



Zane Grey Pueblo  
Name of Property

Los Angeles, 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	1	buildings
		sites
		structures
		objects
2	1	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

DOMESTIC/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/hotel  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Pueblo Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Concrete piers, slabs, and concrete/wood floor joists  
roof \_\_\_\_\_  
walls Wood-frame with two-by-eight-foot wood studs, stucco finish  
\_\_\_\_\_  
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 a 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.)

**Areas of Significance**

(Enter categories from instructions)

LITERATURE

OTHER

**Period of Significance**

1925-1939

**Significant Dates**

**Significant Person**

(Complete if Criterion B is marked above)

Grey, Zane; Grey, Lina Elise

**Cultural Affiliation**

**Architect/Builder**

Architects: Grey, Lina Elise; Bowen, Edwin

Builder: Bowen, Edwin

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### 9. Major Bibliographical References

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

#### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

#### Primary Location of Additional Data

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

Name of repository:

Los Angeles Public Library, Zane Grey Archives at Ohio Historical Society, Library of Congress, and Brigham Young University

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**10. Geographical Data**

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**Acreage of Property** .57 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>11</u>	<u>376351</u>	<u>3690504</u>	3	___	_____	_____
2	___	_____	_____	4	___	_____	_____

See continuation sheet.

**Verbal Boundary Description**

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

**Boundary Justification**

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

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**11. Form Prepared By**

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name/title Margarita Wuellner, Ph.D., Director of Historic Resources, Marlise Fratinardo, M.L.A., Associate Architectural Historian, and Amanda Kainer, M.S., Assistant Architectural Historian

organization PCR Services Corporation date August 24, 2010

street & number 233 Wilshire Blvd., Suite 110 telephone 310-451-4488

city or town Santa Monica state CA zip code 90401

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**Additional Documentation**

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Submit the following items with the completed form:

**Continuation Sheets****Maps**

Assessor's Parcel Map, County of Los Angeles, California, showing the property's location and building footprints.

**Photographs**

Twenty-two (22) representative black-and-white 35mm photographs of the property.

**Additional items**

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

Letter to P. Zane Grey from his wife "Dolly" Lina Elise Grey, August 5, 1924, describing the proposed site and design of the residence.

Eight historic images depicting the property.

Catalina Islander articles documenting construction, occupation and completed appearance of Zane Grey Pueblo, 1924-1927.

Zane Grey, "In the Heart of an Enchanted Land," Los Angeles Times, January 1, 1925.

The Catalina Islander, December 28, 1927, cover image showing newly completed Zane Grey Pueblo.

"Family Group Awaits Return of Famous Author," Los Angeles Times, July 14, 1936. Photo shows family in residence at Zane Grey Pueblo, expecting Zane Grey's return from South Seas. This article indicates Zane Grey resided at the Pueblo periodically throughout the 1930s.

Photo of Mr. and Mrs. Grey at home in the Pueblo, 1930s, in Digby Diehl, "Zane Grey's Tales of the West," Los Angeles Times. April 30, 1972. This article documents Zane Grey residing at the Pueblo during the 1930s.

City of Avalon Building Permits, 1947-2005.

Gerald E. Schmid & Assoc , "Addition to Zane Grey Hotel," undated architectural plans.

City of Avalon Significant Structures List.

Hofstede, David. "Zane Grey at the Movies: the Famed Western Author was one of Hollywood's Favorite Sources for Cowboy Adventures." Cowboys and Indians, July 2009, pp. 149-153.

Letter, Joe Wheeler to Margarita J. Wuellner, September 2, 2009, documenting Zane Grey's literary production during his residency at the Pueblo 1925-1930.

Color 35mm digital site photos of the property for review and reference.

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**Property Owner**

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

name Zane Grey Pueblo Hotel

street & number PO Box 216, 199 Chimes Tower Road telephone 310-510-0966

city or town Avalon state CA zip code 90704

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**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 the 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 Project (1024-0018), Washington, DC 20503.

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**Zane Grey Pueblo**  
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## Description

### *Narrative Description*

The Zane Grey Pueblo property is located in the City of Avalon, Santa Catalina Island, off the coast of Southern California. Perched on a prominent ridge overlooking the northern edge of Avalon Harbor, the plan and construction of the Zane Grey Pueblo residence is closely tied to its impressive topography, symbolizing Grey's passion for Catalina Island and the Pacific Ocean. The Pueblo Revival style of the residence also uniquely embodies Grey's deep personal identification with the American West and his love of family life. Built as a gift to Zane by Grey's wife Dolly, the residence served multiple purposes as Zane's summer writing studio, as his Pacific fishing and sailing headquarters, and as the family's summer home from the time of its completion in the spring of 1925 and throughout the 1930s.<sup>1</sup> After Zane's death in 1939, the residence remained in Mrs. Grey's ownership until 1947 when the 12-room single-family residence was converted to hotel use and bathrooms were installed in the closet spaces. Subsequent building permits record minor plumbing and roof repairs over the years. A permit for fire damage repairs in 1954 states there was very little structural damage at the time. In 1957, a swimming pool addition was completed by the new owner in the area between the main residence and the ancillary dwelling to the north. Later changes during the 1970s included enlargement of owner's upper level penthouse apartment and the addition of several guest rooms flanking the ancillary dwelling.

The Zane Grey Pueblo presently consists of two contributing Pueblo Revival style buildings including the original ca. 1925 summer home and a detached ancillary dwelling addition completed by ca. 1940 or earlier to the rear (north) of the main residence. At some point, probably during the 1950s, the original ca. 1925 garage was converted into a single-family dwelling. Due to substantial alterations, the existing garage is a noncontributing building. Although the Pueblo Revival design of the summer home and ancillary dwelling has been altered by subsequent additions, the alterations did not demolish or remove original building fabric or spaces. The lower and ground levels of the summer home remain extant, and the original upper level has been incorporated into the existing enlarged penthouse apartment. Likewise, the ancillary dwelling remains intact although additional guest rooms have been added onto the east and west elevations. The property's landscape retains integrity and hill-top location has also ensured that the Pueblo has continued to retain its visual prominence and the commanding views of its surroundings. Thus, the property retains integrity of

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<sup>1</sup> Catalina Islander, 3 December 1924 (under construction), 14 January 1925 (to be completed and ready for occupancy before Easter), 2 December 1925 (already completed), 20 April 1927 (description of completed house).



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**Zane Grey Pueblo**  
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## Description (continued)

location, setting, materials, workmanship, feeling and association.

### *Summer Home*

The summer home, constructed in 1925, faces southeast, and is aligned along the north-south axis of the high ridge it occupies. The existing roughly rectangular plan and massing are clearly discernible when compared with historic photographs of the property. The foundation is a combination of large concrete piers, concrete slabs, and concrete/wood floor joists. The stepped, multi-level residence hugs the top of the ridge and is constructed of wood frame, with two-by-eight-inch wood studs. The walls are covered in thick stucco with a textured hand-trowelled finish intended to resemble traditional adobe construction, to which goat's milk was added for strength.<sup>2</sup> The building's flat roofs are constructed of timber rafters with built-up roofing and there are high parapets topped with red clay tiles. Existing character defining features on the exterior of the building include the concrete and wood-frame construction, the hand-trowelled stucco finish, the building's stepped form and flat roofs with parapets, the exposed heavy-timber lintels above doors and windows, and remaining original fenestration including wood sash and multi-pane casements. The building is also distinguished by its unique pedestrian access via steep stairways that are located on the east and west elevations of the property and its expansive views overlooking Avalon Harbor. Interior character-defining features include original hammered metal hardware, examples of original multi-light windows with wood window sills, and a single interior hallway flanked by a series of rooms, a design element that is clearly depicted on the building's original conceptual drawings by Mrs. Grey.

The east elevation is two stories high and consists of a ground floor and an upper floor. A postcard, ca. 1940, depicts the historic appearance of the east elevation, which at that time consisted of the ground floor with a smaller upper level set atop the rear northwest corner of the residence, and an exterior staircase. Today, the original ground floor remains extant; however, the upper level has been substantially expanded. A distinctive extant original feature of this elevation is its primary access route to the property along a steep, curving exterior concrete stairway from the road below. The stairway has side walls finished with decorative hand-trowelled stucco and the concrete steps are scored to loosely resemble stone. The ground floor level of the residence retains most of the original window openings which are of varying sizes and have exposed timber lintels over the openings. Some of the original multi-pane wood casement windows are still extant on the ground floor level of the east elevation.

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<sup>2</sup> Zane Grey Pueblo Hotel, [www.zanegreypueblohotel.com](http://www.zanegreypueblohotel.com)

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**Description (continued)**

The west elevation has three levels: a separate lower level, ground floor, and upper floor. The elevation is characterized by its boxlike and massive form and appears extensively altered. The lower level does not have an interior access, either historically or currently, to the ground floor or upper floor. At construction, the elevation had two exterior stairways that provided access to the lower and ground levels and linked two adjoining portions of the residence. Historic photographs depict these stairways along with an additional stairway from the lower level down the hill to the garage. The original gap between the adjoining south end and main section of the residence has been enclosed and the former exterior staircase in that location obscured. Today, the lower level is accessible via a winding stairway in the original location that begins at the south patio and travels across the building's west elevation before transitioning into a new/rebuilt staircase to the road below. Alterations include three balconies added to the ground floor and the enlargement of the upper floor to match the footprint of the ground floor. Many of the original window openings on the west elevation, lower level and ground level, have been converted into openings for sliding glass doors that provide balcony access (altered). Projecting porch additions shade the windows at the lower level and ground level on the southern portion of the west elevation. Nonetheless, several of the original window openings with exposed timber lintels remain on this section of the west elevation.

The north elevation overlooks the pool deck and the ancillary dwelling. The ground floor retains three of four original openings with multi-light casement windows and an original masonry chimney. The veranda consisting of a series of three rectangular stuccoed arches supported by posts that now shade the windows are a later addition, as is the exterior staircase to the upper floor private penthouse. With this addition, the upper part of the chimney flue was extended, from the ground level parapet to the upper level parapet. The wall on the upper level at the northwest corner (east of the chimney) was part of the original construction and appears extant, although the two original openings have been reconfigured. A portion of the original garden wall was incorporated into the base of the new exterior staircase.

The primary feature of the south elevation is an original balcony with a low stucco wall on the ground floor that overlooks Avalon Harbor. In addition, the original ground floor windows appear to survive. The upper floor of the south elevation has four windows (addition), two of which are shaded by wood awnings (addition).

At the time of its construction, the upper floor of the summer home was located at the northwest

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**Description (continued)**

corner and stepped back on all sides from the exterior elevations, a design element of both traditional Pueblo and Pueblo Revival Style buildings. The upper floor was later substantially enlarged to encompass the ground floor parapets and in a few places projects beyond the original building envelope. This addition most likely occurred shortly after the late 1970s change in ownership. The entirety of the upper floor is currently used as a private penthouse, separate from the hotel facilities, and is accessible from the patio (between the summer home and the ancillary dwelling) via a stucco stairway (addition). The private penthouse has a large wood plank door and a series of large single-light casement windows with protruding wooden awnings as well as a small west-facing balcony with a metal rail balustrade (addition).

On the interior, a long hallway down the center of the building divides a series of bedrooms overlooking Avalon Harbor and the ocean (to the east) and the hills (to the west). The southern end of the building opens into a U-shaped living room, which retains much of its original construction and exhibits a high level of integrity, including original woodwork and a rustic fireplace (original). The fireplace has a single large log serving as a mantel (original). The same *Saltillo* clay tiles located on the floor directly in front of the hearth are also used again on the balcony (original), which suggests that these tiles may date to the original construction. The hearth is flanked by two low wooden chests, constructed of roughly cut planks, which are not attached to the hearth but appear to be custom-built for the room. The windows and openings in the living room appear original, featuring multi-light casement windows and exposed timber lintels. Rustic hammered brass hardware is extant on several windows (original). There is a rough-cut wood plank door (original) on the southern wall leading to the balcony with an "arrowhead" motif (original). Another key feature in the room is the exposed wood beam ceiling. While the ceiling beams are extant, the projecting *vigas* have been removed from the exterior elevations, most likely due to their deterioration or as a result of subsequent improvements to the property. Historic photographs show that all three original buildings including the summer home, ancillary dwelling and garage once had heavy hewn log timbers known as *vigas* that projected from the exterior walls, extending several feet from the exterior wall surfaces.

*Ancillary Dwelling*

The ancillary dwelling's original construction and its later additions are readily distinguished. The original ca. 1930s building footprint and roof are extant, with the newer ca. 1970s additions flank the original building to the east and west. As a result, the building, while altered, still conveys a sense

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of its original location, design, and materials. The original Pueblo Revival style ancillary building was probably constructed sometime during the 1930s as depicted in the historic images. It has a flat roof with a parapet and is covered in thick stucco with a trowelled finish. Many of the original multi-light wood casement windows and exposed timber lintels remain extant. An exterior chimney constructed of stucco is located on the south elevation (original). The wood frame (stucco) additions include metal framed sliding glass windows, new metal doors, overhanging eaves with decorative exposed beams, and, to the east, a low metal balustrade that creates a balcony overlooking Avalon Harbor. Despite these additions, the original ancillary dwelling is intact and distinguishable, retaining its spatial association with the summer home.

*Patio*

The patio originally consisted of a yard located between the summer home and the ancillary dwelling. The yard was converted to an outdoor patio and has since been extended to the west of the buildings. It also serves as an access, via a stairway, to the summer home's western elevation. The patio's west side has a small concession stand (alteration). The central portion of the patio has an arrowhead-shaped swimming pool (added c. 1957) which points toward Avalon Harbor. On the patio's eastern portion, a deck overlooks the harbor (alteration). To the north, the patio has been expanded to provide views from the property into the inland hills. A low metal rail fence encloses the patio. The patio's landscaping includes a koi pond, low walls constructed of cement and stone, and a variety of decorative plants in planting beds and planters.

The southern portion of the patio, located directly in front of the summer home's north elevation, has concrete paving with two groupings of imprints. One imprint, located directly in front of the ground floor's doorway, is a hand drawn "Z" inscribed within a "G," the initials of Zane Grey. The other imprint is a series of three Western-type ranch brands. The imprints and associated paving appear original to the patio and are associated with the Grey family's occupation of the residence.

*Garage*

The original 1925 one-story garage was substantially altered and enlarged most likely during the 1950s for reuse as a single-family dwelling and is noncontributing. The small scale and compact massing of the original garage are obscured by the later additions. At construction, the one-car garage matched the Pueblo Revival style of the summer home with a flat roof, stucco exterior, *vigas*,

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and a rough wood plank door with metal hardware. Due to subsequent alterations the original garage is presently undistinguishable. The present remodeled garage/single-family dwelling has a one-bay lower level garage and an upper level residential floor with an enclosed porch on the east and open porch on the west elevations. The remodeled garage/dwelling has a flat roof, a stucco finish, and wood casement and fixed windows that appear to date from the 1950s, probably about the time the building alterations were completed. The remodeled garage/dwelling is located at the base of the hill upon which the Zane Grey Pueblo summer home and ancillary dwelling are located, which provides some physical distance from these contributing buildings. Given the physical distance of the noncontributing garage/single-family dwelling from the property's contributing buildings, although substantially altered, the garage/single-family dwelling does not detract from the significance of the property as a whole.

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**Zane Grey Pueblo**  
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### Statement of Significance

*The spirit of Avalon, like the climate, is something to love. It is free, careless, mirthful, wholesome, restful and serene."*

*Zane Grey, In the Heart of an Enchanted Land, 1925*

The Zane Grey Pueblo (Pueblo) is significant at the local level under Criterion B (Literature) for its associations with the nationally renowned American popular novelist Zane Grey, a key developer of the "western" literary genre. The unique Pueblo Revival style residence was constructed in 1925 on a high ridge overlooking Avalon Harbor and was to serve as the summer residence and writing studio of Grey and his family until Grey's death in 1939. Built during the height of Grey's fame, the architecture and setting of the residence conveys Grey's passion for the American West and reflects the prominence and identity he had achieved by the mid-1920s as one of the world's most famous authors. His wife, Lina Elise "Dolly" Grey, was an active collaborator (and *de facto* manager) in her husband's literary career. The property embodies the vision of Mrs. Grey, who in 1924 designed the Pueblo Revival style hill-top residence for her husband and family with the assistance of family friend Edwin Bowen.<sup>3</sup> Because Grey loved all things Native American, Dolly had the residence built to resemble a Hopi dwelling. The Pueblo was originally constructed as a summer residence for the Grey family, who resided permanently at Altadena, California. An avid sport angler, Avalon served as the hub of Grey's fishing world from 1914 through 1929. With the completion of the Zane Grey Pueblo, the entire Grey family was able to gather together during the summer months when Grey fished California waters. The setting of the residence, high atop a ridge overlooking Avalon harbor, also befitted Grey's "Indianish" habits of rising early to watch the sun rise and, at day's close, finding a high promontory from which to watch the dying of the day; at night, whenever possible, he would sleep out under the stars.<sup>4</sup> Besides fishing and enjoying the island's beauty, it has been documented through correspondence between Zane and Dolly that Grey was writing at least 18 books between 1925 and 1930 while in residence at Avalon, including Tales of an Angler's Eldorado, Tales of Fishing Virgin Seas, Under the Tonto Rim, Forlorn River, Captives of the Desert, Tales of Swordfish and Tuna, Arizona Clan, Valley of Wild Horses, Nevada, Lost Pueblo, Rogue River Feud, Sunset Pass, The Shepherd of Guadeloupe, Arizona Ames, Stranger

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<sup>3</sup> Lina Elise Grey, Letter to Zane Grey, August 5, 1924.

<sup>4</sup> Joe Wheeler, "Zane Grey and California Twenty Third Annual Keynote Address," Zane Grey Review, Vol. 20, No. 5 (September 2005), page 29.

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## Statement of Significance (continued)

from the Tonto, and The Trail Driver.<sup>5</sup>

### *Biographical Information (Criterion B)*

Pearl Zane Grey was born in Zanesville, Ohio, on January 31, 1872, a descendant of Ohio Valley pioneers with whom he shared his middle name, Zane. An athletic youth, Grey received a baseball scholarship to the University of Pennsylvania. He graduated in 1896 with a degree in dentistry, which he obtained somewhat begrudgingly to appease his demanding father. He continued to play baseball semi-professionally before establishing his New York City dental practice in 1898. However, the comfortable life of a New York City dentist did not satisfy Grey's deep passions for writing, the outdoors, and deep sea angling. He would regularly escape from the City on numerous fishing excursions to Lackawaxen, Pennsylvania, with his brothers, Romer and Loren. Grey would meet his future wife, "Dolly" Lina Elise Roth, on one of his excursions there in 1900.<sup>6</sup>

Dolly's unwavering belief in her future husband's writing abilities and her encouragement of his professional calling as an author were key factors in Grey's eventual success. In 1903, she provided the money that enabled Grey to self-publish his first novel, Betty Zane, which was inspired by the life and adventures of his Zane relative, a Revolutionary War hero. Zane and Dolly were married in 1905. On their honeymoon in 1906 (February 1st to 8<sup>th</sup>) – Grey's first trip west – they traveled to the Grand Canyon and California, which included a side trip to Avalon, Santa Catalina Island.<sup>7</sup> The trip had a profound effect on Grey and, shortly thereafter, he decided to devote himself to his writing. At a meeting of the Campfire Club in 1907, Grey met explorer and conservationist Colonel J.C. "Buffalo" Jones and, using the last of his wife's inheritance, accompanied Jones on an expedition to the Grand Canyon.<sup>8</sup>

Grey's first-hand contact with western cultures and landscapes was a catalyst for his inspired writing about the American West and, in turn, his rapid rise to literary celebrity. In 1910, Harper & Brothers published, The Heritage of the Desert, a breakthrough success and Grey's first bestseller. His next novel, Riders of the Purple Sage (1912), sold over one million copies worldwide and firmly

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<sup>5</sup> Joe Wheeler, letter to Margarita J. Wuellner, September 2, 2009.

<sup>6</sup> Jake Page, "Writer of the Purple Prose," Smithsonian, December 2001.

<sup>7</sup> Loren Grey, Zane Grey: a Photographic Odyssey, (Dallas: Taylor Publishing Company, 1985).

<sup>8</sup> National Park Service, United States Department of the Interior, "Upper Delaware Scenic and Recreational River: Zane Grey," [www.nps.gov/upde/historyculture/zanegrey.htm](http://www.nps.gov/upde/historyculture/zanegrey.htm).

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**Statement of Significance (continued)**

established Grey's celebrity as one of the world's most famous authors.<sup>9</sup>

The burgeoning Hollywood film industry helped to bring Grey's storytelling talents to the masses. Grey became one of the few literary authors whose work was readily adapted to the new media. In 1915, his novel Graft became a film, the first of over 100 films either directly based upon or inspired by Zane Grey novels and short stories. During this period, Grey briefly formed his own film company called "Zane Grey Pictures." In 1922, he sold the company to the Famous Players-Lasky Corporation, whose "Paramount Pictures" would adapt numerous Zane Grey novels into films. Grey had a strong interest in the accurate depiction of the western landscape in film adaptations of his writings. The herd of bison that lives on Santa Catalina Island today is attributed to Grey's involvement in a 1925 movie production of The Vanishing American; however, the herd was not used during the filming.<sup>10</sup>

Already an avid traveler before his literary successes, the considerable wealth Grey achieved enabled him to travel extensively. He would often spend months at a time in various locations around the world, which provided him both with literary inspiration and the opportunity to pursue his avocation as a sport angler.

Grey's love affair with Avalon, Catalina Island, Clemente Island, and the fishing waters off the California coast began during Zane and Dolly's honeymoon in 1906 and lasted the rest of his life, peaking during the years 1914-1928, when he was never away from the island for more than months. Avalon was the hub of his fishing world, and it was during this time period that Grey would serve as president of the prestigious Tuna Club in Avalon. His experiences as a sport angler provided exciting fodder for Grey's adventure writing. George Reiger, dean of American sportswriters, maintains that Grey may someday be known as much for his true-life adventure writing as for his fictional writings. Beginning in 1924, when he purchased his fishing yacht, "Fisherman I", Grey began to expand his fishing expeditions to include Tahiti, New Zealand and Australia. He also purchased an estate in Tahiti. With this westward shift, Grey spent less and less time in Avalon during the 1930s.<sup>11</sup> Prior to the completion of the Zane Grey Pueblo in 1925, the Grey family rented

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<sup>9</sup> Jake Page, "Writer of the Purple Prose," Smithsonian, December 2001.

<sup>10</sup> Thomas H. Pauly, Zane Grey: His Life, His Adventures, His Women, (Chicago: University of Illinois Press, 2005).

<sup>11</sup> Joe Wheeler, letter to Margarita Wuellner, September 2, 2009.



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**Statement of Significance (continued)**

a house in Avalon.<sup>12</sup> It has been documented through correspondence between Zane and Dolly that Grey was working on 12 books while in Avalon. Most notably, he wrote one of his most influential books, Vanishing American, in Avalon during 1922, and it was also here that he also wrote his American buffalo epic, The Thundering Herd, the following year. The chronology below outlines the history of his residency and literary work in Avalon, prior to the completion of the Zane Grey Pueblo.

1906 (February 1-8) On honeymoon, Grey fished from Avalon for over a week. It was then that he fell in love with the island.

1914 (July 30 through August) Grey fished out of Catalina. It was during this period that Grey was writing Rainbow Trail.

1915 (all August) Grey fished out of Avalon and at Clemente Island. During this period, Grey was writing Wildfire.

1916 (half of July to August 17) Besides fishing, Grey was writing Day of the Beast and Tales of Fishes.

1918 (late June through September 15) Besides fishing, Grey was writing Mysterious Rider and To the Last Man.

1919 (May-Mid June; July-September 15) Besides fishing, Grey was writing Tales of Lonely Trails.

1920 (May-Mid June; July-September 15) Besides fishing, Grey was writing Tappan's Burro.

1921 (early March, April, May, June) Besides fishing, Grey was writing The Adventures of Finspot.

1922 (May-Mid August; early December) Besides fishing, Grey wrote one of his most influential books, Vanishing American, in Avalon.

1923 (May-September 1) Besides fishing, Grey wrote his American buffalo epic, The Thundering

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<sup>12</sup> Pauly, Zane Grey.

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Herd, in Avalon.

1924, (May-July 20) Besides fishing, Grey was writing Wolf Tracker.<sup>13</sup>

In 1918, the Grey family, Zane, Dolly, and their three children: Romer, Betty, and Loren moved from Lackawaxen, Pennsylvania to California. They set up a permanent residence at Altadena, Los Angeles County, in 1920, which enabled Grey to be closer to his Western subject matter and the film production facilities of Hollywood.<sup>14</sup> In 1924, already well established within the local Avalon community as summer visitors, the Greys purchased the Catalina Island property where the Pueblo would be sited.<sup>15</sup> In 1925, Mrs. Grey and family friend Edwin Bowen, an architect and builder, designed and constructed the summer home on a high hill overlooking Avalon Harbor as the family's summer retreat.<sup>16</sup>

Grey achieved wealth and fame from his literary works and film productions, yet his prominence as a world-class angler was another calling for which Grey is recognized. He was able to pursue both of his vocations as a writer and angler during his Catalina Island stays. Grey moored his yachts, Gladiator (1921), Fisherman (1924) and Fisherman II (1931) at Avalon Harbor. He explored the California coast extensively and sailed from Avalon to his favorite fishing destinations in Tahiti, New Zealand, Mexico, Florida, Hawaii, and Fiji. He was also briefly a member of Avalon's renowned Tuna Club, one of the world's premier sport fishing associations. Between 1924 and 1936, in venues around the world, Grey caught 12 world-record specimens.<sup>17</sup>

Grey's experiences while in residence at Catalina Island provided material for his writing. Nine of his books concern fishing and at least one book Tales of Swordfish and Tuna (1927) recounts Grey's fishing adventures in various locales that include the coasts of Catalina Island and Nova Scotia. The Greys were well established in Avalon society as permanent summer residents during the late 1920s. In addition to fishing, it has been documented in correspondence between Zane and Dolly that Zane Grey was writing 18 books while residing at the Pueblo residence between 1925 and 1930.

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<sup>13</sup> Joe Wheeler, letter to Margarita Wuellner, September 2, 2009.

<sup>14</sup> Jake Page, "Writer of the Purple Prose," Smithsonian. December 2001.

<sup>15</sup> Lina Elise Grey, Letter to Zane Grey, August 5, 1924.

<sup>16</sup> Ibid.

<sup>17</sup> Thomas H. Pauly, Zane Grey: His Life, His Adventures, His Women. (Chicago: University of Illinois Press, 2005).

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1925 (May 24-late August) Besides fishing, Tales of an Angler's Eldorado, Tales of Fishing Virgin Seas, Under the Tonto Rim, Forlorn River, Don, and Captives of the Desert was written here.

1926 (Mid May-August; late November) Besides fishing, Grey was writing Tales of Swordfish and Tuna, Arizona Clan, Valley of Wild Horses, and Nevada.

1927 (late August) Besides fishing, Grey was writing Lost Pueblo, Rogue River Feud, and Sunset Pass.

1928 (May-June) Besides fishing, Grey was writing The Shepherd of Guadeloupe, Arizona Ames, and Stranger from the Tonto.

1930 (mid August) Besides fishing, Grey was writing The Trail Driver and completing Arizona Clan.<sup>18</sup>

A prodigious writer, Grey would write 40 full-length novels from 1920 until his death in 1939. Mrs. Grey had a vital role in her husband's successes both as a *de facto* manager by securing publishing deals and as editor of his manuscripts. Zane Grey died suddenly of heart failure on October 23, 1939 at the age of 67.<sup>19</sup> Mrs. Grey continued his work, editing her husband's numerous rough manuscripts into 14 new novels, published posthumously, and managing his estate until her death in 1957.<sup>20</sup> Zane Grey is widely considered a key developer of a new literary genre – the western novel. His literary output has been estimated as high as nine million words, which comprise 89 books, in addition to hundreds of magazine articles and short stories.<sup>21</sup>

There are several other properties located throughout the country that are associated with various periods of Zane Grey's life. Zane and Lina Elise Grey's 1914-1918 residence, preserved by the National Park Service as a part of the Upper Delaware Scenic and Recreational River as the Zane Grey Museum, (Lackawaxen, Pennsylvania) is associated with his early career as an emerging

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<sup>18</sup> Joe Wheeler, "Zane Grey and California." Letter to Margarita J. Whuellner, Ph.D. September 2, 2009.

<sup>19</sup> Jake Page, "Writer of the Purple Prose," Smithsonian, December 2001.

<sup>20</sup> "Stroke Brings Death to Widow of Zane Grey," Los Angeles Times, Jul 27, 1957.

<sup>21</sup> Frank Gruber, Zane Grey: A Biography, (New York: Signet Books, 1970).

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writer. The property that Grey occupied with his family from 1920s until his death in 1939, a Mediterranean Revival style residence in Altadena, California, is associated with the realized success that Zane Grey had achieved as a novelist. During this period, over 100 of Grey's publications were made into full-length movies and the location of the residence in proximity to Hollywood studios reflects Grey's role in the movie industry. The Altadena property also includes his writing studio. In 2002, the Altadena residence was listed on the National Register of Historic Places.

An avid outdoorsman, Grey owned several properties that he used for hunting and fishing expeditions, suggesting the importance of hunting and fishing in his life and work. Eventually, besides the Lackawaxan and Altadena homes, the Greys acquired Winkle Bar on the Rogue River in Oregon, a cabin on Arizona's Mogollon Rim, Flower Point in Tahiti, Coachella Ranch in California's Imperial Valley, and then decided to have the large, rambling, Pueblo Revival style stucco home constructed overlooking Avalon Harbor in Catalina.<sup>22</sup> A reconstruction of one of Grey's cabins, a wood frame cottage destroyed in a 1990 fire, is presently a component of the Rim County Museum in Payson, Arizona. A one-room cabin, Winkle Bar, located on 32 acres of land along the Rogue River in Oregon, serves as a regular stopping point for rafters and fishers and was acquired by the Bureau of Land Management in 2008.<sup>23</sup>

Of Zane Grey's residences, the Pueblo residence represents a culminating point in his career and is unique in architecturally embodying his identification with the American west and the prominence he had achieved as a literary figure. Additionally the Zane Grey Pueblo represents his love of Catalina Island and the Pacific along with important associations with Grey's life and activities as a sportsman. At the time of Grey's initial visit to Catalina Island in 1914, the Island was renowned for deep sea fishing, which had flourished after the establishment of Avalon's elite Tuna Club in 1898. The Pueblo's location in Avalon provided Grey ready access to renowned sport fishing destinations

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<sup>22</sup> Joe Wheeler, "Zane Grey and California."

<sup>23</sup> Zane Grey's West Society, [www.zgws.org](http://www.zgws.org)

National Register of Historic Places, Nomination, Zane Grey Estate, Los Angeles County, California. October 2002.

The Trust for Public Land, "Zane Grey's Rogue River Cabin Preserved (OR),"

[http://www.tpl.org/tier3\\_cd.cfm?content\\_item\\_id=22260&folder\\_id=263](http://www.tpl.org/tier3_cd.cfm?content_item_id=22260&folder_id=263)

Thomas H. Pauly, *Zane Grey: His Life, His Adventures, His Women*, (Chicago: University of Illinois Press, 2005).

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along the California coast and a home port from which to base his trips abroad. The property's uniquely personal Pueblo Revival style design reflects both Grey's passion for the American west and is also associated with the evolution of a Southwestern regional architectural style that was beginning to develop during the period when the Pueblo was constructed. Mrs. Grey's role in its design is another distinctive characteristic of the property that distinguishes the Pueblo from Grey's other residences. Grey himself expressed his sentiments about the property's hilltop site and Santa Catalina Island in What the Open Means to Me,

*I used to climb the mountain trail that overlooked the Pacific and here a thousand times I shut my eyes and gave myself over to sensorial perceptions. When I grasped the thing, always I felt it followed by a swift joy. Then I knew I had found the secret of the idle hours. Profound thought reduced this state to a mere listening, watching, feeling, smelling of the open. It assumed staggering proportions, for I began to feel that I had gotten on the track of the desert influence. . . It is an environment that means enchantment to me. Sea and Mountain! Breeze and roar of the Surf! Music of the Birds! Solitude and Tranquility! A place for rest, dream, peace and sleep. I could write here and be at peace. . .*<sup>24</sup>

As an elite resort in which sport fishing was a primary attraction, Catalina Island provided an appropriate setting for a well known literary figure at the height of his career. The period in which the Greys frequented Catalina coincided roughly with the Island's era of stewardship under William Wrigley, Jr. from 1919 to 1932. Mr. Wrigley, a chewing gum magnate from Chicago and a seasonal resident of Pasadena, essentially purchased the Island when he took control of the Santa Catalina Island Company in 1919. By 1921, Mr. Wrigley had completed his Avalon residence, named "Mt. Ada," located on a high hill overlooking the Pacific. Throughout the remainder of the decade, Mr. Wrigley and his wife, Ada Foote Wrigley, implemented a large-scale vision to reinvent Catalina Island as a premier resort destination via a comprehensive program of civic improvements and tourist attractions. These improvements included tourist lodging (Hotel Atwater), numerous attractions (Bird Park, Avalon Casino, and an expanded golf course), picturesque landscape elements (Chimes Tower), as well as the introduction of a new local industry, the Catalina Clay

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<sup>24</sup> Zane Grey Pueblo Hotel, "Zane Grey and his Catalina Island Pueblo," Saturday, June 26, 2010, <http://www.ecatalina.com/news-article-1767.html>, accessed August 24, 2010.

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Products Tile and Pottery Plant. Mr. Wrigley also developed the Island's infrastructure to facilitate tourist travel, which included submarine cables for improved communications with the mainland and new steam ships, such as the *SS Avalon* and *SS Catalina*. In addition to Wrigley's numerous physical improvements, the Island supported a slew of leisure activities for visitors, including golf tournaments, sport competitions, marlin angling, and entertainment by the era's top performers at the Avalon Casino. As owner of the Chicago Cubs, Mr. Wrigley located the team's spring training practice to Catalina Island in 1921. With the exception of the World War II years, the team held their annual spring training on the Island until the early 1950s.<sup>25</sup>

The improvements that William Wrigley, Jr. implemented on the Island soon attracted visitors and Catalina Island became synonymous with entertainment and play. By the late 1920s, over 400,000 tourists visited Catalina Island annually. Hollywood filmmakers also flocked to Catalina Island, utilizing its diverse landscapes as set locations. On film, the Island represented a wide range of destinations, from Tahiti to Africa and the American West. Many of the era's most prominent actors and movie industry celebrities, such as Charlie Chaplin, Cecil B. DeMille, Dolores Del Rio, Jean Harlow, Errol Flynn and Clark Gable, worked and played on Catalina Island during the 1920s and 1930s.<sup>26</sup> William Wrigley, Jr. envisioned Catalina Island as a vacation playground for the public to enjoy, regardless of an individual's age, status, or wealth. However, the Island was also home to members of the elite social class who purchased property on the Island and constructed lavish summer homes. Prominent residences of the era include William Wrigley, Jr.'s Mt. Ada (c. 1921), Philip K. Wrigley's Casa del Monte (c. 1927), and a home owned by 1920s film star Tom Mix (demolished). Within this context the Zane Grey Pueblo's distinctive Pueblo Revival style and prominent location similarly exemplified Zane Grey's considerable celebrity as an elite member of Avalon society.

*Architectural History*

The design of all three buildings of the Zane Grey Pueblo is rooted in the Pueblo Revival style, which, in turn, is inspired by Native American building traditions of Arizona and New Mexico. The Pueblo Revival style is characterized by thick walls made of either real or imitation adobe, flat roofs

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<sup>25</sup> Kevin Starr, *The Dream Endures*: California Enters the 1940s. (New York, NY: Oxford University Press, 2002).  
Jeanine L. Pedersen and the Catalina Island Museum, *Images of America: Catalina Island*, (Charleston, SC: Arcadia Publishing, 2004).

<sup>26</sup> Ibid.

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with no eave overhang, heavy wooden roof beams (*vigas*) projecting through exterior surfaces, boxlike and often stepped massing, decorative corbels, and small, sparsely placed casement windows. Interiors may include heavy wooden doors, “beehive” corner fireplaces, deep window and door openings, and carved wall niches. Exterior and interior wall edges are generally rounded with a smooth stucco finish and painted in earth tones to approximate the mud finish of a traditional Pueblo dwelling.<sup>27</sup>

The Pueblo Revival style, at a glance, may appear derivative of Native American building traditions. However, the style has its own complex lineage as an aspect of the evolving identity of the Southwest, spanning from New Mexico to California, during the early years of the twentieth century. The Pueblo Revival style originated, not in northern New Mexico where the style would flourish, but in California. San Francisco architect, A.J. Schweinfurth, who is often credited with inventing the Mission Revival style with his “California Building” design for the 1893 Chicago World’s Columbian Exposition, also designed a hotel exhibiting key elements of Pueblo Revival style in 1894.<sup>28</sup> Other early developers of the style included the San Francisco architects and brothers, Samuel Newsom and Joseph Cather Newsom, who utilized elements such as projecting *vigas* and stucco. Mary Coulter’s 1905 “Hopi House” on the south rim of the Grand Canyon is another early example of the Pueblo Revival style. The style was not limited to Southwestern locales. As early as 1904, midtown Manhattan’s Hotel Astor sported an “Indian Room” that exhibited elements of Pueblo Revival style.<sup>29</sup>

Historian David Gebhard places the origin and development of the Pueblo Revival style firmly within the context of a developing cultural regionalism that resulted in local architectural differentiation,

*Though writers from the nineteenth century on continually advanced the myth of a semitropical Southern California as a distinct place, the general approach, at least at first, was to look upon the whole of the Southwest as a single wonderfully exotic Hispanic region...The possibility of experiencing the Southwest as*

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<sup>27</sup> Virginia and Lee McAlester, A Field Guide to American Houses, (New York: Alfred A. Knopf, 1990).

<sup>28</sup> Daniella Thompson, “East Bay, Then and Now: Schweinfurth’s First Unitarian: A Powerhouse of a Church,” The Berkeley Daily Planet, May 15, 2008.

<sup>29</sup> David Gebhard, “The Myth and Power of Place” in Canizaro, Vincent. ed., Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition. (Princeton, NJ: Princeton Architectural Press, 2007).

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*something distinct from California, was strengthened by two added ingredients – the prehistoric ruins of the region and the very much alive Pueblo villages of the Rio Grande valley and elsewhere. By the 1890s, the distinct potential of this Native American architecture was being discussed in the pages of professional architectural journals.*<sup>30</sup>

From this perspective, it is possible to place the Zane Grey Pueblo within a larger architectural discourse regarding the development of numerous regional architectural styles, beginning during the 1890s and continuing throughout the early years of the twentieth century. Mr. Gebhard notes, “it could well be argued that it was the 1915 Panama-California International Exhibition at San Diego that gave its impressive stamp of approval not only to the then emerging Spanish Colonial Revival style, but also to the Pueblo Revival.”<sup>31</sup>

The 1915 Panama-California exhibition introduced the Pueblo Revival style to the world, and the style readily took root beyond California’s borders. The Pueblo Revival style became immensely popular in the region of its primary inspiration, near the traditional Pueblo dwellings of northern New Mexico. During the 1920s and 1930s, numerous examples of the style were constructed in New Mexico, including Santa Fe’s La Fonda Hotel (1922) and the Bandelier National Monument’s “CCC Historic District” (a complex of 31 buildings, circa 1933, designed by National Park Service staff and constructed by the Civilian Conservation Corps). The work of John Gaw Meem, campus architect for the University of New Mexico from 1933 to 1959, was a pivotal figure who profoundly influenced the expansion of Pueblo -inspired architecture in New Mexico, and particularly in Santa Fe.<sup>32</sup> Meem began his architectural practice in New Mexico in 1924 and would eventually codify “Santa Fe style” in that city’s 1957 Historic Preservation Ordinance. This influential ordinance prohibits the construction of buildings in styles other than the Pueblo Revival and the Spanish Territorial Revival Style in Santa Fe’s historic districts.<sup>33</sup>

Within California, regional styles such as Mission, Spanish Colonial and hybrid styles, such as

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<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Frances C. Wilkinson, “Library Welcomes Pueblo Revival,” The Daily Lobo, Albuquerque, NM: The University of New Mexico, February 27, 2002.

<sup>33</sup> Sara Casten, “Santa Fe, The City Different: A Brief Look at Preservation” University of Vermont Historic Preservation Program, <http://www.uvm.edu/histpres/HPJ/casten/SantaFe.htm>.



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Southwestern inspired Arts and Crafts and Art Deco buildings would continue to evolve. The Pueblo Revival style remained somewhat of a novelty in California, however, and few of the state's already rare large-scale examples, most notably those constructed in connection with San Diego's 1915 Panama-California International Exhibition, have survived.

*Design History*

The Zane Grey Pueblo is distinguished as a rare Southern California example of the Pueblo Revival style. The Pueblo has a unique connection with the Grey family as it was designed by Mrs. Grey in collaboration with Edwin Bowen. Shortly after the Greys purchased the Avalon property, Mrs. Grey wrote her husband and mentioned an "Indian building" she had seen in San Diego as one of several concepts she had in mind for the family's summer home,

*The boys suggested a type of building that I'd forgotten about.... the Indian building in the exhibition grounds of San Diego + the other the Chula Vista golf club below there. I think, too, that the golf club at Albuquerque is that style. Anyway, it's the old ranch house – mission or Indian, I think, that used to be built of adobe – with the big timbers sticking out of the top – very beautiful and artistic.... Of course, we'll have to use stucco. It appeals to me more than the Spanish or Italian as those are so common in S. Calif.<sup>34</sup>*

The "exhibition grounds of San Diego" noted above most likely refers to the remnants of the 1915 Panama-California International Exhibition, which had proven so influential to the popularization of the Spanish Colonial Revival and the Pueblo Revival styles. One of the Exhibition's many pavilions was the Painted Desert Exhibit, sponsored by the Santa Fe Railway, which focused on the Native cultures of the American Southwest as is explained below from an official exhibition brochure:

*Realizing that many people have neither the time nor the means to visit the Indian tribes which inhabit the country adjacent to the railway from the Colorado New Mexico line to the Pacific, and knowing the deep interest that all take in the "First Americans," it was decided to reproduce at the Panama-California Exposition, in their Painted Desert Exhibit, typical Indian settlements of the*

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<sup>34</sup> Lina Elise Grey, Letter to Zane Grey, August 5, 1924.

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*sedentary and nomadic tribes of the Great Southwest.*<sup>35</sup>

The Painted Desert Exhibit was constructed in painstaking detail to represent, as closely as possible, the experience of indigenous Southwestern cultures. The exhibit included two large and carefully reproduced “Zuni” and “Taos” dwellings, which were built in part by families from New Mexico’s San Ildefonso Pueblo. The Santa Fe Railway transported vegetation and building materials from New Mexico to lend authenticity to the exhibit, which also included ceremonial *kivas*, Apache *teepees*, and Navajo *hogans*. Southwestern tribal members lived at the exhibit throughout the two years of the Exposition, demonstrating the crafts of daily life – blanket weaving, jewelry-making, bread baking – and performing traditional dances for the public.

The Painted Desert Exhibit and its Pueblo Village was immensely popular and remained active for years after the Exhibition’s closure in 1916. During World War I, the Pueblo Village’s massive buildings were used by the Twenty-First Artillery. After the war, the Boy Scouts of America managed the Pueblo Village, using it for various Scouting-related events. The Scouts took an active role in maintaining the property, which included raising \$35,000 for improvements in 1927.<sup>36</sup> The Pueblo Village continued to attract visitors until it was dismantled in 1946.<sup>37</sup>

From the date of her letter, it appears that Dolly Grey may have visited the Pueblo Village in 1923 or 1924, while the buildings were under the stewardship of the Boy Scouts of America. The letter continues to discuss her design concept for the summer home, [underlined text is also underlined in the original letter]:

*The lot isn’t through escrow yet. I had a talk with him [Mr. Renton] + he seemed to think it would be all right to build the place myself + the more I think of it, the more I’m determined to. He had sent up a high-falutin young architect with a tiny mustache on his upper lip, who raved about Italian villas and such, but who thought my ideas were just right – only in very expensive terms – said we couldn’t touch such a place for \$25,000. Now I know I can come very close to that + yet build the best looking place on the island – one that fits the topography; and to*

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Lynn Adkins, “Jesse L. Nussbaum and the Painted Desert in San Diego,” The Journal of San Diego History, Volume 29, Number 2 (Spring 1983), <http://www.sandiegohistory.org/journal/83spring/nusbaum.htm>.

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*date there's nothing over here yet. Wrigley's place, which would be all right set in a city garden, is a proboscis up there.*<sup>38</sup>

Her letter discusses the need to integrate the site's challenging topography into the project. It is possible that the organic forms of the Pueblo Revival style were especially appealing as they provided Mrs. Grey with the flexibility regarding orientation and massing the project required. Mrs. Grey also was mindful of unifying the project's diverse programmatic needs - a family's summer retreat and a writer's studio - into a comfortable composition.

*...yesterday the boys came over and we climbed up there + thoroughly examined the ground. It's going to be some job to build there, but I'm going to adapt myself to the lay of the land... The house will have to kind of step up that ridge. In looking it over + planning, I further worked out that the best place for your quarters would be way at the end on the higher ground. By building your room on a jag, you could get the best view on four sides, thus and you'd be in the highest part - way up in the air. It would be an awful mistake to stick a two story dwelling on that place under the living room where the ground falls away, I can put the servants rooms. ...Please let me know if this meets with your approval. My first thought is of your comfort and convenience, and I think that would be the most quiet and beautiful place for you.*<sup>39</sup>

The design, which needed to "kind of step up that ridge," was clarified by Mrs. Grey in a concept sketch plan. Her sketch depicts a long, narrow building with arrows noting views to the west, south and east. The northern portion of the building depicts rooms set aside for Zane Grey and the southernmost room is labeled for "Living." Edwin Bowen, a Zane family friend and employee with a background in construction, adapted Mrs. Grey's ideas into blueprints and supervised the construction of the summer home.<sup>40</sup> The "boys" referred to in the letter excerpt above are Edwin Bowen and another Zane family employee, Ken Robertson.<sup>41</sup>

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<sup>38</sup> Lina Elise Grey, Letter to Zane Grey, August 5, 1924.

<sup>39</sup> Ibid.

<sup>40</sup> Thomas H. Pauly, Zane Grey: His Life, His Adventures, His Women, (Chicago: University of Illinois Press, 2005).

<sup>41</sup> Ibid.

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The summer home's unusual design and association with Zane Grey made it a local icon from its inception. While under construction, the privately-owned home, nicknamed the "Pueblo," rapidly gained popular notoriety as a recognizable community feature as it attracted onlookers who would climb the steep ridge for a closer look at its unique design.<sup>42</sup> The local weekly, The Catalina Islander, regularly reported on the progress of the project and, in 1927, the summer home was featured the front cover along with homes built by several of Avalon's most prominent residents, including William Wrigley Jr.'s "Mt. Ada" residence and the home of western movie star Tom Mix.<sup>43</sup> Historic photographs depict the original appearance of the Zane Grey Pueblo residence and garage shortly after its construction. A ca. 1940 postcard, and an undated historic photograph show the detached ancillary dwelling addition which was probably completed to the north of the main residence sometime during the 1930s. The photographic record suggests that the summer home was altered only slightly, if at all, during its ownership by the Grey family from construction until the late 1950s.

While the Grey family lived permanently in Altadena, California, the summer home appears to have been well used by the Grey's, as is documented in numerous Catalina Islander articles from the period as well as other newspaper and magazine articles from the 1930s. However, after Zane Grey's death in 1939, published information appears scarce in regard to subsequent improvements or usage of the property, which remained in Mrs. Grey's ownership until 1947.

Except for historic photographs, postcards and articles in the Catalina Islander, there is little information to document key dates or information in the property's early construction history since there are no original building permits on file for the property. The first building permit of record is from 1947, for the alteration of the single-family residence for hotel use. The construction permit "to convert closet spaces into Bathrooms (6)" and "Change from Dwl to Hotel" was issued to owner "E. Hartline."<sup>44</sup> A Catalina Islander article dated June 26, 1947, stated that after purchasing the property from Mrs. Grey, the new owner Mrs. Elizabeth Hartline "announces the opening of the Zane Grey Manor" after putting in "several thousands of dollars worth of improvements both inside and out and has completely refurbished it, by Barker Bros."<sup>45</sup> Mrs. Hartlein, who planned to run the

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<sup>42</sup> Ibid.

<sup>43</sup> "Happy New Year Greeting to All," The Catalina Islander, December 28, 1927.

<sup>44</sup> City of Avalon Building Permit, April 6, 1947.

<sup>45</sup> "Zane Grey Manor Now Open," Catalina Islander, June 26, 1947, p. 4.

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**Statement of Significance (continued)**

Zane Grey Manor “as an exclusive hotel” was introduced to the Island by Mr. William Wrigley, Jr. Originally from Evanston, Illinois, Mrs. Hartlein was a former resident of Burbank, California, where her husband, Dr. George M. Hartlein was a practicing obstetrician. The Hartleins and their two children spent their leisure time on the Island. With the help of their contractor, Mr. Fred Macomber of Beverly Hills, the Hartleins “have made every effort to make the Zane Grey Manor a place that the Island will be proud of.”<sup>46</sup>

The summer home sustained minor damage from a small fire in 1954.<sup>47</sup> In 1957, the existing arrowhead-shaped swimming pool was completed by owner-contractor Harry T. and Harold T. Franklin.<sup>48</sup> In 1969, owner F. A. Kelly constructed a 200 square foot addition to the penthouse apartment on the roof (upper level).<sup>49</sup> The current owner, Mrs. Karen Baker, acquired the property in the mid-1970s and appears to have completed the existing penthouse enlargement and additions to the ancillary dwelling. The first permit of record issued to Mrs. Baker is a plumbing permit dated January 1, 1977.<sup>50</sup> The property file also includes undated architectural plans for an “Addition to the Zane Grey Hotel” prepared for Mr. and Mrs. Baker by Gerald E. Schmid & Assoc., Architectural Planning and Design and Associate Carrall Rudd, Architect, Sherman Oaks, California. The plans show what was existing at the time as well as the proposed additions. While there are no building permits on record for the existing additions, physical evidence indicates the project was only partially completed in accordance with the proposed plans. The proposed additions consisted of a new second floor over the original one-story ancillary dwelling for six new guest rooms with baths (not completed), and enlargement of the owner’s penthouse apartment on the main residence (partially completed). According to the notes on the plans, all new work was intended to match the existing original. However, the existing flanking additions to the ancillary dwelling are late 1970s contemporary in appearance and do not appear match the existing original, while the penthouse additions appear to have been completed to match the existing original.

*Conclusion*

The Zane Grey Pueblo property in Avalon, Catalina Island, California, is eligible for listing in the National Register under Criterion B (Literature) for its association with the productive life of

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<sup>46</sup> Ibid.

<sup>47</sup> City of Avalon, Building Permit, August 12, 1954.

<sup>48</sup> City of Avalon, Building Permit, September 26, 1957.

<sup>49</sup> City of Avalon, Building Permit, February 26, 1969.

<sup>50</sup> City of Avalon Plumbing Permit, January 1, 1977.

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Statement of Significance (continued)**

American author, Zane Grey, who with his wife Dolly owned the property for fifteen years (1924-1939) during the height of his career and which property continued to be maintained by Mrs. Grey as a part of her estate until 1947. Built as a gift to Zane by Grey's wife Dolly, the Pueblo Revival style residence served multiple purposes as Zane's summer writing studio, as his Pacific fishing and sailing headquarters, and as the family's summer home from the time of its completion in the spring of 1925 through the 1930s until Zane's death in 1939. Perched on a prominent ridge overlooking the northern edge of Avalon Harbor, the plan, style and construction of the Zane Grey Pueblo is closely tied to its impressive topography, symbolizing Grey's passion for the American West and expressing both Zane and Dolly's lifelong enchantment with Catalina Island. The influence of Mrs. Grey is reflected in her personalized interpretation of the Pueblo Revival style for the summer accommodation of the writer and his family which she designed with the help of family friend and builder Edwin Bowen in 1924 and which was completed in the spring of 1925. Correspondence and diary entries document the property's association with Zane Grey's productive literary career from 1925 until 1930, during which time he was writing 18 books while in Avalon. In addition, historic photographs of Zane Grey and his family in residence at the Pueblo show they continued to spend time there during the 1930s. Grey's adventurous life and passion for the American West, Catalina Island, the ocean and deep sea angling are all well represented in the property, which was built during the height of his prominence and celebrity as a formative and prolific developer of the popular western novel and as an influential Hollywood western movie writer. The property is a living link to Zane Grey's significant literary and film production and a distinctive example of a Pueblo Revival residence built for a nationally significant author in Avalon. The residence was later converted to hotel use in 1947, and a pool was built in the space between the residence and the ancillary dwelling in 1957. The Zane Grey Pueblo residence retains its original building fabric and spaces including the lower level and ground floor, although the original upper level rooms have been incorporated into the present owner's enlarged penthouse apartment. The 1930s rear ancillary dwelling is still intact although additions were constructed during the 1970s on the east and west elevations for guest rooms. While these changes have detracted somewhat from the integrity of the original design, the property still retains integrity of location, setting, materials, workmanship, feeling and association, uniquely embodying Grey's deep personal identification with the American West as well as his passion for Catalina Island, the Pacific ocean and deep sea angling, all of which

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Statement of Significance (continued)**

were important themes in his literary works and film career. Today, the home is accessible to the public as the Zane Grey Pueblo Hotel<sup>51</sup> and continues to acquaint new generations with the unique personality, accomplishments, vision and literary achievements of its original owner.

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<sup>51</sup> Zane Grey Pueblo Hotel, [www.zanegreypueblohotel.com](http://www.zanegreypueblohotel.com)

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**Los Angeles County, CA**

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Verbal Boundary Description**

Lot 1, Block 24, Parcels 29 and 30  
City of Avalon, California

**Boundary Justification**

These are the historic as well as existing parcel boundaries of the summer home, the ancillary dwelling (Parcel 29) and the original garage, which is located on an adjacent parcel (Parcel 30).

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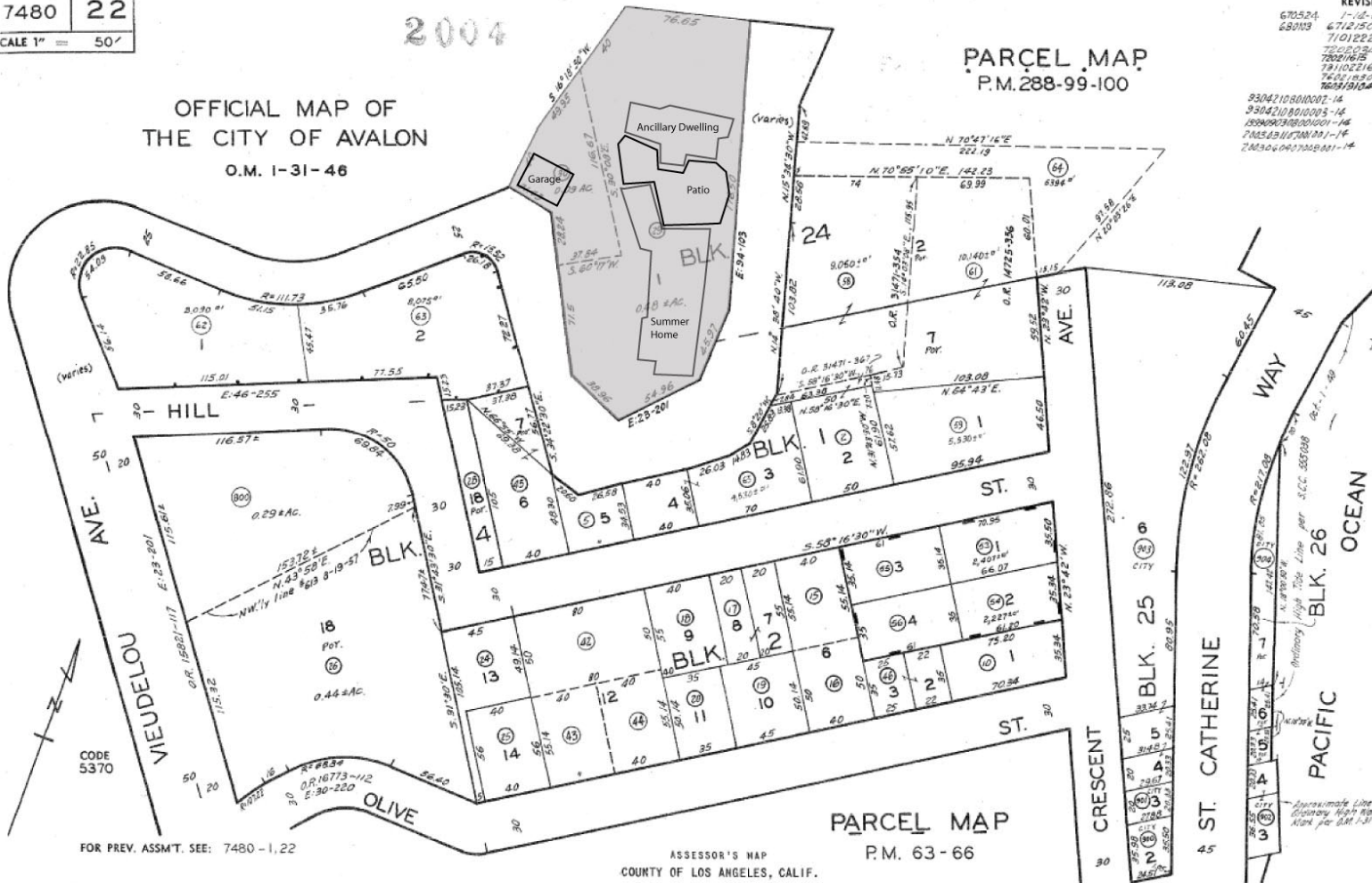
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OFFICIAL MAP OF  
THE CITY OF AVALON  
O.M. 1-31-46



FOR PREV. ASSMT. SEE: 7480-1,22

ASSESSOR'S MAP  
COUNTY OF LOS ANGELES, CALIF.

PARCEL MAP  
P.M. 63-66

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Photographs**

All photographs were taken by Marlise Fratinardo on June 5, 2008, except where noted. Original images are on file at PCR Services Corporation, 233 Wilshire Boulevard, Suite 130, Santa Monica, CA 90401.

Photograph #0001  
Avalon Harbor looking north, Zane Grey Pueblo in the distance

Photograph #0002  
East elevation, looking southwest

Photograph #0003  
East elevation, stair detail

Photograph #0004  
West elevation, looking east

Photograph #0005  
West elevation, detail

Photograph #0006  
West elevation, looking southwest

Photograph #0007  
North elevation, looking south

Photograph #0008  
South elevation, looking northwest

Photograph #0009  
Avalon Harbor, south elevation, looking southeast

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Photographs (continued)**

Photograph #0010  
Living room, window detail

Photograph #0011  
Living room interior, looking west

Photograph #0012  
Living room interior, looking east

Photograph #0013  
Living room, fireplace mantel detail

Photograph #0014  
Living room, door detail

Photograph #0015  
Living room, window latch detail

Photograph #0016  
Fireplace, formerly in Zane Grey's office, facing north  
Greg Broughton  
June 23, 2008

Photograph #0017  
Long hallway

Photograph #0018  
Ancillary dwelling, south elevation, looking northwest

Photograph #0019  
Ancillary dwelling, south elevation, looking northeast



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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Photographs (continued)**

Photograph #0020  
Ancillary dwelling, east elevation, looking west

Photograph #0021  
Patio with arrowhead pool, looking east

Photograph #0022  
Brands, patio

End.

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Zane Grey Pueblo  
Los Angeles County, CA

Lina Elise Grey to Zane Grey, August 5, 1924  
Letter Transcription

“My dearest,

I’m really too busy to write letters, but I want to write you a few lines at least. I don’t know if I told you that I reserved chaps. 14 + 15 of the [*unclear*] safely, + that Mrs. Glidden is on the latter. I’m forging along, + don’t let anything but my exercise (golf + swimming) take any precedence.

Yesterday, I saw Mr. [Renton]. The lot isn’t through escrow yet. I had a talk with him + he seemed to think it would be all right to build the place myself + the more I think of it, the more I’m determined to. He had sent up a high-falutin young architect with a tiny mustache on his upper lip, who raved about Italian villas and such, but who thought my ideas were just right – only in very expensive terms – said we couldn’t touch such a place for \$25,000. Now I know I can come very close to that + yet build the best looking place on the island – one that fits the topography; and to date there’s nothing over here yet. Wrigley’s place, which would be all right set in a city garden, is a proboscis up there. They seem to be trying to improve + soften its appearance by tacking on things, but not very successfully.

Well, anyway, yesterday the boys came over and we climbed up there + thoroughly examined the ground. It’s going to be some job to build there, but I’m going to adapt myself to the lay of the land. The boys suggested a type of building that I’d forgotten about. I remember seeing [*unclear*] too – one the Indian building in the exhibition grounds of San Diego + the other the Chula Vista golf club below there. I think, too, that the golf club at Albuquerque is that style. Anyway, it’s the old ranch house – mission or Indian, I think that used to be built of adobe – with the big timbers sticking out of the top – very beautiful and artistic. [Lil] will probably know about it. Of course, we’ll have to use stucco. It appeals to me more than the Spanish or Italian as those are so common in S. Calif. Well, anyway it’s an idea that I’ll think over. The house will have to kind of step up that ridge. In looking it over + planning, I further worked out that the best place for your quarters would be way at the end on the higher ground. By building your room on a jag, you could get the best view on four sides, thus and you’d be in the highest part – way up in the air. It would be an awful mistake to stick a two story dwelling on that place under the living room where the ground falls away, I can put the servants rooms.

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**Zane Grey Pueblo**  
**Los Angeles County, CA**

**Lina Elise Grey to Zane Grey, August 5, 1924**  
**Letter Transcription (continued)**

Please let me know if this meets with your approval. My first thought is of your comfort and convenience, and I think that would be the most quiet and beautiful place for you.

Another item – the Island Co. charges 10% for building, the architect another 15% of which would make 25% of our money go to commissions, & I know they're figuring on a much higher-priced basis than I am. And there would be all the chance I'm boosting prices on that plan.

I'm enthusiastic about the place – provided I can make it what I want it myself.

Played a dandy golf game and swam about a mile – physically I am to be better and stronger than ever – and mentally – more still – but morally (!), I haven't any opportunities!

Heavens, more callers, Mrs. Peyton! + four other women. I've had callers every day, but fortunately, most of them have been men!

Au revoir – my one lover. Oh, yes, I wanted to scold you for not leaving a single book over here. You surely cleaned out the place. Fortunately, [*unclear*] brought a dictionary. I need one for your ms. Still, I can manage [*unclear*]

Your wife”

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Zane Grey Pueblo  
Los Angeles County, CA

Lina Elise Grey to Zane Grey, August 5, 1924  
Original Letter

8374

ZANE GREY  
AVALON  
CATALINA ISLAND  
CALIFORNIA

Avalon,  
Aug. 5, 1924

My dearest,

I'm really too busy to write letters, but I want to write you a few lines at least. I don't know if I told you that I received Chaps. 14 & 15 of the ons. safely, & that Mrs. Giddens is on the letter. I'm forging along, & don't let anything but my exercise (golf & swimming) take any precedence.

Yesterday I saw Mr. Ranton. The lot isn't through screen yet. I had a talk with him & he seemed to think it would be all right to build the place myself, & the more I think of it, the more I'm determined to. He had sent up a high-falootin' young architect with a tiny mustache on his upper lip, who raved about Italian villas and such, but who

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thought my ideas were just right — only in very expensive terms — said Mr. couldn't touch such a place for \$25000. Now I know I can come very close to that & yet build the best looking place on the island — one that fits the topography; and to date there's nothing over here yet. Migley's place, which would be all right set in a city garden, is a proboscis up there. They seem to be trying to improve & position its appearance by tacking on things, but not very successfully.

Well, anyway, yesterday the boys came over, & Mr. climbed up there & thoroughly examined the ground. It's going to be some job to build there, but I'm going to adapt myself to the lay of the land. The boys suggested a type of building that I'd forgotten about. I re-

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ZANE GREY  
AVALON  
CATALINA ISLAND  
CALIFORNIA

member seeing just two - one  
the Indian building in the  
exhibition grounds at San Diego  
& the other the Chula Vista golf  
club below there. I think, too,  
that the golf club at Albuquerque  
is that style. Anyway, it's the  
old ranch house - mission or  
Indian. I think, that used to be  
built of adobe - with the big  
timbers sticking out of the top -  
very beautiful and artistic. Lil  
Bill probably know about it.  
Of course, we'll have to use  
stucco. It appeals to me more  
than the Spanish or Italian, as  
those are so common in S. Calif.  
Well, anyway it's any idea

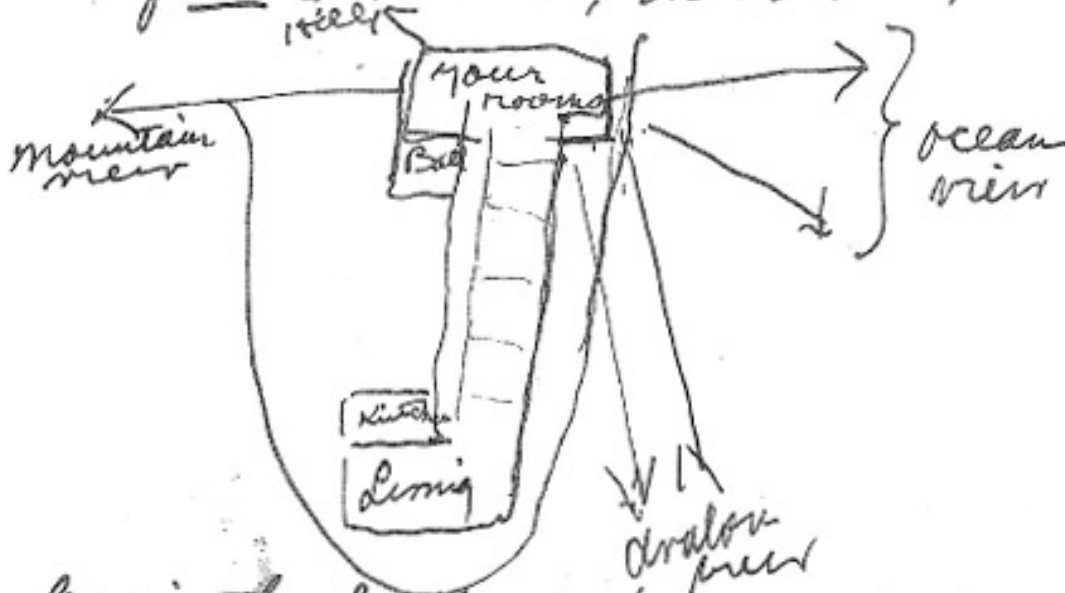


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that I'll think over. The house will have to kind of step up that ridge. In looking it over & planning, I further worked out that the best place for your quarters would be way at the end on the higher ground. By building your room on a jag, you could get the best view on four sides, thus: & you'd



be in the highest part - way up in the air. It would

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ZANE GREY  
AVALON  
CATALINA ISLAND  
CALIFORNIA

be an awful mistake to stick  
a two-story dwelling on that  
place. Under the living room  
(where the ground falls away, I  
can put the terraces rooms.

Please let me know if this  
meets with your approval. My  
first thought is of your comfort  
& convenience, & I think that  
would be the most quiet and  
beautiful place for you.

Another item - the Island Co.  
charges 10% for building, the  
architect another 15% which  
would make 25% of our money  
go to commissions, & I know  
they're figuring on a much  
higher - priced basis than I am.  
And there would be all the charges  
for bonding prices on that plan.  
I'm enthusiastic about the



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place - provided I can make  
it what I want it myself.

Later  
Played a dandy golf game -  
and swam about a mile -  
physically I seem to be better  
& stronger than ever - and  
mentally - more still - but  
morally (!), I haven't any op-  
portunities!

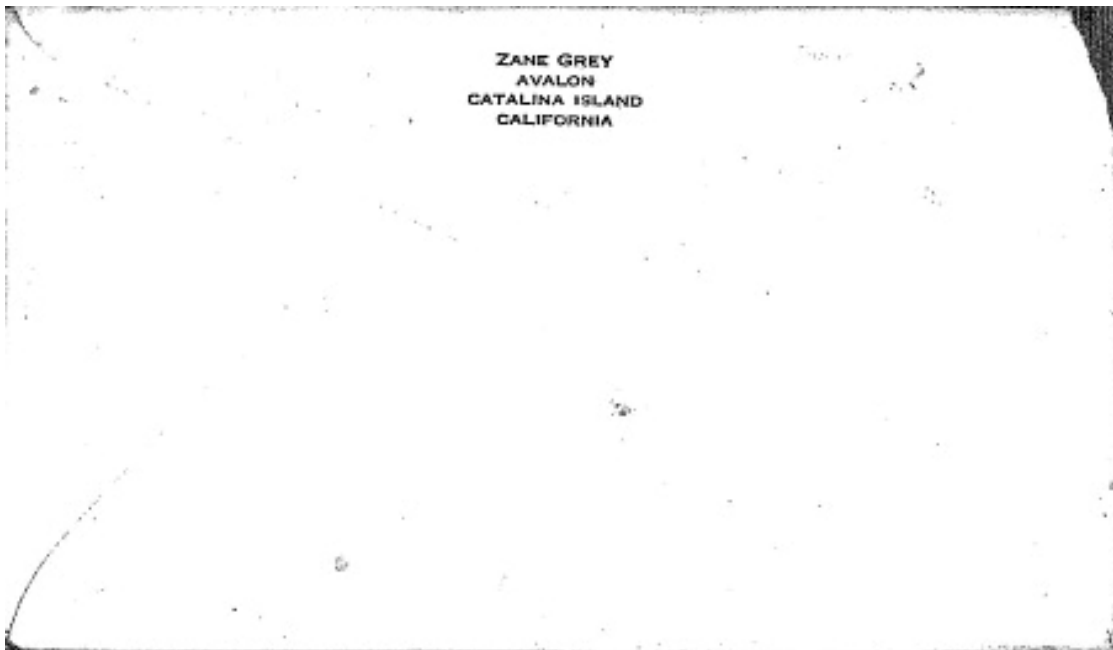
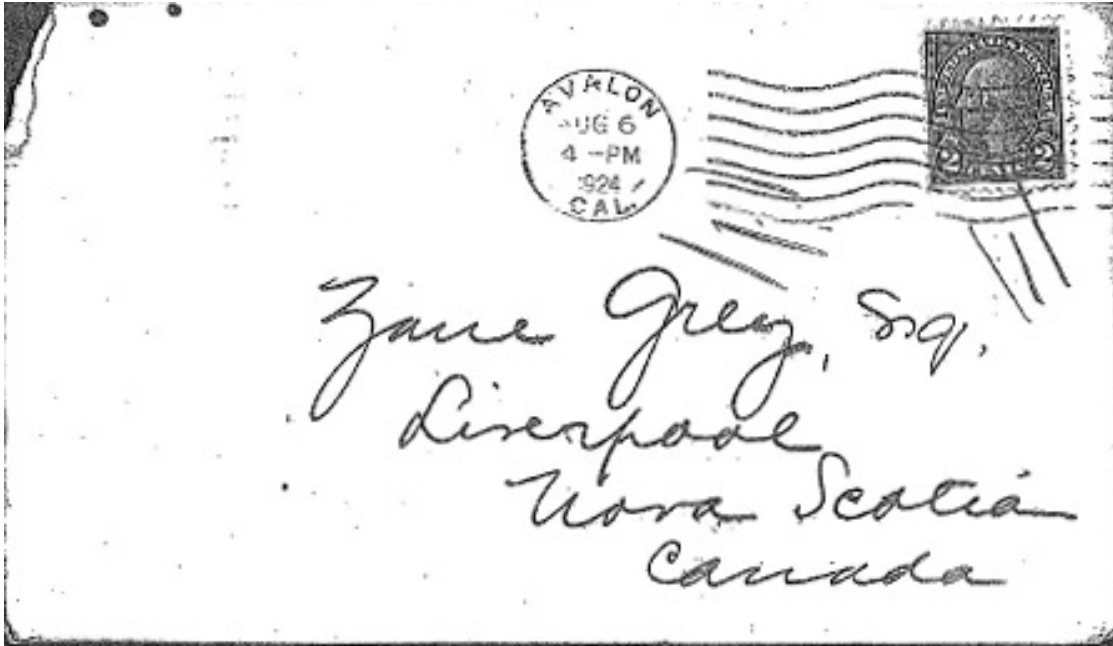
Heaven, more callers,  
Mrs. Peyton! ~~and~~ four other  
women. I've had callers every  
day, but fortunately, most of  
them have been men!

Are you - my one love.  
Oh, yes, I wanted to tell you  
for not leaving a single book  
over here. You surely cleaned  
out the place. Fortunately I had  
brought a dictionary. I need one  
for your use. Still, I can manage  
to love you. Your wife  
love to my son.

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**Zane Grey Pueblo  
Los Angeles County, CA**

**Postcard of Painted Desert Exhibit  
Panama-California Exposition  
San Diego, California  
c. 1915**



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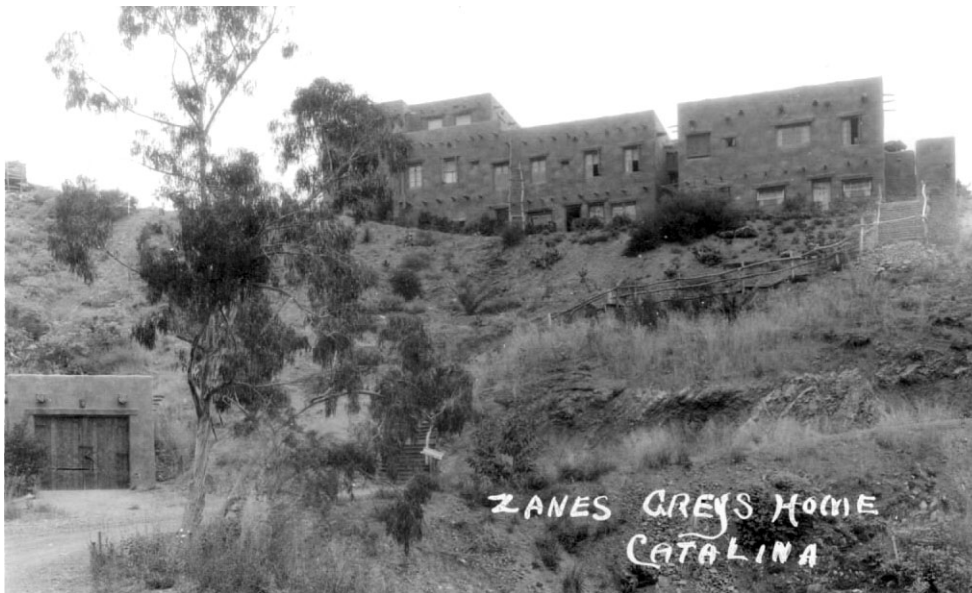
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**Zane Grey Pueblo  
Los Angeles County, CA**

**“Zane Grey’s Home, Catalina”  
West elevation, looking northeast shortly after construction, ca. 1926  
Courtesy of the Catalina Island Museum, Avalon, CA  
Undated photo**



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**Zane Grey Pueblo  
Los Angeles County, CA**

**West elevation, looking southeast shortly after construction, ca. 1926  
Courtesy of the Catalina Island Museum, Avalon, CA  
Undated photo**



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**Zane Grey Pueblo  
Los Angeles County, CA**

**“Zane Grey Home”**

**West elevation, looking southeast, ca. 1930s, after construction of ancillary dwelling to north**

**Reyes Photo, Avalon, CA**

**Courtesy of the Catalina Island Museum, Avalon, CA**

**Undated photo**





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**Zane Grey Pueblo  
Los Angeles County, CA**

**“Zane Grey Home, Santa Catalina Isle”  
West elevation, looking southeast, ca. 1930s  
Island Photo 7  
Courtesy of the Catalina Island Museum, Avalon, CA  
Undated photo**



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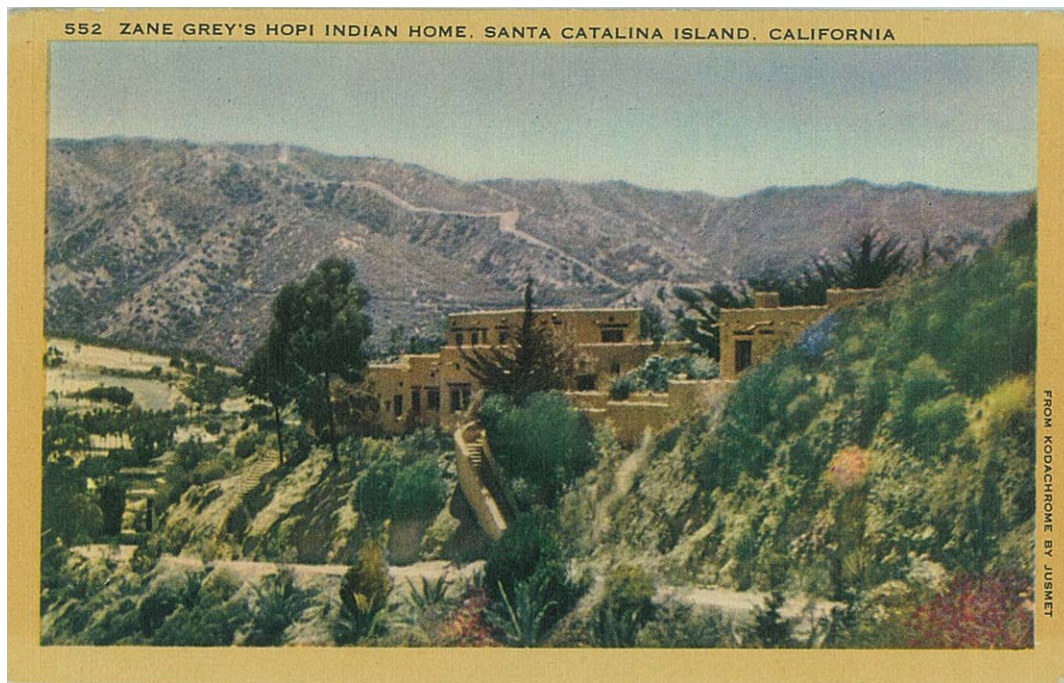
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**Zane Grey Pueblo  
Los Angeles County, CA**

**Postcard of Zane Grey Pueblo  
East elevation, view to southwest  
c. 1940**





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**Zane Grey Pueblo  
Los Angeles County, CA**

**Postcard of Zane Grey Pueblo shortly after construction, ca. 1925-1926  
West elevation, view to southeast  
Undated postcard**



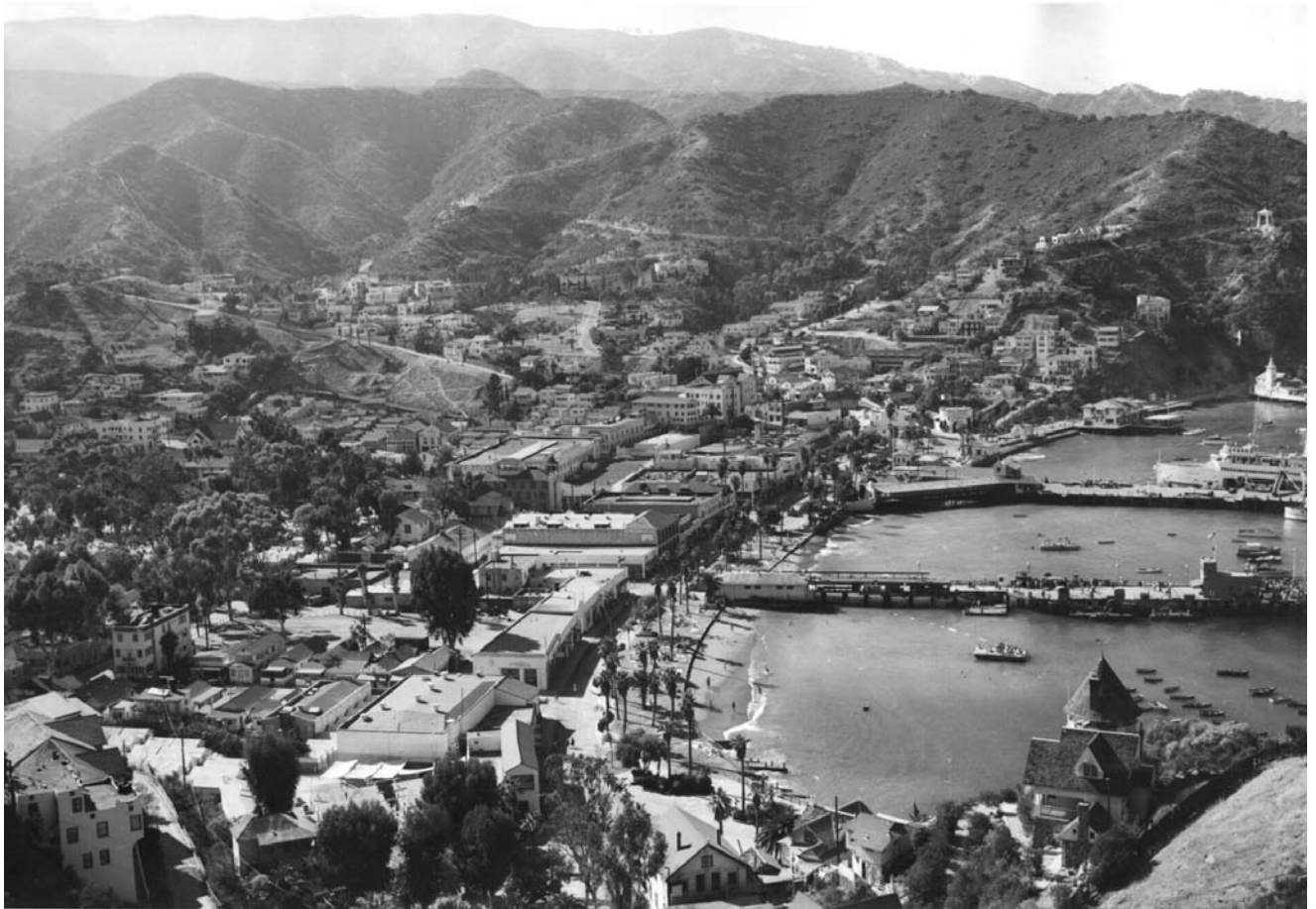
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**Avalon Bay, ca. 1930s, showing Zane Grey Pueblo on ridge in upper right of photo**  
**Courtesy of the Catalina Island Museum, Avalon, CA**  
**Undated photo**



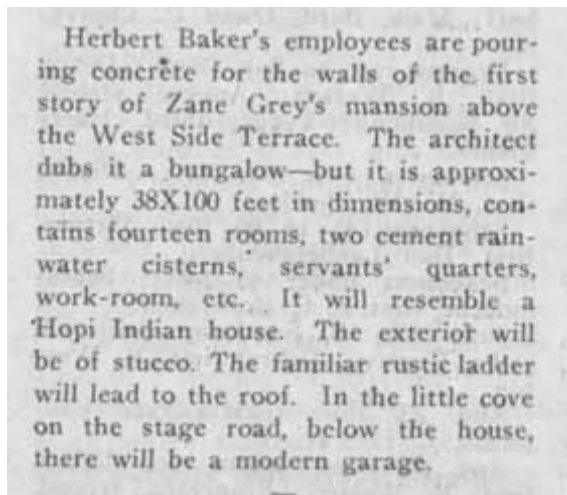
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C.H.S., "Live Little Pickups," The Catalina Islander, December 3, 1924, page 6.



Herbert Baker's employees are pouring concrete for the walls of the first story of Zane Grey's mansion above the West Side Terrace. The architect dubs it a bungalow—but it is approximately 38X100 feet in dimensions, contains fourteen rooms, two cement rain-water cisterns, servants' quarters, work-room, etc. It will resemble a Hopi Indian house. The exterior will be of stucco. The familiar rustic ladder will lead to the roof. In the little cove on the stage road, below the house, there will be a modern garage.

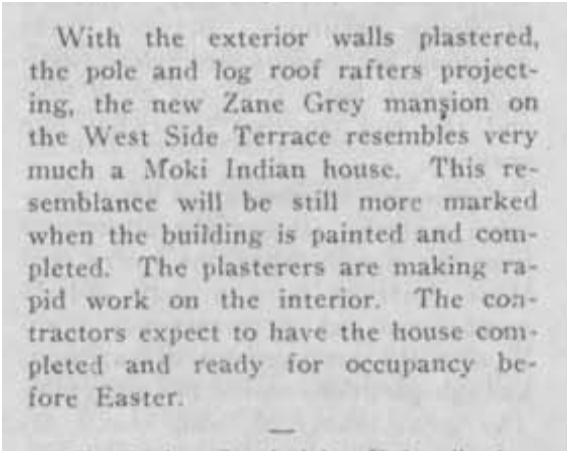
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Chas. H. Smith, "Improvement Notes," The Catalina Islander, January 14, 1925.



With the exterior walls plastered, the pole and log roof rafters projecting, the new Zane Grey mansion on the West Side Terrace resembles very much a Moki Indian house. This resemblance will be still more marked when the building is painted and completed. The plasterers are making rapid work on the interior. The contractors expect to have the house completed and ready for occupancy before Easter.

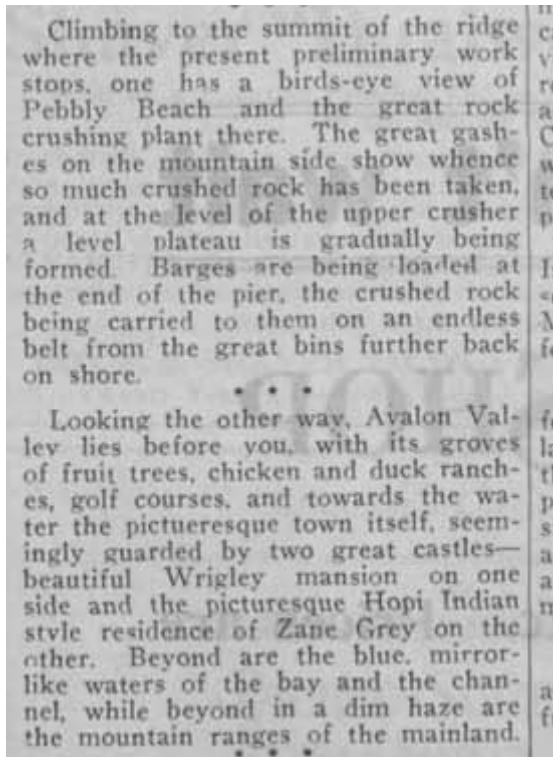
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C.H.S., "Notes Hither and Yon In and About Avalon," The Catalina Islander, Vol. XII, No. 47, Dec. 2, 1925, front page.



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“Catalina – The Play Isle of the Pacific,” The Catalina Islander, April 20, 1927, page 11.

