

North Star House (Additional Documentation)
Name of Property

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>0</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS

Bungalow/Craftsman

Hacienda (California)

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Quarry Stone and Cement; Walls: Quarry Stone and Redwood Shingles; Roof: Fireproof Composite Shingle; Other: Brick Chimneys

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Originally listed in 2011, the nomination is amended to identify new areas of and an increased level of significance, with no change to the boundary. North Star House is located on a sloping, wooded site near Grass Valley. The 11,000-square-foot, two story Craftsman style building is located on a crest of a hill, oriented west with a pine-studded view of the Sierra Nevada foothills below. Designed in 1904-1905 by architect Julia Morgan, the residence is U-shaped in plan, with an entry courtyard on the east side and a sprawling stone terrace serving as the focal point of the residence on the west side. In keeping with the aesthetic of Julia Morgan's Arts and Crafts design proclivities and with the San Francisco First Bay Tradition generally, the building contains little unnecessary architectural ornamentation. North Star House derives its aesthetic from its imposing massing and materials, which are simply expressed. The wood frame building features exterior stone masonry walls at the first level and cedar shingle cladding at the second level. The stone walls are of rough quarried mine rock salvaged from the immediately adjacent North Star Mine. The low pitch gable roof has wide overhangs that shield the shingle clad walls below. Eyebrow vents break the roofline in several locations, as do a number of brick chimneys,

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which are in-kind replacements to the originals. The roof was originally cedar shingle, replaced in 2004 with fireproof concrete shingles that replicate wood because of severe disrepair of the original as well as fireproofing concerns. Although some of the building's original materials have been removed and replaced due to deterioration, the building retains all aspects of historic integrity.

Narrative Description

With minor edits, this section remains similar to that originally submitted in 2010.

The west side of the building was both the visual and social center of the residence, with generous indoor and outdoor living spaces. The massive two-tiered stone terrace fills this side of the building, partially wrapping around the north and south sides of the building. The upper portion of the terrace is integrated into the first level of the building with covered porches and the lower portion spills onto the lawn below. Massive stone columns support a partial balcony porch above and punctuate the entire length of this side. Brick stairs lead from either side of the lower terrace to the lawn below. A single brick course runs along the low wall of the lower terrace, a simple embellishment which is repeated on the sills of several of the first level windows on the secondary sides of the building. Historically, the porch surveyed the pines and oaks below, as well as hydrangeas, magnolias, and crepe myrtle. The landscape, outside the boundary, has evolved to a mixture of lawn, oaks and pine, with some remaining shrubbery.

Protected by the terrace and covered porches, the first level of the building's west side is punctuated by several entry doors and wood frame casement windows with casework, all of which feature simple, slightly projecting wood frames with no additional ornamentation. These entries access the living room, library, office, and dining room, the most public portions of the house. An open-air balcony sleeping porch is centered above the terrace on the second level. Protected by an overhanging roofline, the sleeping porch is punctuated by large pine log columns, which are 2006 in-kind replacements of the damaged originals.

The north and south wings of the residence are also characterized by mine stone at the first level and redwood shingle at the second. At the first level, windows are recessed in the stone wall and underscored by simple brick sills, at the second level windows are primarily wood frame casement like those previously discussed, interspersed with several wood frame nine-over one double-hung windows. A number of bedrooms and associated bathrooms run along the north and south sides, extending around the eastern courtyard. Historically, the rooms faced a fern grove to the south and an array of landscaping to the north, including Japanese quince, peonies, cedar, and tulip trees. Much of this vegetation remains, some removed or diminished. In addition, new native species have developed on the surrounding grounds. Circa 1968, a small single-story garage was added to the northeast corner of the building, obscuring a portion of the original exterior. This unsympathetic alteration was removed in 2004, revealing the undamaged original fabric of the building.

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The east side of the building was historically service oriented and is still approached by a vehicular paved loop drive. The approach to the building was richly planted with mixed flower beds, shrubs, and roses, which have been replaced with a grass lawn and a barrier of Holly trees. The east side is built around a courtyard, featuring the same first story stone walls and second story shingling. Similar to the west side, this portion of the building is characterized by a mixture of indoor and outdoor living spaces.

At the first level, the south side of the courtyard is bounded by a colonnade of mine stone columns supporting a second story overhang porch above that protects covered walks below. The courtyard accessed servants' quarters and kitchen on the north side, as well as several first-level bedrooms on the south. The west portion of the courtyard is sheltered by a cedar wood arbor supported by round mine rock columns. At the second level, open air passageways supported by large pine log columns run the length of the north and south sides, punctuated by access doors to the bedrooms along the length of these sides. All of the shingles at the second level were restored by 2022 with in kind cedar shingles due to extreme deterioration.

From construction to 1968, the residence was occupied by a single family, the Footes. During this time there were no significant changes to the building. Upon the sale of the property the building was subject to some unsympathetic alterations, particularly on the interior, as it was converted for use as a boarding school. During this time period, many of the original wood finishings were removed and some of the interior circulation patterns were altered. The building was subsequently vandalized and neglected during an extended period of vacancy from the late 1970s to the late 1990s. Throughout this period, the roof and some wood shingles, some windows, and much of the interior finishing were vandalized, damaged or destroyed. In 2003, the property was acquired by the Nevada County Land Trust, who in turn formed and passed ownership to the North Star Historic Conservancy that has undertaken extended efforts to stabilize, rehabilitate, and restore the building to its original condition.

The entire downstairs of the building has been sensitively restored to original conditions with the inclusion of a modern catering kitchen and accessible restrooms in the same style as the original. The Conservancy intends to sensitively restore and rehabilitate the upper floor of the house and entire property as a community cultural center that will highlight local history and arts. Despite approximately three decades of decline, the building retains integrity of location, design, setting, workmanship, feeling, and association. Although integrity of materials has been somewhat diminished by the loss of some exterior features including the original roofing, windows and shingle cladding that have been replaced in kind, most of the material remains in place, particularly evidenced by the building's defining mine stone base. Further, sensitive in-kind replacement of some exterior features, including brick chimneys, window framing, and arbor has enabled the building to retain integrity of materials.

North Star House has not been moved and retains its original footprint, and as such retains integrity of location.

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The elegant Arts and Crafts features developed by Julia Morgan remain intact, with the massive stone walls and terrace, rustic wood walls, and continuous interplay between indoor and out creating a cohesive and lasting design vision that fills the sloping site. Although some of the exterior finishings and windows have been replicated and replaced, the building retains the ability to convey its significance through integrity of design.

The setting of the property remains primarily pastoral and rustic, as it did at construction. The significant contributing elements of the property's setting were the interplay between a domestic green foreground surrounded by the broad swath of California foothills, pine forest, and the valley below, a relationship which has little changed in the past century. Most of the historic domestic landscaping has been documented and recorded and has been rehabilitated or replaced with a sensitive landscape plan. While operations at the historically associated North Star Mine have ceased, with the mine permanently closing in the mid-twentieth century, the immediate domestic sphere surrounding the residence was developed at physical and social remove from the clamor of the nearby North Star Mining operations and as such the immediate setting of the property remains intact.

While some historic materials are missing and/or damaged, all of the exterior materials were replaced in-kind and remain intact, standing as testament to the acclaimed durability of much of Morgan's work. Interior and exterior features requiring rehabilitation or replacement have been addressed using a Focused Rehabilitation Plan developed for the property in 2005.

Integrity of workmanship remains sound, with the building's solid rustic massing intact and reflective of the highest of early twentieth century craft. The construction of the building, from its massive mine rock walls to the detailed workmanship of flowing interior and exterior spaces conveys the architectural significance of the building despite some restoration of original finishings and features.

The building retains feeling and association to the historic period. Through its design qualities, detailing, and setting, the building expresses its original feeling as an architectural composition, a center for entertaining investors, and a pastoral family residence. Similarly, while the North Star Mine is no longer in operation, with none of the famed Grass Valley mines remaining, the building stands in its original location and setting and conveys its historical role as a mine superintendent residence. The building retains strong physical associations to the historic period.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

LITERATURE
SOCIAL HISTORY: CIVIL RIGHTS
SOCIAL HISTORY: WOMEN'S HISTORY
ARCHITECTURE
INDUSTRY

Period of Significance

1905-1932

Significant Dates

1908
1917
1919
1929

Significant Person

(Complete only if Criterion B is marked above.)

Hallock Foote, Mary

Cultural Affiliation

N/A

Architect/Builder

Morgan, Julia

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

North Star House was listed on the National Register of Historic Places in 2011 at the local level of significance under Criteria A, B, and C in the areas of Industry, Literature, and Architecture for its association with regional mining, author and illustrator Mary Hallock Foote, and architect Julia Morgan, with a 1905 to 1932 period of significance, from the year of construction until the year Mary Hallock Foote and her husband Arthur de Wint Foote vacated the property. The nomination is amended to document national level of significance under Criterion B in the areas of Literature, Social History: Civil Rights, and Social History: Women's History with an expanded discussion of Mary Hallock Foote's importance and influence. At the national level of significance under Criterion C in the area of Architecture, the nomination is also amended to document Julia Morgan's association with design and construction of 127 Hostess Houses on military camps during World War I, for which North Star House is perceived as the prototype. The property remains eligible at the local level of significance under Criterion A in the area of Industry. The period of significance remains 1905 to 1932 with significant dates updated to 1908, 1917, 1919, and 1929.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Since the original submission, new information has become publicly accessible that provides a new history for both Mary Hallock Foote and Julia Morgan in conjunction with North Star House and creates the basis for this amended nomination.

Between 1908 and 1919 in her North Star House office, illustrator and author Mary Hallock Foote penned her most successful and insightful novels, all with a focus on women's civil rights. In her earlier novels, she utilized her American West experiences as the inspiration to present an enduring and realistic portrait of the Western Expansion period to generations of American readers; in 1908, she refocused on women's and lesbian rights during the first wave of feminism. Hallock Foote was the most recognized and successful Western female author of her time before being discounted by young male editors in the 1920s and summarily forgotten. Her novels were critiqued by literary critics nationwide, had readers throughout the country and, in one case, had at least five documented printings. Eligibility under Criterion B in the area of Literature is raised from local to national level of significance with Social History: Civil Rights and Social History: Women's History as additional areas of national significance.

Julia Morgan (1872-1957) is America's most decorated female architect, although primarily categorized as a regional architect and designer of pre-World War II California buildings in the Arts and Crafts style. The American Institute of Architects, California (AIA CA) nominated Morgan for the prestigious AIA Gold Medal Award based on her designs and contributions to the field of architecture. In a phone conversation on May 9, 2024, Julia Donohoe, AIA CA, identified three unique architectural design elements were first introduced by a newly licensed

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Julia Morgan at North Star House, placing North Star House as both the exemplar of Morgan's work and nationally significant.¹

During World War I, Morgan was responsible for establishing the standard design and overseeing both design and construction of 127 Hostess Houses that were built on military camps nationwide, serving the War Department, millions of servicemen, and their loved ones in unprecedented ways.² Morgan's prototype for the Hostess Houses was North Star House, her first multi-functional commission.

In 1988, long before the YWCA minutes and reports from WWI became accessible, and unaware that Morgan had become the lead architect for all 127 Hostess Houses, Sara Holmes Boutelle compared the Hostess Houses in the West to Asilomar's Administration Building (Hearst Social Hall) and the Berkeley YWCA. Asilomar was one of the primary reasons that Morgan was chosen by the YWCA for the Hostess House project. Later, the National Trust for Historic Preservation identified the building as an example of Morgan's multi-functional designs.³ It was the AIA CA that connected the multi-functional design aspect of North Star House to Asilomar and the numerous YWCA buildings, continuing to the Hostess Houses.

The American Institute of Architects California notes that the "idea of developing multi-functional gathering and relationship spaces through architectural design was unique to Morgan."⁴ As can be seen in North Star House, Morgan incorporated a multi-functional aspect into larger spaces so that there could be large group interaction and intimate conversations at the same time. It is a difficult design feature that few architects can master. Eligibility at the local level of significance under Criterion C is expanded to address this previously unrecognized aspect of Morgan's career.

For the property's association with the development of the Grass Valley mining industry, which dominated the region's economic and social development from early American settlement during the Gold Rush period to the industry's slow decline and demise in the mid-twentieth century, the property remains eligible at the local level of significance under Criterion A in the area of Industry.

Criterion B: Literature, Social History: Civil Rights, Social History: Women's History

Mary Hallock Foote (1847-1938) was a noted Western author and illustrator. Scholars, having rediscovered her novels since the turn of the twenty-first century, recognize her contribution to society. Re-printings of her books written at North Star House state in the introductions, "*This*

¹ Attached Letter of Support for the North Star House, American Institute of Architects, California May 17, 2024.

² The actual count is somewhere between 117 and 139, depending upon who was reporting and whether or not Hostess Houses in Puerto Rico and/or France were included. As 127 was the figure most cited in news articles and YWCA records, it is the number used in this nomination.

³ Meghan Drueding, "Ahead of Her Time: California Icon Julia Morgan," *Preservation Magazine*, Summer 2015, <https://savingplaces.org/stories/ahead-of-her-time-julia-morgan> (accessed April 2024).

⁴ Letter of Support, American Institute of Architects, California, May 17, 2024.

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work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it.”⁵

History books are filled with men in leadership roles while few women make the pages unless they are rebels—outspoken and public in their views. The first wave of feminism in history books focuses only on the rebels—Elizabeth Cady Stanton, Jane Addams, Susan B. Anthony—while substantive change in society came about by people living their lives and overcoming obstacles. Prime examples are the women who moved West and were the first to get the right to vote, not because of protest marches, but because the new environment required new patterns and new ways of living. The stories of these Western women, especially in rural areas, are few and far between in the American historical tapestry unless, like Annie Oakley, they contributed to the popular Wild West mythology.

In discussing the National Trust's Where Women Made History (WWMH) initiative, Chris Morris notes,

Only 4 percent of our country’s National Historic Landmarks are designated for recognition of women and women’s achievements, and it has been stuck at that low level of representation for almost 50 years. The degree to which women’s history is acknowledged on the National Register of Historic Places is even less clear, because associations with women’s history and achievement are not even tracked.

[...]

Because women’s histories can be exceptionally—and often intentionally—difficult to find, it makes them easier to ignore.”⁶

At the turn of the twentieth century, most women did not seek publicity. Unlike her contemporary Zane Grey, an author of Western mythological fiction, whose publicity scrapbook has been saved and memorialized by Brigham Young University, Mary Hallock Foote neither gave interviews nor sought publicity. The same held true for Julia Morgan, who let her buildings speak for themselves, while her contemporary Frank Lloyd Wright embraced publicity with every new design. As Sara Holmes Boutelle, Morgan’s biographer, writes, “She steadfastly refused to enter competitions, write articles, submit photographs to architectural magazines, or serve on committees, dismissing such activities as fit only for ‘talking architects.’ Julia Morgan felt that you can’t properly learn about a building from pictures or writing—you have to be there

⁵ Mary Hallock Foote, *The Valley Road*, (Wentworth Press, Lancaster PA, 2016) introduction.

⁶ Chris Morris, *Women Deserve More Than Three Percent*, National Trust for Historic Preservation, March 7, 2024 [Women Deserve More Than Three Percent | National Trust for Historic Preservation \(savingplaces.org\)](https://www.nps.gov/learn/feature-stories/women-deserve-more-than-three-percent) (accessed March 2024).

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and experience it.”⁷ As neither woman gave interviews, biographers and historians are left to interpret each woman’s letters or architectural designs that are found in university libraries.⁸

In her own time, Hallock Foote was one of America’s foremost authors and had a national and international readership. The *Manchester Guardian* (London) noted in 1910, “It is a rare pleasure to come on such a highly conceived piece of work as the Royal Americans, by Mary Hallock Foote....”⁹

Hallock Foote was a progressive author advocating for civil rights for women and lesbians during the first wave of feminism. Her words, written at North Star House in Grass Valley California, had both authority and impact in the decade preceding suffrage. Author Kori Brown states that “from three thousand miles away, she was able to command and hold the attention of the literary world for a number of decades.”¹⁰

Significant in more than just the area of Literature, Social History: Civil Rights and Social History: Women’s History are identified as additional areas of significance for parity with male authors writing about civil rights who had their work appropriately categorized as literature, social history, black and/or civil rights.¹¹ Women’s rights and lesbian rights are civil rights and need to be acknowledged as such, especially as the National Park Service is committed to “telling the stories and histories of all Americans. The Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Heritage Initiative is part of this commitment.”¹²

Professor Richard W. Etulain, a historian specializing in the history of the American West, states that Hallock Foote was “one of the first women to portray the west in fiction.”¹³ Etulain continues in *Telling Western Stories* that Hallock Foote “pictured a West distinct from the popular Wild West stories. In her emphases on East-West sociological conflicts... class tensions... and particularly in her concentration of the domestic West” Hallock Foote offers a different view than the contemporary Wild West dime novels.¹⁴

Once the family moved to Grass Valley, North Star Mine became one of top producing gold mines due to Arthur de Wint (A.D.) Foote’s innovations. A large house was then required for both business and residential needs. With Board approval, North Star Mine owner James Hague

⁷ Sara Boutelle, *Julia Morgan, Architect* (New York: Cross River Press, 1988), 16.

⁸ Mary Hallock Foote: Green Library, Stanford University; Huntington Library; Beinecke Library, Yale University. Julia Morgan: Robert E. Kennedy Library, California Polytechnic State University.

⁹ *The Manchester Guardian*, London, Greater London, England 7/13/1910 p 5, col. 1. “New Novels”; database with images. <https://www.newspapers.com>: 2023 (accessed March 2024).

¹⁰ Kori Beth Brown, [A Woman of the Wild West: The Life of Mary Hallock Foote \(historycooperative.org\)](https://www.historycooperative.org) (accessed October 2023).

¹¹ Conversation with Shay Franco-Clausen of Equality California, a 900,000 member LGBTQ+ organization in which she points out the continuing battle to have women’s and lesbian rights acknowledged as civil rights – that the civil rights struggle is not limited to the 1950s and 1960s. May 14, 2024

¹² Megan E. Springate, “Introduction to the LGBTQ Heritage Initiative Theme Study,” National Park Service <https://www.nps.gov/articles/lgbtqtheme-intro.htm> (accessed April 2024).

¹³ Richard Etulain, “Mary Hallock Foote: A Checklist,” *Western American Literature*, 10 (August 1975), 24.

¹⁴ Richard W. Etulain, *Telling Western Stories* (Albuquerque: University of New Mexico Press, 1999), 41.

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contracted with newly licensed architect Julia Morgan, who received her first multi-functional commission, North Star House.

Hague's brother-in-law, A.D. Foote, was North Star Mine Superintendent. The Foote family was able to live in North Star House as part of a business arrangement, with the caveat that they host East Coast investors. After A.D. Foote retired in 1913, the couple continued living in the House with the newly appointed Superintendent, son A.B. Foote and his family, until 1932. In 1929, North Star Mine was sold to Newmont Mining Corporation and A.B. Foote purchased North Star House. The house then became more of a social venue for community leaders.

During the design process, it was the inclusion of an office for Hallock Foote that created a shift in Morgan's thinking and future designs. Offices for women were not included, or even considered, in a professional architect's design in the Victorian era, although there were designated rooms in which women could read and write letters. In a letter to the Footes, Morgan referenced the "...fireplace in Mrs. Foote's room" and in the final blueprint, the room became the Office, an office in which Hallock Foote wrote her most impactful books (**Figure 1**).¹⁵

Hallock Foote began the transition to writing more about civil rights while awaiting the construction of North Star House. *The Prodigal* touched on black civil rights, while *Desert and the Sown* highlights that an "old man's death serves as a powerful symbol of the cruelty wrought by castes and classes in society."¹⁶ By 1904, Hallock Foote was well established as a national author, specializing in accurately describing the American West and the roles played by men and women, often with equal footing. She was the most popular female Western author of the era and received nationwide recognition, including being nominated in 1905 to the New York University Hall of Fame for Great Americans and being included in anthologies of the most prominent authors of the early 1900s.¹⁷

It was then that tragedy struck, with daughter Agnes dying. Grief stricken, Hallock Foote could not write for close to five years. She began writing in 1908-1909, possibly timed with the birth of her first granddaughter, with an entirely new focus. The previous novels, primarily written in Idaho and Colorado, focused on realistically portraying the West through its mining communities and romance, with women typically searching for their voices.

Once she emerged from mourning, Hallock Foote wrote with an invigorated voice about women having a voice and a choice in their lives and lifestyles. By 1911, California women had gained the right to vote. It was the first wave of feminism, the era of the "New Woman," single, often college educated and professionally employed. After marriage, the New Woman tended to have fewer children and joined groups outside the home, where there was collective political

¹⁵ Letters from Morgan to Foote, December 22, 1904 and February 6, 1905, North Star papers, Beinecke Library, Yale University.

¹⁶ James Maguire, *Mary Hallock Foote* (Boise State College: Boise State College Western Writers Series, 1972), 29.

¹⁷ *The Guthrie Daily Leader*, Guthrie, OK 4/17/1905 p 6, col. 4-7. "Great Home Library Offer: Library of American Fiction". database with images. <https://www.newspapers.com>: 2023 (accessed March 2024).

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influence. That also meant that the mothers of the New Women were often appalled, watching their well-stratified and organized world spin out of their control.

For the next sixteen years in her office in North Star House, Hallock Foote wrote her most impactful novels focusing primarily on women's rights, and, finally, her autobiography. While in her sixties and not a New Woman, Hallock Foote had already lived most of the experience, postponing marriage, graduating from college, and having two exceptionally successful careers as an illustrator and author. She also had personal experience negotiating contracts with her publishers and financially supporting her family when her husband was between jobs. The New Woman concept was not theoretical to Hallock Foote; she had intimate knowledge of what it was to be a New Woman.

In an undated letter to *Century Magazine*, probably shortly before World War I, she wrote that she had enclosed a story written "in dramatic form" and dealing "with very contemporaneous subjects." She continued, "My tragedy shop is closed for awhile [sic]. I must get in a new stock... Students, coeds, women's rights, girls, soldiers...you can't make tragedy out of them."¹⁸

While never abandoning her tragic romance genre in which someone had to die, Hallock Foote's heroines and themes resonated with women as her female characters stood as equal partners with their husbands and plots expanded to include real life challenges for women: alcohol, adult children, careers, love, divorce, the "third sex" (homosexuality), and death. Her female protagonists became either role models for ordinary women by having a voice in how and with whom they chose to live or preparing their mothers for what the future had in store.

Hallock Foote's insights into societal change and expectations of the next generation can be found in matriarchal protagonist Caroline Scarth's observation in *The Valley Road*, "Nor does the understanding of one generation fit the needs of the next."¹⁹ These later works were reviewed by literary critics in newspapers nationwide. While her plots and characters gave voice to women who had none, some literary critics, as illustrated in the *Baltimore Sun* in 1915, struggled with adequately addressing the changing landscape of women and their roles:

Mrs. Mary Hallock Foote, one of the most representative American women writers, has in this, the sixty-eighth year of her life, published a novel of the West, entitled 'The Valley Road'.... Characters are clearly and finely drawn and the spirit of both East and West breathes through the pages... yet the effect of the West and the feminist movement is evident in all the women of the second generation portrayed. Their mental attitude toward the men whom they love and eventually marry has the Western spirit of equality with the sterner sex that has doubtless won for the women of the West the privilege of the vote. There is a certain hardness manifest in all the young women.... All exceedingly nice girls in their several ways but somehow just a trifle imperious and dictatorial with the men they love. From a Southern viewpoint they seem rather difficult young persons,

¹⁸ Mary Hallock Foote letter to Editors, *Century Magazine*, (n.p.,n.d.) in *The Century Collection*, Archives of American Art, Washington D.C.

¹⁹ Mary Hallock Foote, *The Valley Road* (Boston and New York: Houghton, Mifflin and Company, 1915), 352.

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so sufficient unto themselves, as it were... spirited ladies. None the less, they were very nice girls—only different, yes, certainly different.²⁰

The theme of equality must have resonated with women nationwide as *The Houston Post* noted on May 28, 1916, “‘The Valley Road’ by Mary Hallock Foote, which was published last fall, is in its fifth printing.”²¹ Biographer Lee Ann Johnson, a Fulbright-Hays Lecturer and professor in American Literature, states in a chapter titled *Achievement*,

The Valley Road is not a valediction, but an overture: It represents the first of three realistic novels in which domestic fireside matters unfold against a backdrop of war. More significant, however, is that every work of this last, most successful phase of Foote’s career is intensely autobiographical and hones the memory of a departed loved one.²²

The last of these novels was *The Ground Swell*, one of the country’s earliest novels with a lesbian theme, and a review by the *New York Herald*:

The Ground Swell... to read of Mrs. Cope describing her favorite daughter, Katherine, as being of the third sex is not agreeable; nor is it to Katherine’s rich young woman friend (Helen) allude to Katherine as her “husband.”²³

Melody Graulich, PhD, finds that Hallock Foote “became a Western woman, and she did not lose her voice. Women’s themes moved from subtext to main story line.”²⁴ Biographer Christine Hill Smith states, “Foote’s approach did not radically disrupt but rather gently expanded young women’s opportunities... (touching) on many real New Woman concerns, such as girls attending college and delaying or avoiding marriage.... Her contribution is... Katherine Cope, living her own life as she wishes.”²⁵

The Ground Swell was one of the first U.S. novels about lesbian relationships that was written by a nationally known mainstream author and has caused scholars to speculate on the sexual orientation of Hallock Foote and the relationship with her dear friend, Helena de Kay Gilder, both of whom were in a long-term marriages. Hallock Foote’s beloved granddaughter, Agnes

²⁰ *The Baltimore Sun*, November 6, 1915, p 6, col 8, “In Books lies the Soul of the whole Past Time: Western Romance by Mary Hallock Foote,” <https://www.newspapers.com> (accessed October 2023).

²¹ *The Houston Post*, June 28, 1916, p 47, col 4, “Something of the Late... Books” <https://www.newspapers.com> (accessed October 2023).

²² Lee Ann Johnson, *Mary Hallock Foote, Twaynes’s United States Authors Series* (New York: Twayne Publishers Inc., 1980), 139.

²³ *The New York Herald*, February 15, 1920, “Mother Cope’s Odd Progeny,” 74, col 3 and 4, <https://www.newspapers.com> (accessed October, 2023).

²⁴ Melody Graulich, “Mary Hallock Foote (1847-1938).” *Legacy* 3, no. 2 (1986): <http://www.jstor.org/stable/25678970> (accessed October 2023), 46-47.

²⁵ Christine Hill Smith, *Social Class in the Writings of Mary Hallock Foote* (Reno: University of Nevada Press, 2008), 146-147.

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Swift, who was accepted as a lesbian from an early age by her entire family, could have been the motivation for The Ground Swell; in later life, Swift's longtime partner was Longfellow's granddaughter.²⁶ It is in that gently expanded style that Hallock Foote gave support to younger women who still lacked a voice and nudged the older generations into being more understanding and open minded about the changes that were already happening or on the horizon, depending upon where one lived.

Autobiography

Hallock Foote's last novel was published in 1919. Women who had been in the work force replacing men during the war were being displaced, marrying in record numbers, *and* seeking opportunities outside the home, including political office. Suffrage was won the following year while interest in the West had become firmly centered on the male dominated narrative of the Wild West.

Mary Hallock Foote turned 73 years old. Her husband was retired, in ill health, and her son had become superintendent of North Star Mine. Young grandchildren and great nieces and nephews living at North Star House brought life and energy to the environment. Hallock Foote wrote a few more short stories that remained unpublished. Serialized stories were no longer profitable, so publishers had no interest in purchasing or publishing them.

At her children's urging, Hallock Foote began her final work, her 412-page autobiography, and sent initial partial drafts of her early life to Houghton Mifflin in 1923. By that time, readers were more interested in F. Scott Fitzgerald and Ernest Hemmingway. The young male editors changed the title from *Remembrances* to *A Victorian Gentlewoman in the Far West* before rejecting her work without comment, although "the assessments found in the readers' reports now confirm that the primary rejection was a change in taste (of the public)."²⁷ Editors were not interested in publishing her work and with the changing norms, Hallock Foote slipped from the public view.

Hallock Foote completed her life's story as her eyesight failed. Later scholars disagreed with the young male editors. Biographer Darlis A. Miller, in *Mary Hallock Foote* (2023) asserts that "Foote's autobiography ranks among the very best stories she ever wrote."²⁸

The autobiography's unpublished manuscript was later adapted into a novel with large segments copied word for word by Wallace Stegner and retitled *Angle of Repose*, a phrase he also borrowed from Hallock Foote. Stegner recast Hallock Foote as an adulteress whose daughter drowns while her mother is engaged in one of her trysts. The Foote family was outraged; Stegner won a Pulitzer. Hallock Foote's original version was published by the Huntington Library in 1972 and received minimal notice.

²⁶ Conversation with Annie Brillhart, great granddaughter of Mary Hallock Foote, January 16, 2024.

²⁷ Nicolas S. Witschi, "'So Completely Has My Vogue Passed Away': Houghton Mifflin's In-House Evaluations of Mary Hallock Foote's Autobiography," *Legacy*, vol. 32, no. 1, 2015, 97-113. *JSTOR*, <https://doi.org/10.5250/legacy.32.1.0097> (accessed October 2023).

²⁸ Darlis A. Miller, *Mary Hallock Foote* (Norman: University of Oklahoma Press, 2023), 258.

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Comparison to Zane Grey

While Mary Hallock Foote was a leading female author of Western Realism in fiction, Zane Grey was a leading male author of the Western Mythology in fiction during the same period. Hallock Foote told of men and women in a new environment, working together to settle a new land, while Grey wrote of cowboys, shoot-'em'-ups, beautiful women to be rescued or protected, and a wild land that only men could conquer.

Grey's dime stories of tall tales of the idyllic West were a great success and he used the funds from his early success to purchase his home, renamed Zane Grey House in Lackawaxen, Pennsylvania. He had two offices on the estate; the first, an outbuilding that was subsequently demolished and the second, his study in the house that his wife furnished and decorated in Wild West fashion. In 1984, the privately owned Zane Grey House was listed on the National Register of Historic Places (#83002283) at the national level of significance in the area of Literature. A second property associated with Grey, a hand-built one room cabin in Oregon used for fishing and writing, is also listed on the National Register at the national level of significance in the area of Literature, Zane Grey Cabin (#16000413).

From the Pennsylvania nomination,

The Zane Grey House, built circa 1905 with 1912 addition, is significant for its historic association with America's most popular novelist of the Old West, Zane Grey (1872-1939).

Zane Grey House is a two-story detached rectangular building of frame construction on a bluestone foundation...

It was here, from 1905 to 1918, that the aspiring author composed a dozen of his early Western novels. Between trips to the Southwest in 1907 and 1911, Zane wrote the HERITAGE OF THE DESERT (1910) and the classic, RIDERS OF THE PURPLE SAGE (1912), in a bungalow formerly adjacent to the Zane Grey House. In 1912 following the huge popular and critical success of RIDERS OF THE PURPLE SAGE, Grey added the "Study" or north wing onto the main house.... Surrounded by artifacts and memorabilia from trips out West, Grey continued writing best sellers based on his Western expeditions. On a lap board and in longhand Grey composed nine of his novels in his beloved "Study."

Zane Grey's career as America's most celebrated writer of the Old West began in Lackawaxen, Pennsylvania. Although the last 20 years of his life (*from 1919*) were spent elsewhere, the Delaware River Valley was a setting he continued to hold dear.²⁹

²⁹ National Register of Historic Places, Zane Grey House, Lackawaxen, Pike County, Pennsylvania, National Register #83002283.

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National Significance

In her time, Hallock Foote received nationwide recognition, including nomination in 1905 to the New York University Hall of Fame for Great Americans and inclusion in anthologies of the most prominent authors of the early 1900s.³⁰ In 1920, still popular and well known throughout the nation, Hallock Foote was one of three Californians elected to serve on the board of electors to the Hall of Fame of New York University. The others were David Starr Jordan, president emeritus of Stanford University and George E. Hale of the Solar Observatory in Pasadena.³¹

Author Christine Hill Smith notes in the publisher's introduction of *Social Class in the Writings of Mary Hallock Foote* that "Mary Hallock Foote... was one of the most popular female writers of her generation and one of the first women to make a living producing fiction about the West."³² Hallock Foote was among the first mainstream U.S. authors, if not the first, to write about lesbian relationships and encourage lesbians to find a relationship with the woman she loved. The earliest lesbian literature originated in Europe, and, in 1919, the United States published one of the first lesbian novels, Hallock Foote's *The Ground Swell*.

Hallock Foote advocated for women, whether straight or lesbian, having a voice, going to college, having careers, and making a life with the person they loved. She had a national, even international following and a national impact. In 1900, women earned only 19% of college degrees, doubling to 40% by the end of the 1920s.³³ Lesbians, well closeted in the earlier 1900s, came out, both literally and in fashion styles, during the 1920s.³⁴

Since the turn of the twenty-first century, scholarly research has refocused on the impact of Hallock Foote's writing. Educational projects, such as the Four Corners Project organized by Michael Walsh of the University of Northern Colorado and supported by the U.S. Department of Education's Teaching American History program, includes Hallock Foote's autobiography in teaching women's history and the broader framework of American History.³⁵

Hallock Foote's works continue to be studied and analyzed from a variety of lenses—feminism, history, literature, social class, women's history, and lesbian history. These analyses are found in lectures and written research across the country generating new interpretations of Hallock Foote's work beyond the Victorian gentlewoman persona.

³⁰ *The Guthrie Daily Leader*, Guthrie, Oklahoma April 17, 1905, 6, col. 4-7, "Great Home Library Offer: Library of American Fiction" <https://www.newspapers.com> (accessed October 2023).

³¹ *The Morning Union*, Grass Valley CA April 27, 1920, 6, col 3, "Mary Hallock Foote is Made Member of Hall of Fame Board" <https://www.newspapers.com> (accessed April 2024).

³² *The Guthrie Daily Leader*, Guthrie, Oklahoma April 17, 1905, 6, col. 4-7, "Great Home Library Offer: Library of American Fiction" <https://www.newspapers.com> (accessed October 2023).

³³ *The First Measured Century*, PBS <https://www-tc.pbs.org/fmc/book/pdf/ch3.pdf> (accessed May 2024).

³⁴ Sarah Pruitt, "How the Gay Culture Blossomed During the Roaring Twenties," History.com, June 12, 2019, <https://www.history.com/news/gay-culture-roaring-twenties-prohibition> (accessed May 2024).

³⁵ Marsha Weisiger, <http://www.marshaweisiger.net/four-corners-project.html> (accessed March 2024).

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Conclusion

Author Kori Beth Brown notes, “Hallock Foote’s legacy is a series of contradictions.”³⁶ As a Quaker, a product of an earlier age and then saddled with the Victorian label, outwardly Hallock Foote appeared to be an eastern Victorian gentlewoman. That context created the lens through which her life and works were viewed and dismissed. The reality is far different. Hallock Foote did not follow the nineteenth century norms of proper womanhood; instead, she did what was necessary to feed her passions and support her family. By the twentieth century, she wrote about womanhood as she had lived it. The times had finally caught up to Mary Hallock Foote and she continued to help shape those times into her eighth decade. She was a modern woman and, through her writing, made important contributions to legitimizing a woman’s right to determine her life, be it straight or lesbian, as well as accurately describing a woman’s role as equal to men in settling the West.

Criterion C: Architecture

Julia Morgan (1872-1957) is America’s most decorated woman architect. She was one of the first women to graduate with a degree in Civil Engineering from the University of California, Berkeley (1894); the first woman to be accepted to and earn a certificate in architecture at the École des Beaux-Arts (1902), then the most prestigious architecture program in the world; the first licensed woman architect in the state of California (1904); a recipient of the University of California’s highest honor, an honorary Doctor of Laws degree (1929); named one of the most influential women in the state of California by the Women’s Board of the Golden Gate International Exposition (1940); and the first woman to be awarded the AIA Gold Medal (2014), the most prestigious honor of the American Institute of Architects.

Morgan learned the art of using reinforced concrete in Paris and brought the technique to California where the technique quickly became popular with architects following the 1906 San Francisco earthquake.³⁷ At North Star House, Morgan used reinforced concrete in the walls and foundation, and mesh reinforced concrete stucco for all the inside walls, which was innovative for fire, sound and seismic protection. This was one of the first residences, if not the first, in which Morgan used these techniques. Beyond the reinforced concrete, Morgan was a master of two distinct elements that were not found in the work of other celebrated architects.

Much of Morgan’s architectural journey began in France, where Morgan was shunned by fellow male students. As most students worked with partners, it made completing her projects twice as difficult. The American male students arrived in Paris with their mothers, who cooked, cleaned, and did laundry for their sons during their time at the École de Beaux-Arts. The women then met for socializing. As Morgan approached her thirtieth birthday, and the cut off age for attending the school, she had to submit two projects over the Christmas holidays or risk not getting her

³⁶ Korie Beth Brown, “A Woman of the Wild West: The Life of Mary Hallock Foote,” *History Cooperative*, July 6, 2018, <https://historycooperative.org/a-woman-of-the-wild-west-the-life-of-mary-hallock-foote/> (accessed October 2023).

³⁷ Conversation with Julia Donoho, American Institute of Architects, California, May 16, 2024.

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certificate. It was an impossible feat. The mothers, who were supportive of Morgan, met in her kitchen around her kitchen table, and carefully colored Morgan's drawings. It was both a time-consuming effort and a social time, possibly inspiring later relationship building and multi-functional designs.

While waiting for acceptance into L'Ecole des Beaux Arts, Morgan studied Plein Aire impressionism. Claude Monet suggested quickly painting a landscape at different times of day or on different days, to get the impression of the landscape. Morgan used this impressionist technique to blend disparate architectural styles into a single work of art. Author Mark Anthony Wilson notes that Morgan was among the leading architects of

(a) revolutionary design philosophy (First Bay Tradition)... One criticism of Morgan's work that still gets mentioned by some critics is that her buildings are derivative or not truly innovative... (that) is like saying that the great Renaissance painter Raphael was derivative because his work was directly influenced by his two older contemporaries, Leonardo da Vinci and Michelangelo. By synthesizing some of the stylistic techniques of these two masters, Raphael was able to create his own unique style that made each of his paintings a great work of art. The same is true of Julia Morgan's buildings.³⁸

Morgan blended the lessons of the Beaux Arts and the changing worlds of art, perception, and structural rationalism. In large part, this is how she was able to be so prolific and work with so many architectural styles. The National Trust frames Morgan as "Ahead of Her Time."³⁹ North Star House is a prime example, blending the First Bay Tradition Arts and Crafts with the classical elements learned in Paris and then incorporating a California Hacienda element. Few, if any architects—male or female—have reached the level of excellence found in Morgan's ability to seamlessly blend different styles into a welcoming and artistically beautiful building that is also integrated with the landscape.

North Star House was Julia Morgan's first multi-functional design, with its intended use for intimate conversations and large group functions at the same time—both for visiting investors and family. Morgan's design allowed large groups of investors to mingle, while in the same room two or three men could engage in a confidential conversation. This multi-functional element was then integrated into an aesthetically pleasing room design. Morgan's ability to seamlessly integrate these design concepts into a single room was one of her strongest attributes as a master architect. Morgan's talent at multi-functional designs is both a skill and art that is found in few architects. Morgan replicated those design features in later buildings, including her designs for the YWCA and California Community Club Houses that required the multi-functional feature, creating a throughline from North Star House to the Hostess Houses of World War I.

³⁸ Mark Anthony Wilson, *Julia Morgan, Architect of Beauty* (Layton: Gibbs Smith, 2007, 2012), xv–xvi.

³⁹ Megan Drueding, "Ahead of Her Time: California Icon Julia Morgan," *Preservation Magazine*, Summer 2015, <https://savingplaces.org/stories/ahead-of-her-time-julia-morgan> (accessed May 2024).

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The American Institute of Architects, California, states

(Morgan) has been widely recognized for innovative, yet practical designs which adapt to a wide variety of needs. This unique ability to integrate these multi-functional concepts into large community gathering rooms are well known within the architectural profession. Here in California her women's Community Clubs still exist and continues to accommodate the needs of many activities organized by women.

Morgan was the first architect to design a number of facilities specifically to bring women together, including Hostess Houses, YWCAs, and California Community Clubs, many which still exist and serve their communities today. The idea of developing multi-functional gathering and relationship building spaces, through architectural design was unique to Morgan. And North Star, in 1904 at the beginning of her career is a key to her tremendous success and notoriety in this endeavor.⁴⁰

North Star House

In 1904, as a newly licensed architect, Julia Morgan secured her first commission to design a multi-use building. Although exactly how Morgan received the commission to design North Star House remains unclear, her directive does not. James D. Hague, principal owner of the North Star gold mine in Grass Valley, wanted to build a mansion of architectural distinction that served two purposes: an impressive space to host business events for wealthy investors and local leaders and a residence for the family of his Superintendent Arthur de Wint Foote. Morgan had a meager budget of under \$23,000. North Star House was not just Hague's dream. Mary Hallock Foote insisted upon a room of her own, her office, where she wrote her most modern and influential novels.

From the nomination as listed in 2010,

The property was her first significant, large-scale, residential project and exemplified her distinct California vernacular style. The building incorporated balanced neo-classical principles fused with Arts and Crafts influences. Morgan was one of the first women to receive an undergraduate degree in Civil Engineering from the University of California, Berkeley, and was the first woman certified in architecture by the Ecole des Beaux Arts in Paris. During her career, Julia Morgan was responsible for more than 700 buildings throughout California and the west, including the master plan for the University of California, Berkeley with architect John Galen Howard, in addition to the Mining Building and the Hearst Greek Theater on the Berkeley Campus. Apart from numerous private residential commissions, Morgan is best known for her work for various Young Women's Christian Association (YWCA) buildings, the Asilomar Conference Center in Pacific Grove, California, and many women's schools and colleges, social and community clubs, and the famous Hearst properties at San Simeon in San Luis Obispo

⁴⁰ Letter of Support, American Institute of Architects, California, May 17, 2024.

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County and Wyntoon near Mount Shasta. Julia Morgan's career lasted until her retirement in 1951.

Architecturally, the house exhibits exemplary elements of Morgan's design style, including exposed beams, strong horizontal lines that blend with the landscape, the extensive use of shingles, and a palette of earth-toned colors. While the 11,000 square-foot house embodies the distinctive characteristics of Morgan, it also highlights important regional and site specific innovations, including the locally excavated rock from the nearby mine and redwood timber. The design was also a direct response to the climate and site, with seamless indoor-outdoor space that reflected the intense extremes of the foothill climate.

Comparison to Bourn Cottage

Located just a few miles away and completed in 1898, Bourn Cottage was designed by renowned San Francisco architect Willis Polk for William Bourn II, owner of the rival Empire Mine and investor in many other lucrative ventures in California. The cottage was about half the size of North Star House, with a much more labor-intensive design and more expensive materials and features. It was modeled after the English Manor homes that Bourn greatly admired from his time studying in Cambridge, England. Bourn Cottage is built of granite rock from the mine tailings and Klinker brick, with a cross gable plan and gabled dormers. There is a grand gabled entrance with a gothic arched doorway. Window surrounds are brick with rusticated corners with a combination of leaded glass windows and large arched windows at the ground level. Bourn Cottage was never meant for business; it was far too small and was intended as a summer vacation home. A separate clubhouse was built in 1905 to serve as an entertainment center for mine management and visitors. Inside, the cottage is very dark with what is described as a heavy, almost gothic feeling. Visitors walk into a grand entry facing a formal staircase to the upper floor. The entry separates the living room and formal dining room; both are self-contained so that there is no natural flow between the two rooms. Both rooms invite static seating as opposed to a fluid entertaining area. The cottage also does not invite movement from the house to the yard. The landscape is stunning, formal, and very reminiscent of the British gentry. Rockwork, pools, and fountains dot the acres of perfectly manicured lawns and formal walkways. The cottage and gardens look as though an English setting was superimposed upon the very rural Nevada County landscape. Bourn Cottage and North Star House could not be more different in their architecture, setting, and usage.

Hostess Houses

When World War I broke out, the War Department asked the YWCA for help with herds of women showing up at camps to say one last goodbye to their loved ones, and the Hostess House program was launched. After a misstep with the two initial Hostess Houses that had very aristocratic, dark, and imposing designs, the YWCA turned to Julia Morgan, who replaced the aristocratic ideals with a standardized multifunctional design wrapped in aesthetically beautiful rooms. The remainder of the 127 Hostess Houses were of an "architectural construction (that)

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makes it possible for every nook and corner to be light and airy,”⁴¹ as they “are all built on one plan and are practically alike.”⁴²

One of the only surviving Hostess Houses, located in Palo Alto, California, was listed on the National Register in 1976 in the areas of architecture, military, and social history (NR #76000528). The narrative addressed the multi-functional aspect of Morgan’s design, “enclosures (inglenooks) within the main room permitted numerous different functions to be carried on at the same time.”⁴³

Morgan’s multi-functional design, adapted fourteen years after the original design at North Star House, was at the heart of every Hostess House and set the stage for impacts on the nation’s history that reached decades into the future, including Suffrage and the Civil Rights Movement of the 1950s and 1960s. The New York Schomburg Center for Research in Black Culture states regarding black servicemen in WWI, “The biggest asset the government has in the army—the Hostess House.”⁴⁴

During World War I, Morgan volunteered her services to the National Board of the YWCA to oversee the Hostess House program. This was her wartime service, a direct expression of her patriotism and her commitment to safeguarding democracy, which was one of the justifications for U.S. intervention in WWI.⁴⁵ Morgan was responsible for the design, construction, and change orders for 127 Hostess Houses, a new type of building that served the military and servicemen across the nation in unprecedented ways.⁴⁶ Vitaly important during uncertain times, few of these buildings still stand or are even remembered.

Dr. Cynthia Brandimarte, one of the few historians who have written about Hostess Houses, asks and answers the critical question in her 2008 article “Women on the Home Front: Hostess Houses during World War I.” She asks, “Why have these hostess houses and the women who ran them received almost no attention in cultural studies and histories of the home front during World War I?” She answers, “...[it] may have to do with the popular stereotypes of American women during World War I... almost [no] historian has followed clues about the hostess houses.” Her remarks mesh with the National Trust’s observations of women’s role in history. Unfortunately, Brandimarte wrote her article long before the YWCA minutes and reports were

⁴¹ *The New York Age*, May 10, 1919, p 5, col 1 and 2, <https://www.newspapers.com> (accessed April 2024).

⁴² *The Waco Times-Herald*, December 2, 1917, 11, col 2 and 3, <https://www.newspapers.com> (accessed April 2024).

⁴³ “California SP Hostess House,” National Archives Catalog <https://catalog.archives.gov/id/123861707> (accessed December 2023).

⁴⁴ Schomburg Center for Research in Black Culture, New York Public Library, <https://nypl.getarchive.net/media/the-biggest-asset-the-government-has-in-the-army-the-hostess-house-6bf70a> (accessed May 2024).

⁴⁵ Interview with Dr. Karen McNeill, PhD, historian, author, and noted Julia Morgan expert, April 20, 2024.

⁴⁶ YWCA of USS records, Record Group 11. Microfilmed headquarters files, <https://compass.fivecolleges.edu/>. Within the almost 1500 pages of YWCA records are minutes and reports from the War Work Council, the Executive War Work Council Committee, the Committee on Construction and Equipment, the Hostess Committee and the Colored Work Committee.

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made accessible, so many of her assumptions are incorrect, drawn from the limited information available in 2008.⁴⁷

The YWCA initiatives, from housing and training women to educating children in internment camps to including black women as YWCA members, have impacted the national story. While the little known Hostess Houses may have been discounted as a less important footnote in the nation's history, the opposite is true. The Hostess Houses played a critical role beyond WWI in both the Suffrage and Civil Rights Movements.

Women's involvement in wartime activities like the Hostess House program contributed to the passage of the Nineteenth Amendment in 1920, which guaranteed white women's right to vote and provided an avenue for black women to have their voices heard. Where rampant racism was a daily reality for 400,000 black soldiers in the segregated military, the men found safety in one of seventeen black Hostess Houses that were identical to the white Hostess Houses. It was a bold statement for the time and in keeping with Morgan's progressive views. Later, Civil Rights historians point to the positive and negative experiences of WWI as the roots of the Civil Rights Movement of the 1950s and 1960s. Given the positive Hostess House stories of black servicemen and their loved ones, the Hostess House experience would be one of the few positive roots.

Morgan held the central role in the design and construction of virtually all the Hostess Houses—designing the standardized Hostess House model; supervising, consulting, and approving other architects' Hostess House projects, and designing Hostess Houses for camps along the Pacific Coast. Her prototype was the multi-functional design element first seen in North Star House, linking the residence and its master architect directly to an event of national significance.

Morgan's ability to create multi-functional rooms integrated into aesthetically pleasing whole was one of her strongest attributes as a master architect, and one not widely acknowledged by those who are not architects. Architects recognize this feature as one of the most difficult to incorporate into rooms. North Star House was her first multi-functional design, and she replicated those multi-functional features in numerous future buildings, drawing a through-line from North Star House to the Hostess Houses.⁴⁸

Concierge Thomas Wolfe says of the Fairmont Hotel (San Francisco, 1907) and Julia Morgan, "When you come into our magnificent lobby, you have a sense of grandeur.... The lobby has lots of nooks and crannies where people can meet and hold interviews or come by themselves and have total privacy."⁴⁹ Multi-functional features at the Bertha Newell Home (Marin, 1908) are described as, "Just inside the front door, a wonderfully light and airy enclosed porch features big

⁴⁷ Cynthia Brandimart, "Women on the Home Front: Hostess Houses during World War I," The Henry Francis du Pont Winterthur Museum, 2008.

⁴⁸ McNeill interview, April 20, 2024.

⁴⁹ Kathy Chin Leong, "Perspective: Julia Morgan [1872-1958]," *Western Art & Architecture*, June/July 2012, <https://westernartandarchitecture.com/articles/perspective-julia-morgan-1872-1957> (accessed April 2024).

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latticed windows, built-in window seats... along the north wall, built-in bookshelves with cabinets below to create an inviting library nook.”⁵⁰

As the exemplar of numerous YWCAs and women’s clubs, Hearst Social Hall at Asilomar Conference Grounds in Pacific Grove (1913) is described by the National Trust for Historic Preservation as where an extended family plays a board game in front of an enormous fireplace. The quiet crackle of the fire and the sharp, rhythmic clicks coming from the pool table on the other side of the room underlie low conversations of hotel guests.”⁵¹

In accordance with Morgan’s Beaux-Arts training, function dictated everything, including aesthetics. North Star House presented Morgan with a complex problem that she had never faced as a student. She carried these principles into later projects and applied them at an unprecedented scale to the Hostess Houses. By the time she was managing the Hostess House program, Morgan was well practiced in the design solutions she originated at North Star House.

In April 1917, Congress declared war against Germany. Thirty-two camps were quickly erected across the nation, filled with multiple segregated divisions of 18,000 young men preparing for deployment, and immediately followed by mothers, wives and girlfriends descending on the camps, wanting one final visit prior to their loved one leaving for the battlefields. Drove of young, single women also descended upon these areas for work, prompting fears among the powers that be for their moral safety. The War Department quickly realized it was ill-equipped to deal with the influx of women and, in many cases, babies and toddlers. The War Department turned to the YWCA for help, and the YWCA proposed Hostess Houses. The houses were to be designed and quickly constructed with limited budgets where division commanders requested the YWCA’s help.

Design and construction of Hostess Houses began almost immediately with the process becoming increasingly streamlined and standardized. Three notable women architects partnered with the YWCA from the beginning: Julia Morgan, Fay Kellogg, and Katherine Budd. Although the National Board of the YWCA did not know Kellogg and Budd, the two women had strong reputations and were based in New York City. Though located 3,000 miles away, Morgan had been working closely with the National YWCA Board for several years since designing temporary facilities for the annual Pacific Coast Conference in 1912. Morgan emerged as the supervising architect of the entire Hostess House program.

As demand for Hostess Houses grew, so did the need for architectural expertise as well as efficient design and construction processes. By July 1917, the demands for technical services and building projects were too vast and beyond the knowledge base of YWCA staff, so they appointed Fay Kellogg as an advisor to the national staff.⁵² By September, the board engaged in

⁵⁰ Marc Anthony Wilson, “Architect Julia Morgan’s Marin Masterpieces,” *Marin Magazine*, 26 May 2015, <https://marinmagazine.com/community/history/morgans-masterpieces/> (accessed April 2024)

⁵¹ Meghan Drueding, “Ahead of Her Time: California Icon Julia Morgan,” *Preservation Magazine*, Summer 2015, <https://savingplaces.org/stories/ahead-of-her-time-julia-morgan> (accessed April 2024).

⁵² YWCA War Work Council Executive Committee Minutes, July 24, 1917.

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discussions about the need for developing standardized plans for cheap, charming, and functional buildings.

Ella Schooley, essentially the chief financial officer of the national board, “suggested building simple accommodations such as at Asilomar,” the conference center Julia Morgan began designing in 1913 under the supervision of the national board.⁵³ As the board knew, the buildings at Asilomar were simple, elegant, and flexible spaces, each built quickly and on a tight budget in the Bay Tradition style—just like North Star House.

Initially, Budd and Kellogg had been charged with setting the standard. That abruptly changed with Morgan replacing Budd on January 1, 1918. Kellogg became ill a few months later, resigned, and died that July. Morgan became the lead architect, charged with setting the standard design. With reference to drawing up plans to be a standard for Hostess Houses, it was “RESOLVED: To request Miss Morgan and Miss Kellogg to submit plans showing the best in the different Hostess Houses, with recommendations for improvement.”⁵⁴ On October 8, 1918, the Executive War Work Council Committee of the YWCA approved the motion,

That Miss Julia Morgan, Architect, be called as a secretary of the staff of the Economic Department to act as advisor on all architectural projects and specifications, and to carry responsibility for all alterations and repair work.⁵⁵

Morgan’s responsibilities expanded to “overseeing all YWCA construction (of Hostess Houses), requiring her to ‘superintend the plans for hundreds of buildings in this country and overseas.’”⁵⁶ Puerto Rico had one Hostess House with Morgan’s standard design; France had four houses that were managed like the American model.

The Challenge (1917-1918)

When Morgan assumed the role of setting the standard design for the Hostess Houses, she faced an enormous challenge. There were thirty-two camps nationwide, each housing multiple divisions of 18,000 men. Most division commanders wanted a Hostess House, meaning multiple houses at the camps. Setting a standard plan—living room, dining room, kitchen, sometimes with bedrooms upstairs or in a separate wing—involved complex programmatic needs coupled with the desire for a welcoming, safe environment. First and foremost, traffic patterns for large numbers of guests had to be integrated with seating areas designed for private conversations. While the multi-functional component was critical, so was the requirement for expediency.

The standard plan for Hostess Houses included:

⁵³ Ibid, September 18, 1917.

⁵⁴ War Work Council Committee on Construction and Equipment Minutes, YWCA of the USA Records, Record Group 7, February 1, 1918, 7.

⁵⁵ Ibid., Record Group 5, October 8, 1918, 255.

⁵⁶ “YWCA Home Has Received Last Touches,” *San Pedro Pilot*, October 16, 1918, 1.

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- Three primary rooms with designated functions: a kitchen, a dining room, and a living room that could accommodate large groups and incorporate spaces for intimate conversation, small group dining and large group traffic patterns.
- A small room for babies and toddlers needing naps. Where needed, small, spartan single bedrooms also were included for the women, those ranged up to 150 rooms in the largest houses.⁵⁷ There were also three to five female employees who needed sleeping quarters: the house manager; the director, who was part of the YWCA; and the cook. In the larger houses, up to fifteen additional local women were employed who did not require lodging.
- Public areas that had to be warm and inviting, offering a homey feeling that was a break from the military environment and provided a safe, comfortable area for servicemen and their loved ones.

The houses did not host small numbers. One Hostess House tallied 25,503 guests in a two-week period. Some of the larger houses hosted over 1,700 visitors a day.⁵⁸ As soldiers discovered both the atmosphere and the home cooking, Hostess Houses became the place to relax during off duty hours, so those needs had to be factored in as well.

The Prototype: Multi-Functional Connection

While Morgan's notes on the Hostess Houses have not been found, scholars and architects with a knowledge of Julia Morgan's work can identify her signature design components found in both the Hostess Houses and North Star House. The components of her design for North Star House were in response to the same challenges presented by the Hostess Houses, only on a much smaller scale of need. Her signature designs are found in other residential commissions as well, that did not require the integration of large group and intimate areas in the same room. The critical feature that ties the Hostess Houses to North Star House is the multi-functional element. North Star House was Morgan's first commission that required multi-functional components. It is an attribute rarely found except in the most experienced architects.⁵⁹

Despite the size and multi-functional layouts, both North Star House and the Hostess Houses were designed to include a warm ambiance unlike other mansions of the day that had an air of formal aristocracy. North Star House was the perfect model for the warm, casual environments of the Hostess Houses. Morgan did not neglect aesthetics in setting the standards and incorporated many of her signature design elements. Making the most of a small budget and a quick construction turn-around time, Morgan incorporated relatively inexpensive features to

⁵⁷ Address by Mrs. Townsend, War Work Council Minutes and Report, YWCA Record Group 11, September 10, 1918, 152.

⁵⁸ Cynthia Brandimarte, "Women on the Home Front: Hostess Houses during World War I," *Winterthur Portfolio*, vol. 42, no. 4, 2008, 201-222, *JSTOR*, [Women on the Home Front : Hostess Houses during World War I | Winterthur Portfolio: Vol 42, No 4 \(uchicago.edu\)](https://www.jstor.org/stable/2071200) (accessed July 2023).

⁵⁹ Interviews with Karen McNeill October 7-8, 2023 and David Wright October 20, 2023.

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create beauty and a welcoming setting by using materials that were locally sourced and readily available at a lower cost.

Russell L. Quacchi, architect and author, notes that Morgan “seems to have recognized that building designs of simplicity, order and restraint, for achieving rustic and reposeful qualities could be obtained from combining academic classicism and the Arts and Crafts approaches.”⁶⁰

Placement of the buildings was critical. Sunlight, views—such as they were at a military camp—and functionality were all considerations. From at least two records found in the YWCA documents, it seems likely that Morgan herself walked the sites of the Hostess Houses and personally decided the placement of the Houses.⁶¹ At North Star House as at many of the Hostess Houses, the approach was from an angle so that the formality of the symmetry was less noticeable, and a more informal impression was achieved.

Morgan’s goal was to design buildings that were integrated with the environment, so the exterior design had to be as inobtrusive as possible. Depending upon the location and availability, shingle siding was used for the Hostess Houses. If not shingles, then siding of some type to blend with the environment and create a welcoming image, thus setting the Hostess Houses apart from the standard military buildings.

The lessons learned in Paris were found in spatial designs that were integrated with the other elements in the room. Doors, windows, and pillars were all symmetrical in design and balanced with each other, while the interior space was arranged in a generally outward facing design. Every element balanced with the others to create an overall symmetry and composition that was pleasing to the senses. While plaster ceilings were the standard for that era, Morgan left the support trusses and posts exposed, often encasing them in a milled enclosure that created organic design elements. Local materials were utilized to blend with the outdoor environment and reinforce the outward facing design. Walls were paneled with local materials that added a richness in color and blended with the outdoors. Structural elements such as beams, framing, or trusses were left exposed instead of being hidden in walls or ceilings. Whether encased with the same local materials as the walls, as at North Star House, or left natural, the result was to reinforce informality and the connection with the outdoor environment.

Most fireplaces of the World War I era were small, square, and tiled. Morgan’s fireplaces were of varying shapes, always faced with local materials such as stone or brick and had a design feature included. In reviewing several Hostess House photos, every fireplace had a different design, as are all the fireplaces in North Star House. They were faced with different stone, had different shapes and each had its own unique design; every fireplace was the principle artistic element of the room. Sometimes, depending upon the location, the fireplace was centered on an outside wall, sometimes on the wall dividing the living and dining areas so it could be enjoyed

⁶⁰ Russell L Quacchi, *Julia Morgan, Architect and the Creation of the Asilomar Conference Grounds* (Schaumburg:Q Publishing 2005) 162-163.

⁶¹ War Work Council Hostess House Committee minutes and reports, YWCA of USA, Record Group 11, November 13, 1918, 209.

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from either room. Inglenook features, including a fireside sitting area, were always part of Morgan's designs. She often used built-ins for multiple uses, including keeping firewood at hand, seating, and storage. Morgan was able to use the fireplace in a large room setting as both an intimate conversation space and a backdrop for the larger events.

While large windows were not the norm at the time, Morgan used them to create an organic connection with the environment, bringing the outdoors into the room. Morgan used fixed windows with divided lights on the upper third, thus allowing for an uninterrupted view of the outdoors while still providing architectural interest. Windows were in a symmetric design, typically closely spaced in living areas and farther spaced in bedrooms. The use of light from the outdoors and the play between inside and outside are very evident.

At North Star House, Morgan designed a wide stone porch that wrapped around two sides of the house and was shaded by the sleeping porches on the second floor. The wide overhangs also reinforced the feeling of shelter and safety at both North Star House and Hostess Houses. North Star House's porch looks out over a large stone terrace, meadows, and trees into the Sacramento Valley. While the view to the military base wasn't nearly as inviting and the budget did not stretch to include a terrace, wide, covered, and often screened porches spanned the length of Hostess House buildings, reinforcing the easy flow between living areas of the houses and the outdoors. While providing an outdoor seating area that was protected from the elements, the large, covered porches allowed couples or mothers and sons to find a quiet space for saying their goodbyes. Most architects of that era favored cobblestone floors. Morgan preferred brick, decorative concrete, or locally sourced wood that were most often used in Hostess Houses. Inglenooks in front of fireplaces or tucked in between pillars provided quiet areas for confidential business conversations or private goodbyes. The multi-functional aspects also included design elements that draw the eye to the outdoors.

Morgan understood the affective values of architecture—the ability of a design to set the mood of the environment. Visitors to North Star House often comment on the almost spiritual nature of the house and, as at Hostess Houses, Morgan's designs enveloped visitors with a feeling of home, safety, and warmth, creating the perfect environment for loved ones to quietly visit and say their goodbyes. Morgan's multi-functional design, adapted twelve years later from the original design at North Star House, was at the heart of Hostess Houses and set the stage for future impacts on the nation's history.

National Significance

Scope of Work

Morgan's work stretched across the country, actively involved in supervising, reviewing, and approving plans submitted by line architects as well as personally visiting sites. Examples from the YWCA minutes illustrate the breadth of her involvement:

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On October 30, 1918, regarding the Great Lakes Hostess House Barracks
“Miss Geary wrote Miss Scott that Miss Budd had drawn up and Miss Morgan
approved plan for barracks and heater house.”⁶²

The next day, Budd received authorization to proceed with construction of one
car garage and “let contract for 20 room barracks (Morgan approved plan).”⁶³

In November, “Miss Morgan reported on her recent visit to Camp Funston
(Kansas) where she went to determine upon the plans and sites for the Hostess
House (at Camp Funston) and at Fort Riley (Kansas).”⁶⁴

As men deployed for the battlefields, the nation slowly realized it was in the grips of a new war, the Spanish Flu pandemic. Many Hostess Houses quickly switched roles to becoming hospitals for the infected and setting up tents and cots for family members (or the other way around, depending upon the division commander). The War Department scrambled to make necessary sanitary changes at the camps and Morgan was again responsible for making those changes in all Hostess Houses. While the war officially ended in 1918, Hostess Houses continued being built and operational. The injured came home first; it took almost a year to bring home every serviceman. In October 1919, the YWCA National War Work Council dissolved with the closure of the houses. At that time, it was noted that Hostess Houses had served the entire nation.⁶⁵

As a general rule, Morgan did not design for the masses. Her individual local association buildings were all custom designs. The Hostess House program, however, had to be scalable, so architects had to work within certain design parameters and budgets. Morgan set those parameters and managed oversight of their implementation across the nation. The Hostess Houses reflect the application of standardized principles established by Morgan to create simple yet elegant spaces in a short amount of time that met the complex programmatic needs of the military to have spaces on base where soldiers and family could eat, socialize, relax, and say private goodbyes. The people who used these spaces were from across the social spectrum, regardless of class and race.

It is easy to make arguments for local and state significance for almost every YWCA designed by Morgan. Few rise to the level of national significance. Morgan’s role in the Hostess House program is different. It was a unique moment in her career when she managed a national standardized building program in service to the military and the nation in time of war.

⁶² War Work Council Committee on Construction and Equipment Minutes, YWCA of the U.S.A. Record Group 11, Report July 10, 1918, 442.

⁶³ War Work Council Hostess House Committee minutes and reports, YWCA of the USA, Record G.

⁶⁴ War Work Council Hostess House Committee minutes and reports, YWCA of USA, Record Group 11, November 13, 1918, 209.

⁶⁵ Undated YWCA Miscellaneous Report on Hostess Houses, World War I, War Work Council Through Miscellaneous, <https://compass.fivecolleges.edu/object/smith:517572> (accessed July 2023), 450.

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In reviewing Master Architect Morgan's early works, North Star House was the first that included multi-functional elements. The concept of multi-functional rooms was not generally used by architects until after WWI, when heating systems allowed for larger rooms and multiple functions. Morgan was among the very few architects that could successfully integrate the multi-functional design element into buildings with her first major commission, North Star House, in 1905.

Comparison to Other Nationally Significant Prototypes and Architects

The 1980 National Register nomination for Buildings at 860-880 Lake Shore Drive (NR #80001344), designed by Ludwig Mies van der Rohe in Chicago, Illinois concluded,

...points out the significance of those buildings which had so rapid and overwhelming an influence of the architecture of the 1950s, 1960s, and 1970s. 860-880 Lake Shore Drive was the first of the glass and steel curtain wall building[s], the prototype for so many of the commercial and residential structures that make up a significant portion of the urban environment...

At less than fifty years old at the time of nomination, the property had achieved the exceptional significance required to satisfy Criteria Consideration G, even without any specific examples of the prototype's influence.⁶⁶ Both Master architects, Ludwig Mies van der Rohe and Julia Morgan received the AIA Gold Medal, and both developed prototypes. Mies' submission was accepted at face value as having national significance on the basis of stating it was the prototype.

Conclusion

Julia Morgan was primarily focused on her client's needs and her designs. Unlike her male counterparts, Morgan was not interested in marketing her career, her reputation, or making money. She often underwrote projects for clients who could not afford her fees, including the Asian community in San Francisco.

During her nearly fifty-year career, Morgan was one of the most prolific architects in the United States, a leader in the use of reinforced concrete construction, and designer of more buildings for women's organizations and institutions than any other architect in the country. For all these feats and accolades, Morgan's significance tends to be identified as that of a regional architect, a designer in pre-World War II California. National Register listings to date include one nomination where Morgan is referenced as a nationally significant architect, Hearst Castle.

Morgan volunteered for over two unpaid years of non-stop work for the servicemen, their families, and the country, personally overseeing the designs and construction of 127 buildings in a 24-month period of time, an average of more than five buildings per month. A heroic feat for

⁶⁶ National Register of Historic Places nomination form for 860-880 Lake Shore Drive https://860880lakeshoredrive.com/860880lakeshoredrive/wp-content/uploads/2012/04/860-880_N_LSD_National_Register_Form.pdf (accessed May 2024).

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any architect or contractor, Morgan had both responsibilities in addition to providing updates to the YWCA committees and the War Department.

According to statements at the time, from the War Department to the lowest black draftee, Hostess Houses were a godsend during WWI and positively influenced the Suffrage movement, employment for black women, and the Civil Rights Movement, decades later. While Morgan was finally acknowledged decades after her death by the American Institute of Architects, this chapter of her story remained to be told. A California architect, Julia Morgan is also a national architect with roots in California. Her story, her dedication, and her service to country in a time of war merits recognition.

Criterion A: Industry

Adapted with minor edits from the nomination originally submitted in 2010; sources are indicated in the bibliography without individual footnotes.

North Star House remains eligible at the local level of significance under Criterion A in the area of Industry for its association with Grass Valley mining, which did much to dictate the economic and social development of the region from 1850 to the middle part of the twentieth century. The 1905 construction of the North Star House for North Star Mine Superintendent Arthur De Wint Foote and his family reflected the elevated status of the industry as one of the chief sources of wealth and industry for the area and stood as a continuation of grand local mine related commissions that included the Willis Polk designed Bourn Cottage at the rival Empire Mine (1895-1897).

These architectural achievements paralleled the economic, engineering, and industrial achievements of the mines, necessitating sophisticated architectural forms to convey the status of the company and support the material and aesthetic comfort of successful mining officials such as was chief mining engineer A.D. Foote. Further, the construction served as a showpiece for visiting mining officials and investors, with the residence acting as a genteel social meeting ground that contrasted with the industrial activities of the mine itself. North Star House was built in association with North Star Mine as a residence for the Foote family with additional lodging for traveling shareholders, investors, board members, and other individuals related to the mine's industry.

During Foote's 1895 to 1913 tenure, North Star Mine was one of the most productive in the area, and was a major component of the Grass Valley Mining District's wealth and productivity. Gold-bearing quartz had been discovered in Grass Valley in 1850, and from that period the region's social, cultural, economic, and environmental development had been dictated by the extraction industry. When the Footes arrived, approximately three-quarters of the town's inhabitants were miners and mining families, many of Cornish descent. At North Star Mine, Foote designed and constructed the 30-foot Pelton wheel, the world's largest upon construction, which enabled the mine to become one of the most efficient and productive in the state. The construction of the impressive residence signified the ongoing success of the mine, as mine owner James Hague

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commissioned the building to reward his chief engineer and depict the financial success of North Star Mine during the period. Despite the success of the early twentieth century, however, by the late 1920s the mine was in financial decline, as new shafts failed to locate ample amounts of ore. In 1929, the mine was sold to Newmont Mining Corporation, along with neighboring competitor Empire Mine. The sale marked the end of North Star Mine's existence as an independent, and highly successful, gold mine.

Conclusion

Newfound primary source documentation for both Hallock Foote and Morgan made this amended nomination possible. Historically, when expectations were challenged by women, as they were by Mary Hallock Foote and Julia Morgan, their contributions were often excluded from written history and, in time, documentation became harder to find. In the early 1900s, literature about the Western movement centered on the public perceptions of Wild West mythology. War was about the military, men, and battles, while the home front focused on women rationing goods, taking on male jobs, or creating care packages. Hallock Foote's novels were reclassified as Victorian, more in keeping with the male expectation of a woman's role, and shelved. Soon thereafter, Hallock Foote herself vanished from the national story. Morgan's national contribution was not promoted, Hostess Houses almost disappeared from history, and Morgan became known as a regional architect. Updating the narrative brings the underrepresented community histories to light, with an opportunity to make the national story more complete.

The history of North Star House is a tapestry of gold mines, architecture, literature, civil rights, and Hostess Houses, woven primarily by two women: Mary Hallock Foote, a progressive author advocating for the rights of women and lesbians, and Julia Morgan, a gifted architect with a unique talent for integrating multi-functional designs with aesthetics and then reinventing the prototype as required for a new need and new era. AIA California describes North Star House as "this important architectural project (reflecting) the legacy of Julia Morgan's influential work as well as the importance of the built environment in the context of historical shifts in our country. North Star House is an exemplar..."⁶⁷ In the early twentieth century, North Star House, Mary Hallock Foote, and Julia Morgan made significant contributions to the nation during times of change and times of war. Their legacies merit recognition and inclusion in the national story.

⁶⁷ Ibid.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

____ previously determined eligible by the National Register

____ designated a National Historic Landmark

____ recorded by Historic American Buildings Survey # _____

____ recorded by Historic American Engineering Record # _____

____ recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Searles Historical Library (Nevada County Historical Society)

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 39.193763

Longitude: -121.075371

Verbal Boundary Description (Describe the boundaries of the property.)

The property boundary includes only the 11,000 square-foot North Star House (see **Sketch Map**). The property is located on Nevada County Assessor Parcel Number 22-120-40.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was selected to include only North Star House, with no contiguous acreage included. The landscaping is outside the boundary. The residence itself is the sole remaining significant resource. Although the house was once part of a larger mine assemblage that included thousands of acres, the surrounding acreage has since been subdivided and does not retain significant associations or integrity to the period of significance and historic context.

11. Form Prepared By

name/title: Carla Holtzclaw with contributions from Dr. Karen McNeill, MaryJo Wainwright, and David Wright

organization: North Star Historic Conservancy

street & number: 12075 Auburn Road

city or town: Grass Valley state: CA zip code: 95949

e-mail: carla@thenorthstarhouse.org

telephone: (408) 230-6410

date: Jan 2024; Revised Mar 2024, Apr 2024, Aug 2024, Dec 2024, Jan 2025

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Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: North Star House
City or Vicinity: Grass Valley
County: Nevada
State: California
Photographer: Brian Lucas, Carla Holtzclaw, Jim Vetter, Halley Wright (Gold Country Photography)
Date Photographed: As indicated

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 9 Covered porch and terrace; view south (Lucas, November 2023)
- 2 of 9 Living room, built-in seating and storage; view east (Lucas, November 2023)
- 3 of 9 Living room, fireplace with inglenook; view south (Lucas, November 2023)
- 4 of 9 Living room, enclosed beams and inglenooks between posts; view west (Lucas, November 2023)
- 5 of 9 Living room, built-in seating/storage, encased beams and pillars, fireplace, inglenooks between pillars and in front of fireplace; view south (Vetter, September 2023)
- 6 of 9 Library; view north from living area to dining room (Lucas, November 2023)

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- 7 of 9 Dining room, fireplace; view west (Lucas, November 2023)
- 8 of 9 Dining room, large windows; view north (Lucas, November 2023)
- 9 of 9 Hallock Foote's office; view north (Holtzclaw, March 2024)

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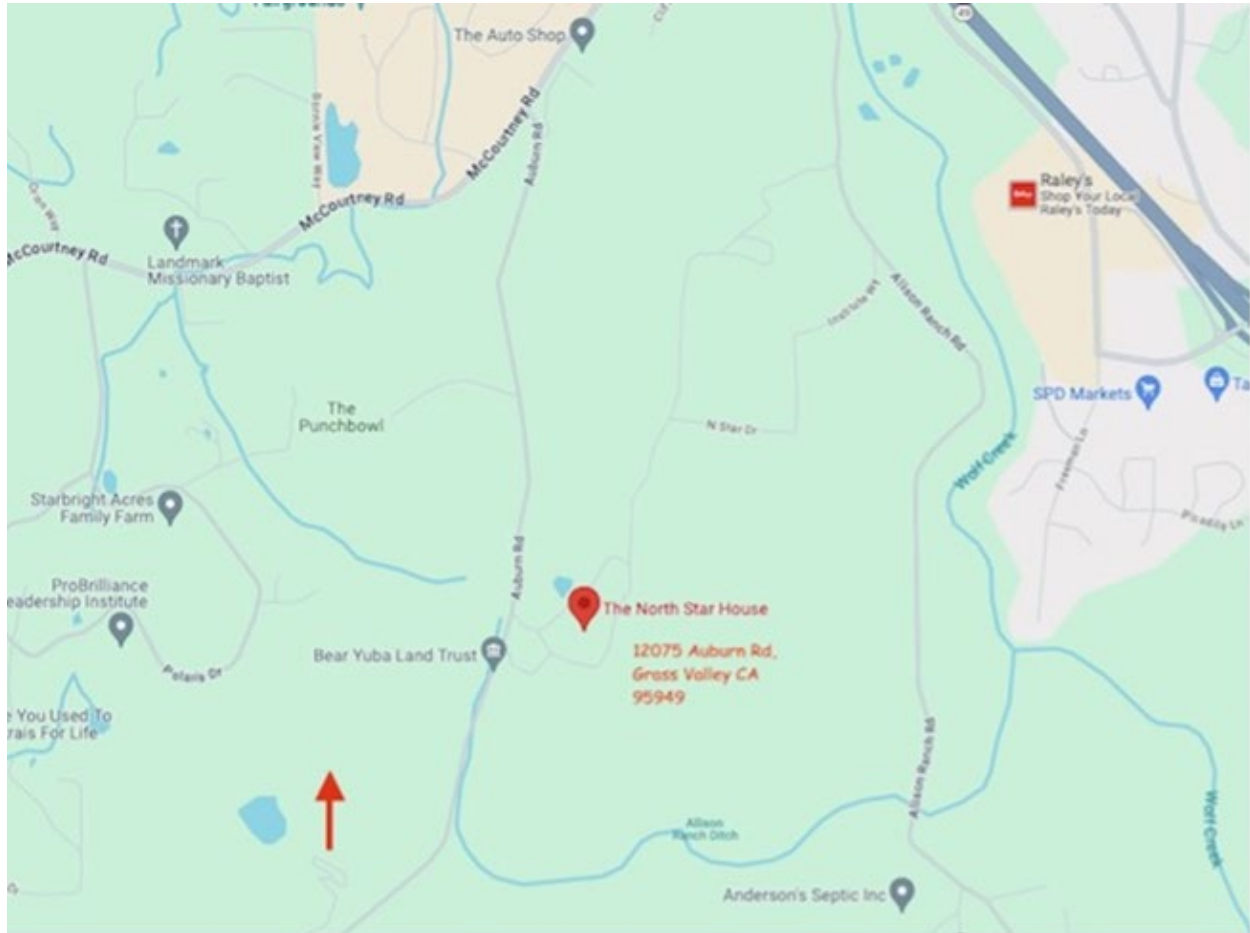
- Figure 1** Julia Morgan blueprint showing "Office" for Mary Hallock Foote
- Figure 2** Hostess House Camp Johnston, Florida—note large brick fireplace with design, encased beams and posts, large windows, large outdoor porch, conversation areas, and traffic flow patterns (World War I: Hostess houses, Florida, Sophia Smith Collection of Women's History, MS 00324, Smith College Special Collections, Northampton, Massachusetts)
- Figure 3** Hostess House Camp Dix, New Jersey with two separate buildings for black and white servicemen—note large brick or stone fireplaces with decorative elements, large windows, encased beams and posts, wide porch, inglenook sitting area, shingled exterior siding (World War I: Hostess houses, New Jersey, Sophia Smith Collection of Women's History, MS 00324, Smith College Special Collections, Northampton, Massachusetts)
- Figure 4** Hostess House Camp Gordon, Georgia—note wide covered porch, pattern on both exterior walls and porch ceiling, fireplace with decorative style, encased pillars, and built in seating/storage (Women on the Home Front: Hostess Houses During World War I, Winterthur Portfolio: Vol 42, No 4)

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Location Map

Latitude: 39.193763 Longitude: -121.075371



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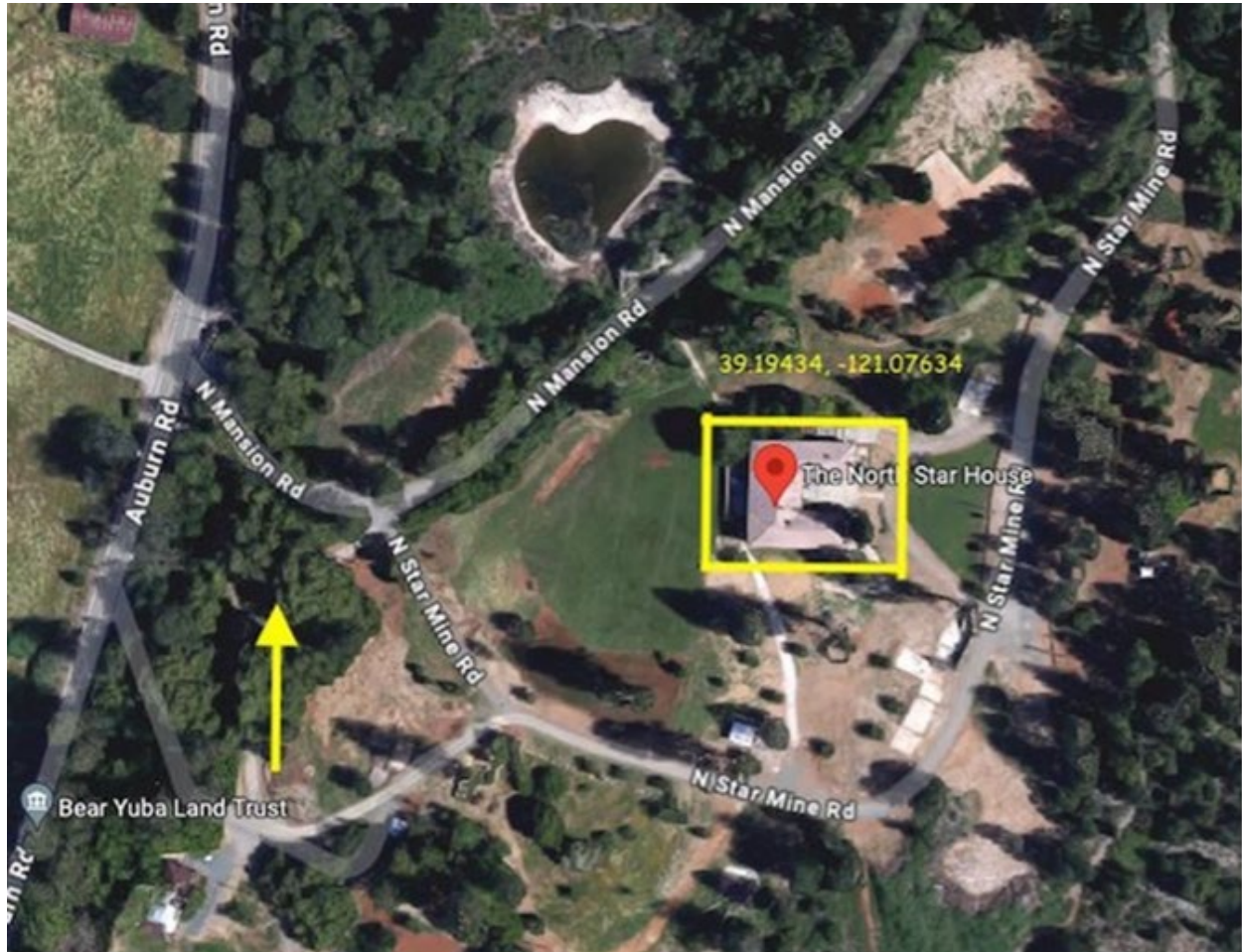
USGS Map



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Boundary Map



Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

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- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

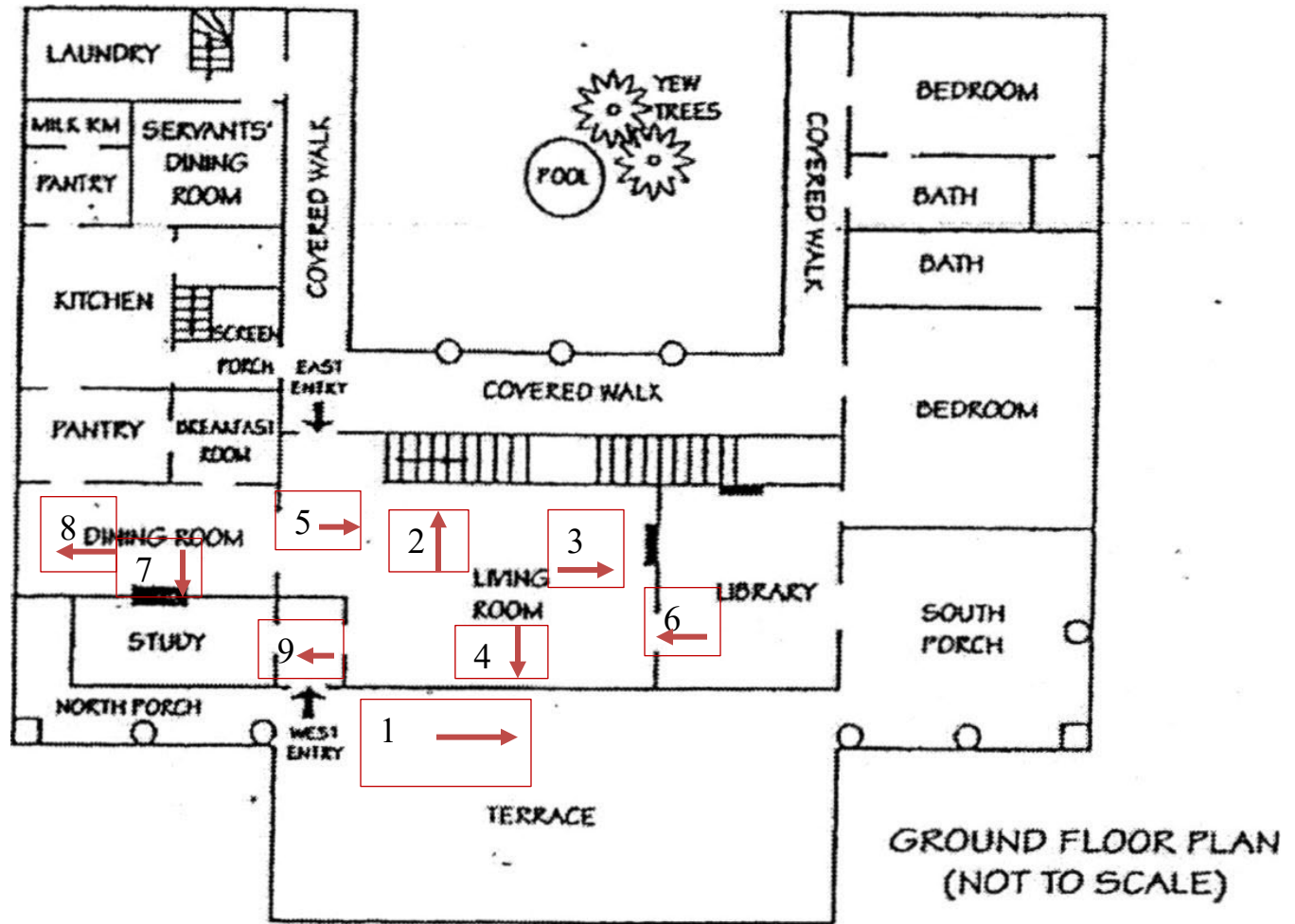
The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Sketch Map/Photo Key

Study, ground floor lower left, was Mary Hallock Foote's office as later found on Julia Morgan's blueprints. Source: "History of the North Star House," *Nevada County Historical Society Bulletin*, July 1999.



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Figure 1 Julia Morgan blueprint showing “Office” for Mary Hallock Foote

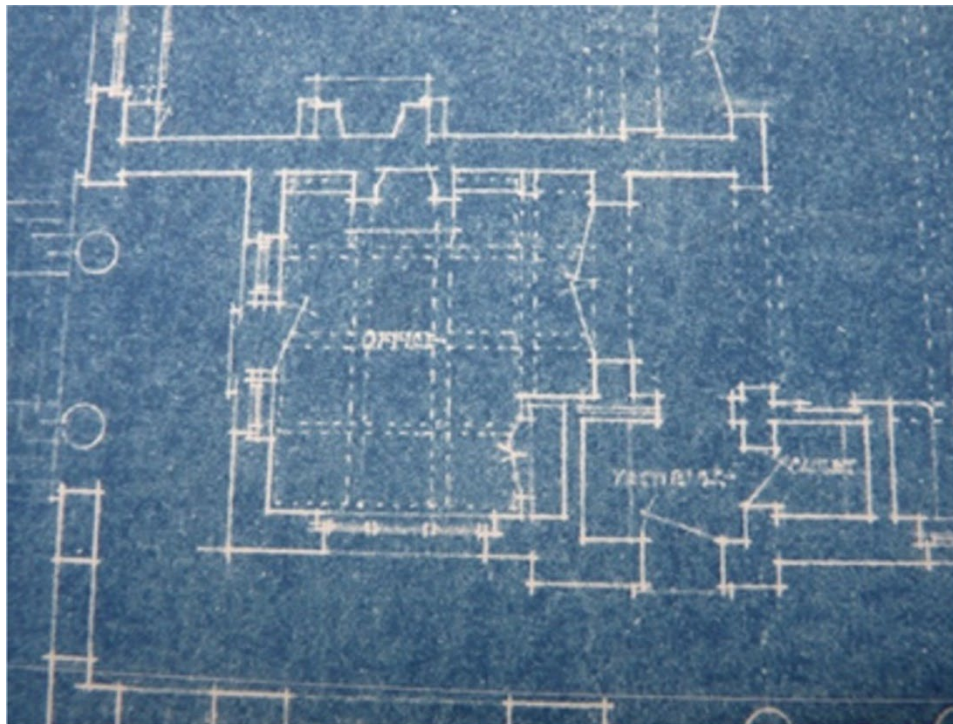


Figure 2 Hostess House Camp Johnston, Florida—note large brick fireplace with design, encased beams and posts, large windows, large outdoor porch, conversation areas, and traffic flow patterns



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Figure 3 Hostess House Camp Dix, New Jersey with two separate buildings for black and white servicemen—note large brick or stone fireplaces with decorative elements, large windows, encased beams and posts, wide porch, inglenook sitting area, shingled exterior siding



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Figure 4 Hostess House Camp Gordon, Georgia—note wide covered porch, pattern on both exterior walls and porch ceiling, fireplace with decorative style, encased pillars, and built in seating/storage



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Photo 1 Covered porch and terrace; view south



Photo 2 Living room, built-in seating and storage; view east



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Photo 3 Living room, fireplace with inglenook; view south



Photo 4 Living room, enclosed beams and inglenooks between posts; view west



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Photo 5 Living room, built-in seating/storage, encased beams and pillars, fireplace, inglenooks between pillars and in front of fireplace; view south



Photo 6 Library; view north from living area to dining room



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Photo 7 Dining room, fireplace; view west



Photo 8 Dining room, large windows; view north



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Photo 9 Hallock Foote's office; view north

