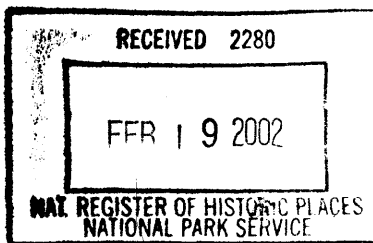


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



151
Sub Rev
Required

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 GREYSTONE VILLA (Cabin 18)
other names/site number San Juan Tract

2. Location

street & number Sievers Canyon, Trabuco Ranger District not for publication
city or town Cleveland National Forest, San Juan Tract, (Hwy 74) vicinity
state California code _____ county Orange code 059 zip code 92675

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.)

Michael J. Kaeppel 2/06/02
Signature of certifying official/Title Date
USDA - Forest Service
State or Federal agency and bureau

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

Kenneth M. Ellison 1/29/02
Signature of certifying official/Title Date
CALIFORNIA STATE HISTORIC PRESERVATION OFFICER
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] Signature of the Keeper Date of Action 3/15/02

GREYSTONE VILLA
Name of Property

Orange, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
2		objects
4		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

Domestic/Secondary Structure

Domestic/Camp

Current Functions
(Enter categories from instructions)

Domestic/Single Dwelling

Domestic/Secondary Structure

Domestic/Camp

7. Description

Architectural Classification
(Enter categories from instructions)

Regional Vernacular

Rustic/Folk Art Design/Twentieth Century

Craftsman Features

Materials
(Enter categories from instructions)

foundation Cement Slab

walls Rock and Plaster

roof Roller Paper/Tar

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.

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 # _____

Areas of Significance

(Enter categories from instructions)

Recreation/Entertainment
Architecture

Period of Significance

1929/30

Significant Dates

"N/A"

Significant Person

(Complete if Criterion B is marked above)

"N/A"

Cultural Affiliation

"N/A"

Architect/Builder

Franklyn Z. Phillips

Primary location of additional data:

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

Name of repository: _____

Greystone Villa
Name of Property

Orange County, CA
County and State

10. Geographical Data

Acreage of Property .10

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	1	4	53	22	5	371	6	6	40
Zone		Easting			Northing				

2

Zone		Easting			Northing				

3

Zone		Easting			Northing				

4

Zone		Easting			Northing				

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 Ilse M. Byrnes Historian

organization _____ date February 21, 2001

street & number P.O. Box 1029 telephone 949-493-4222

city or town San Juan Capistrano state CA zip code 92693

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 Building Owner

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

name Dr. Sally Turner Miller

street & number 4222 Pacific Avenue telephone 714-490-7151 562-427-5744

city or town Long Beach, state CA zip code 90807

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.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 1

**Greystone Villa
Orange County, CA**

Description

Greystone Villa (Cabin #18) is located at the Eastern Boundary of the San Juan Tract, in the Cleveland National Forest, in Orange County, California. It was built in approximately 1929/30 when USDA Forest Service invited and encouraged construction of summer homes on land located within the National Forest. EXHIBIT "A" and "B" It has been in continuous use as a gathering place for family, friends, guests and community groups for forest recreation and related social activities.

Built single-handedly by Frank Z. Phillips, a builder/contractor from Los Angeles, Greystone Villa embodies the artistic expression of his personal vision in context with the environment and the culture of early California living. He obtained the building permit from the USDA Forest Service in approximately 1929.

Greystone Villa is a very impressive and unusual building reflecting regional vernacular building traditions associated with rustic and early twentieth century folk art design. PHOTOS "1" "2" and "3" The original structure is built entirely of river rock and mortar. It has the appearance of a miniature castle and is the only one of its kind in Orange County. EXHIBIT C The dream-like setting with its sycamore grove, ancient oaks and extended gardens is an important backdrop and gives it an enchanted look. This architecture not only conforms to the landscape, it appears to have grown out of it; particularly in symphony with the sycamore trees. PHOTO "4" The colors of the bark and the stones come from the same palette. PHOTO "5"

Greystone also exhibits elements of the Craftsman aesthetic with the use of natural materials, irregular forms and handworked details. Similar to these elements is the Charles Lummis House in South Pasadena, *El Alisal*, built in 1896; now the headquarters and museum for the Historical Society of Southern California. SUPPLEMENTAL DOCUMENT "E"

Greystone Villa is a single story structure. The use of the gray and pinkish colored river rock, mortar swirls that frame each stone, flat roof, continuous parapet wall, along with the two massive turrets located on the North and East corners, give it the look of a small medieval castle. Centered between the two turrets is the fireplace and chimney. EXHIBIT "D"

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 2**Greystone Villa
Orange County, CA****Description (continued)**

On the exterior wall of the fireplace is a half moon cement plaque with the inscription "Greystone Villa" written with pebbles. PHOTOS "6" and "7" Above each of the windows and doors are decorative colored rock motifs. PHOTO "3" "8" and "9" Below the inscription is a circle of mortar with the number 18 written in cobbles, designating Cabin #18 as assigned in the original tract site. PHOTOS "6" and "7" This concrete circle lifts out. Behind this round slate is secreted a tin can locked in the mortar with "Owl Brand Theatrical Cold Cream" written on the lid. This was once a place to hide a key or coins.

In the front of Greystone Villa is a concrete patio that winds around to the East side and joins paved rock footpaths. PHOTOS "10" "11" and "12" There are rock and mortar planters of various sizes and two sets of concrete steps that serve as entrances to the patio from the dirt driveway. PHOTOS "13" "14" and "15"

The entire foundation of Greystone Villa is concrete. The flat roof is constructed out of tar and gravel and is hidden by the parapet wall on the periphery. The parapet encircling the roof like a rampart is so reminiscent of the castles in Middle Ages. Along the top of the parapet wall are nine portholes. PHOTO "3" Each is decorated with a circular band of small colored river rocks. PHOTO "16"

Greystone Villa was originally built in the shape of a horseshoe with an outdoor sunken patio between the East and West wing. SUPPLEMENTAL DOCUMENT "F" From this rear center of the structure, a concrete platform 9 by 5 feet extends out with four steps 1 foot by 5 feet, with 8 inch risers leading down to the patio. There are small rocks inlaid in the front of each step, with a concrete mold patriotic emblem with stars and stripes embossed in the top of the last step. PHOTOS "17" "18" and "19"

In the 1960s, the owner Dr. George Wall of San Pedro, wanted more living space and enclosed the outdoor patio by building a floor over the platform, steps and sunken patio. As the floor plan indicates, the added living space is now a family room with a closet and small bathroom. SUPPLEMENTAL DOCUMENT "F" Underneath the floor, the original platform, steps, exterior stone walls and patio floor are all intact. Some of the floor is dirt and there are sections of red toned cement.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 3

**Greystone Villa
Orange County, CA**

Description (continued)

A partial-width deck was added to the enclosure as an extension of the indoor floor plane and as a continuation of the important character-defining feature of indoor-outdoor living. PHOTO "25" There is a door with wooden frames between the enclosure and the deck. There are two old oak trees that are part of the deck flooring and an umbrella of large old oak and sycamore forest surrounding the entire deck. PHOTO "26" This is ideal for sitting and enjoying the natural setting. There are three wooden stairways leading off the deck to ground level with wooden gates for safety. PHOTO "27" and "28" The design of the deck is simple and sympathetic to the integrity of the building.

At the same time, the owners attached to the Northwest wall and the existing wall of the North turret a small area which is now a bathroom. This has indirectly created more kitchen space by adding the former bathroom interior space to it. The exterior construction is also of natural cobble and does not add nor detract from the historic rhythm and integrity of the original building. PHOTOS "29" and "30" None of the original exterior walls have been altered, destroyed, or removed.

As part of the 1960's remodel, the original windows have been replaced with fixed pane or aluminum. PHOTO "3" Dana Supernowicz, Forest Service Historian states in his report; "Because of the cabin's rock exterior, the aluminum windows appear to be visually correct." SUPPLEMENTAL "B" They do admit greater light due to the slimness of the aluminum frames compared to wooden frames. This look is comparable to the older use of steel industrial styled windows which is in character with the older architecture. "There is a distinct plaster/grout surround at each separating the glazing from the adjacent stone in a manner similar to the frame and trim of wooden doors and windows. On a micro-scale, the rhythm of materials from the body of the building to the transition of a window frame, to the glazing, is similar to the original. On a larger scale when viewing an entire façade, the rhythm, scale and proportion of solid to void has not been significantly altered," statement by James C. Wilson, AIA; specialist in historic buildings. SUPPLEMENTAL DOCUMENT "F" There is a sliding glass door on the East side of the original house that replaces a double wooden door. PHOTO "31" The opening size is the original design with the rock art motif above.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4

**Greystone Villa
Orange County, CA**

Description (continued)

Greystone Villa contains 5 rooms. Originally it was 1041 square feet in size. With the addition of the enclosed patio and small bath, it is now 1400 square feet in size. The additions are very much in keeping with the original intent and attitude of the early design and do not alter the feeling associated with the exterior views.

Set on the rear of Greystone Villa property, towards the creek, is a Quonset Hut styled storage shed that follows the design of the main building. It has a rolled paper/tar roof and rock/mortar walls. It is original and unaltered. PHOTOS "32" "33" and "34" Approximately 100 feet South of the shed is the creek. The land immediately on the South side of the creek climbs steeply forming a natural enclave.

Surrounding Greystone Villa are the original stone walled gardens and walkways paved with stone. PHOTOS "12" "35" "36" and "37" One of the stone-walled terraces, at the front of Greystone Villa has two concrete deer perched on the ledge overlooking a fishpond. PHOTOS "38" "39" "40" and "41" Their foundation is shaped with rebar and chicken wire; then sculptured. One can witness the masterful artistry of Franklyn Phillips in the sweetness of the deer. He created a waterfall that recirculates in the pond.

There is an original high-backed stone bench in the area close by referred to as the Cactus Garden. All of the materials used are river rock set in mortar. PHOTO "42" Several of the original fruit trees, ornamental shrubs and cacti still exist in terraces. PHOTO "35" and "36" During the 1930s and 1940s this was a favorite excursion field trip for the former Long Beach Cactus Society, now known as The Succulent Society. Due to its solid rock construction, Greystone has survived several wild fires, floods and earthquakes that occurred in this area over the years taking with them 23 structures of the original community.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 5

**Greystone Villa
Orange County, CA**

Description (continued)

Greystone Villa is an outstanding distinguishable example of early twentieth century folk art design and regional rustic/vernacular architecture. Saying "folk art", we bring into association some sense of the commonplace and some sense of the exalted. This was a carefully crafted design from the onset. It is truly unique in its eclectic adaptation of a miniature medieval castle to a southern California setting. Its beauty and folklore have been maintained over time and speak of the early California history. The character-defining buildings have survived and are in context with the environment and the culture in which it was built. The original rhythm and historic integrity are present. Franklyn Z. Phillips created out of substances from nature and obviously was guided by collective wisdom. One can see a worldly appearance and feel a spiritual essence.

The Supplemental Documents indicated in this Description section provide additional detailed contextual information, including architectural documentation and floor plans.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

**Greystone Villa
Orange County, CA**

Significance

Greystone Villa is historically significant for its unique regional rustic vernacular architecture associated with early twentieth century folk art design. As a summer home in a national forest, Greystone Villa is also significant for the part it played in the early twentieth century development of recreation.

In 1908, under President Teddy Roosevelt's administration, the area of the National Forests was increased from 43 to 194 million acres. The area in Orange County within the Santa Ana Mountain Range, where Greystone Villa is located, was included and named Cleveland National Forest in honor of President Cleveland.

As early as 1897, recreation was recognized as an important use of the forests, but in the beginning, the Forest Service was not interested in spending large appropriations for visitor facilities. A campground development program was initiated in the 1920s, but recreational development in the forests was limited until the 1930s with the New Deal programs. There were, however, permits issued under Gifford Pinchot, the first chief of the Forest Service and this system had been extremely successful. By 1902, permits were being issued for the construction of hotels and sanitariums associated with mineral springs. By 1905, Pinchot had added summer residences to the list of uses for which permits would be issued, and regulations were being published regarding restrictions and requirements for summer home permits. By 1914 regulations began to be more detailed.

Granting permits for private summer homes in national forests had strong support from the Forest Service as well as the public. The pressure to use national forests for second home purposes became intense in the early twentieth century especially in California. Western cities grew quickly during this time. The popular press, in particular *Sunset* magazine, published articles and advertisements spreading the word. House kits became available, as did standardized plans.

In 1915, Congress approved a bill called the Term Occupancy Act, which created a program that invited and encouraged summer homes to be built within the boundary of the national forests further expanding the role of the Forest Service in recreation management. Having recreation residences on national forests is a significant chapter in the history of federal management of public lands, as well as in the history of outdoor recreation. California was probably the state where the Forest Service first issued permits, and it certainly has become the state where the idea reached fullest expression.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

**Greystone Villa
Orange County, CA**

Significance (continued)

Orange County summer homes, built within or near Cleveland National Forest between 1915 and 1930, played a significant role in the development of southern California's mountainous regions. The evolution of outdoor recreation in American Society, the development of automobile use and the expanding role of the US Forest Service in recreation management can be examined through the study of these summer homes.

The cabins became an integral part of evolution of social behavior that made use of the forest. They quickly became the largest single type of developed recreational use in California national forests. Located next to many of the nation's majestic natural resources, these summer homes were architecturally designed to enhance the surroundings. These structures were inspired by nature, were intended to blend in with harmony and be functional as well.

Both the Forest Service and the public were drawing on larger cultural trends occurring at this time. There were romantic views of nature, wherein the human held a prominent place in the natural landscape. The transcendentalist movement then expanded this romantic outlook and well-known writers such as Henry Thoreau and Ralph Waldo Emerson expounded the beliefs that nature should be preserved for its own sake and for the sake of the people needing relief from urbanization and materialism. California became a primary focus of the trends pointing to an increased appreciation of nature and the conservation of natural resources. Actually this conservation ideology originally led to the creation of public lands and the Forest Service.

Then, during the early 1900s, was the Back-to-Nature Movement, which became extremely popular in Southern California. The mountain cabin was a symbol of spiritual retreat and family community. Camping and hiking clubs were formed. Many books and articles were written extolling outdoor activities and recreation. A new kind of crusade for nature emerged. It was an attempt to have the best of both worlds, living in the city but feeding spiritual needs through occasional returns to outdoor life. This desire by the average person to experience nature was facilitated by material and technological advances. People had more leisure time and were earning more. Roads were more plentiful and accessed forested areas. The art and architecture of the area was influenced greatly by this pervasive interest in the natural environment. This was reflected in sculpture and paintings. In architecture, organic building materials were preferred.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 3

**Greystone Villa
Orange County, CA**

Significance (continued)

The Arts and Crafts Movement had also taken hold; a major theme being that art and architecture had the capacity to redeem and improve society and stressed harmony between a house and its landscape. There was a fusion of simplicity and sophisticated detail with meticulous attention to building materials and natural surroundings. Medievalism is at the core of the Arts and Crafts movement; a rejection of the dehumanizing practices and byproducts of the Industrial Revolution. The East carried the movement from England, and the Midwest made it into something truly American, but the West was able to achieve a freedom of expression. The distinction between indoors and outdoors is blurred. One can see how these cultural trends influenced both the Forest Service and summer home participants when it came to the development of the rustic vernacular character inherent in their structures. Guidelines emphasized residences being rustic, simple, and built with natural materials.

There was another movement occurring at the same time in Southern California; an architectural Renaissance copying significant and famous architects and designers from around the world. In Hollywood was the streamline Moderne Style; one prime example in San Juan Capistrano is the Esslinger Building, already on the National Register. Watts Towers in Los Angeles is designed after the Gaudi line of architecture; Hearst Castle in San Simeon is Gothic Spanish. In Pasadena is Greene and Greene; an escape from traditional Victorian.

All of these trends and movements; the romantic, the transcendentalist, the Back to Nature, the Arts and Crafts, the expansion and copying of renown architecture, the international design movement; were the search of culture for its truth and tradition during these beginning decades of the twentieth century and the spirit of folk art design.

William Yeats in 1901 said, "Folk art is, indeed, the oldest aristocracies of thought, and because it passes what is passing and trivial, the merely clever and pretty, as certainly as the vulgar and insincere, and because it has gathered into itself the simplest and most unforgettable thoughts of the generations, it is the soil where all great art is rooted."

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

Greystone Villa Orange County, CA

Significance (continued)

The timing of this cultural history is important in understanding how this type of architectural design could land in a national forest. From 1915 to 1950 the US Forest Service opened up four tracts in Orange County California within the Trabuco Ranger District. Greystone Villa is located in the San Juan Tract, one of these four.

In January of 1923, Ranger H.I. Snider of Corona, California, announced that the "Sievers Tract" (named after Henry Sievers who lived in Sievers Adobe) was to be laid out; EXHIBITS "A" and "B", being in close proximity to the Hot Springs, which was ideal with its tremendous popularity. This public announcement appeared in the *Santa Ana Daily Register*. "We have had a number of requests for permission to build cabins on government property above the San Juan Hot Springs," said Snider. "W.H. Friedhoff of San Francisco, recreation engineer of the United States Forest Service and I are going to the hot springs today for the purpose of selecting areas for a number of cabin sites that will be offered to the public for leasing. Some of these will be located in Sievers canyon, a short distance from the hot springs, and others will be between the springs and the ranger station in Hot Springs canyon." SUPPLEMENTAL DOCUMENT "E"

Sievers Canyon was actually the site of the San Juan Tract, east of the San Juan Hot Springs Resort, which was a very popular and active mineral springs; a meeting place for silent movie stars, other celebrities, Priests, Indians and seekers of health remedies. PHOTO "43" The San Juan Tract was surveyed and staked in February of 1923, as Snider indicated. Initially 26 of its eventual 28 lots were made available. This tract could be reached by an improved all-weather road by 1924, in contrast to other tracts. In spite of this, eight cabin lots of the original 26 were still available six years later.
SUPPLEMENTAL DOCUMENT "E"

In the press was considerable fanfare regarding the construction of the Capistrano to Elsinore road with a large celebration held at the Hot Springs resort on May 11, 1929. PHOTO "44" At this gathering, "Ortega Highway" was designated as the appropriate name to pay homage to Sgt. Jose Francisco Ortega, the pathfinder for the Portola party, the first expedition by Europeans into Alta California in 1769.
SUPPLEMENTAL DOCUMENT "E"

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

Greystone Villa Orange County, CA

Significance (continued)

This spurred interest in the San Juan Tract, which lies along the highway on the South. The remaining lots were spoken for quickly. Frank Phillips secured his permit sometime between May and October of 1929. He was required to spend at least \$500 on materials for the residence and install a septic system. Then the lot could be cleared for building. Lot #18 lies in an ancient riverbed so this required moving of rocks, brush, and uneven earth. Phillip's permit was signed by Joseph E. Elliott, Forest Supervisor from 1925 to 1935 of Cleveland National Forest.

Franklyn Phillips was not young when he constructed Greystone Villa. He is referenced as "Building Contractor" in the *Southern California Business Directory*, 1915; address being on the corner of Sixth and Main, Los Angeles, CA. This was directly opposite the Pacific Electric Building in Southern California's most important business district. In the report by Forest Service Historian Dana Supernowicz, there is an incorrect reference to Cabin #18 being built by a ship's captain. SUPPLEMENTAL DOCUMENT "B" The Danish ship captain named Reynold Wall constructed Cabin #16. He was the father of Dr. George Wall, previously mentioned who owned Greystone Villa from 1959 to 1987.

Not only was Franklyn Phillips a contractor, but locals say (oral interviews) he was a master craftsman in working with stone. His profession explains why he could choose an unusual architectural style and use the river rocks for building materials, obtained from the nearby creek. He had to have understood the static forces in nature to assess the respective pressure borne by the heavy rocks and mortar. Stone houses are labor-intensive and arduous.

He was also an artist. The two deer perched on the ledge overlooking the pond are testimony. He had a vision. He was inspired. How unusual to build the entire house with local river rock and not the typical board and batten. No one else was building a castle in the national forest. His individualism, his personality, skills, available materials, the character of the environment, cultural trends, well-known artists and architects that influenced; all of these factors are significant in the rendering of this folk art design house.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 6

**Greystone Villa
Orange County, CA**

Significance (continued)

It is the consensus of many that Phillips was inspired by Maxfield Parrish, (1870-1966) one of America's most beloved artists. His emergence in the early twentieth century, at the time when lithography was coming of age, enabled him to bring his art to a vast public that relished his work. No one captured America's fascination with the romantic past, period architecture, far away exotic places and beautiful nature more than Parrish. It has been widely reported that one in every three or four households in the 1920s had one of his "dreamscapes" and one of every two businesses. These were in the form of magazine covers, book jackets, text illustrations, calendars, posters and greeting cards. His illustrations frequently included castles in the strangest places imaginable. They were in pines, oak groves, on the desert, by the sea, in the sky; castles appearing in billowing clouds in the background. SUPPLEMENTAL DOCUMENT "E" These castles looked like they belonged wherever they appeared. Like Parrish, Phillips loved nature, rock, animals and gardens. Like Parrish, Phillips created his castle in an unlikely place; transforming a small part of the forest into an idyllic vista.

Franklyn Phillips designed and constructed his vision during the movement of copying famous architects. It is obvious to many who come to Greystone that he must have been influenced by the Spanish architect Antoni Gaudi, whose most famous work is the Sacred Family Church in Barcelona, Spain. Gaudi long held the status of a folk hero. He was born in 1852 of craftspeople. At this time European architecture was in flux and receptive to change, resulting in eclecticism. Gaudi once said that "the tree outside was his favorite book on architecture." Gaudi always remained true to his origin, close to common people. SUPPLEMENTAL DOCUMENT "G"

Greystone Villa was Phillip's last creation, and the house has a timelessness about it. The Gaudi influence is seen with the hand tooling around each stone, the rock art motifs, the shape of the structure itself, the turrets on each side of the building, the name set into the building, the roofline that is playful, the lack of disruption of the landscape, use only of materials on site, the representational sculptures and the stone bench in the garden. SUPPLEMENTAL DOCUMENT "G"

The stone-walled gardens and terraces seem part of the terrain. Phillips created a beautiful cactus garden that reflected the early California topography. Old Timers recall, (oral interviews) that this cactus garden was very well known and had many visitors. Checking with a member of the Long Beach Cactus Society, we were told, that after the Society was formed in 1933, many field trips to gardens of significance included this cactus garden as a place to spend the afternoon lingering and visiting. PHOTOS "34" and "35" The waterfall next to the sculptured deer invited relaxation and conversation. PHOTO "37"

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

**Greystone Villa
Orange County, CA**

Significance (continued)

Franklyn Phillips fits the definition of a folk artist by Indiana University Folklore Institute leader Henry Glassie, foremost authority on the subject; “. . . one who is not formally trained who expressed through their own vision with natural materials at hand. Folk art is rich and clear. The expression is in context with the environment and the culture in which it was built and lived in.” The stone house was central to Phillip’s life and culturally coherent. He mixed his singular talent with the governmental invitation to come enjoy the forest. He was a workaday artist. Folk art withdraws from the world toward spirituality. His was a spiritual creation.

Greystone Villa is the scene of its creation in the world of its artist. It is in context with its environment of significance. It is a comment on Phillip’s life and his individual creativity. This creation was his and collectively ours. The group that assembled together that he was a part of was bound by custom, love of nature and desire to build an autonomous community. This cultural, collective, communal living made a statement and encouraged him to make a statement.

The hard part of folk art is not the concept or the mental picture, but realizing it in the materials. Art is thinking and it is doing. The artist interacts with the environment; it comes from the earth as well as the mind. It is the artist’s hands. It is the extension of culture into materials. Ralph Waldo Emerson said, “Art was a blending of nature and will.” Henry Glassie comments on Emerson, “Following our old philosopher, we see art as the work of a human being at grapple with nature. Folk art is blessed in the special property of endurance.”

The historic significance of Greystone Villa is its unique architectural design and the part it played in the development of the recreational movement in the early twentieth century and in the one set forth specifically by the US Forest Service following the Term Occupancy Act. Not only is it one of a kind, but it is the last of its kind. The Forest Service deemed it eligible for Nomination to the National Register of Historic Places as an individual structure in a 1995 document that was also supported by the Office of Historic Preservation in Sacramento. See Supplemental Documents “B” and “C”. The high physical integrity of Greystone Villa is also attested to in Supplemental Documents “E” and “F”.

The Supplemental Documents indicated in this section of Significance provide additional detailed contextual information and background history.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

**Greystone Villa
Orange County, CA**

Major Bibliographical References

Bibliography:

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Doig, Leroy L. City of Garden Grove – First Twenty Years, 1956-1976. Friis-Pioneer Press, Santa Ana, CA 1977

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 2

**Greystone Villa
Orange County, CA**

Major Bibliographical References (continued)

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Orange County Pictorial, 1986

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Shaw, L. James. "The Wall Family" Pacific Maritime (October 1993)

Sleeper, Jim "The Sievers Adobe" A Historical Property Inventory, 1984

Supernowicz, Dana E. "Historical Evaluation of Summer Home Tracts" on Trabuco Ranger District, 1994, 1997

Upton, Dell. America's Architectural Roots. Preservation Press, John Wiley & Sons, Inc., 1986

USDA Forest Service "Strategy for Inventory and Historic Evaluation of Recreation Residence Tracts"

Zerbst, Rainer. Gaudi. Taschen, Hohenzollernring, 1993

Newspaper:

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Tryon, Don. Capistrano Valley News/Register June 1999

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 3

**Greystone Villa
Orange County, CA**

Major Bibliographical References (continued)

Monograph:

Wall, Gloria "Recollections of Days in the Twenties", July 1993

Correspondence:

Abbott, Don. Sievers Canyon Inhabitants from the 1920s to the 1960s.

Miller, Gerald. Director of Mission San Juan Capistrano April 1999

Oral Interviews:

All interviews conducted between June 1998 through July 1999; transcripts stored at the residence of Ilse Byrnes; see #11

Genivie Wall
Carolee Pekrul
G.G. Pieper
Lee DiGregorio
Tony Forster
Don Tryon
Mary Tryon
Jim Sleeper
Gloria Wall
Don Abbott
Gus Pekrul
Lore Pekrul
Emerson Chodzko
Frances Barnes
Bill Major
Dr. Lewis A. Froman

T. Rodd Bancroft
Dr. William Smith
Gerald Miller
David Belardes
Barbara Blankman
Tim Exley
Steve Schwartz
Fred Cole
Ruth Cole
Judy Farris
Jeff Farris
Dina Skrabalak
Louie Markell
Gail Warner
Tom Moore

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

**Greystone Villa
Orange County, CA**

Geographical Data

Verbal Boundary Description

Lot 2, Sec. 4; T. 7S., R.6W.S.B.M. On the South/West side is Caspers Wilderness Park, (County of Orange). Southside boundary is Cleveland National Park, goes along Ortega Highway for .5 mile, to the North is the Ortega Highway. Sievers Canyon runs predominately East to West with slopes from 0-80 percent, and is long and narrow.

Boundary Justification

The nominated property of Greystone Villa (Cabin 18) includes the entire parcel associated with Greystone Villa as seen on parcel map, and is .1 acre.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

**Greystone Villa
Orange County, CA**

Photographs:

1. Greystone Villa, Eastern side view from road
2. Greystone Villa, side view from North
3. Greystone Villa, front view
4. Sycamore grove next to Greystone Villa
5. Similarity between sycamore bark and stones
6. "Greystone Villa" written in cobbles on façade
7. Number "18" written in cobbles
8. Rock art motif that appears above each window and door
9. Another sample of rock art motif
10. Northwest section of patio at Greystone Villa
11. Patio at Greystone Villa winds around East turret
12. Patio at Greystone Villa joins paved foot path
13. Original rock planter in front of Greystone Villa
14. Original planters at Greystone Villa
15. Concrete steps leading down to patio of Greystone Villa
16. Circular porthole with cobbles built in parapet wall
17. Original concrete steps that led off of sunken patio, now under floor
18. Close up of concrete steps

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

Greystone Villa

Orange County, CA

Photographs (continued)

19. Patriotic mold with three stars and seven stripes embossed on top of last step
20. Flat roof, showing added slanted section
21. Original exterior walls of Greystone Villa that are now interior walls
22. Rock art motif above opening of window of vase of flowers
23. Dome shaped rock motif on interior wall
24. Another example of rock motif above window
25. View of deck from roof looking out into forest showing incorporation of natural landscape
26. Deck with old oak tree growing up through flooring
27. Wooden stairway leading off deck on Southwest side
28. Wooden stairway, leading off deck on Northwest side
29. Cobble wall on Northwest side of addition, showing blend of stone
30. Cobble wall on Northwest side, used for addition
31. Sliding glass door on East side of Greystone Villa, original size of former double wooden door
32. Original shed, facing West
33. Original shed, facing East
34. Original shed, facing South, front view
35. Stone walled garden, known as "Cactus Garden"
36. Close up, section of portion of "Cactus Garden"
37. Stone walled garden area, walkways paved with stone

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

Greystone Villa

Orange County, CA

Photographs (continued)

- 38. Sculptured deer and pond close up of sculptured deer
- 39. Close up of top deer
- 40. Original stone bench in "Cactus Garden"
- 41. San Juan Hot Springs in 1891
- 42. 1930 Celebration for construction of Ortega Highway

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

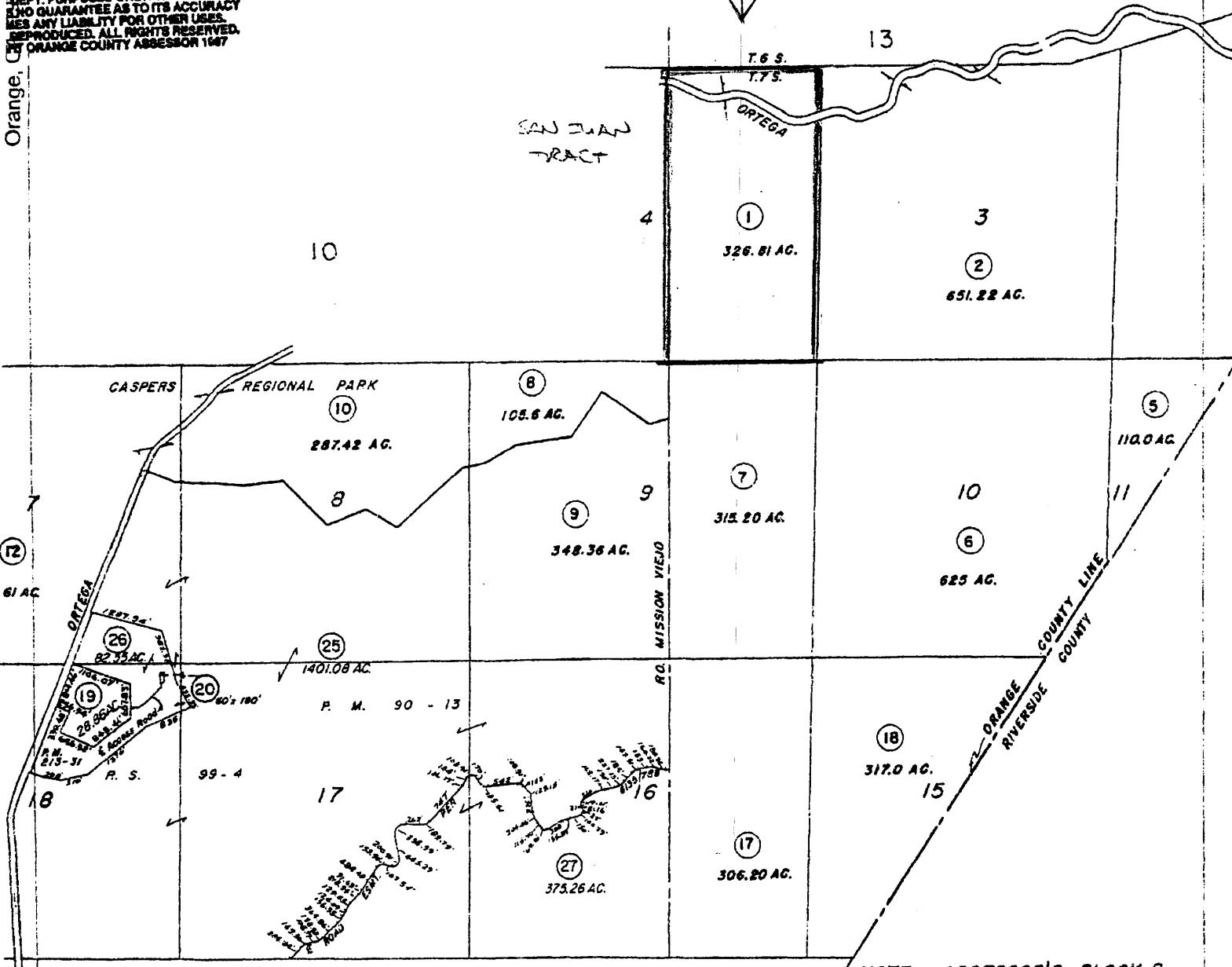
**Greystone Villa
Orange County, CA**

Exhibits:

- A. Orange County Assessor's map of area
- B. Map showing location of Greystone Villa
- C. Greystone Villa appears as miniature castle
- D. View of chimney with "Greystone Villa" written in cobbles
- E. Greystone Villa facing East Showing flat roof, parapet, and portholes (photos 1 and 2)
- F. Front view of sculptured deer perched on boulders with pond to the right

SIEVERS CANYON

THIS MAP WAS PREPARED FOR ORANGE COUNTY ASSESSOR'S DEPT. PURPOSES ONLY. THE ASSESSOR MAKES NO GUARANTEE AS TO ITS ACCURACY AND ASSUMES ANY LIABILITY FOR OTHER USES. REPRODUCED. ALL RIGHTS RESERVED. BY ORANGE COUNTY ASSESSOR 1987



MARCH 1951 PARCEL MAP P.M. 90-13

NOTE - ASSESSOR'S BLOCK 8 PARCEL NUMBERS SHOWN IN CIRCLES

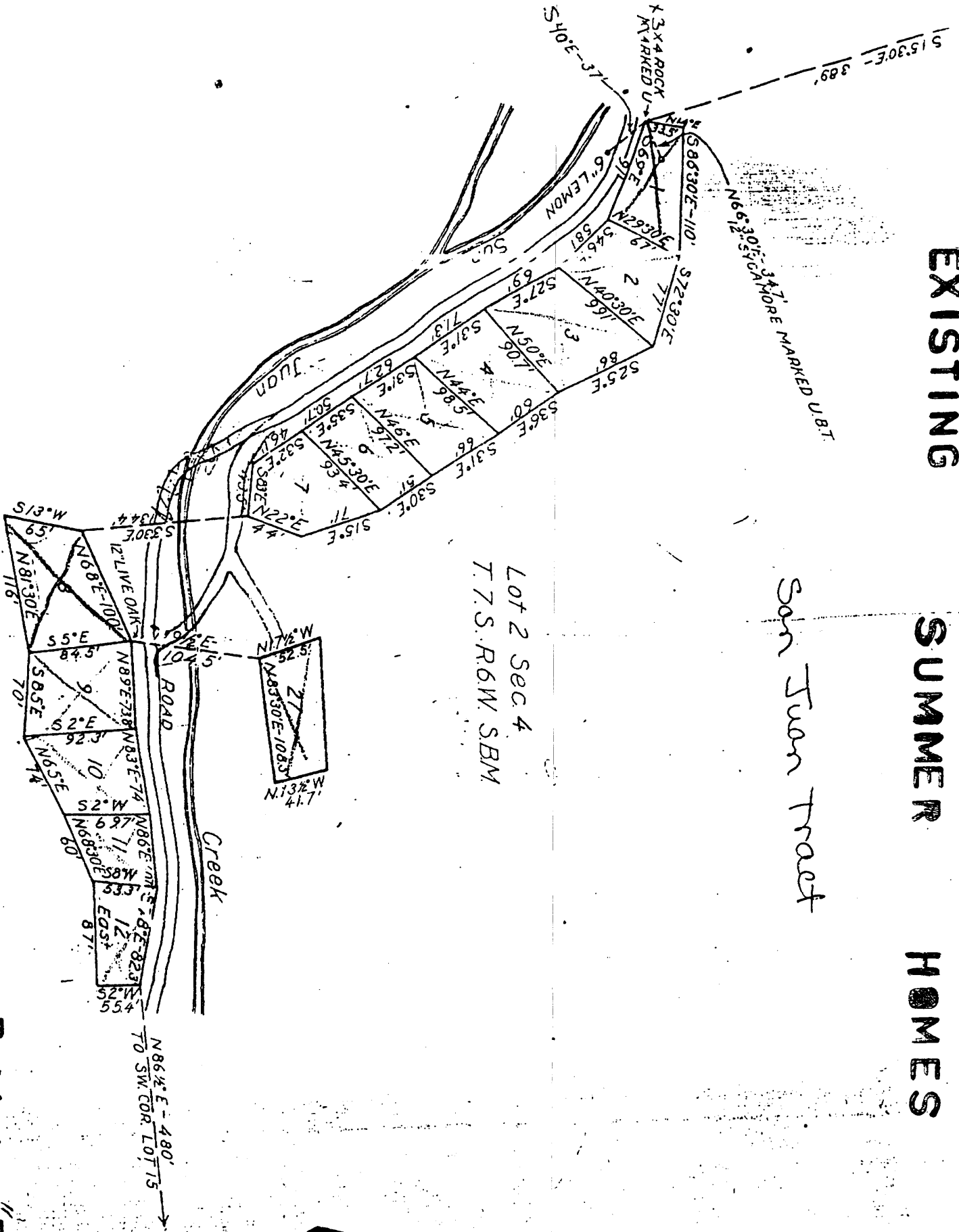
EXISTING

SUMMER

HOMES

San Juan tract

Lot 2 Sec 4
T. 7 S. R. 6 W. S. 8 M.



Exhibit





Exhibit "C"



Exhibit "D"





Exhibit "F"

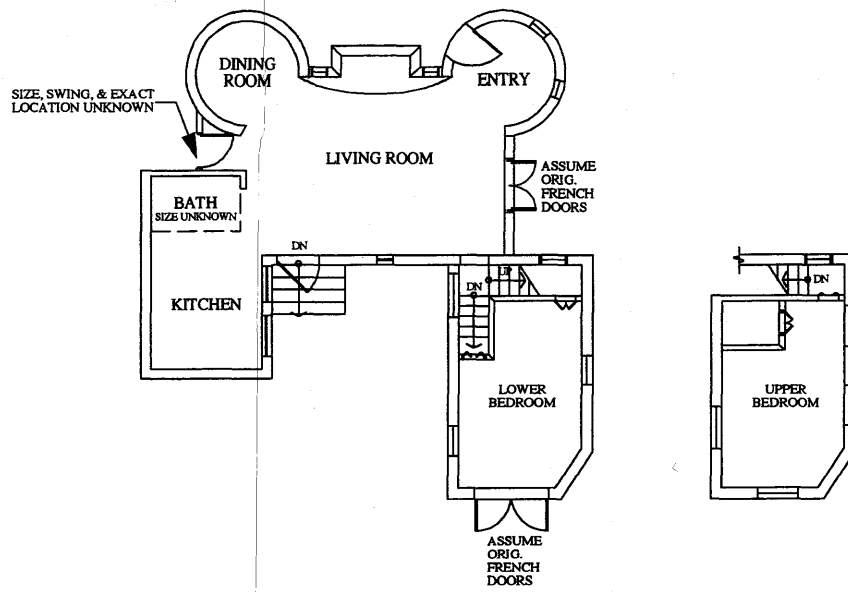


FIGURE A. DIAGRAM OF ORIGINAL FLOOR PLAN

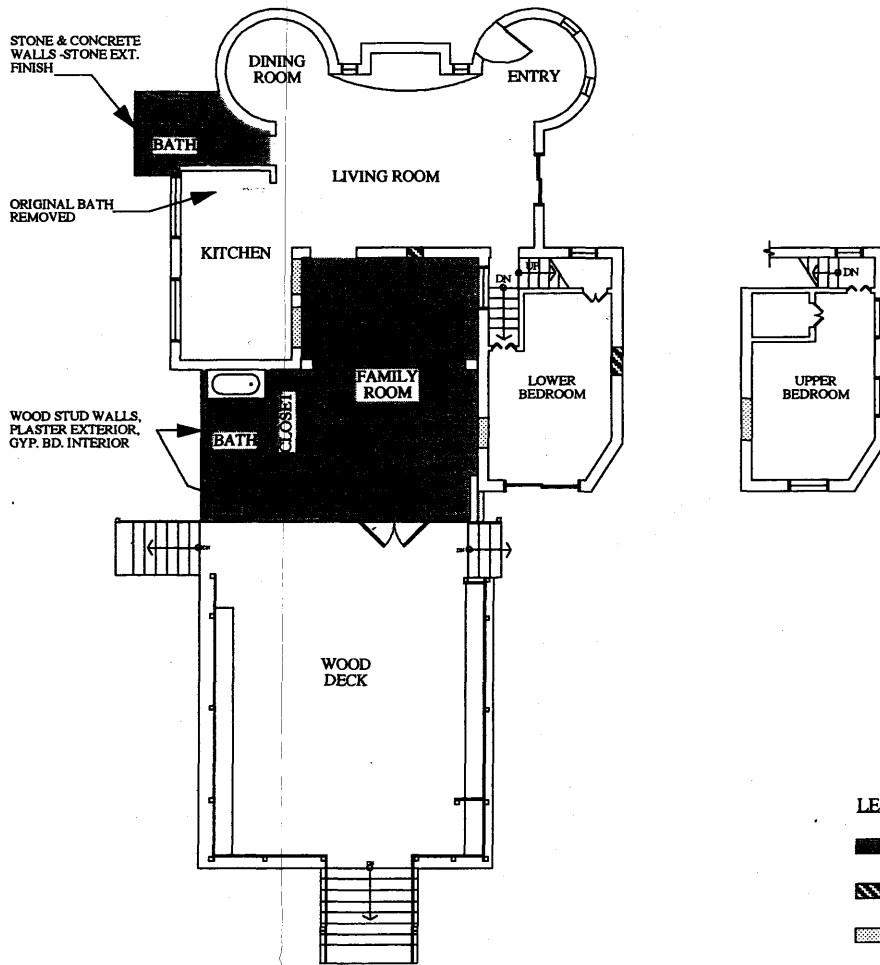
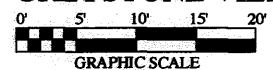


FIGURE B. DIAGRAM OF EXISTING FLOOR PLAN

LEGEND

- BUILDING ADDITION
- ORIGINAL WINDOW OPENING FILLED
- ORIGINAL DOOR & WINDOW OPENINGS REMAIN, DOOR & WINDOWS REMOVED

GREYSTONE VILLA



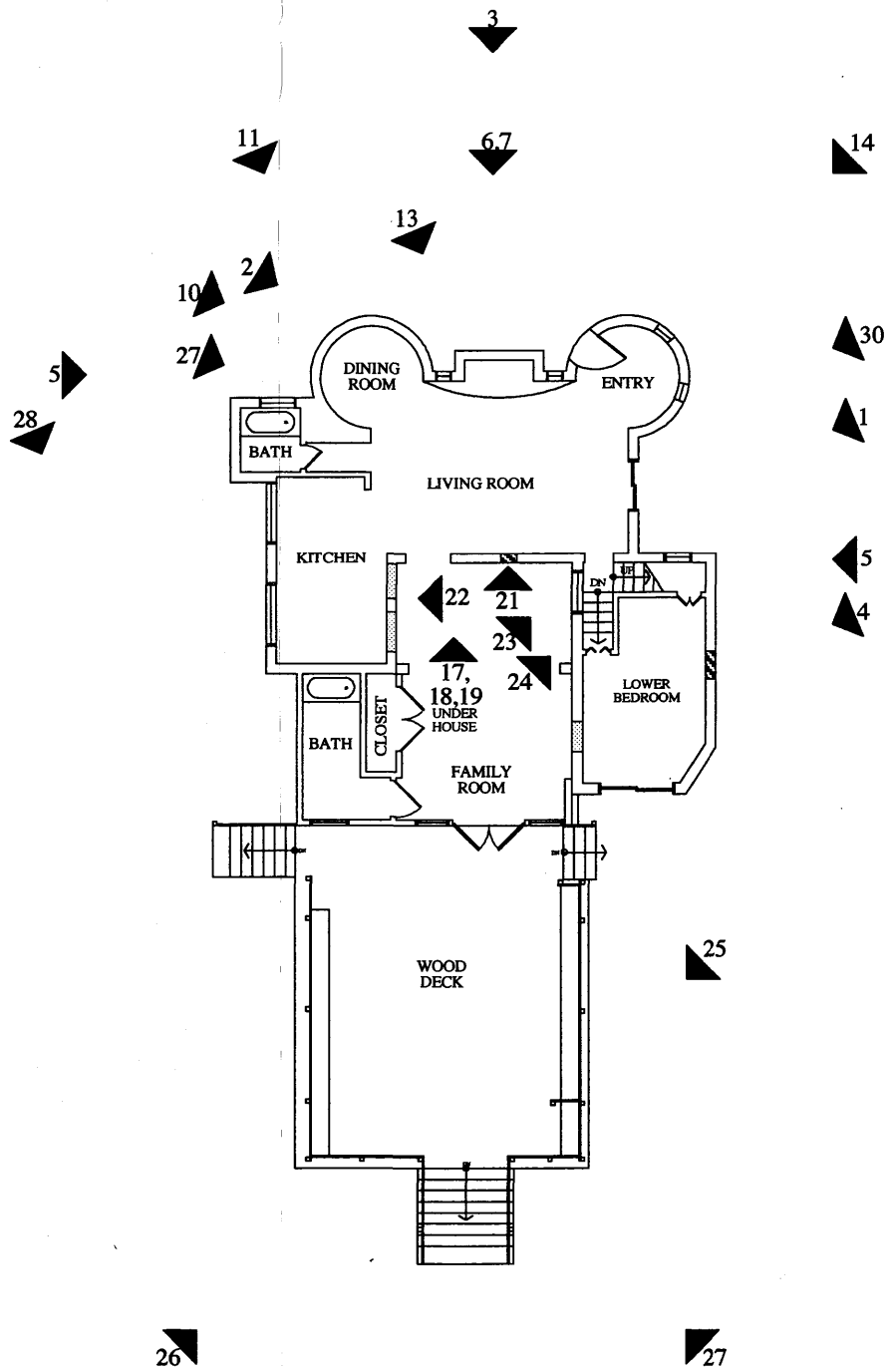
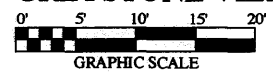


FIGURE C. DIAGRAM LOCATING PHOTOGRAPHS OF GREYSTONE VILLA

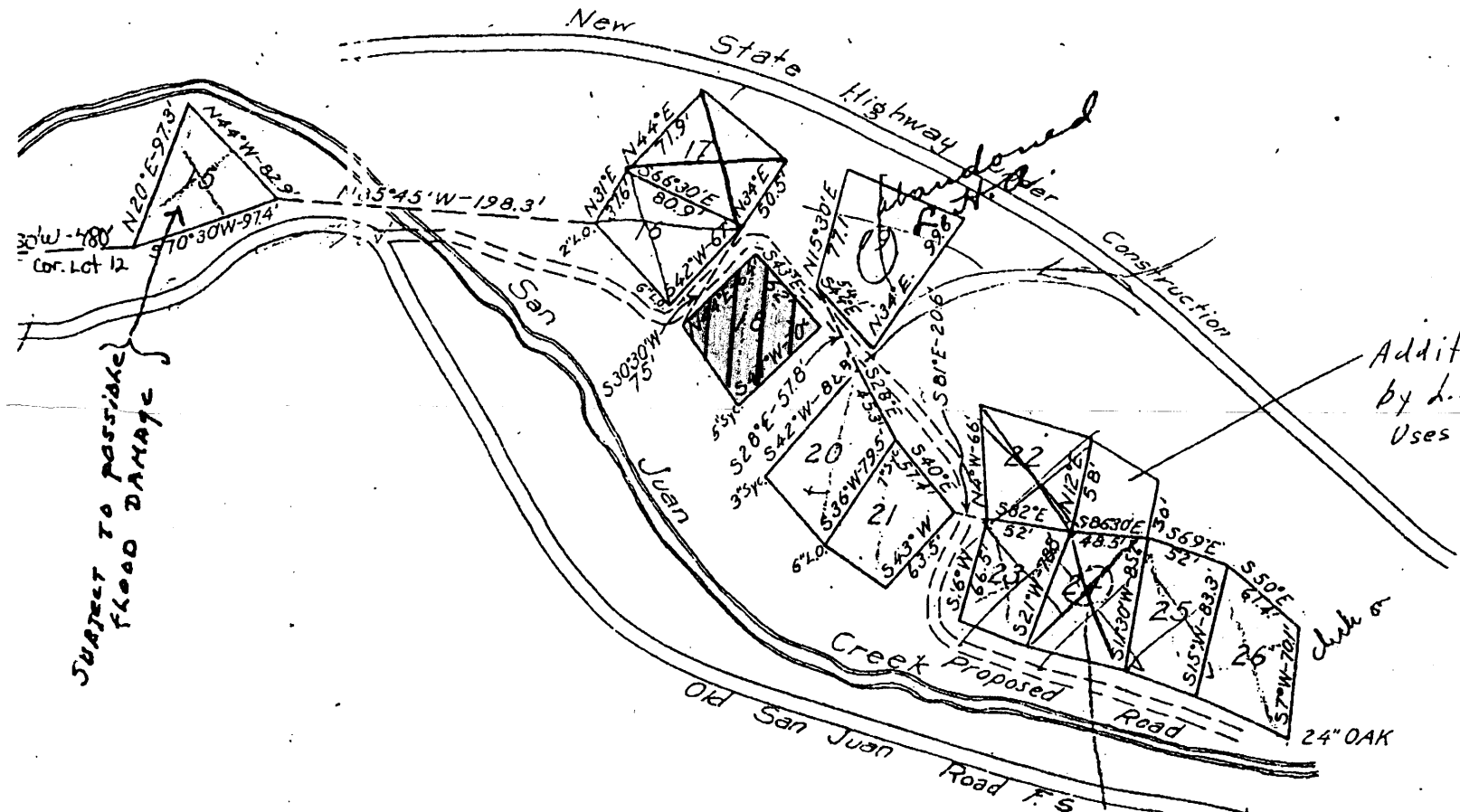
LEGEND

- ▲ DIRECTION OF PHOTO
- 27 ← PHOTO NUMBER

GREYSTONE VILLA



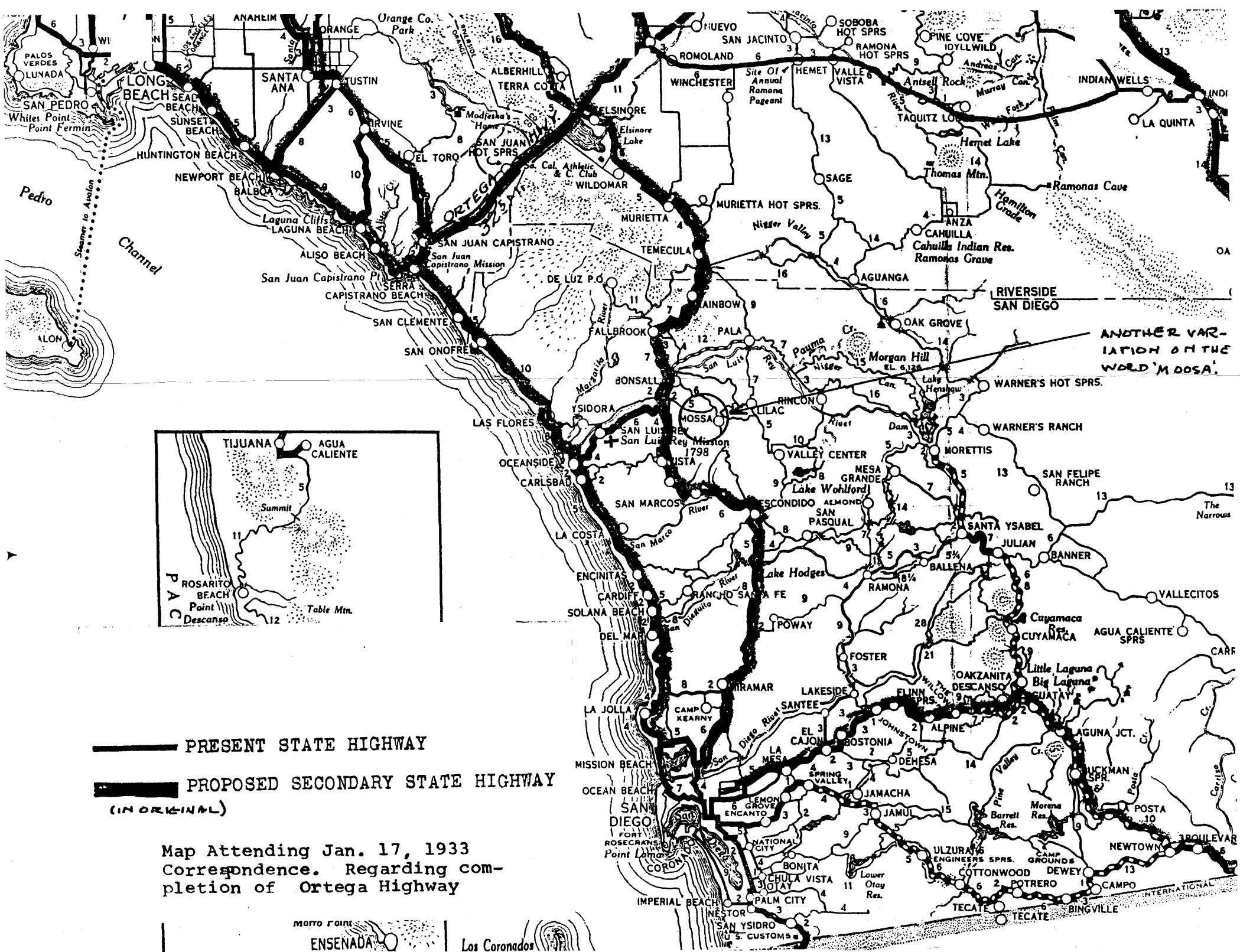
San Juan tract



SUBJECT TO POSSIBLE FLOOD DAMAGE

Addition to Lot 24. Approved by L.H. Anderson 10/22/34, See Uses, Residence. B.A.A. A.

Cancelled
1-59
due to fire (Stewart)
1258



——— PRESENT STATE HIGHWAY
 ——— PROPOSED SECONDARY STATE HIGHWAY
 (IN ORIGINAL)

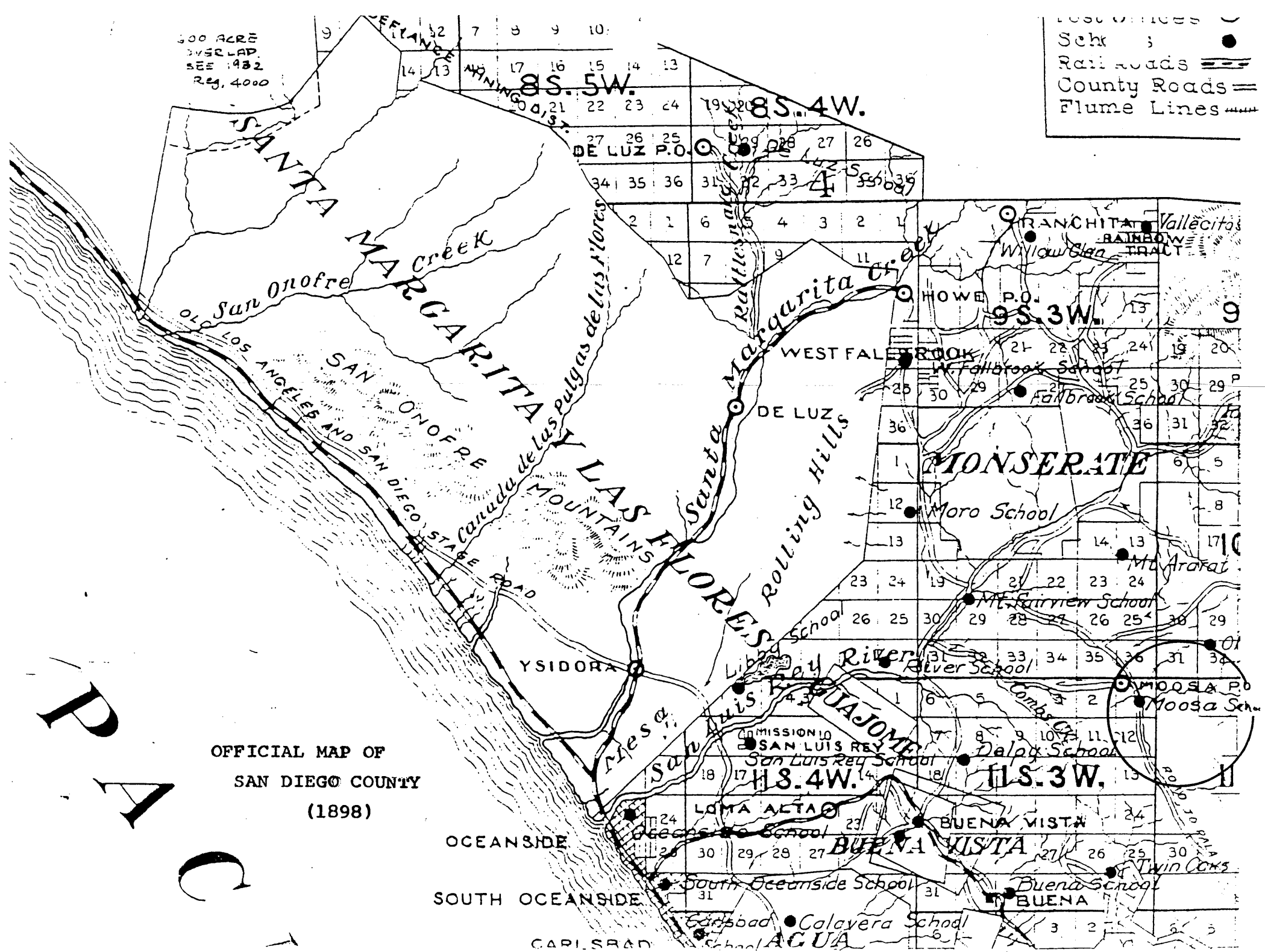
Map Attending Jan. 17, 1933
 Correspondence. Regarding completion of Ortega Highway

MORRO POINT
 ENSENADA | Los Coronados

ANOTHER VARIATION ON THE WORD M.O.S.A.

300 ACRE
OVERLAP.
SEE 1932
Reg. 4000

Post Offices ○
Schools ●
Railroads ≡≡≡
County Roads ≡≡
Flume Lines ———



OFFICIAL MAP OF
SAN DIEGO COUNTY
(1898)

P
A
C



AUTOMOBILE ROAD MAP
OF CALIFORNIA
 SHOWING
 CAPITAL AND SECONDARY ROADS
 CONNECTING WITH AND ADJACENT
 TO THE
FEDERAL HIGHWAY SYSTEM
 PREPARED FROM MAPS BY THE UNITED STATES
 GEOLOGICAL SURVEY AND FROM VARIOUS COUNTY MAPS
 ENTERED BY THE ROAD RECORDS OF THE
AUTOMOBILE CLUB
OF CALIFORNIA
 APPROXIMATE
 SCALE IN MILES
 1" = 100 MILES
 DRAWN BY
 J. B. [unreadable]
 PUBLISHED BY
 THE AUTOMOBILE CLUB
 FEBRUARY 1917

Automobile Club
 1919

**United States Department of the Interior
National Park Service**

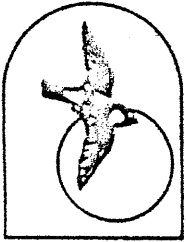
**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

**Greystone Villa
Orange County, CA**

Supplemental Documents:

- A. San Juan Capistrano Historical Society Resolution
- B. Historic Resources Inventory
- C. Letter of Concurrence from Office of Historic Preservation, Sacramento, CA
- D. Historic Evaluation of the Summer Home Tracts on the Trabuco Ranger District, Cleveland National Forest, Orange County, CA; prepared by Dana E. Supernowicz, Zone Historian
- E. Jim Sleeper, noted California Author and Historian speaks on behalf of Greystone Villa
- F. Architectural Documentation and floorplan prepared by James C. Wilson, AIA; Specialist in historic properties
- G. Synopsis of Antoni Gaudi



The San Juan Capistrano Historical Society

RESOLUTION

NOMINATION OF GREYSTONE VILLA

A RESOLUTION OF THE SAN JUAN CAPISTRANO HISTORICAL SOCIETY SUPPORTING THE NOMINATION OF GREYSTONE VILLA TO THE NATIONAL REGISTER OF HISTORIC PLACES.

WHEREAS, Greystone Villa is eligible for inclusion in the National Register of Historic places; and,

WHEREAS, Greystone Villa is located in the westerly limits of Cleveland National Forest, 12 miles east of San Juan Capistrano; and,

WHEREAS, Greystone Villa is one of 6 structures in Sievers Canyon, including the Sievers Adobe which dates to 1794; and,

WHEREAS, Greystone Villa dates to the 1920's and is classified as a Craftsman house built of native river rock; and,

WHEREAS, the only other river rock Craftsman house in California is the Charles Lummis house in Pasadena; and,

WHEREAS, Greystone Villa is significant for the part it played in the first recreation program established by the US Forest Service following the Term Permit Act of 1915; and,

WHEREAS, prior owners of Greystone Villa were prominent civic, social leaders in California medicine, business, and development.

NOW, THEREFORE BE IT RESOLVED, the San Juan Capistrano Historical Society does hereby support the nomination of Greystone Villa to the National Register of Historic Places.

FOR THE SAN JUAN CAPISTRANO HISTORICAL SOCIETY

Thomas A. Forster

Thomas A. Forster, President
San Juan Capistrano Historical Society

"Remembering Our Past Insures Our Future"

31831 Los Rios, San Juan Capistrano, CA 92675 • (949) 493-8444

8. Agency: USDA-Forest Service
9. Owner Name: Multiple
Building: Sally Miller, 4222 Pacific Ave, Long Beach, CA 90807
Land: USDA-Forest Service, 1147 E. Sixth St, Corona, CA 91719
10. Type of Ownership: Private/Federal
11. Present use: Residential
12. Zoning:
13. Threats: Development, Deterioration

HISTORICAL INFORMATION

14. Construction. Date(s): 1927-35
Original location: same
15. Alterations & date(s): see item #7, above.
16. Architect:
17. Historic attributes: 02 -- Single Family Property

SIGNIFICANCE AND EVALUATION

18. Historical context for evaluation.
Theme: Recreation Development Area: Trabuco District
Period: 1915-1950 Property Type: Summer Home/Cabin
Context formally developed: Yes
19. Briefly discuss the property's importance within the context. Use historical and architectural analysis as appropriate. Compare with similar properties.

Summer Homes on the Trabuco Ranger District, 1915-1950

Orange County summer homes, built within or near the Cleveland National Forest between 1915 and 1950, played a significant role in the development of this rural area and represent a number of important topics in the settlement of southern California's mountainous regions. The evolution of outdoor recreation in American society, the development of automobile use, and the expanding role of the US Forest Service in recreation management can be examined through the study of summer homes. In addition, the architecture is distinctive of the style prevailing in Orange County during this period.

Located next to many of this nation's most majestic natural resources, summer homes were architecturally designed to complement the natural environment and meet standards set forth by the US Forest Service following passage of the Term Permit Act of 1915. Four summer home tracts are located on the Trabuco Ranger District. They are the San Juan, Hot Springs, Trabuco, and Holy Jim tracts. These four tracts were laid out and opened between 1920 and 1940.

The Trabuco Ranger District of the Cleveland National Forest includes the Santa Ana Mountains which are on the eastern boundary of Orange County. The area is rugged and steep. Historically, land use of the area was limited. Up until the twentieth century, access to areas like Trabuco Canyon required a horse and a great deal of hiking. Automobiles could be used where there were roads, however the roads were often mere paths and travelers needed to rely on themselves if there was a breakdown.

The rustic architecture of summer home tracts evolved from constraints placed by the Forest Service, current architectural practice in the foothill and coastal communities of Orange County, and the "Back to Nature" movement, in which the mountain cabin was a symbol of spiritual renewal. Summer homes varied in size and ornamentation from one cabin to another and from one tract to another. In general, no two summer homes were exactly alike and each tract had it's own characteristics. Summer homes built between 1915 and 1950 clearly reveal a high level of workmanship, a desire to use rustic materials, and are an important part of the architectural history of Orange County and the Trabuco Ranger District.

Summer homes were built by private individuals in locations to provide maximum recreational opportunities and scenery. During the early 1900s recreation became synonymous with leisure time, urbanization, demographic change, and an increase in wealth. Recreation formed an important part of the American family during the early twentieth century, and helped women escape their narrow roles.

Summer homes, many linked to early automobile transportation routes, provided accessible relaxation opportunities for the nation's growing urban population. For these reasons, summer homes are important in the development of Orange County's recreation and social behavior.

20. Sources and References: Supernowicz, Dana. 1994. Historical Evaluation of the Trabuco, Holy Jim, San Juan, and Hot Springs summer home tracts on the Trabuco Ranger District, Cleveland National Forest, Orange County, California. USDA-Forest Service, Cleveland National Forest, San Diego, CA.
21. Applicable National Register Criteria: Criteria A and C
22. State Landmark no. (if applicable):
Other recognition:
23. Evaluator: Dana Supernowicz
Date of evaluation: 1994
24. Survey type: Project-related
25. Survey name: none
26. Date form prepared: 1/20/95
Name of preparer: C. VerPlanck
Organization/Station: Cleveland National Forest
Mailing Address: 10845 Rancho Bernardo Rd, Suite 200, San Diego, CA 92127
Phone: (619)674-2901

OFFICE OF HISTORIC PRESERVATION

DEPARTMENT OF PARKS AND RECREATION

P.O. BOX 942896

SACRAMENTO 94296-0001

(916) 653-6624

FAX: (916) 653-9824



(916) 653-6624
FAX (916) 653-9824

March 27, 1995

USFS950130C

Anne S. Fege, Forest Supervisor
Cleveland National Forest
U.S. Forest Service
10845 Rancho Bernardo Road, #200
SAN DIEGO CA 92127-2107

Re: Reissuance of 63 Special Use Permits for Cabins in the
Trabuco, Holy Jim, Hot Springs, and San Juan Tracts,
Cleveland National Forest, Orange County.

Dear Ms. Fege:

Thank you for submitting to our office your January 26, 1995 letter and supporting documentation regarding the proposed reissuance of Special Use Permits (SUPs) for 63 recreational cabins located in the Trabuco, Holy Jim, Hot Springs, and San Juan residential tracts, all located within the Trabuco District of the Cleveland National Forest, Orange County. The reissuance of SUPs is considered an undertaking under 36 CFR 800.

You are seeking our comments on your determination of the eligibility of the 63 recreational cabins located in the Trabuco, Holy Jim, Hot Springs, and San Juan tracts for inclusion in the National Register of Historic Places (NRHP) in accordance with Section 106 of the National Historic Preservation Act. Our review of the submitted historical evaluation report by Dana Supernowicz leads us to concur with your determination that the following cabins in the following tracts are individually eligible for inclusion on the NRHP under Criteria A and C as defined by 36 CFR 60.4.:

Trabuco Tract:

- o Cabin #1
- o Cabin #2
- o Cabin #3
- o Cabin #11
- o Cabin #22
- o Cabin #29
- o Cabin #36
- o Cabin #39

- o Cabin #40
- o Cabin #44
- o Cabin #45

Hot Springs Tract:

- o Cabin #1
- o Cabin #10
- o Cabin #23
- o Cabin #24
- o Cabin #25
- o Cabin #26
- o Cabin #33

San Juan Tract:

- o Cabin #15
- o Cabin #18

We also concur with your determination that the following cabins located in the Holy Jim Tract are eligible for inclusion on the NRHP as a historic district under Criteria A and C as defined by 36 CFR 60.4:

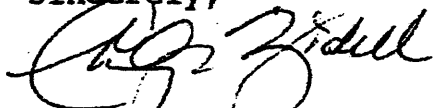
- o Lot #1
- o Lot #5
- o Lot #6
- o Lot #7
- o Lot #8
- o Lot #10
- o Lot #13
- o Lot #15
- o Lot #16
- o Lot #17
- o Lot #18
- o Lot #20
- o Lot #23
- o Lot #26
- o Lot #28
- o Lot #29
- o Lot #32

All of the aforementioned structures have strong associations with the development of recreational summer homes in the nation's national forests in the early decades of the 20th century. This development was made possible by the availability of increased leisure time for many Americans. This leisure time was used to its fullest advantage with the advent of the automobile as the nation's chief form of transportation. The roads built for the automobile provided access to remote areas suitable for outdoor recreation, thus spurring the need for recreational shelters and housing. The structures also have maintained those characteristics of design and materials associated with their historical period of significance (1920 - 1940) without a considerable loss of integrity. The maintenance of rustic design characteristics, despite the availability of newer materials for maintenance and repair, set these cabins apart from their ineligible counterparts.

All other cabins evaluated in the submitted historical evaluation report are not eligible for inclusion on the NRHP under any of the criteria established by 36 CFR 60.4. None of the structures have retained those architectural characteristics associated with their historical period of significance. Alterations to the historic fabric of these structures has compromised their historic integrity to the extent of rendering ineligible for the NRHP.

Thank you for seeking our comments on your project. If you have any questions, please contact staff historian Clarence Caesar at (916) 653-8902.

Sincerely,



Cheryl Widell

State Historic Preservation Officer



AUTHOR - HISTORIAN

specializing in Orange County
and Southern California History

14771 LEON PLACE, TUSTIN, CALIFORNIA 92680 • (714) 838-2239

JIM SLEEPER

May 10, 2000

To: Keeper of the National Register
Re: Nomination of Cabin 18, San Juan Tract, "Greystone Villa"
From: Jim Sleeper

PETITIONER'S CREDENTIALS

In my various roles as a former Forest Service officer (1954-61), longtime Trabuco District cabin permittee (1948 to date), and Orange County historian (1965 to date), I became acquainted with and have personal knowledge of Cabin 18, San Juan Tract, for nearly fifty years. Moreover, the San Juan Hot Springs area has figured in a number of my written works, notably, *Turn the Rascals Out!* (1973), in my three *Orange County Almanac(s) of Historical Oddities* (1971, 1974, 1982), and in my *Grizzly Introduction to the Santa Ana Mountains* (1976). For a more complete listing of my major works (from an overall body of 11 books and nearly 5,000 published historical articles, plus 38 environmental reports) see Roger Berry, *Centennial Bibliography of Orange County, California* (1989). I am past president of the Orange County Historical Society, and have been staff historian for both the Irvine Co. and the Rancho Mission Viejo, as well as having been employed as a historical consultant for both the *Orange County Register* and the *Los Angeles Times* (O.C. edition).

In this same San Juan Tract as the subject nomination, I prepared the "Siever's Adobe: a Historical Property Inventory" (1984), which supplied the documentary background for its nomination and acceptance as a Place of Historic Interest (submitted by my longtime colleague, Diann Marsh). Likewise, in 1994, I assisted Dana Supernowicz, Zone Historian, USFS, on the Historical Evaluation of the Trabuco, Holy Jim, San Juan and Hot Springs Tracts cited herein. However, in that survey my input was confined to the Trabuco-Holy Jim properties.

CONCERNING THE 1994 USFS SURVEY

At the outset, I wish to express my admiration for the observations and conclusions reached by historian Supernowicz in his assessment of the various cabins in the Trabuco district tracts. I concur with his architectural evaluation of Lot 18, San Juan Tract, also known as Greystone Villa. It is "unique" in its eclectic adaptation of a miniature medieval castle to a southern California setting. I believe that a Number 5 rating, based on the structure alone, is equitable, if slightly conservative. Looked upon in relationship to its

grounds, frankly I would give it a 6. As is readily apparent from the attending photos, this is one “cabin” whose rather puckish “fairy castle” architecture is enormously enhanced by its setting and landscaping. I would urge acceptance of the structure on the Register, but with the *proviso* that its grounds, attending walkways and lush plantings be preserved intact to reflect both the somewhat effusive period and romantic ambiance its builder sought to achieve.

While aluminum window frames are normally anathema to period architecture, I agree with what Supernowicz *meant to say* (garbled in the transcript). That is, “Because of the cabin’s rock exterior, the aluminum windows appear to be [*more*] visually correct [*than*] on cabins with rustic wood exteriors.” As all apertures in the structure were narrow to begin with, the substitution of aluminum for wood frames was a practical decision – they admit greater light as aluminum permits slimmer frames, plus give a degree of termite protection not offered by wood frames set directly against stone. Especially under a *sycamore* tree, which drips insects.

The most unique thing about the Supernowicz survey of the four Trabuco District cabin tracts is that not a single fact, initial permit date, original permittee’s name, hometown or date of construction was drawn directly from Forest Service records. The truth is that *there were no records!* So antagonistic to anything suggesting the historical nature of the cabins has the Forest Service become that it has expunged anything relating to their past from its files. Today, only folders related to residences currently under permit are maintained. Unfortunately, nothing from previous files was winnowed out to document earlier ownerships, or to preserve old plans, drawings, sketches, photos, changes to improvements or special amendments for additions.

Most poignantly missed in documenting the evolution of the cabins are several oversized, gray, canvas-covered, master plat books dating from 1920 (for the Trabuco-Holy Jim tracts) and 1923 (for the San Juan-Hot Springs tracts). In essence, these ledgers contained the critical first 40-year chain of title of owners, dates and pertinent addresses for each lot.

How could so much material have disappeared so completely? Implausible as it may sound, the Forest Service lays the blame directly at the doorstep of the Federal Records Center in Laguna Niguel. Some years ago, according to the District Ranger’s Office, as relayed by several contract historians, a large “deposit” of USDA-USFS materials went to the Records Center. With the material went instructions from the various Ranger Districts on the Cleveland NF indicating what *should* be preserved and what *could* be destroyed. Somehow the instructions “went awry” or “got lost in the shuffle.” *Everything pertaining to the special use residences was destroyed.* Personal conversations with historians Jim Newman (1993) and Dana Supernowicz (1994).

DATING THE PERMIT AND CONSTRUCTION

In the absence of any permit documentation on the earliest cabins in the four Trabuco District Special Use Tracts, it becomes an arduous and slightly speculative process to recover data on the initial owners and construction dates. However, it is safe to say than *any* of the original cabins *still standing* which have been *little altered* would pass the "fifty-year test" quite comfortably, and be eligible for the National Register.

An intensive study of the evolution of the cabins in the older Trabuco-Holy Jim Canyon tracts by me has produced a number of conclusions that apply to the San Juan and Hot Springs tracts as well. However their dates are somewhat later. Public announcement that the Forest Service was about to make available unimproved lots in the San Juan Hot Springs area first appeared in the *Santa Ana Daily Register*, January 29, 1923.

WILL LEASE SITES FOR CANYON CABINS

Those who have longed for cabins in Siever's [*sic*] and Hot Springs canyons, above San Juan Hot Springs, are to have [an] opportunity to lease sites for building.

This information, given out here today by Forest Ranger H.I. Snider of Corona, came at the same time that Snider stated that stakes were to be set for summer recreation grounds in Trabuco canyon for the Long Beach post of the American Legion.

"We have had a number of requests for permission to build cabins on government property above the San Juan hot springs," said Snider. "W.H. Friedhoff of San Francisco, recreation engineer of the United States Forest Service, and I are going to the hot springs today for the purpose of selecting areas for a number of cabin sites that will be offered to the public for leasing. Some of these will be located in Sevier's [*sic*] canyon, a short distance above the springs, and others will be between the springs and the ranger station in Hot Springs canyon."

Properly speaking, *Sievers* Canyon was the site of the San Juan Tract, while the Hot Springs Tract was in that canyon, which lies a short distance east of the San Juan Hot Springs resort, then active. The ranger station mentioned was farther up Hot Springs Canyon than the present one, and would fall within the cabin tract once it was laid out.

Some indication of the lapsed time between the initial public offerings and the issuance of the earliest permits and construction dates may be judged from another paragraph in the above article. From plat maps it is known that the first *thirty-six* sites in the Trabuco tract were surveyed by Recreation Engineer William Friedhoff, of San Francisco, in April, 1920. According to the *Register* piece (1-29-23) which was thirty-three months after the lots had been placed on the market, ". . . of the thirty [*sic*] sites staked out in Trabuco," said Snider, "all have been leased but *six*." In short of the *thirty* sites offered, only 24 had been

taken after nearly three years. Considering that the lease fee for the grounds was only \$15 a year, it was scarcely a shark-feeding frenzy of interest. Even more delayed was any attempt to build on the lots under permit. Of the 24 permits issued in the Trabuco, "three cabins have been built, with a foundation in for the fourth," the 1923 article concluded.

And even longer time lapse seems to have occurred in Sievers Canyon. Judging from data on the plat map, the San Juan Tract was, indeed, surveyed and staked in February of 1923, as Snider promised. Initially 26 of its eventual 28 lots were made available. Now consider a response by J.K. Munhall, Snider's replacement as District Ranger, on securing a cabin lot. (See Correspondence dated 1-30-29, with attending sketch of the sites still available, plus applications. From writer's collection.) As clearly indicated in the sketch of the 12 lots shown, only one had been built upon (#15), and one had just started a foundation (#26). Two others are noted as having been "Applied for." That left eight cabin lots of the original 26 offered still unspoken for and available after virtually *six years!*

Granted, at the time both the San Juan and Hot Springs tracts were considerably removed from any major centers of population. (San Juan Capistrano was certainly *not* one of them.) Still both tracts were reached by an improved, asphalt, all-weather road by 1924, in contrast to the dirt access road into the Trabuco with its many creek crossings, which could be counted on to "go out" at least once each winter.

Most germane to the above discussion is the fact that Lot 18, the subject of this application, was among those lots which had *yet to be claimed* early in 1929. There were a number of factors that could have contributed to this, and why that situation would change within the next few months. An important clue is found in the identity of the party to whom Ranger Munhall addressed his response. It turns out that W.D. Coleman (the inquirer) was William D. Coleman, a longtime employee of the Orange County Road Department and currently a supervising foreman. (*O.C. Directory* search, 1925, 1932 and 1935.) Precisely what motivated Coleman's inquiry is unknown, but obviously he had gotten wind of the impending construction of the long delayed "Capistrano to Elsinore Road" across the Santa Ana Mountains. It could have been mere speculation on his part, knowing that a major highway nearby would make the lots more valuable. Or he may have had a personal cabin in mind. More likely is the possibility that he may have been "tapped" for the construction crew. Whatever, his inquiry was a matter of enlightened self interest. It is unknown whether he got a lot, but it *is* known that around this same time, in anticipation that work would commence shortly, Lot #3 in the San Juan Tract was secured under permit by the county of Orange, and a \$1500 cabin built on it to house a county road crew. (Plans for this 24 x20 foot structure with a large stone fireplace and corrugated iron roof are in the Neff/Sleeper Collection.) Ultimately, this cabin was auctioned off by the County on 7-23-40 and a new permit issued by the U.S.F.S. The cabin stood until the Ortega Fire of 10-27-93.

The Capistrano to Elsinore road was preceded by considerable fanfare in the press. Actual construction immediately followed a groundbreaking, Spanish barbecue and appropriate oratorical bombast staged at the Hot Springs resort on May 11, 1929. Not incidentally, it

was here that the designation "Ortega Highway" was first proposed. Befittingly, it pays homage to Sgt. José Francisco Ortega, scout and pathfinder for the Portolá party, the first overland expedition by Europeans into Alta California (1769).

Shortly after the roadway's well-publicized launching, there was a brief flurry of interest in securing one of the remaining permits in the San Juan Tract, which lies a few hundred feet south, alongside the highway route. The eight or so lots apparently went swiftly enough, but expenditures on improvements would taper off just as quickly following the "market correction" of October 24, 1929. Grimly known as "Black Thursday," the crash actually had little immediate effect in Orange or Los Angeles counties which were both still dominantly agrarian. If people invested in anything, it was more likely to be in land or groves than in stock or bonds.

Just what Frank Phillips' situation was is unclear, but the best estimate of when he made application and secured a permit would be sometime between May and October of 1929. Prior to issuance, the chief restrictions were explained to him. There were two: (1) that at least \$500 must be expended on materials for the residence, and (2) that a septic system was required. After payment of the \$15 lease fee, the site could be cleared for building. As Lot 18 clearly lies in an ancient riverbed, there were rocks and brush on the property to be removed, humps to be leveled and hollows to be filled. Next, plans had to be submitted on both the residence and whatever landscaping Phillips contemplated as per the permit. These conditions would change remarkably little from the earliest 1915 permit until 1944 when a special Region 5 form was developed for the west coast forests. Phillips' permit was signed by Joseph E. Elliott, Forest Supervisor of the Cleveland NF (from 1925-1935), whose headquarters had recently moved from Escondido to San Diego. There were three signed copies: one for the Supervisor, one for the District Ranger, and one for the Permittee.

There is still much to be learned about Franklyn Z. Phillips, during whose tenure (1929-1945) all historic features of Cabin #18 and its grounds were completed. Seemingly he was not a young man when he acquired his permit, for the earliest reference found to him is in conjunction with the Phillips Contracting Co., Rm. 818 Central Building, corner Sixth and Main, Los Angeles, Ca. (See *Southern California Business Directory* (Forster Directory Co., 1915, p.99 under "Contractors.") It is impossible to say whether he was the senior or junior partner, or if there were *any* partners in the Phillips Contracting Co. What can be said with some assurance, however, is that from its location at Sixth and Main Street, opposite the Pacific Electric Building, the Central building lay in the epicenter of Southern California's most important business district. The assumption is that Contractor Phillips was "doing all right." Fourteen years later, having built so many places for others, perhaps he may have thought it time to "smell the roses," and so sought out a spot to build the little summer get-away castle that he never had a chance to build for himself.

Indisputably the nineteen-thirties were the heyday of cheap labor and public works in this country. Owing to that fact, they produced some epic achievements. The Ortega

Highway, which clawed its way through 32 miles of Santa Ana Mountain rock to Lake Elsinore, is a prime local example. For sheer significance, bringing water across the desert from the Colorado River to Southern California by the Metropolitan Water District was undoubtedly the monumental State triumph of its time. On a less heroic scale, certainly, but a poignant reminder of the determination of the individual to survive "hard times" and still leave a mark, are some 15,000 cabins stretching across the National Forests of this land. In every sense, they too were "Depression babies." Having long since outlived their original owners, fortunately the variety of their cabin styles survives to reflect the individuality of their designers and the indomitable spirit that sustained their construction through that harshest of all decades in the century just past.

Unquestionably, the most unique architectural departure of them all on the Cleveland National Forest was, and remains, Cabin 18 in the San Juan Tract of the Trabuco District.

ARCHITECTURAL INFLUENCES

In speaking of the *unique* nature of Cabin 18, San Juan Tract, Supernowicz comments, "The style of the cabin is difficult to classify since its eclectic nature reflects a folk or vernacular design found within the foothills and mountains of Southern California." *Evaluation* (1994), p. 28. Clearly, the style is not so eclectic as suggested, for it is readily recognized as a "medieval castle," although a miniature one. If it must fit into some classification system, the *Eclectic Movement* was the one chosen to best describe it. This is "a post 1900s style of rustic architecture in the mountains of California" (*ibid.*, 37), which runs the gamut "from English Cottage Revival to Bungalow Craftsman." According to Architectural Historian Anna B Koval, whom Supernowicz cites, "Period Revival houses . . . were designed to conjure up the romantic past and exotic locales." The period of their popularity was broad enough (post 1900s until 1940s), and the tie to the "Craftsman" school, one suspects, hangs largely on the use of natural materials. Rocks in this instance. Taken altogether, trying to explain how the *unique* (meaning out of the ordinary) design and style of Cabin 18 fits into a prescribed classification comes out sounding like architectural hash - which Cabin 18 decidedly is *not*.

As no references to or examples of any particular "castles" in the foothills of Southern California appear in the Forest Service's evaluation, the present writer will hazard a suggestion or two as to what might have inspired Franklyn Phillips.

Certainly his choice of the "period style" decided upon was more than mere whim. His was a carefully crafted design from the onset. Admittedly, it was also a *peculiar* choice for the normally arid, gulch-like southland setting along San Juan Creek. To be sure, stones were plentiful, but stone houses are arduous to construct - far more labor-intensive than throwing up a typical California "board and bat" shack, which any building contractor could have done in a weekend. Assessing the lot's setting in its natural state, one wonders if Phillips' plans did not make a concession to the environment. If so, it was to the *weather*. San Juan Canyon in the summer can get blazingly hot. Stone houses are *cool*. Furthermore, fire danger is ever present during the fall when the so-called desert or east

“Santa Ana” winds blast down canyon in a southwesterly direction. Should a fire start, our canyons are suddenly transformed into gigantic blow torches from hell.

Forethought or not, Phillips’ choice of materials ultimately saved his place from such destruction. Most recently, the “Ortega Fire” in 1993 destroyed 12 neighboring residences, but left Cabin 18 unscathed. Prior to that, the writer vividly recalls being at the San Juan Station during the 66,300-acre Stewart Fire which hit the cabin tracts in 1958. Eighteen residences, mostly in the Hot Springs Tract, were incinerated. But fortunately, stone houses do not burn.

Did Phillips have a model castle in mind? If so, where?

The most obvious one (owing to its proximity to the contractor’s hometown of Alhambra) was a castle-like dwelling in South Pasadena. This was the handwrought creation of the western archaeologist, naturalist, prominent author and magazine editor, Charles Fletcher Lummis (1859-1928). As a builder, surely Franklyn Phillips was familiar with the residence and may even have been acquainted with Lummis. The latter was much in the public limelight, both from his writings and historical preservation efforts, and, of course, the publicity generated by his unique “stone castle,” *El Alisal*, now on the National Register.

Even so, Phillips’ miniature castle is no copy of *El Alisal*. The gabled roof lines which detract so much from the Lummis place are missing entirely from Phillips’ version. The fact that he chose to stick with the traditional flat, unseen roof is testimonial alone that he was in the building business. Flat roofs are notoriously prone to leak when built by amateurs. But Phillips was not, and flat roofs are closer to early European castles, and that is the image he was trying to project.

Too, there is a ponderous, blocky massiveness about *El Alisal* (see photo) not found in the Phillips castle. The latter’s craftsmanship is almost “delicate” by comparison. It is a *miniature* castle, and proportionately its creek stones were not the oversized, gut-busters that Lummis’ two masons employed. Neither are such dainty embellishments as Phillips’ inseting of smaller colored stones to spell out the name of his castle, and elsewhere in decorative patterns, found in the Lummis building. Granted, much of the diminutiveness of the San Juan Tract castle was owed to its lot size – a scant .10 of an acre, which it fills out completely. Lummis’ plans were not hindered by such constraints.

For an excellent monograph on Lummis, his life, works and *El Alisal*, see Marco R. Newmark, “Bohemian and Genius – Charles F. Lummis” in *Jottings on Southern California History* (Ward Ritchie Press, Los Angeles, 1955), pp. 106-126. The photo of *El Alisal* (named for an ancient sycamore tree which has since been replaced) is from *California Historical Landmarks* (California Dept. of Parks and Recreation, Sacramento, CA., 1990). The Lummis Home is No. 531.

A second full-size castle, once a fairly popular rural attraction, lies closer to San Juan Canyon than does *El Alisal*. It is found in northern San Diego County, but today is virtually unknown except to a few tight-lipped neighbors. In my youth, late in the 1930s, on a family outing to oak-choked Moosa Canyon, I recall being entertained at the castle by an elderly, bewhiskered man in bib overalls who played the harmonica. He proved to be the son of Isaac Jenkinson Frazee, the castle's builder. By then Frazee and wife had long since decamped, having moved to Laguna Beach in 1921.

The earliest printed reference to the place was encountered in the *Oceanside Blade* of March 17, 1894. It mentions Frazee's ranch (which took its name from the castle) as being "Warland [*sic*] Park." The squib probably told readers little that they didn't already know as it merely said that the gentleman was visiting in Oceanside, and that "Mr. Frazee is the poet-artist-rancher at Moosa Canyon, and is a success at all three."

The oldest map found suggesting that Moosa was a settlement is the "official San Diego Map" of 1898. By symbol and name, it identifies both a "Moosa Post Office" and a "Moosa School." No mention of Frazee or his ranch, but as he built the post office and was the postmaster, obviously he was well established in the area. Furthermore, with seven children his offspring must have dominated the better part of the single classroom. Today, as neither of those institutions survives, their former location is best described as near the junction two miles north of Lawrence Welk's Country Club Village on Highway 15 (395). The turnoff to the east is shared by the Circle R. Golf Resort. On modern maps it is labeled "Old Castle Road." Signs are scarce, but eventually it does wind back to the old Frazee castle.

Next, by a happy happenstance, another published account from an unlikely source turned up that proved to be a bit more definitive. It was an article written by Louis J. Stillman for *Harper's Weekly* (1909), which was reprinted (and unfortunately condensed) in the *Santa Ana Daily Register*, January 25, 1909. The piece opened with the following "hook":

In an almost unknown canyon of the wild "back country" of San Diego county, California, stands the smallest post office in the world. It resembles an undersized sentry-box or an overgrown dog-kennel, and measures 32 by 43 inches, with a height of seven feet.

The writer goes on at some length on this novelty, but as that is more relevant to postal history than it is to castle lore, that first paragraph will have to suffice. However the rest of the reprint is noteworthy.

The nearest habitation to the Moosa postoffice is Frazee's own home, a mile distant, and this dwelling is as remarkable as his place of business. It bears the name Woreland Towers and consists of a three-story circular castle built of native stone, and picturesquely medieval in appearance. The "castle" was constructed by the Frazee family - - not a difficult feat, inasmuch as there are nine in the household. The construction was

engineered by a wandering Scotch stonemason who left on his travels before entirely finishing his undertaking.

Isaac Frazee was a portrait-painter of some renown before he went to the wilderness for his health, and now leads an almost primitive existence with his wife and seven children. He is called "The Moosa Poet," has published a book of verses, and is a frequent contributor to the magazines.

Of considerable significance, because his books were so immensely popular with southland tourists and enthusiastic motorists, was another brief allusion to Frazee in George Wharton James' *California Romantic and Beautiful* (Boston, 1914), p.235. The book went through at least six printings, and it is from the sixth (in 1921) that I am citing. Like Lummis, James was a great Southern California tub-thumper. Indeed, he succeeded Lummis as editor of *Out West*, the successor of Lummis' former magazine, *Land of Sunshine*. Like both Lummis and Frazee, James was a great Indian buff, and possessed a fine collection of native artifacts.

James speaks of ". . . Pamoosa [*sic*] canyon, where the Frazee Castle is built on chaparral-clad slopes, and where Lark Ellen Beach Yaw - one of California's world-famed singers - makes her summer retreat." (Not necessarily in the castle, one suspects, though she and Frazee became lifelong friends.) James, too, became an admirer of Frazee, and ultimately underwrote several stagings of an Indian pageant by the Moosa poet performed in the shadows of the old castle. Later the drama would be revived in Laguna, as will be seen. It is also pertinent to point out that James' choice of the word "Pamoosa" is not without precedent, and is probably closer to the original Indian word than is Moosa. Both are believed to be corruptions of *Pamusi*, the name of the Luiseño *rancheria* which formerly occupied "Moosa" canyon. See Engelhardt, *San Luis Rey Mission* (San Francisco, 1921). The so-called "hieroglyphics" that the present canyonites are so covetous of protecting are undoubtedly Indian petroglyphs or pictographs.

Much of what has been learned about Isaac J. Frazee - even about his "castle days" in Moosa Canyon emerged after 1921. This was precipitated by his invitation to come to Laguna Beach to direct a revival of *Kitshi-Manido* ("The Great Spirit"), his Indian Peace Pipe Pageant. (See tear sheet from Program.) Again such old acquaintances as "Lark Ellen" and George Wharton James, who had written the invocation in the Prelude of the piece which was incorporated into the 1915 and 1917 performances at "Woreland Tower," were on hand to help. The Laguna production was a community affair which attracted a number of prominent southland personalities associated with the arts, either as patrons or participants. Exhaustive coverage of the 1921 pageant (and its 1927 sequel) is to be found in the Orange County press. So successful was this outdoor drama and so gratified were the citizens of "Our Village," as Lagunans called their town, that in gratitude they presented Frazee with a free lot and helped him build a house!

Their delight reached a point approaching "artistic canonization" when it was later learned that in 1878, the tall, angular, gaunt-looking Frazee had first "discovered" what became

Laguna Beach while on a horseback journey throughout southern California as an itinerant painter. The pen and ink sketch that he made of Laguna's unencumbered landscape at that time survives today in Bowers Museum in Santa Ana. If it did not actually elevate Frazee to sainthood, at least it assured his lasting status as "Dean of Laguna Beach Artists."

A hospitable host and excellent *raconteur*, many glimpses of Frazee's past life came from his own lips as he held court in his Laguna studio-home. Many of these were tales about his Scottish-styled castle (and his own Scottish heritage though he had never been there), and, of course, the "smallest post office in the U.S. (Typical: "It looked so much like a Chic Sale that neighbors wondered, 'Why in thunder does Frazee put his water closet so far from the house?!") Kay Heil, a librarian at California State University, Fullerton, in researching Frazee in 1970 shared a number of such findings in the *County Courier*, the monthly publication of the Orange County Historical Society. In tracing his various careers as a rancher, poet, artist and writer, she also compiled an inventory of the wide circle of friends and correspondents Frazee attracted, beginning with the Moosa days. Included were such notables a botanist Luther Burbank, the poet Joaquin Miller, future president Theodore Roosevelt, opera singer Madame Schumann-Heink, the Indian poet and playwright Tagore, British statesman Ramsey MacDonald, the physicist Albert Einstein, and, not least of all, *Charles F. Lummis* himself!

LUMMIS AND FRAZEE

In that both Frazee and Lummis were castle-builders, and there can be no doubt that they communicated with each other, certainly a subject of mutual interest would have been their respective castles. This raises an interesting question: which of these structures rose first? More importantly, did either influence the other?

Born in 1858, certainly Frazee held an edge in arrival. He reached California by covered wagon from Kentucky in 1873, at age 15. However, by his own admission he followed his fancy as an itinerant portrait painter until his marriage in 1885. It would be helpful to know when he got his Moosa postmaster commission, but we may be sure that construction of Woreland, the name of his castle or "tower" was already some years along when it was mentioned in the *Oceanside Blade* of 1894. As a guess, I would say it began around 1890.

As for Lummis, who was born in 1859, he walked to California from the outskirts of Cincinnati in 1888 at the age of 26. Upon arriving he was immediately employed as the city editor of the *Los Angeles Times*. Much of his time until 1893, however, was spent either "on assignment" out of state, or touring as far south as Peru. In 1893 he founded The Landmarks Club of California, and in 1894 assumed the editorship of *Land of Sunshine*, a magazine devoted to the southwest. Here one must interject that it would not be surprising if some of Frazee's articles, prose or poesy appeared within its columns, or in those of its successor, *Out West*, (after 1902), under George Wharton James. Lummis also started work on *El Alisal* in 1894. It was sufficiently finished to permit him to establish his residence in it by 1897. He personally continued to supervise its construction

until 1919, but it was 11 years after his death before the building was completed. Lummis died on November 25, 1928, at age 69.

When Frazee left Moosa Canyon in 1921 to direct his Indian pageant in Laguna and there take up permanent residency, he was 63 years old. It is presumed that this ended any work done on Woreland Tower. Even so as noted in his obituary (*Register*, 6-24-42), he lived another quarter of a century in Laguna Beach, expiring there at the substantial age of 86. The present writer is in possession of an anthology entitled *Laguna Lyrics* (1930) which contains a half dozen of Frazee's poems, but none allude to anything suggesting his castle. By then he was off on different themes.

In summary, it would appear that Isaac Frazee clearly preceded Charles Lummis by three or four years in launching his castle. While the earliest correspondence between the two probably did not occur until 1894, still both were prolific quill merchants and loved "good talk," so there was a good 20-odd years before Lummis' death in which they could have communicated.

As their two castles are so different, — even their stone, one of rough field rocks, the other of polished creek stones — it is not so much a question of which influenced the other's style, but *whether Frazee's example may have nudged Lummis into building a castle of his own choosing.*

We believe that it did.

Similarly, this same matter of *impetus by example* raises the question: Was Franklyn Z. Phillips influenced to build his stone castle by either, neither or both the Frazee or Lummis places?

We believe that it was both — certainly by the Lummis' castle, and quite likely by Frazee's Tower, though obviously Phillips chose not to mirror either of their styles.

What is most clear is that whatever independent motivation possessed these three men to build as they did, they shared one goal in common, and that was to erect a distinctive residence that would endure to say something about themselves. In this, each was successful.

But if neither of the two dominant southland castles examined is much reflected in Phillips' design, it now remains only to ascertain: *What did* contribute to the castle concept that he ultimately chose?

FINAL ESTIMATE OF ARCHITECTURAL INFLUENCES

While certain elements of the square-rigged creekstone Lummis castle and the loftier, rough-rock, Scottish turret-style of Frazee's tower may have contributed to Franklyn Phillips' construction, there is something intangible about his design and an ambiance in

his handiwork that cannot be attributed to either of the foregoing. It is my opinion that this was owed to no physically-known rock and mortar model, but was a concept no more substantial than a picture. In this regard, during the first third of the past century, no one captured America's infatuation with the romantic past, its love of period architecture, or fascination with far away places and the exotic in nature, as did its most popular illustrator, Maxfield Parrish (1870-1966). Over a prolific career that spanned more than sixty years he produced such a number of compelling magazine covers, book jackets, textual illustrations, calendars, posters and greeting cards that he became, without question the most sought after artist of his time.

Particularly popular with Parrish (and obviously with the public in the 1920s) were his idyllic "dreamscapes," especially those that smacked of "exotic, get-away, hidden retreats." Their architecture frequently included castles - castles in Spain, castles in the Indies, even castles in the clouds. In short, castles in the strangest places imaginable, but executed with such skill and conviction that Parrish's dreams for many became reality. In one manner or another the artist managed to plant convincing castles in the pines, in oak groves, on the desert, by the seashore, and even in the sky. Epitomizing this genre was one of his most popular posters, "The Dinky Bird," best described as a girl in a swing sailing high in the foreground, with a castle floating amidst billowing clouds in the background.

Such was Parrish's power to capture the images that so captivated America that in the 1920s, it was reported that one out of five homes in this country had one of his make-believe prints on its walls. One strongly suspects that one of those residences, if not one of the walls in his office, belonged to Franklyn Z. Phillips, the Los Angeles building contractor. It is this writer's contention that Phillips was so smitten by the Parrish castle concept that he sought to build a cameo in stone of what Parrish had created on canvas. Phillips would call his miniature dreamscape "Greystone Villa."

1977

RECREATION RESIDENCE LOTS
 Trabuco District - Cleveland National Forest

SAN JUAN TRACT		
Lot No.	Permittee	Acres
1.	M. Nugent	.11
2.	M. Malla	.13
3.	A. Jimenez	.17
4.	D. Abbott	.14
6.	J. McLaughlin	.11
7.	R. Brocious	.13
8.	E. Morrison	.11
9.	R. Clarke	.14
10.	W. Larson	.14
11.	L. Isch	.09
12.	C. Romer	.09
15.	G. Honold	.08
16.	A. Wall	.10
17.	F. Doyle	.10
18.	G. Wall	.10
26.	F. Cole	.10
27.	D. Campion	.09

HOT SPRINGS TRACT		
Lot No.	Permittee	Acres
1.	P. Leonard	.24
3.	T. Schmoie	.09
4.	R. Alcorn	.15
5.	W. Limebrook	.12
6.	W. Daugherty	.10
7.	E. Schlegel	.10
8.	D. Sutherland	.13
10.	G. Gammell	.10
16.	A. Ekman	.13
17.	P. Le Beau	.09
18.	M. Hendrix	.08
23.	T. Long	.11
24.	D. Bookstein	.09
25.	P. Brown	.07
26.	D. Perreault	.08
27.	J. Luhnnow	.13
28.	E. Fleming	.06
33.	A. Tenhaeff(deceased)	.10

USFS Data compiled for 1978 Reappraisal of San Juan and Hot Springs Tracts. Sleeper collection.

(Sleeper Collection)

UNITED STATES DEPARTMENT OF AGRICULTURE
FOREST SERVICE
CLEVELAND NATIONAL FOREST



L.
Uses
Cleveland

Corona, Calif.,
January 30, 1929.

Mr. W.D. Coleman,
934 Cypress Ave.,
Santa Ana, Calif.

Dear Mr. Coleman;

Enclosed please find a sketch of the vacant lots in San Juan Canyon, and a number of application blanks for cabin sites in that Tract. I trust that you will be able to find a desirable lot in that group, as they are all that we have left.

Very truly yours,

J. K. Munhall
J. K. MUNHALL,
District Ranger.

P.S. Send applications to me at Corona.

Our building restrictions call for at least a \$500.00 cabin and also a chemical toilet. Plans of building must be sent Forest Supervisor and approved before any work is started.

Note
watermark

(Ogden-47-24-1,000)

UNITED STATES DEPARTMENT OF AGRICULTURE
FOREST SERVICE



SPECIAL-USE APPLICATION AND REPORT

Application is hereby made for Lot No. _____, _____
(Name of tract)

for the purpose of maintaining a _____

Signature _____

P. O. Address _____

RANGER'S REPORT

1. Acreage _____ Date _____

2. Additional description if necessary _____

3. If transferred, from whom _____

4. Charges _____

5. Recommendations and stipulations _____

Approved _____
(Date)

Forest Supervisor

Case closed _____ for non-payment. Lot released.
(Date)

Forest Supervisor

WM. C. JEROME
SANTA ANA
FIRST DISTRICT

J. MITCHELL
GARDEN GROVE
SECOND DISTRICT

LEROY E. LYON
ANAHEIM
THIRD DISTRICT

BOARD OF SUPERVISORS



WILLARD SMITH, CHAIRMAN
ORANGE
FOURTH DISTRICT

GEORGE JEFFREY
IRVINE
FIFTH DISTRICT

J. M. BACKS, CLERK
SANTA ANA

IRVINE

Jan. 17, 1933

W. T. Edwards
A. C. Fulmor, County Engineer
Riverside, California

Dear Sir:

Joint Highway District No. 15, commonly known as the Ortega Highway, connects the Orange County coast line at a point on the State Highway near San Juan Capistrano with a point on the State Highway near Elsinore. The grading of this route will be completed early this spring, and will make a highly desirable connection from the Cochella Valley, the Hemet-San Jacinto District and the Elsinore District to the South coast of Orange County.

The distance from San Juan Capistrano to a point on the State Highway near Elsinore is 32.5 miles, of which 4 miles is paved with permanent pavement. The Ortega Highway is a direct link in the proposed Beaumont-San Juan Capistrano route, of which 20 miles is at present in the State Highway system. This route would be the last connection hooking up the three major North and South State Highways in Southern California this side of the San Diego-El Centro Road.

The accompanying map will show the desirability of including the Ortega Highway in the State Secondary System, and the Board of Supervisors of Orange County would appreciate your assistance in including this route in some proposed legislation if, in your judgment, it can be done without jeopardizing other necessary highway legislation.

The attached financial statement will show that over \$500,000.00 has been expended on this connection in the last few years, but the present financial outlook makes it appear as though the State should accept the responsibility of maintaining this very important connection.

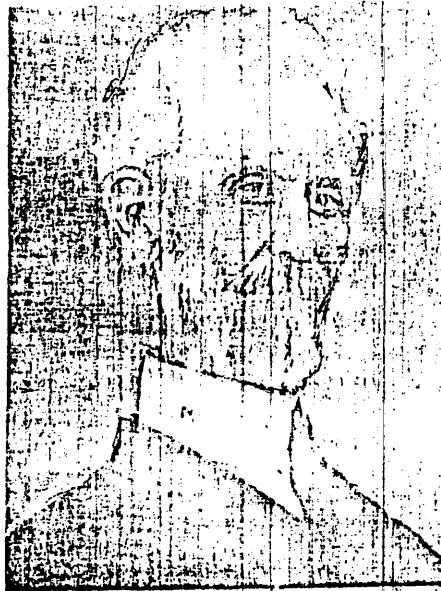
Please let us know if you wish any further information in regard to this project.

Very truly yours,

George Jeffrey, Supervisor-Fifth
District, Orange County, California

President-Joint Highway District No.15

From tattered playbill of Kitshi-Manido
Laguna Beach (1921)



ISAAC J. FRAZEE

ISAAC J. FRAZEE

Came to California in 1873 from Kentucky. The trip across the country was made in a covered wagon and took several months. He was accompanied on his journey by his young and beautiful bride, formerly a Kentucky belle and daughter of one of the most prominent Louisville families. One great interest these young people had in common was the love of nature and the things of nature, the animals, the birds, the flowers, the barren mountain peaks, the grassy meadows and the giant forests, all supplanted the conventional luxuries and home comforts of their early lives.

Many hardships were encountered on their long and hazardous journey. Their path of travel led mostly through wild and undeveloped territory—seldom did they come in contact with people of their own race.

The American Indian became their friend and many acts of kindness and loyalty were shown these young adventurers on their travels. A keen respect and admiration became seeded in the hearts of Isaac J. Frazee and his wife for the Native American.

Each tribe of Indians followed certain traditional rituals, habits, customs and policies that were noteworthy of recognition and that were seldom brought forth by American writers of Indian Legendry or History. Much has been broadcast of the barbaric, the idolatrous, the superstitious, the masacring, heathen American Indian, but few have made effort to feature or dwell upon their virtues or worth.

God's children of the wilderness, as Isaac Frazee calls them, endowed by nature and their Creator with all the characteristics of their white brothers and sisters, following and adhering to the traditional customs and beliefs of their forefathers, with hearts as loyal to love, honor and obey as we, of the so-called civilized world.

Hundreds of articles have been written by Isaac J. Frazee and have been published by newspapers and magazines all over the world in defense of the American Indian.

The beautiful classic, "Kitshi Manido," an Indian Pageant, soulful, inspiring, idealistic, built upon tribal legends, embodying the sacred beliefs and traditions of the Indians, has been given to the world, not as a play, not as a money-making business enterprise, not to feature the literary genius of its author, BUT as a monumental tribute to a dying race, whose memory should live, whose moral principles should be used as object lessons by generations to come.

No interpretation of life from infancy to old age, combining the advent of youth, manhood and declining years, embracing and embodying dependency, supremacy and reconciliation could be more wonderfully interwoven than it is in the story of "Kitshi Manido."

The yearly presentation of "Kitshi Manido" at Laguna Beach in the marvelous Natural Amphitheatre, accommodating over two thousand people, located in Fairy Wood, a grove of towering eucalyptus, during the full moon of August, with a company of carefully trained, appropriately costumed performers, over one hundred in number, including many artists with world-wide reputations, is a performance long to be remembered.

A marvelous Indian Pageant Drama, an unrivaled setting and amphitheatre, a company of capable and noteworthy people. Inspiring, Educational, Spectacular, Religious (non-sectarian), with dignity of purpose and character of origin.

(Sleeper Collection)

1-25-09
In an almost unknown canyon of the wild "back country" of San Diego county, California, stands the smallest postoffice in the world. It resembles an undersized sentry-box or an overgrown dog-kennel, and measures 32 by 43 inches, with a height of seven feet.

The postmaster who carries on Uncle Sam's business in this unique office is compelled to use his greatest ingenuity to make his small quarters sufficiently commodious for the sorting of the mails. The post comes three times a week, and on such occasions Postmaster Isaac Frazee opens the back door, drives out the lizards and an occasional rattler, and calmly distributes the letters. If there should be an unusually large sack of mail, and if Mr. Frazee were wearing a heavy overcoat he would be unable to crowd into the postof-

fice with his burden.

The nearest habitation to the Moosa postoffice is Frazee's own home, a mile distant, and this dwelling is as remarkable as his place of business. It bears the name of Worland Towers, and consists of a three-story circular castle built of native stone, and picturesquely medieval in appearance. The "castle" was constructed by the Frazee family—not a difficult feat, inasmuch as there are nine in the household. The construction was engineered by a wandering Scotch stone-mason, who left on his travels before entirely finishing his undertaking.

Isaac Frazee was a portrait-painter of some renown before he went to the wilderness for his health, and he now leads an almost primitive existence with his wife and seven children. He is called "The Moosa Poet," has published a book of verses, and is a frequent contributor to the magazines.—Louis J. Stillman in Harper's Weekly.

Death Closes Painting Career Of Isaac J. Frazee, Laguna Artist

LAGUNA BEACH— Death yesterday claimed another of Laguna's famous artists in the passing of Isaac J. Frazee, 84, 495 El Bosque street, frequently mentioned as the dean of the artist colony.

Born in Winchester, Indiana, in 1858, he first came to Laguna Beach Aug. 15, 1878, where he camped on the beach for several days on what he described as a pioneer painting expedition. With his wife they returned here in 1921 to make Laguna Beach their permanent home. Recently they erected a studio home which has been the rendezvous for many of Laguna's and visiting artists.

Father Frazee, as he was familiarly known, had devoted a lifetime to his profession as an artist, poet and dramatist. Shortly after settling here in 1921, he wrote, produced and directed a pageant-drama "Kitshi Manito (Great Spirit)," the proceeds devoted to the erection of Laguna's art gallery.

His paintings were widely known for a delicacy of composition rarely attained by his contemporaries.

Isaac J. Frazee is survived by

his wife Bettie Dickinson Frazee, whom he married June 27, 1885. Had he lived they would have celebrated their 57th wedding anniversary on the day now selected for funeral services. Mrs. Frazee is now reported in poor health due to a constant vigil at his bedside during his two-weeks illness.

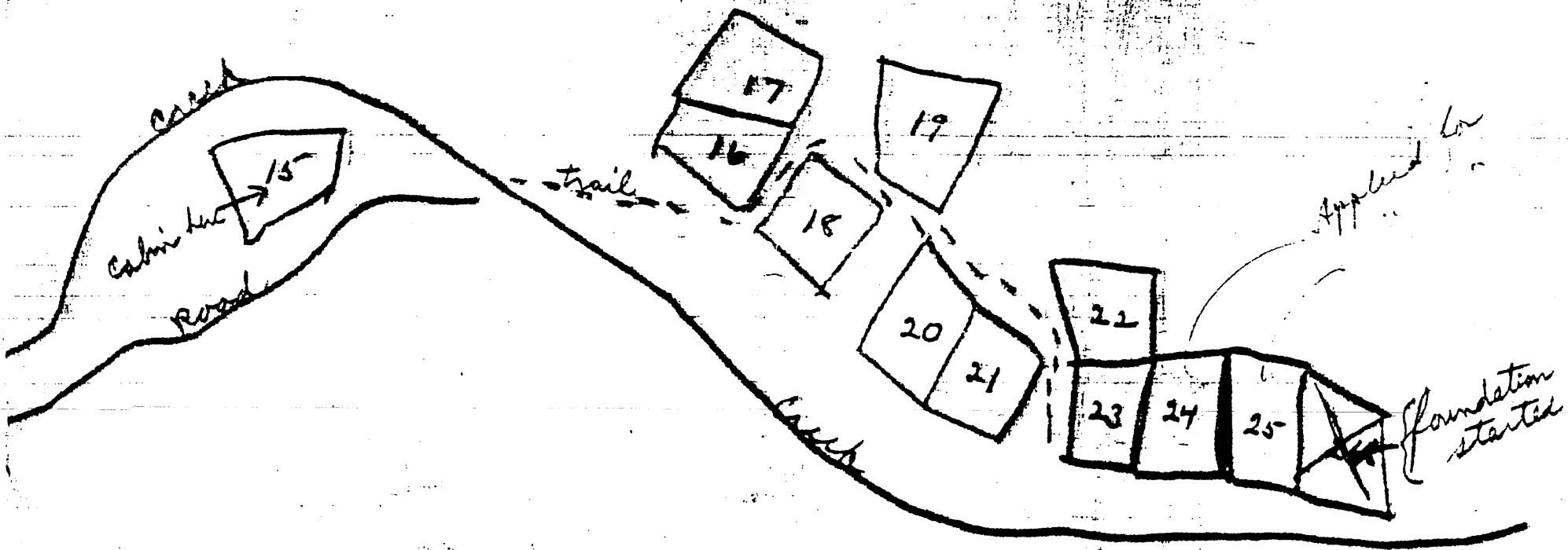
Survivors include Mrs. Christian A. Worsley, Fullerton; Mrs. William M. Bower, Los Angeles; Mrs. Samuel M. Wheeler, Los Angeles; Mrs. Paul L. Mosca, Ontario; Mrs. Carl Eckart, La Jolla and William C. Frazee, Twin Oaks, California.

Mr. and Mrs. Frazee were members of a family group recently attending a birthday celebration for Mrs. Julia Bracken Wendt who died Monday.

Funeral services are announced for Saturday, June 27, at 11 a. m. to be conducted at the Laguna Beach Funeral chapel. Efforts to contact Rev. Raymond I. Brahmans, pastor of the Community Presbyterian church, to conduct the services had not been completed. Interment will be at Loma Vista cemetery, Fullerton.

HC

San Juan Tract



Vacant Lots in San Juan Canyon.
Lots 15 and 26 are the only ones taken

U.S. DEPARTMENT OF AGRICULTURE
FOREST SERVICE

CLEVELAND NATIONAL FOREST
TRABUCO RECREATION AREA
SAN JUAN TRACT

SHEET 2
SECTION 4 T. 7 S., R. 6 W. S.B.M.
CALIFORNIA.

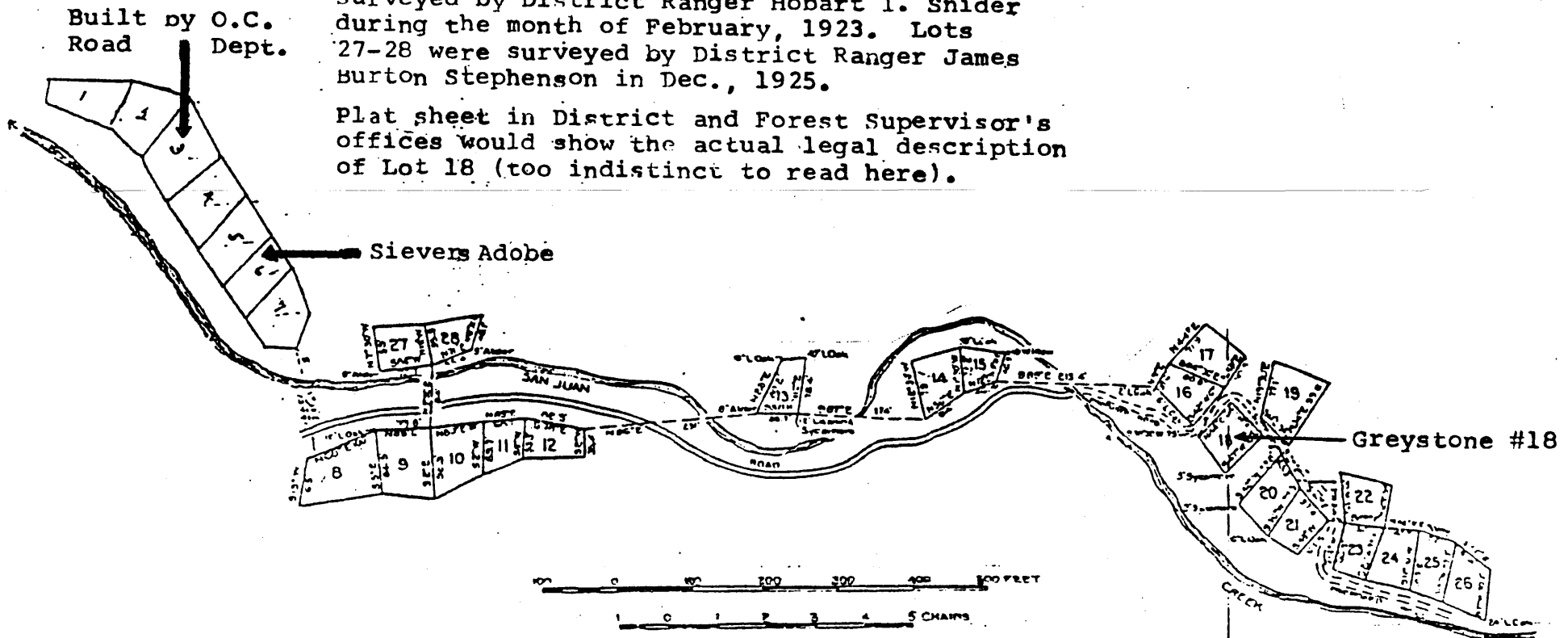
Lot 18 by Snider Feb. 1923
Magnetic Decl. 1923

Magnetic Declination 1923
Scale 1"=100'

4' Iron Post
Found T.C.F.R. - T. 62 Dec. 33
C.R.W. T. 75 Sec. 4

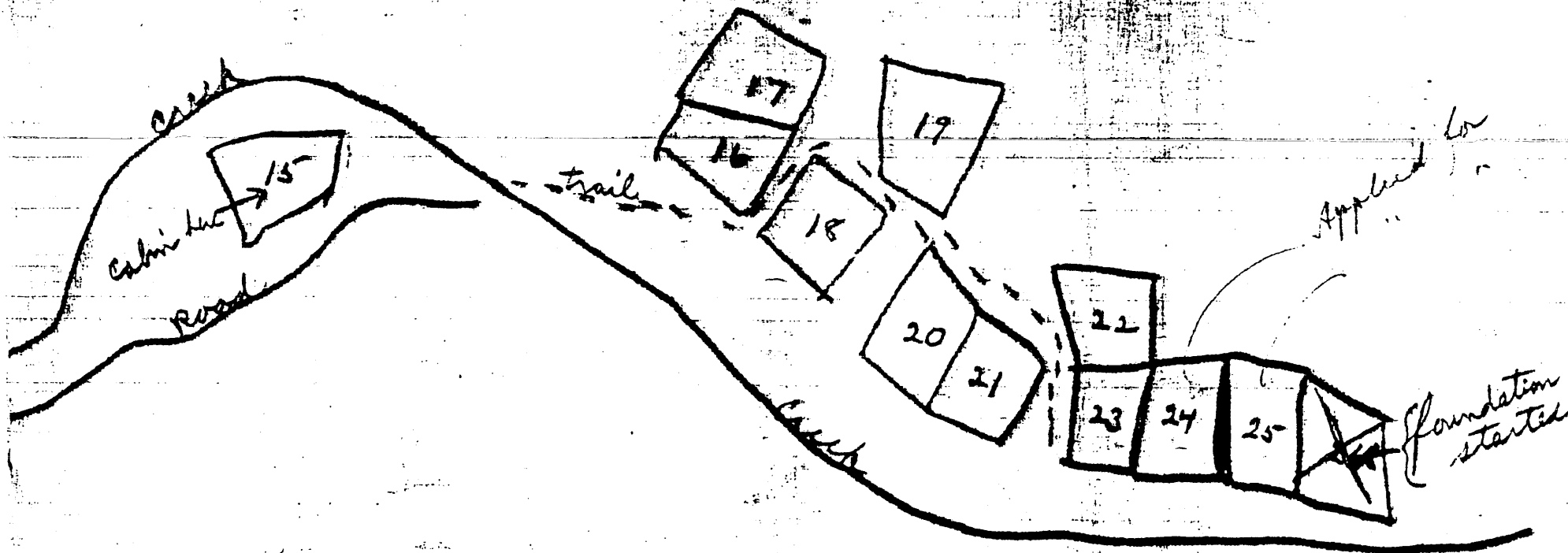
Note: Lots 1-7, 8-12, 14-15, 16-26 were surveyed by District Ranger Hobart I. Snider during the month of February, 1923. Lots 27-28 were surveyed by District Ranger James Burton Stephenson in Dec., 1925.

Plat sheet in District and Forest Supervisor's offices would show the actual legal description of Lot 18 (too indistinct to read here).



HC

San Juan Tract



Vacant Lots in San Juan Canyon.
 Lots 15 and 26 are the only ones taken

MAXFIELD PARRISH (1870-1966)



Photo courtesy of the Dartmouth College Library.

Every hundred years or so, we find an artist whose talent and art make a statement that leaves an indelible mark in the consciousness of the generations that come in contact with his work. Maxfield Parrish is such an artist. It is fitting that in 1995, the 125th anniversary of his birth and the hundredth anniversary of his first published work, his images and illustrations are still being sought after and enjoyed by a widespread section of international collectors.

Fred Maxfield Parrish (MP to his family, friends, and close associates) was born July 25, 1870 in Philadelphia to Stephen Parrish, a well known artist and etcher and his wife Elizabeth Bancroft Parrish. Young Maxfield was a descendant of generations of beloved Philadelphia Quaker physicians. His father Stephen had been the first to break away from medicine or pharmacy and into the bohemian world of the professional artist. Young Parrish had all the advantages that his comfortably well off family could offer, including summer painting trips with his father visiting the major museum of Europe during his teens. He and Stephen remained close all their lives and were warmly devoted to one another.

Parrish attended Haverford College where he graduated in 1892 as a Phi Kappa Sigma. He entered the Pennsylvania Academy in 1892 and stayed there through 1894, auditing some of Howard Pyle's classes at the Drexel Institute whenever he could. It was at the Drexel that he met the beautiful instructor Lydia Austin (1872-1953) whom he courted and married in 1895. It was in 1895, too, that he also received his first cover commission from Harper's Bazaar. This important first assignment gave him the financial means to marry Lydia at the age of 25. The marriage produced four children: Dillwyn (1904), Max Jr. (1906), Stephen (1909) and Jean (1911).

Parrish began illustrating children's books in 1897 when he was approached by publishers Way and Williams of Chicago to illustrate L. Frank Baum's first work: MOTHER GOOSE IN PROSE. (This work remains one of the most valuable of all the Parrish illustrated books with a first edition now fetching between \$1,500 and \$2,000.) The success of the book prompted another publisher, R. H. Russell of New York to solicit his work for a new edition of Washington Irving's

"KNICKERBOCKER HISTORY OF NEW YORK" in 1898.

The financial gains from these books brought Parrish the income to allow his move away from Philadelphia and into New Hampshire to join his father Stephen and other major artist including Augustus St. Gaudens, Winston Churchill (the American writer), Percy McKay, Remington and others in the famous artists' colony located in the area of Cornish and Plainfield. In 1899, publisher John Lane of London and New York asked him to illustrate Kenneth Graham's books GOLDEN AGE (1899) and DREAM DAYS (1902). The international success of these wonderful children's classics brought Parrish still another major publisher:

Charles Scribner and Sons in New York who published three of this century's best loved children's books. The Scribner books: Eugene Field's POEMS OF CHILDHOOD, (1904), Nora Smith and Kate Wiggins ARABIAN NIGHTS (1909), and the crown jewel of Parrish illustrations, Louise Saunders KNAVE OF HEARTS (1925) remain to this day the best known of the Parrish illustrated books.

His success in book illustrations was perhaps also due to the fact that Parrish actually truly loved books and was a voracious reader, carefully nurturing his own children's reading habits. His magnificent home "The Oaks" located in Plainfield on a hill overlooking a twenty mile view of the Connecticut River Valley contained a wonderfully paneled upstairs library lined with books from top to bottom and with cozy window seats inviting the reader to curl up comfortably with a book on their lap. Below in the formal twenty by forty feet music and living room, the east wall facing his baronial fireplace was also lined with his treasured books. In his studio across from the main house, ample shelving had been built to provide the artist with reference and inspirational material. Music, too, was very much a part of his daily life. Musical soirees were held often in the main house which this versatile man had designed and built himself. To the casual observer, the Parrish family was living the cultured pampered life that writers of his day like Scott Fitzgerald had immortalized in works like THE GREAT GATSBY.

Parrish's fame caused other major authors to seek his illustrations for their books. Edith Wharton's ITALIAN VILLAS AND THEIR GARDENS (1904), and Nathaniel Hawthorne's A WONDERBOOK OF TANGLEWOOD TALES (1910) are still sought out today because of the Parrish illustrations. Many of the images used as book illustrations were also used as covers for such magazines as Collier's, Ladies Home Journal, Hearst and Century. Advertisers, eager to latch on to his tremendous popular appeal inundated him with requests for art work for their ads. It is estimated that Parrish delivered over a BILLION advertising messages for Edison Mazda (the precursor of General Electric), Jello, Fiske Tire, Djer Kiss Perfume, Ferry Seed and countless others.

Parrish was brought into millions of American homes via his book illustrations, his ads, his calendars and greeting cards and his famous art prints. The House of Art in New York and Dodge Publishing brought out art prints including the famous "Daybreak", "Garden of Allah", "Dinkey Bird" and countless others. Brown and Bigelow in St. Paul, MN specialized in producing Parrish landscapes for their calendars and greeting cards. In 1925 it was estimated that one out of every five American homes had a Parrish print on its wall. He was, and still remains the most reproduced artist in the history of art.

Great institutions like the Metropolitan and Philadelphia Museums, the M. H. De Young Museum, the Morse Museum of American Art, the Detroit Art Institute and several other institutions and public collections which house his originals attest to the fact that Parrish made the transition from illustration to fine art quite effortlessly.



© Charles Hosmer Morse Museum of
American Art, Winter Park, FL

"The Dinkey Bird"

By Maxfield Parrish

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Looking for top
reviews on ...Hard Drives
Hard Drives
MotherBoardsTechnical
Corner.com
Get Them

Maxfield Parrish (1870-1966)

The Following biography written by and used with permission of Laurence S. and Judy Goffman Cutler:

Maxfield Parrish was one of America's most beloved artists working during the "Golden Age of American Illustration." He achieved incredible artistic renown and critical acclaim during his lifetime and has continued to interest new audiences ever since. His prolific body of work has been reproduced in books, calendars, art prints, advertisements, and magazines for generations. His paintings and murals always utilized a unique juxtaposition of designed elements, luminescent colors, photorealistic subjects and romantic images which combined to captivate his viewers.

Maxfield Parrish so dominated the images America loved that in the 1920's one out of four homes had his world of make-believe hanging on their walls. In a survey taken in 1925, van Gogh, Cezanne and Parrish were thought to be the three greatest artists of all time. Consequently, Maxfield Parrish was the single most popular American artist of the early decades of the 20th century. The continuing demand for his art prints

today indicates America's fondness for his fantasy images.

The physically striking Maxfield Parrish was Frederick Parrish, the son of the noted etcher Stephen Parrish and Elizabeth Bancroft Parrish. Parrish's early years were filled with privilege and education. His father was not only an inspiration to him as an artist, but he also exposed the precocious lad to European museums and to classical art. Frederick (later Parrish adopted his maternal grandmother's maiden name as his Christian name), was particularly drawn to such contemporary English artists as the Pre-Raphaelites, Rossetti, and Lord Leighton. Parrish took an immediate interest in Leighton's art, his lifestyle, and the shaped Parrish's artistic vision, and most certainly contributed to the creation of his curious blend of naturalism, fantasy and romanticism.

After a brief and belabored period of studying architecture at Haverford College, Parrish dropped out to study painting full time. Soon, he had painted his first serious work, 'Moonrise', while he was living with his father at a Gloucester, Massachusetts artist colony. Simultaneously he enrolled at the Pennsylvania Academy of Fine Art. While at the Academy, Parrish became familiar with the work of Howard Pyle and audited Pyle's first classes in illustration at Drexel Institute. Parrish quickly realized that the use of historic subject matter captured the sentiments of the print audience, and he decided upon his career choice. There was a great demand for talented illustrators as magazines proliferated.

Another influential force in Parrish's academic career were the theories advanced by the historian-illustrator, Jay Hambidge, who preached in a series of lectures at Yale about a composition style which he called "dynamic symmetry." This system offered artists a formula for reproducing natural proportions in their works. It gave Parrish a taste for the symmetry that was to later become such a major part of his art. In fact, almost every one of his works is based upon this technique. It became a system for him; first he did montage layouts which he would then paint. The final execution was almost etching-like, precisely articulated with romantic images emanating from his incredibly fertile imagination. The colors appearing in Parrish's works were so bold that even today cobalt blue is still referred to as "Parrish blue." These images will stand forever, unique and strong blending into a fantasy world never witnessed before or since.


After painting the mural of 'Old King Cole' in 1895 for the Mask and Wig Club, a thespian society at the University of Pennsylvania, Parrish's work began to be exhibited and published, and ultimately he became the center of attention nationally. By the age of 25, Parrish was commissioned to paint his first magazine cover for Harper's Bazaar. Following quickly on the heels of that success, Parrish was inducted into the Society of American Artists in 1897, based on the brilliance of his seminal painting, 'The Sandman'.

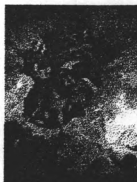
In successive years Maxfield Parrish garnered major commissions for

many national magazines and books, including a yearly calendar contract with Edison Mazda (General Electric). His success attracted a group of fellow artists and also admirers of his estate, called "The Oaks," near Cornish, at Plainfield, New Hampshire. He personally designed and built much of the building complex by himself with the help of a local carpenter. By the 1900's there were many artists and intellectuals in full-time residence at Cornish. The area had become an artist colony in its own right and even attracted President Woodrow Wilson to reside there during the summers.

In the years from 1904 to 1935 Parrish was never at a loss for work. His fame grew and his commissions soared up to \$2,000 per illustration. This was a time when illustrators were celebrities. In 1922 Parrish completed a painting that was a pinnacle for him in many ways. This painting entitled 'Daybreak' features his daughter Jean, an artist in her own right, and Kitty Owen, the daughter of William Jennings Bryan. It was laid out with dynamic symmetry, embodied classical elements, and featured a mountainous "Parrishscape" in its background; in short, 'Daybreak' was quintessential Parrish. The ensuing art print of this painting is thought to be the most widely sold art print in history.

From 1931 onwards Parrish painted landscapes for a calendar series as well as for greeting cards and playing cards. In 1960 Parrish stopped painting altogether after Susan Lewin, his model and companion of 55 years, married at the age of 70. Maxfield Parrish quietly passed away at the age of 95 at "The Oaks" in 1966. He has lived to see his work continually recognized and revered by successive generations throughout the world.

	<p>Site created & maintained by Carol L. Gerten (Jackson)</p>		
<p>Back to Parrish</p>	<p>Alphabetical Index</p>	<p>Nationality/Time Index</p>	<p>Featured Artists</p>


 © Pennsylvania Academy
 of the Fine Arts. Gift of
 Mrs. Francis P. Garvan

 © Charles Hosmer
 Morse Museum of
 American Art, FL

Beyond the Blue: The Art of Maxfield Parrish

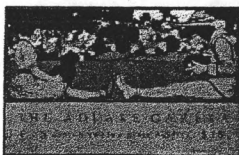
A master of make-believe, he enchanted millions with his own vision of paradise

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Maxfield Parrish

[Maxfield Parrish Exhibit at the
 Pennsylvania Academy of the
 Fine Arts](#)


 © Haverford College Library,
 Special Collections

Between the world wars, artist Maxfield Parrish was the common man's Rembrandt.

When a Parrish print was placed in a department store window, crowds gathered to admire it. Hotels hung his dreamscapes in their lobbies.

Housewives bought his calendars, viewed them for a year, then cut off the dates and framed the pictures. His 1922 painting *Daybreak* became a decorating sensation and pop icon of the 1920s, selling more than 200,000 prints.


A short, puckish man with piercing blue eyes, Parrish painted the stuff dreams are made of. His trademarks were lush gardens, ecstatic women and his famous "Parrish blue," the color skies must surely be in any Eden worth the name.



© Private Collection



A generation after his death, Maxfield Parrish remains one of America's best-known and least-known artists. Though his utopias still adorn calendars and posters and his images are sold as computer screen savers and mouse pads, refrigerator magnets and tote bags, few have ever seen his paintings in person. A major

 retrospective now at the Pennsylvania Academy of the Fine Arts in Philadelphia offers visitors an opportunity to do just that. Going beyond the blue, the exhibition features more than 170 works from Parrish's 68-year career. Those who know him only for his "girls on rocks" will be startled by the imagination, virtuosity and sheer delight of his designs. The show includes his enchanting children's illustrations and magazine covers, his ambitious murals, his machine-tooled maquettes and the lonely landscapes he painted into his 90s. After showing in Philadelphia through September 25, "Maxfield Parrish: 1870-1966" will travel to the Currier Gallery of Art in Manchester, New Hampshire, and to the University of Rochester's Memorial Art Gallery and the Brooklyn Museum of Art, in New York.

For more information on this topic, see our [Additional Sources](#) page and explore the Archives of *Smithsonian Magazine*:

- [A Painter of Angels Became the Father of Camouflage](#) (April 99)
- [The Man Who Dreamed Up Madeline](#) (July 98)
- [Posters at the Museum of American Art](#) (April 98)
- [A Brush with Nature](#) (June 96)

Abstract of an article by Bruce Watson, originally published in the July 1999 issue of Smithsonian. All rights reserved.

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Email: edletters@aol.com
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With consulting from [Visionary Media](#)

1977

RECREATION RESIDENCE LOTS
 Trabuco District - Cleveland National Forest

SAN JUAN TRACT			HOT SPRINGS TRACT		
Lot No.	Permittee	Acres	Lot No.	Permittee	Acres
1.	M. Nugent	.11	1.	P. Leonard	.24
2.	M. Malla	.13	3.	T. Schmoie	.09
3.	A. Jimenez	.17	4.	R. Alcorn	.15
4.	D. Abbott	.14	5.	W. Limebrook	.12
6.	J. McLaughlin	.11	6.	W. Daugherty	.10
7.	R. Brocious	.13	7.	E. Schlegel	.10
8.	E. Morrison	.11	8.	D. Sutherland	.13
9.	R. Clarke	.14	10.	G. Gammell	.10
10.	W. Larson	.14	16.	A. Ekman	.13
11.	L. Isch	.09	17.	P. Le Beau	.09
12.	C. Romer	.09	18.	M. Hendrix	.08
15.	G. Honold	.08	23.	T. Long	.11
16.	A. Wall	.10	24.	D. Bookstein	.09
17.	F. Doyle	.10	25.	P. Brown	.07
18.	G. Wall	.10	26.	D. Perreault	.08
26.	F. Cole	.10	27.	J. Luhnnow	.13
27.	D. Campion	.09	28.	E. Fleming	.06
			33.	A. Tenhaeff(deceased)	.10

USFS Data compiled for 1978 Reappraisal of San Juan and Hot Springs Tracts. Sleeper collection.

thirtieth street architects inc.

founding principals
john c. loomis, architect
james c. wilson, architect

principal
elwood l. gulley, architect

February 12, 2001

Thirtieth Street Architects, Inc. was asked to visit 'Greystone Villa' to create diagrammatic floor plans illustrating the original and current building configurations. The diagrams were created by reading previously completed research, non-destructive field investigation, and measuring existing conditions.

The "Greystone Villa" would be a good addition to the National Register of Historic Places, for it is unique in its architectural style and contributes to the story of southern California's and the western United States's history. When first viewing the Villa, one is immediately struck by its enchanting, whimsical style. Closer examination leads to the discovery of many unique craftsman details which are woven together to create "fairyland-like" appearance.

As the researchers have presented in the nomination, the Villa had changes in the 1960's. The two most obvious are the additions and the replacement windows and doors. It is our opinion that while these modifications are unfortunate, they do not so dramatically affect the overall original character to destroy the Villas eligibility for listing.

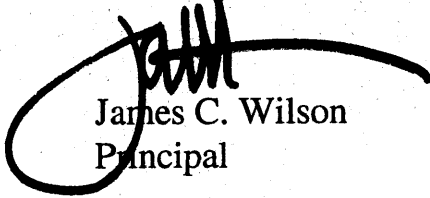
The additions are easily identifiable as additions, due to their variance from original materials: The bathroom addition adjacent to the living room has a stone exterior; though sympathetic, is a different type. The bathroom addition at the rear of the house is of wood stud construction, with a plaster finish. There is a wooden French door that leads onto the deck. The new roof over the "U" at the rear of the Villa has a different roof pitch than the original, and has different joist and sheathing than the original. The original exterior walls facing into the "U" are intact.

The original windows and French doors have been changed from wood to aluminum. However, there is a distinct plaster/grout surround at each separating the glazing from the adjacent stone in a manner similar to the frame and trim of

wooden doors and windows. On a micro-scale, the rhythm of materials from the body of the building, to the transition of a window frame, to the glazing, is similar to the original. On a larger scale, when viewing an entire facade, the rhythm, scale and proportion of solid to void (body of the building to openings) has not been significantly altered.

We support the nomination of the "Greystone Villa" to the National Register of Historic Places.

Sincerely,



James C. Wilson
Principal

Background of Thirtieth Street Architects, Inc.

James C. Wilson is a founder of the firm which was established in 1976. The firm's historical experience includes over 300 projects involving historical surveys, historic district identification, design guidelines for historical districts, feasibility studies for historical structures, National Register nominations and full design, construction documents and construction observation services for National Register listed structures. The firm has numerous awards on the local and state level for both planning and architecture involving historic buildings and districts.

Gaudí Central

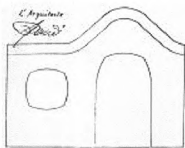
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[Works](#)
[On Gaudí](#)
[Resources](#)
[Feedback](#)

Storage Shed

In August 1904, Gaudí drew a design for a shed at 278 Calle de Napoles for the industrial ironsmith Jose Badía, who along with his brother Luis, did much of the admirable iron decoration in Gaudí's work. Their collaboration, which Gaudí turned into a friendship, was what motivated the great architect to take on the modest work without compensation; in spite of its simplicity, the project deserves attention as the harbinger of his personal attention to come soon after. Often overlooked by Gaudí's biographers, it is also notable for the insight into his character, provided by his acceptance at the height of his fame this rather unimportant commission, which presented no new structural or decorative problems



The storage shed was covered with a tiled sawtooth roof, receiving light through the vertical faces. The inclined surfaces of the roof were covered with flat tiles except in the first bay which was covered with a warped flagstone surface linking the second bay with the undulating cornice. The wall of the facade was built of ordinary rubble which he left exposed and the openings were bordered with on-end bricks that were chamfered on the exterior corners. The window was protected by a webbed metal grate with two superimposed networks representing the four stripes of the Catalan flag.


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Puerta de la Finca Miralles



At the turn of century, Gaudí's friend, the printer and publisher Hermengild Miralles, who on occasion helped to verify the resistance of the stone columns by putting under them the pressure of his presses, requested Gaudí to design a wall enclosing a great property that he had in Sarrià. Gaudí designed the entire wall, consisting of 36 sections, as well as the front entrance. The work was completed during 1901-1902. The front gate is the only remaining portion, and can be seen in the paseo Manuel Girona. Steel cables bear the weight of the pitched roof over the entrance. The entrance is crowned by an iron four-armed cross, a favorite motif of Gaudí. The wall was topped with a grate and extended from the gate with a sinuous and serpentine movement.

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Photo, exterior facade overview



Casa Mila, by Antonio Gaudí, at Barcelona, Spain, 1905 to 1910.

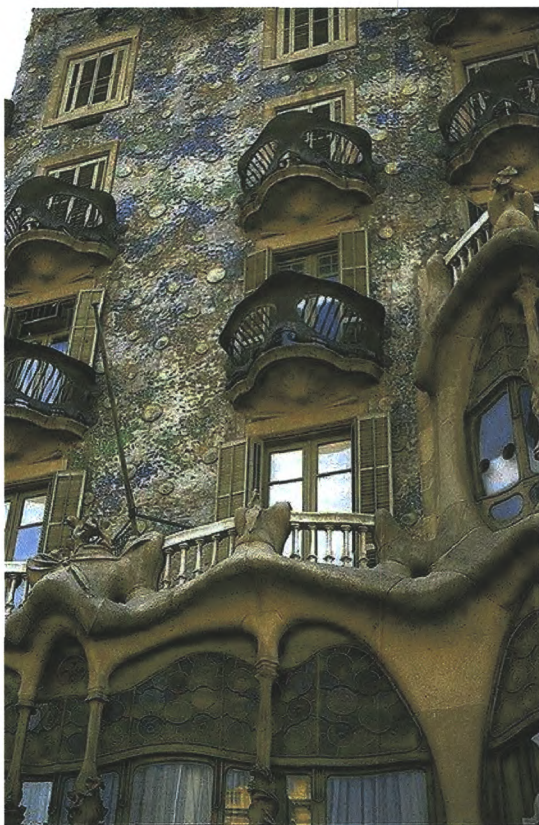
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http://www.GreatBuildings.com/buildings/Casa_Mila.html

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Photo, close-up of facade wall

Casa Batllo, by Antonio Gaudi, at Barcelona, Spain, 1905 to 1907.

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