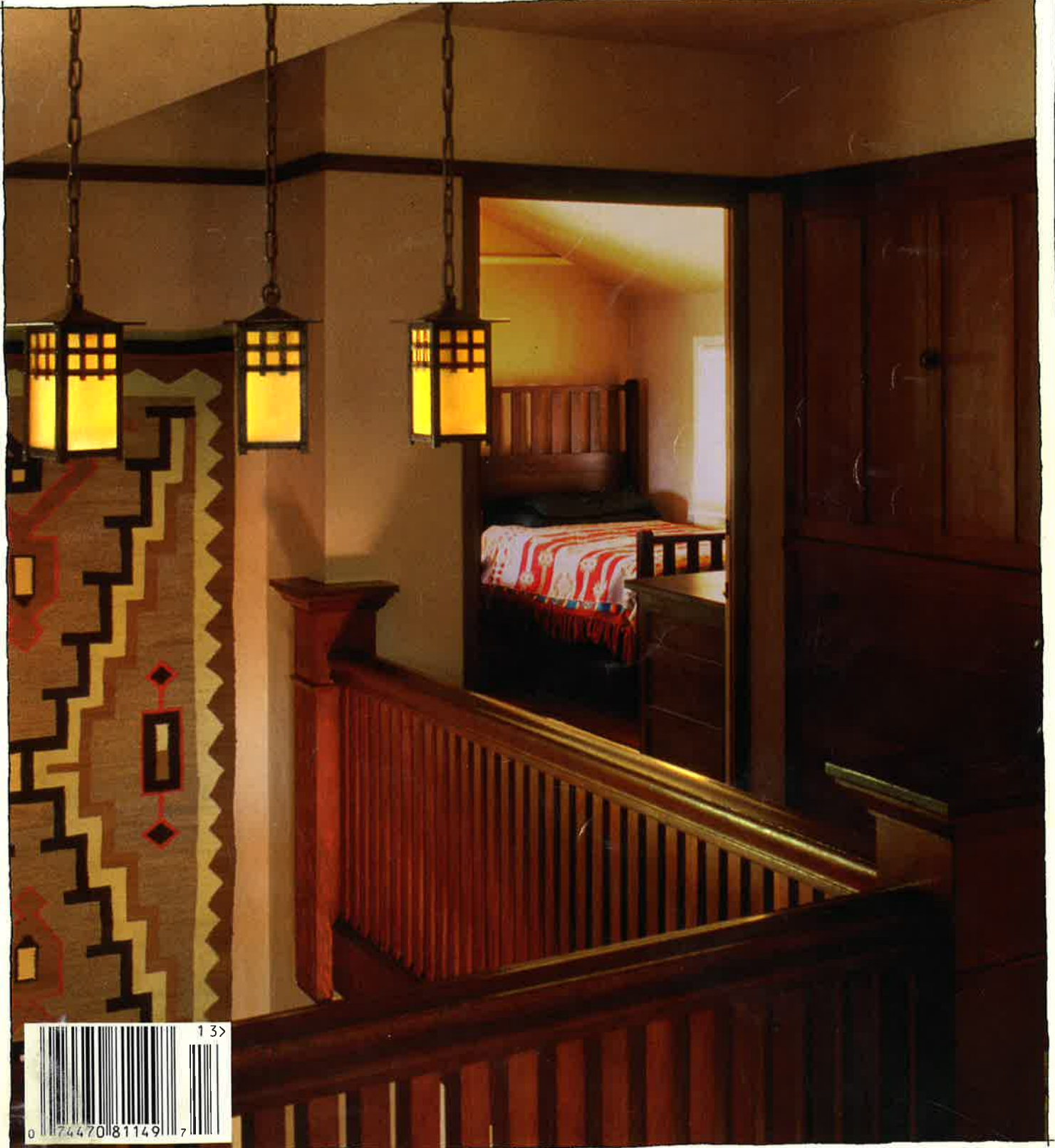


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IN THE INTEREST OF
PRESERVING AND
RESTORING THE
MODEST AMERICAN
BUNGALOW AND THE
RICH LIFESTYLE
THAT IT AFFORDS

AMERICAN BUNGALOW

RESTORATION
ACCESSORIES
HISTORY
FURNISHINGS
EVENTS
ARTS AND CRAFTS
UPGRADING
PHILOSOPHY
GARDENS
PROJECTS
LANDSCAPING



MARIPOSA

A Dream of the Past Restored

BY MOLLY BOWLER

THE SENT OF ORANGE BLOSSOMS would come up the canyon in waves – there was a sense of space and nature, and of complete privacy. It was wonderful in the moonlight.” – KATE TUFTS

Today, in a little canyon – just 11 acres – down a lane with eucalyptus trees among the roads that trace the hills, this place is “Mariposa.” It is a restoration not only of an Arts and Crafts home in a spectacular setting, but of a dream, as it was.

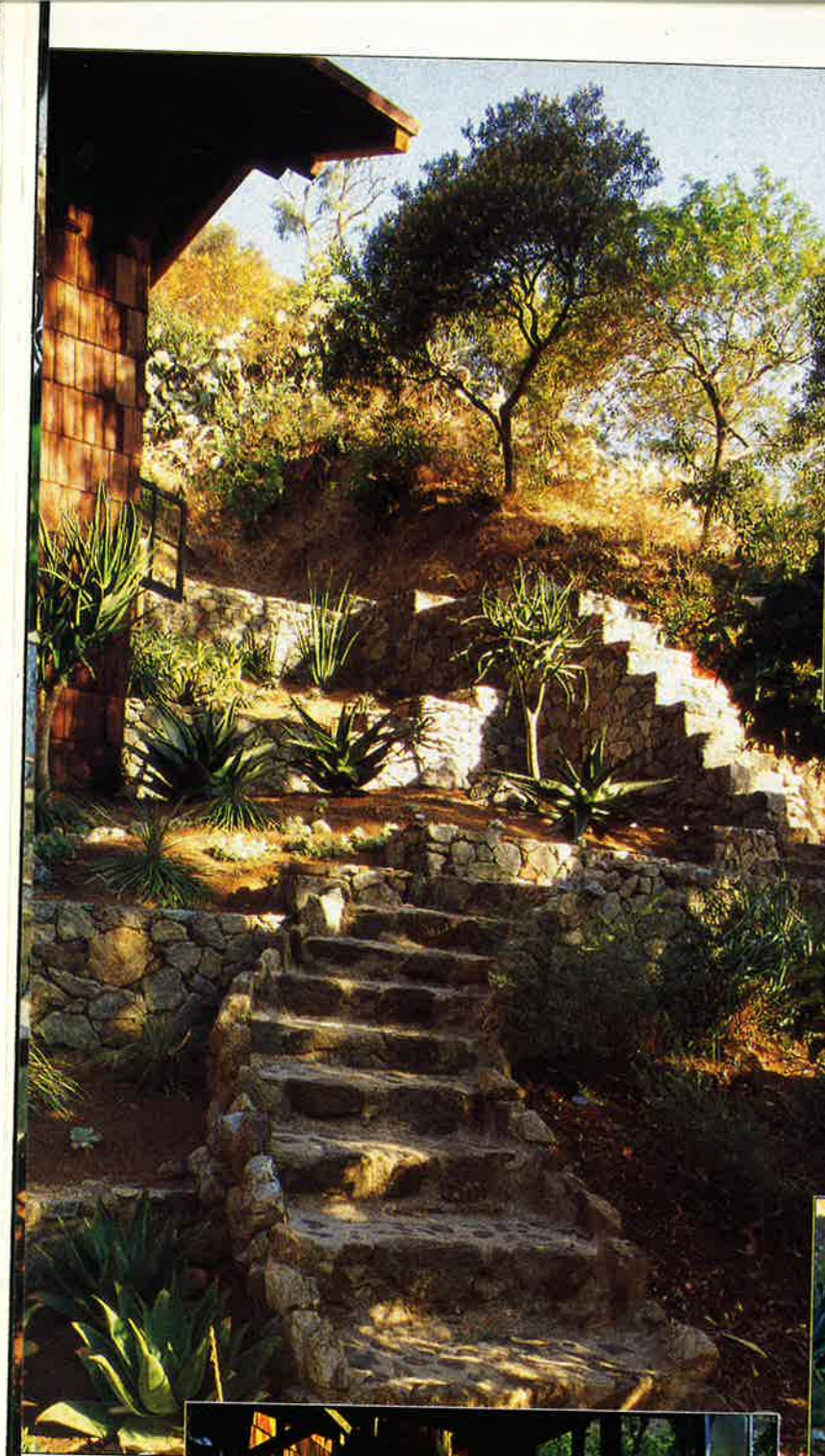
Tucked into the Hollywood Hills above Los Angeles, above sleepy streets and combed landscapes of orange trees, the canyon was another world in another time. Buggies traveled along nearby Vista Street, past new palm trees only 18 inches high. The land was an idyll for raccoons and coyotes, horned toads and a young girl named Kate, who was born in a newly built bungalow’s upstairs bedroom in 1910.

In remembrances that speak vividly of the past – of sweeping vistas, clusters of oil wells and an upstart movie business, Kate Tufts recalls exploring the two miles of paths on the property. She remembers the family shooting off firecrackers on the Fourth from “the Point,” and their brightly lit



UPON THE LATTICE LACED
BARE WOODY VINES
BOHE DRY AND WINTER PLACED
MAKE SHADOWED LINES
AGAINST THE REDWOOD SIDING,
STILL, IN THE DEEP
ARTERIAL DEPTHS ABIDING
LOVE WAKES FROM SLEEP.

FROM AFTER IMAGES:
THE COLLECTED POEMS OF
KINGSLEY TUFTS



KATE'S BROTHER ON BUNGALOW ENTRANCE STAIRWAY.

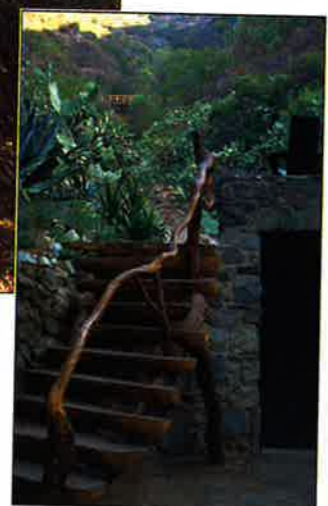
Christmas tree at the canyon's top that wished the world joy. "From the Point, we could see all the way to Santa Monica and all of Catalina Island to the west, and Mt. Baldy to the east. 'If you can see the goats on Catalina and the snow on Mt. Baldy,' we would say, 'that's a clear day.'"

Kate's father, Dr. Lowell C. Frost, a physician and biologist from Buffalo, New York, bought the land in 1907 to build a house for Kate's mother, his new bride.

"The land belonged to a man who owned a large tract of property along the hills above the city. When they went to see him about buying a place to build on, my mother found she had gone to school in Paris with his daughter. The two women were soon embracing and talking all about Europe, and ended the afternoon playing tennis. Because they liked each other so much, the man offered Father the little canyon next door, and at a

cost of only \$11 an acre.

"Father had family in Pasadena who thought he was crazy to be building out here," Kate remembers. "This was the boondocks, but he and my mother liked it."



The young couple first built a little house, the guest house today, and commissioned Arthur Kelly, a young architect – moonlighting, perhaps, from the Greene and Greene offices – to build the main house, a 14-room melange of Pasadena bungalow splendor and Eastern Arts and Crafts restraint. Four-foot stone walls winding toward the house were constructed, Tufts recalls being told, from granite blasted out of the canyon and hauled by a mule-drawn sled. "The stones all rolled down, you can still see the gouge in the canyon where they took out the rock," she says. Japanese workmen, using old-country techniques, fitted the stones – without help of cement – into the patterned walls that invite visitors down the drive to the house.

"When I was a little girl," says Kate, "friends would drive over from Pasadena, and of course our doors were always open. So they'd have cookies and make lemonade and leave us a note that said, 'Sorry you were out – thank you very much.' We never locked a door."

The guest house – "furnished down to the teapots" – was home at one time or another to a host of luminaries. Composer Arnold Schoenberg, Kate remembers, moved in a grand piano. "We all waited for the crash to come – but it didn't," she says. "My father, deaf after long years, loved the loudness of the music. Schoenberg would play and the whole damn canyon shook." Admiral Richard Bird, the polar explorer, spent time at the guest house while he raised funds for an expedition. And actor David Niven lived there for a time. In his memoir, *The Moon's a Balloon*, he fondly remembers the guest house as a "cuckoo's clock of a house."

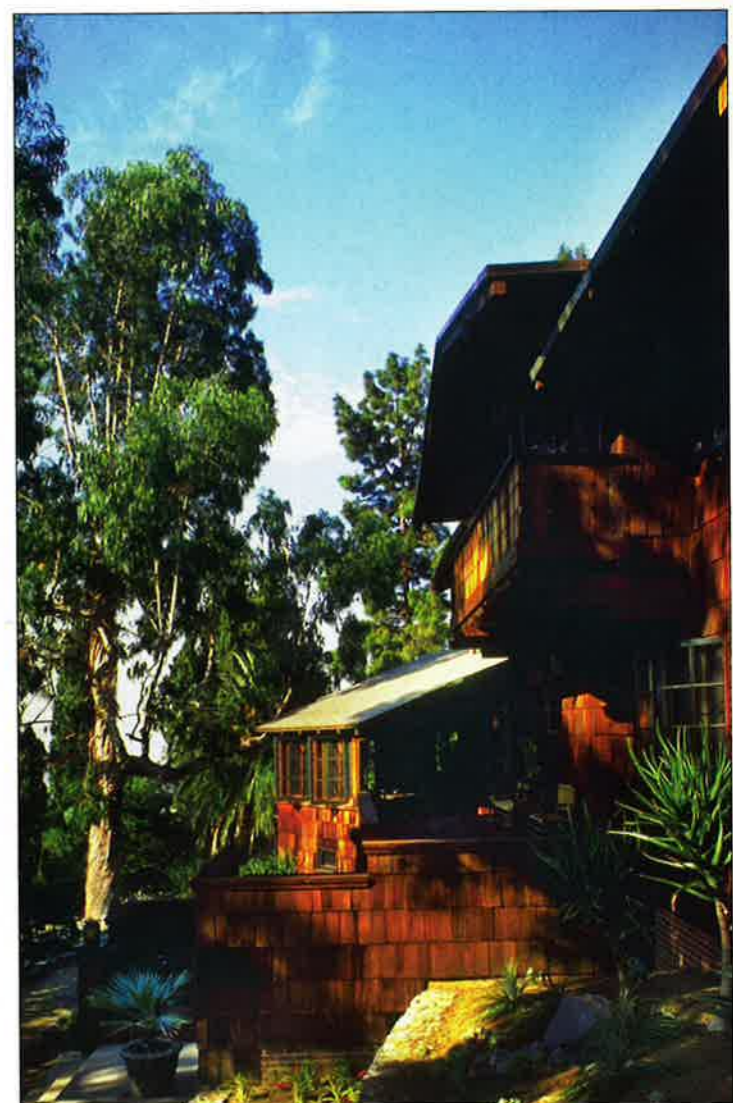
As girls do, Kate Tufts grew up, married and moved away, returning at last to live in the house following her father's death in 1966. For years she tended the rustic canyon with her husband, writer and poet Kingsley Tufts. In the early 1990s, after her husband's death, Kate donated the property to the Claremont Graduate School to fund a poetry award honoring Kingsley. And as gifts sometimes do, it bore double fruit, giving life to her husband's memory and to the faraway hidden treasure of the tiny canyon.

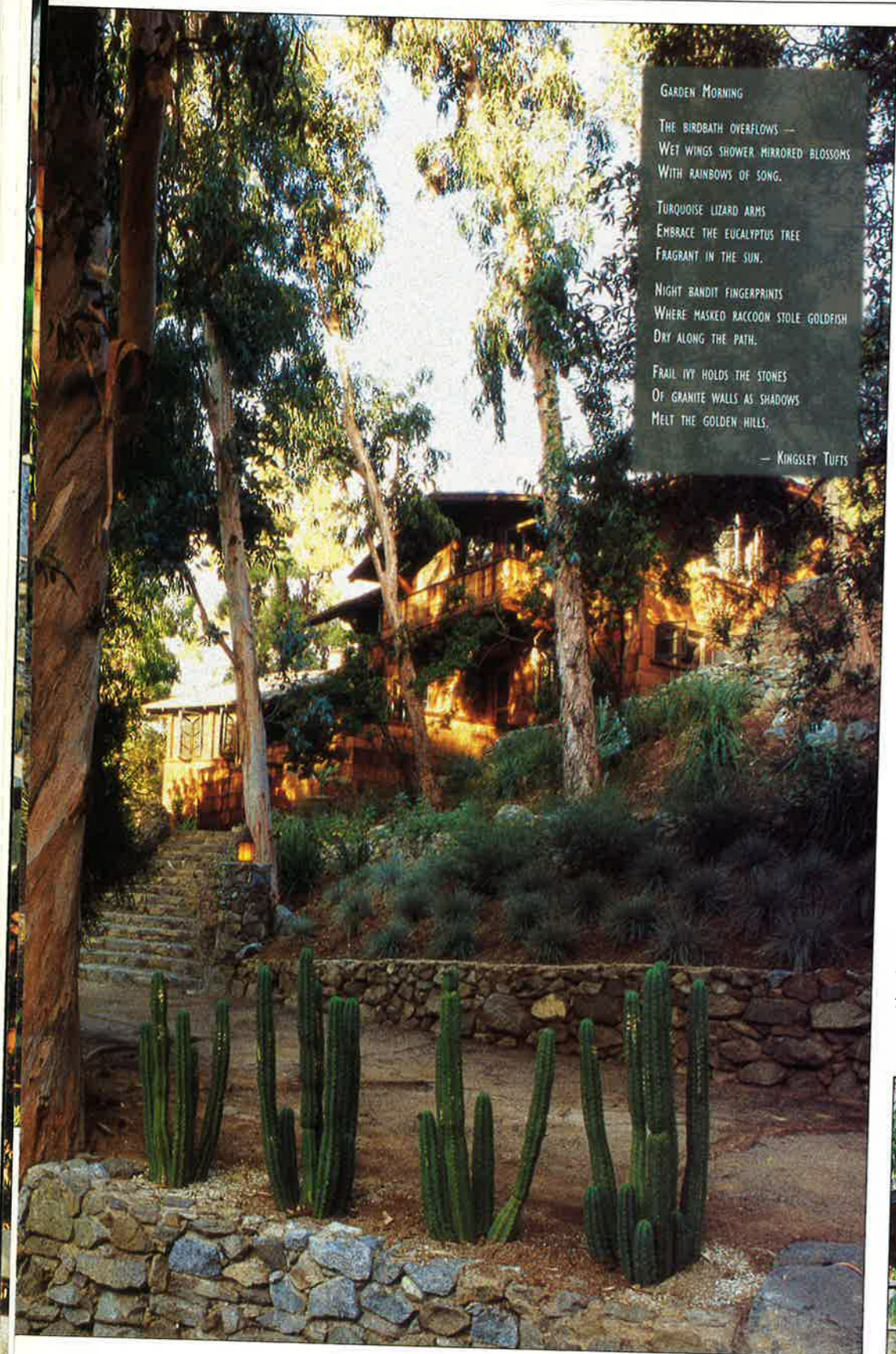


INSET KINGSLEY TUFTS, MODERN FICTION WRITER AND POET, CIRCA 1985.



THE ARCHITECT, ARTHUR KELLY, DESIGNED THE HOUSE NESTLED INTO THE HILLSIDE. FROM THE BUNGALOWS BOOK, 1911, BY HENRY H. SAYLOR.





GARDEN MORNING
 THE BIRDBATH OVERFLOWS —
 WET WINGS SHOWER MIRROR'D BLOSSOMS
 WITH RAINBOWS OF SONG.
 TURQUOISE LIZARD ARMS
 EMBRACE THE EUCALYPTUS TREE
 FRAGRANT IN THE SUN.
 NIGHT BANDIT FINGERPRINTS
 WHERE MASKED RACCOON STOLE GOLDFISH
 DRY ALONG THE PATH.
 FRAIL IVY HOLDS THE STONES
 OF GRANITE WALLS AS SHADOWS
 MELT THE GOLDEN HILLS.
 — KINGSLEY TUFTS

MARIPOSA

THE RESTORATION

When film producer Monty Montgomery bought Mariposa, he ended an eight-year search for a home to live in, and to showcase his collection of Stickley and Roycroft furniture and accessories, gathered over time with designer and Arts and Crafts consultant Roger L. Conant Williams. Now, after extensive and thoughtful work to return the house to its 1909 self, the charming canyon is beautifully restored — as Kate Tufts wrote to Montgomery — “in the Old California way.”

The appeal of Tuft’s home, says designer Williams, was that “it was so honestly original.” Only two rooms, added in the 1940s, were demolished to bring the house back to its original footprint. Montgomery returned the structure’s roof to the original design and removed the redwood shingle siding to restore its luster and add fireproofing. At the same time, new plumbing, wiring and cable were installed to bring the home’s systems up to date.



Williams likens the home’s design to that of the Duncan-Irwin house in Pasadena — a Greene and Greene design for a family that was, like the Frosts, from the East. Mariposa’s interior detailing is simple in style and form, with wooden mantels and a Craftsman square-spindle bannister along the stairs. The living room’s built-in bookcases are designed in the Greene and Greene style. “Both families had Eastern Arts and Crafts furniture and were more familiar with the simpler Craftsman style. On the outside, Mariposa is Western Gamble House — inside, it’s Stickley Eastern Craftsman in feel.”


Housed within Mariposa now is an artful collection that includes a

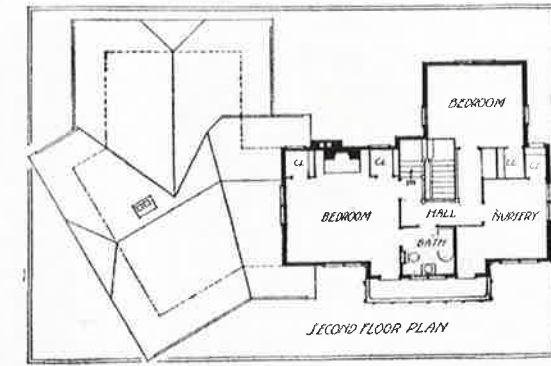
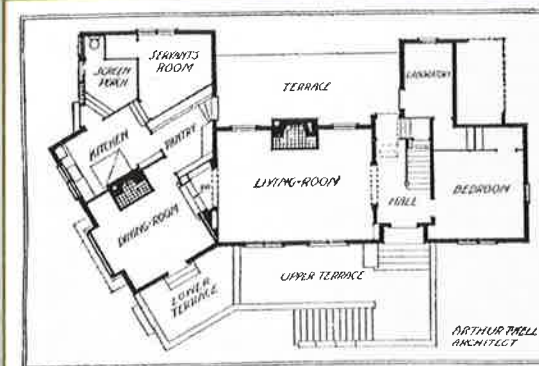




rare bird's-eye maple Roycroft Morris chair – American Navajo rugs offer pattern and color; window covers are string-corded, linen pull shades. On the walls – in place of latter-day wallpaper – is burlap applied to linen over the original wallboards. The living room's club chairs and couch are Williams' own adaptation. Lighting fixtures throughout Mariposa are reproductions of Gustav Stickley designs.

The surroundings and gardens remain "the fabulous rustic canyon" Kate recalls so fondly. Landscape and garden designer Sarah Munster has added more succulent plants to the original plantings of cactuses, to provide a natural fire barrier. Martin E. Weil was the restoration architect, and Atli Arason the rustic landscape artisan.

"It's just gorgeous," says Kate of Mariposa's restoration. "When Monty Montgomery took over, I didn't think he could bring the place back. It's a pleasure to see it. He did a magnificent job." 



Arthur R. Kelly, architect

Molly Bowler is a corporate communications consultant and freelance writer living in Denver, Colorado, and from American Bungalow's first issue, she has written some of our favorite articles.



PHOTOGRAPHY BY ALEXANDER VERTIKOFF

