

Memorandum

To: William Crouch, City of Beverly Hills

Date: 10/03/2012

From: Jan Ostashay, Principal OAC

Re: LANDMARK ASSESSMENT CONFIRMATION REVIEW: Beverly Hills Women's Club,
1700 Chevy Chase Drive, Beverly Hills, CA

Overview

At the request of the City of Beverly Hills Community Development Department, Planning Division, Ostashay & Associates Consulting has conducted an assessment review to confirm local landmark eligibility for the property located at 1700 Chevy Chase Drive. This property, referred to as the Beverly Hills Women's Club, is currently listed on the National Register of Historic Places (see Attachment A).

The City's Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; Beverly Hills Municipal Code 10-3-32) states that a property may be designated as a Landmark if it satisfies the following three criteria:

A. The Property meets at least two of the following criteria:

1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community;
2. Is directly associated with the lives of Significant Persons important to national, state, City or local history;
3. Embodies the distinctive characteristics of a style, type, period, or method of construction;
4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value;
5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City, or community;
6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.

B. The property retains integrity from its Period of Significance.

The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. Integrity shall be judged with reference to the particular criteria specified in subsection 10-3-3212 (A) of this section. A proposed Landmark's deferred maintenance, dilapidated condition, or illegal alterations shall not, on their own, be construed to equate to a loss of Integrity.

C. The Property Has Historic Value.

The proposed Landmark is of significant architectural value to the community, beyond its simple market value, and its designation as a Landmark is reasonable, appropriate, and necessary to promote, protect, and further the goals and purpose of this Article.

As part of the landmark assessment confirmation review, a brief context of information regarding the property has been provided followed by the application and evaluation of local significance for local designation consideration.

Background Information

BEVERLY HILLS WOMEN'S CLUB

Address: 1700 Chevy Chase Drive
APN: 4348-023-032 (parking lot: 4348-023-033)
National Register Info: 06000914; Listed: 2006
Significance: Social History; Architecture
Period of Significance: 1925-1956
Architect: Gable and Wyant

The Beverly Hills Women's Club is located on the southwest corner of Chevy Chase Drive and Benedict Canon Drive. The club is located north of Sunset Boulevard, in an area designated for estates by early city planners. This area contains many of the City's earliest and finest homes. Lawns, mature trees, and lush landscaping surround the building, and a small parking lot occupies the lot to the west. The subject property is a one-story building designed in the Spanish Colonial Revival style, and is roughly rectangular shape in plan. The building is capped by a terra cotta Mission tiled hip roof, with the walls clad with trowel finish stucco. Predominant fenestration is multi-paned wood-frame casement windows, and doors are typically multi-paneled wood. The building features several intact elements of the reserved classical Spanish architectural style inspired by the Italian Renaissance referred to as *estilo desornamentado*.¹ These particular elements include archways, arcades, alcoves, and open beam ceilings. The Beverly Hills Women's Club retains a high degree of historic integrity as evident in its materials, design, workmanship, setting, feeling, and location. The landscaping surrounding the site complements the setting and architectural style of the property.

The Beverly Hills Women's Club appears to satisfy National Register Criterion A at the local level for its instrumental role in the civic and cultural development of Beverly Hills. In its history, the Club has been the site of many of the community's most memorable and significant events. The property is also significant under National Register C at the local level for its understated, yet distinctive Spanish Colonial Revival style architecture designed by the notable Los Angeles based architectural firm Gable

¹ *The 16th century Spanish estilo desornamentado is based on the architectural doctrine that originated in Italy during the Renaissance period.*

and Wyant. The building serves as an excellent, intact example of an architectural style planners envisioned to create for the refined, yet idyllic ambiance of Beverly Hills. The period of significance is from 1925, when the building was completed, to 1956, the National Register Criteria for Evaluation fifty-year cut-off date.

Local Significance Findings

Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; BHMC 10-3-32), this property satisfies the necessary requirements for local landmark designation. The Beverly Hills Women's Club is eligible under "significance" criterion A.1, because it has played a role in the social history of Beverly Hills. Beginning with its construction in 1925, the clubhouse has been the center of social and civic activity for many women residing in the community whose influence has been felt throughout the City. The property also appears to satisfy "significance" criterion A.3, for its well-executed Spanish Colonial Revival styling in its design, features, materials and setting. In addition, it is eligible for local landmark listing under "significance" criteria A.4, as it was designed by the architecture firm of Gable & Wyant, who are considered master architects. This property also satisfies "significance" criteria A.6, since it has been formally listed on the National Register of Historic Places. The property retains sufficient historical integrity from its period of significance (1925-1956), and has exceptional significant architectural value to the community.



Figure 1: Source: Google Earth

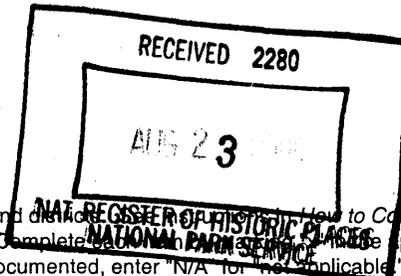
ATTACHMENT A

National Register Form

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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. Use to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each section in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Beverly Hills Women's Club

other names/site number _____

2. Location

street & number 1700 Chevy Chase Drive N/A not for publication

city or town Beverly Hills N/A vicinity

state California code CA county Los Angeles code 037 zip code 90210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] 21 AUG 2006
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

[Signature]
Signature of the Keeper

Date of Action

10.4.06

Beverly Hills Women's Club
Name of Property

Los Angeles, California
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

SOCIAL/Clubhouse

Current Functions

(Enter categories from instructions)

SOCIAL/Clubhouse

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVALS
Spanish Colonial Revival

Materials

(Enter categories from instructions)

foundation concrete
roof tile
wall stucco

other _____

Narrative Description

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

See continuation sheet

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Social History _____

Architecture _____

Period of Significance

1925-1956

Significant Dates

1925

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Gable, George E.

Wyant, C. Stanley

Primary Location of Additional Data

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

Name of repository:

Beverly Hills Historical Society Archives

Beverly Hills Women's Club
Name of Property

Los Angeles, California
County and State

10. Geographical Data

Acreage of Property approximately .79 acre

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>11</u>	<u>368100</u>	<u>3772400</u>	3	___	_____	_____
2	___	_____	_____	4	___	_____	_____

See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Robert Chattel, Jenna Snow, Deanna Matsumoto

organization Chattel Architecture, Preservation and Planning, Inc. date March 27, 2006

street & number 13417 Ventura Boulevard telephone (818) 788-7954

city or town Sherman Oaks state CA zip code 91423

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

Name Beverly Hills Women's Club, Leslie Minetti

street & number 1700 Chevy Chase Drive telephone (310) 274-0720

city or town Beverly Hills state CA zip code 90210

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

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

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Beverly Hills Women's Club
Los Angeles County, California

7. Narrative Description

Exterior

The Beverly Hills Women's Club is located in the City of Beverly Hills on the southwest corner of Chevy Chase Drive and Benedict Canon Drive. The club is located north of Sunset Boulevard, in an area designated for estates by city planners. This area retains many of the city's earliest homes.¹ Lawns, mature trees, and lush landscaping surround the building. The subject property is a one story building in the Spanish Colonial Revival style, roughly rectangular in shape. The building is capped by a *terra cotta* Mission tiled hip roof, and the walls are clad with stucco. Predominant fenestration is multipaned wood casement window, and doors are typically multipaneled wood. The building features several intact elements of a reserved classical Spanish architectural style inspired by the Italian Renaissance referred to as *desornamentado*.² These elements include archways, arcades, alcoves, and open beam ceilings. The Beverly Hills Women's Club retains a high degree of historic integrity.

The north facade, facing Chevy Chase Drive, is six bays wide with outer bays topped by gabled roofs. The principal entry is located in the east bay of this elevation. A two-step, brick stoop with metal handrails leads to the main entry, which has multipaneled wood double doors. Ornamentation surrounding the principal entry includes pilasters, scrolled brackets, and an entablature topped by a swan's neck pediment filled with a cartouche embellished with the stylized letters, "BHWC," which is also the club's logo. A shield and urn motif is also incorporated into the door surround. Two metal and glass wall lanterns flank the entry. (Photo 1)

The center bay of the north facade contains three double-hung, sash windows. The westernmost portion of the north facade includes a multipaned casement window with spindled wood *rejas* (grill work) and a decorative lintel in the *artesonado*³ style. To the east of the wooden *rejas* is a casement window set below a decorative attic vent of Mission tile. Landscaping on this elevation includes dense hedges, mature trees, lawn, and several rosebushes. (Photo 2)

The east elevation, facing Benedict Canon Drive, is divided into three segments, with the north and south sections of the elevation roughly symmetrical (Photo 3). Prominently featured on the north portion of this elevation is a *porte cochere* with an open beam ceiling, and an arcade featuring a smooth center column with a restrained composite capital with shields and inset with acanthus leaves (Photo 4). A metal and glass lantern hangs from the center of the beam ceiling. A multipaneled side entrance door is flanked by iron railings and two casement windows. Three square hopper windows with translucent leaded glass in heptagonal shapes are evenly spaced and centered over the door and the two flanking windows.

¹ Johnson Heumann Research Associates, Beverly Hills Historic Resources Survey, 1985-1986, p. 9.

² Elizabeth McMillian, *California Colonial: The Spanish and Rancho Revival Style*. Atglen, PA: Schiffer Publishing, 2002. p. 45-47.

³ *Artesonado* is a Spanish term describing decorative woodwork incorporated in Spanish Colonial Revival architecture.

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Beverly Hills Women's Club
Los Angeles County, California

Section 7 Page 2

A cornerstone on the far north section of the east elevation provides "originated, organized, incorporated, and federated" dates of the Women's Club.⁴ Near the cornerstone is a narrow casement window with spindled wood rejas on the interior of the window.

The south portion of the east elevation features a north-facing side entrance with a concrete stoop set into an archway, with an iron railing flanking the steps (Photo 5). This southeast corner of the building projects toward Benedict Canon Drive and is roughly symmetrical to the porte cochere projection on the north portion of the same elevation. The middle section of the east elevation features five bays of tall, multipaned windows with both the lower and upper portions operable as casements. Landscaping on this elevation consists of mature trees, including a large deodar cedar, dense hedges and lawn.

The south elevation facing the alley is roughly divided into three sections and features two gabled rooflines with decorative gable vents (Photo 6). On the east bay are two casement windows and a smaller, double-hung sash window to the west. The center bay features two casement windows covered by metal awnings. There are recessed basement windows with an iron railing covering the center basement window. The west bay of the south elevation features a brick stoop and an iron railing. A decorative wood lintel flush with the wall precedes a recessed door, which is covered with a metal grate. To the west of this door is plywood infill. (Photo 7). On this westernmost bay, there is a casement window. Hedges are planted along the foundation of this elevation.

The west elevation faces a small, enclosed garden that contains mature trees, including eucalyptus, liquidambar, and queen palm, border landscaping, and lawn (Photo 8). A raised concrete terrace spans most of the center of the west elevation and is covered with a metal overhang and enclosed by a metal railing. Walls of the west elevation which overlook the terrace are composed of large glass fixed panels. The terrace is accessed by two double sets of single-light glass doors with a single light transom window above. Casement windows set in stucco walls flank the terrace on either side, and three square multipaned windows are located on the north bay (Photo 9). A concrete walkway and stairs lead to the raised terrace.

An asphalt-covered parking lot covers much of the western portion of the property (Photo 10). A block wall defines the west boundary. A tall hedge skirts the north edge of the lot, shielding the parking area from the street.

⁴ "Woman's Club" was officially changed to "Women's Club" in 1934.

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Section 7 Page 3

Beverly Hills Women's Club
Los Angeles County, California

Interior

The interior of the clubhouse reflects its use as a community center with a vestibule⁵, main hall, stage, lanai room⁶, kitchen, boardroom, lounge, telephone room, office, restrooms, and caretaker's quarters.

Upon entering either the north or east entry of the building, there is a vestibule with an open beam ceiling and terra cotta tiled flooring (Photos 11, 12). The vestibule features shallow niches, rejas-covered windows, a decorative chandelier, and plaster-clad, flat topped openings supported with decorative scrolled brackets. An iron filigree panel divides the vestibule from an office to the west; below this iron grill is a multipaneled spandrel. The vestibule leads into a hallway featuring a barrel vaulted ceiling and a multi-light chandelier. An office, telephone room, storage closet and men's restroom (Photo 13) are located on the north side of the hallway, while the main hall and lanai room are located on the south side. At the western end of the hallway, a flat, bracketed opening announces entry to the lounge, which has an adjoining women's powder and bathroom (Photo 14). The lounge features segmental arched and vaulted ceilings and a chandelier, as well as a segmental arch-topped casement window (Photo 15).

The women's bathroom features marble wainscot with wood shutters sheltering various windows (Photo 16). The telephone room and storage closet are windowless, while the office and men's restroom have double-hung sash windows. The men's restroom provides an anteroom with built-in cupboards. Intact, original finish hardware and light fixtures are evident in all of these rooms.

The main hall features decorative plaster surrounds on entryways featuring dentilated molding and ornamented in a *cyma reversa*⁷ shape that provide access to the main hall, a ceiling with carved wood trusses and exposed beams, hardwood floors, original chandeliers, a stage, and a prominent hearth (Photos 17, 18, 19). The mantel of the plaster fireplace surround consists of a cornice decorated with a narrow dentil band and scrolled side brackets. The Beverly Hills Women's Club motto, "ONE FEAST, ONE HOUSE, ONE MUTUAL HAPPINESS," is engraved in stylized lettering on the cornice (Photo 20). On the west wall of the main hall, there are a total of four sets of bifold doors with blind transoms that lead to the adjacent lanai room. The stage, which has no wings, is located on the south side of the main hall and has plank maple hardwood flooring. A door to the east of the stage leads to a hallway and board room. Another door to the west of the stage leads directly to the kitchen.

The boardroom has a vaulted ceiling and multipaned French doors in the center of the eastern wall (Photo 21). Flanking the French doors is a set of inset bookshelves with hinged, iron filigree doors featuring scroll, leaf, and fleur-de-lis ornamentation. On the south wall is a pair of casement windows, while a single casement window is located on the north wall. An attached bathroom is located on the west portion of the suite (Photo 22). Original finish hardware, including finials for the bookcase, light fixtures, metal push plates, and door hardware appear throughout the room.

⁵ The term "vestibule" is used for consistency with other National Register-listed Women's Clubs' Nomination forms.

⁶ A lanai is a furnished veranda used as a living room.

⁷ A *cyma reversa* is a projecting molding having the profile of a double curve formed by the union of a convex line and a concave line. Its convex part projects beyond the concave part.

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Beverly Hills Women's Club
Los Angeles County, California

The kitchen has built-in cupboards, pantries, and a sink (Photos 23, 24). The ceiling has applied acoustical tiles. Cabinets generally consist of single flat panels with surface mounted latches. There is a center stainless steel-clad island. The caretaker's quarters, adjacent to the kitchen to the west, includes a main room and bathroom and is accessed through an infilled south porch (Photo 25).

The lanai room features an exposed beam ceiling with applied acoustic tiles, a fireplace with a simple, classically-inspired mantel, linoleum floors, a glass wall facing the veranda, two sets of double single-light glass doors that open to the veranda, and flat, tall vertical wood wainscot (Photo 26). Double multipaneled doors lead to the kitchen on the south wall. A series of bifold doors for storage space lines the north wall.

The building contains a partial basement with narrow windows on the south wall (Photo 27).

Alterations

Few alterations have been made since the Beverly Hills Women's Club was constructed in 1925.

In 1940, a private garage was erected on the southern portion of the lot, immediately to the west of the clubhouse. This garage is no longer extant.

In 1951, a former loggia was reconfigured into the lanai room. The loggia's width was nearly doubled by expansion to the west, and a glass wall was constructed to take advantage of the view of the clubhouse gardens. A concrete terrace with a metal overhang was constructed with this addition. Inset planters line window walls. Metal railings enclose the terrace on the west. From historic photographs, it appears that multipaned French doors and transoms that were in the former loggia as entrances to the main hall were replaced (date unknown) with wide, bifold doors and blind transoms (Figure I).

As part of the 1951 alterations, the stage was enlarged to include a dressing room, and the caretaker's quarters and kitchen were remodeled. This is likely when the south porch was infilled (Figure II).

In 1957, a partition in the kitchen was removed. Sometime after 1959, the northwest area of the clubhouse gardens was lost to expansion of the parking lot.

The alterations have not detracted from the building's architectural significance. In addition, the reconfigured lanai room served, and continues to serve, as a dining/reception area, as did the original loggia that the lanai room replaced in 1951.

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Beverly Hills Women's Club
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8. Narrative Statement of Significance

The Beverly Hills Women's Club appears to be significant at the local level for its role in the civic and cultural development of Beverly Hills, California and for the building's understated, yet distinctive Spanish Colonial Revival style architecture designed by the notable local architectural firm, Gable and Wyant. The building serves as an excellent, intact example of an architectural style planners envisioned to create the refined, yet idyllic ambiance of Beverly Hills. The period of significance is from 1925, when the building was completed, to 1956, the arbitrary fifty-year cut-off date.

Building History

Pioneer Maria Rita Valdez de Villa, descended from settlers who founded the pueblos of Los Angeles and Santa Barbara, is often cited as one of the first non-native inhabitants of the area. She lived with her extended family on "El Rancho Rodeo de las Aguas" (The Gathering of Waters), near the area of present-day Alpine Drive and Sunset Boulevard, raising cattle and horses. In 1852, there was a raid on Valdez de Villa's rancho. According to W.W. Robinson in *Beverly Hills: A Calendar of Events in the Making of a City* (1938):

When Maria Rita's ammunition was running low, a nine year-old boy slipped out the front door unnoticed, crawling along a shallow ditch for half a mile and then dashed on to Sherman⁸ for help. Ranchers on horseback came to the rescue. They chased the Indians to a walnut grove near the present Beverly Hills Women's Club site. There they shot and buried them.⁹

Less than 20 years later, Edson A. Benedict, a major landholder in what would become Beverly Hills, unearthed three skeletons on the present site of the building, which were thought to be from the raid.¹⁰

In 1923, the Beverly Hills Women's Club purchased three lots on the southwestern corner of Benedict Canon Drive and Chevy Chase Drive for the price of \$15,000. At the time of the building's construction, only six homes were located in the surrounding area (Figures III, IV). According to a history of the club written in 1959,

The property was a portion of land owned and being subdivided by developer George Rees, a prominent early day resident. The three lots were the first sold, and the site of the future clubhouse was indicated on the subdivision map, as in the case of all public buildings, for future neighboring buyers to see. So certain were community leaders of the time that the club would be an asset to the cultural and civic development of Beverly Hills, that Rees and the real estate brokers, Hogue and Reynolds, donated \$3,000 toward the purchase price. Their judgment was justified by the rapid sale of the balance of the properties.¹¹

⁸ Sherman is now the City of West Hollywood.

⁹ W.W. Robinson, *Beverly Hills: A Calendar in the Making of a City*, Title Insurance and Trust Company, 1938, p. 164, as cited in McDonald, Patricia Christine, *A History of Beverly Hills, California*, M.A. thesis, University of Southern California, June 1947, p. 26.

¹⁰ Benedict, p. 33. Further research is needed to determine if these bones merit archaeological significance. Current research is insufficient to argue such a finding.

¹¹ Reeder, n.p.

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Beverly Hills Women's Club
Los Angeles County, California

Community stalwarts such as Burton Green, Mr. and Mrs. Silsby Spalding,¹² Mr. and Mrs. Will Rogers, and Mary Pickford also made substantial donations to the club's construction.

The building site was in the middle of a developing residential neighborhood with wide streets of sweeping curves and newly planted eucalyptus and palm trees. The Board of Trustees¹³ of the City of Beverly Hills meticulously formulated plans for the city to plant uniformly spaced trees of certain species carefully chosen by horticulturalist John J. Reeves. Although the city's commercial district was designed by noted landscape architect Wilbur D. Cook,¹⁴ landscape plans for the residential areas in the hills north of Sunset Boulevard, where the clubhouse is located, were created by the prominent Olmsted Brothers firm¹⁵ and Raymond E. Page.¹⁶ A deodar cedar was later planted on the grounds of the Women's Club as part of the "Living Christmas Trees in Beverly Hills" program.¹⁷

Club members continued to raise funds from donations and various benefits, including the popular Beverly Hills Horse Show, to create a construction fund and to furnish and decorate the interior. The 13-room Spanish Colonial Revival one-story clubhouse, designed by the Los Angeles-based architectural firm, Gable and Wyant, officially opened its doors on October 11, 1925 (Figures V, VI).¹⁸ In 1930, the Daughters of the American Revolution dedicated a bronze plaque embedded in a large rock marking "the site of a battle between the Indians and the early Californians." This memorial still stands on the northeast corner of the club's property.

Historic Context - City of Beverly Hills

Burton Green, along with partners Charles Canfield, Max Whittier, Frank Buck, and Henry Huntington purchased "Morocco Junction" (one of the names given to the area of present day Beverly Hills) in 1900 for the Amalgamated Oil Company and commissioned oil exploration. After oil drilling proved unproductive, Green reorganized Amalgamated Oil Company as the Rodeo Land and Water Company in 1906. Green renamed Morocco Junction "Beverly Hills" after the city of Beverly Farms, Massachusetts.

The early pace of development was slow, but gradually accelerated with the construction of the Beverly Hills Hotel on Sunset Boulevard in 1912. Green, together with entrepreneur and developer of the swank Hollywood

¹² Silsby Spalding was Beverly Hills first mayor in 1927 (when the city government changed from a Board of Trustees to a City Council. Mrs. Silsby (Carolyn) Spalding was the daughter of Charles Canfield, cofounder of the Rodeo Land and Water Company.

¹³ In 1927, the California Legislature amended the Municipal Corporations Act so that the trustees were known as councilmen.

¹⁴ Wilbur Cook studied with and worked for Warren Manning and Frederick Law Olmsted. Among the landscape projects Cook contributed to were projects in New York City's Central Park, Balboa Park (San Diego, CA), the Huntington Estate (now the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA), and the redesign of the White House grounds.

¹⁵ The Olmsted Brothers firm was formed in 1898 by John Charles Olmsted (1852-1920) and Frederick Law Olmsted, Jr. (1870-1957), stepson and son of Frederick Law Olmsted, founder of the United States' first landscape architecture firm, and America's most prominent landscape architect of the 19th century.

¹⁶ Robert Winter and David Gebhard, *Los Angeles: An Architectural Guide*, Salt Lake City, UT: Gibbs-Smith Publishers, 1994, p. 122.

¹⁷ Beverly Hills Women's Club scrapbook, n.p.

¹⁸ As cited in the Los Angeles Public Library's card catalogue for *Southwest Builder and Contractor*, 30 January 1925. The microfilm reel for this article could not be found.

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Hotel, Margaret Anderson, developed the famed Beverly Hills Hotel to attract a wealthy out-of-state clientele. This institution, designed in the Mission Revival style by architect Elmer Grey, was pivotal in attracting many tourists and prospective residents to the area with its flawless service, private bungalows, impeccable recreational facilities, and lush tropical ambience. The private bungalows were strategically developed to entice guests (many of whom were from the East Coast and Midwest) to become potential homeowners in Beverly Hills, thereby spurring residential development on the vacant lots of the new city, including the area surrounding the Women's Club.¹⁹

According to Robert Anderson, grandson of the founders of the Beverly Hills Hotel, the hotel served as the sole, central gathering place for the city until the construction of the Women's Club in 1925.²⁰ Concurrent with the completion of the Women's Club was the construction of three of the city's first churches: Catholic Church of the Good Shepherd (1924), All Saints Episcopal Church (1925) and Community Presbyterian Church (1925).

Between 1922 and 1932, similar to the neighboring City of Los Angeles, Beverly Hills experienced a boom in development responding to a population that had grown from less than 700 people in 1920 to 12,000 in 1926. By the 1930s, Beverly Hills assumed the basic form it retains today.

Criterion A: Association with the civic and cultural development of Beverly Hills

Criterion A applies to Beverly Hills Women's Club's association with the civic and cultural development of Beverly Hills. The Beverly Hills Women's Club has been the site of many of Beverly Hills' most memorable and significant community, philanthropic and civic events throughout the past 81 years. The completion of the clubhouse in 1925 provided Beverly Hills with its first venue built specifically to serve as a central meeting place for residents and newcomers. The Beverly Hills clubhouse was one of several local women's club buildings constructed in the late 1920s, along with the Ebell of Los Angeles (1927, listed in the National Register in 1994), the Ebell Clubhouse of Santa Ana, (1924, listed in the National Register in 2001), the La Puente Valley Women's Club (1923, listed in the National Register in 1999), the Montebello Women's Club (1926, listed in the National Register in 1995), and the Santa Monica Bay Women's Club (1913, identified in survey as National Register eligible in 1985-1986). Each building served similar social and civic purposes in its respective city.

At the time of the building's construction in 1925, most residents of Beverly Hills were new to the city and region. Having a central gathering place was integral to the establishment of a sense of community. The construction of the Beverly Hills Women's Club predates the completion of Beverly Hills' City Hall (1932) and is the second community organization incorporated in the city aside from the city itself.²¹

The Beverly Hills Women's Club first organized in 1916 when 40 women met at the home of Mrs. Lowell C. Frost.²² The club's by-laws and constitution were drafted in 1919. According to a history of the club written by

¹⁹ Robert Anderson, lecture at the Beverly Hills Women's Club, 13 September 2005.

²⁰ Anderson.

²¹ Fred Basten, *Beverly Hills: Portrait of a Fabled City*, Los Angeles: Douglas-West Publishing, 1975, p. 90.

²² The roster of founding members of the Women's Club includes many whose families were instrumental in founding the city itself: Mrs. Alice H. Beyer, Mrs. W. E. Woods, Mrs. Roland P. Bishop, Mrs. E. R. Wood, Mrs. Gordon H. Clarke, Mrs. George C. Thomas, Jr., Mrs. Henry C. Clarke, Mrs. Sidney Rowe, Mrs. Arthur I. Erb, Mrs. Force Parker, Mrs. Charles F. Nelson, Miss Clare Funk, Mrs. Burton E. Green, Mrs. Jay B. Millard, Mrs. Joseph H. Hill, Mrs. Ruth A.

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Mrs. Norman Pabst, Club Historian in 1939, "its [original] purpose [was] to be a medium through which the strangers in this new little community might have the opportunity for social contacts and social service. . . and the upbuilding of a community spirit in the city of Beverly Hills."²³

After its organization, an immediate focus of the Beverly Hills Women's Club was World War I relief efforts, and the club became a Red Cross unit. Members took instruction in surgical dressing; later the Red Cross asked club members to teach surgical dressing techniques.²⁴ The American Red Cross Production Corps, which the Beverly Hills Women's Club was a part of, produced garments, surgical dressings, and comfort kits for American and Allied soldiers, as well as for civilians in war-torn nations.²⁵ From inception to the end of World War I in 1918, all of the Beverly Hills Women's Club efforts concentrated on relief work with the Red Cross.²⁶

In 1924, the Beverly Hills Women's Club became a member of the General Federation of Women's Clubs (GFWC), "joining three million other women in working for higher standards of living, urging wised [sic] legislation and its enforcement, and in upholding and guarding true American citizenship."²⁷ The GFWC had been founded in Chicago, Illinois in 1890. Though starting with just a few thousand, membership in the GFCW had grown to reach over one million by 1910.

Among the founding members of the GFCW were suffragist Julia Ward Howe (1819-1910) and journalist Jane Cunningham Croly (1829-1901). The Federation's conception was based on the Sorosis²⁸ Society, which Jane Croly founded with 11 other women in 1868. The Sorosis Society, though not the first organized women's club in the United States, was one of the most influential in the 19th century. The women who attended early gatherings of the so-called women's clubs were often seeking intellectual and social exchange.²⁹ They established clubs that promoted self-improvement, public service projects, and support networks for those who chose to live beyond their sphere of domesticity.

Mattinson, Mrs. Frances Hirt, Mrs. Hector D. MacKinnon, Mrs. William B. Hennewell, Mrs. Charles W. Lukens, Mrs. Kirk B. Johnson, Mrs. Edmund Locke and Miss Anna M. Lukens. Names for women provided in this nomination are given as they have been found in research. For example, many women's club members' names are in the form of their husbands' names. If the given name of a woman is known, however, that name is used in this nomination.

²³ Mrs. Norman Pabst, "History of the Beverly Hills Women's Club," for *The Beverly Hills Citizen*, 1939, p. 1; Reeder, n.p.

²⁴ In 1919, the General Federation of Women's Clubs (based in Washington, DC) created the Overseas Service Unit and sent one hundred young women to Europe to aid wounded soldiers. A short history of the General Federation of Women's Clubs is contained in this nomination.

²⁵ American Red Cross Museum, <<http://www.redcross.org/museum/history/ww1a.as>>, 6 November 2005.

²⁶ The contribution of clubwomen's work was so important to the war effort that, according to Mildred White Wells in *Unity in Diversity* (Washington, DC, General Federation of Women's Clubs, 1954), President Wilson allowed the General Federation of Women's Clubs to organize a national convention in 1918, despite national policy prohibiting the convening of national organizational meetings during World War I.

²⁷ Pabst, p. 1.

²⁸ According to Jane Croly, the Greek name "Sorosis" was chosen because of its meaning as "an aggregation, a sweet flavor of many fruits, as in a pineapple" (as cited in Mary Jean Houde, *Reaching Out: A Story of the GENERAL FEDERATION OF WOMEN'S CLUBS*, Chicago: Mobium Press, 1989, p. 4).

²⁹ The Ebell Societies and Clubs -- which in purpose and scope were similar to the Sorosis Societies -- were pivotal in encouraging women's clubs to form in the late 19th and early 20th centuries, particularly in the state of California.

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In 1922, according to the *General Federation News*, over two million women were active in Women's Clubs nationwide promoting the "six P's": peace, prohibition, protection of women and children in industry, physical education, protection of the home, and public schools.³⁰ Women's Clubs successfully lobbied for many municipal, state and federal reforms, including the Pure Food and Drug Act of 1906³¹, well baby clinics, the abolition of child labor, juvenile court laws, literacy and the establishment of public libraries, compulsory school attendance laws, and conservation of natural resources, among many other issues.³² In 1925, at the same time that the Beverly Hills Women's Club building was completed, the GFWC conducted a nationwide federation survey of the American home, focusing on domestic technology. This survey led to the inclusion of the term "homemaker" on the 1930 United States census as a valid occupation.³³

The Beverly Hills Women's Club was also associated with the California Federation of Women's Clubs (CFWC). With Clara B. Burdette (1855-1954)³⁴ at its helm, the CFWC was founded in 1900 with 40 clubs representing six thousand women. One of the first and foremost issues embraced by the CFWC was preservation of the Sequoia redwoods: "Better one living tree in California than fifty acres of lumberyard."³⁵ The CFWC eventually bought a redwood grove through the Save-the-Redwoods League in Humboldt County near the Eel River. Prominent architect Julia Morgan (1872-1957) designed "Hearthstone," a monument commemorating this conservation effort of the CFWC. In 1903, CFWC members began the monumental task of tracing and restoring El Camino Real (Road of the King)³⁶ that connected missions threading the state and in 1909, lobbied against the Hetch-Hetchy Reservoir in Yosemite National Park. The Education Committee of the CFWC urged directors of the Panama Pacific Exposition to recognize the importance of the "whole child" – the (then) new understanding of the significant value of play and recreation in child development. This same committee formed the Pyscopathic [sic] Parole Society in 1912 for women who were considered "mildly insane" by the Lunacy Court. Literacy has historically been at the forefront of women's clubs' agendas: CFWC members routinely advocated for the construction of Carnegie Libraries³⁷ in newly incorporated cities in California. The CFWC endorsed equal suffrage in 1911.

³⁰ *General Federation News* (January-February, 1922), as noted in the NRHP Registration Form for the NHL Nomination, 1986.

³¹ The Pure Food and Drug Act of 1906 prevented the manufacture, sale, or transportation of adulterated or misbranded or poisonous or deleterious foods, drugs, medicines, and liquors.

³² "Readers Companion to American History: Women's Voluntary Associations," <http://college.hmco.com/history/readerscomp/rcah/html/ah_093400_womensvolun.htm> p. 2, 28 July 2005.

³³ GFWC website, <http://www.gfwc.org/our_work.jsp>, 28 July 2005.

³⁴ Clara B. Burdette founded the Women's Exchange in Los Angeles in 1886 and the early Chautauqua movement in California in 1887. She also served as vice-president of the Southwest Museum, on the Board of Trustees of Throop Polytechnic Institute (California Institute of Technology), and financed and donated the maternity wing of the Huntington Memorial Hospital of Pasadena.

³⁵ Clara Burdette's "Welcoming Address," as cited in Mary S. Gibson, *A Record of Twenty-five Years of The California Federation of Women's Clubs, 1900-1925*, The California Federation of Women's Clubs, 1927, pp. 10-11.

³⁶ The official state definition of El Camino Real is as follows: State highway routes embracing portions of I-280, Route 82, Route 238, US 101, I-5, Route 72, Route 12, Route 37, Route 121, Route 162, Route 185, Route 92, and Route 123 and connecting city streets and county roads thereto, and extending in a continuous route from Sonoma southerly to the international border and near the route historically known as El Camino Real shall be known and designated as "El Camino Real."

³⁷ Andrew Carnegie and the Carnegie Corporation funded 1,681 public libraries buildings in 1,412 U.S. communities between 1889 and 1923. This crucial support heavily influenced the growth of the public library system in the United States.

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The Beverly Hills Women's Club's philanthropic, educational and cultural activities reflected association with these statewide and nationwide federations. Beginning in 1922, Beverly Hills Women's Club members formed various study groups encompassing a Needlework Guild (which produced garments for destitute women and children), a Drama Section,³⁸ an Art Committee, the Applied Psychology Section ("organized to meet the need created by the world depression"³⁹), and the Current Events Section. Beginning in 1926, in collaboration with the GFWC, Beverly Hills club members formed a group -- the Junior Matinees -- to preview motion pictures for juvenile audiences to ensure suitability, creating a *de facto* ratings system.

Mrs. Jay Millard, working as a representative of the Women's Club, has long been regarded as one of the key founders of Beverly Hills' famed public school system. In 1927, under her leadership, the club was pivotal in securing the Los Angeles School District's pledge to build a high school for the growing population of Beverly Hills. The high school remained part of the Los Angeles School District until 1935, when it incorporated into the Beverly Hills Unified School District. The Beverly Hills Women's Club was also responsible for the creation of at least two other civic organizations in the city including the Beverly Hills Men's Club in 1927 and the Beverly Hills Community Players in 1928.

Perhaps one of the most renowned of the Beverly Hills Women's Club committees was the Current Events Section, initially presented by Aline Barrett Greenwood in 1922. This series gained national prominence, and lectures were open to the general public. Guests featured in this series included Amelia Earhart⁴⁰ and Will Rogers. Guest speakers provided erudition and commentary on current events of the world: many of these events would have lasting effects on the city of Beverly Hills. For example, the demographics of the city changed during the 1930s and 1940s when émigrés fled war-torn Europe and settled in Beverly Hills.⁴¹ Fittingly, from the early 1930s, guest speakers discussed the rise of anti-Semitism in Europe and of fascism in Italy,⁴² freelance German journalist Martin Hall presciently spoke of the threats of "Natziiism" [sic] and fascism with the Reichstagsfire trial, and Indian nationalist and writer Syud Hossain, friend and contemporary of Mahatma Gandhi, Rabindranath Tagore, and writer H.G. Wells, spoke of democratic and independence movements worldwide.

The Art Committee was integral in cultivating appreciation for fine arts in the Beverly Hills community. The Women's Club hosted many illustrious guests and exhibits, including an exhibit of St. Francis of Assisi by El Greco, sculptor Roger Noble Burnham, British actor Richard Kean, mural and watercolor artist George Samerjan, author and dramatist Channing Pollock, and composer Charles Cadman.⁴³ The artwork of some featured guests grace the walls of the building.⁴⁴

³⁸ As a member of the Drama Section, Beverly Hills Women's Club member Maureen Gee wrote a play titled, "The Delicate Child" in 1925. This play won the General Federation Playwriting Contest and was produced for the National Convention at Atlantic City, NJ and for the Los Angeles District Convention in Long Beach, CA.

³⁹ Benedict, p. 108.

⁴⁰ Earhart's talk, though sponsored by the Women's Club, was given at El Rodeo School.

⁴¹ MacDonald.

⁴² Aline Greenwood discussed the less well-known aspects of Benito Mussolini's Government of the Fascisti, which included positive commentary on the improvement of children's education and health.

⁴³ Cadman's compositions were inspired by Amerindian music, which he collected and studied. He was also instrumental in the founding of the Hollywood Bowl.

⁴⁴ The Beverly Hills Women's Club building currently showcases artwork that may be the subject of future research.

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The Beverly Hills Women's Club was also pivotal in the creation of a prominent city landmark, the Electric Fountain, at the corner of Wilshire and Santa Monica Boulevards. Built in 1930 with \$11,000 in funds raised at the behest of club member Elizabeth Fraser Lloyd (movie legend Harold Lloyd's mother) and the Beverly Hills Women's Club, the fountain features a statue of a Native American Tongva woman and depicts the first settlers in the area of El Rancho Rodeo De Las Aguas.⁴⁵ The Electric Fountain was designed by architect Ralph Flewelling and includes a bas-relief created by Merrell Gage.⁴⁶

Throughout the Beverly Hills Women's Club's 90 year history, philanthropic activities included supporting Rancho Los Amigos, Los Angeles County Museum of Art, Hathaway Home for Children, Florence Crittendon Home, Orthopedic Hospital, State Children's Home Society of California, Children's Aid Society, Birmingham General Hospital of Van Nuys, and YMCA camps. The club also sponsored a Scholarship Loan Fund, beginning in 1927, which provided assistance each year to women attending college. In 1931, the Beverly Hills Women's Club organized their first Annual Rummage Sale. Profits from these sales were put to philanthropic use in the community.

The Beverly Hills Women's Club has continuously operated and managed the building since its construction in 1925. The Women's Club continues to serve the Beverly Hills community as a non-profit 501 (c) (3) organization. In recent years, the Beverly Hills Women's Club provided facility use to the Beverly Hills Historical Society, United Cerebral Palsy Foundation, Penny Lane, Junior League of Los Angeles, Christian Indonesian Full Gospel Fellowship Church, and Friends of Animals Foundation. The club continues to offer educational, literary and art events to the Beverly Hills community at large and has made charitable contributions to such philanthropic organizations as the Braille Institute and Children's Hospital.

The Beverly Hills Women's Club holds an exceptional and unique position in the history of Beverly Hills as the city's first cultural, social and philanthropic community organization. Associated with the influential GFWC and CFWC, the Beverly Hills Women's Club proved to be a dynamic, longstanding entity in Beverly Hills that had a profound influence on the civic, social and cultural development of the city. The Club's earlier stated goal, "to [upbuild the] community spirit in the city of Beverly Hills," resonates to this day.

Criterion C: Architecture

The Beverly Hills Women's Club stands as an excellent example of Gable and Wyant's legacy of the Spanish Colonial Revival architecture in Beverly Hills. The building's original design and much of its historic fabric are largely intact. The building embodies several character-defining features of the Spanish Colonial Revival style including wood-framed casement windows, low-pitched tiled roofs, arched and stylized entryways, arcades, decorative tile attic vents, walls clad in planar stucco, original light fixtures and finish hardware, ceilings with carved wood trusses and exposed beams, vaulted ceilings, niches, and decorative iron and wood grill work. The design, materials, setting, feeling, and location of the subject property convey the idyllic, yet cultured ambiance envisioned by the planners of Beverly Hills during the 1920s.

⁴⁵ Phyllis Lerner, "Bygone Beverly Hills: Beverly Hills Fascination with Water," *Beverly Hills Post*, 15 May 1992.

⁴⁶ Wanamaker, p. 59. Merrell Gage was also commissioned to create bas reliefs over the Los Angeles Times Building, the Edison Building (currently, One Bunker Hill), and the Fine Arts Building on Seventh Street in Los Angeles. He taught at the Chouinard Art Institute and served as faculty and chair of the USC Fine Arts Department.

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Many buildings owned or used by Women's Clubs throughout the nation were originally constructed for other uses.⁴⁷ The Beverly Hills Women's Club, however, was originally designed and constructed for use as a Women's Club when it was built in 1925. Like Beverly Hills, many other Women's Clubs in California were built in the first quarter of the 20th century when cities were established.

The Los Angeles-based architectural firm of Gable and Wyant designed the Beverly Hills Women's Club in the Spanish Colonial Revival style. Principals George Gable (1892- 1953) and Stanley Wyant (1890 – ?) were both born in Iowa and together established a practice in California in 1922. George Gable attended Iowa State College and received his B.S. in Architecture from the University of Illinois in 1914. Gable started his career as draftsman at J. J. Brown Architecture and Engineering in Cedar Rapids, Iowa, then worked with Albert Kahn Architecture and Engineering in Detroit, Michigan. He went on to work for the Bureau of Yards and Docks for the U.S. Navy during World War I in Bremerton, Washington, followed by stints for architect John Graham in Seattle and the firm Allison and Allison in Los Angeles. Gable was deeply involved in many community pursuits in Beverly Hills, including serving as President of the Kiwanis Club and as Director of the Beverly Hills Chamber of Commerce. Scant information is available for Wyant: he was born in Janesville, Iowa in 1890 and received his B.S. in Architecture from the University of Illinois in 1914.

The growth in Beverly Hills' population paralleled the growth in popularity of what is now identified as Spanish Colonial Revival style, which reached its height of popularity in the 1920s and 1930s. The style was particularly suited to residential construction and at one time, "block upon block of Los Angeles and other smaller cities of the Southland abounded with buildings' versions of America's Hispanic heritage."⁴⁸ With the onset of the Great Depression in 1929, housing construction declined and by the time of the housing boom after World War II, Spanish Colonial Revival style was no longer in fashion.⁴⁹

What we now call Spanish Colonial Revival style is really the second phase of a larger, more encompassing style which began in the 1890s and 1900s. Developing alongside a national trend of high style, academic architects employing historic eclectic styles, Spanish Colonial Revival style, in the broadest sense of the term, was an attempt to create and define a prototypical Californian expression of architecture. Based on designs for the California Missions, the aim of the earlier phase of Spanish Colonial Revival style, what is now called Mission Revival style,⁵⁰ was to transmit a romantic myth of California's European origins.

The 1890s -1930s was a period in which historic eclecticism was the dominant mode of architectural expression. Education of high style architects in the late 19th century shifted from training under apprentices to attendance at schools of architecture including the École de Beaux Arts in Paris. This academic training resulted in more

⁴⁷ Correspondence with Suzanne Gould, Head Archivist, General Federation of Women's Clubs, Washington, DC, 24 October 2005.

⁴⁸ David Gebhard, "The Spanish Colonial Revival in Southern California (1895-1930), *The Journal of the Society of Architectural Historians*, vol. 26, no. 2 (May 1967), 131. This article is considered the seminal work on Spanish Colonial Revival style.

⁴⁹ McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 1998, p. 418; Gebhard, p.140.

⁵⁰ Borrowing typical forms freely from its colonial past, Mission Revival style is characterized by symmetrical facades and compact rectangular or square plan. Like the later Spanish Colonial Revival Style, the roof is made of red clay tiles and wall surfaces are smooth stucco. However, in contrast with Spanish Colonial Revival style, the eaves are widely overhanging. Other defining characteristics are Mission-like bell towers, quatrefoil windows, and shaped parapets.

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faithful representations of historical styles. Use of historic eclectic styles reached broad attention and widespread use after the Chicago Columbian Exposition of 1893.⁵¹ With the emphasis on faithful replication, specific historic styles were used to connote particular meanings.

The academic, high style expression of Spanish Colonial Revival style was popularized by the Panama-California Exposition of 1915 in San Diego.⁵² By commemorating the opening of the Panama Canal a year earlier, the exposition served to boost San Diego as the closest American port to the canal. The Exposition, with Bertram Grosvenor Goodhue⁵³ as chief architect, was a "statement of local industry clothed in a Southern California architecture"⁵⁴ and had as much influence on subsequent use of Spanish Colonial Revival style as the Chicago Columbian Exposition did for historic revival styles in general and Classical Revival style in particular.⁵⁵ Use of the Spanish Colonial Revival style at the Panama-California Exposition represented Spanish historical antecedents more faithfully than the Mission Revival style and "emphasize[d] the richness of Spanish precedents found throughout Latin America."⁵⁶

Furthermore, the choice of Spanish idioms for the suburban homes of the very visible Hollywood crowd provided a Spanish identity to California's imagery.⁵⁷ During the 1920s, many legendary actors, producers, moguls, and writers of Southern California's burgeoning movie industry -- Hobart Bosworth, Rudolph Valentino, Thomas Ince, Frances Marion, and John Barrymore, for example -- commissioned Spanish or Mediterranean style designs for their homes in Beverly Hills.⁵⁸

During the 1920s and 30s, Gable and Wyant were among a small group of architects, including W. Asa Hudson, Harry E. Werner, Koerner and Gage, and Norstrom and Anderson, that gave the city of Beverly Hills' commercial district

a concentration of quality structures designed in the Spanish Colonial Revival, Art Deco, and Moderne styles which were in keeping with the image the City was trying to create of a sophisticated, urbane suburb.⁵⁹

Most civic buildings in Beverly Hills were also designed in the Spanish Colonial Revival style, including City Hall (William Gage, 1932), Hawthorne School (Ralph C. Flewelling, Gable and Wyant, and others, 1929), Horace

⁵¹ Julia Morgan's California Building was designed in a faithful Spanish Colonial Revival style and later used on the Herald Examiner Building in Los Angeles.

⁵² Gebhard, p.136.

⁵³ Like many architects working at that time, Bertram Goodhue (1869-1924) worked in a myriad of historic revival styles. Prior to working on the Panama-California Exposition, much of his work was executed in the Gothic Revival style as a partner of Ralph Adams Cram in New York City from 1891 until 1914. Bertram Goodhue's work on the Episcopal Cathedral, La Santissima Trinidad, in Havana, Cuba in 1905 and a later trip to Mexico influenced him to such a degree that he wrote a detailed study of Spanish Colonial architecture in Mexico, the principles of which he adapted to his work at the Panama-California Exposition.

⁵⁴ Paul Gleye, *The Architecture of Los Angeles*, Los Angeles: Rosebud Books, 1981, p. 87.

⁵⁵ Gebhard, p.136.

⁵⁶ McAlester, p. 418.

⁵⁷ Patricia Gebhard, *George Washington Smith: Architect of The Spanish Colonial Revival*, Salt Lake City: Gibbs Smith Publishers, 2005. p. 37.

⁵⁸ Wanamaker, pp. 84, 93, 94, 98.

⁵⁹ Johnson Heumann Research Associates, "Beverly Hills Historic Resources Survey, 1985-1986," p. 73.

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Mann School (Roy Selden Price, Edward Cray Taylor and Ellis Wing Taylor, 1929), Fire Station No. 2 (no longer extant), and Beverly Hills Water Treatment Plant #1, also known as the Beverly Hills Water Works (civil engineer Arthur Taylor, 1928).⁶⁰ Though not a civic building, but similar in purpose and use to the Women's Club, the Beverly Hills Chamber of Commerce building (Jack Werner, 1928) was also designed in the Spanish Colonial Revival style.

Extant buildings in Beverly Hills designed by Gable and Wyant include the Security-First National Bank (altered); the Primary, Domestic Science and Manual Arts buildings of Hawthorne School; and the Writers' and Actors' Building.⁶¹ Buildings designed by Gable and Wyant in Beverly Hills that are no longer extant include the former post office building (situated on the corner of Brighton Way and Camden Drive) and Beverly Hills State Bank (situated on Canon Drive and Burton Way). The Romanesque Revival-styled Beverly Vista School, designed by a group of architects including Gable and Wyant, was extensively altered in 2004. Several buildings were either partially or completely demolished, including Building B, which Gable and Wyant designed.⁶²

Other commissions of Gable and Wyant outside of Beverly Hills included the 39th Street School (Los Angeles), Bruin Motor Company (Westwood Village), various community buildings and playgrounds for the City of Los Angeles' Department of Parks and Recreation, and a number of notable homes in Santa Monica⁶³, and Hollywood.

Gable and Wyant's work on the Security-First National Bank (Beverly Hills), the Hodgeman Residence (Beverly Hills), and the Parry Residence (Huntington Palisades) was showcased in *Architectural Digest* in the 1930s. Perhaps the most well known work of Gable and Wyant, however, is the Spanish Colonial Revival style Hangar One at what is now known as the Los Angeles International Airport. Hangar One was originally built as a structure to house aircraft, a flying school, offices, and filmmaking activities. It was designated a Los Angeles Historic-Cultural Monument in 1966 and individually listed in the National Register in 1992.

The Beverly Hills Women's Club retains its integrity of setting, association, design, and primary materials that reflect the building's appearance during its period of significance, 1925 through 1956, and continues to serve as an outstanding example of the Spanish Colonial Revival style. The building represents, in a quiet yet powerful manner, the Spanish Colonial Revival architectural legacy created by Gable and Wyant for the city of Beverly Hills. Conveying a setting of elegance, understatement and sophistication, the Beverly Hills Women's Club building epitomizes an early 20th century California style favored by planners of the City of Beverly Hills.

⁶⁰ Ibid., p. 84.

⁶¹ The Writers' and Actors' Building was designed together with architect Roy Selden Price.

⁶² Ginny Chien, "Culture Clash in Beverly Hills: A Shrine to Learning Faces the Wrecking Ball," *Los Angeles Times Magazine*. 8 June 2003.

⁶³ Gable and Wyant designed the Crenshaw House on Las Mesa Drive in the mid -1920s. This building is located in the La Mesa Historic District of Santa Monica.

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Beverly Hills Women's Club
Los Angeles County, California

10. Geographical Data

Verbal Boundary Description

The land referred to herein is situated in the County of Los Angeles, State of California, and is described as follows:

Lots 18, 19, and 20 of Tract No. 6980 as per recorded in book 81 page 6 of Maps, in the Office of the County Recorder of said County.

Assessor's Parcel Number: 4348-023-032 and 4348-023-033

To the west of the subject property is a single-family residential property; to the south of the subject property is an alley and one single-family property. To the east is Benedict Canon Drive and to the north is Chevy Chase Drive.

Boundary Justification

The nominated property includes land historically associated with the Beverly Hills Women's Club building and encompasses the entire lot. The nominated property includes the surrounding landscape and parking lot. See sketch map on continuation sheet.

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Section Photographs Page 1

Beverly Hills Women's Club
Los Angeles County, California

Photographs

Name of Property: Beverly Hills Women's Club
Location: Los Angeles County, California

Contemporary photographs (2006) of the Beverly Hills Women's Club (Los Angeles County, California) were taken by Jenna Snow ("JS").

Negatives are located as follows:

Chattel Architecture, Planning, and Preservation, Inc.
13417 Ventura Boulevard
Sherman Oaks, CA 91423
(818) 788-7954

Historic photographs were taken at various times. These photographs are located in the archives of the Beverly Hills Historical Society (Beverly Hills, CA), Bison Archives (Beverly Hills, CA), and the City of Beverly Hills Planning Department. The location of negatives is unknown.

Contemporary Photograph Descriptions

1. Beverly Hills Women's Club, north façade, view facing southwest (JS).
2. Beverly Hills Women's Club, north façade, view facing southeast (JS).
3. Beverly Hills Women's Club, east elevation, view facing northwest (JS).
4. View of porte cochere, facing east (JS). Note column with Corinthian elements, beam ceiling, and metal and glass lantern.
5. North-facing side entrance on east elevation, view facing south (JS).
6. South elevation, view facing northwest (JS).
7. Entrance on south elevation, view facing south (JS). Note ornamented archway and gable vents.
8. West elevation, view facing northeast (JS).
9. West elevation, view facing southeast (JS).
10. Parking lot, facing northwest (JS). To the east is the clubhouse garden.
11. Vestibule, note beam ceiling, rejas-covered window, alcove, and hanging metal and glass lantern, view facing northeast (JS).
12. Vestibule, note arched entryway, view facing southwest (JS).
13. Men's restroom, note marble finishes (JS).
14. Hallway, note vaulted ceiling, iron ring chandelier, ornamented entryway, view facing west (JS).
15. Women's lounge, note vaulted ceiling and chandelier, view facing west (JS).
16. Women's bathroom, note marble wainscot and wooden shutters (JS).
17. Ornamented entryway to the main hall, note dentilation on cornice, view facing south (JS).

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Beverly Hills Women's Club
Los Angeles County, California

Section Photographs Page 2

18. Main hall, note carved wood trusses and exposed beams, chandeliers, and casement windows, view facing southeast (JS).
19. Main hall, view facing northwest (JS).
20. Fireplace, note dentilated cornice, scrolled side brackets, and engraved club motto, "ONE FEAST, ONE HOUSE, ONE HAPPINESS," view facing west (JS). Also note artwork displayed above the fireplace.
21. Boardroom, note bookshelves flanking French doors, view facing east (JS).
22. Attached bathroom to boardroom (JS).
23. Kitchen, view facing southeast (JS).
24. Kitchen, view facing northwest (JS).
25. Entryway to caretaker's quarters, view facing west (JS). To the east is the kitchen.
26. Lanai room, note large window openings, view facing north (JS).
27. Partial basement, view facing northwest (JS).

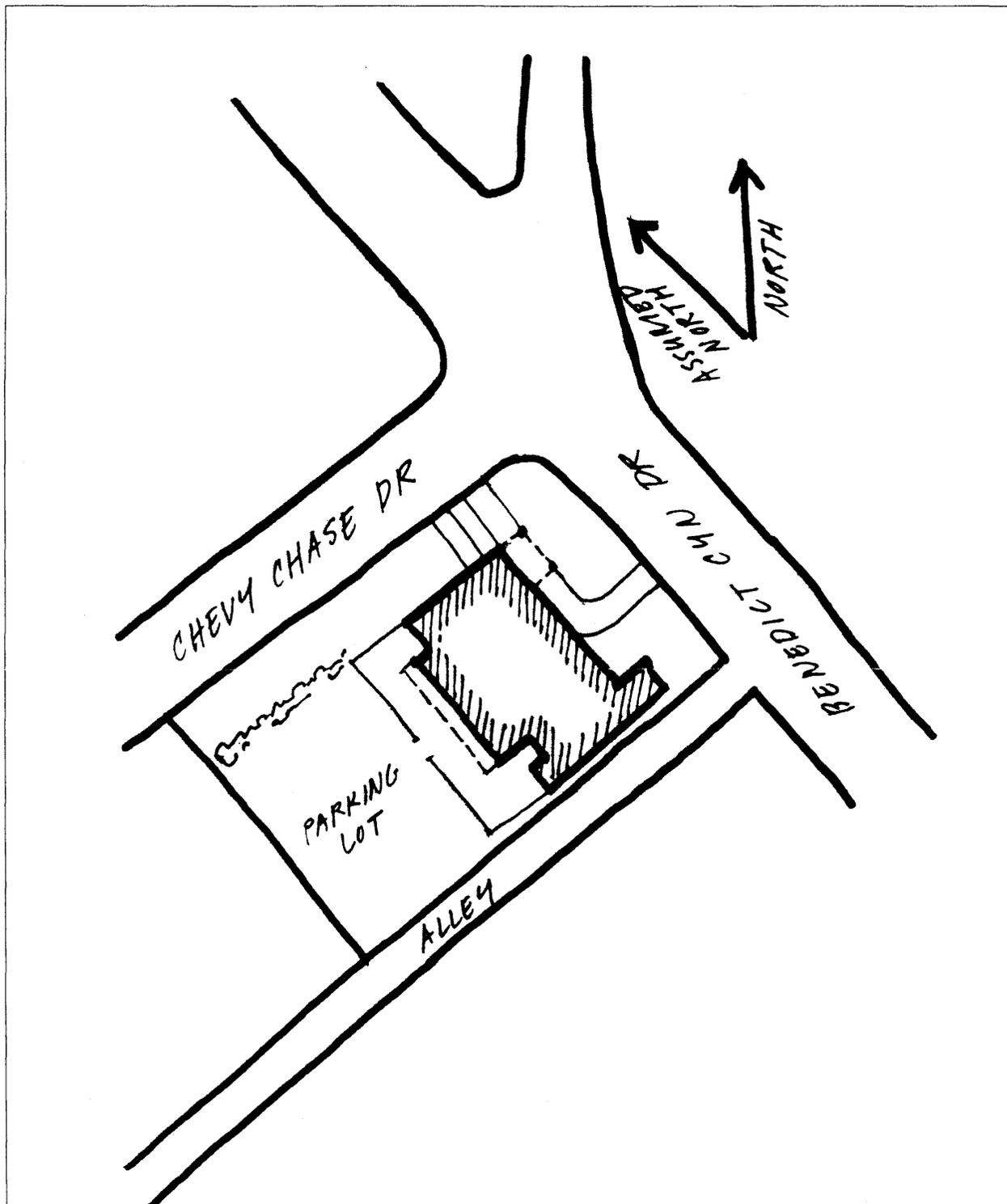
Historic Photograph Descriptions

- I. Loggia (currently the lanai room), pre-1951, view facing southwest (Beverly Hills Women's Club scrapbook, Beverly Hills Historical Society Archives, Beverly Hills, CA.).
- II. Stage, date unknown, view facing south. Note door to the west of the stage which leads to the kitchen (Beverly Hills Women's Club scrapbook, Beverly Hills Historical Society Archives, Beverly Hills, CA).
- III. Aerial photo, 1926 (Bison Archives, Beverly Hills, CA).
- IV. Aerial photo, 1959 (City of Beverly Hills Planning Department).
- V. Beverly Hills Women's Club, circa 1925, north façade and east elevation, view facing southwest (Bison Archives, Beverly Hills, CA).
- VI. Beverly Hills Women's Club, circa 1925, east elevation and north facade, view facing west (Bison Archives, Beverly Hills, CA).

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Figure I: Loggia (currently the lanai room), view southeast, pre-1951.

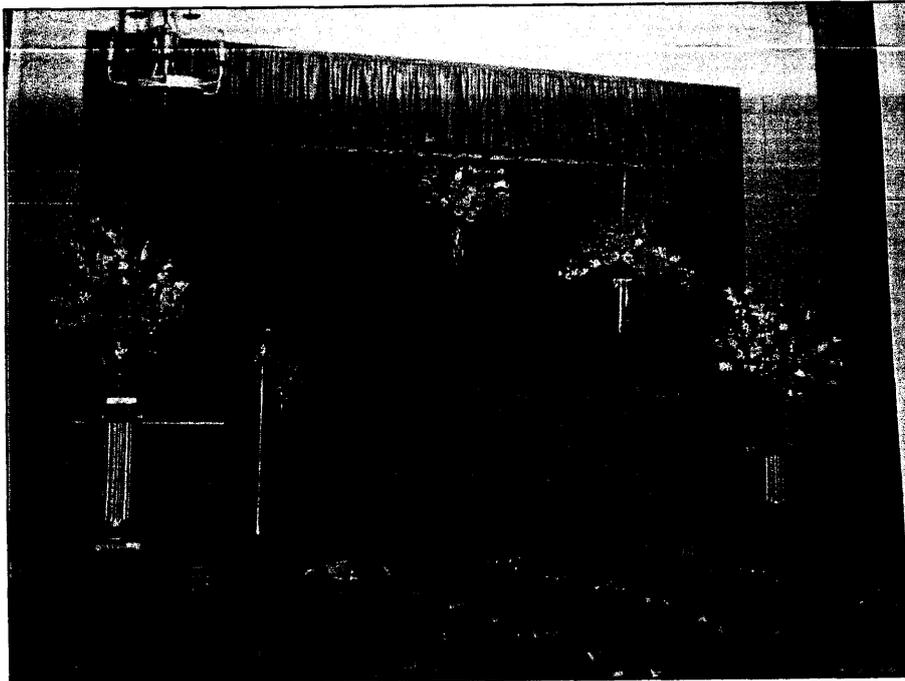


Figure II: Stage, view southwest, undated photo.

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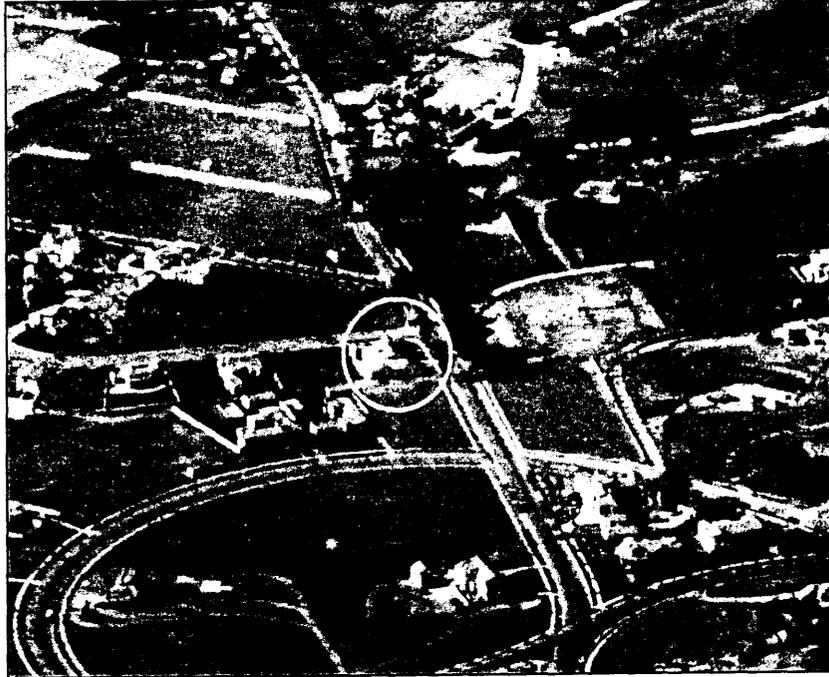


Figure III: Aerial photo, view north, 1926.



Figure IV: Aerial photo, view south, 1959.

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Beverly Hills Women's Club
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Figure V: North façade and east elevation, view southwest, circa 1925.



Figure VI: East elevation, view southwest, circa 1925.