ARCHITECTURAL RESOURCES GROUP, INC.
Architects, Planners & Conservators

Country Club Park Historic Context Statement – REVIEW DRAFT
January 2009

According to *National Register Bulletin #24*, historic contexts are defined as "broad patterns of historical development in a community or its region that may be represented by historic resources."[1] Historic resource surveys are not complete without linking resources to their associated historic contexts; the establishment of historic contexts is vital to targeting survey work effectively. In addition, contexts are necessary to make future significance evaluations for resources and to evaluate the potential for historic districts. Historic contexts provide the framework for interpreting historical developments that group properties that share a common theme, geographical area, and time period. The establishment of these contexts provides the foundation for decision-making concerning the planning, identification, evaluation, restoration, registration, and treatment of historic properties, based upon comparative significance. Contexts can be developed for all types of resources including, but not limited to, buildings, structures, objects, sites, and historic districts.

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 (1913-1945)
  - *Theme*: Transportation: The Automobile and Suburban Development
  - *Theme*: Deed Restrictions and Segregation
- *Context*: Architecture (1903-1950)
  - *Theme*: The Arts and Crafts Movement (1895-1918)
  - *Theme*: Period Revival Styles (1915-1945)
  - *Theme*: Early Modern and Postwar Styles (1940-1950)

In Country Club Park, the following associated property types are present:

- Single-family residences
- Multi-family residences
- Institutional (religious) buildings

The Period of Significance has been identified as 1903 to 1951 [*may still change*].

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

[1] Ibid, 14.

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.[2]

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.[3] 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."[4]

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.[5]

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

[2] 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>.
[3] 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.
[4] Ibid., 45. This citation originates from work by historian Steven Hackel.
[5] From: Ralph Hancock, *Fabulous Boulevard* (New York: Funk & Wagnalls Company, 1949), 53.

become valuable land for residential development purposes, which it did after the turn of the twentieth century.[6]

Early Residential Development, 1850-1912

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 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.[7]

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 Street from downtown terminating near Arlington Avenue, which in the late 1890s was the western boundary of the City of Los Angeles.[8] The land beyond Arlington to the Pacific Ocean was at this time considered to be "the country," mainly comprising alfalfa 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.

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[6] J. A. Graves, *My Seventy Years in California, 1857-1927*. From the collections of the Library of Congress, 28-2680. Page 152.
[7] According to Howard Nelson, *The Los Angeles Metropolis* (Dubuque: Kendall/Hunt Publishing Company, 1983), 155.
[8] William B. Friedricks, *Henry Huntington and the Creation of Southern California* (Columbus: Ohio State University Press, 1992), 52.

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 bourgeoning popularity of the sport enabled the incorporation of the Country Club and its subsequent move 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 new site, comprising 160 acres, appears to have adjoined the previous location and composed 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."[9] 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.[10]

The Subdivider and the Subdivision

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 came in at around $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*

[9] "Country Club to Move," *Los Angeles Times*, June 26, 1899: 10.
[10] "Los Angeles Country Club," *Los Angeles Times*, Jan. 1, 1899: 14.

> *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.*[11]

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. To this day the neighborhood is known as Country Club Park, a name that persists a century after the club's departure without one remaining visual clue that it ever existed in the area.

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 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.[12] These early subdivisions fronted south onto Pico Street, as potential buyers would 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.[13] 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 Westchester Place, and with the *Los Angeles Times* documenting their lavish designs to the last detail many others began to follow suit.[14]

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 an elaborate description of the tract:

> *The property occupies a beautiful elevation with a superb outlook upon mountains and valley. Street improvements are of the highest order. Majestic ornamental gateways guard the street entrances. A three-foot stone wall, 1800 feet long, extends in front of [the subdivision.] Gateway pillars are crowned with electric lamps of artistic design. Streets are paved with asphalt—some are oiled and rolled.*

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[11] "Country Club Soon to Flit," *Los Angeles Times*, Jan. 16, 1910: V15.
[12] 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
[13] "Display Ad 171—No Title," *Los Angeles Times*, Nov. 26, 1905: V22.
[14] "Fine New Homes are Completed," *Los Angeles Times*, 28 Jan. 1912: V29.

Although many of the street improvements (such as ornamental gateways and stone walls) 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. Reeves (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 parkways
- Poured concrete sidewalks and pedestrian walkways leading to residences
- Mature street trees, including large palms and other species
- Asphalt-paved streets

Suburbanization: Continued Residential Development, 1913-1945

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 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 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.

[15] *United States Census*, 1910 (from www.ancestry.com).
[16] According to Kevin Starr in *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 69.

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.

To be sure, this era represents the largest period of development in Country Club Park. Of the 675 properties that exist in the survey area today, approximately 52% 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 west 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

[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.

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.

Deed Restrictions and Segregation

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 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."[21]

Racially restrictive covenants first began to appear in the 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 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 blacks 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.[22] 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.

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[20] *United States Census*, 1920 and 1930 (from www.ancestry.com).
[21] 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.
[22] "Living With a Reminder of Segregation," *Los Angeles Times* (July 27, 2008): B1.

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."[23]

Due to the existence of racially restrictive covenants, Country Club Park was a homogenous neighborhood until the middle of the twentieth century. Census research up to 1930 indicates that all residents of the area were white with the exception of servants, most of whom were African American or Japanese. Restrictive covenants legally kept non-white homeowners out of the area until 1948, when racially restrictive covenants were deemed unconstitutional.

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 bourgeoning 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."[24]

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, little changed. 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.

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.[25] The impressive edifice, which is constructed of reinforced concrete, was said to be "one of the finest tabernacles of the Mormon

[23] Davis, 161.
[24] Beautiful New Church to go up in Pico Heights," *Los Angeles Times* January 26, 1904: 12.
[25] "Mormons Have Dedication," *Los Angeles Times*, April 29, 1929: A18.

church."[26] 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

Subsequent History: 1945 - 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 already entirely built out by the 1940s, development 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 is 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 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 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

[26] Ibid.

Ness Avenue. Although a modern development of purely utilitarian motives, the gates hearken back to the earliest phase of construction in Country Club Park when Robert Marsh & Company erected "magnificent gateways at each entrance [of the tract] at Pico Street."[27]

Diversification

In 1947, a man named Frank Louis Drye purchased a home on Arlington Avenue in Country Club Park. It is unclear whether the Dryes, who were African American, or the seller of the home were aware of the restrictive covenant written into the deed of the house at the time of the sale, but within two months of their moving in, nine of their neighbors had filed a lawsuit against them. The Dryes, along with a number of other black homeowners in other neighborhoods, fought the covenants in court. In 1947, the Los Angeles Superior Court ruled that the covenants were unenforceable and dismissed the lawsuit against the Dryes. Frank Drye died in 1957, and his wife Artoria lived in the house on Arlington Avenue until her death in 2004 at 106 years old.

Restrictive covenants were deemed unconstitutional by the Supreme Court in 1948; this, coupled with an influx of African-American residents migrating to Los Angeles looking for employment in wartime industries during World War II, caused the diversification of neighborhoods that were previously open to whites only. Consequently, 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, music industry icons gospel great 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,* all resided in Country Club Park, as did Civil Rights leader Celes King.[28] The area is still one of the City's most diverse, with a large percentage of Korean, African American, Caucasian, and Latino residents.

Architecture (1903-1951)

Note: Throughout this section, notes on individual styles will be excerpted directly from the Draft Preservation Plan Workbook *from the City of Los Angeles Office of Historic Resources. These excerpts will appear in italicized text.*

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

[27] "Display ad 9 – No Title" *Los Angeles Times*, 20 November 1904: 9.
[28] 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.

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."[29]

The oldest remaining home in Country Club Park, constructed circa 1903 at 1159 Norton Avenue, hearkens back to 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 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 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 a roof dormer with a scrolled pediment.

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."[30] 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.[31]

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*.

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[29] Carey McWilliams, *Southern California: An Island on the Land* (1946; reprinted Salt Lake City: Peregrine Smith Books, 1995), 150.
[30] 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.
[31] Ibid.

Architects working in the Arts and Crafts mode embraced a variety of styles, including Craftsman, Tudor, Mission Revival, 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 styles gave way to those of the Arts and Crafts. These buildings are generally referred to as Transitional or Transitional Arts and Crafts.

The only associated property type from this early era of development in Country Club Park is the single Family Residence. Following is a discussion of the individual styles found in Country Club Park during the Arts and Crafts era.

Craftsman

> *The Craftsman Bungalow dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles. The Craftsman bungalow is often referred to as the "California bungalow" in other areas of the country because of its popularity in the region.*
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> *The Craftsman Bungalow grew out of the Craftsman movement's desire to use traditional building materials and techniques, and to create smaller, easy to maintain structures for the turn of the century middle class. The Craftsman movement evolved from the English Arts and Crafts movement, which emphasized natural materials, hand-craftsmanship, and honesty of design, often typified by the exposure of structural building elements. In California, this movement often incorporated elements of Oriental design.*
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> *The Craftsman Bungalow is typically one to one-and-a-half stories tall, with a low-pitched, gabled roof, has oversized eaves with exposed rafters, and windows places in groups or bands.*[32]

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 "cockpit," as a second floor).

Common character defining features of the Craftsman style include:

- Wood sash windows, often with a multi-paned upper sash

[32] *Draft Preservation Plan Workbook* (City of Los Angeles, Office of Historic Resources: June 12, 2003). 25.

- 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
- 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

Tudor Style

> *The first Tudor [style] buildings in the United States were built in the late 1890s. In Los Angeles, the first Tudor style buildings were built in the early 1900s, and the style was popular through the 1920s.*
>
> *The Tudor style is another architectural style that grew out of the 19th century movement away from the 'modern' industrial revolution and towards a more "romantic" historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.*
>
> *Tudor style structures are typically two or three stories, with a steeply-pitched hipped roof with side gables; stucco; half-timbering; tall, narrow, diamond-paned windows; and a massive chimney. The English Cottage [a variation on the Tudor style] is usually one to two stories, [with a] steeply-pitched, hipped roof, brick with some half-timbering, and diamond-paned windows.*

Many of the first buildings constructed in Country Club Park were grand Tudor style residences. It was a particularly popular style among those being erected in the Westchester Place subdivision, and quite a few still exist today. Common character defining features of the Tudor style include:

- Asymmetrical facades
- Wood sash windows, often with a multi-paned upper sash
- Leaded glass, often in a diamond pattern
- Windows arranged in bands
- 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

Mission Style

The Mission Revival style was born in California in the 1880s. It has been an enduring architectural style, and examples of the style continue to be constructed in the present day, although in much smaller numbers than in its heyday in the nineteen teens and twenties.

The Mission Revival style owes its popularity in large part to the publication of "Ramona" in the late 19th century, the release of the Mary Pickford film of the same name in 1910, and the consequent romanticization of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States.

Mission Revival style residential structures are typically one to two-stories; have low-pitched roofs with gables and wide eaves; arched arcades enclosing large, front porches; a mixture of small square windows and long, rectangular windows; quatrefoils; Moorish detailing; and often towers.[33]

The Mission Revival style preceded the large array of Hispanic styles that would prevail in the 1920s and 30s, and buildings of this style are best distinguished by their Mission-style shaped parapets. 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

Prairie Style

The first Prairie style houses were built in the United States in the late 1890s. The first Prairie style buildings in Los Angeles were built in the early 1900s, and the movement was most popular between 1890 and 1920.

The Prairie style originated in Chicago, growing from the work of Louis Sullivan and Frank Lloyd Wright, and was designed as an intentional break from traditional styles. The style reflects the Midwestern prairie with an emphasis on horizontal lines, natural materials and a subdued color pattern.

[33] Ibid, 42.

> *The Prairie style structure is often box-shaped with an emphasis on horizontal lines and symmetry, wide over-hanging eaves, and windows with multi-paned leaded art glass.*[34]

The Prairie style, which occurs with 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.

Common character defining features of the style include:

- Wood casement windows
- Leaded glass
- Windows arranged in horizontal bands
- 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

Important Designers

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.[35]

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, which is closely associated with the Arts and Crafts Movement, had staying power; modest one and one-and-a-half story Craftsman bungalows prevailed well into the mid-1920s, losing steam before the end of that decade. 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, and Colonial Revival. The popularity of styles such as Tudor

[34] Ibid, 47.
[35] "Plans Handsome Home," *Los Angeles Times*, 10 Dec. 1911: V25.

Revival and Mission Revival spilled over 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 churches. 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 ensued in the late 1920s and eventually gaining momentum in the post-World War II era. Multi-family housing prior to 1940 consisted mainly of duplexes, fourplexes and bungalow courts.

Following is a discussion of the individual styles found in Country Club Park dating between 1915 and 1940.

Spanish Colonial Revival

> *The Spanish Colonial Revival style dates from 1915 to the present. In Los Angeles, the style dates from the late nineteen-teens, and continues in popularity today.*
>
> *The Spanish Colonial Revival grew out of a renewed interest in the Spanish Missions in the Southwest and the Monterey Revival. The architectural features of this style are intended to reflect traditional Spanish architecture with local building materials, such as Adobe brick or stucco.*
>
> *Spanish Colonial structures are typically one or two stories and rectangular in floor plan. The buildings have low-pitched, tiled roofs, recessed openings, decorative ironwork and gardens.*[36]

Spanish Colonial Revival style was one of the most prevalent residential styles of the 1920s. 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 and, predictably, 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
- Stepped or sloped parapets
- Gabled or flat roofs

[36] *Draft Preservation Plan Workbook*, 52.

- Stucco cladding
- Clay tile roof cladding
- Clay tile decorative elements, such as vents and entrance hoods
- Decorative ironwork

Mediterranean/Italian Renaissance Revival

> *The first Mediterranean/Italian Renaissance Revival buildings were built in the United States starting in the early 1900s. These styles became popular in Los Angeles in the nineteen-teens.*
>
> *Mediterranean/Italian Renaissance Revival structures tend to be relatively massive, with symmetrical primary façade; a rectangular floor plan; Classical, Spanish or Beaux Arts details; and gardens.*[37]

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

> *The Colonial Revival style dates from 1890 to 1955. The style became popular in Los Angeles around the turn of the last century.*
>
> *The Colonial Revival style resulted from a … desire to return to a more "traditional" American building type. The style took on added popularity with the restoration of Colonial Williamsburg in the 1920s. This style draws from the simple building forms typical of early American colonial structures, and elements of classical or Georgian Revival styles.*

[37] Ibid, 40.

> *Colonial Revival residential structures are typically one or two stories, with hipped or gabled roofs and symmetrical facades. The entryway or porch is the primary focus, often highlights with a decorative crown or pediment. Commercial structures are usually low in scale.*[38]

One- and one-and-a-half-story Colonial Revival residences were prevalent in Country Club Park in the 1920s.

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
- Columnal porch supports
- Single entrance doors, often with sidelights and transoms
- Side-gabled roofs
- Pedimented dormers
- Wood clapboard siding

Important Designers

Country Club Park residents continued to employ some of the area's most celebrated architects to construct their homes in the 1920s boom years. Notable architects working in the area at that time include 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 would purchase numerous lots and construct homes for sale. Large scale builders in Country Club Park during the boom years include George Taylor, Harry Hester, Davidson Construction Company, Otto Lefevre, and Ralph Wilcox.

Early Modern and Post World War II Styles (1940-1951)

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 bourgeoning Modern movement in Southern California, which looked for innovative design solutions to the need for mass-produced housing.

[38] Ibid, 23.

In Country Club Park, however, postwar building stock is relatively sparse and tends toward the historicism of the Period Revival Styles.

Associated property types from this era of development in Country Club Park include single-family residences and multi-family residences. Multi-family dwellings prevailed during this time, sating the need for housing in the postwar era.

Following is a discussion of the styles found in Country Club Park dating between 1940 and 1951.

Minimal Traditional

> *The Minimal Traditional styles began in the United States during the mid 1930s and lasted until the early 1950s. In Los Angeles, this style emerged in the 1930s but was most prevalent immediately following WWII, from 1946 to 1951.*
>
> *The Minimal Traditional style was a response to the economic Depression of the 1930s, conceived and developed by agencies and associations including the Federal Housing Administration (FHA) and the National Association of Real-estate Boards, and by manufacturers and modern community builders who promoted and financed the construction of efficient, mass-produced and affordable houses.*
>
> *Minimal Traditional structures are boxy, with relatively flat wall surfaces, a central block with slightly recessed or stepped room wings, attached or detached one and two car garages, intermediate hipped, gabled or gabled-on-hipped roofs. This style was loosely based on the Tudor Revival and Eclectic Revival styles of the 1920s and 30s, but with much less ornamentation and decorative detailing.*[39]

A large number of buildings (both single- and multi-family) constructed in Country Club Park immediately after World War II 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

District Character

With a large number of buildings dating to the earliest 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 western edge of the City and housed some of Los Angeles's most prominent citizens. As the area matured in the

[39] Ibid, 41.

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 additional visual features that tie it to that era of residential development in Los Angeles. Mature street trees line the avenues, and broad lawns and parkways 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.