



## City of San Bernardino Historical and Pioneer Society P.O. Box 875, San Bernardino, CA 92402

### **LIBRARY NEWS APRIL 2012**

By Richard D. Thompson, Librarian

For April, we present a report by Don Beard, which reviews the architectural styles of the various Arrowhead Springs Hotel structures. Don came to San Bernardino in 1953, when he was eight years old. He is a retired school teacher, and currently sits on the Historic Preservation Commission.

Back in September 2011, we ran a story on Dorothy Draper, interior designer for the fourth and current Arrowhead Springs Hotel. As you recall, the article was written by San Bernardino *Sun* correspondent Mark Landis. This February, Mark attended a Historical Society presentation on Victorian architecture given by Don Beard, and subsequently it was arranged that Don would do the following report on the architecture of the four Arrowhead Springs Hotels.

### **The Architecture of the Arrowhead Springs Hotels**

A Summary by Don Beard for Mark Landis



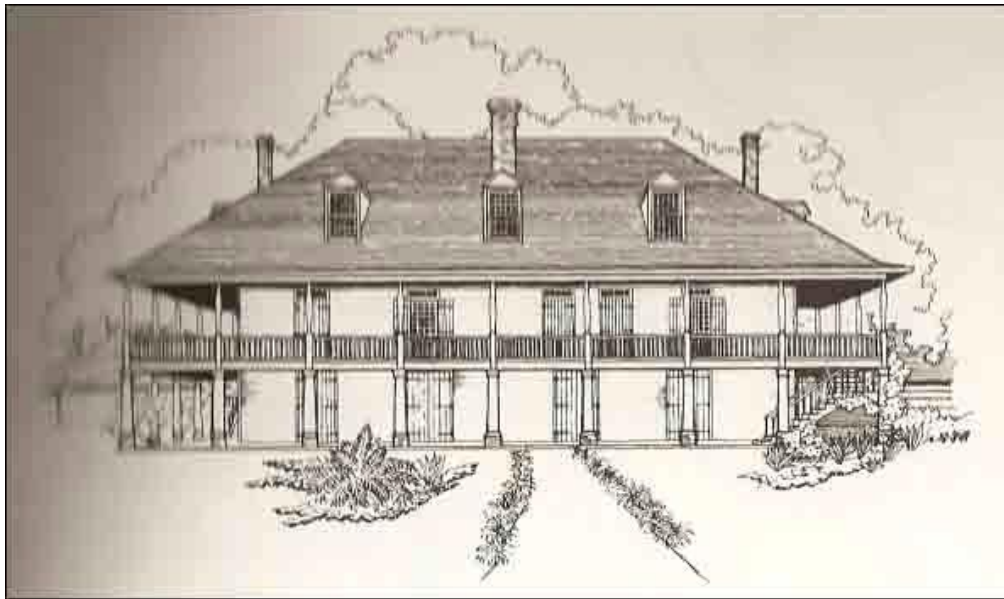
**The first Arrowhead Springs Hotel – circa 1885**

With its signature second-story “gallery balcony,” central hallway door flanked by two windows on each side at both the ground and second level, as well as the low hip roof showing interior fireplaces, the

overall appearance of the first Arrowhead Springs hotel shows a similarity to a structural style that is characteristically referred to as the Monterey Style of architecture (figure 1). Uniquely Californian, the Monterey Style flourished during California's Spanish Rancho Period and is said to be based on architectural features borrowed from the Georgian style of colonial architecture in New England and the plantation houses of the South (figure 2).



**Figure 1: Thomas Larkin House, Monterey, CA 1835-37**



**Figure 2: Fortier-Keller House, St Charles Parish, LA 1801**

Thomas Larkin, a Yankee merchant from Boston, is credited with having first introduced the style to the West Coast when he incorporated many elements of the Colonial Georgian Style (minus the roof dormers) into his own home in Monterey, California.

The architectural design of Larkin's house, which had no prior precedent in California, became such a popular prototype throughout California's rancho days that the style itself became known as the

Monterey Style. The style was still popular as late as the 1890's, as shown in an 1892 photo of the Monterey Style home of Don Vicente Lugo near the Pueblo of Los Angeles (figure 3).



**Figure 3: 1892 photo of the Don Vicente Lugo Ranch House, at Rancho San Antonio near the Pueblo of Los Angeles**

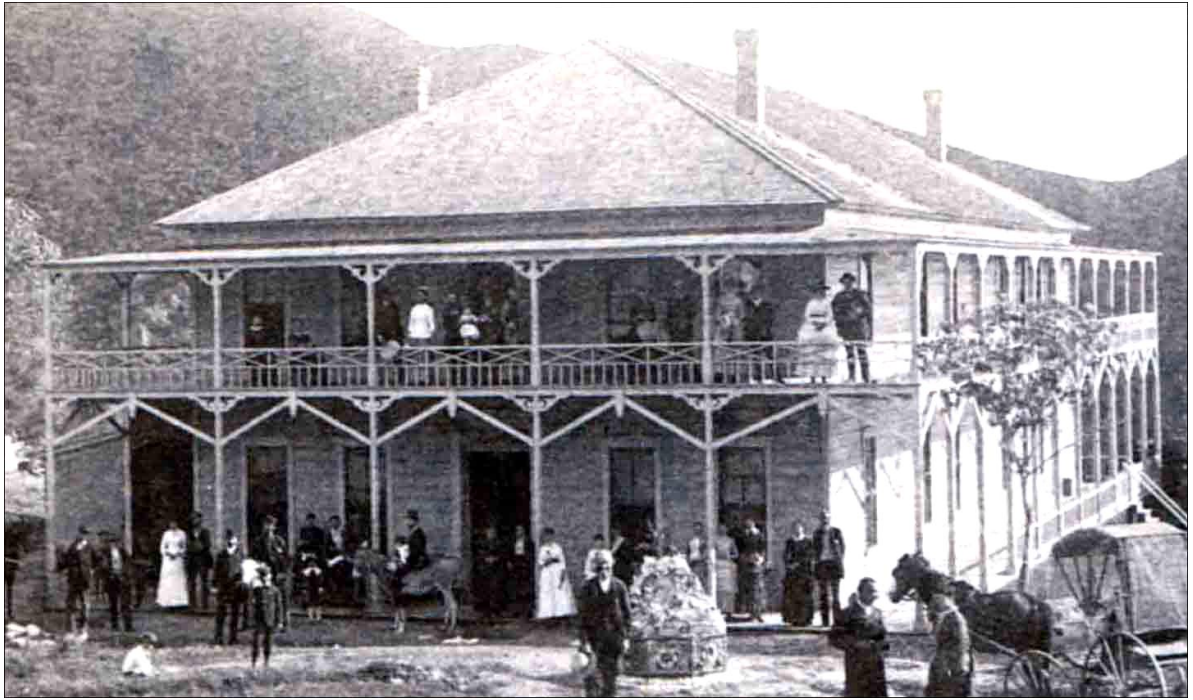
Except for the orientation of the two photographs, the first hotel and the Lugo Ranch house show a strong resemblance to each other, with both exhibiting the standard elements typical of the Monterey Style of architecture. However, while the architectural design of the pre-1885 hotel can be described as resembling the Monterey Style, the decorative elements on the exterior porch creates an appearance that more closely resembles that of a Victorian veranda than it does a less ornate Spanish balcony. The gallery posts, while Monterey Style in design, are embellished by brackets common to the Eastlake/Stick style of Victorian architecture. Such brackets are simple and linear in design, and they are less costly than the more ornate examples of the fussy “gingerbread” brackets often associated with the Victorian Period.

The Eastlake/Stick Miles house in San Bernardino (figure 4) displays porch elements that closely resemble those of the pre-1885 hotel (figure 5).



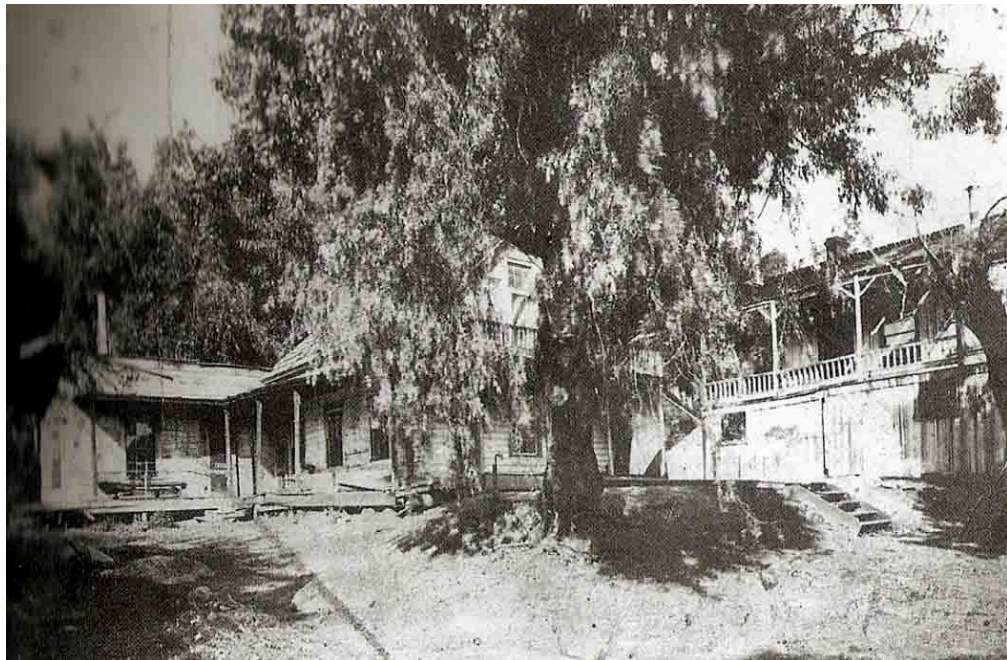
**Figure 4: Porch detail of the Eastlake/Stick Miles house, 784 D Street, San Bernardino, CA**



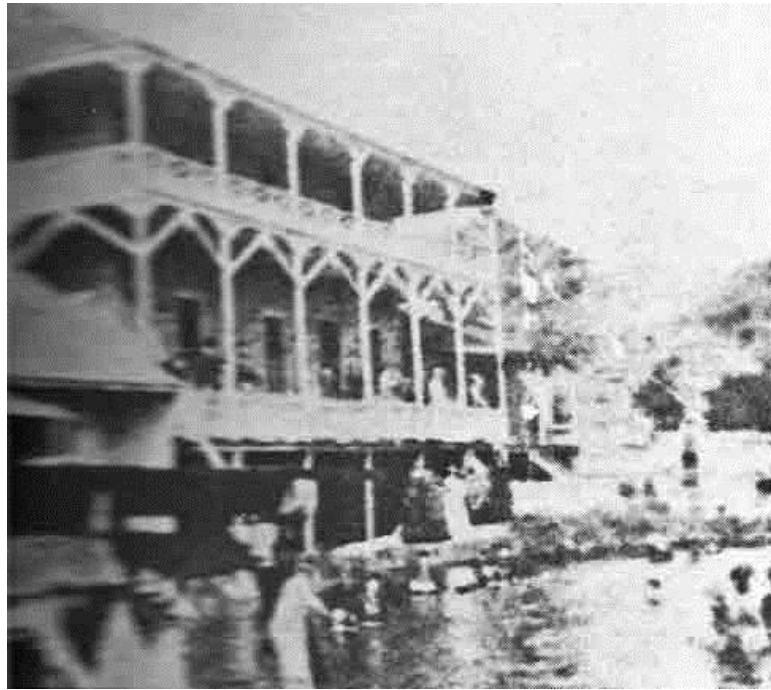


**Figure 5: The hotel's Gallery Balcony Veranda showing an Eastlake/Stick architectural bracket treatment**

The use of the Eastlake/Stick bracket pattern for the pre-1885 hotel gallery balcony can also be seen in the ranch house resort of Robert W. Waterman, situated less than a mile from Arrowhead Springs (figure 6). The close proximity of the two facilities may have influenced the builders of the first Arrowhead Springs Hotel to emulate the Waterman Ranch facility. While I have yet to see pictorial proof (and therefore it is entirely speculation on my part), it is possible that the Arrowhead Springs Hotel balcony originally resembled that of the Lugo House. The addition of the Eastlake/Stick ornamentation may have occurred later when the gallery was renovated (figure 7).

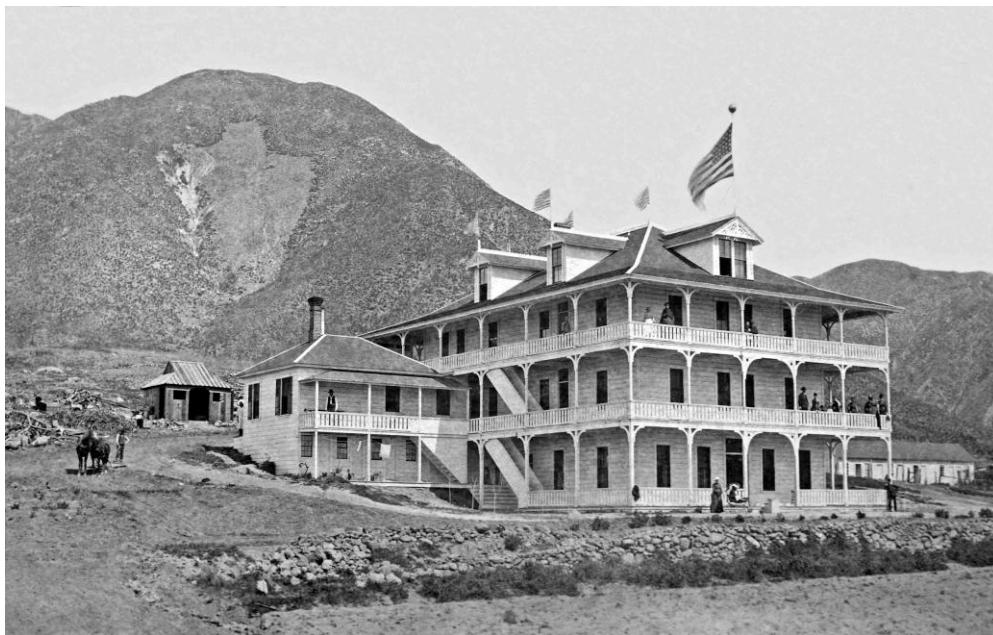


**Figure 6: 1905 photo of the Waterman Ranch House, Waterman Canyon**



**Figure 7: View of hotel with bathing lake in the foreground**

In 1883 Dr. Smith leased the property to Messrs. Darby and Lyman who took over operation of the resort. In 1885, the hotel burned to the ground and was rebuilt by the new owners. The hotel reopened a year later as a new three-story, 40-room structure with a veranda on every floor (figure 8).



**Figure 8: The rebuilt Arrowhead Springs Hotel  
circa 1886, operated by owners Darby and Lyman**

Architecturally, with the exception of the low hip roof that extends from peak to eave, the new three-story hotel no longer bears a resemblance to the Monterey Style. More evident in the new hotel is the Georgian colonial influence of roof dormers protruding from the low hip roof to provide hot air ventilation and the Victorian practice of adding wrap around balcony verandas on each floor for the purpose of providing built-in shade resulting in additional cooling.

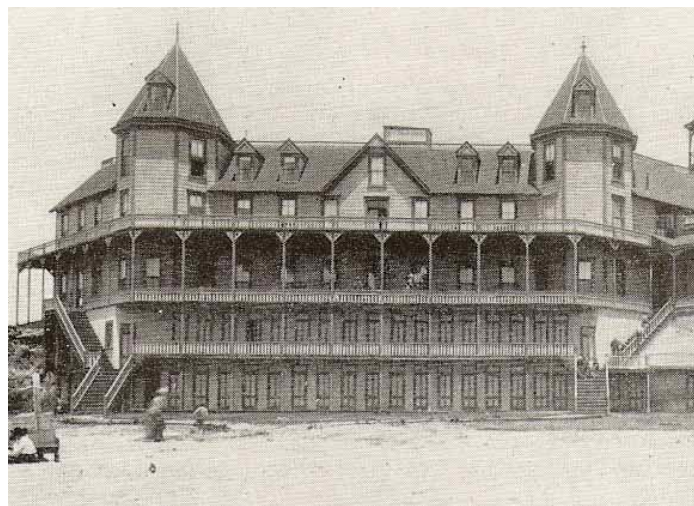


Gone is the Eastlake/Stick influence in the balcony railings, and the post brackets are rounded and less angular than those of the pre-1885 hotel. The Eastlake/Stick linear treatment, however, is still evident in the triangular pediment above each dormer window (figure 9).

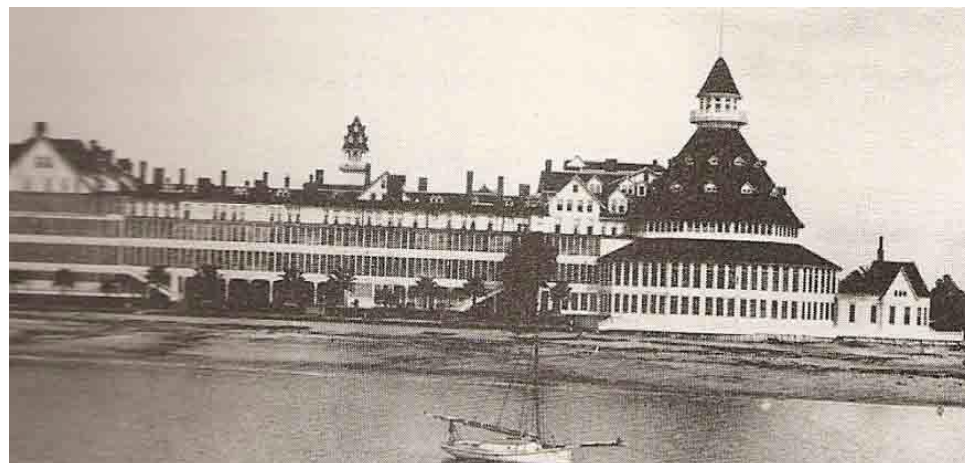


**Figure 9: Dormer detail showing the Eastlake/Stick elements above the window**

The overall look of the new hotel gave it an appearance that closely resembled that of the grand seaside hotels along Southern California's Pacific coast (figures 10 and 11). This look was greatly enhanced when the hotel was tripled in size over the next two years and by 1889 the hotel, as an inland valley resort (figure 12), was just as visually attractive and appealing as its seaside counterparts.



**Figure 10: Long Beach Seaside Hotel (1887)**



**Figure 11: Hotel Del Coronado that opened to the public in 1888**



**Figure 12: The second Arrowhead Springs Hotel, circa 1890, showing all three wings completed**

In July of 1895 the second hotel was destroyed by fire and the property would remain vacant for the next ten years. In 1905, under new management, the hotel would be reborn as a “fireproof” building sheathed in stucco (figure 13).



**Figure 13: The third hotel, considered more “fireproof,” was opened in 1905**

Designed by Los Angeles architect Arthur B. Benton, the new Arrowhead Springs Hotel reflected the Mission Revival style of architecture. An advocate of the Mission Revival style, Benton was also the architect for the now famous Mission Inn in Riverside, California. The resemblance between the two hotels can easily be seen when comparing the image in figure 13 above with that of a tinted postcard of the Mission Inn from 1910 (figure 14). Inspired by California’s Spanish Colonial heritage, Mission Revival elements common to both hotels are notable in the overhanging roofline with exposed rafter beams and the use of red tiles protruding over the ground level entrance to the Mission Inn and above the upper level Spanish balcony in the Arrowhead Springs Hotel.





**Figure 14: The Mission Inn, Riverside, California, from a 1910 postcard**



**Architect Arthur B. Benton**

Despite the fireproofing efforts in its construction, the 1905 Mission Revival hotel was destroyed by a large brush fire in 1938. In January of 1939, under new Hollywood management, construction of a new hotel was begun. Designed by architects Gordon B. Kaufmann and Paul R. Williams, the style of the new hotel is described as “Modified English Georgian” in the Modern Style (figure 15).



**Figure 15: The fourth and current Arrowhead Springs Hotel building circa 1970**

Gordon B. Kaufmann, who also designed the Times-Mirror Building in Los Angeles and gained fame for his architectural work on the Boulder (Hoover) Dam in 1931, was in charge of the overall planning of the hotel. He utilized a poured-in-place concrete construction process that gave the hotel a streamlined modern look that is still pleasing to the eye.



While Kaufmann was in charge of the hotel's structural design, architect Paul R. Williams was in charge of the architectural details into which he incorporated various elements common to the English-Georgian architectural style. The signature English-Georgian elements Williams designed for the hotel appear in the rectangular symmetry of the façade, the classical triangular pediment above the entrance, the distinctive swan's neck pediment with its pineapple finial (figure 16) above the entrance door, and the use of classical pilasters at both the lower and upper façade levels.



**Figure 16: Swan neck pediment with pineapple finial**



**Architect Paul R. Williams**

It is interesting to note that the lower pilasters are capped with compressed Greek Ionic capitals (figure 17), while the upper entablature façade displays pilasters bearing a Greek Key design (figure 18). This is typically seen as a repeated fret pattern rather than in isolation as a single element for a pilaster capital. A possible explanation is that Williams chose the pattern as a way to symbolize the connection of the hotel to its historical location first inhabited by the Yuhaviatam Indians, later called the Serrano Indians by the Spanish settlers. However, this is pure speculation on my part.



**Figure 17: Compressed Greek Ionic capitals below the triangular pediment**



**Figure 18: Pilasters with Capitals bearing a Greek Key design that is repeated as a fret pattern under the eave inset.**

—————*End of report by Don Beard, Historic Preservation Commissioner*—————

**PAIGE PEYTON WILL PRESENT A PROGRAM ON HER NEW ARCADIA BOOK ON THE GHOST TOWN OF CALICO. SATURDAY, APRIL 14, 2012.**

Ms. Peyton will be the guest speaker for our April Saturday afternoon program, which will begin at 1:00 p.m. on April 14th, the second Saturday of the month. The meeting place is 796 North D Street, San Bernardino. Free admission and parking.

Following are two news releases on her new book.

**About the Author of *Calico* — Press Release**



**Author Paige M. Peyton with her brothers Paul (left) and Pete who share her love of history.**

Paige M. Peyton is a native Virginian. Although she relocated to the West many years ago, her love of historical research and writing undoubtedly comes from growing up in a state so rich in history.

A historical archaeologist by profession, Ms. Peyton has diverse interests and has written about a variety of archaeological and historical subjects over the past 25 years. Special areas of interest include U.S. military history and architecture, particularly within the World War II and Cold War eras, and the many abandoned places found across the western United States.

In addition to Virginia and California, Ms. Peyton has also lived in Florida, South Carolina, Alabama, Washington state, Hawaii, and Canada, and credits her eclectic perspectives and interests to the many years traveling and working in all 50 states and eight countries. In her free time, she enjoys landscape and architecture photography and hiking in the West's diverse environments.

Through the generosity of regional historical societies and the descendants of former residents, *Calico* presents one of the largest collections of archival images published on the town to date, some of which have not been previously published. Ms. Peyton is hopeful that *Calico* will keep the history and memories of this once colorful mining town alive for future generations.



## Journey Through the History of Calico — Press Release

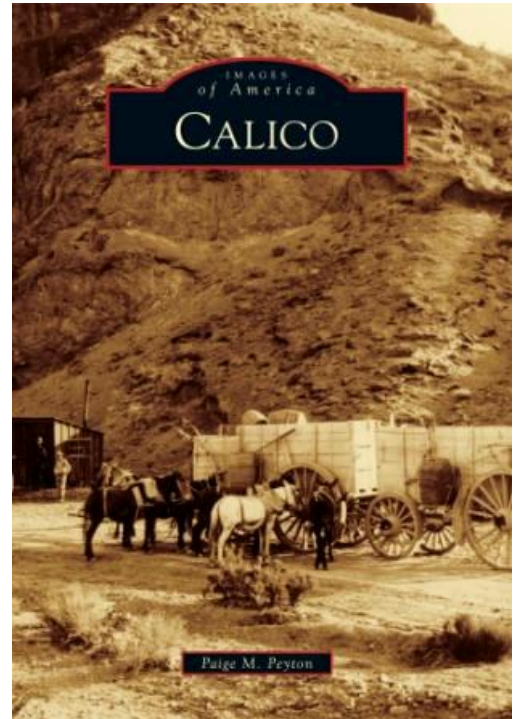
### New local book features stunning collection of vintage photographs

New from Arcadia Publishing's popular Images of America series is *Calico* by Paige M. Peyton. This pictorial history boasts more than 220 vintage images and provides readers with a unique opportunity to reconnect with the history that shaped their community.

Calico was established in 1881 during one of the largest silver strikes ever recorded in California. At its peak (1887–1896), the town's population was about 1,200, and Main Street bustled with saloons, hotels, a post office, and a one-room schoolhouse that doubled as a church on Sundays. Historians generally agree that Calico was dead by 1904, but the town always had a small population that simply refused to give up. Authentically restored by Walter Knott in the 1950s, Calico survives as one of the few "living" ghost towns from the Old West era. The images in this book cover 130 years in Calico's life. Although presented in black-and-white, the stories they tell are as colorful as the surrounding hills that gave Calico its name.

Highlights of Calico include:

- Calico's colorful mining history from 1881 through its rescue and restoration by Walter Knott between 1951 and 1966.
- The discovery and mining of Borax – often referred to as "million dollar dirt."
- Photographs of some of Calico's most famous visitors, including naturalists John Muir, Mary Beal, and John Burroughs.
- Images of historic newspaper articles, town directories, and advertisements, including a description of the June 1883 fire that destroyed much of the town.
- Images of several early Calico school teachers, including Virginia Merritt and her miner husband Frank W. Moore II, who worked at the Red Cloud Mine.
- Six previously unpublished images taken as part of the Depression-era Federal Writer's Project.



Author Paige M. Peyton is a historical archaeologist who has been writing about a wide range of topics for more than 25 years. Her master's thesis was about a 19th-century one-room schoolhouse in San Bernardino County, and her doctoral thesis is focused on a copper-mining ghost town in Beaver County, Utah. Ms. Peyton's favorite pastime is photography—particularly the architecture and landscapes of ghost towns across the American West.

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