

United States Department of the Interior
National Park Service

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.

1. Name of Property

Historic name: Nordfeldt, B. J. O. and Margaret Doolittle, House

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: 460 Camino de las Animas

City or town: Santa Fe State: NM County: Santa Fe Zip Code: 87505

Not For Publication: Vicinity: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

Applicable National Register Criteria:

X A ___ B X C ___ D

<p>Signature of certifying official/Title: _____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>Signature of commenting official: _____</p> <p>Title : _____</p>	<p>Date</p> <p>State or Federal agency/bureau or Tribal Government</p>

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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 of the Keeper

Date of Action

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures
<u>1</u>	<u>0</u>	objects
<u>4</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic: single dwelling

Current Functions

(Enter categories from instructions.)

Vacant/Not in use

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals: Pueblo

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, Stucco, Wood, Earth,

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Nordfeldt House is an early and complete example of the Spanish Pueblo Revival style that emerged in Santa Fe in the first decades of the 20th century. The house is located in Santa Fe, Santa Fe County, New Mexico, and one-half mile southeast of the state capitol. Camino de las Animas is a quiet lane where Santa Fe Colony artists, including Gustave Baumann and Raymond Jonson, resided. The Nordfeldt House is a one-story Spanish Pueblo Revival-style house built on a terrace above the drive, and is reached by two sets of stone winder stairs. The house features a recessed entrance portal supported by posts and corbels with a coved ceiling. The walls are built of adobes and plastered with cement stucco with rounded corners. Large sash-and-casement windows illuminate the interior. Canales drain water from the flat roof. The irregular plan features a dining room, kitchen, and a large living room, all heated by fireplaces, on the north end and three bedrooms on the south end. The house is exceptional for its carved lintels, corbels, and doors by artist B.J.O. Nordfeldt, who collaborated on the design with his wife, Dr. Margaret Doolittle.¹ The property also includes a garage, and stone walls. The artist's studio, adjacent to the house, was significantly altered when it was converted to a residence, and is not included in the nomination.

¹ "Arizona Adobe House with the Old Mesa Spirit." *Arts & Decoration Magazine* (1927), 72.

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Narrative Description

The Nordfeldt House is located on a highest of three terrace levels. The first is the ground level terrace, which includes the parking area. The second terrace level is a long, narrow grass lawn above a retaining wall and two steps of stairs. The driveway runs east to west along the north side of the house. The drive features stone gate posts along Camino Atalaya and adjacent to the house, where the drive meets the small adobe one-car garage and carport. The landscape includes mature fruit trees and overgrown juniper shrubs. Nordfeldt and his wife, Dr. Margaret Doolittle Nordfeldt, included modern conveniences, such as electricity, running water, and heat provided by a furnace. A basement was built to store the boiler and to ensure convenient access to plumbing pipes and electrical conduit. Nordfeldt supervised several Hispanic laborers in the construction of the house.² He was assisted in building the retaining walls and stone walls by a “Mexican helper who mixed the mortar and carried it and the stones to the artist-mason for him to lay in place.”³

The house is an irregular rectangle in shape with a recessed portal entrance. The walls are built of adobe bricks covered in cementitious stucco. The corners are rounded. The tall, thick parapets rise above the walls and are interrupted with canals that drain water from the roof. The undulation of the parapets is consistent with Pueblo-type buildings. Windows are mostly casements on the east and north sides of the house; double-hung sashes are located on the south and west sides. Window openings are larger in scale and are located on the outside face of the building. The larger windows on the main façade fill the living room, dining room, entrance hall, and bedroom 3 with light. The interior plan features public rooms are located on the north side and the private rooms are located on the south side. The living room, dining room, and bedrooms 1 and 2 are heated by fireplaces. The ceilings throughout are supported by rounded rough-cut vigas and the walls are finished with white plaster.

Nordfeldt carved Scandinavian-themed geometric designs in doors, corbels, and lintels on the interior and exterior. The extensive carving is reported to cover 700 linear feet. The corbels, also called zapatas, are carved with medallions, serpentine lines, floral imagery, and beads, sometimes called bullets. The lintel above the main entrance includes three medallions, floral motifs, and the initials of Nordfeldt and his wife and the date of construction: “B-J-O-N 1921 M-A-D-N.” The front door is carved into panels that represent thirty vignettes of genre scenes, saints, and biblical scenes, including the Adam and Eve in the Garden of Eden. The door in bedroom 1 is carved in foliage in a medieval style. The lintels throughout the interior are variations on two themes: medallions with diagonal lines and medallions with serpentine lines. Both lintels include floral motifs. Nordfeldt carved lintels above every window, except the two additions on the south side and the kitchen addition.

The **east (main) façade** is asymmetrical with a long and low mass that includes a recessed portal. The portal includes the main entrance and two sets of French doors. The ceiling is

² Ibid.

³ Ibid.

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coved. The four window openings on the main facade include three matching casement windows with ten-light sashes. The screened sleeping porch, which was filled with a double sash window, is supported by a post and corbel. South of the main facade is a stone arch that provides access to the side and back yards.

The **west side** of the house is U-shaped with the kitchen, bathroom, and bedroom flanked by the projecting kitchen from c.1971 and the closet addition to bedroom 3, built after 1958. The sash windows are located asymmetrically across the facade. The kitchen addition, which extends west dividing the driveway and backyard, includes a door with flagstone steps and two windows in the reentrant angle. Five canals drain water from the roof, which slopes to the rear.

The tow-part **north facade** features the north walls of the living room and kitchen addition. Two casement windows on the north wall of the living room. The stone driveway gates at the east end of the facade include a stone garden wall beneath these windows. Canales drain into the garden. The west of the facade includes the kitchen addition and a door inside what may have been a larger portal, as indicated by an unused lintel set in the wall. This facade includes the exterior chimney, which heats the breakfast room.

The three-part **south facade** features bedroom 2 in the center, which was extended south between 1941 and 1958 to increase the size of the bedroom. The bathroom on the northeast corner was also built between 1941 and 1958. The bathroom, like the bedroom includes double casement window. Bedroom 1, on the west end, is the largest of the three sections and also includes a double sash window. The parapet undulates from section to section.

The **interior** plan features two files of rooms. The front file includes the entrance hall and flanking living and dining rooms. Further south, a small corridor leads to bedrooms and 1 and 2 and bathroom 2. The rear file features the kitchen, bedroom 1 and bath 1. The thickest adobe walls run north to south to support the roof. Communication between front and rear files is from the dining room and the corridor. Finished include white plaster walls, roughhewn round vigas with exposed wood decking, except in the living room where the ceiling is coved. The bedrooms and living room have hardwood floors. The dining room has a painted concrete floor and concrete baseboards. The floors in the kitchen addition and entrance hall are laid in red ceramic tile.

The house includes three original plaster fireplaces with arched openings, concrete mantles, and tapered chimneys. These chimneys are located in the middle of walls rather than in corners. The chimney in bedroom 1 appears to be unaltered; fireplaces in the living and dining rooms have been modified. The living room hearth is covered in quarry tile and the mantle has a recent wood cover. The rectangular fireplace in the dining room, which is in disrepair, is clad in Delft tiles with a chipped concrete mantle and quarry tiles covering the hearth. Two fireplaces were added after 1921 include one in the breakfast room with an oversize opening and a kiva fireplace in the southeast corner of the bedroom 2.

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The garage is the only outbuilding on the property. It is built of adobe with a wood door and provides shelter for one car. It includes a carport shelter on the west side that is supported with wood posts and corbels. A shallow portal on the east side is used as shaded place for outside work.

Historic Integrity

The Nordfeldt House maintains a high level of historic integrity. It maintains its historic design, materials, and workmanship, especially in the carving of corbels, lintels, and doors by Nordfeldt. The house, in recent years, has been vacant, but this has resulted in only minor damage to the exterior stucco and windows. The electrical and plumbing systems do not meet local buildings codes and will need to be replaced. The adobe walls inside the main bathroom have been demolished.

Contributing and Noncontributing Resources

The Nordfeld House is counted as one contributing building.
The garage is counted as one contributing building.
The stonework associated with the house is counted as one contributing structure.
The carving throughout the house by B.J.O. Nordfeldt is counted as one object.

There are no noncontributing resources associated with this property.

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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.)

- 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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Period of Significance

1921, c.1941

Significant Dates

1921—Completion of Nordfeldt House

c.1941—Long purchases house and likely adds stucco

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Nordfeldt, B. J. O. (designer and wood carver)

Nordfeldt, Margaret Doolittle (designer)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Nordfeldt House, built in 1921, is significant at the local level under National Register Criterion C in the area of architecture because the house is an early and complete example of the Spanish Pueblo Revival style, which follows the form for “Santa Fe-style houses” established by Sylvanus Morely in his renovation of the Roque-Lobato House. Here, Morley emphasized the recessed portal in the center of the façade, which was embraced by the city, businesses, federal agencies, and private citizens. The Spanish Pueblo Revival-style and the recessed portal were important components in the recasting of the image of Santa Fe in the early 20th century. Rounded stucco walls, which were added to the Nordefelt House between 1941 and 1958, are also character-defining features of the Spanish Pueblo Revival. The Nordfeldt House is significant at the local level under National Register Criterion C in the area of art because the extensive carved wood executed by Nordfeldt throughout the interior and exterior of the house. The extensive carving on corbels, lintels, and the front door are mostly geometric designs, abstract imagery, and, on the lintel above the front door, his and his wife’s initials along with the date of construction.

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

The Spanish Pueblo Revival

In 1909 archaeologist, Edgar Lee Hewett, director of the School of American Archaeology in Santa Fe, influenced the New Mexico legislature to house the school in the Palace of the Governors. The school, later named the Museum of New Mexico, employed archaeologists and artists in part to help restore the Palace of the Governors to its original appearance. The restoration was completed in 1913, the year after New Mexico statehood. Also in 1912, the mayor of Santa Fe appointed Hewett and Sylvanus Morley, also an archaeologist, to the Santa Fe City Planning Board to assist in revitalizing Santa Fe by reversing its longstanding economic slump. Their solution to increase revenues was to promote tourism by reviving the local vernacular and thus creating a new architectural language for the city.

Carlos Vierra, an artist, and Jesse Nusbaum, an archaeologist, participated in this effort. Photographs of old structures were taken and studied for recurring themes. Features from pueblos and Spanish missions were combined in this new style, also known as “Santa Fe Style.” Common elements borrowed from these earlier archetypes include simple forms made from adobe and covered with stucco. Flat roofs featured parapets and canales. Wood details, such as corbels, posts, and lintels above windows and doors, embellished dwellings and outdoor spaces.

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As the restoration of the Palace of the Governors was underway, Morley purchased and restored the Roque Lobato House, a Spanish house built about 1800. Morley, in his restoration of the house, rebuilt the recessed portal to emphasize the symmetry of the recessed volume flanked by the plane of the main façade. The Roque Lobato House and the restored Palace of the Governors both feature a U-shaped plan with, as Morley described, “a portal or front piazza flanked at each end . . .”⁴ The facades of both structures are long and low, with exposed vigas and thick parapets that emphasize that balance the composition. “The façade of the Palace is a key monument in the development and popularization of a regional revival. The Palace, along with the Morley House (Roque Lobato House) and the Forest Service Building, represent the new local initiative and City Beautiful formality that shaped the Santa Fe style between 1912 and 1915.”⁵ The U.S. Forestry Service building, designed by Nusbaum in 1912, is a U-shaped office building that helped reinforce the three-part facade with a recessed portal as integral to the new Santa Fe aesthetic.

In 1916 the firm Rapp and Rapp designed a new Fine Arts Museum in Santa Fe that replicated the “New Mexico Building” exhibit in San Diego’s Panama-California Exposition the year prior. The museum comprises block-like forms with multi-level terraces and an asymmetrical composition based on the design of early mission churches in New Mexico. The walls appear to be held up by massive buttresses with rounded edges and deep recesses that express the thick walls. “The New Mexico Building [at Panama-California Exposition] at San Diego in 1915 marked a passage in the development of the Pueblo-Spanish Revival from pseudo-pueblos and the quasi-archaeological reconstruction of the Palace portal to an eclectic synthesis of elements drawn from various New Mexican prototypes.”⁶

Morley, in an article that defined the Spanish Pueblo revival style in greater detail in 1915, wrote, “The general effect is low and long, one story is the rule, two stories is the exception, and three, save in church towers, unheard of.”⁷ He encouraged utilizing historically correct architectural elements of Spanish origin. In 1918, Carlos Vierra promoted irregularity, multi-story terracing, and picturesque charm found in Pueblo community houses.⁸ Vierra designed and built his personal residence between 1918 and 1922 based on these principles. Vierra was devotion to Pueblo Prototypes inspired terraced forms . . . but his house is also “a typical suburban home of the era, complete with a two-car garage, four baths, a concrete basement housing modern utilities, and the standard separation of public rooms on the ground floor from the private bedrooms above.”⁹

In the mid-1920s architect John Gaw Meem began his practice in Santa Fe. By 1928 he was the authority on Spanish Pueblo Revival architecture in Santa Fe and throughout the state. Meem used architectural forms, such as battered walls, vigas, and stepped parapets in combination with

⁴ Chris Wilson, *The myth of Santa Fe*. (Albuquerque: University of New Mexico Press, 1997), 124-125.

⁵ *Ibid.*, 127.

⁶ *Ibid.*, 129.

⁷ *Ibid.*, 136.

⁸ *Ibid.*, 137.

⁹ *Ibid.*, 142.

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modern building techniques to evoke the past without imitating it directly. In 1957 Meem helped create the Historical Zoning Ordinance that mandated all new buildings in Santa Fe be designed in the Spanish-Pueblo-influenced Santa Fe style.¹⁰

Arts and Crafts Movement

The Arts and Crafts Movement was popular in the United States in the first decades of the decades of 20th century. This movement embraced a return to man-made objects using superior materials and it rejected industrial mass production. The Arts and Crafts Movement made its way to the Southwest as the Spanish Pueblo Revival was emerging. Both artistic movements encouraged craftsmen to create with their hands while using local materials based on the vernacular.¹¹ Spanish Pueblo Revival-style architecture reflected this rejection through its flowing forms, natural materials, and hand-made adobe brick to “symbolize the creative spirit and relaxed social mores of the art colonies.”¹² Nordfeldt, like other New Mexican artists, blended the tenets of the two movements to create his new house.

“The woodcut technique invites an open involvement with materials, allowing artists to gouge directly into a wood surface in a craft-like manner. Indeed, Nordfeldt’s woodcuts ally him to the Arts and Crafts movement, to those who reacted against industrialization and all mechanized processes, favoring instead handcrafted objects and simple design.”¹³

Nordfeldt and the Santa Fe Art Colony

Artists were drawn to the Southwest because of its rich culture, colorful landscapes and warm, dry climate. A thriving artists’ colony formed in the region. “The early twenties were indeed the first great period for Santa Fe as an art colony, and some of the best known and most influential artists in the country were coming to New Mexico.”¹⁴ The new Museum of Fine Arts played an important role in encouraging artists to move to Santa Fe by offering studio space, hosting dinners for artists and their spouses, and arranged guest speakers to liven the evenings. This welcoming environment suited many artists who lived on Camino Monte Sol, Canyon Road, and Camino de las Animas, where Nordfeldt built his house. These neighboring artists include Gustave Baumann, Raymond Johnson, Witter Bynner, and Henry C. Balink. The Spanish Pueblo Revival style was popular among these artists and over forty other artists and architects in Santa Fe in the 1920s and 1930s. During the 1920s artists who moved to Santa Fe and Taos

¹⁰ Ibid., 142.

¹¹ J. Massey and S. Maxwell. *Arts & Crafts Design in America*. San Francisco, CA: Chronicle Books, 1998), 8.

¹² F. Donovan and S. Brown, S. *The Woodblock Prints of B.J.O. Nordfeldt*. (Minneapolis, Minnesota: The University Art Museum, University of Minnesota, 1993), 53.

¹³ E. Robertson. and S. Nestor. *Artists of the Canyons and Caminos: Santa Fe, The Early Years*. (Santa Barbara, Calif.: Peregrine Smith, 1976), 81.

¹⁴ Ibid.

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either renovated old adobe dwellings or built new houses in the Spanish Pueblo style.¹⁵ These artists, including Nordfeldt, often incorporated their own sense of craft into their house.

Developmental history/additional historic context information

Nordfeldt in Santa Fe, New Mexico

B. J. O. Nordfeldt, born Bror Julius Olsson on April 13, 1878 in Tullstorp, Sweden, immigrated with his mother to Chicago on November 9, 1891. The artist adopted his mother's maiden name, "Nordfeldt," in 1903 because another Swedish artist was named Olsson.¹⁶ Nordfeldt worked as a typesetter and janitor in Chicago before enrolling in the Art Institute of Chicago, where, after one year of studies, he was selected to assist in painting and installing a large mural for the McCormick Harvester Company at the Paris Exposition in 1900. He remained in Paris for a year and then moved to England in 1901 to study traditional Japanese woodblock cutting and printing at the Oxford Extension College. "Nordfeldt learned the technique so that 'anyone who has ever examined Mr. Nordfeldt's blocks, or prints, knows that no failure in any single feature of the process has been allowed to creep into his work.'"¹⁷

Early in Nordfeldt's career he developed an important "one-block" method for printing multiple colors at one time and thus sped up the process of creating woodblock prints. He was awarded the Silver Medal at the International Print Exhibition in Milan, Italy in 1906 for wood-block prints, and in 1915 he won the Silver Medal for an etching at the Panama-Pacific Exposition in San Francisco. In 1926, the Washington, D.C. Smithsonian Institution presented an exclusive exhibit of 70 woodcuts, etchings, and dry-points by B.J.O. Nordfeldt. Coincidentally, this was also the year that he moved away from printmaking, his main source of income up to that point. He was never one to stagnate in one medium or style, and his artwork evolved even while living in Santa Fe.

"His first painting done in Santa Fe was of a Buffalo Dance and was the beginning of many paintings of Pueblo and Hispanic people as well as portraits, still lifes, and landscapes of the Southwest and its cultural heritage...The vivid colors of New Mexico fascinated Nordfeldt, whether they be in the sharpness of the mountains, the tilt of the plain, or the detail of the people's clothing. The customs and lifestyles of the different cultures provided him a great deal of subject matter."¹⁸

In 1917, the U.S. Shipping Board assigned Nordfeldt to San Francisco to supervise the camouflaging of merchant ships as part of the war effort. After the war, Nordfeldt routed his

¹⁵ "Remodeling of Old Adobe Houses is Successfully Done by Santa Fe Artists." *Albuquerque Journal* (1920).

¹⁶ Swanson, M. "The Immigrant Molds the Image: The Life of B. J. O. Nordfeldt." *42 Swedish-American Historical Society*, (1991): 69-89.

¹⁷ *Ibid.*, 75-76.

¹⁸ L. Sherman. *B.J.O. Nordfeldt 1878-1955*. (Santa Fe: The Peters Corporation, 1981), 4.

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return trip through Santa Fe at the advice of William Penhallow Henderson. Henderson was a fellow Chicago Art Institute student and camouflage assistant, who had moved to the New Mexico in 1916. Nordfeldt was so enthralled with the city that he and his wife moved to Santa Fe in 1918.

Nordfeldt was active in the Santa Fe art and Taos art scenes, and in 1921 he was elected an associate member of the Taos Society of Artists.¹⁹ He was also a member of the “New Mexico Painters,” whose charter meeting was held on June 6, 1923, at Nordfeldt’s studio on Camino de las Animas in Santa Fe.²⁰ The New Mexico Painters drew artists away from the Taos Society of Painters as well as the “Cinco Pintores.” These colonies organized art exhibitions in cities such as New York and Chicago. Additionally, Nordfeldt collaborated with local artists to establish the Indian and Spanish Trading Company located on the Santa Fe Plaza in 1926.²¹

In 1909 Nordfeldt married Dr. Margaret Doolittle in Tangiers. The two were world travelers, but spent their summers with an artists’ colony in Provincetown, New Jersey between 1914 and 1917, where they participated with the “Provincetown Players.” The couple designed and built stage sets and even performed.²² Several of these “players” moved to the Taos and Santa Fe artist colonies. In Santa Fe, the Nordfeldts were active in the Santa Fe Players.

Nordfeldt and his wife, like some of their fellow artists, built their own house. The chose the Spanish Pueblo Revival style, incorporating new technologies in the house. They located the house atop a plateau that provided views from the east-facing portal. Nordfeldt adorned the house with hand carvings on most of the exposed wood elements.

The massing of the Nordfeldt House, with its recessed portal, resembles the Roque Lobato House, Palace of the Governors, and the U.S. Forestry Service building all early examples of the Spanish Pueblo Revival style. Nordfeldt and his wife designed the house with public rooms near the entrance and private rooms, such as bedrooms, baths, and kitchen, to the side and rear. The undulating parapets around the house suggest terracing that emulates Pueblo elements found in the Vierra House and the La Fonda Hotel.

In his last years in Santa Fe, Nordfeldt traveled and taught art at the Minneapolis School of Art and the University of Texas. The artist lived in the house from 1921 until he left Santa Fe in 1937. After his divorce from Margaret in 1944, he married a former art student, Emily Abbott, in 1944 and they lived in Lambertville, New Jersey. Nordfeldt’s art is included in the collections of the New Mexico Museum of Art, the Art Institute of Chicago, the Metropolitan Museum of Art, and numerous other museums and libraries. His records are held at the Smithsonian Institution.

Evolution of the Nordfeldt House

¹⁹ R. White, et. al., *The New Mexico Painters*. (Santa Fe: Gerald Peters Gallery, 1999).

²⁰ *Ibid.*, 7.

²¹ *Ibid.*

²² *Ibid.*

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The appearance of the Nordfeldt house has had major and minor changes since its completion. “The clean-cut geometry, white stucco, and sharp edges . . . are reminiscent of the so-called Spanish style then popular in California and Florida, but not in Santa Fe.”²³ This Spanish style was popular in the first decades of the 20th century in Santa Fe before architects, such as John Gaw Meem, helped popularize the Spanish Pueblo Revival. The stucco treatment, which was added after the Nordfeldt period of residency, covered the brick cornice and produced rounded corners and parapets. This uneven stucco is an important characteristic of the mature Spanish Pueblo Revival style. The Nordfeldts made no changes to the property after its construction in 1921.

Boaz Walton Long and his wife, Eleanor, purchased the house in 1941. Between 1914 and 1945, Long served U.S ambassador to Cuba, El Salvador, Nicaragua, Guatemala, and Ecuador. He served as director of the Museum of New Mexico from 1948 to 1957. He served as the chairman of the School for American Research in Santa Fe until 1961. The couple constructed an addition to bedroom 2, extending it to the south and adding a fireplace, and built a bathroom on the southeast corner of the house.²⁴ The original sleeping porch was enclosed to create a dressing room. It is also likely that Boaz added the stucco that resulted in rounded corners and parapets. Boaz died in 1962 and Eleanor continued to reside at the Nordfeldt House until her death in 1970.

In 1971, Victor and Marjory Hansen purchased the house and constructed an addition to the west end of the kitchen, which includes a fireplace. The Hansens sold 0.14 acres of land to the north of the house that includes Nordfeldt’s studio Theodora Portago. In 2017, Portago further divided the southern portion of parcel and demolished the house that was built by the Hansens. In 2013 Robbin and Alice Dawson purchased Nordfeldt’s artist studio-turned-residence. In 2018 the Dawsons purchased the Nordfeldt House from Theodora Portago.

²³ Bainbridge Bunting, *John Gaw Meem: Southwestern Architect* (Albuquerque: University of New Mexico Press, 1983), 39-40.

²⁴ Historic Cultural Property Form, 1958. On file at the Historic Preservation Division, New Mexico Department of Cultural Affairs, Santa Fe, New Mexico.

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9. Major Bibliographical References

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

“Remodeling of Old Adobe Houses is Successfully Done by Santa Fe Artists.” *Albuquerque Journal* (1920): 3.

“Arizona Adobe House with the Old Mesa Spirit.” *Arts & Decoration Magazine* (1927).

“Architectural Styles of America and Europe.” *Pueblo Revival*. (2019). [online] Available at: <https://architecturestyles.org/pueblo-revival/> [Accessed 14 May 2019].

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Nordfeldt, B.J.O. and Margaret Doolittle, House
Name of Property

Santa Fe, NM
County and State

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

Acreeage of Property 0.646 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 35.676908 | Longitude: -105.934848 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Nordfeldt, B.J.O. and Margaret Doolittle, House
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Verbal Boundary Description (Describe the boundaries of the property.)

The National Register boundary appears in red on the sketch map drawn to scale and corresponding with the point of latitude and longitude in Section 10.

Boundary Justification (Explain why the boundaries were selected.)

The National Register boundary includes the intact property historically associated with the Nordfeldt House.

11. Form Prepared By

name/title: Emily D. Pannier
organization: N/A
street & number: PO Box 1518
city or town: Crested Butte state: CO zip code: 81224
e-mail: emilypannier@gmail.com
telephone: 832-724-4004
date: May 5, 2019

State Historic Preservation Office

name/title: Steven Moffson, State and National Register Coordinator
organization: New Mexico Historic Preservation Division
street & number: 407 Galisteo Street, Suite 236
city or town: Santa Fe state: New Mexico zip: 87501
telephone: 505.476.04444
date: August 27, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Nordfeldt, B.J.O. and Margaret Doolittle, House
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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: B. J. O. and Margaret Doolittle Nordfeldt House

City or Vicinity: Santa Fe

County: Santa Fe

State: NM

Photographer: Harvey Kaplan

Date: July 15, 2019

1 of 35. House with driveway, rock walls, and terraces, photographer facing southwest.

2 of 35. House seen from Camino Atalaya with driveway gates, driveway, and terraces, photographer facing west.

3 of 35. Main façade with terraces, photographer facing west.

4 of 35. Stone stairs and second terrace level, photographer facing north.

5 of 38. Main house, atone arch, and upper terrace, photographer facing southwest.

6 of 35. Stone stairs, retaining wall, and stone arch, photographer facing west.

7 of 35. Main façade, photographer facing southwest.

8 of 35. Detail, window with carved corbel and lintel, photographer facing west.

9 of 35. Detail, main entrance, photographer facing southwest.

10 of 35. Detail, main entrance, photographer facing west.

11 of 35. Detail of carved lintel above main entrance, photographer facing west.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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- 12 of 35. Driveway, photographer facing west.
- 13 of 35. Garage, photographer facing southwest.
- 14 of 35. North side of house, photographer facing south.
- 15 of 35. Rear (west) side of house, photographer facing southeast.
- 16 of 35. West side, kitchen entrance with carved lintels, photographer facing southeast.
- 17 of 35. South side of house, photographer facing north.
- 18 of 35. Interior, entrance hall, photographer facing east.
- 19 of 38. Interior, detail, carved front door, photographer facing south.
- 20 of 35. Interior, detail, carved front door, photographer facing south.
- 21 of 35. Interior, entrance hall with view to living room, photographer facing north.
- 22 of 35. Interior, living room, photographer facing southwest.
- 23 of 35. Interior, corridor, photographer facing south.
- 24 of 35. Interior, corridor, photographer facing north.
- 25 of 35. Interior, dining room, photographer facing southwest.
- 26 of 35. Interior, bedroom 3, photographer facing southeast.
- 27 of 35. Interior, room with stenciled floor, photographer facing north.
- 28 of 35. Interior, bedroom 2, photographer facing southeast.
- 29 of 35. Interior, bedroom 2, photographer facing southeast.
- 30 of 35. Interior, bedroom 1, photographer facing south.
- 31 of 35. Interior, detail, carved door in bedroom 1, photographer facing west.
- 32 of 35. Interior, detail, lock plate on door in bedroom 1, photographer facing west.
- 33 of 35. Interior, bedroom 1, photographer facing north.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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34 of 35. Interior, bathroom, photographer facing west.

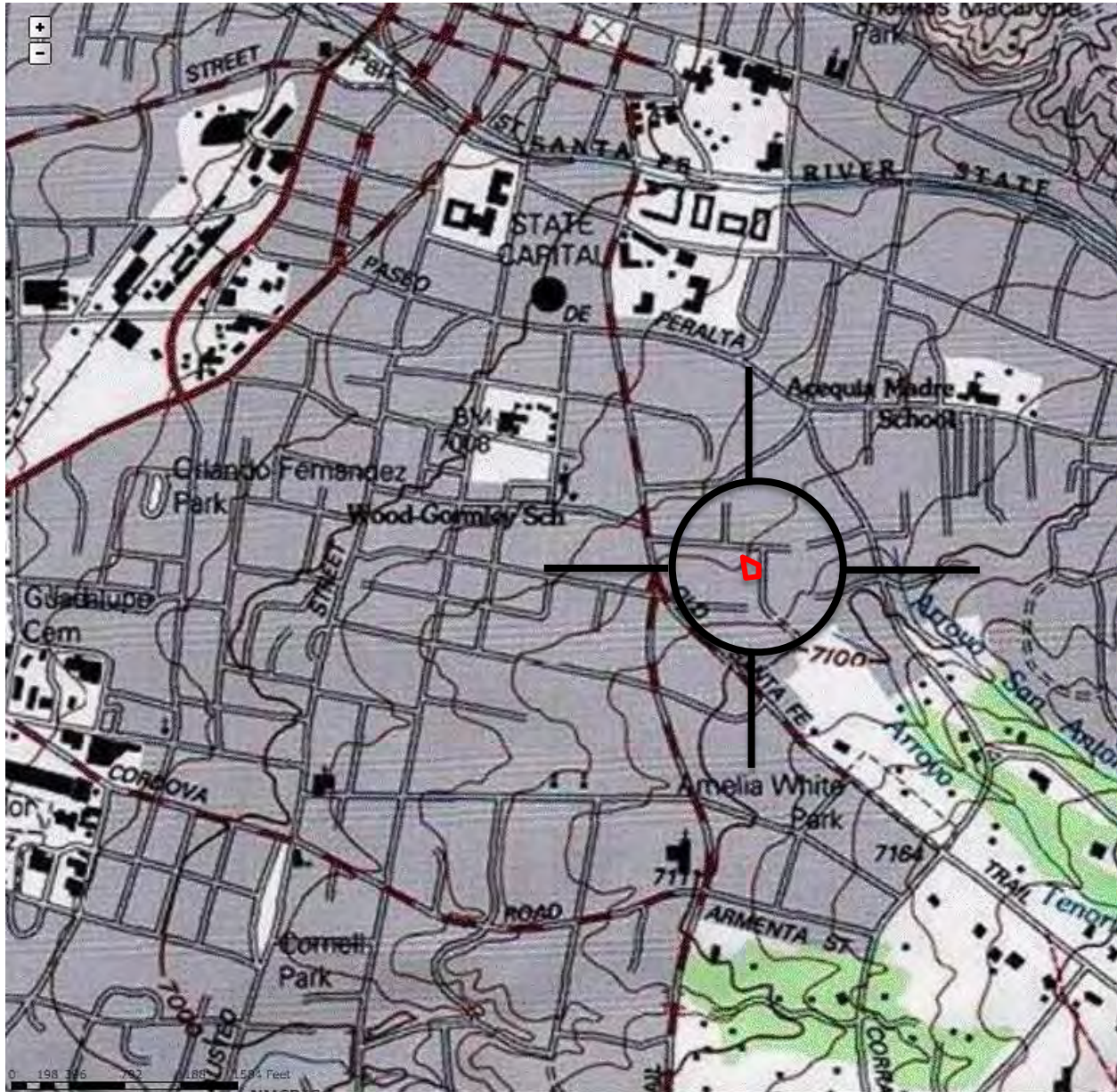
35 of 35. Interior, breakfast room, photographer facing southwest.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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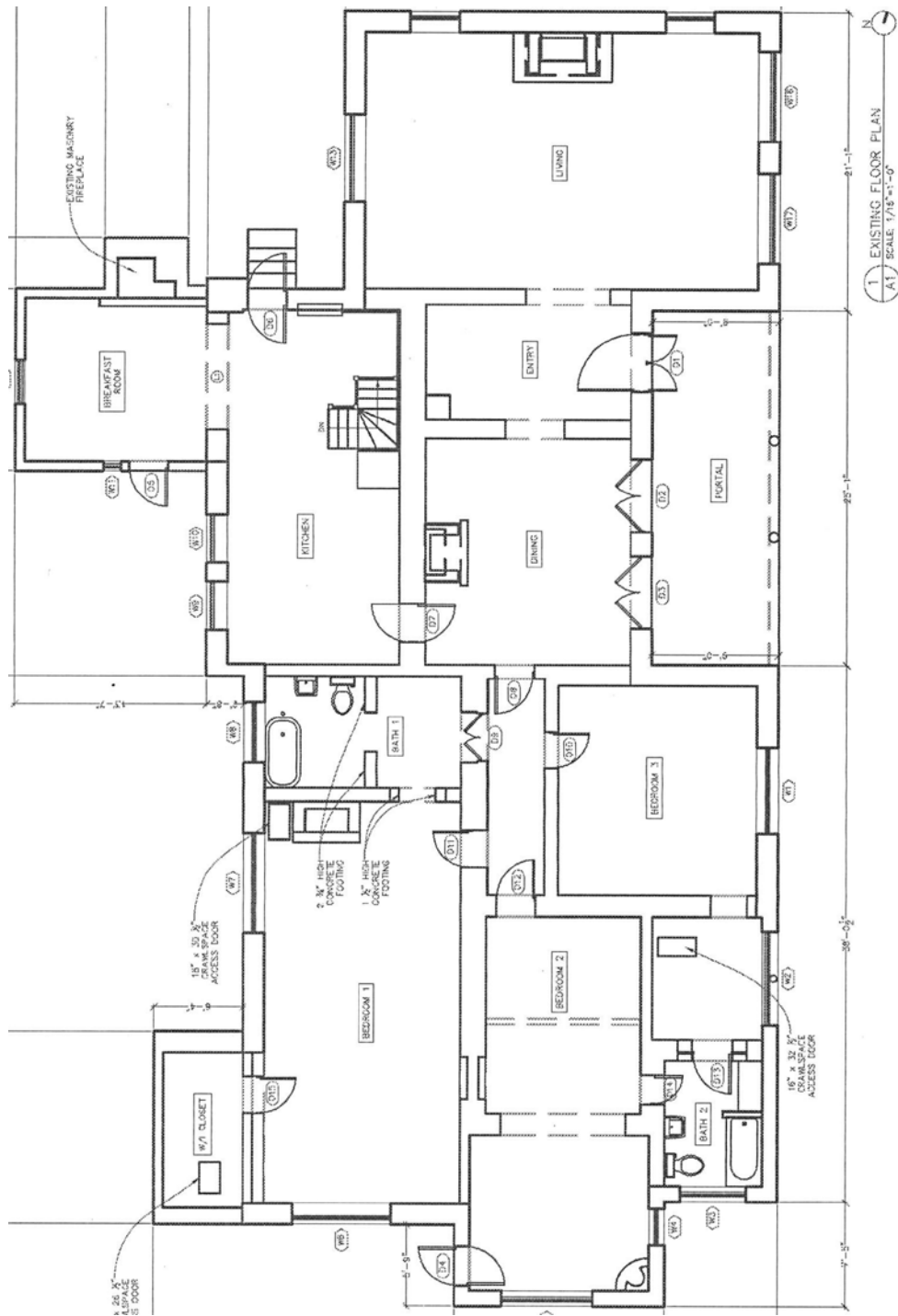


B.J.O. and Margaret Doolittle Nordfeldt House
Santa Fe County, New Mexico
Location Map

National Register Boundary —————

Nordfeldt, B.J.O. and Margaret Doolittle, House
Name of Property

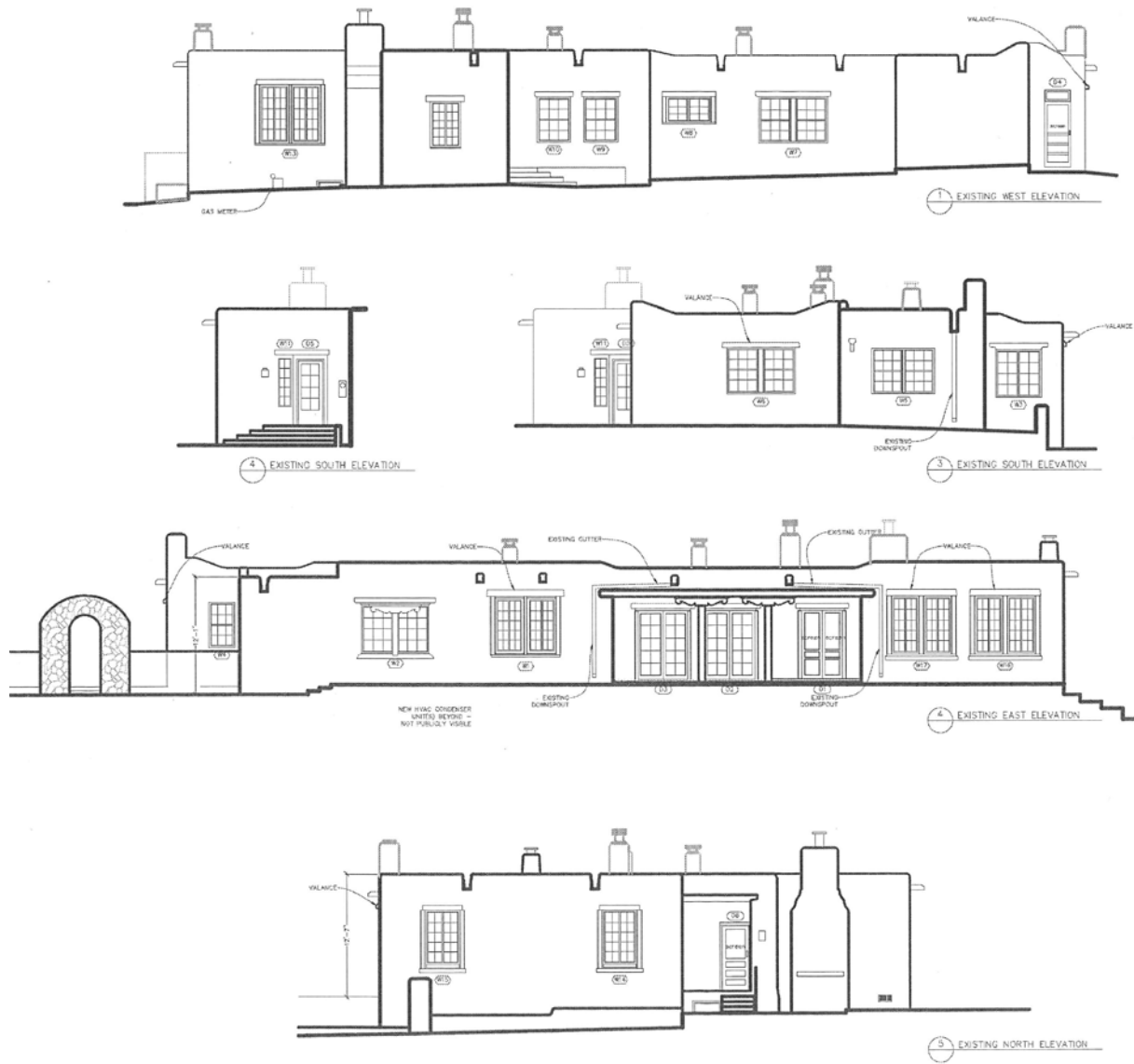
Santa Fe, NM
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B.J.O. and Margaret Doolittle Nordfeldt House
Santa Fe County, New Mexico
Floor Plan

Nordfeldt, B.J.O. and Margaret Doolittle, House
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B.J.O. and Margaret Doolittle Nordfeldt House
Santa Fe County, New Mexico
Elevation Drawings

Nordfeldt, B.J.O. and Margaret Doolittle, House
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“Arizona Adobe House with the Old Mesa Spirit.” *Arts & Decoration Magazine* (1927): 72.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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Nordfeldt in his driveway, n.d.



Nordfeldt at his studio (not included in this nomination), n.d.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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HIMSELF BEFORE GARDEN WAS FINISHED. N.P.
Nordfeldt on the terrace with the construction of the garden underway, n.d.



B.J. OGDON NORDFELDT HOME SANTA FE N.M.
Nordfeldt House newly completed, c.1921.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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The newly completed Nordfeldt House, c.1921.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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Photographs



1 of 35. House with driveway, rock walls, and terraces, photographer facing southwest.



2 of 35. House seen from Camino Atalaya with driveway gates, driveway, and terraces, photographer facing west.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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3 of 35. Main façade with terraces, photographer facing west.



4 of 35. Stone stairs and second terrace level, photographer facing north.

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5 of 38. Main house, atone arch, and upper terrace, photographer facing southwest.



6 of 35. Stone stairs, retaining wall, and stone arch, photographer facing west.

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7 of 35. Main façade, photographer facing southwest.



8 of 35. Detail, window with carved corbel and lintel, photographer facing west.

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9 of 35. Detail, main entrance, photographer facing southwest.



10 of 35. Detail, main entrance, photographer facing west.

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11 of 35. Detail of carved lintel above main entrance, photographer facing west.



12 of 35. Driveway, photographer facing west.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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13 of 35. Garage, photographer facing southwest.



14 of 35. North side of house, photographer facing south.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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15 of 35. Rear (west) side of house, photographer facing southeast.



16 of 35. West side, kitchen entrance with carved lintels, photographer facing southeast.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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17 of 35. South side of house, photographer facing north.



18 of 35. Interior, entrance hall, photographer facing east.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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19 of 38. Interior, detail, carved front door, photographer facing south.



20 of 35. Interior, detail, carved front door, photographer facing south.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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21 of 35. Interior, entrance hall with view to living room, photographer facing north.



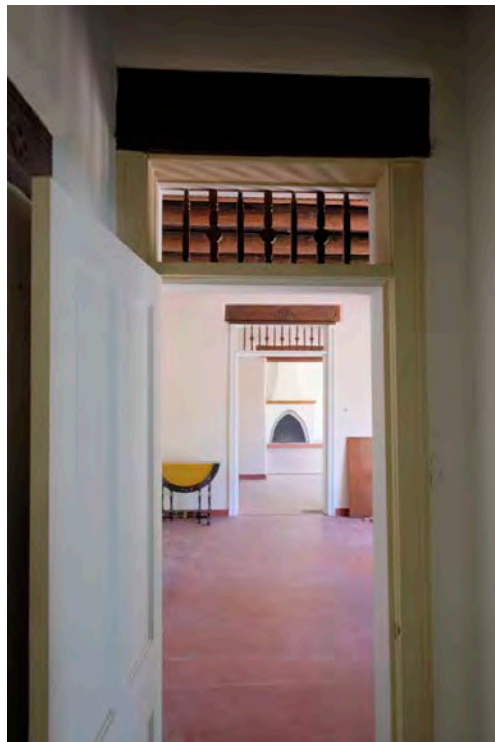
22 of 35. Interior, living room, photographer facing southwest.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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23 of 35. Interior, corridor, photographer facing south.



24 of 35. Interior, corridor, photographer facing north.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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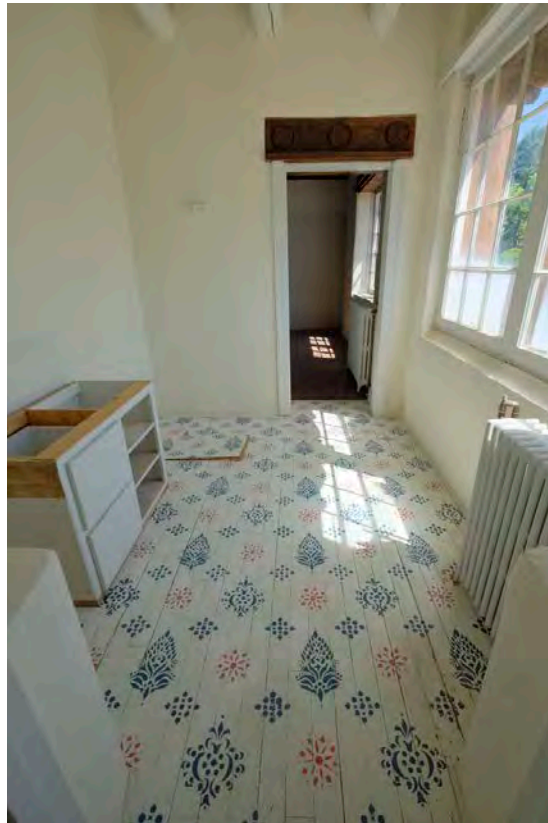
25 of 35. Interior, dining room, photographer facing southwest.



26 of 35. Interior, bedroom 3, photographer facing southeast.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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27 of 35. Interior, room with stenciled floor, photographer facing north.



28 of 35. Interior, bedroom 2, photographer facing southeast.

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29 of 35. Interior, bedroom 2, photographer facing southeast.



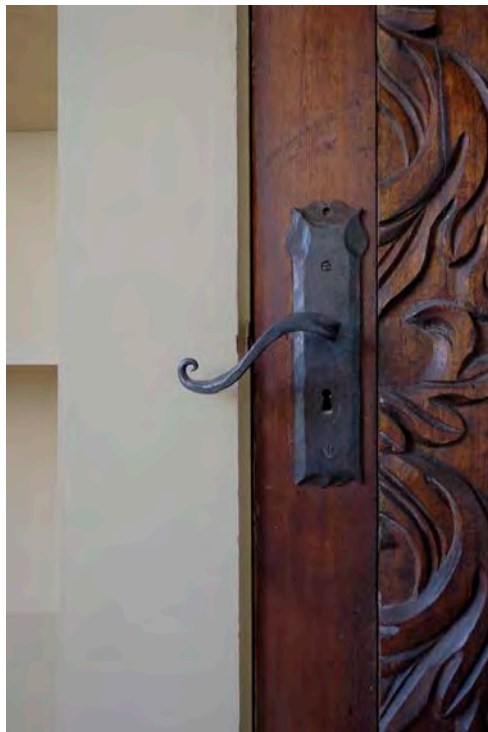
30 of 35. Interior, bedroom 1, photographer facing south.

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31 of 35. Interior, detail, carved door in bedroom 1, photographer facing west.



32 of 35. Interior, detail, lock plate on door in bedroom 1, photographer facing west.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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33 of 35. Interior, bedroom 1, photographer facing north.



34 of 35. Interior, bathroom, photographer facing west.

Nordfeldt, B.J.O. and Margaret Doolittle, House
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35 of 35. Interior, breakfast room, photographer facing southwest.