

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

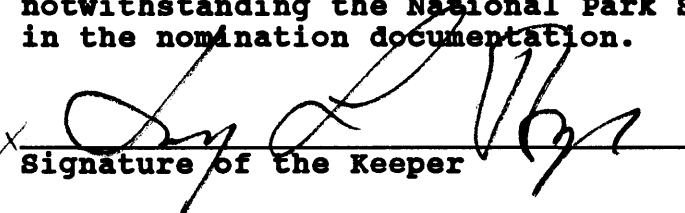
NRIS Reference Number: 92000686 Date Listed: 6/17/92

Butterfly Lodge
Property Name

Apache AZ
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

6/17/92
Date of Action

=====
Amended Items in Nomination:

Statement of Significance: The Period of Significance is amended to read: 1913-1970.

Under Criteria Considerations, G is checked because the property's significance extends within the past 50 years.

This information was confirmed with Evan DeBloois of the USDA Forest Service.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name Butterfly Lodge
other names/site number Lone Wolf cabin; James Willard Schultz cabin; Apuni Oyis
AR-03-01-06-173

2. Location

street & number Forest Road 245 / / not for publication
city, town Greer / X/ vicinity
state Arizona code AZ county Apache code 001 zip code 85927

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	—	sites
<input checked="" type="checkbox"/> public-Federal	<input type="checkbox"/> structure	—	structures
	<input type="checkbox"/> object	—	objects
		1	Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.
Erwin J. DuBois
Signature of certifying official Date 4/29/92
Historic Preservation Officer
USDA - Forest Service

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Shereen Greiner
Signature of certifying official Date 2/18/92
Arizona SHPO
Arizona State Historic Preservation Officer

5. National Park Service Certification

I hereby, certify that this property is:
 entered in the National Register
 See continuation sheet.
 determined eligible for the National Register.
 See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:)
Joseph Ryan Signature of the Keeper
6/19/92 Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/residence

DOMESTIC/seasonal residence

Current Functions (enter categories from instructions)

VACANT/not in use

7. Description

Architectural Classification (enter categories from instructions)

Other: log cabin with log and plank-and-slab additions

Materials enter categories from instructions)

foundation STONE

walls LOG

roof ASPHALT

other PORCH: STONE & CONCRETE

Describe present and historic physical appearance.Summary/Context

Butterfly Lodge was built in 1913 by John T. Butler and Cleve Wiltbank, both local residents of Greer. The cabin was to serve as a hunting lodge and seasonal retreat for the author, James Willard Schultz. Later, his son, Lone Wolf, used it as a residence and had three additions constructed, including an artist's studio. It is located near the southeast corner of the intersection of State Highway 373 and Forest Road 245 (or Apache County Road 1126). It is approximately one-half mile northeast of Greer, Apache County, Arizona (see Section 7 Page 4).

The general setting of Butterfly Lodge is on a gently sloping hill overlooking a small meadow in the White Mountains of Arizona. At an elevation of about 8300 feet, most of the area is forested, with ponderosa pine and aspen the dominant species.

Butterfly Lodge, as nominated, contains one cabin. The physical context of the cabin has changed slightly through the years. North of the cabin is a thicket of young aspen trees which are not present in historic photographs. However, the view from the cabin has only changed due to natural processes and not from man-made intrusions. The building has not been moved.

Architectural Description

The 5-1/2 room cabin was built variously with logs and with plank-and-slab construction. The exterior dimensions of the cabin as it now stands are 40'10" by 32'6" with the shorter, front side facing southwest toward the meadow. The original cabin was a simple 18' by 24' rectangular design with an inside chimney at the east end. The logs were winter cut to preserve the bark as exterior facing and hewn on three sides. The logs were bought from the Isaacson Saw Mill on nearby Benny Creek. The corners were hewn into a double saddle notch. The cabin saw three additions between 1914 and about 1929, each initiated by Lone Wolf. The first addition, according to historic photographs, was a shed-roof room built of planks and faced with log slabs on what is now the west corner. It ran the full length of the original cabin, increasing the width of the cabin by 13'9". This addition was probably used as a bedroom and a storage hall; eventually part of the latter was

/X/ See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
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ART	Hart M. Schultz	1920-1970s
LITERATURE	James Willard Schultz	1914-1930s

	Cultural Affiliation	
	N/A	

Significant Person	Architect/Affiliation
Schultz, James Willard	John Butler and Cleve Wiltbank
Schultz, Hart Merriam (Lone Wolf)	local builders of original building (builders of additions unknown)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Statement of Significance for Butterfly Lodge

Butterfly Lodge (Apuni Oyis) is associated historically with James Willard Schultz (1859 - 1947), author of thirty-seven Western books, and with Hart Merriam Schultz (1882 - 1970), also known as Lone Wolf, a prolific Western artist of national prominence. The small cabin is located near the community of Greer, Apache County, Arizona. Butterfly Lodge is the only extant building which is strongly associated with the productive lives of both James Willard Schultz and Hart Merriam Schultz.

JAMES WILLARD SCHULTZ

James Willard Schultz was born on August 26, 1859. He began his outdoor adventures by hiking and hunting in the Adirondack Mountains near his hometown of Boonville, New York. The birthplace of James Willard Schultz is within the Boonville Historic District which is listed on the National Register of Historic Places. The house is included for its architectural significance and is not associated with Schultz in the nomination. In 1877, at the age of 17, he first visited Montana, and promptly became entranced with the country and the people. James lived among the Piegan, one of the three tribes of the Blackfoot Indian Nation. He was adopted by the great Blackfoot warrior, Chief Running Crane, and was given the chief's name of Apikuni, a great honor for the young man.

During his residence in Montana, Schultz's many careers included Indian trader, hunting guide, explorer, rancher and author. As an explorer and guide, James helped name many of the natural features in what is now Glacier National Park. He also discovered two of Montana's largest glaciers: Blackfoot and Grinnell.

9. Major Bibliographical References

Anonymous

1960 Apikuni and His Tribal Brothers Struggled to Restore Indian names to Scenic Wonders. Montana: The Magazine of Western History, (Fall 1960) Vol. X, No. 4, pp. 19-21.

1970 Lone Wolf, City Artist, Dies at 88, Arizona Daily Star (Tucson), 11 February 1970.

See continuation sheet.

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 # _____

Primary location of additional data:

- State hist. preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Apache-Sitgreaves National Forests
Supervisor's Office

10. Geographical Data

Acreeage of property Approximately 1/20 acre

UTM References

A	<u>1</u> <u>2</u>	<u>6</u> <u>4</u> <u>3</u> <u>2</u> <u>0</u> <u>0</u>	<u>3</u> <u>7</u> <u>6</u> <u>5</u> <u>1</u> <u>4</u> <u>0</u>	B	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	D	<u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

Property consists of a rectangular parcel, approximately 53 feet by 34 feet, oriented northeast-southwest. The building is within the NW 1/4, SE 1/4, NW 1/4 of Section 12 T7N, R27N, Gila and Salt River Base and Meridian.

See continuation sheet

Boundary Justification

The above described rectangle is the smallest feasible to encompass the building.

See continuation sheet

11. Form Prepared By

name/title Kay LaRae Read, Cultural Resource Assistant
 organization Apache-Sitgreaves National Forests date December 14, 1990
 street & number P.O. Box 640; 309 S. Mountain Avenue telephone (602) 333-4301
 city or town Springerville state AZ zip code 85938

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converted to an indoor bathroom. Sometime in the 1920s, Lone Wolf added an artist's studio to the east corner of the original cabin, which gave the cabin an L-shaped configuration; notched half-logs were employed. Sometime later, the north corner addition was built, reverting to the plank-and-slab style. The room was used as a kitchen and was the last section to be constructed. With this final addition, the building returned to a more rectangular shape. (See Section 7 Page 5.)

The outside appearance of the cabin has undergone a few significant changes over the years. The window and door frames have had a broader decorative trim added. This trim seems to have been added quite early and has remained unchanged throughout the years. The trim was originally painted green, although at some point it was painted a brown which has since faded to a purplish color. At one time, a geometric Indian design was painted on the front door. This design may have been an example of a morning star which Plains Indians would paint on the west side of their tepee. At one time, the phrase "Apuni Oyis 1914" was displayed on the front fascia board. Also, a deer skull with antlers was placed at the apex of the gable. By 1938, the antlers and phrase were removed from the cabin and a cattle skull was placed above the front set of windows. Most of the bark has fallen off the logs and the cabin has been painted brown. The simple gable roof was likely covered with tar paper originally, but is currently covered with green asphalt roll.

The front porch has changed gradually through the years. At first, it appears that there were only two wooden steps leading to the front door. A wooden porch with a wooden railing stretching the width of the original cabin was added later. At the end of the porch was a half-log step near the front door. Later, the wooden railing was removed. Lone Wolf removed the wooden porch and added a dry-laid rock porch with a concrete cap sometime between 1928 and 1938. Tapered pylons fashioned of concrete with rock accents supported a wooden railing. At the end of the porch was a concrete step near the front door. Currently, the concrete top of the porch is cracked and the pylons and railing have fallen due to old age and weathering.

The front elevation has a door near the south corner and a row of four horizontal two-over-three sash windows. The door is made of vertical tongue-and-groove construction and is 6'2" high by 2'10" wide. Historic photographs reveal that a screen door was extant from the 1930s until its removal at a later unknown date. Each window light is 10" wide by 8" high. The gable is 11' high with enclosed eaves. The front of the northwest addition has two casement windows with two-over-two sash. The window light here is 8" wide by 10" high. The gable of the shed addition begins at 8' above the rock cement foundation and drops 1'6" at the outside. In historic photographs, the wall of plank-and-slab construction went all the way to the ground. The rock and cement foundation may have been retrofitted at the same time as the cement porch, which would have occurred sometime between 1928 and 1938.

The northwest side has three different sections to the wall. Each section is made of plank construction with slab exterior and each window corresponds with a room. The first window to the west is a double hung two-over-two sash for the

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bedroom. Each light is 8" wide by 10" high. The next window is a two-over-two sash casement with the light being 8" wide by 10" high. This window adjoins the bathroom. The last window is a two-over-two casement with the light being 14" wide by 10" high. This room served as the kitchen.

The rear of the cabin has a door and two sets of windows. The windows for the most recent addition are horizontal two-over-two sash with the light being 16" wide by 10" high. The door is 6'2" high by 2'10" wide and leads into the kitchen. It is made of tongue-and-groove construction at a 45° angle. A small wooden porch at the back door is 4'6" wide and has three steps; it appears to be of recent construction. The next set of windows contains five horizontal three-over-three sash for the studio. Each light is 8" wide by 10 " high.

The southeast side of the cabin had a door into the studio; the opening is now covered with plywood. Next, a set of three horizontal three-over-three sash windows bring southern light into the original room of the cabin. The middle window has been broken and replaced with a one-over-one window in an aluminum frame. This window detracts from the historical character of the building, and needs to be replaced.

Assessment of Architectural Significance

While at first glance, Butterfly Lodge appears to be a log cabin, it is instead an eclectic collection of log and plank-and-slab styles. Windows of differing sizes and orientations further detract from the structural harmony of the building. Overall, the construction reflects routine workmanship; the retrofitted concrete and rock foundation is, in a word, slipshod. Criterion "C" (36 CFR 60.4) is plainly not applicable to this building.

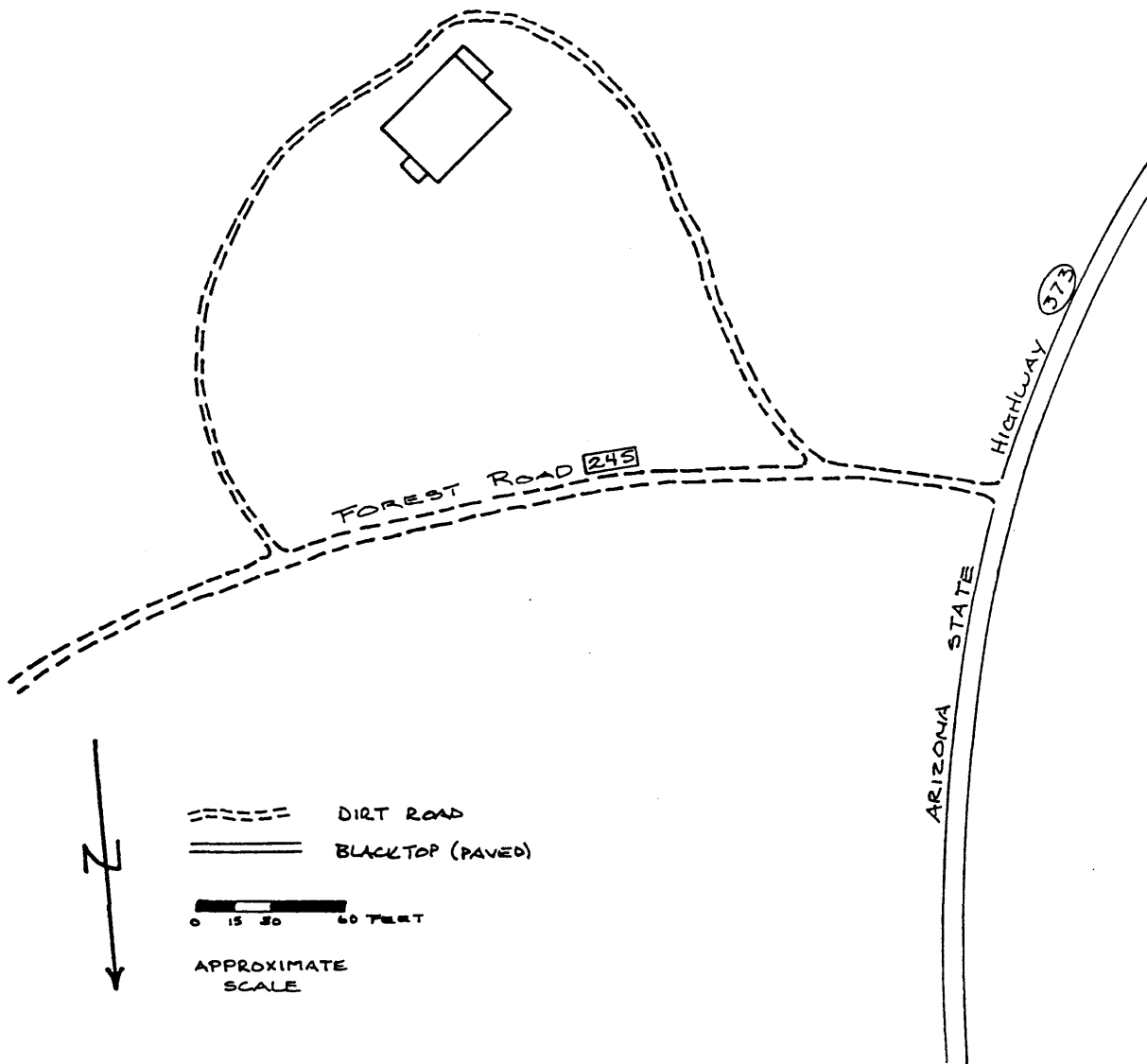
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BUTTERFLY LODGE

SKETCH PLAN









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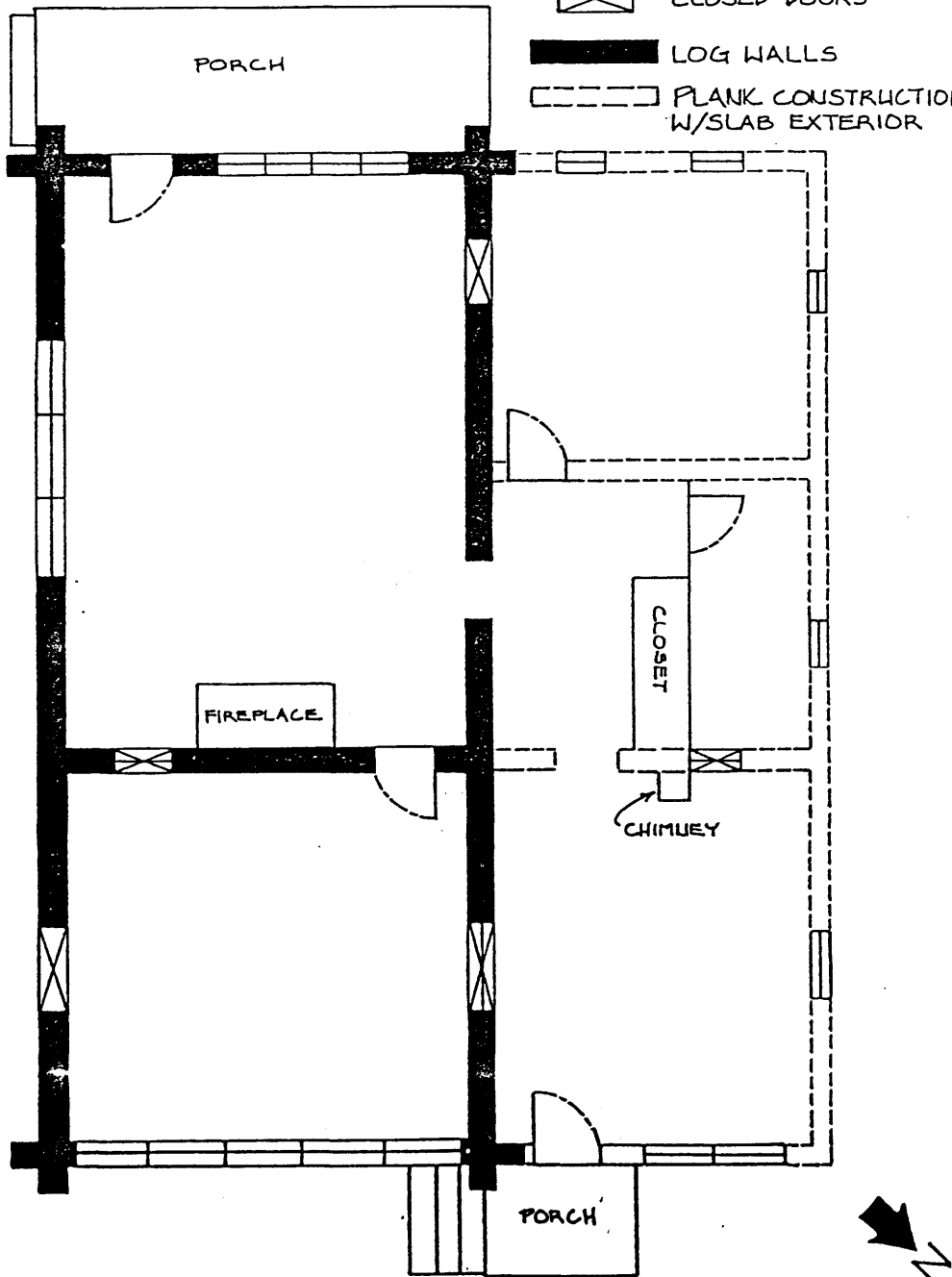
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BUTTERFLY LODGE

LEGEND

-  DOORS
-  WINDOWS
-  CLOSED WINDOWS
-  CLOSED DOORS
-  LOG WALLS
-  PLANK CONSTRUCTION W/SLAB EXTERIOR



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In 1879, James married a fifteen-year old Piegan girl named Natahki, or Fine Shield Woman. Their only child, Hart Merriam Schultz (Lone Wolf), was born in 1882. The family lived on the Blackfoot Indian Reservation in Montana Territory and partook of every aspect of tribal life. In 1885, he built a small cattle ranch in Two Medicine Valley, located five miles north of the agency on Badger Creek. On winter evenings, James would write articles while Lone Wolf would draw pictures.

After the death of his first wife, Natahki, in 1903, James left the reservation due to health problems and alleged poaching charges. He first moved to Chowchilla, California, where he took a job as a publicity writer for an oil company. Then he spent some time in Arizona observing Indian tribes which were so different from his beloved Blackfeet. In 1906 and 1907, he lived and worked on the Pima Indian Reservation; he also helped with the excavation of Casa Grande during that time. Sometime in 1907, he moved to Los Angeles, and, in the fall of 1927, he moved to Laguna Beach. Because of the advantages and conveniences, he had his primary residence in Los Angeles until 1928. Between 1930 and 1934, James was based in Tucson. Most of the rest of his life was spent in Montana or Wyoming, where he died June 11, 1947.

Schultz's first writing endeavors were articles for outdoor magazines. His first article, "Hunting in Montana," was published in 1880 in Forest and Stream magazine. His early articles dealt with hunting, but gradually his writing turned to his observations of Indian customs, tribal divisions and family life. James became an ardent supporter of Indian causes and rights.

James Willard Schultz began writing as a career in his forties. His first book, My Life as an Indian (1907), was written about his experiences with the Blackfoot Indians in the Montana Territory. He also wrote books about Indians in the Southwest, such as Plumed Snake Dance (1924), Questers of the Desert (1925) and A Son of the Navahos (1927). Most of his books had national influence through their serialization in juvenile magazines. Enthusiastic youth would anticipate his serial installments in magazines including Youth's Companion, American Boy, and Boy's Life. Each year his publisher, Houghton Mifflin, expected James to write a western book of popular interest. During the most productive period in his writing career (1912-1930), James wrote a total of thirty books.

Schultz's western stories have been described as an engaging combination of fascinating material and good writing. This accounts for their inclusion in various anthologies over the years--for example, his story, "Skunk Cap's Medicine," was published in Best Short Stories for Boys and Girls 1938. James' appeal to juveniles was his critical undoing, however, as many discounted his work as being little more than adventure stories for boys.

Other, presumably more thoughtful, readers have found lasting value in Schultz's work. Some critics consider My Life as an Indian a classic in the genre of Western literature. "The most remarkable work that has ever been done in the western field with the Indian as a character appears in the little books of James Willard Schultz ..." (W. S. Long, quoted in Schultz 1960:8). A group of devotees to his literature

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have established the James Willard Schultz Society, which publishes a newsletter for members entitled "The Piegan Storyteller."

HART MERRIAM SCHULTZ (LONE WOLF)

Hart Merriam Schultz was born February 18, 1882, on the Blackfoot Reservation, Montana Territory. He was known by his tribal name, Lone Wolf, from an early age. He felt very close to his mother and her people -- his uncle, Last Rider, was like a second father to him since James was absent for many months at a time acting as a guide for big-game hunters.

Lone Wolf began his artistic endeavors early in life. The dedication of Schultz's book Bird Woman (1918) was to Lone Wolf: "Born near the close of the buffalo days he was, and ever since with his baby hands he began to model statuettes of horses and buffalo and deer with clay from the riverbanks, his one object has been the world of art." As a young boy, he was encouraged by his grandfather, Yellow Wolf, also an artist, to paint with buffalo bone brushes on stretched animal skins. He learned to use the colors of the earth to draw animals and people to express himself. In 1894 at the age of 12, he sold his first watercolor to a clerk in a trading store. Thirty years later, the painting was returned to Lone Wolf as a sentimental gift.

After the death of his mother in 1903, Lone Wolf left Montana Territory, having been advised to move south because of tuberculosis. By 1906, he had found his way to the Grand Canyon where he worked as a cowboy and guide. While working here, Lone Wolf amused the other cowboys with sketches of themselves and local scenes. His first serious attempt in painting began at this time. In 1909, Thomas Moran, the noted Hudson River School and Western artist, met Lone Wolf and encouraged him to pursue a career as an artist. Under Moran's advice, Lone Wolf attended the Art Students League in Los Angeles in 1910 and the Chicago Art Institute during 1914-15. Charles Schreyvogel, another Western artist, provided the first set of oil colors Lone Wolf ever used. When Lone Wolf returned to Montana in 1916, he found that the tipi way of life was gone. He felt a strong desire to record the vanished lifestyles of his childhood using his artistic talents.

While working on the Jack Galbraith ranch near Glacier National Park during the spring of 1916, Lone Wolf acquired a reputation as a first class bronc rider. Naomah Tracy listened to her brother talk about this cowboy and persuaded her father to take her to see him ride. In September 1916, Lone Wolf and Naomah eloped to Cut Bank, Montana. As a wedding gift, Lone Wolf gave her a large painting of the Grand Canyon he had painted. Later, this painting would hang over their fireplace in Butterfly Lodge in Greer. Their marriage lasted 54 years until Lone Wolf's death in 1970.

Lone Wolf's art captured the spirit of the Old West. His artistic style has been compared with that of Charles Russell and Frederic Remington. All these artists worked during the final days of the western frontier, and all enjoyed painting scenes

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full of action. Lone Wolf met Charles Russell, one of his father's acquaintances, with whom he shared an intimate knowledge of the people and the land which both painted. They had both worked as cowboys during some period in their lives. Cowboys at work and Indian traditions were two of the many themes Lone Wolf captured through his art work.

Lone Wolf was a popular artist during his lifetime. His first one-man show in Los Angeles in 1917 was a success. The Los Angeles Times review of this exhibit noted that "... he is an artist who has authentic vision, sincerity, and a brush which is already capable of doing precisely the thing he wants it to do...." He also had great success in New York; from the New York Times, 1921: "This western Montana's young Blackfeet man has taken the art world by storm." Among his early patrons were Mrs. Calvin Coolidge, Herbert Hoover and the Santa Fe Railroad. He was a prolific artist and by the end of his career (1905 to 1970), over 500 paintings were signed with his hallmark, a line sketch of a wolf head.

During 1929 and 1930, Lone Wolf expanded his artistic talent into the sculpture field and created the most impressive sculptures of his career. However, the 1930s brought difficult times and many sculptures never became finished bronze casts. From Lone Wolf's personal collection, Riding High and Keeper of the Moons were the only clay models that survived. In 1967, these two sculptures were cast in a limited edition. The bronze sculpture, Riding High, was created at the studio in Butterfly Lodge. Buffalo Run (1929), another noted piece of which only one cast was ever made, is on exhibit at the Phoenix Art Museum.

MAIN RESIDENCES

During his lifetime, James Willard Schultz lived in a variety of places throughout the states of New York, Montana, California, Arizona and Wyoming. However, only three places of residence with long term occupation can be associated with Schultz's productive career as a writer (1912 to 1930). First, from the late 'teens into the '30s, Schultz spent most summers in Montana gathering material for his books. He stayed as a guest at the Glacier Park Hotel. This building is still standing and is not listed on the National Register of Historic Places. Winters were usually spent in California (or, later, Arizona) writing. From 1907 to 1922, he had an apartment in Los Angeles located at 324 East Avenue 60 at the edge of Arroyo Seco; this address no longer matches the current street and avenue system used in Los Angeles, so it can not be determined whether it still exists or not. The constant "homebase" throughout this period was Butterfly Lodge, a cabin built in 1913. In the 1930s after Schultz transferred ownership of Butterfly Lodge to his son, Lone Wolf, he often visited in the fall to hunt. Schultz did do some writing in Greer, but the White Mountains were used mostly for hunting or other forms of relaxation. Butterfly Lodge, aside from being one of the few buildings that J.W. Schultz actually owned, is the only known extant structure that may best be associated with the productive period in his life.

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Lone Wolf, like his father, lived a seasonal lifestyle between three main residences during his productive period as an artist (1920s to 1960s). If money was available, he would spend part of the summer in his tipi studio by the St. Mary's Lakes in Glacier National Park. This was a "temporary" structure which was taken down each year. Most winters were spent in a little house with a studio in Tucson, Arizona, away from the harsh winters in the White Mountains and near the exhibitions of his work. The house was located at 3322 Tres Nogales Road but currently, only a vacant lot is at this address. He would spend the spring and fall at Butterfly Lodge painting in his studio. Butterfly Lodge was the primary residence throughout Lone Wolf's life. This seasonal routine between residences was halted during World War II when the couple stayed at Butterfly Lodge throughout the year because gas rationing made it difficult to travel. Due to health problems, Lone Wolf spent the last few years of his life exclusively in Tucson. Butterfly Lodge is the only extant structure that may best be associated with the productive period in Lone Wolf's artistic career.

BUTTERFLY LODGE

Butterfly Lodge near the small hamlet of Greer, Arizona is significant as the mountain residence and hunting lodge for both father and son. Schultz's success as a writer enabled him to be the first non-resident, or tourist, to build a log cabin in the remote White Mountains of east-central Arizona. Schultz traveled by wagon or touring car over 116 miles of rough road from the train in Holbrook to the cabin in Greer. The log cabin was built near a spring in 1913 by John Butler, a local carpenter, with help from Cleve Wiltbank.

The site selected by Schultz was a small open meadow beside the clear headwaters of the Little Colorado River. It was surrounded by a veritable garden of wild flowers, and there were countless butterflies everywhere. Schultz aptly named it "Apuni Oyis," or Butterfly Lodge [Hanna 1986:209].

James W. Schultz with his second wife, Celia Hawkins, moved into the cabin in the first week in January of 1914. Lone Wolf visited the couple that summer, and both father and son went hunting on numerous occasions. The native wildlife at that time included antelope, deer, turkey, and Apache trout. By 1916, James had built a guest cottage nearby for Lone Wolf and his new bride, Naomah Tracy. In 1924, he gave the couple the property and the cabins as a gift. That same year, the special use permit with the United States Forest Service was transferred from Schultz to Lone Wolf.

Lone Wolf decorated the entire cabin with numerous Indian artifacts and personal memorabilia. A symbol of Lone Wolf's pride in his Indian heritage was his grandfather Yellow Wolf's suit, adorned with enemy scalps, that hung on the wall. He was caretaker of an Indian headdress handed down through the generations of his mother's family. Over the fireplace hung the painting of the Grand Canyon that he had given Naomah as a wedding gift. Lone Wolf decorated the face of the large

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fireplace with three relief figures of buffalo that he had cast himself.

The locality of Butterfly Lodge provided background material for one of Schultz's books about two local teenagers, George and Hannah Crosby, in a World War I adventure as summer fire lookouts on Mount Thomas (now named Mount Baldy). The story was expressly written for serialization in American Boy. The story was called In the Great Apache Forest: The Story of a Lone Boy Scout (1920). It was later published as a book and gained international fame due to its popularity among European children.

Lone Wolf's artistic talents had an impact in the local communities in Greer and Round Valley. Lone Wolf sold many paintings and sketches to the tourists in Greer. He also did pen and ink sketches for stationery which his wife, Naomah, would usually paint with water colors. Lone Wolf donated "A Mission among the Indians," a large 5' x 8' painting, to the members of the Church of Jesus Christ of Latter Day Saints in Eagar, Arizona. The painting depicts Jacob Hamblin, a noted Mormon missionary, among the Navajo Indians. The painting is still located at this church.

Both father and son passed away in their 80s. James Willard Schultz died on June 11, 1947 at Wind River Reservation, Wyoming. He was buried near Two Medicine River in Montana across the river from his first wife, Natahki. During his final years, Lone Wolf could not return to Butterfly Lodge because the high altitude in Greer affected his heart condition. Lone Wolf died on February 9, 1970 in Tucson. Lone Wolf's ashes were buried in his uncle Last Rider's grave in Glacier National Park. Both men were buried in their beloved state of Montana. Both shared a love of the West and its adventures that was reflected with their respective talents, one with words and the other with painted images. They were prolific contributors to Western literature and art in America. Butterfly Lodge is significant as the mountain residence and hunting lodge which served the creative talents of both father and son.

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