

Harry Carey Ranch (Clougherty Ranch)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

Nine buildings on the former Harry Carey Ranch comprise the Harry Carey Ranch Historic District:

Building 1: Adobe Stables
Building 2: Bunkhouse
Building 3: Smokehouse
Building 4: Joe's Cabin
Building 5: Main Ranch House
Building 6: Lower Garage (destroyed in 1994 earthquake)
Building 7: Upper Garage
Building 8: Wood Stable
Building 9a: Caretaker's House

Leslie Heumann and Helen Wells of CRMS identified the district in a historic resources inventory and evaluation that they prepared (using State of California inventory forms, or DPR 523 forms) for 18 buildings and structures on the Harry Carey Ranch in July 1993. This inventory was conducted as part of the "Tesoro Del Valle Survey." The California Office of Historic Preservation (OHP) agreed with the findings of the Heumann and Wells survey. Because the OHP concurred, it placed the district in National Register of Historic Places status "2D2" on January 3, 1996 in its history property database. This status reflects that each of the contributing buildings of the ranch has been "determined eligible for listing through a consensus determination," although they have not yet been officially listed on the National Register.¹

PART I. HISTORICAL INFORMATION

This report describes the general character of the ranch property and the history of its development, both in terms of its physical history and historical context. Please refer to HABS reports CA-2712-A to CA-2712-H for information on specific buildings on the ranch. After the general description of the property, the following historical context is organized in two major subsections: a general discussion of the context of the ranch within the early film industry, and a subsection that describes Harry Carey, Sr.'s biography and film career.

The Harry Carey Ranch is named after the motion picture actor Harry Carey, who was the property's first owner. It is also sometimes called the Farmer John or Clougherty

¹ California Office of Historic Preservation, "Directory of Properties in the Historic Properties Data File for Los Angeles County, (as of October 20, 1998), 16-17; Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

Ranch after the family that owned the ranch for about forty years. The Cloughertys held the ranch in the name of their company, the Clougherty Packing Company, the producers of the "Farmer John" line of meat products. Throughout this report, the property will be referred to by the more common name, the Harry Carey Ranch.

The Harry Carey Ranch is located in the chaparral-covered foothills north of the Santa Clara River and south of the Santa Clara portion of the Angeles National Forest. The property is roughly four miles north of Saugus and five miles north of the relatively new community of Santa Clarita. All of the ranch buildings, except the Caretaker's House, are clustered midway up a small ravine that drains into the west side of San Francisquito Canyon. The Caretaker's house is located about .5 miles to the southeast, on the opposite side of the canyon, at the main ranch gate on San Francisquito Canyon Road.

This remote mountainous area has historically served as ranch land, with the Newhall Land and Cattle Company dominating local ranching and land development for decades. More than anything, the rough topography and water scarcity kept the region from changing rapidly and ranching remained the prominent economic activity despite oil discoveries in the 1870s and the arrival of filmmakers and actors in the 1910s. Throughout the 1950s, residences located in the canyon's tributary to the Santa Clara River tended to be small ranches, where people raised some stock and kept horses. The communities of Saugus, Newhall, and Valencia remained small isolated towns with minimal residential areas until modern Interstate 5 was completed through nearby Castaic Valley in the mid 1960s. Suburban growth boomed after the freeway opened, and developers have been constructing housing tracts throughout the region ever since. Santa Clarita was not incorporated until 1987.²

The Harry Carey Ranch developed out of two of these local historical trends: ranching and the movie business. Although Harry Carey raised cattle and stabled horses on his ranch, and had purchased some of the ranch land from the federal government under a livestock entry, he was primarily a film actor. His work in the genre of Western films directly influenced the design and construction of this property where he and his family lived in the 1920s and 1930s. In the mid-1940s the property passed through the hands of several individuals, including John F. and Irene T. Blanchard and Laura Madeline Wagon and Catherine McCaleb. These short-term owners reportedly planned to convert the property into a dude ranch. The swimming pool and tennis courts appear to date to this period, however, the project was not successful. The next long-term owners of the ranch were the Cloughertys, who purchased the property as a vacation retreat sometime in the 1950s. The Clougherty family held the property until 1998 before selling to the current owners, Montalvo Properties LLC, who are in the process of developing residential tracts on the former ranch land.³

² Leon Worden, *Santa Clarita Valley: A Concise History* (Newhall, CA: Santa Clarita Valley Historical Society, 1997), 6-11; Philip Scorza and Frank Wright, eds., "Santa Clarita Valley: A Pictorial History (S.I.: Sierra Vista Publishing, 2000), passim.

³ "Joint Tenancy Deed," Harry and Olive Carey to John F. Blanchard, II, and Irene T. Blanchard, recorded April 18, 1945, Deeds 21887:152-154; "Grant Deed," John and Irene Blanchard to Laura Madeline Wagon and Catherine

The Carey Ranch and the Santa Clarita Valley in the Context of the Film Industry

The Western has been a staple of American film from the earliest days of the industry and California has played a key role in the evolution of the Western film, as with all aspects of the American film industry. The Santa Clarita Valley also played a distinct role in the development of the Western film in California. It is within this context – the role of the Santa Clarita Valley in the evolution of the Western film in California – that the importance of the Harry Carey Ranch can best be appreciated.

The birth of American film may be placed at various points. Arguably, the movies as we know them date to 1902, when the first dedicated motion picture theater was opened (in Los Angeles, appropriately enough). Mass interest in viewing films dates in large part to the internationally successful science fiction film, *La Voyage dans la Lune (A Trip to the Moon)*, directed by George Melies and released in 1902. The first broadly successful American film was a Western – *The Great Train Robbery* (1903), directed by Edwin Porter. It told a classic Western story, that of a train robbery by Butch Cassidy and the Sundance Kid. It was not, however, filmed in the West; the picture was shot on location in New Jersey. Among its other achievements, the film introduced the actor “Broncho Billy” Anderson, who would do much to advance the Western as a popular film genre.

The American film industry coalesced quickly in response to huge increases in ticket sales in the mid- to late 1910s. In 1908, a group of motion picture makers and distributors in New York formed the Motion Pictures Patent Company, or MPPC. The MPPC members pooled their various patents in an attempt to gain a virtual monopoly on the technologies and receipts of this emerging industry. The MPPC, as much as any other factor, encouraged filmmakers to leave the New York City area, seeking studio locations outside the watchful eye of the film trust. In time, most of these companies would settle in the Los Angeles area.⁴

It was not obvious at the time that Los Angeles would emerge as the center of the film industry, or even as the center of the industry in California. In 1912, before most of the Los Angeles studios had been established, the Essanay Film Manufacturing Company had built a substantial studio in Niles, part of modern Fremont, California, near San Jose. The name derived from “S” and “A,” with the “S” standing for George Spoor, the principal investor in the company, and the “A” for Broncho Billy Anderson. Anderson was already a film star by 1912, having made dozens of popular Westerns for the company in their original Chicago studio.⁵

McCaleb, recorded June 2, 1948, Deeds 27336:165; Grantee – Grantor indexes, Los Angeles County Clerk and Recorder Office; Property records, Los Angeles County Assessor's Office.

⁴ Tim Dirks, “Film History By Decade,” www.filmsite.org/pre1920intro (1996-2000).

⁵ David Kiehn, “A Short History of Essanay Film Company in Niles,” <http://www.essanayfilmmfgco.com/> (2000). The Essanay Studio is famous, not only for its Broncho Billy Westerns, but also for the early films of Charlie

The arrival of the Broncho Billy's Essanay studio in California points to another obvious reason the film industry was drawn to the region. The mild climate and diverse landscape of the state made it possible to film a variety of outside scenes, all within proximity to the controlled indoor stages (which would later be called sound stages). The California scenery could not only be made to approximate a wide variety of different motion picture locales, it was especially well-suited to the Western film genre because its western location resembled other western regions. Broncho Billy's move to Niles was an early use of the California landscape as a Western film set, a practice quickly emulated by others, especially the larger studios in Los Angeles.

The first Los Angeles-area film studio was the Nestor Film Company, which built a small studio in 1911 in the emerging community of Hollywood, west of Los Angeles. This began a long trend of motion picture studios being established, not only in California, but specifically in the Los Angeles subdivision of Hollywood, or Hollywoodland, as it was called originally. By 1912, there were fifteen film companies operating in the area. By 1915, many of the major studio names associated with Hollywood – Universal, Paramount, and others – had been founded and ensured that the West Coast arm of the film business, if not the entire industry, would be in the Los Angeles area.⁶

Westerns were staple products of this early film industry and all of the studios produced them. Even the emerging star producers, such as D. W. Griffith, directed Western films, in his case both on the East Coast and later in Hollywood. Griffith made his first film in 1908 and would contribute immensely to the structure, art, and industry of filmmaking. Before the release of his classic, *Birth of a Nation*, in 1915, Griffith, like most directors in the emerging industry, made hundreds of one-reel films. The industry produced a prodigious number of products throughout the early 1910s. Griffith made films in every genre, including Westerns. Many other directors and actors would similarly bounce from genre to genre.⁷

In time, the Western emerged as a specific genre that attracted actors and directors who specialized in it, often to the exclusion of any other genre. Whereas Griffith rarely made Western films after 1915, other emerging directors like John Ford would focus chiefly upon that genre.⁸ Western actors were even more genre-specific in their work than Western directors. By the 1910s and 1920s, Hollywood could boast a large cadre of Western film stars, including Tom Mix, Hoot Gibson, William S. Hart, and Harry Carey, Sr. Most of these Western stars were well established before the introduction of sound in

Chaplin, who was signed to the studio in 1914 and 1915. Several of his best-known films, including "The Tramp," were filmed at Niles.

⁶ Dirks, "Film History By Decade."

⁷ Michael Kaminsky, "Biography for D. W. Griffith," www.us.imdb.com (as of November 13, 2000); Dirks, "Film History By Decade."

⁸ John Ford had only a few films to his credit prior to 1917, few of them Westerns. Between 1917 and 1921, however, Ford made only a few films that did not star Harry Carey, Sr. Similarly, most of Carey's films were directed by John Ford during this period. To a large extent, John Ford's illustrious career as a director of Western films dates to this four-year involvement with Harry Carey.

the late 1920s. Like many stars of other genres, the Western stars of the silent era often had difficulty in adjusting to the requirements of the "talkie" films.

The development of Western film production, with actors and directors dedicated to it, reflects some of the specialized needs associated with the genre. The stars, for example, were required to ride horses, perform fistfights, and other stunts not normally associated with other genres. The films also required unique sets that included a "Western" topography, as well as a great deal of outdoor filming to capture the stereotypical cowboy lifestyle of open ranges, ranch complexes, and western towns.

In search of settings such as these, filmmakers began to discover the Santa Clarita Valley in the 1910s, recognizing that it was an advantageous locale for work on Western film. The valley is only about thirty miles north of downtown Los Angeles, but was sparsely settled in the early decades of the twentieth century and remained so until recent decades. In fact, access to the valley was quite difficult until the State of California completed the famous "Ridge Route" through the area in the 1910s.⁹ The primary economy of the valley prior to the arrival of the film industry was cattle ranching and oil production. The old downtowns of the communities of Newhall and Saugus could almost pass for Western film sets at the time, dominated as they were by false-fronted wood frame commercial buildings.¹⁰

The exact date of the first Western filmed in the area is not known, but Tom Mix and Harry Carey, Sr. were two of the earliest stars to use the area. When the local newspaper announced Harry Carey's death in 1947, his obituary noted that Carey had arrived in Newhall in 1913 or 1914 to film Westerns for the Biograph Company. Mix may have first come to the area at the same time, reportedly in 1914 as a Selig Company actor. By 1917, the two actors were hard at work, Mix creating movie set location called "Mixville" and Carey creating the character Cheyenne Harry in John Ford's *Straight Shooting*, which may have been filmed on the Carey ranch property.¹¹ "Beale's Cut" was another local site, for example, that was well known and provided a dramatic location for filming near Newhall. The cut had been made in the nineteenth century to facilitate wagon traffic through the area and was a deep and narrow chasm. John Ford used it as a backdrop in *Straight Shooting* and he would re-use the location in subsequent films. It is best known from a scene in Ford's 1939 classic, *Stagecoach*, in which Apaches attack as the coach passes through the cut, and from a famous scene in the 1923 *Three Jumps Ahead*, in which a double for Tom Mix jumped a horse across the 90-foot deep chasm.¹²

⁹ The Ridge Route passed through the valley and was functionally the predecessor of the Interstate 5 link between Los Angeles and Bakersfield, although it followed a much different alignment. Scorza and Wright, eds., *Santa Clarita Valley: A Pictorial History*, 22; Bob Pool, "Ridge Route's Scholar," *Los Angeles Times* (October 13, 1997).

¹⁰ Worden, *Santa Clarita Valley: A Concise History* 1997; Scorza and Wright, eds., *Santa Clarita Valley: A Pictorial History*; Henryk Hoffman, "A" *Western Filmmakers* (Jefferson, NC: McFarland & Company, Inc., 2000), 278-281.

¹¹ "Friends Bid Farewell to Harry Carey at Simple Service under the Skies," *The Signal* (September 25, 1947), 1; Maurice VanAuken, "Straight Shooting," us.imdb.com (as of January 4, 2001); Hoffman, "A" *Western Filmmakers*, 278-281.

¹² Leon Worden, "Movie Trivia from Beale's Cut," *The Signal* (April 9, 1997).

In relatively short order, the film industry established a permanent presence in the Santa Clarita Valley through two related developments: the creation of permanent "Western town" film sets and the settling of Western film actors on cattle ranches in the area. The two developments occurred roughly contemporaneously and Western film actors sometimes used their homes and ranches in their own films. Harry Carey, Sr. was one of the first film actors to settle in the valley when he took over the homestead rights of a previous settler in 1916. He and his family lived there most of the time through the 1920s and 1930s, and they operated a tourist attraction and film set there as well. The Careys were soon followed by William S. Hart, who hired architect Arthur Kelly to design a house in the Newhall area in which he and his sister lived after he retired from filmmaking in 1925. Edmund "Hoot" Gibson also bought a ranch in the valley in 1930, where he built his home and a rodeo grounds.¹³

Towards the end of the silent era, in the mid to late 1920s, various other individuals and groups began to build permanent (or semi-permanent) Western towns in the Newhall and Saugus area, renting the sites to film producers. Tom Mix built "Mixville" in the late 1920s. Hoot Gibson took over a rodeo grounds near Saugus in the early 1930s, but sold the property by 1934. In 1930, Ernie Hickson built the most ambitious of such projects: the Rancho Placerita in Placerita Canyon near Newhall. When the landowner sold the property, Hickson moved the set down to the junction of Placerita and Oak creeks and it became known as the Monogram Ranch, after that film company that leased the site. Hopalong Cassidy, Gary Cooper, and John Wayne were among the dozens of actors who worked on Hickson's set and the opening scene of the television show, *Gunsmoke*, was filmed there. Gene Autry later purchased the property and re-named it "Melody Ranch." The ranch burned in 1962, but it was essentially rebuilt in 1991 and continues to serve as a film set and the location for the annual Cowboy Poetry and Music Festival.¹⁴

The Santa Clarita Valley of the 1920s and 1930s was, therefore, something of a center of Western genre filmmaking. When Harry Carey settled at his ranch in the late 1910s, the relationship between Hollywood and the Santa Clarita Valley was just beginning to gel. Unlike William Hart and some of the other film stars, Carey did not move to the area to retire, but he respected Hart's work and hosted him at Carey ranch several times. Carey continued to perform in films for another twenty years after moving to the valley and his selection of the valley as a residence preceded by several years the construction of the first permanent Western town sets. As discussed below, Harry Carey would attempt to

¹³ Bureau of Land Management, General Land Office Patent Records, CALA 0031850, Patent issued July 16, 1925 to Henry Dewitt Carey, and CALA 0032149, Patent issued April 22, 1926 to Henry Dewitt Carey; Harry Carey, Jr., interview, January 26, 2001; Los Angeles County Department of Parks and Recreation, "William S. Hart Museum," (Santa Clarita Valley Printing House Craftsmen: 1996); Leonard Maltin, "Hoot Gibson," *Leonard Maltin's Movie Encyclopedia* (Penguin Putnam: 1994), as quoted on us.imdb.com. Hart left his home to Los Angeles County and it has been preserved as the centerpiece of a historical park, called Hart Regional Park.

¹⁴ Leon Worden, "Santa Clarita Valley in Pictures," www.scvhistory.com (1996-2000); Jerry Reynolds, "Tales of the Valley," *The Signal* (August 31, 1991); Jerry Reynolds, "History of the Santa Clarita Valley," *The Signal* (April 28, 1985), 2; Viki Rudolph, *Newhall Gazette* (Spring 1997); "The Time Ranger," *The Signal* (August 24, 1997); Gary Wayne, "Melody Ranch," www.seeing-stars.com (2000).

make something of a tourist attraction of his ranch, much as Hoot Gibson would do with his nearby ranch and rodeo grounds.¹⁵

The move of these Western film stars into the remote and picturesque landscape of the Santa Clarita Valley may be seen as the actors' attempt to cement an association in the public mind between these actors and the West. Ironically, virtually none of the early Western film stars were actually from the American West. Harry Carey had been born in Brooklyn. Tom Mix was from Pennsylvania. William S. Hart was born in Newburgh, New York, and although his family moved to the Midwest for several years, they returned to New York when he was in his early teens. The great Western film director, John Ford, had been born in Cape Elizabeth, Maine. Only "Hoot" Gibson, a Nebraskan by birth, could claim a directly Western heritage prior to his involvement with the West of film.

The move of Harry Carey and the other Western film stars (and the Western film industry) into the ranch land of the Santa Clarita Valley was the culmination of many factors. It was no doubt in part self-promotional; it has always been the duty of film stars to promote their own careers. It is also likely that these men had internalized their film imagery. As noted, the output of silent films stars was prodigious by comparison with modern film actors and directors. Carey, for example, made 19 films in 1917, all of them Westerns. He continued to make a large number of Western films through the period in which he built his ranch house in the valley, and although his rate slowed in the late 1920s, he continued to be a prolific Western star. In fact, by the late 1920s Harry Carey had been making Western films for nearly two decades. By the end of his career he had made hundreds of Western films and likely had spent thousands of hours on horseback. His contemporaries, Hart, Gibson, and Tom Mix had similar, if not greater, success, as did Gene Autry, who bought a ranch in the area decades later. Although their involvement with the Western way of life was directed toward the production of films, these men were surely comfortable with the facts of that lifestyle, having devoted such large parts of their lives in activities associated with the American West.

The Life and Career of Harry Carey, Sr.

Harry Carey was probably the most prolific of the actors who worked in the Santa Clarita Valley during the early years of the Southern California film industry. Born Henry DeWitt Carey in New York on January 16, 1878, Carey's upbringing and early life were decidedly eastern. He was named for his father, Henry George Carey, who was a New York Special Session Judge and the owner of a sewing machine factory. The younger Henry attended Hamilton Military Academy, but turned down West Point to go to New York University where he played on the football team, performed in school theater productions, and studied law. Carey did not pursue a career in law and instead wrote a

¹⁵ Leon Worden, "Santa Clarita Valley in Pictures," www.scvhistory.com (1996-2000); Harry Carey, Jr., *Company of Heroes: My Life as an Actor in the John Ford Stock Company* (New Jersey: Scarecrow Press, 1994), 44-53.

play called *Montana* (while recovering from pneumonia contracted after a boating accident). Carey's love for the dramatic arts solidified as he starred in the production of this play during its three-year tour in the early 1900s. Eager to recreate the financial success of *Montana*, he wrote another play that quickly failed and the actor was soon out of work. Carey's transition to screen acting came in about 1908 when he started working for the Biograph studio and its pioneering director, D. W. Griffith, at the Ft. Lee studios in New Jersey. His first work, *Bill Sharkey's Last Game*, was a nickelodeon film released in 1909.¹⁶

Carey heard that new companies were heading west and he followed the fledgling film studios that came to the Pacific Coast in the early 1900s, arriving in California in about 1912. It was not long before he was introduced to the Santa Clarita Valley, where Tom Mix and Carey performed in *Light of the Western Stars*, shot on location in 1913. Carey married Olive Fuller Golden, also a native of New York and a film actress, in 1916 and the newlyweds soon established a home on the property in San Francisquito Canyon that is the subject of this report. Harry Carey Jr., was born in Saugus on May 16, 1921, in the Carey's first wood frame house on the ranch. The couple also had a daughter, Ella Taylor (nee Carey), nicknamed "Cappy," who was born at the ranch two years later. Harry Carey, Jr. states that his parents homesteaded the ranch property, taking over the claim from a previous settler in 1916, which is consistent with federal land records that show that Carey patented the land in 1925. The birth of their son four years earlier, in the ranch house located on the property, shows that Harry and Olive Carey had established residence on the land by at least that time, probably in 1916, after they were married.¹⁷

In the early years of his marriage, Harry Carey often worked in the Santa Clarita Valley where he made several of the many single reel Westerns that comprise his silent film work. Olive Carey introduced her husband to director John Ford and as noted above, the two made the first of twenty-six films together, *Straight Shooting*, in 1917.¹⁸ Ford and Carey's collaboration resulted in the creation of the character "Cheyenne Harry," a role that Carey would play in at least two serials, but his working relationship with Ford ended in a misunderstanding that kept them apart for more than 20 years. Carey went on to work with many other directors and even wrote and directed some films himself. During Carey's most prolific period, the 1910s through 1930s, he, his wife, and his family lived on the ranch most of the time, but frequently traveled to New York to rent

¹⁶ Carey, *Company of Heroes*, 44-53; Hoffman, "A" *Western Filmmakers*, 278-281; "Friends Bid Farewell to Harry Carey ...," *The Signal* (September 25, 1947), 1; John Boston, "Stars Turned out for Carey Funeral in 1947," *The Signal* (September 28, 1997).

¹⁷ Harry Carey, Jr., interview, January 26, 2001; Carey, *Company of Heroes*, 44-53; Hoffman, "A" *Western Filmmakers*, 278-281; "Friends Bid Farewell to Harry Carey ...," *The Signal* (September 25, 1947), 1; John Boston, "Stars Turned out for Carey Funeral in 1947," *The Signal* (September 28, 1997); Bureau of Land Management, Land Patent Records, CALA 0031850, Patent issued July 16, 1925 to Henry Dewitt Carey, and CALA 0032149, Patent issued April 22, 1926 to Henry Dewitt Carey.

¹⁸ This film is rumored to have been shot on the land that would become the Carey ranch, but no documentation of this has been found to date. Leonard Maltin, "John Ford," *Leonard Maltin's Movie Encyclopedia* (Penguin Putnam: 1994), as quoted on us.imdb.com. Carey, *Company of Heroes*, 44-53; Hoffman, "A" *Western Filmmakers*, 278-281; "Friends Bid Farewell to Harry Carey ...," *The Signal* (September 25, 1947), 1.

summer retreats elsewhere during the hot summer months and visit his film locations. Carey's credits include at least 233 films. His early work consisted of dozens of silent films, many one and two reel serials, and after the advent of sound he continued to take major roles in Westerns as well as other genres throughout the 1920s. He was chosen for smaller parts and smaller films as the years passed, doing more character acting after 1930. In fact, Carey's only Oscar nomination, for Best Supporting Actor, came from such a role, as President of the Senate in *Mr. Smith Goes to Washington* (1939). Harry Carey died in September 1947 and his last two films, *Red River* (1948) and *So Dear to My Heart* (1949) were released posthumously.¹⁹

Carey was not the only actor in the family. His wife and son also worked in film, both well into their later years. Olive Carey made her first film in 1914, and appeared in several other silent films over the next two years. She did not work during the 1920s, when her children were quite young, but dabbled in the industry during the 1930s and 1940s. Olive Carey was most prolific in the 1950s and appeared on film only a few times after 1960. Her last work was for the television mini-series, *Hollywood*, (1980) at the age of 84. Harry Carey, Jr. has also enjoyed a long career, performing in over 100 films and dozens of television shows from the time of his first credit in 1947 to the late 1990s. The best-known work of his early career appears in *3 Godfathers* (1948), *She Wore a Yellow Ribbon* (1949), and *Mister Roberts* (1955). Like his father, he began in the Western genre and his later career consists largely of character roles.²⁰

Harry Carey was not the first to come to the Saugus area to act in films that were being shot on location. As noted above, Tom Mix, Hoot Gibson, William S. Hart, and later, Gene Autry were among the many who worked on movies and television shows filmed in the region. These men also shared a love for the rugged Santa Clarita Valley that had provided the ideal setting for many Western films. The Carey family embraced the local film industry earlier than most by running a tourist attraction on the ranch that catered to the public's general interest in the mythical West and early movie industry. Harry Carey, Jr. actually credits his entrepreneurial mother as the driving force behind the Harry Carey Trading Post, which was built in the early 1920s and successfully operated until 1928 when it was destroyed by flooding in the St. Francis Dam disaster.

During the ten years that they ran it, the Careys hired about forty Navajo Indians to live and work at the Trading Post, which was located on the west side of San Francisquito Canyon Road, where the main gate and the Caretaker's house are now. The Indian employees made jewelry, raised sheep, and operated the stores and restaurant, "The

¹⁹ Hoffman, "A" *Western Filmmakers*, 278-281; Harry Carey, Jr., interview, January 26, 2001; "Friends Bid Farewell to Harry Carey ...," *The Signal* (September 25, 1947), 1; Boston, "Stars Turned out for Carey Funeral in 1947," *The Signal* (September 28, 1997); "The Carey Family," www.amctv.com, as of April 18, 2000; Jim Beaver, "Biography for Harry Carey," us.imdb.com, as of November 13, 2000; "Harry Carey Jr. Recalls His Dad," *The Los Angeles Times* (November 24, 1979): 10-11; Larry Imber, "Nat Levine and Mascot Pictures," www.surfnetinc.com/chuck/levine (2000); Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

²⁰ Carey, *Company of Heroes*, 44-53, 183-185, 209; Hoffman, "A" *Western Filmmakers*, 472-473; "The Carey Family," www.amctv.com, as of April 18, 2000

Navahogan." A brochure produced to promote the business boasted of the handmade crafts, such as rugs, silver jewelry, and baskets, noting that the craftspeople were the "only Navajo Indians off the reservation." The brochure included photographs of the Indians at the post, as well as scenes showing the 1,200-acre Carey ranch land. The trading post was a bustling and successful place and all the family members were involved. In fact, Harry Carey, Jr. and his sister spent so much time at the ranch in the care of their Indian nanny, Zani, that they spoke Navajo before English.²¹

To further encourage visits from tourists, Carey often spent his own money to improve and maintain San Francisquito Road, which was the main road into the San Joaquin Valley at the time. In the mid 1920s Carey invested thousands of dollars to repair frequent washouts of the unpaved road. The washouts were minor in comparison to the disaster that struck the valley in 1928 when the St. Francis Dam broke on March 12, flooding the entire canyon and killing more than 450 people. The Trading Post was complete destroyed, but the Carey ranch home complex (the subject of this survey) was not damaged because it was located at a higher elevation, above the river wash, which was directly in the path of the flood. Ironically, the main house burned down just four years later, in 1932, and the Careys replaced it with the current adobe building that rests on the same site.²²

Carey's ranch in the Santa Clarita Valley can, therefore, be characterized as one of many properties in the area related to the film industry, specifically the Western genre. Even though Carey is regarded as one of the great early Western film stars, his fame has not proven to be as enduring as it was for some of his Santa Clarita Valley neighbors. A recent biography summarized his career by saying,

Carey's Western hero – defined by the actor's sensitive, modest and utterly likeable personality – frequently confronted with moral dilemmas rather than athletic challenges, is clearly closer to William S. Hart's mould than that of Tom Mix. Though admired by many, including the future Western mega-stars, Gary Cooper and John Wayne, Harry Carey had to accept a position inferior to both Hart and Mix – probably because of the lesser impact of his most important Westerns.²³

Ranch Owners after 1945

The next long-term owners of the Carey ranch were the Clougherty family. Bernard and Francis Clougherty were born and raised in Los Angeles where their Irish parents had

²¹ Harry Carey, Jr., interview January 26, 2001; "Harry Carey Trading Post," brochure, n.d., History Section, Los Angeles Public Library; "The Time Ranger," *The Signal* (October 22, 1995 and April 26, 1996).

²² "Santa Clarita Valley," *The Signal* (April 23, 1995); "The Time Ranger," *The Signal* (April 28, 1996); "The Time Ranger" *The Signal* (October 23, 1994); Michele E. Buttelman, "St. Francis Dam Disaster of March 12, 1928 Remembered," *The Signal* (March 12, 2000).

²³ Hoffman, "A" *Western Filmmakers*, 280.

emigrated. Barney's first job was as a traveling supervisor working for a meat company called Wilson & Co. Francis, while the younger brother worked for the trucking branch of a railroad company transporting pork bellies and hocks from Colorado to California. In 1931 they decided to combine their experience and established their own firm, Clougherty Brothers. The company struggled for several years to make a place for itself because, at that time, Los Angeles was home to dozens of packing plants and slaughterhouses. The competition was also particularly stiff because meats were not sold in prepackaged units; rather the various types were delivered to butchers who cut the meat to order. The Cloughertys' business took an important step when it acquired Woodward-Bennett, a Los Angeles area packer that handled beef, pork, and lamb. The acquisition positioned them well for the era of post-war economic expansion in the 1950s. Along with the decision to limit their production to pork only and to change their product to the easy to read brand name "Farmer John," the brothers ensured continuing success. Currently, Francis' children (Bernard, Joe, Anthony and Kathleen) are all involved in operating the family-owned company. The Farmer John slaughterhouse and packing plant occupies ten acres in Vernon, California, and is one of the few such plants that remains in what was once the center of the Los Angeles meat industry.²⁴

During the late 1940s the owners of the Harry Carey Ranch had reportedly tried to start a dude ranch on the property, but failed. When the Cloughertys purchased the ranch, around the time that they introduced their new brand name in 1953, they intended to raise hogs on the ranch to supply the company's Vernon plant. This effort was never very successful because the climate was too hot and dry for the animals. Various metal-sided sheds and barns, as well as animal pens and other outbuildings used in this attempt, were once scattered along the ravine uphill from the main house complex, but most of these structures are now gone. Even though they did not use the ranch for pig raising, the family kept the property and apparently used it as a vacation retreat for many years. The Cloughertys made some changes to the ranch buildings during this period (described below), but none were major alterations.²⁵

²⁴ Daniel P. Puzo, "Pig Star: A Pork Story," *Los Angeles Times* (February 8, 1996), H8.

²⁵ Puzo, "Pig Star: A Pork Story," H8.

PART II. ARCHITECTURAL INFORMATION

The ranch has undergone various construction phases since 1916, when Harry Carey is first associated with the property. At one time the Carey property included both the Trading Post complex and the family's private ranch house complex. The trading post was located just west of San Francisquito Canyon Road and was never rebuilt after it was destroyed in the flood in 1928. The ranch house complex, further up the opposite side of the canyon, may include buildings that date to the 1920s, but the rest appear to date to the 1930s and 1940s. Harry Carey's self-described "hacienda" set a precedent for some of the other film properties that were constructed in the valley during this period, such as William S. Hart's place, but it is a more vernacular expression of Spanish Colonial Revival style than the Hart home, which was professionally designed. Hart hired a professional architect who designed a two-story wood-framed residence that is more in keeping with the popular Spanish-influenced style, marrying various types of Spanish design. Hart's property also included several outbuildings, including a garage with living quarters on the second floor, a "poker cottage," and a swimming pool, while Carey's ranch complex (the house, several cabins and stables), did not include such amenities as a swimming pool and large tennis court until after he sold the property. Tom Mix established "Mixville" to recreate the quaint frontier quality that he had found in Newhall when he first came to the area in the 1910s, working for Selig Company. By the 1920s Newhall and the other small local towns were paving their streets and automobiles replaced horse-drawn wagons, no longer providing a ready-made backdrop for Western movies. Unlike Carey, Mix himself lived in a modest house in town.²⁶

The Carey family was in New York at the time of the St. Francis Dam disaster, and after the loss of the Trading Post, they moved to Beverly Hills for a short time. Harry and Olive Carey were both working on the film *Trader Horn* during this period and were too discouraged by the devastation of their property and the loss of Mr. and Mrs. Harter (the Trading Post caretakers) in the flood disaster to return to the ranch immediately.²⁷ By 1930 though, Harry Carey wanted to renovate what remained and the family turned to the ranch for the rest of the 1930s. The original residence on the property was a more traditional wood-framed Craftsman bungalow, and many of the early buildings on the property were wood frame, but the Careys may have employed some adobe construction for other outbuildings at the main ranch. Harry Carey, Jr. recalls that most of the adobe buildings were built after the main house was built using that material in 1932.²⁸

²⁶ Ed Stephan, "Biography for William S. Hart," us.imdb.com, as of November 13, 2000; "The Time Ranger" *The Signal* (March 30, 1997): A1 and (October 19, 1997): A1; Jerry Reynolds, "House Stands as Symbol to Movie Great," *The Signal* (February 6, 1993).

²⁷ Harry Carey, Jr., interview, January 26, 2001. Mr. Harter was probably Edwin Harter, who is listed in a report on insurance claims filed and settled after the flood (Citizens' Restoration Committee, "Report on Death and Disability Claims, St. Francis Dam Disaster in Los Angeles and Ventura Counties, July 15, 1929," reproduced by www.scvhistory.com/scvhistory/stfrancis, as of January 30, 2001).

²⁸ In two separate interviews Harry Carey, Jr. recalled that Mexican agricultural workers, who were unemployed during the winter, were hired to build the adobe main house in 1932 (Heumann and Wells, "... Harry Carey Ranch Historic District," DPR523 forms, July 6, 1993; Harry Carey, Jr., interview, January 26, 2001).

A 1920s post card photograph advertising the Trading Post shows a view of the main ranch complex before fire destroyed the original house, but the construction material of the buildings is difficult to discern. The smokehouse and garage (Buildings 3 and 7), as well as two cabins and another building that no longer exist, may have all been adobe buildings. On September 2, 1932 the wood framed main house burned down when an employee accidentally caused an explosion while attempting to fill the engine of the home's water pump. The loss was particularly great because the only copy of a completed manuscript by Carey was lost along with most of the other contents of the home. Harry Carey, Jr. believes that his parents soon saw this tragedy as an opportunity to build a home with a design in keeping with their view of a Western rancho. By early 1933 the new roughly U-shaped house was completed.²⁹

The exact construction dates for the buildings of the main ranch complex are not entirely clear. County property assessment estimates indicate that the outbuildings were constructed between 1920 and 1946, but it is most likely that the buildings that exist today date to the period between 1930 and 1940. This shorter time frame is based on several factors. The Careys probably built small outbuildings in the late 1910s and early 1920s, such as those shown on the 1920s post card, but many of these buildings and the original house, no longer exist. On July 16, 1925, Harry Carey officially patented the original 160 acres where the main ranch complex is located and he patented additional acreage just to the north in 1926. His completed legal purchase of the land may have inspired some new construction, but Harry Carey, Jr. recalled that the family moved away from the ranch after the 1928 flood and did not return until about 1930. The Careys may have constructed the "Bunkhouse" and "Joe's Cabin" in the 1930s to replace housing lost in the flood. As Harry Carey's health began to decline in the early 1940s, and his children grew up, he and Olive began staying elsewhere for longer periods of time, leaving the ranch with a caretaker. Harry Carey, Jr. left for the Navy in 1943 and remembers that the only new construction during the few years before that was the Caretaker's House, which remained unfinished through 1945. All of these factors help explain the complex's lack of a formal plan, with the cluster of buildings arranged along the ravine in a fairly haphazard manner, and the flurry of construction in the decade of the 1930s.³⁰

The first building a visitor would encounter upon arrival at the ranch is the Caretaker's House (Building 9A), which is located at the gate on San Francisquito Road. This single story adobe building with a full front porch currently sets the architectural tone for the property, but appears to be the last adobe building initiated by the Careys, perhaps as early as the late 1930s, but not completed until after 1945. The dirt entrance road in front of the Caretaker's House leads northwest across the San Francisquito Canyon wash,

²⁹ Harry Carey, Jr., interview, January 26, 2001; "View of Ranch: Harry Carey Trading Post, Saugus, California," [ca. 1920s], SCV Historical Society, www.scvhistory.com (as of January 3, 2001); "Harry Carey Home Destroyed," *Newhall Signal* (September 8, 1932): 1; "Harry Carey Trading Post," brochure, [ca. 1920s], LA Public Library.

³⁰ Harry Carey, Jr., interview, January 26, 2001; BLM, GLO Patent Records, CALA 0031850, issued July 16, 1925 to Henry Dewitt Carey, and CALA 0032149, issued April 22, 1926 to same; "Harry Carey Trading Post," brochure, [ca. 1920s], LA Public Library.

around the toe of the hill, and into the ravine where the main ranch comes into view. A combination guesthouse and garage (Building 6) was the first building along the drive, but the building was severely damaged in the 1994 Northridge earthquake.

With a wide front porch, tidy adobe fence, and tall trees, the main house (Building 5) presents a friendly centerpiece for the complex. The remaining buildings are arranged behind it as the elevation rises into the middle and upper reaches of the ravine. The lower garage (Building 6) and tennis courts are located closest to the house, with Joe's Cabin (Building 4), the swimming pool and pool house, and the Bunkhouse (Building 2) next. Smaller buildings, such as the Smokehouse (Building 3), Adobe Stables (Building 1), and Wood Stables (Building 8) are located just uphill from that. Although they no longer exist, there were at least two additional one-room guest cabins along the southwest side of the complex during 1920s. This collection of buildings provided the Careys with a gracious ranch lifestyle that enabled them to raise cattle, keep horses, entertain guests, and provide housing for ranch hands.

The ranch complex was fully developed around a Spanish-related theme with the construction of the adobe main house in 1933, continuing the precedence of the adobe outbuildings and the destroyed Trading Post. A previous study of this property suggests that the cubic massing of Joe's Cabin (Building 4) is similar to the southwestern style of the former Trading Post buildings. Most of the outbuildings of the main ranch complex, however, are simple utilitarian structures whose only link to either a southwestern tradition or Spanish Colonial Revival is in the use of adobe and Spanish tile construction materials. Undeniably, the adobe and tile unify the buildings of the complex. Yet, the Main House and Caretaker's House (Buildings 5 and 9A) are the only buildings with a discernable architectural style: Spanish Colonial Revival.

Assessor's records show that the swimming pool and cabana were built in 1946, during the short period when John and Irene Blanchard owned the property. The tennis court may date to about the same time. Construction of these recreational structures is consistent with the rumor that the Careys sold to people who wanted to start a dude ranch. Even though the Clougherty family owned the property for at least forty years, they completed relatively little new construction. It is not known when the smaller cabins and additional wood frame stable or barn shown in the 1920s post card were removed, but this might have occurred during their ownership. For a short time the family attempted to raise hogs on the property and built pens and outbuildings further up the ravine for this purpose. The climate, however, was not favorable and the Cloughertys soon moved the swine operation elsewhere, retaining the property as a vacation retreat. Currently, the only building that is occupied fulltime is the Bunkhouse. The Caretaker's House and Joe's Cabin are in considerable disrepair, and the upper and lower garages suffered significant structural damage in the 1994 Northridge earthquake.³¹

³¹ Careys to Blanchards, April 18, 1945, Deeds 21887:152-154; Blanchards to L. Wagon and C. McCaleb, June 2, 1948, Deeds 27336:165; Grantee - Grantor indexes, Los Angeles County Clerk and Recorder Office.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings: none.

B. Early Views:

“View of Ranch: Harry Carey Trading Post, Saugus, California,” n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com.

Photo of Harry Carey Ranch, undated but probably dating to the 1920s, from *Company of Heroes*, by Harry Carey, Jr., (1994).

“Harry Carey Trading Post,” printed brochure, n.d. [ca. 1920s], Los Angeles Public Library.

C. Interviews:

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

D. Bibliography:

1. Published Sources:

Carey, Harry Jr. *Company of Heroes: My Life as an Actor in the John Ford Stock Company*. New Jersey: Scarecrow Press, 1994.

Hoffmann, Henryk. “A” *Western Filmmakers: A Biographical dictionary of Writers, Directors, Cinematographers, Composers, Actors and Actresses*. North Carolina: McFarland & Company, Inc., 2000.

Leon Worden. *Santa Clarita Valley: A Concise History*. Newhall, CA: Santa Clarita Valley Historical Society, 1997

Los Angeles County Department of Parks and Recreation. “William S. Hart Museum,” S.I.: Santa Clarita Valley Printing House Craftsmen: 1996.

2. Unpublished Sources:

Bureau of Land Management, General Land Office Patent Records.

Leslie Heumann and Helen Wells, “Historic Resources Inventory: Harry Carey Ranch Historic District,” DPR523 forms on file with California Office of Historic Places (July 6, 1993).

Grantee – Grantor indexes, Los Angeles County Clerk – Recorder's Office.

Deeds, Los Angeles County Clerk – Recorder's Office.

Real Property Records, Los Angeles County Assessor's Office, December 2000.

California Office of Historic Preservation. "Directory of Properties in the Historic Properties Data File for Los Angeles County.

3. Internet Sources:

The Santa Clarita Valley Historical Society's site is a valuable source for local history and photographs. This resource includes information on the region in general, San Francisquito Canyon, the St. Francis Dam disaster, and the film industry, as well as Harry Carey's ranch and film career. (www.scvhs.org and www.scvhistory.com)

Various other internet sites provided information on the Western as a film genre, the history of the development of movie making, and the silent film era. These sites were also valuable sources of biographical information for directors and actors alike.

www.filmsite.org
www.essanyfilmmfgco.com
www.us.imdb.com
www.seeing-stars.com
www.amctv.com

4. Periodicals:

The Signal. Variously titled, *Newhall – Saugus Signal*, covers the Santa Clarita Valley region, available on microfilm at the local branch of the county library from 1919.

Los Angeles Times.

E. Likely Sources not yet Investigated:

Although the Harry Carey Ranch property was occupied and owned by the Careys from the 1920s through 1945, and the Clougherty family from the mid 1950s through 1998, the chain of ownership is not completely documented for the period of about ten years between 1945 and the mid 1950s. Research conducted for this project revealed that John and Irene Blanchard, as well as Laura Wagnon and Catherine McCaleb, owned the ranch for a short time in the late 1940s. The real property records of Los Angeles County should contain further information about who else may have owned the property during this period, as well as who sold the property to the Cloughertys.

F. Supplemental Material:

1. Figures 1 and 2 show the general location of the property and its surroundings. The Vicinity Map was produced using a USGS topographic quadrangle as the base, and the Site Map is re-produced from the DPR523 form dated July 6, 1993, on file with California Office of Historic Places.
2. Figures 3, 4, and 5 are Sketch Plans of three buildings: Main House (Building 5), Caretaker's House (Building 9A), and Wood Stables (Building 8), showing the buildings' floor plans as of November 3, 2000. These sketch plans also appear with the individual building forms.
3. Other images related to the historical context and construction history of the property are also included:
 - a. Figure 6 is a promotional photograph of Harry and Olive Carey for the film *Knight of Range*, circa 1915, that appears in Harry Carey, Jr.'s book, *Company of Heroes* (1994).
 - b. Figure 7 is an undated view of Harry Carey Ranch, probably dating to the 1920s, from *Company of Heroes*, by Harry Carey, Jr., (1994).
 - c. Figure 8 is a postcard showing a "View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com.

PART IV. PROJECT INFORMATION

This project was sponsored by Montalvo Properties & Evans-Collins Community Builders. Meta Bunse, Steve Mikesell, and Toni Webb, of JRP Historical Consulting Services, conducted the field inspection and recordation in November 2000. Meta Bunse and Toni Webb conducted research in various on-line resources, as well as the Sacramento Office of Historic Preservation, Santa Clarita Branch of the Los Angeles County Library, Santa Clarita Valley Historical Society, William S. Hart Regional Park, Los Angeles County Assessor's Office, Los Angeles County Clerk/Recorder's Office, and the Los Angeles Public Library. Toni Webb and Meta Bunse wrote the text for the individual building forms, while Meta Bunse wrote the narrative report with contributions from Toni Webb and Steve Mikesell (specifically the history of the Western as a film genre). Toni Webb produced the sketch floor plans and Bill Dewey produced the photography.

The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property.

LOCATION MAP

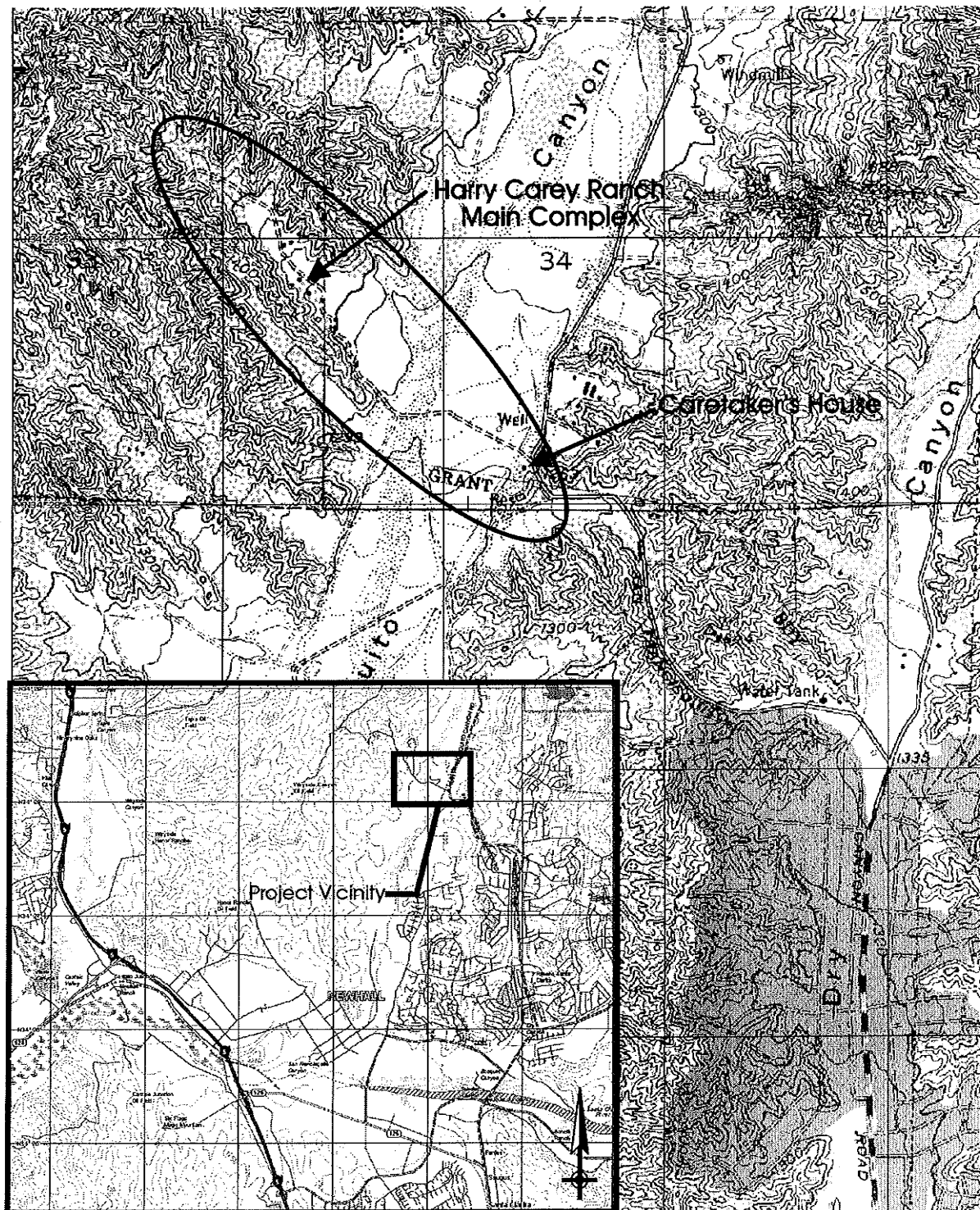


Figure 1.
Project Vicinity

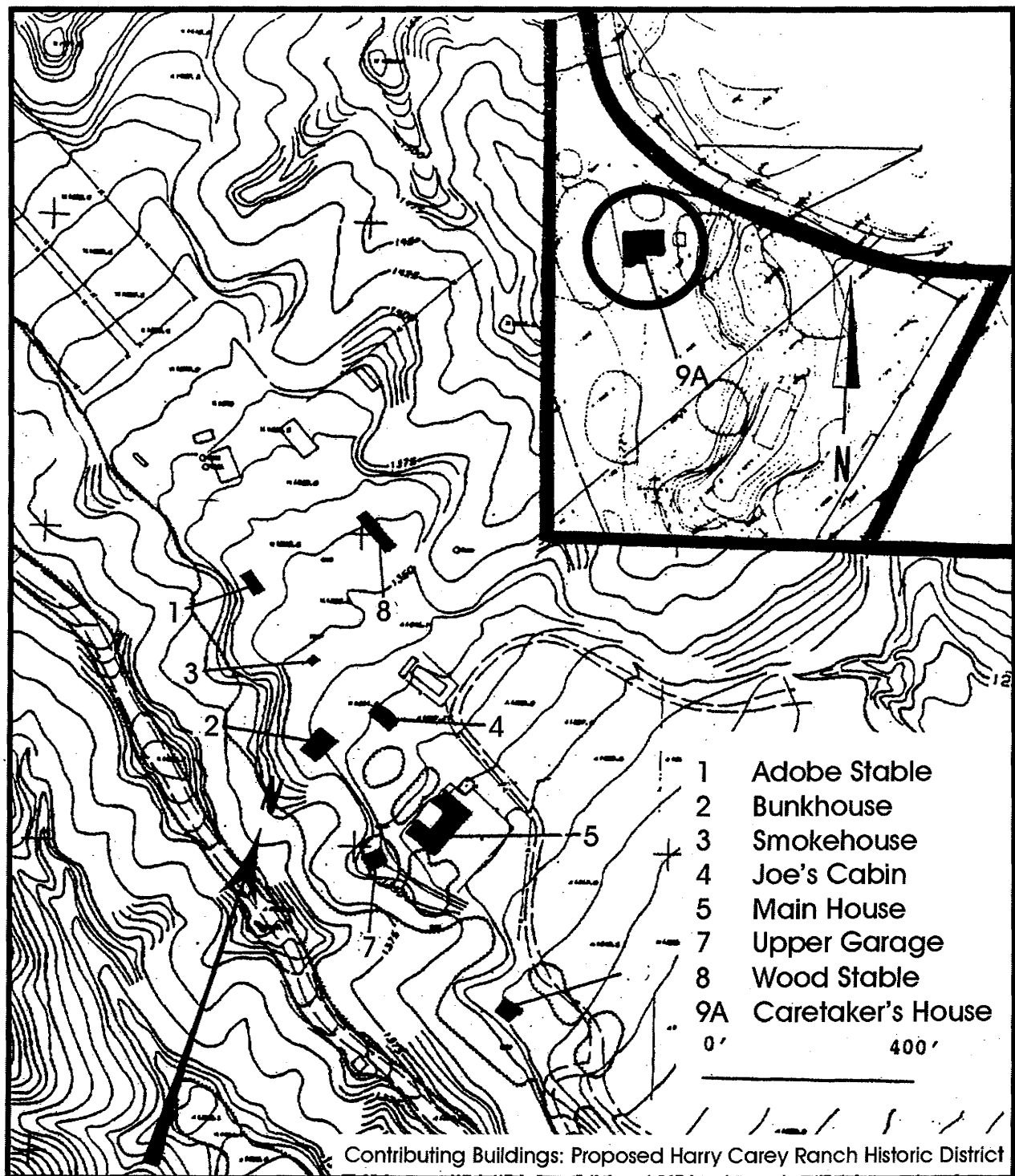


Figure 2. Site Map

SKETCH FLOOR PLANS

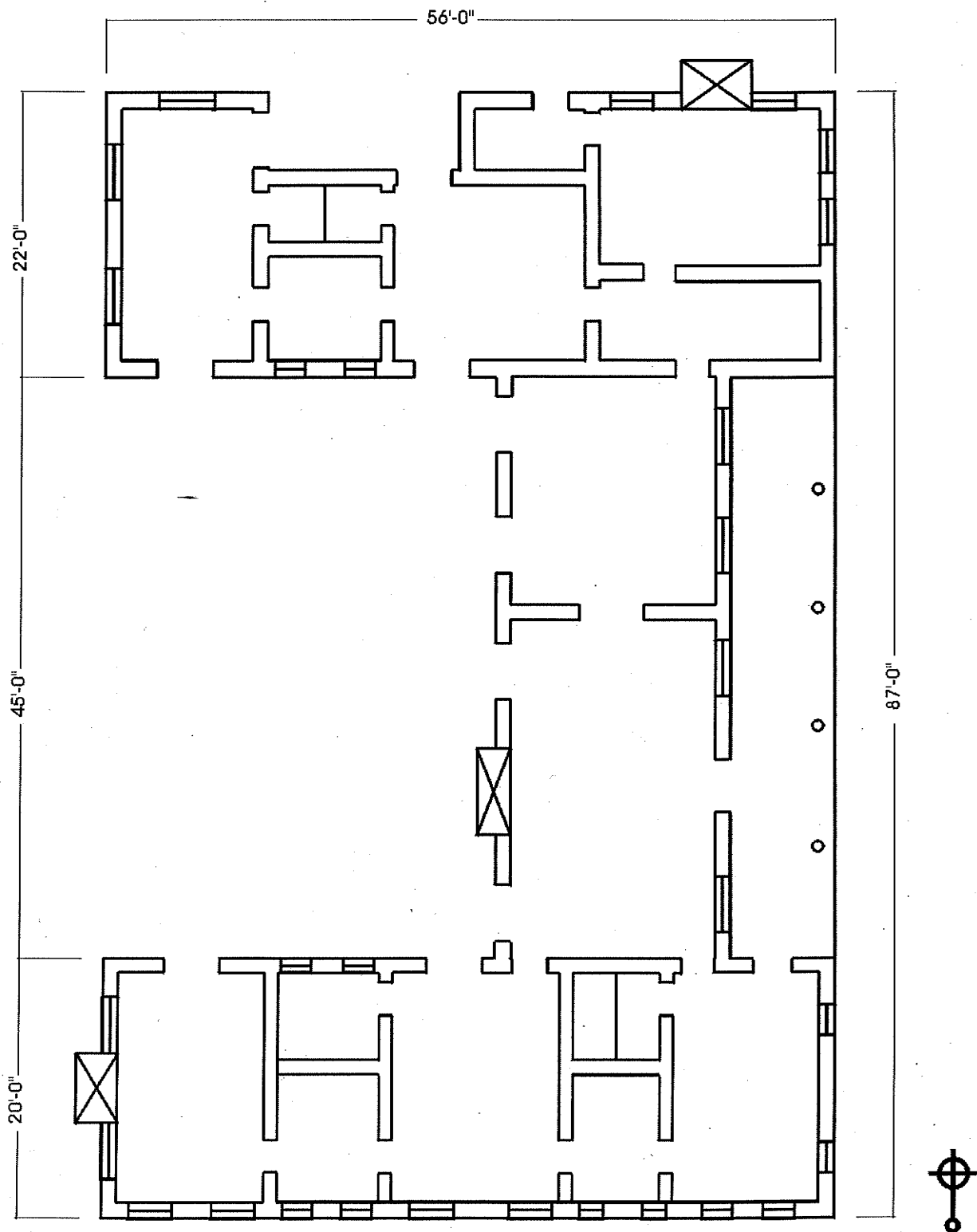


Figure 3. Main House (Building 5)

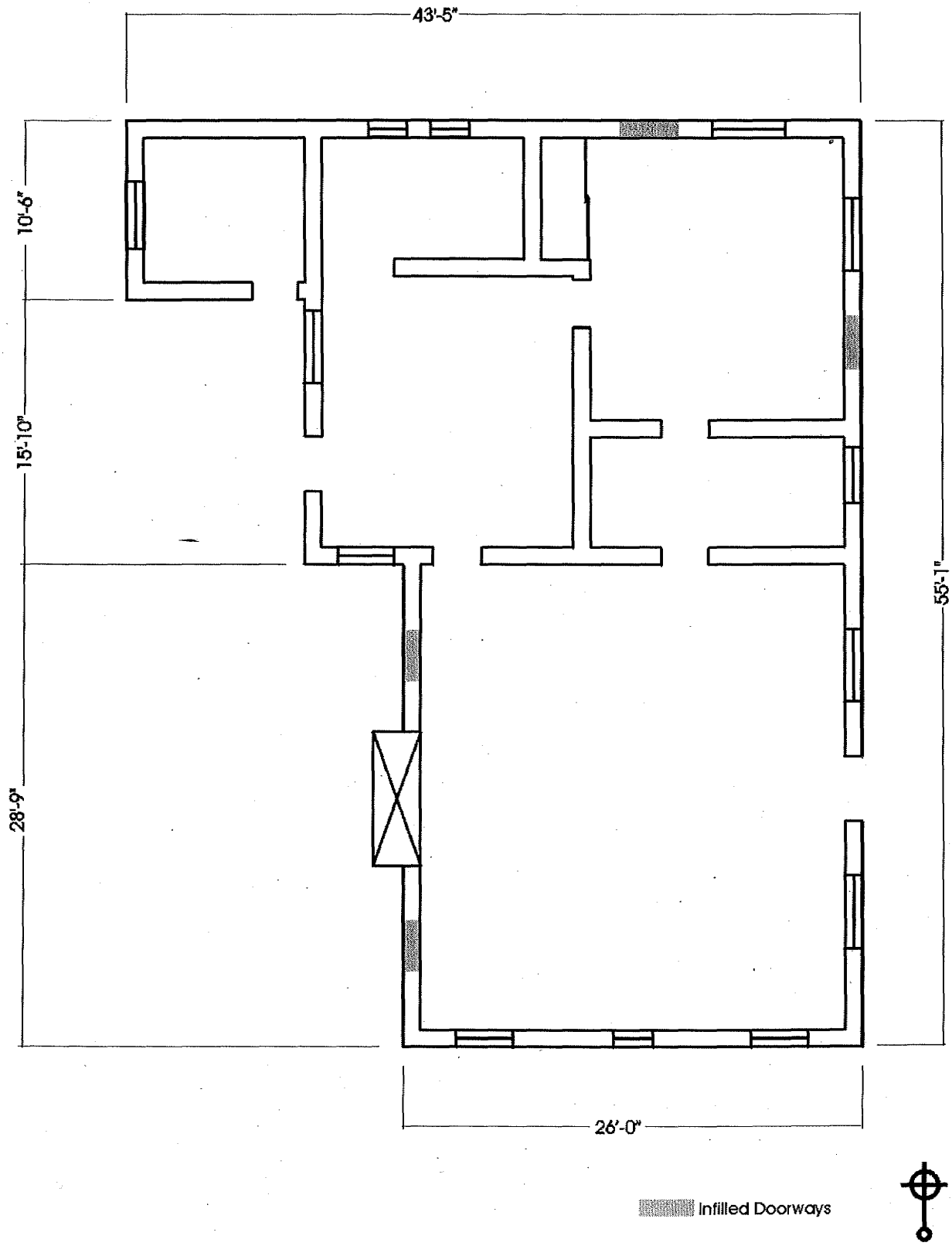


Figure 4. Caretaker's House (Building 9A)

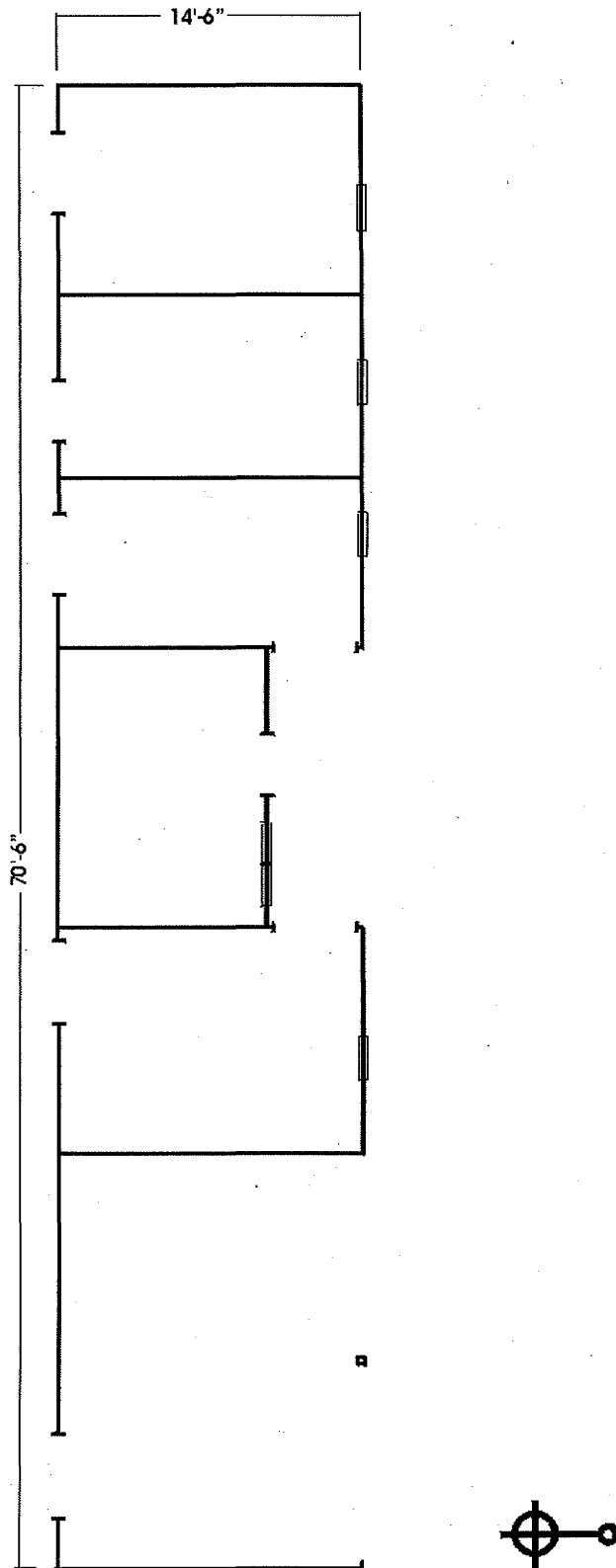


Figure 5. Wood Stable (Building 8)

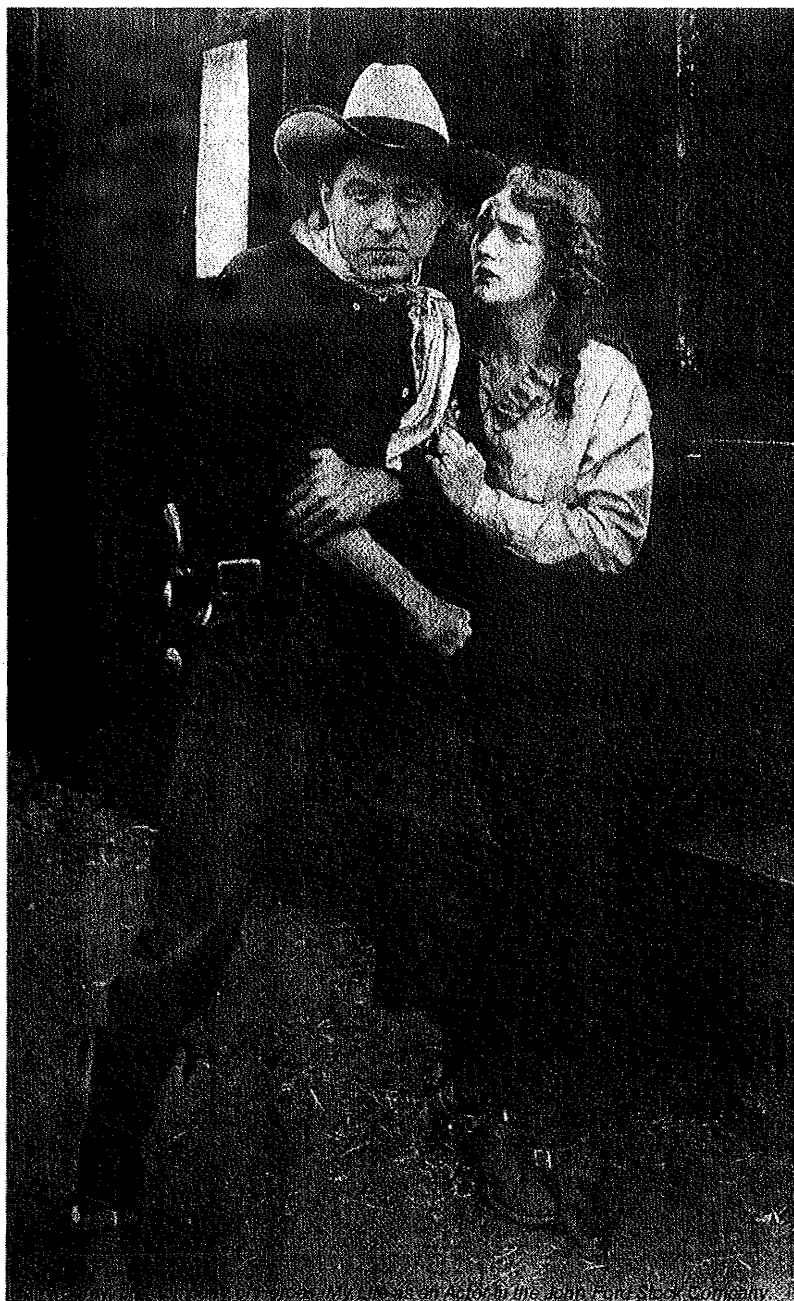


Figure 6. Promotional photograph of Harry and Olive Carey for the film *Knight of Range*, circa 1915.

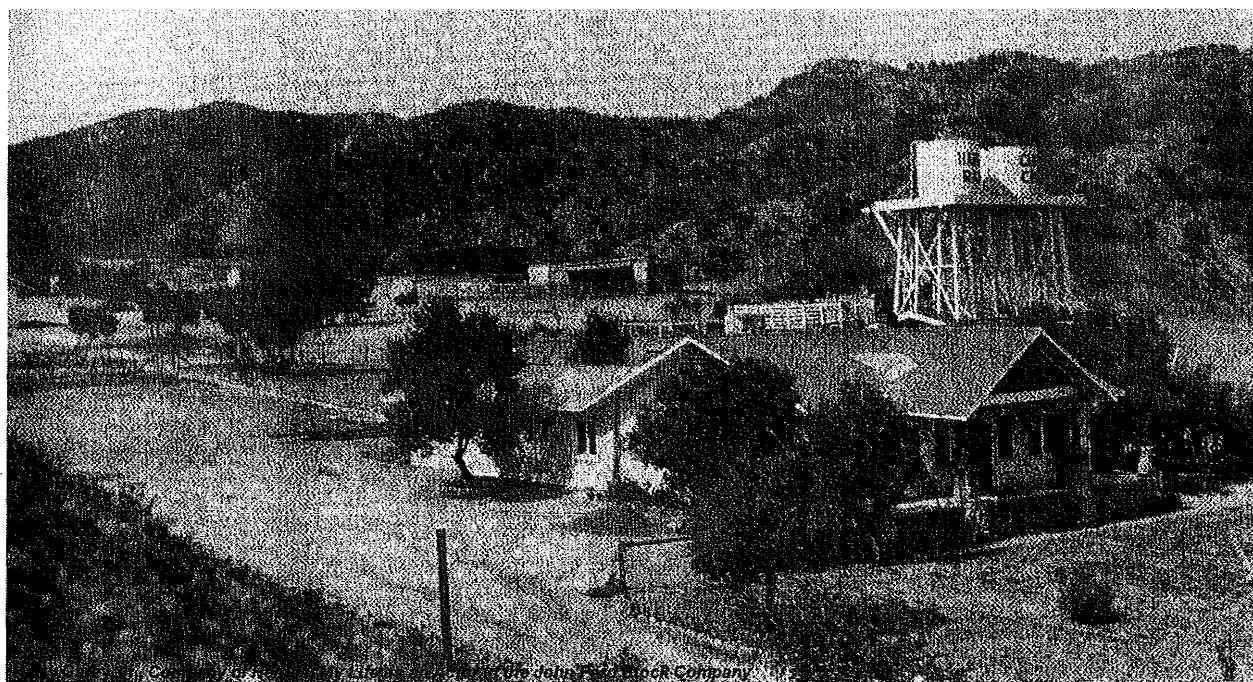


Figure 7. Photograph showing the original home constructed on the ranch, circa 1920s.

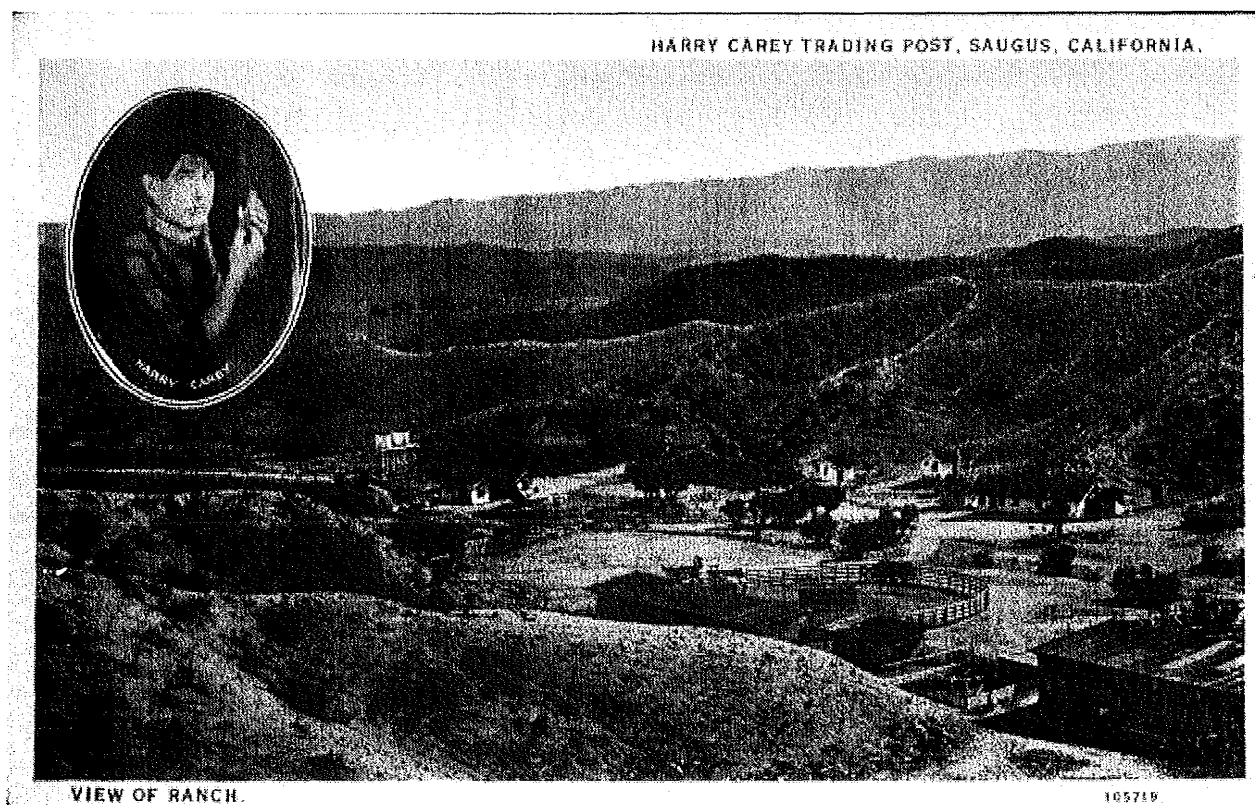


Figure 8. Post Card depicting the ranch circa 1920s.

HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-1



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-3



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-4



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-5



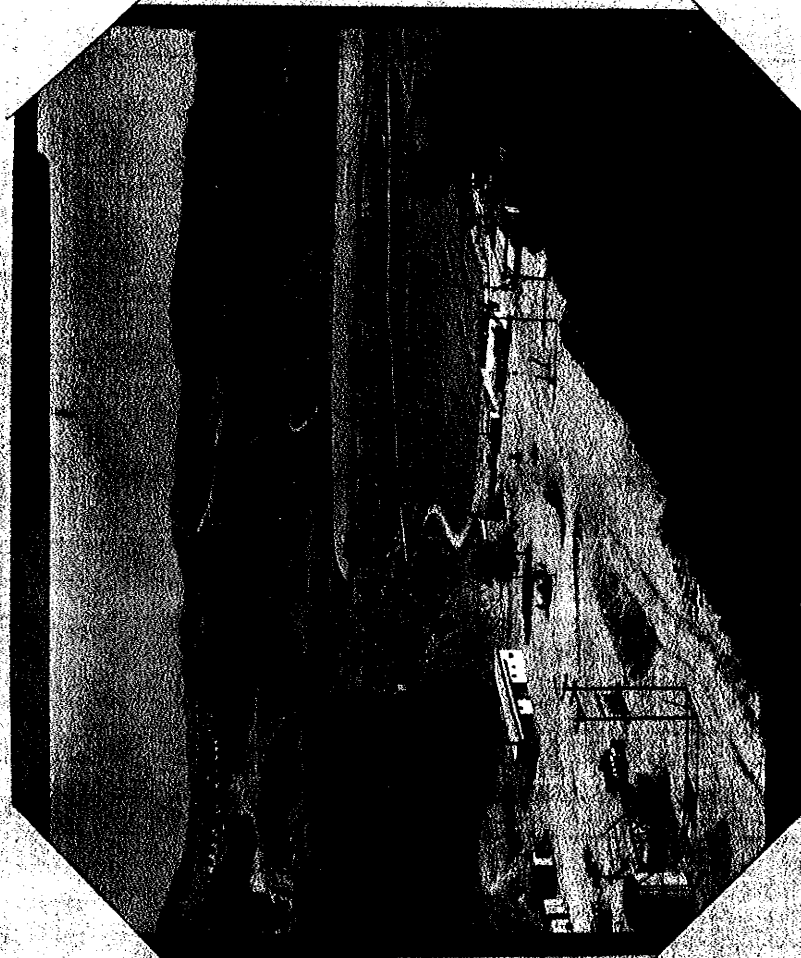
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-6



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-7



Harry Carey Ranch, Ranch House
(Building No. 5)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

— WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Ranch House
(Building No. 5)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-A

William B. Dewey, Photographer

November 2000

- | | |
|--------------|---|
| CA-2712-A-1 | GENERAL VIEW OF BUILDING 5 FROM DRIVEWAY, SHOWING FRONT PORCH AND FENCE; CAMERA FACING WEST. |
| CA-2712-A-2 | VIEW OF EAST FAÇADE; CAMERA FACING WEST. |
| CA-2712-A-3 | VIEW OF WEST SIDE OF RANCH HOUSE, SHOWING COURTYARD AND BEDROOM WINGS; CAMERA FACING SOUTHEAST. |
| CA-2712-A-4 | OBLIQUE VIEW OF NORTH SIDE, SHOWING KITCHEN CHIMNEY; CAMERA FACING SOUTHEAST. |
| CA-2712-A-5 | VIEW OF SOUTH SIDE OF RANCH HOUSE; CAMERA FACING NORTHWEST. |
| CA-2712-A-6 | VIEW OF SOUTH SIDE OF RANCH HOUSE; CAMERA FACING NORTH. |
| CA-2712-A-7 | DETAIL OF EXTERIOR WALL WEST OF KITCHEN ENTRANCE, SHOWING ADOBE CONSTRUCTION AND EXTERIOR FINISH; CAMERA FACING EAST. |
| CA-2712-A-8 | DETAIL OF FRONT PORCH, MAIN ENTRANCE, AND SOUTH BEDROOM WING ENTRANCE; CAMERA FACING SOUTHWEST. |
| CA-2712-A-9 | OBLIQUE VIEW OF FRONT PORCH; CAMERA FACING NORTH. |
| CA-2712-A-10 | DETAIL OF MAIN ENTRANCE, WITH NICHE TO LEFT; CAMERA FACING WEST. |

HARRY CAREY RANCH
Ranch House (Building 5)
HABS No. CA-2712-A
INDEX TO PHOTOGRAPHS (Page 2)

- CA-2712-A-11 DETAIL OF FRENCH DOORS, SOUTHERNMOST EXTERIOR DOOR
FROM DINING ROOM; CAMERA FACING EAST.
- CA-2712-A-12 DETAIL OF WINDOW, SOUTHERNMOST WINDOW IN WEST END
OF NORTHERN BEDROOM WING; CAMERA FACING EAST.
- CA-2712-A-13 GENERAL VIEW OF HOUSE, GARDEN AND FENCE, WITH OLD
FARM EQUIPMENT NEAR DRIVEWAY; CAMERA FACING WEST.
- CA-2712-A-14 GENERAL VIEW FROM GARDEN; CAMERA FACING
NORTHEAST.
- CA-2712-A-15 INTERIOR VIEW FROM EAST BEDROOM (NORTH WING)
THROUGH BATHROOM TO WEST BEDROOM; CAMERA FACING
WEST.
- CA-2712-A-16 INTERIOR VIEW FROM DINING ROOM INTO LIVING ROOM;
CAMERA FACING SOUTH.
- CA-2712-A-17 INTERIOR DETAIL SHOWING A TYPICAL INTERIOR DOOR
(BETWEEN EAST BEDROOM, NORTH WING, AND BATHROOM);
CAMERA FACING WEST.
- CA-2712-A-18 INTERIOR DETAIL OF EAST BEDROOM, SOUTH WING; CAMERA
FACING SOUTHEAST.
- CA-2712-A-19 INTERIOR DETAIL OF MIDDLE BEDROOM, SOUTH WING;
CAMERA FACING SOUTH.
- CA-2712-A-20 INTERIOR DETAIL OF FLAT ARCH BETWEEN LIVING ROOM
AND DINING ROOM; CAMERA FACING NORTH.
- CA-2712-A-21 INTERIOR DETAIL OF EAST BEDROOM, SOUTH WING,
SHOWING YUCCA MURAL; CAMERA FACING SOUTHWEST.
- CA-2712-A-22 INTERIOR DETAIL OF WEST BEDROOM, NORTH WING,
SHOWING COWBOY MURAL; CAMERA FACING NORTHWEST.
- CA-2712-A-23 INTERIOR DETAIL OF, CEILING OF EAST BEDROOM, NORTH
WING, SHOWING PART OF MOUNTAIN LION MURAL; CAMERA
FACING NORTHEAST.
- CA-2712-A-24 INTERIOR DETAIL OF FIREPLACE AND CATTLE DRIVE MURAL
IN LIVING ROOM; CAMERA FACING WEST.

HARRY CAREY RANCH
Ranch House (Building 5)
HABS No. CA-2712-A
INDEX TO PHOTOGRAPHS (Page 3)

- CA-2712-A-25 INTERIOR DETAIL OF FIREPLACE IN WEST BEDROOM, SOUTH WING; CAMERA FACING NORTHWEST.
- CA-2712-A-26 INTERIOR DETAIL OF KITCHEN, WITH FIREPLACE AT FAR LEFT; CAMERA FACING SOUTHEAST.
- CA-2712-A-27 INTERIOR DETAIL OF CABINETS IN KITCHEN; CAMERA FACING SOUTHEAST.

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Ranch House (Building 5)

HABS No. CA-2712-A

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California. UTM Coordinate: 11.0357209.3815506

Present Owner/: Montalvo Properties LLC
Occupant P.O. Box 58870
Vernon, CA 90058

Present Use: The ranch land and most of the remaining building are currently unoccupied. The caretaker and his wife currently live in the Bunkhouse (Building 2).

Significance: Building 5, the main ranch house and its pump house / laundry room building, comprise one of the nine resources of the Harry Carey Ranch Historic District. Harry and Olive Carey, who were members of the early motion picture industry in Southern California, and specifically the Santa Clarita Valley, constructed various ranch buildings the property from the late 1910s through the 1930s. The Careys lived on the ranch at various times during more than twenty years of Harry Carey's professional life. The main house and other smaller adobe structures represent a distinctive and excellent vernacular example of Spanish Colonial Revival style. It is unique in its use of architectural details, such as built-in cabinetry and exposed telephone pole ceiling beams.¹

¹ Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Ca. 1932-1933. Harry and Olive Carey directed the construction of this house after their first residence on this property burned down on September 2, 1932. Harry Carey, Jr. recalls that the new house was constructed immediately after the fire. Although the local newspaper reported on the fire that destroyed the original structure, a review of the newspaper from that date through the end of 1933 did not reveal any further articles about the construction of the new dwelling. The Los Angeles County assessment records include an estimated date of construction only.²
2. Architect: Unknown; the design concept is attributed to Harry and Olive Carey who were both directly involved in its construction.³
3. Original and Subsequent Owners: Harry and Olive Carey; John F. Blanchard II and Irene T. Blanchard; Laura Madeline Wagnon and Catherine McCaleb; the Clougherty Packing Company; Montalvo Properties LLC.

Although he and his family appear to have lived on the property from about 1916 through the early 1940s, Harry Carey established legal ownership of the main ranch complex in 1925 when he purchased 160 acres of federal land via a "sale entry." The following year, he expanded the ranch when the government issued him a patent for an adjacent 480 acres as a "homestead – stock raising entry." By the mid 1920s, Carey published an advertising brochure for the commercial venture he operated on the ranch, "Harry Carey's Trading Post," in which he stated that his ranch included a total of 1,200 acres. The remaining acreage was probably acquired through direct sale by private landowners.⁴

A newspaper article dated September 25, 1947 stated that the Careys sold the ranch in 1944 to unnamed owners who planned to operate the property as a dude ranch, but the property was not actually sold until March 1945. At that time Olive and Harry Carey sold the property to John F. Blanchard

² Harry Carey, Jr., interview, January 26, 2001; "Harry Carey Home Destroyed," *The Signal* (September 8, 1932): 1; Property records, Los Angeles County Assessor's Office.

³ Harry Carey, Jr., interview, January 26, 2001.

⁴ Harry Carey, Jr., interview, January 26, 2001; Bureau of Land Management, General Land Office Patent Records, CALA 0031850, Patent issued July 16, 1925 to Henry Dewitt Carey, and CALA 0032149, Patent issued April 22, 1926 to Henry Dewitt Carey; "Harry Carey Trading Post," printed brochure, n.d. [ca. 1920s], Los Angeles Public Library.

II and his wife Irene T. Blanchard. Although the Blanchard's may have been interested in developing a dude ranch, they ran into financial difficulties and sold the ranch to two single women, Laura Madeline Wagnon and Catherine McCaleb in 1948. The Clougherty family (the Clougherty Packing Company) purchased the ranch sometime in the 1950s and held it until December 1998, when they sold it to the Montalvo Properties LLC, the company that is currently developing the property.⁵

4. Builder, contractor, suppliers: What little is known about the construction of the main ranch house comes from interviews with Harry Carey, Jr. who recalls that his parents, especially his mother, handled the construction supplies and labor needed to build the residence. He has stated in two recent interviews that his mother was in charge of the acquisition of supplies, such as the telephone poles, lumber, concrete, and hardware, and that she hired Mexican migrant farmer workers for the construction crews. These men were hired specifically for their knowledge of the adobe manufacturing and construction process and they made the bricks on site using a clay deposit that was located north of the house.⁶
5. Original plans and construction: Harry Carey, Jr. reports that the house was designed by his parents, Olive and Harry Carey, without the benefit of formal plans.⁷ There are no known existing plans of the building, which was built in late 1932 and early 1933. The single-story main house is primarily a U-shaped plan, consisting of two wings flanking a courtyard and connected by a primary element, which incorporates an inset front porch. Both the exterior and interior walls are of adobe construction and each of the three main components of the building are topped by a gable roof covered in Spanish tile. The house faces east.
6. Alterations and additions: The house has not received a major or permanent structural addition. There have been a number of smaller alterations, which are described below.

⁵ *The Signal* (January 30, 1940); "Joint Tenancy Deed," Harry and Olive Carey to John F. Blanchard, II, and Irene T. Blanchard, recorded April 18, 1945, Deeds 21887:152-154; "Grant Deed," John and Irene Blanchard to Laura Madeline Wagnon and Catherine McCaleb, recorded June 2, 1948, Deeds 27336:165; Grantee – Grantor indexes, Los Angeles County Clerk and Recorder Office; Property records, Los Angeles County Assessor's Office.

⁶ Harry Carey, Jr., interview, January 26, 2001; Heumann and Wells, " ... Harry Carey Ranch Historic District," DPR523 forms (July 6, 1993).

⁷ Harry Carey, Jr., interview, January 26, 2001.

The Careys made few changes to the house. They had the house wired for electrical service around 1936, relinquishing the romantic notion of kerosene lamplight.⁸

Most of the changes to the house appear to date to the period when the Clougherty family owned the property. The exterior of two existing chimneys were replaced with concrete slump stone. A kitchen remodeling project included the installation of a new fireplace and chimney on the north wall, as well as new glazed ceramic tile on the L-shaped counter top and backsplash and two pairs of three-light wood casement windows not found elsewhere in the house. The original wood floor consisted of wood planks with doveled joints, but the central portion of the house (the living room and dining room), hallway, and kitchen were re-covered with large (about 12" x 12") Saltillo tiles. The tiles are set in concrete mortar and have been coated with a high-gloss sealant.⁹

The Clougherty's also hired scenic artist Les Grimes to paint murals in all the major rooms of the house (see section C6, below). The family acquired the property in the 1950s, probably not long before the company founders Francis and Barney Clougherty hired Grimes to paint murals at the Farmer John factory in Vernon in 1957. Grimes worked on the huge murals at the factory for over a decade, and, in fact, died in a fall from scaffolding while finishing the murals in 1968. He had apparently just finished the last of the Harry Carey Ranch murals because the small painting on the wall of the kitchen is the only dated mural in the house, bearing the date "68."¹⁰

The most recent change to the building was the installation of a central heating unit in a closet in the hallway between the kitchen and the dining room. The historic district survey conducted in 1993 noted that there was "no central heating or air conditioning; fireplaces and the natural insulating characteristics of adobe were relied upon," so the heating system was installed between July 1993 and November 2000. The system includes heating ducts installed in the attic with outlet vents cut into the plank ceilings.¹¹

⁸ Harry Carey, Jr., interview, January 26, 2001.

⁹ Harry Carey, Jr., interview, January 26, 2001; Field inspection, Meta Bunse, Steve Mikesell, and Toni Webb, November 2 and 3, 2000.

¹⁰ Member file, "Leslie A. Grimes," Scenic, Title, & Graphic Artists Local 816; Farmer John Meats, "Our Murals," www.farmerjohn.com (2000). Harry Carey, Jr. stated that there were no murals in the house when he moved away in 1943 (Harry Carey, Jr., interview, January 26, 2001).

¹¹ Heumann and Wells, "... Harry Carey Ranch Historic District," DPR523 forms (July 6, 1993); Field inspection, Meta Bunse, Steve Mikesell, and Toni Webb, November 2 and 3, 2000.

B. Historical Context:

For a more detailed discussion of the historical context of the ranch house and the ranch property, refer to the narrative in HABS No. CA-2712.

Harry Carey started his career as an actor in the emerging film industry in 1908 on the East Coast. He worked with D. W. Griffith and Biograph films before moving to Southern California in 1912. In 1915, he started working for Universal Studios. From 1917 to 1921 he worked as a writer and co-director with John Ford and is credited with being a major influence on Ford's style of directing. *Straight Shooting* was one of the best-known films to come out of their collaboration and it is believed that some of the scenes were shot on the Carey ranch. Carey began working in sound films in 1929, continuing to act in primarily Western films. However, he was nominated for an Academy Award in 1940 for a role he played in a non-Western movie, *Mr. Smith Goes to Washington*.

Harry and Olive Carey built the main ranch house in late 1932 and early 1933 after a fire destroyed the Craftsman style wood-frame residence (**Figure 1**) that they had occupied since about 1916. The new house, like several other smaller outbuildings on the ranch, was constructed of adobe, fulfilling Harry Carey's wish to live in an authentic Spanish "hacienda." The Careys owned the ranch until 1945 and lived there full time until the early 1940s. Although the family often took extended trips during the summer months, and occasionally accompanied Harry Carey on filming locations during the 1920s and 1930s, the Careys considered the ranch to be home. It served as a meeting place for many of Hollywood's actors, directors, writers, and producers who worked in the Western film genre, such as Western film greats John Wayne and William S. Hart. The ranch also attracted those who sought to portray the Old West in art and literature, such as Charles M. Russell and Will James.¹² The adobe house, along with the rest of the ranch, filled a role as a re-creation of the Old West that Carey depicted in films, but it was also an authentic working ranch where Carey raised 200 head of cattle, more than a dozen horses, and a herd of sheep, as well as other barnyard animals.

Adobe buildings are one of the earliest forms of construction. Created from a mixture of sand and clay with grass as a binder, bricks are molded in wood forms, sun dried, and then joined with mud mortar. Because exterior walls of adobe buildings are load bearing, they are usually constructed in an alternating double

¹² Harry Carey Jr. recalls both men visiting the ranch and that his father had a small cabin built on the ranch where Russell could paint. Carey would have been five years old and younger at the time, because Charlie Russell died in 1926. This cabin was probably what is now known as the Lower Garage (Building 6), which was severely damaged in the 1994 Northridge earthquake [Harry Carey, Jr., *Company of Heroes: My Life as an Actor in the John Ford Stock Company* (New Jersey: Scarecrow Press, 1994), 44-53; Harry Carey, Jr., interview, January 26, 2001].

course, creating a thick wall with deep reveals around the door and window openings. Windows and doorways received large timber lintels for further structural support.¹³

Interviews with Harry Carey, Jr. reveal that his parents specifically chose to build with adobe in an effort to create a Spanish "hacienda" and to fulfill the architectural tone set by previous construction on the ranch, such as the former Trading Post buildings destroyed in 1928. He also recalls that both his parents contributed to the construction effort, Harry in terms of the overall design, and Olive collecting the materials and hiring the crews, including local Mexican migrant workers hired during that winter. They were available because of the slower agricultural season and were selected for their familiarity with adobe construction. Clay from deposits north of the house apparently provided the raw material for the bricks that the crews made on site.¹⁴

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The main house of the Harry Carey Ranch Historic District (Building #5) is a single story adobe building with a U-shaped plan and is a modest example of the Spanish Colonial Revival style. The design of the Carey ranch house represents an early residential example of this revival movement, unlike the grand public buildings most commonly associated with the style. Like a Spanish Colonial rancho (whose main residence was called a "hacienda"), this house displays the characteristic elements of the form, such as a low-pitched tile roof over adobe walls, deeply inset window and door openings, and the inter-relationship of interior and exterior spaces that is enhanced through the use of French doors and a courtyard. This example is particularly true to the original haciendas in that it has adobe walls and exposed beams (telephone pole) at the ceilings. Tile floors and a U-shaped plan also emphasize the building's architectural lineage. Without the flamboyance of Churrigueresque examples, the Carey house nevertheless typifies the

¹³ Technical Preservation Services Division, National Park Service, "Preservation of Historic Adobe Buildings," *Preservation Briefs No. 5*, first published August 1978, last modified February 2000, National Park Service, www2.cr.nps.gov/tps/briefs.

¹⁴ Harry Carey, Jr., interview, January 26, 2001; Heumann and Wells, "... Harry Carey Ranch Historic District," DPR523 forms (July 6, 1993).

simpler single story massing, rectangular plan, and low red roofs associated with the Spanish Colonial Revival style.¹⁵

Western film star Harry Carey and his wife Olive had the house constructed in a style that was consistent with the theme of Western architecture that they had established on their property in the 1920s. The main façade of the home (east side) is dominated by an inset porch flanked on either side by the gable ends of the two side wings of the U plan. The long front porch, rear courtyard, adobe construction, Spanish tile roofing, and exposed ceiling beams are typical of the revival of this type of construction in California in the 1920s and 1930s. Although there have not been any major permanent additions to the building, the Clougherty family altered the house with several modifications. The most unusual change was the addition of painted murals in all the major rooms of the home, created by scenic artist Leslie A. Grimes, in the 1950s or 1960s.

2. Condition of fabric: The current condition of the main house (Building #5) is good to fair. The Clougherty family and their employees have consistently maintained the building. Its adobe construction has, however, suffered some deterioration over the years and was probably damaged further during the 1994 Northridge earthquake. The interior and exterior walls, nearly all windows and doors, and the roof are largely unaltered. The flooring, fireplaces and chimneys were altered in the 1950s or 1960s, but remain in good condition, and the only non-original door is found in the north wall at the kitchen entrance.

B. Description of Exterior:

1. Overall dimensions: This U-shaped residence measures about 87'- 0" along the façade, which includes the 45'- 0" long porch, the width of the south wing (20'- 0") and the north wing (22'- 0"). Each wing is about 56'- 0" long. A recessed uncovered porch is set into the north side of the northern wing (see Sketch Plan).
2. Foundations: The house appears to rest on a poured concrete perimeter foundation, but because the interior floor levels are uneven, its exact construction type is unknown. A small cellar is located under the kitchen and is accessed by a trap door in the floor.

¹⁵ Harold Kirker, *Old Forms on a New Land: California Architecture in Perspective* (Niwt, CO: Roberts Rinehart Publishers, 1991), 82-84; Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (New York, W. W. Norton and Company: 1998), 165, 272, 306-310.

3. Walls and structural systems: Both the interior and exterior walls of this building consist of non-reinforced adobe bricks. The individual bricks measure about 1'-5" x 3'- 1/2" x 1'- 2" and are set in concrete mortar in a single course. The interior and exterior walls are all about 1'- 2" thick with the exception of the interior load-bearing wall separating the living and dining room that is double that thickness. The thickness of the walls throughout the building allowed room for the creation of small arched rectangular display niches, three on exterior walls. Two niches are found facing the courtyard (one on the west wall of the central wing and the other on the north wall of the south wing), while the third exterior niche is located on the façade, adjacent to the front door. These niches are approximately 12" wide, 7" deep and range in height from 1'- 3" to 2'- 3".
4. Porches, stoops, and courtyards: The main porch is located at the center of the façade under the principal roof which is supported at this point by framing created by telephone poles. Four telephone poles are used as posts and a similar pole serves as the beam supporting the porch eave. The posts are set into the poured concrete porch floor, which is paved with large terra cotta tiles set in concrete mortar. A separate, small, uncovered porch is located on the north side of the building and provides an entrance area for two French doors, one to each of the two bedrooms located in the north wing.

The U-shaped plan of the house frames a courtyard at the rear (west side) of the residence. This courtyard is further defined by a 3'-10" high adobe and concrete wall that extends between the west ends of the north and south wings. Access to the courtyard is offered by two wood plank hinged gates set at either end of this wall, as well as the eight pairs of French doors facing the courtyard from the three main components of the house. A poured concrete walkway encircles the courtyard at the edge of the three walls of the house that face onto the space, while the remainder of the courtyard is paved with red brick.

An informal patio area is located just north of the kitchen entrance of the main house, next to the utility building (see outbuildings, below). This patio is paved with red brick. A metal gate, incised with the Farmer John logo, leads from the patio through the adjacent garden perimeter wall to the driveway. A barbeque, built into the perimeter wall, is located about 30' south of this patio.

5. Chimneys: There are three exterior chimneys in this building, one at the kitchen (north wall), one in the living room (west wall), and one at the west gable end of the south wing. The living room and south wing chimneys were part of the original construction of the house, but have

been enlarged and the original river rock facing has been replaced with buff-colored concrete slump stone. The chimney on the north wall of the kitchen serves a fireplace that was installed in the 1950s or 1960s during the Clougherty ownership. The use of these concrete slump stone units and the awkward intersection of this construction with original features is evident at several locations, such as the kitchen chimney where the chimney overlaps the lintel by several inches and the placement of a bas-relief "F - J" (Farmer John) logo at the top of the chimneystack. The chimney for the living room fireplace is located on west wall facing the courtyard and has a similar bas-relief logo on the lower portion of the chimney. All the chimneys are stepped and rectangular in shape.

6. Openings:

- a. Doorways and doors: The house has 13 exterior doorways. The main entrance is a wide vertical plank batten door set left of center in the façade (east side) of the house at the front porch. The door has a wrought iron handle and latch, as well as two flared, split-tailed, hammered iron bands, or straps, on the exterior side. The interior side is supported with wood bracing in a Z pattern. Both sides of the door are coated with a clear, high-gloss varnish.

Ten of the remaining 11 doorways are set with wood-framed French doors. Eight of these are found in the walls of all three wings that face the courtyard at the center of the U-shaped plan, while the other two lead onto the recessed uncovered patio at the north side of the house. A 6-light wood frame door leads directly onto the porch from the south wing (left of the front door), while a single-panel, glazed, wood-frame door (ca. 1960s) is set in the north wall of the house at the kitchen entrance. The wood frames and moldings of the French doors throughout the house were painted bright blue prior to their current brown color.

- b. Windows and shutters: There are 29 windows located in the exterior walls of this building. Twelve of these windows are recessed single, side-hinged, wood casement windows with two vertical lights, interspersed with 15 4/4 wood casement windows that are flush with the exterior wall. The remaining two windows are recessed single, side-hinged, wood casement windows with three vertical lights. All of the window surrounds are relatively plain with the exception of simple, thick wood lintels set into the adobe wall above each window. Because the exterior paint has peeled from the exterior of a window in the gable end of the bedroom at the southeast corner of the house, a concrete slip sill is

visible. It is likely that each of the window openings have concrete sills to protect the adobe wall from weathering, but they are painted over and difficult to identify elsewhere in the house. The wood frames and moldings of the windows throughout the house were painted bright blue prior to their current brown color.

7. Roof:

- a. Shape, covering: The house has a low-pitched cross-gabled roof. This roof form consists of the side-gable roof of the dominant central section of the house, and the ridges of the gable roofs of the two side wings that extend west from each end of the central element. The roof is unified by its covering of straight-barrel, Mission tile. Ceiling joists, visible from the interior of every room, consist of timber telephone poles.
- b. Cornice, eaves: The eaves along the sides of each gable roof form are narrow (about 2' deep) with exposed 4" x 4" rafters. The overhang at the gable ends is finished with a row of roof tile.
- c. Dormers, cupolas, towers: None.

C. Description of Interior:

1. Floor plans: Private rooms (bedrooms and baths) are located within the south and north wings, while the public areas (living room, dining room, and kitchen) are found within the central section. Generally, access to all rooms is via another room; the only hallway in the house is a short space between the dining room and the kitchen that also opens onto the first bedroom of the north wing. The house contains five rooms used as bedrooms and three baths (two bedrooms on west end of each wing are divided by a shared bathroom). Three fireplaces appear in each of the major portions of the house except the north bedroom wing. Most of the major rooms are also accessed via the courtyard except for the bathrooms, kitchen and easternmost bedroom on the southern wing. All interior walls are adobe (1'-2" wide); most are finished in concrete plaster and paint.
2. Stairways: None.
3. Flooring: The majority of the floors in the house (all bedrooms) are covered with a wool, multi-colored, level loop carpet with a diagonal design. Mexican paving, or Saltillo tile flooring with concrete-like grout finish the living room, dining room, kitchen, hallway and utility area of

house, while magnesite flooring covers the bathroom floors. The Saltillo tiles have been covered in a clear, high gloss sealant. The tiles on the front porch floor are a glazed tile in a similar size; however, they are unsealed and quite worn.

4. Wall and ceiling finish: All rooms have a painted concrete plaster wall finish over the adobe bricks except for the bedroom located on the southeast corner of the house. This bedroom has a paint over whitewash finish that reveals the shapes of the adobe bricks underneath. The bathroom walls are finished in a smooth concrete plaster with a magnesite faux tile trim. Every room in the house has a wood plank ceiling with exposed beams (telephone poles). The plank ceiling of the kitchen, as well as the bedrooms on either end of the south wing, are painted white. All remaining rooms have clear, high-gloss, varnished ceilings. Murals decorate the walls of several of the rooms (see section C6).
5. Openings:
 - a. Doorways and doors: All doorways of the house are flat with wide, plain wood lintels coated with a clear, high-gloss varnish. These lintels are recessed slightly into the adobe walls and extend 6 to 8 inches beyond the edge of the door openings. The doors have simple wood moldings recessed from the rounded corners of the walls. The doors themselves are all original, wide-plank, vertical wood batten doors with steel or iron hardware. The opening between the dining room and living room is a 5' wide flat arch with a wide wood plank lintel. Like the other doorways, the archway lintel is slightly recessed into the adobe wall surface. On the dining room side, the lintel is exposed for about 6 inches past the edge of the opening, while on the living room, the lintel extends several feet to either side to serve as the lintel at the top of the built-in bookshelves for a total length of about 12'-0."
 - b. Windows: The simple wood molding around the windows is similar to the molding around the doors.
6. Decorative features and trim: Three bookshelves built into the adobe walls are located in the living room. One is approximately 6' wide and is centered on the southern wall. The two other bookshelves (each 3'-0" wide) surround the archway that leads into the dining room. Cabinets, found in the bedroom closets, the hallway, the pantry, and in the kitchen, appear to be original to the building. Most are highly varnished, darkly stained wood battens with iron hardware, except the kitchen and hallway cabinets, which have been painted white.

Three arched niches are found on interior walls. Two niches appear in the north wall of the dining room and have been incorporated into the design of a painted mural. The final niche appears in the living room, to the north of the front door.

There are seven murals painted on the interior walls of the house. Three are signed and only one is dated, but they all appear to have been painted by Les Grimes. In the south wing, the east bedroom has an unsigned mural of a yucca plant on its west wall, and a signed painting of a bovine skull sitting on a post and barbed wire fence is located in the westernmost bedroom. The westernmost bedroom of the northern wing contains a signed painting of a ranch hand holding a Farmer John logo branding iron on the west wall and on the east wall of the second bedroom of this wing is an unsigned mural of a mountain lion. A small, signed mural dated 1968 depicts fruits and vegetables on the east wall of the kitchen. In the living room, a scene depicting a cattle drive in the desert signed by the artist encircles the fireplace and chimney. The largest and most vibrant mural in the house depicts a Mission scene and is found on the northern wall of the dining room. Unlike the other murals in the home, this unsigned painting encompasses nearly the entire wall, from floor to ceiling, and incorporates the two wall niches within its design.

There are three fireplaces located in the house (one at each wing). A small, simple fireplace located on the western wall of the west bedroom of the south wing is flush with the wall and appears unaltered from its original state. A non-structural wood plank mantel with scalloped trim and supported by two metal brackets is located on the wall about two feet above the firebox. The concrete hearth is flush with the floor and extends out into the room approximately 18 inches. Decorative tile surrounds the fireplace opening. The fireplace on the western wall in the living room was also part of the original construction, but appears to have been refaced with rough cut field stone in the 1950s or 1960s. Measuring approximately 8'-3" wide and 3' deep (at the hearth) the top of the raised hearth is finished with smooth stone. The mantel is trimmed with a round log that appears to be a cut telephone pole and the flue above it tapers to the ceiling. A steel curtain screen is attached to the top of the firebox opening. The fireplace located on the northern wall in the kitchen was installed in the 1950s or 1960s and is faced with the same rough fieldstone. It measures approximately 6' wide and 3' deep and like the fireplace in the living room has a raised hearth and a steel curtain screen. Unlike the living room fireplace, its firebox opening is off center and the flue rises straight to the ceiling.

7. Hardware: The hardware of the main house is mostly steel, painted black, but the interior fixtures do appear to include some wrought iron pieces. As noted above, the openings of the living room and kitchen fireplaces are set with steel curtain-type screens. Steel latches, handles, and hinges appear on all the interior doors and cabinets. The small iron cross set into the arched opening in the door between the dining room and the hallway was probably installed by the Cloughertys who decorated the home with many Catholic symbols. The hardware on the front door includes a large wrought iron latch and handle, as well as two flared, split-tailed, hammered iron straps on the exterior side.

8. Mechanical equipment:

- a. Heating, air conditioning, ventilation: The house was originally constructed with two fireplaces for heating and did not have a cooling system. A third fireplace was added in the kitchen in the 1950s or 1960s. A forced central heating system with outlets in the ceiling was a late addition to the house, installed after 1993. The furnace unit is located in a built-in wood cabinet in the hallway between the kitchen and dining room.
- b. Electricity: The house was originally constructed without electricity, but it was installed soon afterwards, in about 1936. The first electrical wiring was simply run along the interior surface of the walls and ceilings to outlets, or directly to plain-glazed porcelain light fixtures that hold a single bulb (such as the light over the sink in the bathroom of the north wing). Most rooms are largely lit by portable lamps. Two kerosene lamps are attached to the wall on either side of the opening between the living room and the dining room, facing the living area.
- c. Plumbing: The house was constructed with modern indoor plumbing, including porcelain fixtures: bath tubs, sinks, and toilets.

- D. Site:

1. Historic landscape design: The landscaping of this property does not have a formal plan. A large front lawn forms the dominant feature of the garden, along with an adobe and concrete perimeter wall that forms the north and east boundary of the lawn, at the front of the main house. Trees and perennials in beds along the edge of the house, as well as along the perimeter wall, form the major plantings of the garden. The plantings include olive, oleander, palm, pomegranate, and citrus trees, as well as a very large deodar cedar and cottonwood tree. Large groupings of

geranium, lantana, roses, and prickly pear cactus are located throughout the garden, especially near the fence and the laundry room building. Oleander, pomegranate, and other fruit trees also line the driveway, and oleander bushes are scattered randomly throughout the area between the outbuildings and the house. The property once contained several more cottonwood trees and hollyleaf cherry, but many have been cut down. Australian pine trees line the tennis court north of the house.¹⁶

2. Outbuildings: The construction of the main house also included a separate pump house building. This adobe building is located about 16 feet north of the main house and has a low-pitched, asymmetrical, side-gable roof covered with composition sheet roofing. The roof has projecting eaves with exposed rafters and wood fascia at the gable ends. The pump house appears to rest on a slab foundation, although the west and south sides of the building have a raised concrete foundation as well. The exterior of pump house is sheathed in stucco while the interior walls are finished with concrete plaster. The only entrance into the simple rectangular building (15' x 24' - 4") is located in the south wall, facing the main house. This opening is set with a wood door and wood frame screen door. The opposite wall (north) has no openings, but two wood-frame, six-light hopper type windows appear in the east and west sides of the building, inset in the thick adobe walls. This building currently houses laundry appliances and a hot water heater. A propane tank is located outside just to the west side.

¹⁶ Harry Carey, Jr. remembers many native "California cherry" trees scattered throughout the ravine around the ranch complex. These trees were probably what are commonly known as the hollyleaf cherry (*Prunus ilicifolia*). Harry Carey, Jr., interview, January 26, 2001; Bryan Dillow, California Native Trees (2000) www.canative.com, as of January 30, 2001.

PART III. SOURCES OF INFORMATION

A. Architectural Drawings: None.

B. Early Views:

"View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s],
Santa Clarita Valley Historical Society, www.scvhhistory.com.

Photo of Harry Carey Ranch, undated but probably dating to the 1920s, from
Company of Heroes, by Harry Carey, Jr., (1994).

"Harry Carey Trading Post," printed brochure, n.d. [ca. 1920s], Los Angeles
Public Library.

C. Interviews:

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta
Bunse, JRP Historical Consulting Services. Davis, CA.

D. Bibliography:

1. Published Sources:

Carey, Harry Jr. *Company of Heroes: My Life as an Actor in the John Ford Stock
Company*. New Jersey: Scarecrow Press, 1994.

Hoffmann, Henryk. "*A*" *Western Filmmakers: A Biographical dictionary of
Writers, Directors, Cinematographers, Composers, Actors and Actresses*.
North Carolina: McFarland & Company, Inc., 2000.

Leon Worden. *Santa Clarita Valley: A Concise History*. Newhall, CA: Santa
Clarita Valley Historical Society, 1997

Philip Scorza and Frank Wright, eds. "Santa Clarita Valley: A Pictorial History"
Sierra Vista Publishing, 2000.

Los Angeles County Department of Parks and Recreation. "William S. Hart
Museum," S.l.: Santa Clarita Valley Printing House Craftsmen: 1996.

2. Unpublished Sources:

Bureau of Land Management, General Land Office Patent Records.

Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

Grantee – Grantor indexes, Los Angeles County Clerk – Recorder's Office.

Deeds, Los Angeles County Clerk – Recorder's Office.

Real Property Records, Los Angeles County Assessor's Office, December 2000.

California Office of Historic Preservation. "Directory of Properties in the Historic Properties Data File for Los Angeles County.

3. Internet Sources:

The Santa Clarita Valley Historical Society's site is a valuable source for local history and photographs. This resource includes information on the region in general, San Francisquito Canyon, the St. Francis Dam disaster, and the film industry, as well as Harry Carey's ranch and film career. (www.scvhs.org and www.scvhistory.com)

Various other internet sites provided information on the Western as a film genre, the history of the development of movie making and silent film era. These sites were also valuable sources of biographical information for directors and actors alike.

www.filmsite.org
www.essanyfilmmfgco.com
www.us.imdb.com
www.seeing-stars.com
www.amctv.com

4. Periodicals:

The Signal. Various titles, *Newhall – Saugus Signal*, covers the Santa Clarita Valley region, available on microfilm at the local branch of the county library from 1919.

Los Angeles Times

E. Likely Sources not yet Investigated:

Although the Harry Carey Ranch property was occupied and owned by the Careys from the 1920s through 1945, and the Clougherty family from the mid 1950s through 1998, the chain of ownership is not completely documented for the period of about ten years between 1945 and the mid 1950s. Research conducted for this project revealed that John and Irene Blanchard, as well as Laura Wagnon and Catherine McCaleb, owned the ranch for a short time in the late 1940s. The real property records of Los Angeles County should contain further information about who else may have owned the property during this period, as well as who sold the property to the Cloughertys.

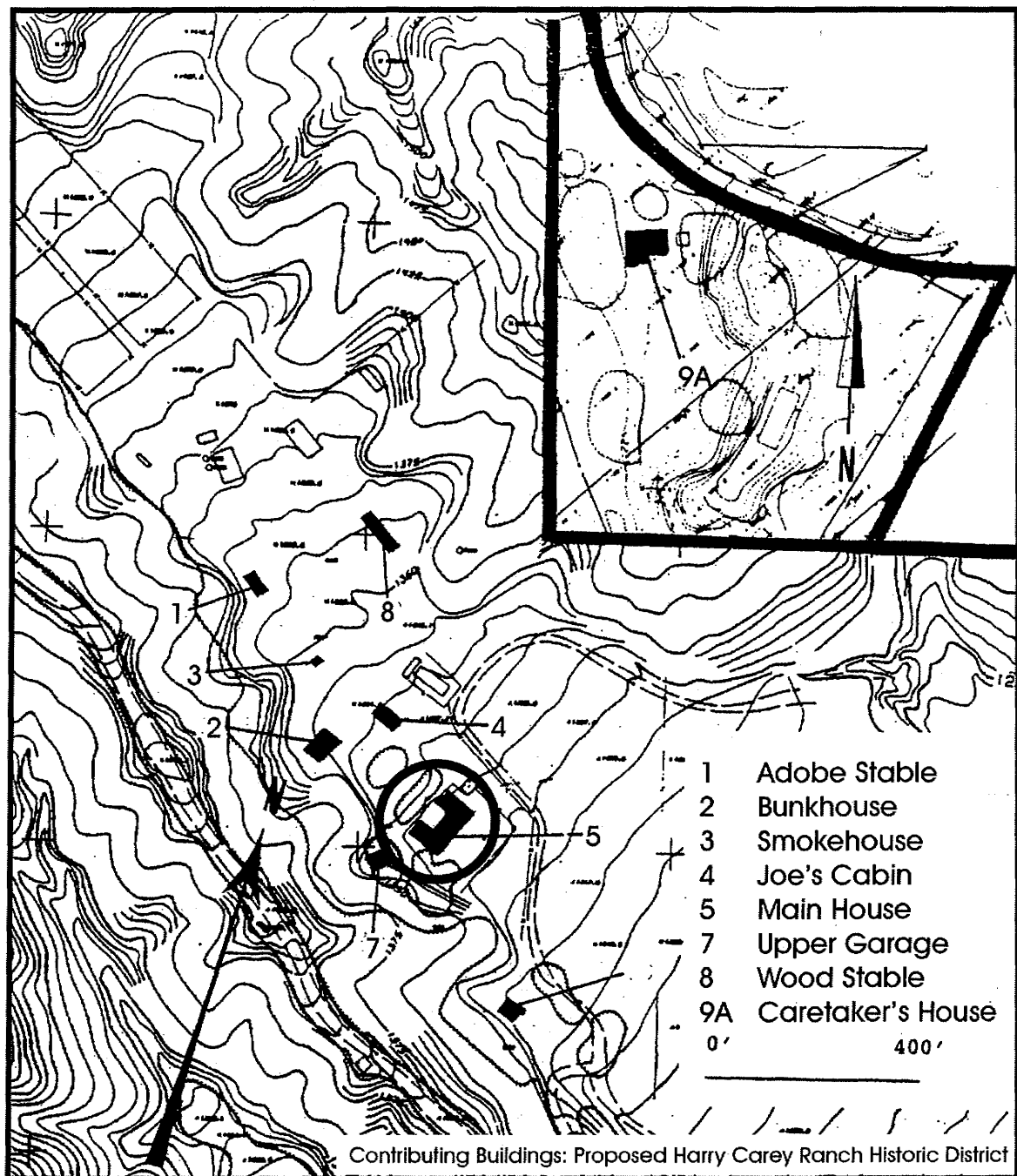
F. Supplemental Material:

1. Sketch floor plans of the Main House (Building 5), show the approximate floor plan as of November 3, 2000.
2. Location maps were re-produced from the DPR523 forms dated July 6, 1993, on file with California Office of Historic Places.
3. Other images related to the historical context and construction history of the property are also included:
 - a. Figure 1 is a photo of Harry Carey Ranch, undated but probably dating to the 1920s, from *Company of Heroes*, by Harry Carey, Jr., (1994).
 - b. Figure 2 is a postcard showing a "View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com.

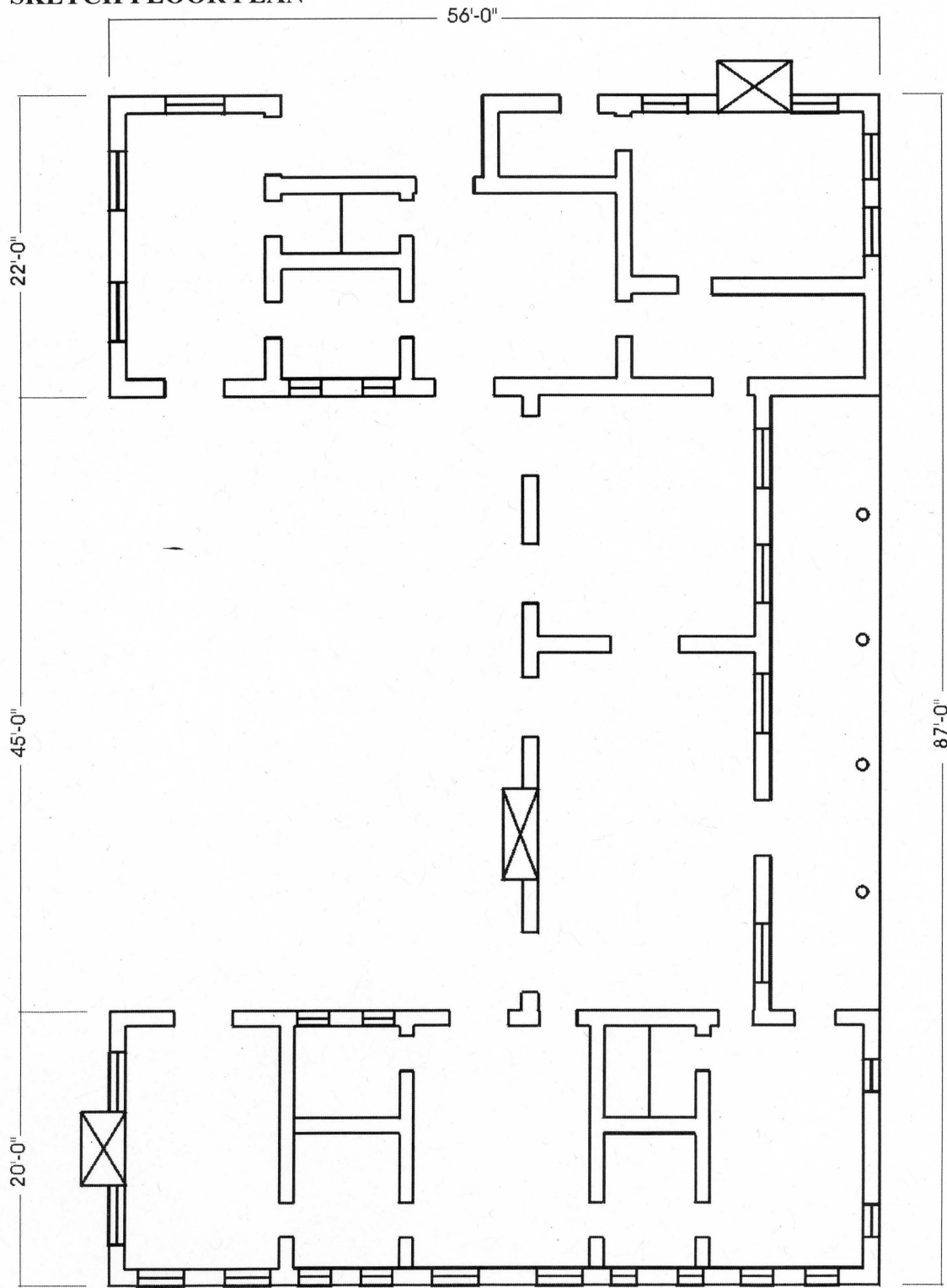
PART IV. PROJECT INFORMATION

This project was sponsored by Montalvo Properties & Evans-Collins Community Builders. Meta Bunse, Steve Mikesell, and Toni Webb, of JRP Historical Consulting Services, conducted the field inspection and recordation in November 2000. Meta Bunse and Toni Webb conducted research in various on-line resources, as well as the Sacramento Office of Historic Preservation, Santa Clarita Branch of the Los Angeles County Library, Santa Clarita Valley Historical Society, William S. Hart Regional Park, Los Angeles County Assessor's Office, Los Angeles County Clerk/Recorder's Office, and the Los Angeles Public Library. Toni Webb and Meta Bunse wrote the text for the individual building forms, while Meta Bunse wrote the narrative report with contributions from Toni Webb and Steve Mikesell (specifically the history of the Western as a film genre). Toni Webb produced the sketch floor plans and Bill Dewey produced the photography.

The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Ranch House (Building 5) will be rehabilitated and used as part of an Interpretive/Learning Center.



SKETCH FLOOR PLAN



HARRY CAREY RANCH,
Ranch House (Building 5)
HABS No. CA- 2712-A (Page 21)

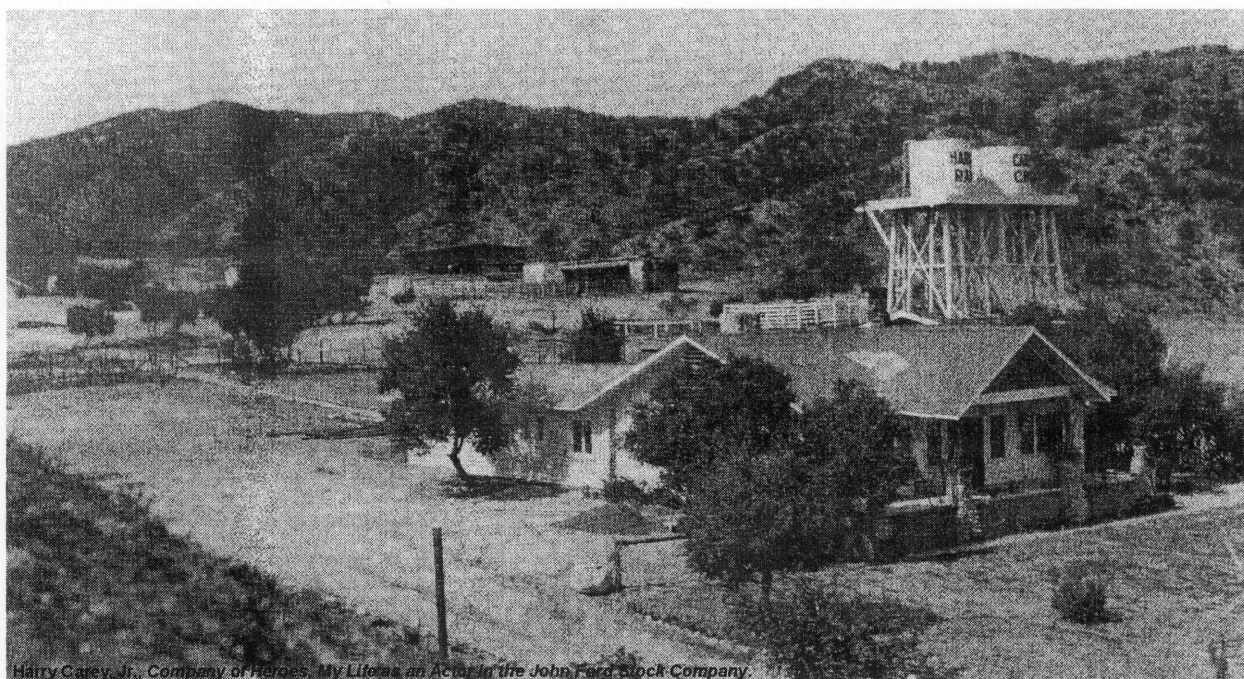


Figure 1. Photograph showing the original home constructed on the ranch, circa 1920s.

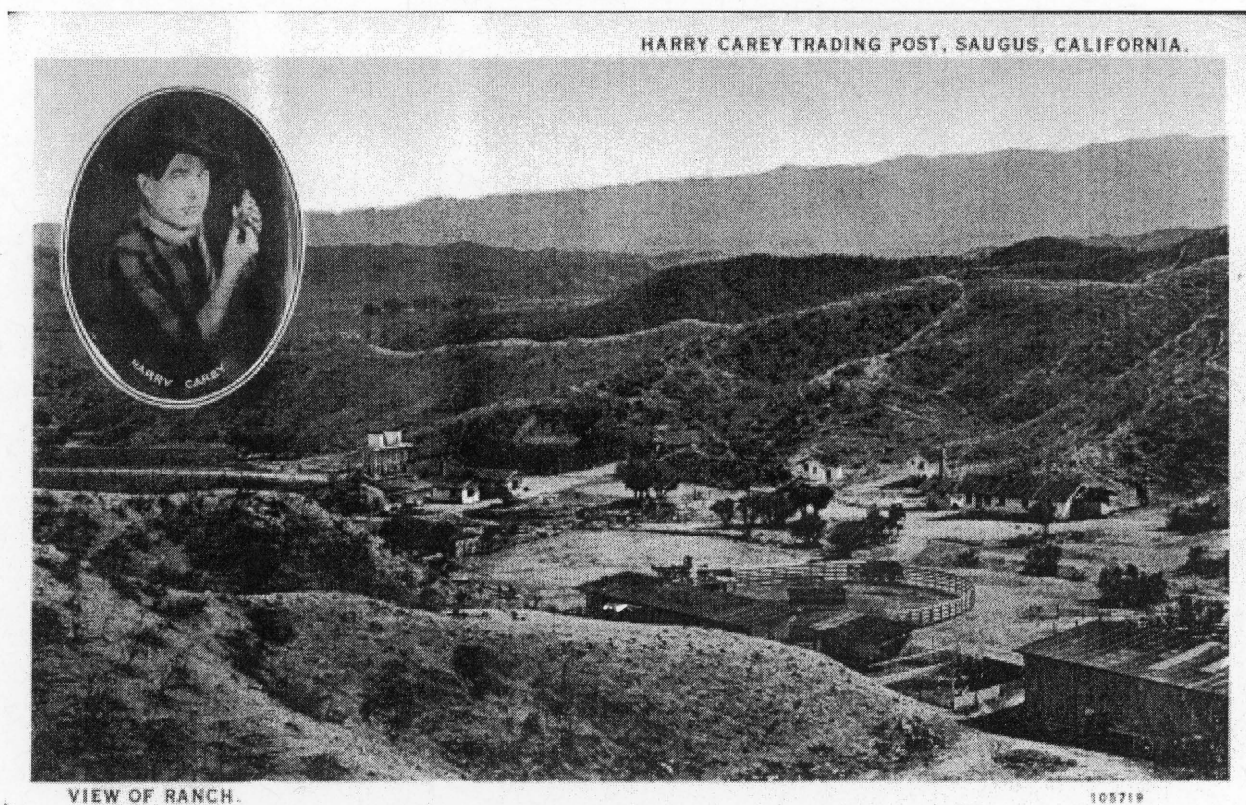
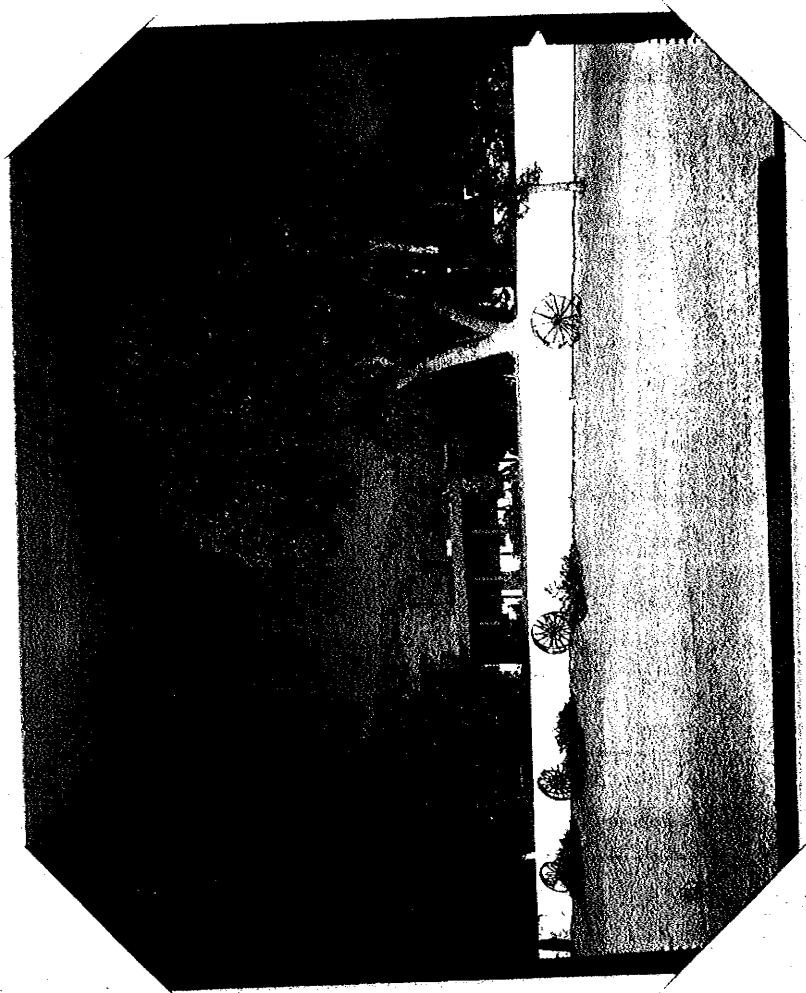


Figure 2. Post Card depicting the ranch circa 1920s.

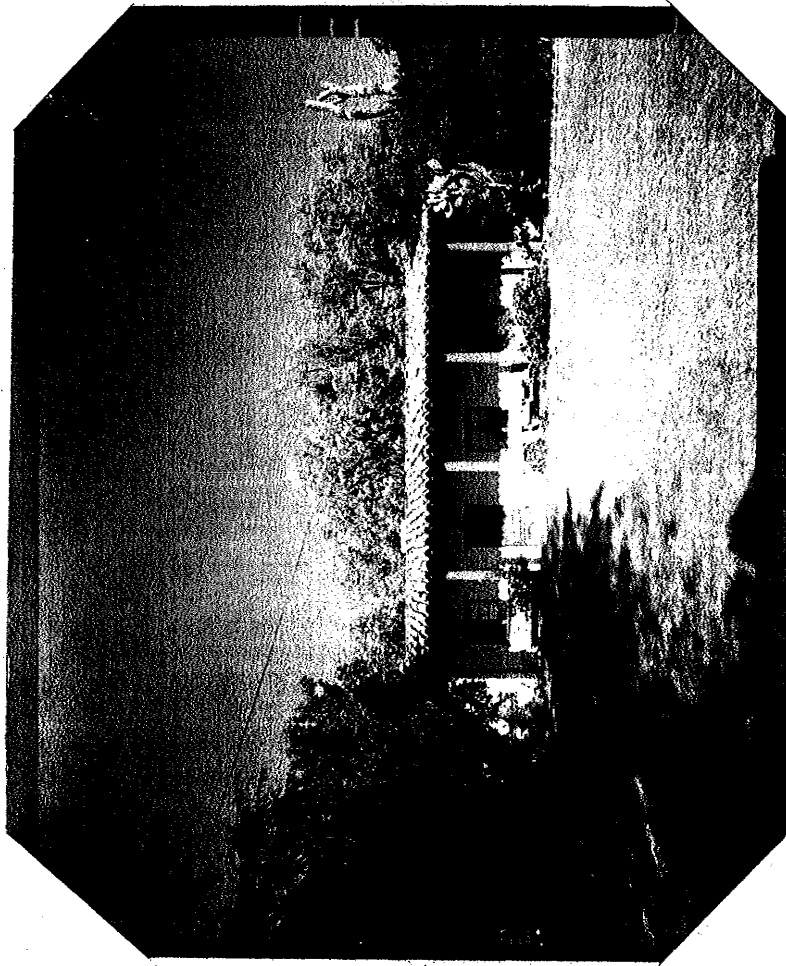
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-1



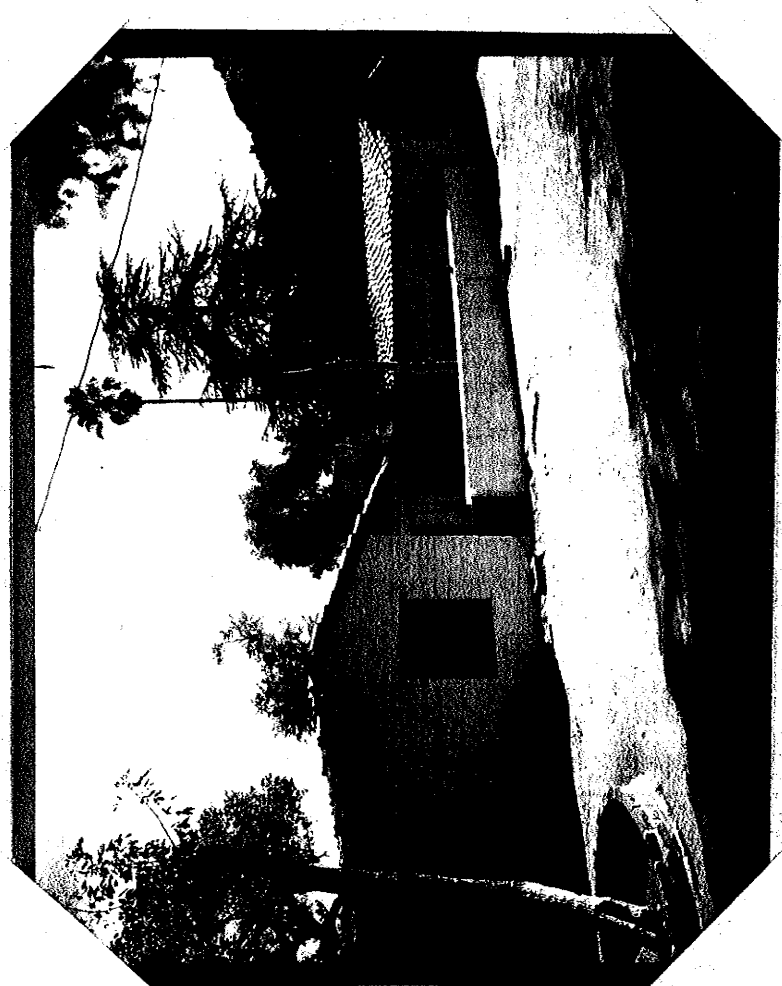
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-2



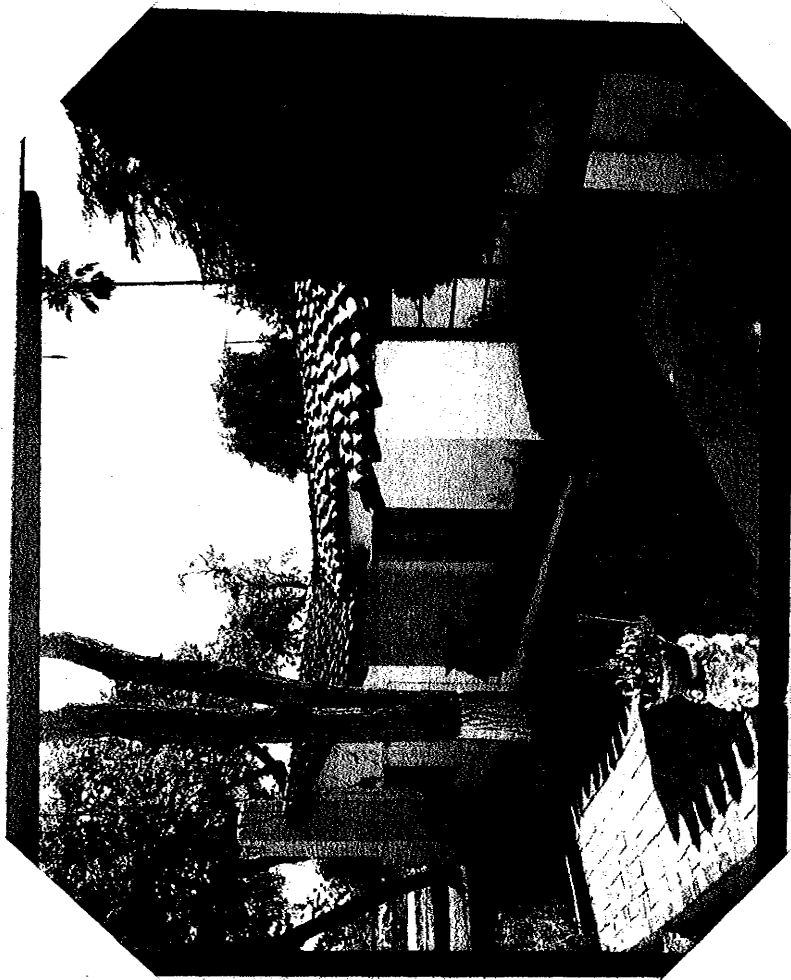
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-3



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-4



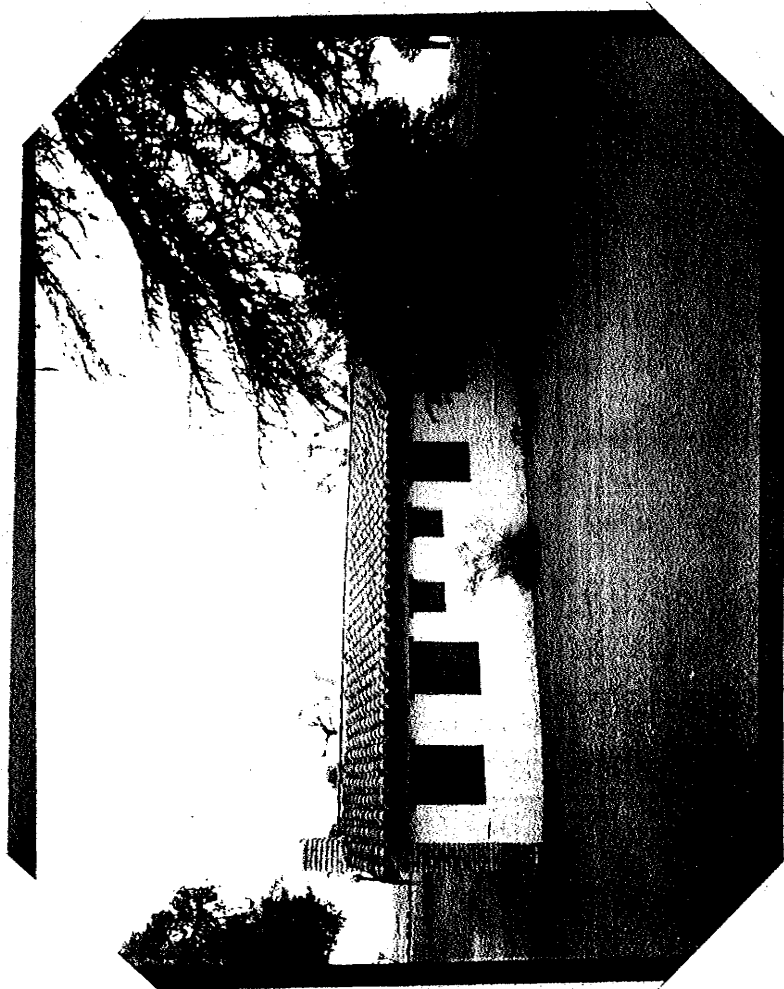
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-5



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-6



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-7



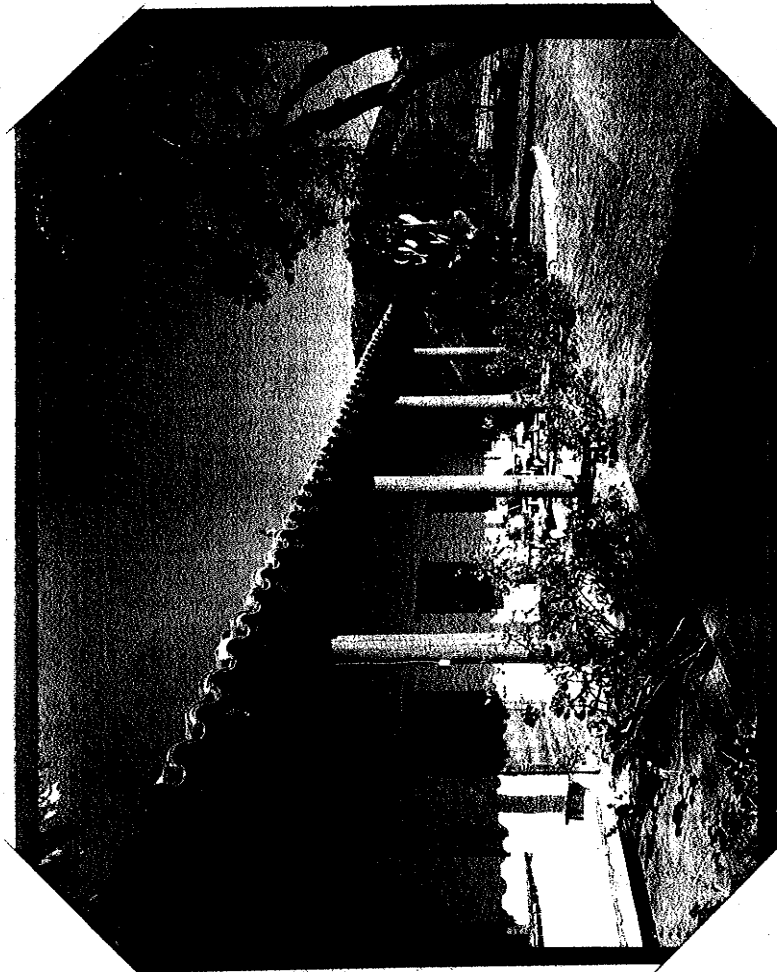
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-8



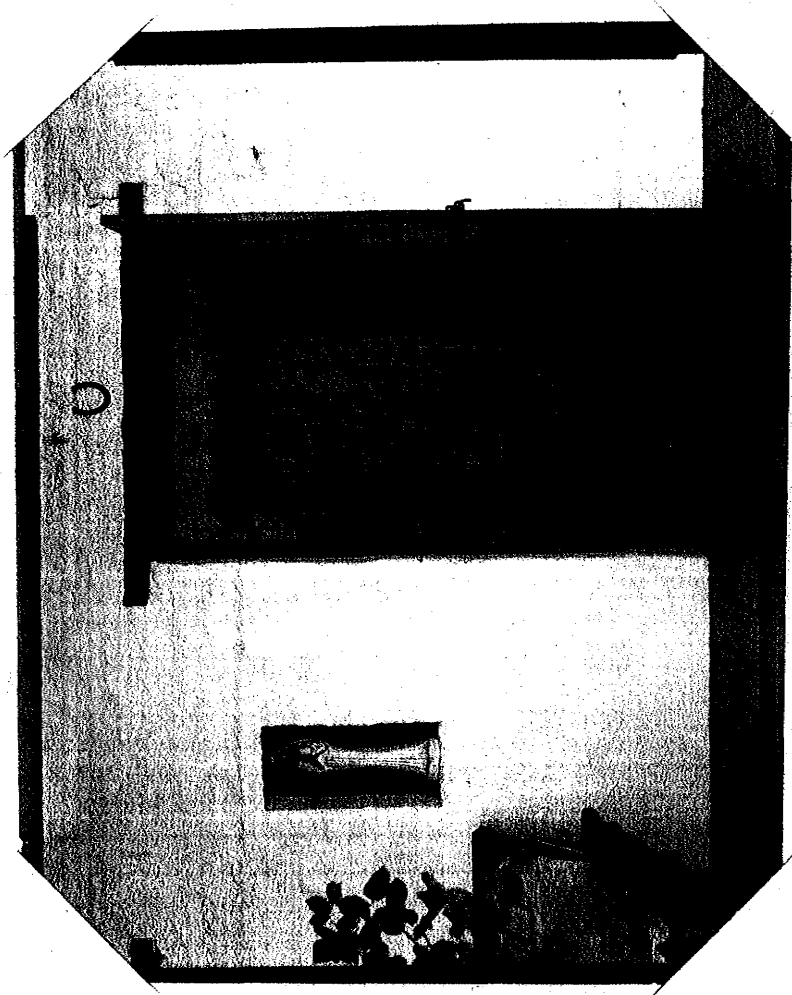
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-9



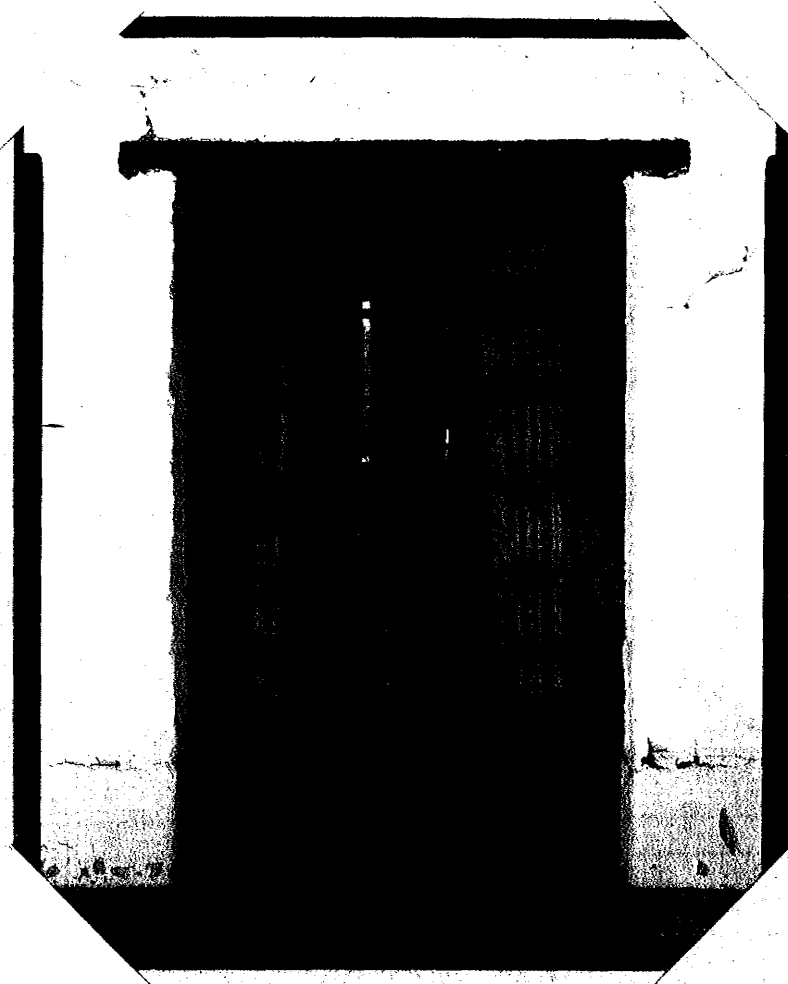
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-13



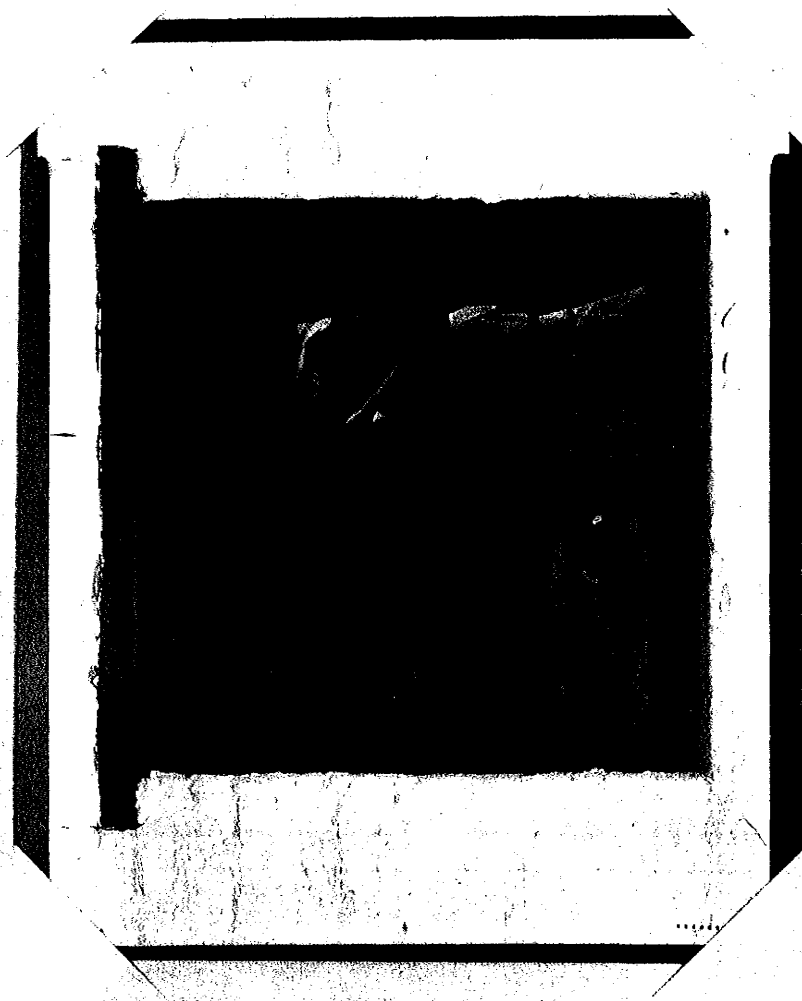
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-11



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-12



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-13



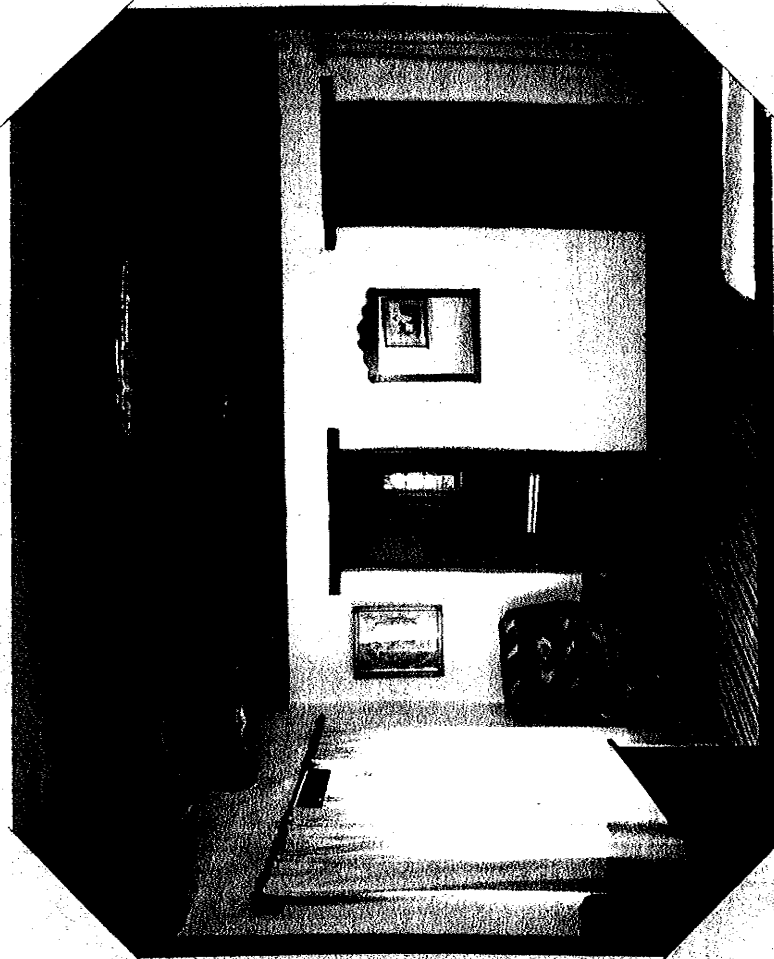
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-14



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-15



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-16



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-17



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-18



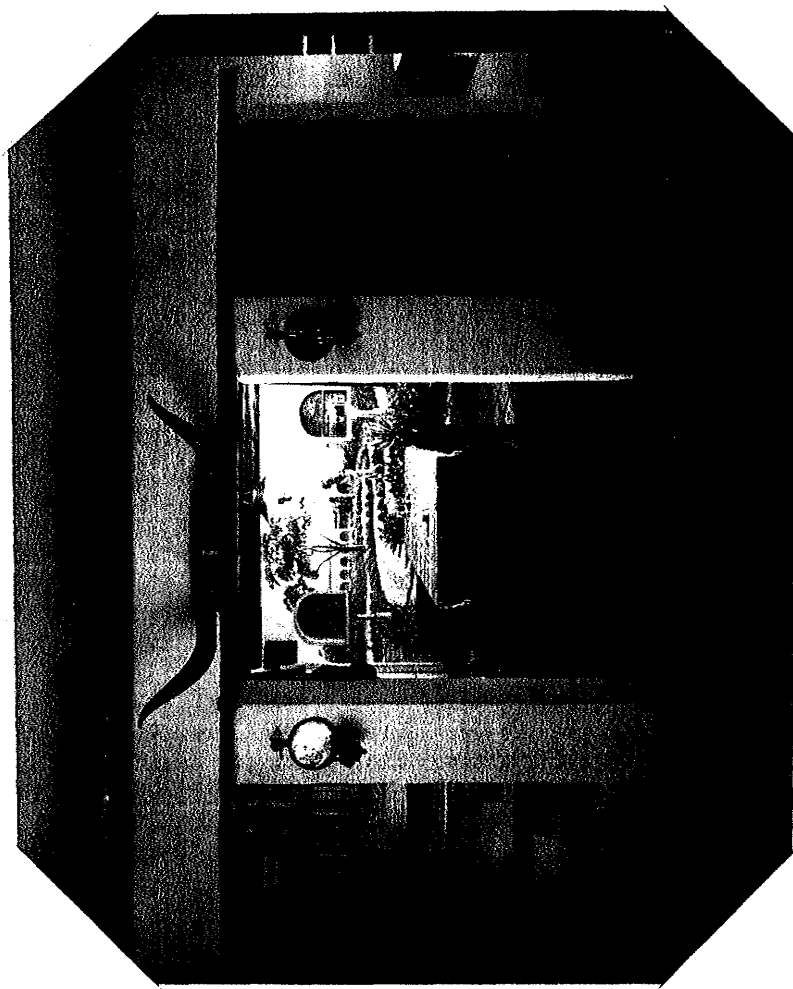
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-19



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-20



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-21



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-22



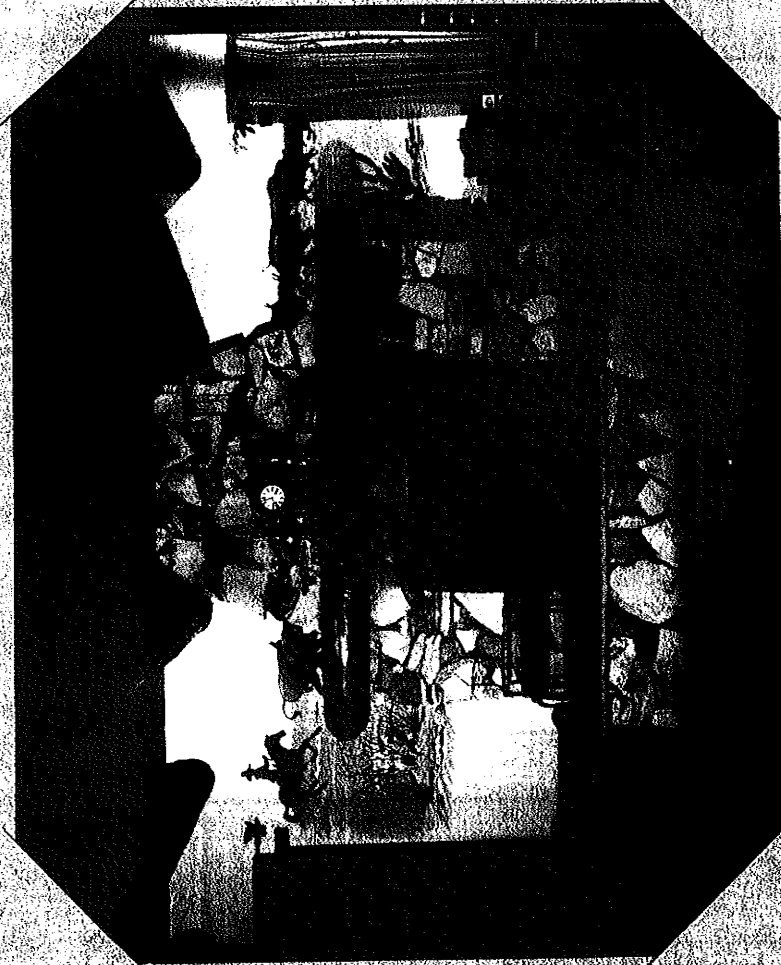
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-23



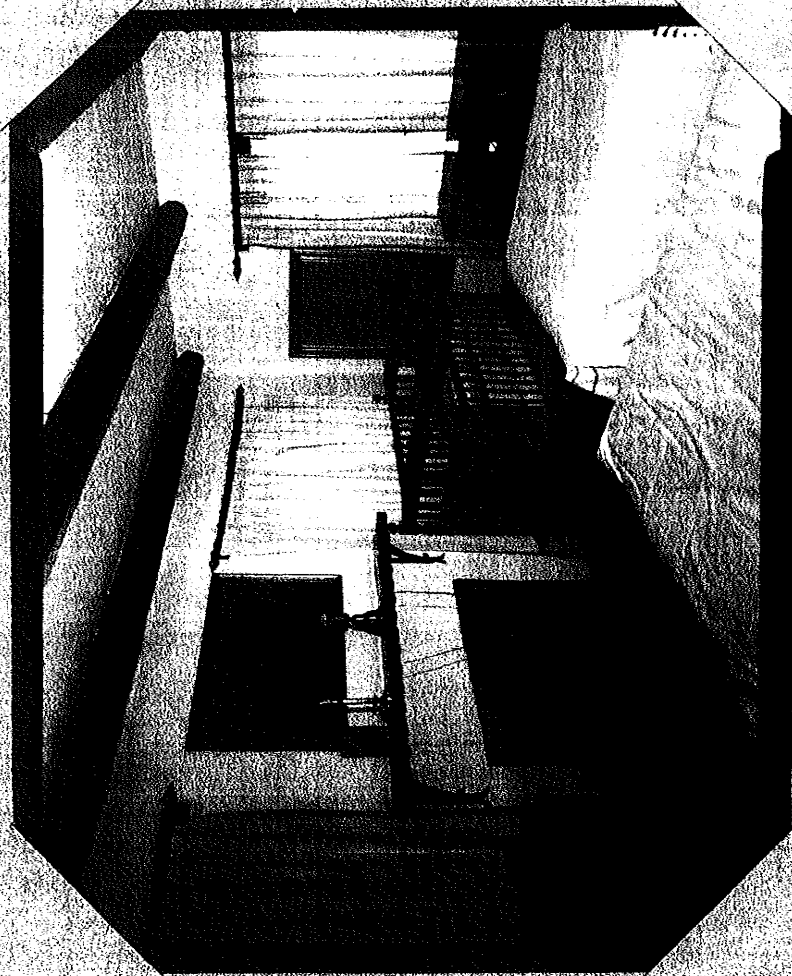
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-24



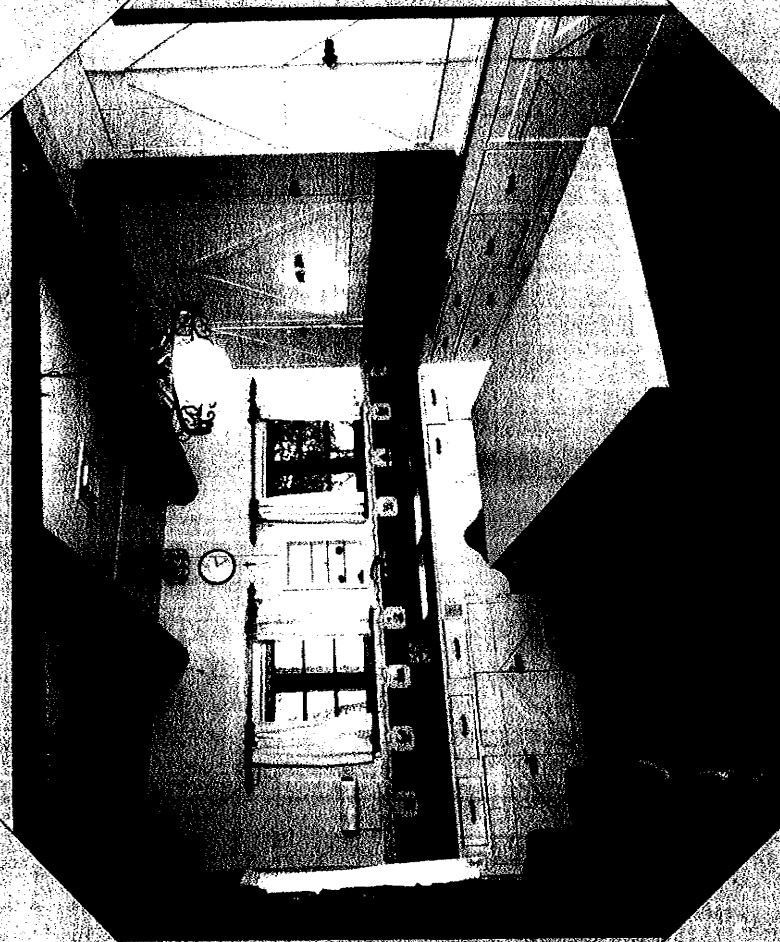
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-25



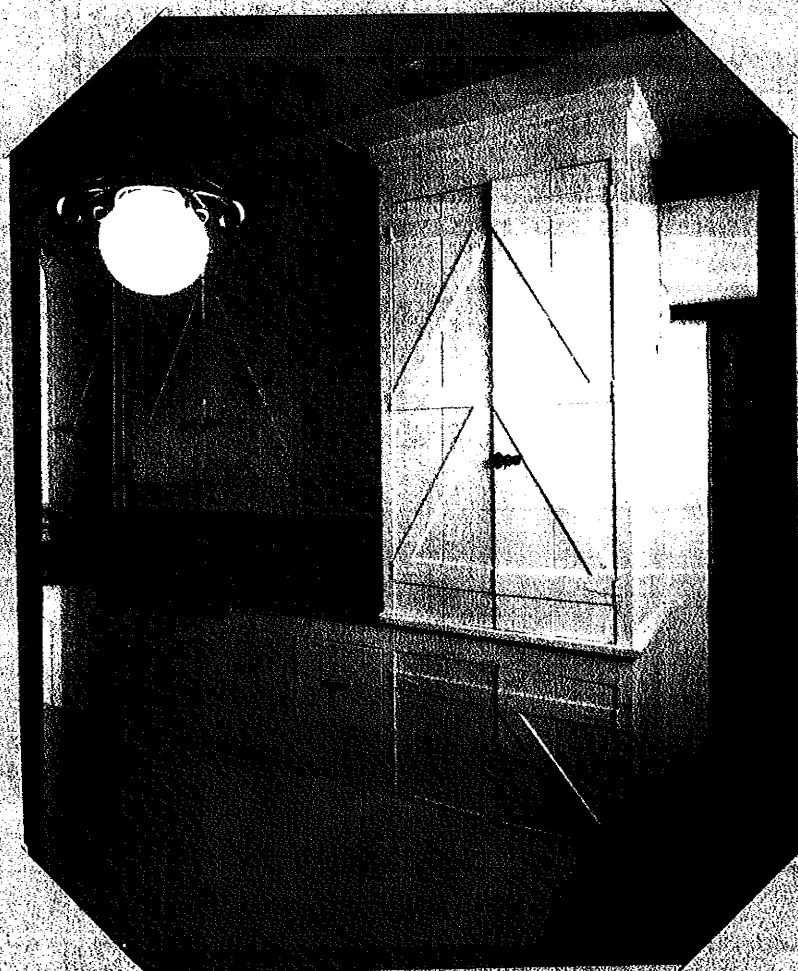
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-26



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-A-27



Harry Carey Ranch, Caretaker's House
(Building No. 9A)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Caretaker's House
(Building 9A)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-B

William B. Dewey, Photographer

November 2000

- | | |
|-------------|---|
| CA-2712-B-1 | CONTEXTUAL VIEW OF BUILDING 9A FROM DRIVEWAY;
SHOWING GARAGE AND WELL; CAMERA FACING
SOUTHWEST. |
| CA-2712-B-2 | VIEW OF NORTH FAÇADE; CAMERA FACING SOUTH. |
| CA-2712-B-3 | VIEW OF SOUTH SIDE; CAMERA FACING NORTH. |
| CA-2712-B-4 | OBLIQUE VIEW OF EAST SIDE; CAMERA FACING
SOUTHWEST. |
| CA-2712-B-5 | VIEW OF WEST SIDE; CAMERA FACING EAST. |
| CA-2712-B-6 | DETAIL OF EXTERIOR WINDOW ON EAST SIDE; CAMERA
FACING WEST. |
| CA-2712-B-7 | DETAIL OF EXTERIOR CHIMNEY ON SOUTH SIDE;
CAMERA FACING NORTH. |
| CA-2712-B-8 | DETAIL OF INTERIOR WOOD CEILING BEAMS LOCATED
IN CENTRAL ROOM. |
| CA-2712-B-9 | DETAIL OF FIREPLACE LOCATED IN CENTRAL ROOM;
CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Caretaker's House (Building 9A)

HABS No. CA-2712-B

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California. UTM Coordinates: 11.0357931.3814901

Present Owner/: Montalvo Properties LLC
Occupant P.O. Box 58870
Vernon, CA 90058

Present Use: This building is currently vacant.

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

The Caretaker's House and other adobe structures represent a distinctive vernacular example of Spanish Colonial Revival style and is unique in its use of architectural details, such as built in cabinetry and exposed telephone pole ceiling beams.¹

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Property records suggest that this building was constructed in 1937. Harry Carey Jr. states that the building was built on the site of the old Trading Post that was destroyed by the 1928 St. Francis Dam flood. While it was not completed nor occupied by 1943, he believes that the Clougherty family finished the construction.² The house was constructed as a replacement for the Trading Post. There is no known record of its exact completion date.³

¹ Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

² Harry Carey, Jr., interview, January 26, 2001

³ Property records, Los Angeles County Assessor's Office. Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 2)

2. Original and Subsequent Owners: Harry and Olive Carey; John F. Blanchard II and Irene T. Blanchard; Laura Madeline Wagnon and Catherine McCaleb; the Clougherty Packing Company; Montalvo Properties LLC.
3. Architect: Unknown. The design concept is attributed to Harry and Olive Carey, who directed its construction.

Although he and his family appear to have lived on the property from the late 1910s, Harry Carey established legal ownership of the main ranch complex in 1925 when he purchased 160 acres of federal land via a "sale entry." The following year, he expanded the ranch when the government issued him a patent for an adjacent 480 acres as a "homestead – stockraising entry." By the mid-1920s, Carey published an advertising brochure for the commercial venture he operated on the ranch, "Harry Carey's Trading Post," in which he stated that his ranch included a total of 1,200 acres.

A newspaper article dated September 25, 1947 stated that the Careys sold the ranch in 1944 to unnamed owners who planned to operate the property as a dude ranch, but the property was in fact sold in March 1945 to John F. and Irene T. Blanchard. It appears the Blanchards ran into financial difficulties and sold the ranch to two single women, Laura Madeline Wagnon and Catherine McCaleb in 1948. The next long-term owners of the ranch was the Clougherty family, of the Clougherty Packing Company, more commonly known as Farmer John Meats, which purchased the property sometime in the 1950s. The Clougherty family held the property until 1998 before selling to the current owners, Montalvo Properties LLC, the company currently developing the site.⁴

From the 1970s until the Northridge earthquake in 1994, the current ranch caretaker and his family occupied this house. It has since been virtually abandoned.

4. Builder, contractor, suppliers: It is unknown who constructed or designed this building. Records estimate it was constructed late in Carey's tenure of ownership. It is likely that Carey hired local farm laborers who were out of work for the season after the fruit harvest was completed.

⁴ Joint Tenancy Deed," Harry and Olive Carey to John F. Blanchard, II, and Irene T. Blanchard, recorded April 18, 1945, Deeds 21887:152-154; "Grant Deed," John and Irene Blanchard to Laura Madeline Wagnon and Catherine McCaleb, recorded June 2, 1948, Deeds 27336:165; Grantee – Grantor indexes, Los Angeles County Clerk and Recorder Office; Property records, Los Angeles County Assessor's Office. "Friends bid Farewell to Harry Carey ...," *The Signal* (September 25, 1947), 1.

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 3)

5. Original plans and construction: The single-story house is primarily a L-shaped plan. Both the exterior and interior walls are of adobe construction with the exception of a small wood-framed lean-to addition. A cross-gable roof covered in composition sheet roofing tops the house. The house faces north. Because the owners designed the dwelling, there are no existing plans of the building.
6. Alterations and additions: The house has received one addition: a small lean-to addition on the southwest corner of the house. Other alterations include three doorways that have been infilled; one on the western side of the façade is infilled with board formed concrete, and two doorways, on the south wall (east of the chimney) and on the west wall (in the northwest bedroom) have been infilled with adobe bricks, which suggest that they were early alterations. An additional doorway (east of the chimney) is boarded up.

B. Historical Context:

For a more detailed discussion of the historical context of the ranch house and the ranch property, refer to the narrative in HABS No. CA-2712.

Carey started his career as an actor in the emerging film industry in 1908. He worked on the East Coast with D. W. Griffith and Biograph but moved to Southern California in 1912. In 1915, he began working for Universal Studios. From 1917 to 1921, he worked as a writer and co-director with John Ford and is credited with being a major influence on Ford's style of directing. *Straight Shooting* was one of their best known films to come out of the collaboration and it is believed that some of the scenes were shot on the Carey ranch. Carey began working in sound films in 1929, continuing to act primarily in Western films. However, he was nominated for a supporting actor Academy Award in 1940 for a role he played in a non-Western movie, *Mr. Smith Goes to Washington*.

The Caretaker's House, located just off San Francisquito Canyon Road and nearly a mile east of the main ranch complex, was almost certainly constructed around 1937 but was not completed until after the Careys sold the property in 1945. It appears to be one of the last improvements the Careys made to their ranch. Harry Carey Jr., in a 1993 interview, notes that the Caretaker's House was originally constructed as a replacement for the old Trading Post building. The Harry Carey Trading Post was built in the early 1920s and successfully operated until 1928 when it was destroyed by the flooding of the St. Francis Dam disaster. The Carey Ranch home complex was not damaged since it was located at a higher elevation, above the river wash directly in the path of the flood. As a tourist attraction, the Trading Post catered to the public's general interest in the mythical West and early movie industry. To promote visits from tourists, Carey was known to spend his own money to improve and maintain San Francisquito Road, the main road

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 4)

into the San Joaquin Valley at the time. In the mid-1920s, Carey invested thousands of dollars to repair frequent washouts of the unpaved road. Despite the loss of the trading post, the Careys retained the ranch and continued to live there for various periods during the 1930s.⁵

In keeping with the architectural style of the other ranch buildings, this building was constructed in the modest, early residential style of the Spanish Colonial Revival period.⁶ Common characteristics of this style, as seen in this building, are a low-pitched tile roof (normally side gable) and a long and narrow porch. The porch is typically covered by an extension of the main roof and supported (in unpretentious examples) with wood post with decorative brackets. Interior supporting roof timbers were often exposed. Although several of the doorways on the Caretaker's house were infilled, multiple external doorways were a common element in the Spanish Colonial Revival residences constructed in the 1920s and 1930s, as was the use of adobe construction.

Adobe buildings are one of the earliest forms of construction. Created from a mixture of sand and clay with grass as a binder, the bricks were molded in wood forms and sun dried and then joined with mud mortar. Because the exterior walls were load bearing, they are constructed in an alternating double course, creating a thick wall with deep reveals around the door and window openings. Windows and doorways received large timber lintels for further structural support.⁷ As with the construction of the main house, clay from deposits north of the house most likely provided the raw material for the bricks that the crews made on site for this building also.⁸

⁵ "Harry Carey Trading Post," brochure, n.d., History Section, Los Angeles Public Library; "The Time Ranger," *The Signal* (October 22, 1995 and April 26, 1996); "Santa Clarita Valley," *The Signal* (April 23, 1995); "The Time Ranger," *The Signal* (April 28, 1996); "The Time Ranger" *The Signal* (October 23, 1994); Michele E. Buttelman, "St. Francis Dam Disaster of March 12, 1928 Remembered," *The Signal* (March 12, 2000).

⁶ Property Records, County of Los Angeles Office of the Assessor. *California Department of Parks and Recreation (DPR) Form 523*, Tesoro Del Valle Survey, CRMS (1993).

⁷ "Brief 5: Preservation of Historic Adobe Buildings." Heritage Preservation Services. www2.cr.nps.gov/

⁸ *California Department of Parks and Recreation (DPR) Form 523*, Tesoro Del Valle Survey, CRMS (1993).

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Caretaker's House (Building #9A) is a single story adobe building with a L-shaped plan. In keeping with the themes of western architecture that the Careys had established on their property in the 1920s, the building was constructed in the Spanish Colonial Revival style. Unlike the grand public buildings most commonly associated with the style, this modest building represents an early residential example of this revival movement. The main façade of the home (north side) is dominated by a full porch. The long front porch, adobe construction, massive central fireplace, and exposed ceiling beams are typical of the revival of this type of construction in California in the 1920s and 1930s.
2. Condition of fabric: The Caretaker's House is currently in poor condition and appears to have suffered most of its structural damage from the Northridge earthquake of 1994. The building received little to no maintenance within the last several years. The interior and exterior walls, nearly all windows and doors, chimney/fireplace and the roof are largely unaltered. One doorway was infilled on each of the north, west and south sides of the building. It is unknown when the rear addition was constructed.

B. Description of Exterior:

1. Overall dimensions: This L-shaped residence measures approximately 55'-0" along the façade, 43'-6" wide along its widest (west) side, and 27'-0" along its east side. Additionally, the front porch is about 6'-0" deep.
2. Foundations: The house rests on a concrete foundation.
3. Walls and structural systems: Both the interior and exterior walls of this building consist of non-reinforced adobe bricks laid in a single course with a mud mortar. The areas above the adobe walls on the building's gable ends are sheathed in vertical board and batten wood siding. The interior and exterior walls are all roughly 1'-0" thick and are covered by a wood-framed roof. Large wood planks (approximately 8" wide and 2" deep) are secured to the exterior and interior walls with lag bolts. There is no apparent pattern to the haphazardly placed braces, indicating that these were added after construction, possible to support the exterior adobe walls.
4. Porches, stoops, and courtyards: The 6'-0" deep, main porch extends the full length of the building's façade (north side). The extended roof,

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 6)

supported by seven evenly-spaced, square wood posts with decorative brackets, shelters the poured concrete porch. A simple wood balustrade decorates the porch. Property records indicate a 4'-0" x 12'-0" concrete porch was located at the rear entrance of this building as early as 1961. This uncovered porch has since been extended and covers the full length and width of the house. A wood frame awning, not original to the building, is attached to the building, just east of the southern addition.

5. Chimneys: There is one exterior brick chimney original to this building, located on the eastern section of the south side of the house. The chimney extends 1'-10" off the building and is approximately 8'-0" long. The chimney tapers approximately 5' off the ground until it reaches the roofline where it continues (rectangular in shape) about 3' beyond the roof.
6. Openings:
 - a. Doorways and doors: The house has four exterior doorways in addition to one on the south side of the building that has been boarded over, and three other infilled doorways. The main entrance is a wide batten door with alternating sized horizontal V-grooved planks, set to the east of the center on the façade and leading onto the front porch. A second doorway on the façade mirrors the main entrance, although it has been infilled with board-formed concrete. A rear (south) entrance, leading to a south concrete porch is located on the south side of the leg of the "L". The third doorway (on the west side of the addition) gives the only access to the rear addition. All doors have square wood lintels.
 - b. Windows and shutters: There are 12 windows located within this building. Four windows on the façade are unique wood casement windows; three lights (two small lights and a taller rectangular light) alternate positions on each sash. Additionally, there are four four-over-four, wood casement windows; two single, three-light, side-hinged wood casement windows; and one unglazed wood window with wood slip sills. An additional window that has been altered to accommodate a window air conditioning unit has four vertical lights within a wood frame window. Most windows have wood slip sills and all have round wood lintels that extend approximately 5" beyond the window opening. Window surrounds are plain.

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 7)

7. Roof:

- a. Shape, covering: A wood frame, cross-gabled roof finished with composition sheet roofing covers the building and is supported by large telephone poles serving as vigas. An extension of that roof, on the façade, shelters the front porch. An attached shed roof covers the rear addition.
- b. Cornice, eaves: The eaves project approximately 3'-0" along all sides of the house except for the façade. The eaves expose wood rafters (2"x 6") on all sides of the roof except for the overhang at gable ends, which are finished with wood fascia.
- c. Dormers, cupolas, towers: None.

C. Description of Interior:

1. Floor plans: A large central room, encompassing over half of the building, dominates the floor plan. A small kitchen (15'-0" x 6'-9") is found on the northern side separating the central public room from a west bedroom. An additional bedroom and bath are located within the southwest portion of the home. Generally, access to all rooms is via another room; there are no hallways. The function and use of the southern addition, only accessed from a separate outside entrance, is unknown. A single, large fireplace is centered on the building's southern wall, within the public space. All interior walls are adobe (approximately 12" wide); and are finished with paint over a whitewash.
2. Stairways: None
3. Flooring: The majority of the floors in the house are covered with shag carpet with linoleum finishing the kitchen and bathroom floors.
4. Wall and ceiling finish: All rooms are finished with whitewash and paint applied over the adobe bricks. Ceilings are generally finished with darkly-stained wood planking. The ceiling in the main room exposes the large telephone poles creating the structural vigas that run the length of the room (east-west).
5. Openings:
 - a. Doorways and doors: All interior doors are original, wide plank, vertical wood batten doors with iron hardware and wide, rectangular wood lintels in the frame above.

- b. Windows: The simple, wood molding around the window is similar to the molding around the doors.
- 6. Decorative features and trim: The original cabinets found in the kitchen and enclosing a closet in the northwest bedroom are nearly identical to the cabinet work in the Main House (Building #5). The cabinets in the kitchen are constructed of painted, batten-style wood with painted steel hardware. The closet cabinetry is darkly-stained and finished with a high-gloss sealant and hardware similar to the kitchen cabinets.

The fireplace is located within the central room, centered on its south wall, and consists of a large, brick hearth (approximately 2'-0" wide and 8'-0" long) with a square wood beam extending about 2' beyond the fireplace on both ends creating a mantel with bookshelves below. The lower portion of the fireplace is faced with rectangular-shaped stones. Above the mantel, the fireplace tapers to the ceiling and the original brick of the fireplace is exposed. A continuous beam with a ledge is attached to the perimeter walls of this room approximately 2' below the ceiling.

- 7. Hardware: Most hardware appears to be original. The front door has a brass doorknob and interior doors have iron latches.
- 8. Mechanical equipment:
 - a. Heating, air conditioning, and ventilation: This building appears to have been constructed without a heating or cooling system. The house relied upon the inherent insulation factors of adobe construction. A supplementary heating system was added to the central room, which required the metal venting that penetrates the eastern exterior wall of this room. In addition, a window air conditioning unit is located in this room as well as in the northwest bedroom.
 - b. Electricity: The house was constructed with electricity.
 - c. Plumbing: The house was constructed with modern indoor plumbing.

D. Site:

- 1. Historic landscape design: This building has not been used for many years and little of the original landscaping remains. The house faces north and is sited on approximately 3 acres of level ground between a hill and the wash of the San Francisquito Canyon. A dirt driveway leads from San Francisquito Canyon Road to the dirt, circular drive. A large tree sits north of the house and appears to have been the center point for this drive. Cacti line the south side of the driveway entrance. A decaying wood plank fence, running east-west to the wash, is attached to the west side of the

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 9)

house. The fence continues from the northern east corner of the building to the garage, with a gate giving access to the rear yard, and from the west side of the garage to the hill side. To the rear of the yard is a large, plowed field. The hillside to the east is spotted with a variety of trees.

2. Outbuildings: There are four outbuildings located at the site of the caretaker's house. A detached garage (Building 9B) is sited to the east of the house. Each side of this square building measures 20'-0". The shed roof appears to be concealed by parapet walls. The one-story, two-car garage is covered with V-grooved wood siding with corner boards and has an exterior-mounted, sliding garage door. While property records estimate the garage was built in 1932, the building's construction type could date it to 1950s or later.

Just northwest of the garage and northeast of the house is surrounded by a round brick and mortar wall (approximately 3'-0" in height). A wood-framed, wood shingled gable roof shelters the capped well. As early as 1957, a water reservoir built into the hillside southeast of the house, is recorded on property records. It measures 10'-0" x 14'-0", 6'-0" in height and consists of 1'-0" thick board-formed, concrete walls with a buttress projecting from the northwest side. A collapsed, wood frame, front-gable roof covers this structure. South of the house, is the remnant of an additional water storage facility which measured approximately 50'-0" x 20'-0".⁹

PART III. SOURCES OF INFORMATION

- A. Architectural drawings: none
- B. Early Views: none
- C. Interviews:

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

⁹ Property Records, County of Los Angeles Office of the Assessor. *California Department of Parks and Recreation (DPR) Form 523*, Tesoro Del Valle Survey, CRMS (1993).

D. Bibliography:

Deeds, County of Los Angeles Office of the Recorder.

Grantee – Grantor indexes, Los Angeles County Clerk and Recorder Office.

Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

California Department of Parks and Recreation (DPR) Form 523, Tesoro Del Valle Survey, by Leslie Heumann and Helen Wells of CRMS, 1993.

E. Likely Sources Not Yet Investigated:

Although the Harry Carey Ranch property was occupied and owned by the Careys from the 1920s though 1945, and the Clougherty family from the mid-1950s through 1998, the chain of ownership is not completely documented for the period of about ten years between 1945 and the mid 1950s. Research conducted for this project revealed that John and Irene Blanchard, as well as Laura Wagnon and Catherine McCaleb, owned the ranch for a short time in the late 1940s. The real property records of Los Angeles County should contain further information about who else may have owned the property during this period, as well as who sold the property to the Cloughertys.

F. Supplemental Material:

1. Location maps were re-produced from the DPR523 forms dated July 6, 1993, on file with California Office of Historic Places.
2. Sketch floor plans of the Caretaker's House (Building 9A), show the approximate floor plan as of November 3, 2000.

PART IV. PROJECT INFORMATION

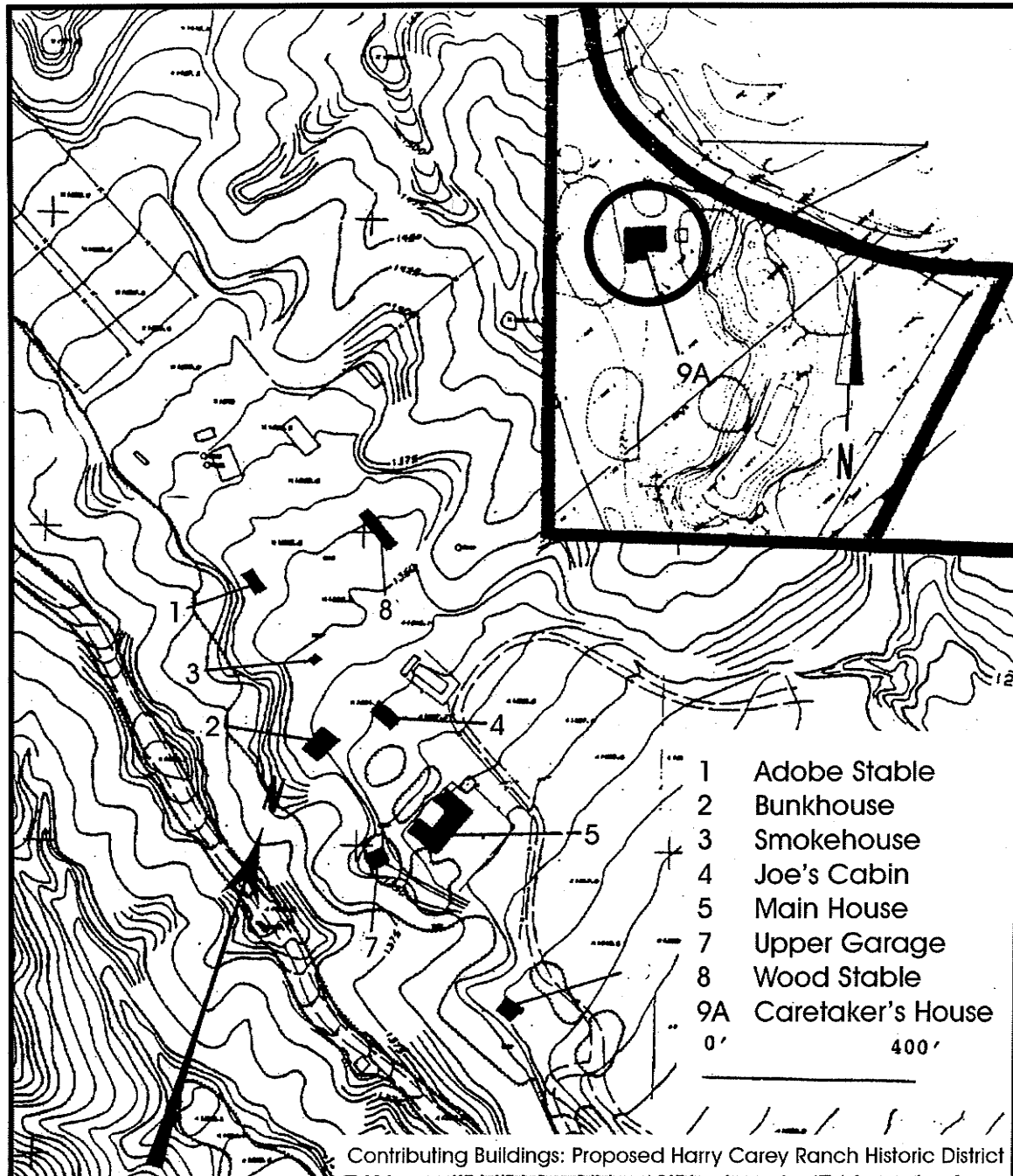
This project was sponsored by Montalvo Properties & Evans-Collins Community Builders. Meta Bunse, Steve Mikesell, and Toni Webb, of JRP Historical Consulting Services, conducted the field inspection and recordation in November 2000. Meta Bunse and Toni Webb conducted research in various on-line resources, as well as the Sacramento Office of Historic Preservation, Santa Clarita Branch of the Los Angeles County Library, Santa Clarita Valley Historical

HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 11)

Society, William S. Hart Regional Park, Los Angeles County Assessor's Office, Los Angeles County Clerk/Recorder's Office, and the Los Angeles Public Library. Toni Webb and Meta Bunse wrote the text for the individual building forms, while Meta Bunse wrote the narrative report with contributions from Toni Webb and Steve Mikesell (specifically the history of the Western as a film genre). Toni Webb produced the sketch floor plans and Bill Dewey produced the photography.

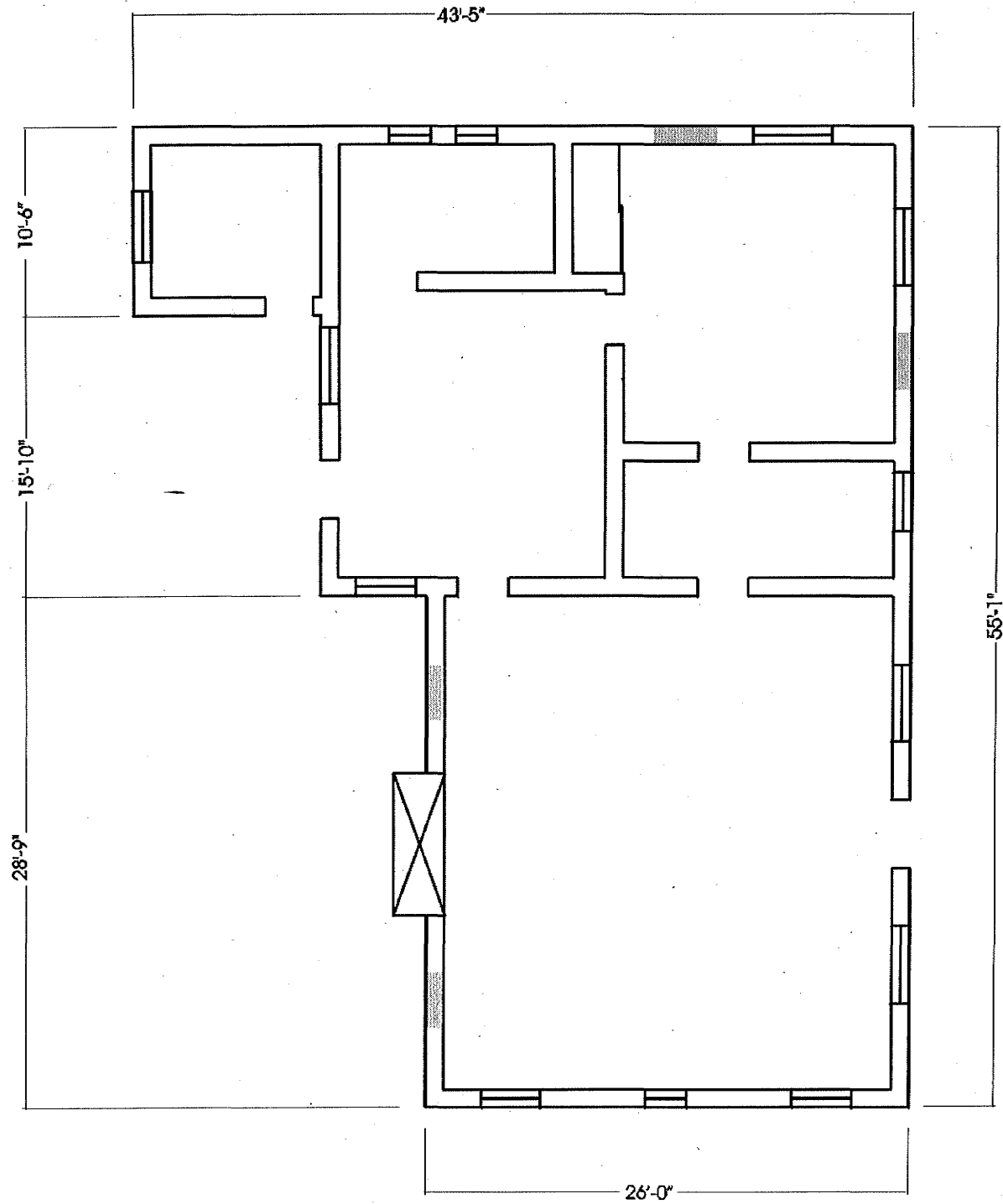
The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Caretaker's House (Building 9A) is slated for demolition.

LOCATION MAP



HARRY CAREY RANCH
Caretaker's House (Building 9A)
HABS No. CA-2712-B (Page 13)

SKETCH FLOOR PLAN



Infilled Doorways



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-1



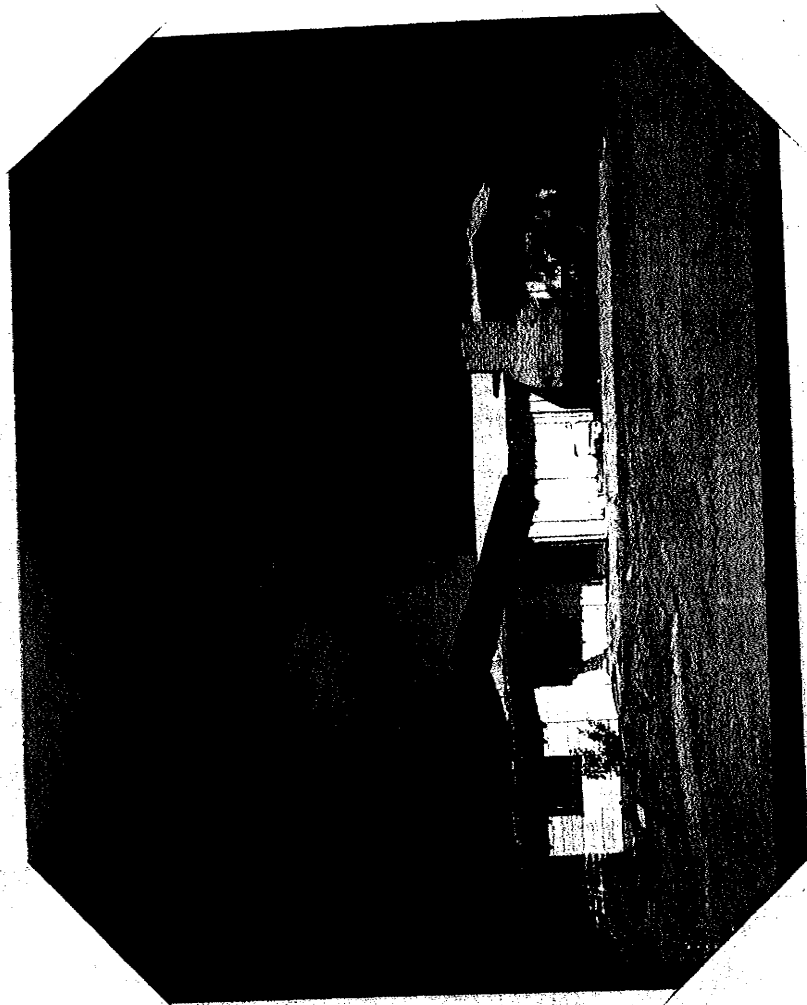
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-3



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-4



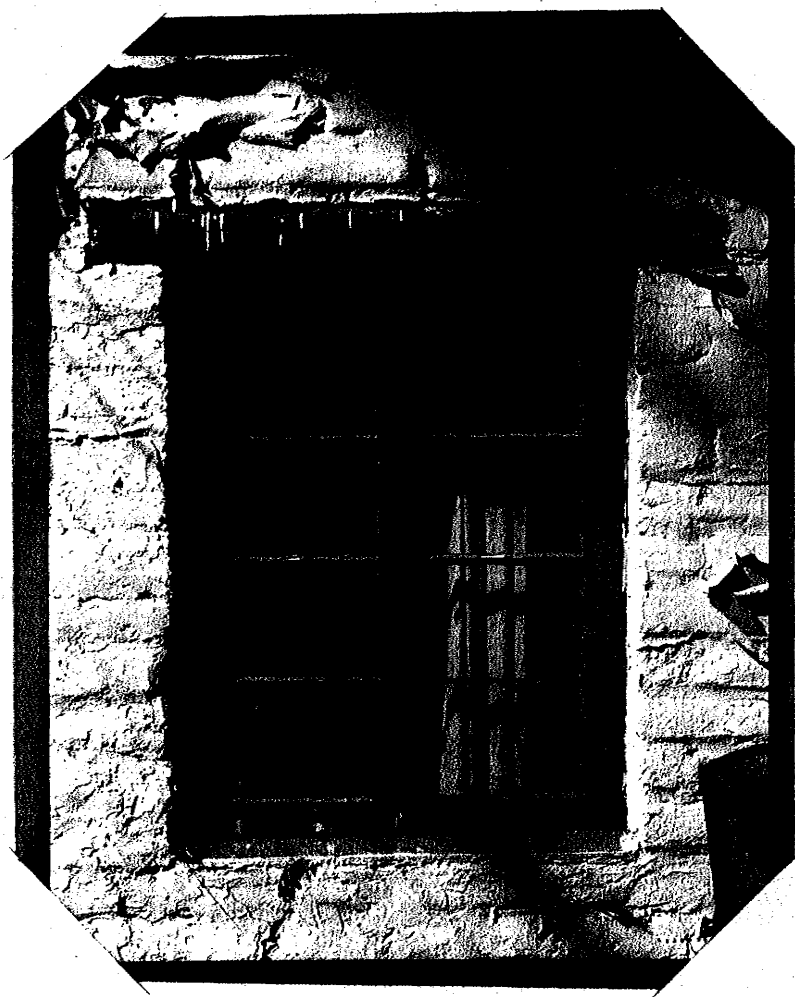
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-5



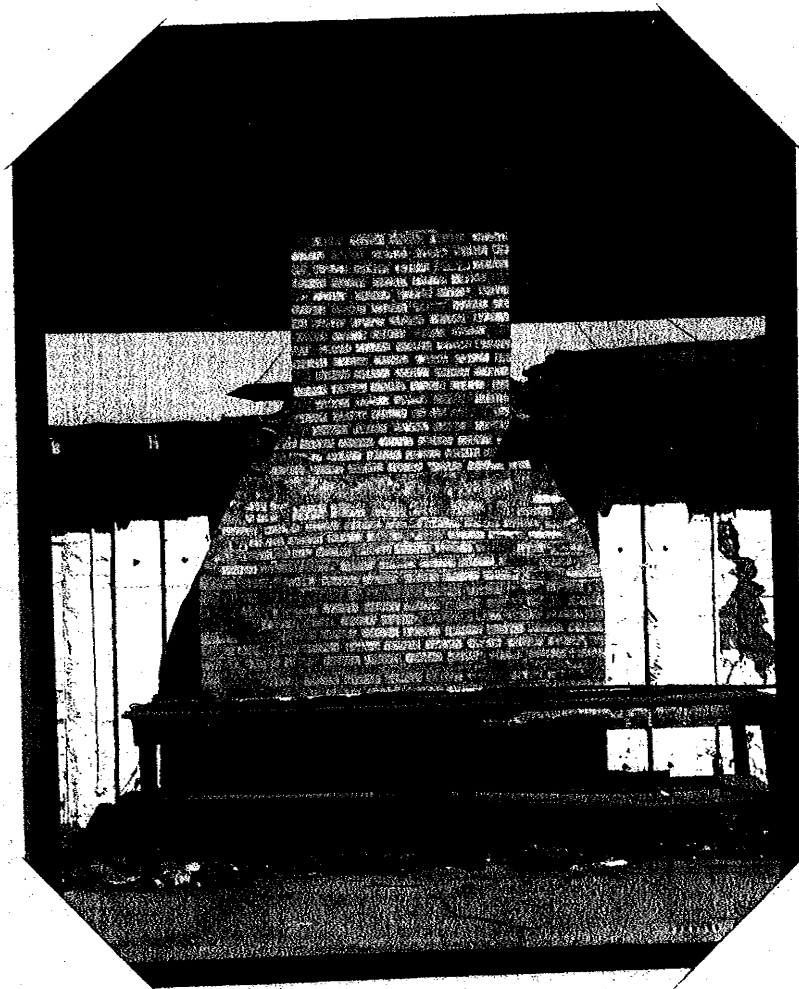
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-6



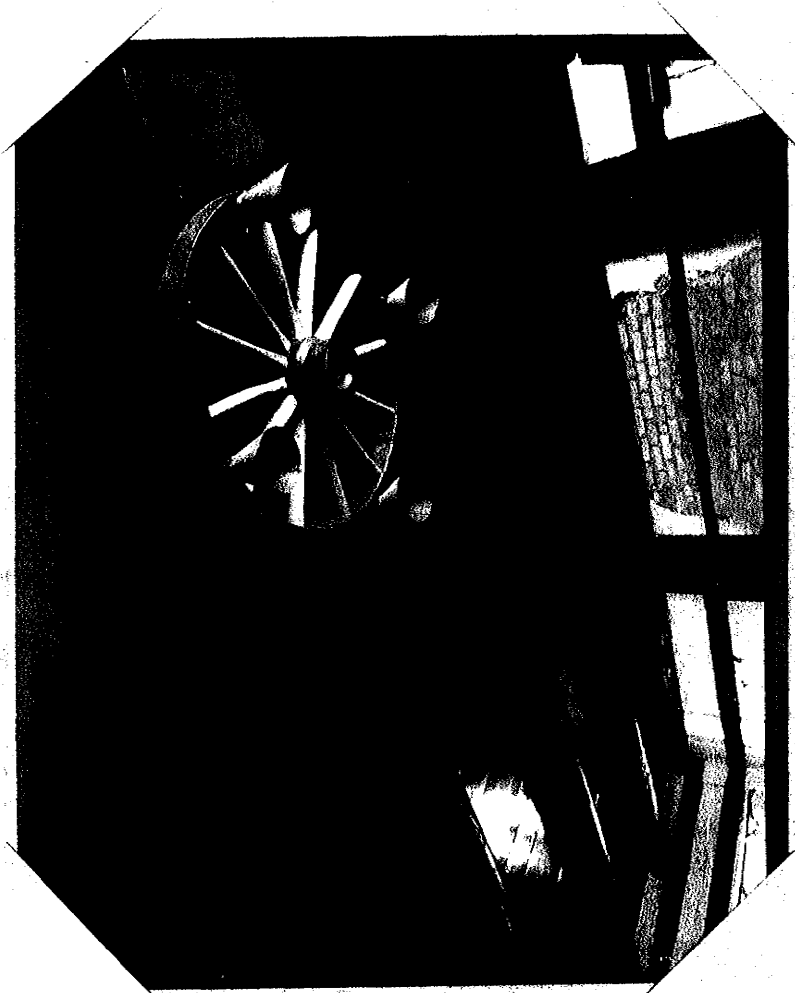
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-7



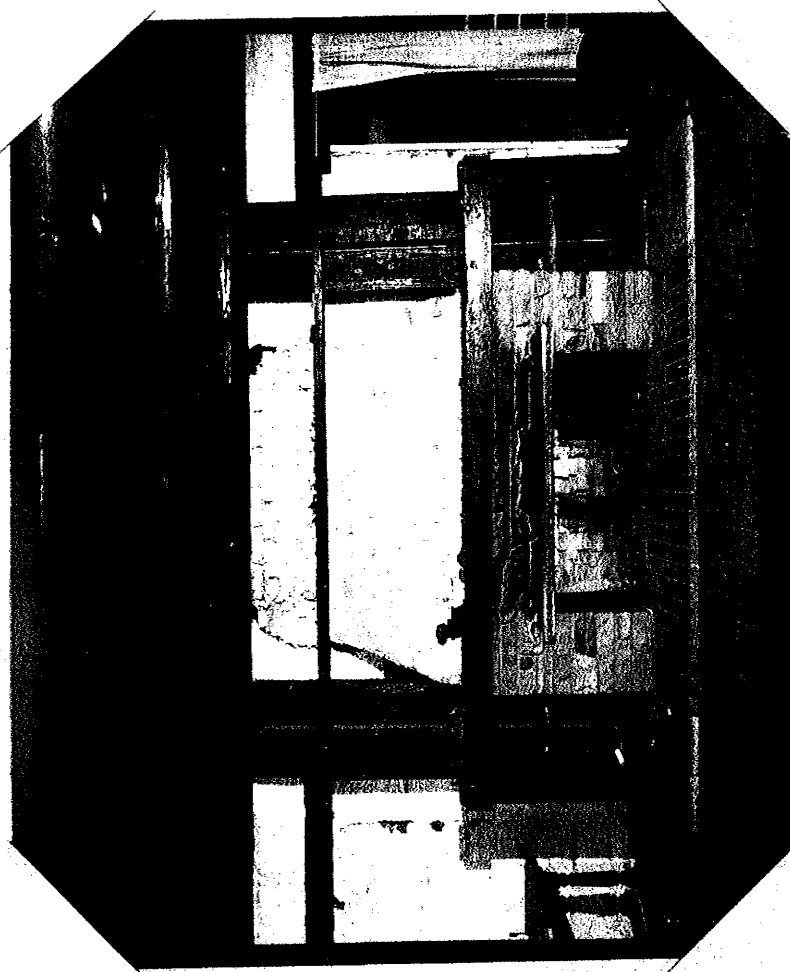
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-8



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-B-9



Harry Carey Ranch, Adobe Stable
(Building No. 1)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

— WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Adobe Stable
(Building 1)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-C

William B. Dewey, Photographer

November 2000

- | | |
|-------------|---|
| CA-2712-C-1 | CONTEXTUAL VIEW OF BUILDING 1; SHOWING WOOD STABLE (BUILDING 8); CAMERA FACING NORTH. |
| CA-2712-C-2 | CONTEXTUAL VIEW OF BUILDING 1; SHOWING JOE'S CABIN STABLE (BUILDING 4); CAMERA FACING EAST. |
| CA-2712-C-3 | CONTEXTUAL VIEW OF BUILDING 1 FROM BUILDING 8; CAMERA FACING SOUTH. |
| CA-2712-C-4 | OBLIQUE VIEW OF NORTH SIDE; CAMERA FACING SOUTHWEST. |
| CA-2712-C-5 | VIEW OF SOUTH SIDE; CAMERA FACING NORTH. |
| CA-2712-C-6 | VIEW OF EAST SIDE; CAMERA FACING WEST. |
| CA-2712-C-7 | DETAIL OF NORTH SIDE SHOWING STABLE DOORS; CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Adobe Stables (Building 1)

HABS No. CA-2712-C

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California.
UTM Coordinates: 11.3057135.3815596

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: This stable (Building 1) is an adobe building located west of the Wood Stables (Building 8) in the northern portion of the main ranch complex. Rectangular in plan, the narrow (14' x 31'-9") building rests on a raised concrete perimeter foundation. The building is located on a slight grade that slopes down to the east. A single course of handmade adobe bricks (about 1'-6" x 3-1/2" x 10" each) with mud mortar forms the stable walls, which are covered in a whitewash finish. The wood-frame, side-gable roof has narrow eaves with exposed rafters and wood fascia on the gable ends. Deteriorated composition sheet roofing tops the roof of the building. The interior space is divided by a single-course adobe wall into two, unevenly-sized rooms (the westernmost and smaller room measuring approximately 11'-6" wide), each with dirt floors. Two diagonal-plank Dutch doors set in the north side of the building give access to each room. A third, diagonal-plank hinged door is located in the east gable end, flanked by an unglazed wood-framed window opening. A similar window opening, covered at the interior by a plywood panel, is located in the west gable end. The only other openings in the building are two small, metal-louvered vents set into the peak of each gable end; the south wall has no openings. A thin layer of concrete has been troweled onto the interior walls from the foundation to about three feet up the wall. In addition, portions of the interior walls have been whitewashed.

History: According to property records, the estimated date of construction for this building is 1920, although there is no known record of its exact completion date. Tax records from 1925 recorded a 14'-0" x 32'-0" poultry building constructed of adobe. This corresponds with Harry Carey Jr.'s recollection that this building was originally a chicken coop that his father converted into a stable for his sister's horse in the 1930s.¹

¹ Harry Carey, Jr., interview, January 26, 2001.

HARRY CAREY RANCH,
Adobe Stable (Building 1)
HABS No. CA-2712-C (Page 2)

Sources: Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

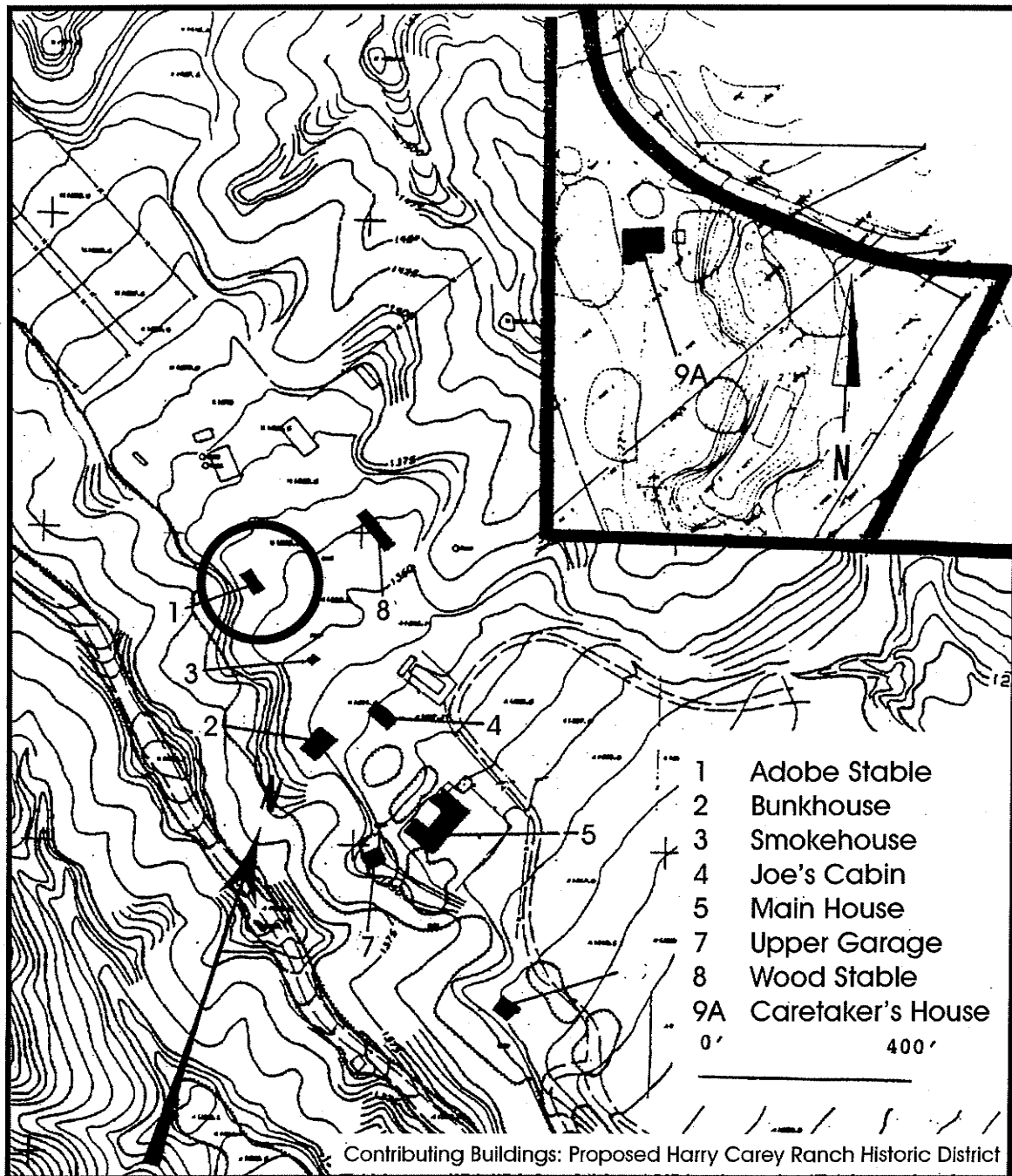
Leslie Heumann and Helen Wells. "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Adobe Stables (Building 1) will be stabilized, moved within the historic district and used as a static display.

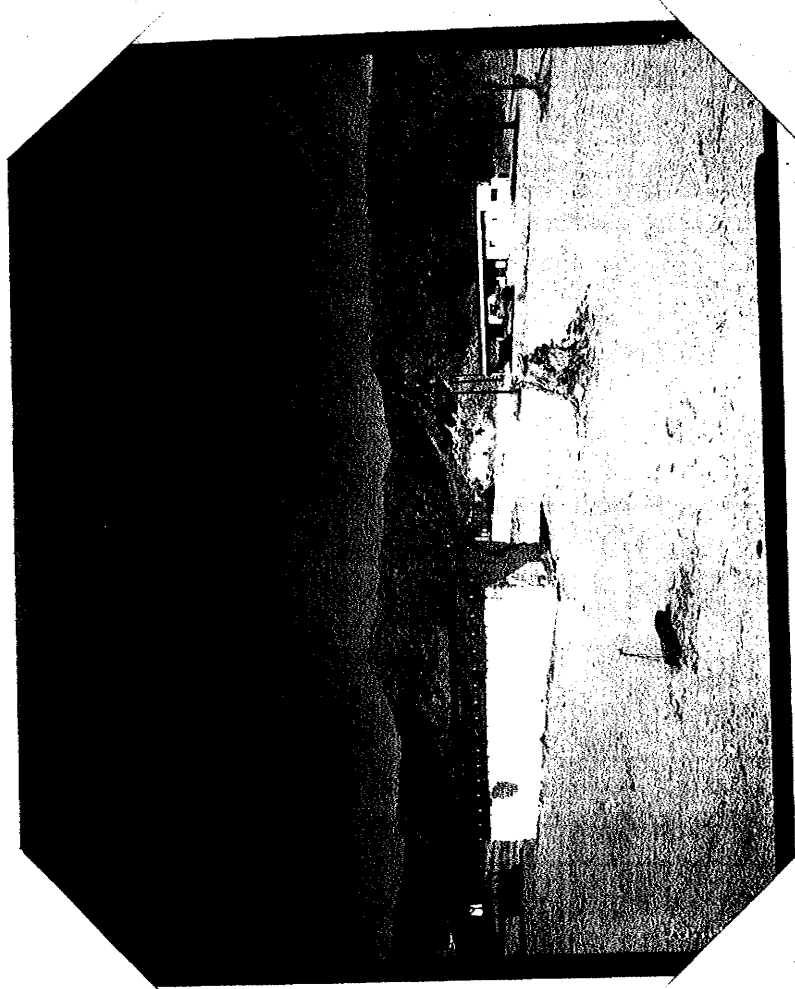
Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

LOCATION MAP



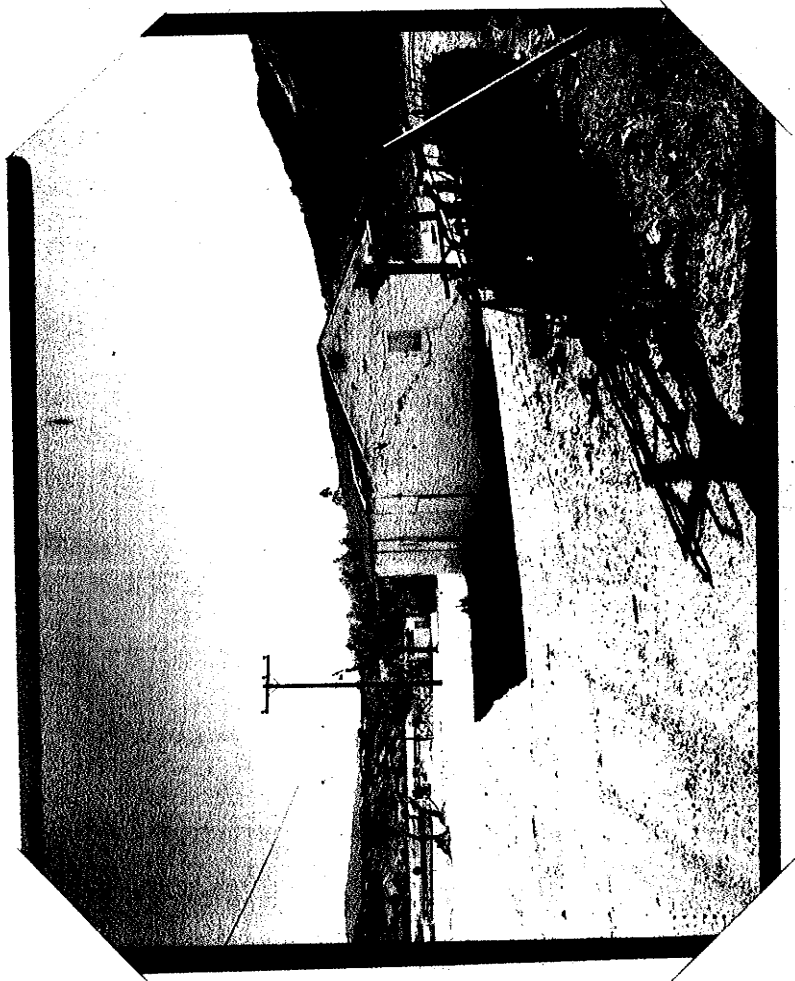
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-1



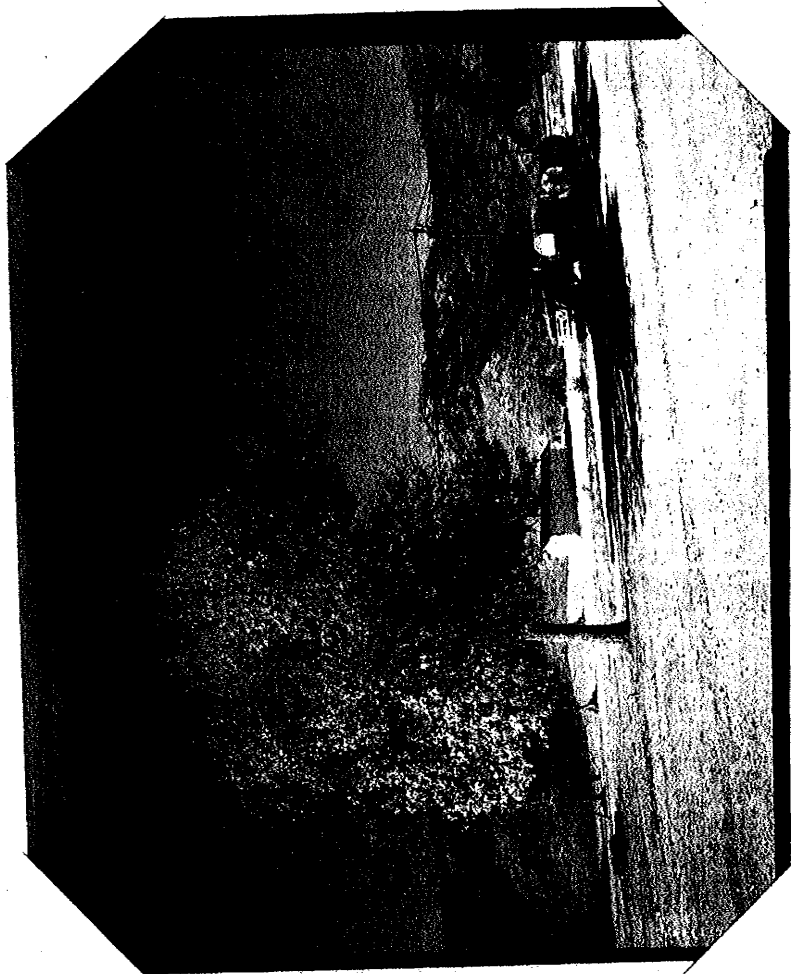
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA -2712-C-3



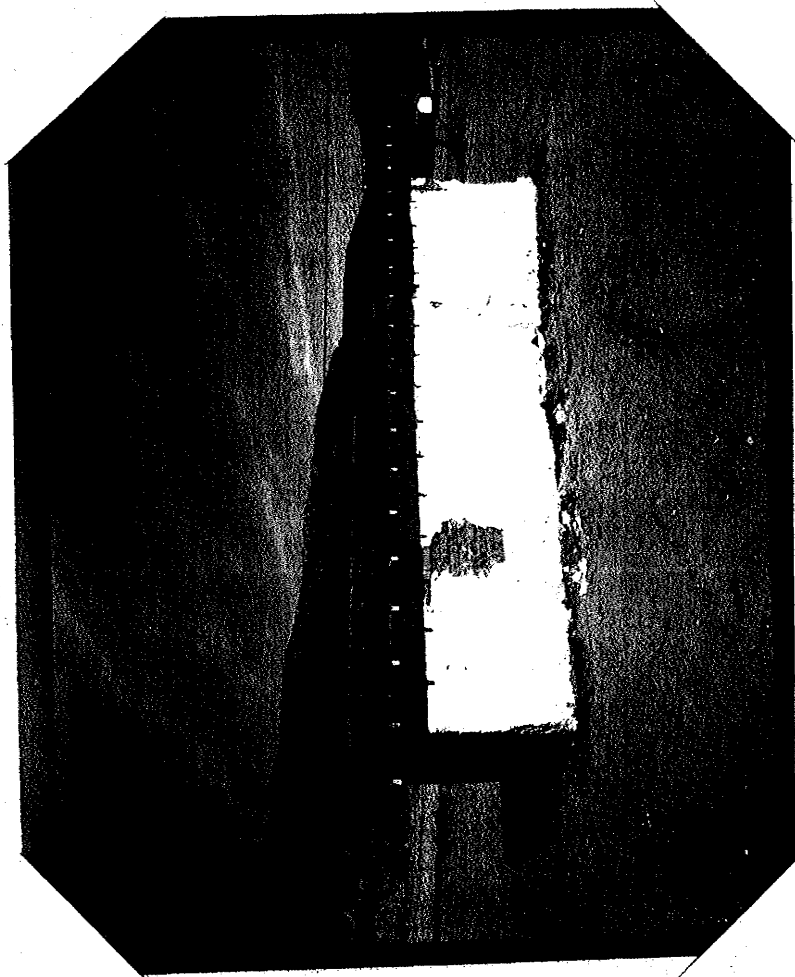
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-4



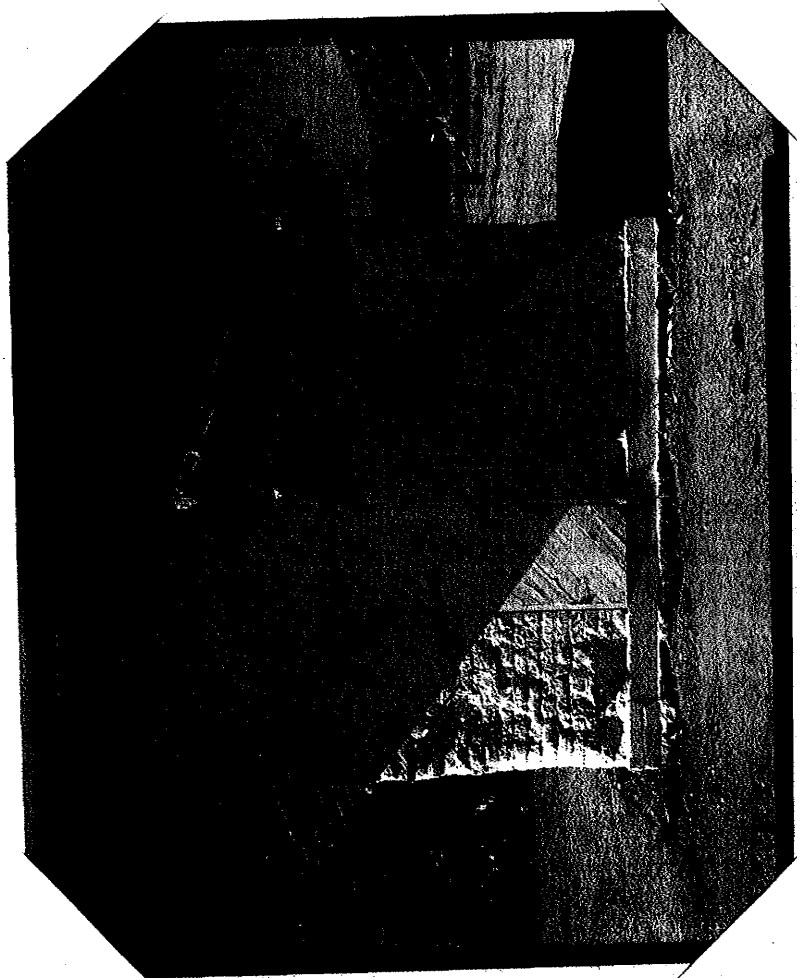
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-5



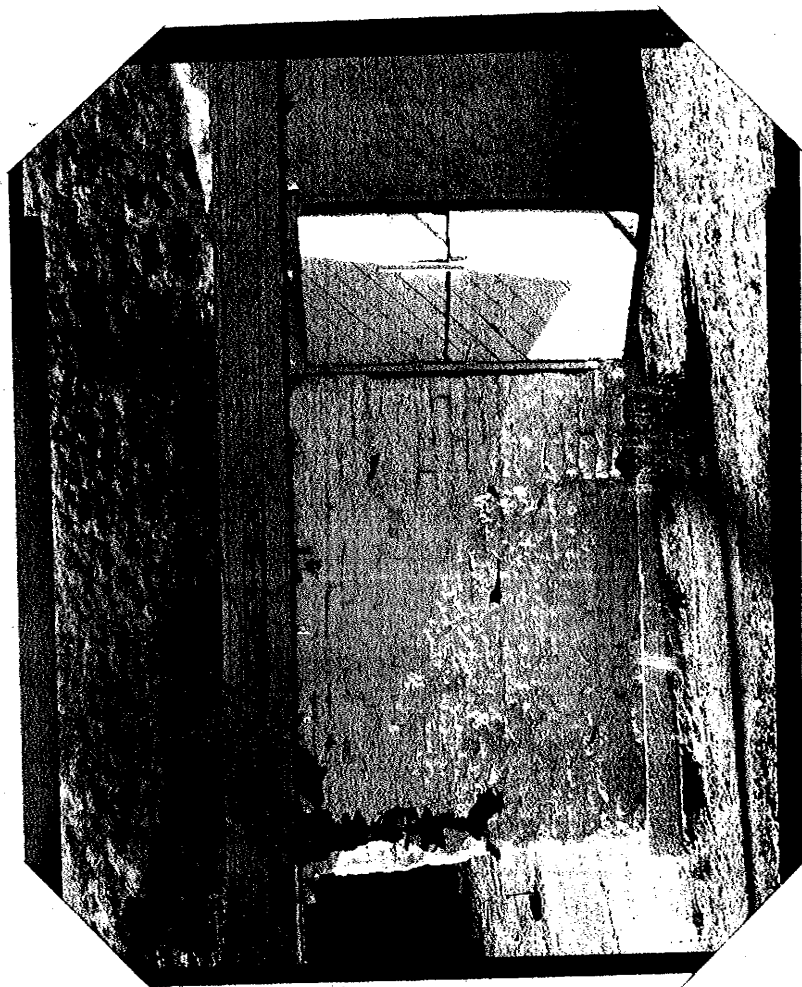
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-6



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-C-7



Harry Carey Ranch, Bunkhouse
(Building No. 2)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

— **WRITTEN HISTORICAL AND DESCRIPTIVE DATA.**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Bunkhouse
(Building 2)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-D

William B. Dewey, Photographer

November 2000

- | | |
|-------------|---|
| CA-2712-D-1 | OBLIQUE VIEW OF BUILDING 4; SHOWING NORTH AND WEST ELEVATIONS; CAMERA FACING SOUTHEAST. |
| CA-2712-D-2 | VIEW OF SOUTH ELEVATION; CAMERA FACING NORTHEAST. |
| CA-2712-D-3 | CONTEXTUAL VIEW OF BUILDING 4 SHOWING SMOKEHOUSE STABLE (BUILDING 3); CAMERA FACING WEST. |
| CA-2712-D-4 | INTERIOR VIEW OF MAIN EASTERN ROOMS; CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Bunkhouse (Building 2)

HABS No. CA-2712-D

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California. UTM Coordinates: 11.0357134.3815553

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: The Bunkhouse (Building 2) is located southwest of the Smokehouse (Building 3) and southeast of the Adobe Stables (Building 1) on the Harry Carey Ranch. The building consists of three sections: the original structure, the enclosed porch addition, and the rear addition. The original adobe structure appears to be rectangular in plan, two rooms wide and two rooms deep (approximately 23'-0" wide, 31'-6" long). The roof on the original portion of the Bunkhouse is a side-gable form covered with a combination of straight-barrel Mission tile, as well as composition sheeting. A brick chimney is centered at the main roof ridge. A wood-frame addition (8' deep) spans the full north façade of the building and appears to have enclosed the original porch. A small shed-roofed, wood-frame addition is located on the south side of the building near the east corner. The shed roof extension sheltering the enclosed front porch is covered with composition sheet roofing, as is the attached shed roof of the rear addition.

The front addition sits on a raised, board-formed concrete foundation and is covered with V-grooved siding. Concrete steps lead to the main entrance, which is an off-centered, paneled wood door set with a single hung aluminum window. Windows on this side of the building include six single-hung, aluminum-frame windows. The interior of the addition exposes the roof rafters and has a finished, poured concrete floor. A wood-frame detached garage of similar construction materials as the enclosed porch addition is sited to the west of the house. A flat roof covers the garage, which is sheathed in V-grooved wood siding.

All exterior stucco-sided walls (1'-2" wide) of the original structure have been covered by the additions. The north wall of the original portion faces on to the enclosed porch and contains two four-over-one, wood-frame casement windows with lug sills and two vertical plank batten doors (original entrances to the building). Three windows are found on the west side: a double-hung, one-over-one wood-frame window, a wood-frame casement window, and a wood-frame hopper window (covered with plywood), all with lug sills. Similar windows are located on the east side with the exception of the hopper window.

HARRY CAREY RANCH,
Bunkhouse (Building 2)
HABS No. CA-2712-D (Page 2)

On the rear side of the building windows include a single, wood-frame casement window and a wood-frame sliding window, both with lug sills. The interior walls finished with cement plaster. The ceilings of the two northern rooms are finished in tongue and groove wood siding and the shape of a partial fireplace flue is visible in the wall between these rooms.

The rear addition sits on a poured concrete foundation, is approximately 13'-8" wide and 8'-0" deep and is sheathed in horizontal V-grooved wood siding with corner boards. A door (on the west side of the addition) leads out to a covered patio area (currently used as a chicken coop) and single a window is centered on the south wall of this addition.

History: According to property records, this building's estimated date of construction is 1920, although there is no known record of its exact completion date. It is possible that the original portion of the building was constructed in the 1920s, but the extensive additions make the physical history of the building difficult to determine. The modifications probably date to the period of the Clougherty ownership (late 1940s through 1990s) and have changed the appearance of the building so much that Harry Carey Jr. did not recognize it in a recent photograph.¹

Sources: Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

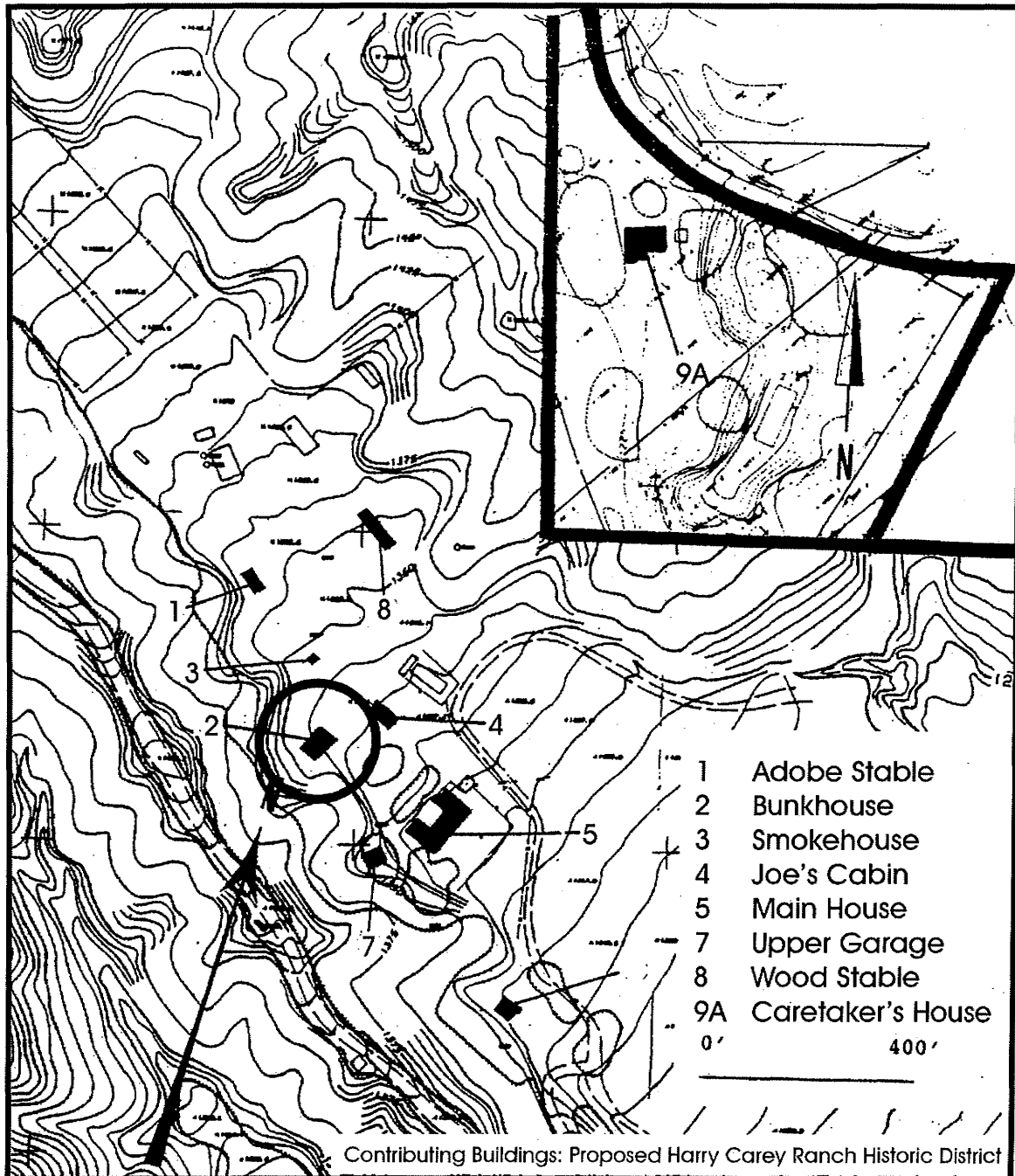
Leslie Heumann and Helen Wells. "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Bunkhouse (Building 2) will be used as a static display.

Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

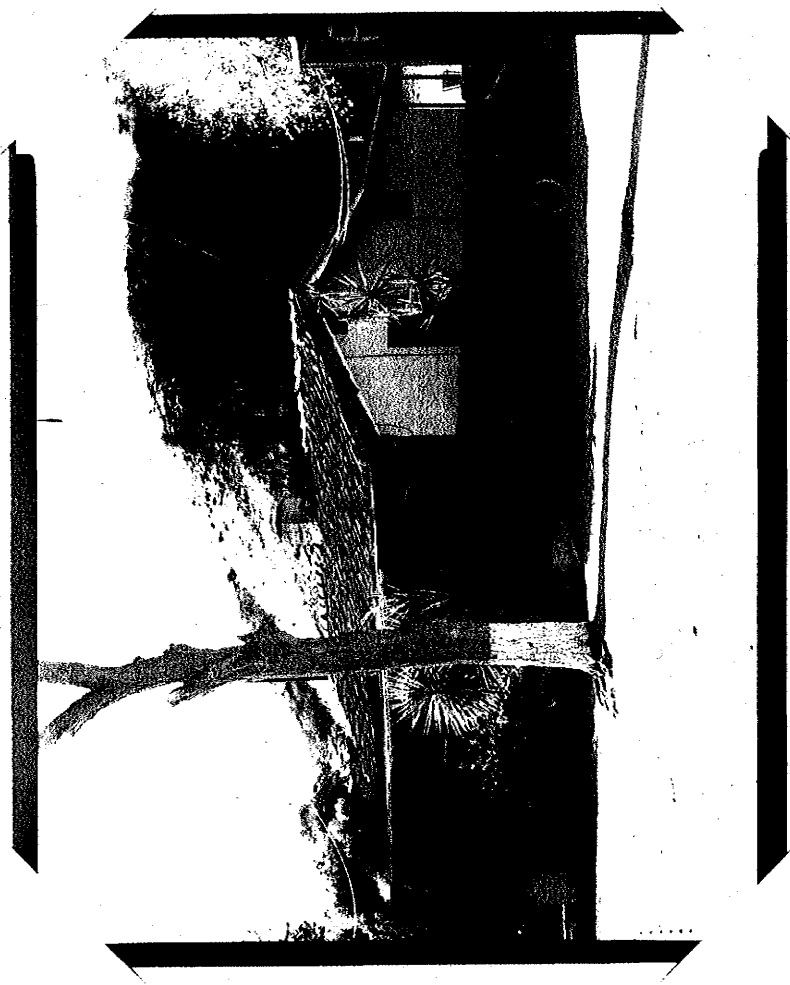
¹ Property Records, County of Los Angeles Office of the Assessor; Harry Carey, Jr., interview, January 26, 2001.

LOCATION MAP



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-D-1



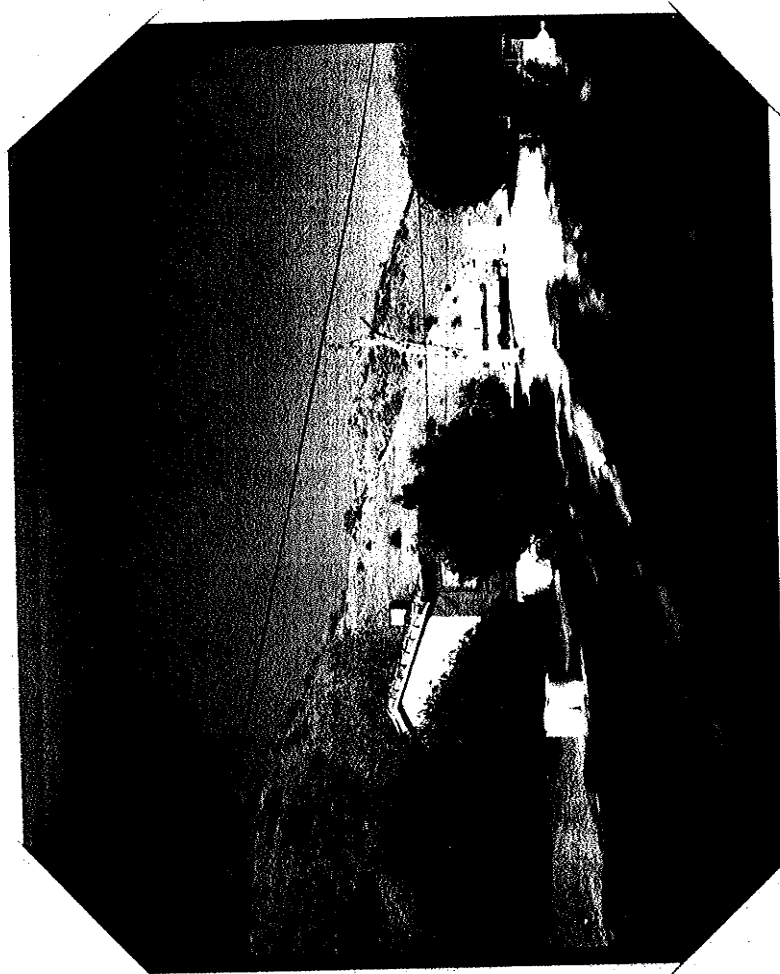
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-D-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-D-3



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-D-4



Harry Carey Ranch, Smokehouse
(Building No. 3)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch,
Smokehouse (Building 3)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-E

William B. Dewey, Photographer

November 2000

- | | |
|-------------|--|
| CA-2712-E-1 | OBLIQUE VIEW SHOWING NORTH AND WEST ELEVATIONS; CAMERA FACING SOUTHEAST. |
| CA-2712-E-2 | OBLIQUE VIEW SHOWING SOUTH AND EAST ELEVATIONS; CAMERA FACING NORTHWEST. |
| CA-2712-E-3 | VIEW OF EAST ELEVATION; CAMERA FACING WEST. |
| CA-2712-E-4 | VIEW OF SOUTH ELEVATION; CAMERA FACING NORTH. |
| CA-2712-E-5 | CONTEXTUAL VIEW SHOWING BUNKHOUSE (BUILDING 2); CAMERA FACING SOUTHEAST. |
| CA-2712-E-6 | DETAIL OF NORTH ELEVATION SHOWING DOOR; CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Smokehouse (Building 3)

HABS No. CA-2712-E

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California.
UTM Coordinates: 11.0357146.3815565

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: Building 3, the Smokehouse, is a single-course, adobe building resting on a wood foundation.¹ This building is located northeast of the Bunkhouse (Building 2) and southwest of the Adobe Stables (Building 1) of the Harry Carey Ranch. Rectangular in plan with a dirt floor, the Smokehouse measures approximately 5'-11" in length and 9'-2" feet in width. While it appears to be post-and-adobe construction, the posts are non-load-bearing and are not incorporated within the adobe construction. They appear to only support the roof. The shed roof slopes south and is covered with composition sheet roofing. Roof eaves project approximately 2'-0" beyond the north and south walls and have exposed rafters, while there is only a narrow overhang at the east and west sides of the roof. Wood fascia boards on the east and west sides extend approximately 2'-0" beyond the eaves and beyond the length of the plywood roof deck. At the south side of the building, the boards also extend well beyond the roof deck and at the façade (north) the boards end a few inches short of the roof.

The post and beam bracing that frames the exterior of the building appears to be a later addition to support a new roof built over the deteriorating building, which is suffering from large cracks and spalling, especially at the top of the walls. Another repair is located in the interior, where concrete has been roughly troweled on the lower surface of the walls – approximately 2'-0" up the wall from ground level.

A long, narrow vent measuring approximately 2'-6" wide and 0'-5" in height is located off center on the south side of the building. The roof plate partially blocks the vent, offering further evidence that the roof and its support posts are not original to the structure. The only entrance to the building is centered on the north side of the smokehouse and consists of a single, horizontal, plank-hinged door with Z-shaped battens. The smokehouse is constructed with adobe bricks laid in a single course with mud mortar.

¹ Although the previous survey of this building suggested that it may have once been a privy, Harry Carey, Jr. explained in a recent interview that it was built as a smokehouse and was always used as such (Heumann and Wells, "... Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993); Harry Carey, Jr., interview, January 26, 2001).

HARRY CAREY RANCH,
Smokehouse (Building 3)
HABS No. CA-2712-E (Page 2)

The exterior is finished with whitewash, while the interior walls are unfinished adobe. Each of the adobe bricks measures approximately 1'-3" long, 9" wide, and 4" thick, while the square corner posts are wood 4 x 4s. No walls divide the interior space.

History: Tax records from 1925 show an adobe building of comparable size existing on the ranch at that time and property records estimate that this building was constructed in 1920. Although there is no known record of its exact completion date, it was probably completed before 1928 because a post card pre-dating the 1928 St. Francis Dam flood appears to show the smokehouse with a side-gable roof and large chimneystack centered on the roof ridge (**Figure 1**).

Sources: Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

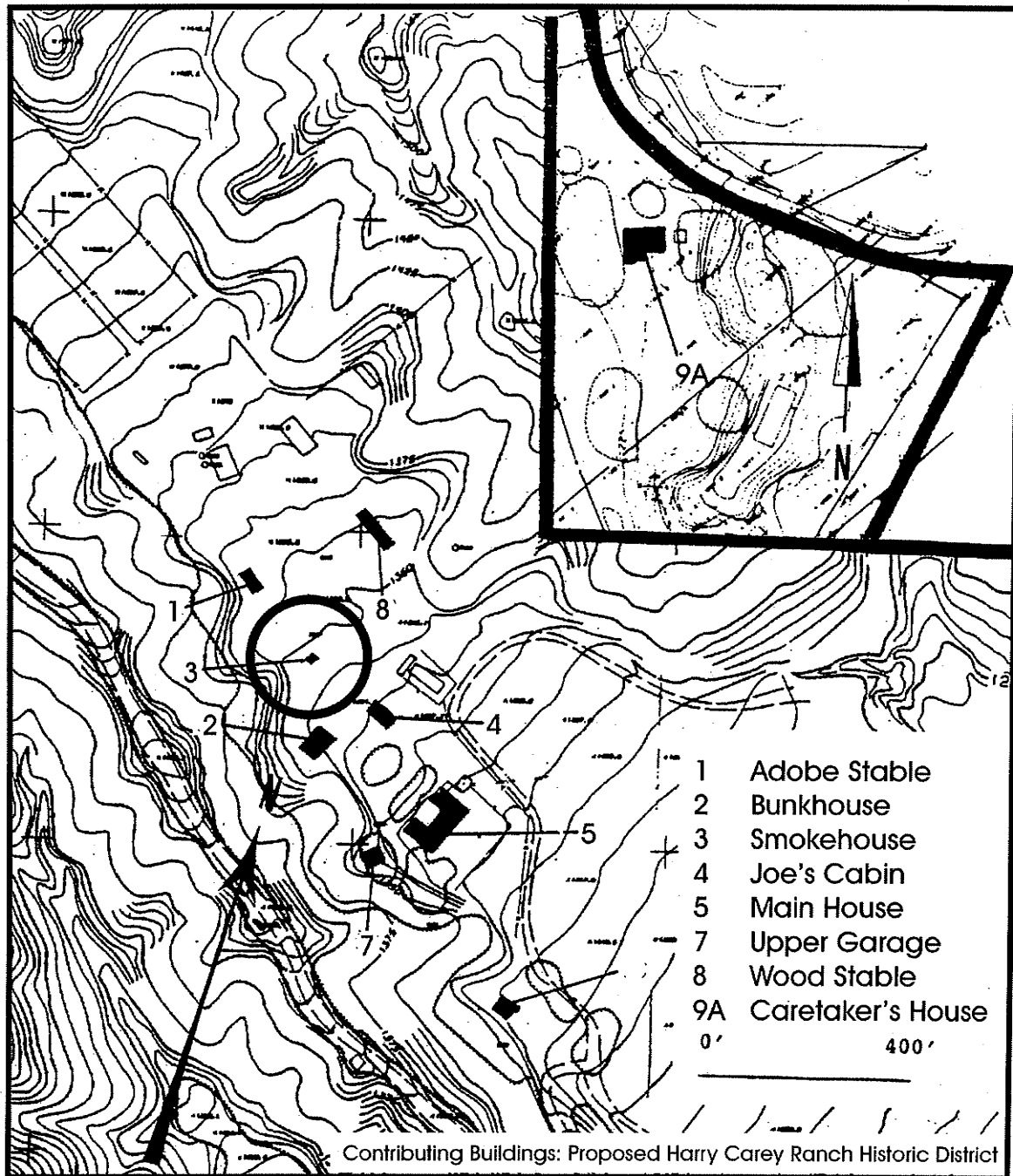
Leslie Heumann and Helen Wells. "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

"View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Smokehouse (Building 3) will be stabilized and moved within the designated historic district.

Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

LOCATION MAP



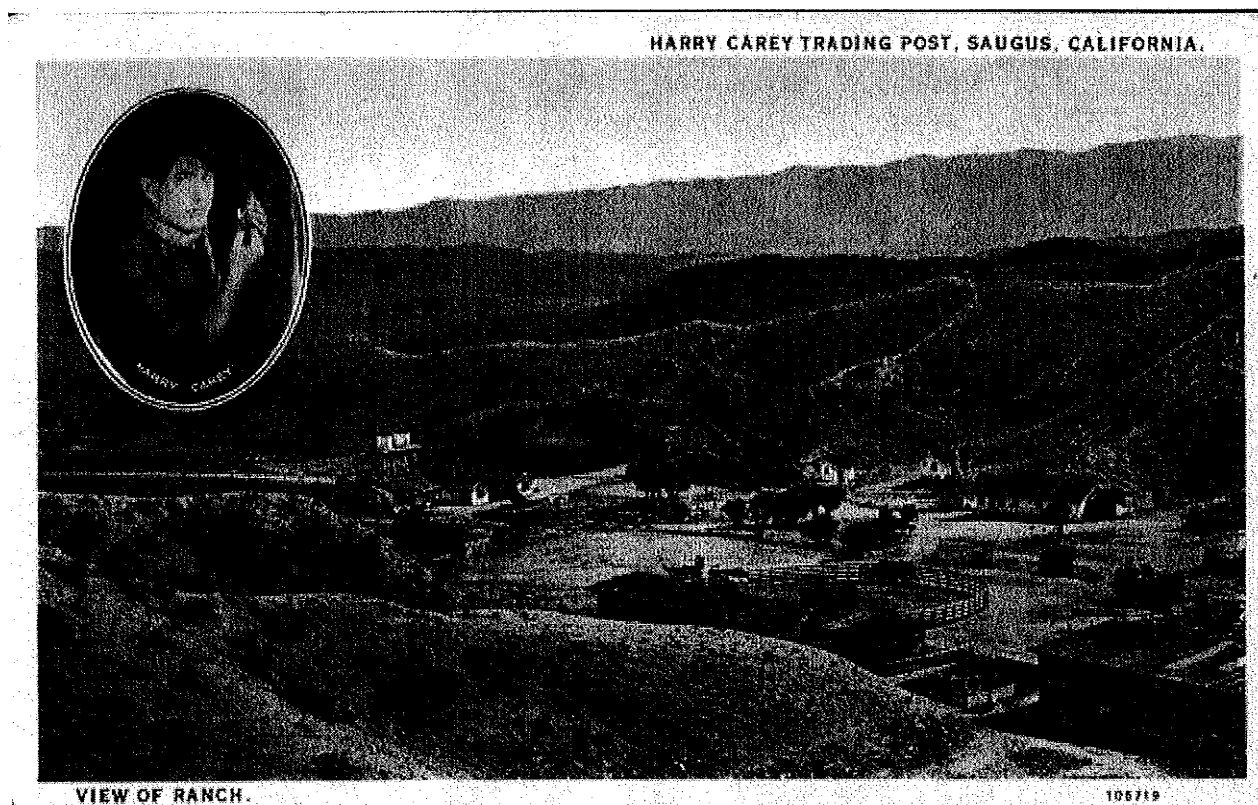
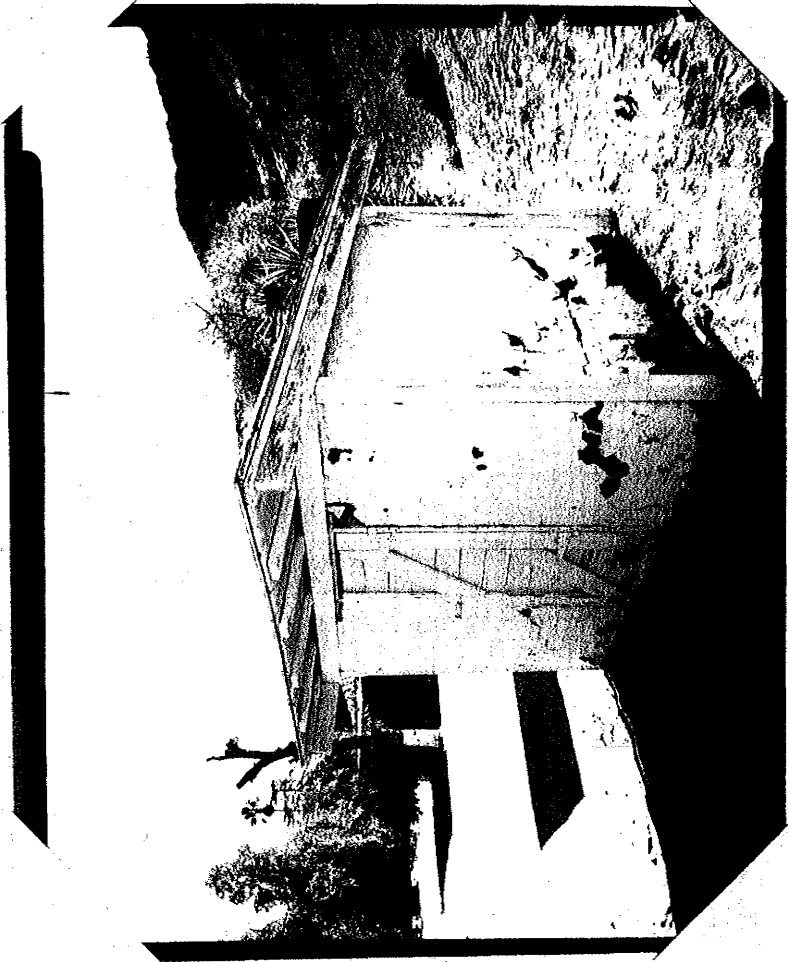


Figure 1. Post Card depicting the ranch circa 1920s.

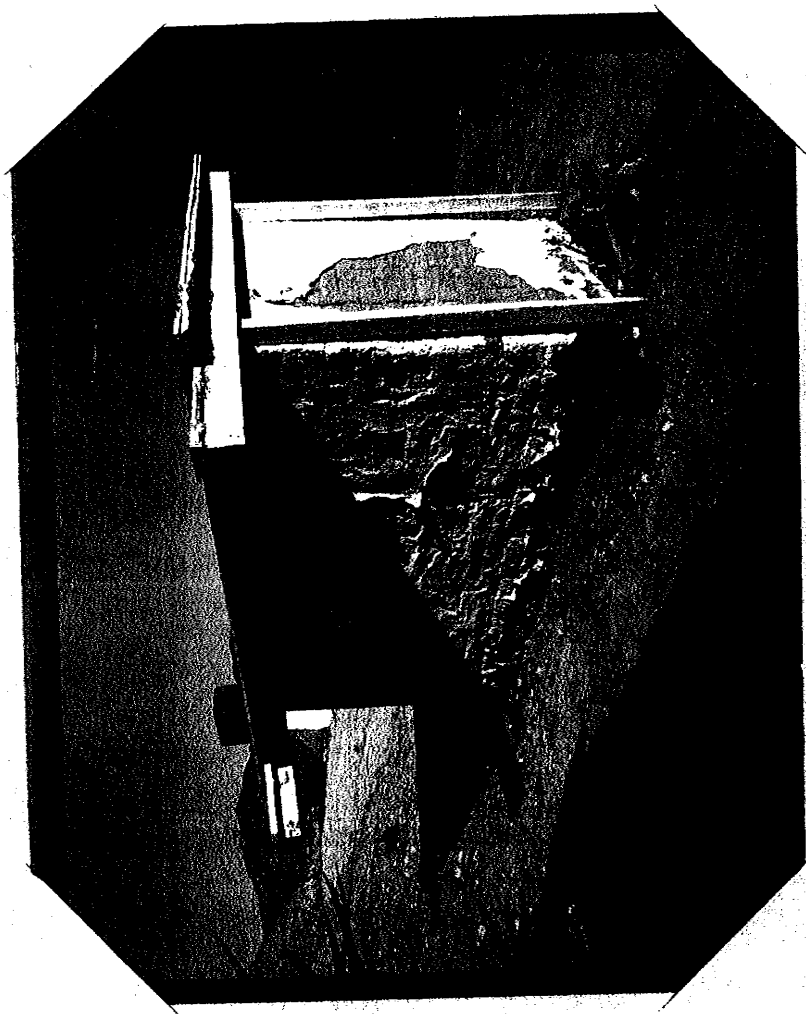
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-1



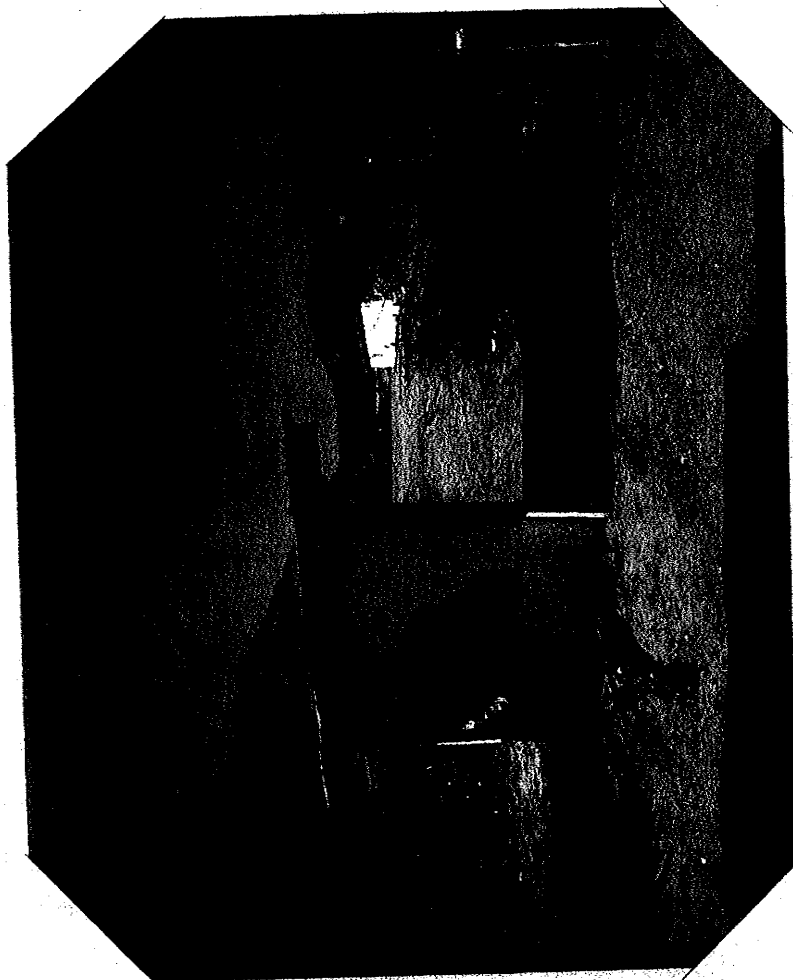
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-3



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-4



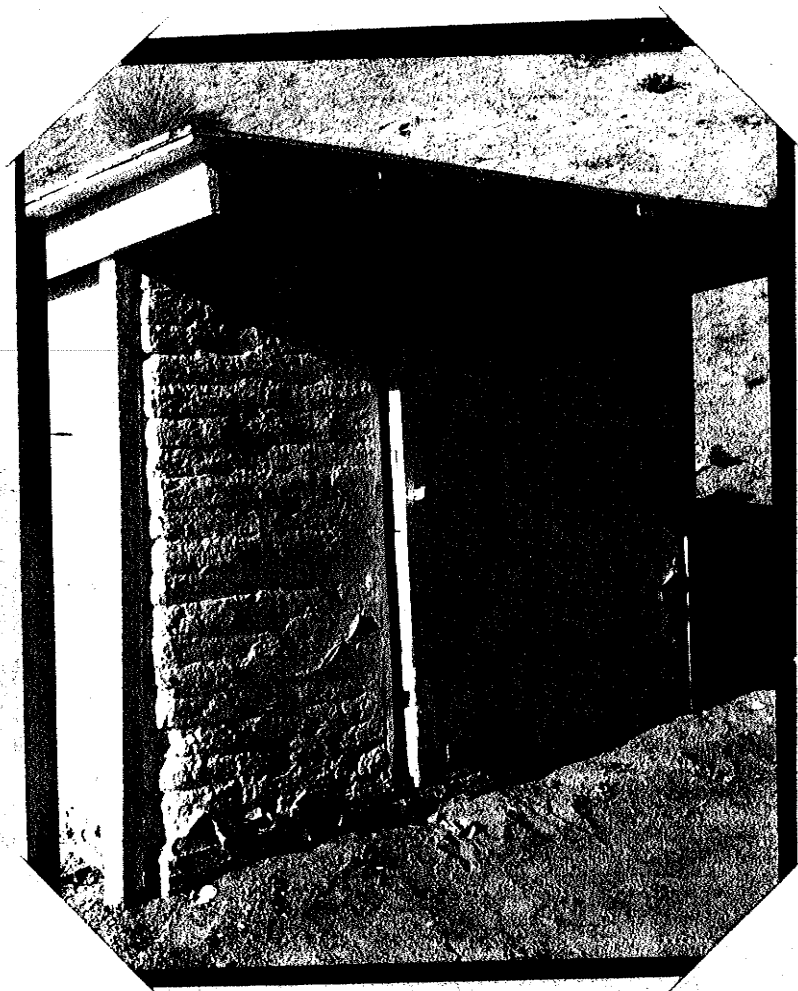
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-5



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-E-6



Harry Carey Ranch, Joe's Cabin
(Building No. 4)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Joe's Cabin
(Building 4)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-F

William B. Dewey, Photographer

November 2000

- | | |
|-------------|--|
| CA-2712-F-1 | CONTEXTUAL VIEW OF BUILDING 4 WITH WOOD STABLES (BUILDING 8) TO REAR; CAMERA FACING NORTHWEST. |
| CA-2712-F-2 | CONTEXTUAL VIEW OF BUILDING 4 SHOWING ADOBE STABLE (BUILDING 1) TO FAR RIGHT; CAMERA FACING SOUTHWEST. |
| CA-2712-F-3 | CONTEXTUAL VIEW OF BUILDING 4 SHOWING BUNKHOUSE (BUILDING 2) TO REAR; CAMERA FACING SOUTH. |
| CA-2712-F-4 | OBLIQUE VIEW OF NORTH AND WEST ELEVATIONS; CAMERA FACING SOUTHEAST. |
| CA-2712-F-5 | VIEW OF SOUTH SIDE; CAMERA FACING NORTH. |
| CA-2712-F-6 | DETAIL OF TELEPHONE POLE VIGAS ON NORTH SIDE. |
| CA-2712-F-7 | DETAIL OF INTERIOR SHOWING EAST ROOM AND FIREPLACE; CAMERA FACING NORTHEAST. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Joe's Cabin (Building 4)

HABS No. CA-2712-F

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California.
UTM Coordinates: 11.0357165.3815568

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: Joe's Cabin (Building 4) is located just north of the Bunkhouse (Building 2) and northeast of the Ranch House (Building 5) on the Harry Carey Ranch. This Spanish Colonial Revival adobe building sits on a raised concrete foundation and is primarily rectangular in plan. The low-pitched parapet roof slopes west and is sheathed in composition sheet roofing. The building has exterior walls measuring 1'-2" thick, capped at the top by Mission tiles, and all are sheathed with stucco siding. The only entrance, a vertical wood batten door, is centered on the façade (south) surrounded by two, four-over-one, wood-frame casement windows with wood slip sills. Seven deteriorating wood vigas (telephone poles) project out of the wall approximately three feet on the north and south sides of the building. There are two large cracks on the west wall extending from the roof toward the window, which is a single, aluminum four-over-four replacement sash set in a wood lug sill. Three wood-frame windows, two four-over-one wood-frame casement windows with wood lug sills, and two wood-frame hopper windows appear in the north side of the building.

The interior of Joe's Cabin consists of a main room (26'-0" in length and 19'-8" wide) with the small kitchen and a wood-frame bath addition located off its west side. An interior adobe and brick fireplace with wood mantel reaches diagonally across the northeast corner of the building. The interior walls are finished with a painted cement plaster and the ceiling reveals the exposed telephone pole ceiling beams and wood plank finished ceiling.

History: Assessor records estimate this building was built about 1920, but no documentation was found showing the exact construction date. The distinctive features of the building -- a flat roof, parapet walls, vigas, and stucco siding -- are suggestive of the Harry Carey Trading Post destroyed in the 1928 St. Francis Dam disaster, so the estimated date appears to be roughly accurate. Harry Carey, Jr. recalls this building used for guests in the early 1920s and then later as Joe Harris' residence. Harris was a long-time friend and employee of Harry Carey, Sr. who served as the ranch foreman for many years.¹

¹ Harry Carey, Jr., interview, January 26, 2001; Heumann and Wells, "... Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993); Property Records, County of Los Angeles Office of the Assessor.

HARRY CAREY RANCH
Joe's Cabin (Building 4)
HABS No. CA-2712-F (Page 2)

Sources: Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

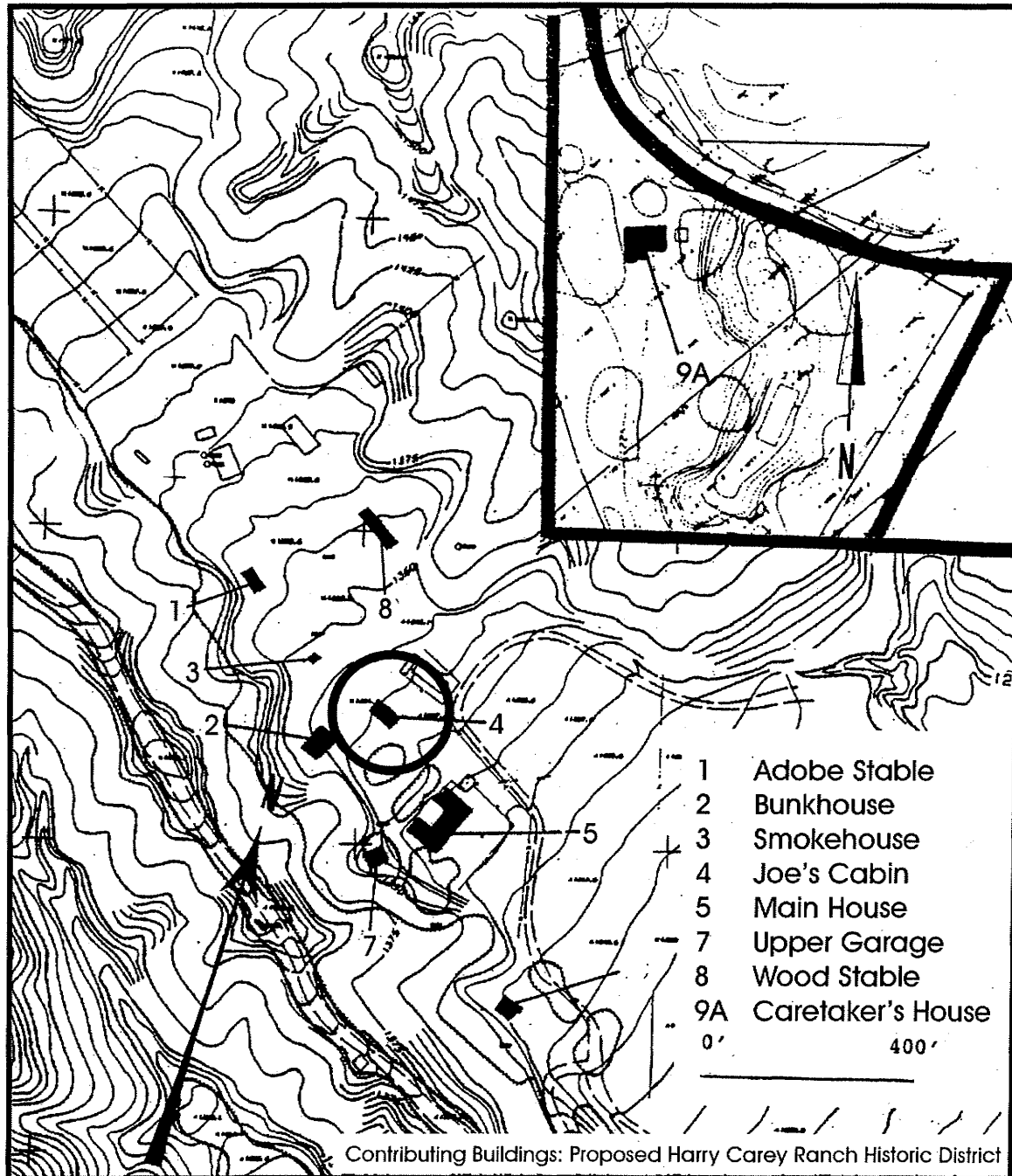
Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

Leslie Heumann and Helen Wells: "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, Joe's Cabin (Building 4) will be used as a static display.

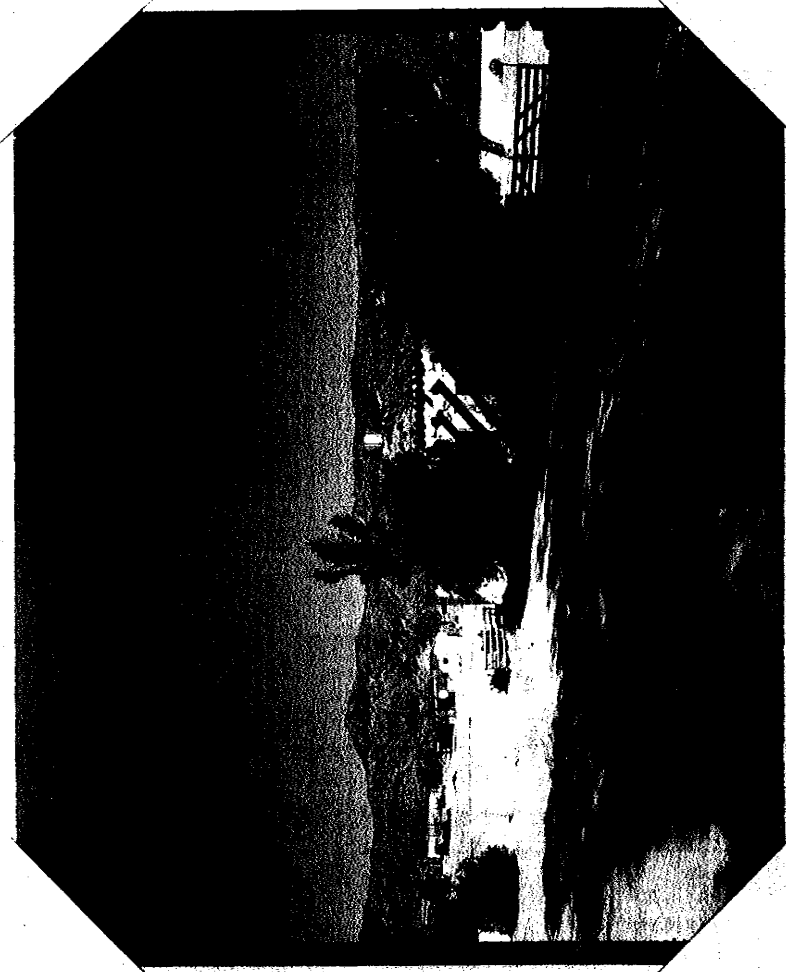
Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

LOCATION MAP



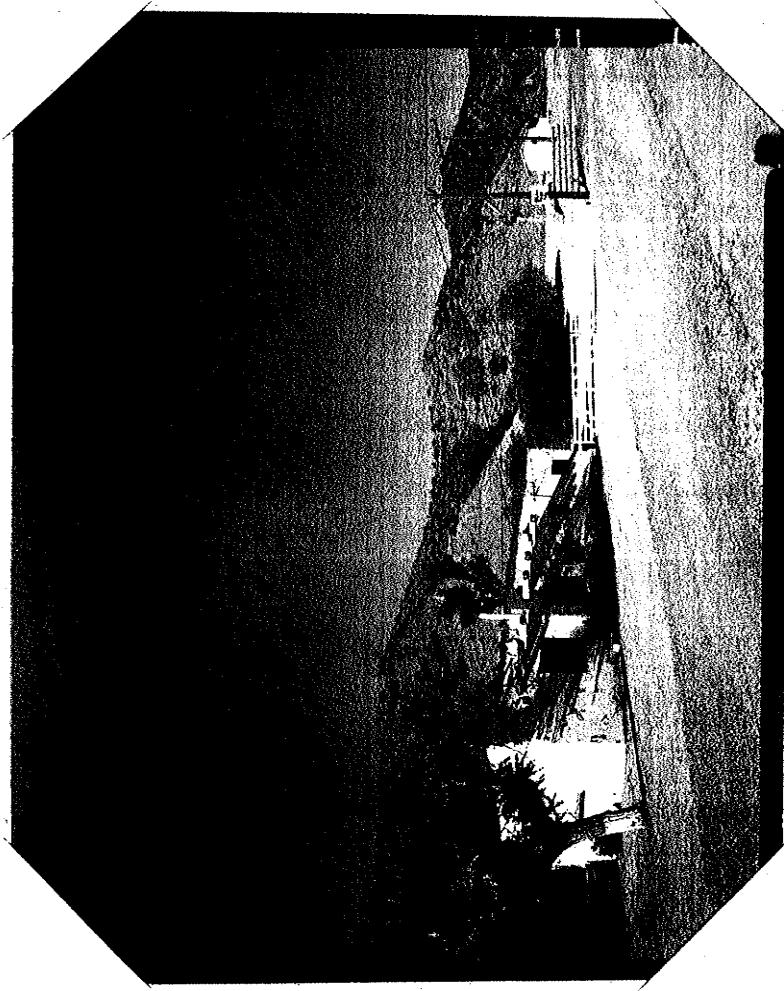
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-1



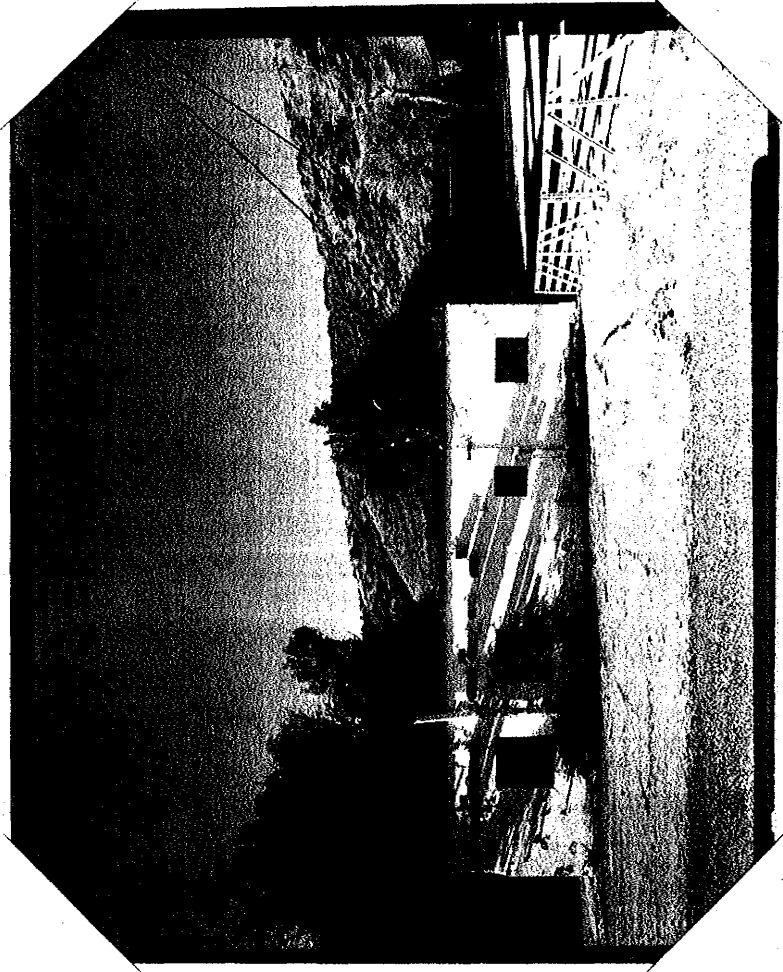
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-3



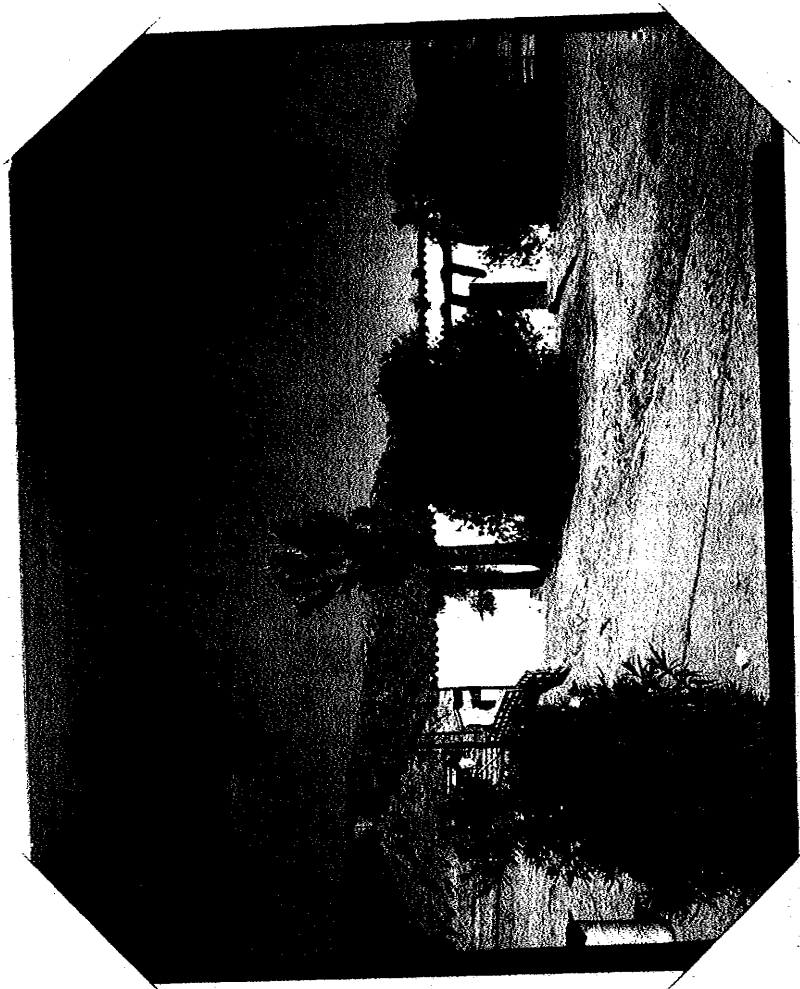
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-4



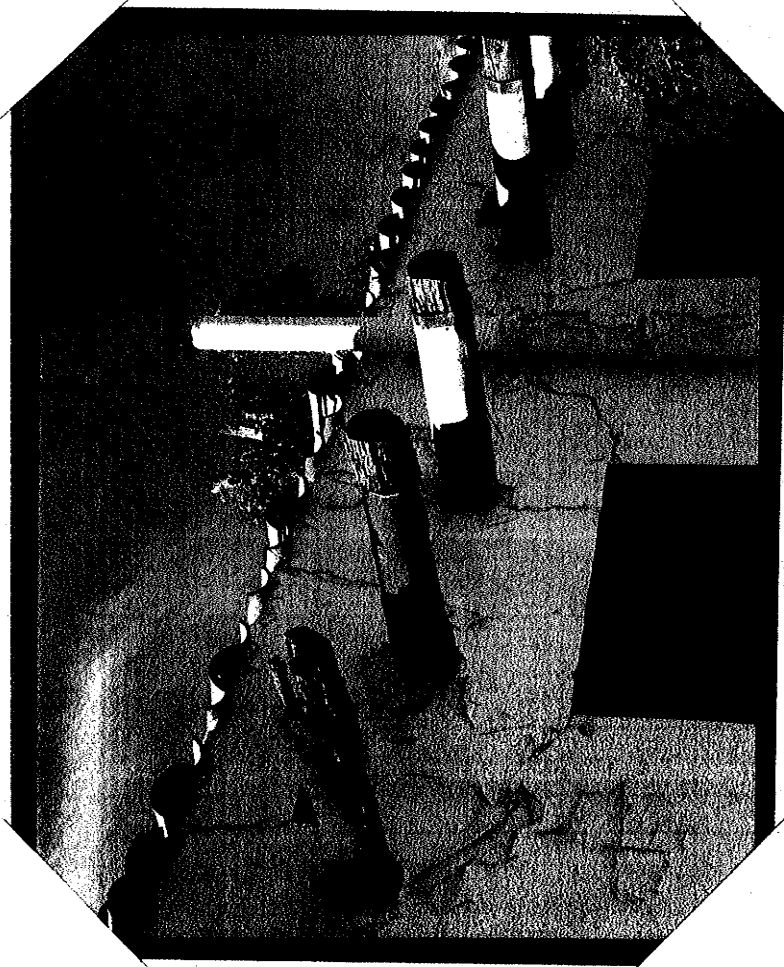
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-5



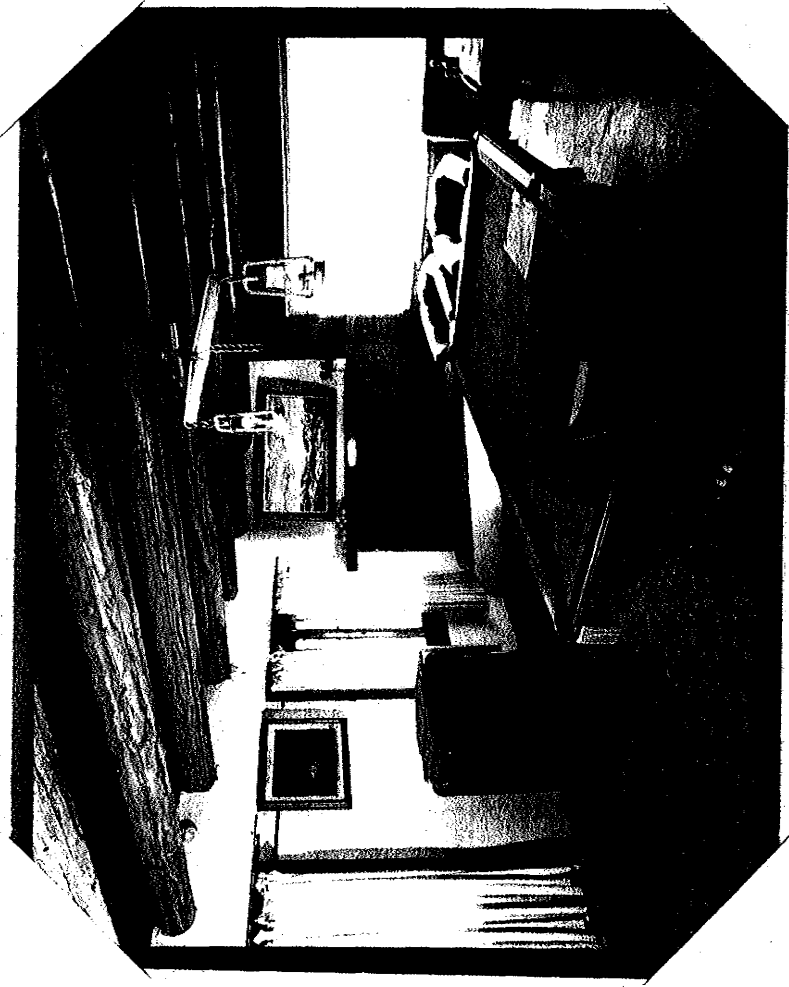
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-6



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-F-7



Harry Carey Ranch, Upper Garage
(Building No. 7)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

— WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Upper Garage
(Building 7)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-G

William B. Dewey, Photographer

November 2000

- | | |
|--------------|--|
| CA-2712-G-1 | VIEW OF NORTHEAST ELEVATION; CAMERA FACING SOUTHWEST. |
| CA-2712-G-2 | VIEW OF SOUTHWEST ELEVATION; CAMERA FACING NORTHEAST. |
| CA-2712-G-3 | VIEW OF NORTHWEST ELEVATION; CAMERA FACING SOUTHEAST. |
| CA-2712-G-4 | VIEW OF SOUTHEAST ELEVATION; CAMERA FACING SOUTHWEST. |
| CA-2712-G-5 | DETAIL OF INTERIOR SHOWING SOUTHEAST WALL; CAMERA FACING SOUTHEAST. |
| CA-2712-G-6 | DETAIL OF INTERIOR SHOWING FENESTRATION ON NORTHWEST WALL; CAMERA FACING WEST. |
| CA-2712-G-7 | DETAIL OF ADOBE BRICK CONSTRUCTION. |
| CA-2712-G-8 | DETAIL OF HAREY CAREY BRAND EMBEDDED IN CONCRETE DRIVE. |
| CA-2712-G-9 | CONTEXTUAL VIEW; CAMERA FACING SOUTHWEST. |
| CA-2712-G-10 | CONTEXTUAL VIEW FROM MAIN HOUSE (BUILDING 5) TOWARDS UPPER GARAGE (BUILDING 7); CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Upper Garage (Building 7)

HABS No. CA-2712-G

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California. UTM Coordinates: 11.0357175.3815448

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: The Upper Garage (Building 7) is located southwest of the Ranch House (Building 5) on the Harry Carey Ranch. Set into the hillside on a concrete slab foundation, this building has suffered extensive damage, probably from the Northridge earthquake of 1994. The one-story adobe garage is square in plan with each side approximately 20 feet in length. The garage is covered with a front-gable, wood shake roof. The projecting eaves have exposed rafters on the east and western sides. Wood fascia boards and lapped horizontal wood siding encloses the gable ends. Roof eaves and trusses are exposed at the interior. Fenestration appears to have consisted of three windows on the northwest and southeast sides and two windows on the southwest side. All that remains of these openings is wood framing and lapped wood siding that at one time covered the openings. The garage lacks a door; the northeast side of the building is open. The double course of adobe bricks that form the walls are approximately 7'-½" wide, 1'-3" long and 4" thick and are laid in a cement mortar and finished with a whitewash. Harry Carey's brand, "HC," is incised in the concrete slab of driveway at the door opening.

History: While the main house was constructed in late 1932 or early 1933, there is no known record of the exact completion date of Building 7. The Upper Garage was built prior to the main house; tax assessor records of 1925 show an adobe building of exact dimensions as the Upper Garage.¹ This is further supported by a pre-1928 post card (**Figure 1**) depicting this building. Although this building is constructed of adobe, stylistically, the front gable roof with lapped wood siding at gable ends mimic the bungalow-style house that was the original residence on this property but which was destroyed by a fire in 1932.

¹ Property Records, County of Los Angeles Office of the Assessor; Leslie Heumann and Helen Wells, "Historic Resources Inventory: Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993).

HARRY CAREY RANCH
Upper Garage (Building 7)
HABS No. CA-2712-G (Page 2)

Sources: Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

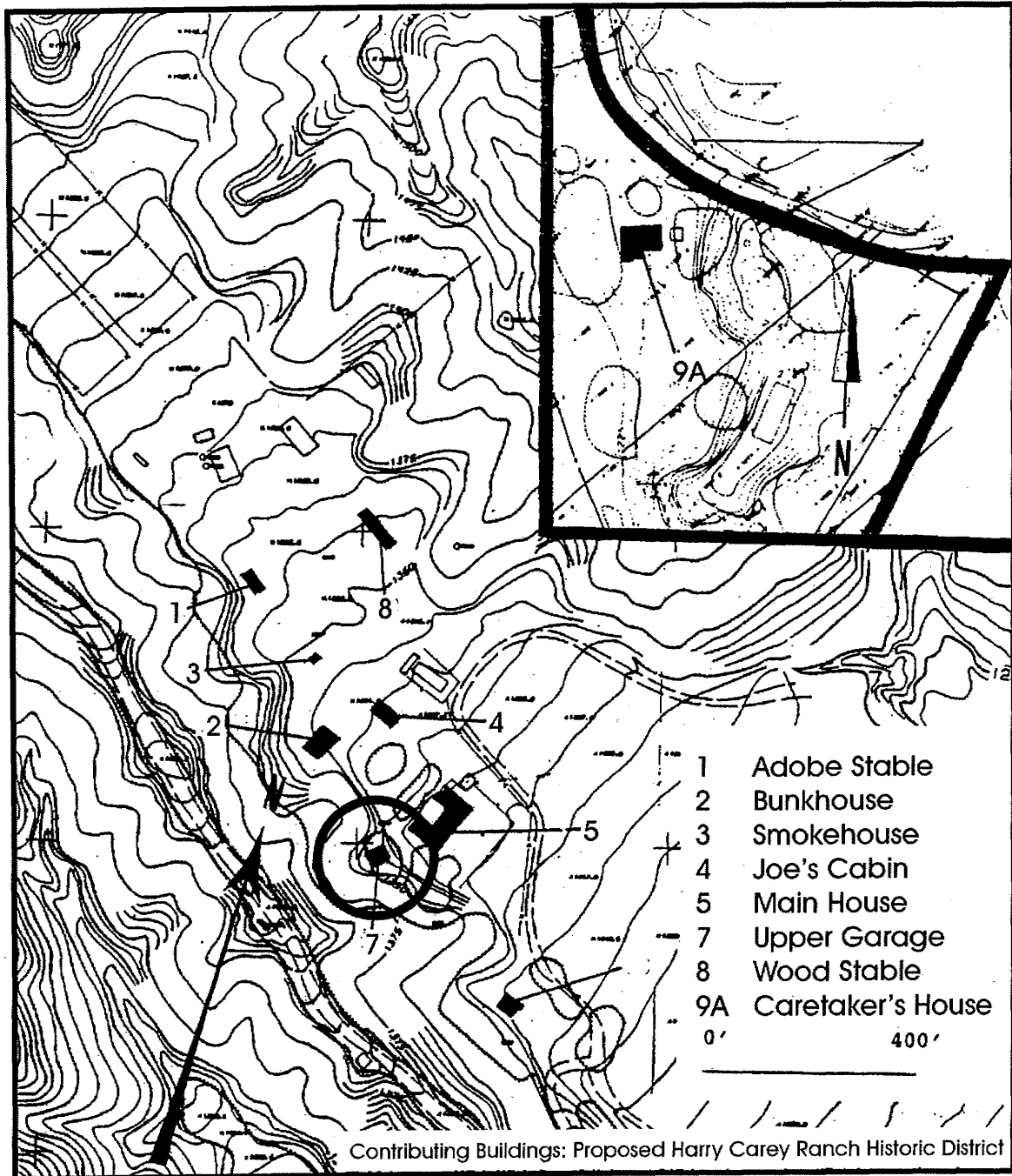
Leslie Heumann and Helen Wells. "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

"View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Upper Garage (Building 7) is slated for demolition.

Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

LOCATION MAP



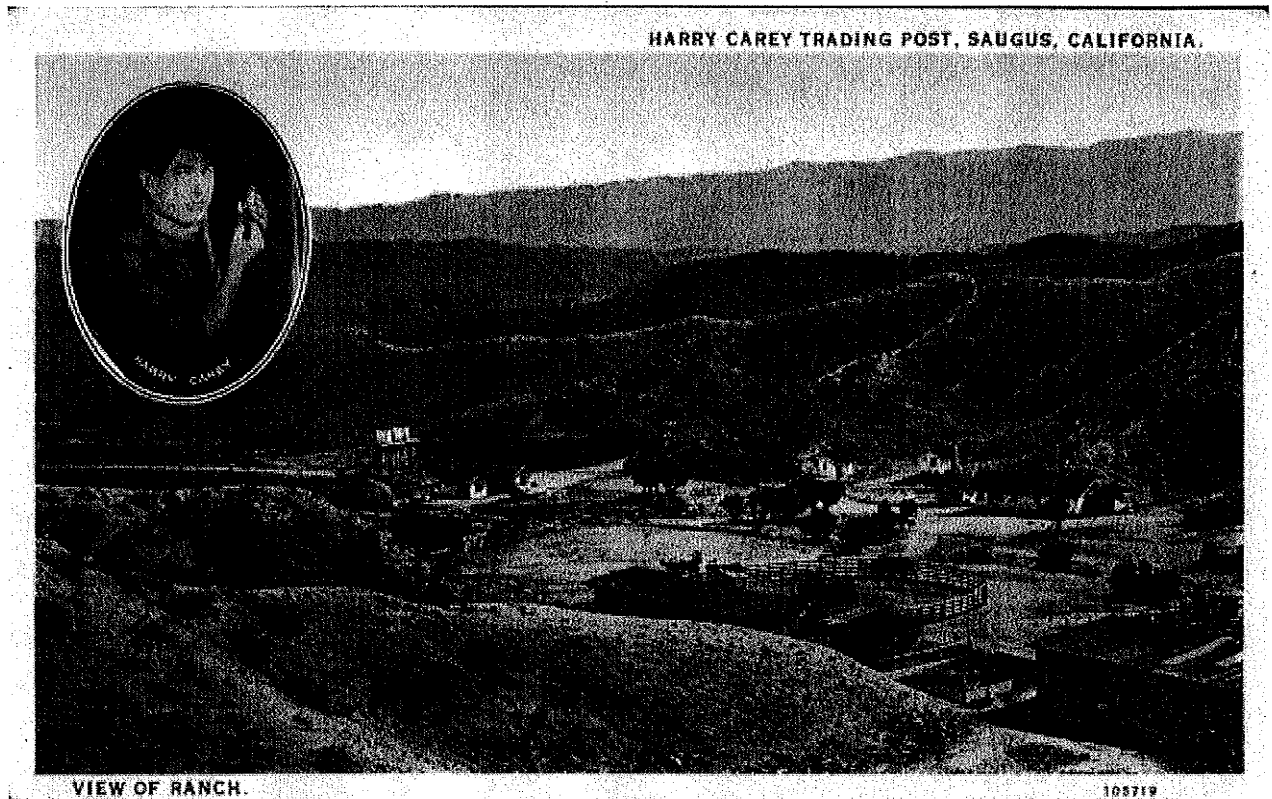
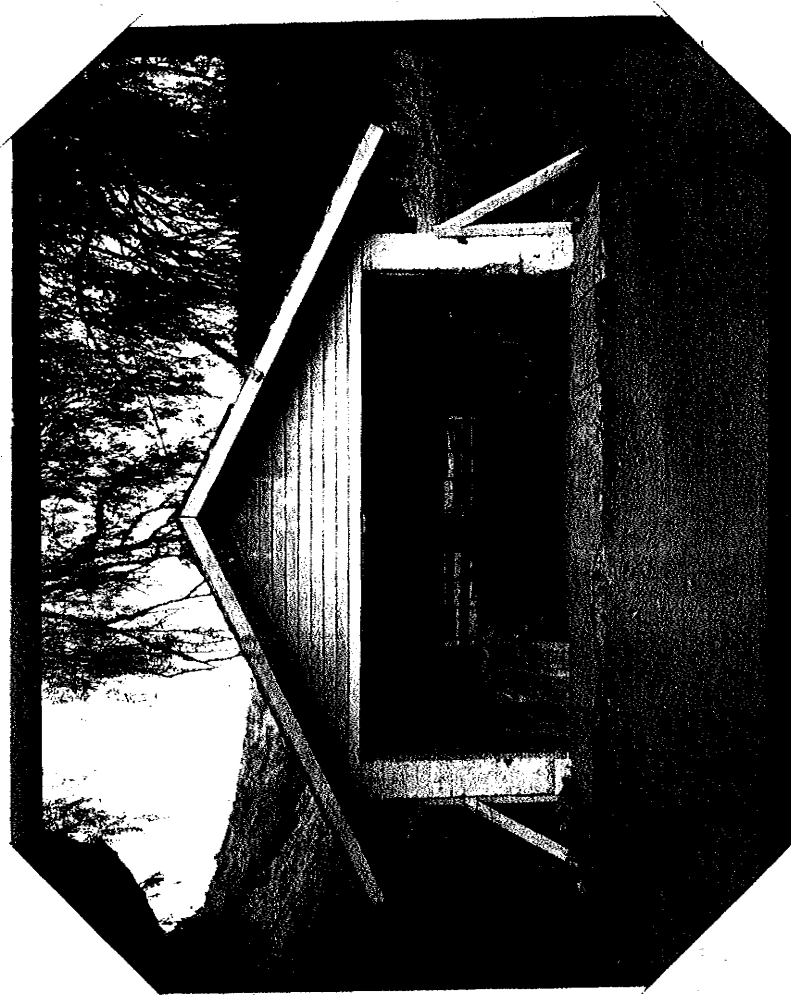


Figure 1. Post Card depicting the ranch circa 1920s.

HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-1



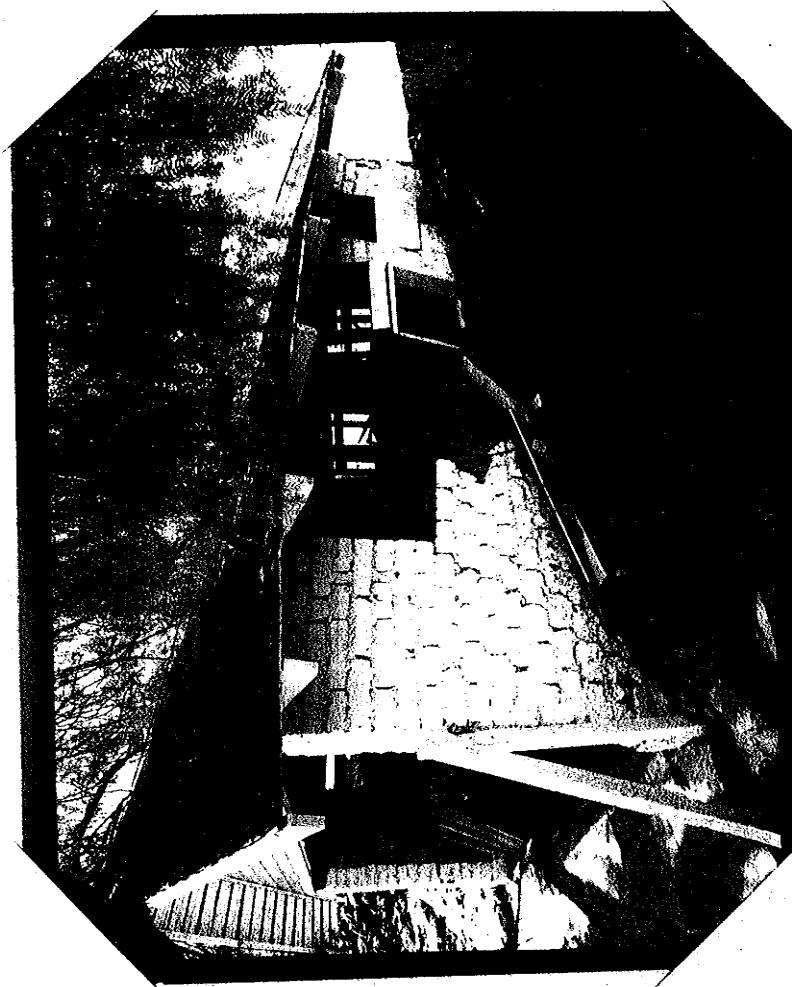
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-2



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-3



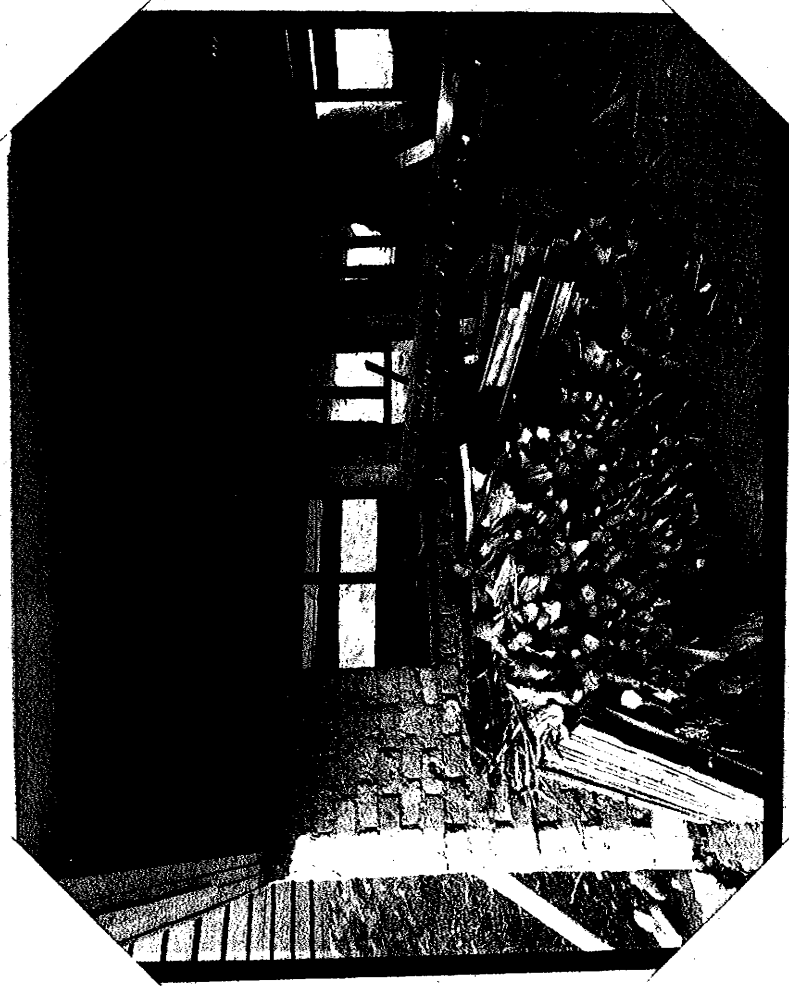
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-4



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-5



HISTORIC AMERICAN BUILDING SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-6



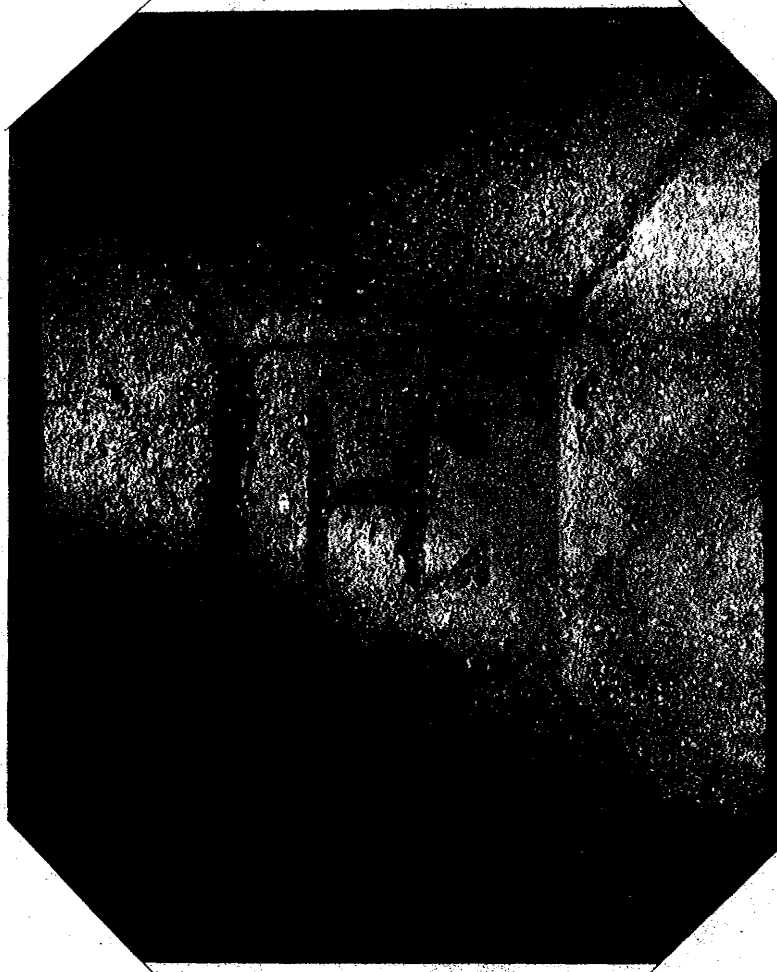
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-7



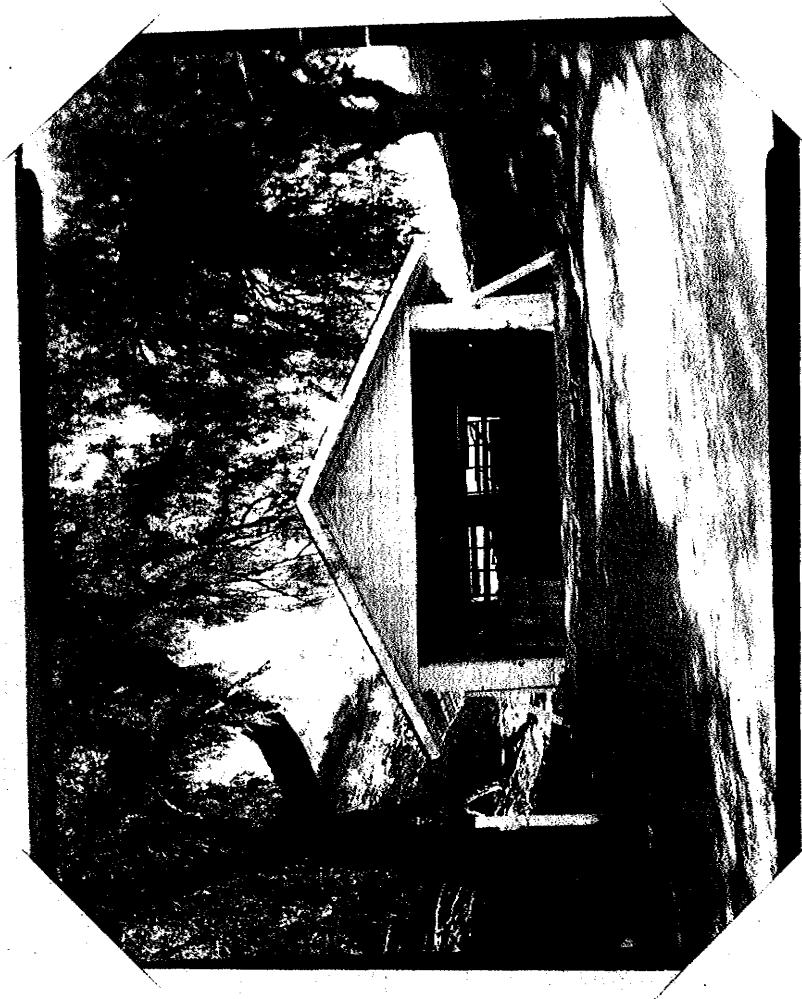
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-8



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-9



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-G-10



Harry Carey Ranch, Wood Stable
(Building No. 8)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

PHOTOGRAPHS

— WRITTEN HISTORICAL AND DESCRIPTIVE DATA

**Historic American Buildings Survey
National Park Service
Western Region
Department of the Interior
San Francisco, California 94107**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Harry Carey Ranch, Wood Stable
(Building 8)
28515 San Francisquito Canyon Road
Saugus
Los Angeles County
California

HABS No. CA-2712-H

William B. Dewey, Photographer

November 2000

- | | |
|-------------|---|
| CA-2712-H-1 | OBLIQUE VIEW OF BUILDING 8; SHOWING SOUTH AND EAST ELEVATIONS; CAMERA FACING NORTHWEST. |
| CA-2712-H-2 | OBLIQUE VIEW OF BUILDING 8; SHOWING SOUTH AND WEST ELEVATIONS; CAMERA FACING NORTHEAST. |
| CA-2712-H-3 | CONTEXTUAL VIEW OF BUILDING 8, NEAR BUILDING 3; CAMERA FACING NORTHWEST. |
| CA-2712-H-4 | CONTEXTUAL VIEW OF BUILDING 8 FROM NORTHWESTERN HILLSIDE; CAMERA FACING SOUTHEAST. |
| CA-2712-H-5 | CONTEXTUAL VIEW OF BUILDING 8 SHOWING BUNKHOUSE (BUILDING 2); CAMERA FACING SOUTH. |
| CA-2712-H-6 | CONTEXTUAL VIEW OF BUILDING 8 SHOWING ADOBE STABLE (BUILDING 1); CAMERA FACING SOUTH. |
| CA-2712-H-7 | VIEW OF NORTH ELEVATION; CAMERA FACING SOUTH. |
| CA-2712-H-8 | DETAIL OF NORTH ELEVATION SHOWING STABLE DOORS; CAMERA FACING SOUTH. |
| CA-2712-H-9 | DETAIL OF INTERIOR STABLE; CAMERA FACING SOUTH. |

HISTORIC AMERICAN BUILDINGS SURVEY

HARRY CAREY RANCH Wood Stables (Building 8)

HABS No. CA-2712-H

Location: 28515 San Francisquito Canyon Road, Saugus, Los Angeles County, California.
UTM Coordinates: 11.0357178.3815660

Significance: This building is a contributing element of the Harry Carey Ranch Historic District. The district is associated with the historically significant life and work of the film star Harry Carey Sr., as described in the accompanying narrative report.

Description: This one-story, wood-framed structure (Building 8) is located at the northern most point of the main ranch complex, north of the swimming pool. This wood-frame building measures approximately 14'-6" wide and 70'-6" long. The single wall construction is sheathed with board-and-batten siding with corner boards. A composition sheet covered shed roof with projecting eaves tops the building and a wood fascia finishes the ends of the exposed rafters. A visor awning covered in composition sheet roofing and supported by wood brackets is set just under the narrow overhang of the main shed roof at the south side of the building. This awning extends from the west end of the building to just before the last horse stall on the south facade.

Because the building rests on a slightly sloping site, the three main elements of the building employ slightly different foundations and floor treatments. The westernmost bay is a hay shelter that is completely open at the south elevation. It has a wood foundation and a wood plank floor. The central bay consists of a tack room flanked on each side by a horse stall; the tack room has a poured concrete floor and the stalls have earthen floors. While these two stalls are as wide as the rest of the building, the tack room is recessed at the south side where a wood-paneled door with glazing and four-over-one wood-framed casement window are set into the wall. The flanking stalls are each accessed at the north façade (by a Dutch door) and each has a single-hinged door that opens onto the recessed area in front of the tack room. The third element is a bay consisting of two horse stalls with earthen floors and wood foundations. Concrete masonry blocks have been added to the foundation at the southeast corner of the building.

Like the stalls that flank the tack room, the two stalls at the east end of the building also have two-part hinged doors in the north side. A small window is located opposite the main door of each of the four stalls, in the south wall. The two easternmost stalls have hinged wood shutters, while the windows of the stalls flanking the tack room are lacking shutters and appear to have been cut into the wall at some point after the initial construction of the building. Each of the stalls opens onto a series of small pens with metal bars and metal pipe posts located along the north side of the building.

HARRY CAREY RANCH
Wood Stable (Building 8)
HABS No. CA-2712-H (Page 2)

History: This building is one of the few wood frame buildings constructed on this property and the only one included in the historic district. While there is no known documentation of its construction, property records estimate this building was constructed circa 1925. In an early photograph (**Figure 1**) taken in the 1920s, a circular corral adjoins the south side of the stable. The building in this photograph is considerably smaller than the existing, suggesting an addition was made later. Harry Carey Jr. has stated in recent interviews that Universal Studios built the Wood Stable in exchange for allowing the ranch to be used as a film location. The stable is purported to be the site of the "Wild West" shows that Harry Carey held on the ranch during the 1920s.¹

Sources: Real Property Records, County of Los Angeles Office of the Assessor, December 2000.

Harry Carey, Jr., January 26, 2001. Durango, CO. Telephone interview by Meta Bunse, JRP Historical Consulting Services. Davis, CA.

Leslie Heumann and Helen Wells. "Historic Resources Inventory: Harry Carey Ranch Historic District." DPR523 forms on file with California Office of Historic Places. July 6, 1993.

"View of Ranch: Harry Carey Trading Post, Saugus, California," n.d. [ca. 1920s], Santa Clarita Valley Historical Society, www.scvhhistory.com

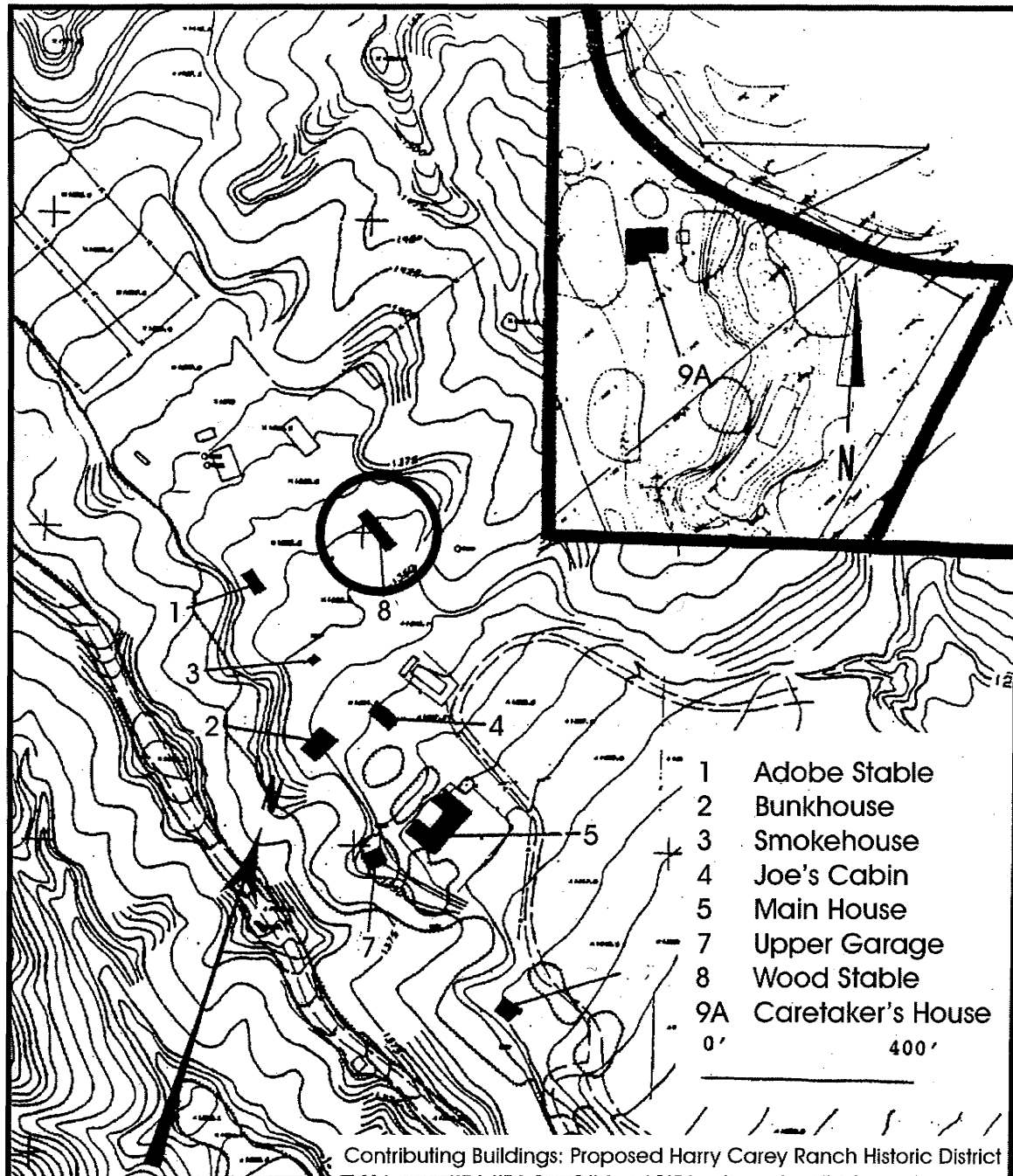
Photo of Harry Carey Ranch, undated but probably dating to the 1920s, from *Company of Heroes*, by Harry Carey Jr (1994).

Project Information: The Los Angeles District Army Corps of Engineers, in consideration of a Section 404 Clean Water Act permit for the Tesoro Del Valle Project in Los Angeles County, California, found that the Tesoro del Valle Project, would have an effect on the Harry Carey Ranch Historic District, a property eligible for inclusion in the National Register of Historic Places. With this finding of effect, the Corps, pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f), has entered into a Memorandum of Agreement (MOA) with the California State Historic Preservation Officer (in concurrence with Montalvo Properties, LLC) regarding the historic Harry Carey Ranch property. In compliance with the MOA, the Wood Stables (Building 8) will be stabilized, moved within the designated historic district and used as a static display.

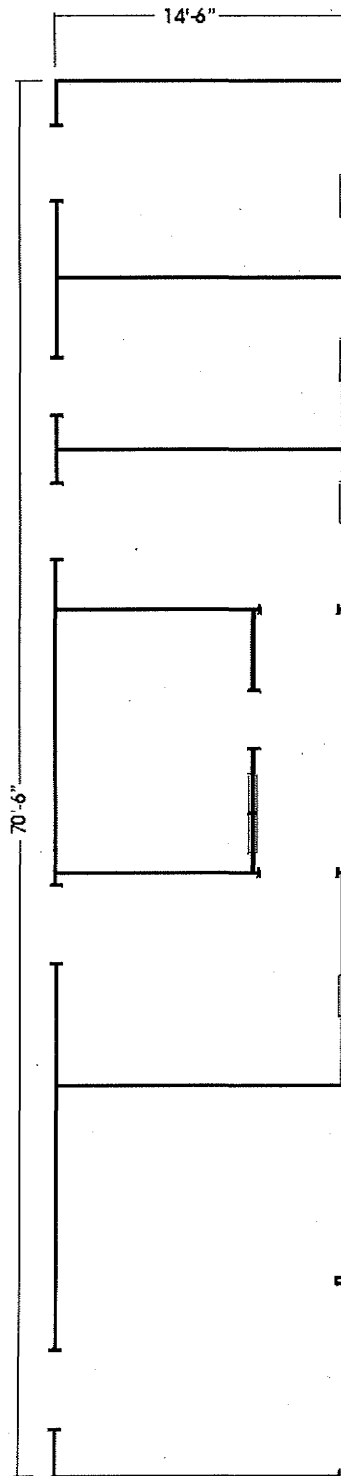
Historian: Meta Bunse, JRP Historical Consulting Services, 2001.

¹ Property Records, County of Los Angeles Office of the Assessor; Heumann and Wells. "... Harry Carey Ranch Historic District," DPR523 forms on file with California Office of Historic Places (July 6, 1993); Harry Carey, Jr., interview, January 26, 2001.

LOCATION MAP



SKETCH FLOOR PLAN



HARRY CAREY RANCH
Wood Stable (Building 8)
HABS No. CA-2712-H (Page 5)

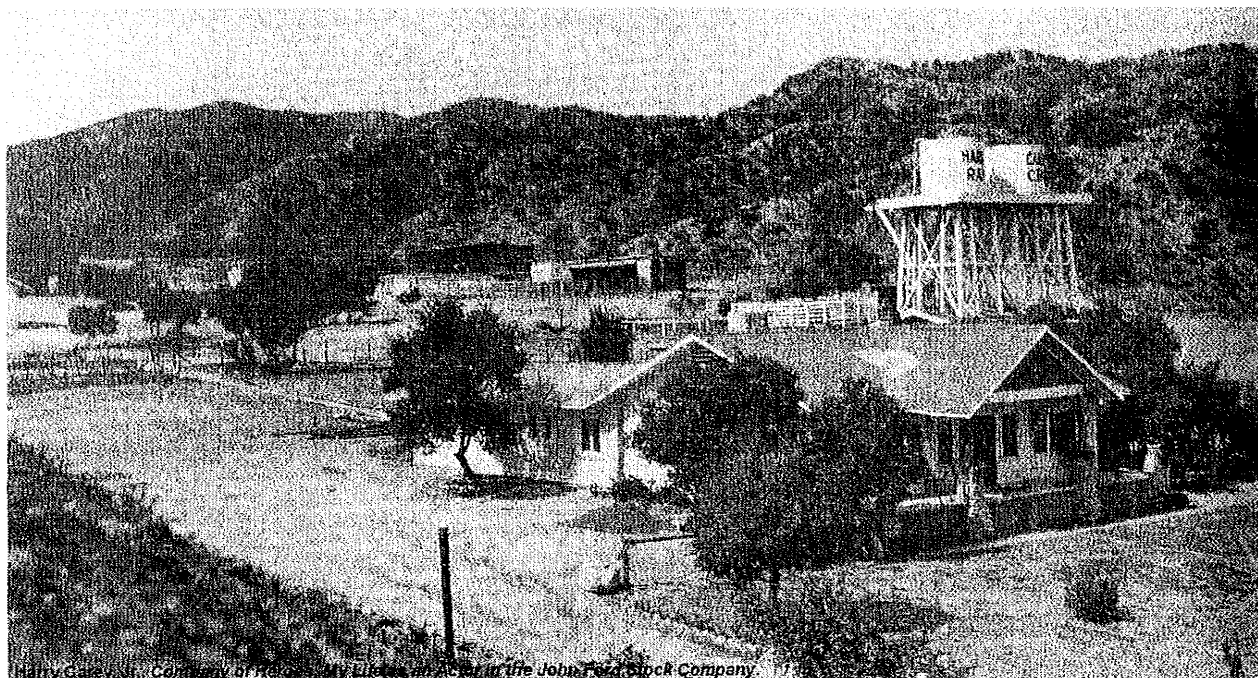


Figure 1. Photograph showing the original home constructed on the ranch, circa 1920s.

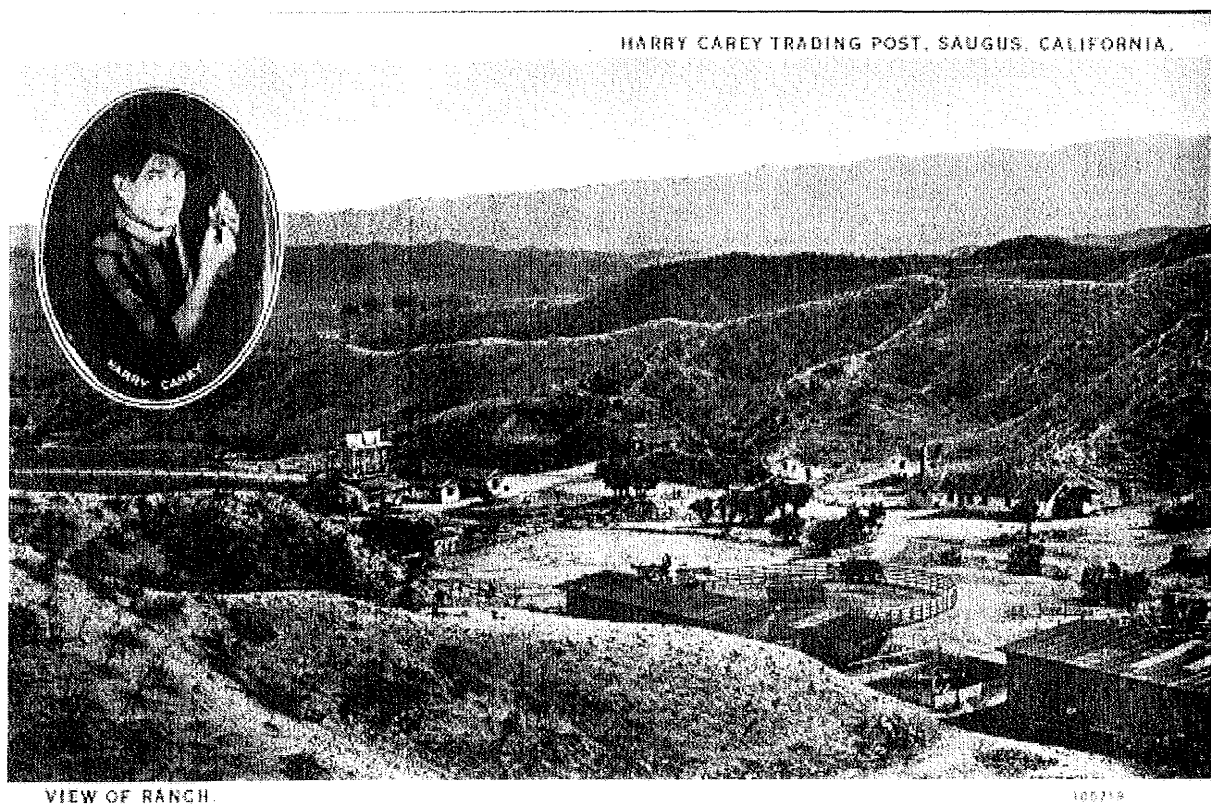
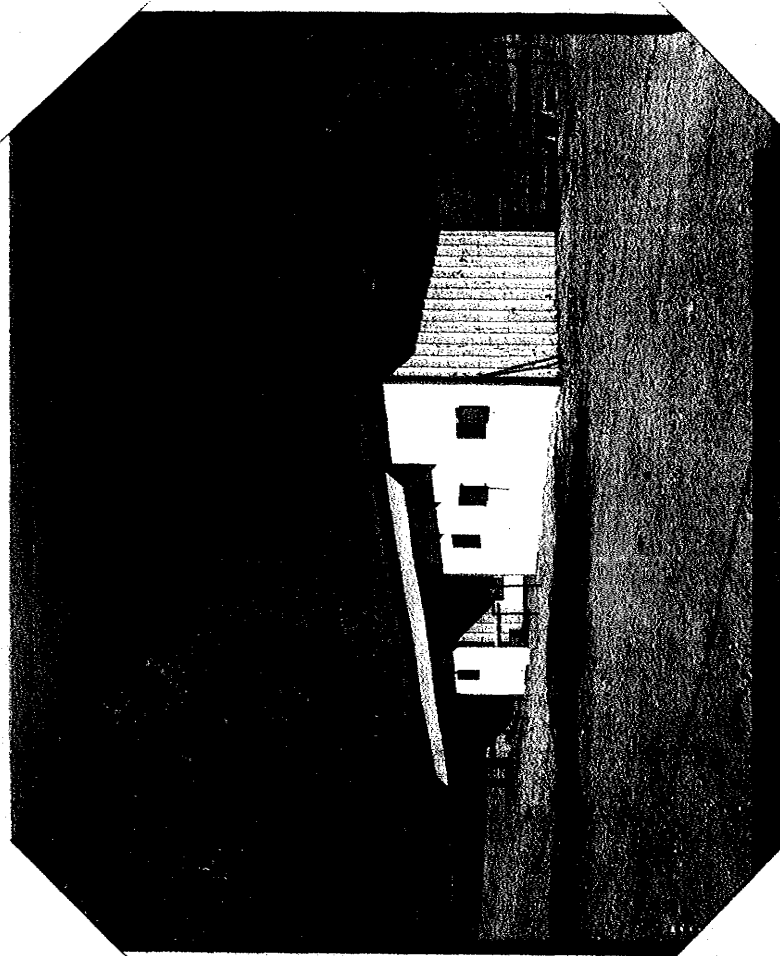


Figure 2. Post Card depicting the ranch circa 1920s.

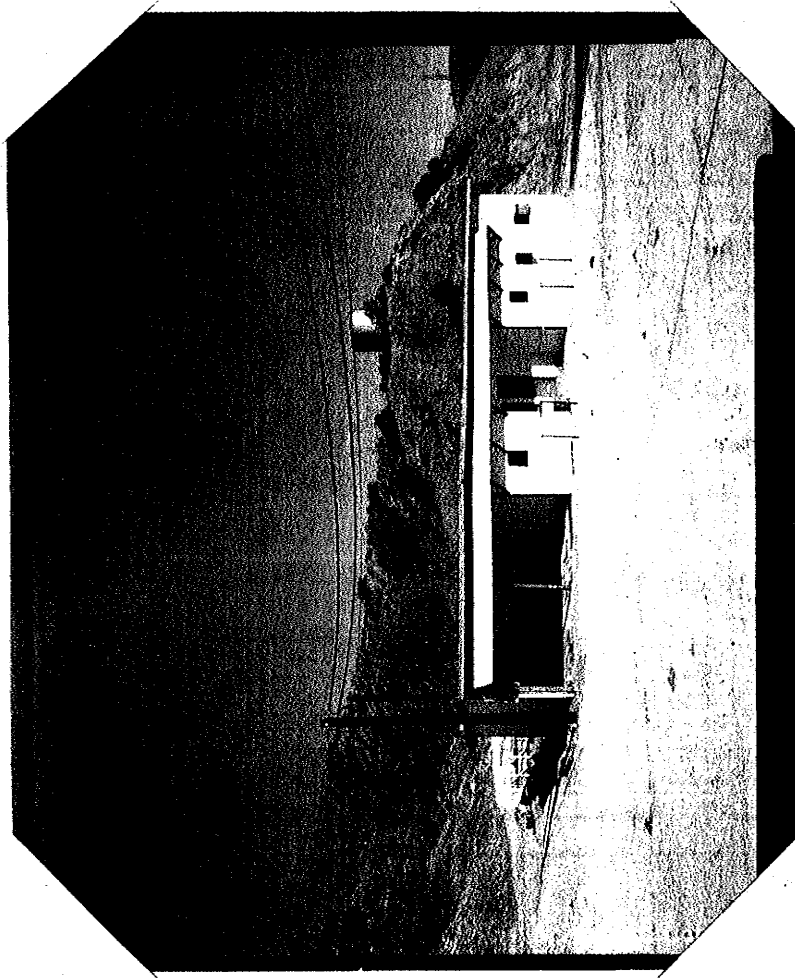
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-1



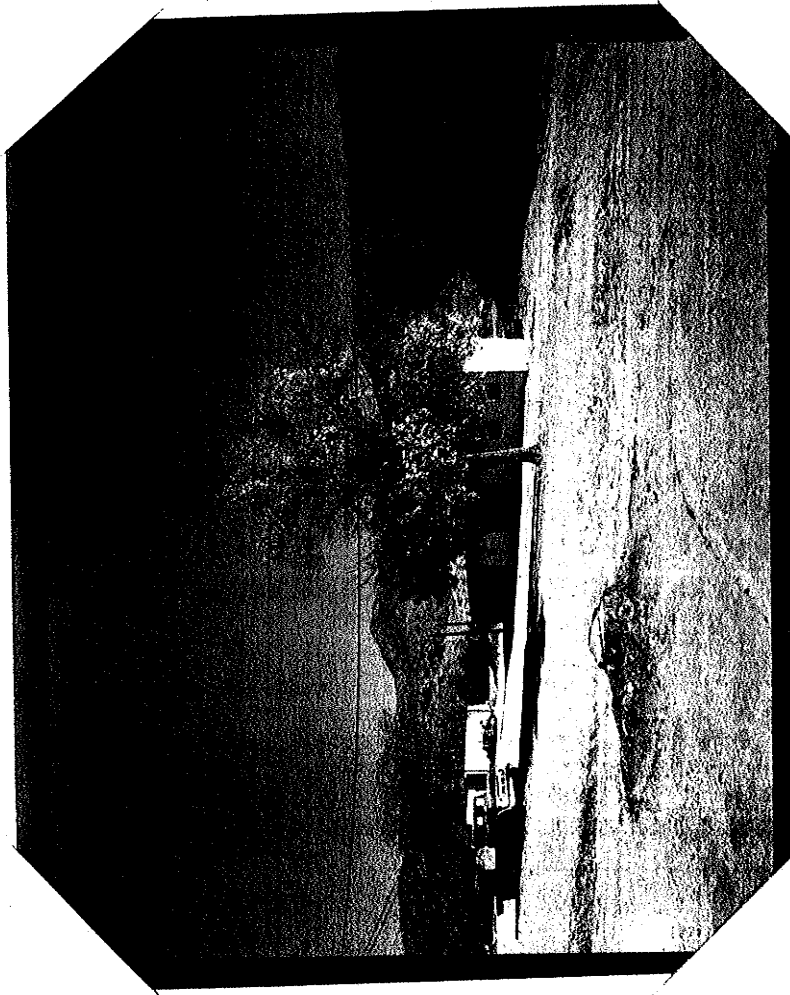
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-2



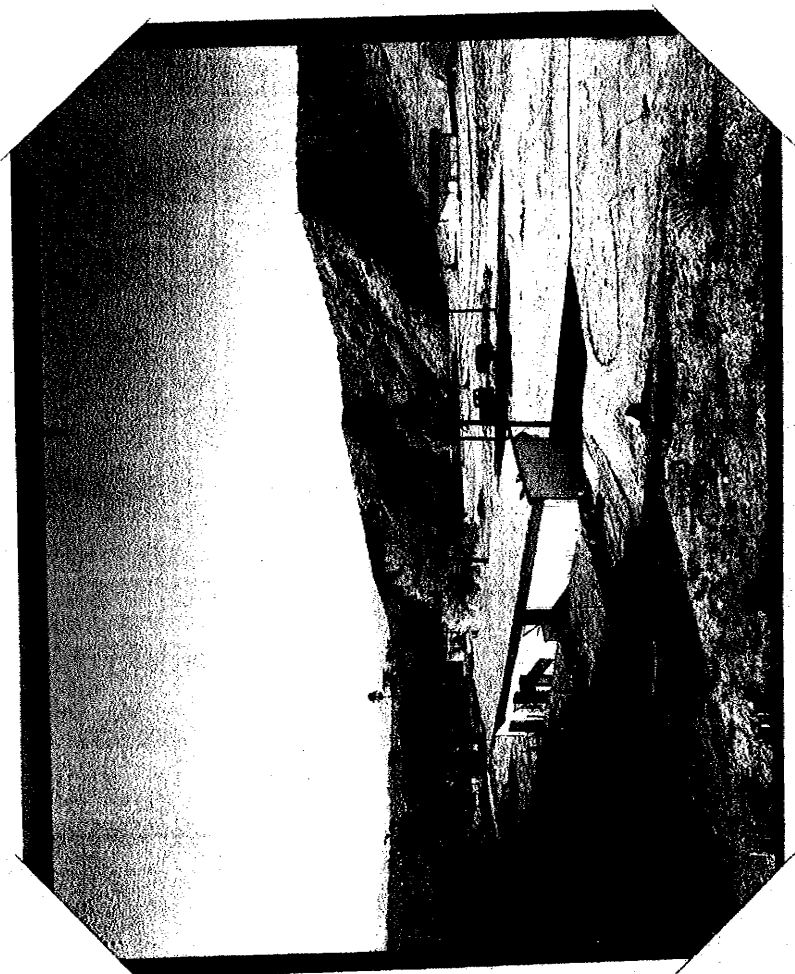
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-3



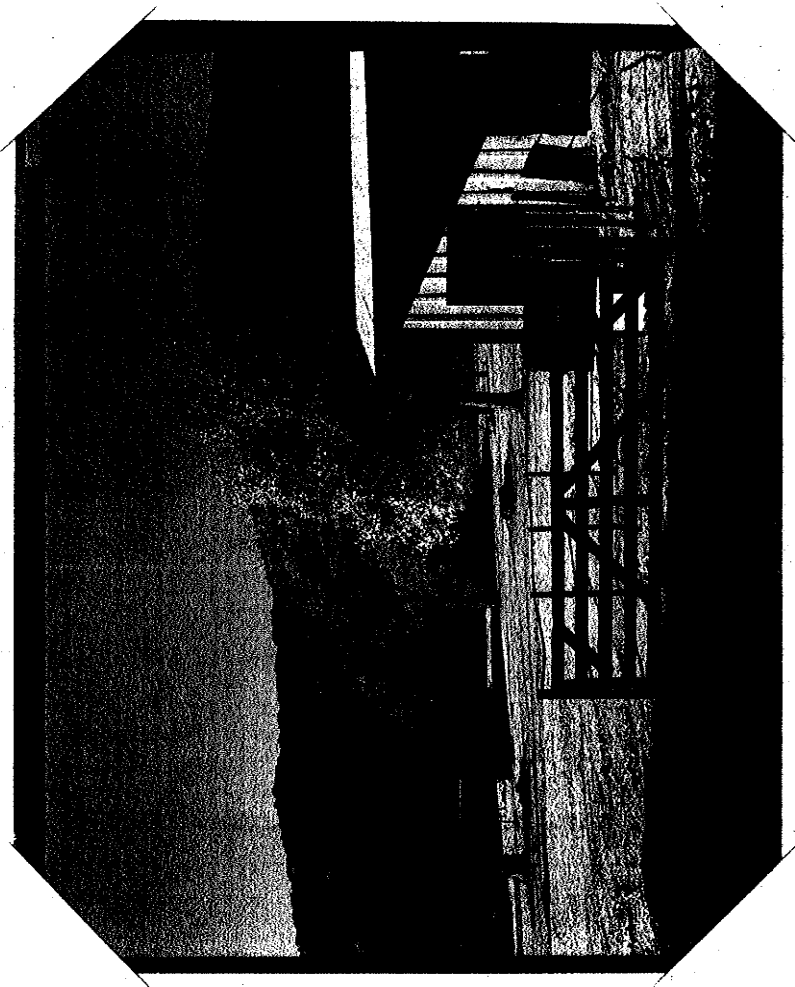
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-4



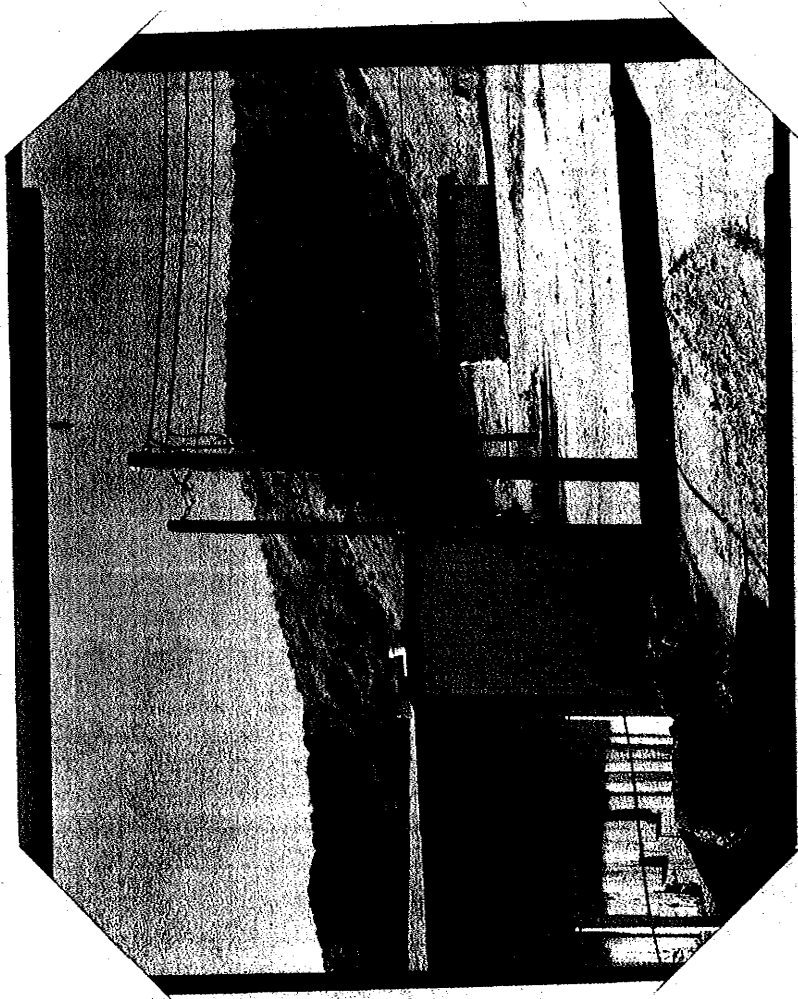
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-5



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-6



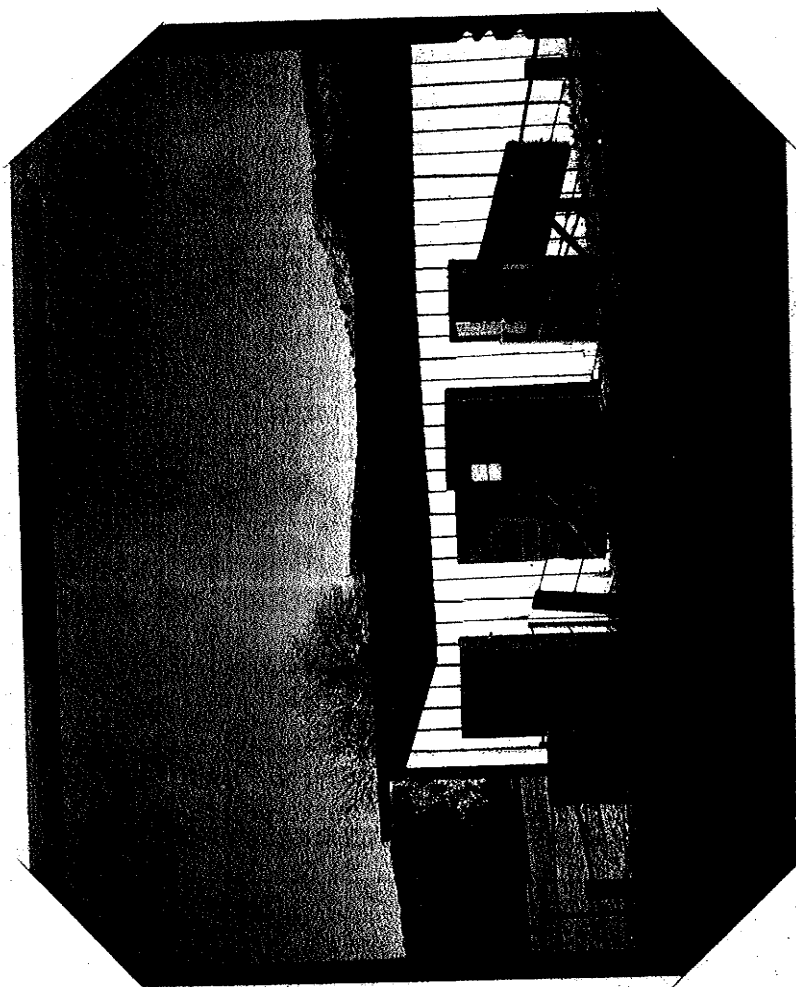
HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-7



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-2712-H-8



HISTORIC AMERICAN BUILDINGS SURVEY
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS. No. CA-2712-H-9

