

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: New City of Mentalphysics Historic District

Other names/site number: Institute of Mentalphysics; Joshua Tree Retreat Center

Name of related multiple property listing: N/A

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

2. Location

Street & number: 59700 Twentynine Palms Highway

City or town: Joshua Tree 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Not For Publication: Vicinity: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

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
---	-------------------------------

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

New City of Mentalphysics 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>27</u>	<u>9</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>2</u>	<u>1</u>	structures
<u>2</u>	<u>0</u>	objects
<u>33</u>	<u>10</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Other: Retreat Center

Religion/ Religious Facility/ Church

Religion/ Religious Facility/ Chapel

Religion/ Church School (Preceptory of Light)

Domestic/ Multiple Dwelling

Domestic/ Single Dwelling

Recreation and Culture/ Outdoor Recreation

Agriculture/ Agricultural Outbuilding

Landscape/ Unoccupied Land

Landscape/ Parking lot

Recreation and Culture/ Marker/ Commemorative Marker

Current Functions

(Enter categories from instructions.)

Other: Retreat Center

Domestic/ Multiple Dwelling

Domestic/ Single Dwelling

Domestic/ Secondary Structure

Landscape/ Unoccupied Land

Recreation and Culture/ Outdoor Recreation

Recreation and Culture/ Marker/ Commemorative marker

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/ Wrightian

Other: Organic Architecture

Other: Mid-Century Modern

Other: Expressionist Modern

Other: Contemporary Style

LATE 19TH and 20TH CENTURY REVIVALS/ Mission/ Spanish Colonial Revival

Other: Minimal Traditional

Other: National Style

Other: Utilitarian

Materials: (enter categories from instructions.)

Foundation: CONCRETE

Walls: STONE, CONCRETE, STUCCO, WOOD

Roof: ASPHALT; CONCRETE

Other: Roads and Paths: 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.)

Summary Paragraph

The New City of Mentalphysics Historic District is a 152-acre property of two large parcels having multiple buildings, structures and objects. Though initially proposed as a planned community, the property has functioned as a spiritualist teaching and retreat center for most of its existence, including within its 1941 to 1972 period of significance. The property's construction began in 1941, and all major buildings were completed by c.1961. Located in Joshua Tree, San Bernardino County, California, these resources are set upon open and rolling Mojave Desert ("High Desert") terrain that includes ridges, small gullies, and flat expanses. A variety of introduced and native plant specimens that include Joshua Trees, Creosote, Tamarisk, Cholla, Agave, Yucca, Prickly Pear, Coniferous, Juniper, Desert Willow, Desert Tea, and Oleander, among many others, dot this desert land upon the New City campus.

Employing a variety of oblique angles throughout including diagonal grids and hexagons, Frank Lloyd Wright Jr. ("Lloyd Wright" or "Lloyd" to discern him from his noted, identically named

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

father) designed multiple buildings upon the property, and the District represents the largest collection of Lloyd Wright works at a single location. Additionally, Lloyd Wright undertook the New City of Mentalphysics site plan, in the general shape of a stretched hexagon, and open at its northwest portion. Most the New City's primary buildings are within it, with a particular concentration of resources at the properties southwest portion, off either side of the recently named "Silk Road"- a prominent, concrete-paved walkway running east-west. Outside the hexagonal site plan are largely secondary resources including cottages to the east that initially housed the New City's construction workers though the former administrative headquarters for the New City is also located here; infrastructure and maintenance buildings to the northeast; and a standalone farm named the "Agricultural Experiment Station" to the northwest. All of these peripheral elements outside the hexagonal site plan appear to have been early-on developed in anticipation of a possible small community, rather than a retreat center alone.¹ The New City of Mentalphysics Historic District retains very good integrity.

Narrative Description

The New City of Mentalphysics ("campus") will be described beginning with the public buildings within the loosely hexagonal site plan comprising its core. This will be followed by peripheral areas of the campus that include worker cottages, a back-of-the house maintenance area, the farming area, then open space elements beyond the developed portions.

The present main entrance for the Institute of Mentalphysics Campus is located near the middle of the property's southern boundary off Highway 62: the primary throughfare for the community of Joshua Tree, where the District is located. From the highway, the campus is announced by a discreet and simple sign (Map Reference Item 1) of double metal poles supporting a metal panel announcing "Joshua Tree Retreat Center," the property's address, and "Home of the Institute of Mentalphysics." The sign, which appears to date from within the last fifty years, is set within a boulder-lined planter containing larger boulders, in addition to Agave plants and other desert specimens. The original campus main entrance, which led to the Administration Building, was located approximately ¼ mile to the east and still remains as an unmarked earthen road.

At the campus' entry is a recent check-in kiosk (Map Reference Item 2) with stucco cladding and stone veneer accents. Vinyl-frame windows and sliding glass doors are part of its design. A tall and centered switchback fin projects toward Highway 62, and it is fronted by a square fountain with recent stone veneer cladding, and a cenizo bush. Its fin, its projecting wood trellis, and even its prominently pitched roof all appear to be referencing Lloyd Wright's "Caravansary of Joy," which is one of the primary buildings upon the campus. However, the kiosk is a recent construction, and is non-contributing to the District.

¹ Institute of Mentalphysics, "Facts About the City of Mentalphysics," *The Mansion Builder*, Vol 1 No. 3. April, 1947: np.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

After this kiosk, one is upon the campus proper and specifically, one is at a substantial unpaved parking area (Map Reference Item 3), running an east-west axis, parallel to Highway 62. Originally intended as parking for 2,000 cars, today this area serves as the primary circulation element for accessing various parts of the property, and multiple earthen roads connect off it. This vast space is slightly elevated above much of the campus below and to the north of it, and measures approximately 1400 feet long and 100 feet wide. Running its axis are 13 triangular planters, each made of concrete masonry units (CMU) set in a running course. Each planter is low to the ground; containing only two CMU shiner courses, but each planter is of sizeable, 20' dimensions. Many of these planters appear to have been damaged or repointed, but those that are intact exhibit red staining, and jagged four-level header coursing at each outer point. Across the parking area, the triangular planters are arranged in an alternating, up-down pattern, as one single axis. Some of the planters contain single trees, including coniferous specimens. Each originally contained three Italian Cypress trees at each outer point, in addition to a centered fourth specimen. The Cypress trees formed vertical counterpoints, to the span of planters, and would have been visible off Highway 62. Much of this vehicular circulation area is lined with mature oleander shrubs which are a common planting along various roads and at various landscaped areas throughout the campus. Within line of these various triangular planters, and located directly behind the entry kiosk, is a hexagonal planter of running course CMU that shows up as a water feature on Lloyd Wright's original site plan. The planter contains mature tree specimens plus what appears to be a recent concrete and rubble course, pylon-form support structure for a recent, wood-paneled informational sign. The parking area is a contributing site to the New City of Mentalphysics Historic District, with its 13 planters and early water feature are character defining features of it.

The Caravansary of Joy

Designed by Lloyd Wright in the Organic Architecture style and finished in 1947, the Caravansary of Joy (Map Reference Item 4) is a contributing building to the Historic District. The Caravansary is an oblique, L-plan multi-purpose building of lodging rooms and two meeting halls. The building is terraced to its shifting grade, having integrated one- and two-story components. Its primary portion is a parallelogram running generally south to north, and off its northern end a smaller parallelogram-form ell extends eastward. The building descends with its grade, as it runs northward. The Caravansary of Joy's primary cladding is of smooth-faced rubble stone walls ("desert masonry") its stone an iron rich, orange and dark variety quarried from the hills immediately north of the property.² Lodging units, of which there are 25, are inset and stucco clad, with triple wood lap fasciae, plus fixed picture windows and operable windows, both of wood frame. Except for unit #17 off the building's northwest corner, all or other lodging units are in duplex arrangements, and are divided from one another by diagonally acclimated walkways between a given duplex.

² Frank Lloyd Wright referred to this material as "desert rubblestone wall" construction. In Frank Lloyd Wright scholarship, the shortened version of the phrase "desert masonry" is now common parlance. William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog* (Chicago: The University of Chicago Press, 2002), 244.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

The front elevation of the Caravansary of Joy's primary portion faces east, then that of its ell's front elevation faces south. The building is accessed from the south and east, and vehicles were intended to park in a perpendicular row off either of these elevations. A continuous concrete walkway with inset, smooth-faced desert masonry fronts the building and serves as its primary circulation. Portions of its concrete are stained gold and descending steps as it moves north and eastward are, like so many other lines throughout this building, at a diagonal, oblique angle. An open-frame rake of perpendicular wood beams tops this circulation element. These originally served as under-framing for tule reed matting that once covered the walkway, which appears to have been removed within the District's 1941-1972 period of significance. On the other side of the walkway from the building itself are full height, pylon-like piers of smooth-cut, stone-faced desert masonry akin to that seen upon the building itself, with stone of a lighter tonality: salmon, pink, and orange in color. These pylons support a continuous, double set of wood 11"x5" lintels, which themselves support the open-frame beams over the walk that originally supported a canopy of tule matting. These beams extend well beyond their lintel support for a length of approximately 12 feet. The walkways off this primary one that lead to lodging units of a given duplex are narrow and concrete clad. The entry of each lodging unit is set within a small, triangulated niche. Though some of the doors have been replaced, original entry doors are wood frame with full-height single glazing. Original, single panel wood doors for utility rooms are also visible near lodging entries.

The Caravansary of Joy has a flat roof, but with periodic and prominent fin-like dividing walls of the native stone desert masonry rubblework seen elsewhere. More visible at the west and south-facing rear elevations, the dividing walls are abutment-like in their character, appear to be periodically placed between lodging duplexes, and are of one piece with rubble course fireplaces within a given unit. Upon the dividing walls, their lower portions- as they bracket down the rear elevation, have a more iron-rich, darker stone, while the fins themselves above the roofline have a lighter salmon-toned stonework seen upon the pylon piers across the front elevations.

Low walls of a similar, iron-rich stone-faced desert masonry as that on the building are present around the Caravansary where due to the shifting grade they read as fortress-like battlements from some elevations. All of the concrete in the rubble walls is textured, and many of the stones throughout the Caravansary exterior and interior, appear to have distinctive, if not intentional, angular cuts. Triangle-form patios are present off the building's north end, and at its bend off unit 15. Otherwise, a narrow strip of low-walled, elevated patio spaces, separated by the prominent, fin-like dividing walls, are off each duplex running the building's length at the west and north elevations.

Centered within the primary portion of the Caravansary is a large, hexagonal plan meeting room called Friendship Hall. Friendship Hall has a hipped roof and continuous, full-height, wood frame wraparound window glazing at four of its six elevations. Each of these elevations faces out to an elevated patio, itself with low, stone-faced rubble walls. Each patio is angled and three-sided, and the east-facing one is integrated with the previously mentioned walkway. Friendship Hall is at the building's sunken, two-story portion. Inside, Friendship Hall has an elevated, open-frame stained wood ceiling. Various features within Friendship Hall have the same rubble wall detailing as exterior elevations, for a sense of integrating indoors and outdoors, and integrating

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

the inside with the land upon which the Caravansary of Joy is set. These features include an ambitious, wholly connected, single-piece rubble-course element consisting of a fireplace, a canted baffle wall with a row of five oblique piers, that look into the adjacent reading room, low walls akin to those outside, then connecting to a substantial, full-height pylon in middle of the room, akin to those along the exterior walkway. Projecting off this pylon in middle of the ceiling is an elongated custom light fixture with stained wood lap siding and the projecting point motif seen throughout the property. A second light fixture in Friendship Hall, believed to be original to the space, is atop this dividing wall. Eastern in its character, it is bowl-form yellow glass, of multiple, leaded parts of a textured and mottled, abalone-like finish. The perimeter of the Friendship Hall space is lined with a continuous soffit that appears to have once been a drop light fixture. Though its wood siding appears to be original, it now has stained board cladding where the light itself was. A similar feature is present in the adjacent reading room, and it too is covered.

In the Caravansary of Joy, virtually all interior spaces are a diagonal grid, forming multiple hexagonal and triangle-form spaces. Overlapping versions of this at Friendship Hall and the public spaces just off it create a honeycomb plan. Flanking spaces off Friendship Hall include a kitchen located off a short hallway, a reading room, and restrooms that have been recently altered. The reading room has built-in wood shelves, full-height glass at the west elevation, including double glass doors opening onto a patio, and a fireplace set within the substantial, rubble stone battered dividing wall shared with Friendship Hall. From the reading room one can see how this dividing wall fully extends outdoors to become one of the previously mentioned, prominent exterior dividing walls. Many of the canted fireplaces throughout the Caravansary of Joy- each dwelling unit also has one in its living room, have a prominent, smooth faced inset boulder directly above each of their hearths. Lodging rooms have hexagonal bedrooms and living rooms with double doors opening onto a patio. Triangular closets and light fixtures are also present in each room, as are original wood built-ins. Lodging rooms have recent veneer floor finishes while others have concrete floors. Numerous fixtures and other cladding materials inside them are recent.

Directly beneath Friendship Hall is a smaller meeting room space presently named Harmony Hall. Originally a recreation room for those staying at the New City, Harmony Hall is present at the building's ground portion, set within a tall, battlement bay of the Caravansary, of stonework walls seen elsewhere, but having *beton-brut* concrete work showing grain patterns from wood planks used to set its concrete. Harmony Hall's entrance is recessed, faces north, and consists of two wood-framed glass doors flanking a fixed, wood frame, full-height window. Harmony Hall is itself a hexagonal space, its ceiling includes a hexagonal form inset alcove, and it contains a desert masonry fireplace akin to those seen elsewhere in the building. At its west elevation Harmony Hall has narrow, vertical operable windows. Behind Harmony Hall in a space beneath Friendship Hall, is a fully enclosed, windowless storage space that may have originally been a laundry room. Fronting Harmony Hall, two recent, rectangular-form swimming pools: a standard sized pool and a wading pool. They are present within recent, blank, stucco-walled enclosures topped with ornate, wrought iron detailing. Lloyd Wright had proposed a hexagonal-form swimming pool here, and the present swimming pool complex is incompatible in its design to the rest of the Caravansary and is not a character defining feature of the Caravansary.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Landscape elements adjacent the Caravansary include numerous succulent, shrub, and agave specimens of the kind seen elsewhere in the Mojave Desert. The building's north and west elevations, both of which read as rear elevations, have battement-like walls of smooth faced native stone in a rubble course. An original metal pole and cable laundry line (Map Reference Item 5) is present just west of the building. A smaller-scale feature that speaks to both the colony Dingle intended and the retreat center the property became, the laundry line is a character defining feature of the Caravansary program. Caravansary occupants did their own laundry in a windowless laundry room located directly behind Harmony Hall.

Near this laundry line and the entrance to the pools is a standalone triangular fountain (Map Reference Item 6)- currently empty, that has a concrete basin and low walls, of approximately two feet in height, with smooth-faced rubble course native stone upon its outer walls. Each of its sides is approximately 15.5 feet long. Centered within the reflecting pool is a boulder pile, presumably of dry mortar. Metal bullet-type lights are present inside the fountain at its points, and at each outer point of the triangle is an Italian Juniper; a similar arrangement to that once present in the parking area planters. This fountain appears to have been designed by Lloyd Wright in conjunction with Caravansary of Joy building and is therefore a character defining feature of the Caravansary program.

Immediately to the east of the Caravansary, is a small pocket park lined by oleander shrubs recently named "Light Park." Light Park features earthen walkways multiple circular-form boulder-lined planters containing Firethorn, Chinese Elm, Juniper, more Oleander, and Joshua Trees among many other specimens. Some of these trees- specifically the Chinese Elm specimens, serve as shade trees. Light Park is one of many pocket park-like landscape elements present throughout the campus. Each read as its own distinctive space, and most are unnamed.

"SILK ROAD" CONCENTRATION

The primary concentration of public buildings at the Institute of Mentalphysics is a grouping found at campus' southwest portion. They are loosely arranged around one of the few paved pedestrian thoroughways upon the campus: a wide concrete walk running east-west that is presently named "Silk Road" (Map Reference Item 8). At the far eastern end of this grouping is the Office and Bookstore building, which serves as the headquarters for the present entity: the Joshua Tree Retreat Center.

Office and Bookstore

The Office and Bookstore (Map Reference Item 9) is a single story, irregular plan, stucco clad building. It has a medium-pitched roof from which protrude two front-facing gables. The roof is clad in asphalt shingles and has small eaves capped in wood fasciae. Its front elevation faces east. Its main entry has two sets of double glass doors set in wood frames. Both are present beneath a prominent front-facing gable supported by stucco-clad posts supporting wood beams. A recent chandelier is present within the gable. A second entryway program, for the bookstore,

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

also faces east, and has two separate but side -by-side entries, each with a recent, six-panel wood door. They are present beneath a front-facing gable supported by wood posts. A nearly identical entry program to this one is present off the building's north-side elevation, as is a second, rear entry, of recent six panel wood door, and pent roof porch supported by wood posts. The Office and Bookstore Building has vinyl-frame sliding windows set into their walls with no dressing whatsoever. Concrete pads are present at each entry, and narrow concrete walks run along the front elevation. The Office and Bookstore building is a recent and non-contributing building to the larger District.

Jackrabbit Homestead Art Project

Recently installed southeast of the Bookstore near an unpaved parking area is a small, rectangular plan building (Map Reference Item 7) with raked, plywood shingle cladding, metal frame windows, and pitched roof of small eaves capped in wood fasciae. intended to mimic a "Jackrabbit Cabin" of type made throughout the desert through various U.S. Homestead Acts up through the 1970s. This is a movable art project undertaken by local artist and writer Kim Stringfellow in collaboration with others and is a non-contributing building to the proposed Historic District.

Cafeteria

Immediately west of the Office and Bookstore Building and elevated in grade above it is a 1956 Cafeteria building (Map Reference Item 10) designed by Lloyd Wright in the Organic Architecture design system. A contributing building to the Historic District, the Cafeteria is a 1½ story V-plan restaurant building with concrete block cladding and complex roof form of one canted, elongated gable interlocking with a dramatically-pitched flat roof in the shape of a stretched diamond. At a 60-degree angle to one another, one roof slightly overlaps the other, with a wood-framed clerestory between them. The Cafeteria's cladding is a striated two-tone pattern, in a plum-colored and pink concrete block set in a running course. Certain corners feature stagger course brickwork, with alternating headers at an approximately 60-degree angle.

Its front elevation faces north, projects in mitered, full-height glass, and at its eastern portion includes three wood frame sliding glass doors fronted by original wood frame screens, leading to an elevated patio in front of the Cafeteria. Each of these entries, and the full-height transom bay above them, are divided by full height, diagonally canted wood fins. Most of the windows of the front elevation are wood frame fixed, but at least one is of a recent, discretely handled vinyl frame.

East and west-side elevations similarly feature generous, full-height picture windows, alternating with bays of the previously mentioned striated brickwork with shuffle course ends. Each of these bays is topped by a sconce light of projecting, pointed form in wood casing. Some of these bays are flanked by vertical, metal frame operable windows of four lites, underscored with two-lite fixed metal frame windows near the ground. The Cafeteria also has entries off its east and west-side elevations. At the east elevation these are a pair of three lite metal frame double doors. At the west is the buildings largely hidden main entry, present within its own foyer, itself fronted by

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

a recent shop door of single light metal frame, flanked by recent aluminum frame sidelight with awning window.

The Cafeteria's gabled roof is of medium pitch, with a quality of flared, dramatic extension at its northeast tip. The Cafeteria's roof includes open-frame eaves consisting of interlocked triangles with four-foot sides rendered in the same concrete as the rest of the roof. These open-frame triangles with sheets of semi-opaque plexiglass, top the previously mentioned foyer. At the building's northeast corner, the gable end, with its prominent triangulated eaves, dramatically flares to an exaggerated, upward point. The entirety of this gable end partially covers the elevated patio and recessed patio entry beneath it. This extended gable is supported by a wide, flat-sided pier of the same, previously mentioned brickwork seen at bays across the side elevation.

Conversely, the tip at the roof's southwest end descends to elevated ground, where its point is literally buried, affording total views from standing there and looking east of an ascendant roof slope that seems to launch into the sky. Where roof meets elevation across the Cafeteria, switchback concrete fasciae are present. The building's rear elevation faces south toward Highway 62, from where it is readily visible. The elevation features a parallel stacking of triangulated eaves; the two-tone, striated running course brickwork seen elsewhere upon the building, and at its eastern portion, five bays full-height glazing in wood frame with full-height fin dividers at an angled cant.

The Cafeteria's dining space is open, full height, and looks out onto the surrounding landscape at its front and side elevations. The ceiling apex has a drop V-form running its apex and is supported by the piers of identical design to the bays and piers seen at the building's exterior, and each of the piers is similarly topped with pointed wood-encased sconce light. Vertical wood frames between vision glass are quirked in the building's interior. The interior's rear wall is of the same brickwork seen elsewhere upon the building, and toward the dining's room rear portion is an original metal buffet fronted by a balustrade of elongated diamond and hexa-diamond patterning. The floor of the Cafeteria dining space is a recent alteration of vinyl veneer. Tables and chairs are also recent but are not fixtures to the building.

The entirety of the Cafeteria's dining room is present at the building's eastern portion. To the west, located down a sunken walkway, is a recessed workshop area, in addition to a vacated dwelling unit, presumably for the chef. With its hexagonal bedroom, triangulated closet and shower, diamond and hexa-diamond screens, and diamond formed built in desk, the dwelling units interior is identically accommodated to that of Lloyd Wright's Ridge Cottages. The property's southern portion comprises the back-of-the house spaces of the Cafeteria, including the kitchen.

The base of the Cafeteria building is lined with the smooth-faced desert masonry set in rough-textured concrete, that is seen upon the other Lloyd Wright buildings present on the campus. This same rubble rock detail is present at the battered outer walls of the Cafeteria's elevated patio, as visible from just beyond it. These walls are topped with the running course, striated brickwork seen upon the rest of the building and at their ends form triangular planters of the

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

same rubble course and brick detail as the walls themselves. This elevated patio is present in front of the building, and its floor is plum-colored stained aggregate in an elongated diamond pattern. Affixed tables and chairs metal framework are present on the patio. They have recently reclad tile tables, and fiberglass chairs of an unknown installment date.

Immediately north of the Cafeteria the paved portion of Silk Road begins, with three wide steps each having smooth-faced native stone rubble course within them. The paved portion of Silk Road then continues westward, connecting other public and prominent buildings of the Mentalphysics campus. Facing the Cafeteria off the other side of the Silk Road walk to the north is a large, triangular-formed pond (Map Reference Item 11) that presently contains koi and goldfish. This pond, each side of which is 30' long, appears to have been designed by Lloyd Wright in conjunction with Cafeteria, and was originally a reflecting pool. The pond has a concrete basin and the desert masonry seen upon a variety of other Lloyd Wright designs upon the campus. A prominent landscape element designed by Lloyd Wright, the pond is a contributing object to the Mentalphysics Historic District. A recent, open frame pyramid sculpture of metal rods is presently situated over the fountain. Immediately west and north of the fountain is a landscaped, pocket park-like area containing boulder-lined walks, along Juniper, Joshua Tree, and Agave specimens. This landscaped area is slightly elevated. The pocket park and the fountain together are of one larger equilateral triangular form space, defined by its three flanking walkways.

Continuing westward upon Silk Road, in the center of the walkway itself near its intersection with a diagonal, earthen vehicular road, is a recently installed statue of a sitting Buddha backed by a wooden, gate-like trellis painted red with round tailings at its horizontal members. This element is topped by a bell, and the entirety of this program is set within a boulder-lined planter that also contains agave specimens. Silk Road continues westward, and a portion of it for a length of approximately 250 feet is an allée canopied by mature oleander trees, that bow and bend over the path. Off this allée to the south is the most readily visible building upon the campus: The First Sanctuary of Mystic Christianity.

The First Sanctuary of Mystic Christianity

The First Sanctuary of Mystic Christianity (Sanctuary; Map Reference Item 13) is a two-story tall, octagonal plan sanctuary building, and is a contributing building to the Historic District. The Sanctuary is a Mid-Century Modern design with Expressionist Modern elements. Clad in asphalt shingle, its roof is oversized, in-the round and prominent, of broad, sloping spans pleated with multiple, angled hips that meet at a centered apex. Atop the apex is a tapered and multi-story patinated bronze spire. Highly visible from hundreds of feet away, the spire is topped with a downturned pyramidal element; its shape seen at light fixtures in other nearby buildings, and within the Sanctuary's interior. The element appears to be of stainless steel, is highly reflective, and at certain times of day reflects sunlight as if it's illuminated.

Running full-length down each hip of the building's roof are mullion-like metal fins that at side elevations continue as flying steel I-beams, suspended low, just over planters of gravel, granite

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

porphyry boulders, and cactus specimens. These beams angle groundward and terminate, at the opposite end of the planters, in low, asymmetrical pylon-form piers clad in the same, light colored stone veneer as the elevations itself. The roof is lifted to an A-frame apex at front and rear elevations, and is underscored with broad, three-part box-molded stucco fasciae across its entirety.

The Sanctuary's exterior is clad in an irregular-course light-colored flagstone veneer and has stucco bays at side and rear elevations. Its front elevation faces east, and its entryway is recessed. At the apex above it, a mullion-like fin upon the roof, akin to those seen at side elevations that continue as I-beams, here does a switchback over the fascia. The ceiling in front of the recessed entryway is stucco-clad and has two symmetrically placed inset circular lights. The entryway itself is centered with a set of Regency-like double doors each with molded wood paneling. Narrow vertical windows set in wood mullions flank double doors and ascend to the entryway ceiling. Three narrow lites of similarly handled glass are present as a transom above the entry doors. Stone veneer cladding, including upon two piers immediately flanking the entry program, is present across the front elevation off either side of the entryway. This entryway is recessed within a prominent and projecting A-frame apex, of medium pitch, and off either side, the roof's broad, spanning slopes run nearly to the ground.

The stone veneer seen at front and rear elevations partially wraps the side elevations, which otherwise are of two broad stucco bays and multiple full height sliding glass doors. Side elevations are well recessed beneath the broad roof canopy, supported by wide, flagstone veneer piers and buttressed by the previously mentioned low pylons and flying steel I-beams. The Sanctuary's rear elevation has the irregular flagstone veneer cladding seen elsewhere on the building, then at its center has a symmetrical and projecting blank stucco bay that ascends to a point. Above this bay are multiple vertical windows, set in wood mullions, their ribbon itself ascending to a point. Some of these windows at present are covered in cardboard, and are presumably broken or missing. Perpendicular off either side of this centered stucco bay is an entryway with blank, wood door. Centered directly in front of the entry program is a single bronze column with historic era bullet-style light fixtures near a small triangular planter ground level where the column is planted. Leading to the paired, rear entries is a centered concrete walk that splits off to either entry, forming a Y. Each entry is fronted by two concrete steps.

The inside of the Sanctuary is a broad open space, with pews along its walls. It's foyer has a stylized stone tile of an interlocking geometric three-star pattern off either side wall. Original drop light fixtures are present, with brass cords and ceiling plates and downturn, cone-shaped lamps. Akin to the roof atop it, the ceiling is folded and faceted. It is covered in sprayed on popcorn acoustical cladding and has multiple inset circular lights. Centered at its apex is a suspended, bowl-like decorative light of multi-colored hammered stained glass in a triangulated geometrical pattern. A ceiling vent directly atop it is itself apexed, is of a starburst pattern, and it has a patterned metal screen within it of a similar, geometric and interlocking snowflake-like motif commonly seen in Mid-century Modernism. In the Sanctuary where one would assume an altar, there is an elevated stage clad in oak, behind which is a movie screen and a recent backdrop. Sidewalls are plain, painted, and otherwise unadorned, and are topped with molding

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

where they meet the ceiling. The Sanctuary's floor is recent wood veneer enframed along edges with recent carpeting.

The entirety of the Sanctuary building is set upon a terraced and elevated knoll, made from graded earth from the vast parking area traversing the campus' southern portion. Due east in front of the Sanctuary's main entry is a broad, concrete plaza, its floor having a scored and inset diamond pattern of darker color. The plaza is accessed by two sets of full-length concrete steps with concrete wingwalls and pipe column handrails. The entry plaza has custom light fixtures, each of a downturned triangle atop a Nouveau-like post of multiple metal tubes, akin to a bundle of reeds. A concrete walkway, just beyond the pylons, encircles the sanctuary in an angled fashion. As viewed from beyond it, the entirety of the Sanctuary property is shrouded in Coniferous specimens, Chinese Elm, Olive Trees, Junipers, Oleander, and Joshua Trees. Both within and bordering this landscape are planter and retaining walls of granite porphyry boulders. A second concrete walk encircles the total Sanctuary property just beyond encompassing landscape, and the artificial knoll upon which it was built.

The Marquee and Preceptory of Light Plaque

Near the base of the main walk is an original, wood-framed glass cabinet (Map Reference Item 12) in which is a felt marquee with plastic push lettering for various announcements or service information. At the present time this marquee still has an original message that appears to date from the period of significance stating "First Sanctuary of Mentalphysics; Rev Edwin J. Dingle; Guests Welcome"- albeit with some missing letters- among other information. A small gable tops this cabinet and beneath it, set in a box planter containing an agave specimen is a hexagonal bronze plaque for the "Preceptory of Light." Below it is inscribed "ANNO DOMINI 1954." At first glance, the placement of this plaque and that build year is misleading. Though connected by a covered walk to the general location of where this plaque is installed, the Preceptory of Light classroom building, not completed until 1959, is some distance to the north. Instead, this plaque references Dingle's "Preceptory of Light" building campaign that consisted of at least two of the more overtly spiritualist buildings upon the campus: the above-described Sanctuary, and The Preceptory of Light building.³ An ephemeral but extremely telling smaller-scale object in the scheme of the District, the marquee- with its original message- in addition to the box planter with plaque beneath it, is a contributing object to the Mentalphysics Historic District. that the marquee still retains original messaging referring to Dingle as minister, is exceptional, and the small bronze plaque with its premature build year is telling a product of the kind of hopeful visioning Dingle applied throughout Mentalphysics teachings and his efforts to build the New City.

A narrow planter at an axis to the main walk is present in front of the plaque, and it is boulder-lined with Prostrate Pigweed, Joshua Trees, and other desert specimens. It is present in front the Sanctuary, and the Preceptory building is some distance to the northwest. Behind the Sanctuary off its rear elevation, is a concrete walkway that descends the hill upon which the Sanctuary is

³ "Public Invited to Attend Services at New City," *The Desert Sun*, June 22, 1957: 6; "'Desert Shall Bloom as the Rose' - topic of Dingle's Sermon," *Daily Record*, September 13, 1958: 4; "Attainment of Spiritual Liberation at Sanctuary of Christianity," *Daily Record*, June 20, 1959: 2.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

placed. This walkway is lined with granite porphyry boulders, has planters beyond it that include Prickly Pear, Cholla, and Octillo specimens, and has metal pipe column railing in middle of a concrete stair-set. This walkway leads to the Richard Lampier Dingle Memorial Chapel, presently named the Lotus Meditation building.

Richard Lampier Dingle Memorial Chapel

The Richard Lampier Dingle Memorial Chapel (Memorial Chapel, Map Reference Item 14) is a single story, U-plan building. The building is a Mid-Century Modern design with Expressionist and Contemporary Style elements. The Memorial Chapel is a contributing building to the New City of Mentalphysics Historic District. Its cladding is stacked-course concrete brick with infilled vertical pointing, lending its walls a grooved, horizontal striation. Some of the bricks contain a cut-out, elongated diamond pattern, themselves presented in a stacked course. The Memorial Chapel has a flat roof, but a centered portion of it that extrudes over the chapel room itself has triplicate, steep pitch pointed arches of a folded plate type. At either end of each is a pyramidal arrangement of four triangles of semi-opaque, purple-colored, hammered pattern glass: the only windows throughout the building. The Memorial Chapel's front elevation faces east, and the room itself is situated behind an open courtyard containing a low, rectangular reflecting pool at its middle. The reflecting pool is a later alteration of what was originally a small, diamond patterned landscaped area with juniper bushes. The reflecting pool is made of rubble course native stone with a concrete basin that is presently empty and is backed by a mature Cenizo shrub. The courtyard is partially enclosed by bays that wrap either frontal corner, and are of the same brickwork seen upon the Chapel itself. These outer bays project slightly outward at their side elevations from the Memorial Chapel behind them. These semi-open bays partially enclose the courtyard with screens of the same brickwork seen elsewhere, with its filigree of stacked diamond openings akin to breeze blocks. Off the either side, the brick bays undulate with slat-type full-height openings to the desert terrain beyond them. A stucco-clad bay for restrooms is recessed off the property's south-side elevation. Restroom doors have the same stacked diamond pattern seen elsewhere upon the building.

The courtyard is accessed by a wide opening at its east end. In front of this entry space and the courtyard itself is a slab-like boulder upon which is a bronze, triangular plaque with the Mentalphysics logo, and it states, "Richard Lampier Dingle Memorial; RLD 1927-1959" This plaque and the Chapel itself are in honor of Dingle's son, who passed away on-site in May of 1959. Beneath this plaque upon the same slab is a small bronze plate that reads "Designed by Arturs Damrose, Architect." What appear to be olive trees flank either side of the plaque. Around the reflecting pool the courtyard is concrete-clad. Walkways at either end of the courtyard are covered, becoming an open wood frame above planters at the courtyard's outer corners. The planters contain granite porphyry boulders and Yucca specimens, the points of their fronds seemingly echoed in the diamond form breezeblocks. The covered walk at either end of the courtyard is supported by wood posts.

The Richard Lampier Dingle Memorial Chapel interior is entered by two symmetrically placed blank wood doors, perpendicular to the front elevation. The triplicate folded plate element at the roof extends beyond the entry to form a covered porch. Symmetrically placed upon the front wall

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

between each entry are two polished bronze backlights of diamond form. Centered between them is a bronze memorial plaque with the Institute's logo and set of name plates with the birth and death dates of presumably various key members, including Dingle. The earliest of plates dates from 1971 and the most recent dates from 1998.

The inside space of the Richard Lampier Dingle Memorial Chapel is intended to be a spiritual one for meditation, prayer, contemplation, and silence. The room reads as open and sparse, and it is carpeted. Recessed off each side of it are seven small confessional-like booths. A tall wood panel between each is of blonde wood and contains a medallion with a Tibetan symbol upon it. For privacy each recessed booth space has a thick, velvet draw curtain with a gold tie rope. Each booth includes a kneeling pew, a ceiling light of a down-turned pyramid in red hammered stained glass, and a small wood box for offerings. The drop ceilings above each booth have acoustic tiles. The room's south and north walls are of stacked course concrete brick. Upon each are a symmetrical set of the same bronze diamond form backlights seen outside near the entries. Presently centered within the room's east wall is a large painting depicting the seven chakras of Buddhism in seven sperate triangles, and this panting appears to be recent. A long, single sitting pew is present beneath it.

The Preceptory of Light

Off the canopied portion of Silk Road, north of the Sanctuary, is a lecture hall that is itself sanctuary-like inside, and it is named called the Preceptory of Light ("Preceptory," Map Reference Item 15). The Preceptory of Light was originally a Mentalphysics teaching space, and is a contributing building to the Historic District. The preceptory is a 1½ story, rectangular plan lecture hall of two parts. Its primary massing is side-gabled, though at the entry the roof is flat and of low pitch. All roofs are clad in wood fasciae. The building's entry portion which in character reads as a separate component, faces south. It has a centered pair of wood entry doors that are recessed beneath a porch formed by the extended pitch roof. Off each side of the entry doors are narrow, full-height window bays set in wood frame; two fixed and clear lites, then between them, a blue jalousie. A steel I-Beam traverses the length of the entry program, and it supports a series of extended wood beams with stylized, knife-like tailings with notch and switchback detailing. Above them, the extended roof terminates with a zig-zag cut. Two symmetrically placed spherical globe lights are present in the entryway, and at the entryway's either end are square piers that have recently been reclad in stone veneer tiles: an incompatible design alteration. A wood shelf stack, which appears to be original, is also present within the entryway. The entry is fronted by a broad, concrete patio having a multitude of mature oleander and other specimens that shade it. Set into the walkway's concrete directly in front of the main entry are brass, serifed letters that stating, "Our Preceptory of Light." A long, sidewalk of a length of 70 feet that may have had a ceremonial purpose, precedes the Preceptory's front patio. It crosses Silk Road, is shielded by coniferous tree specimens and its outer end terminates at the Sanctuary's main walk.

Two symmetrically placed, standalone cross-plan columns of stacked course hollow CMU are present in front of the building, upon the walkway. Each supports a single extended wood beam

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

projecting off the building. The rest of the building's front elevation is stucco clad. Stacked course, smaller CMU breezeblock screens front restroom entrances at either side of the front elevation. Each is topped with recent wood veneer.

The building's primary massing is to the rear: a large, front-gabled component, of exposed concrete block in a running course. The exterior of its rear portion is utilitarian. Its side elevations have blank wood doors, some of which are in protruding bays; small sets of clerestory windows underscored with concrete bullnose sills; and then slightly extended eaves off either roof run that give some cover for various side entries. All eaves are clad in wood fasciae. The building's north-facing rear elevation is similarly unadorned and windowless; two air conditioner and two swamp cooler units are present off it.

The interior of the Preceptory of Light- though primarily Dingle's lecture hall for Mentalphysics teachings, feels like a sanctuary. Upon entry, one is within a small narthex with recent tile flooring and unadorned, white walls. It has a centered set of swinging double doors with bronze push pads and a double Chinese Dragon motif, which lead into the lecture hall. Off either side of the doors, symmetrically set within walls are light boxes backed by small windows that look into the lecture hall, and each topped with an inset circular light. The swinging doors lead into the main lecture hall, sanctuary-like in its character. Just beyond the double door entry is a carpeted, contoured landing, then a set of three contoured steps with three bronze handrails that lead to the sunken floor of the lecture room itself. This room has an open-gabled ceiling of exposed wood lap, ribs, and prominent beams. Upon the ceiling are various rows of recent track lights, and hanging down from the ceiling is a traditional, antiquated, Eastern-looking brass incense holder. Hanging from the ceiling are also multiple pyramid-form lights similar to those seen in the Memorial Chapel but upturned- of red hammered glass, set in bronze frames, suspended with bronze drop-down cords. The room's "altar" has a centered bay of blonde wood paneling and is topped with eight full-height vertical windows, ascending to the apex. Each is set in wood mullions and these windows are presently covered from the outside, presumably to keep light and heat out.

Interior walls are of the same concrete block seen at the building's outside- albeit painted. The lecture hall's interior rear wall- where its main entry is located- is wood paneled, and recessed boxes with small windows to the narthex flank either side of the entry. This rear wall's centered upper portion protrudes, is itself wood clad, and contains eight divided bays, narrow and ascendant toward the apex. Six of these bays contain glass; four clear units, and two symmetrically placed blue lites. Affixed at the center of this rear wall above the main entry is a wood, equilateral triangle, purple in its middle with a red light at each of its three corners. Off the east end of this room's rear wall is in entry that leads to a small vestibule just off the narthex.

Landscape around the Preceptory includes mature Joshua Tree specimens. Off the building's east side is a large concrete pad, itself flanked by three Joshua Trees, and it is presently used for outdoor yoga classes. A low, rectangular plan reflecting pool approximately two feet high, is present off the concrete pad at its far eastern portion. It is of rubble course boulder work, and is highly similar to the one seen at the Richard Dingle Memorial Chapel. Rectangular planters of granite porphyry boulders are present off the buildings east-side elevation and they contain

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

mature juniper trees. They flank a concrete walk, inset with smooth-faced sandstone, that leads to a side entrance.

To the east of the Preceptory of Light, south of its yoga space, is an earthen allée of approximately 70 feet shielded in Oleanders and it leads southward to what is presently named “Tai Chi Circle,” located just north of Silk Road. Tai Chi Circle is an earthen clearing approximately 40 feet in diameter encircled and wholly enclosed by Oleander, Joshua Tree, and Juniper specimens.

Ridge Cottages

North of the Preceptory of Light and the Silk Road portion of the campus in general are a total of eight duplex and triplex residential buildings presently referred to as the “Ridge Cottages” (Map Reference Item 16). Designed by Lloyd Wright in the Organic Architecture style, each of the eight Ridge Cottage buildings is a contributing resource to the Historic District.

Lloyd Wright designed each of the Ridge Cottages and they are nearly identical to one another. As the name indicates, they are set upon an elevated, landscaped ridge. The eight Ridge cottages are acclimated in a general southwest-to-northeast diagonal arrangement. The first four are triplexes, each in the plan of a three-pointed star, and upon their ridge are grouped around a sunken, contoured bowl-like amphitheater and stage due east. The next three cottages due northeast are duplexes, their units are side-by-side to one another beneath one shared roof of stretched, axial, east-west plan, projecting to a point at either end. Finally at the northern end, another triplex of three-pointed star plan. These latter four are not arranged near the amphitheater but rather extend on their ridge looking out onto the vast desert landscape. The ridge cottages are entered from a walkway immediately west of them, and this walkway is boulder lined and terraced, containing a variety of Coniferous, Agave, Acacia, Juniper, Joshua Tree, and other desert specimens. From this walk, the cottages seem if not camouflaged into this landscape.

The cottages read as highly integrated into their landscape, and this is in part due to their “projectile” roofs: concrete, low-pitch gable over each unit, that cantilever and stretch to a flared point, well beyond elevations. Where this elongation occurs, over patios and entryways beneath them, eaves incorporate an open frame truss with interlocking triangles of four-foot modules, their members made of the same concrete as the rest of the roof. The concrete roofs of the cottages are of two parts: a smooth outer edge, then raised in the middle upon it, a rough, mottled concrete capping, and where roof meets elevation, roofs are underscored with thick concrete fasciae. All of the cottages are clad in running course concrete brick- stained plum colored in the case of the first four triplexes, then two-toned: plum colored brick topped with pink colored, in the instance of the latter four cottages. Interlocking, jagged course brickwork, of a header course, is present at exterior corners, put to 60-degree angles. Upon a given elevation brickwork at the lower portion protrudes outward slightly to form a watertable, extending off elevations to form projecting wingwalls that enclose entryway patios. The outer ends of these wingwalls are fronted with triangular planters of the smooth faced, iron-heavy rubble course native stone set in rough textured concrete that is seen elsewhere upon other Lloyd Wright buildings at the campus. Each planter is topped with the running course, plum colored brickwork seen elsewhere upon a given

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

cottage and its outer corners have the interlocking, jagged course brickwork also seen elsewhere upon a given cottage. The patios have pads of plum-stained rough aggregate in a diamond pattern. Behind them are the entryways themselves. Each entry is at a 60-degree angled cant to its adjacent elevations. All entry doors are three-lite metal frame with original bronze hardware. Each entry door is flanked with a similarly designed sidelight. A window adjacent to that is seamless and metered, wrapping a corner to a side elevation. This metered wraparound window is wood frame, and adjacent it is a narrow, vertically acclimated, four-part metal frame operable window, underscored with two metal frame fixed windows, also vertically acclimated, near the ground. This elevation runs along the patio. At the rear of each patio is a utility cabinet fronted by a wood door with a cut diamond and hexa-diamond pattern within it. In front of each patio, near the entrance, are triangle- form shaped steppingstones of plum colored aggregate.

Inside each cottage unit, all interior walls are painted concrete block, bedrooms are hexagonal spaced with angled walls having concrete fasciae beneath their ceilings, which have a low-pitch gable. The rear wall of each bedroom projects to a point at either end. Inset beneath the end of the point opposite the entry is an inbuilt-diamond shaped vanity and its topped with an inbuilt diamond-shaped light with painted wood casing. An original, affixed rectangular mirror accompanies the vanity, and its angle faces to the bed, where one can look directly at themselves in it from their pillow. Symmetrically arranged off either side of this vanity are two blank wood doors. One leads to bathroom, and the other to a closet. Each of these doors is accompanied by a narrow door with a cut-out diamond and hexa-diamond motif seen upon the exterior utility door, and also seen at the Cafeteria. These doors are backed by metal screens having an elongated hexagonal pattern. The bathroom is an angled, irregular plan space with a triangular shower, and the closet spaces are also triangular. Each bathroom features a circular heat lamp inset into the wall within a metal ring.

West of the southerly three duplexes of the Ridge Cottages is a landscaped area with various cactus and succulent specimens, that include Cholla, Yucca, Joshua Tree and Creosote. North of that, a small island contains Juniper and Oleander specimens. Recently constructed within it is a small-scale, single-story square plan building with pitched roof, T1-11 type plywood cladding, and a south-facing three-bay elevation of full-height glass. This building, when completed, will be a check-in kiosk for the Inspiration Heights apartments, which the Institute is leasing on a long-term basis as a lodging facility. North of this check-in building, between the northerly of the Ridge Cottages and Inspiration Heights, is a gully-like dip containing various native specimens and a recent water feature called "The Chalice" (Map Reference Item 18). Presently empty, the Chalice has a concrete-lined basin of two overlapping circles akin to a figure-8, one slightly above the other, then a terraced arrangement of small, circular pools, one of which contains an upright spiral sculpture. It is lined with rubble course native stonework akin to that seen upon earlier fountains on-site. This water feature is recent and is a non-contributing object to the District. Immediately west of it- on a low ridge of their own, are three buildings of nearly identical design originally named Inspiration Heights, more commonly known as simply "The Apartments" today.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Inspiration Heights Apartments

Like the Ridge Cottages, the three Inspiration Heights apartment buildings (Map Reference Item 19) are upon a ridge, acclimated on a diagonal from southwest to northeast. Designed in the Contemporary Style, each of the three buildings is a contributing resource to the Historic District. The southerly of the three apartments is the largest, consisting of five units; the middle apartment is slightly smaller, then the northerly-most building is the smallest. Each of the upper two buildings have four units. Aside from their slightly varying scale of plan, the three buildings are virtually identical in their design. Each is a multi-unit property, single story, rectangular plan, and low-slung, with a low-pitch gable roof with wood fasciae and off their broadly extended side eaves, extended, stylized wood rafter tails with a switchback and notch design at their ends. Entries to all three apartments are at ends and are identically designed, not only on a given building, but identical at either end, between all three buildings.

Over these entries, roofs at either end have a stylized, open wood framework that projects to a point, underscored by three extended wood beams, themselves supported by simple wood posts. Projecting off center at either end is a fin-like T1-11 wood dividing wall. Off either side of it in front of a given entry is a concrete pad, originally used for vehicle parking, but presently being repurposed as a patio. Flanking outer corners of each of the apartment buildings are low walls of concrete brick in a zig-zag pattern, with jagged course, interlocking corners, and small openings. These low fences enclose small patio areas. The walls feature keyed, stacked course row locks enframing stacks of small, square openings. As the wall goes about its zig-zag pattern, its corners form interlocking stagger course corners at a 30- and 60-degree angle. Some of these walls have a small bronze plaque announcing the builder of Inspiration Heights: O.K. Earl Jr.

As previously mentioned, eaves off lengthwise side elevations ambitiously extend. Though a given apartment's primary cladding is stucco and T1-11, this is barely discernable for how recessed behind the eaves these elevations are, and their baffling behind prominent, fin-like dividing walls projecting off side elevations in varying counts relative to the dimensions of a given apartment building. These dividers, that provide privacy between units also serve as sun breakers. They are asymmetrical pylons of tapering, stepped outer edge, and formally hearken to the pylons at the Caravansary of Joy. These dividing walls are of the same concrete brickwork seen upon the low walls off the various apartment buildings. Side elevation eaves have wood fasciae and are underscored with prominent and projecting extended wood beams, each having a notch and a switchback at its given end. Akin to the treatment at a building's either end, these extended eaves are supported by thin wood posts.

Front and side elevations of each apartment feature a generous incorporation of large, full-height sliding glass windows. At the present moment, each of the Inspiration Heights buildings is undergoing a renovation. Consequently, interior access is not presently available. Landscape around each includes desert specimens such as cholla, yucca, agave, and Joshua Trees. Granite porphyry planter walls are present near various apartments.

New City of Mentalphysics Historic District

Name of Property

San Bernardino, CA

County and State

CENTER ELEMENTS: LANDSCAPE

East of the Ridge Cottages, specifically the southerly four of them, is the “Amphitheater” (Map Reference Item 20). A contributing structure to the Historic District, the Amphitheater area is a large, open, loosely semi-circular, earthen bowl with sporadically placed Joshua tree specimens. Early images indicate that the bowl was originally lawn-covered. An elevated stage is present in the center of the Amphitheater’s eastern portion. The stage is generally oval-form, 50 x 30 feet, and is elevated approximately three feet off the ground. The stage platform itself is of scored concrete and its base is lined with rubble course native stone. The stage is backed by a grouping of large juniper specimens that baffle everything behind them. Off its south portion is a curved, concrete walk that itself is flanked by a rubble course berm. Set upon it is a single metal pole supporting a flat, wood framed platform of unknown purpose. The Amphitheater itself extends approximately 100 feet away from it at either end, then 150 feet away from it down the middle. East of the Amphitheater and its stage is the center of the Mentalphysics campus, which is undeveloped and largely open, flat desert terrain, containing a multitude of native specimens. Additionally, this broad space includes diagonally acclimated unpaved vehicular roads cleared as part of Lloyd Wright’s original site plan, and also contains recent landscape elements: a Medicine Wheel (Map Reference Item 21) and a Labyrinth (Map Reference Item 22), both of boulders upon the ground, neither of which is contributing to the District. Silk Road continues eastward through this open space but does so as an unpaved vehicular earthen road. The center of the campus is open, desert terrain bisecting its middle, running north-south, is an unnamed wash. Where it crosses beneath Silk Road, it has a culvert of two corrugated metal pipes, each approximately 24 inches in diameter set against rubble course native stone walls. Beyond this generally open area- to the east is the previously described Caravansary of Joy. All primary elements within the loosely hexagonal plan within which Lloyd Wright enframed the New City of Mentalphysics have now been described.

OLDER COTTAGES PORTION

To the east of the New City’s primary site plan is complex of six cottages, three which appear to have pre-existed Dingle’s acquisition of the land. The other three Dingle appears to have had constructed shortly after his acquisition of the property. Five of the six cottages served as worker housing, while another presumably pre-existing one, was assimilated into Lloyd Wright’s Administration Building, which is also located in this area. Insofar as the Administration Building anchors this area, this cottage grouping will be described beginning with it, followed by the cottages due east and then to the north of the Administration Building. Each of the five remaining cottages in addition to the Administration Building itself, are contributing buildings to the New City of Mentalphysics Historic District.

The Administration Building (Ding Le Mei House)

The Administration Building (Map Reference Item 23), is known as the “Ding Le Mei House” as he lived there from c.1966 until his 1972 passing. Designed by Lloyd Wright in the Organic Architecture style, the Administration Building is a contributing resource to the Historic District. The building is an elongated and angled, irregular plan lodging, office, residential facility. The

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Administration Building's front elevation faces northeast and is constructed around a small, square plan, pre-existing cottage. The older cottage's stucco rear wall, wood frame windows, and raised parapet are visible at the property's rear elevation. The Administration Building has a flat roof underscored with a projecting wood plank fascia. Directly beneath it, additional wood lap in a stepping and receding pattern is also present. Early plans indicate that reed matting originally ran along the fascia area. Though the building is stucco-clad, this is only apparent at rear and side elevations, and even then, in smaller portions. Its long and rambling front elevation is of multiple bays each consisting of a fixed, wood frame picture window. Between them are asymmetrical, full-height pylons: projecting dividers whose width is perpendicular to the elevation- of smooth faced desert masonry set in textured, *beton brut* concrete. Each of these pylons slightly extends into the house interior for an effect of integrating the indoors and the outdoors. Each pylon is flanked by a narrow, wood frame window with a striated, diagonal pattern incorporating gold-colored stained glass. The property's main entry is present in middle of this bay series, and it has an incompatible recent wood entry door. The entry is flanked by full height wood frame sidelights. The entry is present behind two concrete steps, painted red, and a large, red-painted hexagonal concrete porch with smooth-faced rubble stone insets. At the front elevation's northern portion, the pylons break free from the house, and are present in front of it, where they support a wood beam, above which are some remnants of what appears to have been a set of perpendicular and projecting open frame beams that once covered the concrete patio beneath it. The extended beams originally supported a canopy of reed matting, removed during the District's period of significance, akin to that once present upon similar exposed beams presently at the Caravansary of Joy. At the front elevation's southeast corner is a prominent, full-height desert masonry chimney. It too is pylon-like in its form, asymmetrical with canted sides. Similar rubble course walls project off it and form an enclosed planter in front of the house at its southern portion. The south-side elevation has a low, slightly pitched rubble stone water table, and the fixed wood frame picture windows flanked by narrow windows with the gold, diagonally striated stained-glass accents seen elsewhere. These windows are part of a semi-detached, square plan element of the building. Aside from the windows, this element has many of the features seen elsewhere, including a flat roof and stepped fasciae. Some of its windows are metered, seamlessly wrapping this element's rear corners. A rear door, of wood with upper portion glazing is also present within it. Off the south elevation directly in front of it is a small, trapezoidal-formed wading pool of rubble course native stonework. The pool, which is presently empty, has wraparound steps and sitting spaces of the same treatment, and its tank is painted light blue. It is bounded by within a triangle of elevated but low rubble course walls.

The rear portion of the building's south elevation- off its rear yard, has a historic-era office addition. It juts off the rest of the building and has an angled, arrow-like irregular plan with a flat roof, multiple, continuous bays of full-height fixed windows, and stucco cladding. The administration building's north-side elevation is angled, with multiple bays of metal frame fixed and operable windows. These bays- also present at its rear elevation are underscored with a batterment-like, angled watertable of native stone rubble course. A chimney of the same rubble course- like that seen off the building's southeast portion, is present off its northwest, rear portion. The rear elevation has a low, rubble course watertable that extends west to form a low wall that encloses the sunken patio off the rear yard. A small eave is present with wood fascia, and against the stucco clad wall directly beneath it are four wood lap planks in addition to two

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

small extended beams. The top of a pylon-shaped chimney, made of rubble course native stone, is also visible.

The house's rear elevation is diagonally acclimated with angled jogs and various irregular protruding bays at its far northern and southern portions. In the middle of the rear elevation just off the house is a long, pent-roofed porch, supported by wood posts, and accessed by multiple sets of sliding glass doors. The landing of this porch has the desert masonry stonework seen elsewhere and an unusual red and pink paint job with red circles and triangles in various patterns. It is presently unknown if these motifs had any symbolism to Dingle, who is known to have lectured and taught from this area. A desert masonry wall runs much of the rear elevation's lower portion. It and similar stone walls in the back yard area are edged in red paint. Running along the entirety of the jogged rear porch are two concrete steps that descend to an open, concrete patio. The patio is fully enframed in desert masonry walls, and includes a small, enclosed planter made of this material at its northern portion. Up a small set of steps beyond the patio due west is the back yard- earthen covered and presently having no landscape. The backyard is enclosed with a chain link fence and mature oleander specimens enframe it.

Immediately south of the Administration Building is a small, standalone incinerator (Map Reference Item 24). The incinerator is approximately five feet tall, square plan, and is made of exposed concrete brick. It is stepped at top and is capped in red, running course brickwork. The incinerator is flanked by a Joshua Tree that appears to be an intentional arrangement. Likely designed by Lloyd Wright, the standalone incinerator is a character defining feature of the Historic District.

Inside, the Administration Building is somewhat unorthodox- and perhaps on account of its being made around a pre-existing cottage- is labyrinth-like. At its southern end is a living room, an addition that served as a bookstore, and presumably what was once a dining area, which is slightly elevated. The elevated portion, which may have been a slab element associated to the former cottage, has low, wraparound steps and square columns made of the smooth-faced, native stone rubble course seen elsewhere. Behind it are two food preparation areas, one of which is a kitchen of the earlier cottage with original ceramic tile of light yellow with red accents, original built-in wood cabinetry, and linoleum floors in a black and white checker pattern. The house's southern portion is connected to its north by a long hall just inside the front elevation. Off this spine-like hall are multiple lodging rooms originally intended for visitors and administrative staff. At the house's northern end is what appears to have either been a master bedroom or main office- presumably for Dingle. This room has a multitude of "711, finish 13." aftermarket built-in wood bookshelves made by the Macey company. Each shelving unit is fronted by a liftable wood frame glass door. This bedroom and the living room both feature desert masonry fireplaces. Additional rooms are present off of, and behind, the main bedroom, and these include a bathroom of aqua colored ceramic tile, and original wood cabinetry.

Crystal Cottage

Located immediately east of the Administration Building is Crystal Cottage (Map Reference Item 25). A vernacular design with Mission Revival elements, Crystal Cottage is single story,

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

stucco clad building of irregular plan. Its primary component is square plan, stucco clad, and flat roofed with a raised parapet, crenellated at its north-side elevation, and having exposed terra cotta ducts. Crystal Cottage appears to have two entries. What appears to have been the original one faces southwest, is fronted by a recent metal security door, and topped by an affixed, pitched metal overhang. The second entry faces west and is present within what may be an early addition to Crystal Cottage located off its south elevation. This addition is stucco-clad, with painted concrete brick base, and a low-pitched roof with small eaves clad in wood fasciae. The angled pitch at the upper elevation is underscored with wood lap siding. Recent vinyl frame windows are present within the pent-roofed addition. Other windows present include 1/1 wood frame double-hung and a pair of wood frame fixed windows that presently contain air conditioning units. This set of windows has a stylized surround that is seen on other cottages. It appears to be Eastern in its theming and has extended tails and is capped with a centered, second member with diagonal cut ends, with a lotus motif centered within it. This element is a character defining feature of the building. Crystal Cottage's south elevation presents what may have once been the cottage's original main entry. Its entry is recessed beneath a wood covered porch clad in Spanish tile, supported by wood posts with corner bracketing. Two adjacent sets of four-lite wood frame casement windows are present at the porch near the entry. The entry has a six-panel wood door and is perpendicular to the building's massing. A brick watertable is located just off this entry and wraps the building at its southwest corner. Crystal Cottage is fronted by a semicircular patio of concrete with rubble-type native stone inserts. The property has an earthen covered back yard enclosed by a chain link fence. A recent metal shed- square plan with low-pitched gable standing seam metal roof, is present within the back yard. Crystal Cottage is flanked by mature tree specimens that include Juniper, Tamarisk, and just off its back yard- Joshua Trees.

Angel Cottage

Highly similar in design to Crystal Cottage and located southeast of it, Angel Cottage (Map Reference Item 26) is also a vernacular design with Mission Revival design elements. Angel Cottage is a single story, irregular plan single family cottage. Primarily stucco clad, it originally appears to have been a square plan bungalow with paired 4-lite wood frame casement windows, wraparound flat parapets with periodic terra cotta pipe ducts off them. Its front elevation faces west and presently has a metal security screen with full-height sidelights presently covered in wood board. The cottage has what may be historic-era pitched roof addition located off its south elevation. This addition has a painted concrete brick water table and wood lap siding upon the elevation beneath its roof, which has small eaves capped in wood fasciae. Wide, 2/2 woodframe double-hung windows are part of the design, and various windows upon the house are topped with pent-roofed awnings of corrugated metal supported by wood frame. In front of the house is an irregular form patio, concrete clad and having smooth-faced native stone insets. Off the cottage's southeast corner is an addition of plywood cladding, metal frame sliding window, and pitched roof. Off its north-side elevation is a recent, open-sided canopy of wood frame, supported by wood posts, and having an open frame gable roof at its eastern portion. Boulder-lined planters are present in front of a similarly boulder-lined patio.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Star Cottage

Located north of Angel Cottage, Star Cottage (Map Reference Item 27) is a single story, irregular plan residential building with similar Mission Revival design elements and square massing as seen at the Crystal and Angel cottages. Star Cottage has medium pitch gable roof with small eaves capped with wood fascia and underscored with wood rafter tails. The entirety of the building is stucco-clad and it has metal sliding windows set in wood plank surrounds. The thick stucco cladding upon the cottage and its associated elements lends the building a Southwest character that would almost appear to be a later alteration, though may well be original to the design. Such stucco details are present at low wing walls, abutments off the house at ground level, and upon raised parapets that incorporate small keystone openings. What appears to be the main entry is located off the house's north elevation, accessed by a narrow concrete walk and situated near a concrete patio that reads as the back of the house. This entry is fronted by a recent metal security screen, and it is present beneath a flat-roofed porch supported by wood posts. Near it, due west, is a full-height stucco wall with a 45-degree angle cut. Behind it is a set of wood stairs that appear to ascend to the house's roof; the cut of this wall is its balustrade, and the stairs lead to the roof, which doubled as an outdoor sleeping deck. Off the building's east elevation, near the patio, are double French doors, each of ten lites and wood frame. Wood, three-panel doors are also visible at the house's exterior. The patio, and the north walkway to it, are flanked by bulbous, low stucco walls with small, soft-cornered piers. Star Cottage's landscape includes mature Tamarisk specimens, and granite porphyry boulders upon the earthen ground.

Sapphire Cottage

Sapphire Cottage (Map Reference Item 28) is a single story, rectangular plan duplex with a low-pitch flat roof running its length. The design is vernacular and virtually style-less, which may be due to stucco recladding. A raised parapet enframes the roof at its west-facing front elevation. The building is stucco clad and has recent stone tile veneer as a water table. Its entries consist of two symmetrically placed doors, each of a recent, four-panel wood design, topped with a fanlight. Entries are present beneath a flat roofed overhang running full-length across the front elevation. This overhang is underscored by two wood strips that simulate a continuous lintel. Recent, vinyl frame windows: 1/1 double hung and sliding- are part of the design. Off the north-side elevation is a pitched roof stucco-clad bumpout and it has a single panel wood utility door. The building's south-side elevation is blank stucco. Sapphire Cottage's east-facing rear elevation is highly similar to its front, with symmetrically placed doors, stucco cladding, and stone veneer watertable. However, this elevation exhibits a pent roof clad in wood plank fascia and its two doors are single lite glass within wood frame. Sapphire Cottage is flanked by mature Tamarisk trees off its southeast corner. The Cottage is situated nearby Star Cottage to its immediate south, and a low, stucco-clad barrier wall at the Star Cottage Yard abuts Sapphire Cottage's south elevation.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Rose Cottage

Rose Cottage (Map Reference Item 29) is located at some distance- approximately 160 feet north from the rest of the cottages and reads as a standalone house. Rose Cottage is a single story, stucco-clad, L-plan house; a vernacular design with Minimal Traditional references. Its roof is cross-gabled and the house also contains an inset, flat-roofed rear porch. Roofs have small eaves with wood plank fasciae with metal flashing. Rose Cottage is stucco clad and its front elevation faces south. Its main door is single lite wood framed glass. The house has a variety of window types that include, at the front elevation, a fixed metal frame picture window flanked by operable 3-and-3 casements; 3-and-3 wood frame casement and wood frame fixed windows; later aluminum sliders including at an addition off the east-side elevation, then most prominently at its northwest corner, a wraparound ribbon of seven more wood frame 3-and-3 casements. A boxed chimney of wood frame and stucco cladding with pipe vent is a recent alteration to the original chimney visible inside the house's living room. This chimney is visible off the house's west-side elevation. Its east-side elevation exhibits a later enclosure that converted part of an exterior patio into a living unit. This addition is wood clad with a lap sided wainscot, pitched roof, and centered aluminum slider window. Just off it due north, a covered patio, which in character reads as a carport which it at one time may have been, has a prominent, extended wood beam supported by a metal column. It is open-sided and concrete paved. Off an inset corner, a triangular set of diagonally acclimated concrete stairs within this covered patio lead to a rear door. Another small, square plan addition just off the covered patio is present at the house's northeast corner. It is of T1-11 cladding and has an aluminum window sliding window. The window frame- original to the building, has a stylized, peaked lintel and extended tails, similarly seen upon other early cottages, and this element seems Eastern in its character. Off the houses rear-north elevation is a basement entry with a wood door.

Inside Rose Cottage is an original kitchen with ceramic tile having red stripe accents, similar to that seen in the early cottage that Lloyd Wright wholly integrated into the Administration Building. Its living room features a brick fireplace with a hive-shaped hearth, and exposed beam-work at its open, gabled ceiling. Original three panel wood doors are also present throughout the house. Rose Cottage has a front yard- presently earthen-covered with mature oleander specimens that obscure much of the house. At the entry to the total property is a boulder-lined planter and a recent, small wood sign indicating "Rose Cottage." A straight concrete walkway to the door is present, and it bisects the front yard. A semi-circular concrete pad of unknown purpose is connected of one portion of the walkway.

MAINTAINENCE AREA

North of the cottage complex at developed portion of the campus' northeast corner, is a grouping of secondary, infrastructural, and "back-of-the-house" buildings and structures that were among the first buildings completed for the New City. These include a garage, various sheds, a horse stable, a utility power line utility building, and a water tank. Taken together, these resources inform Dingle's original intention to construct a planned community. The resources within it will

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

be described in a counterclockwise formation beginning with the garage located at the area's southwest portion.

Garage and Vicinity

The maintenance area has a 1½ story rectangular plan garage (Map Reference Item 30) of running course concrete brickwork, and a rolled asphalt, side gable roof with small eaves, wood fasciae, and small wood rafter tails. The garage is a contributing building to the Historic District. Two symmetrically-placed truck bays are present at the structure's south elevation, and each contains recent metal roll up door. Off its east-side elevation is a pitched roof lean-to and a deep, pitched-roof open sided porch supported by wood posts. The main pedestrian entry appears to be recessed within it. The lean-to has fixed and double-hung wood frame windows with brick sills. Off the structure's north elevation are three sets of paired 4/4 wood frame double-hung windows with brick-silled bays and unusual, open-frame metal frame overlays. Off the maintenance garage's northwest corner is a deteriorating corrugated wood shed (Map Reference Item 31) with low pitch gable roof and a west-facing wood door. The garage building's west-side elevation has another blank wood door. The garage building is flanked by a multitude of oleander bushes at its north, south, and west elevations. Some of the oleanders are set in boulder planters. Joshua Tree specimens are nearby.

Due immediately northeast of the garage is what appears to have been a support structure for an elevated tank (Map Reference Item 32). It consists of two tapered, and pylon-shaped board-form concrete fins, each approximately six feet tall with a hollowed out semi-circular opening at their upper portions. These supports are stained red, and are accompanied by a Joshua Tree: an arrangement that appears to have been intentional.

East of the garage buildings are a two recent forty-foot equivalency units (FEU; shipping containers) then beyond those is a small, single-story rectangular plan stall barn (Map Reference Item 33) that is presently a storage structure. The stall barn is a contributing building to the Historic District. It is of wood board with low-pitched roof capped in wood fasciae. This structure, which appears to be original, may have served as a stable or animal pen. Wood corner boards are part of its design and at the south side of its east-facing elevation are two symmetrically placed, identical fixed windows set in wood surrounds with tailings at their head and at their planked-form rails. Each window is backed by metal bars. The structure's south-side elevation has a large, barn door, with metal, triangular hinges.

South of this former stall barn is a recent, single story, square plan storage shed (Map Reference Item 34). It has T1-11 painted wood board cladding and a gabled roof clad in asphalt shingles. The roof has small eaves underscored with exposed wood rafter tails. A large, sliding opening is centered within its length-wise, south facing elevation. The opening presently appears to be door-less. An open, wood frame element, which may be part of the roof's substructure or a dedicated transom element is present at the entry's upper portion, and a wood frame panel is centered within it.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Water Tank

The New City of Mentalphysics originally included two wells: one at the Farm, and one in this Maintenance Area. It is here at the latter where a water tank (Map Reference Item 35) was constructed for the New City in 1948. The present water tank is a replacement structure of an unknown date. However, based off historic imagery, it appears to be in-kind to the original and is therefore a contributing structure to the Historic District. Located upon a small bluff at the far west end of the maintenance area, the water tank is approximately 25 feet in diameter, approximately 25' tall, welded steel tank. It has an affixed metal ladder set within an open frame, tube-form metal safety cage that is also welded to the tank. The tank is accompanied by a small, rectangular plan, wood-clad tankhouse (Map Reference Item 36) with pitched roof, which appears to be recent. The tank and shed are present upon a low earthen berm, and a second berm, approximately 15 feet tall and presumably manmade, camouflages the tanks' lower portions and its nearby shed from most vantage points.

Substation

At the western end of the maintenance area grouping is a wood powerpole, and it connects to a small power substation of recent construction (Map Reference Item 37). The substation structure is square plan, with T1-11 cladding and gable roof with asphalt cladding. Off its west-side elevation are a double set of blank, metal doors. A metal transformer box is present just off the shed's south-side elevation, and line from the nearby power pole connects to it through its top. This substation building is recent, and non-contributing to the District.

Horse Stable

A former horse stable (Map Reference Item 38) is presently used as a massage studio, is a narrow, single story, building of rectangular plan, with a low-pitched roof of small eaves capped in wood fasciae. This building is a contributing resource to the Historic District. Its cladding is concrete brick running course at its lengthwise western elevation and recent T1-11 cladding at its corresponding eastern elevation. Its present front elevation- this building may have been reconfigured- faces east and has an off-center entry of recent 10-lite wood frame double French doors. They are present beneath a low-pitched overhang extending off the roof. A concrete pad is present in front of the entry. An extended, stained wood lintel, presumed to be original, is barely visible behind the east elevation's cladding. The east elevation has a bay of 6-and-6 vinyl sliding windows in addition to two small wood frame fixed windows. At the property's opposite, west elevation, a set of symmetrically placed doors is present toward either end. One door is single lite glass set in wood frame, and the other is 10-lite, stained wood frame. Three evenly spaced bays of recent 6-and-6 vinyl frame sliding windows are also present between these two doors. Each is set in a wood surround and underscored with a brick sill. Small horizontally acclimated wood frame awning windows set in wood surrounds are also present upon the building. Off the building's north-side elevation is another door of single lite glass and wood frame. A small, square plan T1-11 clad storage is attached to the north-side elevation. Off its south-side elevation is a 10-lite wood frame door at a concrete pad. Just off the former stable building are Tamarisk

New City of Mentalphysics Historic District

Name of Property

San Bernardino, CA

County and State

trees. Early historic imagery indicates that a small paddock was once present in front of the Horse Stable to the west, but this paddock is no longer extant.

THE AGRICULTURAL EXPERIMENT STATION (THE FARM)

Located to the northwest of the heart of the Mentalphysics campus and separated from the Apartments by a span of 300 feet of open desert terrain, is what Edwin Dingle referred to as the "Agricultural Experiment Station," but is commonly known as "The Farm" (Map Reference Item 38). The Agricultural Experiment Station was established by Dingle as means to grow food for those who would live, or otherwise stay, at the New City. The Farm contains houses, agricultural structures and objects, all enclosed in a square of approximately 500 x 500 feet that is partially enframed by mature Tamarisk specimens. The farm is entered by an unpaved road from the rest of the campus to the south. Most of the Farm's built resources are at the northeast portion of this area. The farm's northeast portion contains mature tree specimens and flowers in the yards of its residences, and even a dedicated gardening area. At present the rest of the farm, which once included an orchard and other crops, is open, flat, sparsely landscaped desert ground. For its intended, distinctive role in the New City and then for the role it later played for what quickly became a retreat center, the Agricultural Experiment Station is a contributing site to the New City of Mentalphysics Historic District. As they would be encountered by one entering the Farm off its only road, buildings, structures and objects of the farm will be described in a general west to east arrangement.

Small Shed

Off its far west portion is a small, barn-like shed (Map Reference Item 40). This shed is of rectangular plan with wood board siding and a low-pitch front-gabled roof having rolled asphalt cladding. The roof has extended eaves capped in wood plank fasciae. Its sides have a grid of board framing, dividing its sides into four bays, and cornerboards are also part of its design. Its front elevation faces east, and it has a centered, board door, and is of three parts based off the wood framing pattern upon it. The door also includes a stylized cactus design made from wood framing. The front elevation features a small, square window with recent reflective film, and it is set in a wood surround. This shed was constructed within the last fifty years.

Tank Bell

Just north of this small barn-like shed is a large, tank shaped metal bell ("Tank Bell," Map Reference Item 41) and the hitting of this bell would indicate to cows a feeding time. The bell, which is approximately 2.5 feet in diameter, is slightly suspended off the ground, supported by simple metal posts and extended cross lintel, connected by welded metal hooks and rings. The bell's support apparatus is approximately seven feet tall. A circular, metal, basin-like trough is present beneath the bell. The trough is placed within an open metal, square-plan frame set upon the ground, and serving as the base element for the bell apparatus itself. The Feeding Bell appears to date from the District's period of significance, and is a character defining feature of the site.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Hitching Posts

Directly in front of the above-mentioned small shed, and running along an unpaved road that turns east toward the farm's residential properties are a series of five concrete, tapered and conical-form hitching posts (Map Reference Item 42), each topped with a concrete orb. Each of these is approximately two feet in diameter at its base, and five feet tall, and there are five of the hitching posts, evenly spaced off the unpaved road between agricultural and residential properties. This row of five hitching posts is counted as one a contributing object to the Historic District in addition to being a character defining feature of the contributing site that is the Agricultural Experiment Station.

Well Water Filtration Station

Near the small, barn-like shed at the western end of the Farm's developed portion is a damaged, tilted object of two wood posts and a paneled face made of aging wood plank. This object is topped with a small, gabled roof of wood shingle cladding. If fully upright it would be approximately seven feet tall and appears to have been a support structure for various switch-boxes, that appear to have been part of an original well water filtration station (Map Reference Item 43). Two historic era metal boxes with safety switches, one from General Electric and one from Westinghouse, are present off this support structure. The General Electric box is semi-free-standing, supported by a bent duct beneath it that runs into the ground, and was presumably once attached to this support structure which has since tilted backwards. The Westinghouse box similarly has pipes running from it into the ground. The support structure and these elements associated with it, are present upon a cracked and damaged concrete pad. This concrete pad also includes the valves, pipes, and control wheels for the well itself. Two additional control wheels are present in the earthen ground, immediately west of the well's exposed infrastructure as present upon the concrete pad. This concrete pad once supported a windmill and a water tank that are no longer extant. These elements, all associated with the acquisition of water for the Agricultural Experiment Station and the New City itself, are character defining features of the contributing site.

The Barn

Located immediately east of the well and its filtration station, the Barn (Map Reference Item 44) is a single story, rectangular plan building of wood board siding, and front-gabled roof with small extended eaves capped in wood fasciae, except off its west side elevation where a fascia board is missing. Wood, 1/1 double-hung windows are part of its design, as are jalousie windows. The Barn's front elevation is beneath a gable end and faces north. Centered within it is a large set of barn doors of the same wood board as the rest of the elevations. The doors are fastened to the elevation with pointed metal hinges. A small rectangular vertical window- recent and of metal frame, is situated off-center in one of the doors. Centered above the doors is a simple wood sign stating, "The Farm." Above it, just beneath the gable, is a small metal box with "Jimco Alarm," along with an area code-less phone number painted upon it. This appears to be

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

an early, if not original, element to the barn. The barn's main entry is fronted by a concrete pad that appears to be recent. A metal, industrial type shop light fitted to a pipe extension extends off the gable end at the front elevation's eastern portion. The barn's east-side elevation has two jalousie windows and a pedestrian entry with metal frame double-hung glazing at its upper portion. The barn's rear-south elevation has a set of similar, full height board doors akin to those at the front, and one of the doors contains a frame window that is presently boarded. Visible atop the barn is a metal pipe chimney with metal saucer capping. Immediately east of the barn is a mature shade tree specimen. The Barn is a contributing building to the New City of Mentalphysics Historic District.

Reverend's House

Approximately 55 feet northeast of the Barn off the other side of the unpaved vehicular road, is an irregular plan, single story, single family house commonly known- for a presently unknown reason- as the "Reverend's House" (Map Reference Item 45). Vernacular in its design but with National Style influences, its roof is cross-gabled with rolled asphalt cladding. Its small eaves have exposed rafter tails at some elevations but are clad in wood fascia at gable ends. The house has stucco cladding, and recent vinyl frame windows- some of which are in resized openings or above original wood sills- are present at all visible elevations. Affixed beneath one of them off the south-side elevation is an affixed wood sign reading "Institute of Inquiry." The house has various screened crawlspace vents, in addition to woodframe vents at its gable ends. The entry's front elevation faces east, and it has a single lite glass door set in a wood frame. The entry is present behind two concrete steps and a concrete paved patio that appears to be recent. Immediately next to the entry is a full-height chimney of irregular boulder course hearth, a running course brick shaft, then above its roofline, a reconstructed shaft of concrete masonry units. A terra cotta pot tops the chimney.

At the house's west elevation is a pent-roofed lean-to portion. This may be a later alteration, as wood board cladding comprises part of it. This element of the house has vinyl frame windows flanking an entry with recent wood door having upper-portion glazing. This entry is present beneath a covered porch of corrugated metal roof supported by wood posts having circular, brickwork bases, and is set behind a concrete pad. Off the house's northwest portion- which reads as its rear, is a T1-11 addition with pitched roof of small eaves capped in wood fasciae. A small pipe vent protrudes from its roof. Landscape at the house includes mature tree and juniper specimens, in addition to boulder-lined planters containing succulents. The Reverend's House is a contributing building to the Historic District.

Workshops

Directly behind the Reverend's House are two workshop buildings. One (Map Reference Item 46) may have originally been a garage for the Reverends House, is of square plan, medium pitch gable roof with asphalt cladding, its eaves capped in wood fasciae. A series of aged and textured wood members that each appear to be individually nailed on are present at its west-side and front-facing north elevations. The front elevation has a barn-type, large, square opening flanked by multi-light wood frame windows off each side. A recent, eight-part fan light window is

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

present the gable end's apex, centered above the entry. Off its west-side elevation extend eaves supported by decorative wrought-iron posts. Upper portions of the building's side and rear elevations have multiple bottom-hinged stable doors of particle board. A tall, metal pipe, of approximately 20 feet in height is affixed to the barn's southwest corner.

To the immediate northeast, is a recent standalone second workshop building (Map Reference Item 47). It is single story, rectangular plan with wood board cladding and a low-pitched roof of asymmetrical gable clad in asphalt shingle, with small eaves capped in wood strip fasciae. Its front elevation faces south and has an off-center entrance consisting of a wood door with glazing at its upper portion. The door is set in a wood surround, as is a small, sliding window immediately next to it. At the upper portions of this elevation in addition to all others are a multitude of bottom-hinged stable doors that appear to be of wood board construction. Neither workshop is a contributing building to the New City of Mentalphysics Historic District.

Shed

To the north of the second workshop building is a small, rectangular plan storage shed (Map Reference Item 48) of wood board construction. Its side-gabled roof has rolled asphalt cladding, and slightly extended eaves clad in wood fasciae. A four-part square window of wood frame is visible off its south-facing front elevation, and there also, off the south elevation's eastern portion, is a wood entry door. Cornerboards are part of the design, as are vertical boards that divide the lengthwise front elevation into four bays.

Manufactured Home

At the Farm's northeast portion is a single story, single family, rectangular plan manufactured home (Map Reference Item 49) with flat, low-pitched gabled roof with small eaves clad in metal fasciae. The entirety of this manufactured home is of corrugated metal cladding. It's front elevation faces south, and has an off-center entry and three aluminum frame sliding windows, each flanked by *faux* shutters. The entry is set behind and atop an elevated wood porch having wood steps and matchstick balustrade. The porch is topped with a flat roof, extending off the roofline of the structure itself, and this roof is supported by four double iron columns with decorative filigree inserts. The manufactured home's west-side elevation has a centered, metal frame sliding window with *faux* shutters. A planter containing sunflowers is present immediately in front of the manufactured home. This property post-dates the period of significance for the subject District and is not a contributing resource.⁴

⁴ Among later tenants within the Manufactured Home was Mentalphysics practitioner Art Kunkin (1928–2019): a noted esotericist and the founder of the *Los Angeles Free Press*, who lived at this house during the last few years of his life. Kunkin's sizeable archive that was located within the structure was recently donated to California State University, Dominguez Hills. Founded in 1964 and lasting through the late 1970s, *The Los Angeles Free Press* was one of the city's first countercultural newspapers. Kunkin is considered a visionary by historians of alternative media in the U.S.; Neil Genzlinger, "Art Kunkin, Counterculture Newspaper Publisher, Dies at 91," *New York Times*, May 10, 2019, 12.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Shed East of Mobile Home

Immediately east of the manufactured home is a square plan, gable-roofed shed (Map Reference Item 50) with T1-11 wood cladding. Its entry centered beneath a gable end at its west elevation. The entry has a six-panel wood door set in a wood surround, with a header of extended, angle-cut tailings. The entry is flanked by metal sliding windows off either side, and each is fronted by a recent wood lattice. Off its south-side elevation is another centered, sliding window set in wood plank surrounds with similar, angle-cut tailings at its head and apron.

Recent Garden

In front of- the manufactured home is a recent crop and garden area (Map Reference Item 51) enclosed in fence of metal posts and chicken wire, and it contains a segment of a tall, aging wood plank fence. Also contained within it is a slightly elevated, small-scale, square plan coop (Map Reference Item 52) of pitched roof with small eaves capped in wood fasciae. The structure, which appears to be recent, has wood board cladding. Its entry faces west and presently appears to be door-less. The majority of the space within this garden is presently earthen.

Metal Shed

A square plan shed of low-pitched gable roofed shed (Map Reference Item 53) is present in front of the manufactured home, immediately west of the fenced garden area. Both its cladding and eaveless roof are of standing seam metal. Its west-facing front elevation has a gable end clad in metal panel, and beneath it is a large entry which at one point presumably contained double metal sliding doors. A full-height sheet of corrugated metal partially covers the entry at the present time. The entry is fronted by an irregular, semi-circular concrete pad. This shed appears to date from after the period of significance for the proposed District.

Exercise Equipment

West of The Farm though still upon the property is a recent exercise structure (Map Reference Item 54) made of six re-purposed wood utility poles- both supported and attached at their tops with cable, smaller wood guy poles, and then some cables having multiple tires repurposed for climbing. A climbing ladder is also present upon the construction. This open climbing and exercise structure is approximately 2.5 stories tall. This piece was constructed within the last twenty years and is not a contributing resource.

OPEN SPACE

The two adjacent parcels of which the presently proposed District consists continue beyond the campus' developed portion. Everything above described is upon a single, large parcel. To the west of it is a second parcel of desert terrain having low, rolling hills topped with numerous native desert specimens including Joshua Trees, among many other of the previously mentioned

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

native species seen elsewhere upon the campus. There are no buildings or structures upon it and its only objects are a recent propane tank (Map Reference Item 55) of approximately 20 feet in length, upon two, low small metal supports behind a chain link fence; a row of wood power poles, and a recent chain link fence near Yucca Mesa Road, at the property's west portion. The A variety of unpaved roads leading to the Farm and to the rest of the campus itself are present upon this parcel which comprises the entire western portion of the proposed District. The entrance off Yucca Mesa Road is the secondary entrance for the present campus, and it enters onto the secondary, open parcel.

Additionally, north of the heart of the campus, between the Maintenance Area and the Farm, and north of those as well, is the open desert terrain of the northern portion of each parcel proposed to be included. To Dingle, the open desert landscape of his property was a substantial part of the New City experience and is often emphasized in early literature. The northern part of both parcels includes open desert space until both parcels terminate at an unnamed wash. Between the Farm and the Maintenance Area, this space is treated as an unnamed park (Map Reference Item 56) and includes multiple recent picnic tables and metal fire pits. Boulder-lined planters of native stone are part of its design, and they are present off unpaved earthen roads and trails.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

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

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Areas of Significance

(Enter categories from instructions.)

RELIGION

SOCIAL HISTORY

ARCHITECTURE

COMMUNITY AND PLANNING DEVELOPMENT

Period of Significance

1941-1972

Significant Dates

1941: Dingle consecrates the property during a sunrise ceremony

December 1941: worker cottages completed

1947: Caravansary of Joy and Administration Buildings completed

1950: On-site Mentalphysics conventions begin on property

1956: Lloyd Wright's Cafeteria and Ridge Cottages Completed

1957: First Sanctuary of Mystic Christianity completed

1959: Richard Lampier Dingle, son of Edwin Dingle, passes away

c. 1961: Inspiration Heights and the Richard Dingle Memorial Chapel completed: the last contributing buildings within Period of Significance

1966: Dingle relocates onto property, living in the Administration Building

1972: Edwin John Dingle passes away

Significant Person

(Complete only if Criterion B is marked above.)

Edwin John Dingle (Ding Le Mei)

Cultural Affiliation

N/A

Architect/Builder

Frank Lloyd Wright Jr. (Lloyd Wright)

Orrin Kenneth Earl Jr. (O.K. Earl Jr.), Builder

Harold B. Zook

Ivo L. Clarich

Arturs Damrose (Arturs Damroze)

Lloyd Steffgen

Neil W. Pallady, Engineer

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

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 New City of Mentalphysics Historic District is National Register of Historic Places eligible under Criteria A, B under the areas of Religion, Social History, in addition to the area of Planning and Community Development. The New City of Mentalphysics Historic District is National Register of Historic Places eligible under Criterion C in the area of Architecture. The District's eligibility is at the local level of significance. The New City of Mentalphysics Historic District is also National Register of Historic Places eligible under Criterion Consideration A for religious properties. The District's period of significance is 1941 to 1972.

Relative to Criterion A, The New City of Mentalphysics is the most intact and expressive property associated with "Mentalphysics"- an alternative spiritual, teaching, and well-being discipline based and nurtured in California, of a kind that the state has come to be known over the last 150 years. During the property's period of significance, the Institute of Mentalphysics claimed to have had over 200,000 members. Its early, Eastern-informed teachings are a telling precursor to New Age practice and lifestyle now integral to the Southern California's cultural identity. Initially envisioned as an actual city, the property quickly became a resort-like retreat and learning center for Mentalphysics members. The New City of Mentalphysics is therefore also historically significant under Criterion A as both a regionally telling attempt a utopian community, then as the colony-like retreat center it became for one of the region's early, locally-grown alternative spiritual disciplines.

The New City of Mentalphysics Historic District is National Register of Historic Places eligible under Criterion B as the most historically significant U.S. property associated with Edwin John Dingle, who as founder and President of the Institute of Mentalphysics adopted the persona of the teacher "Ding Le Mei." Even at his 1972 passing, Dingle's Metaphysics was recognized as one of the longest-lasting institutions of its kind in Southern California.⁵ Dingle's Mentalphysics was largely informed by Eastern teachings that Dingle learned first-hand from his early years living in and travelling across China between 1904 and 1921. During that time, Dingle became internationally noted journalist, cartographer, and China expert.

The New City of Mentalphysics is National Register of Historic Places eligible under Criterion C, as the District represents the largest collection of works: 11 buildings in addition to the site plan, by the master architect Frank Lloyd Wright Jr., more commonly known as Lloyd Wright. Each of Wright's buildings is a significant example of Organic Architecture. The prolific Southern California builder Orrin Kenneth ("O.K.") Earl Jr., completed later on-site buildings, and they are intact, expressive examples of Post-World War II Mid-Century Modern institutional and residential architecture. This collection of buildings includes the Richard Lampier Dingle Memorial Chapel: the only known Southern California work of former Eero Saarinen architect and Mentalphysics practitioner Arturs Damroze, in addition to the Inspiration Heights apartment development by noted Pasadena Modernist Harold B. Zook.

⁵ John Dart, "Memorial Rites Sunday to Honor Edwin Dingle," *Los Angeles Times*, February 5, 1972: 22.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Much like the Church of Religious Science to which it is closely aligned, Dingle's Science of Mentalphysics, rooted in New Thought and Eastern disciplines, was intended as a teaching science more than a new religion. Nonetheless, for the entirety of its existence in California, Mentalphysics has been dually incorporated as a teaching institution and a religion. The New City of Mentalphysics Historic District is eligible under Criterion Consideration A for religious properties and this Criterion Consideration applies to the District's eligibility under Criteria A, B, and C.

Regarding Criterion Consideration A eligibility, The New City of Mentalphysics possesses "architectural values" through a multitude of buildings undertaken by Lloyd Wright, the builder O.K. Earl Jr. with his steed of architects, plus architect and Mentalphysics practitioner Arturs Damroze, in both the Organic Architecture and Mid-Century Modernist design systems. Eligible under Criterion C, the local-level significance of these resources is rooted in their ability to express themselves as intact, telling and important examples of their design systems and property types.

As evidenced by worker cottages, the Agricultural Experiment Station, and to a lesser extent a dedicated maintenance area, the District is one of very few regional examples of a planned development, religious or otherwise, intended as a utopian colony- even if like so many other California attempts, it never fully became one. Still the New City became a rare example of a sizeable planned development for an alternative spiritual and well-being practice rooted in Eastern and New Thought teachings. As such, the New City of Mentalphysics Historic District expresses a locally "important historic or cultural force," as a planned development expressive of early-era New Age culture now historically associated to Southern California.

The New City of Mentalphysics period of significance is 1941 to 1972. On August 23, 1941, Dingle consecrated the New City of Mentalphysics property, and 1972 is the year that Dingle passed away after living the last six years of his life upon the property.

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

Edwin John Dingle (Ding Le Mei)

Edwin John Dingle was born on April 6, 1881 in Paignton, Devon, England. His father, William Dingle, was the first printer for the *London Evening News*, and printing and journalism would become Dingle's own chosen profession over the course of his early life.⁶ Dingle's mother,

⁶ Arnold Wright, H.A. Cartwright, eds; *Twentieth Century Impressions of British Malaya: Its History, People, Commerce, Industries and Resources* (London: Lloyd's Greater Britain Publishing Company, 1908), 257; *The Master Printer's Annual & Typographical Year Book* (London: Spottiswoode, Ballantine, & Coy, Limited, 1932), 513.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

passed away at his birth, and by age nine his father had as well. Dingle lived with his grandmother in Launceston, England for the rest of his childhood.⁷

In 1894 at age 13, Dingle began an apprenticeship at the *Launceston Weekly News* in Cornwall. Then by 1900, perhaps through his Bristol-based uncle: a printer whom he lived with by 1901, Dingle received a post as a journalist with the *Western Daily Press* out of Bristol, England.⁸ During this time he served as a special correspondent to other London daily papers, and by c. 1901 was a West Indies correspondent, where he frequently travelled to Kingston Jamaica. From c. 1902-1904, Dingle worked as a sub-manager with his brother William at the *Eastern Morning Gazette* in Norwich.⁹

After ten years of working with the above-mentioned provincial papers, at only 23 years old, in 1904 the Singapore Straits Times Press, Ltd, hired Dingle as a manager, and during this time Dingle also oversaw the advertising department. The *Singapore Straits Times* is still a major Asia paper that still exists to this day. By 1906 Dingle was the superintendent and manager of the printing department of the *Straits Times*.¹⁰ China had fascinated Dingle since his early youth and in 1909 Dingle made the rather spontaneous decision with a friend of his to “see China from the inside.”¹¹ Departing Singapore in February of that year, Dingle and his companion headed east into China’s interior. However, by May of 1909, ill with malaria and dysentery, Dingle returned from Yunnan-fu back to Tong’ch’uan-fu (Dongchuan) where he stayed until January of 1910 when he resumed his trek to Bhamo, Burma. During his time in Tong-ch’uan-fu, and once recovered, Dingle made various trips to the nearby countryside.

Dingle arrived in Bhamo on February 18, 1910, before returning to Tong’ch’uan-fu, where stayed from April to November of 1910.¹² During this time, Dingle travelled to what was then known as the Kham Region, which includes areas of the province of Yunnan, where he was known to have travelled, and included, at its northern portion, areas of the Tibet Autonomous Region. Present research and archival information indicate no evidence that Dingle ever travelled this far northward, let alone ventured into the heart of Tibet. This is notable, since so much of the mythology around Mentalphysics was based upon Dingle’s time in Tibet, which by his own accounts was nine months.¹³ With this said, native Tibetans populated the entirety of the Kham

⁷ Werner Summer, “A Short History of the Life of Dr. Edwin John Dingle aka Ding Le Mei of The Institute of Mentalphysics and The International Church of the Holy Trinity at The City of Mentalphysics in Los Angeles and Joshua Tree, California.” unpublished document (Joshua Tree, CA, c. 2021), 1.

⁸ National Archives, 1901 Census (Gloucestershire; Bristol; Knowle; District 08), page 17. Available: https://www.ancestrylibrary.com/imageviewer/collections/7814/images/GLSRG13_2387_2389-0026?treeid=&personid=&hintid=&queryId=3c5da72d7cb04dcc8f2b2cfbe828543f&usePUB=true&_phsrc=SKg153&_phstart=successSource&usePUBJs=true&pId=12927202 accessed September 15, 2021; Wright and Cartwright, eds., *Twentieth Century*, 257.

⁹ Wright and Cartwright, eds., *Twentieth Century*, 257.

¹⁰ Wright and Cartwright, eds., *Twentieth Century*, 257.

¹¹ Edwin Dingle, *Across China on Foot: Life in the Interior and the Reform Movement* (Bristol, England: J.W. Arrowsmith Ltd., 1911), viii.

¹² Dingle, *Across China*, Appendix A: 397, as cited (Footnote xiii) in Iva Stejskal, “Edwin John Dingle: Chronology,” unpublished document, 2021.

¹³ “Three Free Lectures by Ding-Le-Mei,” *The Standard Union*, January 25, 1930, 11.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Region- considered in its entirety an outer province of Tibet though not entirely part of the Autonomous Region, and the possibility that he truly perceived himself as being in Tibet is not unfathomable. However, though Tibet during this time was considered a “borderless land,” Dingle if anyone- who would soon become a significant China cartographer, would likely have known where this boundary was. The following year after his sojourn, in 1911 Dingle published his first book, *Across China on Foot*, which presents a detailed account of his China travels- as China travels. Within the book it is clear- by his own map and documentation, that his Yunnan travels were only through its southwest portion. At no instance is any of it referred to as Tibet, which is otherwise barely mentioned in the book. As part of a substantial atlas regarding China, Dingle himself in 1917 would publish a detailed map of Tibet, and none of the locales mentioned in *Across China* are present within its boundary.¹⁴ Dingle would not publish a book about his claimed Tibetan experiences for nearly thirty more years after his sojourn, after the establishment of Mentalphysics, when in 1939 Econolith Press published his book titled *My Life in Tibet*. No Tibetan cities, temples or other specific locales, including those of his 1917 Tibet map, are anywhere mentioned in *My Life*.

Toward the end of 1910 Dingle left Tong ch’uan-fu, and by December of that year he relocated to Hankow (Wuhan).¹⁵ It is in nearby Wu Chang that the following year, on October 10th, 1911 that an uprising broke out against the Qing Dynasty, beginning the Chinese Revolution. During this time, Dingle lived in Hankow and was a war correspondent for the *China Free Press*. Dingle later worked as a war correspondent for the *China Daily News*. Dingle’s articles about the Revolution, politics, travel, and other observations about China would be syndicated in newspapers across England, the U.S, Australia and Canada through the end of the Revolution and for some years beyond.¹⁶ In 1912 he published his second book, *China’s Revolution, 1911-1912: A Historical and Political Record of Civil War*. That same year Dingle travelled to London and married his first wife: Dr. Lillian Mary Grandin, and from England continued his work as a China correspondent.¹⁷

In 1913 Dingle would establish the “Far Eastern Geographical Establishment,” and through this enterprise, Dingle would create one of the first major maps of China to be adopted across the Western world: his bilingual “New Map of China,” which was published in 1914, with revised editions over the following two years. Dingle was a friend and confidant of General and future President of the Republic of China Li Yuanhong, and the undertaking of this mapping exercise may have been done with Yuanhong’s blessing.

¹⁴ Edwin Dingle, ed., *New Atlas and Commercial Gazetteer of China* (Shanghai, China: North China Daily News & Herald, Ltd., 1917), map 22.

¹⁵ Dingle, *Across China*, Appendix A, 397, as cited (Footnote xiii) in Iva Stejskal, “Edwin John Dingle: Chronology,” unpublished document, 2021.

¹⁶ A multitude of Dingle’s syndicated articles are easily found in historic-era newspaper databases. Among numerous of Dingle’s syndicated US articles during this general period: Edwin J. Dingle, “Chinese Battle Trenches,” *The Wichita Beacon*, November 24, 1911, 1; Edwin J. Dingle, “Great Chinese Statesman and Philosopher, Wu Tang Fang, Talks with Star Correspondent at Shanghai About the Future of New Chinese Republic,” *The Seattle Star*, November 11, 1913, 4.

¹⁷ Iva Stejskal, “Edwin John Dingle: Chronology,” unpublished document, 2021.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Returning to Shanghai in 1917, Dingle published what is perhaps his most important contribution, among many, relative to Chinese matters, which by then he could well be considered an expert. His *New Atlas and Commercial Gazetteer of China*, published by the *North China Daily News & Herald*, is, literally, a massive tome, measuring 21.25 x 15.25 inches. According to the preface of this work, it sought to “give all information that is essential to the business-man in regard to a country that comprises nearly a sixth of the Earth’s surface, a country that has the largest and most heterogenous population in the world [seeking to] give maps nearly as perfect as is permitted when the immense area has never been efficiently surveyed, and when forging authorities, presumably of equal competence, frequently disagree.”¹⁸ The *Gazetteer*, which he edited, included multiple fold-out bilingual maps of China and a compendium of detailed information, including aspects of China’s tea trade, foreign import and export trade tonnage and values, communications, returns and trade revenue, railroads, ports and much more, all in detailed text accompanied by multi-color, beautifully depicted maps, diagrams, charts and other graphics. Though much of its information is pre-World War I-focused, the *Commercial Gazetteer* was still considered the primary source of its kind for understanding China geography and China business until World War II. The publication of his *New Map* coupled with that of the *Commercial Gazetteer*, are what presumably lead to his acceptance as a Member of London’s Royal Geographic Society in 1924.

In 1918 he and wife left Shanghai. Dingle arrived in New York, his wife returned to England, and they appear to separate around this time. Dr. Lillian Grandin would pass away in Chao Tong (Zhaotong) China in December of 1924, aged 47 years old.¹⁹ In 1919 Dingle was made joint editor of *China and Far East Finance and Commerce*, the precursor to the better-known *Far Eastern Economic Review*, that stayed active from 1946 until 2009.²⁰

By 1921, Edwin Dingle moved to California and settled in Oakland, where he would live through at least 1930 with his second wife, Cecelia Mungall, and their two children: Edwin Jr. and Richard, along with his mother-in-law.²¹ Various sources describe his Oakland years as a semi-retirement, with Dingle as living in seclusion during this time, possibly near Mt. Rainier in the state of Washington. Unless this occurred just after his West Coast arrival, census data does not bear this out, and he seems to have been active with the publishing of articles during this time, including many articles for *China and Far East Finance and Commerce*. Nonetheless, the Oakland years appear to have been a time of deep transformation for Dingle. During this time, Dingle undertook a variety of *Pranayama* breathing exercises, dietary restrictions, meditative

¹⁸ Dingle, ed., *New Atlas*, preface.

¹⁹ “Lilian Mary Dingle,” *England & Wales, National Probate Calendar (Index of Wills and Administrations)*, 1858–1995, Ancestry.com database online (Provo, UT, USA: Ancestry.com Operations, Inc., 2010).

Original data: Principal Probate Registry. *Calendar of the Grants of Probate and Letters of Administration* made in the Probate Registries of the High Court of Justice in England, London, England © Crown copyright. Available: https://www.ancestrylibrary.com/imageviewer/collections/1904/images/31874_221828-00115?usePUB=true&_phsrc=SKg167&_phstart=successSource&usePUBJs=true&pId=4959104. Accessed November 5, 2021.

²⁰ Paul French, “FEER: The Beginning and the End,” *China Rhyming*, accessed October 10, 2021, available: <http://www.chinarhyming.com/2009/09/23/feer-the-beginning-and-the-end/>.

²¹ National Archives and Records Administration, 1930 United States Federal Census, Alameda County, CA, District 0126, accessed October 20, 2021, available: [Ancestrylibrary.com](https://www.ancestrylibrary.com).

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

and other thought practices for his health, that according to him healed his failing eyesight. It appears to be in-part through this experience that Dingle later decided to begin Mentalphysics to share this knowledge with others.

By 1927 Dingle travelled to New York as a substitute lecturer at the New York Psychology Club, where he lectured on subjects such as demanding youth and success, magnetizing hidden forces, his time in a Tibetan temple, breathing exercises, and memory-brain development.²² That autumn, his lectures impelled seven audience members of the audience to seek personal, one on one instruction.²³ It is with this occurrence that on November 7, 1927, in New York Dingle established the “Science of Mentalphysics.” Dingle gave various lectures in New York between 1927 and 1930, primarily at the Brooklyn Chamber of Commerce Building and Steinway Hall, where he retained an office.²⁴ In conjunction with his establishment of the Institute of Mentalphysics, Edwin Dingle no longer uses his birth name as his primary moniker, but instead opts for the Chinese version of his name: “Ding Le Mei,” which becomes part of his large new persona Dingle undertook in tandem with his establishment of the Science of Mentalphysics, as a sort of spiritual and wellness Master with rarified Eastern knowledge.

Dingle (now known as Ding Le Mei) first comes to Los Angeles in 1931 to lecture upon Mentalphysics at the Trinity Auditorium and on November 7, 1934, he incorporated The Institute of Mentalphysics in the State of California as both a religious and educational institution.²⁵ That same year, for \$170,000 the Institute purchased a massive but recently vacated church building at 213 S. Hobart Boulevard in what is today the Koreatown neighborhood of Los Angeles.²⁶ The Renaissance Revival 1913 church building was designed by noted Los Angeles architect Albert Walker with his then-partner John Vawter and was originally named the Hobart Boulevard Methodist-Episcopal Church. In 1934 that ministry vacated the rather young building when it merged with another nearby Methodist Church and relocated onto Wilshire Boulevard in Los Angeles, becoming Wilshire United Methodist Church, which still exists to this day. The Hobart Avenue property would serve as Mentalphysics primary administrative headquarters through the early 1970s.

Mentalphysics

The Science of Mentalphysics is focused upon various individual well-being exercises emphasizing *pranayama* (breathing exercises), mediation, dietary guidelines, right thinking, and visualization exercises. Many of these practices are taken from what Dingle claimed to have learned in the East, but also seem connected to Theosophy, Self-Realization Fellowship, and the New Thought Movement- specifically its offshoot of the Church of Religious Science. Aside from the above, according to scholar Piotr Klafkowski, who has written one of the few-to-date

²² Institute of Mentalphysics, “1927–1957: Thirty Years of Service to Humanity” (Los Angeles, CA: Institute of Mentalphysics, 1957), 3; “New Theories on Life Advanced by Lecturer” *The Evening Star*, December 27, 1929, 24; “Three Free Lectures by Ding-Le-Mei,” *Brooklyn Daily Eagle*, January 25, 1930: 11.

²³ Institute of Mentalphysics. “1927-1957,” 3.

²⁴ *The Brooklyn Daily Eagle*, 1930, 11.

²⁵ “Dingle to Deliver L.A. Lecture Series,” *Illustrated Daily News*, August 29, 1931, 12.

²⁶ Summer, “A Short History,” 8.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

scholarly papers on Edwin Dingle, his teachings also reference the Hindu texts of the Chandogya Upanishad and the Bhagavad Gita, which itself addresses *pranayama* breathing exercises.²⁷ More than information that Dingle may have gleaned from Tibet alone, Mentalphysics is a synthesis of all of the above- one of many similar Southern California institutions of such syncretism starting in the 1880s.

Dingle renamed the Hobart Boulevard property the “International Church of the Holy Trinity” which was separately incorporated in 1935. The name “First Church of Mystic Christianity is also interchangeably used with the “International Church of the Holy Trinity,” but the former may be in reference to the ministry itself- or specifically what was referred to as the “outer active teaching unit.” Other early press clippings also identify his entity as “The Institute of Mentalphysics of the Church Invisible.”²⁸ According to Dingle, the Science of Mentalphysics itself is the “inner teaching unit” of the International Church of the Holy Trinity. There appears to have been a duality, whereby “outer” teachings focused more upon mainline Christianity, and inner sanctum teachings focused upon more esoteric, New Thought and Eastern practices with which Dingle seemed more interested.

Not so much a religion as a teaching discipline, Mentalphysics marketed itself as “a highly specialized school making available to all who desire to learn the fundamental teaching of all great spiritual scientists and teachers of the ages”²⁹ Per the organization’s own literature, Mentalphysics purpose was to “enlighten those who seek understanding of divine law and who wish to assist in spreading the light of divine wisdom—to help in the regeneration of the Human Race and to make the earth a veritable heaven, populated by the New Race in the New Age.”³⁰ Additionally, regarding the teachings of the First Church of Mystic Christianity, “Its teaching is what the whole world is consciously or unconsciously seeking.”³¹ Mentalphysics early on identified its principle purpose is to “teach the scientific principles of self-mastery [...] it is the true science of Right Thinking and Right Living. Its promises are more than made good. Its benefits are SURE, irrespective of class, sex, creed, dogma, religion, previous education or circumstance.”³²

Across the 40 or so years of its peak activity, Dingle articulated the primary mission of the First Church of Mystic Christianity/ International Church of the Holy Trinity, which for that matter appear to be the primary points of Mentalphysics itself. These main purposes and points are as follows:

²⁷ Piotr Klafkowski, “Remarks on the Lesser-Known Founders of the Myth of Tibet.” *Ethnologia Polona*, vol. 37: 2016 (2017), 60.

²⁸ “Free Christmas Dinners Offered for Needy Jobless,” *Los Angeles Times*, December 19, 1934, 32.

²⁹ The Institute of Mentalphysics. “Our Institute and Church,” *The Mansion Builder* (Los Angeles, CA: The Institute of Mentalphysics, April, 1964), 20.

³⁰ The Institute of Mentalphysics. “Our Institute and Church,” cover.

³¹ Institute of Mentalphysics. “1927-1957,” 7.

³² Edwin J. Dingle, F.R.G.S., ed. “Reach the Height of Your Desires through Mentalphysics,” *The Lamplighter*. December, 1936, 6.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

- 1- *To proclaim and teach the Eternal Truth of Life, and to spread the Light of Divine Wisdom working through Natural Law in the Holy Trinity. Body, Mind and Spirit of Man.*
- 2- *To proclaim and teach the universality and oneness of Life, embodied in all substance, energy, and thought.*
- 3- *To proclaim and teach that Man is the Temple of the Living God, and that the knowledge of God's Universal Law as taught by us enables him to demonstrate "perfect mind in a perfect body."*
- 4- *To foster educational and spiritual solidarity among all people who, irrespective of dogma or creed, declare their belief in the Omnipotent Creator of the Universe, and to train and appoint teachers for this purpose.*
- 5- *To spread the Inner Teaching of the Church, which is the Science of Mentalphysics.*

And noteworthy relative to the New City...

- 6- *To care for the needy, to teach the sick to heal themselves by the practice of the Art of Living and an understanding of God's Universal Spirit; and to build the City of Brotherly Love in the hearts of all true seekers as we have begun to build God's glorious Retreat of Mentalphysics in the beautiful Yucca Valley of California.*³³

Additionally, the Inner Sanctum teachings had five "confidential Mentalphysics principles" of their own, embodied in "secrecy, intensity, personal conspiracy, true desire, and evolutionary action" that if taken together one is taught with "intense Creative Energy" thus advancing evolutionarily in "mind, body, and spirit."³⁴ Though the Inner Sanctum teachings are pitched as mystical, more secret teachings that only certain "Preceptors" can attain, Dingle marketed them overtly, his own new "Ding Le Mei" persona a primary part of the pitch, through advertisements in a multitude of newspapers and national periodicals such as *Popular Science*, among others.³⁵

Largely through his experience as a printer, in tandem with the establishment of the Science and Institute of Mentalphysics, Dingle wrote and produced innumerable publications related to the Institute of Mentalphysics, and the related International Church of the Holy Trinity. This included *The Lamplighter*: a monthly/ quarterly magazine that begins c. 1935 called that disseminated the teachings, information and goings-on around Mentalphysics; the "Commentaries (Preparation for Advanced Work)" which include his own personal observations and perceptions related to the knowledge he shared with those undertaking the Inner Teachings of Mentalphysics; and in the coming years a generous multitude of essays, correspondence courses, letters to followers, guidelines, books and booklets, other periodicals- and even 78 rpm records. The subjects range from 26-part initiate group courses; advanced teachings based upon 124 Ding Le Mei commentaries; detailed *pranayama* breathing exercises; the "baby class" for

³³ Institute of Mentalphysics, "Work of Our Own Church," *The Mansion Builder*, June 1971, np. These seven points saw some degree of variation between the 1940s and the 1970s, specifically with revisions to the last point, which in earlier literature reads, "To care for the needy, to teach the sick to heal themselves by the practice of the Art of Living and an understanding of God's Universal Spirit; to establish orphanages and maintain the same, and to establish and maintain a home for the aged." Institute of Mentalphysics, "Our Aim and Purpose" *International Church of the Holy Trinity: Membership Bulletin*, Vol. 1, No. 4. May, 1941.

³⁴ Edwin John Dingle, *The Science of Mentalphysics* (Los Angeles, CA: The Institute of Mentalphysics, 1930), 5.

³⁵ "Do the Dead Return?," advertisement. *Popular Science*. February, 1942, 36.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

new members; large multi-color charts for body type relative to mineral chemistry and diet; the evils of constipation; love and sex; proper diet; the mind; his sermons; meditation; “breathing your way to youth”; plus healing hearing and eyesight, among many other topics.³⁶ Many of these are related to the Home Study Division that the Church set up in 1937, and much of Mentalphysics outreach appears to have been undertaken through the mail. The Institute claims to have had over 200,000 members, and if this number is even close to accurate, it is likely based off mail correspondence activity. The quality of Mentalphysics publications as aesthetic and impeccably executed objects was a large part of the marketing, indicating Dingle’s direct hand: of an individual immersed in the world of printing, journalism and publication since age 13.

Dingle believed that Western Christianity was from its start informed by the East, and he called Mentalphysics teachings “the key to your bible.”³⁷ Though Mentalphysics incorporated Christianity, Dingle’s passion, interest and knowledge seemingly lied with various spiritual based *pranayama* breathing exercises and meditative practices that are historically associated to the East. By the early 1930s, when Dingle established the Institute of Mentalphysics in Southern California, there had already been others in the region who had established spiritual-based institutions based off a convergence of East and West, and as informed by the New Thought movement. But of these individuals and their enterprises, and though it didn’t quite happen as envisioned, Mentalphysics was the only one of these institutions that attempted to build a “New City” in the region.

The New City of Mentalphysics

1941 was an eventful year for Edwin Dingle. Not only did he become an American citizen, but it was at dawn on August 23rd of that year that he and a chosen group of faithful consecrated the ground sacred for building the New City of Mentalphysics: “the first Model City of the New Age” Which he intended to be “a sublime symbol of Light, a beacon in the fight of ignorance and fear, despair and depression of the mere human mind, for the redemption of which we live and work.”³⁸

Dingle also envisioned the New City of Mentalphysics as place where those could go to be enlightened and mediate. Early publications related to the construction of the New City glorify the natural setting: a substantial aspect of marketing the location and the New City’s completion. Various brochures feature pictures of the monzogranite boulders of nearby Joshua Tree, images of desert vistas, and numerous images of Joshua Trees themselves. To Dingle, “Nature is but a name for an effect whose cause is God!”³⁹ In early site plans for the New City, Lloyd Wright indicated all extant Joshua Trees, implying that they were a primary feature of the New City landscape, intended by Dingle to remain.

³⁶ Summer, “A History,” 9; *The Mansion Builder*, Vol 1, No 7, April, 1949: np.

³⁷ Dingle, *The Science*, 3.

³⁸ Edwin Dingle quotation at the header of a c. 1975 New City of Mentalphysics guestbook. Los Angeles, CA: The Institute of Mentalphysics, np.

³⁹ The Institute of Mentalphysics, “The Desert’s Majesty.” Booklet (Los Angeles: The Institute of Mentalphysics, 1948), np.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

At the onset, Dingle initially approached Frank Lloyd Wright to design the New City, who appears to have had little interest in working with Dingle, and presently there is no evidence that he had any direct hand in the campus' design. Frank Lloyd Wright promptly turned the project over to his son, Lloyd Wright. Lloyd designed the New City's hexagonal siteplan and many of its buildings- both built and unbuilt. Though it seems hard to believe that Dingle ever conceived of the Yucca Valley site as more than the retreat center which it instantly became, early plans by Lloyd Wright did indeed propose an actual small community. Originally proposed to be 1580 acres and straddling either side of Highway 62, Lloyd's original site plan included an auto service center, shops, a theater, grade schools, athletic fields, and 83 houses, along with more theatrical buildings such as the "Fountain of Gratitude water source"; "Abode of Breath garden," "Manor of Silence chancellors house," the "Temple of Reverence," and finally, the "Caravansary of Joy Service Center." Per Dingle, the New City was also to contain if not be focused upon an orphanage, perhaps based off Dingle's own personal experience of being an orphan.⁴⁰ Of the more fantastical, named projects only the Caravansary was completed. Along with buildings and roads, and the prior mentioned Joshua Trees, Lloyd Wright's site plan also included a symbol in its key for bells, and a multitude of them appear to have been proposed across the total property.

Unfortunately, Dingle's timing of consecrating and starting construction on the New City was rather bad. By the end of 1941, he did have three cottages completed at the east side of the property, intended for workers, that still remain. It is unknown, though highly unlikely, that Lloyd Wright designed them. With the onset of World War II, construction largely came to a halt. Even after the end of World War II, with a substantial building boom that Southern California saw, suddenly contractors themselves were hard to come by, and none wanted to drive 135 miles from Los Angeles deep into the desert without charging a premium.⁴¹ The postwar era saw a tight labor market and materials shortages, and more expensive materials that were suddenly in demand region-wide with the region's new postwar population boom.⁴²

Nonetheless, by December of 1947, Dingle and Lloyd Wright completed both the "Caravansary of Joy"- a multipurpose lodging and meeting facility that at its exterior is akin to Taliesin West, along with the Administration Building, which Lloyd Wright designed around a pre-existing cottage. A semi-communal building, the Administration Building features multiple sleeping quarters along with a more standard living room, dining room, and two separate kitchens. It's original function was living quarters and offices for Mentalphysics staff whom oversaw the multitude of Mentalphysics conventions upon the property.

To raise support for the New City's completion, Dingle launched yet another publication named *The Mansion Builder*, which featured numerous images of new and in-progress buildings, steady updates of construction activity, plus statements regarding the vision and importance of the New City, which Dingle approached in the grandest of terms. According to one brochure,

⁴⁰ "Students Convention Held at New Mentalphysics City," *The Desert Sun*, May 18, 1957, 3.

⁴¹ The Institute of Mentalphysics (Edwin Dingle), "Bulletin #2: Committees Report on the Preceptory of Light," c. 1955: np.

⁴² Institute of Mentalphysics, "1927-1957," 4.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

*Ding Le Mei says: "The day will come when upon this land there will be our majestic temple, or college, our school for orphaned children, happy homes and laughing faces, and much else. Mankind needs must be regenerated, emancipated, brought into true spiritual freedom. Come let us accomplish the impossible by true and faithful cooperation."*⁴³

Despite the challenges of the postwar construction market, the Institute of Mentalphysics must have fared well, as the campus continued to grow. In 1948 a substantial aluminum water tank was installed at the property's northeast portion. The water tank is but one elements of a purpose-built maintenance area intended for the New City and located near the worker's cottages. Tucked away in the northeast portion, the maintenance area also included a two-bay vehicular garage, a livestock pen, a horse stable, and various small sheds. A structural apparatus for what appears to have been a smaller water tank, or possibly a large fuel or propane tank, also remains. A recent electrical substation is present at the maintenance area, and it is unknown if it replaced an earlier structure.

To reiterate the intent of the New City as just that, aside from a dedicated maintenance area and water source, by the early 1950s the New City property also features what Dingle called "The Agricultural Experimental Station." Located at some remove to the northwest from the rest of the campus. This portion of the larger property was intended to be a food producing area and was originally cleared for vegetable gardens, plus fruit and nut orchards. Early images of the property show a single-family house that still exists, in addition to a water tank and a windmill, now non-extant. A barn appears to date to the campus' historic period, and this agricultural area also includes multiple, stylized concrete hitching posts, of tapered pier topped with a concrete sphere. According to a 1957 brochure, the farm was to contribute "a notable share of the dietary needs to the New City population."⁴⁴ Early images indicate presence of orchards upon the property. Pears, peaches, apples, nectarines, in addition to walnuts, pistachios and mulberries, were all grown with some success upon here.⁴⁵

Despite these early, peripheral elements of a maintenance, farming, and worker housing- all of which would presumably be there to support further development and growth, Dingle's Yucca Valley property never became any version of a permanent colony, let alone an actual City, in the manner Dingle proposed. By 1950 the property's primary use appears to be a retreat and teaching center for Mentalphysics members, who in the coming years would undertake over 100 on-site conventions.⁴⁶ The "First Initiate Preceptor Convention" occurred in 1950, and the conventions continued on-site at least until 1980, when a local newspaper article announced the "128th Mentalphysics Convention."⁴⁷ In 1961, monthly conventions were held April through June, then in September and October. These five 1961 conventions each had a theme, and these included

⁴³ The Institute of Mentalphysics, "The Desert's Majesty," np.

⁴⁴ Institute of Mentalphysics. "1927-1957," 4.

⁴⁵ Frank Haggard Jr. in-person interview with author, October 27, 2021, Yucca Valley, CA.

⁴⁶ "Facts About the City of Mentalphysics" *Mansion Builder*. Vol. 1, No. 3, April, 1947: np.

⁴⁷ Institute of Mentalphysics, "1927-1957," 5; "Mentalphysics in Convention; Service to Hear Special Music," *Hi-Desert Star*, July 11, 1980, 9.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

“blessings,” “concentration,” “roses,” “oleanders,” and “sunsets.”⁴⁸ Other promotional materials treat the New City as a form of spiritualist resort, if not some version of a Mentalphysics timeshare.⁴⁹ Brochures depict Dingle and others on horseback, and the lower public room of the Caravansary was originally a recreation room.

As the retreats continued each year through the 1950s, work continued upon the campus’ main core. In 1955, Lloyd Wright completed an outdoor amphitheater at the center of the campus, and his Cafeteria building plus eight separate duplex and triplex cottages were finished in 1956. A series of letters between Lloyd Wright and his father indicate that Dingle’s ability to pay was an ongoing problem, and various correspondence portrays Dingle as one constantly attempting to fundraise.⁵⁰ It is presumably for this reason that Lloyd Wright stepped away from the Mentalphysics project in the late 1950s. Although Lloyd would not finish much of what he had initially planned- including theatrical, stage-set like buildings for the Sanctuary, nor any of the proposed New City south of Highway 62, his completed Mentalphysics buildings, 11 total in addition the site plan itself and various landscape elements, represent the largest collection of his finished works at one location throughout his working life.

Preceptor teaching appears to have occurred upon the property over the course of the many conventions, with Dingle lecturing from within Friendship Hall. However, the more overtly religio-spiritualist buildings would be completed last, after Lloyd Wright’s departure. It is presently unknown if O.K. Earl Jr. served as the builder under Lloyd Wright, but nonetheless it is Earl’s corporation, in conjunction with various Pasadena-based architects working with him, that completed the First Sanctuary of Mystic Christianity, and the Preceptory of Light: both completed in 1959, then the Richard Lampier Dingle Memorial Chapel, and the Inspiration Heights multi-dwelling units completed by 1961. It is presently unknown if the Earl firm built the Richard Lampier Dingle Memorial Chapel.

The primary purpose of the Sanctuary was Sunday services which might feature a sermon by Ding Le Mei, the Reverend Donald Waldrop, who served as his primary associate from the mid-1960s onward, or other Preceptors. Though Chapel-like in its space, the Preceptory of Light- “Preceptory” meaning “a provincial community or religious house of the medieval Knights Templars, subordinate to the London Temple”- was a teaching space focused upon advanced classes known as the “Inner Chamber of Mentalphysics.”⁵¹ The Inspiration Heights dwellings were intended to be living spaces for meditation, and Mentalphysics’ senior members. The Memorial Chapel features two sets of multiple confessional-like cubicles, each of draped

⁴⁸ “Mentalphysics Convention Fellowship: Conventions in 1961 are as Follows;,” *The Mansion Builder*, April, 1961, np.

⁴⁹ Institute of Mentalphysics, “1927-1957,” 24.

⁵⁰ Lloyd Wright, undated later to Frank Lloyd Wright, 1947. Getty Research Institute Special Collections No. W179A08). Courtesy: Getty Research Institute, Research Library, Special Collections. Los Angeles, CA.; Lloyd Wright, letter to Frank Lloyd Wright, January 8, 1947. Getty Research Institute Special Collections no. W172A06. Courtesy Getty Research Institute, Research Library, Special Collections. Los Angeles, CA. Frank Lloyd Wright, Letter to Lloyd Wright, February 7, 1947. Getty Research Institute Special Collections No. W172D0300000, Courtesy Getty Research Institute, Research Library, Special Collections. Los Angeles, CA.

⁵¹ Dart, “Memorial Rites,” 22; Collins, “Preceptory,” Collins Dictionary. London: Harper Collins Publishers, accessed November 24, 2021, available: <https://www.collinsdictionary.com/us/dictionary/english/preceptory>.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

entrance and containing a red triangular light, and kneeling pad for prayer. Completed c. 1960, the Memorial Chapel is dedicated to Dingle's son Richard, who passed away in 1959, in what current staff believe was legionnaires disease incurred while he worked upon a cooling system onsite.

After a brief respite following his son's passing, Dingle resumed sermons, but perhaps due to his son passing or Dingle's advancing age, work on the campus considerably slowed. The Memorial Chapel and Inspiration Heights are the last major building projects completed on-site, and the 640-acre southern portion of what was once to be the New City, located south of Highway 62, was sold during the 1960s. Having relocated from Hollywood into the Administration Building two years prior, in 1968 Dingle went into semi-retirement.⁵²

After a brief illness, on January 27, 1972 at age 90, Edwin John Dingle passed away in Yucca Valley. Even at his death the enrollment in his mail-order programs numbered 5,000 who paid \$4.00/ month for lessons in "breathing, diet, meditation, and mystic concepts."⁵³ According to his *Los Angeles Times* obituary, Dingle had over 214,000 students of Mentalphysics dating back to its initial 1927 inception, and the obituary described the Institute of Mentalphysics as "one of Southern California's most enduring religious sects."⁵⁴

Dingle's longtime Preceptor Reverend Donald Waldrop succeeded Dingle as the primary spiritual teacher of Mentalphysics, overseeing the property through the rest of the 1970s, when membership seems to have declined. Although the Institute of Mentalphysics still owns the New City- today known as the Joshua Tree Retreat Center, the property's present mission is no longer specifically Mentalphysics-focused but is instead open to any variety of spiritually acclimated groups- New Age or otherwise, its bookstore having many publications about meditation, the understanding of Eastern teachings, and wellness- all now facets of the Southern California New Age landscape Dingle helped pioneer, with his presence in the region for over 40 years of his long and accomplished life.

Southern California and its Metaphysical Disciplines

Dingle's synthesis of East and West into a single, not strictly Christian, quasi-religious teaching discipline falls in line with a larger Southern California context that was home to a multitude of such endeavors during the early twentieth century. However, Southern California is neither the only nor the first part of the Country historically open to alternative spiritual and teaching disciplines. Even 150 years ago, these groups could be found in a variety of places across the US. Upstate New York and Boston saw an early concentration of such groups by the 1850s and by that century's latter half they became early centers of New Thought, Mary Baker Eddy's Christian Science, and Blavatsky's Theosophy. At the end of the 19th century, the highly noted 1893 Columbian Exhibition in Chicago, hosted the "World's Parliament of Religions," where scholars from the world's major religions came together in an open environment to discuss their

⁵² Summer, "A Short History," 17.

⁵³ Dart, "Memorial Rites," 22.

⁵⁴ Dart, "Memorial Rites," 22.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

common interests. This event is credited with the possibility of new awareness and for fostering in the U.S. a greater tolerance toward non-Calvinist spiritual ideas, for at least some.⁵⁵

Regarding Southern California specifically, its population grew 530% between 1890 and 1920.⁵⁶ For many, this growth was not only fast but fluid, heterogenous, and transitory- with little time to plant roots, if roots were planted at all. According to Carey McWilliams in seminal book *Southern California: An Island on the Land*, from 1920 to 1945 Los Angeles itself had approximately 200,000 temporary residents.⁵⁷ With the westward waves of Southern California's massive population growth in the 1880s, the 1920s, and after World War II, the region- culturally, socially, and geographically open- found itself host, if not headquarters, to any variety of these new spiritual and teaching disciplines. According to Historian Robert Hine, from 1850 to 1950 California possessed more utopian colonies than any other state in the Union.⁵⁸

With the arrival of transcontinental railroads in Los Angeles in the 1880s, and ambitious marketing of the region as a new Eden, many may have set forth westward for a new start, to vacate crowded industrial cities, or to take a chance for riches with the substantial land speculation that occurred during this time. Many others set westward for health reasons; the region's relatively unchanging and warm climate seen as a selling point for health, and fostered what author John Baur referred to as, "a propaganda for health."⁵⁹ Many of the region's metaphysical and New Thought disciplines, including Mentalphysics itself, are geared toward health and individual well-being.⁶⁰ Southern California's new population was not intrinsically countercultural; many were older white Midwestern Protestants. Yet the innate sense of community that elsewhere mainline Christian churches fostered if not mandated was optional in Southern California, a place both culturally and geographically open.

According to author Sandra Sizer Frankiel, helping reiterate away from an arrangement where traditional religious systems may have had more of a hand in forming the social structure were the region's new suburban development patterns. Starting in the early twentieth century such developments situated residential developments away from typical city centers, with their Main Street axis off which the church would have inevitably been placed.⁶¹ The need to be near the workplace, family, or the church with the community it defined was often not as important as individual social and aesthetic considerations, or as one's bank account (or the confines of racial

⁵⁵ John S. Haller, Jr., *The History of New Thought: From Mind Cure to Positive Thinking and the Prosperity Gospel* (West Chester, PA: Swedenborg Foundation Press, 2012), 118.

⁵⁶ Sandra Sizer Frankiel, *California's Spiritual Frontiers: Religious Alternatives in Anglo-Protestantism, 1850-1910* (Berkeley: University of California Press, 1988), 61, accessed November 15, 2021, available: <https://publishing.cdlib.org/ucpressebooks/view?docId=ft1z09n7fq;brand=ucpress>.

⁵⁷ Carey McWilliams, *Southern California Country: An Island on the Land* (New York: Duell, Sloan & Pearce, 1946), 258.

⁵⁸ Robert V. Hine, *California's Utopian Spiritualist Colonies* (New York: W.W. Norton & Company, Inc., 1973), 6.

⁵⁹ Frankiel, *California's Spiritual*, 60. Frankiel references: John Baur, *The Health Seekers of Southern California 1897-1900* (San Marino, Calif.: Huntington Library, 1959), 19.

⁶⁰ Frankiel, *California's Spiritual*, 60.

⁶¹ Frankiel, *California's Spiritual*, 72.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

redlining- from which the region was not immune) allowed.⁶² The advent of the automobile in 1910 would only reinforce the distance from the typical center for which the region is now stereotypically known.⁶³

Additionally, nature imposed very little, and early on East Coast writers stated their concerns that California's perpetually mild, unchanging climate could cause "enervation"- a sense of lazy, languid malaise would sap one's energy, their ability to be industrious, and afford so much leisure time that people would riot for not knowing how to handle it.⁶⁴ A more laid back, slower-paced sense of leisure came to be associated with "Western Living," as perpetuated by lifestyle publications such as *Sunset Magazine*. Leisure was a not-small aspect of the New City of Mentalphysics; multiple brochures have Dingle on horseback, and a recreational room was a feature of one of the "Caravansary of Joy"- one of the first finished major buildings. Brochures and other Mentalphysics publications for the New City also feature a multitude of images of the immediate natural environment, believing it to foster wellness and well-being.

Based on the above, traditional churches, city plans, and even seasonal weather patterns more common in other parts of the Country, provided structure that Southern California by its nature did not reiterate.⁶⁵ Whether it was a proactive desire for new forms of orientation, order that mainline Christianity could not provide here, or simply a new openness that the conditions of the region somehow encouraged, space was made for any variety of alternative spiritual disciplines in Southern California.

Thusly, the region's metaphysical groups all seemed to acknowledge mainline Christianity, then used it as a springboard toward other "inner sanctum" teachings or well-being practices. The learnings- Eastern, esoteric, or what otherwise would now be considered New Age- were intended to be approached scientifically- and virtually all of these groups reference the word "science" in their mission or in their very name. Insofar as the divine was perceived as within, these practices were internally focused, and centered upon the well-being of the individual versus the outer and more traditional religious community with its dogmas and socio-cultural demands. Examples of such metaphysical organizations in Southern California include Theosophy, Self-Realization Fellowship, The Church of Religious Science, all of which had a strong Southern California presence by the time Dingle Established Mentalphysics in Southern California.

New Thought and Religious Science

Just as the better-known Churches of Christian Science and Religious Science do, Dingle's Science of Mentalphysics also borrows heavily from a spiritual and healing discipline known as "New Thought." The New Thought movement had its roots in the mystical-transpersonal ideas of Ralph Waldo Emerson, and the mysticism of Emmanuel Swedenborg, but was first

⁶² Frankiel, *California's Spiritual*, 73. Frankiel references Fogelson's *Fragmented Metropolis* for a more detailed analysis of this phenomena: Robert M. Fogelson, *The Fragmented Metropolis* (Los Angeles, 1850-1930, Cambridge: Harvard University Press, 1967)

⁶³ Frankiel, *California's Spiritual*, 73.

⁶⁴ Carey McWilliams, *Southern California*, 106-110, cited in Frankiel, *California's Spiritual*, 76.

⁶⁵ Frankiel, *California's Spiritual*, 77.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

synthesized by Phineas Quimby (1802-1866) a clockmaker from Belfast Maine who became a self-taught philosopher and mental healer.⁶⁶ Quimby believed that disease was caused by erroneous thought, and that diseases could be cured through the power of the mind: specifically through positive thinking, attitude, affirmation, and what might better be known today as visualization. Much of Mentalphysics' focus, like much of early New Thought, tends to healing and wellness, -opposed to wealth, which later iterations of the New Thought movement would focus upon.⁶⁷ Aside from the concepts of healing through positive thinking and the power of mind over body, New Thought also emphasized a sense of spiritual unity between various faiths, and the discovery of the Divine within the self-- what Ralph Waldo Emerson referred to as the "over-soul."⁶⁸ This phenomena would later be referred to as "The Christ Principle" by former Quimby patient Warren Felt Evans.⁶⁹ Another former patient of Quimby- Mary Baker Eddy, would establish the Church of Christian Science in 1879, incorporating many- though not all- of Quimby's approaches.⁷⁰

Of particular note for Mentalphysics, an important regional New Thought descendant is Religious Science, established in Los Angeles by Earnest Holmes. Holmes referred to his teaching as "Science of the Mind,"- the name of a 1926 publication of his, and he established the Institute of Religious Science in February of 1927; six months before Dingle established the Science of Mentalphysics. Holmes' Science of Mind and Dingle's Science of Mentalphysics were both intended to be teaching systems, not churches or new religions. Just as Dingle's teachings promoted affirmative thinking and spiritual growth, the Church of Religious Science also supported the idea of "affirmative prayer" and "spiritual mind treatment."⁷¹ Holmes was open about his interest not just in Christianity, but in Buddhism as well, and in a quote that seems to borrow heavily from Theosophy's Mission Statement, he stated that "religious science is a correlation laws of science, opinions of philosophy, and revelations of religion applied to human needs and the aspirations of man."⁷²

Like Emerson himself, Holmes believed that we are our own spiritual masters, that there is Godlike essence in every person, and a connection between our thoughts and what happened to us. Dingle's Mentalphysics shares many of these same principles that saw great popularity in the 1920s- when in 1927 both Holmes and Dingle established their respective "Sciences."⁷³ The

⁶⁶ Haller, Jr., *The History*, 4.

⁶⁷ Haller Jr., *The History*, 4.

⁶⁸ Haller Jr., *The History*, 9.

⁶⁹ Haller Jr., *The History*, 96.

⁷⁰ Haller Jr., *The History*, 89-90.

⁷¹ "Build a Prayer" Founders Church of Religious Science: Center for Spiritual Living, 2021. Accessed November 24, 2021. Available: <https://founderslosangeles.org/need-prayer/build-a-prayer/>; "How to Give a Spiritual Mind Treatment," *Science of Mind Archives*, 2019, accessed November 24, 2021, available: <https://scienceofmindarchives.com/product/how-to-give-a-spiritual-mind-treatment/>.

⁷² The Theosophical Society of America, "What do Theosophists Believe?" The Theosophical Society of America, 2021, accessed October 8, 2021, available:

https://www.theosophical.org/about/theosophy?gclid=CjwKCAiAiKuOBhBQEiwAId_sKzI-o2-xXtLiJzaw9G8fJIGiUTw69aUd3RE9iYPFsFldbTdaCXPTVxoCXzMQAvD_BwE; "Let's Talk About You: An Idea Whose Time Has Come," *Los Angeles Evening Citizen News*, January 31, 1959, 6.

⁷³ Haller, Jr., *The History*, 110. Holmes institution was originally named the "Institute of Religious Science and Philosophy." He was hesitant to call it a church, and it was known as the "Church of Religious Science" until 1953.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

popularity of these new approaches also continued into the Great Depression, where they must have had remarkable appeal for some of the millions struggling through it. By 1936, one year after Dingle incorporated the Institute of Mentalphysics, Mary Baker Eddy's Church of Christian Science had over 270,000 congregants and was one of the fastest growing religions in the United States.⁷⁴

Theosophy

Well-rooted in Los Angeles by the time Dingle arrived in Southern California in 1930, were various non-Calvinist, alternative spiritual disciplines that- like Dingle himself would later do, connected Eastern and Western spiritual disciplines. Among the better known and by then widely popular were Theosophy and Self-Realization Fellowship.

The Theosophical Society was formed in 1875 in New York by Colonel Henry Olcott and Russian Émigré Helena Petrovna "Madame" Blavatsky. Theosophy had an interest in an interconnected, comparative approach to religion, philosophy, and science, with a special emphasis upon Eastern and esoteric teachings. Largely through two early books by Blavatsky: *Isis Unveiled* (1877) and the *Secret Doctrine* (1888), Theosophy played a major role in introducing Buddhism to the US. Part of Theosophy's mission is "to investigate unexplained laws of nature and the powers latent in humanity," and the ladder element of this is highly similar to New Thought goals.⁷⁵ Blavatsky attempted to identify universal truths between the world's great religions, believed that through spiritual evolution humanity was evolving toward a future "sixth race."⁷⁶ Blavatsky had a strong interest in Tibet, and her supporters claim that she studied secret Tibetan teachings to formulate *The Secret Doctrine*. After Blavatsky's passing Theosophy split into factions, two of which were present in Southern California: one based at Point Loma, then the other under Theosophy President Annie Besant, based in Hollywood and slightly later, Ojai.

Self-Realization Fellowship

For its bringing of Hindu Teachings to Southern California beginning in 1920, along with Theosophy, Self-Realization Fellowship is the other major by then notable organization/discipline that had established itself in Southern California prior to Dingle's arrival. By the time of Dingle's 1931 arrival in Los Angeles, Self-Realization fellowship had its world headquarters in Los Angeles was already nationally recognized.

According to its mission statement, Self-Realization Fellowship's primary purposes included "To disseminate among the nations a knowledge of definite scientific techniques for attaining

⁷⁴ Peg A. Lamphier, and Rosanne Welch, eds., *Women in American History: A Social, Political, and Cultural Encyclopedia and Document Collection, Volume One: Precolonial North America to the Early Republic* (Santa Barbara, CA: ABC-CLIO, LLC, 2017)338.

⁷⁵ "The Three Declared Objects of the Theosophical Society," *The Theosophical Society of America*, accessed November 18, 2021, available: <https://www.theosophical.org/publications/quest-magazine/9-about-us-sp-709/introduction/1043-three-objects>; Frankiel, *California's Spiritual*, 63.

⁷⁶ Please see: Ginsburg, Seymour B., "The Task of Becoming Sixth-Race Man," *Quest* 99.4 (FALL 2011), 139-143.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

direct personal experience of God [...] To reveal the complete harmony and basic oneness of original Christianity as taught by Jesus Christ and original Yoga as taught by Bhagavan Krishna; and to show that these principles of truth are the common scientific foundation of all true religions.”⁷⁷ Similarly, Dingle stated that a primary purpose of Mentalphysics was to share “little known Oriental laws [...] adapted to the tempo of the Modern mind” as a “practical, Western-understood, philosophical, inspirational and spiritual teaching.”

Unlike Blavatsky’s theosophy which presented a thorough knowledge of the East and Buddhism, Paramahansa Yogananda, originally from India, was an actual Hindu monk and yogi himself, and is widely credited with popularizing meditation and kriya yoga practices, especially in Southern California. Yogananda’s very first speech in the US was on the “Science of Religion,” which occurred in Boston in 1920, and that same year in New York he formed Self Realization Fellowship.⁷⁸ Yogananda established his US Headquarters in the Mount Washington neighborhood of Los Angeles in 1925. In 1927 President Calvin Coolidge, who had expressed a deep interest in Yogananda’s teachings, received Yogananda in the White House. Over the same rich decade Dingle lived in Oakland refining the knowledge he gleaned from the East then going forth to establish Mentalphysics, from 1924 to 1935 Yogananda lectured to thousands in packed auditoriums. Just as Dingle stated a desire to make Eastern teachings applicable to the west, Yogananda had a stated intention to bring Yoga to the Western World and is largely credited with having substantial part in doing so. His 1946 publication *Autobiography of a Yogi* has sold over four million copies worldwide.⁷⁹

Southern California Utopian and Spiritual Colonies

At its inception the New City of Mentalphysics straddled dual identities as a resort-like retreat and teaching center for Mentalphysics practitioners but also, as previously mentioned, was intended to be literally a New City: the first of many that Dingle envisioned across the world. According to Dingle, “That is *my* dream! As I can think of the Kingdom of Heaven within me, so I can think of a City, and many cities, outside us and round about us where Truth and Beauty and Fair-Play and Love shall inform the square upon which we may build one city and then another and then another, and so on without end.”⁸⁰

That the subject property was originally intended to be a New City is bore out not just by Dingle’s hopeful-affirmative pitches on the subject, but Lloyd Wright’s previously discussed early site plan for the 1500-acre property. That worker’s cottages, some infrastructure,

⁷⁷ Self-Realization Fellowship, “Aims and Ideals,” accessed November 24, 2021, available:

<https://yogananda.org/aims-and-ideals>.

⁷⁸ “Paramahansa Yogananda’s First Talk in the West and Its Enduring Message,” *Self-Realization Fellowship Blog*, September 10, 2020, accessed November 18, 2021, available: <https://yogananda.org/blog/celebrating-the-100th-anniversary-of-paramahansa-yoganandas-arrival-in-the-west>.

⁷⁹ Rare Book Society of India, “Digital Rare Book: Autobiography of a Yogi [...],” Rare Book Society of India. November 28, 2020, accessed November 18, 2021, available:

<https://rarebooksocietyofindia.org/postDetail.php?id=ID-1606579176>

⁸⁰ The Institute of Mentalphysics, “The Desert’s Majesty,” np.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

maintenance buildings, and a farm were among the first elements completed points to plans for a larger-scale development than the [still-sizeable] retreat center ultimately completed.

Thusly, the property straddles dual Southern California contexts for utopian townsites and spiritual colonies, of which the region had many. If not just in intent, at the New City of Mentalphysics both types initially overlapped. The very fact that the property never became a full-fledged City, or even community of type that Dingle talked of falls in line with Southern California context of attempted utopian colonies that never fully materialized. Two of the better documented with which Dingle's New City shares semblance include the Llano Del Rio Co-Operative, and the Little Landers colonies.

Llano Del Rio Co-operative Colony

In 1914 Job Harriman began constructing the Antelope Valley community of Llano Del Rio on land located on a former 9,000-acre temperance colony. Harriman, who had ran for Los Angeles City mayor in 1911 and narrowly lost, was a Socialist, and his high desert Llano Del Rio Co-operative Colony was intended to be a Socialist utopia. Agriculture- grown there and intended to be sold in Los Angeles- was to be a primary economic generator, and when the colony was active, oats, barely, walnuts were all grown. Like the Lloyd Wright buildings at Mentalphysics, Llano was made from local native stone. Somewhat rare for its time, the entire of the site was site planned by a female: Alice Contasntin Austin.⁸¹ Buildings included an assembly hall, a hotel, houses, post office and diary and a cistern and aqueduct to move water. 150 people lived at Llano by 1914.⁸² Water rights, internal conflicts and problems regarding the long haul of transporting crops to the city, together hastened Llano's downfall. That the *Los Angeles Times* Editor Harrison Gray Otis opposed Harriman, opposed his socialism, and presented various articles referring to Llano's people as "reds," probably did not help the venture. Harriman would move the colony to New Orleans in 1917, where it was renamed New Llano, and existed through the 1930s. Ruins of Llano Del Rio are still present off a remote stretch of Pearblossom Highway (State Route 138).

Little Landers

Southern California irrigation engineer William E. Smythe published frequently on the connection between western settlement and irrigation.⁸³ In a quote that seems to have inspired Smythe, progressive activist Bolton Hall stated, "a *little land* (author italics) a living, surely, is better than desperate struggle and wealth, possibly." With this in mind, in 1909 Smythe established his first "Little Landers" colony in what is today San Ysidro, south of San Diego near the Mexico border. Smythe believed that any man could support a family upon one acre of cultivated land. For \$300.00, a colonist received a small lot, a one-acre farm, and an interest in

⁸¹ Bonnie Johnson, "Beyond the Pineapple Tract: Mapping Utopian Los Angeles," *Los Angeles Review of Books*, November 28, 2016, accessed November 24, 2021, available: <https://lareviewofbooks.org/article/beyond-pineapple-tract-mapping-utopian-los-angeles/>.

⁸² Johnson, "Beyond the Pineapple."

⁸³ Llano Del Rio Collective, "Utopias of So. Cal.: Colonies, Communes, and Intentional Communities of Southern California," Brochure, *Llano Del Rio Guides*, Spring 2014: np.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

the shared public utility. By its peak in 1913 the original settlement saw 116 families totaling 300 people. Allotments were based around as much manageable land as possible by a given family without hiring additional help, and many of the daily needs were taken care of by the shared cooperative. Little Landers establishments were not just intended as economic experiments, but through them Smythe also envisioned colonies of cultured, refined men such as his farmers, as opposed to a typical rancher or trucker- which Smythe seemed to disparage- that were truly the better experienced for an enterprise based off growing crops and selling them in the nearby city. Smythe envisioned his colonist as a “cultural man of the soil” Community halls had Walt Whitman quotes, and all colonists were intended to have a spiritual connection to the land, and a love for their plants.⁸⁴ But local newspapers called this “handkerchief farming [...] a reaction against increased urban congestion and an abortive attempt to return to the soil without sacrificing the advantages of the [nearby] city.”⁸⁵ A 1915 flood ravaged the San Ysidro initial settlement, and this seems to have been the beginning of the end for the Little Landers, though four other colonies had appeared across California by 1916. By World War I many had found the venture to be unprofitable and left for better economic opportunities.

Though neither Llano del Rio nor Little Landers were spiritual-based developments, like the New City of Mentalphysics, both were attempts at town and community building based off a given principle, undertaken outside the mainstream, and away from common city centers. All three featured their own farms, in part to grow their own food, and all three, in varying degrees, completed infrastructure, primarily around water. All three used nature and open space, and the remove from a developed city center, as featured selling points. Like both, the New City of Mentalphysics never really materialized as first envisioned.

Southern California Spiritualist Developments

What the New City of Mentalphysics did become also possesses successful and telling Southern California parallels. The New City of Mentalphysics- though never a city *per se*, became a spiritually acclimated teaching and retreat center focused upon Mentalphysics, as an eclectic mix of Eastern and Western thought associated, even in Dingle’s time, with what would later become known as “New Age” thought. Just as mid-century Southern California was home to a variety of these institutions, so too would it become home to colony and retreat-like planned developments associated with them.

As previously mentioned, Theosophy had multiple centers in Southern California that became small-scale spiritualist colonies. Two different factions of Theosophy were created after Blavatsky’s passing. One was centered around Point Loma, but the other, overseen by Theosophy President and “outer head of the esoteric section” Annie Besant, featured a community development in the Beechwood Canyon area of Hollywood named “Krotona,” which became Theosophy’s national headquarters. Krotona began in 1911 after theosophist member Albert Powell Warrington, some years earlier in 1906, proposed a living colony for higher

⁸⁴ Robert V. Hine, *California’s Utopian Spiritualist Colonies* (New York: W.W. Norton & Company, Inc., 1973), 146.

⁸⁵ Hine, *California’s Utopian*, 148.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

learning in a rich natural setting, based off “Crotona”- the commune of ancient mathematician Pythagoras.⁸⁶ Relative to this, the development was advertised as “The New Athens.”⁸⁷ To Warrington, the Krotona development would be, “where people of all classes and ages can be taught how to put into daily practice the ideals which, for the most part, have not... advanced beyond high-sounding precepts, and so to demonstrate to the world the practical value of the higher life to the growth and life of a great nation.”⁸⁸

Krotona Hollywood included an administration building, a science building, an inn, bungalows, and villas. Beginning with an administration building, they were constructed between 1912 and 1919, and 21 buildings remain. Akin to the New City, buildings were undertaken by name architects- Mead and Requa; Austin and Alfred Heinman- in addition to Theosophy member Marie Russak Hotchener, in various “exotic” styles: Moorish, Spanish, and Indian. Krotona Service, which occurred at the 1914 Grand Temple of the Rosy Cross, combined Buddhism, Christianity, Hinduism. By 1918 Krotona had 300 or so residents who grew their own food, practiced vegetarianism, meditation, and intellectual inquiry.⁸⁹ Krotona had a specific focus upon cultural production, and became known in the community for artistic contributions including a highly successful play about Buddhism named *The Light of Asia* that lasted for three weeks.⁹⁰ To this day Krotona Hollywood stands, according to one survey, as “the largest coherent group of architecturally significant, Theosophical structures in the Western Hemisphere.”⁹¹

By the early 1920s Krotona practitioners perceived their Hollywood locale as too congested and increasingly “corrupt” and relocated onto Ojai land in 1924 on land that Jiddu Krishnamurti: a young Indian man whom Annie Besant was raising as the “New World Teacher” first spotted and fell in love with. Krotona Ojai originally had an administration building and several cottages designed by Robert Stacey Judd, in addition to a Chapel to various religions.⁹² Stacey Judd- a significant name architect later known for his Mayan Revival works, completed the Ojai Krotona Institute in the Spanish Mission Style. The Ojai campus was intended to be the world center of the teachings of Jiddu Krishnamurti. Besant called the Ojai Krotona Colony “the cradle of the New Civilization in America,” and its land, according to Besant was “impregnated with occult and psychic influences.”⁹³ Though Krishnamurti would walk away from Theosophy at age 34 in 1929, the Ojai complex remained his primary US home until his passing at age 90 in 1986. The

⁸⁶ Headley Meares, “The Creation of Beachwood Canyon’s Theosophist ‘Dreamland,’” *Curbed Los Angeles*. May 22, 2014, accessed October 1, 2021, available: <https://la.curbed.com/2014/5/22/10099768/the-creation-of-beachwood-canyons-theosophist-dreamland-1>.

⁸⁷ Llano Del Rio Collective, “Utopias,” np.

⁸⁸ Quoted from Warrington’s 1906 prospectus as reproduced in Joseph E. Ross, *Krotona of Old Hollywood, 1866–1913, Volume 1* (Montecito, CA: El Montecito Oaks Press, 1989), 12–13, cited in: Alfred Willis, “A Survey of Surviving Buildings of the Krotona Colony in Hollywood,” *Architronic.*, 1998, page 1, footnote 9, accessed October 30, 2021, available: <http://s3.amazonaws.com/arena-attachments/102063/c8c0904dc07f1f42a950bf77016b79f8.pdf?1366787194>.

⁸⁹ Bonnie Johnson, “Beyond the Pineapple.”

⁹⁰ Meares, “The Creation.”

⁹¹ Willis, “A Survey,” 1.

⁹² “Architect to be Heard,” *The Pasadena Post*, September 29, 1930, 6.

⁹³ Lewis, Mark, “Ojai Pilgrims,” *Ojaihub.com*. December 19, 2019, accessed November 24, 2021, available: <https://www.ojaihub.com/ojai-pilgrims/>.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Krotona Institute in Ojai shares a variety of features with the Institute of Mentalphysics. Both featured accommodations for dedicated practitioners and their primary teachers. Both are some remove from the city and marketed their open space and nature. Additionally, both incorporated esoteric, East-meets-West teachings.

A property in some ways like the New City of Mentalphysics as a mediation-focused retreat center with a focus on natural elements located from the City, in 1950 Yogananda dedicated a former silent movie filming site in Pacific Palisades, as the “Lake Shrine.” Centered around, as the name implies, an artificial lake, the site contains various objects such as a ¾ scale windmill Chapel, a houseboat, mediation gardens, multiple temples with Hindu motifs. Similar to the new City, the Lake Shrine is intended to be a meditation, teaching and retreat center in a natural setting, located at some remove from the city.

The windmill and the houseboat date to 1940, constructed by Everett McElroy- an assistant superintendent of construction for 20th Century Fox, who had intended the property to be a high-end development.⁹⁴ The property was sold to oil magnate who had intended to construct a multi-million-dollar resort there. Yogananda ended up purchasing the property based off a dream of the previous owner that the property would become a “Church of All Religions.” Yogananda himself, living out of the houseboat directed the landscaping and other elements to make it into the shrine of all religions that he had envisioned. According to the Lake Shrine’s website, “Lake Shrine was born from the creative imagination of one property owner, a dream of the next, before finally being delivered into the hands of a God-ordained guru who created the spiritual oasis we enjoy today.”⁹⁵

Christian New Thought and the Crystal Cathedral

New Thought, as previously mentioned, initially focused on wellness. But as the twentieth century wore on, individuals like the Reverend Norman Vincent Peale, and Southern California’s own Terry Cole-Whitaker- before she walked away from her ministry in 1985- merged New Thought practices to Christianity to create what would later be known as “Prosperity Gospel.” Affording the possibility of abundance in any variety of things, Prosperity Gospel had appeal for many who would consider themselves capitalist, desirous of acquiring wealth, or in the case of the Trump family who attended Peale’s Marble Christian Church in New York- already wealthy. One of Peale’s primary acolytes became Iowa-born Reverend Robert H. Schuller (1926-2015), who in the early 1950s transplanted to Orange County and would later establish his Garden Grove Community Church, popularly known as the “Crystal Cathedral.” In part borrowed from his friend Peale and earlier New Thought practices, Schuller adopted a variety of approaches to his Christian ministry centered around wellness, affirmation, and positive “Possibility Thinking.”⁹⁶ Though Schuller never leaned into Prosperity Gospel to the degree Peale did, his Possibility Thinking allowed for it and this had appeal for many in his Orange County

⁹⁴ Lake Shrine (Self-Realization Fellowship), “History: Self-Realization Fellowship Lake Shrine,” accessed November 10, 2021, available: <https://lakeshrine.org/about-lake-shrine/history/>.

⁹⁵ Lake Shrine (Self-Realization Fellowship), “History.”

⁹⁶ Dr. Robert H. Schuller, *A Place of Beauty, A Joy Forever: The glorious gardens and grounds of the Crystal Cathedral in Garden Grove, California* (Garden Grove, CA: Crystal Cathedral Ministries, 2005), 15, 19.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

congregation, not to mention hundreds of thousands of viewers worldwide tuning into his “Hour of Power” Sunday service, which in 1970 became the first to be internationally televised. Schuller is considered a father of the present day “megachurch” movement.⁹⁷

Robert Schuller was an ordained minister of the Reformed Church in America (RCA), and many- though not all- in his Orange County congregation consisted of conservative, though perhaps a bit more open-minded, transplanted Midwestern protestants. Some, though certainly not all, were of Orange County’s wealthy, and may have found appeal in the tacit acknowledgement of prosperity gospel that his possibility thinking afforded. But even fellow ministers of his own first Southern California ministry attempted to oust him.⁹⁸ In part on account of his in retrospect New Thought approaches, many other of Schuller’s more mainline protestant peers considered him unorthodox, and very much a Southern California product. In discussing Robert Schuller, the theologian Dr. Gerardo Marti contextualizes him in a postwar Southern California “that’s characterized by mobility, by an ambition, by entrepreneurial impetus, by the ability to purchase property and utilize it in an expansive way, of cars, automobiles, the celebrity and the ability to be telegenic.”⁹⁹ Both Schuller and Dingle understood the power of theatricality and applied it to their respective personas. Whereas Dingle was a master of printed media, Robert Schuller mastered television. Both incorporated both New Thought practices and Christianity- much more so in the case of Schuller, who was an ordained Christian minister. Many of those who embraced regional New Thought concepts seemed not to be a rainbow coalition of young countercultural types, but rather middle-aged transplanted midwestern protestants, veering white. This dynamic is itself a Southern California context, seen at the Crystal Cathedral and the New City both.

Architecturally speaking, both Dingle’s New City and Schuller’s Crystal Cathedral are campuses that featured architecture by named architects as an attraction. Schuller had a deep fondness for architecture and would proceed to have buildings completed upon his campus by Richard Neutra, Philip Johnson, and Richard Meier, among others. Dingle, as previously noted, initially reached out to Frank Lloyd Wright to undertake the entirety of the New City. Both used architecture to their marketing advantage. Neutra’s “Arboretum” and later Johnson and Burgee’s Crystal Cathedral building became signature, highly visible elements of the Hour of Power show. Similarly marketed was the New City’s architecture: the feature and focus of Dingle’s *Mansion Builder* publication, which was presumably part of Dingle’s by-mail ministry. At neither campus is architecture simply a passive or simply utilitarian element; at both architecture by named architects is instead marketed; a mark of success made manifest with the help of New Thought.

⁹⁷ Associated Press, “How Robert Schuller Turned a Drive-In Movie Ministry into a Megachurch,” *Inc.* April 3, 2015, accessed November 27, 2021, available: <https://www.inc.com/associated-press/how-robert-schuller-turned-a-drivein-movie-ministry-into-a-megachurch.html>

⁹⁸ Bella Stumbo, “Schuller: The Gospel of Success,” *Los Angeles Times*, May 29, 1983, 17.

⁹⁹ Albert Mohler, “The Strange Tale of Robert Schuller and the Crystal Cathedral: A Conversation with Sociologists Mark T. Mulder and Gerardo Marti,” *albertmohler.com*, May 27, 2020, accessed November 20, 2021, available: <https://albertmohler.com/2020/05/27/mark-mulder-gerardo-marti>

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

CRITERION C CONTEXT STATEMENTS

Lloyd Wright

Frank Lloyd Wright Jr. (1890-1978) better known as “Lloyd Wright,” and often referenced as simply “Lloyd” in scholarship, was the eldest son of legendary American architect Frank Lloyd Wright. Lloyd was born in Oak Park, Illinois, and spent his early years there and in Spring Green Wisconsin at the family home, which doubled as his father’s studio and in the case of Oak Park, also the kindergarten where he received early education from his mother and grandmother. Lloyd Wright attended two years of college at the University of Wisconsin, Madison, where he studied agrimony and engineering, before moving with his father to Italy where he assisted him completing the Wasmuth Portfolio, which introduced the elder Wright’s work to Europe.¹⁰⁰

Returning to the states in 1911, Lloyd briefly worked at a nursery facility upon the Harvard campus before being hired by the Olmstead and Olmstead landscape firm, where he specialized in botany and horticulture. In 1911 the Olmstead brothers were commissioned to establish a nursery for the upcoming 1915 Pan Pacific Exhibition in San Diego, and at that time Lloyd Wright relocated to Southern California, which would become his base of operations and home for the better part of the rest of his life.¹⁰¹

In 1916 he established a landscape architecture firm with Paul Thiene and by 1920, began an independent architectural practice, where his first work was as a set designer for Paramount Pictures. One of his more notable projects at Paramount was overseeing the 16th century castle in the 1922 film *Robin Hood*, starring Douglas Fairbanks. At that time, the castle was believed to be one of the largest film sets ever made. During this period, Lloyd Wright worked under Irving Gill, and under his father alongside Rudolf Schindler, undertaking construction management of the Hollyhock House.¹⁰²

Over the course of the 1920s Lloyd Wright established himself as an important architectural presence in Southern California. Lloyd designed the early, 1926 and 1927 iterations of the Hollywood Bowl bandshell, and conceived of the iconic concentric arc design made by Allied Architects that remained until 2003, when it was replaced largely in-kind. Notable other early works include the 1926 Sowden House which incorporated Mayan themed “knit block” (aka “textile block”) concrete- used prominently by Frank Lloyd also upon the earlier, nearby Ennis House; the 1928 Samuel-Navarro House another landscape-integrated property incorporating Mayan themed blockwork, in this instance merged with Art Deco, and Lloyd Wright’s own

¹⁰⁰ Thomas S. Hines, “The Blessing and the Curse: The Achievement of Lloyd Wright,” in Alan Weintraub: *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York, Harry N. Abrams, Inc., 1998), 13–14.

¹⁰¹ Hines, “The Blessing,” 14.

¹⁰² Hines, “The Blessing,” 15.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Doheny Drive residence and studio in West Hollywood, 1927.¹⁰³ It too featured textured blockwork, but in this instance, in a manner perhaps prescient to his Mentalphysics project the block was adorned with interlocking Joshua Trees. These and other examples of his 20s-era work are noted for their bold forms, which may have been informed by his experience as a stage set designer.

Like many architects, Lloyd Wright saw a decline in commissions during the Great Depression, but after the war saw booming business. The New City of Mentalphysics was one of many concurrent projects Lloyd undertook beginning in the late 1940s. Lloyd Wright worked upon the Mentalphysics project from 1946 to 1957, undertaking not just its architecture, but its site plan and elements of its landscape design. The project was initially proposed as an even larger one: a spiritual village straddling either side of Highway 62 and included stupendous and dramatic stage-set like buildings that were never completed. Regardless, the completed buildings of the New City of Mentalphysics, 11 in all, along with the hexagonal site plan itself and various associated landscape elements, together stand as the largest single body of Lloyd Wright works completed over the course of his career.

Before receiving their full fruition on his postwar era designs, including at the New City of Mentalphysics, a variety of certain design features began to manifest in his earlier work. His 1922 Taggart House (Los Feliz) designed for his future mother-and-law, incorporated bold, stage-set like forms that in this instance read with a Mayan monumentality.¹⁰⁴ A smaller version of the stepped multi-part wood fasciae seen upon the house would make its way into both the Administration Building and to a lesser extent, the Caravansary. The Taggart house exhibits Lloyd's preoccupation with landscape design, and features many spaces integrated with its immediate landscape. His 1926 Derby House in Glendale introduces oblique, diagonal angles, which would continue to be a pre-occupation of his through the postwar era.¹⁰⁵ Frank Lloyd Wright's Hanna House, also referred to as the "Hanna Honeycomb House" in Palo Alto, was a breakthrough work featuring the hexagonal module that Lloyd would later liberally incorporate at various Mentalphysics buildings and the site plan itself. The Hanna House featured no right angles whatsoever.¹⁰⁶ Both father and son seemed to have taken on interest in diagonal, oblique angles for the new types of flowing spaces such works afforded, but also perhaps, as a form of rebellion against the dogmatic and presumed right-angled boxes that Modernist Europe had asserted in the International Style.¹⁰⁷ Related to this are the hexagon and the honeycomb that whether through bee, crystal, or geode are naturally occurring forms in-line with the Organic Architecture which father and son both embraced.

¹⁰³ Dana Hutt, "Wright Studio-Residence," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr* (New York: Henry Abrams, Inc., 1998), 104; Dana Hutt, "Samuel-Navarro House," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr*. (New York: Henry Abrams, Inc., 1998), 114.

¹⁰⁴ Dana Hutt, "Taggart House," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr*. (New York: Henry Abrams, Inc., 1998), 44.

¹⁰⁵ Dana Hutt, "Derby House," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr*. (New York: Henry Abrams, Inc., 1998), 90.

¹⁰⁶ Alan Hess, *Frank Lloyd Wright: Natural Design* (New York: Rizzoli, 2012), 31.

¹⁰⁷ Alan Hess, *Frank Lloyd Wright*, 36.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

In 1933, Lloyd designed an unbuilt project called the Tule Mat House, located in Imperial Valley, which was his first design to incorporate tule mat as a roofing material both natural and economic.¹⁰⁸ Both the Administration Building and the Caravansary originally featured Tule mat over the walkways of each, where there are now extended wood beams which once served as their supports; the tule mat seems to have been removed early in the history of the Mentalphysics campus. Lloyd Wright's Griffith Ranch House of 1934 (Canoga Park) seems to have been particularly influential upon the Caravansary. Both are designed in a manner highly responsive to their respective sites, with rambling, L-plans, incorporating elongated, low-pitch roofs, and open trellises. Additionally, the Griffith Ranch House incorporated native stone, in that instance limestone, plus porches, patios, and garden elements as means to integrate the building with its landscape.¹⁰⁹

Similarly, the New City exhibits a multitude of motifs that would make their way into similar works of his from the postwar era. The 1946 Gainsbourg House in La Canada Flintridge features a variety of features seen upon his Mentalphysics Buildings, including the diagonal grid shared with the Caravansary, hexagonal rooms, and triangular showers, as seen at Mentalphysics' Ridge Cottages.¹¹⁰ What is perhaps Lloyd Wright's best-known work: the Wayfarer's Chapel in Rancho Palos Verdes, was also designed in 1946: the same year this work at Mentalphysics began. The site plan of Wayfarer's is based off a diagonal grid making for a variety of hexagonal and triangular motifs, especially at planters and base elements, akin to those seen upon various Mentalphysics buildings. Not just 90-degree angles, but 30- and 60-degree angled details are present throughout Wayfarer's and Mentalphysics both.¹¹¹ Wayfarer's incorporated natural stone walls- in this instance a locally sourced limestone colloquially known as "Palos Verdes Stone," and the Wayfarer's site is dramatically integrated into nature, through a generous use of glass and the planting of redwood trees just beyond it, that reiterate the soaring upward lines of the Chapel itself.

Other contemporaneous works of Lloyd Wright with elements similarly seen at Mentalphysics include the 1949 Jester House (Palos Verdes) exhibiting staggered course concrete block details and 60-degree lines- seen upon the Ridge Cottages and throughout the Cafeteria; its V-plan itself consisting of two halves at 60 degrees to one another.¹¹² The Ridge Cottages are highly similar in character to the 1949 Dorland House, which like it have dramatic, cantilevered projectile point roofs, and concrete block as a cost savings device.¹¹³

¹⁰⁸ Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 249.

¹⁰⁹ Dana Hutt, "Griffith Ranch House," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 134.

¹¹⁰ Dana Hutt, "Gainsbourg House," in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 154.

¹¹¹ Dana Hutt, "Swedenborgian Chapel (Wayfarer's Chapel)" in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 156.

¹¹² Dana Hutt, "Jester House" in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 160.

¹¹³ Dana Hutt, "Dorland House" in Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Henry Abrams, Inc., 1998), 162.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

In all, Lloyd Wright's postwar area buildings, according to architectural historian Tom Hines, exhibit a common use of "sweeping roofs, mannered spatial configurations, and oblique wall angles."¹¹⁴ These features often give Lloyd's work a theatrical, overtly dramatic flair not seen in those of his father.¹¹⁵ At Mentalphysics this can be seen with the projectile, flared-tip Ridge Cottages and Cafeteria rooflines, with their triangulated trellises that allow reflected light into room while their extended eaves block intense afternoon sunrays.¹¹⁶ The projectile point, often in the form a chevron, is abundantly seen upon the Ridge Cottages and as soffit lights over various Cafeteria bays, inside and out, and lesser so but still present at the ends of Lloyd's Caravansary and Administration Buildings.

Though Lloyd Wright's Mentalphysics buildings express a trajectory of motifs dating to the early 1920s, and also reference his contemporaneous works designed immediately after World War II, it is nearly impossible to discuss his work without mentioning that of his father who seems to have been the strongest of influences. This is most readily seen in comparing the Caravansary of Joy to the property that served Frank Lloyd Wright's office, school, and winter home, itself located in a desert: Taliesin West, in Scottsdale Arizona, which was begun in 1937. Frank Lloyd Wright initially came to the Arizona Desert to undertake a lodge project which never occurred, but he seems to have quickly developed a deep fondness of its land and features.

Truly, the Caravansary seems, in many ways, Lloyd's own version of Taliesin West. In describing Taliesin West, the architectural historian Alan Hess discusses how "Battered piers of concrete and desert stone created a low visual center of gravity, a stable base settled firmly on the earth to support the light wood-and-canvas canopies that sheltered the indoors [...] Wright's columns summoned up no memory of classical ornament. Carrying broad eaves extending over the land, they were protective, intended to make man feel at home. They were the essence of shelter."¹¹⁷ Nearly the entirety of this statement (save for tulle canopies instead of canvas) applies to the Caravansary, and all of Lloyd's Mentalphysics buildings. The desert masonry upon Taliesin West and the Caravansary are nearly identical in character. Both incorporate periodic fins- in Lloyd's instance of the desert masonry itself; both incorporate eaves and trellises, and long, low slung roof lines reiterating their integration to their immediate desert land. Both incorporated fountains for the sounds and presence of splashing water to their dry, desert topographies.¹¹⁸ Even smaller-scale details such as stepped, multi-part wood fasciae are reiterated between father and son. Desert masonry walls in both form steeply pitched pylon like battlements, which at Mentalphysics have more than a passing resemblance to Tibetan monasteries of the kind Ding Le Mei claimed to have visited. Taliesin West and the Caravansary have a somewhat similar program: lodging with public spaces, that taken together serve an educational purpose for a specific community at some remove from everyday society.

¹¹⁴ Hines, "The Blessing," 34.

¹¹⁵ Thomas S. Hines, David Gebhard and Harriette Von Breton., *Lloyd Wright, Architect: 20th Century Architecture in an Organic Exhibition*. Exhibition Catalog (Santa Barbara, CA: University of California, Santa Barbara, 1971), 63.

¹¹⁶ Hess, *Frank Lloyd Wright*, 36.

¹¹⁷ Alan Hess, *Googie: Fifties Coffee Shop Architecture* (San Francisco: Chronicle Book, 1985), 76.

¹¹⁸ Hess, *Frank Lloyd Wright*, 42.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Organic Architecture

In the most general sense, the term “Organic Architecture” references primarily 20th century, Modern buildings striving to reiterate their natural site. This is often undertaken by referencing the natural site through its formal elements, composition, and materials. The meaning of the term “Organic Architecture” has shifted over time and is now commonly used to reference environmentally sustainable architecture in the contemporary sense.

Organic architecture presumes a specific consistency, if not reduction, in identifying the character of an immediate natural setting. Similarly, Organic Architecture presents an all-over consistency of idea, incorporated through a few select materials.¹¹⁹ The materials that are used are not covered up or disguised as anything else other than themselves, and these materials are visible and consistent both inside and out upon a given building.¹²⁰ In this all-over cohesion, it is as if a given building was a single organism in of itself, with distinct, repeating elements, akin to disks in a spine, or in the Caravansary, its fins. Machine inspired International Style-type box forms, with their industrially produced materials, are commonly avoided.

Frank Lloyd Wright himself first coined the term “Organic Architecture” in an essay titled “In the Cause of Architecture,” printed in the May, 1914 issue of *Architectural Record*. Not unlike organisms in nature, to him, Organic Architecture was “An architecture that *develops* from within outward in harmony with the conditions of its being as distinguished from one that is *applied* from without.”¹²¹ Wright saw the precedents of his Organic Architecture in the Adler & Sullivan office where he worked early in his career.¹²² It was Sullivan himself who first stated “form ever so follows function,” an idea itself that seems closely aligned to Wright’s definition of Organic Architecture. But more than just form following function alone, to Wright, a properly organic architecture also acknowledged the necessity of the machine “to give shape to our ideals.”¹²³ Additionally, and perhaps mainly, to Frank Lloyd Wright the ideal of “organic nature” was to be the guide for Organic Architecture, and integrity in architecture was whatever “*natively fit* (his italics), regardless of preconceived notions of style.”¹²⁴ His emphasis upon organic nature and the natively fit appear to point to a second aspect of Organic Architecture commonly associated to the term: that buildings properly acknowledge, if not grow from, the literal “organic nature” – the ground conditions- of their immediate physical environment. Frank Lloyd Wright undertook such connectivity in what became known as the “Prairie Style;” he undertook it at Taliesin West; and Lloyd did the same at Mentalphysics, perhaps most obviously

¹¹⁹ The Frank Lloyd Wright Trust, “Organic Architecture” Chicago, IL: The Frank Lloyd Wright Trust, nd, accessed October 29, 2021, available: <https://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf>

¹²⁰ The Frank Lloyd Wright Trust, “Organic Architecture.”

¹²¹ Frank Lloyd Wright, “In the Cause of Architecture: Second Paper” *Architectural Record*, Vol. XXXV, No.5 (May, 1914), 406.

¹²² Wright, “In the Cause,” 406.

¹²³ Wright, “In the Cause,” 406.

¹²⁴ Wright, “In the Cause,” 413.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

with the with the Caravansary of Joy relative to its own immediate desert environment, but ultimately with all of his Mentalphysics buildings. Each seems to be of its own all-over and total, organically whole design, integrated and growing from the immediate setting in which they are more than site specific. As pioneers of Organic Architecture, with all that entails, that Dingle would turn to the Wrights to develop his New City makes sense considering Dingle's love of its desert setting, one that he pitched and presented in a multitude of Mentalphysics materials about the New City.

O.K. Earl Jr and his Architects

Orrin Kenneth Earl, Jr. ("O.K."; "Bill") was born in Oak Park Illinois in 1909, and in 1924 his family relocated to Pasadena- his home and base of operations for the rest of his life. Earl attended Stanford University, graduating in 1931 with a geology degree.¹²⁵ The following year, he established an independent building firm where specialized in single-family houses completed in Pasadena and the immediate vicinity. By 1938 his practice had annual receipts of \$500,000: 9.6 million dollars in 2021 money, and Earl was not yet even 30.¹²⁶ From 1942 to 1945 Earl served in the US Navy, rising to the rank of Lieutenant Commander.¹²⁷

Between 1940 and 1960, the population of the greater Los Angeles region more than doubled, from approximately 3.2 million to 7.5 million people. For a region growing this quickly, the pragmatism that a firm like Earl's could provide was often a very real need. Earl's prior experience, interests and skillset were distinctly suited to the booming Southern California postwar landscape, in which he eventually built over 1,000 projects.¹²⁸ After the War, his practice became the O.K. Earl Corporation, and he became a multi-service office all aspects of property development, planning, design work and building. Multi-service firms such as this were a characteristic of postwar Los Angeles. Others include Daniel, Mann, Johnson, & Mendenhall (DMJM) which had an emphasis on civil service and corporate work, Welton Becket Associates; an architectural practice associated with "total design," and multitudes of merchant builders who in the shortest of spans oversaw all aspects of the development and completion of hundreds of Ranch House tracts having thousands of single-family houses could also fall into this category.

The O.K. Earl body of works was San Gabriel Valley focused and among their works were the Ford Foundation Offices in Pasadena, car dealerships, multiple office buildings, and a distinct emphasis upon industrial-manufacturing facilities, of which they completed numerous.¹²⁹ Though specifics of their innovations are presently unknown, the company touted itself as a pioneer in the development of tilt-up concrete construction. O.K. Earl Jr. passed away in 2004,

¹²⁵ "Orrin Kinsley Earl Jr." *Pasadena Star-News*, January, 23, 2004. Accessed November 18, 2021, available: <https://www.legacy.com/us/obituaries/pasadenastarnews/name/orrin-earl-obituary?pid=1833416>

¹²⁶ "Office Boasts Latest in Design," *Pasadena Independent*, March 28, 1954: 27.

¹²⁷ "Orrin Kinsley Earl Jr." *Pasadena Star-News*. January, 23, 2004. Online version available: <https://www.legacy.com/us/obituaries/pasadenastarnews/name/orrin-earl-obituary?pid=1833416>

¹²⁸ "O.K. Earl Endowment," Pasadena Community Foundation, 2021, accessed November 24, 2021. Available: <https://pasadenacf.org/funds/o-k-earl-endowment/>

¹²⁹ "Gilco Engineering Building New Plant," *Pasadena Independent*, January 16, 1955, 24; "Ford Foundation Quarters," *Los Angeles Times*, April 29, 1951, 3; "Rantec Expands," *Valley Times*, September 14, 1959, 20.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

and his company, known as the Earl Corporation, seems to have continued until approximately 2009, when they completed a multitude of buildings at Chapman University in Orange, CA. The company's philosophy, as stated upon their [as of 2021] still-existing website is one Earl himself might have applied some 60 years prior, of "closely integrating those sometimes competing cultures of general contractor, architect, and design consultant."¹³⁰ The Earl firm, which had marketed itself as one-stop shop for the completion of cost-efficient work, would have been a reasonable solution to finish the New City if, as presently believed, Lloyd Wright left on account of the New City's financial problems, and Dingle's inability to pay him. The OK Earl Corporation would complete the First Sanctuary of Mystic Christianity and the Preceptory of Light in 1959, and by c. 1961, "Inspiration Heights," better known today as the "Apartments."¹³¹

Earl was not an architect but had architects on staff and in other instances teamed or otherwise sub-contracted them. Earl's staff architects include Lloyd Steffgen (1896-1960) and Design Chief Ivo L. Clarich (1907-1999), neither of whom seems to have a pronounced or otherwise notable body of work of their own.¹³² Steffgen appears to have been active in the 1930s, designing single-family homes, and by the late 1930s he partnered with architect Philip Ormsby. Ormsby attended USC and was part owner of the five-acre Palm Springs Tennis Club, which Ormsby and Steffgen together designed.¹³³ The Ormsby- Steffgen Firm also designed a handful of single-family custom homes by 1940. Steffgen worked as an architect in the motion picture industry during World War II, became an AIA member in 1946, and during the postwar era worked for the O.K. Earl Corporation.¹³⁴ Similarly, only limited information is available for O.K. Earl staff architect Ivo Clarich. Clarich was born Los Angeles to Yugoslav parents, lived in Pasadena, and later Arcadia, CA. He appears to have attended the University of Southern California in the early 1920s and worked at the Pasadena office English contractor and civil engineer Percy Bilton during World War II. Clarich undertook limited residential architecture in the San Gabriel Valley, and designed a gymnasium for the Chino, CA "Boy's Republic" development during the 1952.¹³⁵ A 1959 newspaper article mentions Clarich as the design chief under Earl for the First Sanctuary of Mystic Christianity project.¹³⁶

Harold B. Zook and the Contemporary Style

Of the steed of architects working under Earl at Mentalphysics, perhaps the most notable was Harold B. Zook, whom Earl employed to design the Inspiration Heights apartments, and who likely worked upon the Preceptory of Light building with Clarich as an uncredited designer.¹³⁷

¹³⁰ "Design/ Build," *Earl Corporation*. Accessed November 24, 2021, available:

http://www.earlcorp.com/about_services_design.htm

¹³¹ "City of Mentalphysics: Pasadena Builders Direct Project," *Independent Star-News*, March 27, 1960, 16.

¹³² "First Step to Self Mastery" Topic of Preceptor Hamren," *Banning Daily Record*, June 6, 1959, 5.

¹³³ Renee Brown & Steven Keyton, "The Founding Mothers of Palm Springs," *Eden: Journal of the California Garden & Landscape Society*, Vol 20, No. 4 (Fall, 2017), 10.

¹³⁴ Historic Resources Group, "Lloyd A. Steffgen," *City of Palm Springs Historic Context Statement and Survey Findings (Screencheck Draft)* (Pasadena, CA: Historic Resources Group, October 13, 2005), Appendix A, accessed November 18, 2021, available: <https://www.palmspringsca.gov/home/showdocument?id=38171>

¹³⁵ "Boys Republic Building Gym," *Los Angeles Times*, July 13, 1952, 46.

¹³⁶ "First Step to Self Mastery" Topic of Preceptor Hamren," *Banning Daily Record*. June 6, 1959, 5.

¹³⁷ "Mentalphysics Institute Starts \$500,000 Building," *Hi-Desert Star*, March 31, 1960, 14.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Harold B. Zook, Jr. was born in Chicago in 1920, where his father- who also went by Harold Zook, was a well-known residential architect of beloved Cotswold themed houses that are now highly desirable Chicago landmarks. The younger Zook attended Cornell University where he received a *Beaux-Arts* education and graduated in 1941.¹³⁸ After a stint in the US Navy during World War II, Zook returned to Chicago and worked for his father then various Chicago firms, before relocating to Palm Springs in 1946, working for John Porter Clark and noted Modernist Albert Frey. After moving to Pasadena in 1947, Zook briefly partnered with Harold Bissner Sr., before starting his own practice the following year.¹³⁹ During the postwar period, Zook designed numerous Pasadena single family residences, including a whole cul de sac of Contemporary Style designs flanking his own former home on Mesita Road. In Pasadena, two of his house designs are city landmarks: the 1950 Bryant Myers House, and his own, above-mentioned former residence, which was completed the following year. Zook also designed commercial works in Pasadena, multiple large tracts of Postwar Ranch houses, and later in his career, multiple custom designed single-family homes in Orange County, where he relocated in 1962, opening an office in Corona Del Mar.¹⁴⁰

Architectural Record and *Arts and Architecture* featured a multitude of Zook's projects, many of which were shot by Julius Schulman. The early residential works of Zook are a Ranch-informed version of Mid-Century Modernism that he referred to as "Contemporary Style." The Contemporary Style's peak years ran from the mid-1950s to the late 1960s, but its first instances, including many by Zook himself, appear just after World War II, and continue through the late 1970s.¹⁴¹ Contemporary Style architecture is also known as "Contemporary Ranch," or simply "Mid-Century Modern."

According to architectural historian Virginia McAlester, Contemporary house designs were made possible by three 1930s developments: the aggressive marketing of newly developed double glazed architectural glass ("Thermopane") by the company Libbey-Owens-Ford; exterior grade plywood- including early use of a version called "K1-11"- presumably related to the now ubiquitous T1-11; and finally the advent of new glues, specifically as they related to glue laminated ("Glu-Lam") wood that allowed for new uses of wood paneling and post and beam construction not possible before.¹⁴²

In Contemporary Style designs, traditional fenestration patterns are largely denied. Holes and openings for windows are recessed behind long eaves, jogged to avoid typical arrangements, or are otherwise subsumed into large, full-height glazing. Entryways are similarly integrated into elevations, or otherwise obscured. Such gestures render the total, all-over design more abstract; more "Contemporary." Flat roofs are common in Contemporary Style houses but so are long, low-sloping gables with extended eaves that Zook used at Inspiration Heights. This treatment would become a signature element of Zook's works, but its better-known use is upon various

¹³⁸ Laura Voisin George (Pasadena Heritage), *Pasadena Oral History Project: Interview with Harold B. Zook, AIA*, Pasadena, CA: Pasadena Heritage Oral History Project, 2023: 4-5.

¹³⁹ George, *Pasadena Oral History*, 5.

¹⁴⁰ "Greenhaven Homes Still Give No Down," *Mirror News*, September 30, 1955, 44.

¹⁴¹ George, *Pasadena Oral History*, 30.

¹⁴² McAlester, *A Field Guide*, 632.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

California developed by Joseph Eichler, his “Eichler Homes” are perhaps the best-known examples anywhere of the Contemporary Style design system.

Among the various influences upon the Contemporary Style was the Usonian House architecture of Frank Lloyd Wright.¹⁴³ When he was still in the grocery business in 1943 Joseph Eichler and his family rented a Frank Lloyd Wright Usonian House in Hillsborough, and Eichler credits the experience with getting him inspired to begin a property development business. Among the Usonian house’s various design features are low-to-the-ground designs for means of connecting them with their natural context; use of natural materials; open floorplan; sheltering roof overhangs; a strong indoor-outdoor integration; and a generous use of glass. All of these features would become manifest upon Eichler’s own very well-known and successful houses designed by architects such as Anshen and Allen, Jones and Emmons, and Raphael Soriano, among others. Additionally, all these same features are also present at Inspiration Heights.

Contemporary Style homes share a variety of design elements with postwar Ranch architecture, itself informed by Wright’s Usonian houses. However, the Contemporary Style house can be perceived, and was likely marketed, as an evolution away from the Ranch house. Its target audience appears to have been a house for persons with more disposal income, wanting of a larger home, and able to afford a custom design if desired. Furthermore, the Contemporary style seems to have been geared toward the discerning, sophisticated buyer, one sensitive to matters of “good taste,” aware of then-popular Modernist and even Japanese aesthetics informing Contemporary Style works.¹⁴⁴ Concurrent with this, a rejection of Western, Chalet, or any other theming commonly seen upon Ranch houses.¹⁴⁵ The Contemporary Style design system lent itself to both hillside parcels and two-story works, circumstances with which the common Ranch style struggled.¹⁴⁶

Though theming was out, Modernist flourishes on Contemporary Ranch designs were not. Inspiration Heights presents stylized, abstract design elements within screen fences, breeze blocks, open truss extended eaves, or as notch or switchback detailing seen at extended rafter tails. Other Contemporary Style features at Inspiration Heights include open-frame extended eaves; carports instead of garages; indoor-outdoor partition walls, screening fences with decorative or ornamental patterning, screened porches; affixed, open patios directly located off rooms of a given house to make them seem bigger, and the generous use of glass as a means to take advantage of hillside views.¹⁴⁷ Zook’s early works, by his own account, also emphasized cost efficiency, and materials such as tongue and groove paneling, plywood siding, and concrete block are present at Inspiration Heights and in various other contemporaneous Zook works.

¹⁴³ Lamprecht and Paul, “Cultural Resources,” E-10 - E-11.

¹⁴⁴ Barbara Lamprecht and Daniel Paul, “Cultural Resources of the Recent Past, City of Pasadena,” National Register of Historic Places Multiple Property Documentation Form (Los Angeles: ICF Jones & Stokes, 2008), E-10 - E-11.

¹⁴⁵ Lamprecht and Paul, “Cultural Resources,” E-10 - E-11.

¹⁴⁶ Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2013), 634.

¹⁴⁷ McAlester, *A Field Guide*, 631.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

In an oral history undertaken with Pasadena Heritage, Zook mentioned that his work in the late 1950s was light and it was during that time he worked under Earl.¹⁴⁸ Concurrent to designing Inspiration Heights, in 1959, also under O.K. Earl Jr, Zook designed Pasadena's Saga Motor Hotel: a noted, Mid-Century Modern design located on East Colorado Boulevard, which at that time was a designated portion of Route 66. Both Inspiration Heights and the Saga projects have an abundance of crisp, long, low-slung Modern lines accented with decorative concrete breezeblock screens and partition walls that double as decorative and textural accents. On account of its design, Zook's Saga Motor Hotel has been determined eligible as a City of Pasadena local landmark.

Completed concurrently with the Inspiration Heights project was the "Preceptory of Light"- a learning center building with a sanctuary like interior located about 100 feet northeast of the First Church of Mystic Christianity. Though the design architect of the Preceptory of Light teaching building is presently unknown, Earl's firm constructed the building and it has features seen upon other Zook works, including the zig-zag line at the eave, extended beams, and a decorative use of concrete block. Therefore the design is believed to be that of Zook, possibly with Clarich, insofar as he was Earl's design chief.

An architect versed in Mid-Century Modern design recently oversaw the renovation of the three Inspiration Heights buildings. As part of this work, some plywood elements, including original plywood roof boxes and protruding bays, were removed. Carports were converted to patios, and new roof boxes are of corrugated metal. However, the buildings overall still retain integrity, with virtually all other character defining features maintained.

Arturs Damroze

Architect of the Richard Lampier Dingle Memorial Chapel, Latvian-born Arturs Damroze (1910-2002) studied architecture at the University of Latvia School of Architecture, then completed his studies in 1948 at the University of Architecture and Engineering in Karlsruhe, Germany.¹⁴⁹ Damroze relocated to the United States in 1950, working for Eero Saarinen doing planning work on the General Motors Technical Center in Detroit.¹⁵⁰ In 1958, he relocated to the Silver Lake neighborhood of Los Angeles, and had a Los Angeles office on 844 West Colorado Street, near Pasadena. An AIA directory listing identifies his principle works as the 1967 Florin Medical Square, completed by Judson-Perkins of Glendale, for whom he presumably worked, the Hale Medical Center in Fresno, and the Berber Residence of Pasadena.¹⁵¹ Damroze was a prolific fine artist in multiple media, especially collage, which he used to make numerous abstract graphic design artworks during the postwar era. A recently published book focused upon about Damroze's artwork mentions him during this time working for various architecture firms upon "a variety of smaller building design projects."¹⁵² Within that book, his Mentalphysics project is the

¹⁴⁸ George, *Pasadena Oral History*, 24.

¹⁴⁹ John F. Gane, ed., *American Architects Directory*, 3rd Edition (New York: R.R. Bowker Company, 1970), 200-201.

¹⁵⁰ Ilmars Krasts, *Arturs Damroze: Atteli: Images* (Bloomington, CA: "Sparky" (Div. of Reportype), 1999), np.

¹⁵¹ Gane, ed., *American Architects*, 200-201.

¹⁵² Krasts, *Arturs Damroze*, np.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

only one of his architectural works mentioned by name. During this period, Damroze also worked for Walt Disney Enterprises, where at Disneyland he worked upon the Monsanto Voyage to Inner Space attraction.¹⁵³

According to his granddaughter, Damroze was a Mentalphysics practitioner.¹⁵⁴ Damroze may well have known Dingle, known his son Richard who had passed, and participated in the various on-site retreats and conventions which by 1959 were at the peak of their activity. It is presently unknown if Earl served as the builder for Damroze's Memorial Chapel design. The project does not appear in any press information regarding the Preceptory of Light building campaign that Earl oversaw, and the Chapel appears to have been a last-minute addition to the campus plan, in honor of Dingle's departed son.

Expressionist Modernism

"Expressionist Modernism," sometimes referred to as simply "Expressionism," references a version of Modernism intended to convey a certain emotional essence through an intentional and distinctive shaping of form or use of materials. Expressionism has long been associated with the spiritual, the aspirational, and the mystical, as opposed to the machine-like rationalism of other Modernisms. In its earliest, pre- World War I iterations, European writers and architects such as Paul Scheerbart and Bruno Taut associated such affects with crystalline buildings- imagined or actual- that employed a generous use of colored or clear transparent glass.

After World War I, Expressionism became a dominant version of Modernism in Germany where architects like Erich Mendelsohn and Hans Scharoun created evocative designs that did not follow the rules or overt industrial references of what would later come to be known as International Style Modernism. Perhaps the best-known of the 20s era German Expressionist works is Mendelsohn's Einstein Tower project of 1919-1921, an observatory, lab, and sleeping quarters intended as a workplace for Albert Einstein. Mendelsohn saw symbolic references to Prometheus in its design which he referred to as a "mystical building."¹⁵⁵ Upon this building it is its form- the streamlining of shapes, the contrast between rectangles and circles, and distinct, ascendant profile that together are the antithesis of the low, flat-roofed, sharp angled box-forms commonly seen in International Modernism.¹⁵⁶

Coupled with a new interest in symbolism, the postwar era would see a strong resurgence in Expressionist Modernism that became increasingly prominent through the late 1950s and into the early 1960s. Even avowed International Style Modernists such as Le Corbusier would undertake this shift in the postwar era. His 1955 Notre Dame du Haut Chapel in Ronchamp France: with its pointed, triangular roof, rough textured, *beton-brut* concrete, latent symbolism, and cosmic interior references is the antithesis of the Bauhaus informed International Style Modernism with which he was earlier identified.

¹⁵³ Arta Lozenicins, telephone interview with author. La Crescenta, CA, October 25, 2021.

¹⁵⁴ Lozenicins, telephone interview.

¹⁵⁵ Michael Raeburn ed., *Architecture of the Western World* (New York: Rizzoli, 1980), 257.

¹⁵⁶ Michael Raeburn ed., *Architecture*, 256.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Perhaps the primary practitioners in the U.S. associated with this shift was the firm of Eero Saarinen and Associates. As a designer, the Finland-born Saarinen was a Modernist, but one willing to make a divergent body of work, of varying character and elements relative to a design's function and type. The character deemed appropriate to given commission often included an "Expressionist" symbolic or emotional component. Saarinen's 1962 TWA Flight Center project at Idyllwild (JFK) Airport in New York has open-span flowing and curved concrete forms and its exterior is intended to symbolically reference a bird in flight.

During the 1950s Postwar Expressionism in U.S. saw some of its most memorable applications upon religious architecture. Here, the abstraction afforded by Modernism was itself seen as symbolism of something ancient and primitive.¹⁵⁷ Such abstraction was frequently coupled to new and distinctive structural engineering feats for forms and spaces intended to evoke new spiritualist expressions. Many postwar era churches and Chapels- such as Saarinen's own MIT Chapel of 1955, incorporated centralized plans with the alter placed in the middle for a new sense of intimacy, community, and for a "personal belief in the nature of God and the Universe."¹⁵⁸

At the New City of Mentalphysics, the First Sanctuary of Mystic Christianity fits squarely within this postwar Expressionist context. Engineered by Neil Pallady for O.K. Earl Jr. Builders, the building features a prominent roof with exposed structural ribs that descend from its peak down its various ridgelines. Beyond each eave, I-Beams continue the run of each line nearly to the ground, where each terminates at a standalone, pier-like, flagstone-clad flying buttress. Octagonal, prominent, and tent-like, the roof is topped with a visually prominent spire, clearly reiterating the ascendant character of the Sanctuary.

The First Sanctuary of Mystic Christianity has many close parallels with oft-copied Saarinen Church design for the North Christian Church of Columbus Indiana. Both are tent-like structures - hexagonal in the case of North Christian- that appear to be all roof. Both have expressed, added structural elements as ribs upon their exterior roof lines, running up each in their entirety; both have a prominent and ascendant central spire; both are raised upon elevated, purpose-built berms. Similar in their abstraction, geometry, and character, both are sculptural, standalone buildings with no teaching facilities, Sunday schools or other auxiliary buildings attached to them. Perhaps most notable with this comparison is that Pallady's design for the New City of Mentalphysics predates the Saarinen design by a year; 1958 and 1959 respectively. North Christian Church was completed in 1964 and was the last project with which Saarinen had a direct hand in designing before his untimely 1961 passing at age 51.

Mid-Century Modern Vernacular

Though some of the buildings, as mentioned above, can be defined by specific design tendencies, in a broad sense the First Sanctuary of Mystic Christianity, the Richard Lampier Dingle Memorial Chapel, the Preceptory of Light, and Inspiration Heights are all also examples of

¹⁵⁷ Carole Rifkind, *Contemporary American Architecture* (New York: Plume (Penguin Group), 2001), 207.

¹⁵⁸ Rifkind, *Contemporary American*, 206.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

“Mid-Century Modern” architecture. Though first introduced in 1984 as a term referring to post war furniture, architecturally speaking, the term “Mid-Century Modern” has a remarkably wide usage.¹⁵⁹ In its most general sense the term appears to be a catch-all for any and all American postwar Modernism that alludes to but does not dogmatically follow the “High Modernism” of the Bauhaus, the International style, or even Expressionist Modernism. Some readings of Mid-Century Modernism simply propose the term as the American translation of European Modernism.¹⁶⁰

In Southern California, the term “Mid-Century Modernism” is common parlance for a vernacular, informal approach to Modernism, often with Modernist flourishes or other added details, or employing Expressionist forms that break apart the box-form even if only slightly. Some definitions of the term “Mid-Century Modern” emphasize its cost-efficient materials, integration of indoors and outdoors, or minimalist designs.¹⁶¹ But the former two features are those of Southern California Modernism in general, informed by its pragmatism and climate, and the latter would seemingly apply to any variety of Modernism.¹⁶² Local versions of Mid-Century Modernism often have Modern flourishes verging on “Googie”- a regional vernacular that is a particularly exuberant commercial Mid-Century Modernism related to the automobile.¹⁶³

Southern California, which at that time did not have the same sense of architectural hierarchy, orthodoxy, or criticism of other established cultural centers, lent itself well to such treatments.¹⁶⁴ As previously mentioned, during the postwar era there was a need for pragmatic and cost-efficient buildings across the region, and what gets known as Mid-Century Modernism in Southern California are frequently various designs honoring Modernism yet having applied Modern-themed flourishes to soften a given design. Flourishes of any kind, even Modern-themed ones, would be discouraged by true International Style European Modernism, but they made Modernism more palatable to the general public, particularly in the U.S. The term “expressionist” frequently gets used as an adjective with Mid-Century Modern buildings to reference those added or adjusted elements upon them that do not adhere so strictly to Modernist rules.

Although much of the Preceptory is a simple concrete block gable, its entryway is adorned with extended knife-edge beams, a zig-zag roofline, globe lights, and CMU breezeblock screens and columns that can be perceived as “Mid-Century Modern” elements. The First Sanctuary of

¹⁵⁹ Please see: Cara Greenberg, *Mid-century Modern: Furniture of the 1950s* (New York: Harmony Books/ Crown Publishers), 1984.

¹⁶⁰ Samantha Pires, “Mid-Century Modern: How the Postwar Movement Transformed Design,” *My Modern Met*. January 16, 2021, accessed November 24, 2021, available: <https://mymodernmet.com/mid-century-modern-design/>

¹⁶¹ Kelly Richman-Abdou, “Mid-Century Modern Homes that Shaped the Future of Architecture Design,” *My Modern Met*, November 25, 2017, available: <https://mymodernmet.com/mid-century-modern-homes/> Accessed November 24, 2021.

¹⁶² For a solid analysis of twentieth century architecture in a Southern California context, please see: David Gebhard and Susan King, *A View: California Architecture, 1960-1976* (San Francisco: San Francisco Museum of Modern Art, 1977).

¹⁶³ Please see: Alan Hess, *Googie: Fifties Coffee Shop Architecture* (San Francisco: Chronicle Books, 1985).

¹⁶⁴ Daniel Paul, *The Aesthetics of Efficiency: Contexts and the Early Development of Late-Modern Glass Skin Architecture*. master’s thesis (Northridge, CA: California State University, Northridge, 2004), 2-9.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Mystic Christianity has a bold, highly distinctive, roof of stretched, folded octagon form, with its front and rear elevations lifted to a pronounced A-Frame, flanked by extended, “flying” steel I-beams and flagstone buttresses. Inspiration Heights features open beams, zig-zag barrier walls, stylized partition walls, and generous glass. Damroze’s Chapel design features stacked course perforated concrete breezeblocks, open bays, and trellises dematerialize the building, plus sharp, folded plate roofs add expression to its flat-roofed, box-like form. Though some of the above features may be considered Expressionist or in the case of Inspiration Heights- identified with the Contemporary Style, all the above are also Mid-Century Modern design elements. The above-mentioned buildings are expressive, intact and locally significant examples of Mid-Century Modernism- made more so by their distinct client, and their telling Southern California religio-spiritualist context.

INTEGRITY

The New City of Mentalphysics retains very good historic integrity. Integrity, ranging from good to excellent, is retained in all contributing resources, including all buildings determined NRHP eligible under Criterion C. Aside from the standalone, single car garage behind the Reverend’s House becoming a workshop, there are no other instances on-site of character defining features of a contributing resource so substantially altered or deteriorated whereby the resource becomes non-contributing. Aside from a large pyramidal-form sign with white neon lettering once present off Highway 62, and the loss of a well and water tank in the Farm area, no otherwise contributing resources have been demolished. A water tank in the Maintenance Area is an in-kind replacement. Some of the property’s smaller elements have compromised integrity or are lost altogether. These include sheds, structures and objects that on account of their peripheral nature are not counted as either contributing or non-contributing resources.

The New City of Mentalphysics retains integrity of **location**. One contributing resource- the Farm’s Tank Bell, has been recently relocated to the front of the property as part of a sculpture park instillation, but the Tank Bell is easily movable back to its Farm location.

Dingle referenced the open desert landscape and its various features, often in his literature, making these elements a selling point for the New City and its completion. Insofar as the District boundary incorporates two whole parcels, this pristine, natural **setting** is included within the district boundary, and is exceptionally intact. Though development within the last fifty years is present in the vicinity beyond the boundary, this extended setting nonetheless still reads as an open desert one.

A multitude of properties, especially those completed by Lloyd Wright, exhibit distinctive **workmanship** whereby walls incorporate desert masonry of stone that appears to have specifically chosen and placed for given features of a building. This includes purposeful cutting of specific stones for various shapes that often echo the larger element of which they are part. The use of desert masonry often continues to the inside spaces of various rooms where they are often placed in willful compositions on chimneys, piers, and dividing walls.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

The New City of Mentalphysics as a District retains its integrity of **design**- both broadly and in specific contributing resources. The District as a whole still possesses the loosely hexagonal composition- defined by outer roads- that Lloyd Wright ascribed to it. Various designed landscape elements, including plant specimens that require more water, have been lost over time as the property's water circumstance became increasingly tenuous. But the vast majority of native and original plantings- including a multitude of Joshua trees and Oleander bushes, in addition to a multitude of other previously mentioned specimens, still remain. A variety of New Age and spiritualist landscape elements- including fountains, and boulder features for a labyrinth and medicine wheel, have been added to the site but are all reversible.

Most of the architecturally significant designs are within or immediately adjacent this central campus. Regarding their specific design integrity, all of them are intact, though some retain better design integrity than others. Perhaps the biggest change to the architecturally significant buildings is the loss of the tule matting upon the Caravansary and Administration buildings. This material formed an extended box-fascia that doubled as a canopy over walkway areas. It appears to have been removed or otherwise lost well within the District's period of significance. Aside from images taken when the buildings were finished, no later era pictures indicate the continued presence of this material upon building. The most overt recent alteration is the addition of an incompatible stone veneer cladding to piers and lintels at the Preceptory of Light building. These alterations are inaccurate but the still retains design integrity. Within the Courtyard of the Richard Lampier Dingle Memorial Chapel has been added a small rectangular reflecting pool where prior a small diamond-pattern designed landscape first existed. It is made with native stonework similar to that seen upon Lloyd Wright's buildings, and therefore feels somewhat compatible to other resources upon the property. The addition of this pool does not render the Memorial Chapel in its entirety to have lost integrity, and the building's design elements are otherwise retained. One of the large, north-facing picture windows in Lloyd Wright's Cafeteria building has what appears to be either a white metal or vinyl frame, but this frame is narrow, and is virtually seamless and unrecognizable without intentional observation of the element. The Inspiration Heights apartment buildings have recently undergone a renovation. Some original elements, such as T1-11 walls and a T1-11 box upon their roofs that obscured ventilation pipes are now gone. The former plywood roof boxes are now corrugated metal, an inappropriate alteration, and carports have been converted to patios. Aside from these changes, exterior of the recently renovated Apartments are otherwise sensitively handled, and retain very good design integrity. Various contributing resources in the Cottages, Maintenance and Farm sub-areas have seen alterations to their design integrity. However, the eligibility of none of these resources rests with their design significance, and upon observation each still reads as the cottage, barn, or other building that it was originally intended to be.

The New City of Mentalphysics Historic District retains its integrity of **materials**. The most significant architectural materials onsite are the desert masonry which Lloyd Wright incorporated into his various buildings, and his use of this material is expressive and retained. In his later works- the Cafeteria and Cottages, Lloyd Wright used a pink and plum stained concrete masonry units, and likewise these materials still express themselves as intended and have not been painted over or otherwise altered. The previously-mentioned loss of tule matting upon the Caravansary and Administration buildings is a materials change that affects the integrity of both

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

buildings, but not in a manner whereby integrity is lost. The same holds true for the loss of original materials and finished in specific Caravansary rooms, and within the Cafeteria itself, which have recent, incompatible tile flooring and in the case of the rooms, recently redone bathroom finishes. As previously mentioned, some T1-11 type cladding that Harold Zook incorporated into Inspiration Heights apartments has recently been removed, but on the whole the buildings still retain very good integrity. Aside from recladding alterations to some cottages and stall barns, buildings from the period of significance otherwise retain integrity of materials and even the original use and function of these peripheral buildings still reads.

The New City of Mentalphysics retains integrity of **feeling**, as a post-World War II era spiritualist retreat center at some remove from anything outside of it except for the natural desert landscape in which Dingle built it. Buildings upon the campus possess distinct forms, shapes and elements: the ascendant spire upon the Sanctuary; the folded plate roofs of the Memorial Chapel, the projectile elements of Lloyd Wright's Cafeteria and Cottages. Wright's buildings all seem to be part and parcel of the landscape. Groupings of various buildings are in a design dialog with each other, and the campus has an internal focus. Taken together, all of these characteristics lend the District a feeling of a property otherworldly, intentionally distinct, and outside of the norm-reiterating the very the character of Mentalphysics itself.

The New City of Mentalphysics Historic District retains integrity of **association** with its founder, Edwin John Dingle, commonly known as Ding Le Mei. Dingle directly oversaw the completion of the campus and all its contributing resources. The property's period of significance is directly associated to Dingle's development of and presence at the New City of Mentalphysics. Very few resources post-date this period, and therefore the property has excellent associative integrity to Edwin John Dingle.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Ancestry.com. *England & Wales National Probate Calendar* (Index of Wills and Administrations). 1858–1995 [database online]. Provo, UT, USA: Ancestry.com Operations, Inc. 2010.

“Architect to be Heard.” *The Pasadena Post*. September 29, 1930: 6.

Associated Press. “How Robert Schuller Turned a Drive-In Movie Ministry into a Megachurch.” *Inc*. April 3, 2015. Accessed November 27, 2021. Available: <https://www.inc.com/associated-press/how-robert-schuller-turned-a-drivein-movie-ministry-into-a-megachurch.html>.

“Attainment of Spiritual Liberation at Sanctuary of Christianity.” *Daily Record*. June 20, 1959: 2.

Baur, John. *The Health Seekers of Southern California 1897–1900* San Marino, CA.: Huntington Library. 1959.

“Boys Republic Building Gym.” *Los Angeles Times*. July 13, 1952: 46.

Brown, Renee and Steven Keylon. “The Founding Mothers of Palm Springs.” *Eden: Journal of the California Garden & Landscape Society*. Vol 20, No. 4. Fall 2017: 10.

“Build a Prayer” *Founders Church of Religious Science: Center for Spiritual Living*. 2021. Accessed November 24, 2021. Available: <https://founderslosangeles.org/need-prayer/build-a-prayer/>.

“City of Mentalphysics: Pasadena Builders Direct Project.” *Independent Star-News*. March 27, 1960: 16.

Collins. “Preceptory,” *Collins Dictionary*. London: Harper Collins Publishers, accessed November 24, 2021, available: <https://www.collinsdictionary.com/us/dictionary/english/preceptory>.

Dart, John. “Memorial Rites Sunday to Honor Edwin Dingle” *Los Angeles Times*. February 5, 1972: 22.

“‘Desert Shall Bloom as the Rose’ - topic of Dingle’s Sermon.” *Daily Record*. September 13, 1958: 4.

Dingle, Edwin J. (Ding Le Mei). *Across China on Foot: Life in the Interior and the Reform Movement*. Bristol, England: J.W. Arrowsmith Ltd.

New City of Mentalphysics Historic District

Name of Property

San Bernardino, CA

County and State

—. “Chinese Battle Trenches.” *The Wichita Beacon*. November 24, 1911.

—. “Great Chinese Statesman and Philosopher, Wu Tang Fang, Talks with Star Correspondent at Shanghai About the Future of New Chinese Republic.” *The Seattle Star*. November 11, 1913.

Dingle, Edwin J. *My Life in Tibet*. Los Angeles: Institute of Mentalphysics. 1979.

Dingle, Edwin J., Ed. “New Atlas and Commercial Gazetter of China.” Shanghai, China: *North China Daily News & Herald*, Ltd. 1917.

Dingle, Edwin J., F.R.G.S., ed. “Reach the Height of Your Desires through Mentalphysics.” *The Lamplighter*. December, 1936.

Dingle, Edwin J. *The Science of Mentalphysics*. Los Angeles, CA: Institute of Mentalphysics. 1930.

“Dingle to Deliver L.A. Lecture Series.” *Illustrated Daily News*. August 29, 1931.

Earl Corporation. “Design/ Build.” Accessed November 24, 2021. Available: http://www.earlcorp.com/about_services_design.htm.

“Facts About the City of Mentalphysics.” *Mansion Builder*. Vol. 1, No. 3, April, 1947: np.

“‘First Step to Self Mastery’ Topic of Preceptor Hamren.” *Banning Daily Record*. June 6, 1959: 5.

Fogelson, Robert M. *The Fragmented Metropolis: Los Angeles, 1850–1930*, Cambridge: Harvard University Press, 1967.

“Ford Foundation Quarters.” *Los Angeles Times*. April 29, 1951: 3.

The Frank Lloyd Wright Trust. “Organic Architecture.” Chicago, Il: The Frank Lloyd Wright Trust. nd. Available: <https://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf>.

Frankiel, Sandra Sizer. *California’s Spiritual Frontiers: Religious Alternatives in Anglo-Protestantism*. 1850–1910. Berkeley: University of California Press. 1988: 61. Available: <https://publishing.cdlib.org/ucpressebooks/view?docId=ft1z09n7fq;brand=ucpress>.

“Free Christmas Dinners Offered for Needy Jobless.” *Los Angeles Times*. December 19, 1934.

French, Paul. “FEER: The Beginning and the End.” China Rhyming. Accessed October 10, 2021. <http://www.chinarhyming.com/2009/09/23/feer-the-beginning-and-the-end/>.

Gane, John F., ed. *American Architects Directory*, 3rd Edition. New York: R.R. Bowker Company. 1970: 200–201.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Gebhard, David and Harriette Von Breton. *Lloyd Wright, Architect: 20th Century Architecture in an Organic Exhibition*. Exhibition Catalog.

Gebhard, David and Susan King. *A View: California Architecture, 1960–1976*. San Francisco Museum of Modern Art. 1977.

George, Laura Voisin. (Pasadena Heritage). *Pasadena Oral History Project: Interview with Harold B. Zook, AIA*. Pasadena, CA: Pasadena Heritage Oral History Project. 2013.

“Gilco Engineering Building New Plant.” *Pasadena Independent*. January 16, 1955: 24.

Ginsburg, Seymour B. "The Task of Becoming Sixth-Race Man." *Quest* 99.4 (FALL 2011): 139–143.

Greenberg, Cara. *Mid-century Modern: Furniture of the 1950s*. New York: Harmony Books/Crown Publishers. 1984.

“Greenhaven Homes Still Give No Down.” *Mirror News*. September 30, 1955: 44.

Haggard, Frank, Jr. in-person interview with author. October 27, 2021. Yucca Valley, CA.

Haller, John S. Jr. *The History of New Thought: From Mind Cure to Positive Thinking and the Prosperity Gospel*. West Chester, PA: Swedenborg Foundation Press. 2012: 4, 110, 118.

Headley Meares. “The Creation of Beachwood Canyon’s Theosophist “Dreamland.”” *Curbed Los Angeles*. May 22, 2014. Accessed October 1, 2021. Available: <https://la.curbed.com/2014/5/22/10099768/the-creation-of-beachwood-canyons-theosophist-dreamland-1>.

Hess, Alan. *Frank Lloyd Wright Natural Design: Organic Architecture*. New York: Rizzoli. 2012.

Hess, Alan. *Googie: Fifties Coffee Shop Architecture*. San Francisco: Chronicle Books. 1985.

Historic Resources Group. “Lloyd A. Steffgen.” *City of Palm Springs Historic Context Statement and Survey Findings* (Screencheck Draft) Pasadena, CA: Historic Resources Group. October 13, 2005: Appendix A: Locally Designated Properties. Available: <https://www.palmspringsca.gov/home/showdocument?id=38171>.

“How to Give a Spiritual Mind Treatment.” *Science of Mind Archives*. 2019. Accessed November 24, 2021. Available: <https://scienceofmindarchives.com/product/how-to-give-a-spiritual-mind-treatment/>.

Hine, Robert V. *California’s Utopian Spiritualist Colonies*. New York: W.W. Norton & Company, Inc. 1973.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Hines, Thomas S. "The Blessing and the Curse: The Achievement of Lloyd Wright." in *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* Alan Weintraub. New York: Harry Abrams, Inc. 1998.

Institute of Mentalphysics. "Do the Dead Return?" *Popular Science*. Advertisement. February, 1942: 36.

—. "1927–1957: Thirty Years of Service to Humanity." Los Angeles, CA: Institute of Mentalphysics. 1957: 4, 5, 24.

—. 1975 guestbook.

—. "Bulletin #2: Committees Report on the Preceptory of Light." C. 1955: np.

—. "The Desert's Majesty." Booklet. Los Angeles: The Institute of Mentalphysics. 1948: np.

—. "Facts About the City of Mentalphysics." *The Mansion Builder*. Vol 1 No. 3. April, 1947: np.

—. "Our Institute and Church." *The Mansion Builder*. Los Angeles, CA: The Institute of Mentalphysics. April, 1964.

—. "Work of Our Own Church." *The Mansion Builder*. June 1971: np.

Johnson, Bonnie. "Beyond the Pineapple Tract: Mapping Utopian Los Angeles." *Los Angeles Review of Books*. November 28, 2016. Accessed November 24, 2021. <https://lareviewofbooks.org/article/beyond-pineapple-tract-mapping-utopian-los-angeles/>.

Klafkowski, Piotr. "Remarks on the Lesser-Known Founders of the Myth of Tibet." *Ethnologia Polona*. Vol. 37: 2016 (2017).

Krasts, Ilmars and Arturs Damroze: Atteli: Images. Bloomington, CA: "Sparky." (Div. of Reportype), 1999: np.

Lake Shrine (Self-Realization Fellowship). "History: Self-Realization Fellowship Lake Shrine." Accessed November 24, 2021. <https://lakeshrine.org/about-lake-shrine/history/>.

Lamphier, Peg A. and Rosanne Welch, eds. *Women in American History: A Social, Political, and Cultural Encyclopedia and Document Collection, Volume One: Precolonial North America to the Early Republic*. Santa Barbara, CA: ABC-CLIO, LLC. 2017.

Lamprecht, Barbara and Daniel Paul. "Cultural Resources of the Recent Past, City of Pasadena," National Register of Historic Places Multiple Property Documentation Form. Los Angeles: ICF Jones & Stokes. 2008.

"Let's Talk About You: An Idea Whose Time Has Come." *Los Angeles Evening Citizen News*. January 31, 1959: 6.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Lewis, Mark. "Ojai Pilgrims" Ojaihub.com. December 19, 2019. Accessed November 24, 2021.
Available: <https://www.ojaihub.com/ojai-pilgrims/>.

"Lilian Mary Dingle." in: *The England & Wales National Probate Calendar* (Index of Wills and Administrations). 1858–1995.

Llano Del Rio Collective. "Utopias of So. Cal.: Colonies, Communes, and Intentional Communities of Southern California." Brochure. Llano Del Rio Guides. Spring 2014.

Lozenicins, Arta. Telephone interview with author. October 25, 2021.

The Master Printer's Annual & Typographical Year Book. London: Spottiswoode, Ballantine, & Coy, Limited. 1932.

McAlester, Virginia Savage. *A Field Guide to American Houses*. New York: Alfred A. Knopf. 2013.

McWilliams, Carey. *Southern California Country: An Island on the Land*. New York: Duell, Sloan & Pearce. 1946.

"Mentalphysics Convention Fellowship: Conventions in 1961 are as Follows." *The Mansion Builder*. April, 1961: np.

"Mentalphysics in Convention. Service to Hear Special Music." *Hi-Desert Star*. July 11, 1980: 9.

"Mentalphysics Institute Starts \$500,000 Building." *Hi-Desert Star*. March 31, 1960: 14.

National Archives and Records Administration. 1930 United States Federal Census. Alameda County, CA, District 0126. Accessed October 20, 2021. www.ancestrylibrary.com.

National Archives. 1901 Census (Gloucestershire; Bristol; Knowle; District 08): 17. Available: https://www.ancestrylibrary.com/imageviewer/collections/7814/images/GLSRG13_2387_2389-0026?treeid=&personid=&hintid=&queryId=3c5da72d7cb04dcc8f2b2cfbe828543f&usePUB=true&_phsrc=SKg153&_phstart=successSource&usePUBJs=true&pId=12927202.

Neil Genzlinger. "Art Kunkin, Counterculture Newspaper Publisher, Dies at 91." *New York Times*. May 10, 2019: 12.

"New Theories on Life Advanced by Lecturer." *The Evening Star*. December 27, 1929: 24.

"Office Boasts Latest in Design." *Pasadena Independent*. March 28, 1954: 27.

"O.K. Earl Endowment." Pasadena Community Foundation. 2021. Accessed 11/24/2021.
Available: <https://pasadenacf.org/funds/o-k-earl-endowment/>.

"Orrin Kinsley Earl Jr." *Pasadena Star-News*. January, 23, 2004. Online version available: <https://www.legacy.com/us/obituaries/pasadenastarnews/name/orrin-earl-obituary?pid=1833416>

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

“Paramahansa Yogananda’s First Talk in the West and Its Enduring Message.” *Self Realization Fellowship Blog*. September 10, 2020. Accessed 11/24/21. Available: <https://yogananda.org/blog/celebrating-the-100th-anniversary-of-paramahansa-yoganandas-arrival-in-the-west>.

Paul, Daniel. *The Aesthetics of Efficiency: Contexts and the Early Development of Late-Modern Glass Skin Architecture*. Master’s thesis. California State University, Northridge. 2004.

Pires, Samantha. “Mid-Century Modern: How the Postwar Movement Transformed Design” *My Modern Met*. January 16, 2021. Accessed November 24, 2021. <https://mymodernmet.com/mid-century-modern-design/>.

Principal Probate Registry. *Calendar of the Grants of Probate and Letters of Administration made in the Probate Registries of the High Court of Justice in England*. London, England © Crown copyright. Available: https://www.ancestrylibrary.com/imageviewer/collections/1904/images/31874_221828-00115?usePUB=true&_phsrc=SKg167&_phstart=successSource&usePUBJs=true&pId=4959104.

“Public Invited to Attend Services at New City.” *The Desert Sun*. June 22, 1957: 6.

Raeburn, Michael. ed. *Architecture of the Western World*. New York: Rizzoli. 1980.

“Rantec Expands.” *Valley Times*. September 14, 1959: 20.

Rare Book Society of India. “Digital Rare Book: Autobiography of a Yogi.” Rare Book Society of India. November 28, 2020. Accessed 11/24/21. <https://rarebooksocietyofindia.org/postDetail.php?id=ID-1606579176>.

“Religious Notices (Three Free Lectures by Ding-Le-Mei).” *The Standard Union*. January 18, 1930.

Richman-Abdou, Kelly. “Mid-Century Modern Homes that Shaped the Future of Architecture Design.” *My Modern Met*. November 25, 2017. Available: <https://mymodernmet.com/mid-century-modern-homes/>.

Rifkind, Carole. *Contemporary American Architecture*. New York: Plume (Penguin Group). 2001.

Schuller, Robert. *A Place of Beauty, A Joy Forever: The glorious gardens and grounds of the Crystal Cathedral in Garden Grove, California*. Garden Grove, CA: Crystal Cathedral Ministries. 2005.

Self Realization Fellowship. “Aims and Ideals.” Accessed November 24, 2021. Available: <https://yogananda.org/aims-and-ideals>.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Stejskal, Iva. "Edwin John Dingle: Chronology." Unpublished document. 2021.

Storrer, William Allin. *The Architecture of Frank Lloyd Wright: A Complete Catalog*. Chicago: The University of Chicago Press. 2002.

"The Strange Tale of Robert Schuller and the Crystal Cathedral: A Conversation with Sociologists Mark T. Mulder and Gerardo Marti." Albert Mohler. May 27, 2020. Accessed November 20, 2021. Available: <https://albertmohler.com/2020/05/27/mark-mulder-gerardo-marti>.

Stumbo, Bella. "Schuller: The Gospel of Success." *Los Angeles Times*. May 29, 1983: 17.

"Students Convention Held at New Mentalphysics City." *The Desert Sun*. May 18, 1957: 3.

Summer, Werner. "A short History of the Life of Dr. Edwin John Dingle aka Ding Le Mei of The Institute of Mentalphysics and The International Church of the Holy Trinity at The City of Mentalphysics in Los Angeles and Joshua Tree, California." Unpublished document, Joshua Tree, CA. July 4, 2021.

"The Three Declared Objects of the Theosophical Society," The Theosophical Society of America. Accessed November 18, 2021. Available: <https://www.theosophical.org/publications/quest-magazine/9-about-us-sp-709/introduction/1043-three-objects>.

"Three Free Lectures by Ding-Le-Mei." *Brooklyn Daily Eagle*. January 25, 1930: 11.

Weintraub, Alan. *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr*. New York: Henry Abrams, Inc. 1998.

"What do Theosophists Believe?" *The Theosophical Society of America*, 2021, accessed October 8, 2021, available: https://www.theosophical.org/about/theosophy?gclid=CjwKCAiAiKuOBhBQEiwAId_sKzI-o2-xXtLiJzaw9G8fJIGiUTw69aUd3RE9iYPFsFldbTdaCXPTVxoCXzMQAvD_BwE.

Willis, Alfred. "A Survey of Surviving Buildings of the Krotona Colony in Hollywood." *Architronic*. 1998: 1. Accessed November 24, 2021. Available: <http://s3.amazonaws.com/arena-attachments/102063/c8c0904dc07f1f42a950bf77016b79f8.pdf?1366787194>.

Wright, Arnold and H.A. Cartwright, eds. *Twentieth Century Impressions of British Malaya: Its History, People, Commerce, Industries and Resources*. London: Lloyd's Greater Britain Publishing Company. 1908.

Wright, Frank Lloyd. "In the Cause of Architecture: Second Paper" *Architectural Record*. Vol. XXXV. No.5. May, 1914: 406, 413.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

—. Letter to Lloyd Wright. February 7, 1947. Getty Research Institute Special Collections No. W172D0300000. Courtesy Getty Research Institute, Research Library, Special Collections. Los Angeles, CA.

Wright, Lloyd. Letter to Frank Lloyd Wright. January 8, 1947. Getty Research Institute Special Collections no. W172A06. Courtesy Getty Research Institute, Research Library, Special Collections. Los Angeles, CA.

—. Undated letter to Frank Lloyd Wright. 1947. Getty Research Institute Special Collections No. W179A08). Courtesy: Getty Research Institute, Research Library, Special Collections. Los Angeles, CA.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

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): _____

10. Geographical Data

Acreage of Property 152

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: 34.136362 Longitude: -116.369524

2. Latitude: 34.140635 Longitude: -116.356661

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

3. Latitude: 34.135115 Longitude: -116.356645

4. Latitude: 34.135115 Longitude: -116.369587

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

The combined outer boundary of the entirety of two adjacent San Bernardino County parcels, consisting of "Parcel Map 2819 Parcel 12 EX ST" (APN 0601-231-36-0000) and "Parcel Map 2819 Parcel 13 EX ST" (APN 0601-231-37-0000).

Boundary Justification (Explain why the boundaries were selected.)

Both parcels were directly associated with the New City of Mentalphysics during the period of significance. Both parcels contain access points, contributing resources and other landscape elements with which the property was historically identified. This includes open desert land, a setting that the Institute of Mentalphysics liberally marketed as in most materials pertaining to the New City of Mentalphysics property.

11. Form Prepared By

name/title: Daniel D. Paul, Architectural Historian

organization: on behalf of The Institute of Mentalphysics (Joshua Tree Retreat center)

street & number: 3938 Vista Court

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

e-mail: danielpaul@gmail.com

New City of Mentalphysics Historic District

Name of Property

telephone: (213) 215-4161

date: January 12, 2022

San Bernardino, CA

County and State

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

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.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo Log

Name of Property: New City of Mentalphysics Historic District
City or Vicinity: Joshua Tree
County: San Bernardino
State: California
Photographer: Daniel Paul unless otherwise noted
Date Photographed: July 13-15, 2021

Photo 1 of 50:

Caravansary of Joy, front elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0001)

Photo 2 of 50:

Caravansary of Joy battered wall and fin detail. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0002)

Photo 3 of 50:

Caravansary of Joy exterior detail. View: N, NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0003)

Photo 4 of 50:

Caravansary of Joy- Friendship Hall. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0004) Photograph: Cait Greeley

Photo 5 of 50:

Caravansary of Joy standalone triangular fountain. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0005)

Photo 6 of 50:

Cafeteria and Pond. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0006)

Photo 7 of 50:

Cafeteria, rear elevation. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0007)

Photo 8 of 50:

Cafeteria, side elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0008)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 9 of 50:

Cafeteria roof detail. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0009)

Photo 10 of 50:

Cafeteria interior. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0010) Photograph: Cait Greeley.

Photo 11 of 50:

Preceptory of Light marquee and commemorative plaque. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0011)

Photo 12 of 50:

First Sanctuary of Mystic Christianity, front elevation. View: W, SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0012) Photograph: Cait Greeley

Photo 13 of 50:

First Sanctuary of Mystic Christianity and Mentalphysics landscape. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0013)

Photo 14 of 50:

First Sanctuary of Mystic Christianity interior. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0014) Photograph: Cait Greeley

Photo 15 of 50:

Richard Lampier Dingle Memorial Chapel. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0015) Photograph: Cait Greeley

Photo 16 of 50:

Richard Lampier Dingle Memorial Chapel. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0016)

Photo 17 of 50:

Richard Lampier Dingle Memorial plaque. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0017)

Photo 18 of 50:

Richard Lampier Dingle Memorial Chapel. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0018) Photograph: Cait Greeley.

Photo 19 of 50:

Richard Lampier Dingle Memorial Chapel interior. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0019) Photograph: Cait Greeley.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 20 of 50:

Preceptory of Light. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0020)

Photo 21 of 50:

Preceptory of Light, walkway. View: N and downward. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0021)

Photo 22 of 50:

Preceptory of Light interior. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0022) Photograph: Cait Greeley.

Photo 23 of 50:

Ridge Cottage 3. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0023) Photograph: Cait Greeley.

Photo 24 of 50:

Ridge Cottage grouping. View: W, SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0024)

Photo 25 of 50:

Ridge Cottage triplex 10, 11, 12. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0025)

Photo 26 of 50:

Ridge Cottage 1 interior: typical to all Ridge Cottage units. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0026) Photograph: Cait Greeley.

Photo 27 of 50:

Inspiration Heights Apartment. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0027)

Photo 28 of 50:

Inspiration Heights Apartment: patio wall detail. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0028)

Photo 29 of 50:

Inspiration Heights Apartments. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0029)

Photo 30 of 50:

Inspiration Heights Apartments, roof detail. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0030)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 31 of 50:

Inspiration Heights Apartments, View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0031)

Photo 32 of 50:

Central landscape and building grouping. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0032)

Photo 33 of 50:

Administration Building. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0033)

Photo 34 of 50:

Administration Building. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0034)

Photo 35 of 50:

Administration Building, side elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0035)

Photo 36 of 50:

Administration Building, rear patio. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0036)

Photo 37 of 50:

Administration Building pool. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0037)

33

Photo 38 of 50:

Administration Building living room fireplace. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0038)

Photo 39 of 50:

Crystal Cottage. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0039)

Photo 40 of 50:

Angel Cottage. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0040)

Photo 41 of 50:

Star Cottage. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0041)

New City of Mentalphysics Historic District

Name of Property

San Bernardino, CA

County and State

Photo 42 of 50:

Sapphire Cottage. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0042)

Photo 43 of 50:

Rose Cottage, front elevation. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0043)

Photo 44 of 50:

Garage and early-era shed. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0044)

Photo 45 of 50:

Horse Stable. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0045)

Photo 46 of 50:

Maintenance Area – general view. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0046)

Photo 47 of 50:

Farm- hitching posts and shed. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0047)

Photo 48 of 50:

Farm- recent workshop. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0048)

Photo 49 of 50:

Farm- The Reverend's House. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0049)

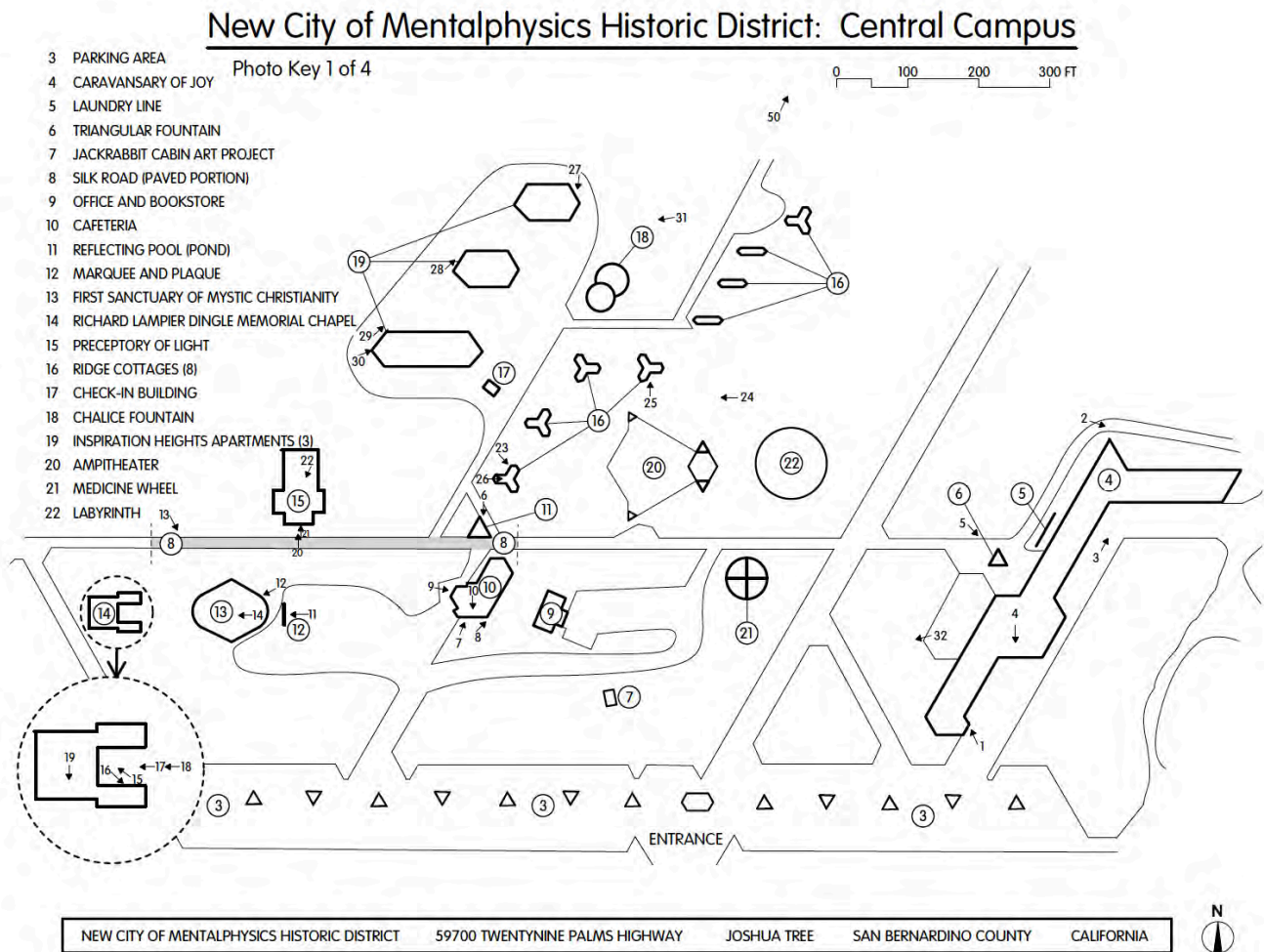
Photo 50 of 50:

Rear landscape (picnic area). View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0050)

New City of Mentalphysics Historic District
 Name of Property

San Bernardino, CA
 County and State

PHOTO KEY (Four Pages)

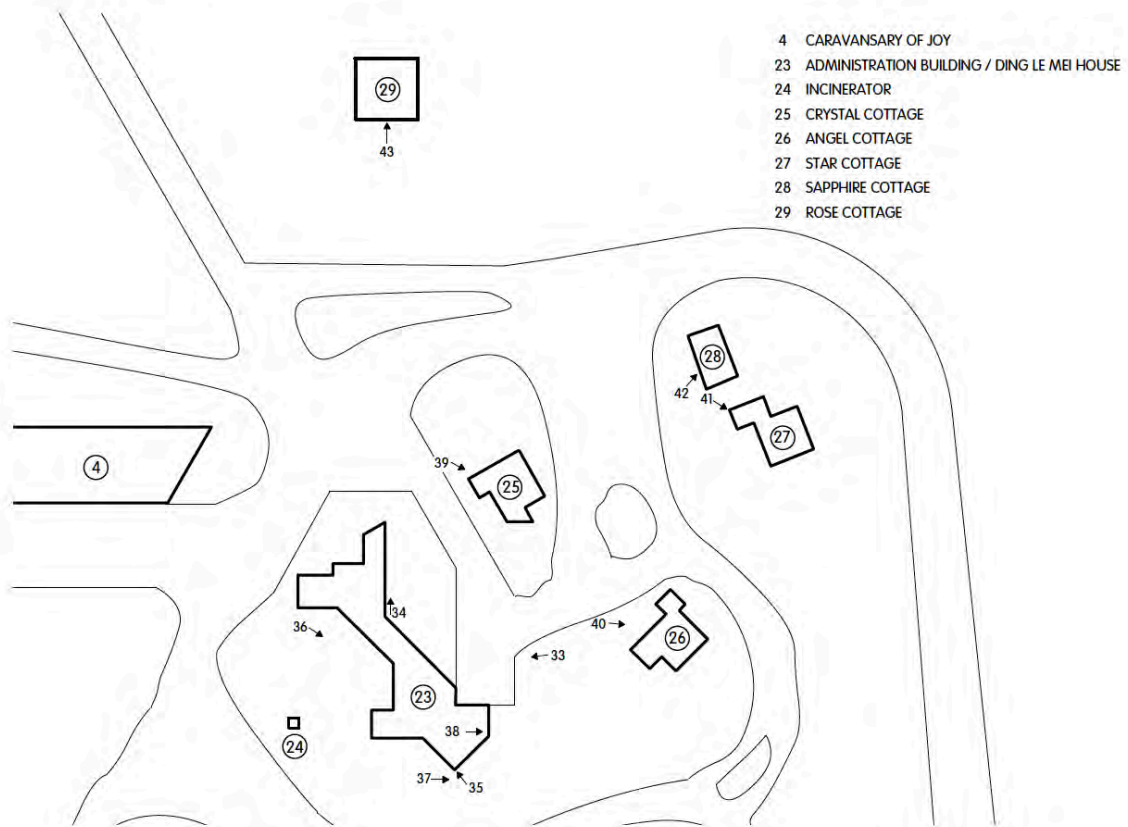
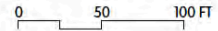


New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Older Cottages Area

Photo Key 2 of 4



- 4 CARAVANSARY OF JOY
- 23 ADMINISTRATION BUILDING / DING LE MEI HOUSE
- 24 INCINERATOR
- 25 CRYSTAL COTTAGE
- 26 ANGEL COTTAGE
- 27 STAR COTTAGE
- 28 SAPPHIRE COTTAGE
- 29 ROSE COTTAGE

NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA

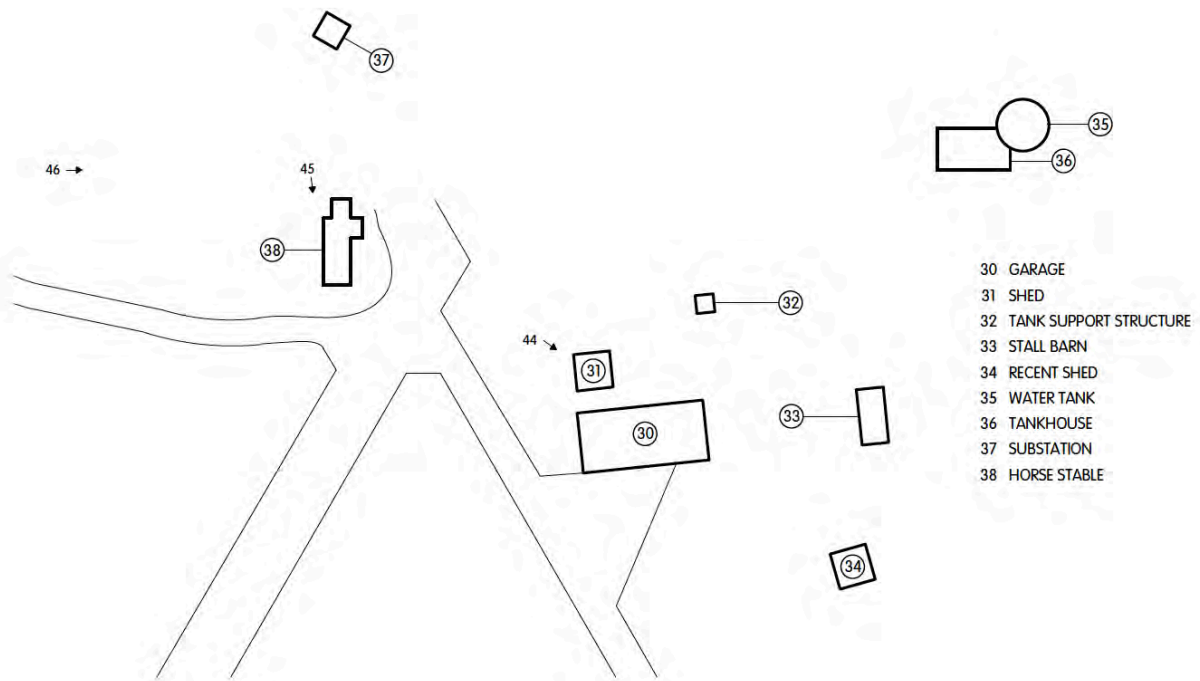
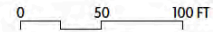


New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Maintenance Area

Photo Key 3 of 4



NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA



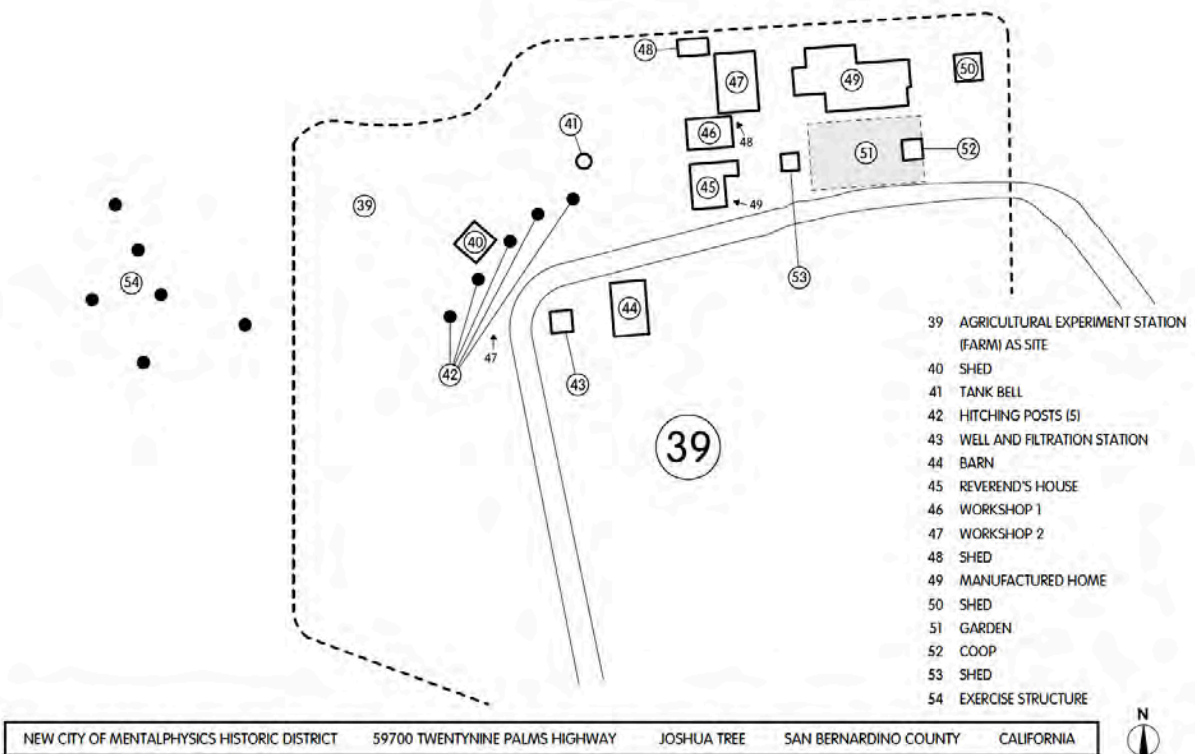
New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Agricultural Experiment Station (Farm)

Photo Key 4 of 4

0 50 100 FT



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photographs



Caravansary of Joy, front elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0001)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Caravansary of Joy battered wall and fin detail. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0002)



Caravansary of Joy exterior detail. View: N, NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0003)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Caravansary of Joy: Friendship Hall. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0004) Photograph: Cait Greeley



Caravansary of Joy standalone triangular fountain. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0005)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Cafeteria and pond. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0006)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Cafeteria, rear elevation. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0007)



Cafeteria, side elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0008)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Cafeteria roof detail. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0009)



Cafeteria interior. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0010)
Photograph: Cait Greeley.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Preceptory of Light marquee and commemorative plaque. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0011)



First Sanctuary of Mystic Christianity, front elevation. View: W, SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0012) Photograph: Cait Greeley

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



First Sanctuary of Mystic Christianity and Mentalphysics landscape. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0013)



First Sanctuary of Mystic Christianity interior. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0014) Photograph: Cait Greeley

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Richard Lampier Dingle Memorial Chapel. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0015) Photograph: Cait Greeley



Richard Lampier Dingle Memorial Chapel. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0016)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Richard Lampier Dingle Memorial plaque. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0017)



Richard Lampier Dingle Memorial Chapel. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0018) Photograph: Cait Greeley.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Richard Lampier Dingle Memorial Chapel interior. View: S. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0019) Photograph: Cait Greeley.



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Preceptory of Light. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0020)



Preceptory of Light, walkway. View: N and downward. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0021)



New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Preceptory of Light interior. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0022) Photograph: Cait Greeley.



Ridge Cottage 3. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0023) Photograph: Cait Greeley.



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 24 of 50:

Ridge Cottage grouping. View: W, SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0024)



Ridge Cottage triplex 10, 11, 12. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0025)



New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Photo 26 of 50:

Ridge Cottage 1 interior: typical to all Ridge Cottage units. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0026) Photograph: Cait Greeley.



Inspiration Heights Apartment. View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0027)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 28 of 50:

Inspiration Heights Apartment: patio wall detail. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0028)



Inspiration Heights Apartments. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0029)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 30 of 50:

Inspiration Heights Apartments, roof detail. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0030)



Inspiration Heights Apartments, View: SW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0031)



New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Photo 32 of 50:

Central landscape and building grouping. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0032)



Administration Building. View: W. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0033)



New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Administration Building. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0034)



Administration Building, side elevation. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0035)



New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

Administration Building, rear patio. View: SE. (CA_San Bernardino County_ New City of Mentalphysics
Historic District_0036)



Administration Building- pool. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic
District_0037)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 38 of 50:

Administration Building- living room fireplace. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0038)



Crystal Cottage. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0039)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Angel Cottage. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0040)



Star Cottage. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0041)



Sapphire Cottage. View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0042)

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Rose Cottage, front elevation. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0043)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Garage and early-era shed. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0044)



Horse Stable. View: SE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0045)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Photo 46 of 50:

Maintenance area, general view. View: E. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0046)



Farm- hitching posts and shed. View: N. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0047)



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Farm- recent workshop. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0048)



Farm- The Reverend's House. View: NW. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0049)



New City of Mentalphysics Historic District
Name of Property

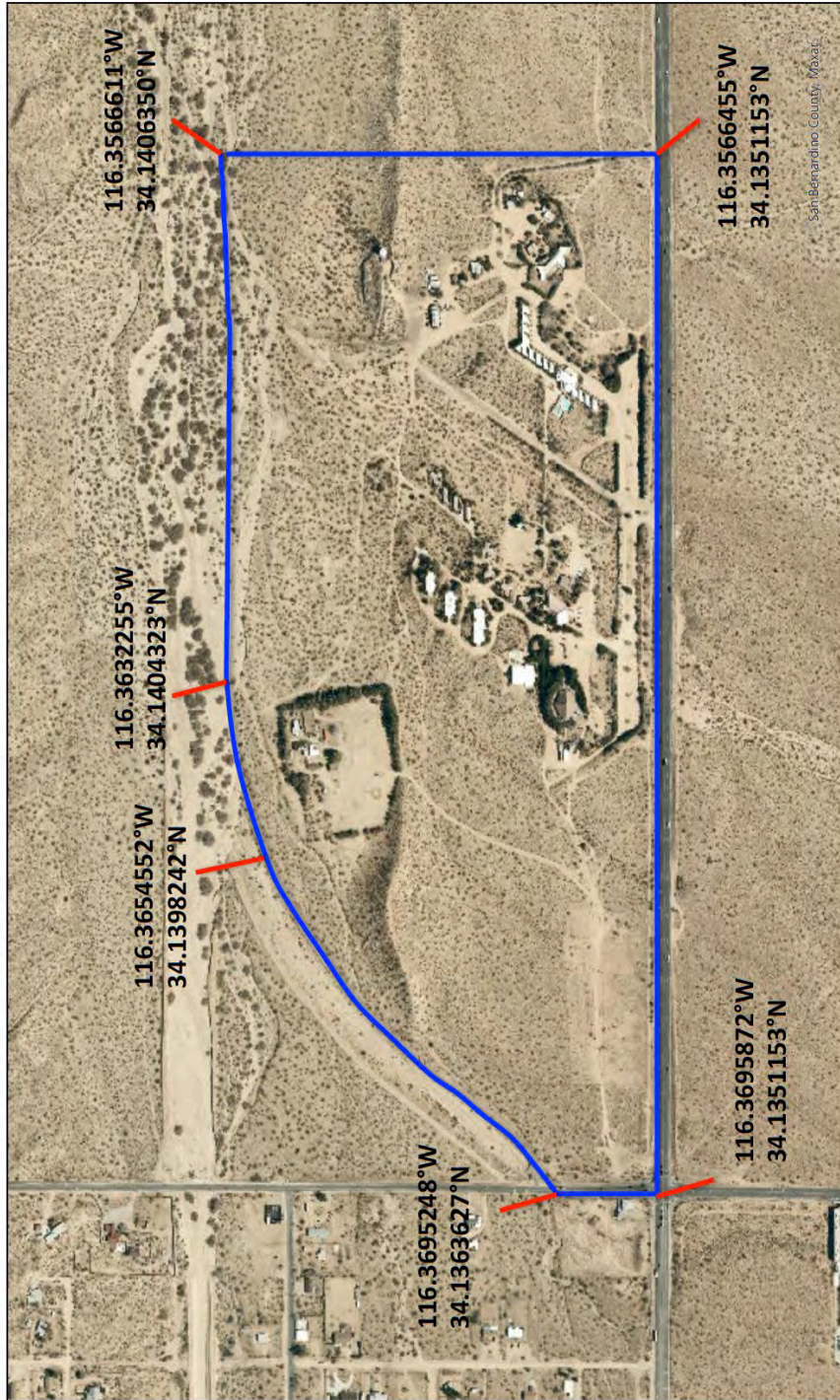
San Bernardino, CA
County and State

Rear landscape (picnic area). View: NE. (CA_San Bernardino County_ New City of Mentalphysics Historic District_0050)

Site Diagram with Decimal Degrees
San Bernardino County, Maxar Map Image

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

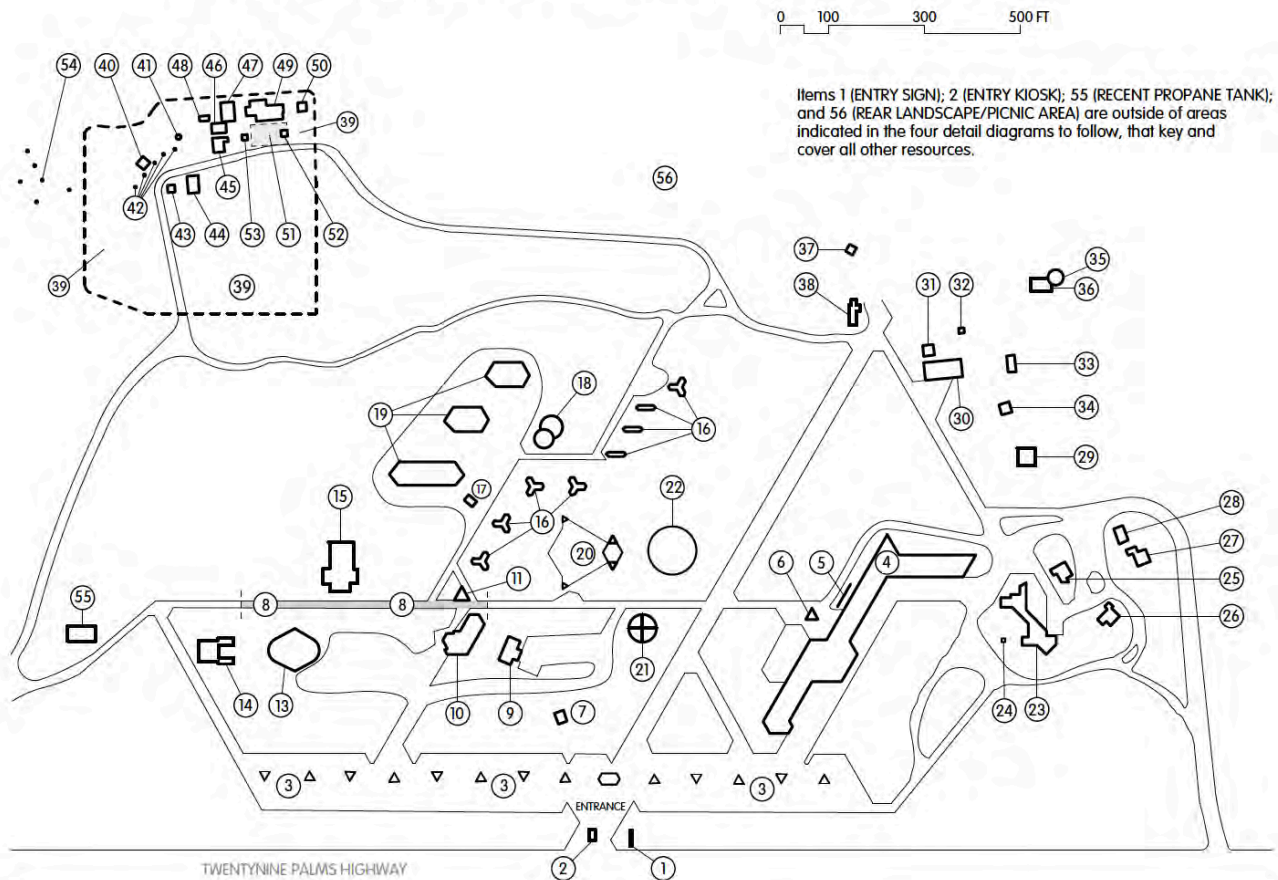


Site Plan 1 of 5

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Overview



NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA

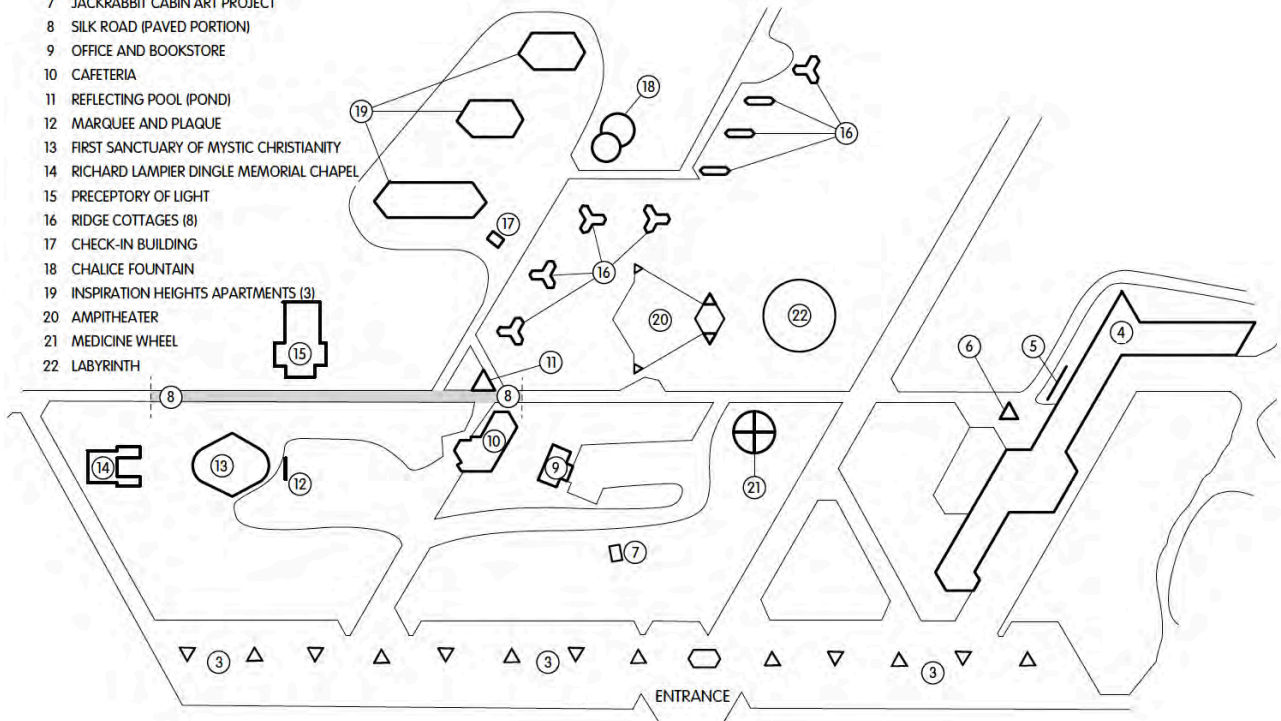


New City of Mentalphysics Historic District
 Name of Property

San Bernardino, CA
 County and State

New City of Mentalphysics Historic District: Central Campus

- 3 PARKING AREA
- 4 CARAVANSARY OF JOY
- 5 LAUNDRY LINE
- 6 TRIANGULAR FOUNTAIN
- 7 JACKRABBIT CABIN ART PROJECT
- 8 SILK ROAD (PAVED PORTION)
- 9 OFFICE AND BOOKSTORE
- 10 CAFETERIA
- 11 REFLECTING POOL (POND)
- 12 MARQUEE AND PLAQUE
- 13 FIRST SANCTUARY OF MYSTIC CHRISTIANITY
- 14 RICHARD LAMPIER DINGLE MEMORIAL CHAPEL
- 15 PRECEPTORY OF LIGHT
- 16 RIDGE COTTAGES (8)
- 17 CHECK-IN BUILDING
- 18 CHALICE FOUNTAIN
- 19 INSPIRATION HEIGHTS APARTMENTS (3)
- 20 AMPITHEATER
- 21 MEDICINE WHEEL
- 22 LABYRINTH



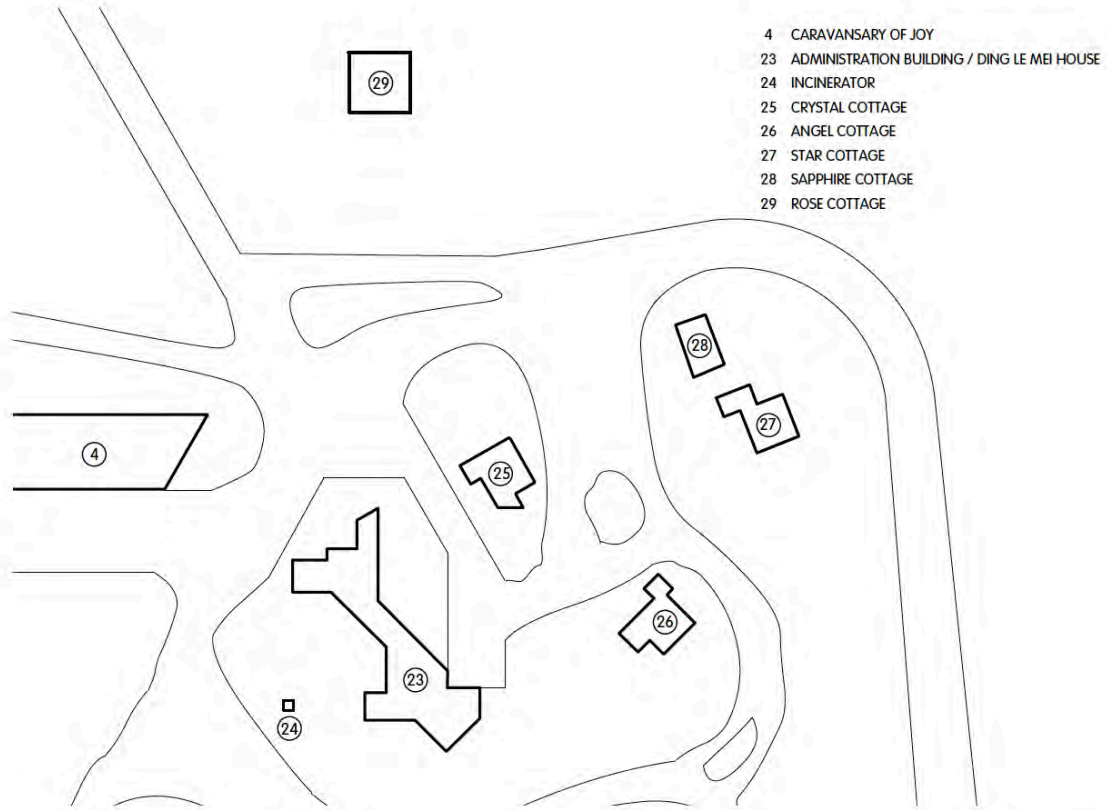
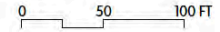
NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Older Cottages Area



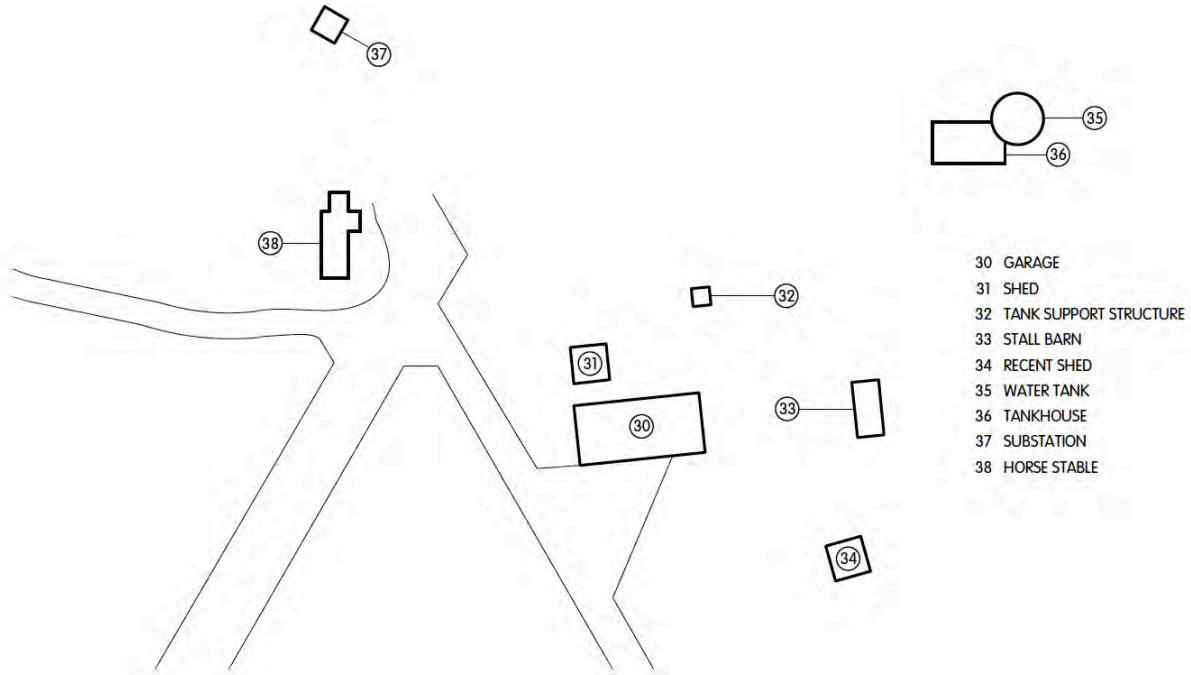
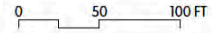
NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Maintenance Area



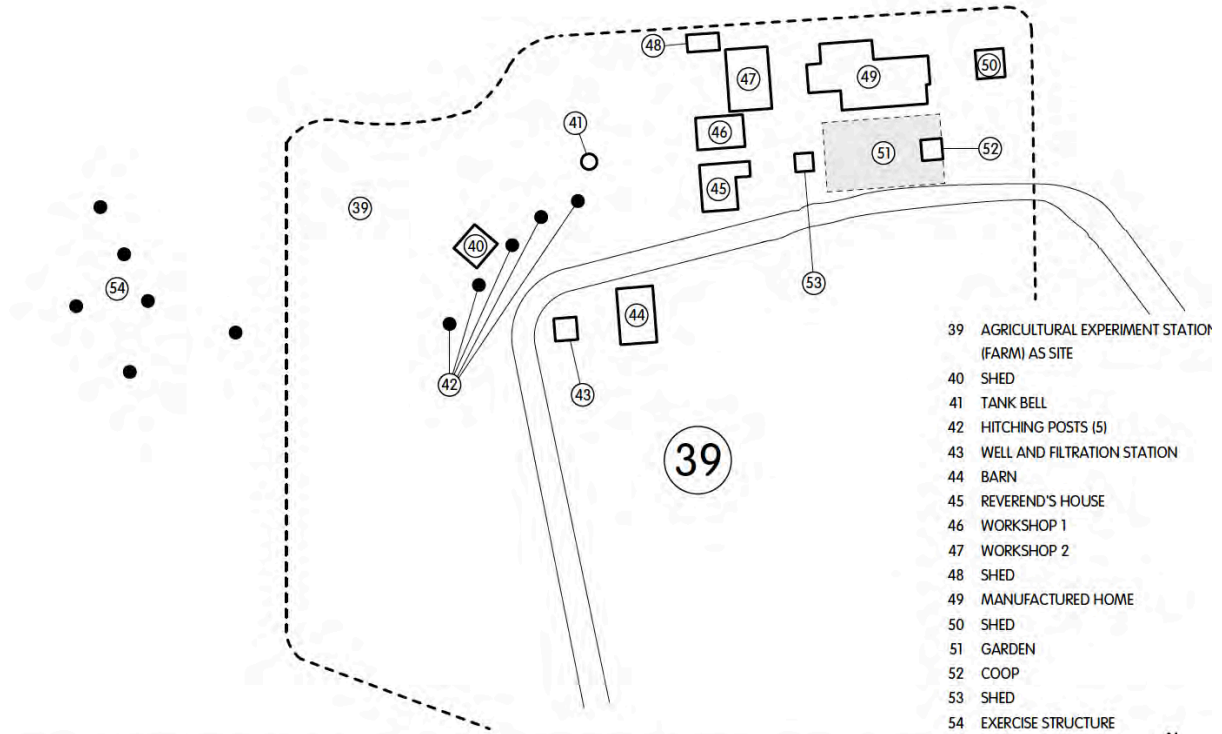
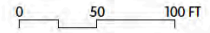
NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA



New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

New City of Mentalphysics Historic District: Agricultural Experiment Station (Farm)



NEW CITY OF MENTALPHYSICS HISTORIC DISTRICT 59700 TWENTYNINE PALMS HIGHWAY JOSHUA TREE SAN BERNARDINO COUNTY CALIFORNIA

On-Site Resources: Contributor Status

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

ON-SITE RESOURCES				
Diagram Number	Resource Name	Status (Eligibility Criteria if Contributing)	Property Type	Notes
1	Entry Sign	not counted	object	Recent, minor resource not counted per Bulletin 16A, page 17
2	Entry Kiosk	non-contributing	building	Recent
3	Parking Area	contributing (A, B)	site	Includes 13 planters, designed by Lloyd Wright; ambitious parking area intended for New City; poor condition and vulnerable to alteration
4	Caravansary of Joy	contributing (A, B, C)	building	Intact Lloyd Wright Building, similar to Taliesin West.
5	Laundry Line	not counted	object	Original character defining feature associated with Caravansary use
6	Triangular Fountain	not counted	object	Character defining feature associated with Caravansary
7	Jackrabbit Homestead Art Project	non-contributing	building	Recent, semi-permanent art instillation; easily movable
8	Silk Road (Paved Portion)	not counted	structure	Highlighted as point of reference for architectural description and acclimation purposes only
9	Office and Bookstore	non-contributing	building	Recent
10	Cafeteria	contributing (A, B, C)	building	Intact Lloyd Wright-designed building
11	Reflecting Pool (Pond)	contributing (A, B, C)	object	Lloyd Wright designed element; prominent enough to be individually counted
12	Marquee and Plaque	contributing (A, B)	object	Ephemeral, fragile but telling feature containing original service information from 50 years ago in addition to Preceptory building campaign plaque ambitiously set in 1954 at the beginning, not end, of building campaign
13	First Sanctuary of Mystic Christianity	contributing (A, B, C)	building	Intact Mid-Century Modern building; primary on-site sanctuary

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

14	Richard Lampier Dingle Memorial Chapel	contributing (A, B, C)	building	Intact Mid-Century Modern building dedicated to Dingle's deceased son; one of the last buildings completed from period of significance.
15	Preceptory of Light	contributing (A, B, C)	building	Not to be confused with Preceptory of Light building campaign; Mid-Century Modern, church-like teaching space
16	Ridge Cottages (8)	contributing (A, B, C)	buildings	Eight exceptionally intact Lloyd Wright Cottages
17	Check-in Kiosk	non-contributing	building	Recent Building associated with Inspiration Heights Apartments
18	Chalice Fountain	not counted	object	Recent fountain, minor resource element not counted per Bulletin 16A, page 17
19	Inspiration Heights Apartment (3)	contributing (A, B, C)	buildings	Three intact Mid-Century Modern apartments designed by Harold B. Zook, Jr.
20	Amphitheater	contributing (A, B)	structure	Original design element, may possess some alteration to stage flooring; loss of lawn at bowl
21	Medicine Wheel	not counted	object	Recent and minor landscape resource not counted per Bulletin 16A, page 17
22	Labyrinth	not counted	object	Recent and minor landscape resource not counted per Bulletin 16A, page 17
23	Administration Building/ Ding Le Mei House	contributing (A, B, C)	building	Intact Lloyd Wright design, Dingle's residence for last six years of his life
24	Lloyd Wright Waste Incinerator	not counted	object	Character defining feature associated with Administration Building
25	Crystal Cottage	contributing (A, B)	building	Early New City worker housing; alterations appear to date from period of significance
26	Angel Cottage	contributing (A, B)	building	Early New City worker housing; alterations appear to date from period of significance
27	Star Cottage	contributing (A, B)	building	Early New City worker housing, possible recladding, has rooftop sleeping deck
28	Sapphire Cottage	contributing (A, B)	building	Early New City worker housing, cladding and other recent alterations but still reads as duplex cottage
29	Rose Cottage	contributing (A, B)	building	Early New City worker housing
30	Garage	contributing (A, B)	building	Element of Maintenance Area established to facilitate New City

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

31	Shed	not counted	building	Poor condition; peripheral element associated with garage
32	Tank Support Structure	not counted	object	Original but minor resource, not counted per Bulletin 16A, page 17
33	Stall Barn	contributing (A, B)	building	Original agricultural outbuilding associated with early New City development
34	Recent Shed	not counted	building	Recent and minor resource not counted per Bulletin 16A, page 17
35	Water Tank	contributing (A, B)	structure	Recent, in-kind replacement to earlier water tank
36	Tankhouse	non-contributing	building	Recent construction
37	Substation	non-contributing	building	Recent construction
38	Horse Stable	contributing (A, B)	building	Early New City building informs retreat and recreational use of property
39	Agricultural Experiment Station (The Farm)	contributing (A, B)	site	Farm area established by Dingle intended grow vegetarian food to feed New City populace
40	Shed	not counted	building	Original but minor resource not counted per Bulletin 16A, page 17, character defining feature to Farm as site
41	Tank Bell	not counted	object	Original but minor resource not individually counted; character defining feature to Farm as site; recently relocated elsewhere upon campus; easily movable
42	Hitching Posts (5)	not counted	objects	Peripheral elements not counted per Bulletin 16A, page 17; character defining features to Farm as site
43	Well and Filtration Station	not counted	structure	Altered, peripheral element not counted per Bulletin 16A, page 17; character defining feature to Farm as site; windmill and tankhouse once upon slab have been removed
44	Barn	contributing (A, B)	building	Prominent building informs original use of Farm; also character defining feature to Farm as site
45	Reverend's House	contributing (A, B)	building	Some alterations but still reads as 1940s-era house; also character defining feature to Farm as site

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

46	Workshop 1	non- contributing	building	Substantially altered garage to Reverend's House reconfigured into workshop space within the last twenty years.
47	Workshop 2	non- contributing	building	Recent construction, compatible in design to other Farm resources.
48	Shed	not counted	building	Recent, minor resource not counted per Bulletin 16A, page 17
49	Manufactured Home	non-contributing	building	Post-dated the property's period of significance
50	Shed	not counted	building	Recent, minor resource not counted per Bulletin 16A, page 17
51	Garden	not counted	site	A recent site not counted per Bulletin 16A page 17
52	Coop	not counted	building	Recent, minor resource not counted per Bulletin 16A, page 17
53	Shed	not counted	building	Recent, minor resource not counted per Bulletin 16A, page 17
54	Exercise Structure	non-contributing	structure	Recent construction
55	Propane Tank	not counted	object	Recent construction
56	Rear Landscape/ Picnic Area	not counted	site	historic open space element with recent picnic furniture and fire pits

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Historic-Era Figures

All Figures courtesy The Institute of Mentalphysics unless otherwise noted

Figure 1. Aerial image, contrast adjusted, of The New City of Mentalphysics. January 15, 1963. North is to the top. Courtesy: University of California Santa Barbara aerial imagery collection, item pai-195v-5_50.

Figure 2. Lloyd Wright drawing of The New City of Mentalphysics elevation and site plan, 1954. Lloyd Wright never completed the octagonal building at the left.

Figure 3. Lloyd Wright's original site plan for "The City of Mentalphysics," which proposed a multitude of separate building types and traversed Highway 62, located vertically left of center. North is to the left.

Figure 4. Edwin Dingle (center, with hat) with the staff of his publication company "China & Far East Finance & Commerce."

Figure 5. One of many articles written by Dingle syndicated in US Newspapers regarding China and the Chinese Revolution. *Omaha Daily News*, December 1, 1911, 20.

Figure 6. Edwin John Dingle, ed., *The New Atlas and Commercial Gazetteer of China* (Shanghai, China: North China Daily News & Herald, Ltd., 1917).

Figure 7. "Comparison of China's Shipping Trade" page from Dingle's *The New Atlas and Commercial Gazetteer of China*.

Figure 8. "Railway Map of China" from Dingle's *The New Atlas and Commercial Gazetteer of China*, 1917.

Figure 9. Edwin Dingle's glass slides showing various scenes that he documented of his pre-1920 China travels.

Figure 10. Undated glass slides of Dingle demonstrating *pranayama* breathing exercises.

Figure 11. 1930 Ding Le Mei lecture announcement. *The Brooklyn Daily Eagle*, January 25, 1930, 11.

Figure 12. Early promotional image for Edwin John Dingle (Ding Le Mei), c. 1935.

Figure 13. Volume 1 of *The Lamplighter*- official publication of The Institute of Mentalphysics. October, 1935. A nearly identical lamp as that on the cover is still present within the Preceptory of Light building.

New City of Mentalphysics Historic District

Name of Property

San Bernardino, CA

County and State

Figure 14. Selected Mentalphysics publications: Edwin J. Dingle, *Breathing Your Way to Youth* (Los Angeles, CA: Institute of Mentalphysics, 1950).

Figure 15. Selected Mentalphysics publications: Edwin John Dingle, *Your Mind and Its Mysteries* (Los Angeles: Institute of Mentalphysics, c. 1938).

Figure 16. Selected Mentalphysics publications: Science of Mentalphysics, *Inner Chamber, Vol. I* (Los Angeles, CA: Institute of Mentalphysics, c. 1940).

Figure 17. Selected Mentalphysics publications: Dingle-authored meditation instructions.

Figure 18. Dingle demonstrating “Inspirational [Triangle] Breath” Institute of Mentalphysics, “Your Fifth Lesson.” *The Science of Mentalphysics* (Los Angeles, CA: The Institute of Mentalphysics, 1930), 3.

Figure 19. “The Voice of Ding Le Mei” set of 78 rpm records, c. 1930.

Figure 20. Fold-out poster guide to Health, Happiness and Beauty based off the “chemical structure of the human body,” undated. Courtesy Institute of Mentalphysics.

Figure 21. Cover of the Mentalphysics publication of *The Mansion Builder*, 1947. Lloyd Wright’s 1947 Caravansary of Joy is pictured at the top, with the Administration Building of the same year below it. Three 1941 cottages, including one incorporated into the Administration building (indicated by the square parapet), are also pictured. Available: <https://jtrcc.org/institute-of-mentalphysics/>, accessed 10/22/21.

Figure 22. Copy of Lloyd Wright section, plan and elevation for triplex cottage, c. 1954.

Figure 23. Copy of Lloyd Wright’s Cafeteria rendering, north elevation. c. 1954.

Figure 24. Copy of Lloyd Wright’s Triplex Cottage rendering, c. 1954. Courtesy: Institute of Mentalphysics.

Figure 25. The Caravansary of Joy under construction, 1947. *Mansion Builder*, Vol. 1, No. 3 (April, 1947), 12.

Figure 26. Agricultural Experiment Station (The Farm), 1947. *Mansion Builder*. Vol. 1, No. 3 (April, 1947), 12.

Figure 27. Caravansary of Joy, detail, desert imagery, Los Angeles headquarters (former Hobart Methodist-Episcopal Church). The cursive is Dingle’s. *The Mansion Builder*, Vol 1, No. 9. (April, 1950), np.

Figures 28a and 28b. Lloyd Wright’s Caravansary of Joy looking southeast, with new Preceptors. *Mansion Builder*, Vol 1 No. 9 (April, 1950), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Figure 29. Ding Le Mei on horseback, his daughter and wife on horseback, quote regarding The New City of Mentalphysics. *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

Figure 30. Administration Building [facing west- direction on image is incorrect]. From *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

Figure 31. Mentalphysics roadside pyramid sign (demolished for road widening) plus images of the Caravansary of Joy and the Administration Building. The tule matting at the fascia of both buildings was removed during the period of significance. The incinerator in the third frame, designed by Lloyd Wright, still remains. *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

Figure 32. Parking area backed by Lloyd Wright Cafeteria (L) and cottages (R); Caravansary of Joy at bottom, c. 1957. Institute of Mentalphysics. "1927-1957: Thirty Years of Service to Humanity" (Los Angeles, CA: Institute of Mentalphysics, 1957), np.

Figure 33. Ding Le Mei leading class in Friendship Hall, undated photograph.

Figure 34. First Sanctuary of Mystic Christianity, east elevation drawing. O.K. Earl, Jr, Builders, 1958.

Figure 35. Promotional record with First Sanctuary of Mystic Christianity pictured, c. 1959.

Figure 36. Dingle (in white, front row, left of center) and Mentalphysics Conventioneers in front of the First Sanctuary of Mystic Christianity, 1962.

Figure 37. Postcard of Richard Lampier Dingle Memorial Chapel, c. 1966. Image Courtesy cardcow.com: accessed October 21, 2021, available: <https://www.cardcow.com/251646/yucca-valley-california-richard-lampier-dingle-meditation-center/>.

Figure 38. The Cafeteria, exterior and interior, 1971; Mentalphysics convention brochure.

Figure 39. Images of Mentalphysics buildings, c. 1971. The marquee at the right in the upper image still remains, with its original lettering behind locked glass.

Figure 40. Various Mentalphysics buildings upon the cover of *The Mansion Builder*. June, 1971.

Figure 41. Dingle's request for donations to complete the New City. *The Mansion Builder*, 1947: 23.

Figure 42. Mentalphysics promotional materials. *The Mansion Builder*, April, 1964.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

Figure 43. Edwin Dingle (Ding Le Mei) on the cover of *The Mansion Builder*, April, 1964.

Figure 44. Edwin John Dingle (Ding Le Mei) promotional images, c. 1967.

Figure 45. Institute of Mentalphysics promotional literature, 1970.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

FIGURES

All Figures courtesy The Institute of Mentalphysics unless otherwise noted

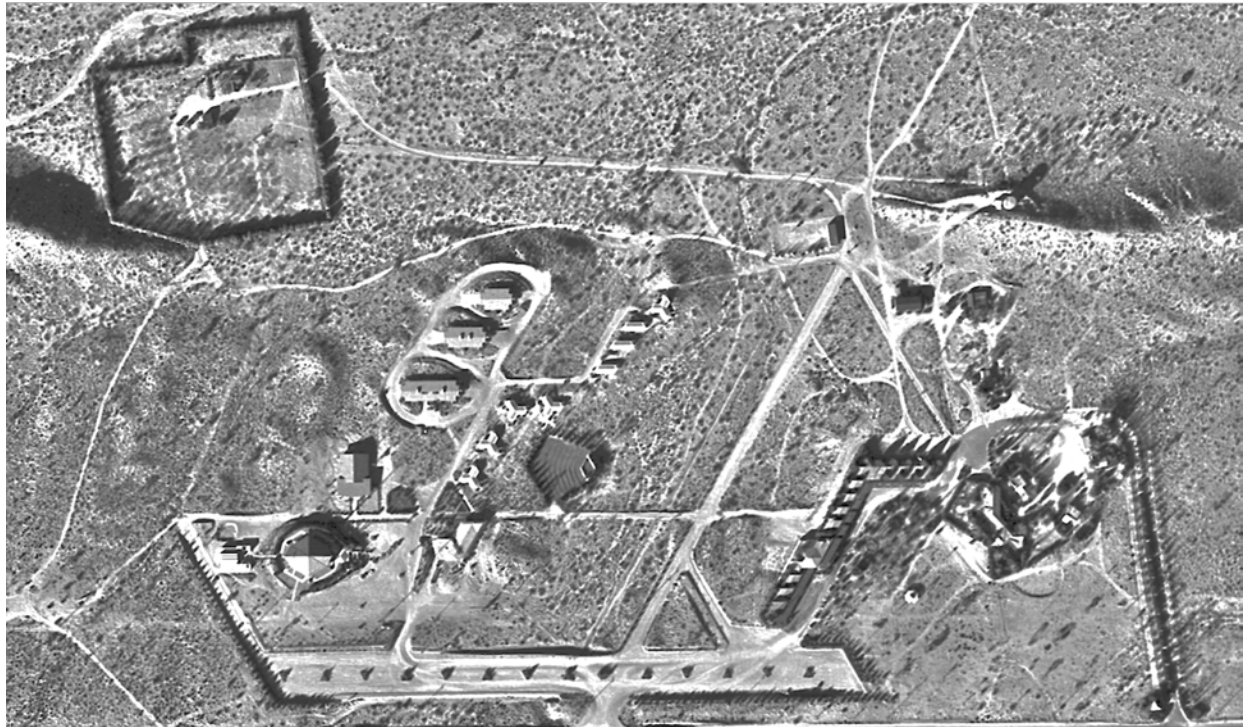


Figure 1. Aerial image, contrast adjusted, of The New City of Mentalphysics. January 15, 1963. North is to the top. Courtesy: University of California Santa Barbara aerial imagery collection, item pai-195v-5_50.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

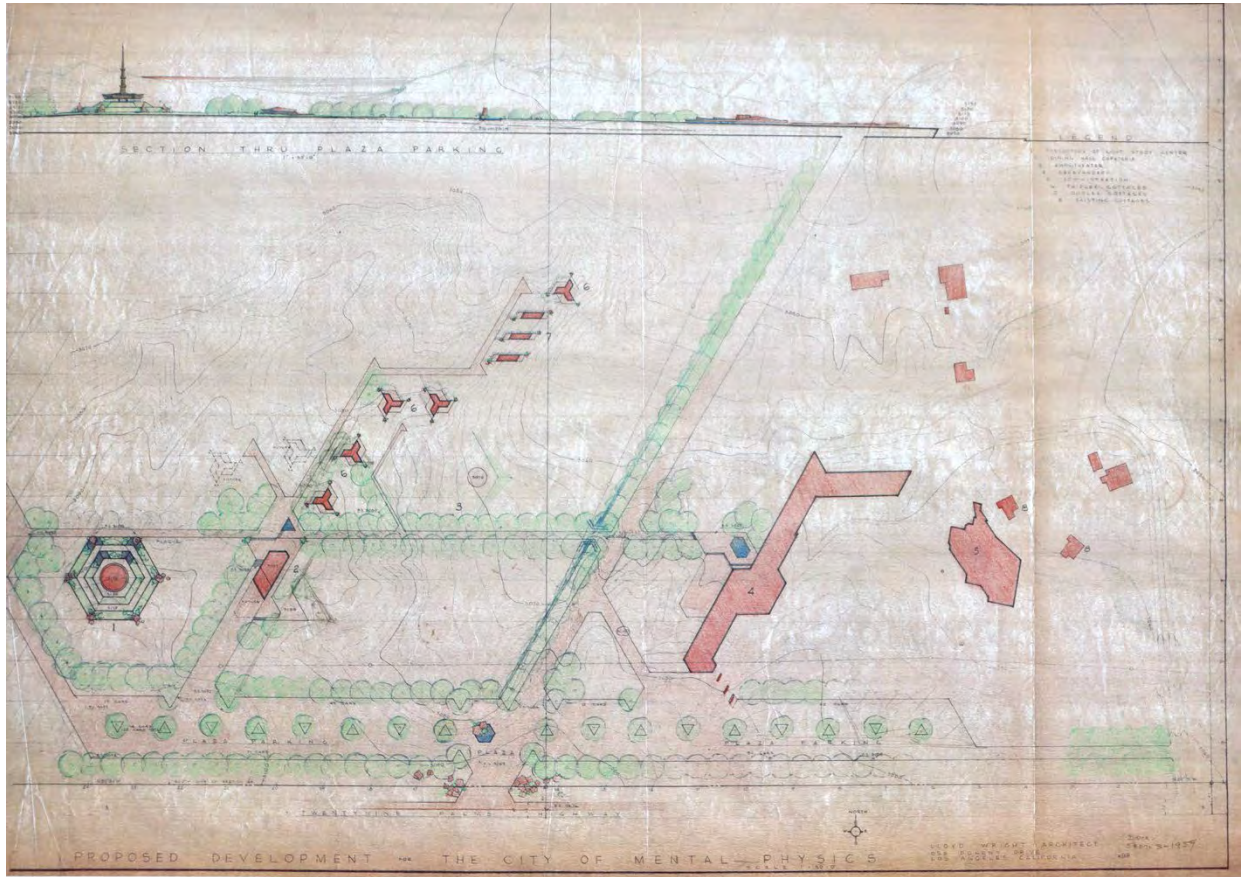


Figure 2. Lloyd Wright drawing of The New City of Mentalphysics elevation and site plan, 1954. Lloyd Wright never completed the octagonal building at the left.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

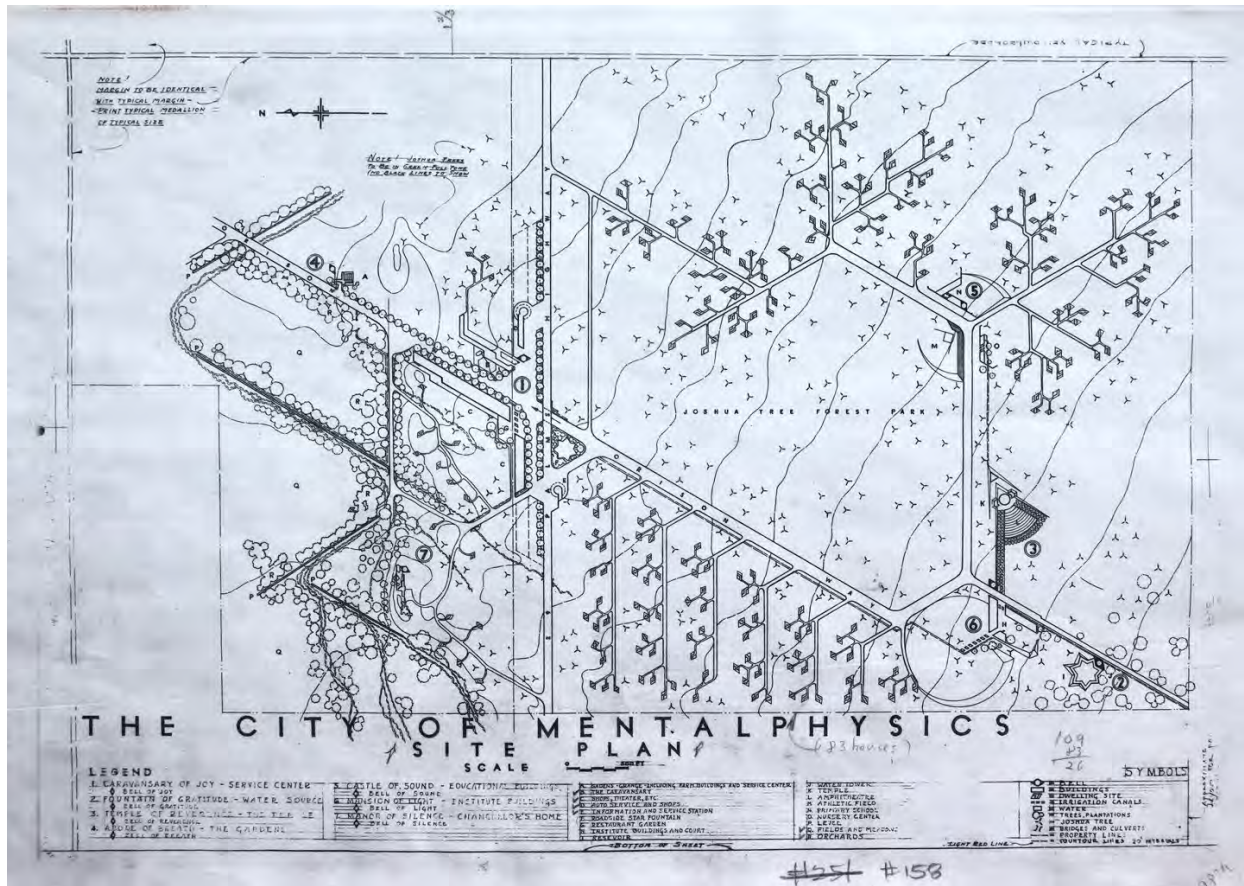


Figure 3. Lloyd Wright’s original site plan for “The City of Mentalphysics,” which proposed a multitude of separate building types and traversed Highway 62, located vertically left of center. North is to the left.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 4. Edwin Dingle (center, with hat) with the staff of his publication company “China & Far East Finance & Commerce.”

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

The Omaha Daily News, Friday, December 1, 1911—Page 20.

TRUTH ABOUT THE CHINESE REVOLUTION--WHEN, WHY AND HOW IT STARTED, IS TOLD BY CORRESPONDENT DINGLE



Special photographs taken for this newspaper at scene of Chinese revolution at Hankow. Below, rebel infantry crossing Yangtze Kiang river from Yuchang to attack Hankow.

Editor's Note—Having described the two big battles at Hankow, Correspondent Dingle in today's article from the scene of revolution, writes on the cause of the uprising and how the insurrection began.)

BY EDWIN J. DINGLE

Hankow, China, Oct. 22.—As I sit writing this article in the foreign section of Hankow, in the British "concession," to be exact, huge clouds of smoke roll up from the native city and tens of thousands of Chinese people are being made homeless by the flames.

It is the fortune of war. The loyalists started the fire and the revolutionary army completed it.

Across the river at the great city of Wuchang, a civil war in its more pitiless phases is taking toll. The people of the Manchu race, the ruling class, are being massacred. Men, women and children are being cut down by the score, paying the penalty that naturally follows years of misrule, oppression and hatred by their class. The insurgents have every gate, every boat landing guarded and the sword flashes around the neck of every person who cannot prove he or she is not a Manchu. There is no mercy, no pity!

Revolt Featured by Swiftness.

The revolution in China is the most remarkable event of the age, and the swiftest. In three weeks they have taken these three great Chinese cities—lying in a triangle—Wuchang, Hankow and Hanyang. The insurgents now have the largest arsenal in the empire, at Wuchang; in the city of Hankow they have established revolutionary rule and have so completely overturned the government and all idea of imperial law and order that at the present moment it is a matter of utter impossibility to predict what will happen next. The telegraph lines are down, the mails are cut off.

For generations China may be said to have been on the verge of rebellion. There ran through the very fiber of the common life of the people a feeling of discontent because of the official corruption and gross injustice of the official classes. This was felt all over China, but parallel with it was a spirit that there was no help for it. To complain only made matters worse, for the discontented complainant merely had his head taken off.

There was no one to organize or control any new movement. The social position of all was looked upon as unalterable, and so there came about that inbred Chinese habit of grinning and bearing what they could not remedy.

But as time went on there came a new China, born after the Boxer movement, and among the things that this new China began to learn was that the wrong people were on the throne, that China's only hope was in getting rid of the Manchus by overthrowing the dynasty—and so it has bubbled and burst all over China for many years past, with no very great result for good other than stirring up among the people the spirit of revolution.

Of all the strategic points in China, Wuchang, midway up the Yangtze Kiang, may be reckoned of the greatest importance—next, of course, to Peking itself. For many years Wuchang was looked upon as a hopeless center by the revolutionary party.

Wuchang was the "center of the world," from the Chinese standpoint; Wuchang was a model city, foremost in the reforms that appealed to the Manchu ruling class; last of all cities to foster rebellion to the sacred throne.

Whole Families of Manchus Killed.

But this was the city in which the flame of revolution burst forth brightly. Nobody suspected how thoroughly organized were the reformers. The day before the blow was struck a

for all Manchus. The Manchus were either shot dead or beheaded on sight, whole families being taken outside their houses and killed in cold blood. Firing with quick firing guns upon the loyal troops was kept up until the latter surrendered. Proclamations were issued by General Li, the main items being the following—a translation, of course:

1. The Hupoh general of the people's army, aim to dispel the Manchu government and to revive the rights of the Han people. Let all keep orderly and not disobey the military discipline. The reward of merit and the punishment of crime are as follows:

- Those who inflict injuries on foreigners are to be beheaded.
- Those who deal unfairly with the merchants are to be beheaded.
- Those who give way to slaughter, burning and adultery are to be beheaded.
- Those who attempt to close the markets are to be beheaded.
- Those who fight against the volunteers are to be beheaded.
- Those who supply the troops with food-stuffs will be rewarded.
- Those who supply ammunition are to be rewarded.
- Those who guard the churches are to be highly rewarded.
- Those who can lead the people to submission are to be highly rewarded.
- Those who can encourage the country people to join are to be rewarded.
- Those who can give information as to the movement of the enemy are to be rewarded.
- Those who maintain the property of commerce are to be rewarded.

The Eighth Moon of the sixth Year of the Hwang Dynasty.

Rebels Have Plenty Ammunition.

The troops, who have, it appears, every confidence in General Li, after they had Wuchang completely in hand, proceeded to Hanyang, where they were prepared to fight to take the city. This, however, was not needed, for they at once took charge of the arsenal and the official buildings, and have since been laying in ammunition for a long fight.

In the arsenal they captured 140 three-inch guns, about 500,000 rounds of ammunition, and powder sufficient for the manufacture of 2,000,000 rounds. This amount, together with 22,000,000 rounds of rifle ammunition, which are known to be stored near Wuchang, should give the rebels enough to carry on their war for some time.

Hankow was next invaded and then followed the battles which I have described in other letters.



Jin Cheng.

Viceroy whose palace at Wuchang was burned and he himself driven to hiding, with an insistent price on his head.

number of plotters were arrested with plans in their possession for blowing up the Russian concession across the river at Hankow. They were beheaded.

That was the spark. The big army garrison at Wuchang revolted the next day and made Colonel Li their republican commander.

They tied the white revolution badge around their arms and commenced in deadly earnest with their fatal work. They first burned Viceroy Jin Cheng's palace, then the camps; then they set about ridding the city of all traces of government control, and with all the gates of the city closed made a raid

MANY INJURED AT SO. OMAHA THURSDAY
Street Car Accidents and Fights Make Police Station Look Like a Hospital.

KARNS ESCAPES FROM SARPY JAIL
Man Accused of Stealing Corn Breaks Away From Jail, but is Recaptured.
Bill Karns, a South Omaha police character, arrested the forepart of the week for stealing all the corn out of a crib belonging to Charles Breund, an

Figure 5. One of many articles written by Dingle syndicated in US Newspapers regarding China and the Chinese Revolution. Omaha Daily News, December 1, 1911, 20.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

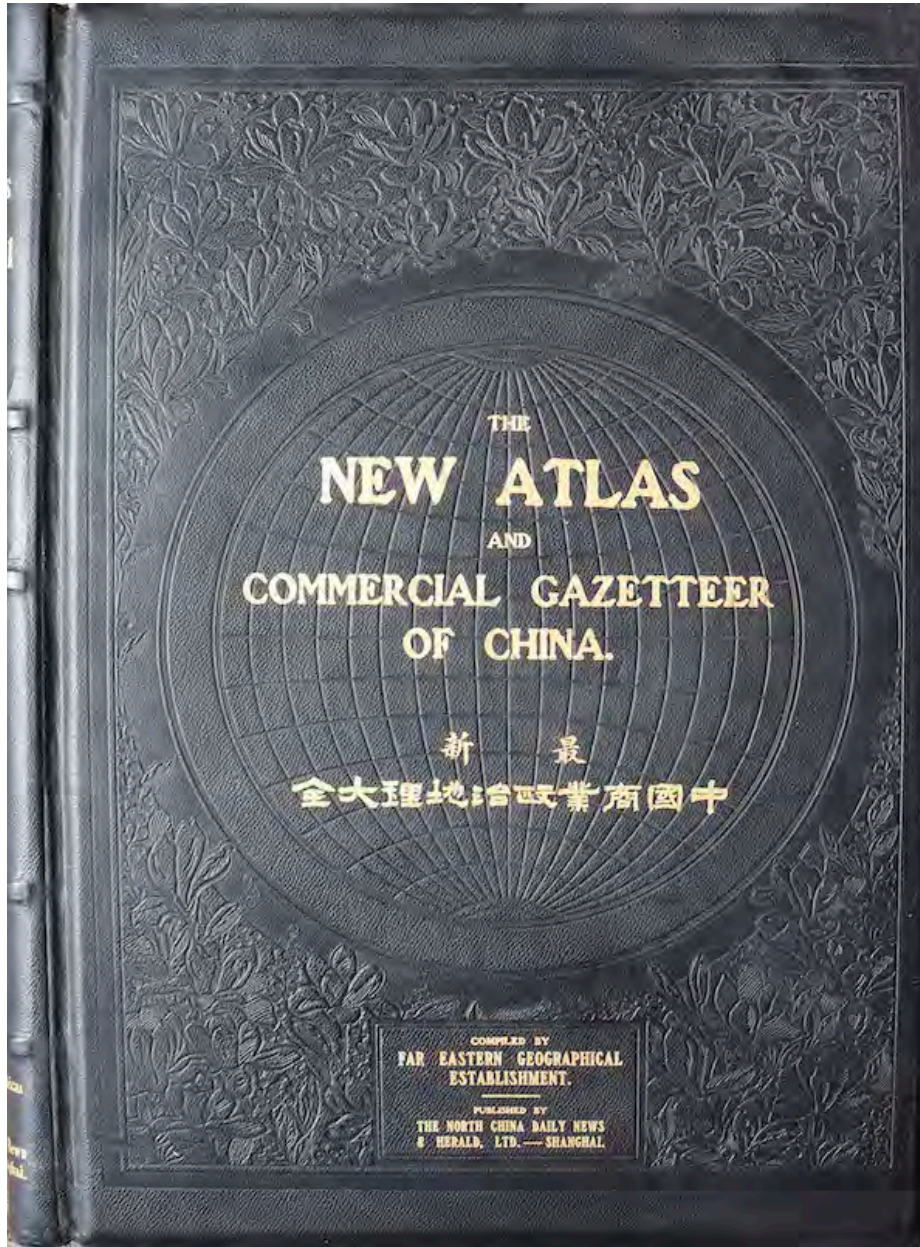


Figure 6. Edwin John Dingle, ed., *The New Atlas and Commercial Gazetteer of China* (Shanghai, China: North China Daily News & Herald, Ltd., 1917).

New City of Mentalphysics Historic District
 Name of Property

San Bernardino, CA
 County and State

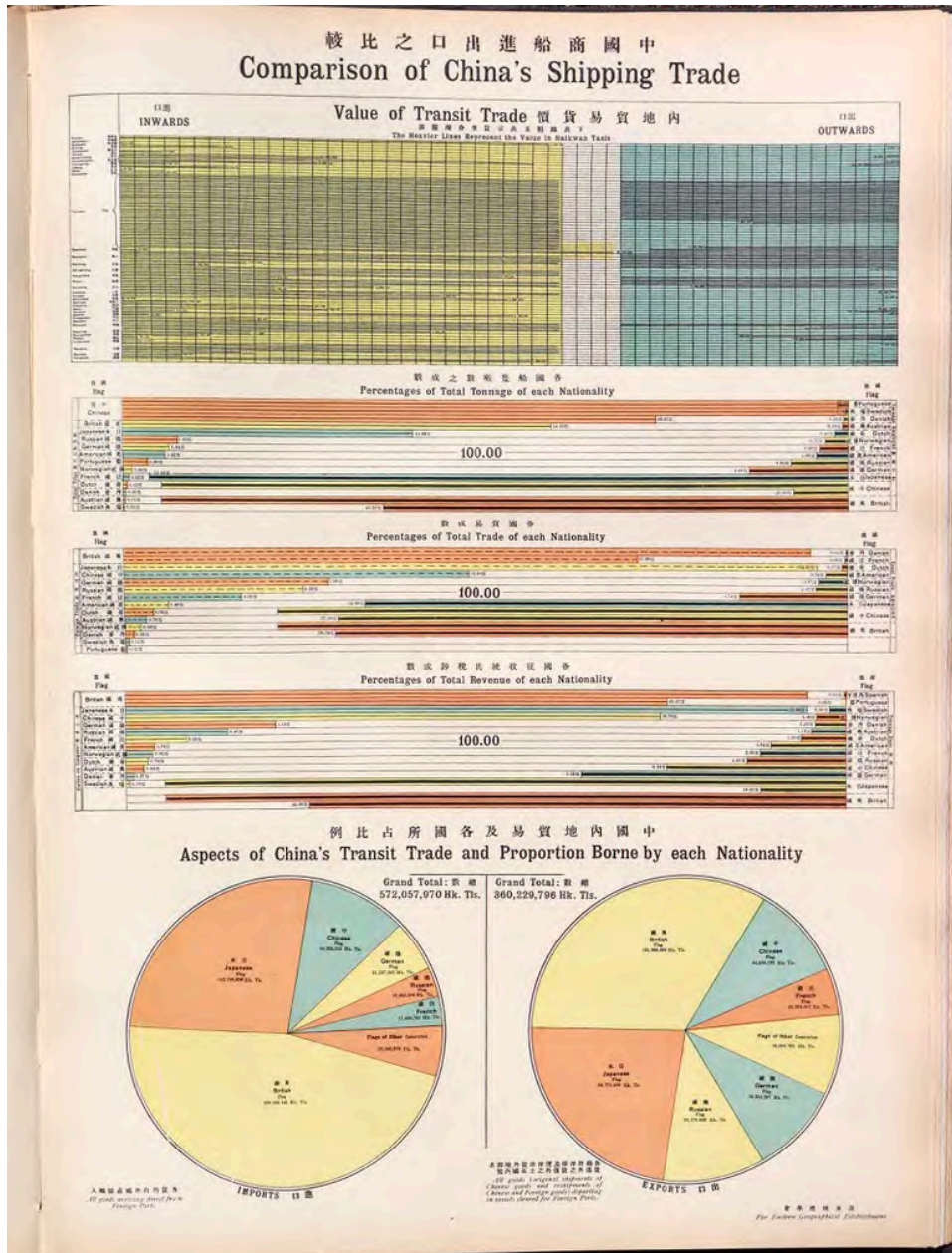


Figure 7. "Comparison of China's Shipping Trade" page from Dingle's *The New Atlas and Commercial Gazetteer of China*.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 8. "Railway Map of China" from Dingle's *The New Atlas and Commercial Gazetteer of China*, 1917.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 9. Edwin Dingle's glass slides showing various scenes that he documented of his pre-1920 China travels.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 10. Undated glass slides of Dingle demonstrating *pranayama* breathing exercises.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

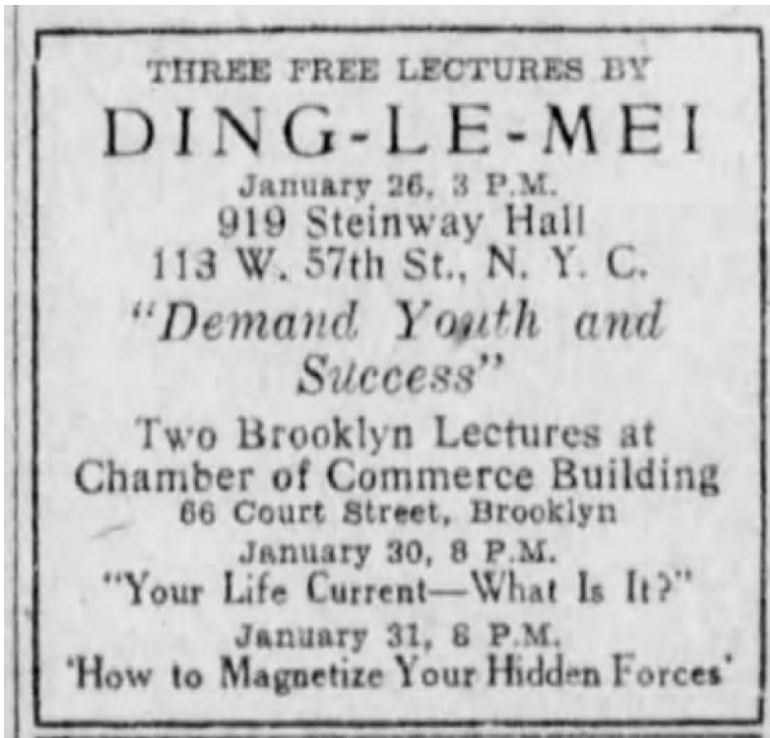


Figure 11. 1930 Ding Le Mei lecture announcement. *The Brooklyn Daily Eagle*, January 25, 1930, 11.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 12. Early promotional image for Edwin John Dingle (Ding Le Mei), c. 1935.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 13. Volume 1 of *The Lamplighter*- official publication of The Institute of Mentalphysics. October, 1935. A nearly identical lamp as that on the cover is still present within the Preceptory of Light building.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

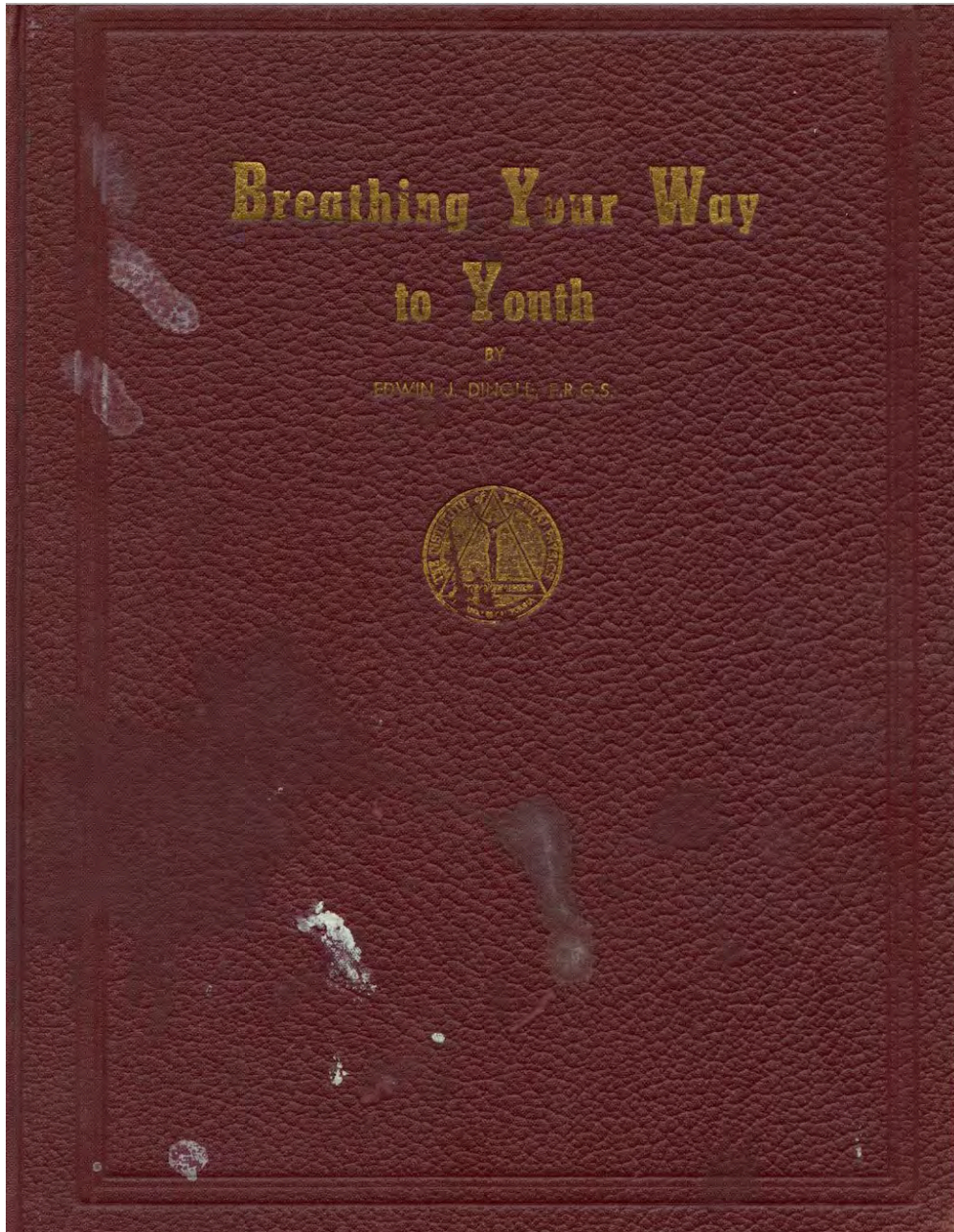


Figure 14. Selected Mentalphysics publications: Edwin J. Dingle, *Breathing Your Way to Youth* (Los Angeles, CA: Institute of Mentalphysics, 1950).

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

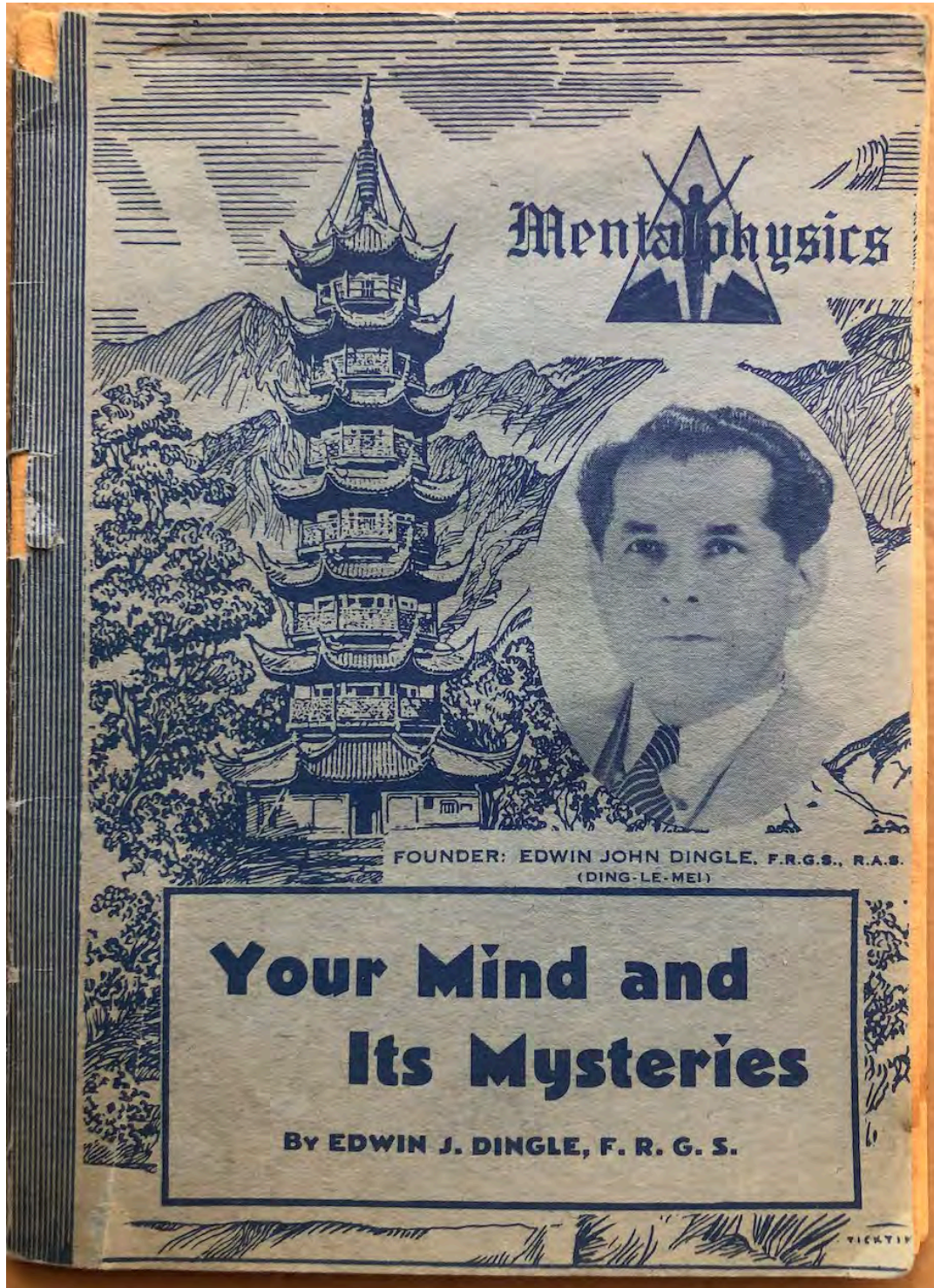


Figure 15. Selected Mentalphysics publications: Edwin John Dingle, *Your Mind and Its Mysteries* (Los Angeles: Institute of Mentalphysics, c. 1938).

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

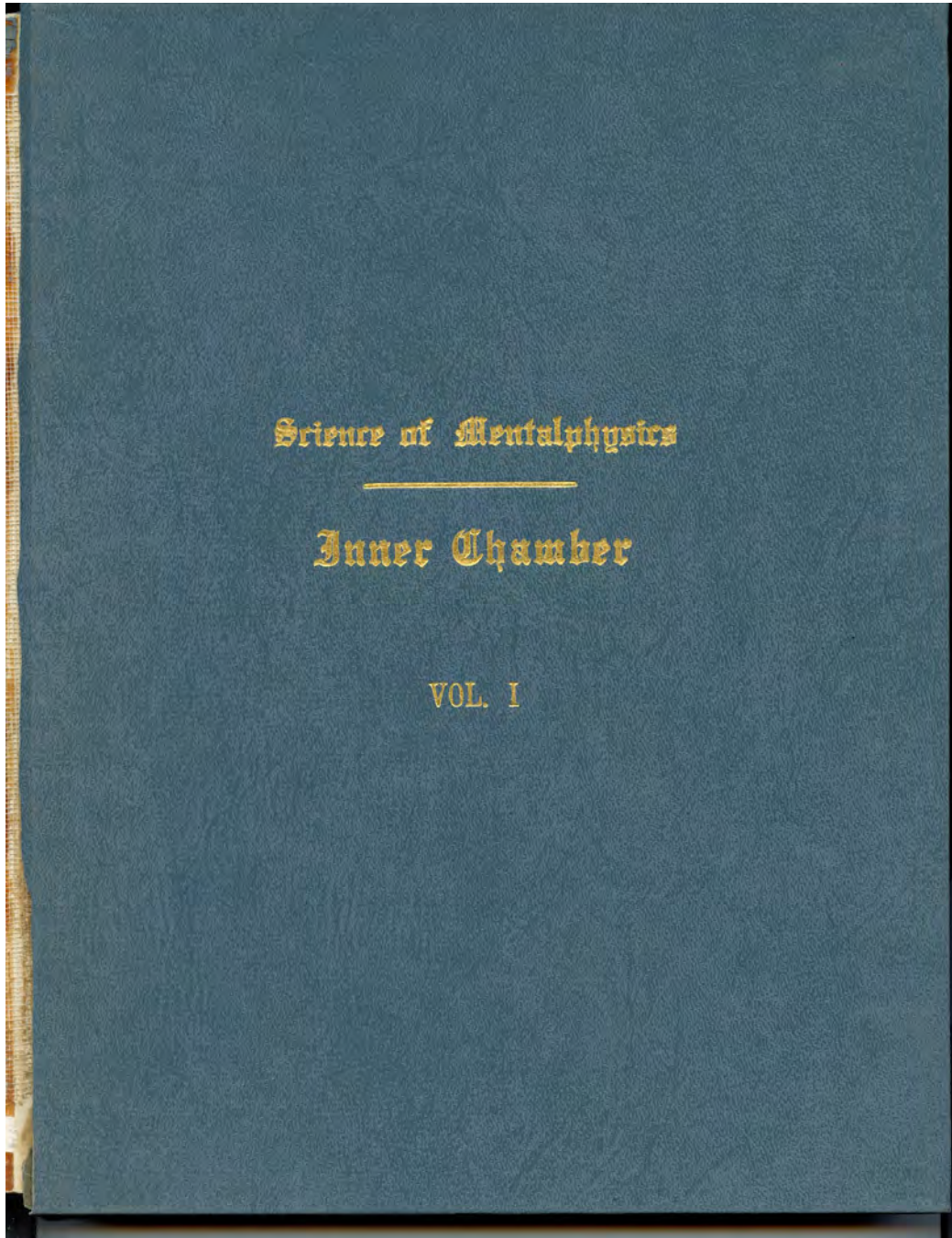


Figure 16. Selected Mentalphysics publications: Science of Mentalphysics, *Inner Chamber*, Vol. I (Los Angeles, CA: Institute of Mentalphysics, c. 1940).

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

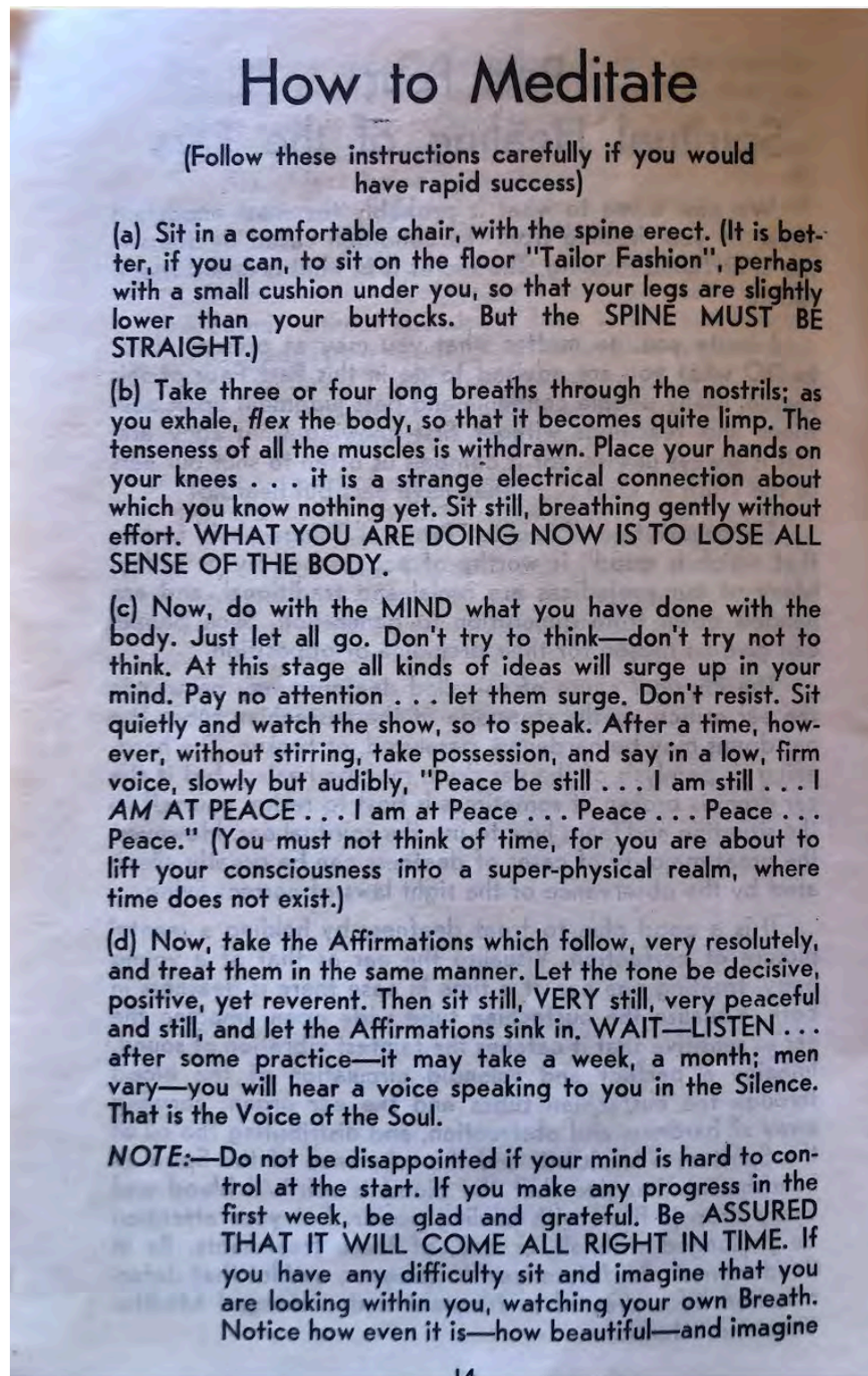


Figure 17. Selected Mentalphysics publications: Dingle-authored meditation instructions.

New City of Mentalphysics Historic District
 Name of Property

San Bernardino, CA
 County and State

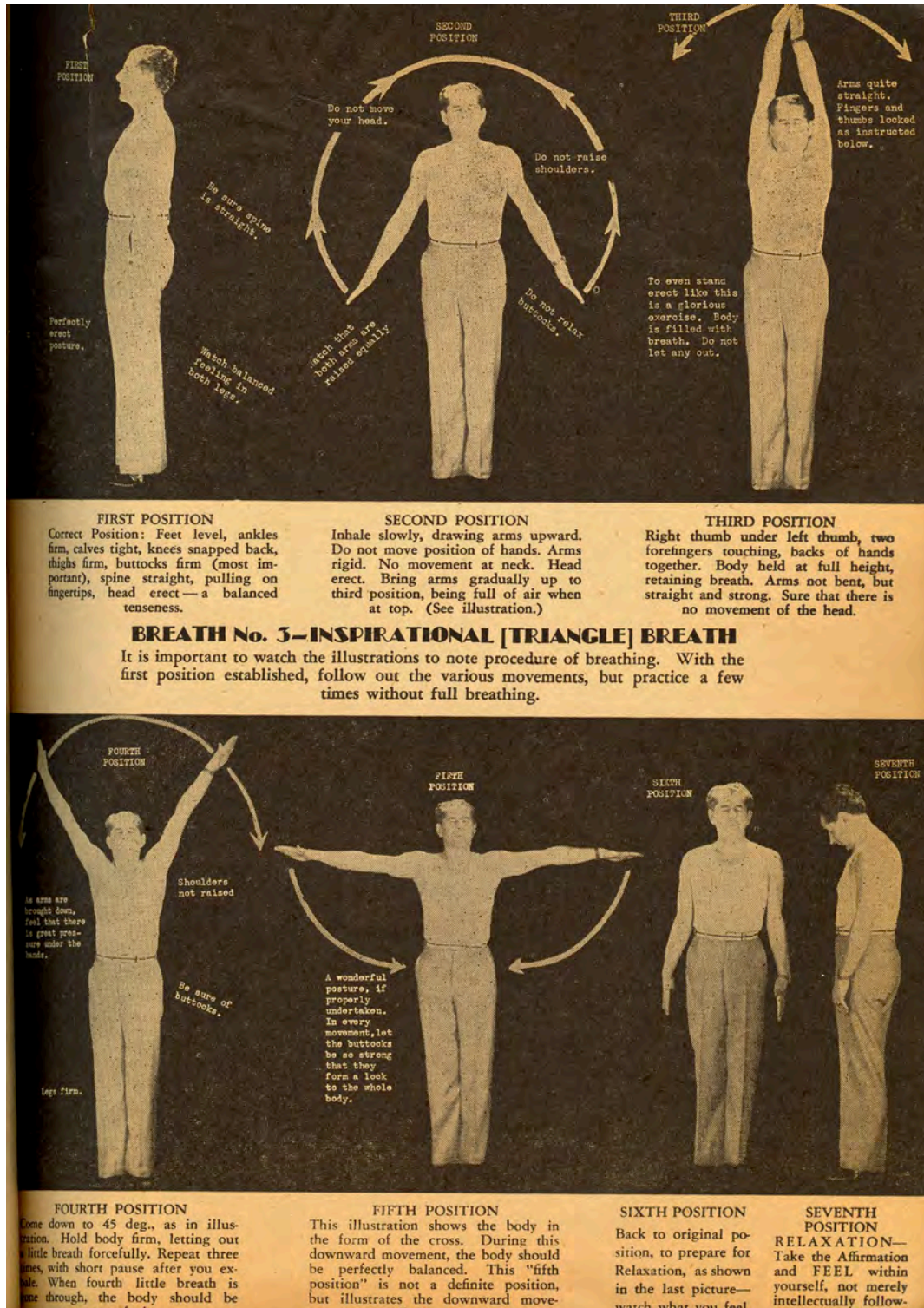


Figure 18. Dingle demonstrating “Inspirational [Triangle] Breath” Institute of Mentalphysics, “Your Fifth Lesson.” *The Science of Mentalphysics* (Los Angeles, CA: The Institute of Mentalphysics, 1930), 3.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

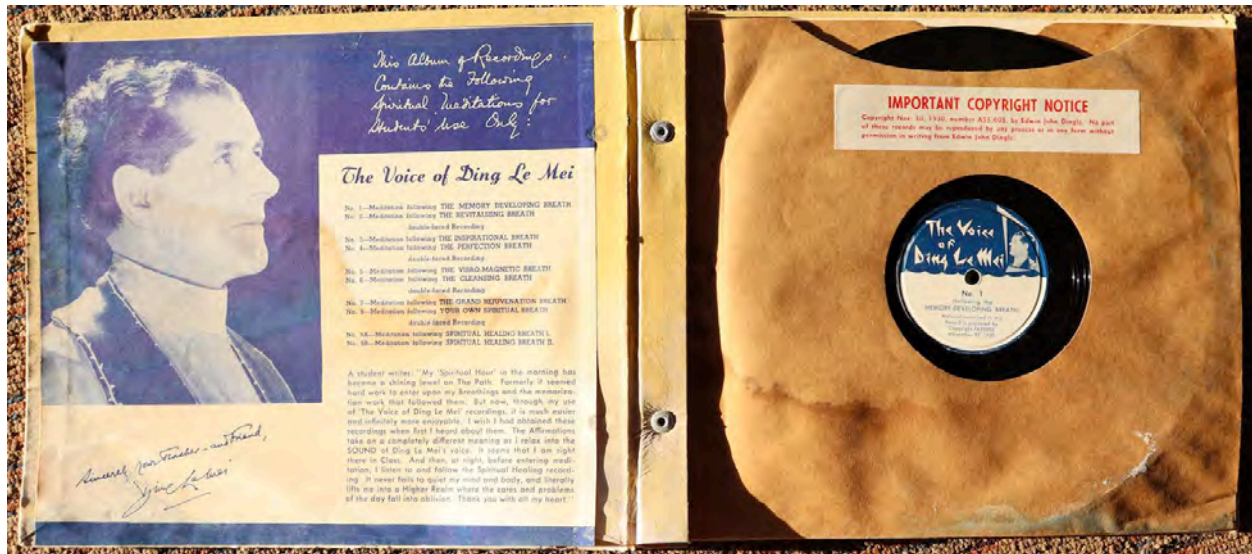


Figure 19. "The Voice of Ding Le Mei" set of 78 rpm records, c. 1930.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

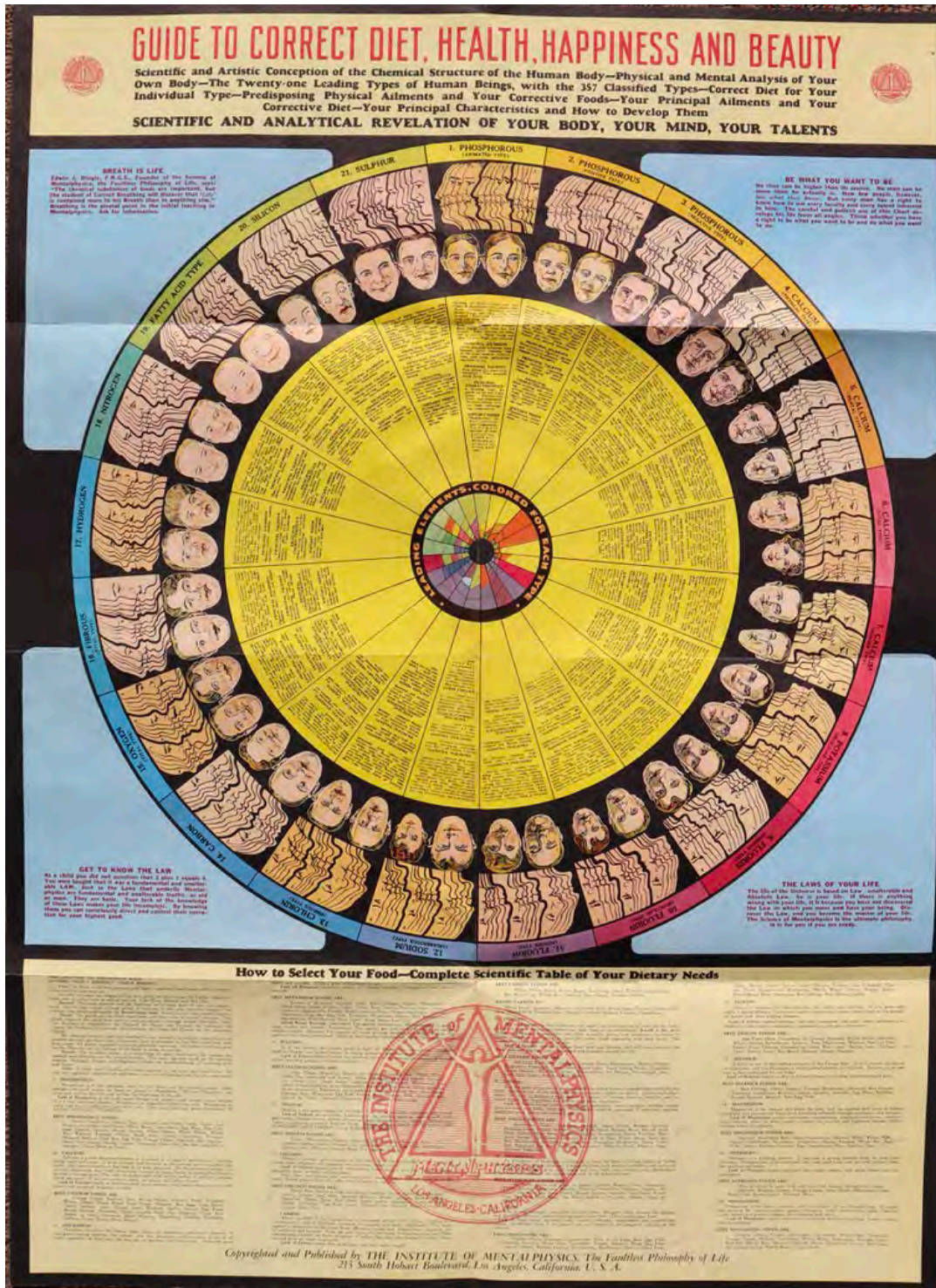


Figure 20. Fold-out poster guide to Health, Happiness and Beauty based off the “chemical structure of the human body,” undated. Courtesy Institute of Mentalphysics.

New City of Mentalphysics Historic District

San Bernardino, CA

Name of Property

County and State

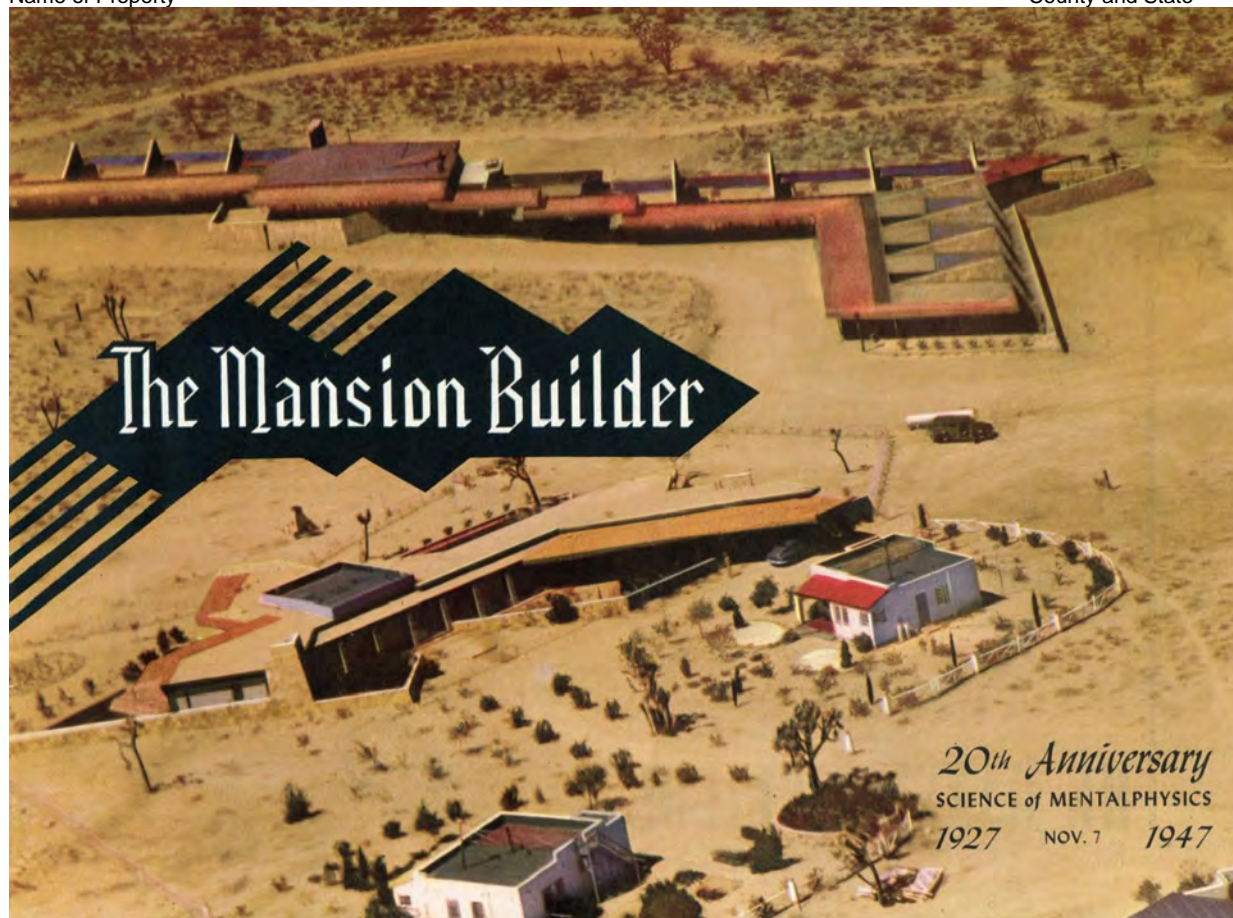


Figure 21. Cover of the Mentalphysics publication of *The Mansion Builder*, 1947. Lloyd Wright's 1947 Caravansary of Joy is pictured at the top, with the Administration Building of the same year below it. Three 1941 cottages, including one incorporated into the Administration building (indicated by the square parapet), are also pictured. Available: <https://jtrcc.org/institute-of-mentalphysics/>, accessed 10/22/21.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

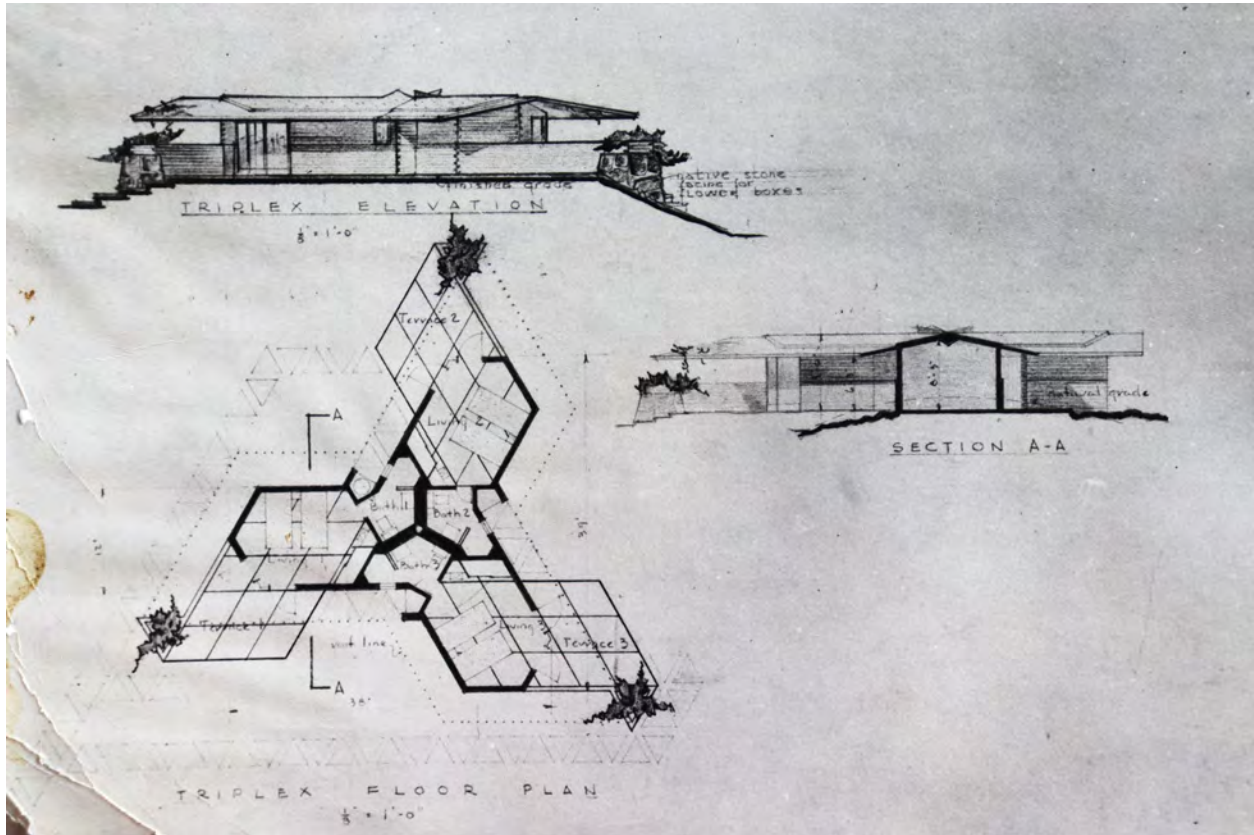


Figure 22. Copy of Lloyd Wright section, plan and elevation for triplex cottage, c. 1954.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

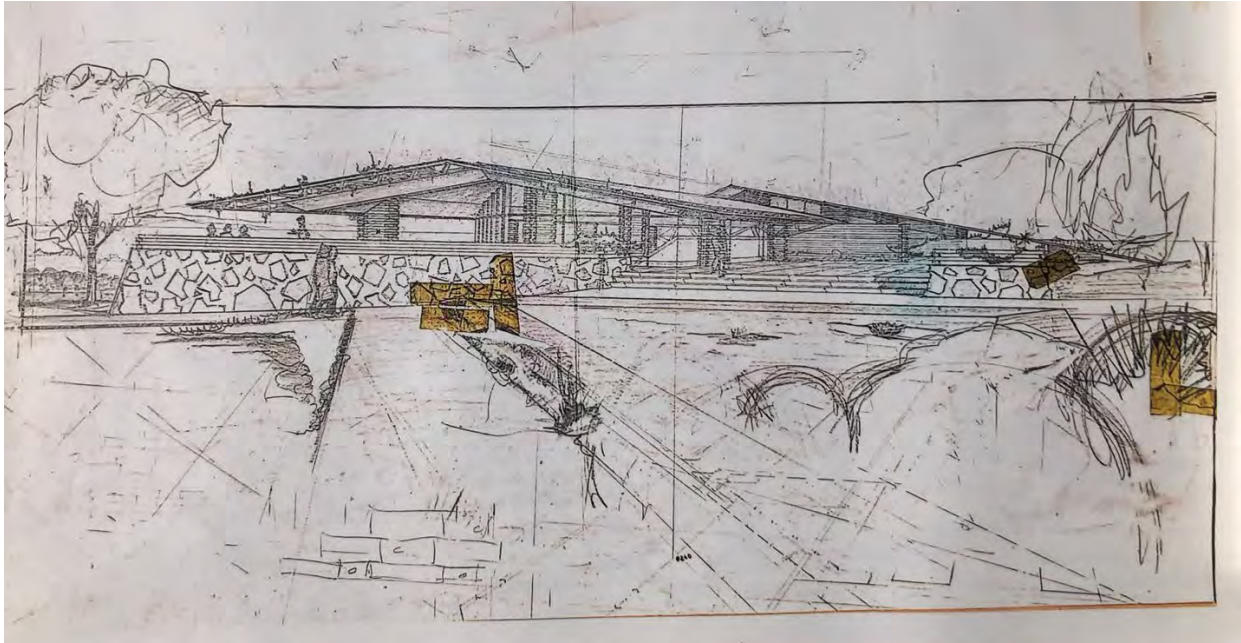


Figure 23. Copy of Lloyd Wright's Cafeteria rendering, north elevation. c. 1954.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

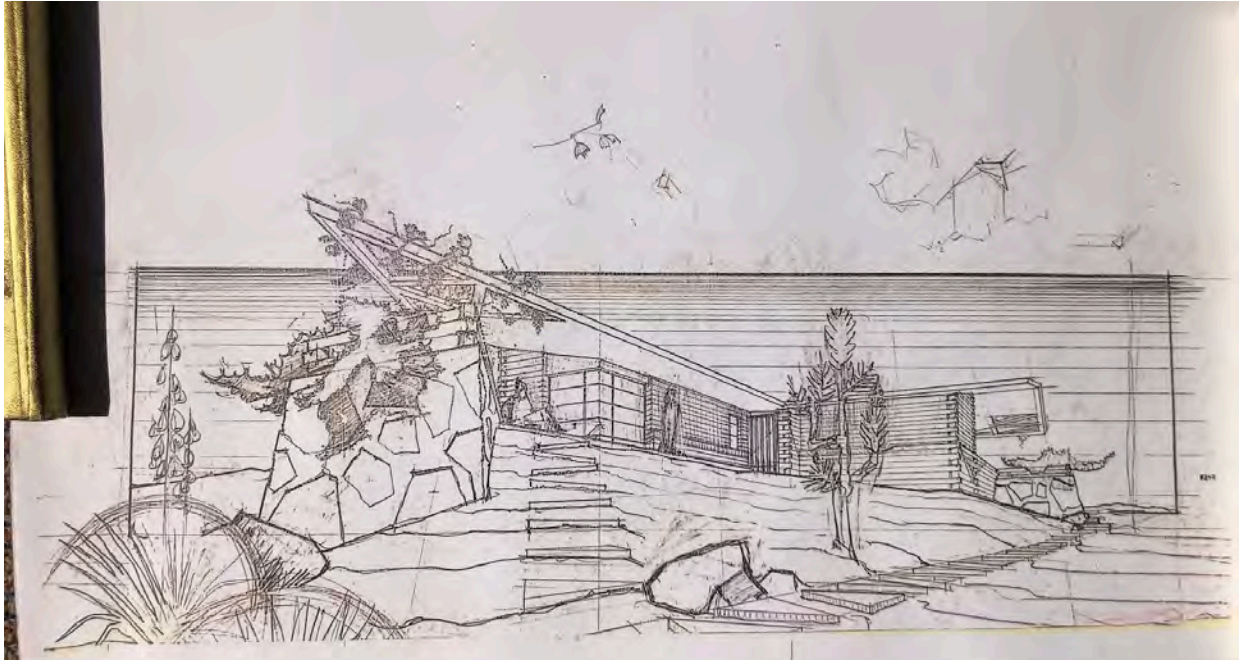


Figure 24. Copy of Lloyd Wright's Triplex Cottage rendering, c. 1954. Courtesy: Institute of Mentalphysics.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 25. The Caravansary of Joy under construction, 1947. *Mansion Builder*, Vol. 1, No. 3 (April, 1947), 12.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

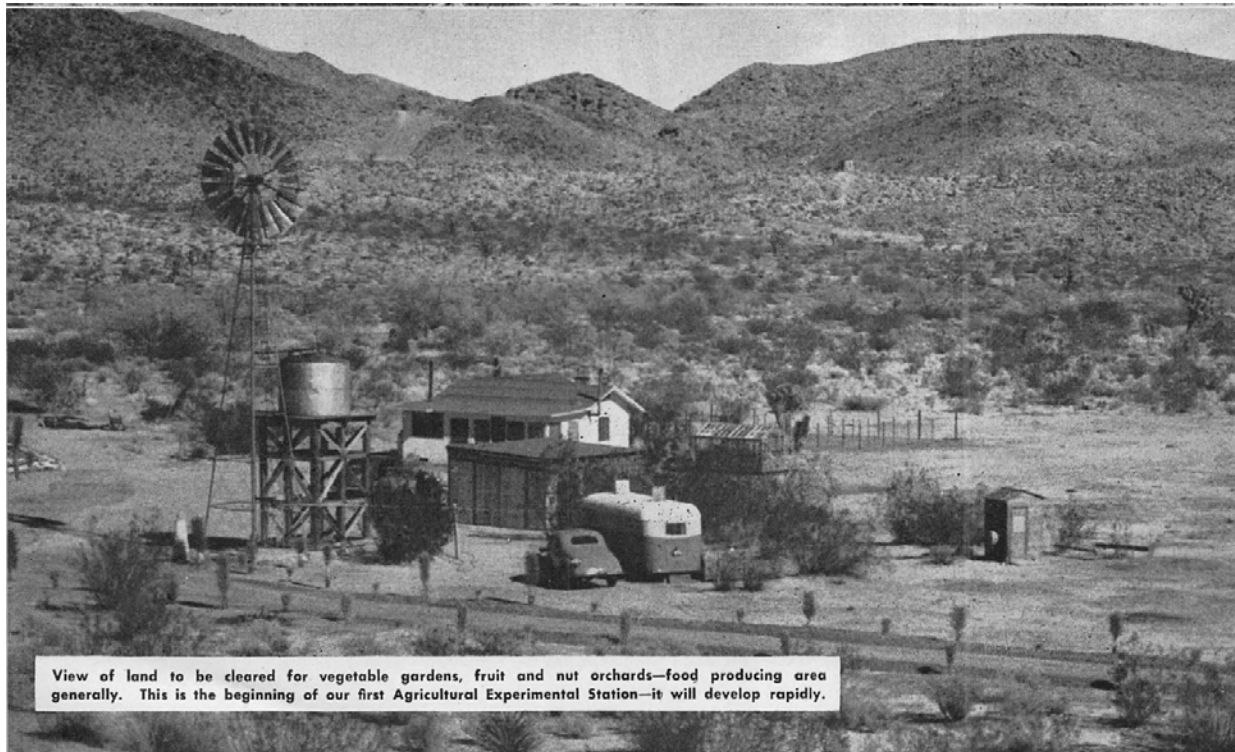


Figure 26. Agricultural Experiment Station (The Farm), 1947. *Mansion Builder*. Vol. 1, No. 3 (April, 1947), 12.

New City of Mentalphysics Historic District
Name of Property

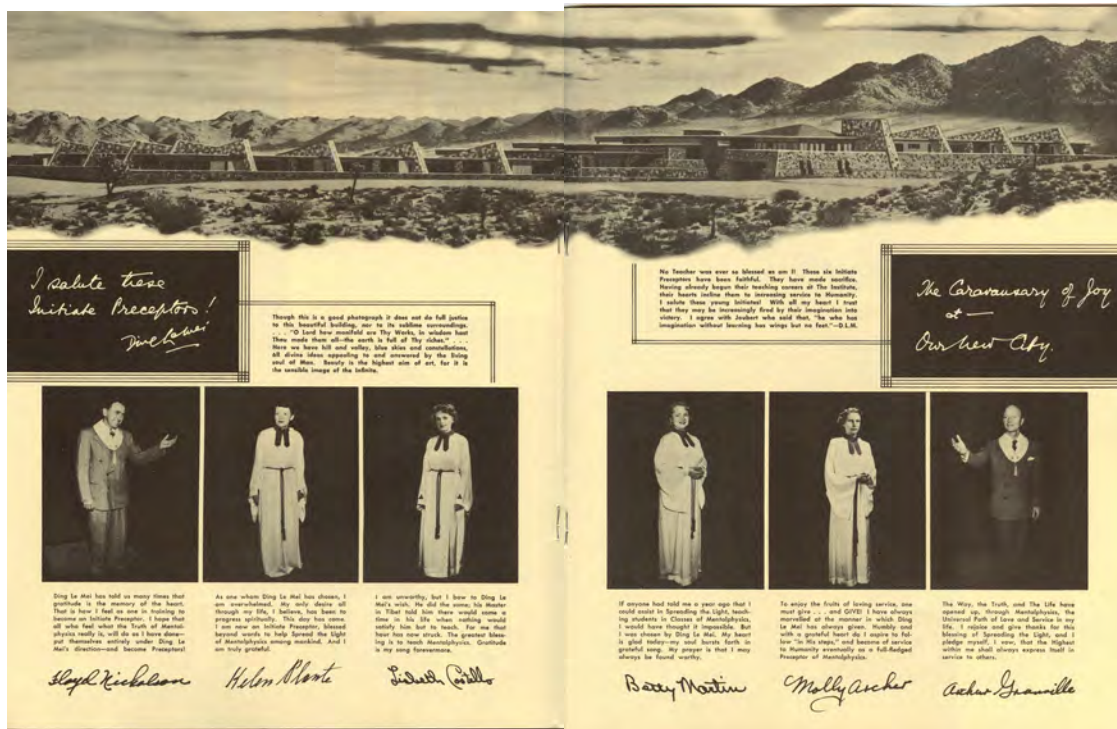
San Bernardino, CA
County and State



Figure 27. Caravansary of Joy, detail, desert imagery, Los Angeles headquarters (former Hobart Methodist-Episcopal Church). The cursive is Dingle's. *The Mansion Builder*, Vol 1, No. 9. (April, 1950), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figures 28a and 28b. Lloyd Wright's Caravansary of Joy looking southeast, with new Preceptors. *Mansion Builder*, Vol 1 No. 9 (April, 1950), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

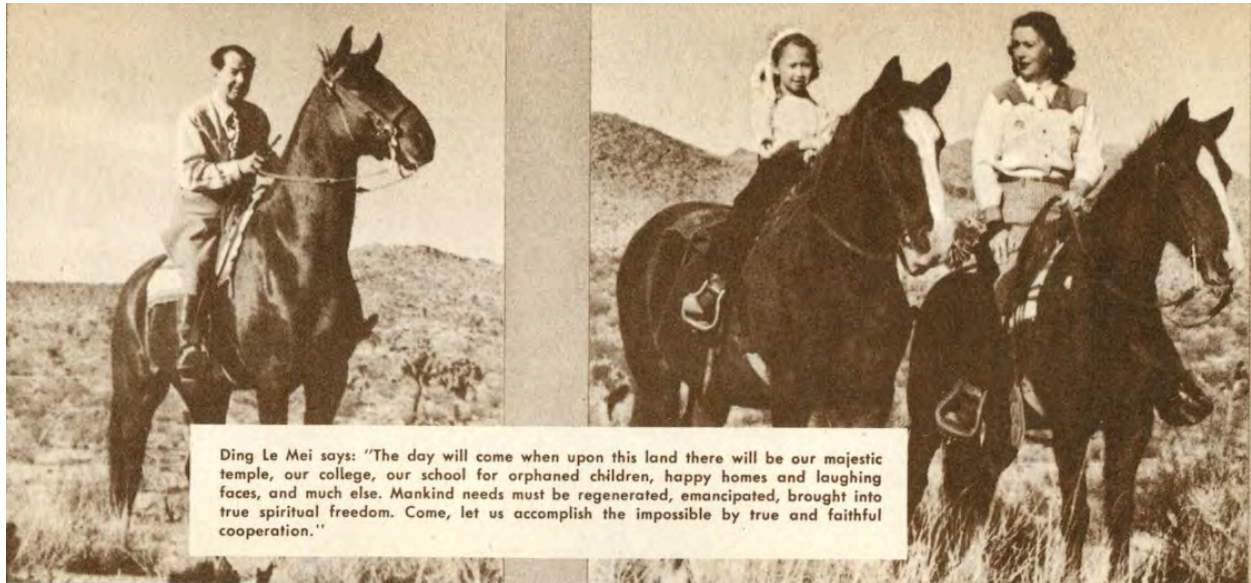


Figure 29. Ding Le Mei on horseback, his daughter and wife on horseback, quote regarding The New City of Mentalphysics. *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 30. Administration Building [facing west- direction on image is incorrect]. From *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 31. Mentalphysics roadside pyramid sign (demolished for road widening) plus images of the Caravansary of Joy and the Administration Building. The tulle matting at the fascia of both buildings was removed during the period of significance. The incinerator in the third frame, designed by Lloyd Wright, still remains. *The Desert's Majesty: Souvenir of the Future City of Mentalphysics* (Los Angeles, CA: Institute of Mentalphysics, 1948), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

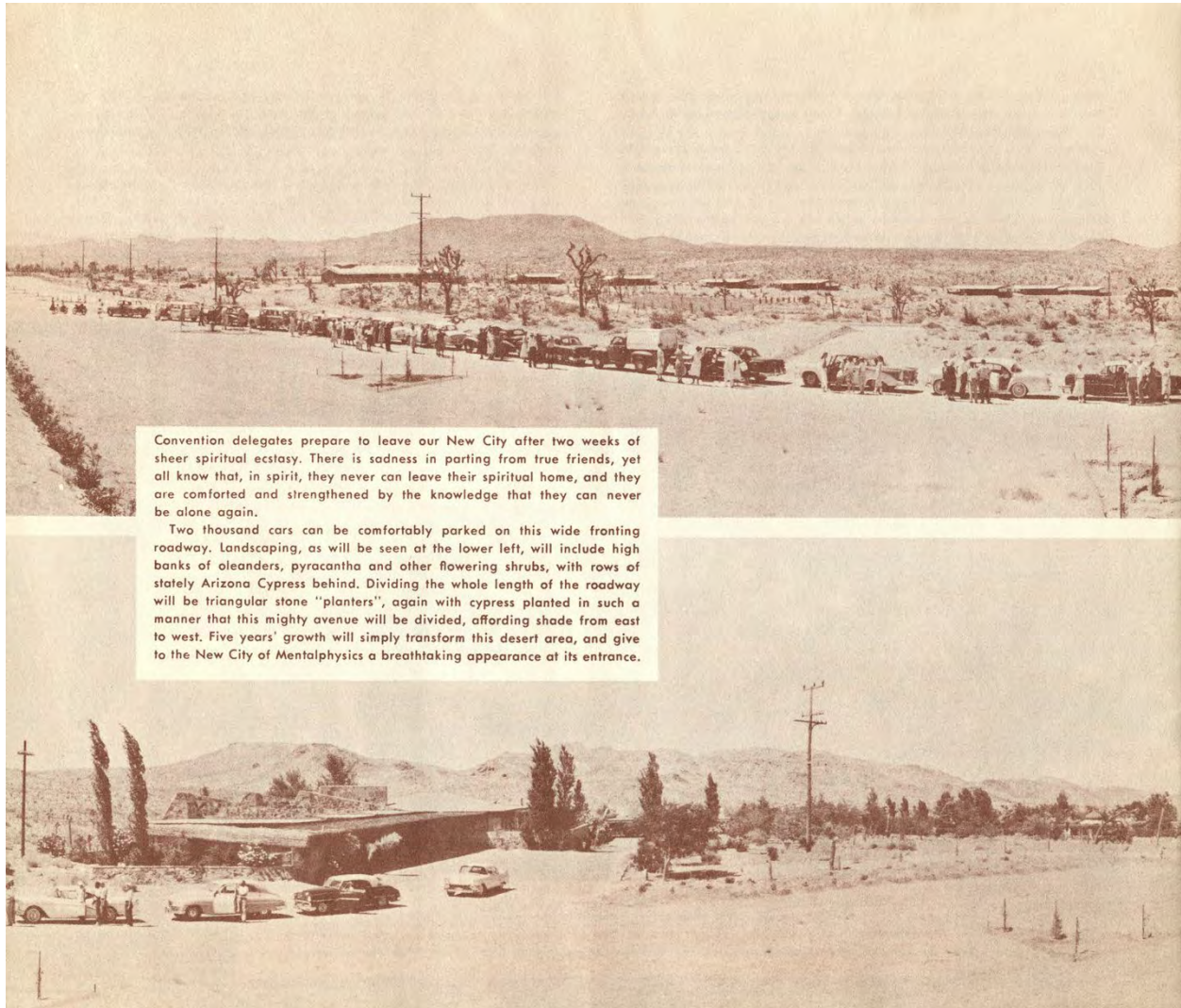


Figure 32. Parking area backed by Lloyd Wright Cafeteria (L) and cottages (R); Caravansary of Joy at bottom, c. 1957. Institute of Mentalphysics. "1927-1957: Thirty Years of Service to Humanity" (Los Angeles, CA: Institute of Mentalphysics, 1957), np.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 33. Ding Le Mei leading class in Friendship Hall, undated photograph.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

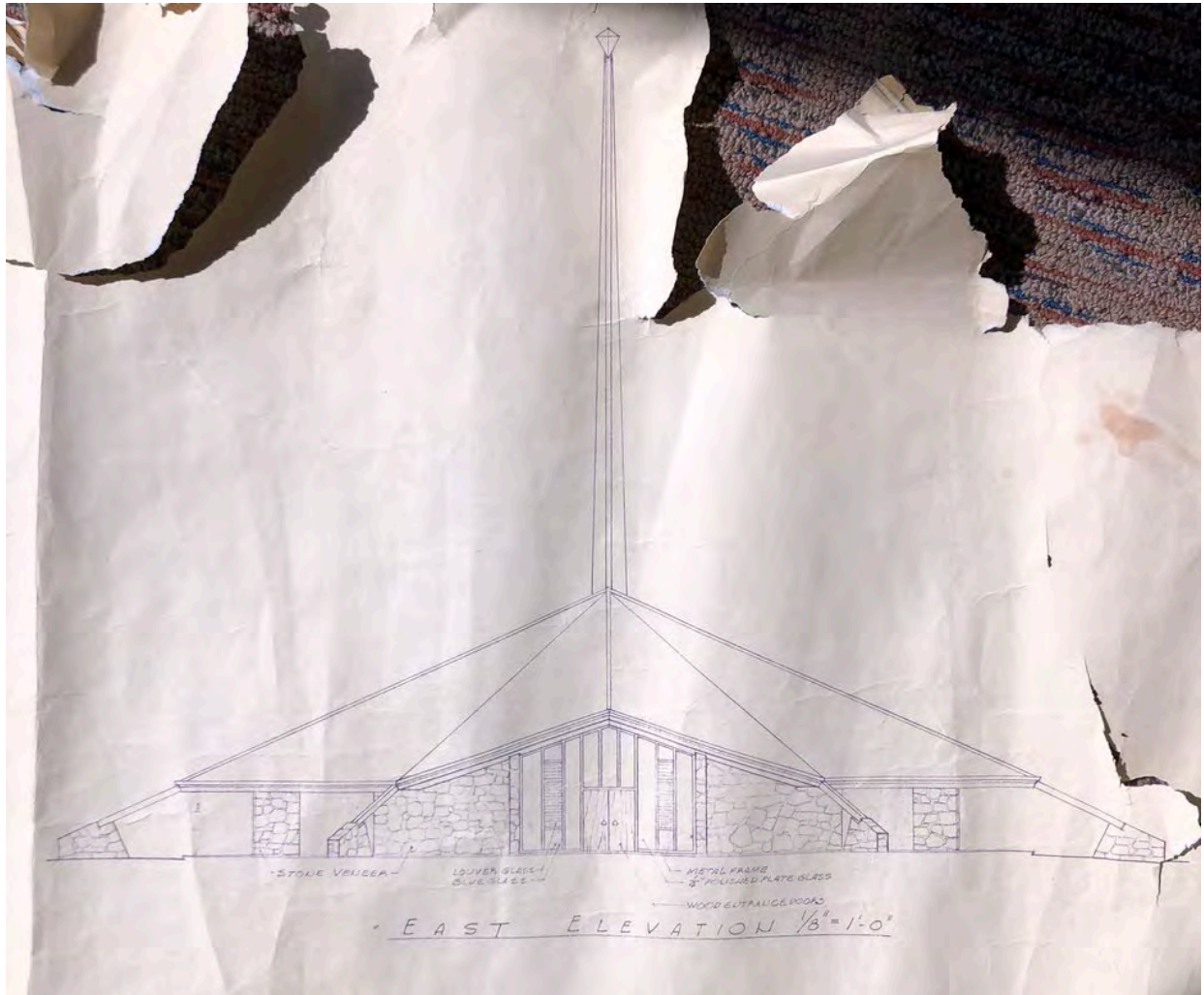


Figure 34. First Sanctuary of Mystic Christianity, east elevation drawing. O.K. Earl, Jr, Builders, 1958.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

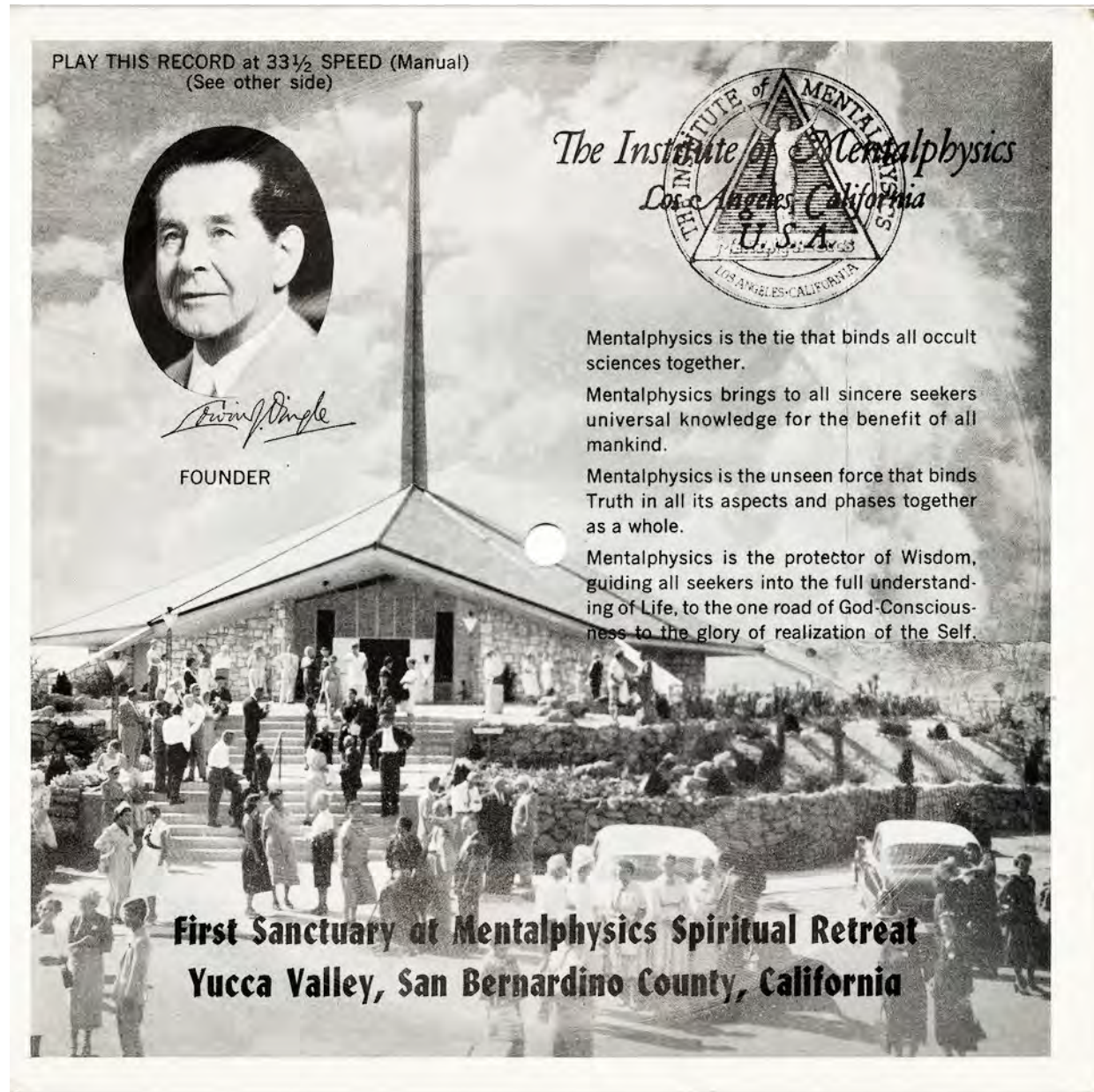


Figure 35. Promotional record with First Sanctuary of Mystic Christianity pictured, c. 1959.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 36. Dingle (in white, front row, left of center) and Mentalphysics Conventioneers in front of the First Sanctuary of Mystic Christianity, 1962.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 37. Postcard of Richard Lampier Dingle Memorial Chapel, c. 1966. Image Courtesy cardcow.com: accessed October 21, 2021, available: <https://www.cardcow.com/251646/yucca-valley-california-richard-lampier-dingle-meditation-center/>.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

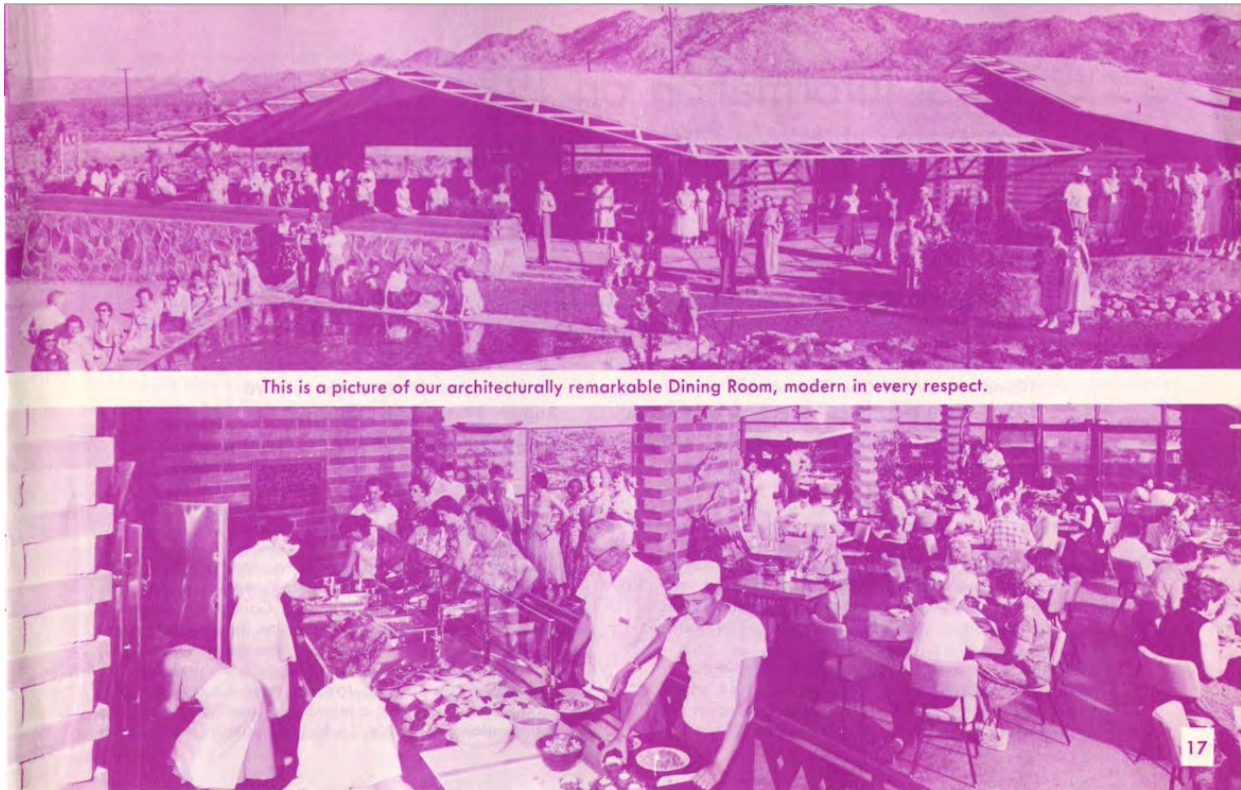


Figure 38. The Cafeteria, exterior and interior, 1971; Mentalphysics convention brochure.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 39. Images of Mentalphysics buildings, c. 1971. The marquee at the right in the upper image still remains, with its original lettering behind locked glass.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

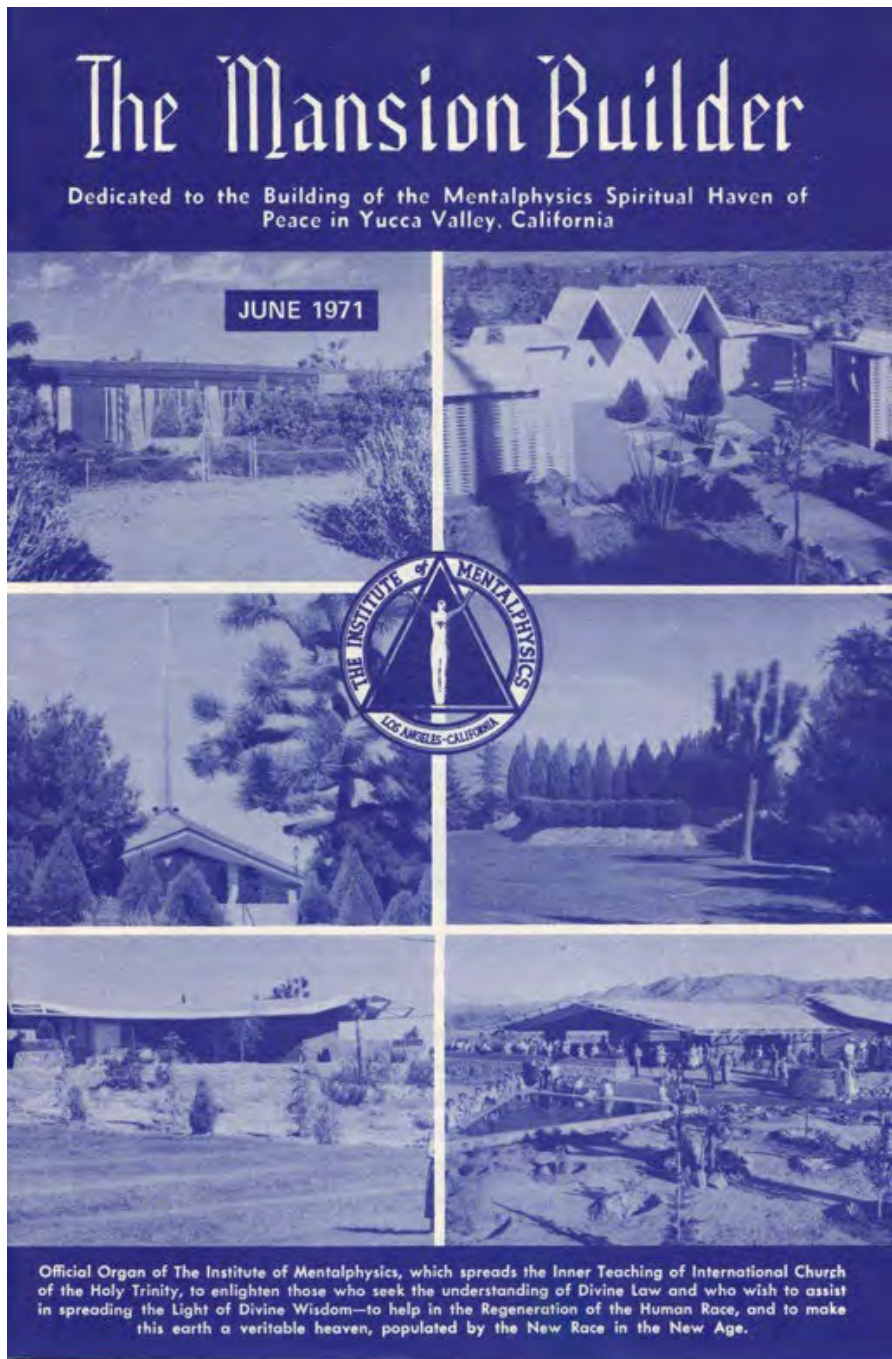


Figure 40. Various Mentalphysics buildings upon the cover of *The Mansion Builder*. June, 1971.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

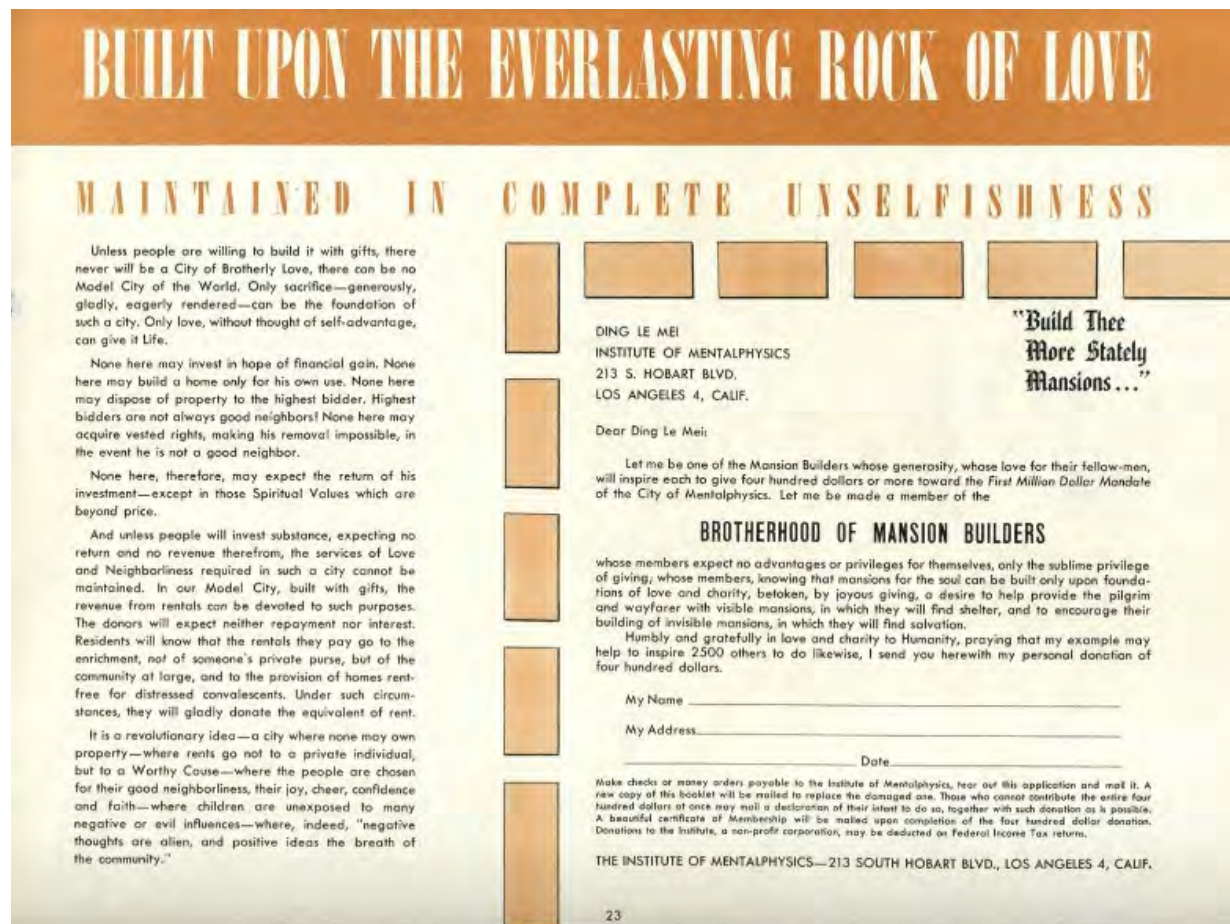


Figure 41. Dingle's request for donations to complete the New City. *The Mansion Builder*, 1947: 23.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

The Spiritual Yoga of Today and Tomorrow

MENTALPHYSICS is that interpretation of all religions and philosophies which is being sought by everyone. Here their inner truths, their practical application in everyday life, and their reconciliation with Science, are embodied. Mentalphysics is the key which unlocks the door to the hidden meaning of the Bible and all Holy Books. It is, in fact, the Gospel of the New Age—a power in the hands of those who faithfully follow its principles which lead to self-mastery, the realization of our highest capabilities, and their actual demonstration in physical vitality, prolonged youth, intensified talents, superior intelligence, growth of character, nobler and more abundant lives.

You are cordially invited to join the new

Mentalphysics Tape-Recording Club

Providing all the advantages of Club Savings.

TWO PLANS AVAILABLE:

1. "SERMON OF THE MONTH" DIVISION.
2. "CLASS OF THE MONTH" DIVISION.

REMEMBER - One of the principal purposes of Our Club is to place into the hands of the greatest number of Students, and their friends, as many of Ding Le Mei's Spiritual Yoga Recordings as possible, and at the very lowest cost; an important consideration with everyone.

You will be wise to investigate this quite unique offer. Ding Le Mei is a great World Teacher, his voice is quite exceptionally powerful and melodious. He is the Founder of the Science of Mentalphysics, and a powerful system of Spiritual Yoga, whose secrets are given out in Tape Recordings, so that this secret Class Teaching can be received by anyone in any part of the world - in exactly the same faultless manner as it is given at The Institute or at Conventions held at The New City of Mentalphysics.

See Inside for Full Details.

Figure 42. Mentalphysics promotional materials. *The Mansion Builder*, April, 1964.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State



Figure 43. Edwin Dingle (Ding Le Mei) on the cover of *The Mansion Builder*, April, 1964.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

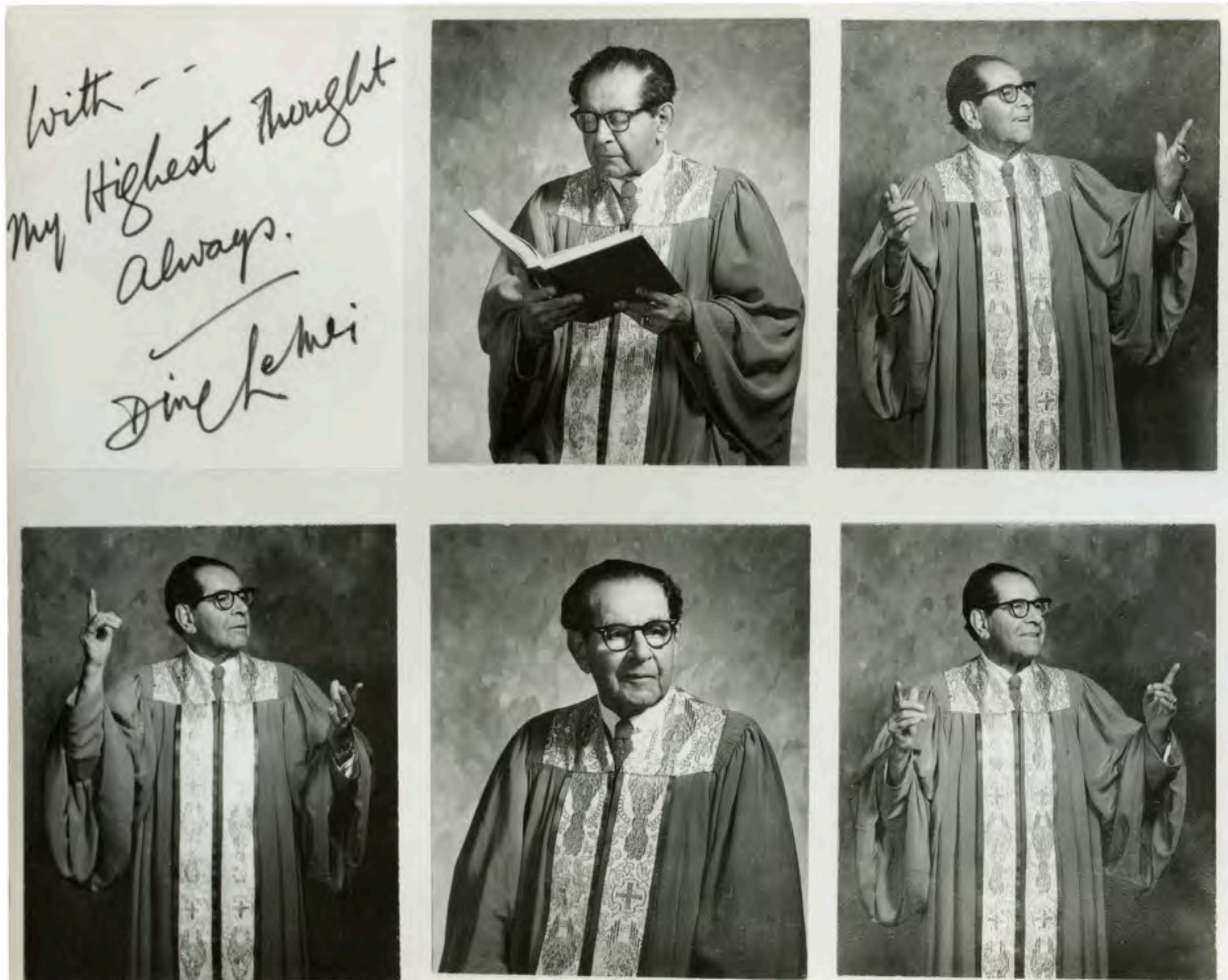


Figure 44. Edwin John Dingle (Ding Le Mei) promotional images, c. 1967.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

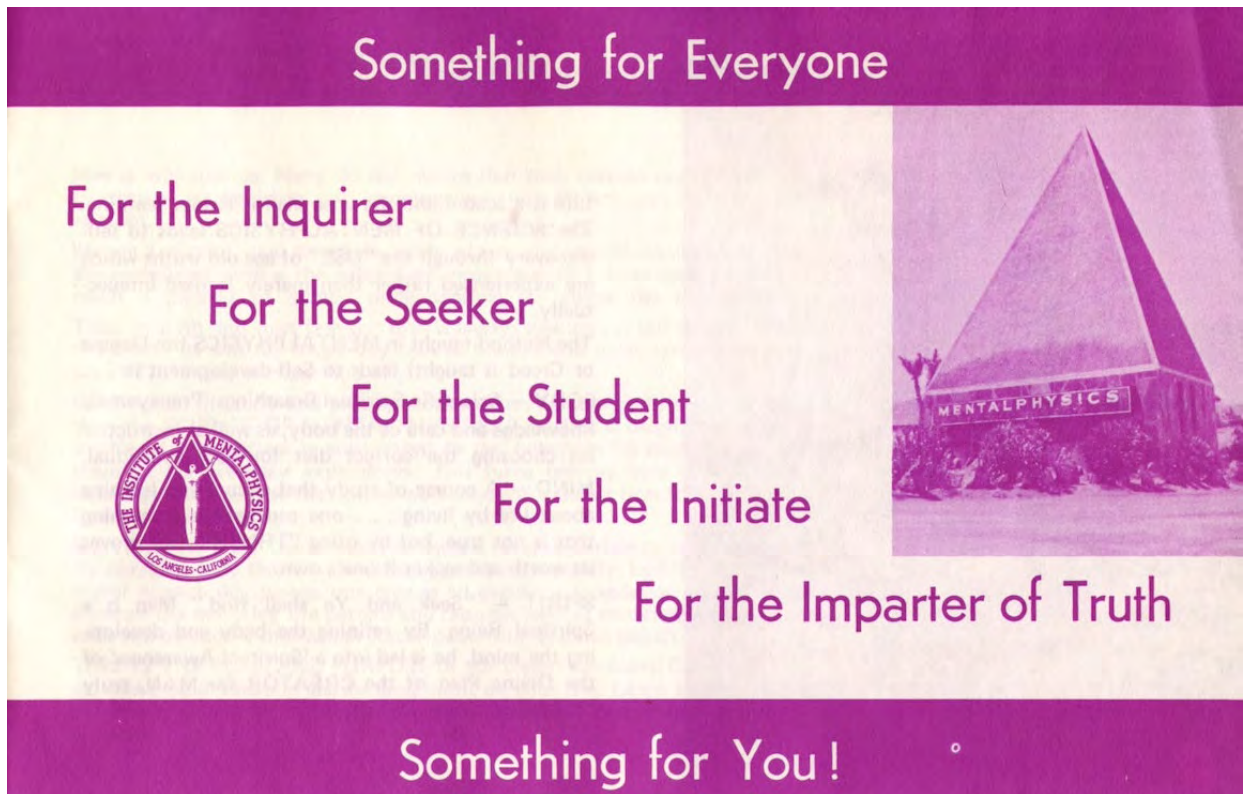


Figure 45. Institute of Mentalphysics promotional literature, 1970.

New City of Mentalphysics Historic District
Name of Property

San Bernardino, CA
County and State

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.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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