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*NRHP Status Code 5D3

*Recorded by Katie Horak, Architectural Resources Group, Inc. *Date 5/22/09 X Continuation Update

D1. Historic Name: Country Club Park D2. Common Name: Same

*D3. **Detailed Description** (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of the district.):

The proposed Country Club Park HPOZ comprises 668 legal parcels which contain single-family residences, multi-family residences and institutional (religious) buildings. The district is primarily a neighborhood of single-family and multi-family houses ranging from one- to two-stories in height. Country Club Park was initially developed by speculative developers hoping to capitalize on land adjacent to the streetcar lines, and there are resources dating to the first decade of the twentieth century. However, the bulk of development occurred between 1919 and 1924, during the 1920s boom years. Buildings in Country Club Park range from very grand to modest, although essentially it was developed as an elegant subdivision for those of the middle- to upper-class. The most significant period of development occurred during the Period Revival era of architectural development, though significant examples of the Arts and Crafts and Modern eras are extant in the district. The natural topography of the neighborhood, which is situated in central Los Angeles, is generally flat with gentle inclines (particularly at the southern part of the district). Mature street trees line the avenues, and broad lawns and landscaped parking strips front the residences in parts of the neighborhood. Concrete sidewalks are present throughout, and concrete vehicular and pedestrian pathways lead to houses and detached garages.

Please see Appendix D of the accompanying report for a complete list of all resources within the proposed Country Club Park HPOZ.

*D4. **Boundary Description** (Describe limits of district and attach map showing boundary and district elements.):

The Country Club Park survey area is roughly bounded by Olympic Boulevard to the north, Western Avenue to the east, Pico Boulevard to the south, and Crenshaw Boulevard to the west. With the exception of a selection of residential properties on the east side of Crenshaw Boulevard, commercial and residential properties on these thoroughfares were not included in the survey.

*D5. **Boundary Justification:**

The proposed Country Club Park HPOZ is roughly bounded by Olympic Boulevard to the north, Western Avenue to the east, Pico Boulevard to the south, and Crenshaw Boulevard to the west. These streets are all generally heavily-trafficked commercial thoroughfares and create a natural boundary of the Country Club Park neighborhood. With the exception of a selection of residential properties on the east side of Crenshaw Boulevard, commercial and residential properties on these thoroughfares were not included in the survey. Crenshaw Boulevard was historically lined with residences that date to the same period of development as the rest of Country Club Park, and therefore those residences that remain were included in the survey area.

*D6. **Significance:** Theme Early Residential Development; Architecture Area Los Angeles

Period of Significance: 1903-1952 Applicable Criteria: N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

(see page 3)

*D7. **References** (Give full citations including the names and addresses of any informants, where possible.):

(see page 19)

*D8. **Evaluator:** Katie Horak, Architectural Historian **Date:** May 22, 2009

Affiliation and Address: Architectural Resources Group, Inc., 65 N. Raymond, Ste. 220, Pasadena, California 91103

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*P3a. Description (continued from page 1):

Most buildings in the proposed HPOZ were constructed in styles associated with the Arts and Crafts and Period Revival modes of architecture. There are some early Modern styles represented and a small amount of infill from the later part of the twentieth century. The district is characterized not only by its buildings, but also by spatial and landscape features such as asphalt streets, consistent lot sizes, concrete sidewalks, broad lawns and landscaped parking strips, abundant street trees, and a gently sloping topography.

*D6. Significance (continued from page 2):

As a result of this 2009 Historic Resources Survey, Country Club Park was determined to be eligible for HPOZ status. With a large number of buildings dating to the early phases of Los Angeles's development, Country Club Park is an intact residential district with distinct visual character. Constructed adjacent to the streetcar line that stretched along Pico Street (now Boulevard), the area was originally located at the western edge of the City and housed some of Los Angeles's most prominent citizens. As the area matured in the 1920s boom years, vacant lots were filled by homes constructed in the latest architectural styles: Craftsman, Tudor Revival, Spanish Colonial Revival, Colonial Revival and Mediterranean Revival. Despite some infill that occurred in the years following World War II, the area remains mostly intact. In addition to a large number of buildings dating to the first three decades of the twentieth century, the area retains other visual features that tie it to that era of residential development in Los Angeles. Mature street trees line the avenues, and broad lawns and landscaped parking strips front the residences in parts of the neighborhood. Concrete sidewalks are present throughout, and concrete vehicular and pedestrian pathways lead to houses and detached garages. Surrounded by bustling thoroughfares on all sides, Country Club Park remains an elegant residential enclave spanning a century of Los Angeles's history.

The contexts and themes for Country Club Park are:

- *Context:* Early Residential Development (1903-1912)
Theme: Transportation: Streetcar Suburbs
Theme: The Subdivider and the Subdivision
- *Context:* Suburbanization: Continued Residential Development (1913-1952)
Theme: Transportation: The Automobile and Suburban Development
Theme: Deed Restrictions and Segregation
- *Context:* Architecture, Engineering and Designed Landscapes (1903-1952)
Theme: The Arts and Crafts Movement (1895-1918)
Theme: Period Revival Styles (1915-1945)
Theme: Early Modern and Postwar Styles (1935-1952)
Theme: Important Designers (1903-1952)

In Country Club Park, associated property types present are single-family residences, multi-family residences, and institutional (religious) buildings. The period of significance has been identified as 1903 to 1952.

BACKGROUND: EARLY HISTORY OF COUNTRY CLUB PARK

The large expanse of land that is now occupied by the City of Los Angeles was once inhabited by Native Americans of the Tongva (or Gabrielino) tribe. The Tongva people regularly navigated the Pacific Ocean and inhabited the islands of Santa Catalina, San Nicholas, San Clemente, and Santa Barbara as well as much of the Los Angeles basin and parts of what is now Orange County. A relatively peaceful culture, the Tongva subsisted on what the land had to offer for thousands of years before the arrival of European visitors. It is estimated that approximately five thousand Tongva resided in the region when the Spanish began the mass colonization of native peoples under the mission system in the eighteenth century.¹

¹ From Cogweb, a website dedicated to topics of Cognitive Cultural Studies, edited by Frances Steen of the University of California, Los Angeles. "Tongva (Gabrielinos)," 2006. <<http://cogweb.ucla.edu/Chumash/Tongva.html>>.

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The Mission San Gabriel, which is located near the present-day city of Montebello, was the fourth of the California missions, a system established by Spanish friars with the intention of converting the Indians to Christianity and stripping them of their cultural traditions. The Tongva were largely subject to the Mission San Gabriel, which was in the proximity of their native territory, and their subsequent mistreatment and exposure to European diseases quickly decimated the population.² Those that survived were used as laborers in the construction of the Spanish missions and pueblos; it has been noted that “nearly everything grown or manufactured at the pueblos resulted from the labor of Indians.”³

The mission system deteriorated in the early nineteenth century as the Spanish began to lose ground to Mexico. Mexico declared its independence in 1821, and the Secularization Act of 1833 signaled the end of the mission era. The mission land once under the jurisdiction of the Spanish was deeded to individuals by the Mexican governors and slowly the missions were disbanded. With its temperate climate and fertile soil, the new settlers found the land perfect for raising cattle and crops; the basin was soon dotted with the ranches of Californios. Even in those days a road meandered east to west in the approximate path of what is now Wilshire Boulevard from the Pueblo of Los Angeles (near downtown) to the sea. This dirt road, then called the La Brea Road because it passed the tar pits, passed through nine ranchos on its way east from the Pacific: Topanga Malibu Sequit, Boca de Santa Monica, San Vicente y Santa Monica, La Ballena, San Jose de Buenos Aires, Rincon de los Bueyes, Rodeo de las Aguas, La Brea, and Las Cienegas.⁴

The land on which Country Club Park is located was part of the Rancho Las Cienegas. Comparably small at approximately 4,500 acres, the Las Cienegas was patented to Juan Abila in 1871 and appears to have extended roughly from today’s Wilshire Boulevard south to Baldwin Hills. Reports from this time indicate that the rancho was almost entirely a swamp and that it took subsequent draining and grading to become valuable land for residential development purposes, which it did after the turn of the twentieth century.⁵

Context: EARLY RESIDENTIAL DEVELOPMENT, 1850-1912**Theme: Transportation: Streetcar Suburbs**

In the late 1860s, after almost twenty years under the rule of the United States of America, California’s rancho system began to disintegrate. The vast acreage was bought up by a handful of wealthy land barons, who in the following decades subdivided the land for development. Immigrants arrived from the east in droves, many drawn to the area for its agricultural and, later, oil opportunities. The Central Pacific Railroad was completed from the Midwest to northern California in 1869, and many arrived by rail and made their way south by carriage. By 1876 the Southern Pacific had laid tracks to Los Angeles and immigration ensued on a massive scale. A second transcontinental rail link—the Santa Fe Railroad—arrived in 1885, sparking a passenger fare rate war between the two railroads. The price of a trip to Los Angeles from the Midwest plummeted; that, coupled with a voracious advertising campaign touting the “good life” in California, enticed many to make the trip. A reported 120,000 people made the journey in 1887 alone.⁶

In addition to the transcontinental railroad, several local streetcar lines cropped up at the end of the nineteenth century. Centered on the downtown Los Angeles business district, a few lines stretched out to city limits enabling residential development outside of the urban core. Sensing opportunity in the vast, undeveloped acreage in the growing Los Angeles area, Henry Huntington purchased and consolidated the existing streetcar lines and began to lay miles of new track. In 1901, Huntington’s Pacific Electric Railway was incorporated and a major rail expansion followed.

The Pico Heights streetcar line was among the first to be established in the city, with an opening ceremony in 1887. Historic photos show an open-air car transporting passengers amidst an undeveloped landscape. The line stretched west along Pico

² James J. Rawls and Walton Bean, *California: An Interpretive History* (San Francisco: McGraw Hill, 2003- Eighth Edition), 52. According to Rawls and Bean: “During the entire mission period, the native population from San Francisco Bay to San Diego fell from 72,000 to 18,000—a decline of over 75 percent.”

³ Ibid., 45. This citation originates from work by historian Steven Hackel.

⁴ From: Ralph Hancock, *Fabulous Boulevard* (New York: Funk & Wagnalls Company, 1949), 53.

⁵ J. A. Graves, *My Seventy Years in California, 1857-1927*. From the collections of the Library of Congress, 28-2680. Page 152.

⁶ According to Howard Nelson, *The Los Angeles Metropolis* (Dubuque: Kendall/Hunt Publishing Company, 1983), 155.

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Street from downtown terminating near Arlington Avenue, which in the late 1890s was the western boundary of the City of Los Angeles.⁷ The land beyond Arlington to the Pacific Ocean was at this time considered to be “the country,” mainly comprising alfalfa and barley fields, grazing pastures, oil derricks and swampland. The establishment of the Pico Heights line was the direct impetus for the subdivision of what is today known as Country Club Park.

Made attractive by its location off the streetcar lines, the Pico Heights area became home to a number of developments at the turn of the twentieth century that helped transform it into one of the City’s most prestigious locales. The Los Angeles Golf Club, founded in 1897, relocated to the area in 1899 after outgrowing its original location near Vermont Avenue at Pico Street. An influx of wealthy residents in the city as well as the burgeoning popularity of the sport enabled the incorporation of the Country Club and its subsequent move to a 106-acre property between Pico and Washington, with a clubhouse at 16th Street (now Venice Boulevard). At this time, the area was almost entirely undeveloped, and the terrain provided a gully which served well as a natural hazard for the 18-hole course.

The popularity of the Los Angeles Country Club seems to have surprised even its founders, as within six months of its move another expansion was underway. The acquisition added 160 acres to the former Country Club, composing a property of more than 200 acres. The existing clubhouse was moved to the corner of Pico and Western and a construction campaign ensued to expand the building, construct stables for patrons, and improve the grounds with new “comforts and conveniences.”⁸ By this time the Country Club was one of largest west of Chicago and was patronized by Los Angeles’s most prestigious citizens. Although primarily a gentleman’s sport, the Country Club was open to both male and female members. A *Los Angeles Times* article from 1899 cites that many a female patron, however, would grow “pale with despair” at the difficulty of one of the more difficult courses.⁹

The Los Angeles Country Club was located on land owned by the Country Club Land Association, a conglomerate of stockholders who, consequently, were all club members. After the turn of the century, with major construction occurring in adjacent neighborhoods, it was likely very clear to investors that the vast Country Club acreage would be immensely valuable for residential development. In 1905, in what was at the time one of the biggest real estate deals in Los Angeles history, 286 acres (220 of which were former Country Club grounds) were purchased for subdivision by a syndicate known as the Country Club Park Corporation, which was headed by Isaac Milbank, Robert Marsh & Co. and Strong & Dickenson, among others. The price for the land was nearly \$550,000, which today would amount to approximately \$12.5 million. Golfers continued to use the property while it was being graded and parceled; an article from 1910 illustrates the scene as follows:

The present location of the club at Pico Street and Western Avenue is now really not a golf club. Years ago it was a fine course, but broad streets have been cut in from both sides and an unsteady golfer is liable to cut or slice his ball through the dining-room window of some leader in society or commercial circles. These encroachments had driven the club westward ‘ho, and it is more than likely that the members will not be annoyed after this year.¹⁰

The club’s lease expired in October of 1910, at which point it was moved to a new location near Beverly Hills. Despite its relocation, the association of the Country Club with this area was firmly rooted in the social conscience and the name endured. Today the neighborhood is known as Country Club Park, though no visual clues to its origins remain.

Robert Marsh & Co. and Strong & Dickenson began to parcel the land and advertise lots for sale as early as 1904. The first tracts to appear were located west of Wilton Place and included Country Club Terrace (1904), Boulevard Heights (1905), and the exclusive Westchester Place (1905). The eastern part of today’s Country Club Park, roughly between Western and Arlington, was subdivided in 1912.¹¹ These early subdivisions fronted south onto Pico Street, as potential buyers would

⁷ William B. Friedrichs, *Henry Huntington and the Creation of Southern California* (Columbus: Ohio State University Press, 1992), 52.

⁸ “Country Club to Move,” *Los Angeles Times*, 26 June 1899: 10.

⁹ “Los Angeles Country Club,” *Los Angeles Times*, 1 January 1899: 14.

¹⁰ “Country Club Soon to Flit,” *Los Angeles Times*, 16 January 1910: V15.

¹¹ According to tract maps, from the Los Angeles Dept. of Public Works. All tract maps are online:

<http://dpwgis.co.la.ca.us/website/surveyRecord/tractMain.cfm>

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approach from this direction as they exited the streetcars. The choicest lots were in the southern part of the neighborhood, which featured somewhat larger parcels than those located north of Country Club Drive.

Westchester Place was advertised as “the very cream of it” and occupied the bluff south of Country Club Drive, which provided dramatic views of the mountains.¹² Despite the major advertising campaign that ensued, construction got off to a slow start as many felt that Country Club Park was too far from the city center (it was not until 1909 that the land west of Arlington would be annexed to the City). However, both Robert Marsh and Isaac Milbank constructed their elaborate mansions in the Westchester Place subdivision, and with the *Los Angeles Times* documenting their lavish designs to the last detail many others began to follow suit.¹³

Many of the homes in Westchester Place were constructed on palatial double lots, distinguishing this tract somewhat from others in Country Club Park, which generally have uniform lot sizes. A 1905 advertisement gives this description of the tract:

[Westchester Place meets] every demand of the exacting homebuyer. The wealth of improvements, the ornamental gateways, broad boulevards, exclusive surroundings, sweeping mountain views, the pure air and the car service at once appeal to the fastidious and the critical. These beautiful subdivisions face Pico and adjoin the picturesque Country Club grounds. Remember that fashionable Los Angeles is pushing west and southwest.¹⁴

Although many of the street improvements (such as the ornamental gateways) have been removed, several of Westchester Place’s grand residences remain intact. Among these are Isaac Milbank’s residence (constructed in 1913 by noted architect G. Lawrence Stimson), the home of architect A. F. Rosenheim (1910), and the luxurious home of lumber merchant Judson C. Rives (1914, also by architect A. F. Rosenheim).

In addition to those listed above, the earliest Country Club Park residents were among the city’s most wealthy. Census data from 1910 indicates that a large number of inhabitants were involved in the real estate industry; others were physicians, presidents of corporations, managers, and merchants. Several households included maids, cooks, servants and chauffeurs, many of whom were African American.¹⁵

Character Defining Features

The proposed Country Club Park HPOZ retains the following character defining features displaying its significance relating to early residential development in Los Angeles (prior to 1912):

- Uniform lot sizes, with slightly larger lots south of Country Club Drive and east of Arlington Avenue
- Broad front lawns and landscaped parking strips
- Poured concrete sidewalks and pedestrian walkways leading to residences
- Mature street trees, including large palms and other species
- Asphalt-paved streets

Context: SUBURBANIZATION: CONTINUED RESIDENTIAL DEVELOPMENT, 1913-1952

Theme: Transportation: The Automobile and Suburban Development

By 1913, all of Country Club Park had been subdivided and approximately 15% of the residences within the survey area had been constructed. The real estate market slowed dramatically during the nineteen-teens due to World War I, as Los Angeles had little stake in wartime industries and growth came to a veritable standstill. However, after the end of the war in 1918, Los Angeles entered its second major boom and construction resumed on a monumental level.

Although the boom of the 1880s was, proportionately, the greatest period of growth in the history of Los Angeles, the boom of the 1920s arguably did more to shape the modern city as it appears today. It was during the twenties that the greater Los

¹² “Display Ad 171—No Title,” *Los Angeles Times*, 26 November 1905: V22.

¹³ “Fine New Homes are Completed,” *Los Angeles Times*, 28 January 1912: V29.

¹⁴ “Display Ad 115- No Title” *Los Angeles Times*, 31 December 1905: V17.

¹⁵ *United States Census*, 1910 (from www.ancestry.com).

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Angeles area reached a million inhabitants, making it the fifth largest city in the United States.¹⁶ Fuelling the booming economy of this era was, in part, the oil industry. Although oil derricks had been mainstay in Los Angeles since the 1890s, the industry peaked with the automobilization of the city that occurred in the interwar period. In addition to the oil industry, the city's economy was based largely on maritime trade and shipping, agriculture, industrial manufacture, and the motion picture industry, which helped fuel a lucrative tourism industry. With a booming economy and a massive population increase, the development of residential tracts once again became immensely profitable business.

According to historian Kevin Starr, by 1930 "Los Angeles had a population of 1,470,516, which represented a tripling of its population over [a period of] ten years."¹⁷ New construction met the needs of the growing population; in 1918, 6,000 new building permits were issued in Los Angeles. In 1919, that figure more than doubled to 13,000, increasing to 37,000 in 1921, and 47,000 in 1922. The boom peaked in 1923 with an astonishing 62,500 new building permits for an estimated \$200 million in construction.¹⁸ The 1920s saw the widening and paving of Wilshire Boulevard from Westlake Park to the Pacific Ocean at Santa Monica, and commercial development began in Miracle Mile. Large resorts such as the Ambassador Hotel began to appear on Wilshire in the early 1920s, and the prestige of the boulevard as a residential address gave way to the glitz of its imminent large-scale commercial development.

This era represents the largest period of development in Country Club Park. Of the near 670 properties that exist in the survey area today, more than half were constructed in the five-year period of 1919 to 1924. The lateral growth of Los Angeles transformed Country Club Park from a wealthy retreat near the edge of the city to an urban community located just a quick drive from a variety of commercial and institutional amenities. By 1920 there was approximately one car per every three Los Angeles citizens, and the number of Angelenos commuting by car was almost as great as that using public transportation.¹⁹ Nearly every house constructed in Country Club Park in the 1920s had a detached one-car garage at the rear of the property, most of which were architecturally congruous with the main residence.

The physical transformation of Country Club Park that occurred between 1919 and 1925 was paired with a shift in the area's demographics. Many of Los Angeles's wealthiest citizens began to move northwest to places such as Beverly Hills and Hancock Park, while neighborhoods closer to downtown became popular with residents of the middle class. The demographic make-up of Country Club Park was somewhat varied at this time; the area south of Country Club Drive and east of Westchester Place was still substantially well-to-do, with a number of doctors, managers, proprietors and others—many of whom had live-in servants. The other sections of the neighborhood, however, housed many moderate-income families with jobs as teachers, appraisers, salesmen, artists, and various professions in the building trades.²⁰

By 1930, nearly all of Country Club Park had been developed and its physical appearance would change little in ensuing years. However, a major alteration occurred in the neighborhood in the early 1930s with the widening of Tenth Street and its subsequent name change to Olympic Boulevard. By this time the popularity of the automobile was making its imprint on the development of the city, and several arterial roads were widened and converted to parkways. Tenth Street found this fate circa 1930 and was renamed for the 1932 Summer Olympic Games, which were held in Los Angeles. The widening of Olympic and the increase in vehicular traffic that followed nearly halted pedestrian traffic between the parcels on either side of the boulevard, making Olympic Boulevard the logical northern boundary of the Country Club Park neighborhood.

Theme: Deed Restrictions and Segregation²¹

Like most residential tracts developed in the early half of the twentieth century, homeownership in Country Club Park was not available to all Los Angeles citizens. In addition to placing restrictions on the physical appearance of lots and home design, many developers and homeowners' associations worked to place restrictions on who could purchase residences in

¹⁶ According to Kevin Starr in *Material Dreams: Southern California through the 1920s* (New York: Oxford University Press, 1990), 69.

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ Richard Longstreth, *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950* (Cambridge: The MIT Press, 1997), 13-16.

²⁰ *United States Census, 1920 and 1930* (from www.ancestry.com).

²¹ A significant amount of research for this section was provided by Country Club Park resident Gary Song.

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certain neighborhoods. In *City of Quartz*, Mike Davis notes that, “Private restrictions, for example, normally included such provisions as minimum required costs for home construction, and exclusion of all non-Caucasians [and sometimes non-Christians as well] from occupancy, except as domestic servants.”²²

Although originating in the nineteenth century, racially restrictive covenants proliferated years during and after World War I when large numbers of African Americans began to migrate to California in search of employment. White homeowners attempted at first to pass restrictive zoning ordinances that would keep their neighborhoods homogenous; this practice was deemed unconstitutional, and restrictive covenants offered a more discreet method of segregation. The covenants were essentially private contracts where buyers pledged not to sell their house to non-whites as a condition of purchasing their home. Covenants differed from neighborhood to neighborhood; many also included exclusionary language in reference to Jews, Italians, Russians, Muslims, Latinos and Asians.²³ Although restrictive covenants were not unique to Los Angeles (in fact, they occurred throughout the country), they were particularly rampant in the area due to the massive amount of development that occurred during the 1920s boom years—the heyday of restrictive covenants. According to Davis, “In this fashion, 95 per cent of the city’s housing stock in the 1920s was effectively put off limits to Blacks and Asians.”²⁴

Due to the existence of racially restrictive covenants, Country Club Park was a homogenous neighborhood roughly until the beginning of World War II. Census records up to 1930 indicate that all residents in the area were white with the exception of servants, most of whom were African American or Japanese. However, in the late 1940s a number of prominent African-American families began to move to Country Club Park, sparking a round of lawsuits over the legal validity of restrictive covenants. The defendants included Frank and Artoria Drye, Lee and Carney Steward, and Blanche Strickland, all of whom lived on the 1000 block of Arlington Avenue. According to reports in the black press (such as the *Los Angeles Sentinel* and the *California Eagle*; the *Los Angeles Times* had sparse coverage of battles over equitable homeownership) the lawsuit was instigated by a local Presbyterian minister, whose support of segregation caused controversy among his congregants as well as throughout the city.

The lawsuit, which ultimately ruled in favor of the Dryes, Stewards and Stricklands, raised questions of equality in an era of enforced restrictive covenants. Particularly at the end of World War II, when Americans were faced with the unconscionable destruction caused by the Nazis in pursuit of a master race, the issue divided Angelenos and brought to light a practice that many did not realize was still in existence. The judge in the case, Honorable Stanley Mosk, is quoted as having stated the following in his ruling:

This court feels there is no more reprehensible and un-American activity than to attempt to deprive persons of their own homes on a ‘master race’ theory. Our nation just fought the Nazi race superiority doctrines. One of these defendants [Frank Drye] was in that war and is a Purple Heart veteran. This court would indeed be callous to his constitutional rights if it were now to permit him to be ousted from his home using ‘race’ as a measure of his worth as a citizen and a neighbor.²⁵

Seven months after Judge Mosk’s ruling, the United States Supreme Court ruled that restricted covenants based on race were unenforceable.²⁶ Country Club Park’s African-American population continued to flourish, and in ensuing decades the area became one of the most ethnically diverse neighborhoods in Los Angeles. Although Frank Drye died in 1957, his wife Artoria lived in the house on Arlington Avenue until her death in 2004 at 106 years old.

The struggles that met Country Club Park’s early African-American residents did not appear to be shared by members of other ethnic groups moving into the area at roughly the same time, and earlier. There were a number of Korean-American and Chinese-American families living in the area as early as the late 1930s, and although the California Alien Land Law of

²² Mike Davis, *City of Quartz* (New York: Random House, 1990), 161. According to Davis, this citation originates from work by Marc Wiess, *The Rise of the Community Builders: The American Real Estate Industry and Urban Land Planning*, New York, 1987, pp. 3-4, 11-12.

²³ “Living With a Reminder of Segregation,” *Los Angeles Times*, 27 July 2008: B1.

²⁴ Davis, 161.

²⁵ “Judge Mosk vs. Un-American Activities,” *California Eagle*, October 30, 1947: 6.

²⁶ According to research conducted by Gary Song. See *Shelley v. Kraemer*, 334 U.S. 1.

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1913 prohibited them from purchasing property, they appeared to have resided in the area without significant incident. Some of Country Club Park's Asian-American residents were among the City's most prominent: You Chung Hong, who lived on Gramercy Place, was California's first Chinese-American lawyer; Philip Ahn, who was the son of prominent Korean-American activist Dosan Ahn Chung-ho, was a well-known actor from the 1930s to the 1960s.²⁷

There does not appear to have been a Japanese-American population in Country Club Park prior to World War II. After the war, however, several Japanese-American families moved into the area after the closure of the internment camps. Similar to that of their Korean- and Chinese-American neighbors, their establishment in the area also seems to have occurred without major incident. Why restrictive covenants were not enforced against Asian Americans in the same way they were against African Americans in Country Club Park is unclear; regardless, within twenty short years the area went from being wholly Caucasian to the home of a wide range of people of varied ethnic backgrounds.

Theme: Institutional Development: Religion and Spirituality

In addition to monumental residential growth in Country Club Park, the 1920s brought the construction of a number of churches which served the burgeoning community.

St. Paul's United Methodist Church, 1904; moved 1925; addition 1926

Constructed in 1904, St. Paul's United Methodist Church is the oldest remaining church in the Country Club Park survey area and is a rare example of an Arts and Crafts church in Los Angeles. The architectural firm of Marsh & Russell were contracted by the building committee of the Pico Heights M. E. Church in 1904 to draft plans for a new edifice at the southeast corner of 12th and Fedora Streets. A *Los Angeles Times* article from 1904 reported that "the church will be a handsome structure, the plans calling for an expenditure of \$20,000."²⁸

In 1925, a permit was issued to move the church building (without an accompanying Sunday school building) to 1202 S. Manhattan Place. In 1926, a new Sunday school building and gymnasium were constructed to the south of the original church building. The 1904 edifice still exists today, largely intact. Fronting north onto Country Club Drive, the church is an imposing wood structure originally constructed in the Arts and Crafts mode. Prominent features include a corner bell tower with a pyramidal hipped roof and prominent cross gables. Marsh and Russell designed the church with English Tudor-style elements. Stylistic features include half-timbering in gable ends, buttresses, pronounced bargeboards, arched entrance openings, and leaded glass windows.

Arlington Avenue Christian Church (now the Ethiopian Christian Fellowship Church), 3405 W. Pico Blvd., 1926

The Arlington Avenue Christian Church, Coulter Memorial, was constructed in 1927 by architect Harold Cross. The impressive concrete edifice employs elements of the Spanish Renaissance with simplified Churrigueresque details. The church was constructed to replace the former home of the congregation, which was located on Broadway in downtown Los Angeles.^[1] Named Coulter Memorial for the church's founding pastor, the Reverend B. F. Coulter, it served the Country Club Park community for a number of decades. In 1968, it was the first church in Los Angeles to host a bilingual service in Korean and English.^[2] Today, the building is home to the Ethiopian Christian Fellowship Church.

Wilshire Ward Chapel, 1209 South Manhattan Place

The Wilshire Ward Chapel was constructed in 1928 by architects Pope & Burton. Originally known as the Hollywood Stake Tabernacle, the church was intended to be the central meeting place for the local Mormon community, which at that time comprised more than 4,000 members.²⁹ The impressive edifice, which is constructed of reinforced concrete, was said to be

²⁷ Ibid.

²⁸ "Beautiful New Church to go up in Pico Heights," *Los Angeles Times*, 26 January 1904: 12.

[1] "Dedication Set at New Church," *Los Angeles Times*, 11 March 1927: A20..

[2] "Service in Korean and English Slated," *Los Angeles Times*, 14 Dec. 1968: C7.

²⁹ "Mormons Have Dedication," *Los Angeles Times*, 29 April 1929: A18.

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“one of the finest tabernacles of the Mormon church.”³⁰ Although recalling Byzantine and Gothic architecture, the building’s design is a thoroughly modern interpretation of these historic styles. The Wilshire Ward Chapel was designated Los Angeles Historic-Cultural Monument #531 in 1991.

Character Defining Features

The proposed Country Club Park HPOZ retains the following character defining features displaying its significance relating to continued residential development in Los Angeles (from 1913-1945):

- Uniform lot sizes
- Poured concrete sidewalks and pedestrian walkways leading to residences
- Mature street trees, including large palms and other species
- Asphalt-paved streets

Context: ARCHITECTURE, ENGINEERING AND DESIGNED LANDSCAPES, 1903-1952

The built environment of Country Club Park represents more than a century of architectural development, beginning with the last vestiges of Victorian-era sensibilities and continuing through the Modern era. The bulk of development occurred in Country Club Park between 1905 and 1930, and therefore the majority of buildings constructed in the area are representative of architectural styles that were fashionable at that time, starting with styles of the Arts and Crafts era and continuing with those of the Period Revival era. Buildings constructed in the 1900s and 1910s tended to be grand and high style, representing the era of Country Club Park’s initial development as an exclusive suburban subdivision. Buildings of the 1920s boom years were generally smaller and more modest; many were constructed by large-scale builders who worked from pattern books and standard building plans. This represents the most prolific era of residential development in Country Club Park, and therefore the character of the area is largely defined by its significant concentration of Period Revival residences.

Residential development in Country Club Park in the post-World War II years was largely multi-family as developers sought to maximize the number of residents per property. Buildings constructed during this era are representative of styles popular in postwar Los Angeles, including Streamline Moderne, Hollywood Regency, Minimal Traditional, and Contemporary Ranch. Construction in the years immediately following World War II, although higher density, was generally compatible in scale and style with pre-war development. Apartment buildings featured setbacks, lawns, courtyards, and often stripped-down Classical design features. In the 1960s and 70s, however, apartment construction was larger in scale, filling lots completely and moving courtyards to the center of buildings, out of public view.

Background: Early Architectural Styles

The architecture of late-nineteenth-century, boom-time Southern California was largely influenced by styles popular in the eastern United States, which were imported with immigrants arriving from other parts of the country. It has been noted that those arriving to California at the turn of the twentieth century were considerably more well-to-do than their mid-nineteenth century counterparts, which caused a shift in architectural tastes from vernacular design to the more opulent high-style designs popular in the Victorian era. In reference to these immigrants, historian Carey McWilliams quoted Charles Lummis as follows: “[These] were, by and large, by far the most comfortable immigrants, financially, in history... Instead of Shank’s Mare, or prairie schooner, or reeking storage, they came on palatial trains; instead of cabins they put up beautiful homes.”³¹

The oldest remaining home in Country Club Park, constructed in 1903 at 1159 Norton Avenue, is reminiscent of the Colonial styles of the late nineteenth century. This Neoclassical building, with its refined Classical features, vertical massing, and strict posture represents the last wave of nineteenth-century historicism in the area before the takeover of the forward-thinking Arts and Crafts Movement. No. 1159 Norton retains many of the character defining features of the

³⁰ Ibid.

³¹ Carey McWilliams, *Southern California: An Island on the Land* (1946; reprinted Salt Lake City: Peregrine Smith Books, 1995), 150.

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Neoclassical style, such as a full-height entrance porch, Corinthian columns supporting a pronounced pediment, double-hung windows, quoins, cornice with a boxed eave and modillions, and dormer with a scrolled pediment.

Theme: The Arts and Crafts Movement (1895 - 1918)

By the first decade of the twentieth century, during the period of Country Club Park's initial development, Victorian-era styles had fallen out of fashion and architects were working in styles made popular by the Arts and Crafts movement. This movement, which originated in England and was based on the tenets of designer William Morris, was a direct reaction to what Morris and his followers felt were the "deleterious effects of industrialization on the quality of manufactured goods and the separation of the worker from his product."³² Shunning the mass-produced, gingerbread ornamentation of Victorian-era buildings, architects of the Arts and Crafts movement focused on simplicity of form, informal character, direct response to site, and extensive use of natural materials, particularly wood and rubble masonry.³³

Although originating in England, the Arts and Crafts movement found a North American center in Pasadena. The best-known architects to rise out of the Pasadena Arts and Crafts movement were Charles and Henry Greene, whose connection to the English Arts and Crafts movement, interest in Japanese wooden architecture, and training in the manual arts resulted in the development of regional Arts and Crafts styles. The popularity of their designs as well as those of the many others who began to practice in Pasadena and Los Angeles at roughly the same time, which ranged from small one-story bungalows to large, intricately-crafted mansions, was compounded by their subsequent publication in pattern books such as *Western Architect*, *House Beautiful*, *Ladies' Home Journal*, and *The Craftsman*.

Architects working in the Arts and Crafts mode embraced a variety of styles, including Craftsman, English (or Tudor) Revival, American Foursquare and Prairie School. Additionally, at the early part of the twentieth century it was common to see a combination of a variety of styles as Victorian aesthetics gave way to those of the Arts and Crafts. These buildings are generally referred to as Transitional or Transitional Arts and Crafts.

Associated property types from this early era of architectural development in Country Club Park are the single family residence and institutional (religious) buildings.

Craftsman Style

In Country Club Park, as well as in other parts of Los Angeles that were developed in the 1920s boom years, there are numerous examples of the Craftsman style. This is the style that is most closely associated with the Arts and Crafts movement, and although primarily thought of as a residential style it can be found in a number of property types, including single-family residences, multi-family residences, commercial and institutional buildings. There are a number of manifestations of the Craftsman style, which include the Craftsman bungalow (one to one-and-a-half stories in height and generally modest); the Ultimate Bungalow (which is often two to three stories in height and highly ornate); and the Airplane Bungalow (which is generally a one-story bungalow with a one- or two-room pavilion, or "pop-up," second floor).

Common character defining features of the Craftsman style include:

- Wood sash windows, often with a multi-paned upper sash
- Leaded glass
- Windows arranged in bands
- Partial- or full-width porches
- Square or battered porch supports
- Single door entrances, often with glazing
- Hipped or gabled low-pitched roofs
- Dormers

³² Excerpted from the National Register of Historic Places nomination form for the Multiple Property Listing, "The Residential Architecture of Pasadena, California, 1895-1918: The Influence of the Arts and Crafts Movement," authored by Lauren Bricker, Robert Winter, and Janet Tearnen for the City of Pasadena. June 25, 1998. Page E1.

³³ Ibid.

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- Wide, overhanging eaves with exposed rafters and purlins
- Wood clapboard and/or wood shingle siding
- Extensive use of rubble stone at foundation and porch rail/supports

English/Tudor Revival Style

English-inspired residences were common during the Arts and Crafts era; the picturesque English cottage was the perfect antidote to what followers of the movement felt were the ills of the Industrial Revolution. English and Tudor Revival residences were favored in upscale residential neighborhoods in Los Angeles in the first two decades of the twentieth century; manifestations of the style range from cozy bungalows to grand, palatial castles. It is a common style in Country Club Park, particularly in the Westchester Place subdivision.

Common character defining features of the Tudor style include:

- Asymmetrical facades
- Wood sash windows, often with a multi-paned upper sash
- Tall chimneys
- Leaded glass, often in a diamond pattern
- Paired or single doors
- Hipped roofs, often steeply pitched with multiple gables
- Built-up roofing, imitating thatch
- Facades clad with stucco, brick and stone, often with decorative wood half-timbering

American Foursquare Style

American Foursquare is a post-Victorian style that shares many characteristics with the Prairie and Colonial Revival styles. Essentially a two-story, symmetrical cube with a hipped roof, American Foursquare residences nearly always feature central dormers; wide, bracketed eaves; partial- or full-width porches; and wood, stucco or brick-clad façades. This was also a popular style in upscale residential developments in Los Angeles, and numerous examples remain in Country Club Park.

Common character defining features of the American Foursquare style include:

- Two stories
- Box-like shape
- Hipped roof with centered dormer
- Wide, overhanging eaves, often boxed
- Full- or partial-width porch
- Wood-sash windows, often one-over-one
- Leaded glass windows
- Exterior cladding of wood clapboard, brick or stucco (less common)

Prairie Style

The Prairie style, which occurs with somewhat less frequency in Los Angeles than do the other styles of the Arts and Crafts era, is relatively common among the earliest buildings constructed in Country Club Park. Pioneered by Frank Lloyd Wright, the Prairie style is an indigenous American style developed by a group of Chicago architects known as the Prairie School. Buildings of this style emulated the vast, open prairies of the Midwest with horizontality emphasized by dramatic cantilevers, bands of windows, and low-pitched or flat roofs with wide, overhanging eaves.

Common character defining features of the style include:

- Box-like in shape with horizontal emphasis
- Wood casement windows
- Leaded glass
- Windows arranged in horizontal bands

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- Deeply recessed, wide porches
- Paired or single doors, often with glazing
- Hipped or flat roofs, often with parapets and wide, overhanging eaves
- Cantilevered overhangs
- Exterior cladding of stucco, brick and wood

Theme: Period Revival Styles (1915 - 1940)

In general, the styles of the Arts and Crafts mode waned in the late nineteen-teens, making way for the Period Revival styles that prevailed in the 1920s boom years. The Craftsman bungalow, however, remained popular well into the mid-1920s. While the Arts and Crafts movement is widely considered to be the first wave of architectural modernism in the United States, the Period Revival styles that followed signaled a backwards turn to more a derivative building vocabulary. These buildings drew from the full spectrum of European and Colonial American residential styles, producing small-scale versions of Old World monuments.

Period Revival styles common in Country Club Park include Spanish Colonial Revival, Mediterranean/Italian Renaissance Revival, Mission Revival and Colonial Revival. The popularity of styles such as Tudor Revival and Mission Revival persisted from the Arts and Crafts era; later interpretations of these styles, however, were considerably more modest and restrained than their early twentieth century counterparts.

Associated property types from this era of development in Country Club Park include single-family residences, multi-family residences, and institutional (religious) buildings. Although continuing to be primarily a low-density residential neighborhood, zoning in the western part of the neighborhood (west of 3rd Avenue) allowed for multi-family development, which began in the late 1920s and eventually gained momentum in the post-World War II era. Multi-family housing prior to 1940 consisted mainly of duplexes, fourplexes and bungalow courts.

Mission Revival Style

The Mission Revival style preceded the large array of Hispanic styles that would prevail in the 1920s and 30s; however, characteristics of the style continued to appear in bungalows of the Period Revival era. Characterized by Mission-shaped parapets, stucco cladding, arcades and broad porches, the Mission Revival style drew from the romanticism of California's colonial past and manifested itself in buildings large and small, residential, commercial and institutional.

Common character defining features of the Mission Revival style include:

- Windows with arched openings
- Islamic ornament
- Large porches, often recessed with arcaded entries
- Mission-shaped roof parapet or dormer
- Hipped or flat roofs
- Stucco cladding
- Clay tile roof cladding

Spanish Colonial Revival Style

The Spanish Colonial Revival style is one of the most prevalent residential styles of twentieth century Los Angeles. This style, which elaborated on the Hispanicism of the Mission Revival style, became profoundly popular after its appearance at the Panama-California Exposition held in San Diego in 1915. The Exposition was designed by architect Bertram Goodhue, who felt that the richness of Spanish architecture found in Latin America was an appropriate precedent in the development of a regional style for Southern California. Spanish Colonial Revival buildings proliferated in Southern California in the 1920s and 30s; numerous examples can be found in Country Club Park.

Common character defining features of the style include:

- Windows with arched openings
- Partial-width porches, often recessed with arched entries

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- Stepped or sloped parapets
- Gabled or flat roofs
- Stucco cladding
- Clay tile roof cladding
- Clay tile decorative elements, such as vents and entrance hoods
- Decorative ironwork

Mediterranean/Italian Renaissance Revival Style

The Mediterranean/Italian Renaissance Revival style was particularly popular in Country Club Park in the 1920s. It offered the refined elegance of European architecture, while accentuating the popular notion that Southern California possessed a Mediterranean climate.

Common character defining features of the style include:

- Typically two-stories in height
- Hipped roofs, often low-pitched and clad with clay tiles
- Boxed eaves with carved brackets
- Entrance porches
- Arched entryways
- Stucco exterior cladding
- Decorative ironwork

Colonial Revival Style

Although occurring with less frequency citywide than the Craftsman and Spanish Colonial Revival bungalow, Colonial Revival bungalows are prevalent in Country Club Park. In fact, on many of the streets north of Country Club Drive, it is the predominant building style. These buildings are symmetrically composed and feature side-facing gabled roofs with a central pediment over an entrance porch. Most feature simple Doric column porch supports and wood clapboard siding.

Common character defining features of the Colonial Revival style include:

- Double-hung wood sash windows, often with divided lights
- Shutters at windows
- Entrance porches, often with pedimented hoods
- Column porch supports
- Single entrance doors, often with sidelights and transoms
- Side-gabled roofs
- Pedimented dormers
- Wood clapboard siding

Theme: Early Modern and Post World War II Styles (1935-1952)

By the end of World War II, Country Club Park was entirely built out with single- and multi-family residences. When the war ended and the building boom of the 1940s and 50s ensued, a number of single-family homes were demolished to make way for multi-family dwellings, particularly in the area west of 3rd Avenue which is zoned to accommodate higher density housing.

The Period Revival styles of the prewar era continued to be popular in the years following the war. However, postwar manifestations of these styles were considerably more modest and stripped down than their predecessors. The postwar aesthetic, which favored simplicity of form and minimal applied ornament, was conducive to the mass development of this era. Concurrent with the widespread construction of dwellings in derivative architectural styles was a burgeoning Modern movement in Southern California, which looked for innovative design solutions to fulfill the need for mass-produced housing. In Country Club Park, however, postwar building stock is relatively sparse and tends toward the historicism of the Period Revival Styles.

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Associated property types from this era of development in Country Club Park include single-family residences and multi-family residences. Multi-family dwellings that prevailed during this time consisted mainly of apartment buildings with five or more units.

Minimal Traditional Style

Due to limited construction in Country Club Park in the postwar years, only a few buildings (mainly single-family) were designed in the Minimal Traditional style. Common character defining features of the style include:

- Combination of both fixed and operational windows
- Double-hung wood or steel casement windows
- Projecting bays
- Partial-width porches, often with simple wood posts
- Gabled or hipped roofs
- Combination of exterior cladding materials, including stucco, wood clapboard, brick and shingle

Streamline Moderne Style

The Streamline Moderne style was a sharp contrast to the Period Revival styles of the 1920s and 30s, offering a modern aesthetic and streamline appearance that was appropriate to the automobile culture of Los Angeles. There are a number of Streamline Moderne style buildings in Country Club Park, nearly all of which are two-story, multi-family apartment buildings.

Common character defining features of the Streamline Moderne style include:

- Smooth wall surface
- Rounded corners
- Flat roofs
- Minimal ornamentation
- Horizontal grooves or lines in walls to emphasize horizontality
- Steel casement windows

Contemporary Ranch Style

Although originating in the years before World War II, the Ranch property type and its associated styles proliferated in the postwar era and became the quintessential California dwelling type. Buildings of the Ranch styles are almost always single-family residences, and they vary from grand (rambling Contemporary Ranch houses) to modest, such as the Ranch tract houses that were endemic in postwar subdivisions. Because single-family residential development in Country Club Park was somewhat sparse in the postwar era, only a few Contemporary Ranch style houses exist in the district.

Common character defining features of the Contemporary Ranch style include:

- Long, rambling footprint
- One-story massing
- Low-pitched roof, often with multiple gables
- Combination of cladding materials, including wood clapboard, shingle and brick
- Wood shake roof cladding
- Overhanging eaves, often with exposed rafter tails
- Abundant fenestration, often with large picture windows and steel casement windows
- Attached garages, often integrated into the main façade of the house
- Partial-width porches

Hollywood Regency

The Hollywood Regency style flourished in postwar Los Angeles, particularly in the construction of multi-family and single-family dwellings. Buildings of this style feature Classical design features popular in the prewar era that are stripped down

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and stylized to portray a Modern aesthetic. It was an especially fashionable style in upscale residential districts in and around Hollywood. A number of examples exist in Country Club Park.

Common character defining features of the Hollywood Regency style include:

- Simplified traditional ornament
- Entrance porches with simplified columns
- Pedimented entrance and window hoods
- Combination of wall cladding materials, including stucco, brick and wood clapboard
- Steel casement windows
- Round, porthole windows

Theme: Important Designers (1903-1952)

Wealthy Angelenos who moved to Country Club Park in the first two decades of the twentieth century hired some of the area's most celebrated architects to design their homes. Among them were A. F. Rosenheim, G. Lawrence Stimson, Albert C. Martin and Frank Tyler. A building designed by preeminent architects Greene & Greene was constructed on Arlington Avenue in 1911; although the residence no longer exists, evidence of its grandeur can be seen in articles written at the time.³⁴

Country Club Park residents continued to employ respected architects in the 1920s boom years. Notable architects included Arthur S. Heineman, the Milwaukee Building Company, Ross G. Montgomery, and a young Paul Revere Williams, who designed the residence at 1100 South Gramercy Drive when he was only 25 years old. This era also saw a number of speculative builders who purchased numerous lots and constructed homes for sale. Large scale builders in Country Club Park during the boom years included George Taylor, Harry Hester, Davidson Construction Company, Otto Lefevre, and Ralph Wilcox.

Celebrated architects and designers who worked in Country Club Park in the postwar era include Edith Northman and Ralph Vaughn. Vaughn came to Los Angeles to work in the office of Paul Revere Williams and worked as a senior set designer for MGM studios during World War II. As an African American Vaughn was a pioneer in both fields, which were otherwise dominated by whites at that time. Well-versed in the Modern aesthetic and interested in high-quality, low-income housing, Vaughn would comment later that the film industry had a significant influence on his designs. Vaughn was not licensed as an architect and therefore his name does not appear on building permits for structures in Country Club Park; however, building plans have revealed that he designed a number of houses in the area.³⁵

SUBSEQUENT HISTORY: 1953-present***Postwar Development***

Development in Country Club Park came to a veritable standstill during World War II. Only a handful of buildings were constructed between 1939 and 1941, and building stopped altogether between 1941 and 1945. After the end of the war, however, construction resumed and the area experienced yet another construction boom. Since Country Club Park was almost entirely developed by the 1940s, construction that occurred in the postwar era was essentially infill, replacing buildings that had been demolished to accommodate a higher density of inhabitants. The western part of the district was the most affected by the postwar housing boom, as the area west of 3rd Avenue was zoned for higher-density residential construction. Although several older buildings in Country Club Park were demolished to make way for new buildings the postwar era, the historic character of the area remains mostly intact.

In the postwar era, development continued on nearby Wilshire Boulevard. In 1963, the Metropolitan Transit Authority proposed the construction of an overhead rapid transit system along Wilshire Boulevard from the Harbor Freeway to West

³⁴ "Plans Handsome Home," *Los Angeles Times*, 10 December 1911: V25. It is possible that this residence was never constructed; a specific address was not mentioned in the article.

³⁵ According to email correspondence between Country Club Park residents Tom Smith and Nero and Ariana Lambert Smeraldo, 5 May 2009.

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Los Angeles. A similar underground system would have cost \$60 million more. Local business owners and residents were adamantly opposed to the development, and in the end, the overhead system was stymied. The underground Metro Red Line was introduced in 1993, extending from downtown to Wilshire and Western in 1996.

The perpetual increase of vehicular traffic on Pico and Olympic Boulevards continues even today, and Country Club Park remains an elegant residential enclave sandwiched between the two bustling thoroughfares. A rise in cut-through traffic on the streets of the area troubled residents, and in the 1990s gates were erected at the Pico entrances to St. Andrews Place, Gramercy Drive, Wilton Place and Van Ness Avenue. Although a modern development of purely utilitarian motive and design, the gates are roughly in the same location as the “magnificent gateways at each entrance [of the tract] at Pico Street” erected by Robert Marsh in 1904.³⁶

Continued Diversification

Country Club Park continued to diversify in the postwar era with a number of prominent African-American Angelenos taking up residence in the neighborhood. According to some reports, well-known Country Club Park residents included music industry icons Mahalia Jackson, Lou Rawls, Lena Horne, Cindy Birdsong of the Supremes, and Hattie McDaniel, who was also known for her role as Mammy in *Gone with the Wind*, as well as Civil Rights leader Celes King.³⁷

Today the area is one of the City’s most diverse, with a large percentage of Korean and Latin American residents. Census data from 2000 indicates that approximately 40% of Country Club Park residents at that time were Latin American, another 40% were Asian, 12.5% were African American and roughly 8% were white or other races.

Integrity Assessment

In addition to comprising a large amount of individual properties that retain high levels of integrity, ARG has determined that the proposed Country Club Park HPOZ as a whole retains sufficient integrity to portray its significance. The National Register generally recognizes a property or a district’s integrity through seven aspects or qualities, including: location, design, setting, materials, workmanship, feeling and association. An HPOZ does not need to retain all seven aspects of integrity in order to be eligible for designation; however, it should retain sufficient integrity relating to its significance.

The following is an assessment of the integrity of the proposed Country Club Park HPOZ:

Location

Location is the place where the historic property was constructed or the place where the historic event occurred. Country Club Park is located in central Los Angeles, approximately five miles west of downtown. Its location has not changed since its original subdivision and subsequent construction.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property or district. The majority of buildings within the proposed Country Club Park HPOZ were constructed in the first few decades of the twentieth century. Architectural styles mainly include those of the Arts and Crafts and Period Revival modes. Country Club Park was conceived as an elegant subdivision in the early 1900s and a number of the City’s prominent architects were commissioned to design homes in the area. Early street improvements included wide, landscaped parking strips; regularly spaced street trees (palms and other species); concrete sidewalks; and concrete pedestrian and vehicular pathways leading to residences and garages. Although buildings constructed in the 1920s boom years were somewhat more modest than those constructed in the 1900s and 1910s, prominent architects and builders continued to work in the area and residences were constructed in the fashionable styles of the era. Despite some demolition and infill in the postwar years, the proposed Country Club Park retains its visual character related to the design of individual buildings and the neighborhood as a whole.

³⁶ “Display ad 9 – No Title,” *Los Angeles Times*, 20 November 1904: 9.

³⁷ This information was obtained from the website of the Country Club Park Neighborhood Association

(http://www.countryclubpark.net/about_us.htm), and its exact provenance is unknown. Deed research was not conducted for each individual property as part of this report.

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Therefore, due to a high number of Contributing buildings (77%) and the retention of historic landscape and spatial features, the proposed Country Club Park HPOZ has a high level of integrity with regard to design.

Setting

Setting is the physical environment of a historic property or district, constituting topographic features, vegetation, manmade features, and relationships between buildings or open space. Country Club Park is located in central Los Angeles, which is generally flat with a gently sloping terrain, particularly at the southern portion of the district. The manmade setting within the proposed HPOZ boundaries consists mainly of one- and two-story single- and multi-family dwellings generally constructed within the first few decades of the twentieth century. Street trees and vegetation are plentiful in Country Club Park, much of which date to the early periods of development. Although there has been some infill in later years, most of it is compatible in scale, not exceeding two stories. Therefore, the setting of Country Club Park has not been significantly changed since the culmination of its period of significance.

Materials

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property or district. Buildings in the proposed Country Club Park HPOZ were all generally constructed of wood frame on concrete foundations. Streets in Country Club Park were historically asphalt paved with concrete slab pedestrian sidewalks, which is unchanged. A number of buildings in the proposed Country Club Park HPOZ have endured modifications which have resulted in the removal of original materials. Typical alterations include the cladding of façades with stucco and the removal of historic windows. This has somewhat diminished its overall integrity with regard to materials.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture, people, or artisan during any given period in history or prehistory. The period of significance of the proposed Country Club Park HPOZ spans 48 years and features the work of numerous builders, architects, designers and artisans. Many well-known artists and architects have left their mark on the area's built environment, including A. F. Rosenheim, G. Lawrence Stimson, Albert C. Martin, Frank Tyler, Arthur S. Heineman, Ross G. Montgomery, Paul Revere Williams, Edith Northman and Ralph Vaughn. Although a number of buildings within the proposed Country Club Park HPOZ have endured some alterations, the majority are mostly intact and retain their integrity of design and materials. It is possible to detect the workmanship of builders, architects and artisans who have worked in the area. Therefore, the integrity of the proposed Country Club Park HPOZ with regard to workmanship is high.

Feeling

Feeling is a property's expression of the aesthetic or historical sense of a particular period of time. Due to Country Club Park's high design quality, intact setting, and large number of contributing resources with moderate to high levels of integrity, the proposed HPOZ retains its original feeling, which contributes to its overall integrity.

Association

Association is the direct link between an important historic event or person and an historic property. Country Club Park is significant for its association with early patterns of residential development in the City, related to both the streetcar and automobile. It also retains a significant concentration of resources relating to the Arts and Crafts, and Period Revival modes of architecture. The proposed Country Club Park HPOZ retains many of its character-defining features relating to early residential development of Los Angeles, such as asphalt-paved streets; mature street trees; consistent lot sizes; detached garages; concrete slab sidewalks; and landscaped parkways. Therefore, the proposed Country Club Park HPOZ's integrity with regard to association remains intact.

In summary, the proposed Country Club Park HPOZ retains a high level of integrity relating to its significance.

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Finding of Significance

Upon completion of this Historic Resources Survey, ARG has determined that Country Club Park is eligible for HPOZ status. It meets the local criteria for designation and retains sufficient integrity to portray its significance. All structures within the proposed HPOZ boundaries were evaluated against the delineated eligibility standards, and it was determined that a large majority are Contributing resources to the HPOZ. Specifically, of 668 properties within the Country Club Park survey area, 512 were found to be Contributing (77%) and 147 were found to be Non-Contributing (23%). Of the 512 Contributors, 254 were given the status of Altered Contributor due to their sustaining of minor, reversible alterations. There are nine vacant lots in the proposed HPOZ.

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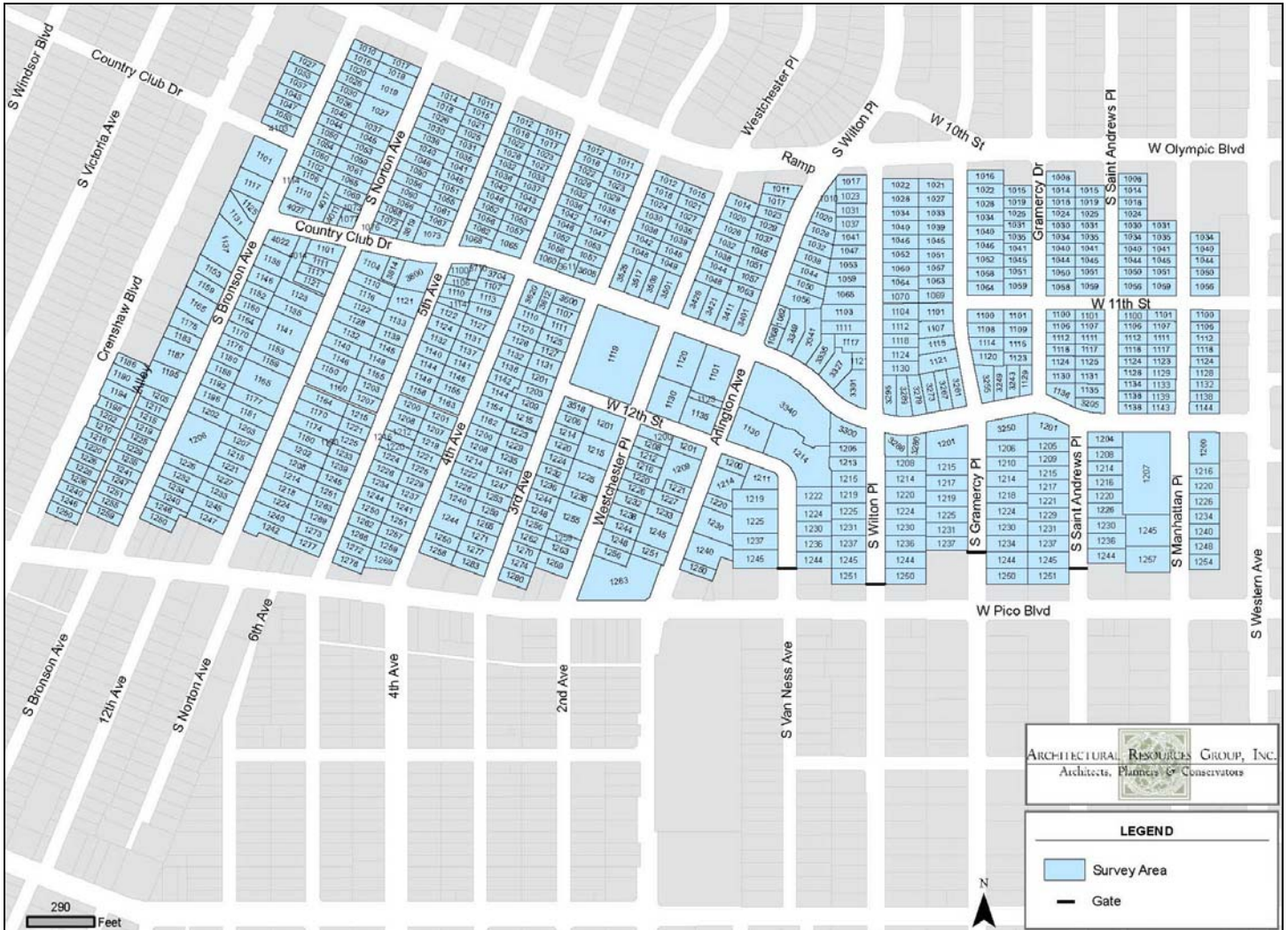
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Page 21 of 21 *Resource Name or # (Assigned by recorder) Proposed Country Club Park HPOZ
 *Map Name: Country Club Park Survey Area Map *Scale: 3/8 : 300 *Date of map: 5/22/09



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LEGEND

- Survey Area
- Gate