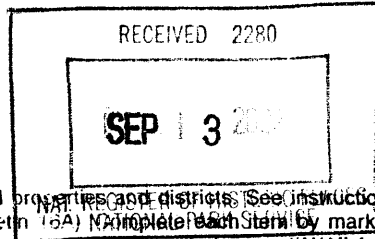


United States Department of the Interior
National Park Service

1181

National Register of Historic Places
Registration Form



JUL 03 2002

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete 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 Grey, Zane Estate

other names/site number _____

2. Location

street & number 396 East Mariposa Street not for publication

city or town Altadena vicinity

state California code CA county Los Angeles code 037 zip code 91001

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] 9/11/02
Signature of certifying official/Title Date
California Office of Historic Preservation
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] 10/25/02
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	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed
in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic: Single Dwelling
~~Commercer/Trade: Professional~~

Current Functions
(Enter categories from instructions)

Domestic: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation Concrete

walls ~~Concrete/Stucco, Brick~~
Wood

roof Metal/Steel

other Terra Cotta Tile

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)

Literature

Period of Significance

1920-1939

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Grey, Zane

Cultural Affiliation

Architect/Builder

Hunt, Myron; Grey, Elmer

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:

Name of Property

County and State

10. Geographical Data

1.18

Acreeage of Property

UTM References

(Place additional UTM references on a continuation sheet.)

1	11	394	890	37	83	693
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 Matthew Berkley, Property Manager

organization _____ date February 20, 2002

street & number 396 East Mariposa Street telephone 626-798-3469

city or town Altadena state CA zip code 91001

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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**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 1

Zane Grey Estate
Altadena, California

Description Summary

Located on a 1.18-acre parcel at the base of the foothills of Altadena, the Zane Grey Estate is a three-story residence designed in the Mission/Spanish Colonial variant of the Mediterranean Revival style. Constructed and finished primarily of reinforced concrete and stucco, the house also is constructed of wood frame on the third floor and has a seven thousand square foot addition composed of brick, concrete and steel I-beam supports.

The house displays extensive detailing of the established Mediterranean revival tradition and some prime interior examples of the emerging Craftsman movement. Highlights of the design are that the original building is composed entirely of reinforced concrete finished with stucco on the interior and exterior walls. Additional highlights are the incorporation of the arts and crafts style in the interior of the house, primarily evident in the formal dining room, living room and master bedroom.

Still used as a private residence, the property holds remnants of the original five-acre estate, including, besides the original house itself, landscape features such as mature vegetation, rear driveway, pathways and steps leading to the front and rear of the property.

The property's structural and historical integrity has been retained and has had few modifications to the building itself, with the exception of electrical, plumbing and heating upgrades, respectively.

Detailed Description

The Zane Grey Estate is a three story private residence with a full basement. It is a freestanding structure, approximately two hundred feet off the main street and is positioned below street-level at the base of a slightly sloped grass yard. The house is not visible from the street as giant Deodar and Eucalyptus trees, original to the property development surround it.

The entire house is in an L-shaped pattern with the front entry hall facing to the north and the solarium entrance to the south. The original five-acre lot bordered Mariposa Street to the north, Mendocino Street to the south and Marengo Street to the west. The eastern end of the property abutted against a craftsman style home that remains in place.

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**Zane Grey Estate
Altadena, California**

As a prime architectural example of the Mediterranean Revival style of the early twentieth century, the house exhibits multiple massive, wood-framed arched windows and doors. In addition to the windows and doors, the house is also complimented by double-hung windows on the first, second and third floors. Seven full balconies and an imposing façade, accented with partial parapets with porthole-style windows, enhance the roofline of the original structure.

The house is divided into two sections. The original main section of the house was completed in 1907 with the third floor being added in 1920 and the east wing of the house added in 1928. The main house is of a rectangular design running east and west with indentations in the façade forming a letter "I" pattern at the furthest points of the main building. The east wing is also rectangular in nature, however, unlike the main structure, the east wing runs in a north-south formation, extending seventy-five feet in length, giving the overall structure an "L" shaped pattern.

Two chimneys are visible from the front and rear of the property, however; only the fireplace located on the eastern end of the house is designated as a working fireplace. The chimney on the west is the former flue for the original wood-burning stove and heating system. To accentuate the various parapets, balconies and fireplaces, they are lined with red brick borders, enhancing the size and giving additional dimension to the façade. The low-pitched, hipped roof is divided into three sections on the main house and two additional sections on the east wing. The original galvanized steel roof is still in place in the main house. The east wing is substantially higher at its center points, rising thirty feet. The terra-cotta tiles are original to the 1920 remodeling after the purchase by Zane Grey.

Typically, the sides of the house are less ambitious in their architectural design and make less of an attempt at symmetry. The east end of the house is flanked by one balcony and a large, screened sleeping porch overlooking the southeast end of the property, which is enclosed by casement windows on the east and screened sections on the south.

The original address of the property was located at 353 East Mendocino Street. The entrance to the property was via Mendocino Street and through a driveway to what is now the rear of the property. The main entry to the house was through the large, impressive screened solarium.

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**Zane Grey Estate
Altadena, California**

The solarium is screened on three sides with entry doors on the east and west sides of the room. Upon entry into the solarium, the main door leading into the foyer is an arched set of double doors with large, opening windows on either side of the door, centrally placed in perfect alignment with the rear door through the foyer, allowing the design to flow mellifluously from the front to the rear of the building and enhancing the size of the entry hall.

In addition to the large, arched double doors, the solarium also provide two additional sets of rectangular double doors on the east and west sides of the room. These doors open into the formal living room and to the formal dining room, again creating an open feeling for guests to move freely throughout the house without limitations while enhancing the size of the home.

Upon entrance into the foyer from the solarium, the grand staircase is located to the left and is decorated with ornate wrought iron designs along the banister. The staircase, also made from reinforced concrete, is the centerpiece of the foyer. It consists of one main staircase with a mezzanine level overlooking the foyer and an additional, smaller staircase that ascends to the second story of the house. The wrought iron wraps continuously around the staircase and mezzanine to the second floor, ascending to the third floor writing studio. In addition to the staircase, an elevator or vertical "Inclinor" was installed in 1955 due to the declining health of Mrs. Grey. The "Elevette 2100" is an exposed cage-like elevator that is mounted to the foundation and portions of the side of the staircase.

A central entry-hall design plan organizes the interior of the house, with two principle rooms disposed on each side of the foyer. An impressive space of it's own, the first floor rooms feature boxed-beam ceilings and pocket doors leading to both the formal dining room, living room and first floor library. The box-beamed ceilings appear to be decorative in nature however; they are reinforced concrete support crossbeams.

The formal dining room and living room are heavily accented with the arts and crafts style. Throughout the living room, there are large, double hung windows on the north, south portions of the west wall allowing the maximum amount of sunlight to be provided to the room. The living room is graciously designed with the fireplace as the centerpiece of the room. The hearth is made of a combination of Grueby and Batchelder tile. The ornately carved mantle and woodwork, however, has a distinct appearance of English revival and has a carved crest on both sides.

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**Zane Grey Estate
Altadena, California**

On either side of the living room are two additional rooms. A large billiards room with a built in cue cabinet and built in bookshelves flank the north side. A smaller room to the south is designated as an office and has a separate entrance exiting to the rear of the property.

The billiard room was converted into a library in 1923. The library is elaborately decorated with Kachina Indian paintings on the walls and ceiling. The artist, Lillian Wilhelm-Smith (1872-1971), was Mrs. Grey's first cousin. Mrs. Wilhelm-Smith was a noted watercolorist and was the first and only woman to illustrate western novels by Zane Grey.

She studied at the National Academy of Design, the Art Students League, Columbia University, and the Leonia School of Art in New Jersey. Using the name Lillian Wilhelm, she became a recognized illustrator in New York City. Her exposure to the west began in 1912 in New York when she was introduced to western culture through Zane Grey by accompanying him to Buffalo Bill's "Wild West Show."

She came to Arizona in 1913 with Grey, to illustrate his book, "The Rainbow Trail," and she also illustrated his novel "The Border Legion," 1916. Obviously this location was a long way from the sophisticated east coast environment in which she had been raised, but she learned to love the West exploring and painting some of the regions most remote areas.

Mrs. Wilhelm-Smith traveled throughout Arizona, doing landscape painting and occasional Indian portraits, and she exhibited widely. People especially enjoyed her paintings because they often had special stories associated with some adventure she had had while doing the work. Reportedly she was the first woman to paint on location the Rainbow Bridge in Utah and was one of the only artists to paint in Havasupai Canyon in Arizona.

Wilhelm-Smith painted the library walls and ceilings freehand using natural pigments. The figures remain untouched and are in remarkably good condition. The figures represent different Native-American icons and symbols with the largest one being mirrored on the ceiling, separated in the center by a chandelier.

The two-part chandelier in the library is also original to the house. The two sections are hand-woven Apache Indian baskets, with the bottom portion being a presentation basket.

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**Zane Grey Estate
Altadena, California**

On the west side of the foyer, the formal dining room mirrors the living room in its placement, although slightly more narrow. Placed directly in the center of the dining room is the original Tiffany & Co. chandelier. Additionally, to the west of the formal dining room is the butler's pantry. The butler's pantry counter and back splash are made of soapstone and lacks a seam between the countertop and back splash, giving the appearance of a single carved piece. The upper cabinets in the butler's pantry are divided into two sections. There are large, wood framed glass cabinet doors with smaller, wood cabinets directly above.

Directly underneath the countertop are additional cabinets, including linen and silver drawers. The wood finish, glass cabinets and hardware in the butler's pantry are original to the 1907 construction. The butler's pantry consists of two doors that lead to the formal dining room and to the kitchen. The door separating the dining room is a swinging door with locking mechanism at the base of the door. Additionally, the butler's pantry contains a small pocket door acting as a pass-through from the kitchen to the butler's pantry.

The kitchen, although updated with newer appliances, countertops and cabinets, still possesses its entire original configuration, including cooling pantry. The cooling pantry however, has all of its original glass cabinets and hardware. Also original to the kitchen is the massive overhead exhaust hood. A separate walk-in pantry is located behind the main kitchen area, next to the servant's entrance and staircase.

The servant's staircase and entrance are hidden from the common areas and are only accessible through the kitchen, servant's entrance, service porch and second floor servant's doorway or through a small pass-through closet beneath the grand staircase. The servant's entrances are typical in their nature and are well hidden from public view. Additionally, the basement entrance and stairway is a continuation of the servant's staircase.

The full basement consists of three large rooms that copy the size and pattern of the foyer, formal dining room, solarium and living room. Additional small rooms intended for canning and storage are also located in the basement.

The second floor plan has had two modifications since the original construction in 1907 (the third floor writing studio in 1920 and the east wing in 1928). The second floor has a total of six bedrooms, including two servant's quarters. A door located at the west end of the second floor hallway separates the servant's quarters. The servant's quarters are also typical in design,

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**Zane Grey Estate
Altadena, California**

smaller than the other bedrooms, and have a shared bath located between the two rooms. The servant's quarters are the only bedrooms in the house that do not have hardwood floors. The floors are painted cement and lack any decorative appointments and in comparison to the overall estate, they are, at best, minimalist in nature.

The first major modification was in 1920 when the house was purchased by Zane Grey. Shortly after Zane Grey acquired the property, he added a seven hundred square foot writing studio as a third floor, directly over the foyer. The third floor was designed to provide complete privacy to Grey while writing. The third floor was designed in two sections that are separated by a support beam. The ceiling of the third floor is barrel-vaulted and comes together at the support beam. The room has built in bookcases that line the perimeter of much of the studio.

To add additional privacy for Grey, the arched windows and doors were placed strategically to prevent people from looking into the studio from the ground level. This effect was exacerbated by the placement of several panel curtains that, in essence, allowed the author to move freely throughout the room.

With the addition of the third floor, it is believed that this was when the decision was made to add the Spanish tiles on top of the existing steel roof, giving into the full Mediterranean Revival style of the house. The third floor also has two full balconies that provide views of the San Gabriel Mountains to the North and views extending to Catalina Island to the South.

Original to the 1907 construction, there are two large bedrooms located off of the main upper hallway. Each are of equal size and are mirrored in their placement; the only difference being that one bedroom has a large balcony and sunroom accessed through double doors. The two rooms are separated by a large bathroom, via a small, pass-through hallway accessible only from either bedroom. The bathroom still contains the original claw-foot tub, sink, cabinets, tile and cantilever toilet.

At the east end of the second floor is the entrance to the master bedroom and bath. Originally, the master bedroom was designed as a double bedroom with a fireplace, sleeping porch and balcony. The bedroom fireplace, unlike the living room fireplace, is made entirely of Batchelder tile and remains original without modification to the fireplace itself.

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**Zane Grey Estate
Altadena, California**

Upon the construction of the east wing in 1928, the master bedroom was reduced in size and the double bedroom was converted into two separate bedrooms accessed only by a hallway that was created when the master bedroom was reduced. Additionally when the east wing was constructed the balcony on the east side was slightly diminished in size to allow for the construction of the covered breezeway leading to the east wing.

The construction of the east wing was the most significant modification of the original structure. Grey added the east wing of the house in 1928 as a combination writing studio and offices. The two-story east wing is a total of seven thousand square feet with tremendous architectural and interior designs. Los Angeles County building records were searched and were unable to reveal who the architect of the east wing was.

Unlike the construction of the main house, the east wing is constructed of a variety of materials, specifically, brick and mortar, cement, steel I-beams and heavy use of hand-hewn pine cross-beams and rafters on the second floor.

When the east wing was constructed, the addition was designed to be semi-detached, assuring privacy for Zane Grey in his second floor writing studio. The first floor has two entrances, on the north and on the south side of the building. The second floor of the east wing is accessible only via a covered breezeway with arched casement windows. The breezeway is connected at the northeast corner of the original house.

The first floor of the east wing is a total of three large rooms, tiered on three levels and double doors separate each room. The first floor was designed as office space and housed Zane Grey's photo processing studio. The interior walls on the first and second floors are brick, finished with a layer of plaster. The original paint still coats the walls. To achieve continuity, the double hung windows are the same size as the main house and the arch of the covered breezeway is replicated based on the existing arches in the foyer and solarium adding to Hunt's original design.

Wrought iron sconces and chandeliers are original to the 1928 east wing addition and incorporate the use of the phoenix logo design of Zane Grey Incorporated, the company founded by Grey. The offices and first floor photo-processing studio remained in operation until 1967 and have remained in original condition since the sale of the house from the Grey family in 1970.

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**Zane Grey Estate
Altadena, California**

In contrast to the design of the main house, the second floor of the east wing utilized a completely different interior comprised of thirty foot high pitched ceilings with hand hewn pine cross timbers, exposed rafters and wrought iron chandeliers carved with Native American Indian pictographs.

The second floor was designed as a private writing studio that would ensure absolute privacy for Grey while he wrote. There are two rooms on the second floor of the east wing in a split-level fashion, separated by two large pocket doors. On the upper level of the second floor, Grey had enclosed bookcases installed around the perimeter of the room. Each bookcase has its own doors, concealing the individual shelves and drawers. Most of the bookcases and shelves housed the thousands of books Grey had amassed throughout his lifetime. Other bookshelves contained volumes of his own books in the different languages they were printed in.

There are multiple double hung windows throughout the room and each has it's own window seat with tall bookcases on either side of each window. There is one small balcony overlooking the front of the property. Throughout the upper level of the room are multiple awards and trophies attained by Grey placed atop the bookcases for display.

The four large upper level chandeliers were also designed with Grey's corporation in mind. Each of the wrought iron fixtures contain six bulbs and are surrounded by five panels of glass in a hexagon pattern. Each chandelier is hand forged and also incorporates Grey's phoenix logo at the top of the fixture with a Native American Indian Peace symbol beneath suspended at the base.

The lower section of the second floor of the east wing is substantially larger than the previously mentioned upper level. The ceiling pitch rises to thirty feet and also features exposed cross beams and large wrought iron chandeliers. Most notably in the lower half is the giant picture window at the south end of the building. The window measures twenty feet wide and fifteen feet tall. The room, as does the rest of the east wing, has the original paint and wood finish. There are Indian Kachina figures painted on the fireplace, bookcases and walls. These Kachina paintings however, were painted by Grey himself. There is also a painted image of Zane Grey's right hand painted on the fireplace that was traced from his hand.

The lower half also has two sets of built in bookcases. The first are in the Arts and Crafts style with individual panes and in a craftsman style. The two more prominent bookshelves are located in the center of the room and are dissecting away from the walls with a six-foot gap between the two bookcases for pass through.

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**Zane Grey Estate
Altadena, California**

Most interesting about the center bookcases is that they are hollow on the inside. The bookcases are six feet tall and four feet wide with shelves on either side that measure eight inches deep. Each bookcase has a hidden storage area that was designed to hide important documents and manuscripts. The bookcase on the east side of the room is hollow, with shelves for storage that is accessed by a quick release mechanism that allows three panels to move about freely. The bookcase on the west side of the room is far more elaborate in its design. Rather than individual panels, entire front panel of the bookcase opens up to reveal six galvanized steel, fireproof containers that housed all of Zane Grey's hand written manuscripts and journals.

An overpowering effect is achieved when entering the second floor of the east wing. This is not only due to the size of the room, but because of the style in which it was constructed. Immediately upon entering the room, people are drawn to looking up at the hand-hewn pine cross and support beams. Some beams are up to fifty feet in length, but more importantly, each was picked by Grey from the Rogue River in Oregon and shipped to Altadena, California and hand hewn at the work site to Grey's specifications.

There is also one wrap-around balcony at the rear of the east wing. Interestingly, bolted to the eave of the balcony is a pulley, which was installed by Grey after completion of the east wing. Grey had a fifty-pound weight at the base of the pulley and he would sit on the third floor balcony of the estate and exercise by pulling on the weight before his fishing expeditions.

Most of Grey's novels, articles and periodicals from 1920 until his death in 1939 were written in the east wing. His desk and famous Morris chair were positioned in front of the fireplace, although some early photographs show him facing the large picture window.

Although the original house is approaching its centennial, the Zane Grey Estate is remarkably intact with almost all of its original fixtures and features, presenting an appearance today, which is notably similar to what is documented in historic photographs. This may be due to the fact that the house and its possessions remained in the Grey family until it was sold in 1970 and has been in possession of the current family since then. In addition to the current owners purchasing the home directly from the Grey family, they were able to purchase many of the items that belonged to Zane Grey and preserve them in the house on display.

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**Zane Grey Estate
Altadena, California**

And though the original property was five acres then subdivided by the Grey family in 1967 to its current acreage, the overall historic integrity is extremely high. Of the few modifications or alterations made to the property, most are hidden from view (e.g. plumbing and electrical) and do not affect the primary elevations or the character defining historic fabric of the building. The house is in excellent condition and shows true pride of ownership.

Summary Statement of Significance

The Zane Grey Estate is significant under Criteria B. Constructed in 1907, it is one of Altadena's most significant properties due to its design by two of Southern California's most prominent architects, Myron Hunt and Elmer Grey. In association with an internationally known long-term owner, Zane Grey and his family, and its prominence within the historic context of Altadena's growth and development during the first few decades of the twentieth century.

Detailed Statement of Significance and Historical Background

The Zane Grey Estate is significant under Criteria B.

In 1906, Arthur H. Woodward, President of International Register Company (now Intermatic Corporation) of Chicago, Illinois and his wife commissioned prominent architects Myron Hunt and Elmer Grey to build their Altadena, California home. The Woodward's had very specific requests about the construction of their home. They requested that the home be made entirely of reinforced concrete and must be made to be entirely fireproof. This was due to Mrs. Woodward being a survivor of the Iroquois Theater fire of 1903 in Chicago. Furthermore, the doors to the first floor all open outward allowing for easy egress.

Woodward family accounts recall that Mrs. Woodward was saved from being trampled to death due to someone seeing her arm waving underneath the victims of the fire. It was her request that the house be made as fireproof as possible, and since they were moving to California, it was also constructed to withstand an earthquake. It is estimated that the Woodward house and surrounding property cost in excess of \$100,000 to construct in 1907.

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**Zane Grey Estate
Altadena, California**

Mr. and Mrs. Woodward purchased five acres of land from Frederick and John Woodbury, founders of Altadena. The then barren parcel of land was the perfect setting for the Woodward's home, which was to be placed at the very rear of the property. The original address of the property was 353 East Mendocino Street. The main entrance to the property was on Mendocino and had a driveway that was in a horseshoe shape, returning vehicles back to Mendocino upon leaving. There was a branch of the driveway that broke off the driveway and proceeded along the east side of the house, allowing the servants to use their entrance without using the main entrance. The service driveway exited on to Mariposa Street. This was the preferred entry and exit for the domestic help and deliveries.

Altadena's early twentieth century development took place primarily between 1887 and 1910. The short-lived Pasadena Land Company, which founded and initially laid out the community, saw that the first spurt of development was Altadena's most influential and wealthiest residents. They constructed large, architecturally significant homes. The Zane Grey Estate is the largest remaining house with an estimated square footage exceeding 12,000 square feet. The square footage of the original 1907 house was 7,240.

Famed Western Author Zane Grey, the greatest storyteller of the American West, was born in Zanesville, Ohio, on January 31, 1872. Grey's ancestors had been vigorous, illustrious pioneers in America's "First West". The historic Ohio Valley, and his boyhood thrill at their adventures would eventually motivate Grey to novelize both his family's own story and the stories of many other pioneer homesteaders. The farm wife, rancher, cowhand, naive Eastern belle, camp follower, miner, Indian youth, trail driver, railroad man, desperado, buffalo hunter, soldier, gambler, wanderer and poor wayfaring stranger, as the great migration Westward coursed in waves across the continent.

In his youth Zane Grey was a semiprofessional baseball player and a half-hearted dentist, having studied dentistry to appease his father while on a baseball scholarship to the University of Pennsylvania. But he wanted above all to write, and taught himself to write with much stern discipline so as to free his innate and immense storytelling capacity. Many lean years came and went as he waited for a publisher to finally recognize a best-seller when it saw one. Zane Grey became the best-selling Western author of all time, and for most of the teens, 20s, and 30s, had at least one novel in the top ten every year.

His marriage in 1905 to Lina Roth, whom he called Dolly, was a triumph of the old-fashioned "complementary" model of matrimony, wherein the husband ranges freely to sustain the

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inspiration for his calling, in this case the writing of adventure-romances, while the wife tends the family, edits the manuscripts, and makes deals with the publishers. It is fair to say that Dolly's belief in Grey's calling was the single factor most responsible for the success of his lengthy career. Their first home was a farm house on 3 acres that Zane Grey bought before they were married, but the couple soon moved to a home on land her family owned on the Delaware River in Lackawaxen, Pennsylvania. The Greys had three children: Romer, Betty, and Loren. Romer and Betty were born in New York City while Loren was born in Middleton, NY.

The breakthrough success of his novel, "Heritage of the Desert" in 1910, enabled Zane Grey to establish his home in Altadena, a hunting lodge on the Mogollon Rim near Payson, Arizona and a Pueblo style vacation home on Catalina Island built in 1925. A lifelong passion for angling and the rich rewards of his writing also allowed Grey to roam the world's premier game-fishing grounds in his own schooner and reel in several deep-sea angling records, which stood for decades. A prodigiously prolific writer, Grey would spend several months each year gathering experiences and adventures, whether on "safari" in the wilds of Colorado or fishing off Tahiti, and then spend the rest of the year weaving them all into tales for serialization, magazine articles, or the annual novel.

After a very short stay in Los Angeles, Zane Grey acquired the property from the Woodward family in 1920. Almost immediately, word spread that Grey had moved to Altadena and he soon became a key figure in the city. However, with his newfound fame in Altadena came a lack of privacy. Documents and first hand accounts from Grey's family indicate shortly after moving into the house Grey added the third floor writing studio to prevent people looking into the house to watch him work.

Zane Grey wrote to live and lived to write until his untimely death of heart failure on October 23, 1939. He passed away in the master bedroom of his Altadena home with his family at his side.

When all the posthumous works were finally published, many years later, he wrote 90 novels, including 60 Westerns, 9 fishing novels, and 3 books tracing the fate of the Ohio Zanes. Among the rest are short story collections, a biography of the young George Washington, juvenile fiction and baseball stories.

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Myron Hunt and Elmer Grey had already gained great renown as residential and commercial architects, with their main focus being grand estates in the Los Angeles area. Later works of Hunt included the Pasadena Main Library, the Rose Bowl, Occidental College and many of the buildings on the campus of Claremont College.

Hunt was born in the Boston area, attended Northwestern University and MIT, and studied in Florence, Italy. Hunt began his illustrious career as a draftsman in Boston for the firm that designed Stanford University and was directly involved in that project. He moved to Chicago in 1895 and became acquainted with Frank Lloyd Wright and Louis Sullivan, and joined Wright's firm and became a lifelong friend and admirer. By 1902 Hunt had designed 39 buildings in the Chicago area (mostly homes.)

When Myron Hunt arrived in Southern California in 1903, he was uniquely qualified to play an important role in the architectural development of the region. He had the benefit of having attended architecture school at MIT. There were few local practitioners who had college backgrounds, the great majority of Los Angeles architects having been trained as apprentices. Hunt also had the good fortune to spend nearly two years studying in Europe, over one year of that time in Italy alone. None of the architects practicing in the then thinly populated Los Angeles had such acquaintance with the architecture of the Mediterranean.

Hunt and his family's move to California were prompted by his wife, Harriet Hunt's tuberculosis, since she and her three young children had to spend winters in a milder climate from what they experienced in Illinois. The choice of Pasadena seemed to be a natural one. It was well known as a health resort and as a winter resort for affluent Midwesterners, especially Chicagoans.

By early 1904, Hunt's practice was thriving and prospects were bright enough that he needed a partner. He did not choose to team up with anyone from what he considered to be from provincial Los Angeles. In an autobiographical article, Elmer Grey recounted that he and Hunt first became friends when, on weekends, Hunt rode on horseback from Pasadena toward the neighboring town of Monrovia. Grey was then employed as a ranch hand in Monrovia. He had

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not attended college, but as an apprentice in Milwaukee he had won a national competition open to draftsmen that enabled him to spend a summer in Europe. After that, he had a successful residential practice for a few years, but the strain of a project he was completing caused him to suffer a breakdown. Advised by his physicians that in order for him to recover, he must seek a different occupation and he came to California in 1903 and worked on ranches. In his memoirs, Grey stated that he suffered a second breakdown during the years of his partnership with Hunt, although he does not specify dates.

He married in 1905 and took a lengthy honeymoon in Mexico and then a subsequent vacation in 1907 to the South Seas. Grey confessed that he could not maintain a tranquil life unless he led a more passive life. All of this suggests that Grey was not the more active of the partners. Among his assets, however, were his skill as a designer and his unusual talent as a delineator. More importantly, he shared Hunt's philosophy of architecture.

The partnership was dissolved in late 1910. At first, the momentum of having been associated with the most successful firm in the region carried Grey forward. In the first few years of his independent practice he secured a commission for a large hotel, which was executed in the Mission Revival style, even then rapidly going out of fashion. As it might have been predicted, he later settled into a leisurely residential practice, and after the onset of the depression of the 1930's, he was virtually retired. He died in Pasadena in 1963 at the age of 92.

In 1910, when Hunt assumed complete charge of the office, Hunt continued to gain great success throughout California. He continued to design large-scale buildings such as The Mission Inn in Riverside, Occidental College and several buildings at the Claremont Colleges. His last major work was Pasadena's Huntington Memorial Hospital in 1946. In 1947, Myron Hunt officially retired, but continued to work in the office until illness forced him to remain at his house in Pasadena where he died in 1952 at the age of 83.

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Lillian Wilhelm Smith (1882-1971)

Lillian Wilhelm Smith had the distinction of being accepted into the Art Student's League at the age of twelve. She went on to study there many years, and taught at the National Academy of Design in NY.

Her commercial career was highlighted by her work as an illustrator to her cousin for Zane Grey. She used elaborate designs in her many depictions of the Arizona landscape. Ms. Wilhelm Smith was the only woman ever to illustrate the books and periodicals for Zane Grey.

Ms. Wilhelm Smith was commissioned by Zane Grey to paint the library of his Lackawaxen, Pennsylvania (circa 1910) home as well as his estate in Altadena, California in 1923. Wilhelm Smith used the same medium for both houses. She used Kachina Indians and Navajo Indian designs to decorate the homes and though they were painted approximately thirteen years apart, they bear remarkable similarities in texture and quality.

The Kachina and Navajo Indian paintings in the Lackawaxen home were painted on beaver board and the work done to the Altadena home was done on the walls which are cement with a stucco finish. Both were painted freehand by Ms. Wilhelm Smith

One of her most important influences was Arthur Dow. Lillian Wilhelm Smith worked in all media, and supplemented her income by helping her cowboy-husband, Jess Smith, operate a trading post, and bed-and-breakfast in Sedona, AZ. She later died in Prescott, Arizona.

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Altadena, California**

Addendum

Properties still associated with Zane Grey

There are a total of four properties in existence that were built by Zane Grey that are still standing. The home in Lackawaxen, Pennsylvania, the Pueblo style home on Catalina Island, The Zane Grey Homestead in Altadena, California and a home that he built for his secretary, Also in Altadena.

Properties that have been listed on the National Register

The only property of Zane Grey's that is listed in the National Register is the home in Lackawaxen.

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In 1905, Dolly became Zane's wife. He left dentistry to pursue writing full-time and the couple settled into a farmhouse overlooking the junction of the Lackawaxen and Delaware rivers. In 1906, they took a honeymoon trip to the Grand Canyon in Arizona, and to California — Grey's first trip west.

In 1907, Grey met Western conservationist Colonel J. C. "Buffalo" Jones at a meeting of the Campfire Club in New York City. Using the last of his wife's inheritance, Grey accompanied Jones, as a writer and photographer, on a hunting expedition to the Grand Canyon. This trip marked a turning point in Grey's career as it opened up new vistas in subject matter for his writing. He wrote an account of this adventure, *The Last of the Plainsmen*, published by Outing Press in 1908.

In 1910, Harper & Brothers published *The Heritage of the Desert*, Zane Grey's first western novel and his first real success. Next came Grey's most noted work, *Riders of the Purple Sage*, published in 1912. By 1915, Grey had 15 books in print (frontier/baseball/juvenile adventure/ western) along with many fishing and outdoor adventure articles and serialized stories.

Zane and Dolly's three children (Romer, Betty, Loren) were born in New York during the Lackawaxen era. In 1912, the family moved into the house built next door for Zane's brother, R.C. In 1914, Zane and Dolly purchased the house. They enlarged it in 1915 and 1916. Zane's study and office were decorated with a frieze of Navajo sandpainting and Hopi kachina doll designs, painted by Dolly's cousin, Lillian Wilhelm.

Grey continued his travels to the Southwest. He fished in the Pacific off Catalina Island, in the Florida Keys, Mexico and Nova Scotia. He moved his family to California in 1918. The family retained the house in Lackawaxen, visiting when they were on the East Coast. (Zane Grey's last visit was in 1929.)

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Addendum (continued)

In contrast to the simplicity of the home in Lackawaxen, the home in Altadena reflected the lifestyle that Grey had become accustomed to due to his commercial success. The home in Altadena was purchased in 1920 and solidified Grey as one of America's most successful writers. During this time, Grey continued to become one of the most successful authors in the world, enabling him to purchase the five acre estate overlooking the San Gabriel Valley.

As further testament to his success, he added the third writing studio in 1920 followed by the 7,000 square foot addition of the east wing. The two additions to the house placed him in complete contrast to the simplicity of the Lackawaxen home.

Zane Grey lived in the estate from 1920 until his death in 1939. During that time, he wrote nearly forty full length novels and hundreds of periodicals for various magazines. Additionally, because of the close proximity to the Hollywood studios to his Altadena home, Grey was able to get over fifty of his books made into full length movies.

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Addendum

Biographical Information

Zane Grey, the greatest storyteller of the American West, was born in Zanesville, Ohio, on January 31, 1872. His Zane ancestors had been vigorous, illustrious pioneers in America's "First West", the historic Ohio Valley, and his boyhood thrill at their adventures would eventually motivate Grey to novelize both his family's own story and the stories of many another pioneer homesteader, farm wife, rancher, cowhand, naive Eastern belle, camp follower, miner, Indian youth, trail driver, railroad man, desperado, buffalo hunter, soldier, gambler, wanderer and poor wayfaring stranger, as the great migration Westward coursed in waves across the continent.

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His marriage in 1905 to Lina Roth, whom he called Dolly, was a triumph of the old-fashioned "complementary" model of matrimony, wherein the husband ranges freely to sustain the inspiration for his calling, in this case the writing of adventure-romances, and the wife tends the family, edits the manuscripts, and makes deals with the publishers. It is fair to say that Dolly's belief in Zane's calling was the single factor most responsible for the success of his lengthy career. Their first home was a farm house on 3 acres that Zane Grey bought before they were married, but the couple soon moved to a home on land her family owned on the Delaware River in Lackawaxen, Pennsylvania.

Zane and Dolly had three children: Romer, Betty, and Loren. Romer and Betty were born in New York City while Loren was born in Middleton, NY.

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Addendum (continued)

The breakthrough success of Heritage of the Desert in 1910 enabled Zane Grey to establish a home in Altadena, California, and a hunting lodge on the Mogollon Rim near Payson, Arizona; and the family of five moved West for good. A lifelong passion for angling and the rich rewards of his writing also allowed Grey to roam the world's premier game-fishing grounds in his own schooner and reel in several deep-sea angling records which stood for decades. A prodigiously prolific writer, Grey would spend several months each year gathering experiences and adventures, whether on "safari" in the wilds of Colorado or fishing off Tahiti, and then spend the rest of the year weaving them all into tales for serialization, magazine articles, or the annual novel.

Zane Grey wrote to live and lived to write -- surely a balance rarely attained -- until his untimely death of heart failure on October 23, 1939. When all the posthumous works were finally published, many years later, he left us almost 90 books in print, of which about 60 are Westerns, 9 concern fishing, and 3 trace the fate of the Ohio Zanes, the rest being short story collections, a biography of the young George Washington, juvenile fiction and baseball stories. Readers of Zane Grey today will feel cast over them the same spell of adventure, character, natural beauty and uniquely American idealism as did his readers half a century ago.

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Elements of the nomination narrative have been taken from Marian Kester Coombs' "*A Brief Biography of Zane Grey*," Zane Grey's West Society, www.zanegreysws.org/zgbio.htm.

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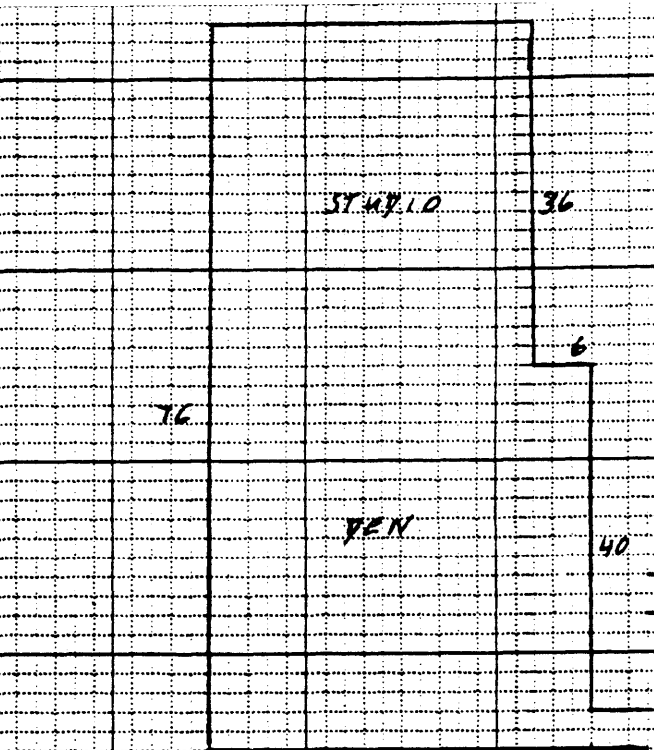
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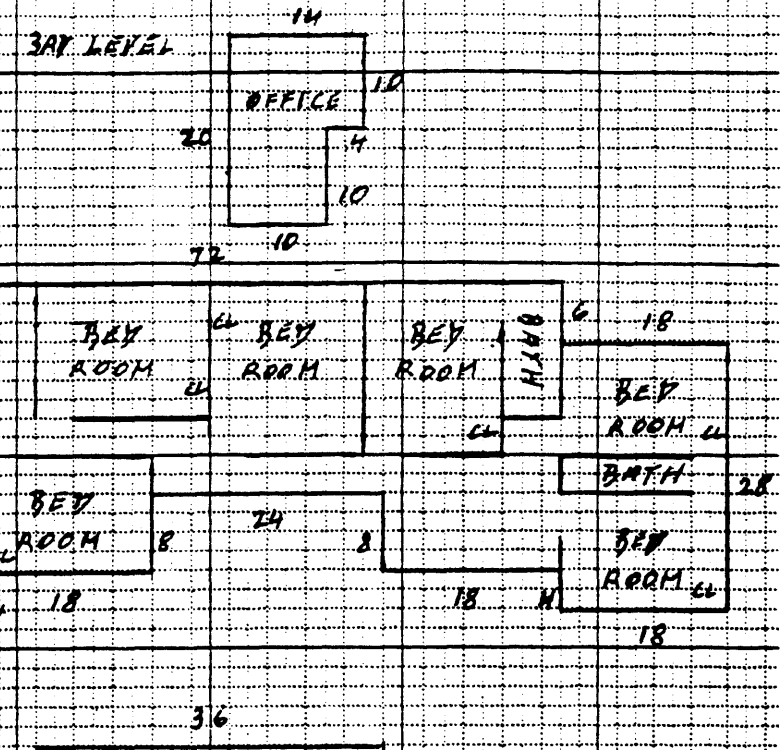
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Verbal Boundary Justification:

These boundaries confirm to the extant portion of the historic estate and include all contributing resources. The remainder of the original estate was sold in 1967 and subdivided.

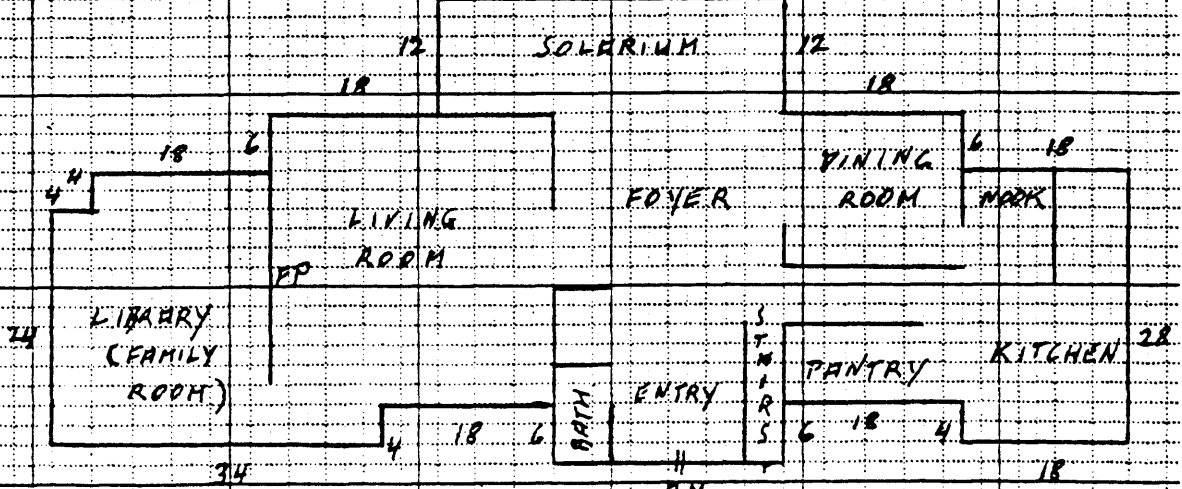


EAST WING
 $36 \times 34 = 1224$
 $40 \times 40 = 1600$
2824



3RD LEVEL

1ST LEVEL	2ND LEVEL
$12 \times 36 = 432$	$6 \times 72 = 432$
$6 \times 72 = 432$	$4 \times 108 = 432$
$4 \times 108 = 432$	$12 \times 112 = 1344$
$20 \times 112 = 2240$	$8 \times 52 = 416$
$4 \times 34 = 136$	$8 \times 36 = 288$
$4 \times 18 = 72$	$4 \times 34 = 136$
$6 \times 24 = 144$	$4 \times 18 = 72$
<u>3888</u>	<u>3120</u>



1ST LEVEL

3RD LEVEL	3888
$10 \times 10 = 100$	<u>3120</u>
$10 \times 14 = 140$	<u>240</u>
<u>240</u>	<u>7248</u> SR/FT

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