



**CRM TECH**

1016 E. Cooley Drive, Suite A/B  
Colton, CA 92324

October 15, 2025

David Mlynarski, Principal  
Transtech Engineers, Inc.  
413 MacKay Drive  
San Bernardino, CA 92408

Re: Historic Building Study and CEQA-Compliance Analysis  
Pioneertown Gazette and Soundstage Buildings, 53563 and 53585 Mane Street  
Pioneertown, San Bernardino County, California  
Conditional Use Permit Application No. 2022-00191; CRM TECH Project No. 4273

Dear Mr. Mlynarski:

At your request, CRM TECH has completed a historic building study on the Pioneertown Gazette and Soundstage buildings located at 53563 and 53585 Mane Street in unincorporated Pioneertown, San Bernardino County, California. The study is part of the environmental review process for proposed interior and exterior modifications to the existing buildings, installation of ADA parking and ramps, construction of two shade structures, the addition of modular restrooms and kitchen, and landscaping. The project site consists of 1.84 acres in Assessor's Parcel Nos. (APN) 0594-391-06, -07, and -08, lying in the northeast quarter of the southeast quarter of Section 19, Township 1 North, Range 5 East, San Bernardino Baseline and Meridian (Figs. 1, 2).

The purpose of the study is to assist San Bernardino County, as the lead agency for the proposed project, in determining whether the buildings constitute "historical resources," as defined by the California Environmental Quality Act (CEQA; PRC §21000 et seq.), and if so, whether the project would result in "a substantial adverse change in the significance of a historical resource" (PRC §21084.1). In order to document the history, architectural/structural characteristics, and current conditions of the buildings, CRM TECH historian/architectural historian Terri Jacquemain, who meets and exceeds the Secretary of the Interior's Standards for professional qualifications in history and architectural history (see App. 1), reviewed existing documentation on the buildings and Pioneertown, carried out a field inspection of the buildings and environs, and conducted onsite interviews with people familiar with Pioneertown's history. The results of these procedures, along with the proposed project components documented in the site plans, serve as the basis for the project effect analysis presented in this report.

### **Existing Documentation**

In 2013, Pioneertown was recorded into the California Historical Resource Inventory under Primary Number 36-025903 and was recommended for listing in the National Register of Historic Places (NRHP) at that time (McKenna 2013:2). In 2019, it was nominated for listing in the NRHP as the Pioneertown Mane Street Historic District for being a "distinctive and significant example of a post-World War II purpose-built Western-themed filming location." The nomination form describes the district as follows:

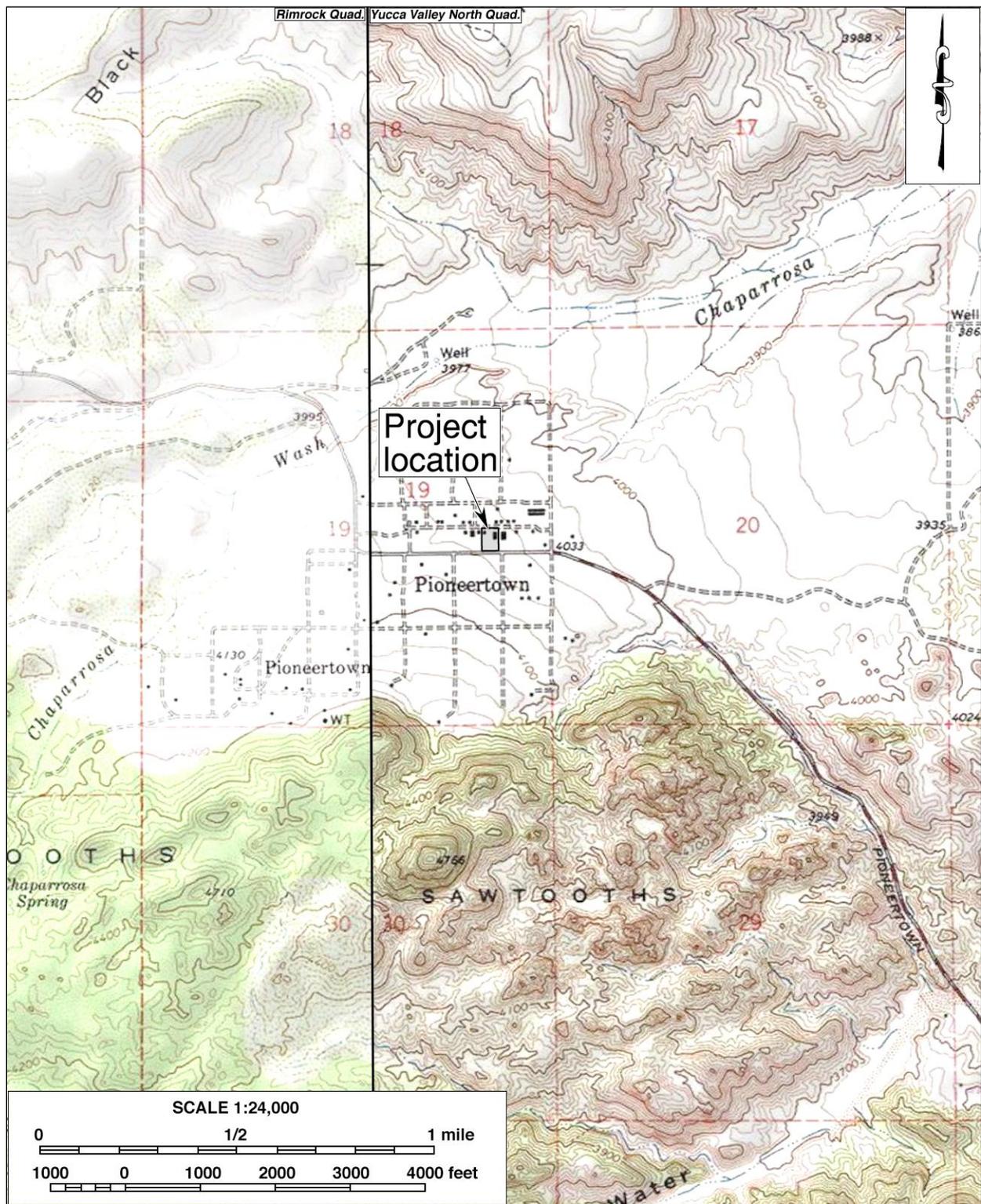


Figure 1. Project location; based on USGS Rimrock and Yucca Valley North, Calif., 7.5' quadrangles, 1994 edition.



Figure 2. Recent satellite image of the project area, based on Google Earth (2023).

From conception, the Western-themed buildings comprising the Pioneertown Mane Street Historic District were intended operate as actual commercial businesses during non-filming periods. This dual purpose was unique among all Western-themed main streets at all other “movie ranches”—the term given to Western-themed filming locations in rural, open settings. At its late-1940s through late-1950s peak, hundreds of film and television titles were filmed at Pioneertown, including the Cisco Kid, the Gene Autry Show, and the Annie Oakley show, among many others.

Across Southern California, all similarly themed sets 30 years or older—not to mention from the post-World War II era when the Western was at its peak in cultural popularity—have all been destroyed. Pioneertown is the only remaining example. Under Criterion A, the Pioneertown Mane Street Historic District is historically significant in the area of “Other: Film and Television Production.” The district’s period of significance is 1946, the year that the Pioneertown Corporation was established and construction began, to 1966, the completion date of a building replacing one destroyed in a fire, reconstructed largely in-kind, though better fireproofed. A filming location intended to serve the greater Southern California movie and television industry, the Pioneertown Mane Street Historic District is National Register of Historic Places eligible at the local level of significance. (Paul 2019:8:30-31; see App. 2)

Pioneertown Mane Street Historic District was listed in the National Register on May 29, 2020 (NPS n.d.). It includes a total of 25 contributing buildings and 15 non-contributors, with six of the 15 non-contributors no longer extant when the district was designated (Paul 2019:1:3). It measures approximately 39.3 acres and encompasses all of Mane Street, bound by Curtis Road on the east, Pioneertown Road on the west and south, and Rawhide Road on the north. The Pioneertown Gazette and Pioneertown Soundstage buildings are named contributors to the historical significance of the district. In light of this recognition, both buildings automatically qualify as “historical resources” under CEQA provisions as well as “historic properties” under Section 106 of the National Historic Preservation Act (NHPA). In 2019, the Pioneertown Soundstage, originally known as the Silver Dollar, was described as follows:

The Silver Dollar, early in its history converted to “the Pioneertown Soundstage,” is a rectangular-plan, two story commercial building/soundstage with a front-gabled monitor roof. Front and side elevations are wood board and batten, and the rear elevation is clad in corrugated metal. Wood cornerboards are part of the design. In design the building reads as a large barn, and its north-facing front elevation has a centered entry of two wood barn doors with large metal hinging that appears to be recent. Centered in the monitor above them is a faux loft door, above which is a protruding wood beam for a missing hay hook. Paired, horizontally acclimated slit windows are symmetrically placed in the pitch-roofed flanks off either side of the front elevation, and each pair is framed in switchback-tailed wood plank. A frieze board runs the length of the front elevation above the windows. The entry is slightly elevated behind a low wood deck itself accessed by a small step. Scalloped wood railing that appears to be recent is present at either end of the deck. Side elevations appear to have been recently reclad in in-kind board and batten, and along them at both levels are multiple rectangular fixed windows set in wood frames with recent wide plank detailing of unstained wood at lintels and rails. Wood fasciae underscore all side elevation roof lines. The westside elevation is lined with stacked boulders, and behind it a scalloped, wood plank fence. The rear elevation is wholly clad in recent, rust-colored corrugated metal and has a pent roofed porch and a corrugated iron lean-to. (Paul 2019:7:9-10)

The Pioneertown Gazette building was described at that time as follows:

The Pioneertown Gazette is a single story, rectangular plan stage set and commercial building, with a false front parapet and shed roof. The building faces north onto Mane Street, and is clad in replacement T1-11 siding. The main entrance is off-center with a recent metal security door, and is framed with simple wood molding. Two window bays each having a vinyl frame sliding window are also present at the front elevation, as is a recent “Western”-themed wood sign reading “Pioneertown Gazette.” Simple wood cornerboards are part of the design, as is a wood band beltcourse. The front elevation’s upper portion is a gabled parapet that wraps around and then boxes either side, before stepping downward. The gable peak is clad in a horizontally acclimated thin and flat wood veneer. Visible above the parapet is recent metal pipe chimney. Side elevations have additional vinyl sliding window bays, and the wood belt course present halfway up the front elevation continuously runs along either side elevation. A full-width pent-roofed lean-to addition is affixed to the rear elevation. The building is fronted by a raised deck of unstained wood plank, and set within the deck is a full height mature Joshua tree specimen. At Mane Street, a recent, low adobe wall and mature Joshua Tree specimen are present due west of the building. The Pioneertown Gazette is presently a private residence. The Pioneertown Gazette is a contributing resource. (Paul 2019:7:10)

Prior to the NRHP listing, as part of a Countywide General Plan update initiative, Pioneertown was the focus of two community workshops in 2016 and 2018 to identify concerns related to regulatory issues among County agencies, property owners, and others seeking to preserve and develop this National Register-listed property. In 2021, the input from the workshops was compiled independently of the County into the Pioneertown Mane Street Historic Overlay.

Emerging from the Overlay were a series of potential remedies developed to help reconcile NHRP regulatory framework, County standards, and land use zoning. Among them was a directive to maintain “the Old West theme of the community by creating architectural design guidelines for new construction” (Loescher Meachem Architects 2021:14). The standards for adherence were based on the character-defining features identified in the 2019 NRHP nomination and included the caveat that “alterations and additions to historically contributing structures, elements, and features shall be performed in accordance with the Secretary of Interior’s Standards for Rehabilitation” (*ibid.*:15). The Overlay further states that “the Secretary of Interior’s Standards for Rehabilitation are time-tested and consensus-based guidance for the alteration and repair of historic structures, and used as the criteria for rehabilitation tax incentives and California Environmental Quality Act impact evaluation (*ibid.*).”

## **Field Observations**

On June 11, 2025, Terri Jacquemain conducted a field visit to the subject property and the Mane Street Historic District. Currently extant in the project area are the circa 1946 Pioneertown Gazette and Pioneertown Soundstage buildings along with a small, 10’x14’ Western-themed wood building dating to around 2017 (Google Earth 2017). The field observations of the current appearance and condition of the Pioneertown Soundstage as compared to a photograph taken in 2015 and the 2019 NHRP description indicate that the building exterior appears relatively unchanged, except for commercial door replacement on the western side (Figs. 3, 4).

In contrast, the exterior of the Pioneertown Gazette building has been substantially altered in comparing archival photographs, the 2019 description, and a photograph taken in May 2024. Most conspicuous are the removal and replacement of the synthetic siding with broad, vertical boards in a preserved but natural finish, removal of one window on the east side and all of the windows on the



Figure 3. PioneerTown Soundstage building in 2015. (Source: PioneerTown Soundstage Facebook page)



Figure 4. PioneerTown Soundstage today, view to the southwest (left) and southeast (right). Photographs taken on June 11, 2025.

west side, and installation of a wood-trimmed tripart window next to the front entry, which has been filled with an unglazed wood door. The boardwalk in front has been removed. The narrow full-length front shade has been extended in width with a dog-ear trim, now supported by three squared wooden posts resting on concrete piers. According to current property owner David Corso, one restorative measure occurred in the past year when the siding was removed under the parapet, revealing an earlier incarnation of “PioneerTown Gazette” painted signage, which was restored using the general font of the uncovered outline (Corso 2025).

In describing the district in 2019, it was noted that a “variety” of the contributing buildings had been modified, but the Western theme had been retained. It was further noted that “select buildings have replaced doors or vinyl frame windows at side elevations away from Mane Street (Paul 2019:7:24). During the field visit for this study, it was observed that several buildings have since been treated with replacement windows on the Mane Street side, as well as a few modern doors. Most of the



Figure 5. PioneerTown Gazette today, view to the southwest (left) and to the south (right). Photographs taken on June 11, 2025.

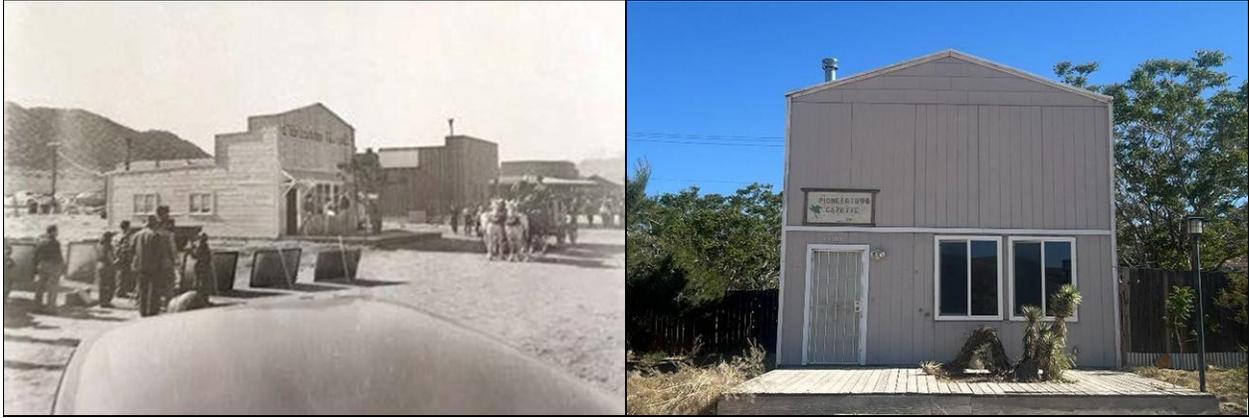


Figure 6. PioneerTown Gazette building during filming around 1946 (left) and its appearance in 2024 (right). (Source: BCR Consulting 2024)

recent windows are of a multi-paned fixed light variety, although some windows with white vinyl trim were also seen. The buildings otherwise appear relatively unchanged from 2019.

**Local Community Consultation**

During the June 11 field visit, local residents and those onsite familiar with PioneerTown were asked for comments about the planned modifications to the subject property and the project’s purpose of attracting visitors and renew interest in PioneerTown history as a former movie set. Ramona Lopez of Joshua Tree, who has worked as a PioneerTown post office clerk for about six months, stated that she was positive about renewing interest in Mane Street as an attraction “as long as it’s in keeping” with the Hollywood Western theme and overall Western façade. Dorothy Nelson, a 40-year resident of the PioneerTown community, stated that “ I would be positive about [the project]; I think it’s what we need, somewhere to just get a coffee.” Kamryn Marisal, clerk at the PioneerTown General Store, agreed: “The whole area is booming, so [PioneerTown] is bound to grow.”

## **Statutory and Regulatory Framework**

As stated above, the purpose of this study is to assist the County of San Bernardino in determining if the proposed project would cause “a substantial adverse change in the significance of a historical resource.” A “substantial adverse change,” according to PRC §5020.1(q), “means demolition, destruction, relocation, or alteration such that the significance of a historical resource would be impaired.” As defined by PRC §5020.1(j), “‘historical resource’ includes, but is not limited to, any object, building, site, area, place, record, or manuscript which is historically or archaeologically significant, or is significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California.” More specifically, CEQA guidelines state that the term “historical resources” applies to any such resources listed in or determined to be eligible for listing in the California Register of Historical Resources, included in a local register of historical resources, or determined to be historically significant by the lead agency (Title 14 CCR §15064.5(a)(1)-(3)).

Field observations confirm that both 1946 buildings are extant and retain sufficient historical characteristics to fulfill their role as contributors to Pioneer Mane Street Historic District. As such, this study concludes that both buildings remain eligible for the National Register of Historic Places, as established through the 2019 nomination and the 2020 listing. Pursuant to regulations set forth by the California Office of Historic Preservation, any historical resource officially listed in the National Register of Historic Places is automatically included in the California Register of Historical Resources. As contributors to a National Register-listed historic district, the Pioneertown Gazette and Pioneertown Soundstage buildings at 53563 and 53585 Mane Street clearly meet the statutory definition of a “historical resource” and do not require reevaluation for the purpose of this project.

## **Character-defining Features and Proposed Alterations**

Overall, the typical Western-themed features of Pioneertown buildings do not vary much from one to another and are in keeping with the initial intent of being a move set that doubled as an inhabitable town. The design elements of the Pioneertown Gazette and Soundstage buildings are compatible with this original aesthetic and character of the overall historic district. Briefly, the NHRP nomination form (Paul 2019:7:25-28; see App. 2) identifies the following character-defining elements as contributing to the historical significance of the historic district:

- Building type: barn, cabin, and false front western commercial;
- Size and scale: no taller than 1½ stories, square or rectangular footprint;
- Roof forms: shed, monitor, or front-gable, parapets, rafter tails, wood beam overhang supports;
- Exterior cladding: wood, adobe, or stucco fashioned to appear block-like;
- Fenestration: wood-framed single fixed or double hung, multi-paned sashes);
- Entryways: wood or wood-framed.
- Landscaping: mature Josua trees and native plants
- Fencing: wood, post-and rail, picket, adobe);
- Utility pole edging and entry markers;
- Irregular course rock work;
- Periodic open lots;

- Horse and Western-themed objects;
- Unpaved parking areas.
- Typical characteristics for signage are also included.

Generally speaking, interior renovations are much less of a concern for public agencies regarding the historical integrity of a building than exterior alterations. As gleaned during this study from project site plan renderings, the primary project components involving the buildings and surrounding environs include the following:

*Pioneertown Soundstage:*

- Addition of five paved ADA parking spaces and an access ramp adjacent to the western side;
- Addition of a 3,280-square-foot enclosed outdoor patio, bar, and lounge area to be extended from the southern side of the building (currently, most of this area is enclosed by a wood fence);
- Interior addition of an ADA restroom and seating modifications.

*Pioneertown Gazette:*

- Add wood plank decking across the building’s Mane Street frontage (and across the subject property);
- Interior addition of an ADA restroom and refit as an ice cream/coffee shop.

*Other Improvements:*

- Construct a 3,024-square-foot shade structure for communal and outdoor dining between the Soundstage and Gazette buildings that will be outfitted with non-fixed picnic tables;
- Add three sconce lighting fixtures, one near the Pioneertown Gazette and two near the Pioneertown Soundstage;
- Add gravel parking and access drive;
- Add modular kitchen and modular restrooms;
- Replace wood fencing across the southern boundary and add a paved apron to exit to Pioneertown Road;
- Add native plant landscaping;
- Install a new septic waste system near the middle of the property;
- Install a new electrical panel.

**Project Effect Assessment and Recommendations**

CEQA establishes that “a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment” (PRC §21084.1). This study has concluded that the Pioneertown Gazette and Soundstage buildings qualify as “historical resources” under CEQA provisions. Therefore, any alterations that would substantially change their exterior character would constitute adverse changes to these “historical resources” and thereby to the Pioneertown Mane Street Historic District as a whole. In order to avoid such effects, it is important that the proposed modifications be carried out in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties (36 CFR 67, 68).

Project components involving the Pioneertown Gazette building are nearly entirely confined to the interior except for the installation of a wood plank decking adjacent to the front of the building. This change, as proposed, will recreate an original feature and essentially enhance the historical character of the building (Fig. 6). In fact, the other recent modifications to the building, such as removal of the synthetic siding in favor of wood board cladding and restoration of early signage, incorporate several of the character-defining features noted above in a manner consistent to the Secretary of the Interior's Standards for the rehabilitation of historic buildings. The proposed additional improvement of a wood plank deck will not constitute an adverse change to this historical resource.

Similarly, the planned exterior alterations to the Pioneertown Soundstage, namely the enclosed outdoor patio extension from the southern side and the ADA reserved parking and access ramp, will not in and of themselves impose any significant physical impacts to the building or cause a substantial alteration to its current appearance, especially in the primary façade. As auxiliary features, they present relatively minor and unintrusive modifications and can be easily reversed if necessary. Nevertheless, these project components should be designed with sensitivity to the building's historical character and integrity to ensure consistency with the Secretary of the Interior's Standards. In particular, the standards for rehabilitation provide the following guidelines for any projects that may require exterior renovation and/or modification of a significant historic building (Morton et al. 1997:vi-vii):

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Since the passage of the Americans with Disabilities Act (ADA) in 1990, improving accessibility and preserving historical character have presented complex challenges. In 1993, the U.S. Department of the Interior published a preservation brief entitled *Making Historic Properties Accessible* (Jester and Park 1993) as a guide in planning ADA accessibility modifications, which is attached to this study as Appendix 3. The brief outlines three initial steps:

- 1) **Review** the historical significance of the property and identify character-defining features;
- 2) **Assess** the property’s existing and required level of accessibility; and
- 3) **Evaluate** accessibility options within a preservation context.

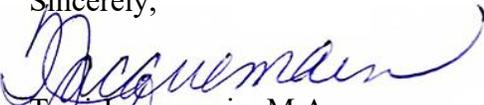
Regarding the property treatment of historic buildings during “work that must be done to meet accessibility and life-safety requirements,” guidelines for implementing the Secretary of the Interior’s Standards offer the following recommendations (Weeks and Grimmer 2017:69):

- Identifying the historic building’s character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting which may be affected by accessibility code-required work.
- Complying with barrier-free access requirements in such a manner that the historic building’s character-defining exterior features, interior spaces, features, and finishes, and features of the site and setting are preserved or impacted as little as possible.
- Working with specialists in accessibility and historic preservation to determine the most sensitive solutions to comply with access requirements in a historic building, its site, and setting.
- Providing barrier-free access that promotes independence for the user while preserving significant historic features.
- Finding solutions to meet accessibility requirements that minimize the impact of any necessary alteration for accessibility on the historic building, its site, or setting, such as compatible ramps, paths, and lifts.

If the project is designed and implemented in accordance with these recommendations and guidelines, it will not cause a substantial adverse change in the significance of this “historical resource” and the proposed project may be cleared to proceed in compliance with cultural resources provisions of CEQA.

Thank you for this opportunity to be of service. If you have any questions regarding the findings of this study or need any additional information, please do not hesitate to contact our office.

Sincerely,

  
Terri Jacquemain, M.A.  
Historian/Architectural Historian

  
Bai “Tom” Tang, M.A.  
Principal Investigator

## References Cited:

BCR Consulting

2024 Cultural Resources Assessment: Pioneertown Mane Street Preservation and Improvement Plan Project, Pioneertown, Unincorporated San Bernardino County, California. Prepared by BCR Consulting, Claremont, California, for ELMT Consulting, Santa Ana, California.

Corso, David (property owner of APNs 0594-391-06, -07, -08)

2025 Personal communication. Interview on site on June 11.

Google Earth

2017-2023 Satellite photographs of the project vicinity. Available through the Google Earth software.

Jester, Thomas C., and Sharon P. Clark

1993 Making Historic Properties Accessible. *Preservation Brief No. 32*. Heritage Preservation Services, U.S. Department of the Interior, Washington, D.C.

Loescher Meachem Architects

2021 Proposed Pioneertown Mane Street Historic Overlay. <https://pioneertown1946.org/wp-content/uploads/2022/02/211028-Mane-Street-Overlay.pdf>.

McKenna, Jeanette

2013 California Historical Resources Inventory record forms, Site 36-025903. On file, South Central Coastal Information Center, California State University, Fullerton.

Morton, W. Brown, III, Gary L. Hume, Kay D. Weeks, and H. Ward Jandl

1997 *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*. Heritage Preservation Services, National Park Service, U.S. Department of the Interior, Washington, D.C. <https://www.nps.gov/crps/tps/rehab-guidelines/rehabilitation-guidelines-1997.pdf>.

NPS (National Park Service).

n.d. Properties Listed in the National Register of Historic Places: Pioneertown (No. 100005220). <https://www.nps.gov/subjects/nationalregister/database-research.htm>.

Paul, Daniel D.

2019 National Register of Historic Places Registration Form for Pioneertown Mane Street Historic District. <https://pioneertown1946.org/wp-content/uploads/2022/02/National-Register-Historic-District.pdf>.

Weeks, Kay D., and Anne E. Grimmer

2017 *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*; revised by Anne E. Grimmer. Technical Preservation Services, National Park Service, U.S. Department of the Interior, Washington, D.C.

**APPENDIX 1:  
PERSONNEL QUALIFICATIONS**

**PRINCIPAL INVESTIGATOR, HISTORY/ARCHITECTURAL HISTORY  
Bai “Tom” Tang, M.A.**

**Education**

- 1988-1993 Graduate Program in Public History/Historic Preservation, University of California, Riverside.
- 1987 M.A., American History, Yale University, New Haven, Connecticut.
- 1982 B.A., History, Northwestern University, Xi’an, China.
- 2000 “Introduction to Section 106 Review,” presented by the Advisory Council on Historic Preservation and the University of Nevada, Reno.
- 1994 “Assessing the Significance of Historic Archaeological Sites,” presented by the Historic Preservation Program, University of Nevada, Reno.

**Professional Experience**

- 2002- Principal Investigator, CRM TECH, Riverside/Colton, California.
- 1993-2002 Project Historian/Architectural Historian, CRM TECH, Riverside, California.
- 1993-1997 Project Historian, Greenwood and Associates, Pacific Palisades, California.
- 1991-1993 Project Historian, Archaeological Research Unit, University of California, Riverside.
- 1990 Intern Researcher, California State Office of Historic Preservation, Sacramento.
- 1990-1992 Teaching Assistant, History of Modern World, University of California, Riverside.
- 1988-1993 Research Assistant, American Social History, University of California, Riverside.
- 1985-1988 Research Assistant, Modern Chinese History, Yale University.
- 1985-1986 Teaching Assistant, Modern Chinese History, Yale University.
- 1982-1985 Lecturer, History, Xi’an Foreign Languages Institute, Xi’an, China.

**Cultural Resources Management Reports**

Preliminary Analyses and Recommendations Regarding California’s Cultural Resources Inventory System (with Special Reference to Condition 14 of NPS 1990 Program Review Report). California State Office of Historic Preservation working paper, Sacramento, September 1990.

Numerous cultural resources management reports with the Archaeological Research Unit, Greenwood and Associates, and CRM TECH, since October 1991.

**PROJECT HISTORIAN/ARCHITECTURAL HISTORIAN**  
**Terri Jacquemain, M.A.**

**Education**

- 2004 M.A., Public History and Historic Resource Management, University of California, Riverside.
- 2002 B.S., Anthropology, University of California, Riverside.
- 2001 Archaeological Field School, University of California, Riverside.
- 1991 A.A., Riverside Community College, Norco Campus.

**Professional Experience**

- 2003- Historian/Architectural Historian/Report Writer, CRM TECH, Riverside/ Colton, California.
- 2002-2003 Teaching Assistant, Religious Studies Department, University of California, Riverside.
- 2002 Interim Public Information Officer, Cabazon Band of Mission Indians.
- 2000 Administrative Assistant, Native American Student Programs, University of California, Riverside.
- 1997-2000 Reporter, *Inland Valley Daily Bulletin*, Ontario, California.
- 1991-1997 Reporter, *The Press-Enterprise*, Riverside, California.

**Membership**

California Preservation Foundation.

**APPENDIX 2**

**NATIONAL REGISTER OF HISTORIC PLACES NOMINATION FORM:  
PIONEERTOWN MAINE STREET HISTORIC DISTRICT  
(NHRP #100005220)**

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: Pioneertown Mane Street Historic District

Other names/site number: N/A

Name of related multiple property listing: N/A

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(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: Mane Street

City or town: Pioneertown State: California County: San Bernardino

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

Pioneertown Mane Street Historic District  
Name of Property

San Bernardino, CA  
County and State

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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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

Pioneertown Mane Street Historic District

Name of Property

San Bernardino, CA  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| <u>19</u>    | <u>6</u>        | buildings  |
| <u>0</u>     | <u>6</u>        | sites      |
| <u>5</u>     | <u>2</u>        | structures |
| <u>1</u>     | <u>1</u>        | objects    |
| <u>25</u>    | <u>15</u>       | Total      |

Number of contributing resources previously listed in the National Register: 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Other: Filming Location (Movie Ranch)

Commerce/ Trade: Specialty Store

Commerce/ Trade: Restaurant

Transportation: Pedestrian Related

Government: Post Office

Agriculture/ Subsistence: Animal Facility

Landscape: Street Furniture/ Object

Landscape: Unoccupied Land

Landscape: Parking Lot

**Current Functions**

(Enter categories from instructions.)

Commerce/ Trade: Specialty Store

Domestic: Single Dwelling

Commerce/ Trade: Restaurant

Transportation: Pedestrian Related

Government: Post Office

Recreation and Culture: Outdoor Recreation (Campground)

Religion: Religious Facility

Landscape: Street Furniture/ Object

Landscape: Unoccupied Land

Landscape: Parking lot

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Other: Themed 19<sup>th</sup> Century Western Vernacular

### Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete

Walls: Wood, Adobe, Stucco

Roof: Asphalt, Metal, Wood Shingle

Other: Porches, Decorative Elements, Boardwalks: Wood

Other: Pedestrian and Vehicular Streets: Earth

### 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.)

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### Summary Paragraph

The Pioneertown Mane Street Historic District is a grouping of 25 contributing buildings, structures, and objects with latter 19<sup>th</sup> century Western vernacular theming. The buildings are generally single story with varied wood cladding and Western-themed detailing such as parapets, porches, and wood boardwalks. The buildings flank “Mane” Street: an earthen covered pedestrian-only street on an east-west axis that extends for little over a ½ mile for approximately 2,720 feet. All contributing resources were constructed between 1946 and 1966. With the exception of one building reconstructed after a fire, all of the contributing resources were made as Western-themed film sets. Unlike the collection of such sets at any other movie ranch in Southern California, from their start the stage sets at Pioneertown were intended to double as actual commercial buildings during off-filming hours, and in addition provide goods and services to Pioneertown’s many filming productions. In addition to its 25 contributing resources, the Pioneertown Mane Street Historic also possesses 15 non-contributing resources of three separate types. These include: eight properties of compatible design to the district contributing resources, but constructed after the period of significance; one substantially altered property from the period of significance, and six properties, now treated as sites, constructed during the period of significance but since lost. Despite the presence of non-contributing resources, the Pioneertown Mane Street Historic District retains historic integrity.

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## Narrative Description

### Mane Street Right-of-Way (Map Reference Item 1)

The center of the Mane Street Historic District is Mane Street itself. "Mane Street" is a wordplay referencing a community main street and a horse's mane. As conceived, no motorized vehicles, including automobiles, were permitted on Mane Street, though horses were. Keeping with the rustic and Western-themed character of Pioneertown, the road is unimproved and earthen-covered. There are no concrete sidewalks, curbing, or gutters present off either of its shoulders, in concrete or otherwise. The Mane Street right-of-way is 20 feet wide. However, buildings and structures off either shoulder have a considerable setback, of approximately 50 feet from the Mane Street centerline. Mane Street's extra width was intended for filming purposes. Multiple smaller-width earthen covered and unimproved roads either meet or bisect Mane Street within the district. From west to east, these include: Minna Gombell Road, Tom Mix Road, William S. Hart Road, Roy Rogers Road, Tom Mix Road (a different road with the same name), and Curtis Road. Each of the roads has a right-of-way width of approximately 20 feet. Akin to Mane Street, these roads do not have sidewalks, gutters, or curbing, in concrete or otherwise.

In the heart of the District, from a point just west of the Pioneertown Soundstage east for 475 feet to a point east of Ernie Kester's Film Museum, Mane Street is presently pedestrian only. At either end, this portion of Mane Street is portioned off at the west by an untreated post and rail wood fence, and the same at the east end, except in portions where the rails are missing, leaving the posts to stand alone. Recent Western-style wood signage with hand-painted white lettering is also included upon these boundary fences.

Along Mane Street are multiple smaller-scale landscape elements reiterating the District's Western theming. These exist in general and are frequently not associated to one particular building or structure. These include: a variety of wood fences including post and rail or board fences of simple but varying designs of stained, aged, or rusticated wood; wood picket fences; wood pole fences with metal pipe column railing; varied fences upon a single property; utility pole gateways at property entries, or lined upon the ground as barriers and edging; and irregular course boulder landscape elements, including as planters. Many of these elements are in-kind replacements while other elements such as the planters, are frequently recent. Mane Street also includes periodic open lots between extant buildings that were vacant from the beginning; horse-themed elements such hitching posts of metal pipe column, wood post or pole. Common plantings include mature Joshua trees (*yucca brevifolia*), cottonwood trees, *opuntia cacti* succulent specimens and other native specimens. With the above are a multitude of Western-themed objects such as faux tank houses, barrels, wagons, windmills, carts, or other mining equipment that are movable and recently introduced. The Mane Street Right-of-Way is a contributing resource.

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### **Contributing Buildings and Structures**

Multiple buildings and structures, in addition to select open spaces and landscape elements, retain integrity from the Pioneertown Mane Street Historic District's period of significance of 1946-1966. The District's contributing resources are below described, with non-contributing properties noted and acknowledged. The order of properties described begins with the first contributing property at the District's southeast corner, running west along the south shoulder of Mane Street, then continuing in a clockwise manner addressing the buildings and structures along the Mane Street's north shoulder. The ordering follows the diagram included within this nomination.

Unless otherwise noted, all contributing buildings and structures doubled as film sets. Thusly in the descriptions below, such resources will be described by the other part of their dual purpose—typically a commercial use, unless otherwise noted. Each property will be addressed by its historic name, with its present name included in the description narrative.

#### **Klip N' Kurl Hair Salon (Map Reference Item 2)**

The Klip N' Kurl Hair Salon is a one-story, rectangular plan commercial building with exposed wood board and batten cladding and shed roof. Its front elevation, which faces north onto Mane Street, has a false-front parapet of low-pitched peak and pronounced wrap-around boxing at either end, which continues to sloping, side elevations. A recently added metal pipe chimney is visible behind the parapet off the roof's west side. The Klip N' Kurl's main entry is off-center at the front elevation's east portion, and it has a six-panel wood door fronted by a recent wood framed screen. The door is topped by a large transom window, and both door and transom are framed in simple wood 2x4 of slight lintel tailing. A large pair of narrow and vertically acclimated Italianate 6/6 wood frame double hung windows is present at the front elevation, and 6/6 wood frame windows of smaller dimension are present at side elevations. Windows have wood stoops and small wood sills. The front elevation is itself fronted by a tall, flat roofed porch supported by three simple wood posts with two-part wood block capitals. The porch has a low wrap-around matchstick balustrade and one decorative bracket with turned spindle infill is present at its southeast corner; presumably a matching bracket was once present at the other side. Both the porch and the parapet behind it have recent metal flashing. In front of the main entry beneath the porch is elevated wood decking; the entry itself is slightly elevated and accessed behind a simple wood step.

The board and batten cladding at side elevations appears to be an in-kind replacement of the original cladding; many original architectural details such as the porch and its elements appear to have undergone a faux-aging process to its material. The new cladding is of knotted wood with its own—but unique—rustic character. The property's rear elevation has a centered entry of recent, simple wood door set within a rusticated wood frame, and 1/1 wood frame double hung windows both paired and single arrangements. The property's front portion is enclosed by a stained wood picket fence; the yard itself is earthen ground with a concrete brick-framed planter,

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which appears to be recent, containing succulent specimens. A tall wood gate and fence- present at the property's western portion, divides the front and back areas. In front of this fence is a planter of long, clinker-like concrete ties, a recent element, and within are succulent specimens. The building is set to the front of a larger, earthen-covered parcel that at its sides and rear is enframed by a low board fence with middle planks that shift in a zig-zag pattern. The Klip N' Curl is presently a private residence. The Klip N' Kurl Hair Salon is a contributing resource.

**Carol Burgess' Gift Shop (Map Reference Item 3)**

Carol Burgess' Gift Shop, presently named "The Marshall's Office," is a small-scale, square plan single story commercial building with a shed roof and variegated wood cladding. Its front elevation faces north onto Mane Street and is clad, along with both side elevations, in stained and aged wood clapboard. This cladding appears to be original at the front elevation and an in-kind replacement at the side elevations. The front elevation is topped by a stepped gable, false front parapet on which is an aged metal sign with the word "Marshall" painted in white serif Western font. The entirety of the front elevation and its parapet is framed with stained wood cornerboards that at the roofline are topped with metal flashing. The front elevation has an off-center main entry with recent metal door, framed by 2x4 stained wood surrounds. A recent metal gooseneck light with glass bowl is present on the main entrance. The entry is slightly elevated and is accessed by a set of low steps made of irregular course boulder work set in concrete. Next to it is a large window bay infilled with painted wood shiplap plank, and fronted by aged iron "jail" bars: a later addition. The property is fronted by an aged wood two-beam fence, and its earthen front yard contains a Joshua tree specimen. The building's rear elevation is clad in stained wood board and batten that appears to be recent. An off-center entry with simple wood door and wood surrounds is present at the rear elevation, as is a 6/6 vinyl frame window set within wood surrounds. Carol Burgess' Gift Shop is a contributing resource.

**Pioneertown Likker (Map Reference Item 4)**

Pioneertown Likker, presently named "Likker Barn," and housing the "Pioneertown General Store," is a 1½ story rectangular plan commercial building with a front-gabled monitor roof. The barn-like building, has aged and painted wood lap cladding at its north-facing front elevation. Periodic flat, vertical wood planks run the height of the front elevation, and divide it the front elevation into three bays. Its main entry is off-center and contains a wood service door, split into upper and lower cross-bucked operable halves with a shelf topping the lower half. The entry has a wood 2x4 surround with a wood plank lintel with slight tailing. A prominent fixed 20-unit wood frame window is present at the front elevation with a narrow painted wood surround. Centered within the monitor at the front elevation's upper portion is a wood plank cross-bucked hay door, and above it is a protruding wood beam. Symmetrically placed metal gooseneck light fixtures are present off either side of it. The main entry is slightly elevated behind an untreated wood plank deck that runs the front elevation's full width, and it is framed by two-step wraparound untreated wood landing. In front of this deck the property's small front yard is un-

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landscaped earthen ground, bordered by a low, simple and open post and beam aged-wood fence with a cross-bucked gate. A recent wood plank sign reading "Pioneertown General Store" of a white-painted western font, is located at fence level adjacent the gate.

The building has wood corner boards, and metal flashing along its roofline. Its side and rear elevations are clad in stained and unpainted wood board and batten and multi-light wood frame windows are present at either side elevation, in addition to a double hung set at the east-side elevation. Windows have wood 2x4 surrounds with slight tailing at their lintels. A recent metal air conditioning duct runs the height of the eastside elevation, and above the westside elevation is a recent metal pipe chimney. The rear elevation is of board and batten cladding and has a sloped roof, board and batten lean-to. An inset wood lintel divides the rear elevation's upper and lower portions. A pair of ten-unit wood frame French doors that appear to be recent are present at the rear elevation, as is a centered, wood frame square opening, topped, at the monitor, by a centered utility light. Pioneertown Likker is a contributing resource.

**Pioneer Bowl (Map Reference Item 5)**

The Pioneer Bowl is a rectangular plan single story commercial building with recent stucco cladding and a front-gabled roof clad in recent asphalt shingle. The building's front elevation faces north onto Mane Street and it features a prominent raised semi-circular pediment that runs the length of the front elevation and baffles the roof gable. The pediment is topped in Spanish tile and contains multiple, milled aluminum attic vents. Ascending off the parapet's crest is a tapered metal pole, crooked at present and supported by metal wire. Centered within the front elevation are a pair of wood multi-panel doors that appear to be recent. Above it is a recent, rusticated wood sign with the name of the business upon it: "Pioneertown Bowling Alley." Off either side of the entry are three large 12-unit woodframe fixed windows, for six total across the front elevation. The entry is slightly elevated behind a raised concrete walk that runs the length of the front elevation, turning a chamfered corner at the northeast before continuing along most of the eastside elevation. The walk is topped by a continuous pitch-roof porch clad in asphalt shingle that underscored with wood rafter tails and supported by multiple metal pipe columns. Between them is pipe column railing of narrower dimension framing the raised walk. The walk and the main entry itself are accessed by two sets of concrete steps: one present directly in front of the main entry and another off the porch's chamfered northeast corner. Long, pew-like wood benches are present at the walk, beneath the porch at the front elevation and east-side.

Additional multi-light wood frame windows are present at the frontal portion of the property's eastside elevation, where a concrete ramp to the walk is also present. The rear portion of the eastside elevation protrudes outward and contains a large milled aluminum attic vent that appears to be recent. East and west side elevations are largely of blank stucco. The Pioneer Bowl's

gabled roof is readily visible at the rear elevation, that has an off-center narrow lean-to, and a rear entry topped with a pitched roof porch supported by turned wood spindles. Recent milled aluminum attic vents periodically run the rear elevation.

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The Pioneer Bowl possess an interior that is a contributing element to the property, and the Mane Street Historic District itself. Within the interior are six original wood bowling lanes, backed by metal paneled pink and chrome masking units that appear to date over 50 years old. Linoleum floors, fiberglass furniture consisting of pink and crème-colored chairs and benches, period era scores tables, and stylized ball return risers with boomerang-pattern elements and pink-colored metal paneling; ceiling drapes, and original, hand-painted caricature murals at either side wall depicting various early Pioneertown figures. Knotty pine wood paneling is present at side walls beneath the murals, and wood paneled bowling ball storage racks are also present.

The Pioneer Bowl is present at the north portion of a larger property that continues south to Pioneertown Road. On the property behind the bowling alley is a small, irregular plan single story backhouse of aged wood board and batten cladding. The historic use of this small building is unknown. Its roof is gabled and underscored with exposed wood rafter tails, and the structure has a prominent lean-to portion. The gabled and lean-to roofs are covered in rolled asphalt, and each of the two portions has their own entry door, each door itself of aged wood board, with view windows within the lean-to door. Both doors and a square window opening are framed by aged wood surrounds that include tailing at all lintels. Just off Pioneertown Road, the rear portion of the Pioneer Bowl property includes a metal pole sign with plastic backlit metal box that includes "Pioneer Bowl" in red "Western" font with two crossed bowling pins upon its remaining plastic face, which faces west. The Pioneer Bowl is a contributing resource.

### **Trigger Bill's Shooting Gallery (Map Reference Item 6)**

Trigger Bill's Shooting Gallery is a single story, rectangular plan, Western-styled commercial/amusements building with a gabled roof, stucco cladding at side elevations, and continuous rusticated wood lap cladding across the entirety of its front elevation. The building's front elevation faces north onto Mane Street, and it features a stepped and arched parapet that wraps around side elevations, boxes them, and baffles the gable roof behind them. The parapet is topped with metal flashing. The building's front elevation features a wide set of rusticated wood gallery doors of vertical board and cross plank cladding. Presently the doors are locked, and it is believed that all original targets and machinery- the building was a shooting gallery- are retained within. The building is largely windowless except at the rear portion of side elevations, where a pair of recent vinyl windows are visible off the west-side elevation. Wood-clad gable eaves are visible at the side elevations. Centered in front of the gallery is a metal hitching post, with a smaller wood hitching post off its westside elevation. Trigger Bill's Shooting Gallery is a contributing resource.

### **The Silver Dollar (Map Reference Item 7)**

The Silver Dollar, early in its history converted to "The Pioneertown Soundstage," is a rectangular-plan, two story commercial building/soundstage with a front-gabled monitor roof.

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Front and side elevations are wood board and batten, and the rear elevation is clad in corrugated metal. Wood cornerboards are part of the design. In design the building reads as a large barn, and its north-facing front elevation has a centered entry of two wood barn doors with large metal hinging that appears to be recent. Centered in the monitor above them is a faux loft door, above which is a protruding wood beam for a missing hay hook. Paired, horizontally acclimated slit windows are symmetrically placed in the pitch-roofed flanks off either side of the front elevation, and each pair is framed in switchback-tailed wood plank. A frieze board runs the length of the front elevation above the windows. The entry is slightly elevated behind a low wood deck itself accessed by a small step. Scalloped wood railing that appears to be recent is present at either end of the deck. Side elevations appear to have been recently reclad in in-kind board and batten, and along them at both levels are multiple rectangular fixed windows set in wood frames with recent wide plank detailing of unstained wood at lintels and rails. Wood fasciae underscore all side elevation roof lines. The westside elevation is lined with stacked boulders, and behind it a scalloped, wood plank fence. The rear elevation is wholly clad in recent, rust-colored corrugated metal and has a pent roofed porch and a corrugated iron lean-to. On the property to the west is a recent storage shed of Western theming with a false front stepped parapet and gabled roof, wood lap cladding, and slap-dash cross-boards over its faux front entry, implying abandonment. Narrow vertical windows with iron jail bars flank the faux entry. This small structure, which faces Mane Street, is non-contributing but compatible in design with surrounding resources, and was completed within the last ten years. The building presently serves as a book and record store. The Silver Dollar (Pioneer Soundstage) is a contributing resource.

**The Pioneertown Gazette (Map Reference Item 8)**

The Pioneertown Gazette is a single story, rectangular plan stage set and commercial building, with a false front parapet and shed roof. The building faces north onto Mane Street, and is clad in replacement T1-11 siding. The main entrance is off-center with a recent metal security door, and is framed with simple wood molding. Two window bays each having a vinyl frame sliding window are also present at the front elevation, as is a recent "Western"-themed wood sign reading "Pioneertown Gazette." Simple wood cornerboards are part of the design, as is a wood band beltcourse. The front elevation's upper portion is a gabled parapet that wraps around and then boxes either side, before stepping downward. The gable peak is clad in a horizontally acclimated thin and flat wood veneer. Visible above the parapet is recent metal pipe chimney. Side elevations have additional vinyl sliding window bays, and the wood belt course present halfway up the front elevation continuously runs along either side elevation. A full-width pent-roofed lean-to addition is affixed to the rear elevation. The building is fronted by a raised deck of unstained wood plank, and set within the deck is a full height mature Joshua tree specimen. At Mane Street, a recent, low adobe wall and mature Joshua Tree specimen are present due west of the building. The Pioneertown Gazette is presently a private residence. The Pioneertown Gazette is a contributing resource.

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**Red Dog Saloon** (Map Reference Item 9)

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The Red Dog Saloon is a single story, rectangular plan, front gabled commercial building with faux-adobe stucco cladding of implied irregular block-work in low relief. Its roof is clad in asphalt single, and from the public right of way is largely baffled by a tall wood board-and-batten stepped parapet that runs along its front elevation, which faces north onto Mane Street and its eastside elevation, which is readily visible from the public right of way. The building's northeast corner is chamfered, and it is here where the main entry, which features a recent set of wood plank double doors, is located. Lantern-style porch lights are affixed to the elevation off either end of the main entry, and in front of it, hanging off the porch eave, is a Western-styled address sign in wood. At the parapet above the entry is a large wood board sign that reads "The Red Dog Saloon" in Western font. The entry is raised above ground level, accessed by a set of four wood steps that lead to a wood deck that wraps the north and east elevations. The deck and its accompanying stairs have a concrete base and a wood, matchstick balustrade with simple railing. Wagon wheel décor is situated off either side of the stairs. Running above the deck is a wrap-around covered porch with a pent roof supported by simple wood posts and knee bracket capitals. Above the posts is a continuous wood lintel incorporating slightly extended square beams above each column. Above the lintel itself and beneath the eave are exposed wood rafter tails. Fenestration consists of periodically placed unadorned window bays along the north and east elevations, that each feature recent, fixed picture windows. Secondary pedestrian entries with doors of stained wood board are present at each of these elevations. The exterior also contains globe-styled porch lights affixed to the east and side elevations. The building's westside elevation is largely obscured by a recent adobe wall with wood gate. In front of the Red Dog Saloon is a low hitching post of wood pole and metal pipe column, and it is accompanied by a mature tree specimen. Constructed in 1966, the Red Dog Saloon is an in-kind replacement of a former building of the same name that burned in a fire. The former building was made of railroad ties and possessed wood board and batten cladding. The replacement building with its faux-adobe walls, echoes many of the features of the original, including the parapet sign, chamfered corner, and elevated, wraparound wood porch. The Red Dog Saloon interior contains a wood panel back-bar with three inset arched bays separated by engaged turned spindles, and original wood front bar, and multiple circular tables of wood. The table tops and the front bar are etched with hundreds of names of visitors who have visited the bar over the past fifty-plus years. The Red Dog Saloon is a contributing resource.

### **Barbershop and Beauty Corral** (Map Reference Item 10)

The Barbershop and Beauty Corral, presently a private residence, is a single story rectangular plan building in the National style. The house has a side-gabled roof and clapboard cladding of wood plank. Its small front elevation faces north onto Mane Street and it has a large, 16-unit wood frame picture window, accompanied by a wood door with fixed glazing at its upper portion. The doorway has simple wood framing and is topped by wood board lintel. The window has a Victorian-style prominent wood frame that includes an ornamental patera detail at each of its upper corners and halfway between. The house is fronted by a raised wood deck running the length of its front elevation that is accessed by a low set of wood stairs. The deck is topped by a

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flat roof of exposed post and beam woodwork above which are extended rafter tails. Affixed to the front of the house is a flat roofed trellis-like deck. It's eastside elevation has a wood board and batten pent-roofed lean-to that has a scallop-framed picture window now covered in wood board. A picket fence is present at its westside elevation. The Barbershop and Beauty Corral is a contributing resource.

### **Marble's Electronics (Map Reference Item 11)**

Marbles Electronics, presently the Pioneertown Post Office is a single story rectangular plan Western-themed institutional building. An official US Post Office along with being a stage set, the building originally had a commercial use. The building has a shed roof and variegated wood cladding. Its front elevation faces north onto Mane Street and has purposely aged wood clapboard cladding and a stepped parapet which boxes either side before stepping any further stepping downward. Centered within the parapet is a recent Western-styled painted oval sign that reads "United States Post Office Pioneertown, California, 92268" in Western font.

Symmetrically placed gooseneck lights are present off either side of it. The building has a centered entry featuring a wood door with upper portion glazing and a cross-bucked lower panel. A lantern-styled box-shaped porch light is affixed to a wood block above the main entry. Nine-lite fixed woodframe windows are symmetrically placed of either side of the main entry. Each window has simple wood framing and a wood sill. The main entry is slightly raised and is situated behind a wood deck accessed off either side by concrete and wood steps. The deck runs the length of the front elevation, as does a porch above it, and it has a corrugated metal pent roof, underscored with scallop-cut boards with incut diamond design at the side-facing boards. Simple wood posts having knee bracketing support the porch roof. A simple wood sitting bench is present at the deck. Side elevations have wood board and batten cladding that appears to be a recent, in-kind replacement, and are largely devoid of fenestration except for a small four-unit window at the east-side elevation's rear portion. A concrete parking space for the disabled, along with a set of metal post office boxes, is present to the east of the building, as is a row of cactus specimens. A wheelchair access ramp leads from the parking area to the porch. Centered in front of the primary elevation is a pylon-shaped monument marker containing a recent bronze *e clampus vitus (Billy Holcomb Chapter 1069)* plaque honoring Pioneertown, and the pylon is flanked by bush specimens. A wood hitching post is also present in front of the property, as are a metal flagpole and board fence that baffles the concrete parking pad from Mane Street. Marble's Electronics (Pioneertown Post Office) is a contributing resource.

### **The Frosted Pantry (Map Reference Item 12)**

The Frosted Panty, presently renamed "The Pioneertown Sherriff's Office," is a small scale, rectangular plan single story Western-themed institutional building with shed roof and variegated wood cladding. Its aged and treated wood board-and-batten front elevation faces north onto Mane Street, and it contains an off-center three-panel wood door with upper portion glazing along with fixed, nine-unit picture window. Both door and window have simple wood framing,

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each topped by a lintel with switchback tailing. A small beam is located above and to the side of the main entrance, and hanging from it is a small wood blade sign along with a metal lantern. The entry is situated behind a deck of simple wood board that connects to the deck fronting the adjacent post office. A recent sitting bench is present on the deck, which is topped by a pent-roofed porch of corrugated metal cladding that is supported by simple wood posts with knee bracketing. A wood rail connects the three posts. In front of the deck is a planter framed by smaller wood items. A mature Joshua tree is present next to the planter with bush specimens off either side of it. The front elevation's upper portion is a wood board and batten stepped parapet that boxes the front elevation, and continues its downward stepping as wraps either side. Centered within it is a small, engraved recent wood sign reading "Sheriff's Office." The eastside elevation is of a purposely aged wood in a tongue-and-groove design and no fenestration is present. The westside elevation is readily visible from the public right of way, and it has purposely aged wood board cladding and one small fixed window, within which are jail bars, toward its rear portion. The west-side elevation has a recent cabinet containing a bulletin board which is topped by a wood-shingled, small pent roof. A raised deck is present in front of this and it contains newspaper stands. Connecting off the deck at the westside elevation and running west of the buildings is a large triangular planter framed by wood post and containing numerous cactus and shrub specimens. Where the planter connects to the deck is a recent metal light pole painted black with a box-shaped lantern fixture. A shed-roofed lean-to addition is present at the back of the building. The Frosted Panty (Pioneertown Sherriff's Office) is a contributing resource.

### **O.K. Corral** (Map Reference Item 13)

The O.K. Corral is a large horse paddock enframed by long expanses of pine wood split rail fencing. The O.K. Corral is located at the far western edge of Pioneertown, with its east-facing main gate facing onto the western terminus end of Mane Street. The O.K. Corral entry is enframed by two tall, round wood poles, and a third pole as a lintel from which hangs a centered wood sign, which appears to be early if not original, reading "O.K. Corral." Beneath the entryway are double wood gates—one of which is missing—and rails of the remaining wood gate have "cribbing"—hollowed out split rails from horses chewing the wood. Some of the fencing has been recently replaced in kind, and upon the replacement fencing are multiple names of individuals associated with Pioneertown. Off either side of the main paddock, fencing forms smaller pens that are also gated, and some contain mature Joshua tree specimens. All the original fencing is nailed together with large iron nails inset into metal washers. Wood poles and hitching posts are also recent at the O.K. corral, as are iron gate latches, hinges, hooks, and other hardware. At the rear of the O.K. Corral is an original partially collapsed wood chute, and near another heavily cribbed rear gate is a chain ladder with wood rungs.

Just off the main entry of the O.K. Corral is a small rectangular-plan structure of purposely aged wood board and batten. This structure, which is fully intact, is on a concrete base and gable roof with small eaves, exposed rafter tails, and is clad in wood shingles. The main entry is an original, three-part wood door with a glazed upper panel that faces north. The roofline extends over it to

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form a covered porch supported by two wood posts off a simple wood plank deck, which fronts the main entry and runs the length of the north elevation. Next to the entry is a tall painted inset wood panel that reads "O.K. Corral" in a jagged Western font. The structure also features tall, narrow window bays with an original 2/1 woodframe window, and another having a fixed window. A second entry, also having a wood door, faces west toward the paddock. All doors and windows have wood framing, and a screen of standalone metal bars is situated behind each window. The O.K. Corral is a contributing resource.

**White's Hardware** (Map Reference Item 14)

Whites Hardware, presently renamed "White's Grocery," is a single story, rectangular-plan commercial building made of wood frame and adobe brick. The adobe brick is exposed at its east and westside elevations, where its two bays are divided by a strip of rough concrete. The property has a gable roof clad in rolled asphalt, is eaveless, and is underscored with wood rafter tails. The building faces south onto Mane Street. Its front elevation has a false front parapet of board and batten wood, with a wood vent centered within it. The front elevation has a pent-roofed wood porch with skirting at its sides and wood rafter tails at its front. The porch is supported by four symmetrically placed wood posts, which have knee brackets at their capitals, and matchstick balustrades between the posts. An extended wood beam supported by a knee bracket is present at the porch's east end. A deck of exposed wood board, slightly elevated off the ground, is also present, and in front of it is a standalone railroad tie that serves a step, with igneous boulders off either side of it. Two wood sitting benches are present on the deck. The front elevation itself is symmetrically composed, with a pair of barn-style wood entry doors centered within it. The doors are set in a wood board frame and each is accompanied by a lantern light of pressed metal that appears to be original. Off either side of the door set is a large, 12-lite wood frame fixed window. Each window is fronted by a thin grid of bars. The watertable beneath each is wood board and batten, and the rough concrete corners each end of the front elevation. All wood details upon the building appear to have been purposely stained and aged. The building is presently closed to the public. Whites Hardware (White's Grocery) is a contributing resource.

**Gem Trader/ Wooden Indian** (Map Reference Item 15)

Briefly known as Gem Trader, before being renamed the Toll Mine and ultimately, for most of the period of significance, "The Wooden Indian," along with being a stage set this building originally had a commercial use, and is presently a private residence. The present complex is of a single story, and irregular plan, with a residential use. The original, rectangular plan, single story structure is clearly visible, but is now integrated into a larger complex of multiple additions and surrounding components. The original building has a south-facing main entrance, a gable roof, and painted adobe brickwork at side elevations, with board-and batten wood cladding and its front elevation. Its upper portion has a later, triangular parapet of T1-11 cladding akin to that across multiple Western-themed additions visible off either side of the original building. The

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parapet itself contains a centered wood frame design with the letter “W” in wood board set within the frame. A large and prominent full-length wood porch, which appears to be a later addition, fronts the south-facing main elevation. It had a shed roof and is supported by thick wood posts with knee bracing at its capitals. The house has a centered entry fronted by a recent metal security door and flanked by replacement multi-light vinyl windows set in wood frame surrounds. As previously mentioned, this property contains multiple additions off either side of it. The addition are all clad in wood T1-11 siding, have multiple vinyl frame multi-light windows, and have similar parapet detailing as that seen above the property’s main entrance. The house has a front yard which contains mature tree specimens, including two sizeable cottonwood trees flanking the main entrance. The yard is fronted by a wood picket fence wrapping its south and east property lines. A solid woodboard fence runs the east property line at the property’s rear portion. The Gem Trader/ Wooden Indian is a contributing resource.

### **Althoof’s Furniture Store (Map Reference Item 16)**

Althoof’s Furniture, presently “The Church in Pioneertown,” is a single-story, rectangular-plan Western-themed building that originally served a commercial purpose. The building is topped with a gable roof with small eaves over either side elevation, and is constructed of purposely stained and aged wood railroad ties set in mortar, visible at front and side elevations. The building’s front elevation faces south onto Mane Street, and is topped by a stepped parapet of shiplap cladding and wood framing, in addition to a recent wood lap, pyramidal-roofed bell cupola. The front elevation has a full-length, flat-roofed porch supported by four symmetrically arranged wood posts, and with a small wood cushion capital. The porch is topped with a diminutive wood-stick balustrade, having a periodic finial-topped post that wraps its edges. A wood boardwalk deck is present beneath the porch. The main entry is off center and contains a four-panel wood door whose two upper panels are glass. The door has a wood surround and is topped by a single light glass transom. In front of the door off Mane Street is a concrete ramp leading to the deck, which can also be accessed by a second ramp to the east accompanied by an open, wood rail and balustrade. Two large bays of 36-unit fixed windows set in wood surrounds are also present at the front elevation. The windows themselves have vinyl mullions and muntins, and are recent replacement windows. The ties that comprise the elevations form extended tailings at the building’s corners, including at the outer corners visible at the front elevation. The property’s frontal portion contains boulder planters with cactus specimens, antique farm equipment, a wood pole hitching post, a thin aluminum flag pole topped with a small crucifix. Mature tree specimens are visible at either side of the building. Althoof’s Furniture Store is a contributing resource.

### **Pioneertown Campground (Map Reference Item 17)**

During the historic period, camping at Pioneertown occurred in any open space to the north of Mane Street, behind street-facing buildings. The present campground is a portion of this much larger area, some of which has become privately owned over time. The present campground is an

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approximately 625 x 200' largely unimproved earthen-covered space located between Tom Mix Road to the West, continuing east to the Pioneertown Lodge property boundary, then running north to Rawhide Road. Centered within the campground is a recent concrete block barbeque pit with wood picnic tables covered by an open-sided canopy of untreated wood posts with a gabled roof clad in corrugated metal. The Pioneertown Campground is a contributing resource.

**The Open Air Dance Floor** (Map Reference Item 18)

Resembling a building foundation, the Open Air Dance Floor is a simple pink-stained concrete slab approximately 40 x 70 feet. As the grade shifts to the east, the slab is slightly raised by approximately 2.5 feet. Two original thin metal light standards are present off its northwest and southwest corners. Multiple mature Joshua tree specimens are present to the immediate north of the dance floor, as is a later set of two steps railing of untreated wood. The Open Air Dance Floor is a contributing resource.

**Watering Trough** (Map Reference Item 19)

Approximately eight feet in diameter, the watering trough is a circular plan object made of irregular course boulders set in concrete. In darker igneous rocks are spelled out the letters "PIONEERTOWN." The center of the trough has a two-tiered circular base of similar boulder work, and centered within it is a branchless wood tree trunk approximately 25 feet tall, tapering in diameter as it ascends. Affixed to it are five exposed wood rectangular signs, with fading paint that indicates Pioneertown's elevation, and once indicated the distance in miles to other western US cities. Originally constructed in the Center of Mane Street, in the early 1970s the watering trough was relocated approximately 40 feet, out of what briefly served as a vehicular right-of-way. The Watering Trough is a contributing resource.

**Pioneertown Land Office** (Map Reference Item 20)

The first building completed in Pioneertown, the Pioneertown Land Office, presently named the Pioneertown Saddlery, was originally a rectangular-plan, single-story office building. The log-cabin themed building has a low-pitch front gable roof and cladding is half cut wood logs across the front and frontal portions of the side elevations, which extend at building's front corners the to form alternating, notched tailings. Periodically placed, half-diameter cut logs run vertically up the building's elevations where other log cladding is present. The property's front elevation faces south onto Mane Street and centered within it is a pair of recent multi-panel wood entry doors, which are set within a stained and aged wood board surround. Recent lantern light fixtures accompany the door set at either side. Windows at the front elevation include a pair of 2/1 wood frames double hung, and then a pair of 6/6 wood frames double-hung. Both sets of windows are within a stained and aged wood surround. The front elevation has a recently constructed full-width shed- roofed porch underscored with wood rafter tails, having corrugated metal roofing.

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The porch is supported by four wood posts against a full-length lintel. A wood boardwalk deck is present beneath the porch in front of the main elevation, with recent wood sitting benches and barrels upon it. Centered atop the porch and fronting the gable end is a stepped parapet wood sign that reads "Saddlery." The building originally had a full-length wood parapet, removed at an unknown date, that obscured the entirety of the front-facing gable.

The west-side elevation is visible from the public right of way, and it has two bays of 8/8 vinyl frame windows. The building has a sizeable but compatible recent rear addition of stained wood board paneling, with a lean-to off its western portion. Small vinyl sliding windows set in wood surrounds are present within it. In front of the saddlery building against Mane Street are planters of cactus specimens, and a mature sycamore tree specimen. A faux outhouse of stained and aged wood lap construction is present just west of the Saddlery, but it appears to be a recent addition. Facing Mane Street and affixed at the Saddlery's eastern elevation is a blank false front of stained and aged wood lap cladding that runs continuously up the stepped parapet that tops it. The parapet is topped with wood flashing. This element dates from the period of significance, appearing to have been solely a prop for filming purposes. It is fronted by the wood boardwalk running continuously with buildings at either side of it. The Pioneertown Land Office is a contributing resource.

### **Pioneertown Duds and Saddlery (Map Reference Item 21)**

Pioneertown Duds and Saddlery building, presently named Arrow & Bear Co., is a single-story rectangular-plan commercial building with a shed roof and vertical wood board cladding. The entirety of the building's massing is hidden from the public right of way as it is wholly affixed to the buildings off either side of it: The Pioneertown Land Office to the west, and a blank-fronted board and batten element to the east. What is visible from the public right of way is the south-facing front elevation, which is clad in painted vertical board siding which runs continuously up a stepped parapet. The parapet is framed with wood board that continues down either end of the front elevation as a cornerboard. Earlier pictures indicate a gabled parapet upon this building that appears to have been replaced. Additionally, it is unknown if its front cladding is original, though it appears to be in-kind to low resolution historic era images of the building. The Pioneertown Duds and Saddlery building has a centered entrance with a wood frame and single leaf glass door. The entryway is capped by a small wood gable, beneath which is a metal gooseneck light fixture over the door. Symmetrically placed window bays are present at either side of the door: one with multi-light wood frame glazing, and the other having a single fixed picture window. Each window has stained and aged wood board surrounds, and each is topped by a pent-shaped wood awning. An untreated wood boardwalk that runs continuously with adjacent buildings is present in front of the subject property, as is a wood sitting bench. Pioneertown Duds and Saddlery is a contributing resource.

### **Pioneertown Photos (Map Reference Item 22)**

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Pioneertown Photos, presently renamed The Baldwin Mining Company, is a single-story, irregular-plan commercial building with Western theming. Its roof is low-pitch front gabled and its primary cladding at visible elevations is aged wood train ties set in mortar. The building has a pair of 2/2 wood frame double hung windows. Its main entry is off a chamfered corner that faces southwest onto Mane Street, and is fronted by a recent metal security screen. A second door of rusticated wood is near the main entry. The building is topped by an asymmetrical stepped parapet running the entirety of its south-facing primary elevation, and hiding the gabled roof from Mane Street. An open-frame porch element of wood 2x4 is attached to the front of the building, and it conjoins to vertical members rising from a low wood fence with wood entry gate that fronts the property at Mane Street. The porch, fence and gate elements appear to be a later addition. The building has a shed roofed, stucco-clad lean-to addition at its west elevation that appears to date from the period of significance. Pioneertown Photos is a contributing resource.

**Pioneertown Nickelodeon (Map Reference Item 23)**

The Pioneertown Nickelodeon, presently named Pioneertown Pottery, is a single-story rectangular-plan commercial building/stage set with a front gable roof clad in asphalt shingle, small eaves and wood rafter tails. The front elevation faces south onto Mane Street, largely consisting of a protruding, enclosed porch with a shed roof clad in corrugated metal. The enclosed porch has aged and stained wood lap siding, multiple fixed windows set into wood frames, and a centered entrance with a wood door of aged and stained vertical wood boards. A small wood board deck is present at the front of the entry, and its flanked on either side by larger scale mature yucca trees and other desert plant specimens. The front elevation's upper portion is a tall, boxed and arched parapet of similar aged and stained wood lap, with wood board framing, and it blocks the front gabled roof from the public view. A wood attic vent is centered within it, and the word "Pottery" in Western-styled font is spelled out across the parapet. The building's side elevations, have a faux adobe style cladding of stucco with implied irregular block work. A side entry with a wood door and wood frame windows are present. The Pioneertown Nickelodeon is a contributing resource.

**The Pioneer Townhouse (Map Reference Item 24)**

The Pioneer Townhouse, presently named The Pioneertown Motel, is a single-story lodging complex consisting of two long rectangular-plan side gabled buildings of multiple connected lodging units, a check-in house, and various landscape elements. The entrance to the property faces south toward the eastern edge of Mane Street, and is announced by a tall, three-story open frame post and lintel entryway of stained wood poles and corner bracketing that appears to be recent. Suspended from its lintel are the words "Pioneertown Motel" in cut metal against metal backing. The entryway is accompanied by mature coniferous tree specimens set in boulder-lined planters. A recent triple-rail wood fence runs the hotel property at its southern edge, with a solid board fence running along the property's west edge. The entirety of the hotel property is sunken in grade from the rest of the district.

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Upon the property, the lodging buildings run east-west and are set back from the entrance. Each consists of three connected and lateral, cabin-like components whose gabled roofs slightly jog where they conjoin. The front elevation of the southern lodging building faces south toward Pioneertown, and the front elevation of its matching north building faces north, away from the rest of Pioneertown. The roofs of the lodging components are side gable with small eaves underscored with wood rafter tails and thin metal flashing, and are clad in red-colored asphalt shingle. Each of the lodging buildings is clad in aged and stained wood railroad ties set in mortar. Multiple fixed wood frame windows—recent but compatible replacement—are part of the design, each with a wood sill. Each unit has a recent, rusticated and stained wood board door, and many are accompanied by a coach-style metal lantern porch light.

Each of the two lodging buildings has a continuous shed-roofed porch, extending off from the gable, with wood lintel, and wood post columns with block capitals, each with switchback tailings. Beneath the porch is a continuous, painted concrete walk. The southwest lodging unit at the south building has an extended patio of pink concrete pads framed by a recent wood board fence. The narrow, west-side side elevations of each of the two long lodging buildings are stucco clad, with front and rear elevation railroad ties forming extended tailings beyond them. The east-side elevations have the same railroad tie cladding as seen elsewhere. The southern lodging building, at its east elevation, has a hive-shaped full chimney of stacked, rough-cut urbanite concrete slab, and it is topped by a riveted metal flue. Various mature tree specimens are present in front of both the southern and northern lodging buildings.

The standalone check-in building, which is recent, is located at the property's southwest portion. It is square plan, with a shed roof, stained T1-11 siding, and a stepped box parapet at its east-facing front elevation. Wood cornerboards and plank wood fasciae are part of the design. Centered within the parapet is a Western-themed wood sign reading "Pioneertown Motel." Its off-center wood door has glazing at its upper panel, set in a painted wood surround, and a double set of 4/4 woodframe double-hung windows are also present at the front elevation. The building's south-side side elevation is windowless and blank, and its north-side elevation has a centered, 4/4 woodframe double hung window. The building has a full-length porch with exposed rafter tails, turned spindle wood posts and a wood lintel beam with switchback tailings. A wood board deck is present beneath the porch. All of the building elements appear to be purposely aged with wood stain and stripped paint.

The property's southern edge has an elevated, winding planter lined in irregular course boulder work, and it contains various succulent and tree specimens, along with large decorative boulders. At the property's west end, the planter curves around northward behind the check-in structure, and it contains an antique windmill that appears to have been relocated to the property after the period of significance. Behind the windmill is a recent rectangular-plan wood structure with a side gabled corrugated metal roof. The structure has diagonal board wood panel cladding on three of its four elevations, and is open to the east. This structure appears to be a covered seating area. The Pioneer Townhouse is a contributing resource.

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### **Parking Area (Map Reference Item 25)**

Just west of the Pappy and Harriett's complex is an unimproved driveway leading to an earthen-covered parking area, 300x120 feet and bordered by a recent but compatible wood post and rail fence with zig-zag boardwork patterning. The entrance to the parking area is located at its southeast corner off Pioneertown Road, and has a historic era pole sign containing a metal light box and the word "Parking" indicated in backlit plastic. A large, metal arrow is welded to either side of the lightbox, which bisects the arrow. At the base of the sign is a utility pole planter. A second planter containing succulent specimens is present in the middle of the parking area. Since no vehicles were historically allowed on Mane Street, the parking area has been designated as such since the historic period, and occasionally hosted outdoor activities such as rodeos. The Parking Area is a contributing resource.

### **Non-Contributing Residential Complex (Map Reference Item 26)**

The subject property possesses a single-story, rectangular-plan single-family house. Constructed after the property's period of significance with no known association to Pioneertown's original use, it has a shed roof and cladding of wide-faced tongue-and-groove wood board that appear to be a recent alteration. Its front elevation faces south onto Mane Street and it has a wrap-around gabled parapet with wide board framing, decorative brackets and a wood finial atop the gable peak. Its full-length porch is wood, with a pent roof, wood posts, knee brackets, and cross bucketed wood balustrade off either side of the centered porch entryway. Aside from its massing and roof type, virtually all visible features of this building appear to be recent.

The house is accompanied by a single-story, rectangular-plan component with a shed roof and textured, rough-troweled stucco cladding. The structure appears to have once been a garage, but is now a residential unit. It has a stepped parapet that wraps around its side elevations, and it continues the same cladding as the rest of the building. The parapet has wide, stucco-covered molding and is capped in recent metal flashing. Its front elevation faces south and centered within it is a prominent pair of barn-styled wood doors with cross-bucking. A recent concrete deck is present in front of the building, and visible off its east-side elevation, behind a wood board fence, is a small, pent-roofed wood porch, raised off the ground level and having a cross-bucked wood balustrade. This porch fronts what appears to be the building's main entry.

The property has a square-plan single-story, trailer-like living structure with a low-pitch, eaveless roof and tongue and groove wood cladding. The house reads as two connected portions: a slightly taller rectangular plan north portion with sliding windows and the east-facing main entry, then a slightly lower, wholly affixed south portion that reads as a full-length lean-to and has a centered, aluminum sliding window flanked by faux-wood shutters and topped with a decaying wood awning supported by wood posts. Wood corner boards, and a wide plank wood fascia are also visible at the southern, lean-to portion. The east-facing main entry is fronted by a shed-roofed wood porch supported by simple wood posts, and it is present upon an elevated

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wood deck. The deck is framed by an untreated wood plank balustrade, in addition to a later layer of untreated wood lattice in front of it. The house's east-facing front elevation faces onto a sizeable front yard containing mature Joshua Tree and coniferous specimens. The yard is lined with a wood board fence to the north and east, then along Mane Street to the south, is lined with rock boulders and the western styled double rail fence that also fronts the two houses to the west of the subject property. This residential property is a compatible but non-contributing resource to the Pioneertown Historic District.

**Former Campground Restroom Structure (Map Reference Item 27)**

During the historic period, camping at Pioneertown occurred in any open space paralleling Mane Street to the north, behind Mane Street-facing buildings. Much of this area has been privately owned over time, and the former campground restroom structure is not connected to the remaining, presently designated campground site due east. Set back north of Mane Street, the Campground Restroom structure is a single story, rectangular plan, structure with a low-pitched roof. Its front elevation faces east onto a former camping area, and it is clad with wood shiplap siding, and topped with a low parapet. Side elevations are of wood board and batten. The structure presently has two wood-framed pedestrian entries. Two other bays at the front elevation appear to have been altered, including one that contains a two part aluminum frame window, with recent T1-11 cladding beneath, and flanking it. A concrete pad is present in front of the structure. Off its north-side elevation is a covered, open sided lean-to that may have once served as a shower facility. Rectangular plan wood frame windows are part of the design. The structure retains integrity but is in poor condition, so is presently abandoned. Although the subject structure appears to date from the period of significance, according to local residents the it was constructed at some point during the 1980s. Constructed after the district's period of significance, the former campground restroom structure is a compatible but non-contributing resource.

**Recent False Front collection (Map Reference Item 28)**

Connected to the east wall of the Pioneertown Duds building and running eastward are a connected series of false front objects that were added within the last twenty years and are non-contributing. They include the Wagon Wheel Saloon/Pioneertown Bank, a barber/dry goods front, a bath house/hotel, a livery, and then a small stucco-clad jail cell. The collection is Western-themed with wood board and batten painted wood lap, aged wood lap cladding, and various false front parapets. Though slightly more ornamental and of more variegated massing—reading as a set of articulated smaller parts in manner the original buildings do not—the false fronts are nonetheless compatible in their theming, massing, height and setback, not to mention in their materials, the presence of porches and wood decks, and Western-themed signage. The recent false front collection is a non-contributing resource.

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**Mane Street Utility Shed** (Map Reference Item 29)

The Mane Street Utility Shed, presently named Soap Goats, is a single-story rectangular-plan building with a shed roof and aged wood lap cladding. Its front elevation faces south onto Mane Street, and as a 12-unit wood frame window and an off-center door of similarly aged and stained vertical wood board set within a wood surround. Wood-post cornerboards are part of the design, with similar wood posts framing the entirety of front and side elevations. This building, which presently has a commercial purpose, was constructed within the last 30 years and is a compatible but non-contributing element to the Pioneertown Mane Street Historic District. The Mane Street Utility Shed is a non-contributing resource.

### **Three Non-Contributing Recent Buildings** (Map Reference Items 30, 31, 32)

In a row to the east of Pioneertown Pottery, facing south onto Mane Street, are three compatible but non-contributing buildings, due to their recent age: The Pioneertown Land Office—an art gallery constructed in 2015, and not to be confused with the original Pioneertown Land Office to the west, which is presently named “Pioneertown Saddlery,”—the Pioneertown Bell House, and Ernie Kester’s Film Museum/Trading Post. Each is a Western-themed commercial building with aged and stained wood cladding at front elevations, various parapets, porches, and wood decking seen upon structures from the period of significance. Similar to the recent false fronts nearby off Mane Street’s northern shoulder, these three buildings are compatible to but differentiated from the historic-era buildings by through a more varied and articulated ornamentation, theming and massing.

### **Pioneertown Service Station & Pony Express** (Map Reference Item 33)

The Pioneertown Service Station & Pony Express, presently renamed Pappy and Harriet’s Pioneertown Palace (“Pappy & Harriet’s”), originally consisted of a rectangular-plan flat-roofed single-story adobe block structure with multi-light wood frame windows, and a centered single garage bay facing east. Two gas pumps to the south of the building facing Pioneertown Road were topped by an open canopy of untreated wood posts, which are still visible from the public right of way, though infilled. All four walls of the original adobe structure partially remain, and are publicly visible inside the restaurant, where they form a barroom and dining area.

Beginning in the 1970s, this resource saw multiple additions as it became a cantina, and then “Pappy & Harriet’s Pioneertown Palace in the 1982. Most of the additions are of in-kind Western theming and materials, such as adobe block, aged and stained wood cladding, and use of pole beams that reference the original building and strongly reiterate the district’s character. However, aside from the tips of extended wood canopy poles, the original building is not recognizable from the public right-of way. Therefore, Pioneertown Service Station & Pony Express (Pappy & Harriet’s Pioneertown Palace) is a compatible but non-contributing resource to the Mane Street Historic District.

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### **Pioneertown Generator House (Map Reference Item 34)**

The Pioneertown Generator House is present within the Pioneertown Campground (Map Reference Item 17). The Pioneertown Generator House is a single-story, rectangular-plan wood structure with particle board cladding and a pitched roof. Multiple recent vinyl frame windows are part of the design. The structure has a double set of recent French doors at its east-facing entrance, and a large particle board addition at its rear portion. The generator house structure has a standalone location away from Mane to the north, behind the Pioneertown Land Office. The Caterpillar D3111 Diesel Electric Generator within has long been removed. Due to substantial exterior alterations, this structure is a non-contributor to the Pioneertown Mane Street Historic District.

### **Non-Contributing Elements of the District (Map Reference Items 35-40)**

Within the Pioneertown Mane Street Historic District, six commercial buildings- due to either fire or purposeful demolition, were once extant but are now lost. Each was lost in either 1966: the last year of the period of significance, or after 1966. Each was constructed within the period of significance, and of comparable Western theming to the presently identified contributing resources. Unless otherwise indicated, the site of each of these properties is now earthen ground. The **Golden Stallion Restaurant** (Map Reference Item 35) bookended Mane Street from the District's east end, and no trace remains of the Golden Stallion property. The **Grubstake Café** (Map Reference Item 36) was located immediately west of the Pioneertown Gazette Building (Map Reference Item 8), and faced north onto Mane Street. The rectangular, concrete foundation of the Grubstake Café remains. **Ole's Barbeque Corral** (Map Reference Item 37) was located at the lot immediately west of the Red Dog Saloon (Map Reference Item 9) and faced north onto Mane Street. Presently its concrete slab and the lower portion of its cobblestone fireplace remain. Near the District's west end, **Maggie's Feed Barn** (Map Reference Item 38) was located on the lot immediately west of White's Hardware (Map Reference Item 14), and faced south onto Mane Street. The concrete, rectangular foundation of Maggie's Feed Barn remains. **Nell's Ice Cream Palace** (Map Reference Item 39) and the **Chuckwagon Café** (Map Reference Item 40) were adjacent one another and were located at the approximate location of the later-built non-contributing residential grouping (Map Reference Item 26), and both faced south onto Mane Street. No trace remains of either property.

### **Setting**

Pioneertown is located in the upper Mojave Desert, north of Yucca Valley, CA, and just beyond the southeastern edge of the San Bernardino Mountains. The primary access to Pioneertown is by Pioneertown Road from the southeast, where four miles away it connects to Highway 62 in Yucca Valley. Pioneertown has an elevation of 4,100 feet. Its immediate setting is rural and open desert landscape with the monzogranite-bouldered Sawtooth Mountains to the south and east,

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and flat-topped lava-formed buttes to the north. San Gorgonio Peak, the highest mountain in Southern California, is visible in the San Bernardino Mountains to the west of Pioneertown. Pioneertown's location was intentional. Different aspects of this varied landscape figured prominently in hundreds of film and television Western-themed productions created at Pioneertown. Pioneertown eventually consisted of nearly 32,000 acres—most of it open space used for filming purposes, and was a working movie ranch, primarily for Western-themed productions.

## **Integrity**

The Pioneertown Mane Street Historic District retains good integrity relative to its 1946–66 period of significance under Criterion A. The district possesses 25 buildings, structures, and sites that retain integrity from the period of significance, and one period of significance structure that has lost integrity. Additionally the district presents nine recent but compatibly designed Western themed buildings and structures that are non-contributing, and reversible without the district losing its integrity, and therefore eligibility. Six historic era buildings have been lost and were not reconstructed, and each of the six is a non-contributing site.

It should be noted that based off historic era imagery, a variety of the contributing buildings seem to have some modification. However, as this collection of buildings were stage sets, their modification, based off the demands and art direction of a given production, was a commonplace occurrence. The Western theming of the buildings' design appears to have been consistently retained. Integrity of location is excellent: 24 of the 25 contributing resources have not been moved, the one exception being the horse watering trough, relocated approximately 40 feet from the center of Mane Street. Pioneertown's integrity of setting is excellent. As a former movie ranch, this varied natural setting was pivotal to the production of multiple Western films, and it is largely unchanged. The integrity of workmanship, materials, and design on the district contributors, taken together, is very good. Compared to historic era images, some lean-tos and secondary components to some of the contributing resources appear to be missing. One original building: the Wooden Indian, is now integrated into a larger residential complex—though its original form, massing, and building materials are still visible. Another, the Pioneertown Gazette, has been wholly clad in T1-11 siding though its form, massing, and larger-scale design elements such as its parapet remain. Select buildings have replaced doors or vinyl frame windows at side elevations away from Mane Street. Yet on the whole, including instances of in-kind material replacements, even these resources retain the vast majority of their original design features, including most of their details that face the public right of way. The latter 19<sup>th</sup> century Western themed vernacular of the contributing buildings, as constructed in their period of significance, is clearly conveyed. The integral feeling of Pioneertown as a Western-themed film set and commercial development largely from the 1940s is compromised by the addition of

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multiple false fronts and other buildings on Mane Street from within the last 30 years. Pioneertown's Integrity of Association to the post-World War II industry of Western film and television productions, is good. Despite the loss over time of six original buildings, the multitude of remaining buildings, structures and sites from the historic era capably conveys Pioneertown's historic association and intent as a Western-themed filming location and commercial property grouping based off of a 19<sup>th</sup> century vernacular Western US town.

## PIONEERTOWN CHARACTER DEFINING FEATURES

### **Observed upon buildings from proposed period of significance: 1946–1966**

#### **GENERAL:**

Predominance of single-story buildings; no buildings taller than 1½ stories.

Front elevations face Mane street, for all Mane Street properties. No elevations face cross streets perpendicular to Mane Street.

Buildings are consistently set back +/- 50' from the centerline of Mane Street.

Square or rectangular plan buildings, some having chamfered (diagonal-cut) corners

Simply handled, orthogonal front elevations that are unornamented and of consistent cladding.

Mane Street and roads perpendicular to it as uncurbed and gutterless, unpaved and earthen (dirt) thruway.

Mane Street as double width and primarily for pedestrian and equestrian access.

#### **BUILDING ELEMENTS:**

##### ELEVATIONAL CLADDING:

May be variegated upon given structure: front cladding may vary from side and/or rear cladding. Is generally simple, unornamented and consistent across a given elevation; wood cladding at gable ends varied from other cladding at same elevation.

**Wood:** purposely aged and stained; board and batten; simple board; or shiplap (upon houses); aged wood railroad tie cladding at select elevations, set in mortar, extended tailing at building corners.

**Adobe:** Adobe brick cladding with Portland cement or earthen mortar

**Stucco:** Limited stucco work at public elevations but where present- either hand troweled, textured, or implying adobe-like blockwork. Smooth stucco work, though it already exists on

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limited structures, is not encouraged at front elevations, but is present upon the side elevations of certain earlier buildings.

**Corrugated metal** is present at certain side and rear elevations, not front elevations.

#### OTHER ELEVATIONAL DETAILS:

Wood surrounds at doors and windows, often with tailing (stub-end or switchback) at lintels, rails, or transoms; continuous wood frieze boards, wood fasciae- aged or painted.

Extended inset wood lintels above doors and windows.

Periodic inset vertical wood members of board, post or split log that run full height at front elevation, dividing it into bays.

Concrete slab foundations (hidden).

Utility pole ridgebeams (Pony Express Station/ Pappy & Harriett's only).

**PORCH, DECK, RAILING:** Porches of partial, full-width, or quarter-turn varieties; flat, pent-roofed, or extended shed porch roofs; porches supported by aged wood posts with block or keystone capitals, or knee bracket at capital; metal pipe columns support some porches; ornamental detailing such as turned spindle bracketing, matchstick balustrades along porch roof or at deck railing; extended wood lintels beneath porch roofs; Stained, or aged wood board decks at entry, or stained concrete decks, accessed by steps of similar material. Raised wood decks often obscure concrete foundations of buildings, which in most instances are hidden.

#### DOORS:

Wood doors, some purposely aged: of blank panel, cross-bucked, multi-paneled (three, six or eight panel), split service doors; view glass at some upper panels; wood frame screen doors. Centered double barn doors of aged or rusticated wood board with cross planking.

#### WINDOWS:

Wood frame single light fixed or double hung multi-light of varying dimensions, paired or standalone; wood sills; large multi-light 1940s-era wood frame windows set narrow wood surrounds with small wood sills; narrow and vertically acclimated multi-light windows.

Vinyl windows of any kind are discouraged except at rear elevations not visible from public right of way.

#### ROOF:

Type: Shed, monitor, or front gable.

Wood Rafter tails and extended wood beams beneath rooflines; wood fasciae.

Metal pipe chimneys.

Roofing material: Roofs are not readily visible upon many of the structures due to parapets; wood shingle roofs; galvanized or tin corrugated metal (often upon lean-tos or porches); generic and recent rolled asphalt or other fireproof material of compatible color to building if visible from public right of way; bright white roofing discouraged.

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#### SECONDARY STRUCTURES AND COMPONENTS:

Pent-roofed lean-tos at side or rear elevations.

Building additions: separate or attached one-story, often behind primary building away from public right of way; often of variegated cladding, massing, and/or roof type from primary building.

#### SIGNAGE:

Wood blade signs at front elevation, perpendicular to it.

Hand painted signage in western styled serif font.

Simple mid-century era pole signs with metal or backlit plastic sign boxes, and basic graphics (off Pioneertown Road, not within Mane Street).

Neon signage historically present.

Rusticated wood signage with hand-painted western lettering, often in white.

#### ***THREE PREDOMINANT BUILDING SUBTYPES:***

**Barn subtype** preponderance of: monitor roofs, loft doors (implied or actual) topped by extended beam for hay hook at upper levels, flanking bays at either side elevation, gooseneck lights, centered and double barn doors of vertical wood members and diagonal cross-members.

**Cabin subtype** preponderance of: rusticated wood train ties set in mortar, split log work, corrugated metal roofed porches supported by wood posts with continuous lintels.

**False front western commercial subtype** preponderance of: shed or gabled roofs with gable end facing Mane street but baffled by parapet; parapets of flat, arched, stepped, or triangular variations; parapets are flat front or wrap around (boxed); off-center entries with transom windows.

#### **LANDSCAPE ELEMENTS**

Fences: Post and rail or board fences of simple but varying designs of stained, aged, or rusticated wood; wood picket fences; wood pole fences with metal pipe column railing; variegated fencing upon a given property.

Utility pole gateways at property entries, or lined upon the ground as barriers and edging.

Irregular course boulder landscape elements, including as planters.

Metal halide, high pressure sodium or high color temperature above 3500K are discouraged.

Periodic open lots between extant buildings that were vacant from the beginning.

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Horse themed elements such hitching posts of metal pipe column, wood post or pole; original watering trough; and corral.

Adobe brick walls and fences.

Western themed objects (most appear to have been relocated) such as faux tank houses, barrels, wagons, windmills, and carts.

Mature Joshua trees, cottonwood trees, *opuntia cactus* succulent specimens and other native specimens.

Vehicular parking lots, present since Pioneertown's inception, are earthen (dirt) covered and unpaved, and located behind buildings and structure facing or adjacent to Mane Street.

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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

### Areas of Significance

(Enter categories from instructions.)

Art: Film and Television Production

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**Period of Significance**

1946–1966

**Significant Dates**

1946: Pioneertown construction begins

1947: Majority of contributing resources completed

1948–57: Pioneertown becomes a popular Western-themed filming location

1959: Last major filming activity of the historic period concludes

1966: Fires destroy two notable businesses, and one is reconstructed

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

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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.)

The Pioneertown Mane Street Historic District is National Register of Historic Places eligible under Criterion A as a distinctive and significant example of a post-World War II purpose-built Western-themed filming location. From conception, the Western-themed buildings comprising the Pioneertown Mane Street Historic District were intended operate as actual commercial businesses during non-filming periods. This dual purpose was unique among all Western-themed main streets at all other “movie ranches”—the term given to Western-themed filming locations in rural, open settings. At its late-1940s through late-1950s peak, hundreds of film and television titles were filmed at Pioneertown, including *The Cisco Kid*, *The Gene Autry Show*, and *The Annie Oakley* show, among many others.

Across Southern California, all similarly themed sets 30 years or older—not to mention from the post-World War II era when the Western was at its peak in cultural popularity—have all been destroyed. Pioneertown is the only remaining example. Under Criterion A, the Pioneertown Mane Street Historic District is historically significant in the area of “Other: Film and Television Production.” The district’s period of significance is 1946, the year that the Pioneertown Corporation was established and construction began, to 1966, the completion date of a building replacing one destroyed in a fire, reconstructed largely in-kind, though better fireproofed. A filming location intended to serve the greater Southern California movie and television industry,

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the Pioneertown Mane Street Historic District is National Register of Historic Places eligible at the local level of significance.

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

#### Criterion A: Art (Film and Television Production)

A one-of-a-kind movie ranch, Pioneertown was the vision of noted Hollywood actor Dick Curtis, who, starting from his first role in the 1919 silent movie *The Unpardonable Sin* and up through his 1952 passing, appeared in over 250 television and movie titles including *King Kong*, and 50 Western-themed pictures in which he often played a villain.<sup>1</sup> From his experience, Curtis was acutely aware of the production costs relative to the transport, set-up, and construction of crews and sets necessary for remote film locations. Curtis intended for Pioneertown not only to be a permanently installed Western-themed filming location, but a full service company town devoted to filming Westerns.<sup>2</sup> Curtis's concept included lots to be sold for Western-themed residential development, where crewpeople and others associated with filming would live, and even serve as movie extras. The Mane Street businesses were intended both to serve not only film productions, but any general public visiting the stores during off-filming hours. Among Curtis' initial team of investors were Roy Rogers, the cowboy actor Russell Hayden, who built a property in Pioneertown and helped dynamite the clearing for Pioneertown Road, and many of the Sons of the Pioneers—a Western-themed singing group that Rogers was once part of. Pioneertown is named after a then-popular Sons of the Pioneers song titled "Out in Pioneertown."

#### History

Though he seems to have had formed the Pioneertown concept before laying eyes upon its eventual location, how Curtis came to own this particular property is unclear. Based off past accounts, it seems that Curtis may have been given a deed for some desert land that an elderly Los Angeles neighbor had owned, after she was unable to reimburse him for a small loan.<sup>3</sup> According to previous accounts, Curtis sold the desert land for \$150.00, took the money to a Southern Pacific Railroad land agent—the Southern Pacific Railroad owned an abundance of desert land—and asked the agent to invest the money in more property. In 1945, Curtis had announced his desire to purchase 3,500 acres of land in the Lost Horse Valley portion of Joshua Tree National Monument, which at the time was still owned by the Southern Pacific Railroad. It appears that upon this news, Park Superintendents worked out a land swap between Southern Pacific, Curtis, and themselves wherein the Park received the Lost Horse Valley property, and Curtis instead purchased another desert property from the Southern Pacific: 13,000 acres north of

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<sup>1</sup> Kenneth B. Gentry, *Pioneertown, USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again* (Pioneertown, CA: Kenneth B. Gentry, 2018), 17–19.

<sup>2</sup> Gentry, *Pioneertown*, 21.

<sup>3</sup> Gentry, *Pioneertown*, 14–15.

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Lone Star—today named Yucca Valley—and south of Pipes Canyon that would ultimately become Pioneertown.<sup>4</sup> Curtis may have become aware of this particular area from Frank and Margie Mattoon, friends of his wife who operated a large egg farm in the nearby vicinity.<sup>5</sup> The vicinity's weather—sunny virtually all year round—allowed for constant filming.<sup>6</sup> Whether it was known or not at the time, the 4,000 foot altitude, coupled with a location nestled by mountains, was avoided by airplanes due to downdraughts. For Westerns filmed in open spaces, ambient airplane noise from above caused costly and unpredictable filming delays that needed to be avoided in Western filming—and they largely were, based off Pioneertown's geographic location.<sup>7</sup>

The Pioneertown Land Corporation, also referred to as the Pioneertown Development Co., filed its articles of incorporation on March 25<sup>th</sup>, 1946, and ground was broken on September 1<sup>st</sup> 1946.<sup>8</sup> The opening ceremony was attended by approximately 200 people, including Hollywood luminaries such as Curtis himself, Roy Rogers, Dale Evans, Russell Hayden, Bud Abbott (another original investor), Robert Mitchum, Yvonne DeCarlo, and the Sons of the Pioneers, in addition to the San Bernardino County Board of Supervisors.<sup>9</sup> Roy Rogers undertook the ceremonial first shoveling of the earth at the groundbreaking ceremony.

Starting with the Pioneertown Land Office, located at the middle of Mane Street where it crosses William S. Hart Road, the majority of Mane Street buildings would be completed by the end of 1947, all in a Western theming.<sup>10</sup> Mane Street was intended to be unpaved, with no automobiles allowed upon it whatsoever. What was allowed upon Mane Street were pedestrians, horses, and any horse-driven transport such as buggies, wagons, and carriages. Wood hitching posts are still a common feature upon Mane Street—which has retained its Western-themed design language since its inception. Mane Street, which was already graded by the time the opening ceremony occurred, was intentionally wide in order to better accommodate filming crews. Aside from the Mane Street land office, other early businesses on Mane Street included a beauty salon, a barber, a gem store specializing in Western clothing bejewelment, a Western clothier itself, multiple restaurants, an ice cream parlor, a bar, an electronics store, a feed store, a newspaper office, furniture store, a gift shop, a frozen goods store, a gas station that doubled as a Pony Express set, and recreational activities that included campgrounds, a gambling and dance hall, a shooting gallery and a six-lane bowling alley. Completed in 1949 by shipbuilder Tommy Thompson and his wife Lillian, the bowling alley's opening day ceremony featured Roy Rogers rolling the first ball—and hitting a strike with it.<sup>11</sup> Pioneertown's first post office was located inside the bowling alley, and to this day Pioneertown still has its own zip code: 92268. The present post office is located at Mane Street's western end in the former electronics store. Elementary school classes

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<sup>4</sup> Joseph W. Zarki, *Images of America: Joshua Tree National Park* (Charleston, South Carolina: Arcadia Publishing, 2015) 103. Gentry, *Pioneertown*, 14–15.

<sup>5</sup> Gentry, *Pioneertown*, 15.

<sup>6</sup> Rothel, David. *An Ambush of Ghosts: A Personal Guide to Favorite Western Filming Locations* (Madison, NC: Empire Publishing, 1990), 101.

<sup>7</sup> Rothel, *An Ambush*, 103.

<sup>8</sup> Gentry, *Pioneertown*, 24–7.

<sup>9</sup> Gentry, *Pioneertown*, 27.

<sup>10</sup> Gentry, *Pioneertown*, 27.

<sup>11</sup> Gentry, *Pioneertown*, 29.

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were originally held on Mane Street in Althoof's Furniture store—today The Church of Pioneertown—before a dedicated school building was constructed west of Mane Street outside of the presently proposed district boundary.<sup>12</sup> The school building burned in the 2006 Sawtooth Complex fire. Unlike the other parcels in the larger Pioneertown project, the Western-themed structures upon Mane Street were not for sale, but were instead leased by the Pioneertown Corporation so as to maintain their Western theming and flexibility to be used as Western filming sets as needed.<sup>13</sup>

Members of the 18-person Pioneertown Corporation Board held their first board meeting at the Red Dog Saloon in August of 1947, and by that time were turning a small profit, largely due to the sale of nearby residential property tracts.<sup>14</sup> Pioneertown during this time had multiple land offices in the greater Hollywood area and the Corporation worked with the prominent advertising and public relations firm Daly-Strong to blitz the Southern California market regarding lot sales.<sup>15</sup>

With the majority of Mane Street buildings completed by the end of 1947, filming would begin in earnest at Pioneertown during that time. That December, the Jerry Fairbanks Company in association with Paramount Pictures filmed a documentary named "Unusual Occupations: Modern Pioneers"—the first film made in Pioneertown, which seems to have doubled as a Pioneertown promotional piece.<sup>16</sup> The documentary featured Curtis, the Sons of the Pioneers, Roy Rogers with his horse Trigger going about life and enjoying themselves in Pioneertown. The movie was shown across various movie theaters in 1948.

By 1948, nearly all tracts of the initial offering were sold, or in certain occasions given away to Western stars or other celebrities that could then be advertised as "original investors." From the start, the majority of permanent residents seem to have been individuals interested in vacation property, along with a handful of permanent residents, who by 1948 numbered over 200. Striving in earnest for the Western life, many of those who had initially moved out to Pioneertown established multiple clubs and services geared toward the outdoors and Western living. This included the offer of 400 horses to move goods through the town since Mane Street had barred automobiles, a promotional coordination with Jeep to sell vehicles that could easily access Pioneertown from lower elevations, horse riding clubs, Western-themed youth clubs, and one of the few fully mounted boy scout troops in the US.<sup>17</sup>

Unfortunately, within the first couple years of Pioneertown's existence, conflicts and other unforeseen problems quickly began to arise. The primary among these was a miscalculation in available well water; the County of San Bernardino had early on conveyed it was unwilling to construct additional water infrastructure for the new community. Perhaps related to this, a difference in vision arose between Curtis, who seemed intent upon establishing the town's

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<sup>12</sup> Gentry, *Pioneertown*, 35.

<sup>13</sup> Victor A. Medina. "Pioneertown," Moviesites.org. Available: <http://www.moviesites.org/pioneertown.htm>

<sup>14</sup> Gentry, *Pioneertown*, 31.

<sup>15</sup> Gentry, *Pioneertown*, 34

<sup>16</sup> Gentry, *Pioneertown*, 31.

<sup>17</sup> Gentry, *Pioneertown*, 34.

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backbone as both residential and commercial, and others upon his corporate board who pushed harder for Pioneertown as a strictly commercial endeavor with Pioneertown more as a Western-themed resort than a film-focused company town.<sup>18</sup> Though he remained Pioneertown's largest shareholder and property owner, in July of 1948 Curtis stepped down as President of the Pioneertown Board of Directors and was eventually replaced by the actor Russell "Lucky" Hayden, who was one of Curtis' original investors. Though Pioneertown was still heavily promoted and its remaining Rancho sites were heavily marketed, the development of any further home sites ceded during this time. After stepping down as Corporation President, Curtis would re-enter the filming world and make 50 more titles including a recurring role as a comedic villain in 12 "Three Stooges" television episodes. At the relatively young age of 49, on January 3<sup>rd</sup> 1952, Dick Curtis passed away of lung cancer. The total absence of its founding pioneer only seems to have exacerbated Pioneertown's mounting problems.

A \$60,000 loan taken by the Pioneertown Corporation in 1946 had accrued interest to become \$80,000 and by 1953, a year after Curtis' passing, the Corporation had defaulted on it. On January 22, 1954, the Pioneertown Corporation was auctioned off at the San Bernardino County Courthouse, purchased by Los Angeles area businessmen Fletcher Jones, a prominent Southland automobile dealer, and Bill Murphy, himself an area car dealer.<sup>19</sup> Both men had been original Pioneertown investors and board members. Jones and Murphy assumed control of the Pioneertown land hold holdings, disbanded the corporation, but otherwise announced no plans and made no changes.

With more time and support as board president, Curtis may have landed the critical mass of residents that would have encouraged San Bernardino County to introduce the water infrastructure that could have allowed Pioneertown to become the total planned community that he envisioned. However, with the support of the Corporation, during the late 1940s and through the 1950s, Pioneertown at least fulfilled one part of Curtis' vision, becoming a successfully and fully functioning movie ranch, that unlike all others, just so happened to be an actual Western town.

Primary among early persons to film at Pioneertown was Gene Autry, who began filming at Pioneertown in 1948, just as Curtis was stepping down as president of the Pioneertown Corporation. Starting with the 1949 movie *The Cowboy and the Indians*, until 1953 Autry would film nine feature-length Western-themed movies on Pioneertown's Mane Street and its surrounding environs,<sup>20</sup> including his last feature length role in 1953's *The Last of the Pony Riders*. But perhaps more importantly, the advent of Pioneertown coincided with that of television. Through the 1950s Pioneertown would become a popular filming location for Western-themed television shows. These included 91 episodes of *The Gene Autry Show* in addition to 81 episodes of *The Annie Oakley Show* starring Gail Davis that Autry produced.<sup>21</sup>

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<sup>18</sup> Kenneth Gentry, personal correspondence with author, August 2, 2019.

<sup>19</sup> See "Pioneertown Scheduled to Be Auctioned on Dec. 30," *The Daily Sun (San Bernardino Sun)*, December 19, 1953, 20.

<sup>20</sup> Gentry, *Pioneertown*, 50.

<sup>21</sup> Gentry, *Pioneertown*, 50.

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Autry also constructed an airplane landing strip ¼ mile northeast of Mane Street, which has largely returned to nature, though it is faintly visible at certain seasons.

A second key figure associated with Pioneertown filming through the 1950s is Russell “Lucky” Hayden, who, as already mentioned, was an original investor and eventually replaced Curtis as Board President in 1948. Hayden himself was a well-known cowboy actor and acted in nearly 80 separate roles over the course of his 25-year acting career, including 27 “Hopalong Cassidy” films made between 1937 and 1941 where he starred as Cassidy sidekick “Lucky Jenkins.”<sup>22</sup> In the mid-1950s, already the Pioneertown Board President, Hayden established Quintet Productions, selling the TV series *Judge Roy Bean* into syndication. Hayden owned a ranch off Mane Street in Pioneertown’s residential portion, where he constructed his own false-front sets recreating the Langtry, TX setting where Judge Roy Bean took place. On this property, which became known as “Hayden Ranch,” Hayden produced and directed 39 episodes of the “Judge Roy Bean” television series. The majority of the Hayden Ranch, including all original sets, burned in the 2006 Sawtooth Complex fire.

But perhaps the primary figure associated with Pioneertown filming, including on Mane Street itself, is the Producer Phillip Krasne. With Curtis stepping down in 1948 and the subsequent decline in land sales, it was Krasne more than anyone else who through the late 1950s geared his resources and energies toward continuous filming at Pioneertown, utilizing the town closest in manner as Curtis had initially envisioned it. In the process Krasne kept the town alive despite behind-the-scenes board problems, miscalculated water availability, and the passing of Curtis himself.

Before becoming a producer, Krasne was a practicing lawyer, and counseled for the B-movie studio “Grand National Pictures,” for whom James Cagney was briefly under contract and owned the original rights to “Angels with Dirty Faces,” which Cagney would eventually shoot with Warner Brothers.<sup>23</sup> Grand National Studios was eventually sold to the Producers Relay Corporation, where Krasne would serve as legal counsel. Upon entering the production world with college friend Fred Ziv, Krasne became particularly interested in the character of the “Cisco Kid,” originally the main character in a 1907 short story by the author O. Henry titled *The Caballero’s Way*.<sup>24</sup>

Doubleday Publishers owned Cisco Kid character rights and were leasing motion picture rights of the character to 20<sup>th</sup> Century Fox, who released the movies as B reels that were popular but over time garnered lower profits as production costs increased. With the blessing of 20<sup>th</sup> Century Fox, in 1942 Doubleday sold the bare character rights, radio and motion picture rights to Krasne and his partner Fred Ziv. Beginning in October of 1942, Krasne and Ziv would produce over 600 radio episodes of *The Cisco Kid*. Shortly thereafter Krasne made three feature-length Cisco Kid movies at the Monogram movie ranch in Newhall, CA, but because of high production costs, including those related to filming in Los Angeles County, Krasne netted only small profits from

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<sup>22</sup> Gentry, *Pioneertown*, 42.

<sup>23</sup> Gentry, *Pioneertown*, 45.

<sup>24</sup> Gentry, *Pioneertown*, 45.

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these three films. Krasne seems to have become aware of Pioneertown by 1948, and it was in October of that year that Krasne, then under contract to produce Westerns for United Artists, obtained the franchise for primary filming rights of the entirety of the by then 32,000 acre Pioneertown, which Krasne referred to as “Pioneer Studios.”<sup>25</sup> It was Krasne who insulated and retrofitted the 1.5 story barn-like former Silver Dollar gambling and dance hall on Mane Street to become the Pioneertown Sound Studio, and proceeded to film many of *Cisco Kid*’s interior scenes within its large, open-plan space. The building, which still stands on Mane Street, is today called the Sound Stage. For himself, Krasne purchased a 40 acre ranch, and turned Nell’s Ice Cream parlor into his Mane Street house.<sup>26</sup>

In Krasne’s 1948 estimation, he would save up to 1/3 production budget utilizing local resources.<sup>27</sup> Krasne liked the ability to lodge cast and crew within Pioneertown, and thereby save on daily transportation costs, an option that other movie ranches could not readily provide. Krasne banked on the assumption that his permanent technicians would move to Pioneertown and stay there, while union crews, including extras, could be recruited from the town residents.<sup>28</sup> Krasne envisioned these locals not just providing services, but also playing film extras, whom he could pay \$16.50 day rather than the over \$50 a day that would accumulate closer to Hollywood due to daily transportation costs and other incidentals.<sup>29</sup> Krasne originally envisioned taking the savings and re-investing them back into better film production budgets.<sup>30</sup>

In 1948, Krasne produced *The Valiant Hombre*, a Cisco Kid-themed movie that was the first feature length movie to be filmed at Pioneertown.<sup>31</sup> The film starred Duncan Renaldo as Cisco and Leo Carillo as his trusty sidekick Pancho, and also featured John Litel, John James, and Barbara Billingsley—who would go on to television fame as June Cleaver in *Leave it To Beaver*. Released on December 15 of that year, *The Valiant Hombre* was the first of five Cisco Kid feature films made at Pioneertown, each featuring Renaldo and Carillo in the starring roles.

Equally important if not moreso, between 1949 and 1956 at Pioneertown Krasne and Ziv produced 156 episodes of *The Cisco Kid* for television.<sup>32</sup> Though it aired in black and white, Krasne and Ziv’s *Cisco Kid* was one of the first television series to be filmed entirely in color, and also became one of the first television series ever to be syndicated.<sup>33</sup> Philip Krasne would eventually sell his interest in *The Cisco Kid* to his partner Fred Ziv, and then establish with Jack Gross a production house named Gross-Krasne productions, producing over 400 titles. Gross-Krasne was eventually purchased by Hollywood mogul Lew Wasserman in 1959 for one million dollars.

<sup>25</sup> Gentry, *Pioneertown*, 46.

<sup>26</sup> “Genuine Wild West Town Springing Up in Desert,” *Logansport Pharos-Tribune* (Logansport, Indiana), December 1, 1948, 3.

<sup>27</sup> “Krasne Rents Whole Wild West Town For Production of Western Series” *Box Office*. Oct 23 1948: 55.

<sup>28</sup> “Genuine Wild West Town Springing Up in Desert,” *Logansport Pharos-Tribune* (Logansport, Indiana), December 1 1948, 3.

<sup>29</sup> “Krasne Rents Whole Wild West Town For Production of Western Series,” *Box Office*, October 23 1948, 55.

<sup>30</sup> “Mel Konecoff’s New York,” *Motion Picture Exhibitor*, October 27, 1948: 55

<sup>31</sup> Gentry, *Pioneertown*, 46.

<sup>32</sup> Gentry, *Pioneertown*, 47.

<sup>33</sup> Gentry, *Pioneertown*, 47.

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Though both film and television were produced at Pioneertown through 1959, by 1957 the majority of filming had already started to wane. Krasne has ceased *Cisco Kid* production there, and Autry had also by then ceased his production work in Pioneertown. By 1955 Autry had already relocated his Flying A Productions to a new Western-themed movie ranch he had constructed in Newhall named “Melody Ranch.” The last major series incorporating Pioneertown as a location was the two season, 78-episode series *26 Men*.<sup>34</sup> Produced by Russell Hayden, the show was based upon true stories of Arizona Rangers, and was mostly filmed in Arizona. However select scenes were either framed or filmed within Pioneertown. Filming in Pioneertown after 1959 was sporadic, if not wholly non-existent for multi-year spans, until the 1990s when once again Pioneertown was rediscovered as a filming location, a use it now retains to the present day.

### The West in US Popular Culture

Pioneertown was a product of an American fascination with the mythology and lifestyle associated with popular perceptions of the late 19<sup>th</sup> century Western United States; often referred to as the “Wild West,” or simply, the “West.” Specifically, the version in the public consciousness throughout much of the 20<sup>th</sup> century is one associated with the settling of the westward frontier, from c. 1845 until 1890, when, according to the US Census Bureau, there was no more frontier to settle.<sup>35</sup> The Western-themed movies and television shows created at Pioneertown—and specifically on Mane Street—were highly popular, nationally syndicated, and seen by millions. Pioneertown was not just a product of popular Western mythology, but generator of it as well.

Fascinations with the Western frontier began rather pragmatically at first, with Thomas Jefferson’s initiation of the Lewis and Clark expeditions from 1804 to 1806, an 8,000-mile trek charting points west of the Mississippi River and throughout the Louisiana Purchase, ending in the Pacific Northwest. Jefferson himself was deeply interested in the West, and at that time his Monticello library contained more books on the American west than anywhere else in the world.<sup>36</sup> Though Lewis and Clark’s journey was not highly publicized at first, as they travelled westward their journey became one of fascination in US popular culture.

After James Marshall discovered gold at Sutter’s Mill in January of 1848, the first people to take part in the gold rush were local, and many others arrived by sea. But by the Gold Rush’s 1849 peak, a year in which the California population rose from under 1,000 to over 100,000, many of those arriving did so overland from points east. Even by this early point, notions of a frontier were associated with free land and patriotic impulses. According to Karen Jones and John Wills in their book *American West: Competing Visions*, the open west served as “a safety valve for immigration and criminality, a Garden of Eden, a ground zero for the great metropolis and an

<sup>34</sup> Gentry, *Pioneertown*, 43; “26 Men,” Internet Movie Database (IMDB). Available: <https://www.imdb.com/title/tt0049991/>.

<sup>35</sup> Karen R. Jones and John Wills, *The American West: Competing Visions* (Edinburgh: Edinburgh University Press, 2009) 39.

<sup>36</sup> Karen R. Jones and John Wills, *The American West: Competing Visions* (Edinburgh: Edinburgh University Press, 2009) 12.

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agrarian honeycomb [...] the optimum vessel for “wish projection.”<sup>37</sup> In response to the 1849 gold rush, congress authorized the sale of guns at cost in order to arm trailblazers, and the gun would becoming an intimate part of Western lore.<sup>38</sup>

On May 20, 1862, President Lincoln signed the Homestead Act into law, which encouraged western settlement by providing settlers 160 acres of public land if in turn they either remained on-site for five years, after which the land would be theirs, or after six months decided to purchase the land for \$1.25 per acre. This incentivized westward migration and settlement of a vast portion of the US, and would attract a variety of agrarians, opportunists, some industrialists and perhaps no small amount of outsiders.

At the same approximate time as the Homestead Act, the “dime novel” appeared in mass culture, beginning in 1860s, specifically its subgenre the “Dime West.”<sup>39</sup> Dime novels were short, self-contained stories that were mass produced and mass consumed. First introduced in New York by the publisher Irwin Beadle & Co., they were immensely popular though perceived as lowbrow literature, succeeding for their ability to provide escapism; their distance from the real not their close resemblance to it. Dime novels were published at an unrelenting rate, with author Prentiss Ingram writing over 600 alone. Dime novels became a significant generator of a fictive “West,” involving guns, violence, drama, and slightly later in their history, cowboys and Native Americans. The popularity of dime west stories would decline with the closing of the frontier by 1890.<sup>40</sup> In other literature, J.S. Campion’s 1878 book *On the Frontier: Reminiscences of Wild Sports, Personal Adventure, and Strange Scenes* connected the frontier to the concept of escape. In US Army Colonel Frank Triplett’s diary published in 1883 titled *The Conquering of the Wilderness*, he wrote of westward pioneers as “Bold, dashing, adventurous and patriotic; loyal to friends, to Country and to the interests of society, their work was singularly effective in the advancement of American civilization.”<sup>41</sup> Through the early 20th century, popular Western imagery included artworks by Frederic Remington (1861–1909) and Charlie Russell (1864–1926), who depicted various western figures as rugged, solitary, and strong, characterized by honor and justice, untamed and free, like the open vast land depicted in their works.<sup>42</sup>

The formulation of mythology around the frontier West occurred in real time with its settlement. With this arose Western characters that were like Pioneertown itself one part real and one part fiction. William “Buffalo Bill” Cody’s Wild West exhibitions provided remarkable exposure and a certain marketed image of the American West. Buffalo Bill began Western-themed shows in 1872, which by 1883 had developed into “Buffalo Bill’s Wild West.”<sup>43</sup> Cody’s exhibitions featured real Native Americans, real cowboys, real guns and real animals, together all involved in sharpshooting and riding exhibitions, along with the intense and violent recreation of stagecoach attacks, Indian battles including Custer’s Last Stand—which starred Sitting Bull

<sup>37</sup> Jones and Wills, *The American West*, 49.

<sup>38</sup> Jones and Wills, *The American West*, 64.

<sup>39</sup> Jones and Wills, *The American West*, 76–7.

<sup>40</sup> Jones and Wills, *The American West*, 76–7.

<sup>41</sup> Jones and Wills, *The American West*, 54–6.

<sup>42</sup> Jones and Wills, *The American West*, 52.

<sup>43</sup> Don Russell, “Cody, Kings, and Coronets,” *The American West*, Vol VII, no. 4. July, 1970: 4–5.

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himself—among other recreations.<sup>44</sup> In Cody's Wild West, the gun, violence, and codes of honor played major roles, and millions saw Cody's sensationally popular exhibition. In 1886 the exhibition even travelled to England, where it was seen twice by Queen Victoria, and in 1890 another tour across Europe which included a blessing by Pope Leo XIII at the Vatican of the entire troupe.<sup>45</sup> Though Cody was a stickler for detail and accuracy relative to the presentation, there was, nonetheless, an illusionary showmanship that presented an exaggerated and therefore inaccurate expression of persona and the West itself; cowboy work in real life was often rather mundane. Like Cody, other Western figures such as Wild Bill Hickock, Jesse James and Wyatt Earp were figures who were actually there, but whose exploits and personas may or may not have been wholly accurate.<sup>46</sup> Nonetheless, their West formed and fed a distinctly American identity narrative.

Though not officially part of the Chicago 1893 World's Columbian Exposition, Cody instead set up his exhibit just outside its main gates, where tens of thousands viewed his sensationalist exhibition. But also there was a young Wisconsin historian named Frederic Jackson Turner who himself would become a significant figure regarding the Western US.<sup>47</sup> Turner presented a paper titled "The Frontier of the American West," which perhaps more than any other early writing, shaped perception of the American West for years to come. In Turner's estimation, the frontier line of the West continually moved until it ceased to exist in 1890, and he saw it as "the line of most rapid and effective Americanization." To Turner the West was "a place of origin" that "provided the creation story for the American nation."<sup>48</sup> Turner's Western settler was more agrarian and less cowboy, but nonetheless, in these agrarians Turner perceived rugged individualism and isolationism, traits among others that he folded into American nationhood, patriotism, and identity.<sup>49</sup>

Westward mythologizing continued through the turn of the century, with one of its primary political figures being President Theodore Roosevelt. Born in 1858 into a well-to-do New York banking family of Dutch ancestry, Roosevelt was initially groomed to be a statesman. As a child, Roosevelt had a sickly bodily constitution which in his own estimation was eventually remedied by boxing 2.5 hours a day once he arrived at Harvard, subsequently developing an appreciation for the ethic associated with "the strenuous life."<sup>50</sup> Roosevelt in his early twenties was first elected a New York Assemblyman in 1882. Around this same time became enamored with visions of an agrarian West, journeying to the Dakotas the following year on a bison hunting expedition, and resulting in friends purchasing what became the first sizable cattle ranch in Dakota territory.

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<sup>44</sup> Don Russell, "Cody, Kings, and Coronets," *The American West*, Vol VII, no. 4, July 1970: 4.

<sup>45</sup> Russell, "Cody," 4–5.

<sup>46</sup> See Rebecca Solnit, *A River of Shadows: Eadweard Muybridge and the Technological Wild West* (digital edition) (New York: Penguin Books, 2003), 94.

<sup>47</sup> Jones and Wills, *The American West*, 52–3.

<sup>48</sup> Jones and Wills, *The American West*, 39.

<sup>49</sup> Jones and Wills, *The American West*, 43.

<sup>50</sup> Jones and Wills, *The American West*, 90.

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On Valentine's Day of 1884, both his mother and his wife died. This tragedy drove Roosevelt westward, back to the isolation and solitude of his ranch and for while away from politics. During this period, he seems to have transformed into a cowboy and for Roosevelt the frontier proved regenerative. In his book *The Wilderness Hunter*, Roosevelt states, with seeming sentiment, "In that land we led a free and hardy life . . . We knew toil and hardship and hunger and thirst; and we saw men die violent deaths as they worked among the horses and cattle, or fought evil feuds with one another."<sup>51</sup> Though perhaps at the beginning one of many Easterners enamored with the West, in the end he actually proved more than adept at ranching, became a speaker for the West, and ultimately was known as the "Rough Rider" President, where even in office he was portrayed as embodying the ideals of the rugged, action-oriented, self-sufficient cowboy.<sup>52</sup>

The West's popularity would expand with new media such as film and radio, and, later, television. The 1903 film *The Great Train Robbery*, by Edison Studios cameraman Edwin S. Porter and produced by Thomas Edison, is one of the first narrative films completed, and is responsible for first bringing film to a mass popular audience.<sup>53</sup> Importantly, *The Great Train Robbery* was also the first Western film created.<sup>54</sup> With the advent of commercial radio broadcasting in the 1920s, the Western would become one of its staples as well. Roy Rogers and Gene Autry, both of whom later are directly associated with the advent of Pioneertown, would have syndicated Western radio shows that paralleled their 1930s-era movie roles.

In 1946 there were less than 20 television stations across the US, but by the following year the new medium was ubiquitous.<sup>55</sup> The first full-scale commercial television programming occurred in 1947, and the RCA Victor company is widely credited with making televisions affordable to the American public, which quickly became enamored with it.<sup>56</sup> The first television shows were often live and followed a radio-based format. However, by the mid-1950s, as television defined its own craft separate from radio, it came into its "golden age."<sup>57</sup> It was at this same time that Pioneertown saw its peak filming activity. For Pioneertown, it is television filming, even more so than feature filming, which kept the town alive through the 1950s, when Pioneertown serving as a full-fledged "movie ranch."

## Movie Ranches in Southern California

<sup>51</sup> Jones and Wills, *The American West*, 94.

<sup>52</sup> Jones and Wills, *The American West*, 94.

<sup>53</sup> Musser, Charles. *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (Berkeley, CA: University of California Press, 1991) 254.

<sup>54</sup> *The Great Train Robbery* (1903). AMC *Filmsite*. Available: <https://www.filmsite.org/grea.html>

<sup>55</sup> Albert Abramson, *The History of Television, 1942-2000* (Jefferson, North Carolina: McFarland & Company Inc., Publishers, 2003), 18.

<sup>56</sup> Albert Abramson, *The History of Television, 1942-2000* (Jefferson, North Carolina: McFarland & Company Inc., Publishers, 2003), 1.

<sup>57</sup> Mitchell Stephens, "History of Television," *Grolier Encyclopedia*. Available: <https://www.nyu.edu/classes/stephens/History%20of%20Television%20page.htm>

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“Movie Ranch” is a term for a dedicated rural area used for the purpose of filming, most often for Western-themed movies, and later, television shows. At its beginnings in the 1910s and early 1920s, Western-themed filming occurred at studio backlots or at unpermitted open locations nearby film studios. But aside from their open, rugged terrain which evoked the West, the need for the movie ranch arose from a need to get away from smog, ambient city noise, and airplane noise from above. Therefore, movie ranches tended to be some distance from urban development, including Hollywood itself.

Open natural terrain, a key Western reference point, was a primary component of the movie ranch including Pioneertown, which has a distinctly varied natural setting. To the east and south, the Sawtooth mountains consisting of monzogranite boulders were used in movies intended to take place in Mexico or the southwest. To the north, flat lava-formed buttes were used in movies intended to take place in other parts of the American West such as Utah, Montana, or Colorado. To the west are the San Bernardino mountains, including the often snowcapped San Gorgonio Mountain peak, which 11,499 feet is Southern California’s highest.

Another common movie ranch feature was the “chase road,” a purpose-built unpaved road upon which stage coach, horse chase or other scenes involving larger-scale movement or action were filmed.<sup>58</sup> Pioneertown has a chase road: Skyline Ranch Road, which begins a quarter mile east of Mane Street, continuing for three miles as it cuts through the varied and picturesque landscape and viewsheds of monzogranite hills and buttes. Finally, the most frequently used movie ranches featured latter 19<sup>th</sup>-century Western-themed stage set structures, axially aligned as a Main Street, centered around an open area, or as a small Western town. Such structures typically one to two stories, were usually of purposely aged and stained variegated wood cladding, false fronts, folk Victorian theming, hand painted Western-themed signage, accompanied by wood boardwalks and hitching posts, among other design elements.

Though Pioneertown saw over nearly 600 titles filmed, more widely used movie ranches saw titles in the thousands, if television episodes are individually counted.<sup>59</sup> With references to some of the Westerns filmed at each, among the more widely used movie ranches included Iverson’s Ranch, which hosted filming as early as 1912 (*Gunsmoke, Bonanza, Wagon Train, Lone Ranger, Zorro, The Roy Rogers Show, Zane Grey Theater*), the adjacent Spahn Ranch, which was established in 1953 (*The Outlaw, Bonanza*), Corriganville, which was established in 1937 (*Fort Apache, Have Gun Will Travel, Rawhide, The Adventures of Rin Tin Tin*), Placerita/Monogram/Melody Ranch (*Hopalong Cassidy, Tombstone, Death Valley Days, Annie Oakley, The Gene Autry Show*), and Paramount Ranch, (*Cisco Kid, Gunsmoke, Bat Masterson*, and much later in the 1990s *Dr. Quinn Medicine Woman*).<sup>60</sup>

<sup>58</sup> Rothel, *An Ambush of Ghosts*, 149.

<sup>59</sup> Rothel, *An Ambush of Ghosts*, 149.

<sup>60</sup> Rothel, *An Ambush of Ghosts*, 170–75, 188–93, 213–15; “Filming Location Matching “Spahn Ranch, Chatsworth, Los Angeles, California, USA” Internet Movie Database (IMDb). Available: [https://www.imdb.com/search/title/?locations=Spahn+Ranch%2C+Chatsworth%2C+Los+Angeles%2C+California%2C+USA](https://www.imdb.com/search/title/?locations=Spahn+Ranch%2C+Chatsworth%2C+Los+Angeles%2C+California%2C+USA;); “Filming Location Matching “Paramount Ranch - 2813 Cornell Road, Agoura, California, USA” Internet Movie Database (IMDb). Available: <https://www.imdb.com/search/title/?locations=Paramount+Ranch+-+2813+Cornell+Road%2C+Agoura%2C+California%2C+USA>

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Most of these movie ranches were located at various points north of Los Angeles, and they tended to be clustered. The upper San Fernando Valley and Santa Susana Mountains area featured Iverson Ranch, Spahn Ranch, and Corriganville; and the Placerita Canyon/ Newhall area featured Monogram Ranch- later purchased by Gene Autry and renamed Harmony Ranch, Walt Disney's Golden Oak Ranch, The Andy Jauregui Ranch, and Walker Ranch. Slightly closer to Los Angeles, within the Santa Monica Mountains was the Paramount Ranch. Pioneertown, in the upper Mojave Desert, was fairly distant.

Most of these facilities were not opened to the public on any regular basis, but instead were private property for filming purposes only. The exceptions are Corriganville, which from 1949 to 1963 was open to the public on weekends as an amusement park with rodeos, stagecoach rides, and mock Indian troupes, and Pioneertown itself, the only movie ranch whose Western-themed stage sets were from the start to be actual commercial stores intended not only to service film production, but at non-filming periods, for the visiting public as well.<sup>61</sup>

Beginning in the 1960s, encroaching development, with its ambient background noise, smog, and the loss of open viewsheds, not to mention the advent of freeways which bisected some of them, spelled the end for many of these facilities. But also by the late 1960s, the Western movie and television show began its widespread decline in popularity as American society and culture saw seismic shifts over that decade. Just as World War II echoed and enforced the US Western values that came before it, the complexity and loss of the Vietnam War did the opposite. Concurrently, a new counterculture arose that had little interest in the Western.

Over time, the Western-themed stage set towns constructed at various movie ranches fell into disuse. Those at Walt Disney's Golden Oak Ranch and the Jauregui Ranch were purposely demolished. But it was fire that destroyed all of the Western-themed Main Streets in the most frequently used movie ranches, including Iverson's Ranch, Corriganville, Spahn Ranch, Paramount Ranch, and Melody Ranch, though its Western Town was reconstructed in 1990 and is one the few in Southern California used for what little Western-themed filming remains. Though even it too was nearly destroyed in the 2006 Sawtooth Complex Fire, Pioneertown's Mane Street survived, and today is the only Western-themed town 30 years or older, let alone from the Western's Golden Age, that remains at any movie ranch across Southern California.<sup>62</sup>

## Western Theming, and its Presence in Vernacular Architecture

<sup>61</sup> "Corriganville Bill Includes Stars Today," *Valley News*, February 19, 1956: 27.

<sup>62</sup> Of those more than 30 years old, the nearest Western-themed Main Street stage set appears to be in New Mexico—the JW Eaves Movie Ranch that was constructed in the 1960s. The only other presently known such grouping from the historic era is in Spain, where clusters of Western-themed film sets constructed for Sergio Leone from the 1960s named "Texas Hollywood/Fort Bravo" (along with his 1970s-era Nuevo Frontera) still remain. Gareth Davies, "The Spanish Spaghetti Western ghost town where abandoned Hollywood film sets are still standing in the desert almost 50 years on," *Daily Mail*, June 1, 2017, available: <https://www.dailymail.co.uk/news/article-4562466/The-Spanish-Spaghetti-Western-ghost-town-abandoned-sets.html>

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Not just stage sets, the collection of contributing resources at Pioneertown had separate utility, predominately a commercial use. In part through its stage set provenance, the district is now an important and rare remaining example of Western-themed commercial architecture in Southern California. In the modern industrial era, the concept of “theming” of any kind appears to be connected in varying degrees to the dual ideas of commodification and escape. The earliest themed environments of the modern era were in semi-public English pleasure gardens of the mid-19<sup>th</sup> century, such as those at Cremorne, which included temples, pagodas and primitive animatronic animals.<sup>63</sup> Patrons were charged for entry, akin to an amusement park, to which such environments appear to be precursors. The first noteworthy and well-documented themed environments were those of the 1851 Great Exhibition in London, in Joseph Paxton’s Crystal Palace. There, theming was used to forward a pro-industrial message, coupled with an exoticizing of foreign lands, cultures, and people. According to author Susan Ingram, “[t]he panorama-type displays and the exoticized cafes and restaurants were all instructional, offering forms of what would become increasingly sought after knowledge about far-away places, while at the same time amusing through difference and spectacle.”<sup>64</sup> Such exoticized theming continued through other World’s Fairs, such as at the 1867 Paris *Exposition Universelle*, where the theming seems to have happened less for instructional purposes but more for its own sake, and at the Chicago 1893 World’s Fair, where themed spaces were given their own designated space in the “midway” area used for sideshows and games.

The advent of film industry in Southern California starting in the early 1900s undoubtedly afforded a new openness to the themed environment; it was not uncommon for Hollywood filming to occur within eyeshot or actually take place in public areas of the city, and themed stage sets would occasionally remain post filming to become part of the city fabric. In tandem with this openness, and the advent of the automobile, Los Angeles even developed a local architectural vernacular called “programmatic” in which buildings were either wholly shaped like, or incorporated, gigantic oversized sculptural objects referencing the objects sold within them as a means to capture the attention of people in vehicles versus pedestrians alone.<sup>65</sup> Starting in the interwar era, Los Angeles possessed chili bowl shaped restaurants selling chili, dog shaped restaurants that sold hot dogs, shoe stores shaped like shoes, or donut shops featuring enormous donuts- a few of which still remain. The same sunny and benign Southern California climate that allowed for filming nearly year-round also allowed for Programmatic architecture, with its wide-ranging palette of materials and forms that need not take into account snow, hurricanes, or the other seasonal matters.

Aside from its presence in Western films, as architecture, Western theming in Southern California seems to have its roots in the 1935 California Pacific International Exposition in San

<sup>63</sup> Susan Ingram, “Public entertainment in nineteenth-century London,” in *Placing history: Themed environments, urban consumption and the public entertainment sphere*, eds. Susan Ingram and Markus Reisenleitner (Vienna, Austria: Turia + Kant, 2003), pp. 45–46.

<sup>64</sup> Susan Ingram, “Public entertainment in nineteenth-century London,” in *Placing history: Themed environments, urban consumption and the public entertainment sphere*, eds. Susan Ingram and Markus Reisenleitner (Vienna, Austria: Turia + Kant, 2003), pp. 45–6).

<sup>65</sup> For more information regarding programmatic architecture, please see: Jim Heimann and Rip Georges, *California Crazy: Roadside Vernacular Architecture*. San Francisco: Chronicle Books, 1980.

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Diego, where the Oscar-nominated Hollywood art director and set designer Harry Oliver created the 21-acre “Gold Gulch,” in a small canyon based off a 49er mining camp, with other Western elements such as an Indian trading post, a shooting gallery, and a hanging tree.<sup>66</sup> Though it may have superficially referenced a chapter in California history, Gold Gulch was primarily a recreation area for adults, which featured a dance hall, numerous actual saloons and risqué girlie shows.<sup>67</sup> Moral matters aside, Gold Gulch appears to have been a meticulously executed Western-themed environment, and among the visitors on whom it had lasting influence was the Orange County berry farmer Walter Knott.<sup>68</sup> Between partaking in Gold Gulch and visiting William Lyons’s Pony Express Museum in Arcadia, Knott realized his own deep interest in the Wild West—through which his grandmother and mother themselves came in a covered wagon in 1868.<sup>69</sup>

By the late 1930s, Knott’s Farm already possessed roadside stands and a chicken dinner restaurant overseen by his wife Cordelia. Partly as a way to occupy waiting guests and also as a means to lure others off the adjacent Highway 39, Knott decided he would recreate a ghost town upon his property. Together with art director Paul Swartz, in 1940 Knott drove up and down California, visiting old ghost towns and purchasing buggies, sheds, and, importantly, the fragments and elements of various 19<sup>th</sup> century western vernacular buildings, which Swartz in 1940–41 reconstructed into various buildings and structures comprising the multiple “Ghost Town” structures at what was then known as “Knott’s Berry Place.”<sup>70</sup> When Knott was younger, he homesteaded in the Mojave desert, and based off that experience made his own adobe bricks, building Spanish and Western-themed structures at and near ghost town’s core.<sup>71</sup> Knott would hire a second art director, the Austrian Paul Von Klieben, who in turn oversaw an expansion of Knott’s Ghost Town, which was completed in 1945. During this time Knott’s Ghost Town had its own newspaper, the *Ghost Town News*, and in one edition, editor Nicholas Field Wilson stated, “More and More, we of this age, appreciate the labor, hardships, and courage of the home-seeking pioneers who laid the foundation for the development of the West. It is to preserve for future generations a picture of the old towns of early days that ghost town village is being built.”<sup>72</sup> Off the success brought forth by his own ghost town, in the 1950s Walter Knott would purchase the 19<sup>th</sup> century San Bernardino County silver mining town of Calico, restoring many of its buildings and recreating others.

Knott’s Berry Farm’s Ghost Town predates Disneyland by 15 years. But Walt Disney Enterprises was a postwar juggernaut, and by the time Disneyland opened in July of 1955, Walt

<sup>66</sup> Christopher Merritt and J. Eric Lynxweiler, *Knott’s Preserved: From Boysenberry to Theme Park, the History of Knott’s Berry Farm* (Los Angeles, CA: Angel City Press, 2010), 34; Matthew F Bokovoy *The San Diego World’s Fairs and Southwestern Memory, 1880-1940* (Albuquerque NM: University of New Mexico Press, 2005), 210.

<sup>67</sup> Bokovoy, 210.

<sup>68</sup> Christopher Merritt and J. Eric Lynxweiler, *Knott’s Preserved: From Boysenberry to Theme Park, the History of Knott’s Berry Farm* (Los Angeles, CA: Angel City Press, 2010), 34.

<sup>69</sup> Christopher Merritt and J. Eric Lynxweiler, *Knott’s Preserved: From Boysenberry to Theme Park, the History of Knott’s Berry Farm* (Los Angeles, CA: Angel City Press, 2010), 34–5.

<sup>70</sup> Merritt and Lynxweiler, *Knott’s Preserved*, 36, 62.

<sup>71</sup> Merritt and Lynxweiler, *Knott’s Preserved*, 44; Joe Blackstock, “Before their Berry Farm, the Knotts Struggled in their High Desert Home,” *Inland Valley Daily Bulletin*, October 2, 2017, available: <https://www.dailybulletin.com/2017/10/02/before-their-berry-farm-the-knotts-struggled-in-their-high-desert-home/>.

<sup>72</sup> Merritt and Lynxweiler, *Knott’s Preserved*, 41.

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Disney's television production of *Davy Crockett: King of the Wild Frontier*, starring Fess Parker, was already a major pop culture phenomenon.<sup>73</sup> Davy Crockett was one of a small group of "Frontierland group" themed series and Mickey Mouse Club productions completed during this time.<sup>74</sup> Disneyland's Western-themed Frontierland was one of its original five "lands" and a primary element of it seems to have been open, natural space itself in which guests could explore, and included a Mark Twain Steamboat and rustic cabins.<sup>75</sup> Disney's Western-themed programming, coupled to a Frontierland intended for the paying public to take part, it has now done so in the tens of millions, were the same two sides of a very profitable coin.

Amusement parks aside, across postwar Southern California, Western theming made its way into a multitude of architectural vernaculars. The single-family ranch house, arguably the region's most ubiquitous postwar contribution, was strongly informed by a variety of Western motifs and ideas. Among its precedents are William Wurster's 1927 Gregory Farmhouse, which adopted the rural setting and, in the words of architectural historian Alan Hess, a variety of "crude but powerful" wood elements seen in 19<sup>th</sup> century ranch architecture north of Santa Cruz.<sup>76</sup> In Southern California, Spanish Rancho architecture informed self-taught architect Cliff May: a natural promoter who worked with *Sunset Magazine*, which published his floorplans and house renderings as exemplars of casual "Western Living."<sup>77</sup> May's single-family houses, completed in the thousands, often have Western-themed design elements, with low slung asymmetrical plans, variegated cladding materials, and outdoor amenities such as patios, pools, and barbeque areas—borrowed from earlier Spanish Rancho architecture. The peak period of the Ranch house parallels the high period of the Western: the late 1940s through the mid 1960s. However, its construction was fairly common even up through the early 1980s in open rural areas farther away from cities, where its theming still felt appropriate.

In part fueled by the popularity of the Western like the Ranch house itself, Western theming became an increasingly popular motif of vernacular commercial architecture and roadside attractions, particularly in the Western US. Las Vegas' first casinos, the El Rancho of 1941 and the Last Frontier of 1942, both featured Western themes (with Spanish elements in the case of the former), followed by the Golden Nugget, Binions, the Horseshoe, Four Queens: early casinos which themselves adopted western theming. According to sociologist Mark Gottdeiner, their Western theming, adopted to associate Las Vegas to the freewheeling Western towns of yore, "[o]nce symbolically marked the entire casino experience."<sup>78</sup>

Across postwar Southern California, Western theming appeared in innumerable local restaurants, particularly for meat and barbeque; clothiers such as "Nudie's of Hollywood"—Nudie Cohn provided ornamental outfits for numerous Western stars through the postwar era; lodgings such

<sup>73</sup> Alvin H. Marill, *Television Westerns: Six Decades of Sagebrush Sheriffs, Scalawags, and Sidewinders* (Lanham, UK: The Scarecrow Press, Inc., 2011), 21–2.

<sup>74</sup> Marill, *Television Westerns*, 23.

<sup>75</sup> Jones and Wills, *The American West*, 43–4.

<sup>76</sup> Alan Hess, *The Ranch House* (New York, NY: Harry N. Abrams, 2008) 26, 28.

<sup>77</sup> See: Sunset Books (author) and Cliff May, ed. *Sunset Western Ranch Houses* (San Francisco: Lane Publishing, 1952).

<sup>78</sup> Hess, *The Ranch House*, 27; Marc Gottdeiner, *The Theming of America: American Dreams, Media Fantasies, and Themed Environments* Boulder, Colorado: Westview Press, 2001), 111.

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as the former Wagon Wheel Motel in Oxnard or Old Trapper's Lodge in Burbank, which featured a themed art environment that has been relocated to Pierce College; or other folk art environments, such as Grandma Prisbrey's Bottle Village. At her Santa Susana property, in 1955 Tressa "Grandma" Prisbrey began constructing 3/4-scale bottle houses as a place to keep her pencil collection. She started this practice after visiting Knotts Berry farm in the summer of 1953 and seeing the 1945 bottle house at Walter Knott's Ghost Town, which itself references one in the actual ghost town of Rhyolite.<sup>79</sup>

By the 1970s, Western theming in Southern California was just one of many familiar theming options, and was often handled with a light touch. The Miller's Outpost clothing company, whose primary product was Levi's denim jeans, was founded in Ontario, CA in 1972, and continued its ubiquitous regional presence through the late 1980s with a variety of board and batten, Western-themed stores, or mall shops having Western styled interior design elements including building models. Aside from Pioneertown, Southern California possessed one other Western-themed commercial corridor. In 1971, at the suggestion of Frederic Blitstein (alternately spelled "Blitzen"), a Claremont College student intern, the City of San Dimas adopted a Wild West theme along a multi-block stretch of Bonita Avenue, the city's primary commercial strip. Renamed "Frontier Village," older storefronts were clad with false front Western-themed designs, accompanied by continuous wood boardwalks, Western light poles, and covered wagons.<sup>80</sup> The city saw a certain fun and humor in the Western themed motif, and saw it as a way to distinguish themselves from other greater Los Angeles downtowns, whose main streets in the early 1970s were economically struggling against the advent of the indoor shopping mall-multiple of which were located nearby San Dimas.<sup>81</sup>

To this day, Knott's Berry Farm's Ghost Town and Frontierland both remain, as do the Western themed sculptures of Old Trapper's Lodge (the hotel itself was long ago demolished) and the bottle structures of Bottle Village, though the 1994 Northridge Earthquake inflicted substantial damage upon the property. But most of the more commonplace Western-themed commercial properties have, in a manner slow and invisible, faded away. In 2010, the City of San Dimas decided to vacate Bonita Avenue's Western theming, which has now largely vanished. All of the commercial businesses mentioned by name above are now gone. Though still ubiquitous, over the last 20 years even the single-family ranch house has begun to see alterations *en masse* through the advent of vinyl framed windows, stricter building codes disbaring its wood shingles, and the passage of time and/or taste that have compromised smaller-scale Western themed details once seen upon many more Ranch houses than now.

Relative to the above, and regardless of Mane Street's historically important role as a filming set, Mane Street is now a rare, highly intact expression of Western theming in Southern California commercial architecture. Its comparable remaining examples: Knott's Berry Farm's Ghost Town, the few stores in Disneyland's Frontierland, and perhaps the Calico Ghost Town, an

<sup>79</sup> Please see: Daniel Paul, "Grandma Prisbrey's Bottle Village," National Register of Historic Places property application. July 2, 1996 (approved by the Keeper October 25, 1996).

<sup>80</sup> Nicolas C. Polos, *San Dimas: Preserving the Western Spirit* (San Dimas, CA: Nicolas C. Polos, 1990), 295-6.

<sup>81</sup> Polos, *San Dimas*, 296.

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actual silver mining town purchased and restored by Walter Knott in the 1950s, are all paid amusements first.

### Alexander R. Brandner and Fred Moninger

No historic era building permits exist that might indicate Pioneertown's original architects. However, an early news report lists architect Alexander "Brandy" Brandner (1891–1965) as Pioneertown's "Planning Commissioner," and 20<sup>th</sup> Century Fox set designer Fred Moninger who is listed as the "Associate Planning Commissioner."<sup>82</sup> Based off past press and their shared interests, experience, and Hollywood connections, there is a reasonable possibility that Brandner and Moninger designed most of the 1940s-era Mane Street buildings.

Originally from Bucharest, Romania, Alexander Brandner attended the University of Illinois, graduating with a Master's of Science degree in Architecture in 1914. Brandner is listed in the 1955 AIA directory, with work at previous firms that included Atelier Rebori in Chicago, Smith, Hinchman & Grylls of Detroit, and in Los Angeles, the large and prolific firm of Walker and Eisen.<sup>83</sup> Brandner's listed experience included work on multiple department stores: Bullocks Wilshire, Bullock's Westwood, May Company Downtown Los Angeles, Buffum's Long Beach, and Saks Fifth Avenue of Los Angeles, though his exact role in each is unknown.<sup>84</sup>

Brandner was close friends with the noted Viennese modernist Rudolph Schindler, and worked with him upon a set of apartments for their friend, the noted artist Herman Sachs, that are today a City of Los Angeles Historic-Cultural Monument.<sup>85</sup> Brandner ran in bohemian circles, was involved in the Arts and Crafts Society of Southern California, and together with Sachs, a designer of interiors for Los Angeles Union Station, Bullocks Wilshire, and Los Angeles City Hall, designed Maxfield Parrish-like booths for the third annual Hollywood Fiesta of the Art Association in 1924.<sup>86</sup> The two-part Fiesta included a parade and a separate event at the Hollywood Bowl, and seems to have involved a who's who of Hollywood industry artists, art directors, architects, music and theater figures.<sup>87</sup> Upon Sachs's passing, Brandner and his wife Elsie Katz moved into the ground floor of Sachs's apartment house, while Brandner completed his own residence: a rather distinctive, Schindler-esque design located at 3701 Landa Court in the Silver Lake portion of Los Angeles. Though certainly not Wild West themed, the house features eclectic and collagist wood details of varied cladding akin to that seen upon various Pioneertown buildings.

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<sup>82</sup> "Movie Celebrities to Launch Development of 'World's Most Unusual City' Today," *The San Bernardino County Sun*, Sep 1, 1946: 13.

<sup>83</sup> George S. Koyl, ed, in sponsorship with the American Institute of Architects, *American Architects Directory*, New York: R.R. Bowker Company 1955: 60.

<sup>84</sup> Koyl, ed, *American Architects*, 60.

<sup>85</sup> Located in the Silver Lake neighborhood of Los Angeles, the Sachs Apartments are City of Los Angeles Historic-Cultural Monument No. 1118.

<sup>86</sup> "A New Arts and Crafts Society," *The American Magazine of Art*, Vol 15, No 11, (Nov 1924): 600.

<sup>87</sup> "On Fiesta Committees," *Holly Leaves*, May 16, 1924: np [clipping]; "A New Arts and Crafts Society" *The American Magazine of Art*, Vol. 15, No. 11 (Nov 1924), p. 600

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Much less is known about Fred Moninger. News clippings mention him as a 20<sup>th</sup> Century Fox set designer, and in 1963 he designed an elaborate Tiki-themed restaurant named the Tradewinds, which was located in Oxnard until the early 1980s.<sup>88</sup> It is unclear if Moninger was a trained architect; he is not listed in any AIA directories or other architecture databases. However, he appears to have completed a mid-century commercial building in Oxnard, and a sprawling, Ranch-style house in Ojai that was featured in a 1961 issue of *Architectural Digest*.<sup>89</sup>

### Post-Filming Era and Pioneertown's Recent Past

In 1966, Fletcher Jones and Bill Murphy, the last of the original Pioneertown investors, sold the Corporation and its entire 32,000 acre land holding to another automobile dealer: the Cleveland-based Benton Lefton, who himself also had property development experience. In scale, Lefton's plans for the area were much more ambitious than those originally envisioned by Curtis and his investors. Lefton re-envisioned Pioneertown as a planned community of 30 square miles that he named "The California Golden Empire." The California Golden Empire was to have a population of over 35,000, with schools, churches, shopping, summer camps, industrial zones, hundreds of single and multi-family dwellings, and recreational facilities including a lake and an 18-hole golf course. All of it was to be in a Western theme, and centered around a more fully built-out Mane Street as its core. In Benton's words, the development was to "have all the charm and appeal of a Disneyland or a Knott's Berry Farm [...] but it will be more than that; it will also function as the commercial shopping and entertainment center for the thousands of people expected in the Golden Empire in the next few years."<sup>90</sup> Shortly after the project was announced in 1966, Lefton had sold more than half the lots of the project's first phase. But that would be about it for Lefton's good luck at Pioneertown. Aside from grading a handful of roads, no other Golden Empire development occurred. Over time various permits Lefton had filed were rejected, and just as before, the biggest stumbling block appears to have been water. Benton's California Golden Empire project filed for bankruptcy in 1979.

Despite, or rather regardless of, Lefton's travails, throughout the 1960s and 1970s Pioneertown maintained a small native population of less than a few hundred, and less than 60 at one point. During this period, Pioneertown nearly became a ghost town not unlike many of the actual ones its stage sets had only referenced. Long after filming had subsided, the few Pioneertown residents that remained took it upon themselves to consistently maintain a Western-themed environment. A 1965 *San Bernardino Sun* article acknowledged the loss of filming in Pioneertown, but followed it up by stating how the Western life was being fulfilled nonetheless: "A stagecoach, drawn by two horses, provides local transportation; the town newspaper, "The Jackass Mail," is delivered by jackass; and the natives stroll around in old-time frontier garb [...] Pioneertown is really a huge movie set with permanent structures, not a false-front structure, and behind its rustic facades are men and women carrying on businesses."<sup>91</sup>

<sup>88</sup> Jeffrey Maulhardt, *Postcard History Series: Oxnard* (Charleston, SC: Arcadia Publishing, 2009), 126.

<sup>89</sup> "Residence of Mr. and Mrs. Thomas Bayless," *Architectural Digest*, Fall 1961, Volume XVIII, No. 3: 11–13.

<sup>90</sup> "California Golden Empire: New Yucca Valley City Plans Restoration of Pioneertown," *Los Angeles Times*, January 24, 1966: 87.

<sup>91</sup> Jack Delaney, "Pioneertown: A Ghost Town Haunted by People," *Desert Magazine*, October 1, 1965, 18. available: <https://www.pioneertownsun.com/pioneertown-a-ghost-town-haunted-by-people/>

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By 1972, six years after his acquisition of Pioneertown, Lefton had long since seen the writing on the wall in terms of obstacles, and began selling off certain Mane Street properties. Among them were a handful of parcels on Mane Street that included the adobe block former Pony Express-themed gas station at the southeast corner of Mane Street and Pioneertown Road that had served as Lefton's property office. John and Frances Aleba would purchase this in 1972. Over the next ten years, the service station would be transformed into the "Cantina," which became a noted biker bar. The original Pony Express building partially remains within a multitude of Western-themed additions. Upon the Aleba's retirement, in 1982 they handed the property over to their daughter Harriet and her husband Claude "Pappy" Allen, who together renamed the establishment "The Pioneertown Palace." No longer just a bar, their business was also a restaurant and a performance venue. Pappy, who frequently played in highly regarded Post-Punk band "Giant Sand," and Harriet were both musicians in their own right. Pappy was also a contractor and added additional building elements such as bottle walls and a long adobe wall to the former Cantina's south elevation. Just as the Cantina did through the 1970s, through the 1980s the Pioneertown Palace, later known as "Pappy and Harriet's Pioneertown Palace," was Mane Street's primary business, if not its heart, and arguably kept the entire town alive during this lean decade.

Beginning in the late 1980s, a variety of musicians, filmmakers, artists and entertainment industry professionals began to rediscover Joshua Tree and the greater Pioneertown area. At that time, Pappy and Harriet's increasingly became a primary gathering place, particularly for local musicians, who nightly played its soundstage along with Pappy and Harriet themselves. By the early 1990s, filmmakers had rediscovered Pioneertown and began to use it as a filming location again, starting in 1990 with the highly successful television film *The China Lake Murders*. Presently, Pioneertown features a variety of 1990s–2000s-era Western-themed structures and false fronts integrated into Mane Street adjacent the historic era resources. Because of their recent age they are non-contributing to the historic district, but are nonetheless compatible in their Western-themed design. A grouping of false fronts off the north shoulder of Mane Street was installed by a cowboy reenactment troupe, and Mane Street's later Western-themed commercial buildings were completed by 2005. Claude "Pappy" Allen passed away at age 74 in 1994. The Pappy and Harriet's property was sold to a family friend, and then another buyer, before being sold again in 2003 to new owners who over the last 15 years have transformed Pappy and Harriet's into a nationally-noted music venue.<sup>92</sup>

During its period of significance, Pioneertown received a fair amount of press for how unique a development it was. This press included a 1950 *Saturday Evening Post* photo essay titled "Just Like a Movie." Its accompanying article stated, "Even in California, Pioneertown rates as something special. For here is an entire community — schools, salons, dusty streets — that was

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<sup>92</sup> Over the last 15 years, as a music venue Pappy and Harriet's has been featured in a multitude of publications including the *New York Times*, *Rolling Stone*, and CNN. Recent performers have included Sir Paul McCartney, Robert Plant, and hundreds of other country rock, alternative, and indie rock, folk, and roots music bands from across the nation and world. According to music historian Domenic Priore, Pappy and Harriet's is responsible for a Country-Rock resurgence that began some years earlier. Domenic Priore, interview with author. Glendale-La Crescenta, CA, June, 2019.

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built to provide a permanent set for Western movies.”<sup>93</sup> Since that time, a multitude of texts about the history of the Western film and Western filming locations have referenced Pioneertown. Additionally, Pioneertown has been discussed in multiple, more recent academic texts regarding contemporary Western US culture.<sup>94</sup> As theoretical as they are, they in turn convey what the *Saturday Evening Post* article alluded to nearly 70 years ago: the unusual, if not one of a kind historical circumstance of Pioneertown, and its Mane Street, as a double simulacra: Western-themed stage sets as actual commercial buildings, that together in time became a real Western town.

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<sup>93</sup> H. Allen Smith, “Just Like A Movie,” *Saturday Evening Post*: January 28, 1950: 32

<sup>94</sup> Jones and Wills, *American West*, 322.

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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 # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** 39.3

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                        |
|------------------------|------------------------|
| 1. Latitude: 34.157937 | Longitude: -116.492869 |
| 2. Latitude: 34.256150 | Longitude: -116.492848 |
| 3. Latitude: 34.157890 | Longitude: -116.501497 |
| 4. Latitude: 34.156206 | Longitude: -116.501430 |

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

The Pioneertown Historic District boundary meets but does not include Curtis Road to the east, Pioneertown Road to the south, the western boundary being Pioneertown Road again- as the road curves northward, and Rawhide Road to the North. The subject historic property boundary includes the entirety of Mane Street and all parcels that either face or are adjacent to Mane Street.

**Boundary Justification** (Explain why the boundaries were selected.)

The resources within the Pioneertown Mane Street Historic District represent a concentration associated with Western-themed filming and production activity during the District's Criterion A period of significance: 1946–1966.

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**11. Form Prepared By**

name/title: Daniel D. Paul, Architectural Historian

organization: [on behalf of] Friends of Pioneertown

street & number: 3938 Vista Court

city or town: Glendale-La Crescenta state: CA zip code: 91214

e-mail: danielpaul@gmail.com

telephone: (213) 215-4161

date: November 24, 2019

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**Additional Documentation**

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**

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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: Pioneertown Mane Street Historic District

City of Vicinity: Pioneertown

County: San Bernardino

State: California

Photographer: Daniel Paul

Date Photographed: June, 2018 and November, 2018.

1 of 43:

Mane Street Right of Way. View: W. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0001)

2 of 43:

The Klip N' Curl Hair Salon. View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0002)

3 of 43:

Carol Burgess' Gift Shop. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0003)

4 of 43:

Pioneertown Likker. View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0004)

5 of 43:

Pioneer Bowl. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0005)

6 of 43:

Secondary building upon the Pioneer Bowl property. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0006)

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Trigger Bill's Shooting Gallery. View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0007)

8 of 43:

The Silver Dollar (Pioneertown Soundstage). View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0008)

9 of 43:

The Silver Dollar (Pioneertown Soundstage) and Pioneer Bowl. View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0009)

10 of 43:

Recent Structure upon Pioneertown Soundstage property, wagon in foreground. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0010)

11 of 43:

Pioneertown Gazette. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0011)

12 of 43:

Red Dog Saloon. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0012)

13 of 43:

Barber Shop and Beauty Corral. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0013)

14 of 43:

Marble's Electronics (Pioneertown Post Office). View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0014)

15 of 43:

Frosted Pantry (Pioneertown Sheriff's Office). View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0015)

16 of 43:

Secondary buildings associated to O.K. Corral. View: SW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0016)

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Name of Property

O.K. Corral. View: W. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0017)

18 of 43:

White's Hardware. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0018)

19 of 43:

Residential Grouping. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0019)

20 of 43:

Gem Trader/ Wooden Indian. View: N. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0020)

21 of 43:

Althoof's Furniture Store. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0021)

22 of 43:

Pioneertown Generator House and Campground. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0022)

23 of 43:

Rock Watering Trough. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0023)

24 of 43:

Open Air Dance Floor. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0024)

25 of 43:

Pioneertown Land Office. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0025)

26 of 43:

Original buildings off Mane Street. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0026)

27 of 43:

Original buildings to the left, and to the right, recent false front grouping. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0027)

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28 of 43:

Element of recent false front grouping. View: N, NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0028)

29 of 43:

Element of recent false front grouping. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0029)

30 of 43:

Pioneertown Photos. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0030)

31 of 43:

Mane Street Utility Shed (Soap Goats). View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0031)

32 of 43:

Pioneertown Nickelodeon. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0032)

33 of 43:

Pioneertown Land Office (2015) art gallery. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0033)

34 of 43:

Pioneertown Bell House. View: N. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0034)

35 of 43:

Ernie Kester's Film Museum/ Trading Post. View: N. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0035)

36 of 43:

General image with recent buildings in foreground, Pioneertown Nickelodeon in background. View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0036)

37 of 43:

Pioneertown Townhouse. View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0037)

38 of 43:

Pioneertown Townhouse. View: W. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0038)

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39 of 43:

Pioneertown Townhouse. View: SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0039)

40 of 43:

Pioneertown Service Station and Pony Express (Pappy and Harriet's). View: NW. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0040)

41 of 43:

Pioneertown Service Station and Pony Express (Pappy and Harriet's). View: NE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0041)

42 of 43:

Pioneertown Parking Lot in distance View: S, SE. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0042)

43 of 43:

Mane Street Right-of-Way. View: E. (CA\_San Bernardino County\_Pioneertown Mane Street Historic District\_0043)

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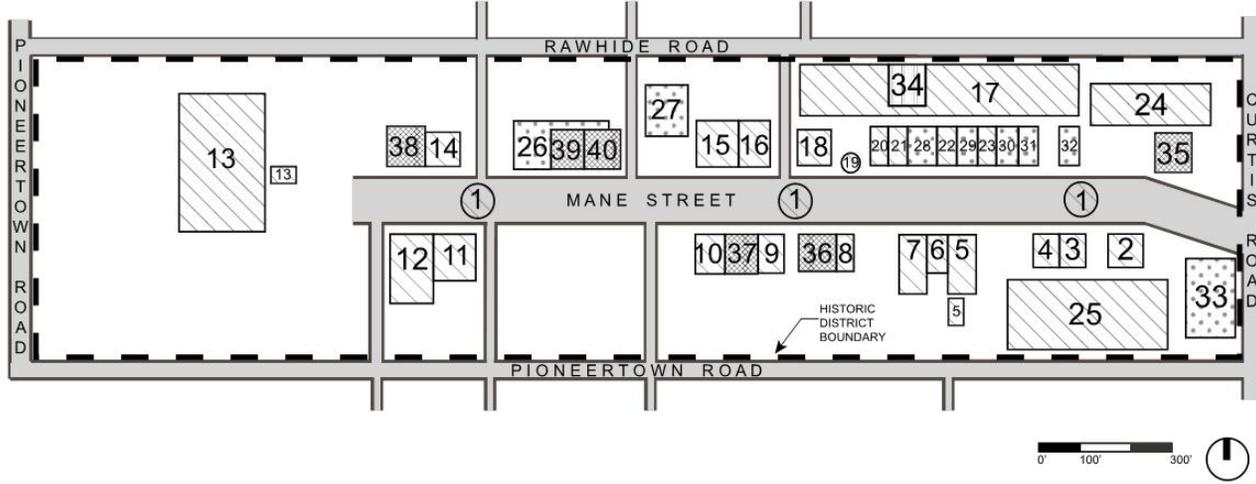
Site diagram with Decimal Degrees (Image: Google Earth)



THE PIONEERTOWN MANE STREET HISTORIC DISTRICT  
PIONEERTOWN, SAN BERNARDINO COUNTY, CALIFORNIA



PIONEERTOWN MANE STREET HISTORIC DISTRICT



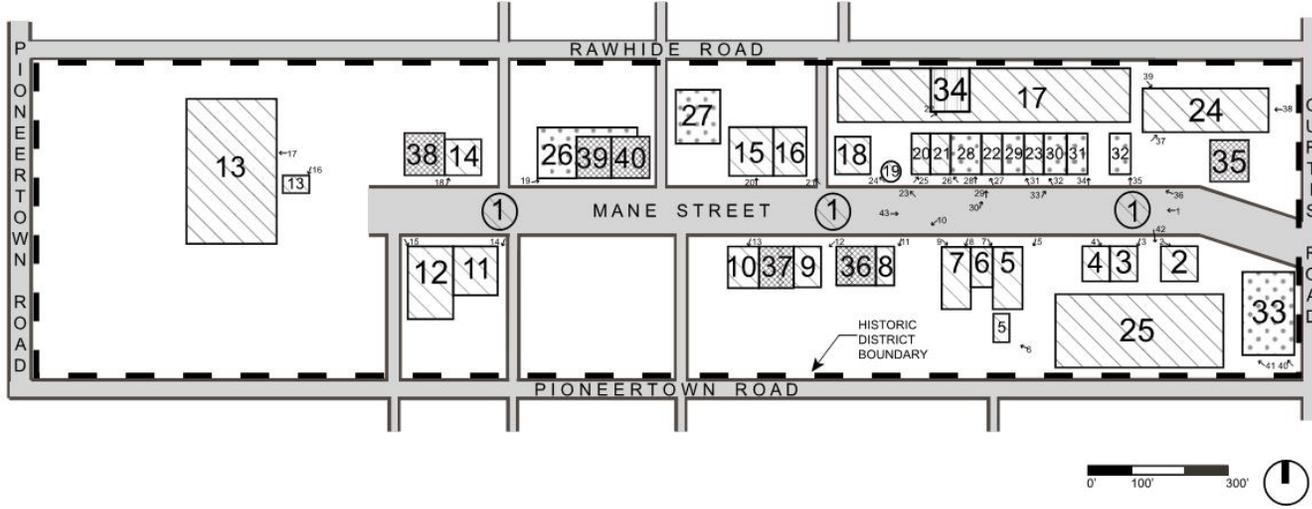
- Contributing Resources:**
- 1 Mane Street Right-Of-Way
  - 2 Klip n' Kurl Hair Saloon
  - 3 Carol Burgess' Gift Shop
  - 4 Pioneertown Likkor
  - 5 Pioneer Bowl and Associated Building
  - 6 Trigger Bill's Shooting Gallery
  - 7 Silver Dollar
  - 8 Pioneertown Gazette
  - 9 Red Dog Saloon
  - 10 Barber Shop and Beauty Corral
  - 11 Marble's Electronics
  - 12 Frosted Pantry
  - 13 O.K. Corral and Associated Building
  - 14 White's Hardware
  - 15 Gem Trader / Wooden Indian
  - 16 Althoof's Furniture Store
  - 17 Pioneertown Campground
  - 18 Open Air Dance Floor
  - 19 Rock Watering Trough
  - 20 Pioneertown Land Office
  - 21 Pioneertown Duds and Saddlery
  - 22 Pioneertown Photos
  - 23 Pioneertown Nickelodeon
  - 24 Pioneer Townhouse
  - 25 Parking Area

- Recent and Compatible Non-Contributing Resources:**
- 26 Residential Grouping
  - 27 Campground Restroom
  - 28 False Front Grouping
  - 29 Mane Street Utility Shed / Soap Goats
  - 30 Pioneertown Land Office (2015)
  - 31 Pioneertown Bell House
  - 32 Ernie Kester's Film Museum / Kester's Trading Post
  - 33 Pioneertown Service Station and Pony Express/Pappy & Harriet's Pioneertown Palace

- Original But Altered Non-Contributing Resource**
- 34 Pioneertown Generator House

- Non-Contributing: Non-Extant Resources/Sites**
- 35 Golden Stallion Restaurant
  - 36 Grubstake Cafe
  - 37 Ole's Barbeque Corral
  - 38 Maggie's Feed Barn
  - 39 Nell's Ice Cream Palace
  - 40 Chuckwagon Cafe

PIONEERTOWN MANE STREET HISTORIC DISTRICT  
 PHOTO KEY



- Contributing Resources:**
- 1 Mane Street Right-Of-Way
  - 2 Klip n' Kurl Hair Saloon
  - 3 Carol Burgess' Gift Shop
  - 4 Pioneertown Likker
  - 5 Pioneer Bowl and Associated Building
  - 6 Trigger Bill's Shooting Gallery
  - 7 Silver Dollar
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  - 9 Red Dog Saloon
  - 10 Barber Shop and Beauty Corral
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- Figure 1. Pioneertown Promotional material. *The Desert Sun*, March 25, 1947: 3D. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 2. Pioneertown groundbreaking. Dick Curtis is to the left of Roy Rogers, who is undertaking the ceremonial first shoveling. September 1, 1946. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 3. L-R: Roy Rogers with child, Dick Curtis, Dale Evans leading a parade celebrating Pioneertown's completion, 1947. Source: Morongo Basin Historical Society, in Joseph W. Zarki, *Images of America: Joshua Tree National Park* (Charleston, South Carolina: Arcadia Publishing, 2015) 103.
- Figure 4. Promotional map, 1947. "Pioneertown, 30 Miles Away, Will Revive Early Days." *The Desert Sun*, March 25, 1947: 4D.
- Figure 5. Volume 1, No. 1 of the *Pioneertown Gazette* newspaper, August 18, 1947, with Dick Curtis on its cover. Source: Kenneth B. Gentry, *Pioneertown USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again* (Pioneertown, CA: Kenneth B. Gentry, 2018), 81.
- Figure 6. Dick Curtis at far right, building of the Pioneer Townhouse Motel, 1946. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 7. The Sons of the Pioneers singing group, including Roy Rogers in the center, on the porch of the Pioneertown Land Office, 1947. View: N. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 8. Roy Rogers rolling a strike with the first ball played at the Pioneer Bowl, 1947. Source: Kenneth B. Gentry, *Pioneertown USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again*. [Pioneertown, CA]: Kenneth B. Gentry, 2018: 106.
- Figure 9. Gene Autry in front of the Pioneertown Soundstage, date unknown. View: SW. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 10. Cowboy actor and Pioneertown founding board member Russell Hayden. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 11. Philip K. Scheuer, "Westerns now booming: New Desert Hollywood," *Los Angeles Times*, January 30, 1949: 77. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 12. Mane Street, looking west, on April 18, 1949. Photo: Al Lips. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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- Figure 13. L-R: Pioneertown Likker, Pioneertown Bowl, watering trough, and Soundstage, undated postcard. View: SE. The watering trough was relocated 40 feet to Mane Street's north shoulder in 1972. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 14. Mane Street from atop the Golden Stallion restaurant. View: W. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 15. The Pioneertown Gazette (L) and the now lost Grubstake Café (R), c. 1949. View: S. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
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- Figure 17. Pioneertown Gazette during filming. View: SW. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 18. Filming in Pioneertown with *Cisco Kid* Star Duncan Renaldo with producer Philip Krasne to the right, c. 1949. Image courtesy: Smith, H. Allen. "Just Like A Movie," *Saturday Evening Post*, January 28, 1950: 33, available: <https://www.pioneertownsun.com/just-like-a-movie/>
- Figure 19. Pioneertown Likker (Likker Barn). C. 1947. View: SE. Photo: Danny Pekarovich. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 20. Postcard: Pioneer Townhouse Motel, 1950. View: E, NE. Photo: Burton Frasher. Image Courtesy: Pomona Public Library via Calisphere. Available: <https://oac.cdlib.org/ark:/13030/kt7580216s/?brand=oac4>
- Figure 21. Watering trough, with town in the background, 1950. View: NE. Photo: Burton Frasher. Image courtesy: Pomona Public Library via Calisphere. available: <https://calisphere.org/item/ark:/13030/kt7k4021k3/>
- Figure 22. The Golden Stallion restaurant , 1950. The building was lost in a 1966 fire. View: E. Photo: Burton Frasher. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 23. Althoof Furniture Store (Presently the Church in Pioneertown), 1949. View: NE. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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- Figure 24. Pioneertown Service Station and Pony Express (Presently Pappy and Harriet's). The pictured building is visible from inside the current venue, enclosed by additions. Photo: Danny Pekarovich, 1949. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 25. Pioneertown Land Office. View: NE. *San Bernardino Daily Sun*. October 24, 1947: 19.
- Figure 26. Pioneertown Post Office, 1955. View: SE. Photo: Danny Pakarovich. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 27. Mane Street postcard featuring, L-R, Pioneertown Land Office, Pioneertown Duds and Saddlery, Pioneertown Photos, Pioneertown Nickelodeon, and unknown false front, c. 1964. View: NE. Image: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 28. Maggie's Feed Barn (no longer extant), 1963. View: N. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 29. The original Red Dog Saloon, which was lost in a 1966 fire, then reconstructed. View: SW. Image: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 30. Postcard of Pioneer Bowl and Pioneertown Soundstage, 1964. View: W, SW.
- Figure 31. Newspaper ad for the unfulfilled "California Golden Empire" development slated for Pioneertown during the mid-1960s. *Los Angeles Times*, June 5, 1966. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>
- Figure 32. Pioneertown in 1977. Pioneertown Gazette building at the left, Red Dog Saloon at the right. View: SW. Photo: Dick Sroda, in: Rosemary McClure, "Here's Welcome to Pioneertown USA." *The Sun-Telegram*, April 17, 1977: C-4.
- Figure 33. The Cantina, c.1981. Formerly the Pioneertown Service Station and Pony Express, later to become Pappy and Harriet's. Source: Kenneth B. Gentry, *Pioneertown USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again* (Pioneertown, CA: Kenneth B. Gentry, 2018), 263.
- Figure 34. Movie Poster for *The Valiant Hombre* (1948), the first feature length movie filmed at Pioneertown. Courtesy: <https://www.pioneertownsun.com/movies/>
- Figure 35. Movie Poster for *The Daring Caballero* (1949), filmed at Pioneertown. Image Courtesy: <https://www.pioneertownsun.com/movies/>

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Figure 36. Movie Poster for Gene Autry's *Indian Territory* (1950), filmed at Pioneertown.  
Image courtesy: <https://www.pioneertownsun.com/movies/>

#### Selected Recent Interiors

Figure 37. Pioneer Bowl: Interior in 2006. View: SW. The Pioneer Bowl has been closed since 2010. Though visible through exterior windows, interior access is not presently available. The Pioneer Bowl interior is contributing to the property's historic significance. Image courtesy: Kim Stringfellow.

Figure 38. Pioneer Bowl, interior, 2006. Original wall murals by Wallace Roland Stark. View: W. Image courtesy: Kim Stringfellow.

Figure 39. Pioneer Bowl. Bowling lanes with 1961 pinsetters and historic era wall murals, 2006. View: SW. Image courtesy: Kim Stringfellow.

Figure 40. Pioneertown Service Station and Pony Express (Pappy and Harriet's), 2019. Original volume and exterior adobe walls of service station now define enclosed barroom. View: W, NW. Image courtesy: Linda Krantz.

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PALM SPRINGS, CALIF. The Desert Sun—3D  
Tuesday, March 25, 1947

# PIONEERTOWN

**“Where the Old West Lives Again”**  
30 MILES FROM PALM SPRINGS—OFF 29 PALMS HIGHWAY

## ROY ROGERS - DALE EVANS

**AND THE  
SONS OF THE PIONEERS**  
AMONG THE HOLLYWOOD NOTABLES WHO ARE  
LANDOWNERS IN PIONEERTOWN  
*Invite You to Visit*  
**Pioneertown**



Dale Evans, Republic Picture Star



SONS OF THE PIONEERS  
Stars of Radio and Pictures



Roy Rogers, Republic Picture Star

4000 FEET ELEVATION AND AL-  
MOST COMPLETE ABSENCE OF  
HUMIDITY MAKES PIONEERTOWN  
THE IDEAL YEAR ROUND MOUN-  
TAIN AND DESERT RESORT.

★

No Horseless Carriages Al-  
lowed on Main Street—But  
Plenty of Parking Sites.

★

125 Miles from Los Angeles,  
20 Miles from Big Bear, 25  
Miles This Side of 29 Palms

★

Proposed 40-Acre Lake  
for  
Fishing and Boating



Proposed Main Street of Pioneertown—Now Building

1 1/4 TO 10-ACRE RANCHO SITES  
WITH ROAD AND UTILITIES, \$900  
AND UP. A FEW BUSINESS OPPOR-  
TUNITIES STILL AVAILABLE.

★

Miles of Beautiful  
Riding Trails

★

A Permanent Set  
for  
Western Motion Picture  
Companies

★

Ultra-Modern  
Dude Ranch

# PIONEERTOWN LAND CO.

LOS ANGELES OFFICE  
8511 Sunset Blvd.  
Los Angeles 46, Calif.  
Telephone  
CResview 6-6443 and CResview 1-3306

Write or Call for Brochure and Directional Map

TRACT OFFICE  
Main Street Pioneertown  
Box 29  
Yuca Valley, Calif.

Figure 1: Pioneertown Promotional material. *The Desert Sun*, March 25, 1947: 3D. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 2. Pioneertown groundbreaking. Dick Curtis is to the left of Roy Rogers, who is undertaking the ceremonial first shoveling. September 1, 1946. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 3. L-R: Roy Rogers with child, Dick Curtis, Dale Evans leading a parade celebrating Pioneertown's completion, 1947. Source: Morongo Basin Historical Society, in Joseph W. Zarki, *Images of America: Joshua Tree National Park*, Charleston, South Carolina: Arcadia Publishing, 2015: 103.

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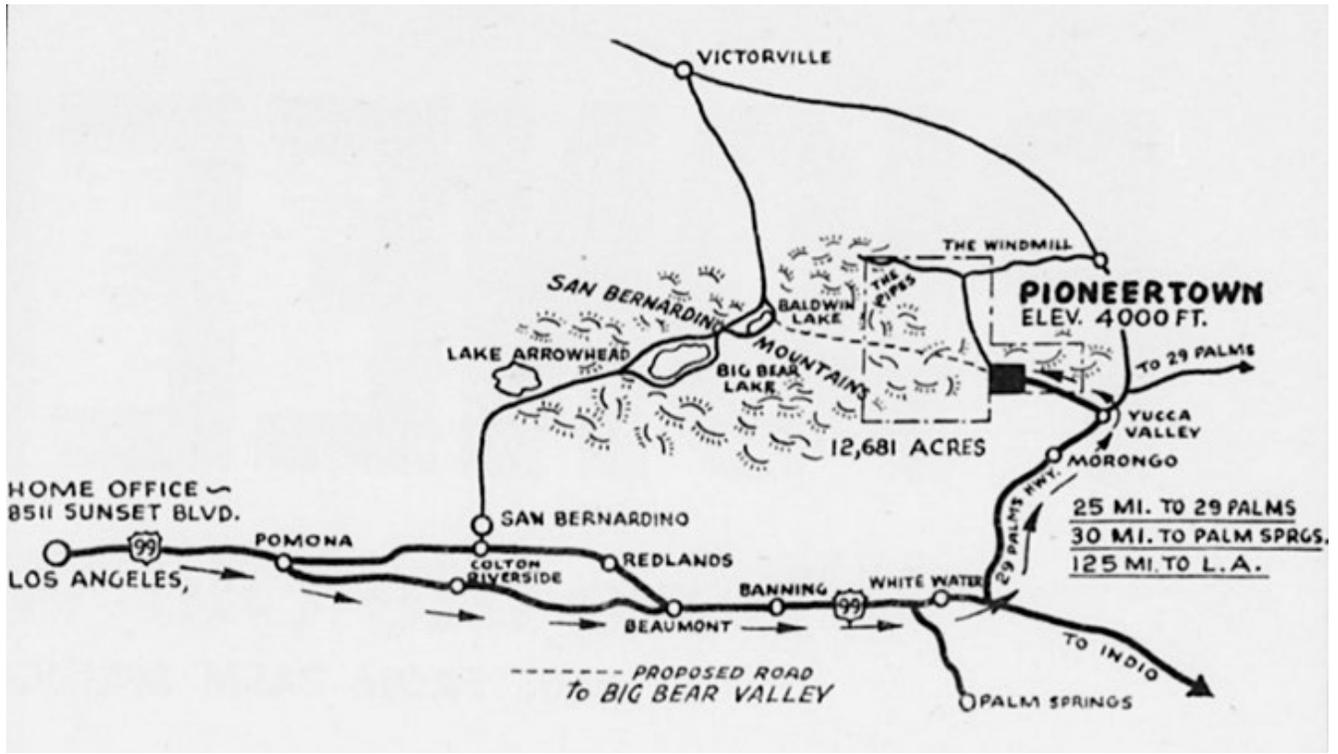


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Figure 6. Dick Curtis at far right, building of the Pioneer Townhouse Motel, 1946. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 7. The Sons of the Pioneers singing group, including Roy Rogers in the center, on the porch of the Pioneertown Land Office, 1947. View: N. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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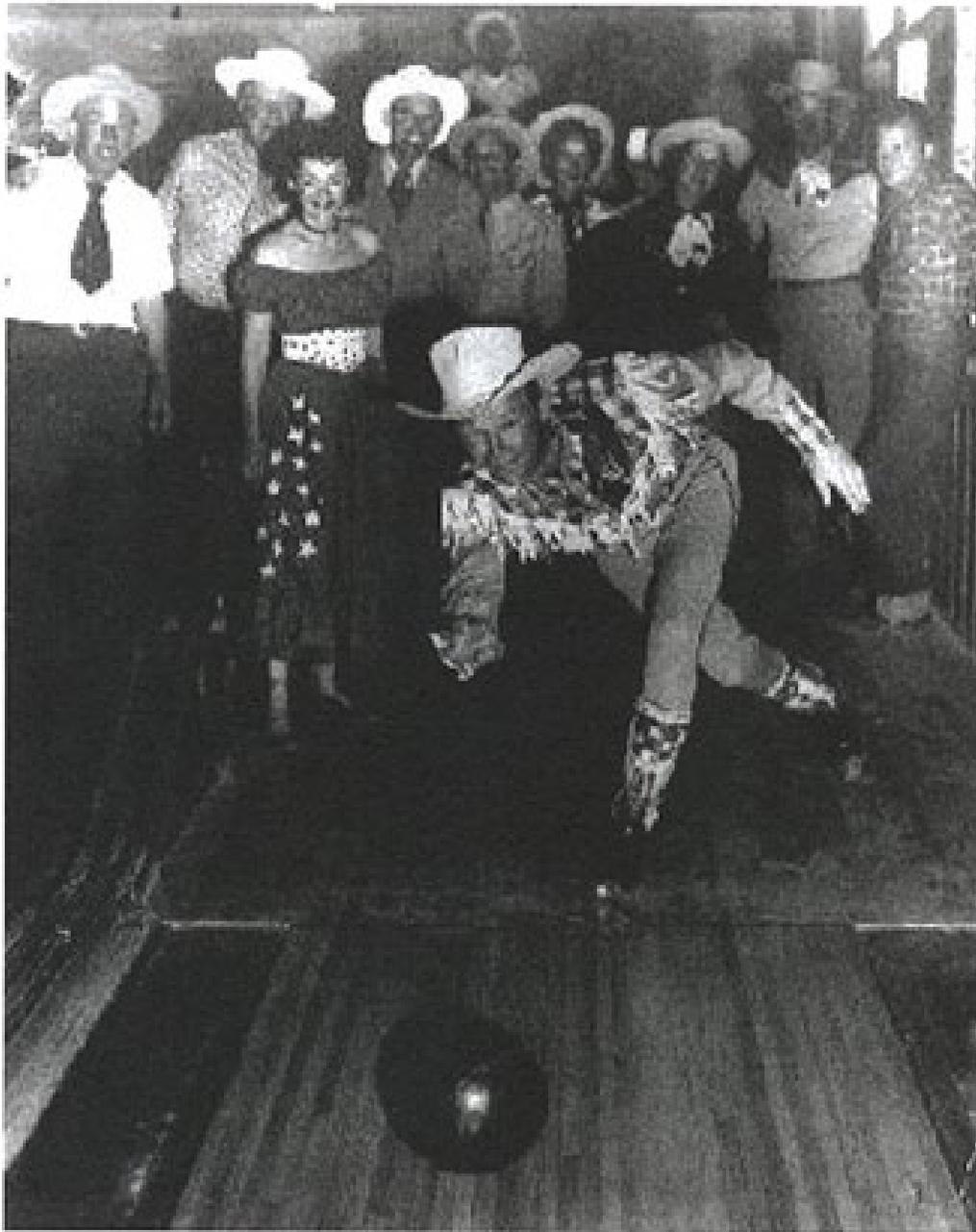


Figure 8. Roy Rogers rolling a strike with the first ball played at the Pioneer Bowl, 1947.  
Source: Kenneth B. Gentry, *Pioneertown USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again*. (Pioneertown, CA: Kenneth B. Gentry, 2018), 106.

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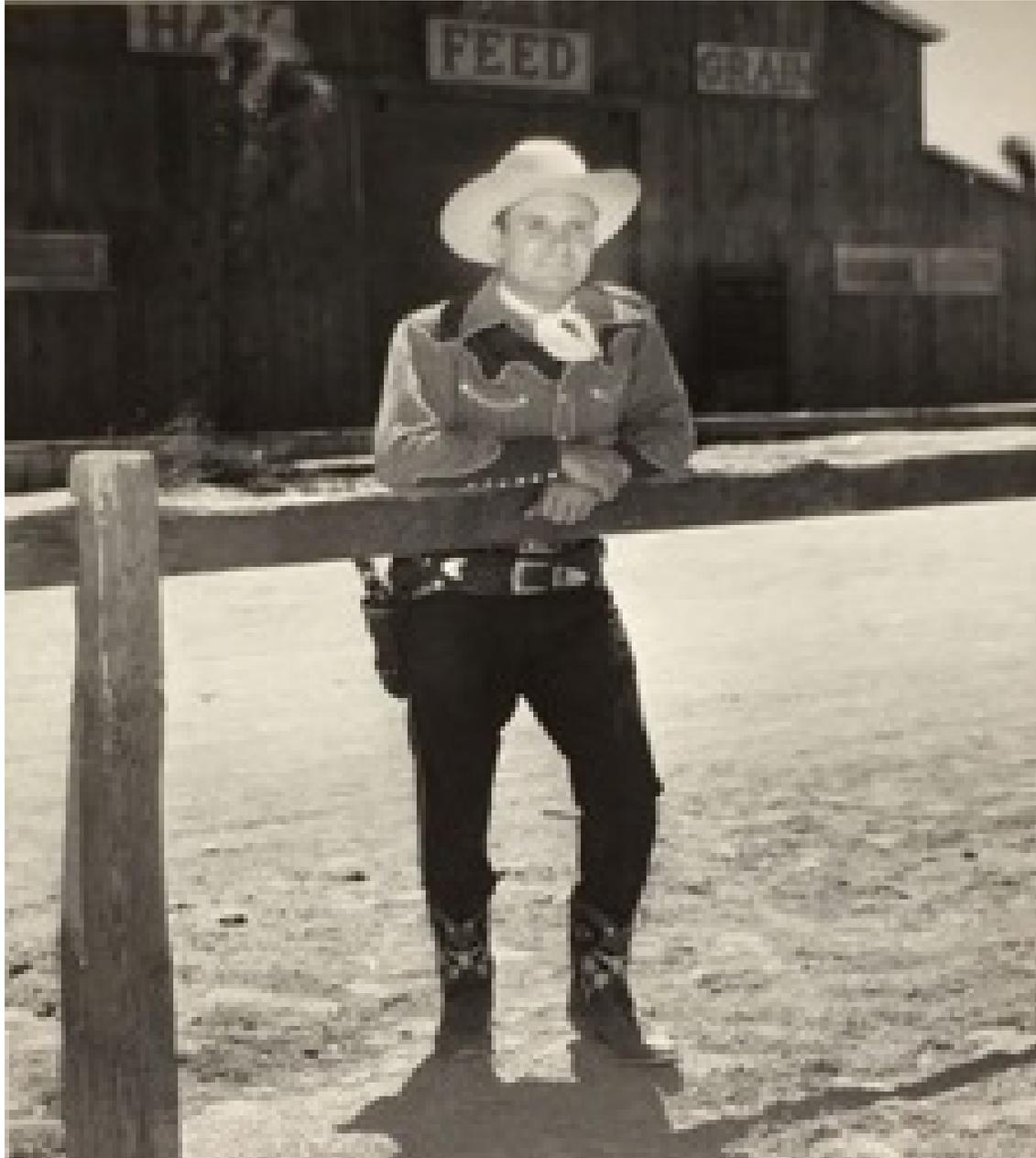


Figure 9. Gene Autry in front of the Pioneertown Soundstage, date unknown. View: SW.  
Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 10. Cowboy actor and Pioneertown founding board member Russell Hayden. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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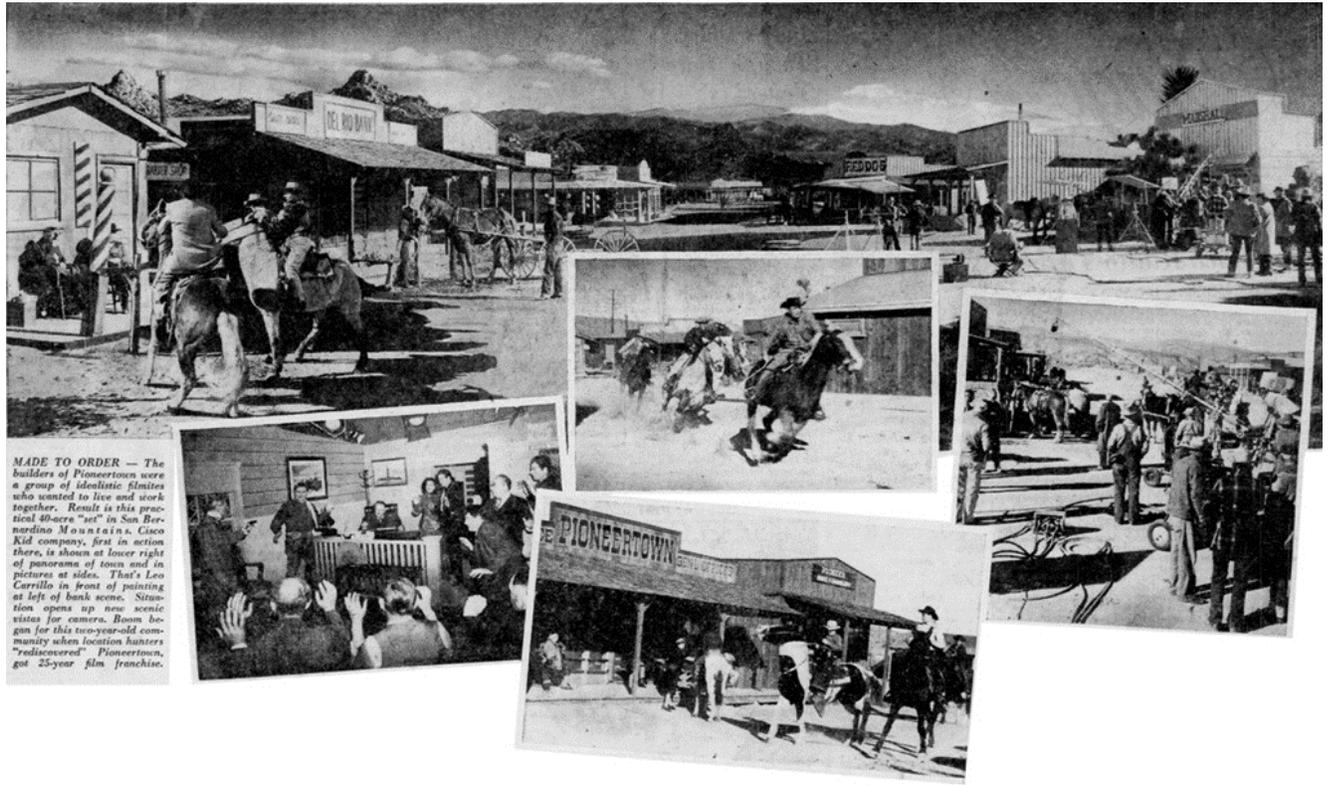


Figure 11. *Los Angeles Times* photo collage. Philip K. Scheuer, "Westerns now booming: New Desert Hollywood," *Los Angeles Times*, January 30, 1949: 77. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 12. Mane Street, looking west, on April 18, 1949. Photo: Al Lips. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 13. L-R: Pioneertown Likker, Pioneertown Bowl, watering trough, and Soundstage, undated postcard. View: SE. The watering trough was relocated 40 feet to Mane Street's north shoulder in 1972. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 14. Mane Street from atop the Golden Stallion restaurant. View: W. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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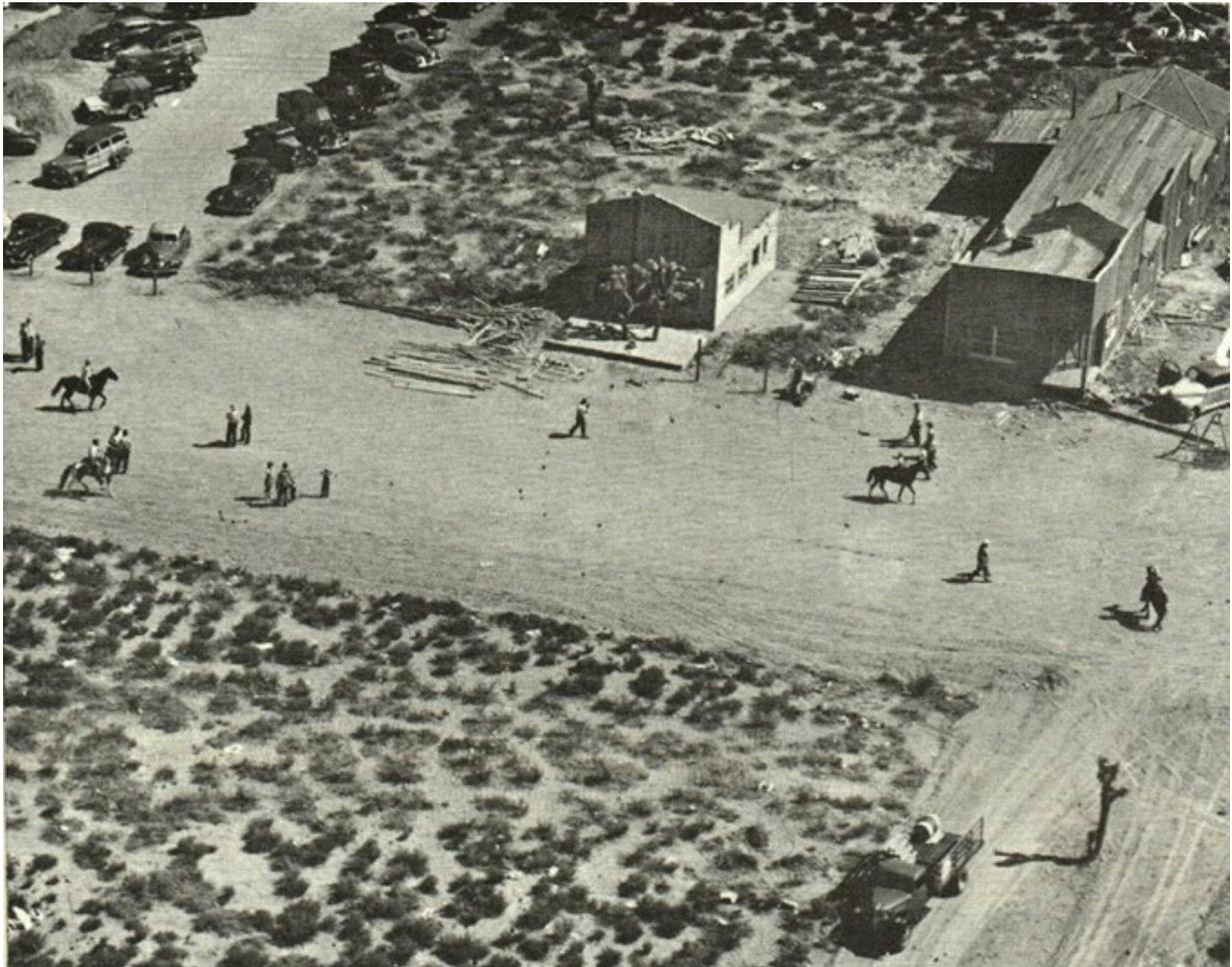


Figure 15. The Pioneertown Gazette (L) and the now lost Grubstake Café (R), c. 1949. View: S. Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 16. Filming *Satan's Cradle* at Pioneertown, 1949. Leo Carillo and Duncan Renaldo, the stars of the film and of the *Cisco Kid* television series—also filmed at Pioneertown, are at the left. Source: Rothel, David. *An Ambush of Ghosts: A Personal Guide to Favorite Western Filming Locations*. (Madison, NC: Empire Publishing, 1990), 111.

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Figure 17. Pioneertown Gazette during filming. View: SW. Image courtesy:  
<https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 18. Filming in Pioneertown with *Cisco Kid* Star Duncan Renaldo with producer Philip Krasne to the right, c.1949. Photo: Gene Lester, in: Smith, H. Allen. "Just Like A Movie," *Saturday Evening Post*, January 28, 1950: 33, available: <https://www.pioneertownsun.com/just-like-a-movie/>

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Figure 19. Pioneertown Likker (Likker Barn). C. 1947. View: SE. Photo: Danny Pekarovich.  
Image courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 20. Postcard: Pioneer Townhouse Motel, 1950. View: E, NE. Photo: Burton Frasher. Image Courtesy: Pomona Public Library via Calisphere. Available: <https://oac.cdlib.org/ark:/13030/kt7580216s/?brand=oac4>

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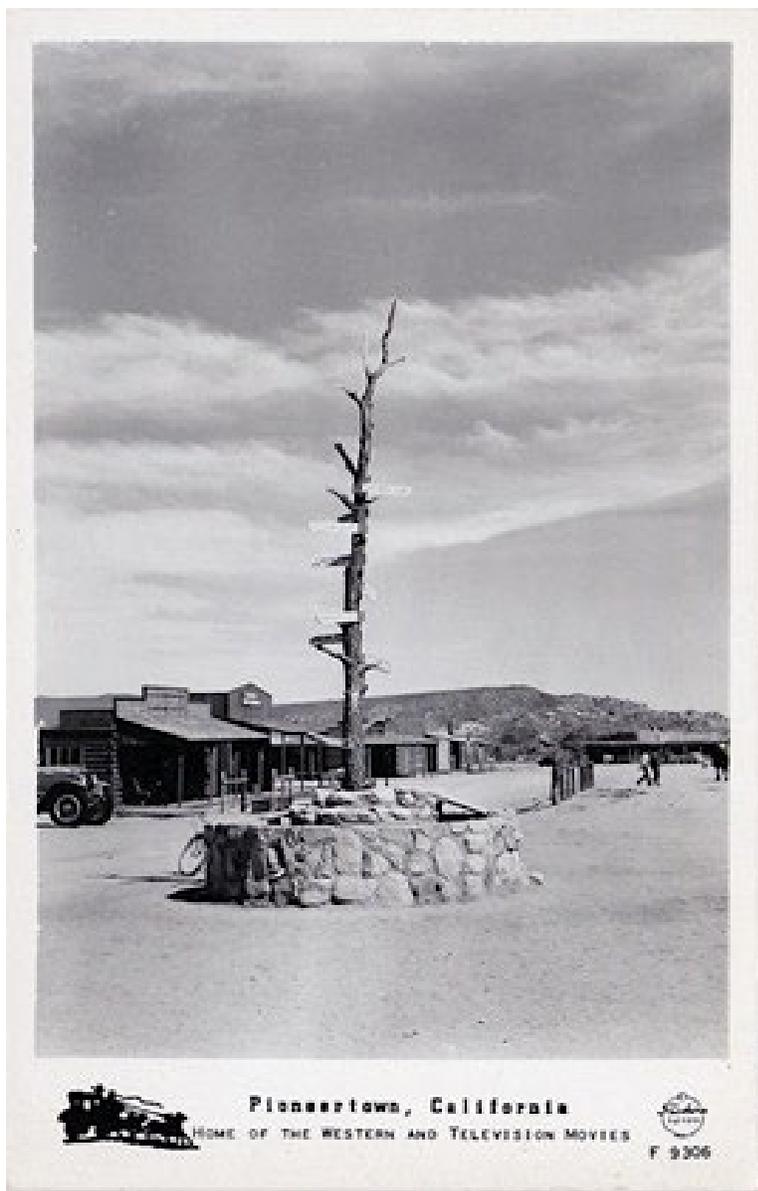


Figure 21. Watering trough, with town in the background, 1950. View: NE. Photo: Burton Frasher. Image courtesy: Pomona Public Library via Calisphere. available: <https://calisphere.org/item/ark:/13030/kt7k4021k3/>

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Figure 22. The Golden Stallion restaurant, 1950. The building was lost in a 1966 fire.  
View: E. Photo: Burton Frasher. Image courtesy:  
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Figure 23. Althoof Furniture Store (Presently the Church in Pioneertown), 1949. View: NE.  
Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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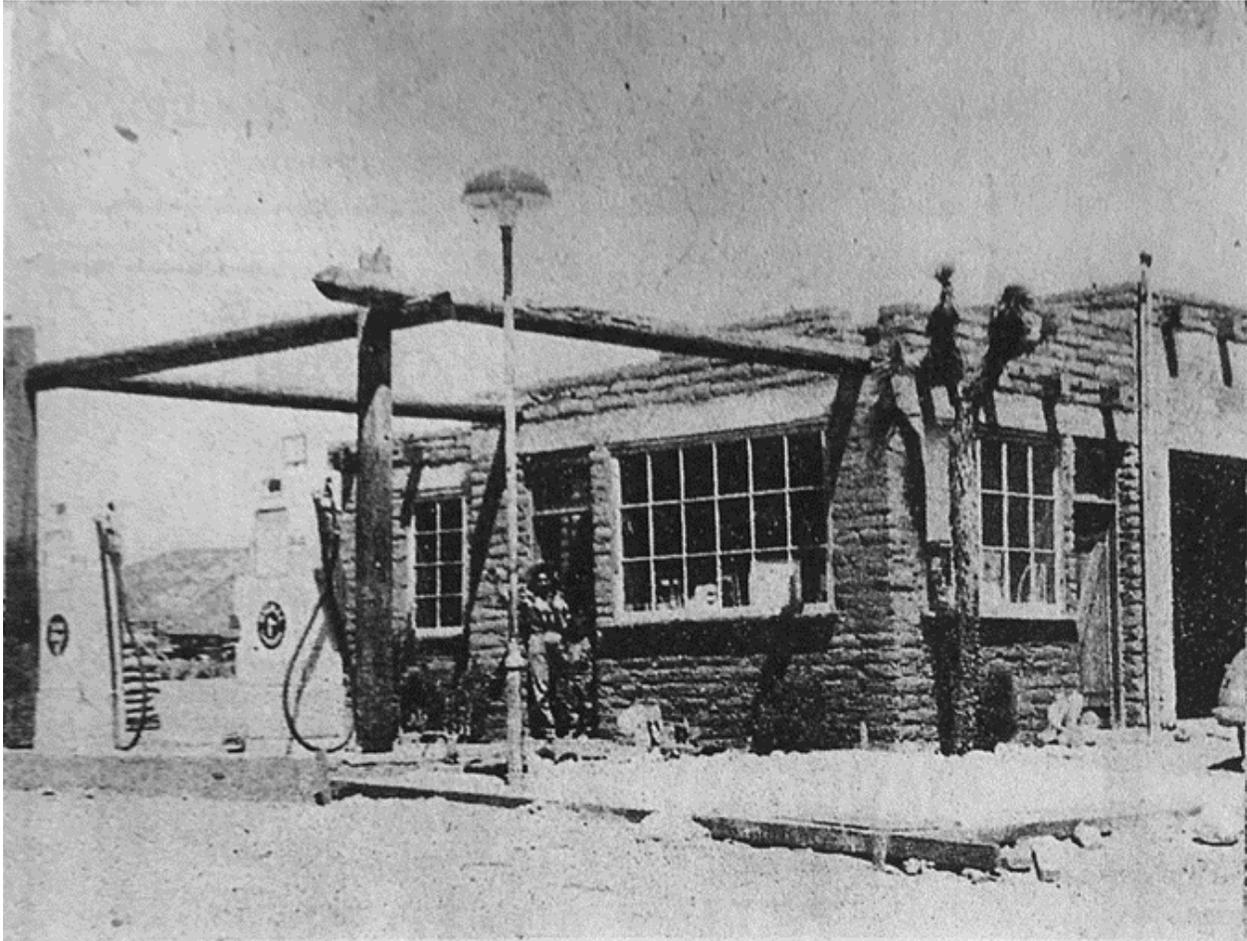


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Figure 25. Pioneertown Land Office. View: NE. *San Bernardino Daily Sun*. Oct 24, 1947: 19.

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Figure 26. Pioneertown Post Office, 1955. View: SE. Photo: Danny Pakarovich. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 27. Mane Street postcard featuring, L-R, Pioneertown Land Office, Pioneertown Duds and Saddlery, Pioneertown Photos, Pioneertown Nickelodeon, and unknown false front, c. 1964. View: NE. Image: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 28. Maggies Feed Barn (no longer extant), 1963. View: N. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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Figure 29. The original Red Dog Saloon, which was lost in a 1966 fire, then reconstructed.  
View: SW. Image: <https://www.pioneertownsun.com/early-photo-gallery/>

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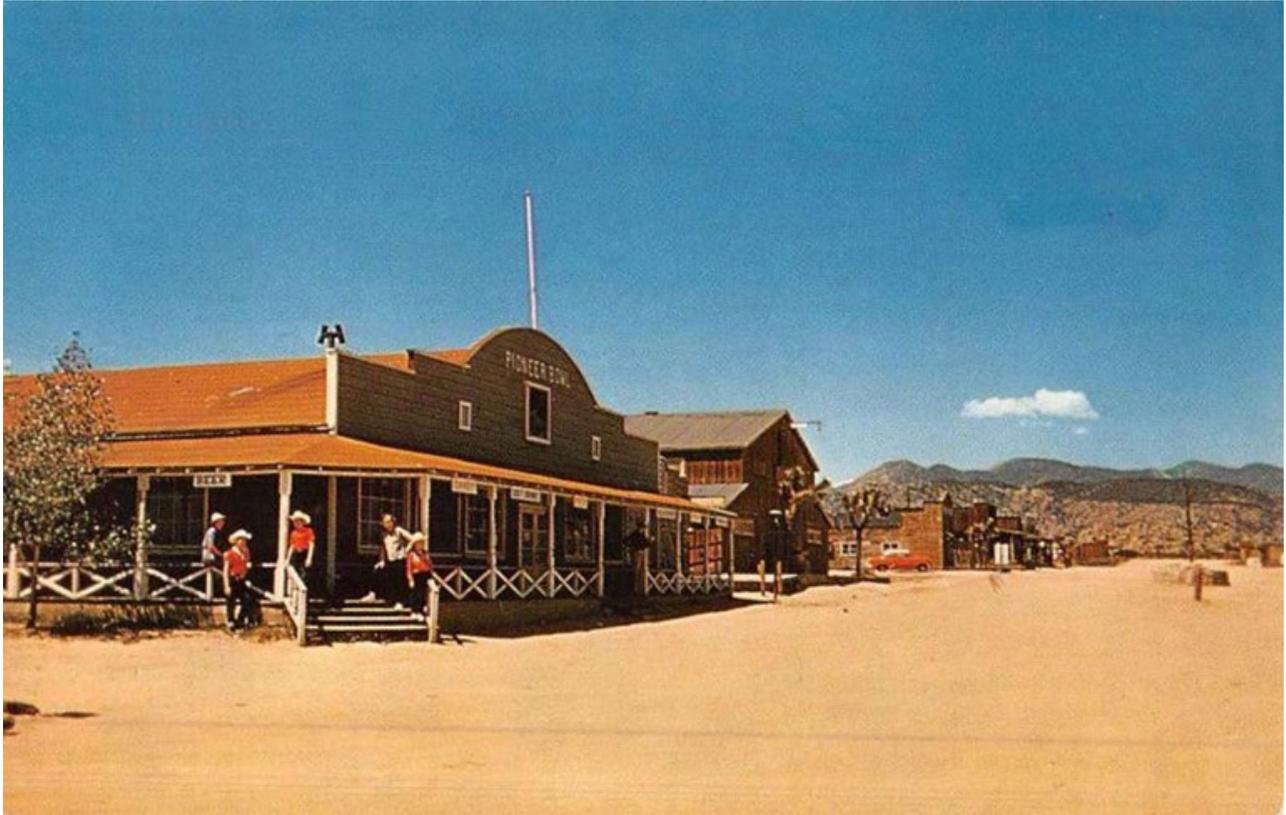


Figure 30. Postcard of Pioneer Bowl and Pioneertown Soundstage, 1964. View: W, SW.

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Figure 31. Newspaper ad for the unfulfilled "California Golden Empire" development slated for Pioneertown during the mid-1960s. *Los Angeles Times*, June 5, 1966. Image Courtesy: <https://www.pioneertownsun.com/early-photo-gallery/>

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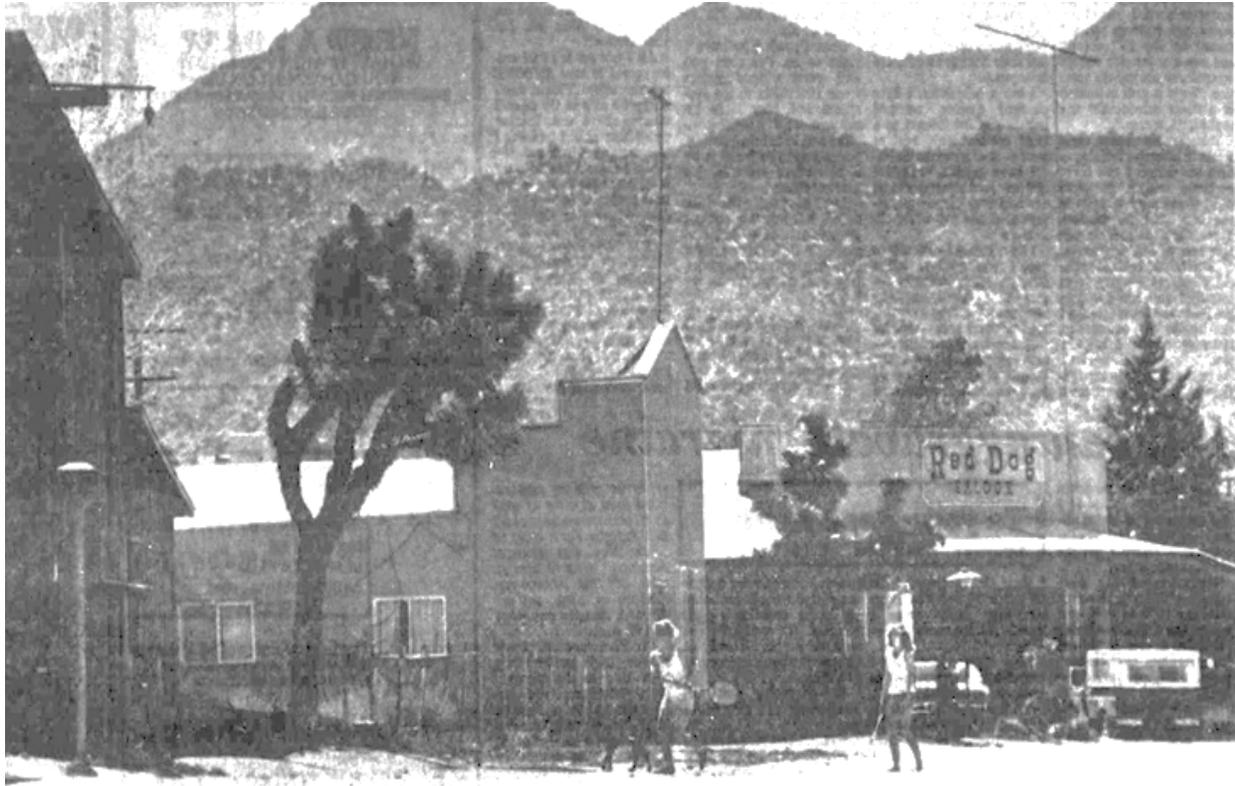


Figure 32. Pioneertown in 1977. Pioneertown Gazette building at the left, Red Dog Saloon at the right. View: SW. Photo: Dick Sroda, in: Rosemary McClure, "Here's Welcome to Pioneertown USA," *The Sun-Telegram*, April 17, 1977: C-4.

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Figure 33. The Cantina, c.1981. Formerly the Pioneertown Service Station and Pony Express, later to become Pappy and Harriet's. Source: Kenneth B. Gentry, *Pioneertown USA: The Definitive History of Pioneertown, CA: Where the Old West Lives Again*. (Pioneertown, CA: Kenneth B. Gentry, 2018), 263.

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Figure 34. Movie Poster for *The Valiant Hombre* (1948), the first feature length movie filmed at Pioneertown. Courtesy: <https://www.pioneertownsun.com/movies/>

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Figure 35. Movie Poster for *The Daring Caballero* (1949), filmed at Pioneertown. Image Courtesy: <https://www.pioneertownsun.com/movies/>

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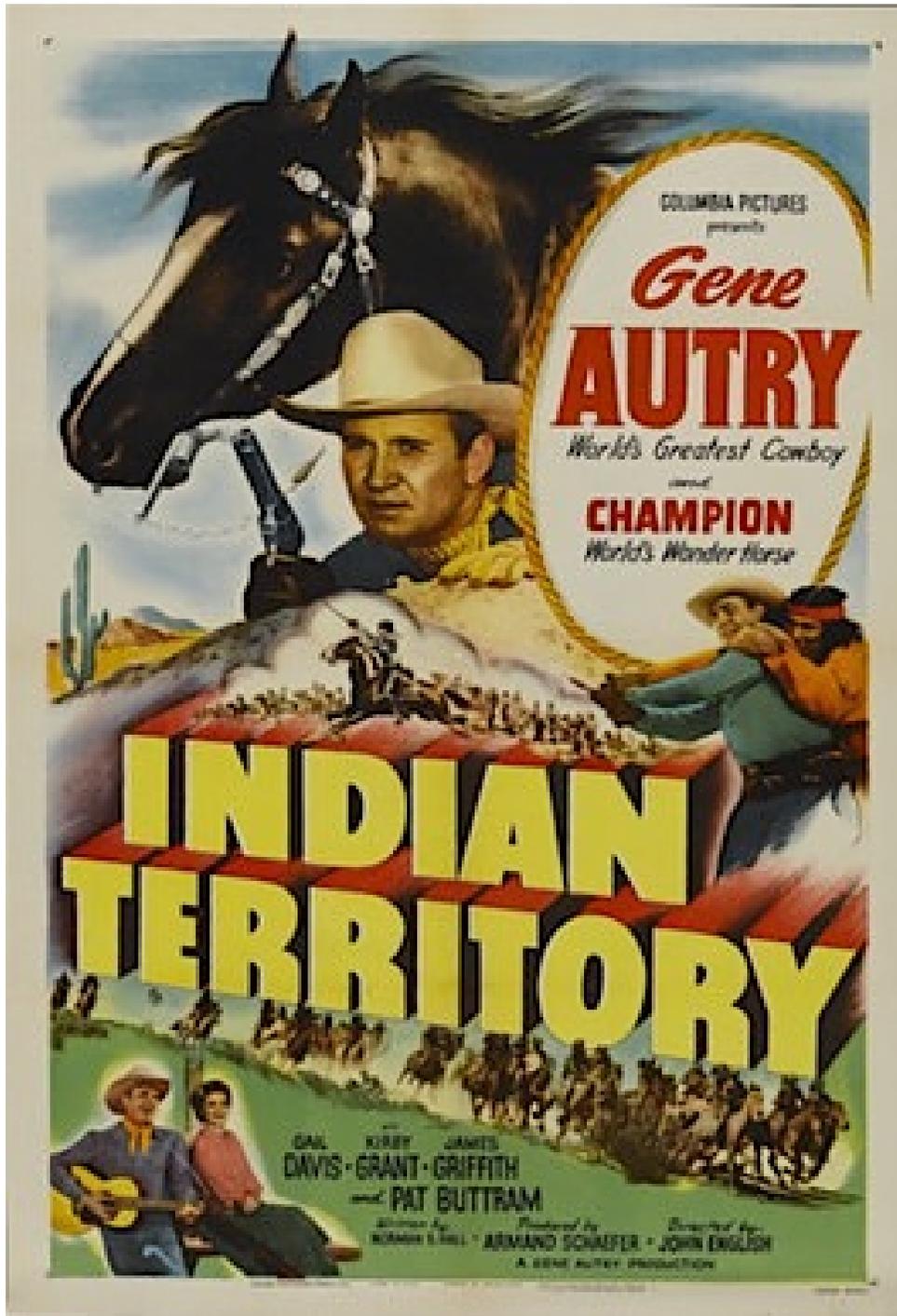


Figure 36. Movie Poster for Gene Autry's *Indian Territory* (1950), filmed at Pioneertown. Image courtesy: <https://www.pioneertownsun.com/movies/>

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**SELECTED RECENT IMAGES (Interiors)**



Figure 37. Pioneer Bowl: Interior in 2006. View: SW. The Pioneer Bowl has been closed since 2010. Though visible through exterior windows, interior access is not presently available. The Pioneer Bowl interior is contributing to the property's historic significance. Image courtesy: Kim Stringfellow.

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Figure 38. Pioneer Bowl, interior, 2006. Original wall murals by Wallace Roland Stark. View: W. Image courtesy: Kim Stringfellow.

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Figure 39. Pioneer Bowl. Bowling lanes with 1961 pinsetters and historic era wall murals, 2006. View: SW. Image courtesy: Kim Stringfellow.

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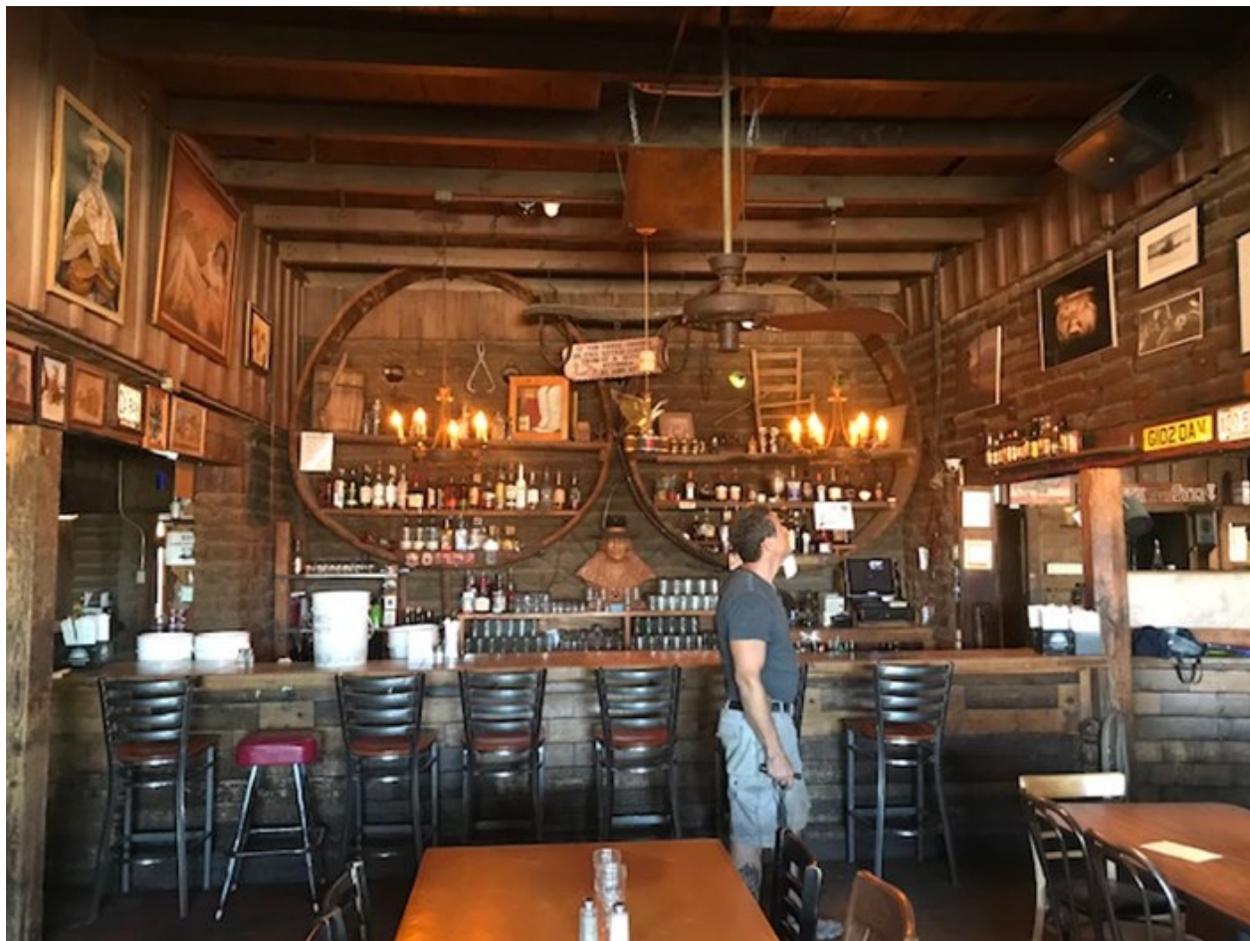


Figure 40. Pioneertown Service Station and Pony Express (Pappy and Harriet's), 2019. Original volume and exterior adobe walls of service station now define enclosed barroom. View: W, NW. Image courtesy: Linda Krantz.

**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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**APPENDIX 3**

**MAKING HISTORIC PROPERTIES ACCESSIBLE  
(PRESERVATION BRIEF NO. 32, 1993)**

# 32 PRESERVATION BRIEFS

## Making Historic Properties Accessible

Thomas C. Jester and Sharon C. Park, AIA



U.S. Department of the Interior  
National Park Service  
Cultural Resources  
Heritage Preservation Services

Historically, most buildings and landscapes were not designed to be readily accessible for people with disabilities. In recent years, however, emphasis has been placed on preserving historically significant properties, and on making these properties—and the activities within them—more accessible to people with disabilities. With the passage of the Americans with Disabilities Act in 1990, access to properties open to the public is now a civil right.

This Preservation Brief introduces the complex issue of providing accessibility at historic properties, and underscores the need to balance accessibility and historic preservation. It provides guidance on making historic properties accessible while preserving their historic character; the Brief also provides examples to show that independent physical accessibility at historic properties can be achieved with careful planning, consultation, and sensitive design. While the Brief focuses primarily on making buildings and their sites accessible, it also includes a section on historic landscapes. The Brief will assist historic property owners, design professionals, and administrators in evaluating their historic properties so that the highest level of accessibility can be provided while minimizing changes to historic materials and features. Because many projects encompassing accessibility work are complex, it is advisable to consult with experts in the fields of historic preservation and accessibility before proceeding with permanent physical changes to historic properties.

Modifications to historic properties to increase accessibility may be as simple as a small, inexpensive ramp to overcome one entrance step, or may involve changes to exterior and interior features. The Brief does not provide a detailed explanation of local or State accessibility laws as they vary from jurisdiction to jurisdiction. A concise explanation of several federal accessibility laws is included on page 13.

### Planning Accessibility Modifications

Historic properties are distinguished by features, materials, spaces, and spatial relationships that contribute to their historic character. Often these elements, such as steep terrain, monumental steps, narrow or heavy doors,

decorative ornamental hardware, and narrow pathways and corridors, pose barriers to persons with disabilities, particularly to wheelchair users (See Figure 1).

A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of historic properties:

- 1) Review the historical significance of the property and identify character-defining features;
- 2) Assess the property's existing and required level of accessibility; and
- 3) Evaluate accessibility options within a preservation context.

#### 1) Review the Historical Significance of the Property

If the property has been designated as historic (properties that are listed in, or eligible for listing in the National Register of Historic Places, or designated under State or local law), the property's nomination file should be reviewed to learn about its significance. Local preservation commissions and State Historic Preservation Offices can usually provide



Figure 1. It is important to identify the materials, features, and spaces that should be preserved when planning accessibility modifications. These may include stairs, railings, doors, and door surrounds. Photo: National Park Service files.

copies of the nomination file and are also resources for additional information and assistance. Review of the written documentation should always be supplemented with a physical investigation to identify which character-defining features and spaces must be protected whenever any changes are anticipated. If the level of documentation for a property's significance is limited, it may be necessary to have a preservation professional identify specific historic features, materials, and spaces that should be protected.

For most historic properties, the construction materials, the form and style of the property, the principal elevations, the major architectural or landscape features, and the principal public spaces constitute some of the elements that should be preserved. Every effort should be made to minimize damage to the materials and features that convey a property's historical significance when making modifications for accessibility. Very small or highly significant properties that have never been altered may be extremely difficult to modify.

Secondary spaces and finishes and features that may be less important to the historic character should also be identified; these may generally be altered without jeopardizing the historical significance of a property. Non-significant spaces, secondary pathways, later additions, previously altered areas, utilitarian spaces, and service areas can usually be modified without threatening or destroying a property's historical significance.

## 2) Assess the Property's Existing and Required Level of Accessibility

A building survey or assessment will provide a thorough evaluation of a property's accessibility. Most surveys identify accessibility barriers in the following areas: building and site entrances; surface textures, widths and slopes of walkways; parking; grade changes; size, weight and configuration of doorways; interior corridors and path of travel restrictions; elevators; and public toilets and amenities (See Figure 2). Simple audits can be completed by property owners using readily available checklists (See Further Reading). Accessibility specialists can be hired to assess barriers in more complex properties, especially those with multiple buildings, steep terrain, or interpretive programs. Persons with disabilities can be particularly helpful in assessing specific barriers.

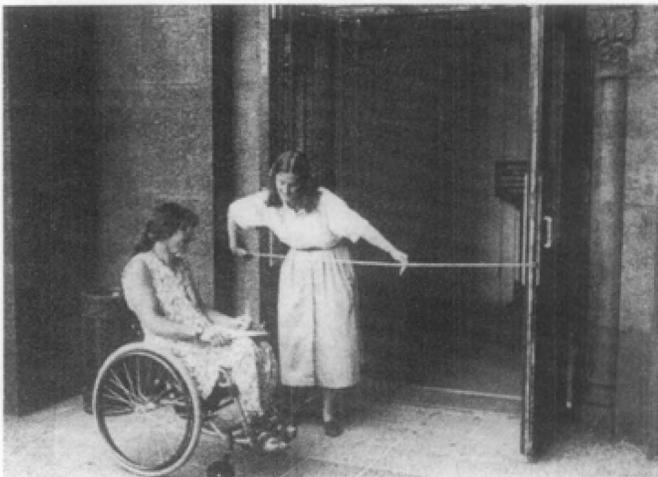


Figure 2. Surveys of historic properties can identify accessibility barriers. Persons with disabilities and accessibility consultants should participate whenever possible. Photo: Thomas Jester.

All applicable accessibility requirements—local codes, State codes and federal laws—should be reviewed carefully before undertaking any accessibility modification. Since many States and localities have their own accessibility regulations and codes (each with their own requirements for dimensions and technical requirements), owners should use the most stringent accessibility requirements when implementing modifications. The Americans with Disability Act Accessibility Guidelines (ADAAG) is the document that should be consulted when complying with the Americans with Disabilities Act (ADA) requirements.

## 3) Identify and Evaluate Accessibility Options within a Preservation Context

Once a property's significant materials and features have been identified, and existing and required levels of accessibility have been established, solutions can be developed (See Figure 3). Solutions should provide the greatest amount of accessibility without threatening or destroying those materials and features that make a property significant. Modifications may usually be phased over time as funds are available, and interim solutions can be considered until more permanent solutions are implemented. A team comprised of persons with disabilities, accessibility and historic preservation professionals, and building inspectors should be consulted as accessibility solutions are developed.

Modifications to improve accessibility should generally be based on the following priorities:

- 1) Making the main or a prominent public entrance and primary public spaces accessible, including a path to the entrance;
- 2) Providing access to goods, services, and programs;
- 3) Providing accessible restroom facilities; and,
- 4) Creating access to amenities and secondary spaces.

All proposed changes should be evaluated for conformance with the Secretary of the Interior's "Standards for the Treatment of Historic Properties," which were created for property owners to guide preservation work. These Standards stress the importance of retaining and protecting the materials and features that convey a property's historical significance. Thus, when new features are incorporated for accessibility, historic materials and features should be retained whenever possible. Accessibility modifications should be in scale with the historic property, visually compatible, and, whenever possible, reversible. Reversible means that if the new feature were removed at a later date, the essential form and integrity of the property would be unimpaired. The design of new features should also be differentiated from the design of the historic property so that the evolution of the property is evident. See *Making Historic Buildings Accessible* on page 9.

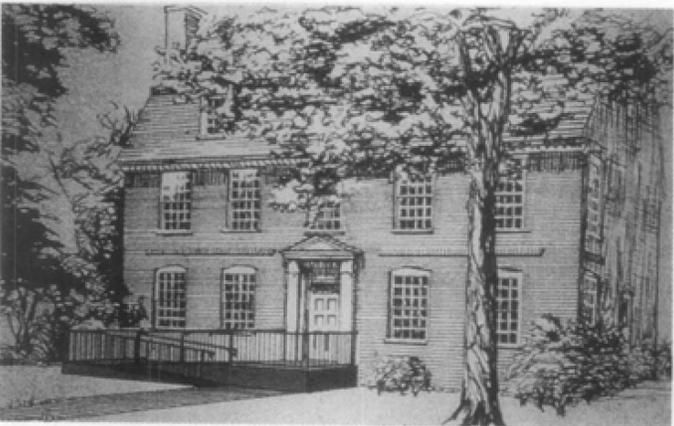
In general, when historic properties are altered, they should be made as accessible as possible. However, if an owner or a project team believes that certain modifications would threaten or destroy the significance of the property, the State Historic Preservation Officer should be consulted to determine whether or not any special accessibility provisions may be used. Special accessibility provisions for historic properties will vary depending on the applicable accessibility requirements.



A.



B.



C.

Figure 3. Before implementing accessibility modifications, owners should consider the potential effect on their historic property. At the Derby House in Salem, Massachusetts, several solutions to make the entrance accessible were considered, including regrading (a); a lift (b); and a ramp (c). The solution, an entrance on a secondary elevation, preserves the building's architectural significance and is convenient to designated parking. Drawings: National Park Service Files..

In some cases, programmatic access may be the only option for extremely small or unaltered historic properties, such as a two-story house museum with no internal elevator. Programmatic access for historic properties refers to alternative methods of providing services, information, and experiences when physical access cannot be provided. It

may mean offering an audio-visual program showing an inaccessible upper floor of a historic house museum, providing interpretive panels from a vista at an inaccessible terraced garden, or creating a tactile model of a historic monument for people with visual impairments.

## Accessibility Solutions

The goal in selecting appropriate solutions for specific historic properties is to provide a high level of accessibility without compromising significant features or the overall character of the property. The following sections describe accessibility solutions and offer guidance on specific historic property components, namely the building site, entrances, interiors, landscapes, amenities, and new additions. Several solutions are discussed in each section, referencing dimensions and technical requirements from the ADA's accessibility guidelines, ADAAG. State and local requirements, however, may differ from the ADA requirements. Before making any modification owners should be aware of all applicable accessibility requirements.

### The Building Site

An accessible route from a parking lot, sidewalk, and public street to the entrance of a historic building or facility is essential. An accessible route, to the maximum extent possible, should be the circulation route used by the general public. Critical elements of accessible routes are their widths, slopes, cross slopes, and surface texture. Each of these route elements must be appropriately designed so that the route can be used by everyone, including people with disabilities. The distance between the arrival and destination points should also be as short as possible. Sites containing designed landscapes should be carefully evaluated before making accessibility modifications. Historic landscapes are described in greater detail on pages 10 and 11.

**Providing Convenient Parking.** If parking is provided, it should be as convenient as possible for people with disabilities. Specially designated parking can often be created to improve accessibility (See Figure 4). Modifications to parking configurations and pathways should not alter significant landscape features.

**Creating an Accessible Route.** The route or path through a site to a historic building's entrance should be wide enough, generally at least 3 feet (91 cm), to accommodate visitors

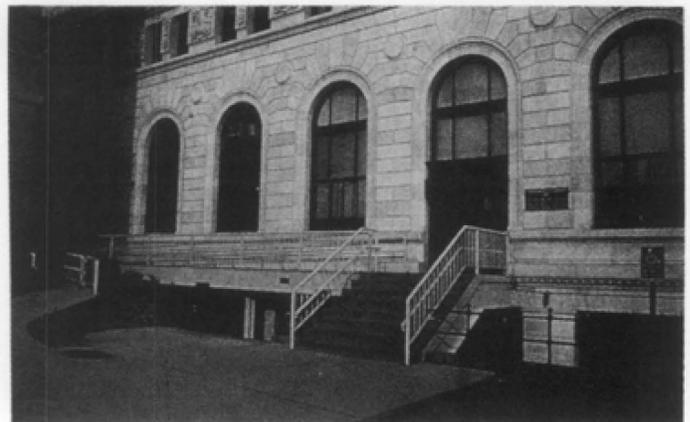


Figure 4. Parking designated for people with disabilities is provided near an accessible entrance to the Springfield Library in Springfield, Massachusetts. Photo: William Smith.

with disabilities and must be appropriately graded with a stable, firm, and slip-resistant surface. Existing paths should be modified to meet these requirements whenever possible as long as doing so would not threaten or destroy significant materials and features.

Existing surfaces can often be stabilized by providing a new base and resetting the paving materials, or by modifying the path surface. In some situations it may be appropriate to create a new path through an inaccessible area. At large properties, it may be possible to regrade a slope to less than 1:20 (5%), or to introduce one or more carefully planned ramps. Clear directional signs should mark the path from arrival to destination.

### Entrances

Whenever possible, access to historic buildings should be through a primary public entrance. In historic buildings, if this cannot be achieved without permanent damage to character-defining features, at least one entrance used by the public should be made accessible. If the accessible entrance is not the primary public entrance, directional signs should direct visitors to the accessible entrance (See Figure 5). A rear or service entrance should be avoided as the only mean of entering a building.



Figure 5. A universal access symbol clearly marks the Arts and Industries Building in Washington, D.C., and a push plate (right) engages the automatic door-opener. Photo: Thomas Jester.

Creating an accessible entrance usually involves overcoming a change in elevation. Steps, landings, doors, and thresholds, all part of the entrance, often pose barriers for persons with disabilities. To preserve the integrity of these features, a number of solutions are available to increase accessibility. Typical solutions include regrading, incorporating ramps, installing wheelchair lifts, creating new entrances, and modifying doors, hardware, and thresholds.

**Regrading an Entrance.** In some cases, when the entrance steps and landscape features are not highly significant, it may be possible to regrade to provide a smooth entrance into a building. If the existing steps are historic masonry, they should be buried, whenever possible, and not removed (See Figure 6).

**Incorporating Ramps.** Permanent ramps are perhaps the most common means to make an entrance accessible. As a new feature, ramps should be carefully designed and appropriately located to preserve a property's historic character (See Figure 7). Ramps can be located at public

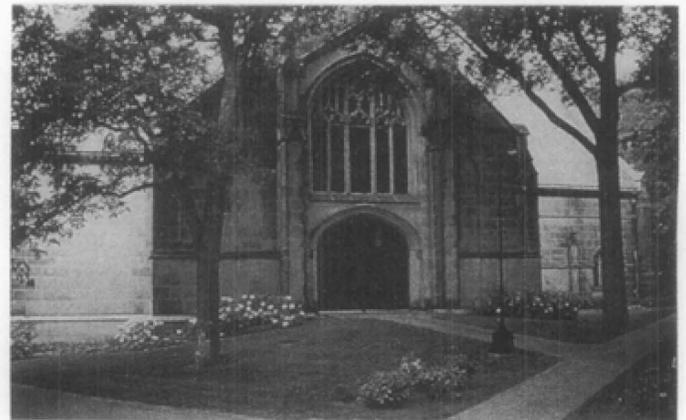


Figure 6. Entrances can be regraded to make a building accessible as long as no significant landscape features will be destroyed and as long as the building's historic character is preserved. The Houghton Chapel (a) in Wellesley, Massachusetts, was made accessible by regrading over the historic steps (b). Photos: Carol R. Johnson & Associates.



Figure 7. This ramp is convenient for visitors with disabilities and preserves the building's historic character. The design is also compatible in scale with the building. Photo: William Smith.

entrances used by everyone whenever possible, preferably where there is minimal change in grade. Ramps should also be located to minimize the loss of historic features at the connection points—porch railings, steps, and windows—and should preserve the overall historic setting and character of the property. Larger buildings may have below grade areas that can accommodate a ramp down to an entrance (See Figure 8). Below grade entrances can be considered if the ramp leads to a publicly used interior, such as an auditorium, or if the building is serviced by a public elevator. Ramps can often be incorporated behind



Figure 8. A new below-grade ramp provides access to Lake MacDonald Lodge in Glacier National Park. Photo: Thomas Jester

historic features, such as cheek-walls or railings, to minimize the visual effect (See Figure 9).

The steepest allowable slope for a ramp is usually 1:12 (8%), but gentler slopes should be used whenever possible to accommodate people with limited strength. Greater changes in elevation require larger and longer ramps to meet accessibility scoping provisions and may require an intermediate landing. Most codes allow a slightly steeper ramp for historic buildings to overcome one step.

Ramps can be faced with a variety of materials, including wood, brick, and stone. Often the type and quality of the materials determines how compatible a ramp design will be with a historic property (See Figure 10). Unpainted pressure-treated wood should not be used to construct ramps because it usually appears temporary and is not visually compatible with most historic properties. Railings



Figure 9. This ramp was created by infilling the window-well and slightly modifying the historic railing. The ramp preserves this building's historic character. Photo: Thomas Jester.

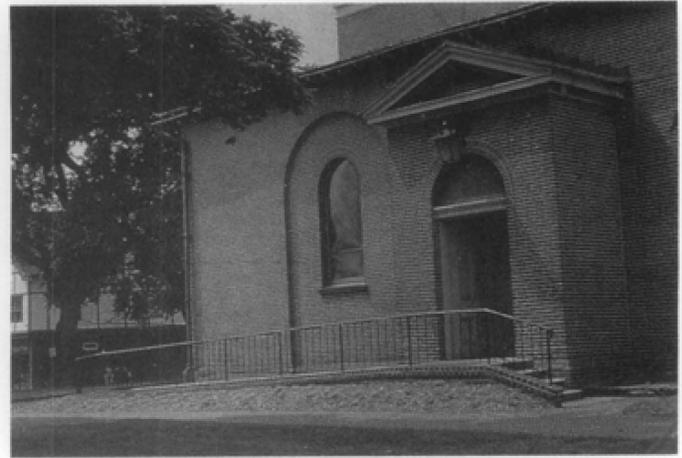


Figure 10. This brick ramp provides access to St. Anne's Episcopal Church in Annapolis, Maryland. Its design is compatible with the historic building. Photo: Charity V. Davidson.

should be simple in design, distinguishable from other historic features, and should extend one foot beyond the sloped area (See Figure 11).

Ramp landings must be large enough for wheelchair users, usually at least 5 feet by 5 feet (152.5 cm by 152.5 cm), and the top landing must be at the level of the door threshold. It may be possible to reset steps by creating a ramp to accommodate minor level changes and to meet the threshold without significantly altering a property's historic character. If a building's existing landing is not wide or deep enough to accommodate a ramp, it may be

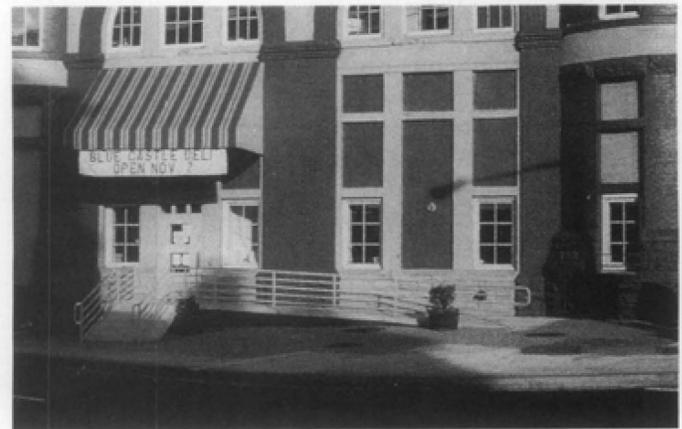


Figure 11. Simple, contemporary railings that extend beyond the ramp slope make this ramp compatible with the industrial character of this building. Photo: Thomas Jester.

necessary to modify the entry to create a wider landing. Long ramps, such as switchbacks, require intermediate landings, and all ramps should be detailed with an appropriate edge and railing for wheelchair users and visually impaired individuals.

Temporary or portable ramps are usually constructed of light-weight materials and, thus, are rarely safe or visually compatible with historic properties. Moreover, portable ramps are often stored until needed and, therefore, do not meet accessibility requirements for independent access. Temporary and portable ramps, however, may be an acceptable interim solution to improve accessibility until a permanent solution can be implemented (See Figure 12).



Figure 12. The Smithsonian Institution installed a temporary ramp on its visitor's center to allow adequate time to design an appropriate permanent ramp. Photo: Thomas Jester.

**Installing Wheelchair Lifts.** Platforms lifts and inclined stair lifts, both of which accommodate only one person, can be used to overcome changes of elevation ranging from three to 10 feet (.9 m-3 m) in height. However, many States have restrictions on the use of wheelchair lifts, so all applicable codes should be reviewed carefully before installing one. Inclined stair lifts, which carry a wheelchair on a platform up a flight of stairs, may be employed selectively.

They tend to be visually intrusive, although they are relatively reversible. Platform lifts can be used when there is inadequate space for a ramp. However, such lifts should be installed in unobtrusive locations and under cover to minimize maintenance if at all possible (See Figure 13). A similar, but more expensive platform lift has a retracting railing that lowers into the ground, minimizing the visual effect to historic properties (See Figure 14). Mechanical lifts have drawbacks at historic properties with high public visitation because their capacity is limited, they sometimes cannot be operated independently, and they require frequent maintenance.

**Considering a New Entrance.** When it is not possible to modify an existing entrance, it may be possible to develop a new entrance by creating an entirely new opening in an appropriate location, or by using a secondary window for an opening. This solution should only be considered after exhausting all possibilities for modifying existing entrances (See Figure 15).

**Retrofitting Doors.** Historic doors generally should not be replaced, nor should door frames on the primary elevation be widened, as this may alter an important feature of a historic design. However, if a building's historic doors have been removed, there may be greater latitude in designing a compatible new entrance. Most accessibility standards require at least a 32" (82 cm) clear opening with manageable door opening pressures. The most desirable preservation solution to improve accessibility is retaining historic doors and upgrading the door pressure with one of several devices. Automatic door openers

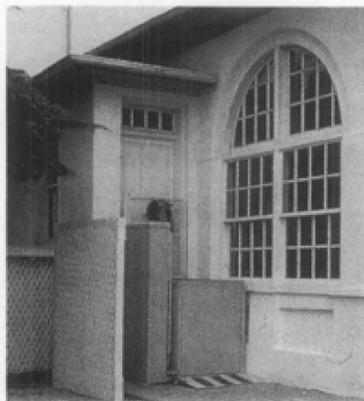


Figure 13. Platform lifts like the one used on this building require minimal space and can be removed without damaging historic materials. Shielded with lattice work, this lift is also protected by the roof eaves. Approach path should be stable, firm, and slip resistant. Photo: Sharon Park.

## Readily Achievable Accessibility Modifications



Many accessibility solutions can be implemented easily and inexpensively without destroying the significance of historic properties. While it may not be possible to undertake all of the modifications listed below, each change will improve accessibility.

### Sites and Entrances

- Creating a designated parking space.
- Installing ramps.
- Making curb cuts.

### Interiors

- Repositioning shelves.
- Rearranging tables, displays, and furniture.
- Repositioning telephones.
- Adding raised markings on elevator control buttons.
- Installing flashing alarm lights.
- Installing offset hinges to widen doorways.
- Installing or adding accessible door hardware.
- Adding an accessible water fountain, or providing a paper cup dispenser at an inaccessible water fountain.

### Restrooms

- Installing grab bars in toilet stalls.
- Rearranging toilet partitions to increase maneuvering space.
- Insulating lavatory pipes under sinks to prevent burns.
- Installing a higher toilet seat.
- Installing a full-length bathroom mirror.
- Repositioning the paper towel dispenser.



Figure 14. At the Lieutenant Governor's Mansion in Frankfort, Kentucky, a retracting lift (b) was installed to minimize the visual effect on this historic building when not in use (a). Photos: Aging Technology Incorporated.



Figure 15. A new entrance to the elevator lobby replaces a window at Faneuil Hall in Boston, Massachusetts. The new entrance is appropriately differentiated from the historic design. Photo: Paul Holtz.

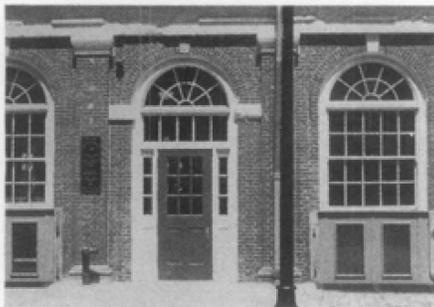


Figure 16. During the rehabilitation of the Rookery in Chicago, the original entrance was modified to create an accessible entrance. Two revolving doors were replaced with a new one flanked by new doors, one of which is operated with a push-plate door opener. Photo: Thomas Jester.

requirements. If the threshold is deemed to be significant, a bevel can be added on each side to reduce its height (See Figure 17). Another solution is to replace the threshold with one that meets applicable accessibility requirements and is visually compatible with the historic entrance.

### Moving Through Historic Interiors

Persons with disabilities should have independent access to all public areas and facilities inside historic buildings. The extent to which a historic interior can be modified depends on the significance of its materials, plan, spaces, features, and finishes. Primary spaces are often more difficult to modify without changing their character. Secondary spaces may generally be changed without compromising a building's historic character. Signs should clearly mark the route to accessible restrooms, telephones, and other accessible areas.

**Installing Ramps and Wheelchair Lifts.** If space permits, ramps and wheelchair lifts can also be used to increase accessibility inside buildings (See Figures 18 & 19). However, some States and localities restrict interior uses of wheelchair lifts for life-safety reasons. Care should be taken to install these new features where they can be readily accessed. Ramps and wheelchair lifts are described in detail on pages 4-6.

**Upgrading Elevators.** Elevators are an efficient means of providing accessibility between floors. Some buildings have existing historic elevators that are not adequately accessible for persons with disabilities because of their size, location, or detailing, but they may also contribute to the historical significance of a building. Significant historic elevators can usually be upgraded to improve accessibility. Control panels can be modified with a "wand" on a cord to make the control panel accessible, and timing devices can usually be adjusted.

**Retrofitting Door Knobs.** Historic door knobs and other hardware may be difficult to grip and turn. In recent years, lever-handles have been developed to replace door knobs. Other lever-handle devices can be added to existing hardware. If it is not possible or appropriate to retrofit existing door knobs, doors can be left open during operating hours (unless doing so would violate life safety codes), and power-assisted door openers can be installed. It may only be necessary to retrofit specific doorknobs to create an accessible path of travel and accessible restrooms.

(operated by push buttons, mats, or electronic eyes) and power-assisted door openers can eliminate or reduce door pressures that are accessibility barriers, and make single or double-leaf doors fully operational (See Figure 16).

**Adapting Door Hardware.** If a door opening is within an inch or two of meeting the 32" (81 cm) clear opening requirement, it may be possible to replace the standard hinges with off-set hinges to increase the size of the door opening as much as 1 1/2" (3.8 cm). Historic hardware can be retained in place, or adapted with the addition of an automatic opener, of which there are several types. Door hardware can also be retrofitted to reduce door pressures. For example, friction hinges can be retrofitted with ball-bearing inserts, and door closers can be rethreaded to reduce the door pressure.

**Altering Door Thresholds.** A door threshold that exceeds the allowable height, generally 1/2" (1.3 cm), can be altered or removed with one that meets applicable accessibility

### Threshold Modifications

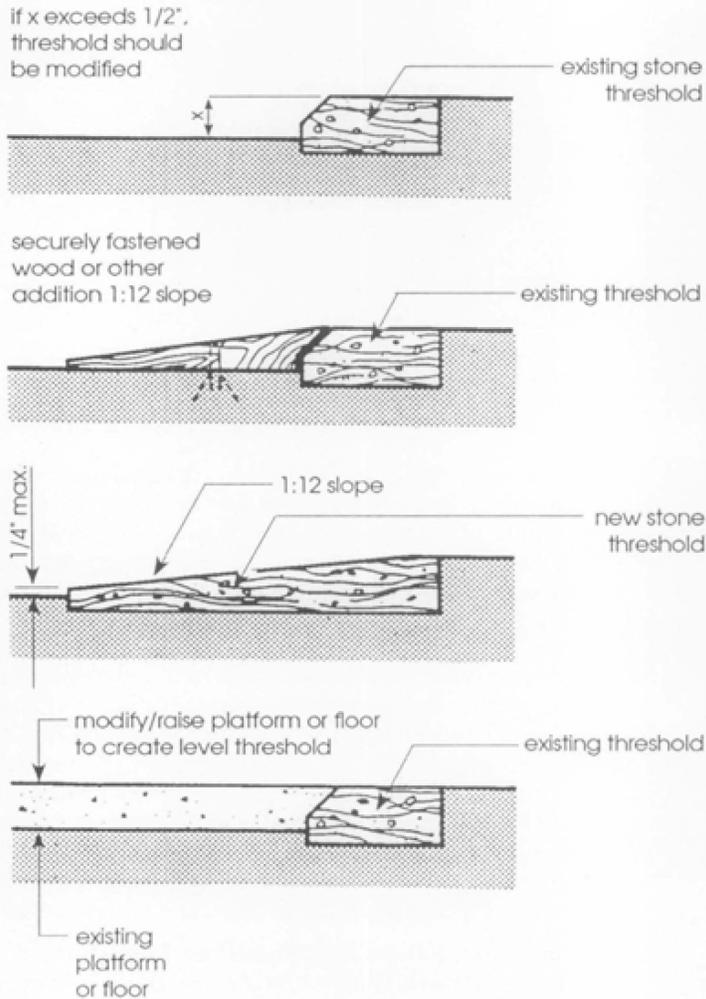


Figure 17. Thresholds that exceed allowable heights can be modified several ways to increase accessibility. Source: Uniform Federal Accessibility Standard (UFAS) Retrofit Manual.

**Modifying Interior Stairs.** Stairs are the primary barriers for many people with disabilities. However, there are some ways to modify stairs to assist people who are able to navigate them. It may be appropriate to add hand railings if none exist. Railings should be 1 1/4" (3.8 cm) in diameter and return to the wall so straps and bags do not catch. Color-contrasting, slip-resistant strips will help people with visual impairments. Finally, beveled or closed risers are recommended unless the stairs are highly significant, because open risers catch feet (See Figure 20).

### Building Amenities

Some amenities in historic buildings, such as restrooms, seating, telephones, drinking fountains, counters, may contribute to a building's historic character. They will often require modification to improve their use by persons with disabilities. In many cases, supplementing existing amenities, rather than changing or removing them, will increase access and minimize changes to historic features and materials.

**Upgrading Restrooms.** Restrooms may have historic fixtures such as sinks, urinals, or marble partitions that can

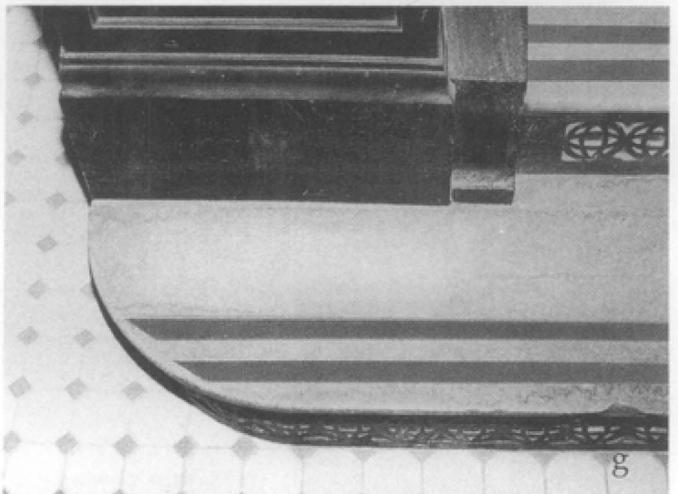
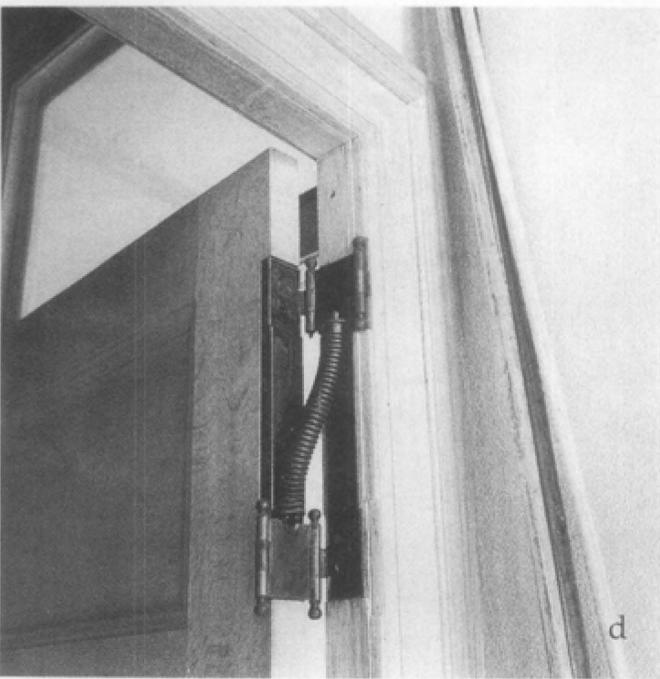
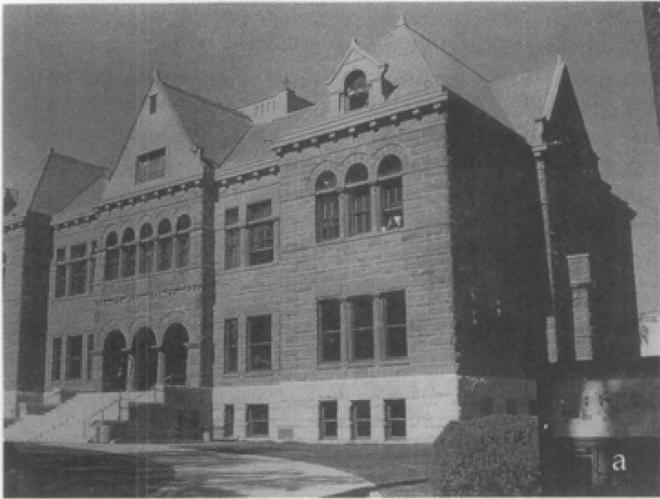
be retained in the process of making modifications. For example, larger restrooms can sometimes be reconfigured by relocating or combining partitions to create an accessible toilet stall. Other changes to consider are adding grab bars around toilets, covering hot water pipes under sinks with insulation to prevent burns, and providing a sink, mirror, and paper dispenser at a height suitable for wheelchair users. A unisex restroom may be created if it is technically infeasible to create two fully accessible restrooms, or if doing so would threaten or destroy the significance of the building. It is important to remember that restroom fixtures, such as sinks, urinals, and partitions, may be historic, and therefore, should be preserved whenever possible.

**Modifying Other Amenities.** Other amenities inside historic buildings may require modification. Seating in a theater, for example, can be made accessible by removing some seats in several areas (See Figure 21). New seating that is accessible can also be added at the end of existing rows, either with or without a level floor surface. Readily removable seats may be installed in wheelchair spaces when the spaces are not required to accommodate wheelchair users. Historic water fountains can be retained and new, two-tiered fountains installed if space permits. If public telephones are provided, it may be necessary to install at least a Text Telephone (TT), also known as a Telecommunication Device for the Deaf (TDD) (See Figure 22). Historic service counters commonly found in banks, theaters, and hotels generally should not be altered. It is preferable to add an accessible counter on the end of a historic counter if feasible. Modified or new counters should not exceed 36" (91.5 cm) in height.



Figure 18. Symmetrical ramps at the Mayflower Hotel in Washington, D.C., provide access to the hotel's lower level. The design for the ramps respects the historic character of this landmark building. Photo: Thomas Jester.

## MAKING A HISTORIC BUILDING ACCESSIBLE



The Orange County Courthouse (a), located in Santa Ana, California, was rehabilitated in the late 1980s as a county museum. As part of the rehabilitation, the architect sensitively integrated numerous modifications to increase accessibility. To preserve the building's primary elevation, a new public entrance was created on the rear elevation where parking spaces are located. A ramp (b) leads to the accessible entrance that can be opened with a push-plate automatic door-opener (c). Modifications to interior features also increased accessibility. To create an accessible path of travel, offset hinges (d) were installed on doors that were narrower than 32 inches (81.3 cm). Other doors were rethreaded to reduce the door pressure. Beveling the 1" high thresholds (e) reduced their height to approximately 1/4 inch (.64 cm). The project architect also converted a storeroom into an accessible restroom (f). The original stairway, which has open grillwork, was made more accessible by applying slip-resistant pressure tape to the marble steps (g). And the original elevator was upgraded with raised markings, alarm lights, and voice floor indicators. Photos: Milford Wayne Donaldson, FAIA.

## MAKING HISTORIC LANDSCAPES ACCESSIBLE

To successfully incorporate access into historic landscapes, the planning process is similar to that of other historic properties. Careful research and inventory should be undertaken to determine which materials and features convey the landscape's historical significance. As part of this evaluation, those features that are character-defining (topographical variation, vegetation, circulation, structures, furnishings, objects) should be identified. Historic finishes, details, and materials that also contribute to a landscape's significance should also be documented and evaluated prior to determining an approach to landscape accessibility. For example, aspects of the pedestrian circulation system that need to be understood include walk width, aggregate size, pavement pattern, texture, relief, and joint details. The context of the walk should be understood including its edges and surrounding area. Modifications to surface textures or widths of pathways can often be made with minimal effect on significant landscape features (a) and (b).

Additionally, areas of secondary importance such as altered paths should be identified -- especially those where the accessibility modifications will not destroy a landscape's significance. By identifying those features that are contributing or non-contributing, a sympathetic circulation experience can then be developed.

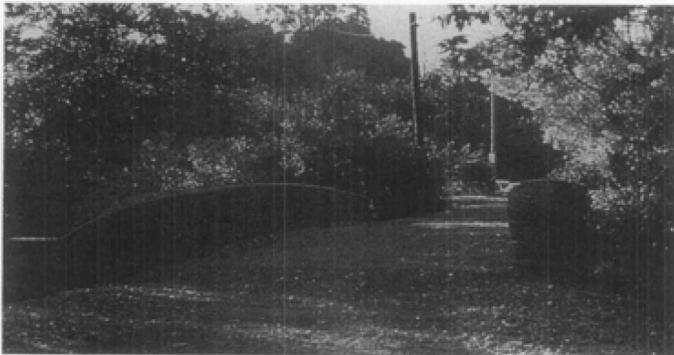
After assessing a landscape's integrity, accessibility solutions can be considered. Full access throughout a historic landscape may not always be possible. Generally, it is easier to provide accessibility to larger, more open

sites where there is a greater variety of public experiences. However, when a landscape is uniformly steep, it may only be possible to make discrete portions of a historic landscape accessible, and viewers may only be able to experience the landscape from selected vantage points along a prescribed pedestrian or vehicular access route. When defining such a route, the interpretive value of the user experience should be considered; in other words, does the route provide physical or visual access to those areas that are critical to understand the meaning of the landscape?

The following accessibility solutions address three common landscape situations: 1) structures with low integrity landscapes; 2) structures and landscapes of equal significance; and, 3) landscapes of primary significance with inaccessible terrain.

1. The Hunnewell Visitors Center at the Arnold Arboretum in Jamaica Plain, Massachusetts, was constructed in 1892. Its immediate setting has changed considerably over time (c). Since the existing landscape immediately surrounding this structure has little remaining integrity, the new accessibility solution has the latitude to integrate a broad program including site orientation, circulation, interpretation, and maintenance.

The new design, which has few ornamental plants, references the original planting design principles, with a strong emphasis on form, color, and texture. In contrast with the earlier designs, the new plantings were set away from the facade of this historic building,



(a.) To improve accessibility in Boston's Emerald Necklace Parks, standard asphalt paving was replaced in selected areas with an imbedded aggregate surface that is more in keeping with the landscape's historic appearance. Photo: Charles Birnbaum.



(c.) Hunnewell Visitor's Center before rehabilitation, revealing the altered landscapes. Photo: Jennifer Jones, Carol R. Johnson and associates.



(b.) The Friendly Garden at Ranchos Los Alamitos, a historic estate with designed gardens in southern California, was made accessible with limited widening of its existing approach path. Photo: Ranchos Los Alamitos Foundation.



(d.) Hunnewell Visitors Center's entrance following rehabilitation, integrating an accessible path (left), platform, and new steps. Photo: Charles Birnbaum.

allowing the visitor to enjoy its architectural detail. A new walk winds up the gentle earthen berm and is vegetated with plantings that enhance the interpretive experience from the point of orientation (d). The new curvilinear walks also provide a connection to the larger arboretum landscape for everyone.

2. The Eugene O'Neill National Historic Site overlooks the San Ramon Valley, twenty-seven miles east of San Francisco, California. The thirteen-acre site includes a walled courtyard garden on the southeast side of the Tao House, which served as the O'Neill residence from 1937-44 (e). Within this courtyard are character-defining walks that are too narrow by today's accessibility standards, yet are a character-defining element of the historic design. To preserve the garden's integrity, the scale and the characteristics of the original circulation were maintained by creating a wheelchair route which, in part, utilizes reinforced turf. This route allows visitors with disabilities to experience the main courtyard as well.
3. Morningside Park in New York City, New York, designed by Frederick Olmstead, Sr., and Calvert Vaux in 1879, is sited on generally steep, rocky terrain (f). Respecting these dramatic grade changes, which are only accessible by extensive flights of stone stairs, physical access cannot be provided without destroying the park's integrity. In order to provide some accessibility, scenic overlooks were created that provide broad visual access to the park.



(e.) This view shows the new reinforced turf path at the Eugene O'Neill National Historic Site that preserved the narrow Historic Path. Photo: Patricia M. O'Donnell.



(f.) Steep terrain at Morningside Park in New York City cannot be made accessible without threatening or destroying this landscape's integrity. Photo: Quennell Rothschild Associates.

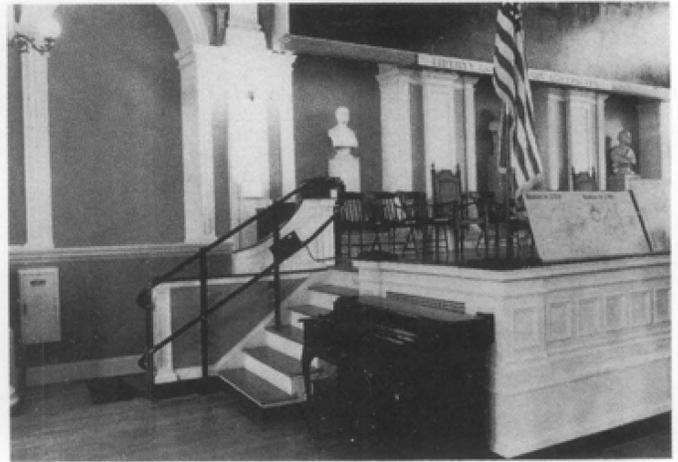


Figure 19. Inclined lifts can sometimes overcome interior changes of elevation where space is limited. This lift in Boston's Faneuil Hall created access to the floor and stage level of the State Room. Photo: Paul Holtz.

### Considering a New Addition as an Accessibility Solution

Many new additions are constructed specifically to incorporate modern amenities such as elevators, restrooms, fire stairs, and new mechanical equipment. These new additions often create opportunities to incorporate access for people with disabilities. It may be possible, for example, to create an accessible entrance, path to public levels via a ramp, lift, or elevator (See Figure 23). However, a new addition has the potential to change a historic property's appearance and destroy significant building and landscape features. Thus, all new additions should be compatible with the size, scale, and proportions of historic features and materials that characterize a property (See Figure 24).

New additions should be carefully located to minimize connection points with the historic building, such that if the addition were to be removed in the future, the essential form and integrity of the building would remain intact. On the other hand, new additions should also be conveniently located near parking that is connected to an accessible route for people with disabilities. As new additions are incorporated, care should be taken to protect significant landscape features and archeological resources. Finally, the design for any new addition should be differentiated from the historic design so that the property's evolution over time is clear. New additions frequently make it possible to increase accessibility, while simultaneously reducing the level of change to historic features, materials, and spaces.

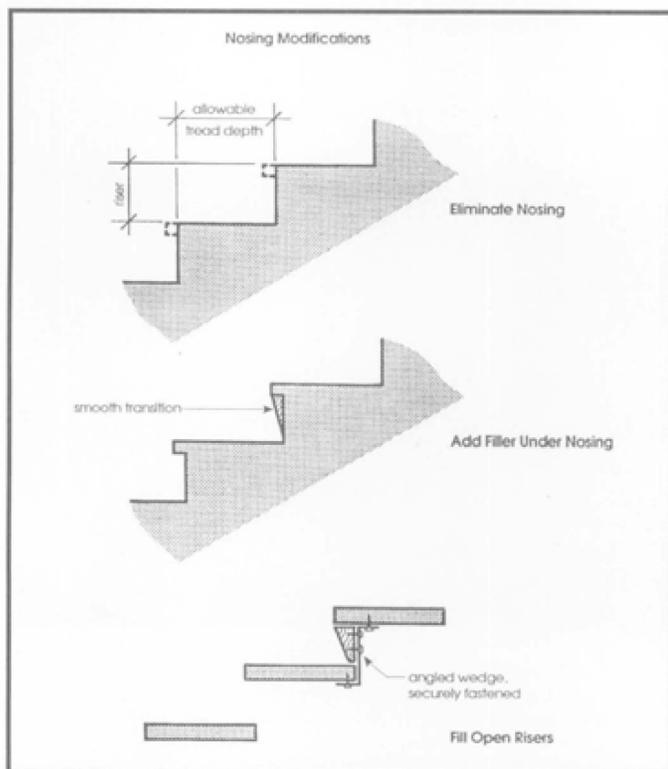


Figure 20. In certain situations it may be appropriate to modify stair nosings for persons with mobility impairments. Whenever possible, stairs should be modified by adding new materials rather than removing historic materials. Source: UFAS Retrofit Manual.

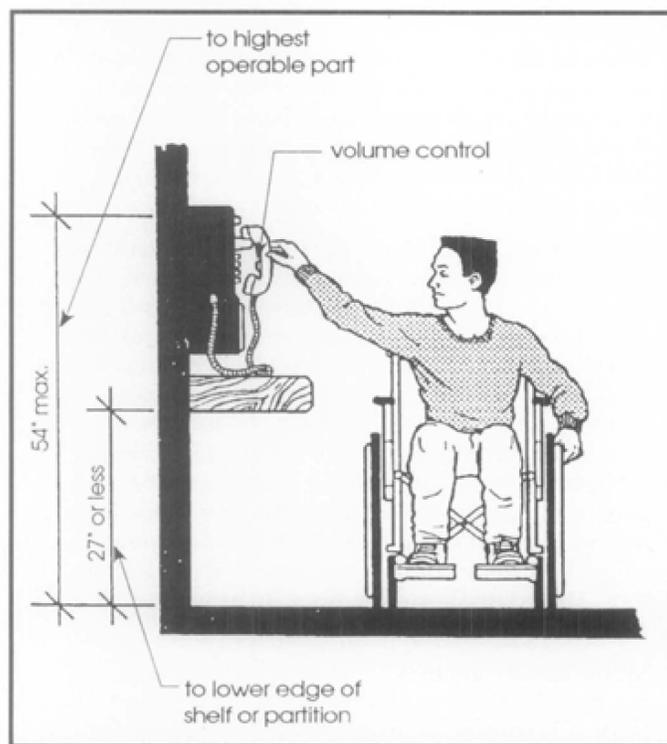


Figure 22. Amenities such as telephones should be at height that wheelchair users can reach. Changes to many amenities can be adapted with minimal effect on historic materials, features, and spaces. Source: UFAS Retrofit Manual.

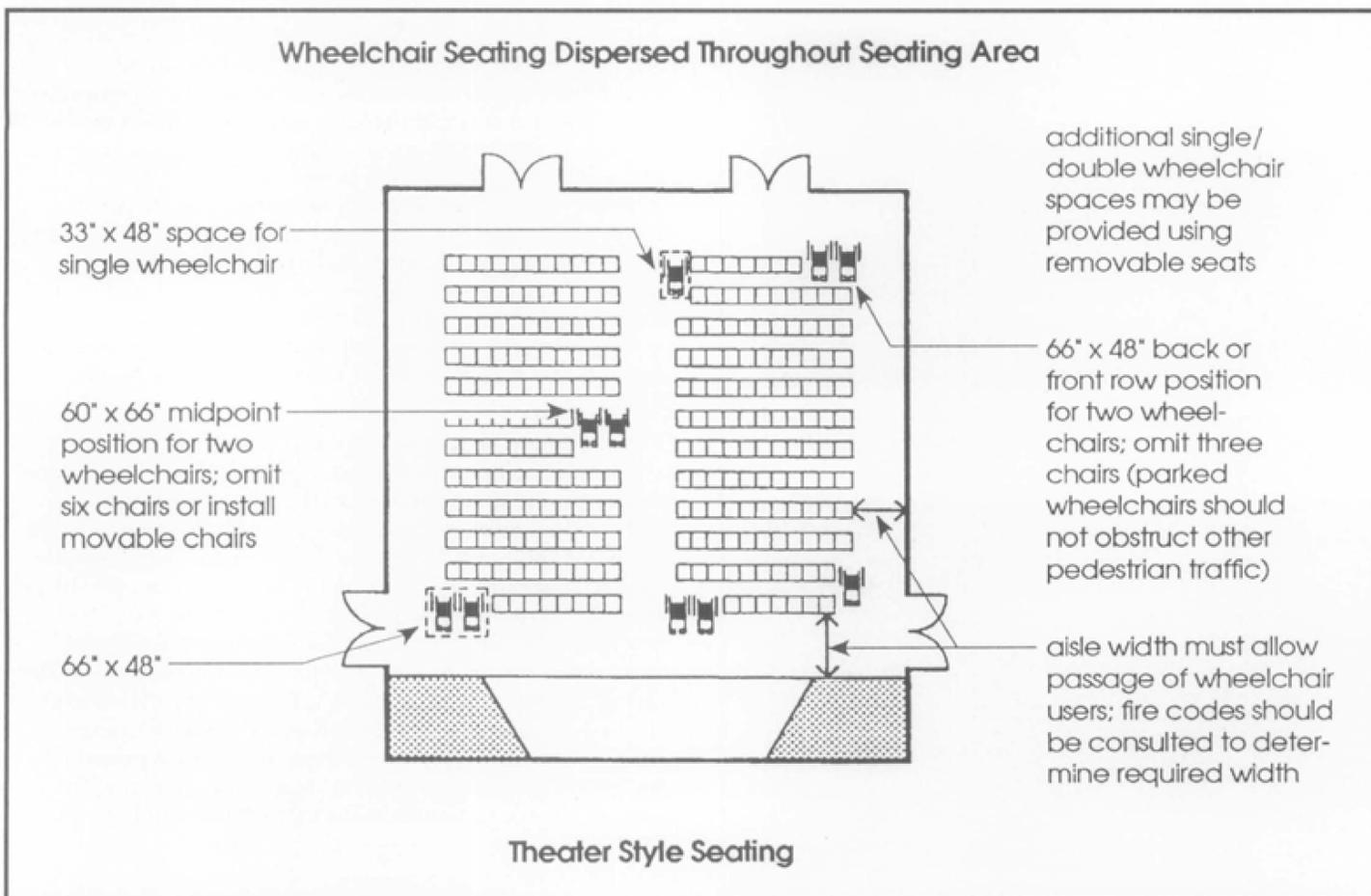


Figure 21. Seating in historic theaters and auditoriums can be changed to accommodate wheelchair users. Accessible seating areas should be connected to an accessible route from the building entrance. Source: UFAS Retrofit Manual.

## Federal Accessibility Laws

Today, few building owners are exempt from providing accessibility for people with disabilities. Before making any accessibility modification, it is imperative to determine which laws and codes are applicable. In addition to local and State accessibility codes, the following federal accessibility laws are currently in effect:

### Architectural Barriers Act (1968)

The Architectural Barriers Act stipulates that all buildings designed, constructed, and altered by the Federal Government, or with federal assistance, must be accessible. Changes made to federal buildings must meet the Uniform Federal Accessibility Standards (UFAS). Special provisions are included in UFAS for historic buildings that would be threatened or destroyed by meeting full accessibility requirements.

### Rehabilitation Act (1973)

The Rehabilitation Act requires recipients of federal financial assistance to make their programs and activities accessible to everyone. Recipients are allowed to make their properties accessible by altering their building, by moving programs and activities to accessible spaces, or by making other accommodations.

### Americans with Disabilities Act (1990)

Historic properties are not exempt from the Americans with Disabilities Act (ADA) requirements. To the greatest extent possible, historic buildings must be as accessible as non-historic buildings. However, it may not be possible for some historic properties to meet the general accessibility requirements.

Under Title II of the ADA, State and local governments must remove accessibility barriers either by shifting services and programs to accessible buildings, or by making alterations to existing buildings. For instance, a licensing office may be moved from a second floor to an accessible first floor space, or if this is not feasible, a mail service might be provided. However, State and local government facilities that have historic preservation as their main purpose—State-owned historic museums, historic State capitols that offer tours—must give priority to physical accessibility.

Under Title III of the ADA, owners of “public accommodations” (theaters, restaurants, retail shops, private museums) must make “readily achievable” changes; that is, changes that can be easily accomplished without much expense. This might mean installing a ramp, creating accessible parking, adding grab bars in bathrooms, or modifying door hardware. The requirement to remove barriers when it is “readily achievable” is an ongoing responsibility. When alterations, including restoration and rehabilitation work, are made, specific accessibility requirements are triggered.

Recognizing the national interest in preserving historic properties, Congress established alternative requirements for properties that cannot be made accessible without “threatening or destroying” their significance. A consultation process is outlined in the ADA’s Accessibility Guidelines for owners of historic properties who believe that making specific accessibility modifications would “threaten or destroy” the significance of their property. In these situations, after consulting with persons with disabilities and disability organizations, building owners should contact the State Historic Preservation Officer (SHPO) to determine if the special accessibility provisions for historic properties may be used. Further, if it is determined in consultation with the SHPO that compliance with the minimum requirements would also “threaten or destroy” the significance of the property, alternative methods of access, such as home delivery and audio-visual programs, may be used.



Figure 23. New additions to historic buildings can be designed to increase accessibility. A new addition links two adjacent buildings used for the Albany, New York, Visitor's Center, and incorporates an accessible entrance, restrooms, and signage. Photo: Clare Adams.

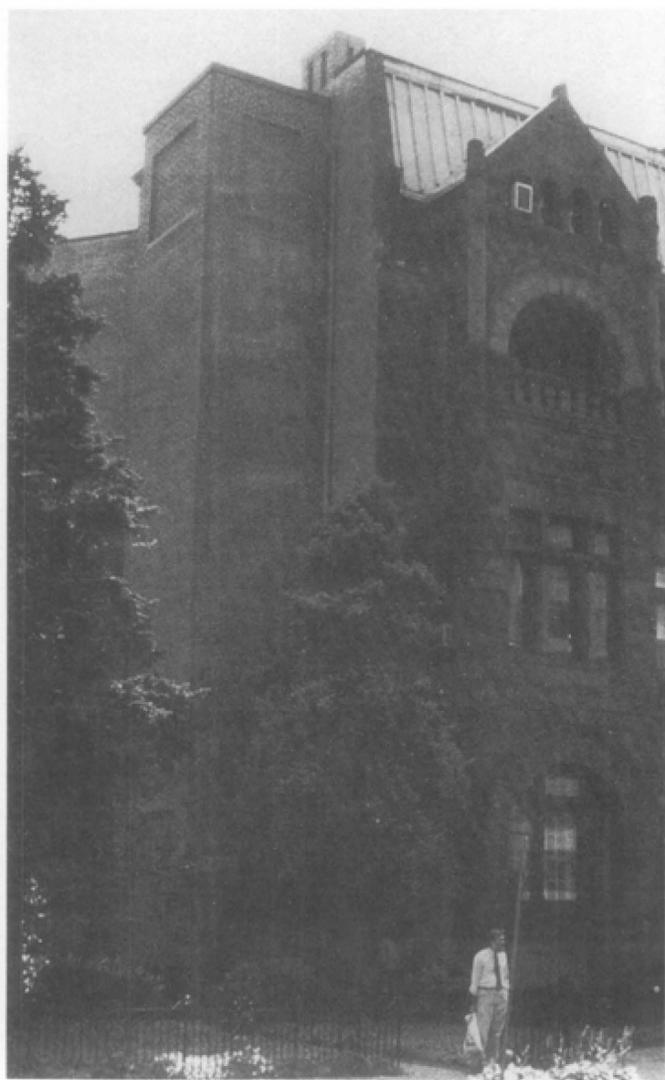


Figure 24. Creating an accessible entrance with a new elevator tower requires a compatible design. This elevator addition blends in with the historic building's materials and provides access to all public levels. Photo: Sharon Park.

## Conclusion

Historic properties are irreplaceable and require special care to ensure their preservation for future generations. With the passage of the Americans with Disabilities Act, access to historic properties open to the public is a now civil right, and owners of historic properties must evaluate existing buildings and determine how they can be made more accessible. It is a challenge to evaluate properties thoroughly, to identify the applicable accessibility requirements, to explore alternatives and to implement solutions that provide independent access and are consistent with accepted historic preservation standards. Solutions for accessibility should not destroy a property's significant materials, features and spaces, but should increase accessibility as much as possible. Most historic buildings are not exempt from providing accessibility, and with careful planning, historic properties can be made more accessible, so that all citizens can enjoy our Nation's diverse heritage.



Photo: Massachusetts Historical Commission.

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