listing (if applicable)

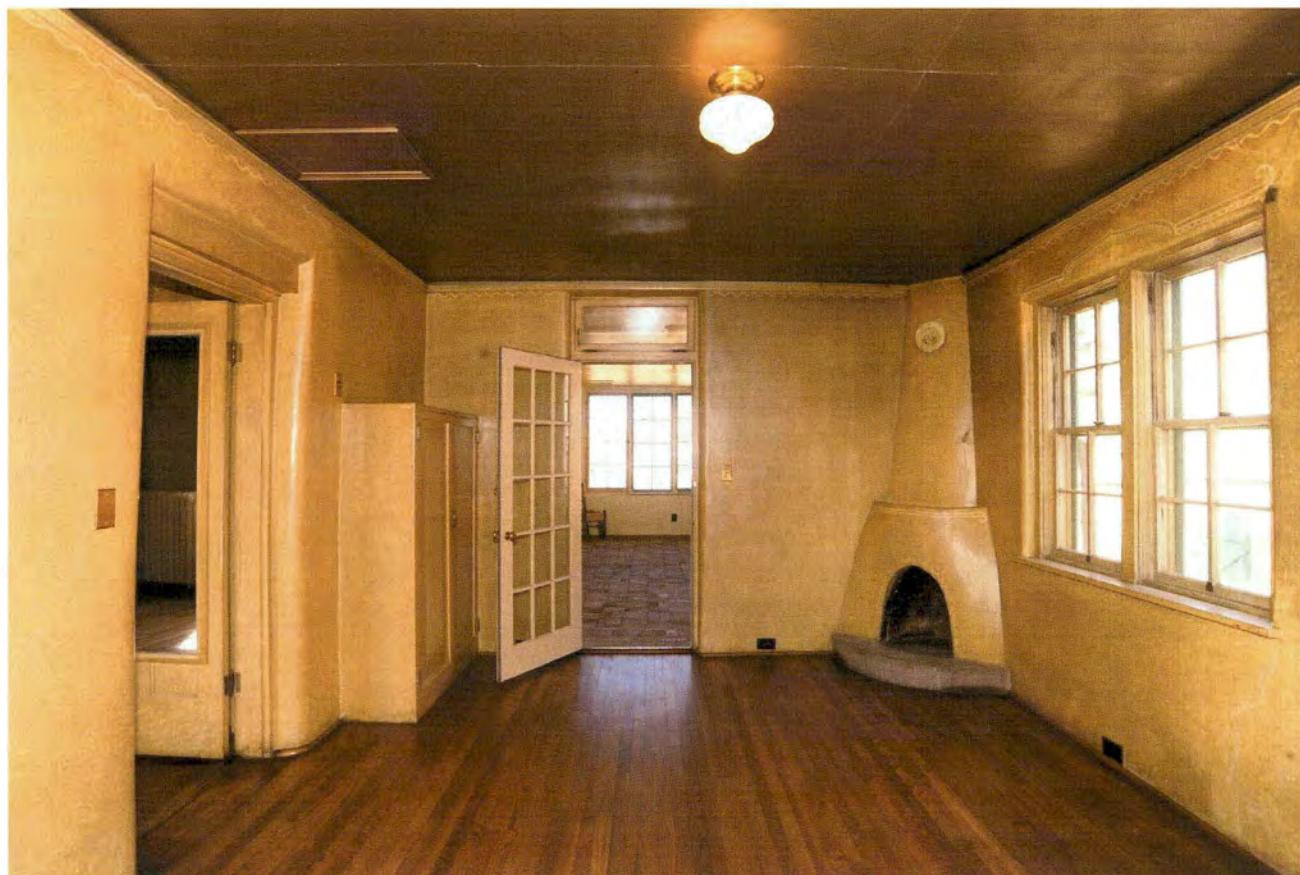


Photo 16 of 22 East bedroom

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Photographs Page 17

Jane and Gustave Baumann House

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Photo 17 of 22 Hall

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Photographs Page 18

Jane and Gustave Baumann House

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N/A

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Photo 18 of 22 Studio north elevation

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Photographs Page 19

Jane and Gustave Baumann House

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N/A

Name of multiple listing (if applicable)



Photo 19 of 22 Studio southwest elevation

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Photographs Page 20

Jane and Gustave Baumann House

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N/A

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Photo 20 of 22 Living room northeast corner

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Photographs Page 21

Jane and Gustave Baumann House

Name of Property

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N/A

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Photo 21 of 22 Shed

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Photographs Page 22

Jane and Gustave Baumann House

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N/A

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Photo 22 of 22 Artist's sculpture/birdbath

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 12000875

Date Listed: 10/10/2012

Baumann, Jane and Gustave, House and Studio Santa Fe NM
Property Name County State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

10/10/12

Date of Action

Amended Items in Nomination:

Function:

The Historic Function is amended to read: *Domestic/Single Dwelling; Domestic/Secondary Structure (Studio)*. [Whenever possible a category and subcategory should be selected to complete the functions.]

The Current Function is amended to read: *Work in progress*.

[Future plans may have the property back in use as a residence; the current owners have offered occasional tours while rehabilitation work is in progress.]

Architectural Classification:

The Architectural Classification is amended to read: *Late 19th and 20th Century Revivals; Other: Eclectic* [At least one category should be selected from the database list, even if the property does not represent a pure example of the style. Attributing a general category will assist researchers using the NRIS database, while the narrative can serve to refine the stylistic description.]

U. T. M. Coordinates:

The locational information must be provided in either U.T.M. coordinates or decimal degree latitude/longitude coordinates.

The Coordinates are revised to read:

Datum WGS84

U. T. M. 13 415220 3948606

Lat. / Long. 35.677704 -105.936853

These clarifications were confirmed with the NM SHPO office.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Baumann, Jane and Gustave, House and Studio

MULTIPLE
NAME:

STATE & COUNTY: NEW MEXICO, Santa Fe

DATE RECEIVED: 8/31/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 10/17/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000875

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ ACCEPT ___ RETURN ___ REJECT ___ DATE

ABSTRACT/SUMMARY COMMENTS:

The Jane and Gustave Baumann House and Studio is locally significant under National Register Criteria B and C in the area of Art. Completed over a period of years between 1923 and 1958, the modest home and studio complex is a significant representation of an artist's home in the Santa Fe community during the early twentieth century, a period of dynamic growth and artistic expression in the growing community. The property is associated with the highly regarded, twentieth-century artist Gustave Baumann (1881-1971), known primarily for his work with colorful woodcut prints. Baumann and his wife Jane were also dynamic leaders within the local arts community. Their self-decorated house and studio complex was both the physical location of much of their artistic activity, as well as a physical illustration of their creative skills and eclectic craftsmanship. The decorative interior and exterior features of the modest house in many ways represent one of Baumann's largest works of creative art.

RECOM./CRITERIA Accept Criteria B & C

REVIEWER Paul R. Lusignea DISCIPLINE HISTORIAN
TELEPHONE _____ DATE 10/10/12

DOCUMENTATION see attached comments Y/N see attached SLR (Y/N)

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



NM. Santa Fe County- Jane and Gustave Baumann House - 0001



NM. Santa Fe County - Jane and Gustave Baumann House
_0002



NM- Santa Fe County- Jane and Gustave Baumann House- 0003



NM- Santa Fe County - Jane and Gustave Baumann House - 2004



NM. Santa Fe County. Jane and Gustave Baumann House - 0005



NM. Santa Fe County. Jane and Gustave Baumann House. 0006



NM. Santa Fe County- Jane and Gustave Baumann House - 2007



NM - Santa Fe County - Jane and Gustave Baumann House - 0008



NM- Santa Fe County - Jane and Gustave Baumann
House - 0009



NM_ Santa Fe County - Jane and Gustave Baumann House - 0010



NM- Santa Fe County - Jane and Gustave Baumann House - 0011



NM- Santa Fe County - Jane and Gustave Baumann House
-0012



NM- Santa Fe County- Jane and Gustave Baumann House- 0013



NM- Santa Fe County - Jane and Gustave Baumann House - 0014



NM- Santa Fe County - Jane and Gustave Baumann House - 0015



NM- Santa Fe County - Jane and Gustave Baumann House - 0016



NM. Santa Fe County- Jane and Gustave Baumann House
0017



NM- Santa Fe County- Jane and Gustave Baumann House- 0018



NM- Santa Fe County- Jane and Gustave Baumann House, 2019



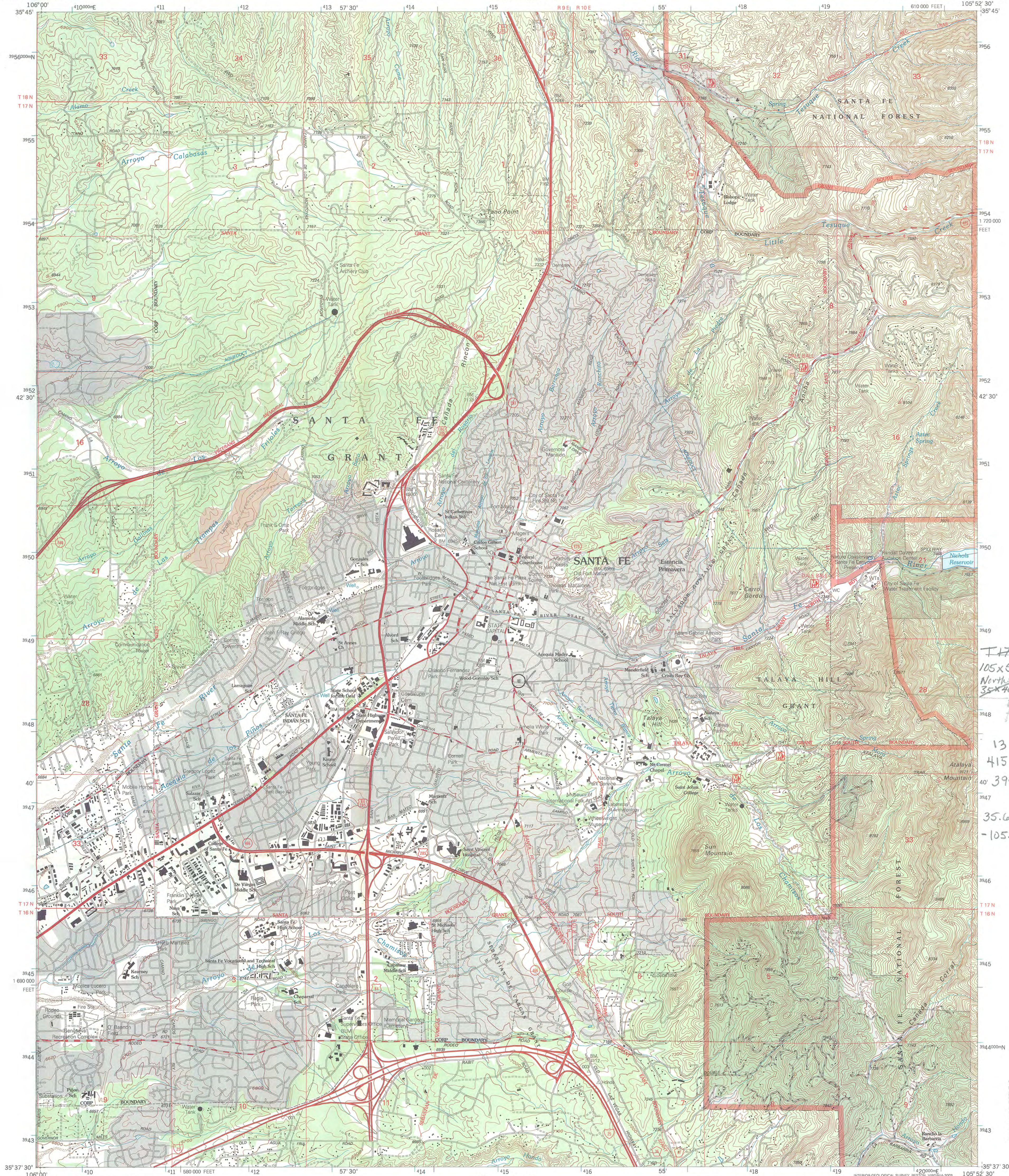
NM- Santa Fe County - Jane and Gustave Baumann House
-0020



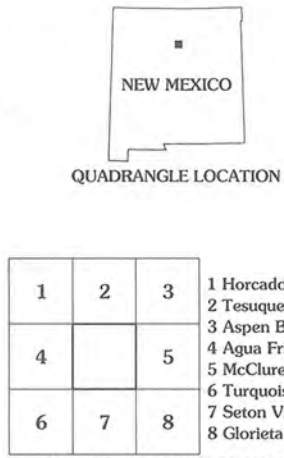
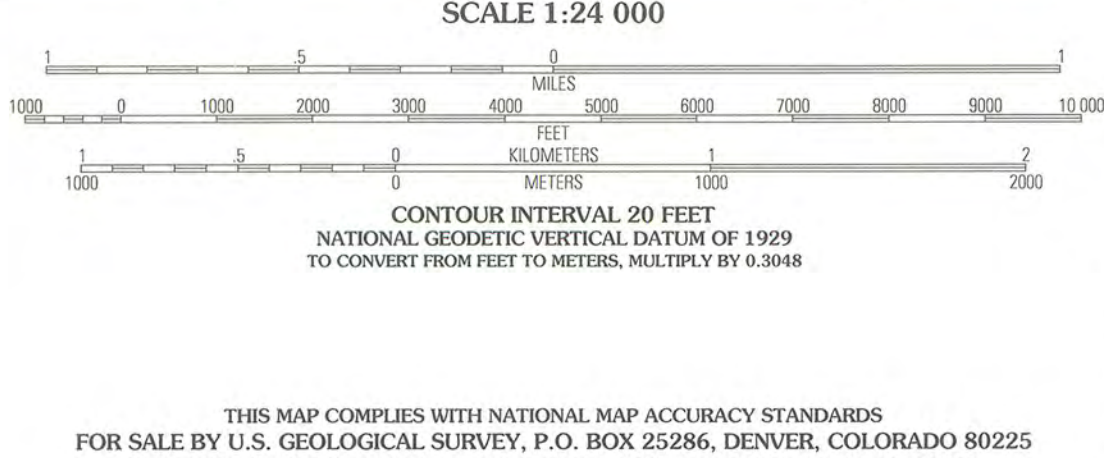
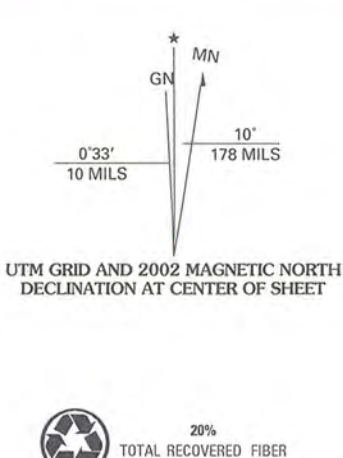
NM- Santa Fe County - Jane and Gustave Bauermann House - 0021



NM- Santa Fe County- Jane and Gustave Baumann
House - 0022



Produced by the United States Geological Survey 1993
Revision within and adjacent to National Forest System lands
by USDA Forest Service 2002
Topography compiled 1958. Planimetry derived from imagery taken 1996
and other sources. Public Land Survey System and survey control current
as of 2002.
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks:
New Mexico coordinate system, central zone (transverse Mercator)
Blue 1000-meter Universal Transverse Mercator ticks, zone 13
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute
intersections are obtainable from National Geodetic Survey NADCON software
Non-National Forest System lands within the National Forest
Inholdings may exist in other National or State reservations
This map is not a legal document. Public lands are subject to
change and leasing, and may have access restrictions; check with
appropriate offices. Obtain permission before entering private lands



Interstate	U. S.	State	County	National Forest, suitable for passenger cars	National Forest, suitable for high clearance vehicles	National Forest Trail	Primary highway	Secondary highway	Light-duty road	Composition: Unimproved, 4 wheel drive	Gate; Barrier
1	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	6	7	8	9	10	11	12

SANTA FE, NM
2002
35105-F8-TF-024
NMA 4855 III NW-SERIES V881



Susana Martinez
Governor

STATE OF NEW MEXICO
DEPARTMENT OF CULTURAL AFFAIRS
HISTORIC PRESERVATION DIVISION

BATAAN MEMORIAL BUILDING
407 GALISTEO STREET, SUITE 236
SANTA FE, NEW MEXICO 87501
PHONE (505) 827-6320 FAX (505) 827-6338



17 August 2012

Paul R. Lusignan, Historian
National Park Service 2280
National Register of Historic Places
1201 "I" [Eye] Street, N.W.
Washington D.C. 20005

Re: *Jane and Gustave Baumann House and Studio, Santa Fe County, New Mexico*

Dear Mr. Lusignan:

The New Mexico Historic Preservation Division is pleased to report that the Cultural Properties Review Committee (CPRC) voted unanimously to list the National Register nomination for the *Jane and Gustave Baumann House and Studio* in the State Register of Cultural Properties and to forward this document on to the National Park Service for consideration for listing to the National Register of Historic Places. The nomination was prepared by architectural historian, Catherine Colby for the owners, Historic Santa Fe Foundation.

Jane and Gustave Baumann's property is a significant representation of an artist's home in Santa Fe, New Mexico in the early twentieth century. Known primarily for his colorful woodcuts, Gustave Baumann (1881-1971) produced and sold prints out of his home as well as in galleries across the country. The Baumann's played a dynamic role in the community of Santa Fe in the 1920s and for decades later. Listed at the local level of significance the property exhibits a high degree of integrity for location, setting, design, materials, workmanship, association and feeling.

Thank you for your assistance to the Keeper in reviewing this nomination. If you have any questions or would like to discuss the nomination, please contact me at (505) 827-4045 or via e-mail at Jan.Biella@state.nm.us or Terry Moody, State and National Register Coordinator at (505) 476-0444 or via e-mail at Terry.Moody@state.nm.us.

Sincerely,

Jan V. Biella
Interim State Historic Preservation Officer

Enclosures: One National Register nomination with continuation sheets, archival and digital photographs, USGS map, and a Gold CD-R.