

**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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name Shady Point

other names/site number O'Melveny, John Residence

**2. Location**

street & number 778 Shelter Cove Drive  not for publication N/A

city or town Lake Arrowhead  vicinity N/A

state California code CA county San Bernardino code 071 zip code 92352

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, 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  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

California Office of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

entered in the National Register  
 See continuation sheet.

determined eligible for the  
National Register  
 See continuation sheet.

determined not eligible for the  
National Register

removed from the National  
Register

other (explain): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

### Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

### Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

### Name of related multiple property listing

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

N/A

### Number of contributing resources previously listed in the National Register

0

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

DOMESTIC/single family

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Current Functions

(Enter categories from instructions)

DOMESTIC/single family

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 7. Description

### Architectural Classification

(Enter categories from instructions)

Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals

\_\_\_\_\_

French Eclectic

\_\_\_\_\_

\_\_\_\_\_

### Materials

(Enter categories from instructions)

foundation Concrete

roof Shingle

walls Stucco

Shingle

other \_\_\_\_\_

\_\_\_\_\_

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

## 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.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

## 9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

### 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 # \_\_\_\_\_

### Areas of Significance

(Enter categories from instructions)

Architecture

### Period of Significance

1930

### Significant Dates

### Significant Person

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

### Architect/Builder

Coate, Roland E., architect

### Primary Location of Additional Data

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

Name of repository:

University Art Museum, University of California  
Santa Barbara

## 10. Geographical Data

**Acreage of Property** 1.2 acres

### UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	483200	3791060	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title Tim Gregory

organization The Building Biographer date December 3, 2008

street & number 400 East California Blvd., #3 telephone 626-792-7465

city or town Pasadena state CA zip code 91106

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO or FPO for any additional items)

### Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Brent and Dayna Moelleken

street & number 120 South Spalding Drive, #340 telephone 310-273-1001

city or town Beverly Hills state CA zip code 90212

**Paperwork Reduction Act Statement:** This information is being collected for applications 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. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**Shady Point  
San Bernardino County, CA**

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### **Narrative Description**

Located on a 1.2-acre wooded site on the north shore of Lake Arrowhead, this two-story, 3,782-square-foot frame-and-stucco residence, designed in 1930 by Roland E. Coate for John O'Melveny, is an excellent example of the French Eclectic period revival style (sometimes referred to, in this case, as "French Normandy").

Irregularly shaped, the structure is clad mostly in plaster, but bands of shingles and vertical timbering with scalloped lower edges appear in various locations between the first and second stories. The hipped and cut-up, steeply-pitched roof, is covered with composition shingles. Dormers of varying sizes project from the roofline and are clad in split cedar shingles. Carved wooden rafters are visible below the overhanging eaves, which flare out, or "skirt," slightly from the predominant angle of the roof. Windows, positioned in bands of two, three, and four, are mostly steel casements with divided lights. Many of the window openings have prominent elongated wooden lintels that are hand-planed.

The exterior of the building remains largely unaltered. Rooms on its southerly and westerly sides have views of the lake. The grounds, dotted with native evergreens (although, because of drought and disease, somewhat thinned out from their original luxuriance), extend 150 feet to the lakeshore where a boat-dock is located. Also on the property are concrete walks and steps and an asphalt driveway, which appear to be original. A tennis court, used-brick walls along the Shelter Cove Drive frontage, and entry gates of wooden fretwork were probably later additions. The property is otherwise unfenced.

The exterior of the residence is asymmetrically organized. The main entrance is on the west end of the northerly facade and is approached by a terrace of flagstones. The front door, paneled

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and with three vertically-oriented glass panes in its upper third, is slightly recessed under a parabolic arch. A wrought-iron light fixture is situated to the west of the door. To the east of this entrance is a triple casement, a small single window, and a double casement. Just above the level of the lintels is a continuous band of wood that separates the plaster portion of the wall from the shingle-clad portion above, which ends at the eave-line. Just above the eaves, two dormers with hipped roofs and double casement windows appear. At the easterly apex of the roof is a plaster chimney with a stepped-back top.

A wing extends northwesterly from the main facade. A small single window appears on its southerly end at a level between the first and second floors, notched into the eave. Northerly of it is a massive plaster-clad chimney that rises in a series of successively smaller planes. Tucked next to it on the northerly side on the second story is a dormer with a shed-like roof and double casement. There is a similar window in the first-floor wall below. Between the first and second floor there is a substantial and decorative plaster moulding detail which establishes a datum line. On the second story, the exterior is clad in one-and-one-half-inch moulded joint board with band-sawn scalloped edges on the lower elevation. This moulded joint board extends around to the westerly side of the wing.

The westerly facade of the northwesterly wing of the house is similar in appearance to that of its northerly side. Centered on the first floor are a set of french doors that connect the living room with a flagstone-paved patio. To its south is a single door adjacent to a covered porch that steps down to the patio. Both the low patio walls and the higher porch walls are made of large granite boulders possibly gathered from the site. Above the band of moulded joint board appear three dormers, the center one of which is much smaller than the two that flank it.

At the southwest corner of the house is another, smaller wing. On its southerly end is a centered band of casements below which

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is a projecting sill supported by three elaborately carved brackets. The eave-line is immediately above these windows.

The southerly side of the house has an all-plaster wall from which a square wooden bay of windows projects on its westerly end. Between the bay and the rear service entrance to the house is a band of triple casements. Above the eave-line are three dormers of varying sizes with shed roofs made of copper. The service entrance is sheltered under a covered porch with a shed-like roof supported on its southwest corner by a wood post. The porch roof is the floor of a second-story balcony that was added in the 1970s.

The easterly side of the porch ends at a short garage wing that projects at the southeast corner of the house. Only one small window is recessed into its westerly side. Its southerly side has a centered band of three casement windows. The two garage entrances, with newer paneled doors separated by a large vertical timber, are on the easterly side, with a man-door to the south. The northerly side of the garage, comparatively narrow as it attaches to the house, has another band of windows. The easterly facade of the house to the north of the garage has a dormer and a band of windows below.

On the first floor of the interior of the house are an entry hall with a floor of concrete tile; a living room with oak-paneled walls, french doors, and an open-beamed ceiling; a dining room; one bedroom; one bathroom; a family room with an oak floor; and a kitchen. Also on the first floor is a "man's room," with an attached bathroom, that has a separate access to the outside. The second floor contains four bedrooms and two bathrooms. The house has a number of built-in bookcases and storage areas, the latter fronted by board-and-batten type doors of white cedar in a style echoing that of the room doors. A wooden staircase with rustic balusters, complete with the carved figure of a squirrel on the newel-post, connects the lower and upper story.

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#### **Physical Integrity**

The residence and grounds retain a high level of physical integrity. Comparison of the house as it now stands with the original plans and renderings by the architect reveals only minor changes. Only one building permit was found in the County files (an original permit was never issued for the house). This was for \$3,500 in alterations in 1974 that called for only minor changes: the kitchen was "rearranged," a small addition was made to a bedroom on the second floor including a balcony on the rear second floor, and a small addition was made to the garage. Despite the loss of some trees, the size and appearance of the setting has changed very little from when the house was first built.

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### **Narrative Statement of Significance**

Shady Point is eligible for listing on the National Register under Criterion C as an excellent example of the French Eclectic style (especially of a sub-style sometimes referred to as "French Normandy"). The residence is significant in local history in the context of the prevailing early residential and commercial French Revival architecture of the Lake Arrowhead area, original examples of which have largely disappeared or have been greatly altered.

### Historical Background

Shady Point (a name that has been associated with the house since it was first built) was the summer home of prominent Los Angeles attorney John O'Melveny (1894-1984), designed for him by the prominent Los Angeles-based architect Roland E. Coate. The son and partner of Henry W. O'Melveny, founder of O'Melveny & Myers, one of the nation's leading law firms, John O'Melveny shared the house with his wife Corrine E. O'Melveny and their two children. The O'Melveny family owned the house for eight years, selling it in 1938.

The property has continued to be used as a summer residence and vacation home ever since by its five subsequent owners and their families.

### Architectural Significance

*The Lake Arrowhead Context:* French Revival was the prevailing architectural theme of Lake Arrowhead Village on the opposite shore and of several of the large early estates lining the lakefront. The lake itself, originally called Little Bear Lake, was first planned in 1891 as a reservoir to provide irrigation water for the groves and vineyards of San Bernardino. However, by 1915, after years of delay caused by lawsuits over water-rights and mounting construction costs, the operation, including the lake and over 3,000 acres surrounding it, was purchased by a

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syndicate of Los Angeles businessmen. The lake's purpose was reconstituted from irrigation to recreation and it soon became a popular attraction to Southern California residents as a center for fishing, boating, and, later, both snow- and water-skiing.

The syndicate founded Lake Arrowhead Village in 1922. The French Revival architecture of the Village Inn and Lodge was adopted as the stylistic theme of the entire town. Called "Norman-English" by some travel articles and "Swiss Alpine" by others, it featured half-timbering and steeply-pitched roofs punctuated by whimsically-placed dormers and fanciful towers and turrets. Much of it was the design work of Los Angeles architect McNeal Swasey. Over eight million dollars were spent to make Lake Arrowhead "the finest mountain resort in Southern California" (Robinson 126). An article in the August 1925 issue of *The Arrowhead Magazine* called the village "a place of wondrous charm and the quaint Norman-English architecture of the dwellings lends a colorful old world atmosphere in the midst of new world ideals" (page 35). A number of hotels joined the Village Inn, including the magnificent Arlington Lodge and Copeland's Raven Hotel. Docks and piers with a capacity of 180 boats bordered the lake. So many wealthy people and Hollywood celebrities built vacation homes, particularly on the north shore, that it was nicknamed "the Beverly Hills of the mountains."

The Depression and World War II negatively impacted the tourist trade, but subsequent owners of the lake and village attempted at various times to revive it. During the 1960s, over 23 residential tracts were subdivided. After the Sylmar earthquake of 1971, a homeowners group, the Arrowhead Lake Association, purchased the lake in order to rebuild the dam. Property sales boomed once again and the area became heavily developed with both single-family homes and condominiums in a multiplicity of styles. The 1920s village buildings had become so run-down by 1979 that most of them were burned in a fire-fighting training exercise. The village was rebuilt, again in a French Revival style, but many felt it had lost its original charm and scale.

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*The Architect:* Roland Eli Coate was a regionally significant designer whose works appear throughout Southern California. He was born in Richmond, Indiana in 1890. After two years at Earlham College, in 1914 he graduated in architecture from Cornell University, an institution famous for its instruction in the Beaux Arts styles of design. After taking a scholarship-sponsored tour of Europe, Coate returned to Indiana. He first found employment outside Richmond, and then went to Washington, D.C. Soon after, he went to work for the renowned architectural firm of Trowbridge and Ackerman in New York City, where one of the projects he designed was a home for his father, J. M. Coate, in Richmond. Built in 1916, it is his earliest surviving work.

In 1919, Coate came to Southern California; a couple of years later, he joined the Los Angeles architectural firm which became known as Johnson, Kaufmann and Coate. While he was a junior partner with the firm, Coate helped design St. Paul's Episcopal Cathedral in downtown Los Angeles, now demolished. In 1922-23 the firm designed All Saints Episcopal Church in Pasadena; Coate drafted the plan for the main church building. At this time, he also gained experience designing large-scale estates in the Spanish Colonial style where site, landscape and architecture were interwoven.

About 1925, Johnson, Kaufmann & Coate disbanded and Coate opened his own office in Los Angeles; that year he designed All Saints Episcopal Church in Beverly Hills. This church is a particularly fine example of Spanish Colonial Revival architecture, notable for its restrained use of historical design detail.

The Depression caused a downsizing of aspirations for most area architects, including Coate. He still remained active, however, devising creative ways to produce moderate-income housing with style. Coate was active in his profession well into the 1950s. He became a Fellow of the American Institute of Architects and published a number of articles voicing his opinions regarding the suitability, for modern living, of Spanish and early

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California designs. He died at the age of 68 on October 17, 1958.

Roland Coate is credited with having been able to design as competently in the English Tudor and American Colonial Revival styles as he did in the Spanish Colonial Revival modes in which he specialized. His Monterey Colonial houses are especially graceful testimony to his talent for executing a mode of design which is very compatible with the Southern California environment. (In fact, Coate is credited with designing the first Monterey Colonial home--the Bixby House on Garfield Avenue in South Pasadena.) Coate was primarily a residential architect who was very much concerned with the ease and flow of his designs and a sense of unity and simplicity. He was also careful to plan areas for privacy; his homes reflect a feeling of serenity and seclusion. Today Roland Coate's designs are treasured by their owners. They testify to the vitality of an architecture correlated with the region's climate and heritage.

Shady Point is especially important in the long list of Coate's works because he so rarely executed designs in the French Revival style. Besides the residence for John O'Melveny, Coate had two later residential commissions in the Lake Arrowhead region. These included a substantial, but uncompleted, compound in 1939 for Lucy Doheny Battson, consisting of a garage house, guest house, radio station, caretaker's cottage and boathouse. A planned main house was never built. Another house, designed in 1935 on Sherwood Road for Willard Keith, has been substantially altered. The rustic North Shore Tavern which Coate designed in the 1930s and his modern-style Lake Arrowhead General Hospital from 1950 still survive, the former now a part of the UCLA Conference Center.

*The Architectural Style:* Based upon precedents provided by many centuries of French domestic architecture, the American French Revival style, most commonly found in houses built between 1915 and 1945, shows great variety in form and detailing but is united by a characteristic roof which is almost always tall and steeply pitched without a front-facing gable. Only the Spanish

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Revival style, similarly based upon a long and complex architectural tradition, approaches the French Revival in variety. Informal domestic building in northwestern France (particularly Normandy and Brittany) shares much with Medieval English tradition. The use of half-timbering with a variety of different wall materials, as well as roofs of flat tile, slate, stone, or thatch, are common to both. As a result, French Revival houses often resemble the contemporaneous Tudor style based on related English precedent. French examples, however, normally lack the dominant front-facing cross gables characteristic of the Tudor. In contrast to these generally informal, rural prototypes, sometimes referred to as French Eclectic, many French Revival houses show formal Renaissance detailing resembling that of the English Georgian.

In French Revival, roof eaves commonly flare upward, or "skirt," at the roof-wall junction; wall-cladding is often brick, stone, or stucco with the occasional addition of decorative half-timbering. Doors in informal varieties of the Eclectic type are usually set in simple arched openings; doors in symmetrical and formal houses may be surrounded by stone or faux-stone quoins or more elaborate Renaissance detailing (pilasters, pediments, etc.). Windows may be either double-hung or casement sashes, the latter sometimes with small leaded panes. Full-length casement windows with shutters (French doors) are sometimes used. Dormers have four distinctive roof-types--arched, shed, circular, or hipped.

A principal subtype of French Eclectic, showing a great variety of detailing and wall materials, is based on picturesque examples of farmhouses found in northwestern France, especially in the province of Normandy. Builders often called this asymmetrical subtype the "Norman cottage," "French Normandy," or simply "Rural French." They sometimes included prominent entry towers with high conical roofs or decorative half-timbering. Common color schemes were white walls, brown or natural exposed wood, and teal-blue window trim.

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The introduction of French Revival and other revival styles into America was largely fostered by the many Americans who served in Europe during World War I. They gained first-hand familiarity with the native prototypes and found them to be adaptable to their home country. In addition, a number of photographic studies of modest houses were published in the 1920s, giving architects and builders many models to draw from. Pre-1920 examples of French Revival are rare and are usually formal and symmetrical. These were usually inspired by the earlier and more pretentious Chateausque or Beaux Arts traditions.

Southern California period revival styles during the 1920s were also greatly influenced by the growing motion picture industry. Movie-goers became used to seeing texture, detail, and the interplay of light and shadows, which is so typical of period revival houses. Audiences were also exposed to international styles through the movie sets, which often used motifs to emblemize a given country or era. These motifs were later picked up by architects in period revival styles of all kinds.

Despite its post-World War I popularity, French Revival is still not as commonly found throughout the United States as were other period revival styles. Out of fashion during the 1940s and 50s, a new emphasis on French models has been gathering momentum in subdivisions since the 1970s.

*Conclusion:* Constructed with high quality materials and exceptional craftsmanship, Shady Point is one of the outstanding examples of French Revival residential architecture at Lake Arrowhead. Its high level of integrity and the survival of the size and appearance of its original lakefront setting add to the significance of the residence. The demolition of the original Lake Arrowhead Village in the 1970s and the subsequent infill construction of many new residences of differing styles make Shady Point stand out as one of the oldest and best surviving examples of the original French Revival motif of the area, especially as applied to a lakefront estate.

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### Bibliography

Bricker, Lauren Weiss, "Roland E. Coate: Furthering an Architectural Inheritance," in *Johnson, Kaufmann Coate: Partners in the California Style*, Santa Barbara, Capra Press, 1992.

County of San Bernardino, Building Permit Records.

County of San Bernardino, County Assessor's Records.

*Eminent Californians*. Angwin, Pacific Union College Press, 1953, p. 535+. "John O'Melveny."

Hunt, Rockwell D. *California and Californians*. Los Angeles, Lewis Publishing, 1926, p. 23+. "John O'Melveny."

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York, Knopf, 1984.

Robertson, John W. *The San Bernardinos*. Arcadia, Big Santa Anita Historical Society, 1989.

*Who Was Who in America*, vol. 8, p. 307. "O'Melveny, John."

*American Architect and Architecture*: December 1936, p. 53+. "Residence of L. M. Battson, Arrowhead Lake, California, Roland E. Coate, Architect."

*The Arrowhead Magazine*: June/July 1925, p. 7. "Lake Arrowhead: California's Finest Playground."

August 1925, p. 3. "Aquatics: A Mile High."

*Los Angeles Times*:  
October 19, 1958; p. A13. "Roland E. Coate [obituary]."

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August 29, 1976; p. E1. "Arrowhead: A Resort for All Seasons."

April 16, 1979; p. F1. "Day They Burned Old Arrowhead Down."

March 2, 1984; p. OC A12. "John O'Melveny, 89, Prominent Lawyer Dies."

November 9, 2003; p. B4. Cecilia Rasmussen, "L.A. Then and Now: Mountain Retreats Evolved from Reservoirs to Playgrounds."

August 7, 2007; p. K12. "Something Extra: a Lakeside Retreat."

*Pacific Coast Architect*: February 1925, p. 4.  
"An American Village."

*Pasadena Star-News*:  
October 20, 1958. "Roland E. Coate Rites Tomorrow."

October 30, 1974; p. B-3. "Collins [obituary]."

*Southwest Builder and Contractor*:  
March 21, 1930, p. 50. "Stucco Dwelling (Lake Arrowhead)."

Also consulted:

Original plans and specifications of the property found in the Roland E. Coate collection at the University Art Museum, University of California, Santa Barbara.

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### **Verbal Boundary Description**

Portion of Arrowhead Woods, Tract No. 7, Lots 12 and 12A

### **Boundary Justification**

The boundary includes the land area historically associated with the building.

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**Photograph List (Keyed to photographs and sketch map)**

**Photographer:** MGD Environmental

**Date of photographs:** October 27, 2008

- 1 North (front) elevation, looking south
- 2 Northwesterly wing, looking southeast
- 3 Northwesterly and southwesterly wings and south (rear) façade, looking northeast
- 4 North and east elevations, looking southwest
- 5 Main entrance, looking south
- 6 Conjunction of northwesterly and southwesterly wings, looking southeast
- 7 Northwesterly and southwesterly wings, looking northeast
- 8 Rear service door, looking north
- 9 South and east elevations of garage wing, looking northwest
- 10 Detail of split cedar wall shingles, east elevation, looking west
- 11 Entrance gate, looking south
- 12 Northwesterly and southwesterly wings, looking east from badminton court

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13 View of grounds, looking north from front of house

14 View of Lake Arrowhead from west side terrace, looking  
southwest