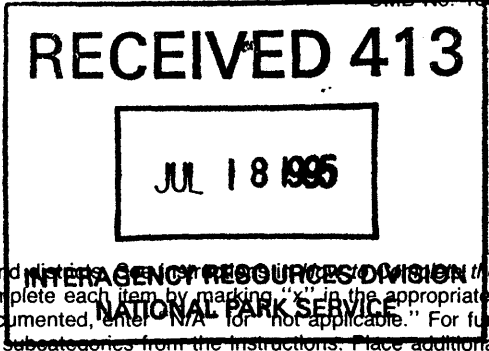


United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts under the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Villa Philmonte Historic District

other names/site number _____

2. Location

street & number Philmont Scout Ranch not for publication

city or town Cimarron vicinity

state New Mexico code NM county Colfax code 007 zip code 87714

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 7/10/95
Signature of certifying official/Title Date

SIRO
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the 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:)

[Signature] 9/18/95
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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
2	0	sites
3	0	structures
0	0	objects
7	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, Single-Family - Mansion

Current Functions
(Enter categories from instructions)

Recreation & Culture

Museum - Historic House

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & 20th Century Revivals,
Mission/Spanish Colonial Revival.

Materials
(Enter categories from instructions)

foundation Concrete

walls Stucco

roof Ceramic Tile

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Social History

Architecture

Period of Significance

1926 - 1941

Significant Dates

1926 - 1927

Significant Person

(Complete if Criterion B is marked above)

Waite Phillips

Cultural Affiliation

N/A

Architect/Builder

Delk, Edward Buehler

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Seton Memorial Library, Philmont
Scout Ranch

VILLA PHILMONTE
Name of Property

COLFAX, NEW MEXICO
County and State

10. Geographical Data

Acreage of Property Approximately 2 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 3	5 0 4 5 8 0	4 0 3 4 6 8 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Stephen Zimmer

organization Philmont Museum date 23 March 1995

street & number Philmont Scout Ranch telephone (505) 376-2281

city or town Cimarron state NM zip code 87714

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

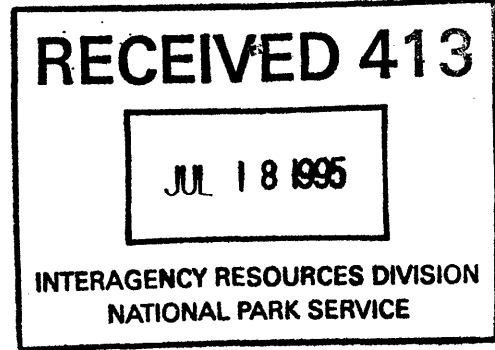
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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7. NARRATIVE DESCRIPTION

Villa Philmonte is a two and three story masonry building incorporating a variety of Mediterranean-inspired architectural styles as well as regionally-inspired stylistic elements. Facing west toward the peaks of the Sangre de Cristo Mountains of northeastern New Mexico, the building is set in a lushly landscaped, park-like setting at an elevation of approximately 6,700 ft. Beyond Villa Philmonte's broad lawns and set well away from the house along the periphery of the property's driveway lie a number of program buildings serving the Philmont Scout Ranch. The variegated red tile hipped roof, the widespread use of arcades and balconies, the large window groupings, and the property's plan in which a series of ells create several courtyards and patios underscore its Mediterranean eclecticism both in design and in materials. Heavy wood portals, corbels, and two rooms decorated using Rustic and Spanish-Indian Revival Style elements also recall Waite Phillips' interest in regional building styles. Villa Philmonte underwent major restoration in the late 1970s with over two hundred historic photographs consulted to assure the historical integrity of the building as it appeared during the late 1920s and 1930s when it was the summer home of Waite Phillips and his family. The building is in excellent condition and conveys a high degree of historic integrity as to setting, design, materials, workmanship and its association with the Phillips family.

Seven resources are contained within the property. They include the Villa Philmonte proper with the associated guesthouse, two sites, including the north and south courtyards, and two structures, including the pool, pergola and pond.

Parti and Construction

The Villa Philmonte is formed by a series of connected wings and free standing elements that in turn enclose a series of courtyards. The family residence and formal entertaining areas of the Villa are in the form of an ell. The north-south wing of the ell is two stories and contains the house's great living room on its lower level and the Phillips' bedroom suite on its upper level. The ell's three story east-west wing, which contains a lower level that is entered from the auto court houses additional formal living spaces and the children's bedrooms, as well as the kitchen and servants' hall. Extending to the north from the ell is a two story wing containing the servant's quarters above a Garage, and extending to the east from this wing is a one story wing containing the caretaker's cottage and greenhouse.

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From the east side of the living room wing an arcade connects to a two story guest house. Completing the ensemble is the gazebo which is connected to the south end of the villa by a portal.

The house is constructed entirely of masonry walls and has a concrete floor structure. The exterior walls are finished with cement plaster (stucco) and are painted a cream color. In keeping with the house's picturesque design and reflecting its varied interior spaces, a wide variety of window sizes and shapes were employed in the house's design. The great majority of the windows are casements. All of the various parts of the villa and the guest house have hip roofs covered with variegated red Spanish clay tiles, and except for the caretaker's cottage, all parts have hip roofs. The eaves of the front portions of the villa have a cornice with a classical dentil frieze, while the rear of the house has no frieze. The exterior window and door frames are painted turquoise, while the soffits and gutters are painted to match the walls.

Exterior

The west facade of the villa is organized around the vertical element that was originally built as a tower. The slightly rectangular tower was surmounted by a third level that had three unglazed openings on each face, and was topped with a hip roof. Shortly after the completion of the house, the tower's top level was removed. Later, the round window in the second level's reading room was added and the Churrigueresque Style ornamentation surrounding its first floor door was removed. The removal of the ornament may have been related to the conversion of the entry hall into a breakfast room.

The main mass of the west elevation is defined by the strong horizontal lines of the eaves, the arcades of the first floor's loggia and the second floor's windows. As the "front" of the villa, the west facade is more consistent in its use of classical detailing. The two notable exceptions are the balcony opening off of the second floor library and the portal extending to the gazebo. These elements are rendered in a Southwestern style that uses heavy timber members with polychromatic accents on its carved balustrade and supporting brackets.

The loggia which flanks the living room on its west side has a ceiling supported by timber corbels, beams and purlins. The corbels are ornamented with painted horizontal stripes, and the purlins feature painted geometric motifs on their edges. Photographs taken shortly after the villa's construction show that the

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loggia's arcade was originally supported by columns matching those in the arcade that connects to the guest house, but within a few years the loggia's columns were replaced with piers. Centered in the loggia is an ornately-framed French door that opens into the living room. The door's cast stone surround has an engaged twisted column with an acanthus leaf capital on the outside of each jamb, and is capped with a pediment surmounting a rectangular panel, in the center of which are the letters "VP." Two additional doors opening onto the loggia, one from the living room and one from the entry hall also have cast stone surrounds, but of less ornate design. The floor of the loggia is finished with 4" x 8" red tiles interspersed with 4" square tiles that have images representing various Southwestern themes, including Waite Phillips' U U Bar cattle brand, horses, bulls, birds, cowboys, Indians, and Hispanics. Inlaid in the floor in the center loggia is a mosaic tile compass with the words "Villa Philmonte." Also on the loggia, as well as on the guest house porch, there is a signature tile placed by the architect which reads "Edward B. Delk Architect 1926."

Extending south from the loggia, an arcade wraps the solarium and continues on as a Southwestern style portal to the gazebo. The portal is supported by square wood columns, the corners of which have ornamental chamfers, and support traditional carved corbels. The arcade around the solarium, the portal and the gazebo were added 1929. Measuring 27 feet across, the octagonal gazebo functions as an outdoor living room with a fireplace on its east side. Arches in each of its western facing sides frame views of the mountains of the Philmont Ranch. Inside the gazebo is finished much like an interior room, having a hand painted tile wainscot and a crown molding at the base of its domed ceiling. Its tile roof is topped with a lantern that is laid up with flat tiles used as masonry. The lantern serves as the chimney for the gazebo's fireplace. A connecting portal was added to the south end of the gazebo in the early 1950s when the Philmont Scout Ranch built additional training center buildings to the south of the villa.

The north facade of the villa faces onto the auto court. Set one level lower than the main facade of the villa, the auto court is enclosed on its south and east sides by the house, and on the other two sides by a wall, the two corners of which are curved. The wall is topped with multiple courses of flat clay coping tiles. Cars entered the auto court from its west side between two piers, each capped with a stone sphere and spanned with iron scroll work supporting a large lantern.

The irregular placement of the windows on the three-level north facade of the villa, fronting onto the auto court expresses the varied nature of the rooms

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behind it. The ground level has a recessed doorway that is framed with a low relief neo-classical cast stone surround with the initials "WP" in its center. In front of this door which served as the house's "front" door is an inlaid mosaic of a cowboy roping a steer. The walls to each side of this doorway have relatively small casement windows which serve the rustic and comparatively small scale Territorial and Trophy Rooms that are on this level. Reflective of the nature of these rooms, the exterior wall has a row of projecting vigas that appear to support the two story facade above it. A wide variety of irregularly spaced casement windows open out from the kitchen, and servants' hall on the second level and the bedrooms on the third level of this facade. The dining room on the west end of the facade features a classical iron balcony supported by scroll work, while the third level balcony on the east end is of the traditional Southwestern design as used on the west facade's library.

The servants' quarters were located above the four-bay garage that forms the auto court's east side. A curved stair ascends from the court along its outer curved wall to a balcony where a door allows access to the area that was originally the servants' rooms. This facade was originally topped on its north end with a mission style two-tier, three-arch bell gable, or espadana. To the rear (east) of the garage is the attached caretaker's cottage. The modest one story cottage is roofed with the same tiles as the villa, but is the only section of the complex to use gables. The cottage also differs from the villa in that it has double-hung one-over-one windows. Attached to the east end of the cottage is a greenhouse. Originally covered with a steel and glass structure, the room is now roofed with a red clay tile roof, the tiles of which are not variegated like those of the other buildings. The east elevation also uses double-hung one-over-one windows on its two lower utilitarian levels that contain the garage and servants' quarters, while the third level which houses the Phillips' children's bedrooms returns to the casement windows that are used elsewhere in the Villa.

Courtyards

The center piece of the villa's exterior are the two connected courtyards or patios, and the wall enclosed swimming pool. These three spaces form a series of grand outdoor rooms. Located between the ell formed by the villa and the guest house are the two courtyards. The courtyards are separated from one another by the classical arcade that extends from the villa's solarium to the guest house. The

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south courtyard, two sides of which are enclosed by a masonry wall approximately one story in height, is informal in its design and fronts onto the guest house, a structure of less formal and less sophisticated detail than the villa. In the center of this courtyard is a small circular ceramic fountain that has a water-spouting ceramic frog at each of the four cardinal points.

The arcade between the two courtyards is supported on cast-stone Tuscan-order columns. Based on historic photographs, these columns appear to match those originally used on the villa's front loggia. The floor of the arcade features tiles matching those used on the west facade's loggia. The flat-plaster ceiling of the arcade is painted with fresco panels having a floral motif. Centered on the lines of the columns, the panels contain the initials of first Waite, then Genevieve Phillips, and then their two children, Helen Jane and Elliott. The doorway at the west end of the arcade leading into the villa's solarium is surrounded by a polychrome zig-zag tile design that can be read as the letter "W," Waite Phillips' first initial. Three lanterns matching those of the west side's loggia are hung from the ceiling of the arcade.

The north courtyard is much more formal in its design than the south courtyard. A marble fountain is located in a two-tier well in the courtyard's center. Located at the intersection of the north-south axis that extends through the arcade from the south courtyard, and the east-west axis that extends into the pool area, the fountain acts as a hinge linking these three spaces. The walks within the courtyard are laid out in a square around the circle in which the fountain is located. The first floor walls of the courtyard reinforce the formality of the space. The facade of the villa on its north side has five blind arches that repeat the arcade on the south side. Similarly, the east side of the courtyard is enclosed with a wall that is penetrated by five arches that match the blind arches. These arches open onto the pool area. Each of these arched openings has an ornamental iron grill, three of which are gates. The courtyard's west side is formed by the wall of the villa's living room. The doors and windows in this wall, while not arched, repeat the spacing pattern established by the courtyard's arcades. The second floor walls of the villa that front onto the courtyard have irregular fenestration reflecting the suites of the master bedroom, and the children's bedrooms that overlook the courtyard. Primary among these windows is the three-arch window located on the stair landing.

Both the courtyard and the arcade have numerous panels of hand painted tile on their walls. These include both sculptural reliefs and flat pieces. Applied to the bare surfaces of the walls, often centered in the field between two architectural

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elements, the art is used to ornament these exterior "rooms" as a painting might be used in an interior space. Prominent among the works are two Madonna and Child reliefs in the style the fifteenth century Italian master, Luca della Robbia.

Moving from the north courtyard through one of the three iron gates in its east wall, one descends three steps to the level of the swimming pool. Because of maintenance problems and the shortage of water the pool was filled with earth and converted into a rose garden in the late 1950s. Historic photographs show that the pool was surrounded with flagstone paving and that its edges were protected with ropes strung between stanchions, the pockets for which are still visible in the pool's green tile curb. An octagonal cast stone column with a Corinthian capital supports a gargoyle at the pool's west end. Originally, the gargoyle spouted water into the pool. The pool area is enclosed on its north and east sides with walls that are approximately seven feet in height. Its southern edge is defined by a pergola, the rustic masonry columns of which are finished with stucco. The pergola's trellis is formed with logs, used much in the manner of vigas. The pergola continues the axis established by the arcade between the villa and the guest house. Along this axis, and between the arcade and the pergola, there is a pavilion that is attached to the north side of the guest house. The pavilion's open sides are enclosed with iron gates matching those between the pool and the north courtyard.

The guest house has two bedrooms on each of its two levels. A bathroom that can be entered from the exterior is located between the two bedrooms on each floor. So that each bedroom would have its own bath, a second bathroom was later added to each floor on the east side of the building. A less formal, more rustic style was employed in the design of the guest house than was used at the villa. The first floor guest rooms open off of an arcade facing onto the south courtyard. The arcade is made of narrow segmental arches punched into the smooth surface of the wall. A stairway in the arcade ascends to an open porch which gives access to the second floor's guest rooms. The railing of this porch which extends across the guest house's facade is supported on projecting wood brackets, and its balustrade is made of polychrome wood spindles. The porch's roof is supported by square timber columns with carved corbels. All of these features are associated with traditional New Mexico architecture. The guest house's windows are all casements, with those on the rear (east) facade being in groups of four.

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Continuation Sheet**Section number 7 Page 7Interior - Lower Level

The primary entry used by guests to the villa was from the auto court on the villa's lower ground level. The wide paneled entry door is divided into two squares. The lower square is divided into four divisions, one horizontal and three vertical, while in the door's upper square a diamond window is set in its center. This window is covered with a wrought iron grill containing the initials "WP." The door leads into the first floor foyer, a low (8'-4" ceiling height) space of Southwestern design. Its floors are finished with rustic tiles. The room is decorated with American Indian artifacts, and its two light fixtures are framed from peeled tree branches covered with animal hides. Each fixture is of a different design, the first one being unadorned, the second having a snake motif painted on the hide around its circumference. At the end of the foyer, beyond the foot of the stairway that ascends to the villa's main level is a semi-circular fireplace. While the fireplace's curved plan and corner location are part of the Hispanic tradition of the region, its extreme backward curve is reminiscent of the traditional ovens, or hornos used by the Indians in the Southwest.

To the right (west) of the foyer, a door leads to the Trophy Room, the first of the Villa's decorated interior spaces. This room and the Territorial Room located across the foyer were used primarily by Waite Phillips for entertaining his guests. Two steps lead down from the foyer into the Trophy Room. This rustic room combines motifs of the Southwest with those associated with high-country hunting lodges, like those built by Waite Phillips in the Philmont back country. The room has a rustic floor made of travertine pieces varying widely in size and color, and is edged with a darker colored stone. The focal point of the room is a large fireplace centered on its south wall. Formed as a series of stepped tiers, it is Southwestern in its use of materials and decorative motifs, but it is considerably more monumental in scale and assertive in its detailing than traditional design from the region. On its lowest tier, to each side of the firebox, there is a niche in which historic photographs show a large Indian pot. A rustic wood mantle is supported on projecting half-round log supports. The fireplace is finished with heavily textured plaster. The front of the fireplace is protected with a wrought iron framed screen embellished with Indian motifs. The projecting andirons have at their tops, the initials "WP" formed in iron in the style of a brand. To each side of the fireplace, there are built-in book shelves rising four shelves in height. Above the shelf to the left, a recessed heating radiator is covered with a steel sheet with

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incised Indian designs. A similar screen covers a radiator in the room's opposite corner. Above the bookcase to the right of the fireplace is a mosaic mural of a cowboy on a bucking bronco and a saguaro cactus, a plant not native to New Mexico. The U U Bar brand appears on a cloud in the sky above the scene. A small alcove, framed by a shallow arch and containing Mr. Phillips's desk, is located off of the room's northwest corner.

The Trophy Room is decorated with mounted heads and animal skins and other artifacts relating to hunting and the Southwest. In keeping with this theme, the room's walls are painted with drawings of animals and Indians. The drawings were done by John McCutcheon, a cartoonist with the Chicago Tribune. The ceiling is formed by log vigas that support plaster between them. The room's current iron steer-head light fixture is not original. Historic photographs indicate that the room originally had a fixture like the hide-covered fixtures in the foyer, except that it was more elaborate, having feathers hanging from its rim.

Both the door into the foyer and the door to adjoining Trapper's Closet are formed of heavy, rough-sawn boards held together with cross members and a "Z" brace, and have oversized ornamental iron strap hinges and latches. The door to the foyer is of the same rustic design on Trophy Room side, but on the other side it is of the eight panel design that is used elsewhere throughout the house. The door to the Trapper's Closet has a small hinged panel at eye level.

Opening off of the west side of the Trophy Room, the Trapper's Closet was built to store hunting and fishing equipment with which Waite Phillips equipped his guests before heading out into the ranch's high country. The long narrow room is designed in the style of the rustic lodges that the guests would be visiting. It has a distressed plank floor, and its east wall is finished with adzed log slabs with wide strips of plaster "chinking" between them in order to give the appearance of the wall of a log cabin. The room's ceiling is framed to give the impression of being in a small cabin. Its pitched boards are supported by 2-1\2" diameter peeled logs. Illumination for the windowless room is provided by three electrified oil lamps that are hung from the ceiling. At each end of the room there is a glass-fronted cedar closet.

From the left side (east) of the foyer, a door leads to the Territorial Room, a room that is finished entirely in architectural motifs common to colonial New Mexico. It has a floor made of painted random width boards with exposed nail heads. To the right when entering the room from the foyer is another traditional New Mexico corner fireplace or fogon, but its design, size, and proportions are more

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prototypical than those of the one located in the foyer. Above the fireplace is a traditional wall niche for a santo. An alcove containing an exterior window is located on the north side of the room. The alcove is defined by a large hand-hewn beam supported on traditional carved corbels with painted polychrome accents, and a low wall that projects about one foot out into the space from the west side wall. The room's ceiling incorporates all of the major methods of framing roofs that were commonly used by the Hispanic settlers of the Southwest. The main room's ceiling is supported with hand hewn beams that have purlins notched into their sides. The purlins in turn support planks that form the ceiling. In the room's southeast corner, the under side of a stairway is finished with latillas stained with natural colors in a repeating pattern of yellow, orange and black. The outside edges of the latillas are supported with a beam whose edges are decorated with a painted diamond-notch pattern. The ceiling alcove is also made of latillas, but here they are laid in the traditional diagonal pattern, alternating in direction in each of the bays formed by the purlins. Lighting is provided by means of traditional wall-mounted Mexican tin fixtures that have been electrified. Four of the room's doors are formed of panels of random size and orientation, a design traditional to Mexico. A door to the exterior and a small doorway under the stairway are formed of tongue and grooved boards, the exterior one having a natural finish, while the one under the stair is painted. A toilet room, located off of the northeast corner of the Territorial Room is finished entirely in the Mexican style. Eight-inch square flashed rustic tiles laid on the diagonal form its floor, and bright hand-painted tiles with a floral motif form a wainscot to approximately three feet above the floor. Tiles are also used as accents on the walls around the medicine cabinet and other features. The room has a vaulted plaster ceiling and its window panes are painted with traditional Mexican designs. The room's wall radiator alcove is covered with a wrought iron grill ornamented with two burros.

East of the Territorial Room are a series of support spaces that contrast sharply with this level's decorated rooms. These rooms, which include a rear servant's stair, a storage room, the laundry rooms and the garage, are characterized by concrete floors, exposed pipes, and sand-finished plaster walls. Contrasting sharply with the formal rooms of the house, these spaces, and the kitchen and servants' areas on the floor above give the sense of being a backstage support area to an elaborate stage set.

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INTERIOR - MAIN LEVEL

A stairway at the south end of the foyer leads to the villa's living room. This five foot wide stairway with its 17 low risers provides a gracious and spectacular entry to the main formal living space of the villa. An archway over the head of the stairway supports the landing of the stairway to the second floor. At the head of the stairway one arrives on a raised platform that extends across the full width of the living room. The platform is separated from the main room by a low wood divider that contains heating radiators. After crossing the width of the platform, one can turn left and descend two steps into the living room, or turn right and ascend three steps into the entry hall, a space that is separated from the living room by two arches supported on a column. From the entry hall, one can then turn back to their right, circling around the column, and go up one step to a small landing that overlooks the platform before turning once again, this time to the left, and beginning the ascent to the second floor. The landing although only one step above the entry hall's floor on its west side is separated from it by a continuation of the stairway's iron railing. This railing forces one to take the route as described above, thus increasing the number of times a person must change direction, and pass from the living room into the entry hall, and then back again. Similarly when coming up into the living room from the foyer, one is forced to first walk the width of the room before then going down three steps into the room. These seemingly illogical circulation routes are clearly calculated to provide the maximum theatrical effect when passing through these romantic interior spaces.

The living room which is approximately 42 feet long and 22 feet wide, is spanned by wood beams supported on corbels with hand painted floral motifs on their sides and bottom. The backgrounds of the corbels are painted alternately, a dark blue and a red. The bottoms of the beams are painted in four repeating floral and geometric designs. The room's floor is formed of boards with a 3/4" wide dark wood strip inlaid between each board running the length of the room. Each side wall of the room is punctuated by three evenly spaced openings which, depending on the need, are treated as either French doors or windows with grill covered radiators placed below them. Custom-made wall mounted light fixtures are located between each pair of openings. Each of the back plates of these fixtures features the profile of a different animal associated with the ranch and is surrounded with a border in the form of a twisted rope.

The focal point of the living room is the fireplace on its south end wall.

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Made of painted cast stone, its classically designed mantle features a crest with the initial "W" set above the initial "P." The fireplace screen features a sunset scene executed by applying to the screen the cut metal forms of the setting sun and tall pines. To either side of the fireplace, arched doorways lead into the solarium. Located in each doorway are a pair of elaborate wrought iron gates decorated with the cut metal profiles of stallions, buffalos, and a four-petal flower.

These gates as well as much of the other ironwork in the Villa are attributed to Ted Paddock, a blacksmith who was working on the Philmont Ranch at the time of the house's construction.

The floor of the solarium is finished with a dark green rectangular tiles laid in squares around a square blue tile. On the north wall of the room, backing up to the living room's fireplace is an arch-topped wall fountain. Formed in green and blue tiles, with gold diamond shaped tiles used as a border, the center of the fountain features a dolphin that spouts water into a projecting semi-circular bowl. The solarium light fixtures are wall mounted double lamps similar to those in the living room, but are ornamented with the U U Bar brand. The room has a classical crown mold executed in plaster.

Retracing one's steps back through the living room, one comes back to the entry hall. The space is covered with three barrel vaults; a larger square vault in its center, flanked by two lesser rectangular vaults, each one half the width of the larger vault. The flanking western vault is parallel to the larger vault, while the end of the eastern vault is perpendicular to the larger vault and aligned with its north side. Between the center vault and the living room, and between the center vault and the west flanking vault, the openings are divided into two archways, between which there is a cast Corinthian column with a twisted shaft. At the walls the arches rest on plaster pilasters with capitals matching those on the columns. The center of each vault is accented with a painted star burst design with a floral surround. From the center of each star burst is suspended a metal frame and opaque glass light fixture, the one in the center bay being in the shape of a star. From the entry hall's eastern vault, a door leads into an ornately-tiled toilet room to the left, and to the right another door leads into small room beneath the stairway to the second floor. This room was used to house the telephone, so that conversations could be held in private.

The entry hall's west vault leads into the breakfast room. As originally designed, this room was to serve as the principal foyer to the house, and led into the entry hall. The room's floor is covered with 1" x 2" tan and beige mosaic tiles

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crisscrossed with blue tiles that divide the field into 36 squares. The room has a groin-vaulted ceiling. A red and green painted floral rope design extends outward from the center of the vault following the groins of the vault to terminate with a tassel motif in each corner of the room. Between the intersections of the four ropes in the center of the room are painted Rococo designs, each containing a smiling faced gold sun set against a light blue field. In the northeast corner of the room, a semi-circular fireplace is set in the corner. It is faced with a rustic fireplace that utilizes pits and cracks cast into its faux stone surfaces to make it to appear older. A twisted column with a Corinthian capital is set on each side of the fireplace opening. Above the fireplace a curved wall slopes backward to the base of the vault. On the wall, an elaborately painted crest contains the letters, "U U Bar RANCH." The room's eight candle rustic metal chandelier's rim also has crests with the U U Bar brand on its rim.

Also opening off of the entry hall and adjacent to the breakfast room door is the dining room. Large enough to hold a table that can be extended to seat sixteen, the room was used for entertaining guests. The floor is inlaid with 3/4" wide dark wood strips like those in the floor in the living room. The room's ceiling is formed of dark boards overlaid with molding to form shallow beams and coffers. The undersides of the beams are painted with a floral motif featuring green fleurs-de-lis surrounded with a gold border. A carved and painted rosette is located at the intersection of each beam with a cross beam. Centered on the south wall of the room is another cast faux stone mantelpiece. Of very similar design to the fireplace in the living room, but smaller and less monumental in scale, this mantle features a crest with the letter "V" set above the letter "P." The fireplace's screen features a scene of an archer poised to shoot an arrow at a stag. On the sloping wall above the fireplace is a coat of arms that Mr. Phillips bought in Portugal. The room's wall-mounted double lamp fixtures feature the U U Bar brand.

A double-swing door leads out of the dining room into the kitchen. The large kitchen retains its original glass-fronted wood wall cabinets, but its base cabinets have been replaced with steel cabinetry. The flooring has also been replaced with vinyl tile, and modern florescent lighting has been installed. Beyond the kitchen is a room that was apparently used as the servants' hall. The service stair from the lower level ascends to a hall off of this room. All of the room's cabinetry has been removed, but the servant call mechanism and phone are still in place. Because the arched window on the room's south wall looked out into the north courtyard, it was glazed with colored bull's eyes to protect the privacy of the family and their guests

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when in the courtyard and pool area. In the southwest corner of the room, a plaster hood projects from the wall of what was probably an area where baking took place. A stairway to the children's bedroom wing on the floor above is a later addition to the house. Unusual for a grand home, the villa originally had no servant's stair to the bedroom level. Further east from the servant's hall, is the area above the garage that was used as quarters for the servants. Except for one room, the interior of this wing was gutted in the 1950s in order to create a dining and meeting room for use by the Philmont Scout Ranch. The one servant's room that does remain retains its original attached bathroom.

Interior - Upper Level

The top floor of the house was reached by means of the stairway in the entry hall. The stair, as well as the one to the first floor has a wrought iron railing with balusters that alternate between square and twisted. Halfway up the stair a three arched window was located on the landing. A painted scene on the window depicts travellers on the Santa Fe Trail near Tinaja Mountain, a landmark located northeast of Philmont. At the head of the stair is the spacious hall and a door into the library. Located above the breakfast room, the library is decorated in a style that is perhaps the closest to Mexican of any room in the house. A small angled fireplace is set in the room's northeast corner, its hearth being faced with painted Mexican tiles. Beside the fireplace is a three shelf niche in the wall that has a reverse curved top of a middle-eastern character. The ceiling's rough adzed beams have a square reveal carved along each edge on their bottoms. The door to the hall and the book shelves on the west wall of the room feature simple, but rugged design. Located in the center of the bookshelves on the west wall is a circular window, the glass of which is slightly curved so as to serve as a magnifying glass, thus making Philmont's mountains appear to be slightly closer.

From the hall, a corridor leads to the south to the master bedroom. The corridor has windows along its west wall. The spacious master bedroom and its connecting bath and dressing rooms form a suite that occupies the entire area above the great living room. The master bedroom is carpeted and features applied pastel blue molding that divides the walls into panels. The room is capped with an elaborate classical entablature that includes a dentil course and a crown molding. Each of the wall-mounted light fixtures located around the room features two imitation candles supported on stems from a gold finished bracket with a porcelain

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medallion set in its center, each with a different pastoral scene portrayed on it. The room has a green neo-classical faux marble fireplace on its south wall. A bas relief inlay in its center contains six dancing maidens. Overall, the room, and the attached bath and dressing rooms are of a refined and feminine nature, contrasting sharply with the masculine and baronial rooms of the first and main levels.

To either side of the bedroom's fireplace, a pair of French doors lead down two steps and into an enclosed porch. Originally built as an open roof top, this room was enclosed by 1930. All three exterior walls are formed entirely of arch topped windows, three to each side and four on the end. In sharp contrast to the bedroom, the porch has an almost Art Deco or Moderne Style character. It features a bold floor design made up of dyed-leather inlays of blue squares rotated on a forty-five degree grid. These squares are separated by white lines whose intersections are accented by a black square, and the floor is surrounded by a bold black border. A fireplace, located on the room's north wall is framed by a black marble surround of strikingly simple design. The ceiling is formed of 24 inch square coffers. Mounted in its center is a three tier light fixture of modernistic design.

North of the master bedroom along the villa's east wall, is Mrs. Phillips' dressing room. Built into the east wall is a dressing table with a mirror fronted built-in corner cabinet at each of its ends. The south cabinet contains a wall safe. Opposite the dressing table is an alcove containing wardrobes for clothes storage. Each wardrobe door has a mirror, thus providing mirrors on all three sides of the alcove to aid in dressing. The dressing room is finished with the same carpet and in the same paint scheme as the master bedroom. From Mrs. Phillips dressing room another door leads in to the master bath room. This door is aligned with the first so that the bedroom, dressing room and bath are linked enfilade. The master bath room is finished with pastel pink hexagonal floor tiles and four inch square wainscot tiles. The tub and shower are also a pastel pink. Located in the southwest corner of the room is a shower with a chrome finished door. In addition to a shower head above, three heads are located on the both side walls. To gauge the temperature of the water a thermometer is built into the shower's controls. In front of the shower, three heat lamps are built into a recess in the wall. Between the master bath room and the corridor is Mr. Phillips' dressing room. In contrast to Mrs. Phillips dressing room it is very simple. There is a built-in dresser against the east wall and a walk-in closet extending to the south. The closet has a built-in electric reducing machine. The only window in the room is a leaded glass window that opens onto the corridor. This window is ornamented with the painted design

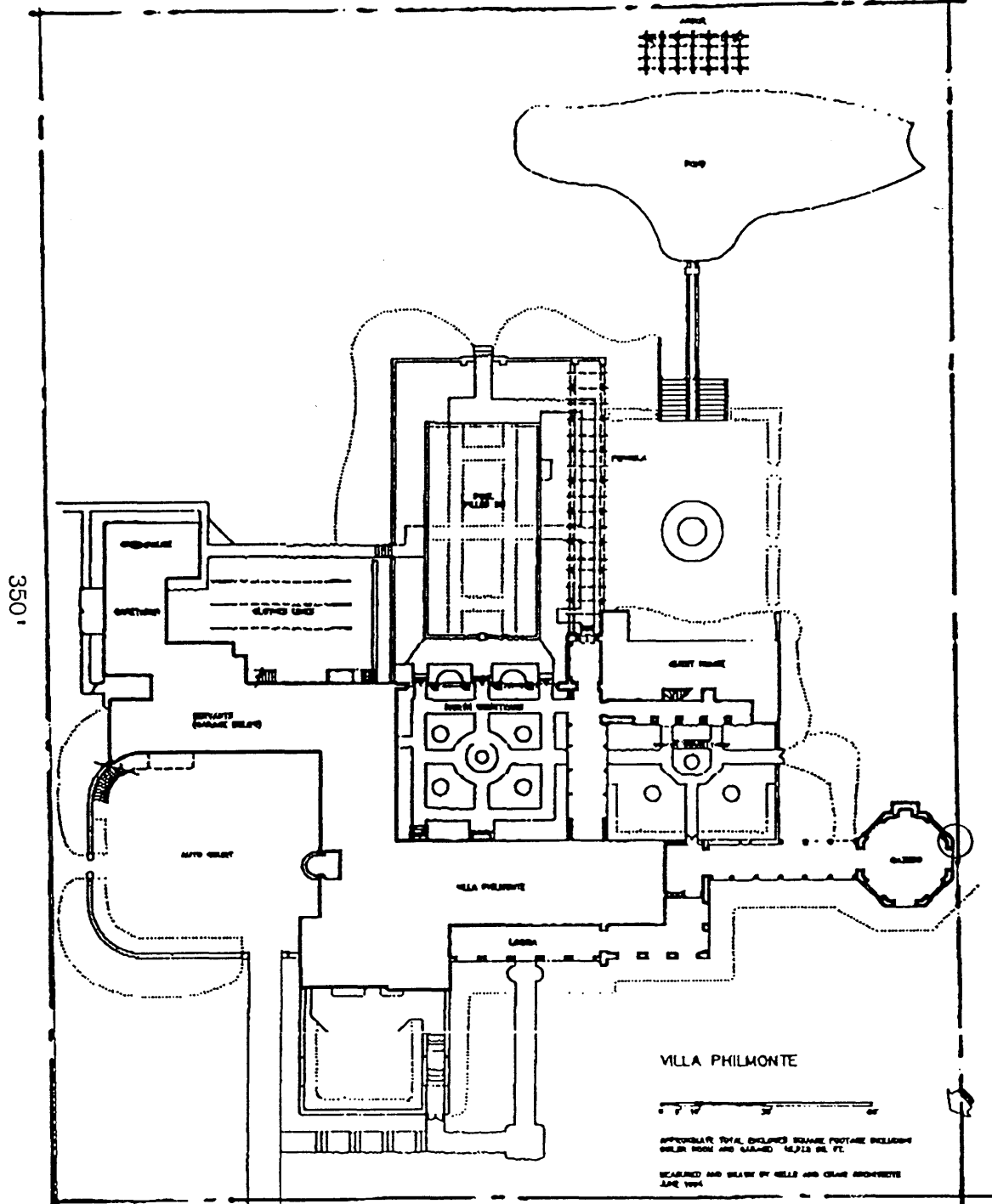
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of a mounted knight.

From the second floor hall, a pair of double doors open to the north and descend four steps into a suite of rooms above the kitchen and servants' hall wing. This suite contains the only guest room within the villa and the children's bedrooms. To the left is the guest room and its attached bathroom. The room is decorated with applied classical wall moldings that divide the walls into panels much like those in the master bedroom, but currently they are not painted in a contrasting color. The two children's bedrooms are a study in contrasts. The daughter's bedroom is finished to be as feminine as possible, while the son's bedroom is expressed in a decidedly masculine style. The walls of daughter's bedroom are finished with a smooth plaster and have a delicate crown molding, while those of the son's room have what may be the most highly textured plaster in the house and a coved ceiling. The daughter's room has wall-mounted light fixtures, the wall plates for which are executed as a vase holding a delicate bouquet of porcelain flowers. The fixtures in the son's room have metal wall plates with a unicorn cut into each of them, and the resulting opening backed with red fabric. Two connecting bathrooms are located between the children's bedrooms. The daughter's is finished with lavender four inch square wainscot tiles and octagonal floor tiles. The tile work in the son's room is the same, except it is all done in white.



350'

260'

Villa Philmonte
Colfax County
New Mexico

Approximately 2 acres

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8. NARRATIVE STATEMENT OF SIGNIFICANCE

The Villa Philmonte was constructed in 1926-27 as the summer home of Mr. & Mrs. Waite Phillips at the headquarters of their Philmont Ranch located four miles south of Cimarron, New Mexico. The fifteen room house was designed by Edward B. Delk in Spanish Mediterranean style and built of solid masonry with tiled roofs. It sits at the eastern foot of the Sangre de Cristo Mountains at an elevation of 6400 feet.

The Phillips' gave the home and a large part of their ranch to the Boy Scouts of America in 1941. For the last thirty years the Villa has been used as a memorial to the donors and their contribution to Scouting. A major restoration, based upon period photographs, was carried out in the late 1970s, and the building remains in excellent condition.

Description & Historical Narrative

In 1922 Oklahoma oilman Waite Phillips (1883-1964) bought a ranch near the historic frontier town of Cimarron, New Mexico. Ten years later he had built the ranch to more than 300,000 acres and called it Philmont which he derived from his own name and the Spanish word for mountain, "monte." Altogether, it was a dream come true.

Phillips was born on a small farm in Iowa in 1883. He left home at age sixteen with his twin brother Wiate destined for the Rocky Mountains. For three years the brothers travelled over much of the northern Rockies working in various mining, timber, and railroad camps. Their adventure came to an abrupt end, however, when Wiate died from a ruptured appendix in the summer of 1902.

Phillips was devastated over his brother's death and reluctantly returned home. He was encouraged to go back to school by his older brothers Frank and L.E. and enrolled in the business department of the Western Normal College, Shenandoah, Iowa. He graduated with a certificate six months later and was soon hired as a bookkeeper for the Hawkeye Coal Company in Knoxville. There he met and married Genevieve Elliott the daughter of the town banker.

In the meantime his older brothers had moved to Indian Territory and invested in several promising oil properties. Phillips followed suit and joined them in the Oklahoma oil fields in the spring of 1906. Serving as their field man, he displayed genuine talent for leasing prospective oil tracts that eventually proved

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productive.

Although the older Phillips brothers showed great aptitude for the oil business, they decided in 1914 to devote their financial resources to banking in support of the industry and therefore liquidated most of their oil assets. Phillips sold his minor interest at the same time and with the proceeds bought an oil marketing firm in Fayetteville, Arkansas. After a year, he sold the company at a profit and returned to Oklahoma. He established headquarters at Okmulgee and again began looking for oil. After successfully developing several leases, he broadened his operation into refining, transportation, and marketing.

In the process of selling their oil interests his brothers were forced to retain a number of oil and gas leases they held on Osage Indian land. These leases proved to be so valuable after further exploration that the two again entered the oil business in 1917 and established the Phillips Petroleum Company with headquarters in Bartlesville.

Phillips remained on his own, however, and moved his headquarters to Tulsa in the spring of 1918. Four years later he integrated his holdings into the Waite Phillips Company, serving as president and general manager. But, in the spring of 1925, satisfied with the level of the company's success, Phillips sold it to a Wall Street investment firm for twenty-five million dollars. The sale freed him to devote his energy to other interests of which the Philmont Ranch was foremost.

From the time he spent in the northern Rockies as a young man Phillips had wanted to own a mountain cow ranch. Whereas his brother Frank had chosen the rolling hills outside of Bartlesville for his showplace ranch, Woolaroc, Phillips looked toward the Rockies for a ranch. He first bought one near Denver but later decided that it did not possess sufficient recreational opportunities for him and his family.

Therefore, in 1922 when he learned of the proposed sale of the Urraca Ranch near Cimarron, he dispatched his Denver ranch manager Gene Hayward to inspect it. Hayward's glowing report emphasized the ranch's choice grazing and farmland acres along the foothills and mountains of the Sangre de Cristo range and also how the ranch would serve as an excellent foundation property from which Phillips could expand. After his own inspection, Phillips bought the ranch in two parcels.

Part of his attraction for it stemmed from his interest in the colorful history of the Cimarron country. Cimarron had been the headquarters of mountain man Lucien Maxwell's ranch on the old Beaubien & Miranda Land Grant in the 1850s and 1860s and was an important stop on the Santa Fe Trail. Maxwell's friend Kit Carson was a frequent visitor. A gold rush occurred in 1866 and was followed by

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a bloody settlers' war in the 1870s known as the Colfax County war.

Immediately after buying the ranch Phillips set to developing its resources as they pertained to livestock, farming, and recreation. He brought to this work the same energy and managerial skill that had made for such overwhelming success in his oil business.

Of primary importance was a residence on the ranch for his family. After the sale of his oil business the Phillipses sailed to the Mediterranean with the express purpose of gathering architectural ideas in Spain and Italy for a home at Philmont and a main residence in Tulsa.

They were joined by Edward Buehler Delk, a Kansas City architect who had been commissioned to design the two structures. Delk (1885-1956) had studied architecture at the University of Pennsylvania graduating in 1907. After further study at the University of London, he began practicing in Philadelphia in 1913.

His career was interrupted from 1917 to 1919 with military service in World War I. On return from England he was hired as a consultant to the J.C. Nichols Company of Kansas City. He was assigned to master plan the company's Country Club Plaza and subsequently designed two of the development's first buildings.

In 1922, Delk again entered private practice establishing an office in Kansas City. His design interests lay in Colonial Revival, Italian Renaissance, and Spanish Mediterranean styles, all popular domestic themes of the day. In his career he was to design more than thirty landmark homes in Kansas, Oklahoma, and Missouri. Waite Phillips' commissions were among the first and did much to launch Delk's subsequent career.

Delk came to the Philmont Ranch in late October of 1925 to draw the initial first floor plan and grounds sketch of what Phillips would call the Villa Philmonte. The final drawings were completed in the early part of the next year and construction began soon thereafter under the direction of the John Long Construction Company of Kansas City. The site selected was in the old Urraca Ranch apple orchard where the residence would command a panoramic view of the ranch's mountain backcountry to the west.

The Villa Philmonte was completed in the spring of 1927 and the Phillipses moved in during June with their two children, Helen Jane and Elliott. It was to become their summer home and headquarters for entertaining innumerable friends and business associates for the next fifteen years.

Among the groups that assisted the Phillipses in celebrating their first summer at the Villa were Phillips' five brothers who spent the 4th of July holiday

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on the ranch. Several weeks later a party led by Vice President Charles G. Dawes visited the Phillipes and enjoyed their hospitality both at the Villa and at their mountain retreat, Rayado Lodge.

Whereas Delk employed an elaborate Italian Renaissance design for Phillips' Tulsa mansion named Villa Philbrook, at Philmont he used a Spanish Mediterranean theme that blended well with its setting at the foot of the mountains. Built of solid masonry, the finished structure was stuccoed and painted a light buff color and trimmed in turquoise blue. The multilevel roof line, dominated by a cross gable arrangement, was surfaced with mission tiles of variegated colors. Arches were repeatedly used in arcades, doorways, and in dividing walls.

Two patios decorated with painted tile and separated by an open arcade were incorporated at the rear of the house. A two story guest house with a balcony fronted the south patio while a swimming pool was located east of the north or interior patio.

P.W. French of New York was engaged to design the house's interior composed of fifteen major rooms and five baths. He worked primarily with art, furniture, and decorative objects that the Phillipes acquired in Spain and other countries on a return visit to the Mediterranean in the summer of 1926.

The living room, which dominates the home, is marked by massive painted ceiling beams and a large fireplace. A tiled conservatory with a fountain connects to the living room on the south.

The dining room is separated from the living room by a vestibule consisting of a series of four domed and painted ceilings. The western most of this series was the front and, initially, the main entrance to the Villa. Later it was adapted into the family breakfast room.

The dining room has a coffered ceiling and a large fireplace on the south end. Double doors leading to the west open to a stone floored patio and a fountain used for outside dining. Opposite the double doors, a door leads to the kitchen, pantry, and servants' quarters.

Above the landing on the stairs leading to the second floor is a painted and leaded window. It depicts traders traveling the Santa Fe Trail near Tinaja Mountain, a trail landmark located northeast of Philmont. Also in the composition are several Indians mounted horseback and each painted with a look of consternation as they watch the traders pass through their land.

At the heading of the stairs is a library equipped with a port hole window providing a view to the western mountains is located at the head of the stairs while

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the wing to the north holds the children's bedrooms.

From the library, a hall leads southward to the master bedroom. Originally, an open air sun deck was attached to this bedroom on the south, but it was later enclosed and used as a sleeping porch. The Phillips' bathroom was equipped with both a shower and a bath tub, and separate dressing rooms and clothes closets were located on either side of it.

From the living room a stairway leads to a downstairs hallway where a large door opens to the auto court which was the primary entrance to the house. Two rooms flank the downstairs hall. The one on the east was Phillips' game room where he entertained guests. Its ceiling is made up of several New Mexico viga and vigita configurations. The opposite room, dominated by a massive stone fireplace, is hung with large game mounts indigenous to the ranch. Known as the Trophy Room, it served as a place for Phillips to entertain as well as his office when he was required to conduct business on the ranch.

A heavy wooden door on the west, simulating the entrance of a backwoods cabin, opens into what Phillips' called the Trapper's Closet. Inside he stored riding clothing, trap guns, hunting rifles, and fishing equipment to outfit guests on their western holidays on the ranch.

In attending to the operation of the ranch itself Phillips was unable to draw upon a past experience in raising cattle, horses, and sheep. Nevertheless, he made up for his lack of experience by carefully studying all aspects of modern livestock management and adapting pertinent methods to his ranch's needs.

Although an absentee owner, Phillips kept in close touch with all activity on the ranch. He required his ranch managers to prepare and send written reports to him weekly. The reports carried information regarding weather conditions, current operations in the cow, horse, sheep and farm departments, plus pertinent items pertaining to personnel, water and fences. Phillips was meticulous about responding to each of the reports and often offered suggestions for particular action or possible solutions for problems.

No aspect of the ranch's operation escaped his attention. He was especially concerned with the welfare of his employees. On the average the ranch employed as many as fifty people including ten cowboys, fifteen shepherders, twenty farmers, and office and maintenance personnel. Each employee was supplied a house, milk cow, garden seed, poultry stock, beef and pork. In a May 1936 letter to his ranch manager Phillips stated that the ranch furnished "to its employees as nearly as possible what they would receive if they owned or leased a small place of their

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own."

Perhaps the greatest contribution Phillips made to the success of the ranch's cattle operation was his plan for the management of the cow herd and the efficient utilization of the available range grass. The plan involved developing springs and other water sources and using cross fences and strategic salt distributions in order to entice cattle to graze inaccessible parts of the ranch.

Philmont cows bearing the ranch's U U Bar brand gave birth to their calves each spring from the middle of March to the middle of May while pastured on the sheltered lowlands. During the first part of June the cowboys began gathering cows and calves and pushing them to a trap located at the foot of the mountains in the south part of the ranch. There they were started in bunches of roughly 300 head along with the herd bulls up a drive that led to the summer mountain pastures of La Grulla, Agua Fria and Garcia Parks. The older cows seldom needed encouragement to climb on top having been conditioned by making the drive many times before.

At the head of the drive the cows were met by another crew of cowboys who held them at La Grulla Park and branded the calves. Following branding, the cattle were pushed to the western extent of the pastures and then allowed to drift back eastward to the lower elevations of the parks as the summer progressed.

All cows, calves, and bulls were gathered from the high country by the end of September. After the calves were weaned in October, they were driven to Cimarron and loaded on a branch line of the Santa Fe Railroad for the long ride to market in Kansas City.

The Philmont Ranch horse breeding program was renowned for the variety, quality, and versatility of the colts it produced. Thoroughbred, Steeldust (Quarter Horse), and Percheron sires stood at the ranch and, depending on which broodmares they were crossed on, sired colts capable of working cows, playing polo, serving in the cavalry, or pulling wagons or farm equipment.

By the latter part of the 1930s Philmont was one of the most well developed ranches along the front range of the Rockies. The Phillipses had enjoyed the ranch for almost twenty years and it was very much an important part of their lives. Nevertheless, in 1938 Waite Phillips made arrangements to give part of it away.

Phillips strongly believed that those who acquired riches had a responsibility to share them with others. "Real philanthropy," he once wrote, "consists of helping others, outside our own family circle, from whom no thanks is expected or required." During the Depression Phillips made substantial financial contributions

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to several educational and charitable organizations and provided capital funds for building projects for several others.

Moreover, as the period drew to a close he began developing plans to dispose of much of his personal property. In October of 1938 he and Mrs. Phillips directed the founding of the Southwest Art Association as a corporate organization to receive the gift of Philbrook, their Tulsa estate. Their interest in art and culture led to the donation with the intent that the home be transformed into an art museum for the people of Tulsa and the Southwest.

Earlier that year Phillips had contacted the Boy Scouts of America (BSA) with a proposal to donate a portion of his New Mexico ranch to them for a wilderness camping area. He was impressed with the character building and citizenship training goals of the Scouting program fulfilled through active participation in camping and hiking in the outdoors. He felt a part of his ranch would be a perfect setting for Scouts to pursue their activities.

After inspecting the property composed of 35,857 acres of the north part of the ranch, the National Council of the BSA accepted the gift and established a camp named Philtum Rockymountain Scoutcamp. Philtum was coined from Phillips' name and the Boy Scout slogan, "Do a good turn daily."

From its initial season in 1939 Philtum became a place of great western adventure for the Scouts who hiked, camped, and rode horseback there. Phillips took an avid interest in participation at the camp and often rode horseback among the campers, talking with them and observing them in their activities.

He was evidently pleased with what he saw because he again contacted BSA officials after the 1941 camping season to discuss the possibility of a further gift. The talks resulted in Phillips' decision to give the Scouts the entire headquarters of the ranch including the Villa, plus 91,538 acres of the mountain backcountry. In addition, he gave as part of the gift the Philtower Building, a twenty-three story office building he built and owned in downtown Tulsa, that was to be used as a permanent endowment for the ranch. Together the properties were valued at five million dollars.

In a statement to the Tulsa Daily World Phillips was quoted as saying, "That ranch represents an ideal of my youth...and has meant a lot to my son and his pals. Now I want to make it available to other boys...I'd be selfish to hold it for my individual use."

As with Philtum, Phillips imposed no restrictions on the BSA regarding the gifts beyond that they be used "for the advancement and development of the

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program of Scouting." He did, however, state that although he did not "want to make any demand upon the Boy Scouts of America..., for twenty consecutive years, (the) ranch has been a part of my life. My son grew to manhood there. I would like to reserve for myself and members of my family the right to walk or ride over this property." He further requested that his horse Gus be turned out on the ranch, unriden, to live out his life in fields "white with clover."

Having divested himself of both his Tulsa and Philmont homes, Phillips and his wife moved into the penthouse of the Philcade Building, another of his Tulsa office buildings. They remained there until the winter of 1945 when they purchased a residence in Los Angeles and left Oklahoma and New Mexico for good.

After accepting the larger part of the Philmont Ranch, the BSA changed the name to Philmont Scout Ranch. Since then more than 500,000 Boy Scout and Explorer campers from all over the United States and many foreign countries have backpacked in its mountains. Phillips' gift was subsequently augmented in 1963 with 10,098 acres donated by Scouter Norton Clapp which brought the total to 137,493 acres. Philmont today is the world's largest camping operation in terms of attendance and geographical area.

The boys and girls who come to the ranch each summer participate in outdoor experiences most of which are unavailable to them where they live. The predominant activity is a twelve-day backpacking trek through the mountains called a High Adventure Expedition. The campers are organized into crews of ten to twelve and hike itineraries that take them to a series of staffed camps that offer such programs as rock climbing, fly fishing, rifle shooting, and archaeology. In addition, they have opportunity to scale peaks of which many are over 10,000 feet including the ranch's highest, Baldy Mountain at 12,441 feet.

Some of the mountain camps are situated in former mining, lumbering, trapping, or cattle raising areas, and their programs are historical hands-on interpretations of the periods. Staff members dressed in period clothing recount each camp's historical past and also demonstrate frontier skills like gold panning, beaver trapping, black powder rifle shooting, blacksmithing, roping, and branding as well. The programs are popular with campers because in learning the skills and playing historical roles, they, in effect, recreate history and come to appreciate the experiences of the frontiersmen in a way impossible to achieve in the classroom.

Another favorite Philmont activity is the Cavalcade. Participating Scouts and Explorers spend eight days on the trail horseback and become proficient at bridling, saddling, feeding, and grooming their mounts. They also learn how to pack their

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camping gear on horses by throwing a diamond hitch over a sawbuck pack saddle. The ranch maintains a remuda of 250 saddle horses for the Cavalcades and for daily trail rides conducted out of three backcountry camps.

In keeping with one of Waite Phillips' requests, Philmont continues as a working cattle ranch, grazing a herd of 250 Hereford-cross cows. The ranch also has over one hundred burros that are pastured in sheltered canyons during the winter and packed by campers in the summer. These burros are often the largest animals that most campers have ever experienced and leading them on the trail for several days becomes an education in itself.

The vision Waite Phillips held in giving his beloved ranch to the Boy Scouts of America can best be summarized by two often quoted statements. He wrote that he believed "the romance, history, and traditions of the country in which the ranch is located will contribute much toward perpetuating American idealism and patriotism among... (young people) from all parts of America." Furthermore, he said "put a boy in touch with nature and the job of inspiring him with high ideals is an easier one than in any other environment." Philmont and the experience it offers stands today as a monument to his foresight.

Present Use

During the first years of Philmont Scout Ranch, the Villa was used to house resident managers. As soon as other accommodations were made ready for them, however, it was set aside only for meetings, receptions, and tours by staff, campers, and ranch visitors.

By the 1970s many of the interior furnishings were in need of restoration or replacement due to the considerable number of people who had visited the house. Beginning in 1976, Waite Phillips' son, Elliott, and his wife, Virginia led efforts to restore the Villa to its appearance when it was the family home. A collection of over 200 photographs taken of the house in the 1930s proved invaluable in their work. Today, more than 20,000 people participate in guided tours of the Villa Philmonte where they not only learn how Waite Phillips and his family lived while on the ranch, but something of his generosity as well.

United States Department of the Interior
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Continuation SheetSection number 8 Page 26The Architectural Eclecticism of Villa Philmonte

The construction of Villa Philmonte coincides with a widespread interest in Mediterranean architectural styles that swept the United States during the 1920s. Partially the result of the popular international exposition held in Seville, Spain in 1926, partially the result of a popularization of Mediterranean-derived building styles that were emerging in Southern California and across the nation's southern tier where the climate lent itself to courtyards, patios and other outdoor spaces, architects turned increasingly to southern Europe for residential designs. In the Southwest a growing interest in regionalism also encouraged the trend to import and hybridize elements of various Mediterranean styles with the Spanish-Pueblo Style, which was undergoing a revival in the 1920s. As a result, Spanish-Pueblo Style elements such as fogons, or corner fireplaces; vigas, or roof beams; and heavy, wood-framed portals, or arcades, were sometimes incorporated into residences inspired by Spanish and Italian styles. Another style, the California Mission Style, first revived by the Santa Fe Railroad in its turn-of-the-century depots and Fred Harvey hotels, had also served to acquaint Americans with the southern European roots from which it partially derived. Much as the wealthy in Florida, California and the desert Southwest were doing, many early Oklahoma oil barons turned to these Mediterranean architectural styles as they built their mansions in and around Tulsa.

Waite Phillips' selection of Edward Buelher Delk to design Philbrook and Villa Philmonte reflects his embrace of those popular, romanticized architectural tastes. Working with all of the styles popular among his wealthy midwestern clients, Delk was familiar with the entire range of Mediterranean styles. He used them for the residences he designed as well as in the first two buildings he executed for Kansas City's Country Club Plaza. Working for the J. C. Nichols Company as master planner for one of the nation's first shopping centers, Delk helped to give the project its Mediterranean flavor, encouraging decorative elements from red tiled roofing and bell towers to arched portals and elaborate window heads. Although no papers have been found revealing the architectural concerns shared by Delk and the Phillips, it is reasonable to surmise that Delk, already conversant in the details of both Italian and Spanish building styles, was also aware of the work contemporaries such as Wallace Neff, George Washington Smith, and Reginald Johnson were doing in Southern California. Borrowing freely from a number of European references including the Italian villa, the Andalusian country estate, and the Spanish Baroque and mixing elements drawn from the Spanish Colonial and Mission Styles, by the

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early 1920s these architects had derived an eclectic style simply referred to as Californian. Responding to this eclecticism in an article in the Architectural Record in November, 1928, critic A. Lawrence Kocher wrote of the new western architecture as something "not composed of just those building traditions that were inherited from those days of the Missions.... It would be difficult indeed and even impossible to separate what is native from what is borrowed."

Such is clearly the case in Delk's Villa Philmonte. Some of the original elements of the building, especially the belfry, the espadana, and the Churrigueresque elements at the west entry and in some of the interiors such as the twisted shafts of the Corinthian columns in the vaulted entry hall derive from the Spanish Colonial Baroque, or Revival, Style. Other elements including the variegated tile roofing, grouped windows, and the occasional use of wrought iron grills suggest the more general Mediterranean Style. At the same time, the employment of such elements as the classical dentil frieze along the Villa's front cornice, the generous use of loggia and balconets, and the overall composition balancing the Villa's many wings with a series of courtyards marked by gardens, a pergola and fountain suggests Delk's efforts to retain at least a modicum of the Italian Renaissance Style that marked Philbrook. Unlike Philbrook, however, with its symmetrical plan and carefully selected details conveying the formal grandeur of Tulsa's oil aristocracy, Villa Philmonte appears more informal. This informality emerges, in part, from Delk and Phillips' borrowing and melding of various architectural styles.

Further contributing to this orchestration of architectural styles are those regional elements that, no doubt, reflect the profound sense place that Phillips held for Philmont. The use of the U U Bar cattle brand in mosaics and tiles and the frequent appearance of "WP" on iron work reveal his personal connection with the ranch. Likewise, the fogon, the exposed roofbeams with corbels bearing polychromatic designs in the living room ceiling, the wood brackets and spindles marking the balcony of the guest house, and the square wood columns with ornamental chamfers and carved corbels marking the portal leading to the gazebo reflect Delk's efforts to incorporate regional building styles into all aspects of the Villa. Perhaps the most emphatic reminder of Phillips' interest in the architectural heritage of the Philmont country appears in the Trophy and Territorial Rooms. In the former the travertine floor, wood mantel, vigas, and closet walls consisting of adzed log slabs chinked with plaster convey the Rustic Style that Phillips sought in the outdoor life at Philmont. In the latter a number of motifs including a ceiling

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with vigas and latillas, or the saplings resting on the vigas, wall-mounted Mexican tin fixtures, a fogon, and brightly hand-painted tiles convey the material culture of Hispanic New Mexico.

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Miscellaneous

Delk, Edward B. Collection, including "Selections from the work of Edward Buehler Delk," undated brochure, Seton Memorial Library, Philmont Scout Ranch, Cimarron, New Mexico.

Phillips, Waite Collection, Seton Memorial Library, Philmont Scout Ranch, Cimarron, NM.

Villa Philmonte Photo Collection, Seton Memorial Library, Philmont Scout Ranch, Cimarron, NM.

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Boundary Justification

The Villa Philmonte Historic District includes only those resources associated with the 1926-1927 building program by Waite Phillips to provide his family housing and landscaped grounds on the large ranch in Cimarron county. The district does not include the many other buildings and structures that were associated with ranching activities.

Verbal Boundary Description

The boundary for the Villa Philmonte Historic District is a rectangle 350 feet by 260 feet. The point of beginning and ending is the southeast corner of the Pergola as shown on the accompanying map on page 16 of Section 7.

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1985 PHOTOGRAPHS

Information common to all photographs

1. Villa Philmonte, Colfax County, New Mexico
3. Photographer, Dan Overturf
4. Date of photograph, 1985
5. Location of negatives, Philmont Scout Ranch

Individual information

6. Camera facing NE
7. Photograph #1

6. Camera facing NE
7. Photograph #2

6. Camera facing SE
7. Photograph #3

1. Villa Philmonte, West Courtyard
6. Camera facing
7. Photograph #4

1. Villa Philmonte, West Courtyard
6. Camera facing
7. Photograph #5

1. Villa Philmonte, East Courtyard
6. Camera Facing
7. Photograph #6

6. Camera facing North
7. Photograph #7

HISTORIC PHOTOGRAPHS

Information common to all photographs

1. Villa Philmonte, Colfax County, New Mexico
3. Photographer, Alvin Krupnick

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5. Location of negatives, Philmont Scout Ranch

Individual information

4. Date of photograph, 1926
6. Camera facing NE
7. Photograph #8

4. Date of photograph, 1927
6. Camera facing SE
7. Photograph #9

4. Date of photograph, 1927
6. Camera facing NE
7. Photograph #10

4. Date of photograph, 1930
6. Camera facing SE
7. Photograph #11

4. Date of photograph, ca. 1935
6. Camera facing SW
7. Photograph #12

1. Villa Philmonte, Waite Phillips at Auto Court Entrance
4. Date of photograph, ca. 1935
6. Camera facing
7. Photograph #13

1. Villa Philmonte, Breakfast Room
4. Date of photograph, ca. 1935
6. Camera facing
7. Photograph #14

1. Villa Philmonte, Living Room
4. Date of photograph, ca. 1935
6. Camera facing
7. Photograph #15

1. Villa Philmonte, Dining Room
4. Date of photograph, ca. 1935
6. Camera facing

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7. Photograph #16

1. Villa Philmonte, Trophy Room
4. Date of photograph, ca. 1935
6. Camera facing
7. Photograph #17

1. Villa Philmonte, Territorial Room
4. Date of photograph, ca. 1935
6. Camera facing
7. Photograph #18

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1995 PHOTOGRAPHS

Information common to all photographs

1. Villa Philmonte
2. Colfax County, New Mexico
3. Photographer, Nancy Klein
4. Date of photograph, May 10, 1995
5. Location of negatives, Historic Preservation Division

Individual information

1. West Facade-South End
6. Camera Facing East
7. Photograph #1

1. West Facade-South End & Southern Arcade
6. Camera Facing East
7. Photograph #2

1. Southern Arcade & Gazebo
6. Camera Facing East
7. Photograph #3

1. French Door Connecting West Loggia
to Living Room
6. Camera Facing East
7. Photograph #4

1. West Facing Two-Story Tower
6. Camera Facing East
7. Photograph #5

1. West Entrance Into Auto Court
6. Camera Facing East
7. Photograph #6

1. Outer Wall of Auto Court
6. Camera Facing South East
7. Photograph #7

1. Southern Arcade Leading Into Gazebo

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6. Camera Facing South East
7. Photograph #8

1. Stone Work, Top Of Gazebo
6. Camera Facing South East
7. Photograph #9

1. Clay Tile Roof & 2nd Floor Window
6. Camera Facing North
7. Photograph #10

1. East-Running Arcade Joining Two-Story Guest House
Servants' Quarters in Background
6. Camera Facing North
7. Photograph #11

1. Pergola With Trellis Forming South Wall of
Swimming Pool Area
6. Camera Facing North West
7. Photograph #12

1. Gazebo
6. Camera Facing West
7. Photograph #13

1. Gazebo, South Arcade, Two-Story Guest House
and Bedroom Sunporch
6. Camera Facing North West
7. Photograph #14

1. Caretaker's Cottage-Front
6. Camera Facing South West
7. Photograph #15

1. Greenhouse Attached to East End of
Caretaker's Cottage
6. Camera Facing South West
7. Photograph #16

1. Three-Story East Facade, North End
6. Camera Facing West
7. Photograph #17

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1. East Arcade, South Patio, Gazebo
6. Camera Facing South
7. Photograph #18

1. East Facade of house, Arcade and Pavilion from
Swimming Pool Area. Pergola Forms South Edge
6. Camera Facing West
7. Photograph #19

1. Looking Through Swimming Pool Area Towards
East Facade of Main House
6. Camera Facing West
7. Photograph #20

1. Looking Through arch to Swimming Pool Area
6. Camera Facing south
7. Photograph #21

1. Arcade Extending From The Villa's Solarium
To The Guest House
6. Camera Facing West
7. Photograph #22

1. Roof Line Ornamentation on East Facade
of Guest House
6. Camera Facing West
7. Photograph #23

1. Gargoyle in Swimming Pool Area
6. Camera Facing West
7. Photograph #24

1. View From North Patio Looking Through
Arcade into South Patio
6. Camera Facing South West
7. Photograph # 25

1. South Wall of South Patio. Guest House
To The Right
6. Camera Facing North West
7. Photograph #26