The Avery Edwin Field Cabin Ruins

West Santa Rosa Drive
Palm Springs, CA 92262

Nomination Application for City of Palm Springs Class 1 Historic Site

Prepared by

Steve Vaught

for the

Palm Springs Preservation Foundation

November 2018

Acknowledgements

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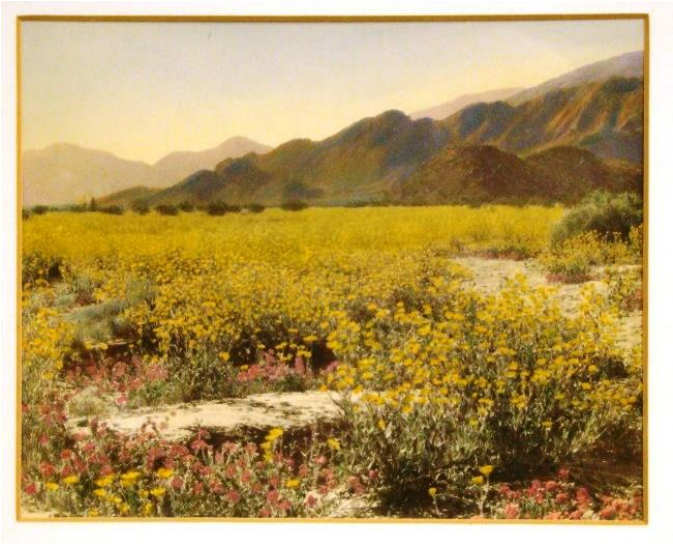
And a special dedication to the late Peter T. Wild (1940-2009), whose passion for the history of Palm Springs' Creative Brotherhood and their historic cabins became the backbone for this research.



Front cover: Detail of the Field Cabin Ruins.
(Author photo. August, 2018)
Above: Coachella Valley Autochrome by Field ca. 1920s.

THE
AVERY EDWIN FIELD
CABIN RUINS

Class 1 Historic Site Nomination

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The Avery Edwin Field Cabin ca. 1922. Note the person lounging on the front porch. Clatworthy Cabin may be seen lower left.
(Courtesy Delmar Watson Archives)

INTRODUCTION

The Palm Springs Preservation Foundation (PSPF) is a non-profit organization whose mission is "to educate and promote public awareness of the importance of preserving the historical resources and architecture of the city of Palm Springs and the Coachella Valley area."

In July of 2018, the PSPF board of directors assigned the task of writing the Field Cabin's Class 1 Historic Site nomination to Steve Vaught.

EXECUTIVE SUMMARY

SIGNIFICANCE:
The ruins of the Avery Edwin Field Cabin (hereinafter referred to as the "Field Cabin") located at the head of West Santa Rosa Drive in the Historic Tennis Club neighborhood are a rare, unique and significant surviving representative from the Early Development of Palm Springs (1884-1918) as defined in the *Citywide Historic Context & Survey Findings* created by Historic Resources Group. The Field Cabin is associated with the "Creative Brotherhood," whose members included artist Carl Eytel, author J. Smeaton Chase, and naturalist Edmund C. Jaeger, figures of influence in the history and development of Palm Springs.

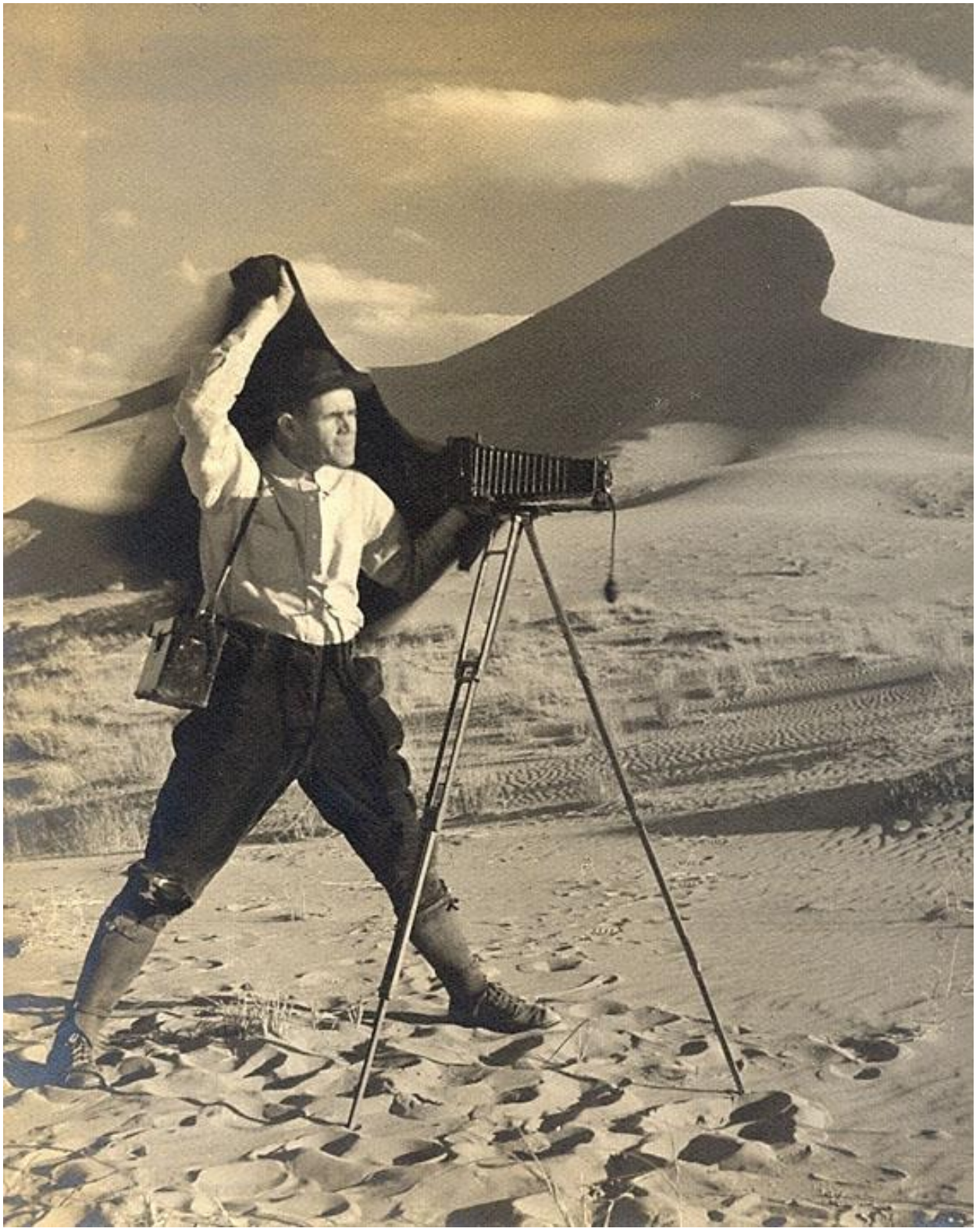
DESIGNATION CRITERIA:
The Field Cabin has not previously been evaluated for Class 1 Historic Site eligibility.

A summary of the evaluation contained in this nomination is as follows:

8.05.020 (a) paragraph 1 - ***Events***: This criterion recognizes properties associated with events or patterns of events or historic trends. The applicable "pattern of events" in this nomination is the birth of Palm Springs as a haven for artists, writers and photographers who began settling in the village in the early 1900s. It was through their works that Palm Springs first gained the notice of the world at large. The nominated object is associated with this pattern of events as the only known surviving cabin site associated with the Creative Brotherhood who settled in cabins in the foothills above the present-day Tennis Club in the first two decades of the twentieth century. *The Field Cabin is associated with this pattern of events for its ability to exemplify a particular period of the national, state or local history. Therefore, the Field Cabin qualifies for listing as a Class 1 Historic Site under Criterion 1.*

8.05.020 (a) paragraph 2 - ***People***: This criterion recognizes properties associated with the lives of persons who made meaningful contributions to national state or local history. In this nomination, the Field Cabin was built by Avery Edwin Field, a nationally known, award-winning photographer who is best remembered as the official photographer of the Mission Inn in Riverside, California during its heyday from the 1910s-1950s. Field built the cabin to serve as a residence and studio during extended photo shoots he conducted throughout the Coachella Valley in the early 1920s. In the winter of 1921-1922, it became Field's principal residence where he resided with his wife, listed California artist Charlotte Shepard Field, and their two children. The Field Cabin is associated with Avery Edwin Field as well as later occupant, photographer Fred Payne Clatworthy, persons who had influence in state and local history. *Therefore, the Field Cabin qualifies for listing as a Class 1 Historic Site under Criterion 2.*

SUMMARY:
This evaluation finds the Field Cabin eligible for listing as a Palm Springs Historic Site under 8.05.020 (a) paragraphs 1 & 2 of the local ordinance's seven criteria.



Avery Edwin Field, photographer, (1883-1955).
(Courtesy Field Family/Idyllwild Area Historical Society)

CITY OF PALM SPRINGS

Department of
Planning Services
3200 East Tahquitz Canyon Way, Palm Springs, CA 92262
Telephone: 760-323-8245
Fax: 760-322-8360

HISTORIC SITE DESIGNATION

The City of Palm Springs allows for the local designation of historic buildings, sites or districts within the City (Section 8.05 of the Palm Springs Municipal Code.) This application packet is to be completed in order to request a historic designation. For additional information, please contact the Department of Planning Services at 760-323-8245 or planning@palmspringsca.gov.

APPLICATION

The completed application and required materials may be submitted to the Department of Planning Services. The submittal will be given a cursory check and will be accepted for filing only if the basic requirements have been met. A case planner will be assigned to the project and will be responsible for a detailed review of the application and all exhibits to ensure that all required information is adequate and accurate. Incomplete applications due to missing or inadequate information will not be accepted for filing. Applicants may be asked to attend scheduled meetings pertaining to their project. These will include the Historic Site Preservation Board (HSPB) and the City Council.

HISTORIC SITE PRESERVATION BOARD (HSPB)

Once the application has been determined to be complete, the HSPB will review the application to determine whether the site meets the minimum qualifications for designation pursuant to Chapter 8.05 of the Palm Springs Municipal Code. If such determination is made, a public hearing will be scheduled for a future meeting.

A public hearing will be held by the HSPB to receive testimony from all interested persons concerning the Historic Site Designation. The public hearing may be continued from time to time, and upon complete consideration, the HSPB will make a recommendation to the City Council. Notice will be provided as indicated below.

CITY COUNCIL

After receiving the recommendation of the Historic Site Preservation Board, a public hearing will be held by the City Council to receive testimony from all interested persons concerning the requested Historic Site Designation. The public hearing may be continued from time to time, and upon complete consideration, the City Council will then conditionally approve, deny, or approve the application as submitted. The City Council's decision on the application is final.

NOTIFICATION

Prior to consideration of the application by the HSPB and the City Council, a notice of public hearing for an Historic Site Designation request will be mailed to all property owners within 400 feet of the subject property a minimum of ten (10) days prior to the hearing dates.

Office Use Only

Date:
Case No.
HSPB No.
Planner:

CITY OF PALM SPRINGS
Department of Planning Services

HISTORIC SITE DESIGNATION APPLICATION

TO THE APPLICANT:
Your cooperation in completing this application and supplying the information requested will expedite City review of your application. Application submitted will not be considered until all submittal requirements are met. Staff may require additional information depending upon the specific project. Please submit this completed application and any subsequent material to the Department of Planning Services.

This form is to be used to nominate individual properties for Class 1 or 2 historic designations, or to nominate the formation of historic districts. Applicants are encouraged to review two bulletins from the US Department of Interior for additional information:

- "How to Complete National Register of Historic Places Registration Form" (National Register Bulletin 16A / http://www.nps.gov/history/nr/publications/bulletins/nrb16a/); and

- "How to Apply the National Register Criteria for Evaluation" (National Register Bulletin 15; http://www.nps.gov/history/nr/publications/bulletins/nrb15/).

Complete each item by marking "x" in the appropriate box or by entering the information requested. If any 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 in the Bulletins.

1. Property Information

Historic name: Avery Edwin Field Cabin
Other names: Field Cabin Ruins; Santa Rosa Ruins
Address: West of terminus of West Santa Rosa Drive, Palm Springs, CA 92262
Assessor Parcel Number: 513-193-001 (See Appendix I)
Owner Name: John P. & Janet N. Beardsley
Owner's Address: 115 SW Ash Street #500
City: Portland, OR 97204
Telephone:
Fax number:
E-mail address:

2. Classifications

Ownership of Property. Fill as many boxes as apply.

- ■ Private
- □ Public - Local
- □ Public - State
- □ Public - Federal

Category of Property. Fill only one box.

- □ Building (Note can include site)
- □ District
- □ Site (Exclusive of Structures)
- □ Structure
- ■ Object

Number of Resources within Property. TOTAL must include at least One (1) in Contributing Column.

Contributing	Non-contributing	
		Buildings
		Sites
		Structures
1		Objects
1		**Total**

If the building or site is part of a larger group of properties, enter the name of the multiple-property group; otherwise enter "N/A".
N/A.

3. Use or Function

Historic Use or Function: Private residence and photographic studio
Current Use or Function: None (ruins)

4. Description

Architect: Avery Edwin Field (Builder)
Construction Date and Source: 1920 (*Frames of Life* by Sidney Edwin Field)
Architectural Classification: Arts & Crafts
Construction Materials:

Foundation:	Concrete	Roof:	N/A
Walls:	(Extant portions) stone/concrete	Other:	N/A

Building Description: *Attach a description of the Building/Site/District, including all character defining features, on one or more additional sheets. A thumb drive is provided with this nomination.*

5. Criteria *(Fill all boxes that apply for the criteria qualifying the property for listing.)*

Events

■ (1) Fill this box if the property is associated with *events* that have made a significant contribution to the broad patterns of our history.

Persons

■ (2) Fill this box if the property is associated with the lives of persons significant in our past.

Architecture

☐ (3) Fill this box if the property reflects or exemplifies a particular period of national, State or local history, or

☐ (4) Fill this box if the property embodies the distinctive characteristics of a type, period, or method of construction, or

☐ (5) Fill this box if the property represents the work of a master, or possesses high artistic values, or

☐ (6) Fill this box if the property represents a significant and distinguishable entity whose components lack individual distinction.

Archeology

☐ (7) Fill this box if the property has yielded, or is likely to yield information important in prehistory or history.

Other Criteria Considerations (Check all the boxes that apply.)

☐ the property is owned by a religious institution or used for religious purposes

☐ the property has been removed from its original location

☐ the property is a birthplace

☐ the property is a grave or cemetery

☐ the property is a reconstructed building, object, or structure

☐ the property is commemorative

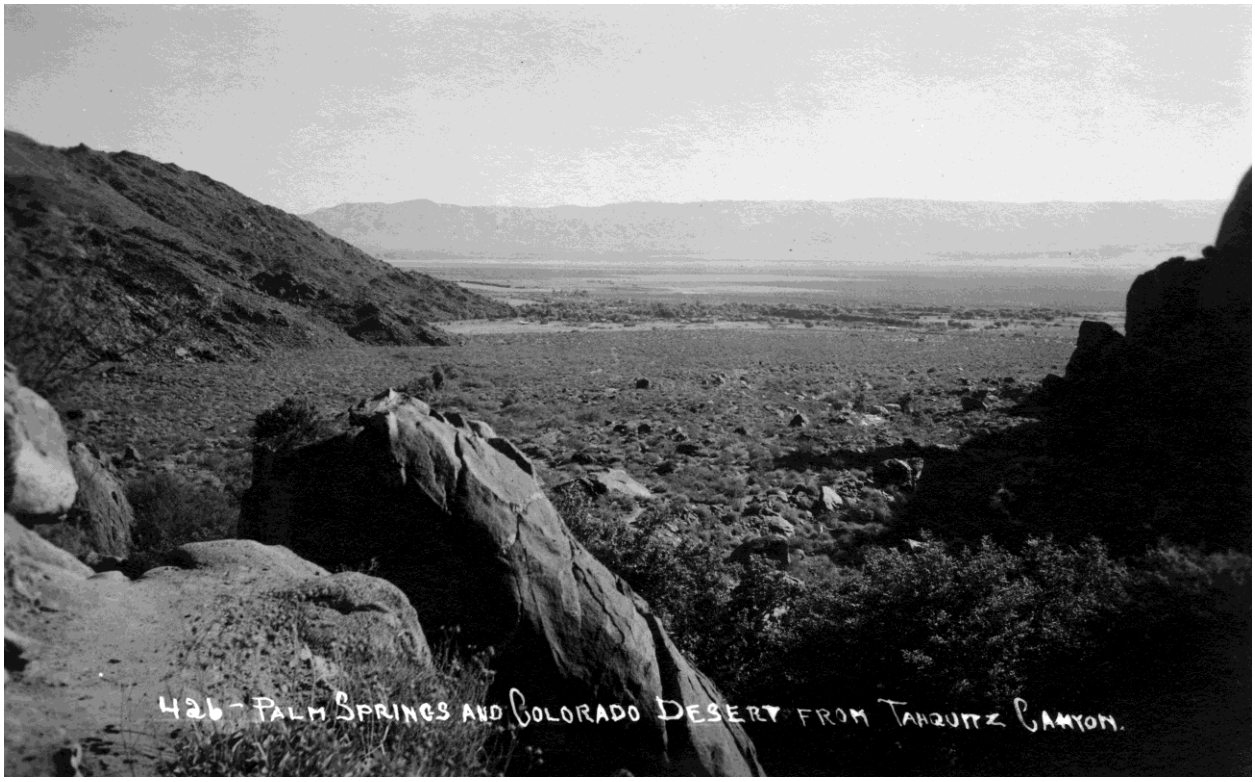
☐ the property is less than 50 years of age or has achieved significance within the past 50 years

6. Statement of Significance

Summary

The Field Cabin is located near the western terminus of West Santa Rosa Drive in the Historic Tennis Club neighborhood. The ruins sit on an elevated spot at the base of Mount San Jacinto just above the Baristo Wash. The legal description of the parcel is 1.57 ACRES NET IN PAR 1 PM 080/038 PM 11147. According to Field family records, the cabin was constructed in 1920. The roof and wooden sections of the walls were removed at an unknown date prior to 1950, leaving the concrete foundation, stone/concrete lower walls, and the chimney intact.

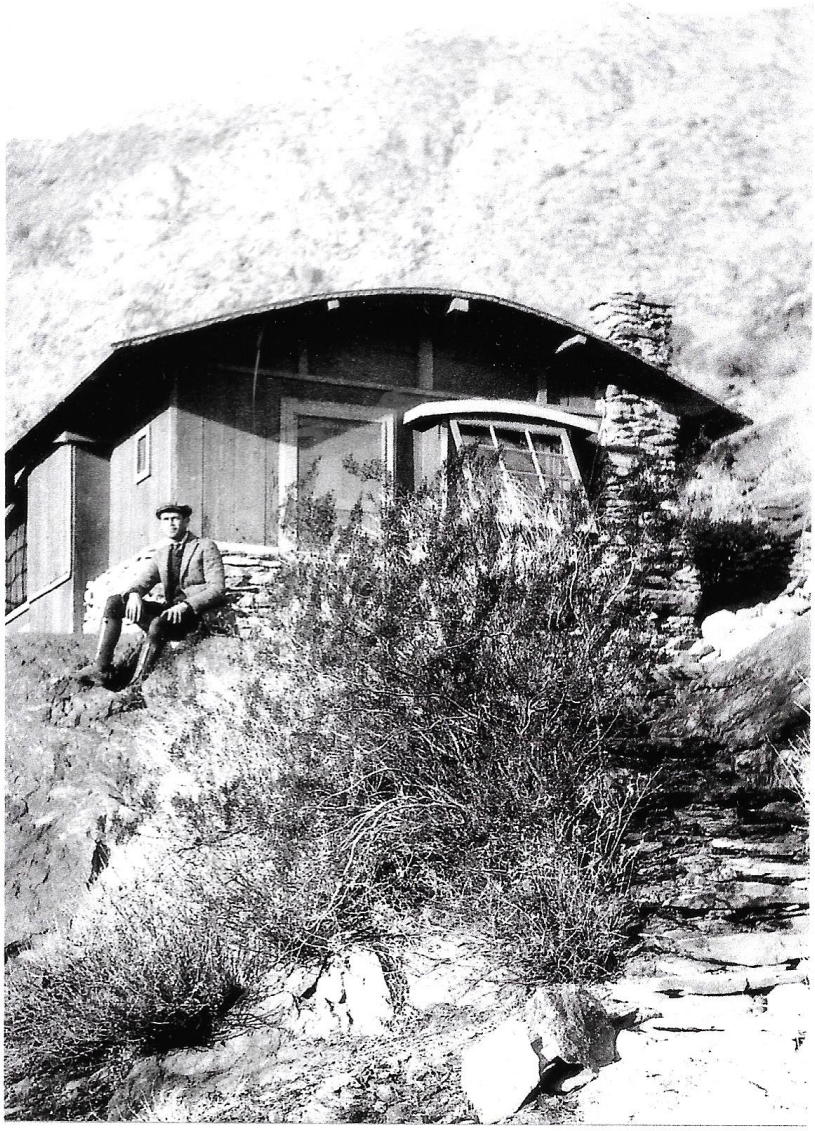
Owing to the early date of construction, documentation on the cabin's history is sparse. The cabin was built 18 years before the incorporation of Palm Springs as a city and therefore there are no corresponding building records. The cabin was also built before the first local newspapers were founded and therefore no articles or notices regarding the cabin have surfaced in the Limelight, Desert Sun or Palm Springs News. However, reference to the Field Cabin did appear in the Riverside Daily Press in 1922.



An early view of Palm Springs taken from Tahquitz Canyon by Field's friend and fellow "brother" Steven H. Willard. The Field Cabin can barely be made out at the base of Mt. San Jacinto (darker extension) in the middle left.
(Courtesy Palm Springs Historical Society)

First Owner, Avery Edwin Field

Avery Edwin Field (1883-1955) was a nationally known photographer based in Riverside County, California. He was active in the region from 1910 until his retirement in 1952 and is considered “the premier commercial photographer in Riverside for most of the first half of the twentieth century.” Field is best known today as having served as official photographer for the Mission Inn in Riverside for more than four decades, capturing not only its incomparable architecture, but its people as well. While the Mission Inn was Field’s biggest employer, he did extensive work for himself as well as individual and corporate clients (see full Field biography in Appendix II).

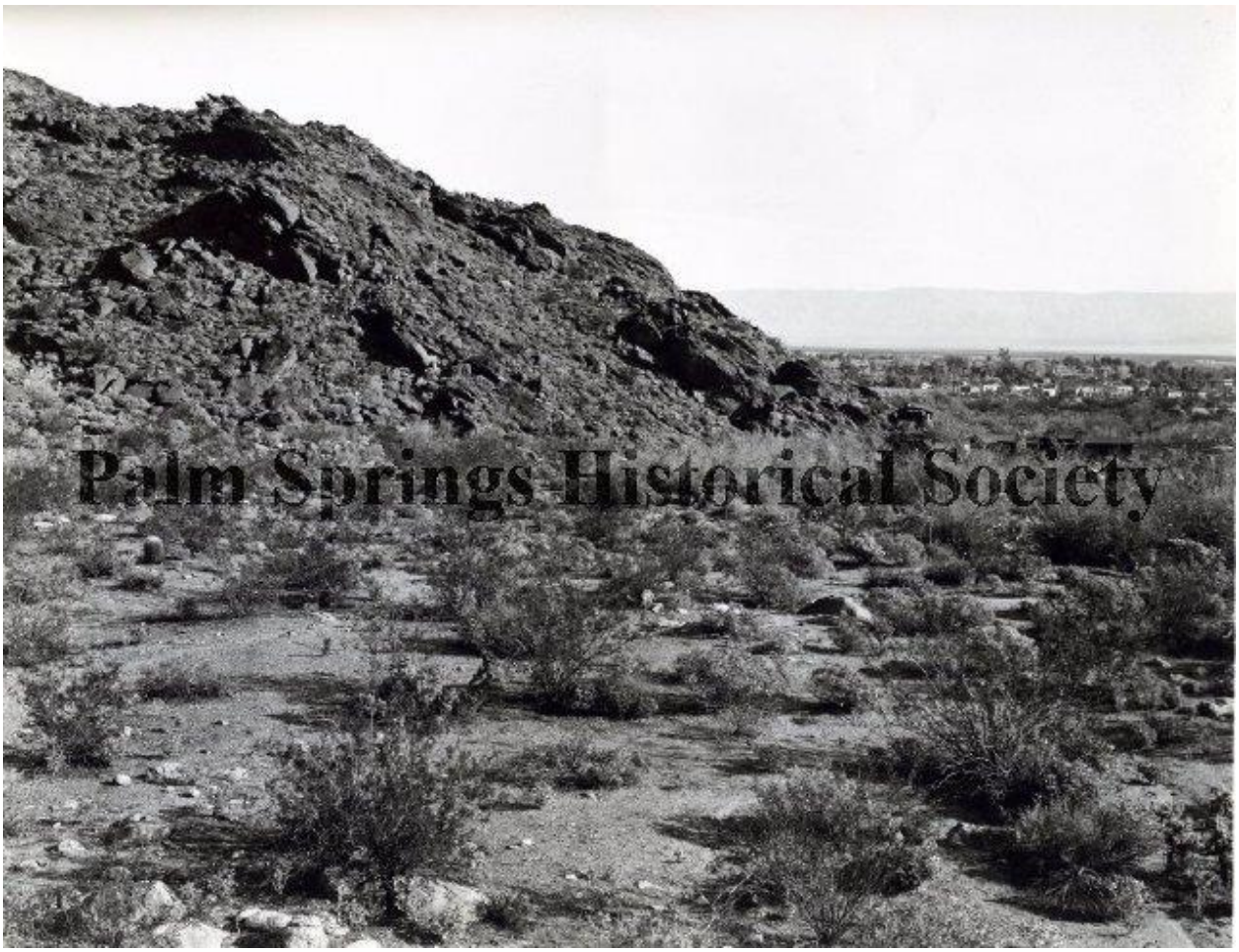


Avery Edwin Field sits in front of his cabin, ca. 1922. Note the interesting architectural details including the atelier window, barrel roof, stacked-stone chimney and stone steps leading up from the Tahquitz Ditch.
(Courtesy Field Family/Idyllwild Area Historical Society)

Both Field and his wife, listed California artist Charlotte Shepard Field, enjoyed exploring the region surrounding their Riverside base. One area of particular attraction was Palm Springs and the Coachella Valley. It is not certain exactly when Field first saw Palm Springs but it was at least as early as March 1917. His trip, which was reported in the Riverside Daily Press, noted that Field, along with a group that included Raymond Cree and photographer Stephen H. Willard, were traveling to the village to witness "Indian Night" festivities of the Agua Calientes. Field's images taken during the trip were to be sent to Washington, D.C. to help bolster the cause of turning Palm Springs' Indian canyons into a national park.

Field Cabin Construction

In spite of the fact that the village and surrounding area were little known and little developed at the time, the Fields saw great potential in its future and, around 1920, they purchased property in the village. Shortly thereafter, Field built his cabin, which was intended to serve as a combination residence and photographic studio during his frequent sojourns into the Coachella Valley.



This image, taken by photographer Herbert Samson shows the position of the Field and Clatworthy cabins facing each other across the Tahquitz Ditch/Baristo Wash. Clatworthy Cabin may be seen center right.
(Courtesy Palm Springs Historical Society)

The site chosen was a rise at the base of Mount San Jacinto near the southwestern corner of the McCallum Ranch. By the time of the cabin's construction, Pearl McManus had already subdivided much of her family's former ranch into building lots as part of the Tahquitz Park and Tahquitz Park #2 tracts. Today, this area is known as the Historic Tennis Club neighborhood and is named after the Tennis Club Pearl McManus built in 1938. The Field cabin is located within 100 yards to the southwest of the Tennis Club's grounds.

The Field Cabin site was, and remains, a picturesque spot above the Baristo Wash. At the time of the cabin's construction, this portion of the wash also doubled as a part of the Tahquitz Ditch, an artificial watercourse originally constructed by the Agua Calientes possibly as early as the 1830s to bring snowmelt to the village from Tahquitz Canyon. In 1911, the Tahquitz Ditch was restored and reconstructed by the U.S. Government Indian Irrigation Service. This was done to aid in increasing the flow of water into the village. However, by 1920, well drilling had rendered the Tahquitz Ditch less of a water source and more of a decorative feature and its proximity to the Field Cabin added considerably to the site's appeal.

Helen Clatworthy pours water from the Tahquitz Ditch as sister Barbara and mother Mabel look on. Image, likely by Fred Clatworthy, was taken near the site of the Field and Clatworthy cabins.
(Courtesy Palm Springs Historical Society)

Field positioned the cabin snugly against the sloping boulder-strewn hillside between a rocky outcropping and within a few dozen yards from the "Monk of Palm Springs," a distinctive rock formation jutting above the Baristo Wash. Edmund C. Jaeger wrote of this landmark boulder in *the Palm Springs Villager* in 1950 and reminisced over how he and painter Carl Eytel "spent many a prized hour" sketching the panorama which unfolded before them. Like the Monk of Palm Springs behind it, the Field Cabin also possessed panoramic views across the village and the valley beyond.

Unlike a number of early desert “shacks” in the area, which were generally haphazard affairs made of found materials, Field constructed his cabin to be a solid and permanent structure. As historian Peter T. Wild wrote in *News from Palm Springs, Volume 1*, the cabin’s builder, “put more than usual care into it.” Accessed by a stone-lined set of steps that rise from the Baristo Wash, the Field Cabin was designed in the form of a modified rectangle approximately 18.5’ x 13.5’. The lower walls, which range in height from 14” to 31”, were constructed of native stone, stacked and then cemented into place. The floor was poured concrete. And, although its upper portion is no longer extant, vintage photos show the cabin’s upper walls to have been of post and beam construction with wooden boards positioned vertically across the façade. The striking and unusual low-pitch barrel roof allowed for the addition of clerestory windows that brought in both light and air.

Detail of stacked stone cabin walls. View is to the east.
(Author photo. August 2018)

The cabin’s most notable architectural features were the atelier window on the front façade, which could swing open to allow free airflow, and the fireplace anchoring the cabin’s northeast corner. “The chimney, with its pleasant arch,” wrote Wild, “shows a sense of homeyness and a hope of long residence.” Built of stacked river rock cemented in place, the fireplace is notable for its arched mouth, the granite mantel coated in “desert varnish,” and the center inset, which originally must have held an artistic plaque, one perhaps created by Charlotte Field.

Field Cabin ruins showing walls and stacked stone fireplace.
(Author photo. August 2018)

The Field Cabin's total floor space of approximately 250 square feet, was not large but it was well thought out and organized both in practical layout and architectural styling. Additionally, provision was made for both a small open porch at the entrance façade, and a level area in the rear that served multiple functions including use as a laundry, storage and work area. Based on photographic evidence, the Field Cabin displayed a considerably higher degree of architectural and construction quality than similar type structures built in the area during the same period. Field was justifiably proud of his efforts and in a letter to his mother in January of 1922, he wrote, "Our cabin is very fine, if I did make it."

With a construction start of mid-1920, it is likely the cabin was ready for occupancy by the fall. While there are no known records of when/if Field would have used it during this time, it certainly would have come in handy while he was doing work at the time for the Painted Hills Oil Co., as well as for the Indio date industry. For the following season (1921-1922), however, there are records in the form of letters Field sent from Palm Springs. During that time, the family decided to put their home in Riverside up for rent and relocate to the cabin full time for the winter. Field was doing much work in the valley and living in the cabin appealed to the couple's sense of adventure. While Avery took photographs, Charlotte painted, and their two sons, Gaylor and Thyrsis attended the local Palm Springs school.

Sidney Edwin Field, Gaylor's son, wrote that "I remember my father telling me that he, Thyrsis and several Indian children made up the entire school."

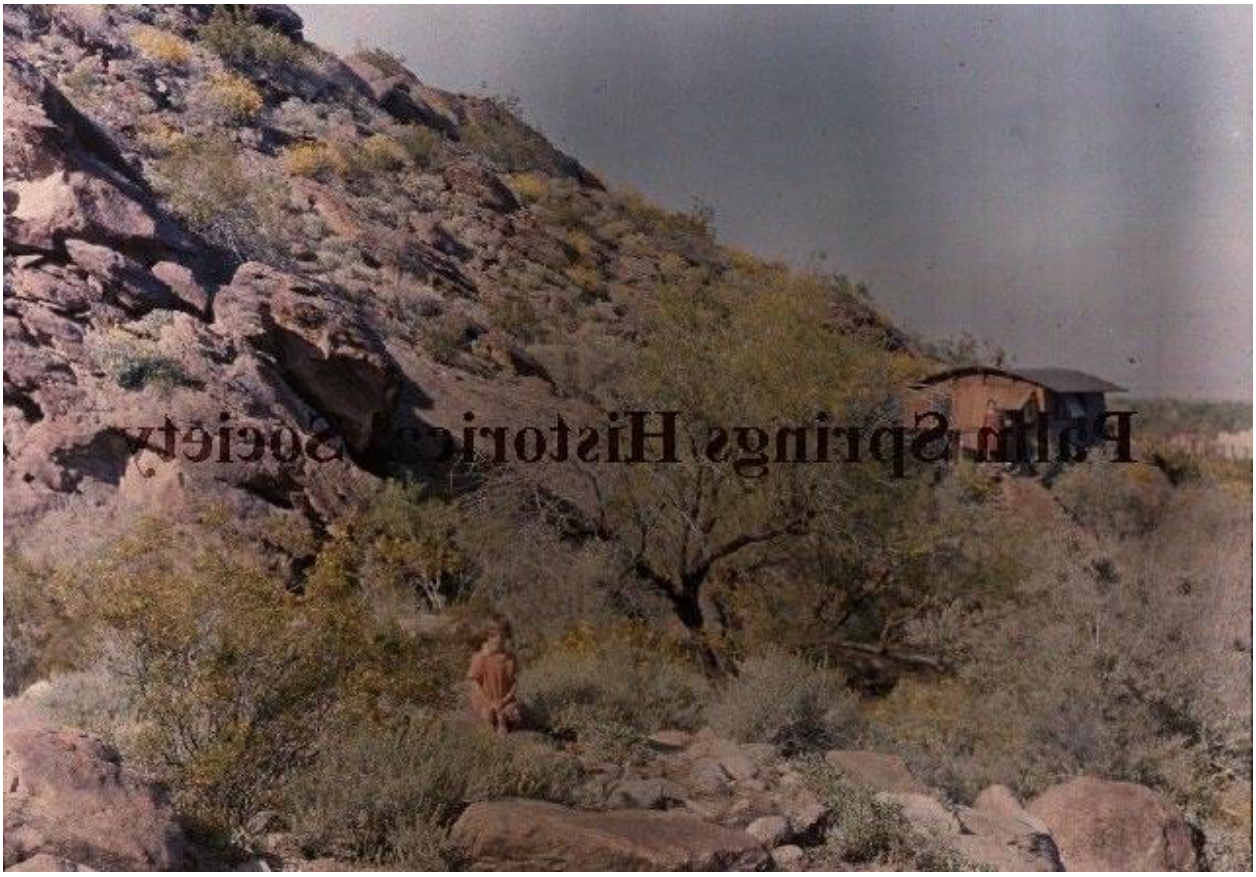
A peek into life at the cabin was revealed in a letter Field wrote to his mother in January, 1922, in which he wrote, "We are going to sleep outside tonight and the boys inside but only a window screen between." Yet as idyllic as life in Palm Springs may have seemed, the Fields did not ultimately remain at the cabin for more than a few seasons, selling it and other parcels of Coachella Valley land around 1924. In his recollections, Sidney Edwin Field related that his father told him the family had soured on their desert retreat after being robbed on two separate occasions by bandits near Cabazon.

Field Cabin fireplace. Note indented section where a plaque or painting may have been held and mantel of desert varnished granite. Tennis Club is in the background.
(Author photo. August 2018)

Additional Occupants

No formal documentation has been found on the identity of the purchaser of the Field Cabin from Avery Edwin Field nor has there been any verifiable information on any other owners/occupants during the Field Cabin's time as a livable residence other than a brief recollection by Barbara Clatworthy Gish, daughter of Fred Payne Clatworthy. Wild wrote that Gish told him that she and her family "spent a winter or two in this

cabin." The date she gave was the 1930s. Based on photographic evidence, her recollections are correct except as to the date. The Clatworthys appear to have occupied the cabin around 1921, which would dovetail with their decision to begin spending winters in the village. It is possible the family stayed first at the Field Cabin while renovations to their own cabin across the Baristo Wash were completed. Fred Payne Clatworthy (1875-1953) was an internationally known photographer best known for his pioneering work in color photography (see full Fred Payne Clatworthy biography in Appendix III).



Little Barbara Clatworthy (Gish) sits for her father Fred as he captures the Field Cabin in color ca. early 1920s using the pioneering Autochrome process. Mabel Clatworthy can be seen standing at the rear of the cabin.
(Courtesy Palm Springs Historical Society)

Gish also told Wild she thought the cabin was built by a man named Fisher, a jeweler from Riverside, who used the place as a weekend retreat. However, this appears to be a conflation of a long-ago memory in mixing up the names of Field with Fisher. Yet it may be possible that a person named Fisher did reside in the cabin at some date.

Wild, in his extensive research on the history of the cabins, spoke with neighbors and locals regarding the Field Cabin and received "various stories about the place." The only one he specifically noted in his writing was of the cabin once being lived in by "a man from Ireland with respiratory problems" who kept a burro.

While its occupants (other than the Fields and the Clatworthys) are not presently known, the Field Cabin was a ruin by 1950 based on Jaeger's reference to the place in his January 1950 *Palm Springs Villager* article entitled "The Monk of Palm Springs."

The Field Cabin and the Creative Brotherhood

Field's choice of location for his cabin was not a coincidence. He built his desert retreat in the midst of the foothill area dotted by the cabins of his friends – fellow artists, photographers and writers – an exclusive enclave of what Peter T. Wild named the Creative Brotherhood. In 2004, writer Ann Japenga wrote, "Now and then a knot of likeminded writers and artists converges in one place and you get a Bloomsbury Circle or an Algonquin Roundtable. Such a confluence happened in Palm Springs early in the 1900s. But instead of paneled drawing rooms, the artists convened in a couple of oil can shacks beside the Tahquitz Ditch, near where the Tennis Club is today." Wild concurred, noting that the coming together of this diverse group of impressive talents represented "an artistic phenomenon with national proportions."

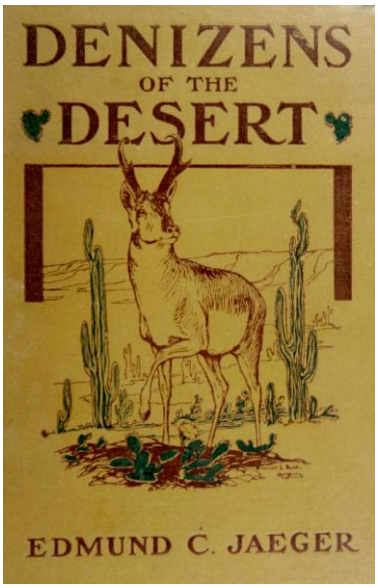
The principal members of the Creative Brotherhood began with painter Carl Eytel and included writer/explorers J. Smeaton Chase and George Wharton James, naturalist Edmund C. Jaeger, and writer Charles Francis Saunders. However, in its time, the Brotherhood opened up to a few other notables including painter Jimmy Swinnerton, and photographers Stephen H. Willard, Fred Payne Clatworthy, and Avery Edwin Field.

Carl Eytel and Jimmy Swinnerton painting together in the desert.
(Courtesy Palm Springs Historical Society)

The Brotherhood was not any kind of formal organization, but they were united in a common philosophy. As Wild stated in a 2007 interview for *Palm Springs Life*, “They felt a deep bond in their shared values, especially in their romantic view of nature.”

Most members of the Brotherhood built cabins or had homes in the foothills and its immediate surroundings, much of the land belonging to Pearl McCallum McManus who, rather than evict the interlopers, encouraged the nascent artist’s colony. Members would often stop by each other’s cabins to talk, swap stories, write, sketch together or just gaze out at the scenery. Sometimes, members would travel into the surrounding country, “sharing hardships together,” noted Wild, “and the joys of the trail.” (See Appendix IV for Cabins of the Creative Brotherhood.)

Often addressing each other as “Brother,” in the correspondence they sent when not together, the friends not only compared notes on ideas they sometimes collaborated on each other’s projects including Eytel’s illustrations for Wharton James in *Wonders of the Colorado Desert* and for Chase in *The Cone-Bearing Trees of the California Mountains*, and with Field’s photographs used to illustrate Jaeger’s *Denizens of the Desert*.

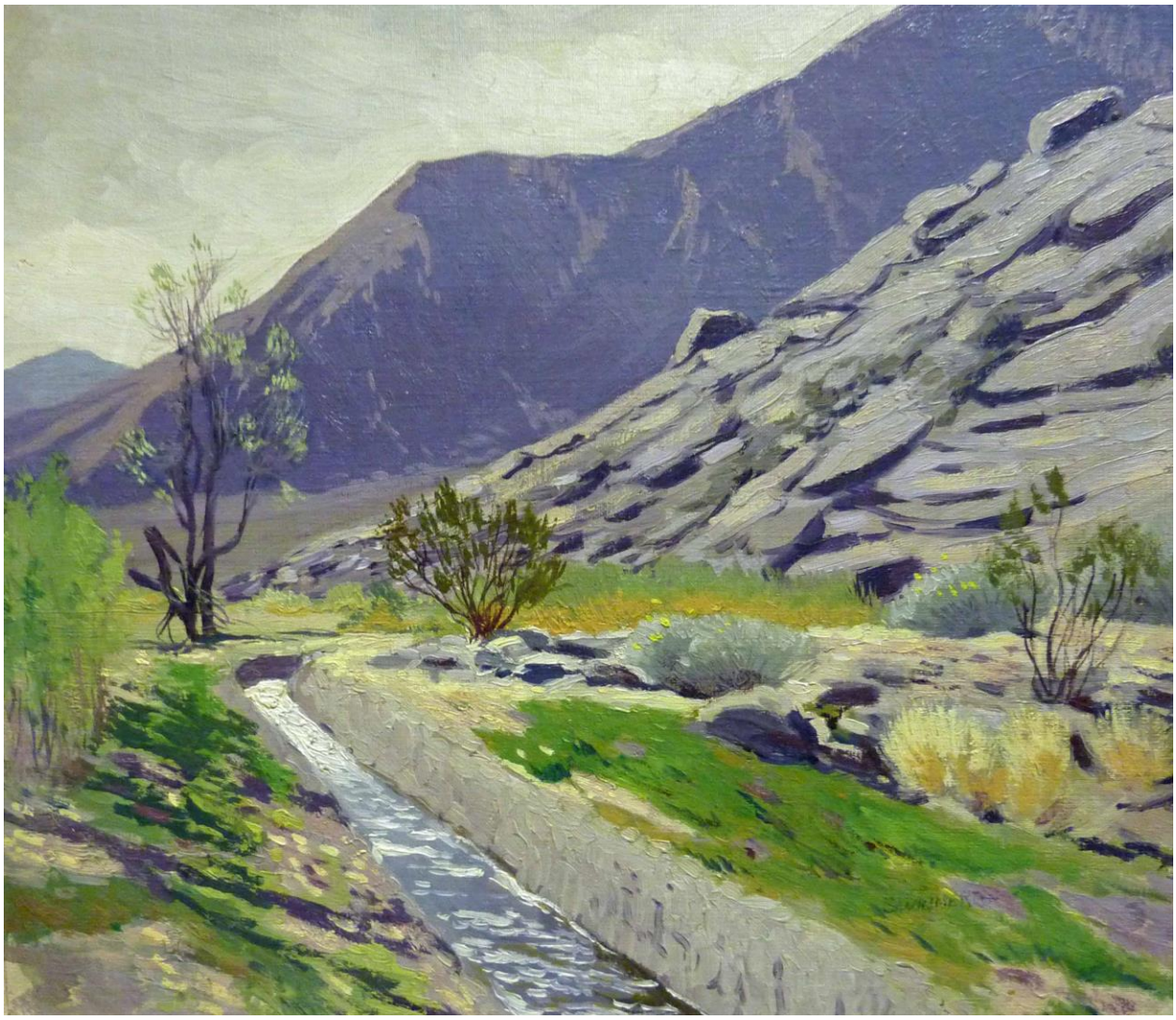


Avery Edwin Field provided the images for Edmund C. Jaeger’s 1922 book *Denizens of the Desert*. Members of the Brotherhood contributed to each other’s projects on a number of occasions.
(Archive.org)

The Brotherhood’s combined creative efforts, in their paintings, writings, and photography, transmitted to the outside world what was then the largely unknown beauty and unique appeal of Palm Springs. Their work aided immeasurably in promoting the area’s popularity. The Creative Brotherhood is considered to have come to an end with the death of J. Smeaton Chase in 1923. Over the decades, physical reminders of their existence have virtually disappeared with the notable exception of the Field Cabin. It is the last known, readily accessible link to this critical moment in Palm Springs history and development.

Wild summarized the unique value the cabins of the Creative Brotherhood represented:

"As observed, the cabins were important because they reflect character and the close relationships in the Brotherhood. It was outside Eytel's cabin, around his fire where he cooked his meals, with the flames flickering over their faces in the surrounding darkness, where Eytel, Jaeger and Chase gathered in mutual encouragement…What was unique, then, were not the cabins themselves but what the cabins helped the men to accomplish, the cabins as the means of enabling those with slim purses to live as they wished and pursue rich art."



Brotherhood member Jimmy Swinnerton painted this romantic image of the Tahquitz Ditch and the hillside behind the future Tennis Club. This was the setting of the cabins of the Creative Brotherhood.
(Courtesy Palm Springs Historical Society)


LOCATIONS OF CABINS OF THE CREATIVE BROTHERHOOD
1. McCallum Mountain House Site (J. Smeaton Chase)
2. Carl Eytel Cabin Site
3. Edmund C. Jaeger Cabin Sites
4. Mystery Cabin Ruins
5. Avery Edwin Field Cabin Ruins
6. Fred Payne Clatworthy Cabin Site
7. Far Away Lodge - Fred Clatworthy Residence 700 West Ramon Road
8. Unfinished section of Palisades Drive
N
W
E
S
1
2
3
4
5
6
7
8
S Tahquitz Dr
San Jacinto Dr
Tennis Club Rd
W Panga Way
S Palencio Rd
Santa Rosa Dr
© 2018 Google

Site Description

Location. The ruins of the Field Cabin are located on an elevated spot above the Baristo Wash in the Historic Tennis Club Neighborhood. The Field Cabin is located to the west of the terminus of West Santa Rosa Drive. It is built between large boulder outcroppings directly into the sloping foot of Mount San Jacinto. To the east and south are modern residential development. To the north and west are the slopes of Mt. San Jacinto.

Looking west from the terminus of West Santa Rosa Drive. The chimney of the Field Cabin is visible in the center of the photograph. The "Monk of Palm Springs" may be seen farther to the left just before the palm trees.
(Author photo. August 2018)

View looking east from the Monk of Palm Springs above the Field Cabin ruins. Baristo Wash/ former Tahquitz Ditch runs from lower right and follows brush line. Santa Rosa Drive may be seen in upper center.
(Author photo. August 2018)

View from the Field Cabin looking southwest. Baristo Wash/former Tahquitz Ditch runs through the center. Modern residential compound at 708 West Ramon Road beyond. This home was built in 1984 over the site of what had been the original cabin of Fred Payne Clatworthy.
(Author photo. August 2018)

View looking north showing position of cabin as built in between rock outcroppings. Mountain slope rises steeply behind.
(Author photo. August 2018)

Stone steps leading up to Field Cabin from Baristo Wash/former Tahquitz Ditch.
(Author photo. August 2018)

BACKGROUND / HISTORIC CONTEXT

The relatively short history of Palm Springs can be organized into several distinct periods, as defined by the Historic Resources Group's Citywide Historic Context Statement & Survey Findings. These include the following:

- Native American Settlement to 1969
- Early Development (1884-1918)
- Palm Springs Between the Wars (1919-1941)
- Palm Springs During World War II (1939-1945)
- Post World War II Palm Springs (1945-1969)

It is within the context of the period "Early Development" that the Field Cabin will be evaluated.

Early Development (1884 -1918): This context explores the first Anglo-American settlers of Agua Caliente, the founding of the town called Palm Springs, and its subsequent development into a winter health spa for patients afflicted with asthma, tuberculosis, and other respiratory diseases. Among the early settlers who played particularly important roles in the founding of the town and its development as a health resort were John Guthrie McCallum, the town's founder; Wellwood Murray, who built and promoted the first hotel; and, remarkably, for the time, a group of enterprising, resourceful businesswomen who played a critical role in the town's commercial and social development, including McCallum's daughter, Pearl McCallum McManus; Nellie Coffman, who founded the Desert Inn and developed it into the village's most renowned resort; Dr. Florilla White and her sister Cornelia; and Zaddie Bunker, who operated the village's first automobile garage and became one of Palm Springs' wealthiest landowners.

In addition to respiratory patients, hoteliers, and merchants, Palm Springs attracted artists and writers in the early years of the 20th Century, drawn no doubt by the beauty and solitude of the desert. The first of these was Carl Eytel, a German-born artist who emigrated to the United States in 1885 and developed an interest in the American West. After an initial visit of three days in 1891, he returned to settle in Palm Springs permanently around 1903, and built a small tent cabin on the southwestern portion of the McCallum Ranch close to the base of the mountain and the Tahquitz Ditch. Eytel later improved the cabin with permanent walls and roof using lumber salvaged from abandoned houses in the area. Eytel's pen and ink drawings helped to expose Palm Springs to the outside world, and he was hired by author and booster of the American West George Wharton James to illustrate James' book *The Wonders of the Colorado Desert*. Landscape artist and Hearst cartoonist Jimmy Swinnerton traveled to Palm Springs in 1907 after contracting tuberculosis and being given less than a year to live. He lived in Palm Springs. British-born writer and photographer J. Smeaton Chase arrived in Palm Springs in 1915. Chase was the author of several popular books about California, including *Yosemite Trails*, *California Coast Trails* and *California Desert Trails*. He married Isabel White, the sister of Dr. Florilla and Cornelia White, in 1917, and in 1920, wrote *Our Araby: Palm Springs and the Garden of the Sun*, a book that did much to publicize the up-and-coming desert resort.

Eytel, Swinnerton and Chase were among the group of artists, writers and photographers who made up what is known as the Creative Brotherhood, which flourished in Palm Springs between 1915-1923 and whose combined creative output helped to expose the charm and beauty of Palm Springs on a national and international level.

EVALUATION:

Criterion 1: Significant Event. To qualify for listing under this criterion, a property must represent one of the earliest built structures in the city's history. Resources from this period are associated with Anglo-American settlers of Agua Caliente, the founding of the town called Palm Springs, and its subsequent development into a winter health spa and tourist destination. Resources eligible under this theme may include buildings (residential and commercial), ancillary structures, infrastructure, or other **remnant features**.

Criterion 1 recognizes properties associated with events or patterns of events or historic trends. The applicable "pattern of events" in this nomination is the birth of Palm Springs as a haven for artists, writers and photographers who began settling in the village in the early 1900s. The nominated object, the Field Cabin, is the only verifiably known remnant feature associated with this pattern of events and is the only verifiably known resource associated with the Creative Brotherhood who settled in cabins in the foothills above the present-day Tennis Club. *The Field Cabin is associated with this pattern of events for its ability to exemplify the early development period of local history.* ***Hence, the object qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 1.***

Criterion 2: Significant Persons. Criterion 2 recognizes properties associated with the lives of persons who made meaningful contributions to the national, state or local history. Avery Edwin Field has been cited as the most prominent commercial photographer in Riverside County for most of the first half of the 20th Century. His work received national exposure in various publications, and for a generation, he served as official photographer for the Mission Inn, one of the most famous hotels in the United States. Most significantly, Field was a member of the Creative Brotherhood of writers, artists and photographers who, through their collective works, are credited for being the first to expose Palm Springs and the Coachella Valley to the outside world. ***Hence, the object qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 2.***

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7. Integrity Analysis (using U.S. Secretary of Interior Standards)

INTEGRITY

Integrity is the ability of a property to convey its significance. To be listed in the local registry, a property must not only be shown to be significant under the criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance. Historic properties either retain integrity (that is, convey their significance) or they do not. In the case of properties and features originating from the Early Development period of Palm Springs are considered extremely rare and

represent some of the earliest development in Palm Springs; therefore, a greater degree of alteration may be acceptable.

The definition of integrity includes seven aspects or qualities. To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The following sections define the seven aspects and explain how they combine to produce integrity.

LOCATION

Location is the place where an historic property was constructed or the place where an historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved. ***The nominated object, the Field Cabin, remains in its original location and therefore qualifies under this aspect.***

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing. ***The nominated object, the Field Cabin, no longer serves as a residence and has fallen into ruin. However, even as a ruin, the Field Cabin still readily demonstrates in its existing portions evidence of conscious and skillful design, most notably in the well-executed stonework of its walls and fireplace. These elements exhibit the hand of a talented craftsman and the fact they have survived largely intact after more than 60 years of neglect makes the quality of their design and construction self-evident.***

SETTING

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how,* not just where, the property is situated and its relationship to surrounding features and open space. Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic

preferences. ***The setting of the Field Cabin continues to reflect the builder's original design relationship of site and structure.***

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. ***While the wooden portions of the Field Cabin have been lost over the decades, this does not constitute a significant loss of the physical elements that expressed the design during the building's period of significance; the pattern and configuration that today forms the object survives intact.***

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery**.** ***The workmanship of the Field Cabin is comprised of locally quarried granite and river rock stonework that has been carefully arranged and held in place by concrete binding. Even as a ruin, the Field Cabin exhibits a high degree of contemporary period workmanship.***

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century**.** ***The Field Cabin is sited in a prominent position just above the base of Mount San Jacinto which takes advantage of panoramic views across the whole of Palm Springs and the Coachella Valley. In spite of the encroachment of modern development the panoramic views have not been blocked. Accordingly, the nominated object, the Field Cabin, retains its original integrity of feeling.***

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling,

association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. ***The nominated object, the Field Cabin, is the only verifiable extant remnant of the series of cabins built in the foothills behind the present-day Tennis Club that are associated with members of the Creative Brotherhood (1915-1923). The Field Cabin is an extremely rare yet accessible remnant from this critical period in the development of Palm Springs history. Accordingly, it continues its association with a pattern of events that have made a meaningful contribution to the community.***

INTEGRITY SUMMARY: The nominated object, the Field Cabin, in spite of being a ruin for at least 60 years, still retains the original feeling and sense of place in demonstrated at the time of its original construction. The surviving portions of the object appear to be in excellent condition partially due to the use of construction materials suitable for the harsh desert environment. This integrity analysis confirms that the nominated object, the Field Cabin, still possess all seven aspects of integrity**.** ***In summary, the nominated object, the Field Cabin, still possesses a high degree of integrity sufficient to qualify for designation as a Class 1 Historic Site.***

8. Bibliography

Attached is a list of books, articles, and other sources cited or used in preparing this application and other documentation that may be relevant.

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San Bernardino County Sun

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Askart.com
Findagrave.com
Grancestors.com (Brubaker) Grand Rapids City Photographers 1865-1925

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Idyllwild Area Historical Society
Palm Springs Historical Society
Riverside County Assessor’s Office
Riverside Historical Society
Riverside Public Library
University of California, Riverside, Special Collections, Avery E. Field Collection

9. Geographical Data

Acreage of Property: 1.57 acres (or 68,389 sq. ft.)
Property Boundary Description: See Appendix I

10. Prepared By

Name/title: Steve Vaught
Organization: Submitted on behalf of the Palm Springs Preservation Foundation
Street address: 1775 East Palm Canyon Drive, Suite 110-195
City: Palm Springs State: CA Zip: 92264
Telephone: (760) 837-7117
e-mail address: info@pspreservationfoundation.org

11. Required Documentation

Submit the following items with the completed application form. **Do not mount any exhibits on a board.**

1. **Attachment Sheets.** Include all supplemental information based on application form above).

2. **Maps:** For Historic Districts, include a sketch map identifying the proposed district's boundaries.

3. **Photographs:** Eight (8) sets of color photographs showing each elevation of the property and its surroundings.

4. **Non-owner's Notarized Signature:** If the applicant is not the owner, a notarized affidavit shall be provided (see following page).

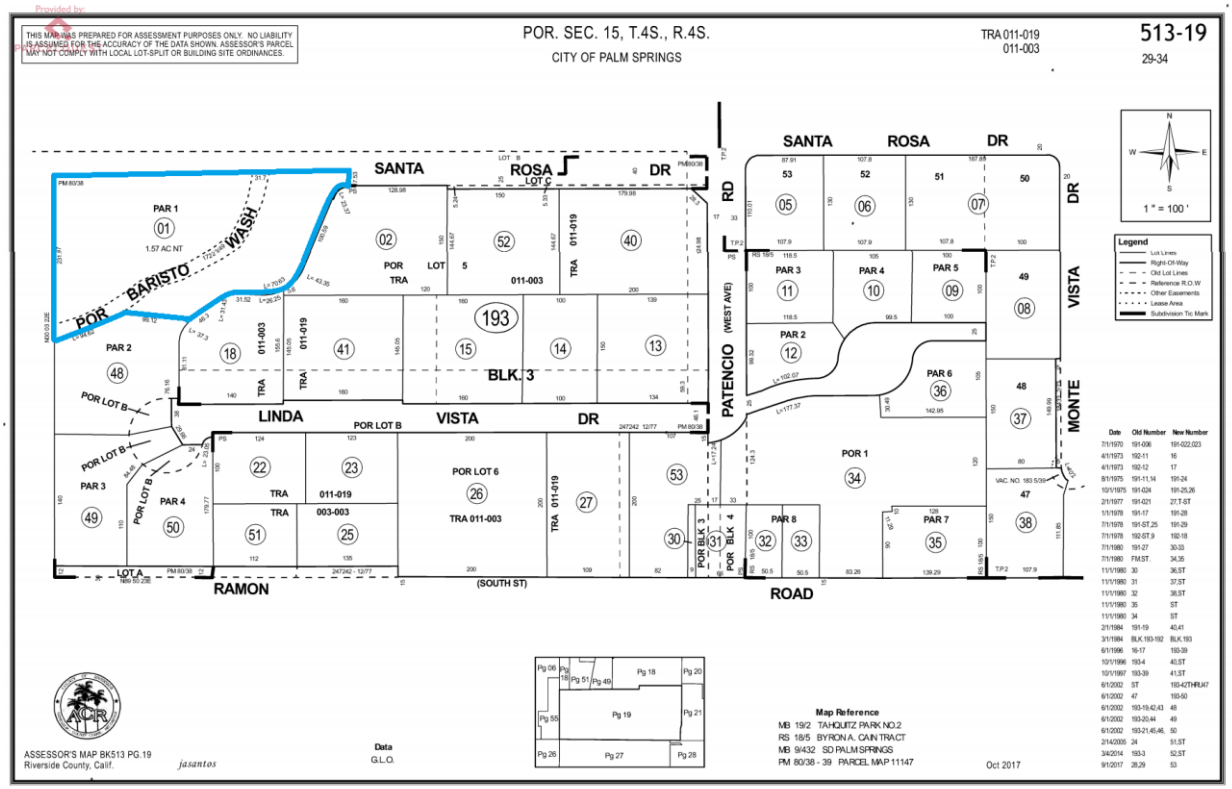
5. **Site Plan:** One 1/8" to 1/4" scale drawing of the site, and eight reduction copies (8 ½ x 11 inches). The site plan shall show all of the following: Property boundaries, north arrow and scale, all existing buildings, structures, mechanical equipment, landscape materials, fences, walls, sidewalks, driveways, parking areas showing location of parking spaces, and signs. **Indicate the square footage and use of each building and the date(s) of construction.**

6. **Public Hearing Labels:** Three (3) sets of typed self-adhesive labels of all property owners, lessees, and sub-lessees of record. **The labels shall include the Assessor's parcel number, owner's name and mailing address of each property with 400 feet from the exterior limits of the subject property.** Additionally, all Assessor Parcel Maps clearly indicating the 400-foot radius and a certified letter from a title company licensed to conduct business in Riverside County, California shall be submitted.

Note: If any property on this list is owned by the United States Government in trust for the Agua Caliente Indian Tribe or individual allottee, copies of notices with postage paid envelopes will be submitted to the Bureau of Indian Affairs to notify the individual Indian land owners of the public hearings.

APPENDICES

Appendix I
Assessor Map



APPENDIX II
Avery Edwin Field

Avery Edwin Field ca. 1910
(Courtesy Field Family/Idyllwild Area Historical Society)

For more than a generation, Avery Edwin Field captured through his carefully pointed lens the beauty and growth of Southern California at one of the most critical periods of its development. From his longtime base in Riverside and his cabins in Idyllwild and Palm Springs, Field was able to find an endless variety of worthy subjects, photographing everything from babies to buildings, irrigation canals and weddings, leading citizens and cows, mountains and barber shops. Yet varied as his subjects may have been, Field's work remained consistent in both

technical proficiency and artistic composition, earning him numerous honors both nationally and internationally.

Field possessed an extensive knowledge of camera technique and was able to work in various media both in the studio and on location including lantern and glass plates, panoramas and other formats. He was often ably assisted by his artist wife, **Charlotte Shepard Field**, who would do the lettering and hand-tinting of images. Although he maintained a well-equipped studio, Field greatly enjoyed getting out into the countryside and photographing the endless wonders to be found throughout Riverside County. Field had a number of individual and corporate clients but much of his work was for himself, with many of his images reproduced and sold as postcards. According to Idyllwild author and historian, Robert B. Smith, "So many well-known Southern California postcards of the day were by Field, but don't have his credit."

Field is best remembered today for his extensive and exceptional work as official photographer of the Mission Inn with his skilled camera work no doubt aiding in the hotel's rise to international prominence. Field served the Inn for more than a generation, capturing not only its incomparable architecture, but the people as well including many famous guests from virtually every profession from Hollywood film stars to future presidents. And while his work centered mostly around Riverside, he held a great fascination for the surrounding region, particularly the mountain resort of Idyllwild and of Palm Springs, at a time when it was virtually unknown outside of Southern California.

Field was born in the village of Sparta, Michigan on December 19, 1883 to **Sylvester Hill Field** (1841-1902) and **Helen Cummings Field** (1849-1922). He was to be the second and last child of the couple, joining an older sister, **Myrtle** (1882-1970) who had been born the previous year. At the time of Avery Field's birth, Sparta was a prosperous farming community whose population would explode from 507 in 1880 to 904 in 1890. Located approximately 20 miles from the city of Grand Rapids, Sparta would later become known for its extensive apple orchards. Field's parents were both Sparta pioneers, having settled with their families in the area in the mid-1800s.

Field attended local schools and during his youth he became an "enthusiastic amateur photographer." This proved to be no passing fad and he determined to make a career of his passion. After graduating from the local high school, Field enrolled in the Illinois College of Photography. Located in Effingham, Illinois some 367 miles south of Sparta, the college was highly regarded with a national and international reputation for the quality of its curriculum. Founded in 1893 by Lewis H. Bissell, the school focused on the practical aspects of photography with an eye on its graduates becoming professional photographers.

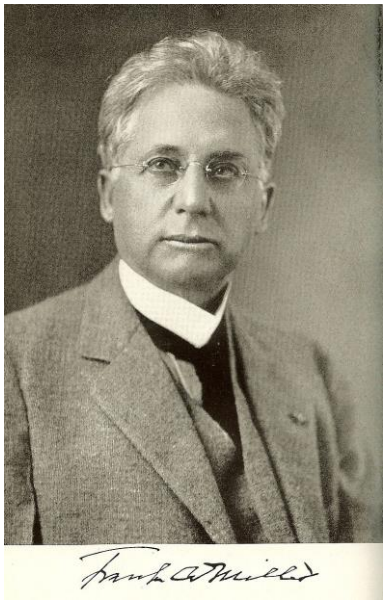
Field's attendance coincided with the school's peak years of success when it had an enrollment of several hundred students from more than thirty states as well as from countries around the globe. Today, Field is considered one of the school's most famous alumni along with other such notables in the profession as **Robert Bagby** (1896-1972); **Ellery Vladimir Wilcox** (1882-1960); **Fred Hultstrand** (1888-1968); and legendary western photographer **Edward Weston** (1886-1958).

Upon graduation in 1906, Field returned to Michigan determined to become a success in the photography business. After a brief internship with the John H. Brubaker Studio in Grand

Rapids, he opened a studio of his own in the village of Lowell, about 18 miles to the east of Grand Rapids. With a population of some 1,700 residents, Lowell was considerably smaller than Grand Rapids but it was still large enough for business opportunities without as much competition as the larger city.

Field learned quickly, however, that he had made a mistake. The opportunities he sought did not pan out and within a few years he decided to cut his losses and move on. Field put the studio up for sale and returned to school, enrolling at southern Michigan's Hillsdale College where he took classes in drawing, composition, and art history. The education would serve Field well in helping to hone the artistry of his camera work while he contemplated his uncertain future.

Field first encountered the man who would change his destiny on Easter Sunday, 1909, on a street corner in Chicago. Field's father's cousin **Gaylor Rouse** (1842-1923) was in the city from his hometown of Riverside, California and wanted to meet up for a reunion. Rouse was one of Riverside's most prominent citizens, a pioneer in the town long before Riverside County itself was established in 1893. Rouse was president of the popular local department store, G. Rouse & Co., in 1889. Accompanying him on the visit was his old friend **Frank A. Miller**.



Frank A. Miller
(via Wikipedia)

Frank Augustus Miller (1858-1935) was already a towering figure in Riverside at the time he first met Avery Edwin Field. Miller had arrived in the nascent community in 1874 while still in his teens. In 1880, he took over ownership of the small hotel his family had been operating for the last four years, which was known as the Glenwood cottage. An energetic, hardworking and resourceful businessman, Miller took the modest 12-room boarding house and made it a major success. By the time, Field met Miller, the Mission Inn had risen to become one of the most famous hotels in the United States through the skill of its dynamic owner.

As one Field biographer wrote, "Miller had the infallible ability to spot exploitable talent. In the course of their casual conversation, he urged Field to consider resettling in Riverside, where his

hostelry was in need of a talented photographer." Field was, no doubt, intrigued by the offer but the idea of uprooting his life so dramatically gave him pause. Further, there was a much more critical factor to consider. He had fallen in love.

Charlotte Eleanor Shepard (1886-1954), the object of Field's affection, was one of the instructors at Hillsdale College. Born in Illinois in 1886, Charlotte was the daughter of a local mail carrier and had been teaching art at the school since her graduation. The details behind how and when the couple first met are not known. She may well have been one of Field's instructors. What is known is that by the fall of 1909, the romance had grown so serious they decided to get married.

On October 5th of that year, the couple exchanged vows in a simple ceremony in Hillsdale with Charlotte's father giving away the bride. The officiant at the ceremony was a young clergyman named **Leroy Waterman**. Like Charlotte, Waterman was an instructor at Hillsdale, teaching Hebrew language and literature at the college's Divinity School. Waterman would later go on to become one of the foremost bible scholars of his time, and a key figure in the production of the Revised Standard Version of the Bible in the late 1940s.

The Mission Inn photographed by Avery Edwin Field.
(Courtesy Avery Edwin Field Collection, UC, Riverside)

After the wedding, the couple embarked on an extended honeymoon to Southern California. Part of the trip included a visit to the home of Field's father's cousin Gaylor Rouse in Riverside, which conveniently gave him a chance to reconnect with Frank Miller. This time Miller made a

direct and highly enticing offer. At the time of their meeting, Miller was in the middle of building a major addition to the Mission Inn, which was to be known as the Cloister Wing. If Field came on as the hotel's official photographer, Miller would offer him his own studio within the new wing.

What happened next is not entirely clear. Previous biographies on Field state that he did not accept Miller's offer at the time but kept the door open in case he changed his mind. The couple then returned to Michigan and opened a studio in Grand Rapids. However, no record of Field, either in residence or with a studio, can be located in the relevant Grand Rapids directories of the day (1910-1912). Further, the couple turn up in the 1910 Census, not in Michigan, but in Long Beach, California.

It appears that Miller made Field an offer he could not, at the moment, make good on. The current hotel was overcrowded with no space for a studio, even a modest one, and the new wing, where the promised studio was to be located, was only a construction site that would not be finished until July of 1911. In spite of what must have been a disappointment, the couple had fallen in love with Southern California and had decided to make it their permanent home in 1910.

During the first few months in Riverside, the Fields could not find or afford proper lodgings and they opted to rough it by building a small tent cottage in Box Springs, which they whimsically named "Stonehenge," owing to the large boulders surrounding it. While Charlotte stayed back at Stonehenge painting, her husband would load up his camera equipment and bicycle into Riverside in search of business.

Avery & Charlotte Field ca. 1910s.
(Courtesy Field Family/Idyllwild Area Historical Society)

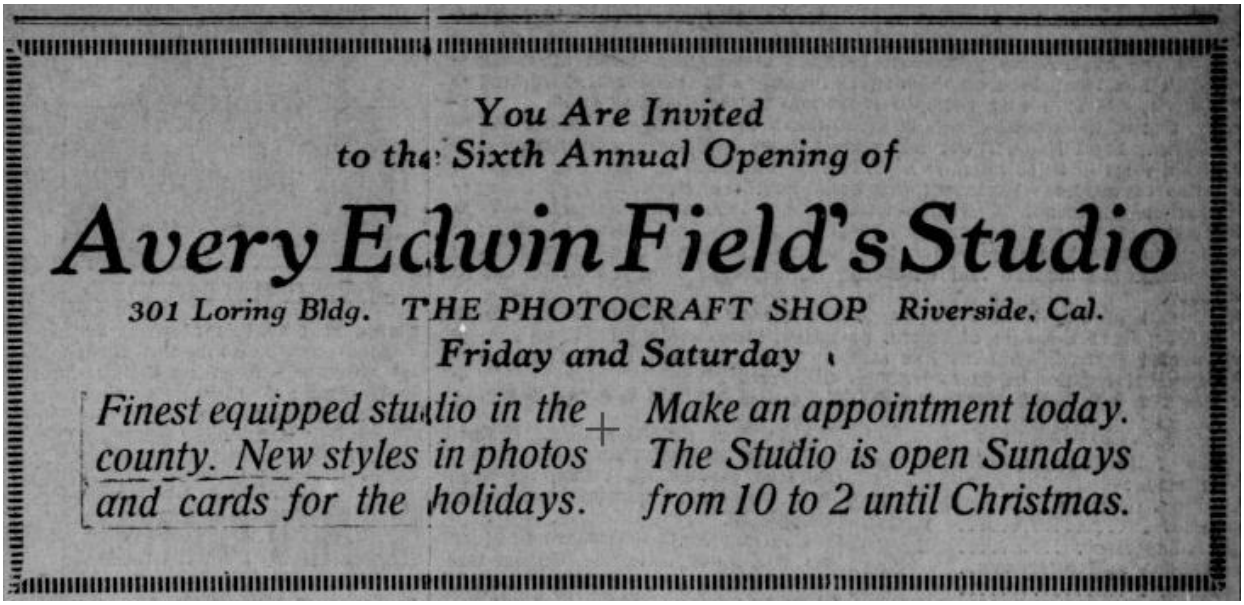
As romantically rustic as life in Stonehenge may have seemed to the young and adventurous pair, certain realities intruded that made their removal to a proper house in Riverside necessary, namely – Charlotte was pregnant. By the end of 1910, the couple rented a newly-built cottage at 376 Cedar Street (present day 3376 Cedar). Small as it was, the cottage must have seemed luxurious compared to roughing it at Stonehenge. On February 9, 1911, Charlotte gave birth to the couple's first child, a son they named **Thyrisis Brenner Field** (1911-1979). A few years later, he was followed by a brother, **Gaylor Edwin Field** (1915-1998).

Both Avery and Charlotte jumped headlong into the life of their newly-adopted home town, joining clubs and civic organizations. Among other activities, Avery became active in the local Boy Scouts and the Sierra Club while Charlotte joined the Woman's Club, helping to spearhead art projects, teaching, and lecturing. And while her husband pursued photography she offered her talents as an oil painter, a sculptress and potter. To further her talents, Charlotte studied painting with noted plein air landscape painter **Anna Althea Hills** and sculpting with **Lora Woodhead Steere**. And while her work has been overshadowed by her husband's fame, Charlotte was an accomplished artist in her own right with her works exhibited in various shows including the salon at Casa de Mañana in Berkeley in 1930.

After working from his home for most of the year, Field finally obtained space for a photography studio by November 1911. The studio was arranged by Frank A. Miller but was not, as originally intended, within the confines of the Mission Inn itself. Rather, the space was located nearby in suite 301 of Riverside's landmark Loring Building at 3673 Main Street, which included the famous Loring Opera House. Built in 1890 by businessman Charles M. Loring, the building was one of Riverside's first great business blocks and a highly prestigious address for any enterprise. Field's advent in the Loring Building gave an instant impression of being well-established in spite of his recent origins. Although Field was new in town he had the backing of two of Riverside's most important citizens – Miller and Rouse – and had little trouble building a name for himself.

Field's photography studio from 1911-1920 was located in Riverside's prestigious Loring Building.
(Courtesy Avery Field Collection, UC, Riverside)

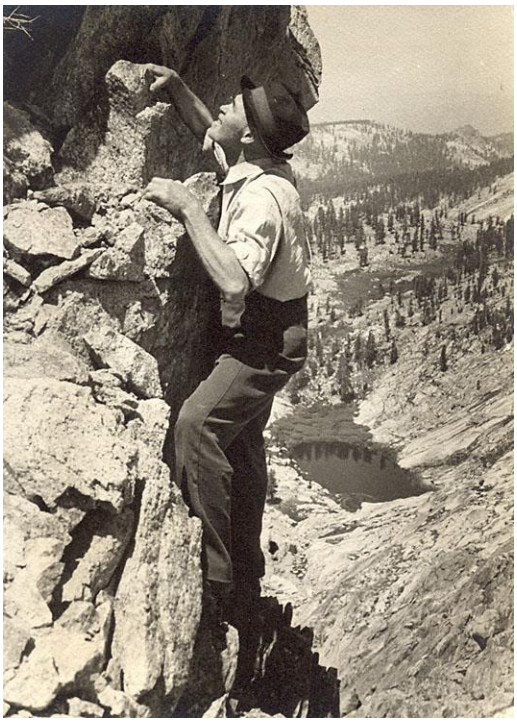
This was reflected in his studio, the Photocraft Shop, which was an impressive operation as described in a 1916 article in the Riverside Daily Press. "The complete equipment for conducting a modern photographic establishment is shown visitors in the different departments of the shop, from the light room, the art room, the attractive salesroom and cozy dressing room, back to the workmanlike dark room, mounting and filing department, lantern slides department and retouching room."



A 1917 advertisement from the Riverside Daily Press celebrating Field's six years in business.
(California Digital Newspaper Collection)

In his first years, Field worked principally as a portrait photographer. In doing so, he managed to capture images of some of the city's most important personages at a critical juncture in its development. Yet, ever the innovator, he was dabbling in other photographic types as well including x-ray plate development, reducing and enlarging images, micrology and panoramas. Field also worked frequently with lantern slides in either early color processes or those hand-tinted by his artist wife.

Field's lantern slides were usually taken of the scenic wonders he and Charlotte encountered on their many excursions throughout the Southland. Field would turn these slides into lectures, which he would hold in his studio or as a guest at another venue. Both Avery and Charlotte loved getting out into nature as often as they could, having purchased a small tent-camper that they attached to the back of their car. Thus equipped, along with camera, paints and oils, the couple would wander at will for several days at a time into the surrounding countryside.



Field scaling a cliff ca. 1930s.
(Courtesy Field Family/Idyllwild Area Historical Society)

Both Field and his wife were accomplished outdoor types, yet on at least one occasion, Field nearly got more than he bargained for out in the wild. In October of 1914, Field was a member of a party of eleven prominent Riverside citizens who set out to climb the peak at Cucamonga. Although four members of the party made their way back down the mountain by sunset, the other seven, including Field had not, leading newspapers to write in bold headlines that the group was feared lost. The following day, four more came down, leaving only Field and two others, Riverside City Engineer Campbell and Ada Singleton, unaccounted for. A major search party was organized and the entire episode was covered in detail, not only in Riverside papers, but was picked up by both the Los Angeles Times and the Los Angeles Herald as well. To the relief of all, the trio, scratched, hungry and dehydrated, stumbled their way off the mountain, after having gotten lost in the depths of Cucamonga Canyon.

The adventure in Cucamonga Canyon did nothing to deter Field from exploring other remote spots of the region and it was through these excursions that he first saw the Coachella Valley and the tiny village of Palm Springs. Like other artists before him, Field was entranced by the raw beauty of the desert country and began to photograph it regularly, both the landscape and its people. He joined with others in an effort to turn Palm Springs into a National Park, even sending copies of some of his desert photos to aid in that effort. The first published record of Field in Palm Springs was in 1917 when he traveled to the village in a company that included two men who were to become major figures in Palm Springs – photographer **Stephen H. Willard** and **Raymond Cree**. While it is the first verified reference, it is likely Field had been to Palm Springs on earlier occasions.

Field not only came to the Palm Springs area for pleasure he was also called in on business to do work for the Painted Hills Oil Association as well as the date industry. Field was spending so

much time in the valley he decided to purchase a plot of land at the base of Mount San Jacinto in 1920. The location was right above the Tahquitz Ditch as it flowed from Tahquitz Canyon, along the edge of the mountain, and towards the village below. The location was not coincidentally in what was the village's first artists' colony, a small enclave of cabins that began with the arrival of Carl Eytel in 1903.

Field built a cabin of a higher quality than most of his fellow cliff dwellers with distinctive architectural details that fit in well with the dramatic boulder strewn setting in which it was located. In building the cabin so well, Field may have anticipated that he might one day want to stay there on a more permanent basis with his family. As it turned out, the Fields would do just that, moving full time into the cabin at least for the winter of 1921-1922 after putting their Riverside home up for rent. The reason was apparently to save a little money while enjoying the fine weather the Coachella Valley had to offer. It also provided ample locations for Charlotte to paint and for Avery to photograph. While the couple pursued their arts, their boys attend the Palm Springs School.

The Fields believed in the little village and its possibilities and had purchased several more parcels of land, but by 1924, they had a change of plans, selling off the parcels and returning to Riverside. One reason for this, as related by Field's son Gaylor, was that Field had been robbed on two separate occasions while passing through Cabazon.

Palm Springs' loss was Idyllwild's gain as Field fell in love with the small mountain hamlet. As he had in Palm Springs, Field built a cabin in Idyllwild, which was (and remains) located on Tahquitz View Drive, as well as opening a photography studio on Ridgeview Drive near the Idyllwild Inn. Over the following decades, the Fields would divide their time between Idyllwild and Riverside.

The Fields quickly ingratiated themselves into the Idyllwild community with Charlotte taking sculpture lessons from local artist Lora Steere and Avery taking numerous images for the Emersons and their Idyllwild Inn, many of which were made into postcards. Unlike many photographers, Field did not put his name on the postcard images, which are today prized by collectors. However, according to Idyllwild author/historian Robert B. Smith, his work can be identified by the postcards' fine and distinctive lettering, which was carefully executed by Charlotte.

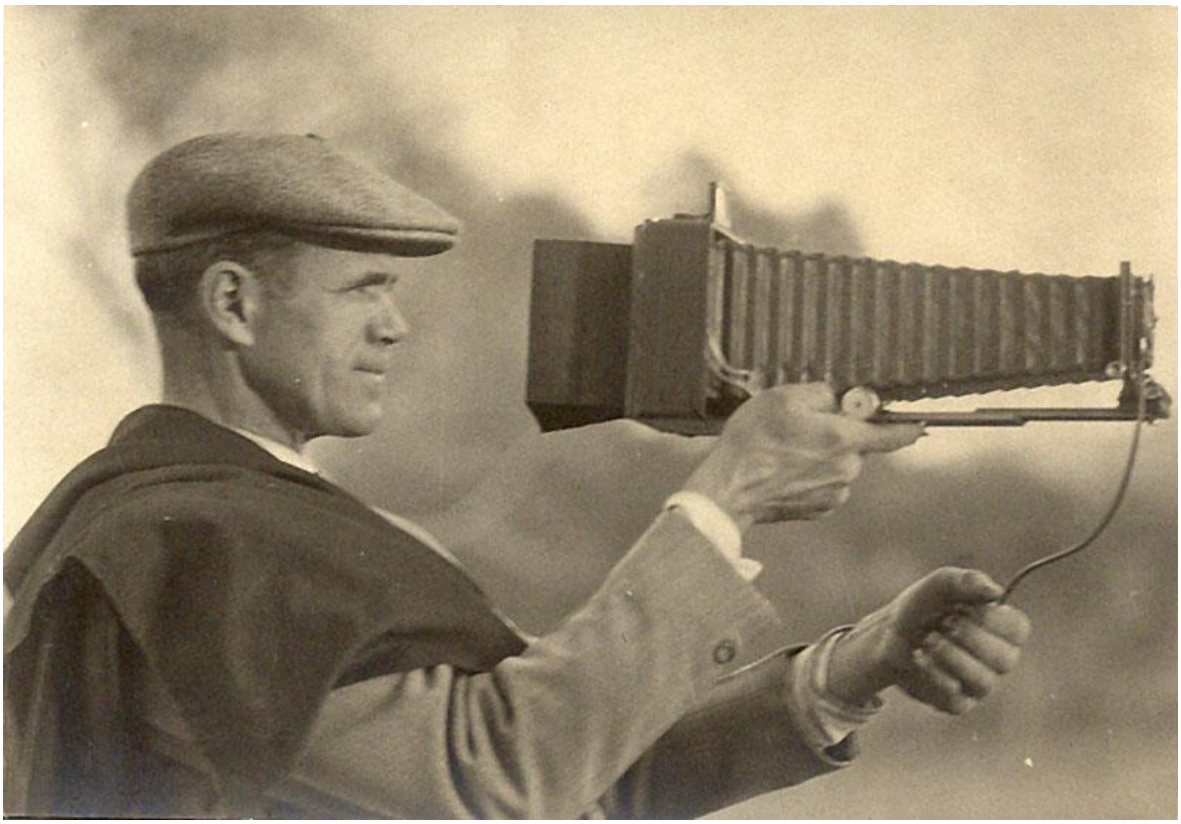
In 1931, Frank A. Miller was able to fulfill a long-held promise to Field to provide him with his own studio in the Mission Inn. It was an impressive space, located on the third floor of the hotel's newly-built Rotunda International wing, which faced a six-story circular courtyard. Field would maintain his studio in the Rotunda International until his retirement in 1952.

Throughout the 1930s and 1940s, Field continued his successful photographic business while regularly giving lectures showcasing his latest efforts throughout the region. He was also, as one biography noted, "a full participant in the life of his adopted city." Field was active in both the Chamber of Commerce and Kiwanis clubs and taught Sunday school at the First Congregational Church. During the 1930s and 1940s, he taught photography classes at both Polytechnic High School and Riverside City College. At the same time, his work continued to appear at exhibitions and in various publications including naturalist Don Admiral's *Desert of the Palms* (1938).

Field never lost his fascination with the desert and in his later years, he maintained a retreat in Desert Hot Springs. Avery Edwin Field died on October 31, 1955 in Riverside, a year after the death of Charlotte. They are buried together at Riverside's Olivewood Cemetery.

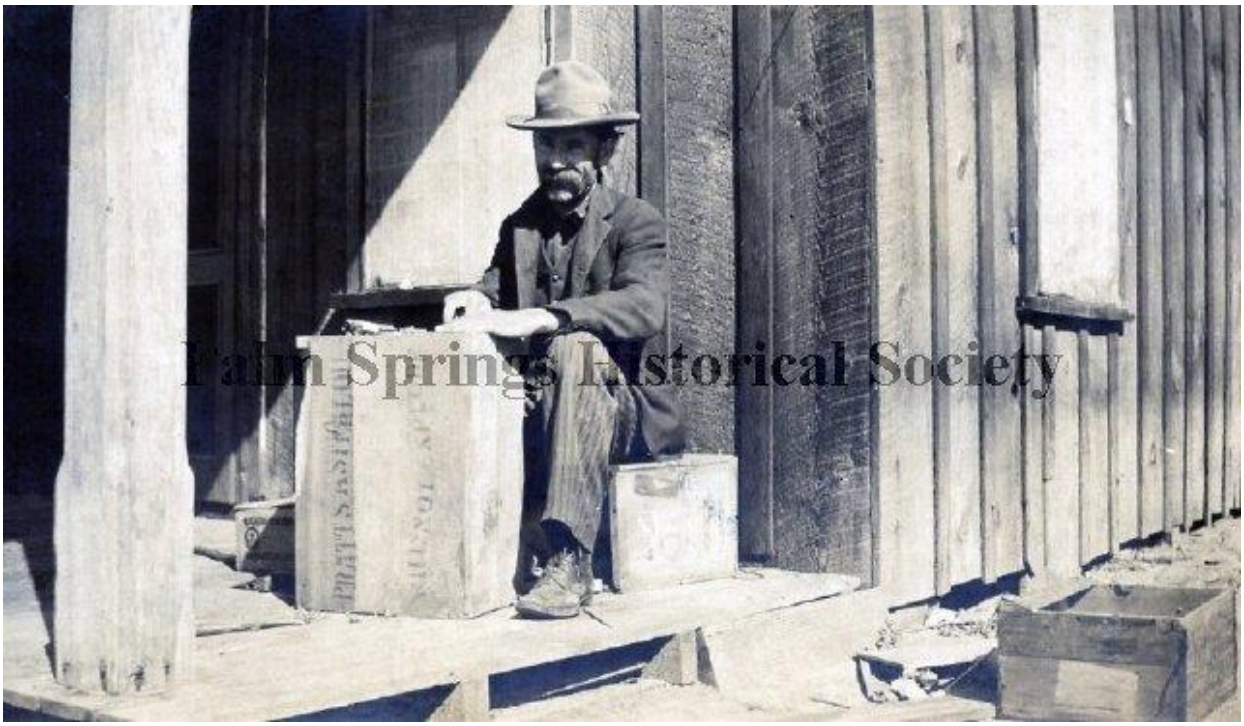
After Field's retirement, his studio was taken over by son Gaylor, who ran the operation until 1978. In 1980, a large portion of the Field photographic archive was acquired by the University of California, Riverside. The collection, which was described by the Desert Sun as "one of the most complete photographic records of the city of Riverside's history," contained more than 5,000 images and negatives. Additionally, in a separate acquisition, the Riverside Public Library was gifted 218 of Field's panoramic photographs, which he had taken between the 1910s-1940s using a Kodak rotating "Cirkut" camera. And in 2005, the Field family donated a series of rare images of Idyllwild and its surrounding to the Idyllwild Area Historical Society. A number of these images were used in Robert B. Smith's 2009 book, *Idyllwild and the High San Jacintos*.

The biography of Field prepared by UC Riverside to accompany the finding aid of his collection summarizes the importance of Field, stating, "the name 'Avery Field' was synonymous with photographic artistry and high technical quality for three generations of Riverside residents."



Avery Edwin Field in his element.
(Courtesy Field Family/Idyllwild Area Historical Society)

Appendix III
Cabins of the Creative Brotherhood



Pioneer artist Carl Eytel sketches on a wooden crate outside a rustic cabin ca. 1907.
(Courtesy Palm Springs Historical Society)

For members of the Creative Brotherhood, having bare bones, crudely fashioned cabins represented a physical representation of their shared philosophy of eschewing the modern world for a return to nature. However, not all members adhered strictly to these rules, particularly married ones like Avery Edwin Field who built a more substantial and comfortable structure. Jimmy Swinnerton maintained a tent cottage nearby at Nellie Coffman's Desert Inn, Stephen H. Willard would build a permanent home for himself and family on what are now the Moorten Botanical Garden grounds. George Wharton James and Charles Francis Saunders did not have Palm Springs residences at all, but rather stayed at local hotels or in one of the cabins during their sojourns in the desert.

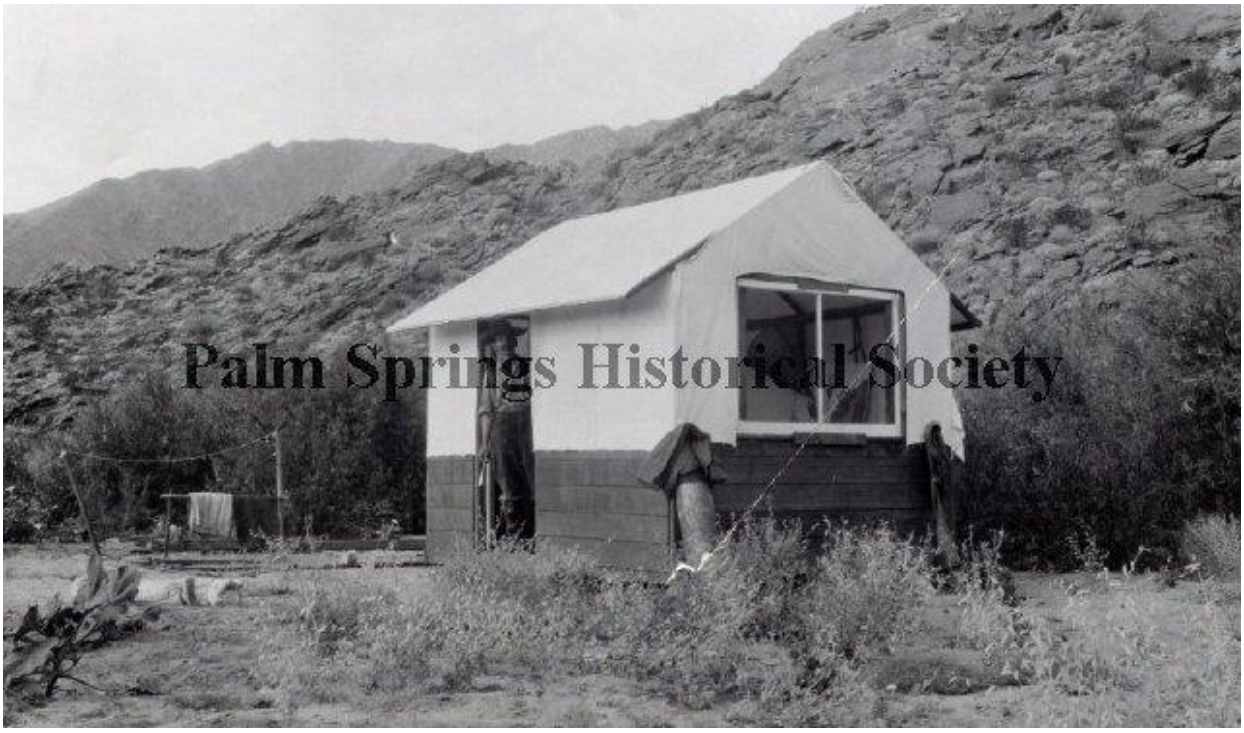
Brotherhood members Jimmy Swinnerton and Carl Eytel enjoy a chat outside of Swinnerton's cabin, the "Sidewinder Shebang," located on the grounds of Nellie Coffman's Desert Inn.
(Courtesy Palm Springs Historical Society)

It is unknown exactly when the cabins of the Creative Brotherhood began to fall into ruin but they appear to have become uninhabitable by the 1950s with the exception of the Chase McCallum Mountain House which survived into the 1960s. Even the ruins themselves ultimately disappeared in the wake of progress leaving behind only the Field Cabin.

Carl Eytel's Cabin

When exactly the reclusive artist first settled in Palm Springs is not definitively known but the most likely date is considered to be 1903. It can be verified that he was definitely already established in his little cabin by 1905. It was in that year that 26-year-old Pearl McCallum had discovered him squatting on the southwest corner of her family's ranch. Rather than evict the interloper she allowed him to stay. The reason is unknown, but in the shy, reclusive loner Pearl may have recognized a kindred spirit. "Always lonely and withdrawn," wrote Katherine Ainsworth in the McCallum Saga, "Pearl felt none of the hesitancy to converse with Eytel that she underwent with other people in the village."

The pair eventually became good friends and, in 1908, when she first began dividing part of the ranch into the Tahquitz Park development, she set aside a 2.63-acre parcel where Eytel's cabin stood, and deeded it to him for $10.00. When he died in 1925, Eytel had left instructions that the parcel be reconveyed to Pearl. The site of Eytel's cabin is approximately where the entrance of the Tennis Club now stands at 701 Baristo Road.



Carl Eytel poses at the door of his original tent cabin. The Tahquitz Ditch runs behind as indicated by the line of brush. Eytel appears to have later improved the cabin with finished wooden walls and wooden ceiling made from boards salvaged from abandoned houses.
(Courtesy Palm Springs Historical Society)

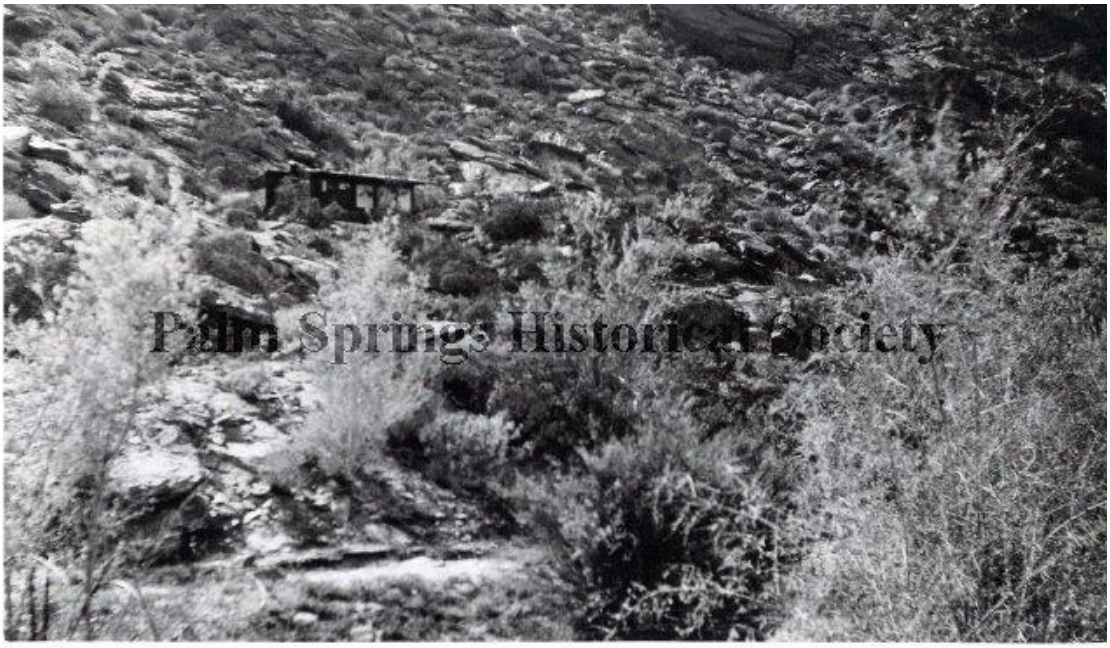
Of all the cabins of the Creative Brotherhood, none has generated more interest that the Eytel Cabin and it became an object of curiosity to the press after Eytel gained recognition for his work on *Wonders of the Colorado Desert* in 1907. Eytel's eccentric lifestyle provided entertaining reading and reporters gave detailed accounts of how the "Tramp-Artist" lived in his "oil can shack." A 1910 profile in the Los Angeles Times, reported that Eytel "has erected a two room 'shack' of rough pine boards and oil cans and announces to his former friends in the art world that he intends to 'settle down comfortably' for the remainder of his career – a hermit in the arid wilderness of the Southwestern Sahara."

Owing to Pearl's 1908 deed to the cabin property, it would appear that the location of Eytel's cabin can be definitively traced, even though it vanished decades ago. However, there remains some confusion over the cabin based on different accounts and from various photographs. In some accounts, it is stated that Eytel lived in a tent cabin and there are photos of him at such a cabin. However, there are other accounts of him in a wooden cabin and there are photos of him in such a cabin. This has led to speculation that Eytel may have actually had more than one cabin during his time in the Tennis Club foothills. Another theory is he simply added on to the original tent cabin over time converting it to a wooden structure.

Edmund C. Jaeger Cabins

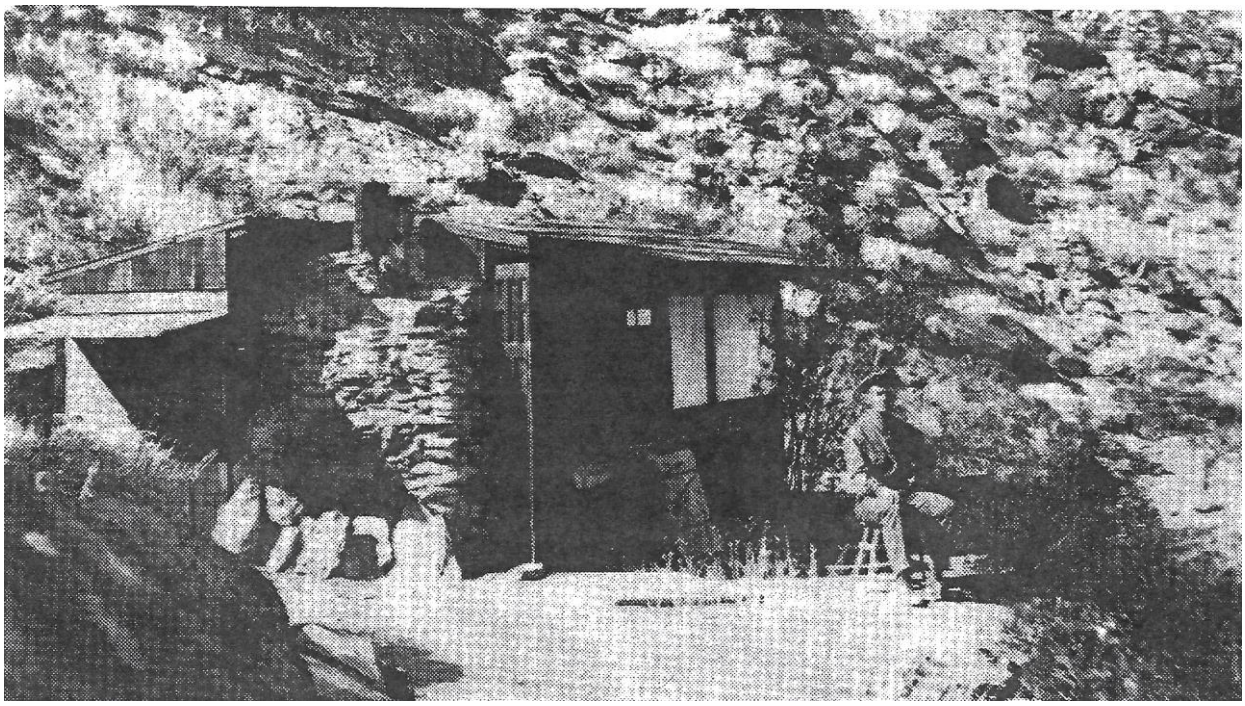
Jaeger, who built his first cabin just a few hundred feet to the south of Eytel's in 1915, became something of a chronicler of the Creative Brotherhood and it is through his later reminiscences

that we gain the core of our knowledge of the Brotherhood cabins. Jaeger's charming recollections, which were featured from time to time in the *Palm Springs Villager* and *Desert* magazine were supplemented by a number of lectures he gave on the subject. Unfortunately, no record of the text of those talks appear to have survived. Still, what he has left us with paints a charming image of the rustic lives these fascinating figures lived in the then remote foothills of San Jacinto.



Jaeger's (first?) cabin as seen on the mountainside above the site of today's Tennis Club.
(Courtesy Palm Springs Historical Society)

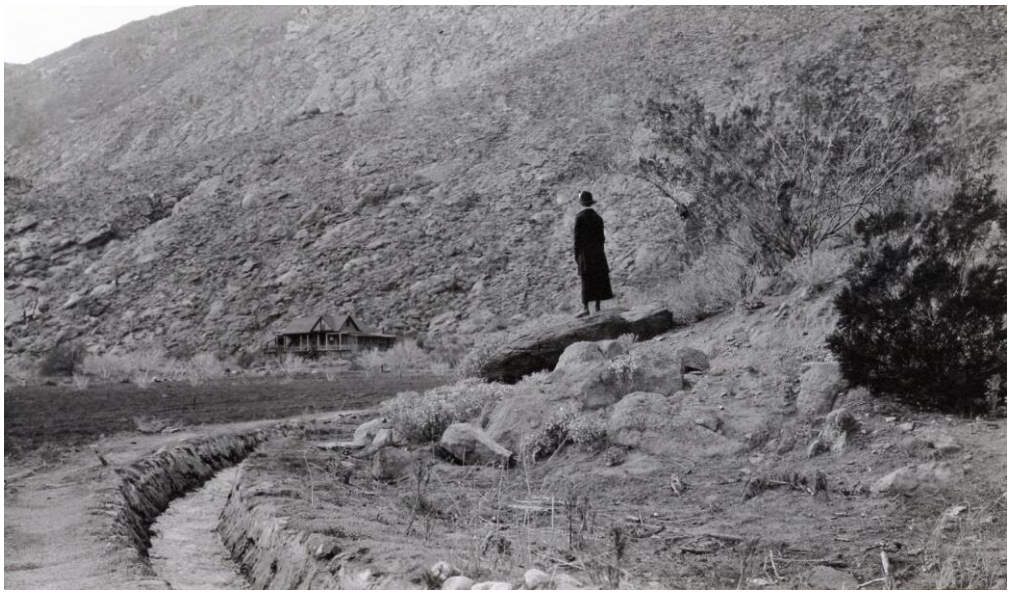
Jaeger ultimately built two cabins near each other. The first cost, according to Jaeger's own recollection, $13.47, the entirety of which went for the shakes on the roof. The cabin itself, like Eytel's, was made up of salvaged boards. But unlike Eytel, Jaeger asked permission of Pearl McCallum first before building on her land. The cabin was used during Jaeger's time as teacher at the Palm Springs School 1915-1916.



Jaeger in front of what appears to be his first cabin.
(Image scanned from *News from Palm Springs Vol. 2*)

As Peter Wild showed in his research, all of the cabin/cabin ruins leave open many questions regarding their locations/dates. Jaeger's cabins are no exception and there remains a mystery over the exact location/construction dates. Jaeger is said to have built his second cabin around 1918. In a 1948 article on Jaeger's cabins in the *Palm Springs Villager*, author Harry L. Whitney wrote that, after his teaching assignment ended in 1916, Jaeger returned to Riverside with no further need of his cabin. However, a few years later, he was expanding his interest and work in desert research and wanted to return to the village as a base of operation. His original cabin had apparently fallen into ruin by that time and, hence, the reason why a second cabin, near the first, was built. It is a logical explanation. However, complicating matters was an article uncovered during this research, which appeared in the Riverside Daily Press in 1916 relating Jaeger's success as a teacher with the "kiddies," of Palm Springs. "He has constructed a living space for himself," wrote the Press, "which is sort of a detached bungalow with one room here and another somewhere in the vicinity. The whole is removed somewhat from the rest of the village and gives him a chance for study and meditation." This article lends credence that Jaeger had already built two cabins by 1916. Regardless of when/where Jaeger built his cabins, their exact locations remain a mystery although at least one was likely located above the present-day Tennis Club near the club's upper terrace.

J. Smeaton Chase Home



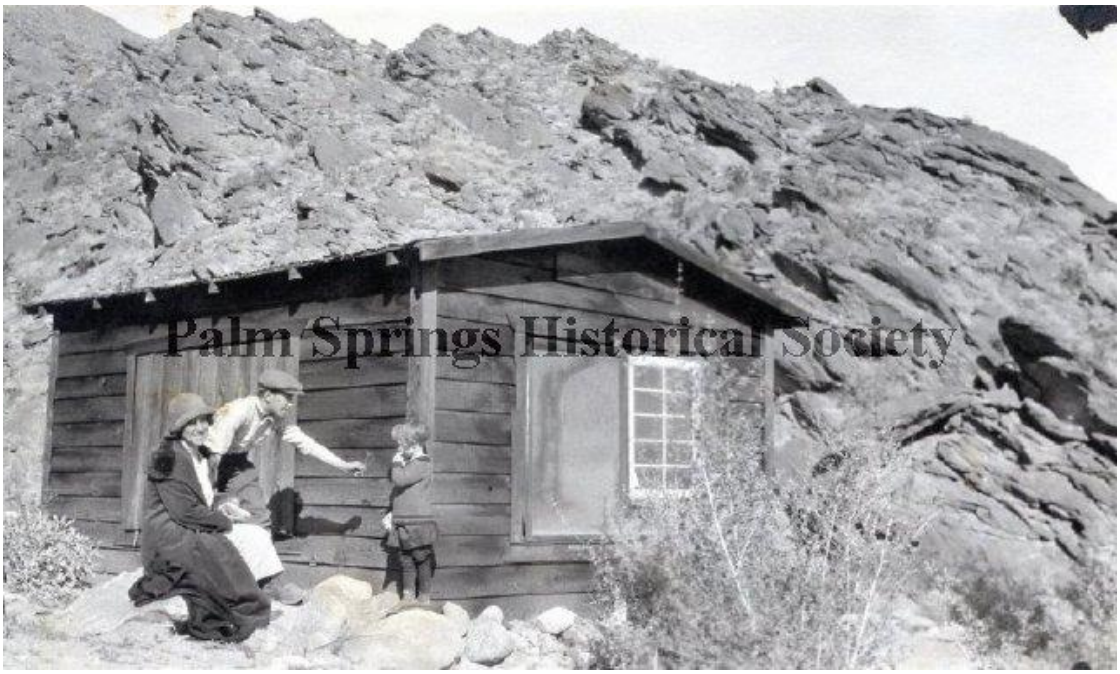
Isabel Chase poses rather dramatically on a boulder, facing her home, the old McCallum Mountain House. Tahquitz Ditch runs to her left. Site where she is standing is near where The Willows was later built.
(Courtesy Palm Springs Historical Society)

Writer J. Smeaton Chase decided to settle in Palm Springs permanently around 1915. It is not clear exactly when he did, but by 1917 he had purchased one of the village's oldest and finest landmark houses – the McCallum Mountain House – which was located at the base of Mount San Jacinto at the northwestern edge of the old McCallum Ranch along the flowing banks of the Tahquitz Ditch. In later years, this house would be given the address of 147 South Tahquitz Way. According to Katherine Ainsworth in *The McCallum Saga,* the house had been built in the late 1880s by Judge McCallum on the mountainside "to catch the stray breezes and the magnificent view of the desert below."

With its wide, welcoming verandah encircling it on three sides, the Folk Victorian style McCallum Mountain House was considered luxurious compared to its rustic neighbors. And while the image of the Creative Brotherhood living a sparse, hardscrabble existence in the windblown foothills is an enduring one, the obviously comfortable and civilized Chase home, located within a hundred yards of the Eytel and Jaeger cabins, certainly belies that visual.

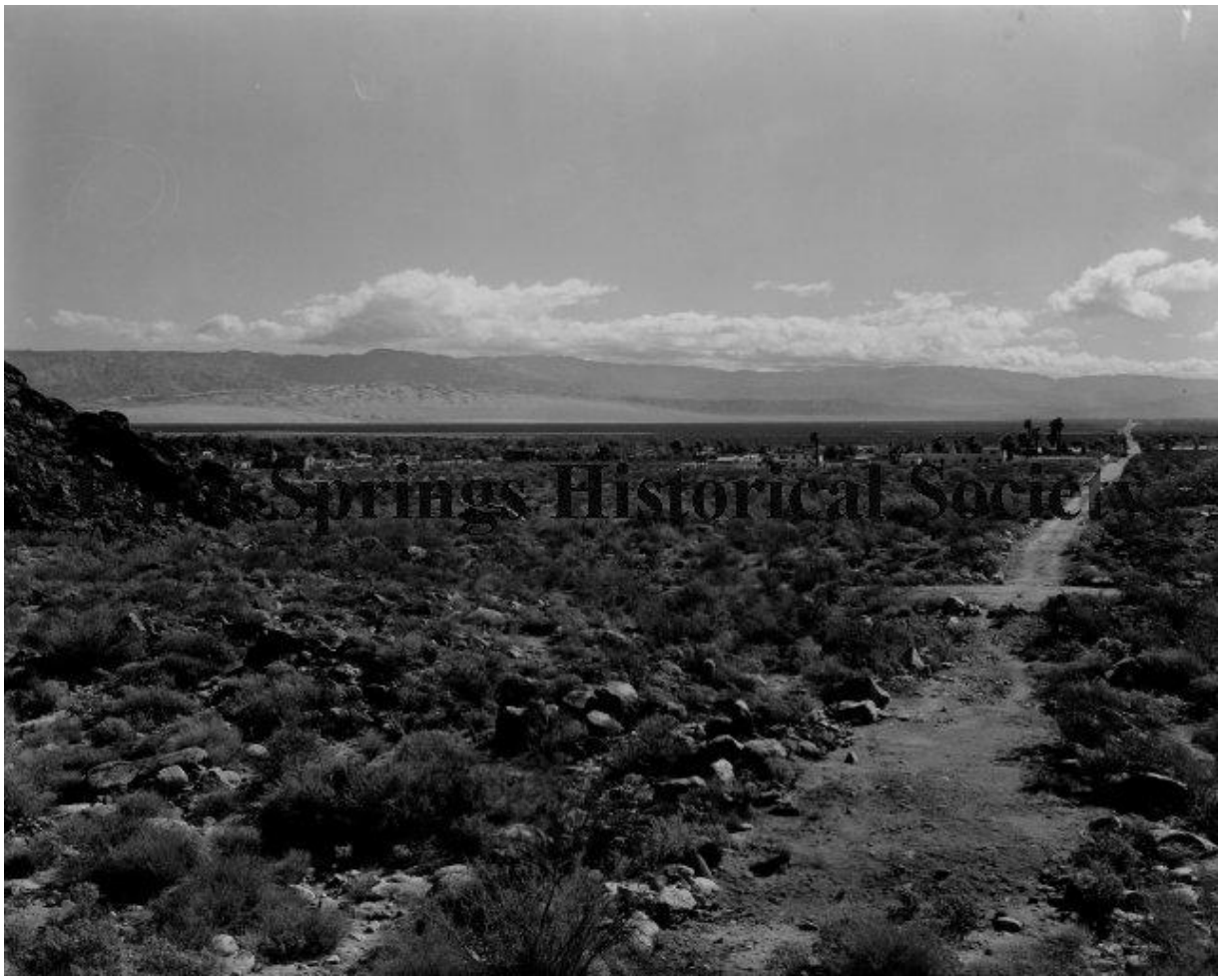
When Chase married Isabel White on April 19, 1917, the McCallum Mountain House became their Palm Springs residence and it would remain Isabel's desert home for the next 45 years. After her death in 1962, the historic house fell for construction of the Tennis Club condominiums, one of several Palm Springs landmarks demolished by Harry Chaddick.

Fred Payne Clatworthy Cabin/Home



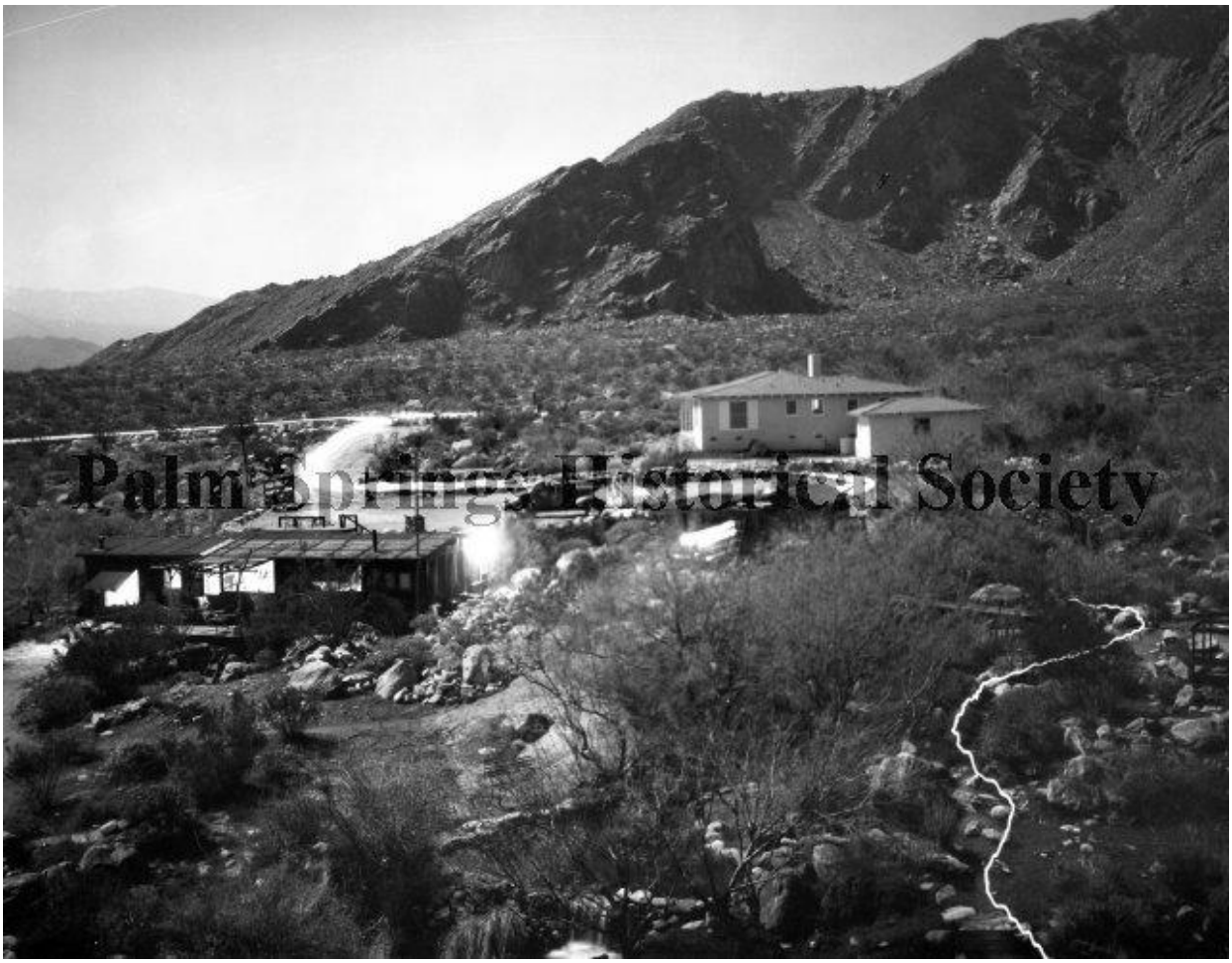
The Clatworthys pose in front of their cabin. They soon expanded the structure to adapt it to more modern living. The Monk of Palm Springs can be seen jutting up, center-right.
(Courtesy Palm Springs Historical Society)

In 1921, photographer Fred Payne Clatworthy and his family chose to make Palm Springs their permanent winter home. Around that time, Clatworthy purchased extensive acreage at the head of present-day Ramon Road where it ended at the base of the mountain, a parcel of some 330 acres. Included as part of the property was an old cabin, which was purchased, according to his daughter Barbara, from "an old hermit." The reference is an intriguing one as it is unknown who this hermit may have been and if he was a member of the Brotherhood. The cabin was located directly across the Baristo Wash from the newly-built Avery Edwin Field Cabin.



This 1930s image by Fred Clatworthy is looking east from the terminus of present-day West Ramon Road. The Field and Clatworthy cabins may be seen center-left.
(Courtesy Palm Springs Historical Society)

Upon taking possession, the Clatworthys began the process of converting the old cabin into a livable family residence. Yet they appear to have taken care to keep the structure looking as rustic as possible. Over the years, they added on to the structure, but, by 1938, they decided the time had come for a real home. That year they constructed a modern, comfortable yet unpretentious ranch home at **700 West Ramon Road**, designed by Tennis Club architects Ormsby & Steffgren, which they named the "Far-Away Lodge." This house is also sometimes known as the Rose Cottage. The home's design was simple, but Clatworthy added a bit of the exotic when he announced he was building a unique "abalone swimming pool" to the property, which may have been created out of a dammed-up section of the Tahquitz Ditch.



Clatworthy took this image from the top of the Monk of Palm Springs using night exposure. 1939. The original, expanded cabin is at center left and the newly-built Far-Away Lodge is center right. Note the "Abalone swimming pool," bottom center, made of flow from Tahquitz Ditch.
(Courtesy Palm Springs Historical Society)

Same view today. Monk of Palm Springs juts out in foreground.
(Author photo. August 2018)

After completion of Far-Away Lodge, the Clatworthys retained their original cabin home for use as a guest house and photography studio. The property where the original cabin stood was later subdivided and in 1984, a large home was built on the site which bears the address of 708 West Ramon Road. However, the Clatworthy's 1938 Far-Away Lodge remains at 700 West Ramon Road.

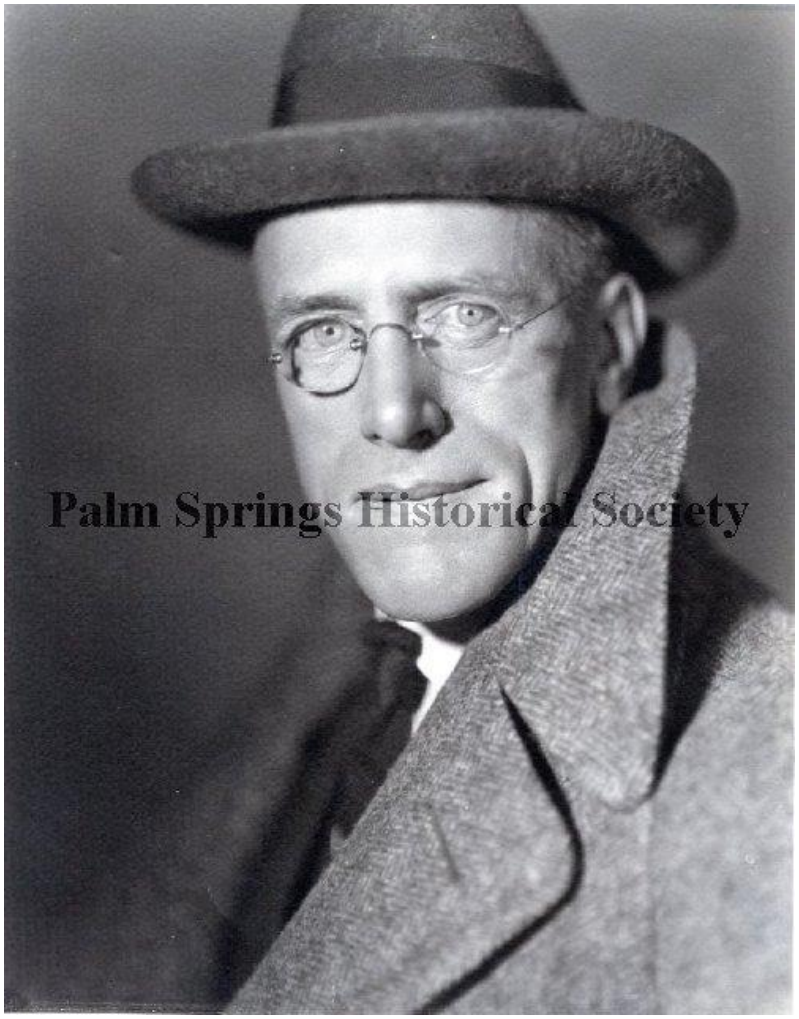
Mystery Cabin Ruins

Although in recent years, owing to the scholarship of Peter T. Wild and a few others, much has been learned of the cabins of the Creative Brotherhood, there still remain many unanswered questions. One of the most intriguing remains the identity of a second cabin ruins. Located only a short distance from the Field Cabin, the ruins represent what appeared to have been another cabin of substantial design, with a large stacked stone fireplace and separate built-in kitchen. This would have been one of the finest and most visible of the original cabins yet the identity of its builder/occupant(s) remain unknown.

An undated image showing the ruins of an unidentified "Mystery Cabin," today hidden behind the Tennis Club.
(Courtesy Palm Springs Historical Society)

Adding to the problem of these ruins is their almost complete inaccessibility, being sandwiched directly behind the Tennis Club against the steep mountainside into which it was built. It may be possible this cabin was associated with the Brotherhood as well but verification remains elusive.

APPENDIX IV
Fred Payne Clatworthy



Fred Payne Clatworthy
(Courtesy Palm Springs Historical Society)

By the time **Fred Payne Clatworthy** (1875-1953) began wintering in Palm Springs around 1921 he was already gaining a worldwide reputation for his mastery of early color photography. Clatworthy's Autochromes, which utilized a process invented by the Lumiere Brothers, brought the wonders of the west into bright and vivid focus, and helped to popularize not only his subjects but the photographer as well.

When Clatworthy first began making Autochromes in 1914, the concept of color photography was still largely in the experimental stage. The plates were awkward and difficult to work with, not to mention the high costs involved as well. Clatworthy was able to overcome these drawbacks and the results of his skilled camera work allowed the American west and other

subjects to come into focus in a way never before experienced by audiences the world over. A Clatworthy Autochrome became the first color photograph ever published in *The National Geographic*. Between 1923 and 1934, more than 100 of his Autochromes were reproduced in the magazine's pages, exposing his work to millions of readers in an estimated 160 countries.

Clatworthy's fame was greatly enhanced by presenting his Autochromes "live" to audiences across the country. Beginning in 1917 and continuing for the next 21 years, Clatworthy, a charming and enthusiastic storyteller, did countless slide lectures in various settings in all 48 states that included such prestigious venues as the Field Museum in Chicago, the American Museum of Natural History and the Carnegie Museum of Natural History.

Born in Dayton, Ohio in 1875, Clatworthy, like Avery Edwin Field, became fascinated by photography early, purchasing his first camera around the age of 13. And although his formal education was tilted towards law and medicine, Clatworthy never lost his early passion for photography, which dovetailed nicely with his spirit of adventure. In 1896, after graduation from college, Clatworthy decided he wanted to cross the country on a bicycle. Starting from Brooklyn, New York, he took an extended pause at his parents' home in Evanston, Illinois before setting out on the remainder of his adventure.

In 1898, with his camera and rolls of film stuffed into his backpack, Clatworthy left Evanston for the west coast. The journey, which took two years, involved crossing the Great Plains, up into the Rockies, and down through New Mexico, Arizona, California and, finally, up to Washington. He also added a trip, this time by mule team and wagon, from Los Angeles to Flagstaff, Arizona, where he sought to take images of the then not easily accessible Grand Canyon.

Clatworthy's Grand Canyon excursion was a success with the photographs made there of such high quality they were purchased by the Atchison, Topeka & Santa Fe Railway. It was the start of a long and successful association between Clatworthy and the railroads who used his picturesque images to promote rail travel along their various routes. So enthusiastic were they for Clatworthy's Autochromes some railroads began sending him on all expense paid assignments throughout the U.S. and Mexico in the 1910s and 1920s. This concept was picked up by steamship companies as well and Clatworthy was sent on several extended assignments to such exotic locations as Hawaii, Tahiti, New Zealand and Polynesia.

When not traveling across the country and the world, Clatworthy operated out of his home and studio in Estes Park, Colorado. He had fallen in love with the area when he had first seen it on his bicycle adventure in 1898-1900 and returned to settle permanently in 1904. In 1911, he married **Mabel Leonard** (1885-1971) and together they would have three children – **Fred Jr.** (1912-1995), **Helen** (1915-2001) and **Barbara** (1921-2011).

When Clatworthy first discovered Palm Springs is not currently known, but he and his family began wintering in the village starting in 1921. Clatworthy fell in love with the then little-known desert resort just as he had with Estes Park and it would remain the winter home for himself and his family all the way up to his death in 1953.

Clatworthy made an extensive purchase of land in the San Jacinto foothills at the head of present-day Ramon Road sometime during his first years in the desert. The land purchase

covered more than 330 acres, running across the mountain base above the present-day Tennis Club from Ramon Road to a point above the O'Donnell Golf Course, a property more than a mile in length. Part of the Clatworthy property included a portion directly across the Tahquitz Ditch from Clatworthy's friend, Avery Edwin Field. This parcel, which covers what is presently the properties at **700** and **708 West Ramon Road**, included the ruins of an old wooden cabin.

A view of the Clatworthy property showing original cabin and before construction of the Far-Away Lodge in 1938.
(Courtesy Palm Springs Historical Society)

The Clatworthys refurbished and expanded the cabin into a comfortable home and studio, adding such modern amenities as plumbing and electricity, but retained the ramshackle rusticity of the original cabin. Like Avery Edwin Field, Clatworthy used his cabin as a base for his photographic operations as he travelled throughout the Coachella Valley snapping images, which would later be reproduced for the general public.

The boosters of Palm Springs could not have been happier than for the publicity Clatworthy and other famed photographers provided. In a 1935 article, the Desert Sun wrote about the return of the Clatworthys to the desert and the extensive layout of Autochromes recently published by *The National Geographic*, which included images of Palm Springs. "It is such publicity as this that money cannot buy, wrote the Desert Sun, "which portrays the charm of Palm Springs to a class of people who can appreciate this desert oasis, and who comprise the village's guest list more and more each season."

In 1936, Clatworthy sold 330 acres of his desert holdings to Pueblo, Colorado capitalist John Robertson. The plan was to develop the hillside property into an exclusive hillside residential subdivision along the lines of what had been done in the Hollywood Hills. The subdivision was to be known as the Palm Springs Palisades. Local builder Lee Miller was engaged to plat out the

tract and construction began on a road that would start at the head of Ramon Road and head directly north above the Tennis Club until it connected with the old unfinished Burke road at the end of West Tahquitz Canyon Drive. The ambitious project ran out of funds and was never completed. However, the built portion of the proposed road still remains at the head of Ramon Road with the northern unfinished part becoming today's Palisades Drive.

Although they sold much of their original land, the Clatworthy's did not give up the parcel where their cabin was located. In 1938, they built a brand-new home on the land at 698 (700) West Ramon Road, while keeping the old cabin behind.

APPENDIX V
Carl Eytel

Carl Eytel sketching. Photo by Jimmy Swinnerton.
(Courtesy Palm Springs Historical Society)

It was artist Carl Eytel (1862-1925) who was the vanguard for not only members of the Brotherhood, but for all future artists making the pilgrimage to Palm Springs. The itinerant Eytel is said to have first appeared in the valley around 1891 after having read about it in an article in the San Francisco Call. The visit was a brief three days but it made a lasting impression on him and he vowed one day to return.

Eytel had been born Karl Adolph Wilhelm Eytel in the Kingdom of Württemberg (now a part of Germany) in 1862. In his youth, he developed a fascination for the American West and dreamed about one day becoming a cowboy. While it may have appeared to be merely a youthful day dream, Eytel was serious in his intentions and in 1885, he immigrated to the United States where he found work on a cattle ranch in Kansas. Over the next few years, Eytel not only tended cattle he began to draw them as well.

Eytel's interest in art may have started as a hobby but over time it became a more serious pursuit. He found he had a natural talent and the solitude of being an artist must have appealed to the shy loner. Throughout his life, Eytel enjoyed the company of nature over people and was not an easy person to get to know. Yet those few who were able to break through his reserve found him enjoyable company, a loyal friend, and an excellent traveling companion.

In the early to mid-1890s, Eytel settled in Southern California, however, "settled" may not be the appropriate word as the peripatetic Eytel moved frequently about the Southland during this period with stops from Santa Ana to Los Angeles. Eytel's residences during this time may have been little more than places to receive mail as he spent much time out on the trail, exploring canyons, deserts and mountains, where he found endless variety in subjects to add to his sketch books.

By the late 1890s, Eytel had decided to officially pursue a career as an artist. Returning to his German homeland, he enrolled in the Royal Academy of Art in Stuttgart where he diligently studied art for 18 months. When his studies were complete, he returned to Southern California, taking up a furnished room at 517 South San Julian Street in downtown Los Angeles in 1899.

But as before, Eytel spent most of his days on the trail, making his way throughout the southwest, usually alone and on foot. Eytel would return from these trips with a sketchbook filled with exquisitely composed ink drawings or water colors of the animals, reptiles, flora and fauna, he encountered on his sojourns.

Word of Eytel's talent and his unique first-hand knowledge of the largely untraveled desert regions of Southern California led popular writer/photographer/lecturer George Wharton James to engage him as guide and sketch artist on his extended journey through the region to gather material for a book on the Colorado Desert. The collaboration, which began in 1903, lasted for more than three years. The end result was the two volume *Wonders of the Colorado Desert* (Little Brown & Co. 1906), which featured more than 300 sketches by Eytel. The subsequent success of the book brought attention to Eytel as well with exhibitions of his work held in Pasadena and Los Angeles.

Eytel, however, was never happier than when out on the trail and he continued explorations across the California desert and other western locales, sometimes alone, other times with fellow companions like artist Jimmy Swinnerton and writer J. Smeaton Chase. Eytel and Chase went on several extensive expeditions together including one that resulted in Chase's 1911 volume *Cone Bearing Trees of California* (A.C. McClurg & Co. 1911) for which Eytel contributed a series of sketches.

Eytel's illustrations appeared not only in books but in newspapers as well, most notably in the German-American paper New Yorker Staats-Zeitung and the Los Angeles Times. The eccentric and reclusive Eytel made for good copy and he was profiled from time to time in various newspapers, particularly after he became a full-time "desert rat" in his cabin in Palm Springs. In one 1910 article in the Los Angeles Times, the writer, T. Shelley Sutton, painted a fanciful picture of the "Tramp-Artist of Death Valley," who was, according to the article, a member of "one of the oldest and proudest families of the 'faderland.'" Eytel had wealth waiting for him if he would only consent to return to Germany, something he steadfastly refused to do. Instead, he

lived in extreme poverty, sharing his lonely cabin with a pair of defanged pet rattlesnakes, a scorpion and various other reptiles while painting his desert scenes.

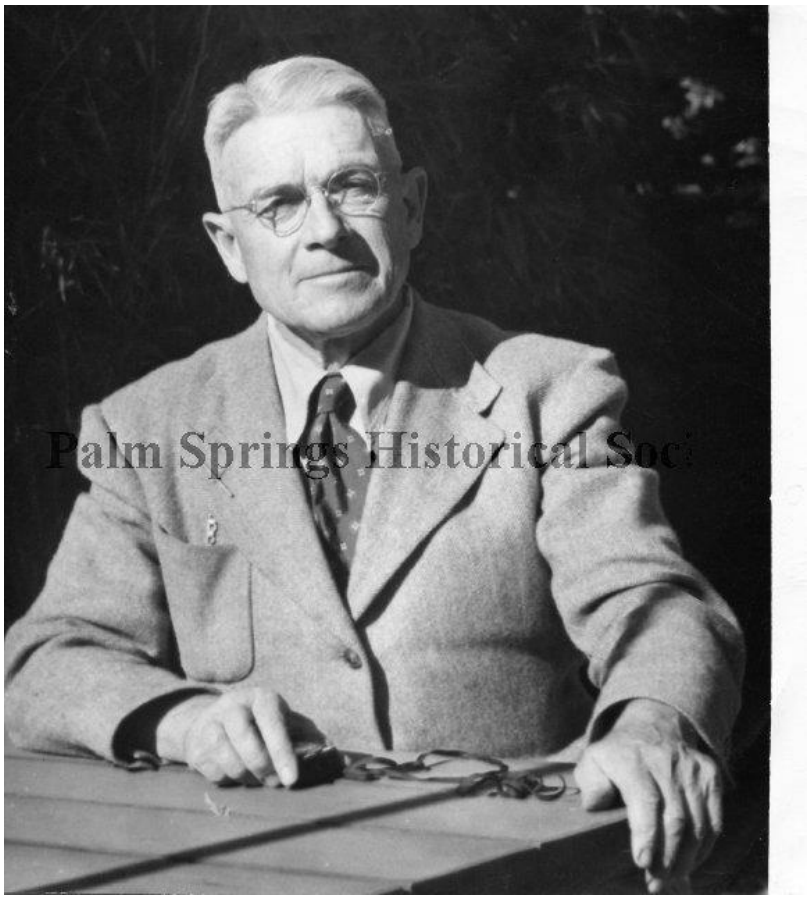
Throughout the 1910s, Eytel was known as one of Palm Springs best known villagers. He was more known than seen, as the reclusive artist would rarely venture into the village from his cabin aerie unless he had to, making rare appearances to buy art supplies, get mail, or groceries. The latter were said to consist mostly of canned milk. Eytel lived almost exclusively on that diet as it required little effort to prepare and it was often the best he could afford.

Eytel left Palm Springs in the late teens for an extended trip to Arizona and New Mexico and did not return until the 1920s. According to Katherine Ainsworth in *The McCallum Saga*, Eytel fled from the village in embarrassment after surprising his longtime friend and benefactor Pearl McCallum with an unexpected and unwelcome marriage proposal.

Eytel is classified as an impressionistic plein air painter who worked in oils and water colors. For his highly regarded sketches, Eytel worked in India ink. The subjects of his canvases were of a wide variety, from desert and mountain landscapes, animals and reptiles, flora and fauna. He was particularly taken by palm trees and enjoyed drawing and painting them to such a degree that he is sometimes known as the "Artist of the Palms."

Eytel also sketched and painted many Native American sites and the indigenous peoples who occupied them. Eytel had great respect for the Native Americans and never drew a line without first obtaining permission. The Indians understood and respected Eytel as they did few outsiders and he was a great friend of the Agua Calientes. When he died in 1925, the band paid him the ultimate compliment by allowing him to be interred in the Jane Augustine Patencio Cemetery, one of only two non-Native Americans to be so honored.

APPENDIX VI
Edmund C. Jaeger



Edmund C. Jaeger in his later years.
(Courtesy Palm Springs Historical Society)

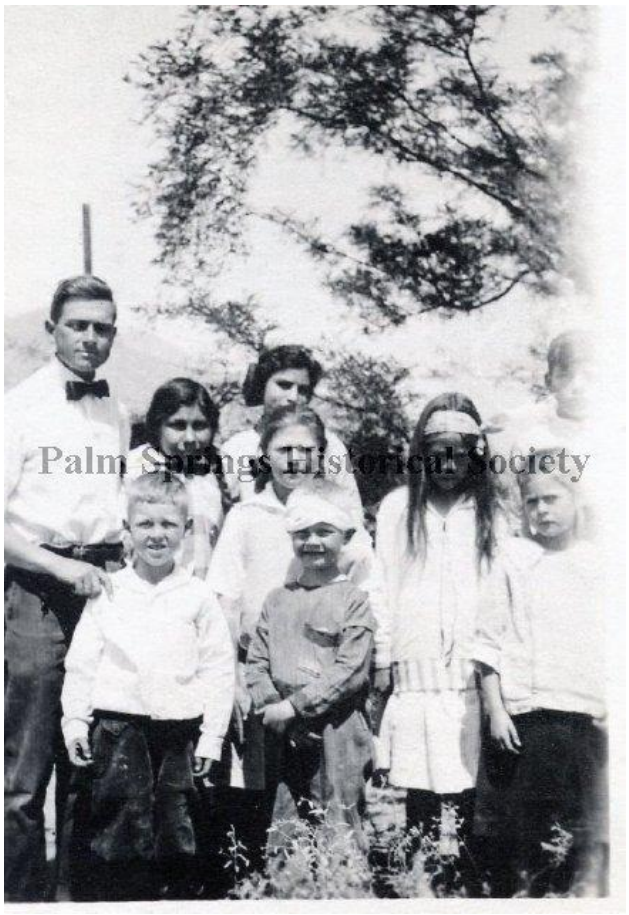
While Carl Eytel was considered the "spiritual figurehead" of the Creative Brotherhood, Edmund C. Jaeger was its chronicler. The noted biologist and naturalist was by far the Brotherhood's youngest member, passing away at age 96 in 1983. Jaeger wrote of the Creative Brotherhood not only in several articles that appeared in the *Palm Springs Villager* and *Desert* magazine, but also as the topic of lectures he gave from time to time at the Desert Museum and other venues throughout the Coachella Valley.

Jaeger, who earned an international reputation for his work, was best known for his studies of the common poorwill, which he observed in the Chuckwalla Mountains near Desert Center, California. Jaeger had been the first to document that the poorwill goes into an extended torpor, a state approaching hibernation, for weeks or even several months at a time, during its winter migration period. The discovery generated a considerable amount of attention in the scientific community as no other bird had been known to exhibit similar behavior.

Born in Loup City, Nebraska in 1887, Jaeger came to southern California in his late teens, moving to Riverside with his parents in 1906. Like fellow Brotherhood member Avery Edwin Field, Jaeger would live in Riverside for decades when not out in the field exploring the region's mountains and deserts.

Jaeger began working as an educator and lecturer straight out of college, for the Riverside school district. He also became an advocate of temperance, giving a series of lectures on the subject that drew the attention of the Women's Christian Temperance Union (WCTU) who sponsored him as an official lecturer on their behalf throughout the state. In a 1911 article, Jaeger said he had spoken to 100,000 students as part of his series.

Jaeger would remain an enthusiastic, informed and engaging speaker throughout his life and he greatly enjoyed hosting programs directly out in nature where he could show, rather than just tell, the subjects of which he spoke. These camp outs, which were restricted to men and boys only, would remain a regular feature of his life as a teacher. In 1913, the San Bernardino Sun, in reporting on one such camp out, described the young educator as a "brilliant scientist," adding that his talks, "were especially interesting, being lucid and helpful, although, in a sense, profound."



Jaeger poses with his students at the Palm Springs School during his tenure 1915-1916.
(Courtesy Palm Springs Historical Society)

During this time, Jaeger had accepted a job with the Pasadena school district as director of its "moral and health education," while continuing to lecture against the evils of alcohol on behalf of the WCTU. On at least one occasion, Jaeger made the trek from Riverside to Pasadena on foot. In 1914, Jaeger began attending Occidental College in Eagle Rock to obtain his advanced degree, but the following year he took a break, accepting a job as teacher in the then remote village of Palm Springs. Like so many others, Jaeger was immediately entranced by the wild natural beauty of Palm Springs and its surrounding area and found it a perfect place to observe nature in an uncompromised setting. And it was then that Jaeger first became acquainted with Carl Eytel. The two men could not have been farther apart in both appearance and temperament, with the handsome and outgoing Jaeger a dramatic opposite of the weathered, shabby and antisocial Eytel, yet they formed a deep and abiding bond over their mutual love of nature and the desert.

Jaeger immediately began building a cabin near Eytel that was within a short distance of the original Palm Springs school house. Through his association with Eytel, Jaeger was able to meet and befriend the men who would make up the original core membership of the Creative Brotherhood – J. Smeaton Chase, Charles Francis Saunders, and George Wharton James.

Even though Jaeger left Palm Springs after only one season of teaching in order to return to school himself, he maintained his cabin and would return as frequently as possible, using the cabin as a base for research trips and for sharing companionship and ideas with his fellow brothers. As he was later to write in *The California Deserts*, "To appreciate the desert, you must live close to its heart, walk on its unbroken soil and camp upon its clean sands."

After obtaining his degree in zoology from Occidental College in 1918, Jaeger took a teaching position at Polytechnic High School before becoming professor of zoology at Riverside Junior (now City) College, a position he would hold for the next 30 years, ultimately rising to head of the department. During his career as a naturalist and biologist, Jaeger wrote numerous books and articles from both a technical and general readership perspective regarding the desert's flora, fauna and geography. He was considered a foremost authority on the Southern California deserts to such a degree that he became known as the "Dean of the California deserts."

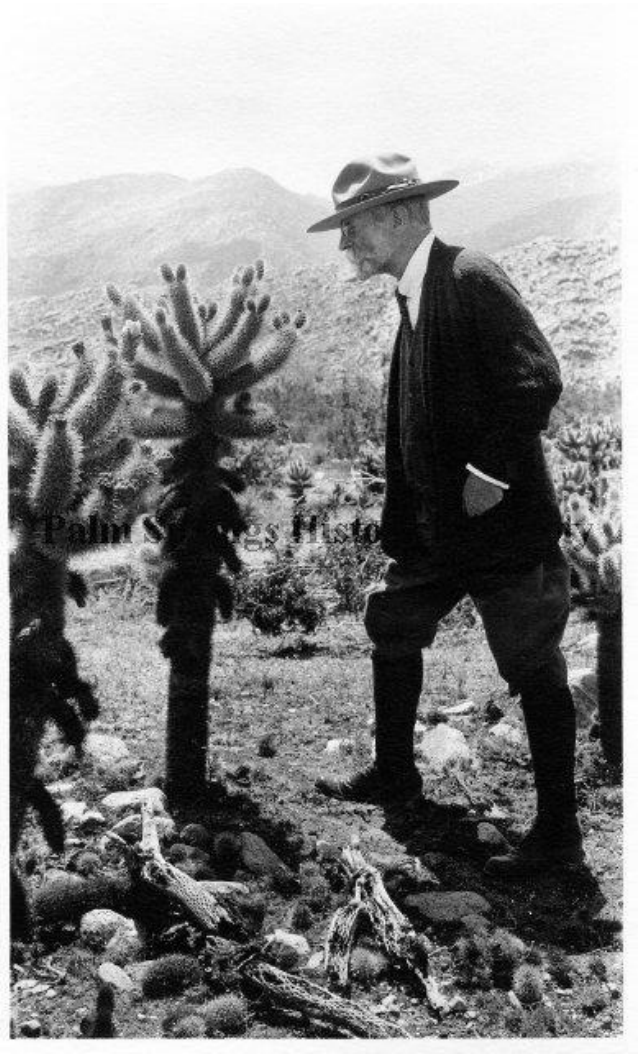
Jaeger was greatly influenced by his friends in the Creative Brotherhood and when he published his first book, *The Mountain Trees of Southern California: A Simple Guidebook for Tree Lovers* (1919), he asked Eytel to provide some of the sketches. In 1922, he produced what would become one of his best-known works, *Denizens of the Desert: A Book of Southwestern, Mammals, Birds and Reptiles* (Houghton, Mifflin Co. 1922). This time, Jaeger turned to another member of the Creative Brotherhood to provide the photographs – Avery Edwin Field. Field, like Stephen H. Willard, Fred Payne Clatworthy, Jimmy Swinnerton and Cabot Yerxa, had been welcomed into the Brotherhood during the late 1910s-early 1920s.

Although he officially resided in Riverside, Jaeger was very much involved with Palm Springs throughout his life, and was intimately involved with the Palm Springs Desert Museum, serving on its board, giving a regular series of talks, nature walks through the canyons, and donating numerous objects to the collection. One major donation came, through Jaeger, of the sketchbooks of his old friend Eytel, which were purchased on behalf of the museum in 1953. Jaeger told the Desert Sun, the proceeds from the sale were to be sent to Eytel's niece in Germany.

After retiring from teaching, Jaeger remained active as curator of plants for the Riverside Museum as well as continuing his lectures and writing books and articles for various publications until late in life. Some of his more notable works include *Denizens of the Desert* (1922); *The California Deserts* (1933); *Our Desert Neighbors* (1950); and *The North American Deserts* (1957), among others.

Edmund C. Jaeger died on August 2, 1983 at his longtime home in Riverside at age 96. Among numerous honors dedicated to his memory, Moreno Valley College created the "Edmund C. Jaeger Desert Institute." In the Chuckwalla Mountains where Jaeger made his famous poorwill study, a section has been set aside as the Edmund C. Jaeger Nature Preserve.

APPENDIX VII
J. Smeaton Chase



J. Smeaton Chase
(Courtesy Palm Springs Historical Society)

For someone as well regarded as author J. Smeaton Chase (1864-1923) is today, there is surprisingly little biographical information available on him. Other than the bare bones basics of certain dates and movements gleaned from public sources, Chase has left us with little to go on of his own life story. Instead, he preferred to let himself be revealed through his writing and through that he revealed much. Chase did not write his first book until he was 47 and over the next decade he would complete a half-dozen more, most all on travel/exploration and history of Southern California. His oeuvre was not extensive and even though his books were well received in their day, he never rose to great popularity during his lifetime.

After his death in 1923, Chase's books went out of print and aside from a few champions like naturalists Don Admiral and Edmund C. Jaeger who struggled to keep his memory alive, his name and his works fell into obscurity. But it would not last. Chase was simply too good of a writer to be left forgotten. During the 1960s, Lawrence Clark Powell featured Chase's third book, *California Coast Trails: A Horseback Ride from Mexico to California* (Houghton Mifflin Co. 1913) as part of his series for *Westways* magazine entitled "California Classics Reread." In his article, Powell admitted that Chase was considered a "minor" writer. "Yet a book need not be of major importance," he wrote, "to be a classic."

Powell was not alone in his newly-found appreciation for Chase as others also discovered his books and found them to be remarkably well written in a style lacking the stilted and dated prose so often turned out by some of his contemporaries. Readers are also struck by how ahead of his time he was in his advocacy of the rights of Indians and Mexican citizens and for protecting the natural environment. Richard H. Dillon, in his 1970 article on Chase entitled "Prose Poet of the Trail," wrote that Chase "can sketch in characterization and has an ear for dialogue but it is in his description that he is hard to surpass. He can bring to life a plant or tree or a town as easily as a fellow traveler he has met on the trail."

Chase was born to a well-to-do family in Ilsington, near London in 1864. His literary connections came at birth. His father, Samuel Chase, was partner in the London publishing house of Morgan and Scott. Educated in the best schools, Chase was likely expected to follow in his father's footsteps or possibly become a painter like some of his illustrious relatives. While his original plans remain unknown, Chase's career trajectory appeared to have been affected by his health. According to his friend and fellow "brother," Edmund C. Jaeger, Chase "suffered recurrent attacks of inflammatory rheumatism and a consequent serious injury to his health," and it may have been this condition which caused him to leave damp England for the sunshine of Southern California.

Chase came to the United States in 1890, settling "on the flank of Cuyamaca," a mountain northeast of San Diego. What he did in those first years, like much of his history, is not fully known. Although one biographical sketch notes that he was left nearly destitute only weeks after his arrival when the bank where he had deposited all of his savings went under.

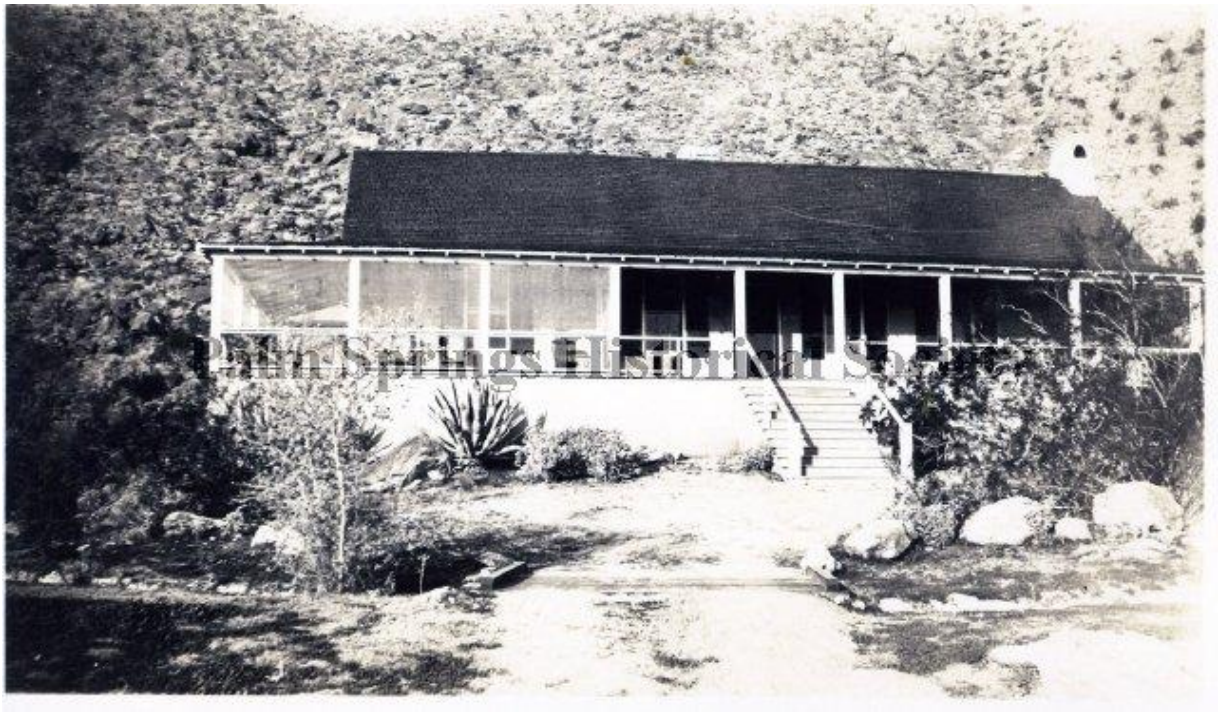
Chase appears to have recovered from the bank debacle and by 1893 he had moved northward, taking up residence in Los Angeles in a comfortable yet unpretentious cottage at 936 Pasadena Avenue. Over the next years, he held several positions including assistant secretary of the California Club and bookkeeper for the Gila Valley Globe and Northern Railway Co. By 1902, Chase had switched occupations, taking a position with C.C. Pierce, one of Southern California's most important photographers. Pierce regularly photographed the desert and Native American peoples and sites and it may have been through his working at Pierce that Chase first became acquainted with Palm Springs and the Coachella Valley. It also honed his skills as a photographer and in later years his own photographs would be used to illustrate some of his volumes. Chase's images would also be used to illustrate other author's works as well, most notably in John Van Dyke's *The Desert: Further Studies in Natural Appearances* (Charles Scribner's Sons. 1918).

Chase no longer appeared in the Los Angeles City Directories after 1911 and his base of operations during the next few years is unclear. However, it was noted in the Los Angeles

Times in 1907, that Chase had purchased a lot in Beaumont, California with expectations to build a "summer outing" cottage. Whether he actually built the cottage is unknown but Chase spent much of his time away on the trails of California.

In 1911, Chase produced his first book, which was based on a set of explorations he made into the Yosemite and its surroundings. Entitled *Yosemite Trails: Camp and Pack-Train of the Yosemite Region and the Sierra Nevadas* (Houghton Mifflin. 1911), the book was well received upon publication and launched Chase's career as a writer. *Yosemite Trails* displays all the exquisite prose for which Chase has come to be admired. Author H. Richard Dillon wrote in his 1970 profile on Chase that the book remained his favorite. "In this first book," wrote Dillon, "Chase proved himself to be more than an entertaining writer and expert on botany and the whole outdoors. He showed himself to be a first-rate writer of descriptive prose."

Chase followed up *Yosemite Trails* with a guidebook entitled *Cone-Bearing Trees of the California Mountains* (A.C. McClurg & Co. 1911). This volume featured sketches by Carl Eytel, which showed the two were already friends by this time. The success of *Yosemite Trails* led Chase to write a follow-up, this time covering explorations that he made on horseback up the coast of California from Mexico to the Oregon border. The first part of the trip, from El Monte to San Diego, he made with Eytel, then the rest of the journey was done alone. Published in 1913, *California Coast Trails* (Houghton Mifflin. 1913) was a notable success for Chase and is today considered a classic of California travel literature.



The old McCallum Mountain House, which was purchased by Chase ca. 1917, was within a short distance from Carl Eytel and other cabins of the Brotherhood.
(Courtesy Palm Springs Historical Society)

By 1915, Chase was doing quite well for himself and it was in that year he was said to have first made Palm Springs his permanent winter residence, ultimately purchasing the former

McCallum Mountain House at the end of Tahquitz Way. The Mountain House put him in close proximity to Carl Eytel and 1915 is generally considered the birth year of the Creative Brotherhood. It was also the year that Edmund C. Jaeger took up his duties at the Palm Springs school house and built his cabin near Eytel and Chase.

In his 1952 article in the *Palm Springs Villager* entitled, "I Well Remember J. Smeaton Chase," Jaeger wrote of his first encounter with his future friend and "brother" Chase.

> "On a sunny early spring day in 1915, as I walked along the then grass-grown main street of Palm Springs to get my mail at the post office, I saw energetically moving before me a middle aged man of excellent posture. He wore riding breeches and leather puttees, a brown tweed coat and broad brimmed Stetson hat. When I later saw him more closely at the post office, I judged him to be 'a man of parts,' and steeped in English culture. Instinctively I inquired, 'Who is he?' and 'From where did he come?'"

Jaeger was surprised to discover that when he went to visit Eytel at his cabin later in the day, seated with Eytel was none other than the man he had been so intrigued by at the post office – J. Smeaton Chase. Jaeger was already an admirer of Chase's writing and was delighted to make his acquaintance. Over the next years, he became close friends with Chase and later wrote, "I found him to be a thorough son of the open, a delightful conversationalist, full of good humor, and the best sort of subtle English wit."

At the time of their first meeting, Chase had two books coming out, both related to the California missions. The first was *The Penance of Magdalena and Other Tales of the California Mission*s (Houghton Mifflin Co. 1915). The second book, *The California Padres and their Missions* (Houghton Mifflin Co. 1915), was done in collaboration with his friend and fellow Creative Brotherhood member, Charles Francis Saunders.

At the same time, Chase was gathering material and making plans for his next trail book, this time to be focused on the desert regions of Southern California. According to the recollections of Jaeger, the book was nearly half-finished by the time they met in 1915, however, *California Desert Trails*, did not come out until 1919. Jaeger later wrote the reason for the delay was World War I, which as it turned out, could be felt even as far away as Palm Springs. Chase had originally planned to have Eytel join him on his desert explorations to prepare for the book, an offer the artist enthusiastically accepted. However, when war broke out, Eytel changed his mind. He being German and Chase being English, he didn't feel it was right they should do this together while their countries were at war. Chase found the situation amusing and, in spite of Eytel's feelings about their collaboration, the pair remained on just as friendly terms as ever.

Chase's interest in desert exploration and the companionship he shared with the Creative Brotherhood does not appear to have been affected by his 1917 marriage to Isabel White (1876-1962), who, along with sisters Florilla and Cornelia, were among Palm Springs' most notable pioneers. Together, the pair lived in the McCallum Mountain House at 147 Tahquitz Way and spent their summers in Carmel or in Pasadena where they resided at least through the years of 1920-1921.

Chase's next book was to be his last. It was a small volume published in 1920 intended to "boost" the profile of the then largely unknown village of Palm Springs and to serve as a

guidebook for prospective visitors and residents. Entitled *Our Araby: Palm Springs and the Garden of the Sun*, the book is considered the weakest of Chase's output, yet it holds a special interest and charm for lovers of Palm Springs and its history, capturing as only Chase could what life was like in the village and its surroundings a century ago. In 1987, a new edition was produced by the Palm Springs Public Library as part of the city's fiftieth anniversary.

Chase's health, always fragile, began to deteriorate in the early 1920s, causing much concern with his friends in the Creative Brotherhood. His health continued to grow worse until his death on March 29, 1923 in Banning, California at the age of 58.