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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. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Women's Twentieth Century Club of Eagle Rock

other names/site number _____

2. Location

street & number 5105 Hermosa Avenue not for publication

city or town Los Angeles vicinity

state California code CA county Los Angeles code 037 zip code 90041

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

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

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Social/Clubhouse

Social/Clubhouse

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Late 19th and Early 20th Century American
Movements: Craftsman

foundation: Concrete
walls: Wood shingle
roof: Composite shingle
other: Brick

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7. Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Women's Twentieth Century Club of Eagle Rock is a large one story Craftsman structure rectangular in plan situated in the Los Angeles suburb of Eagle Rock. Located on a corner site in a park-like setting of mature vegetation which occupies three lots, the site features the main building, a caretaker's residence, and large garden. The site bridges the commercial main thoroughfare of Colorado Blvd. with a residential single family neighborhood to the north. Designed for WTCC by prominent local architect Frank M. Tyler (1876-1961) and constructed by the prolific building contracting firm Edwards and Wildey, the wood frame building displays characteristic Craftsman features and materials on the exterior: wood shingle siding, prominent wooden bracing, decorative tie back braces on the masonry stoops, multi-paned French doors and windows, unusual attic dormer vents, and half domed entry doors, and large overhanging eaves. The north façade has a large trellis which creates a focal point of entry to the garden.

The interior is a primarily open plan, with a large auditorium flanked by a lounge reminiscent of a large Craftsman living room with a central fireplace on one end and a dining hall on the other. In addition to the three primary interior spaces, the building contains several ancillary interior spaces for an enclosed sun porch, kitchen, pantry, office, restroom/dressing areas, and storage. There are original character-defining features throughout the exterior. Despite some in-kind replacement of materials due to damage and deterioration and the loss of the chimney in the 1971 Whittier Narrows earthquake, WTCC retains its integrity of location, design, setting, materials, workmanship, feeling and association.

Narrative Description

Site and Setting

WTCC is located on a corner in a primarily residential neighborhood in Eagle Rock. The property slopes gently upward from Colorado Boulevard, and there is a brick retaining wall on the west and south of the property. The property sits on three lots. To the north are single-family residences; across Colorado Boulevard to the south and adjacent to the property on the west are commercial properties. The main structure is set back from Hermosa, and the structure is separated from the residential neighborhood by a lawn and garden. Landscaping on the site has changed over time but in general reflects the historic character of the property. The lawn is bisected by a concrete entryway and stairs and contains a commemorative bell at the southeast corner. The lawn contains mature trees and winding pathways.

In addition to the main building, the grounds contain a large garden and modest caretaker's cottage. The cottage reflects the design of the main building with its concrete porch, shingle cladding, jerkinhead gable and decorative exposed rafters. Its main façade consists of a central entry placed symmetrically between two windows.

Exterior

The WTCC is primarily rectangular in plan, with a side gable roof that emphasizes its length and horizontality. The eaves project on the west, south and north façades. Exposed wood trusses and brackets characteristic of the style are placed under the eaves. The roof has eyebrow gables and is covered in composite shingles. Replacement has been undertaken in those areas that had incompatible replacements, where the destroyed chimney was removed or where the original shingles were significantly deteriorated and could not be repaired. The primary feature of the west façade is its arched double front door with multi-paned glass and original hardware. The central railing on the porch stairs is not original. The porch steps are flanked by low brick piers. The concrete and brickwork at the front of the building and on the stairs leading to the main entry and the porch are original materials. Fenestration is asymmetrically arranged on the primary and secondary facades and consists of divided light, wood casement windows in groups or pairs. The light fixture above the front door is a replacement. On the primary façade, the elevation is composed of the central doorway, capped with a small jerkinhead overhang. The façade consists of brick wainscot below wood-shingled siding. In addition to the entry, there are two groups of prominent multi-paned wood casement windows. A cornerstone marking the beginning of construction is placed to the left of the doorway.

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The south-facing façade along Colorado Boulevard features a brick entry to the sun porch at its southeast corner. Fenestration consists of irregularly-placed multi-paned windows. The entrance to the sun porch is gained through a series of six Craftsman glass doors. At the southwest corner of the building, is a driveway which gently slopes upward toward the caretaker's cottage located in the northwest corner. Adjacent to the driveway is a rose garden which partially obscures the west façade, where fenestration again consists of bands of multi-paned wood casement windows. There is an addition to the west façade consisting of a kitchen, which intersects in an L shape, with the original west façade. This kitchen addition has stucco cladding. A portion of the kitchen roofline is jerkinhead, and the rest is flat.

The kitchen addition was placed to the west of the Craftsman portico, a major character-defining feature, on the northwest corner of the building. The box-like stucco addition is recessed slightly from the original kitchen portion of the building, which is entered by a series of concrete steps. There are two simple service entries and a window on this portion of the north façade. The portico has a simple beam structure; one bay has been enclosed and clad with shingles to match the rest of the exterior (creating additional interior storage). The remaining open portico is accessed through a series of double French doors off of a concrete patio. Above the French doors is a symmetrically placed band of multi-paned windows with simple trim and brackets, the most prominent of which function as transoms for light and air. The wooden doors have six divided lights in a four-over-two Craftsman design. An eyebrow gable sits over the portico on the roof.

Interior

The Craftsman style is fully integrated into the interior design, which features an extensive use of wood throughout, including oak flooring and redwood woodwork. The main entry . There is an expansive lounge, auditorium and dining hall configuration with smooth plaster ceilings.. There are large windows on the north and east walls, providing views of the front and rear gardens. The lounge has a prominent fireplace with clay tile surround and a wooden inlay in the mantle. Above the mantle, the club's motto "Knowledge is Power" is incised in a tile plaque. The rest of the fireplace wall features original built-in bookcases and a bench for seating. Original details include window seats, door and window surrounds and other wood details, interior doors and the associated hardware. Other decorative details remain throughout the building. The ancillary spaces still retain original cabinetry and other features. Service doors throughout are plain recessed panel wooden doors.

The interior is a primarily open plan, with a large auditorium flanked by a lounge reminiscent of a large Craftsman living room with a central fireplace on one end and a dining hall on the other. The primary feature of the auditorium is its original stage on the south end of the room. Dressing rooms are accessed by a small flight of stairs on each side of the stage surround. The surround and stage base are decorated with slightly recessed squares and rectangles, a typical Craftsman detail. It is balanced on the north end by banks of French doors and transoms. The lounge functions as a reception area leading into the primary auditorium space. On the other (west) side of the auditorium is the major dining area with its prominent banks of large windows. These windows along with their counterparts on the north wall of the auditorium and the east wall of the lounge allow copious amounts of light to enter all the major public spaces of the building. All rooms have high ceilings and simple wood wainscoting. A portion of the dining area opens to the sun porch.

In addition to the three primary interior spaces, the building contains several ancillary interior spaces for an enclosed sun porch, kitchen, pantry, office, restroom/dressing areas, and storage. There are original character-defining features throughout.

Character-defining Features

The WTCC has been carefully rehabilitated and retains significant character-defining features on the exterior and interior.

Exterior features include:

- Horizontal emphasis with wide and low proportions
- Asymmetrical composition
- Use of natural materials, including wood and brick, and the use of local materials
- Wood shingle exterior cladding
- Prominent intersecting jerkinhead gable roofs with exposed wood trusses in the gable ends
- Wood casement windows

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- Original front door, French doors and transom windows
- Brick retaining wall walls with concrete caps
- Concrete pathways which connect entry porch and pergola

Character-defining features of the interior include:

- Overall arrangement of interior spaces
- Wooden flooring, trim and simple decorative details including cabinetry and window surrounds
- Fireplace
- Wood interior doors with original hardware

Additions, Alterations and Repairs

Built with quality materials and maintained throughout its history, the building retains the vast majority of its character-defining features, materials, and spaces. Alternations and improvements are documented in Women's Twentieth Century Clubhouse archives and the records of Los Angeles Department of Building and Safety (1930's-2012). There have been two additions to the structure: the 1944-1945 enclosure of the Sun Porch to accommodate Red Cross auxiliary functions and supplies; and the 1954 addition of a kitchen and pantry to the northwest corner of the building. Roof repairs, seismic retrofit to the foundation, and chimney destroyed by the 1971 Whittier Earthquake have been accomplished. Exterior maintenance has included painting. Interior changes have been primarily cosmetic: painting paneling with white paint; fireproofing of stage materials; removal of folding doors from the auditorium and dining room. Fixtures and furnishings (drapes, furniture) have changed with need and safety requirements (code upgrades to plumbing, electricity, exiting signs, panic hardware). The caretaker's cottage has had no structural modifications; kitchen and bathroom have been modernized.

The building maintains the seven aspects of integrity identified by the National Park Service: location, design, setting, materials, workmanship, feeling, and association. It maintains its setting and is in its original location. The Craftsman design of the building is evident in its character-defining features despite the partial loss of the chimney. Materials have been replaced primarily in kind. The aspects of workmanship, feeling and association are strong due to the continued use of the facility for its original purpose, overall maintenance of interior and exterior details, and sense of place provided through the interior/exterior flow of space.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1915-62 (Criterion A)

1915 (Criterion C)

Significant Dates

1915

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Frank M. Tyler (architect)

Edwards & Wildey (builder)

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 grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period of significance extends from 1915, when the clubhouse was completed, through 1962, a period which reflects the Club's contributions to the social and cultural development of the Eagle Rock community and conforms to the National Register's guidance on extending the period of significance.

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Criteria Considerations (explanation, if necessary)

Associated contexts: Craftsman architecture, Progressive movement, Women's history

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Women's Twentieth Century Clubhouse ("WTCC") is a rare and excellent example of Craftsman architecture designed for small institutional use in an early 20th century suburb of Los Angeles. Its intact character-defining features (low horizontal massing, extensive use of wood and brick, interior-external flow, open plan, large windows and French doors, decorative fireplace, auditorium and stage) give the property a very high level of integrity, resulting in its significance under Criteria C (Embodies the distinctive characteristics of a type, period or method of construction, or represents the work of a master, or possesses high artistic values). As important as its architectural significance is the organization's century of leadership in the development of the Eagle Rock community and in exemplifying the role of the women's movement in America at the local level, thereby meeting the criteria for listing under Criteria A (Associated with events that have made a significant contribution to the broad patterns of our history). Known for its philanthropic activity and its attention to women's education and political development, WTCC embodies the progressive goals of architecture and civic activity in the early 20th century.

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

Early Settlement

The Eagle Rock area has been inhabited for several thousand years. Approximately 2,000 years ago the Tongva people (hunter-gatherers) who were speakers of a Uto-Aztecan language, learned to live in this sometimes harsh but beautiful and nurturing land, making use of native plant material and stone available in the area for food and shelter. Consistent sources of water and oak woodlands provided people with the basics of life. First encounters with Europeans caused them much suffering, as they had no immunity to the exotic diseases brought by the explorers. The present community takes its name from a rock formation now known as "Eagle Rock", which was earlier referred to in Spanish as "Piedra Gorda" ("fat rock")

In the mid 1700's, the empire of Spain began to consolidate its claim on California by establishing a system of missions (religious centers), pueblos (towns), and presidios (military garrisons). The nearest mission to Eagle Rock was Mission San Gabriel established in 1771. For the first time large concentrations of population had to be supported on a permanent basis, as Spanish colonists, military, and missionaries engaged the Native Americans in settlement building, religious conversion and trade. In 1784, (for his loyal service in the army), Jose Maria Verdugo received from Governor Pedro Fages a grant of 36,403 acres west of the Arroyo Hondo (Seco) to use for stock raising and ranching. Verdugo was required to establish himself on the land and make it productive. In 1798 his title to the land, which included present day Eagle Rock and other communities in the northeast section of Los Angeles, was confirmed.

By 1821, sovereignty over California was administered by an independent Mexico, which secularized the mission lands and began to alter the surrounding ranchos. Verdugo and the other Californios (grantees) had lived well in good times and subsisted in bad on their vast tracts of land. In 1831, the lands of Rancho San Rafael, as Verdugo's holdings were known, passed to two of his children, Julio and Catalina. In 1847, Californios fought to prevent the American occupation of California but were unsuccessful. The discovery of gold in northern California in 1849 and general westward migration pulled more Americans to the area, and California became part of the United States in 1850. Once again, claims of land ownership were in flux.

In 1861 Julio mortgaged the family's holdings for \$3445, most probably to build a house. After six years, the debt was unpaid and the rancho passed from the Verdugo family at a foreclosure sale into the ownership of Alfred Beck Chapman. Chapman quitclaimed 200 Acres surrounding Julio Verdugo's adobe to him and put the rest up for public auction. As a result, Benjamin Dreyfus purchased most of Eagle Rock and opened it to farming in 1886. Other prominent developers Prudent Beaudry and Alexander Robert Campbell-Johnston subdivided and re-subdivided the area in the closing years of the 19th century.

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Eagle Rock Community

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Surrounded by hills, the Eagle Rock Valley at the end of the 19th century was a rural area far removed from the bustling city of Los Angeles. At the time a large number of truck farms, including the Gates Strawberry Ranch, worked by Chinese laborers, covered much of the area, providing produce to the growing City of Los Angeles. Grand Victorian farmhouses were built on the slopes, and more humble houses and barns populated the valley. With the founding of the Union Church in 1884, the building of the first school in 1886 and the founding of the Women's Twentieth Century Club in 1903, the small population began its cultural organization as a distinct community.

Major landholders, led by Godfrey Edwards, realized the potential of the area as a site for development and negotiated with Henry Huntington to extend his Los Angeles Railway system to the valley. The arrival of the streetcars in 1906 made suburbanization of the valley possible. The tracks came north from downtown Los Angeles along Central Avenue (now Eagle Rock Boulevard) and extended west along Colorado Street to the intersection of Townsend Avenue. Edwards and his partner Winters built the first commercial building (now Tritch Hardware) at the end of the line. A few years later, state highways improved access from San Gabriel to the San Fernando Valleys. With the completion of these and the Colorado Street Bridge in 1913, Eagle Rock was linked to Pasadena and other burgeoning communities.

A more suburban Eagle Rock began to appear. Craftsman-style homes and public buildings such as the Women's 20th Century Club, exemplified the times. New schools were built in 1909. The Eagle Rock Carnegie Library and several attractive brick commercial buildings were constructed along Colorado and upper Eagle Rock Boulevard. A spirit of boosterism and small town sociability prevailed. Eagle Rock residents chose to incorporate as a city in 1911. The town received a boost when Occidental College, designed by noted architect Myron Hunt in the Mediterranean revival style, built its new campus in the foothills, opening in 1914. A wide range of housing allowed a population with varying resources to make their homes in the city. The independent city was short-lived.

In 1923, the Eagle Rock City Hall was erected near the WTCC. Not long after, the people of Eagle Rock voted to become part of the City of Los Angeles because of an inadequate water supply, nonexistent sewer system and with the promise of an upgraded school system. With water and educational facilities assumed, the 1920s became boom times. Houses were constructed in Period Revival styles: Italianate, Spanish, Colonial Revival and English Tudor. With the annexation to Los Angeles of the Occidental addition in 1916 and the Annandale addition in 1923, the area known as Eagle Rock grew. The end of the 1920s saw small commercial buildings built in the new Art Deco fashion before worldwide Depression put an end to significant construction.

World War II transformed Eagle Rock, bringing the town more than ever into the context of the City and the region. Young people returning from the war (many having had their first glimpse of California on their way to battle) settled here. While others returned to their hometown to resume their prewar lives.

The 1950s brought momentous changes. The Stimpson lemon ranch, the last large grove, was developed as a ranch style tract nestled in the hills above western Hill Drive. Empty lots filled with mid-century modern houses. Retail businesses remodeled to stay in tune with the times and capture what proved to be the final period of prosperity for the traditional main streets of Colorado and Eagle Rock Boulevard.

Shortly after the community celebrated the 50th anniversary of its incorporation in 1961, the oldest house in Eagle Rock was torn down and the lumber yard (a symbol of a simpler era) relocated, leaving the owners to build the parking centric Mayfair (now Super "A") shopping center. This new style of retail shopping began to replace the functions of the traditional downtown.

The struggle to prevent the building of the 134 freeway along Colorado Boulevard brought the community together. The "skyway route" that was adopted for the 134 and 2 freeways required the demolition of over 300 homes but further integrated Eagle Rock with the larger city.

Demographic change came in the 1960s bringing an influx of people originally from the Philippines and Latin America in search of quality schools and a suburban lifestyle. Occidental College grew from a regional institution into a diverse and nationally renowned center of learning in the liberal arts tradition. Eagle Rock's population increased by tens of thousands from its initial population of 500 at the turn of the century.

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Women's Clubs and Their Role in the Early 20th Century Women's Movement

After the Civil War, women began to take increasing public roles in the politics and social concerns of the country. Women had been nurses in the war; they now became teachers and social workers in the country's new Progressive movement. Education, suffrage, social welfare, and workplace reform were common topics of women's conversations in cities and town across the country. New communities needed places of worship, schools, libraries and cultural institutions, and women were often the organizers of these amenities. Through social alliances, women began discussion of community-centered, as opposed to purely domestic issues. Those informal alliances established by geographic proximity and shared values, became institutionalized in clubs, YWCAs, and schools.

The women's club movement in the United States organized as a federation of local affiliates with common goals. The General Federation of Women's Clubs ("GFWC") and California Federation of Women's Clubs ("CFWC") formed around six areas of service, referred to as "community service programs": conservation, education, international outreach, public issues, home life and arts. Local clubs chose the areas that best fit the needs of their community. WTCC archives detail the involvement of the club in national and state initiatives thereby documenting local discussion of national and social issues of the day.

The General Federation of Women's Clubs, founded by journalist Jane Cunningham Croly, officially adopted its constitution on April 24, 1890. In 1868, Croly had been denied admittance to a banquet honoring Charles Dickens at the all-male New York Press Club because of her gender. She determined to organize a club for women, and proposed a conference in 1890 to bring together delegates from 61 existing women's clubs around the country. The General Federation of Women's Clubs as it became known, adopted the motto "Unity in Diversity".

The philosophy is further reflected in a piece used throughout the country:

"May we never be hasty in judgment, and always generous. Teach us to put into action our better impulses, straight forward and unafraid. Grant that we may realize – It is the little things that create differences, that in the big things of life, we are at one." ("Collect for Clubwomen", Mary Stewart)

Many notable women members of GFWC included: Julia Ward Howe, author of the "Battle Hymn of the Republic"; Jane Addams, founder of Hull House Settlement in Chicago, advocate for working women and child labor laws, leader in the suffrage movement, and recipient of the Nobel Peace Prize in 1931; and Eleanor Roosevelt, an active member of the Chautauqua Women's club in New York, First Lady of the United States and champion of the United Nations and civil rights.

The membership dedicated itself to community improvement through volunteer services. In addition to suffrage, programs of GFWC and its member organizations include: establishment of a national model for juvenile courts (1899); passage of the Pure Food and Drug Act (1906); legislation for the 8-hour work day (1911); establishment of 75% of the nation's libraries (1930); supporting the first child labor law (1938); raising enough money to buy 431 airplanes for the war effort (1944); contribution of \$200,000 to restore and refurnish a chamber in Independence Hall (1950); support of equal pay for equal work (1958).

The California Federation of Women's Clubs, which organized in January 1900 with 6,000 members in 40 clubs, adopted the motto "Strength United is Stronger". Officially chartered in 1901 by the United States Congress, it became the 37th state to join the General Federation of Women's Clubs, and is currently the largest. Projects of this state's organization reflected the member's interest in the environment, history, and children and education, including preserving the California Redwoods by purchasing Memorial Grove; establishment of a Juvenile Court system for California; donation of over \$2.3 million in books and materials to public and school libraries; and renovation of the Mission Bells along the El Camino Real Trail.

Annually the clubs in the California Federation contribute over 1 billion hours of volunteer service and millions of dollars in donations to philanthropic and environmental issues.

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History of Women's Twentieth Century Club

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Early Organization (1903-1912)

The women of Eagle Rock felt the need to serve their community and educate themselves on issues of importance. In 1903 Eagle Rock had a population of five hundred. On February 25th, a group of Eagle Rock Valley women with a desire for self-improvement along social and intellectual lines met at the home of Mrs. Phillip W. Parker. Mrs. Parker was already a participant in the women's club movement having founded the Tuesday Afternoon Club in Glendale. These women, like their contemporaries in cities and towns across America, were inspired to create a club of self improvement, public service and the mutual support of ambitions that reach far beyond their immediate households. The women's club movement of America marked the entry of women into public life. Members examined California history, civics, botany and geology. Early travel discussions included study of Russia and Japan.

Planning for a clubhouse began in 1904 with the establishment of a building fund with just over \$30. Mr. John Bailey offered the club a meeting place in his empty store (The Muirfield Building); the Congregational Church lecture room was also pressed into service. A first project was the donation of six sturdy quilts for the Florence Crittenden Home in 1905. The members, like many in the temperance movement at the time, opposed saloons in Eagle Rock. Club officers participated in the program of a new school which opened in 1907. By July of 1907, articles of incorporation had been prepared, fifty chairs and a piano purchased and there was \$72 in the building fund. The building fund grew slowly; by March 1909, \$2000 had been promised in money, construction services and materials.

Programs between 1907 and 1912 showed increasing awareness of civic responsibility and women's education and suffrage. On November 12, 1908, the Club joined the CFWC. . In 1909 each club was encouraged by the Federation to respond to the question "How Has Your Club Benefitted the Community In Which You Live?" In 1910 two members of the club were delegates to the California Federation of Women's Clubs convention at Long Beach where they were the first to sign a petition to the State Legislature on behalf of Women's Suffrage. The California Constitutional amendment was passed in 1911, ten years before the 19th amendment to the Federal Constitution. In 1910 they led the petition for women's suffrage in the California legislature. In 1912 the club adopted a resolution protesting against Occidental College's proposal to exclude women students. The membership made and donated boxes of garments to the Dana Bartlett Bethlehem Mission for the underprivileged. In 1913 they secured a grant of \$7,500 from the Carnegie Corporation for a public library which opened in 1915 (now the Eagle Rock Center for the Arts). In addition the group actively contributed to many GFWC and CFWC programs including providing financial support to save the California redwoods.

Clubhouse Construction (1913-1915)

Within a year and a half of its organization, the members of Women's 20th Century Club of Eagle Rock began to discuss the need for a clubhouse. In November of 1904 the subject of building a clubhouse was put to a vote and unanimously passed and a building fund established.¹ For the next eight years fund raising continued, and by 1912 the club began searching for a suitable location. Several sites were considered and rejected. In January of 1913 two lots, totaling 183 feet by 90 feet, were purchased at the corner of Colorado Boulevard and Kenilworth (today Hermosa) Avenue.² The land for the Women's Twentieth Century Club of Eagle Rock was purchased for \$1,500.

The Club members appointed Mrs. Godfrey (Olive Hickson) Edwards as chair of the Building Committee. Other committee members included Mrs. C.H. (Dr. Myrtle) Phinney, Mrs. H. Pittman, Mrs. O.J. Root, and Mr. W.W. Weir. In September of 1914 the contract to build the clubhouse was awarded to the Edwards and Wildey Company, as the lowest bidder of the five firms that submitted bids.³ The contract specified that a frame clubhouse would be erected on or before March 1, 1915 on Lots 29-30 of the Kenilworth Tract. The building would conform to the drawing and specifications prepared by the architect, Frank M. Tyler. The total cost of building was to be \$6400.00 which included the 5% builder's fee. If the actual cost were less than \$6400.00, the cost to the WTCC will be reduced by a like amount. The construction document was signed for Club by Myrtle H. Phinney, President and Hannah A. Pitman, Secretary and for Edwards & Wildey Company by Godfrey Edwards, president and Otto G. Wildey Secretary.⁴

¹ Excerpts for WTCC Minutes compiled by May Blumer for the ERVHS c. 1960.

² Eagle Rock Sentinel 11/21/12

³ Eagle Rock Sentinel pg.1, 8/27/14

⁴ Original contract documents WTCC archives

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A finance committee of local businessmen (and member husbands) was appointed to "assist the women in winding up the financial problems of the club" (continuing to fundraise and endow while completing the structure). The committee members included: O.J. Root, as chairman; H.S. Borne, John T. Bailey, F.S. Hannaford, Godfrey Edwards, and Frank P. Richardson.⁵ The Club raised additional funds and borrowed the balance of \$4000 from Walter B. Ralphs (co-founder of Ralphs Brothers grocery stores) to be paid back in three years at 8% interest payable quarterly.⁶

A contract for the building was made with Edwards and Wildey for \$6,400 or less. Mr. Edwards promised upgrades, replacing the economic flooring specified with fine quality maple. Plaster was donated by P.W. Richardson, plumbing was given and installed by the Hannaford Brothers and Broxholme's donated mantel and fireplace materials and built the chimney. Mr. and Mrs. John N. Gardiner planted the lawn.

The rapid growth of Eagle Rock had attracted a large number of craftsmen skilled in the building trades to locate in Eagle Rock. Among the local craftsmen at work on the Clubhouse were Edwards and Wildeys project manager, Harry S. Bourne, master carpenter; Walter B. Brown, masonry contractors, the Broxholme Brothers; electrician contractor; C E. Del Fosse, carpenter; E. Stewart; grading contractor, Robert Law, and plumbing contractor, F.S. Hannaford. The lumber was purchased from Eagle Rock Lumber and Ritchey and Grotthouse Hardware provided hardware and paint supplies.⁷ Of particular note is that the painting contractors were the firm of Sturdevant and Buff. Conrad Buff II, later known for his landscape and mural painting and as the father of modernist architect Conrad Buff III made his living as a house painter.⁸

That October, a drawing of the building designed by Mr. Tyler appeared on the front page of the Eagle Rock Sentinel.⁹ On January 8, 1915 club members, friends and local dignitaries attended a ceremony for the laying of the cornerstone¹⁰ and on February 25th, Mr. Edwards handed the keys to the clubhouse to WTCC president, Dr. Myrtle Phinney, 12 years after the founding of the club and three months after awarded of the contract to build.¹¹

Thrift and ingenuity became organizational hallmarks early on. Three hundred chairs were purchased for \$1.65 apiece, although a few members paid for theirs individually. The Los Angeles Times offered sets of dishes as premiums in a circulation drive and the club sold subscriptions until multiple sets were accumulated. The club became the first customer of an Indian school in Riverside for tablecloths and napkins that were weaved. The Hamburger Department Store supplied draperies, foyer furniture, stove, coffee urn and utensils and accepted \$45 a month payments without interest.

Continued diligent fundraising enabled the Club to purchase the lot north of the clubhouse and build a caretaker's cottage in 1922. As of May 1925, final payments had been made on the garden lot and the Caretaker's Cottage, and the property had assumed its current form.

Architect: Frank M. Tyler

Born in Manhattan City, Kansas, on July 25, 1876, Frank Marcus Tyler was the second son of Marcus Stickney and Lydia (Wisner) Tyler. His New York born father owned and operated a lumber business. As Frank was growing up, his parents relocated to Los Angeles where the family operated a construction business.

Tyler was ambitious and had already established himself as an architect of merit before 1900, designing fine residences, mostly in the West Adams section of Los Angeles, where his family owned several homes. The Tyler family was quite active in society; Tyler's own October 6, 1903 wedding to Lillian Burkhart was described in detail in the Los Angeles Times. The union lasted almost 58 years, producing sons, Donald Burkhart Tyler in 1905, and future Oscar winning screenwriter, Walter H. Tyler, in 1909.

Many of Tyler's designs were constructed by the "Tyler and Company" construction firm that he owned with other family members

⁵ Eagle Rock Sentinel pg.1, 8/27/14

⁶ Original contract documents WTCC archives

⁷ Eagle Rock Sentinel pg.1 4/22/15

⁸ Source: http://www.sullivangoss.com/conrad_Buff

⁹ Eagle Rock Sentinel pg.1, 10/8/14

¹⁰ Eagle Rock Sentinel pg.1, 1/14/15

¹¹ Eagle Rock Sentinel pg.1, 3/4/15

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Tyler's work was mostly residential, well known for the rich use of interior woodwork, an emphasis on large attics and distinctive gables and dormers. Some of his best known works in Los Angeles include an Old English style mansion for George F. Getty at Wilshire and Kingsley; a 9-room Mission Revival home for Frank Rettkowsky (1905); a Berkeley Square residence for Francis E. Bacon (1911); a 1908 Craftsman home for U. S. Congressman Gordon L. McDonough (HCM #417 a Mission Revival design for Mrs. Linda Scott at Harvard and Washington in Los Angeles; the Julius Bierlich Residence on Gramercy Place (HCM #599) (1914); the Thomas Furlong House on Van Buren Place (HCM #678); several designs for the Althouse Brothers construction firm, including the William O. Statton Residence (HCM #855) on Gramercy Place (1912); Residential commissions in other Southern California communities included a Craftsman style Highland Park residence for Rebecca J. McComb on N. Avenue 52 (1904);); a 1911 residence in Sierra Madre for Nathan W. Tarr; and homes for J. F. Grass in Hollywood and Judge A. W. Stevens on Andrews Drive.

Larger projects in Los Angeles included the Westmore Hotel (1904), the Los Angeles German Presbyterian Church (1911), the Beaux Arts style Zahn Apartments on Bunker Hill (1912), and the Chalet Apartments (HCM #467) on Scarff Street (1913).

Tyler retired to San Luis Obispo County, where in retirement he took on several project designs for the California Department of Highways. He passed away on February 22, 1961 at the age of 83. Historian J. M. Guinn wrote in his "Los Angeles, from Pueblo to City", that Tyler was "one of the foremost exponents in high class residence work."

Builders: Edwards and Wildey

The choice of Edwards and Wildey Company illustrated the interconnected relationship of the small community. Members' husbands were actively engaged in the support of the Club's activities and construction of the facility as community leaders, owners of local businesses, and contractors. The Edwards and Winters Company was begun in 1906 in Eagle Rock by Godfrey Edwards and Harry L. Winters. Edwards' wife and Winters' mother were active members of the WTCC, and both women would serve as its president.¹² The company acquired major investment holdings in Eagle Rock and specialized in all phases of residential and commercial real estate development, including management, sales, construction, subdivision, improvements, rentals and insurance. While it had a field office in Eagle Rock, the company primarily operated out of an office in the Laughlin Building in downtown Los Angeles. A 1906 article in the Los Angeles Herald noted that Edwards served as "manager, salesman, stenographer and office boy. A quarter million dollars in property transactions expanded the firm to three people with six associated brokers. One of the associates is identified as Otto G. Widley, Secretary/Treasurer of the firm."¹³ By the following year, the firm ads stated sales of half a million dollars since the previous February and boosting Eagle Rock as the "Switzerland of Los Angeles".¹⁴ The Edwards and Winters Company's success and the rapid growth of Eagle Rock are attributed to the extension Los Angeles Railway to Eagle Rock in 1906, the terminus of which Edwards and Winters would build the first two story commercial block.¹⁵ By 1909, Winters was no longer affiliated with the firm and it is called Edwards and Wildey.¹⁶

At the time of the construction of the WTCC Clubhouse, the firm had expanded its real estate operation from its Eagle Rock base to properties in Glendale, Hollywood and Pasadena¹⁷. In addition to subdividing land, the company (under its subsidiary California Bungalow Company) built custom homes, homes from a catalog for individuals who purchased the company's lots, and constructed speculative housing tract developments. One such a development was Eagle Rock's Harvard Park in which they subdivided the land, put in utilities, paved the streets and sidewalks and built homes ready for sale.¹⁸

In 1916 the company built the Edwards and Wildey Building at the corner of Colorado and Central Ave. (Eagle Rock Boulevard) as the anchor to what would become the heart of the Eagle Rock business district.¹⁹ By 1917 it had expanded

¹² Records WTCC archives

¹³ Los Angeles Herald 3/18/06

¹⁴ Los Angeles Herald 2/03/07

¹⁵ Eagle Rock Sentinel 12/27/11

¹⁶ Los Angeles Herald 5/03/09

¹⁷ Los Angeles Times 1/24/28 pg.A1

¹⁸ Eagle Rock Sentinel pg. 1 3/9/11

¹⁹ Eagle Rock Sentinel pg.1 1/27/16

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its operations to building schools, hospitals and civic buildings in other parts of the Los Angeles and as far away as Santa Barbara in California and the Flagstaff and Phoenix areas of Arizona.²⁰ The firm added a third partner in the 1920s and became Edwards, Wildey and Dixon Company.

Several structures built by the firm are designated as Los Angeles Cultural Heritage Monuments and listed on the National Register of Historic Places. Among these are the Fine Arts Building, 1926, (Cultural Heritage Monument #125); the Edwards and Wildey Building, 1925, (Cultural Heritage Monument #786)²¹; Financial Center Building, 1923, (National Register Spring Street Financial District)²²; the Al Malaikah Temple-Shrine Auditorium, 1926, (National Register)²³, and Los Angeles Memorial Coliseum²⁴, 1923, (National Register Historic Landmark).

One of its holding companies, (Suburban Estates) purchased 2000 acres of a citrus ranch in the San Fernando Valley, called Sunshine Ranch. They changed the name to Granada (later Hills was added) and marketed the area as small farms. Edwards became ill in 1928 and died. The company declared bankruptcy in 1931.²⁵

Educational, Civic and Philanthropic Involvement (1915-1962)

By 1915, the Women's Twentieth Century Club was a significant force in the Eagle Rock community. Eagle Rock artists exhibited their work at the clubhouse and familiar names of Conrad and Mary Buff, Rose and Arion Putnam and Evelyn Hobbs were among those represented.

Club members opened the Clubhouse doors to the community for lectures and cultural events, meetings by other organizations and fundraising projects. The first meeting at the Clubhouse was held in March 1915. That month noted historian John McGroarty gave the first of his California Mission lectures in the building. During World War I the Women's Twentieth Century Club organized the Red Cross Auxiliary, held Liberty Bond drives and established two nurses' scholarships.

Throughout the 1920's an impressive number of nationally known artists were on the platform: Ellen Beach Yaw, Carrie Jacobs Bond, Charles Wakefield Cadman, Gene Stratton Porter and others. The League of Nations, the 18th Amendment to the Federal Constitution, and Disarmament were discussed. With membership climbing, the Club re-joined the General Federation of Women's Clubs in 1924. "Saving the Redwoods" became a vital issue for the California Federation of Women's Clubs and the Women's Twentieth Century Club gave generously. Interest in public affairs continued. The Club had petitioned Occidental College to continue to accept women when the college moved to Eagle Rock in 1914, and in 1922 they established a scholarship fund to help women students. The Club contributed to the huge sums being raised throughout the United States for victims of the disastrous 1923 earthquake in Japan. In 1926 the members opened a "well-baby clinic", maintaining it for 35 years.

On October 9, 1930 Mrs. Oscar Elvrum announced the opening of a class to study California History and Landmarks beginning the Club's involvement with history and preservation. When the summer of 1932 brought the Olympic Games to Los Angeles, an August program and reception for contestants was held at the Argus Gardens under club sponsorship. During the Depression there were increased assessments, however, the programs and philanthropy went on maintaining high quality, education values, and the generosity of sharing with the less fortunate. A class in arts and crafts began a two year project of carpeting the foyer with braided wool rugs made of donated worn-out blankets, suits, coats and material scraps. Junior Women helped to buy a Seeing-Eye dog and raised funds for victims of the disastrous local floods. Programs in 1936 included artist Mildred Bryant Brooks, Los Angeles Probation Officer Kenneth Scudder; USC Dr. Paul Brainard, Arthur O'Connor, Australian correspondents for the London Daily Express, and dramatist Sara Taft Teschke. The Philharmonic Trio performed. In 1937, Mrs. Young notified the Club of the impending loss of the Charles Fletcher Lummis home and the Club started a collection to save the building. Membership increased by seventy-two.

²⁰ Eagle Rock Sentinel pg.1 3/15/17;pg1, 6/17/17; pg1, 8/16/17;pg.1. 3/14/18; pg.1 4/11/18; pg.1 6/6/19

²¹ Shapes of clay, Volume 11, Number 11, "A Study in Terra-Cotta", December 1926

²² Los Angeles Times 1/24/28 pg.A1

²³ Los Angeles Times 1/24/28 pg.A1

²⁴ Benson, Michael. *Ballparks of North America: a comprehensive historical reference to baseball grounds, yards, and stadiums, 1845 to present.* McFarland.

²⁵ Hier, Jim. *Granada Hills (Images of America)*

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In 1939 and 1940, there were lectures on world politics. Dr. Frank Baxter provided political analyses; Dr. Sheldon Elliot informed on current legislation; and Mrs. Arthur Shelhorn urged City Beautification. World War II necessitated the revival of the Red Cross Auxiliary in 1940. From 1941-1943 rationing curtailed supplies and social functions were curtailed. Members began taking industrial work. Varieties For Victory shows in 1942 and 1942 provided funds for war aid and an emergency fund. Book reviews, Bible study, psychology lectures and economics information continued along with planting successful Victory Gardens. Members subscribed two Nurses' Scholarships of \$500 each. War work hours reported in 1944 totaled 30,000 for this club; members had \$21,000 worth of war bonds and stamps. It was one of eight clubs in Los Angeles District to receive the General Federation's award for War Services. In May 1947 the club received the Josephine Seamans award of merit for civic achievement from the State Federation. Drama Section plays and Creative Writing sections continued. The Red Cross Auxiliary collected quantities of relief clothing and canned goods for which it was congratulated by Los Angeles Headquarters.

A new club Section, "Investments for Women" was pioneered by Mrs. Oliver Stratton, 1951-53 chair. The Community Improvement Committee was successful in getting an ordinance restricting billboards along freeways crossing the city in 1952. Sections continued their educational programs: History and Landmarks of California, Literature and creative Writing, American Home, and Gardens. Large audiences were attracted for a series of one-act plays.

By mid-century, the Women's Twentieth Century Club of Eagle rock had earned accolades for its involvement in the national Federation and the coveted Josephine Seamons Civic Award from the California Federation. Club members founded the Eagle Rock Valley Historical Society and provided funding for the Remsen Bird Hillside Theatre at Occidental College. They participated in a fund for the preservation of the Charles Lummis home and successfully prevented the routing of the freeway next to Eagle Rock High School.

The Club continues its civic and philanthropic involvement to this day, while it provides needed stewardship of its own landmark structure. Its members continue their leadership in the community, working to achieve the goals of the twelve original members and hundreds of their predecessors in previous decades.

Women's Twentieth Century Club of Eagle Rock
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9. Major Bibliographical References

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

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Women's Twentieth Century Club of Eagle Rock
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11. Form Prepared By

name/title Frank Parrello, Christy McAvoy, Eric and Karen Warren, Charles Fisher, Women's Twentieth Century Club of Eagle Rock

organization Women's Twentieth Century Club of Eagle Rock date January 15, 2013

street & number 5105 Hermosa Avenue telephone 323-258-1240

city or town Los Angeles state CA zip code 90041

e-mail frankppnd@roadrunner.com

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. Key all photographs to this map.
- Attachments**
 - Attachment 1: Site Plan
 - Attachment 2: Sanborn Map, 1910
 - Attachment 3: Historic Photographs
 - Attachment 4: Photo Log
 - Attachment 5: Sketch Key/Photo Key
- Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Type and Number of Photographs: 36 archival 5x7" color photographic prints

Name of Property: Women's Twentieth Century Club of Eagle Rock

City or Vicinity: Los Angeles

County: Los Angeles

State: California

Photographer: Martha Benedict

Date Photographed: December 2012

Description of Photograph(s) and number: See Photo Log (Attachment 4)

Women's Twentieth Century Club of Eagle Rock
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Property Owner:

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

Name Linda Johnstone Allen, President, Women's Twentieth Century Club of Eagle Rock
street & number 5105 Hermosa Avenue telephone (323) 478-1883
city or town Los Angeles state CA zip code 90041

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. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

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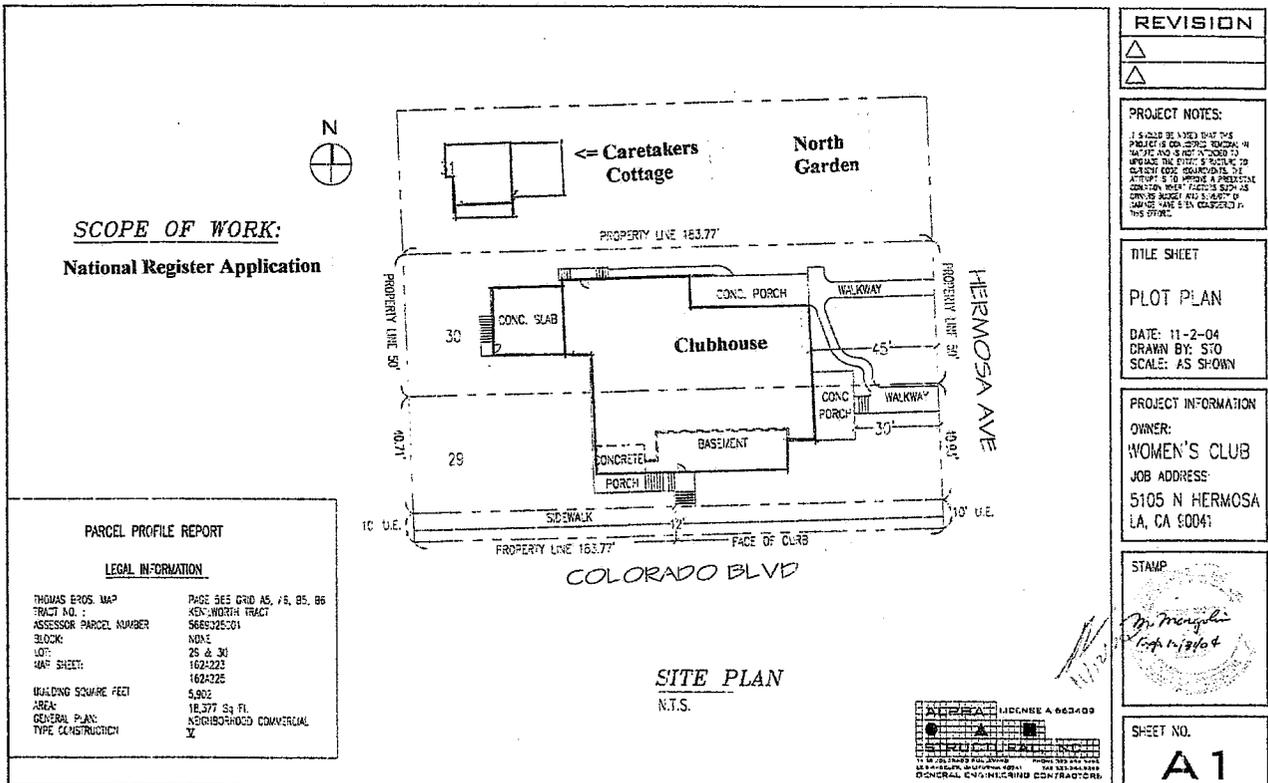
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Attachment 1: Site Plan



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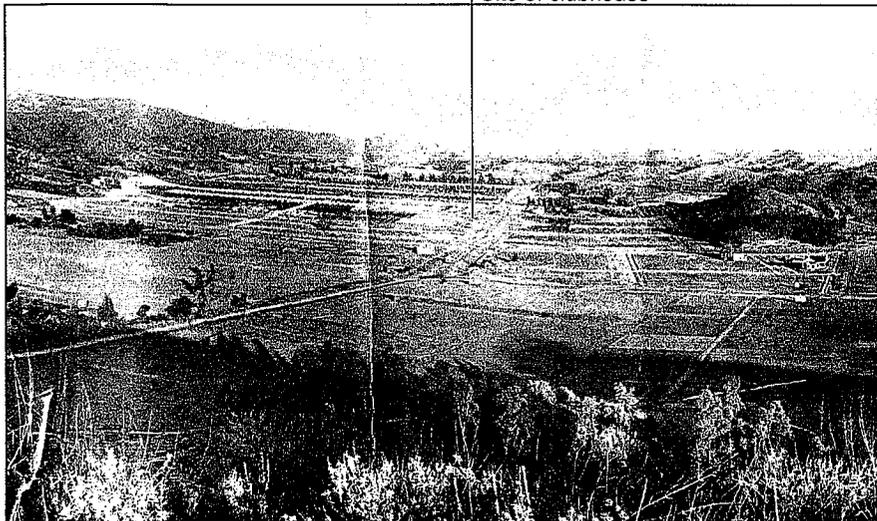
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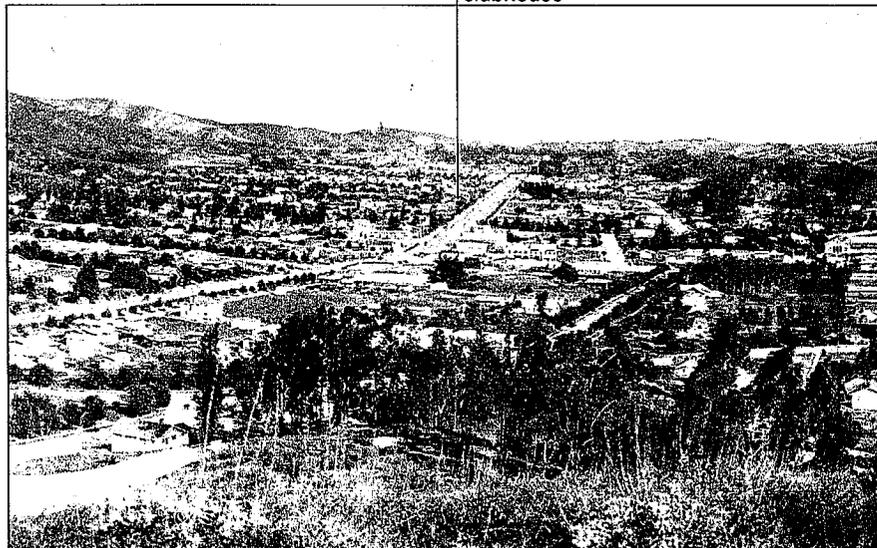
Attachment 3: Historic Photographs

Site of clubhouse



Detail from a panorama by C.C. Pierce, 1908.
Colorado Boulevard (from left) and Eagle Rock Boulevard (from right) meet center.
(Courtesy of the Eagle Rock Valley Historical Society)

clubhouse



Detail of a panorama by Thompson and Watson, 1923.
(Courtesy of the Eagle Rock Valley Historical Society)

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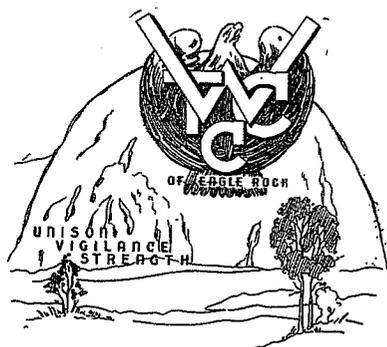
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Attachment 3: Historic Photographs



Site of the new clubhouse (oval)1913. Colorado Boulevard crosses in front.
Detail of panorama. (Courtesy of the Eagle Rock Valley Historical Society)



Women's Twentieth Century Club Logo
(from a printing block in the club archive)

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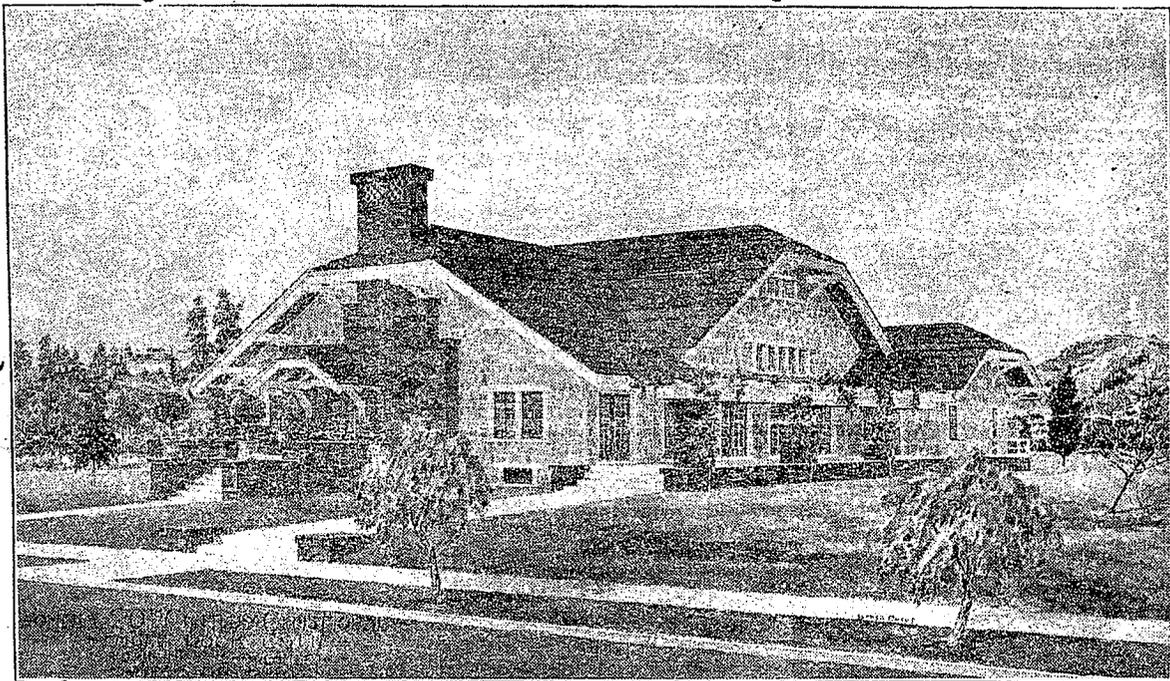
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Attachment 3: Historic Photographs



WOMEN'S TWENTIETH CENTURY CLUB HOUSE, OPENED TO PUBLIC FEB. 25, 1915.

Architect's rendering published in the "Eagle Rock Sentinel" January 14, 1915.

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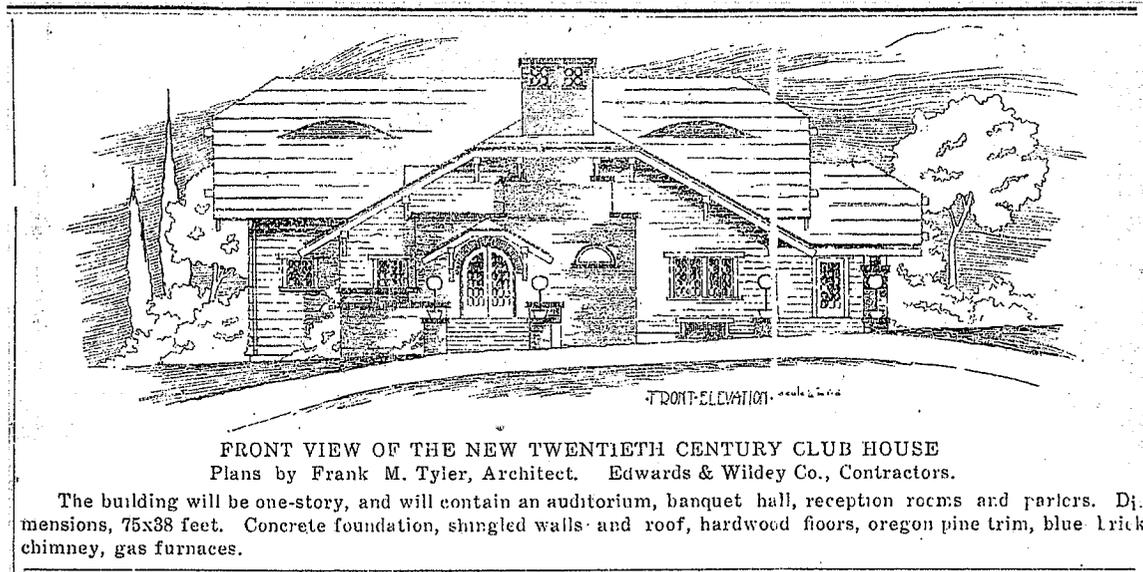
County and State

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Attachment 3: Historic Photographs



Front elevation published in the "Eagle Rock Sentinel" August 14, 1914.

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Attachment 3: Historic Photographs



Laying the cornerstone January 8, 1915. (Courtesy of the Murdock family collection)

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Attachment 3: Historic Photographs

<p style="text-align: center;">Complimentary Concert . . .</p> <p>MME. <i>ELSA VON GROFE-MENASCO</i> Cello</p> <p>MISS <i>MYRTLE GUELLET</i> Harp</p> <p>MRS. <i>P. F. SCHUMACHER</i> Piano</p> <p>MR. <i>JULIUS BIERLICH</i> Violin</p> <p>MRS. <i>JOSEPHINE B. RICE</i> Soprano</p> <p>MRS. <i>ALICE D. DORN</i> Soprano</p> <p>MRS. <i>P. F. SCHUMACHER</i>, Accompanist</p> <p>AUDITORIUM of the WOMEN'S TWENTIETH CENTURY CLUB, corner Colorado Boulevard and Kearlworth Avenue, Eagle Rock.</p> <p>On the Evening of March the Third, Nineteen Hundred and Fifteen. Half after Eight O'clock.</p>	<p>. . . Officers . . .</p> <p>PRESIDENT, MRS. C. H. PHINNEY 1ST VICE PRESIDENT, MRS. J. N. GARDNER 2ND VICE PRESIDENT, MRS. W. I. RICE SECRETARY, MRS. M. T. LEE COR. SECRETARY, MRS. W. F. BRIDGE TREASURER, MRS. H. A. PITMAN</p> <p>Directors Mrs. C. H. Phinney, Chairman Vice President, Mrs. W. J. Cook Secretary, Mrs. J. S. Pitman Treasurer, Mrs. Mary Hickson Mrs. J. Frackleton Mrs. O. J. Root Mrs. J. T. Bailey</p> <p>Club House Committee Mrs. Gudfrey Edwards, Chairman Mrs. C. H. Phinney Mrs. O. J. Root Mrs. W. W. Weir Mrs. J. S. Pitman</p> <p>Decoration Committee Mrs. C. C. Loomis, Chairman Mrs. W. W. Weir</p> <p>Program Committee Mrs. P. F. Schumacher, Chairman Mrs. Ward Dittler, Home</p>	<p style="text-align: center;">. . . Program . . .</p> <p>1. QUARTET - "Christmas Oration" - Saint Saens Violin, Harp, Cello and Piano MESDAMES VON GROFE-MENASCO, SCHUMACHER MISS OUELLET, MR. BIERLICH</p> <p>2. CELLO SOLO - "Mother" - Ferdinand von Grofe (Especially Requested) MME. ELSA VON GROFE-MENASCO</p> <p>3. PIANO SOLO - "Voices of Spring" - : : : MRS. P. F. SCHUMACHER</p> <p>4. READING (a) <i>Countess I Learied on I Dora</i> (Puccini) C. T. Griffiths : : : Dickens (b) <i>On the Banks of Jiver Creek</i> : : : James Whitcomb Riley (c) <i>Love versus Uncommon</i> : : : Alton MRS. JOSEPHINE B. RICE</p> <p>5. VIOLIN SOLO - "Meditation" (Halls) - Massenet MR. JULIUS BIERLICH</p> <p>6. VOCAL - (a) "Musette," La Boheme - Puccini (b) "A Birthday" - Wossman MRS. ALICE D. DORN</p> <p>7. HARP (a) <i>Valse Caprice</i> - : : : (b) <i>Impromptu</i> - : : : MISS MYRTLE OUELLET</p>
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Inaugural concert program March 3, 1915. (Club archive)

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Women's Twentieth Century Club of
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Attachment 3: Historic Photographs



The clubhouse before 1923, with the Colorado Boulevard trolley tracks in the foreground.
(Courtesy of the Eagle Rock Valley Historical Society)

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Attachment 3: Historic Photographs



Undated photograph. (Los Angeles Public Library -Security Bank Collection)

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National Park Service

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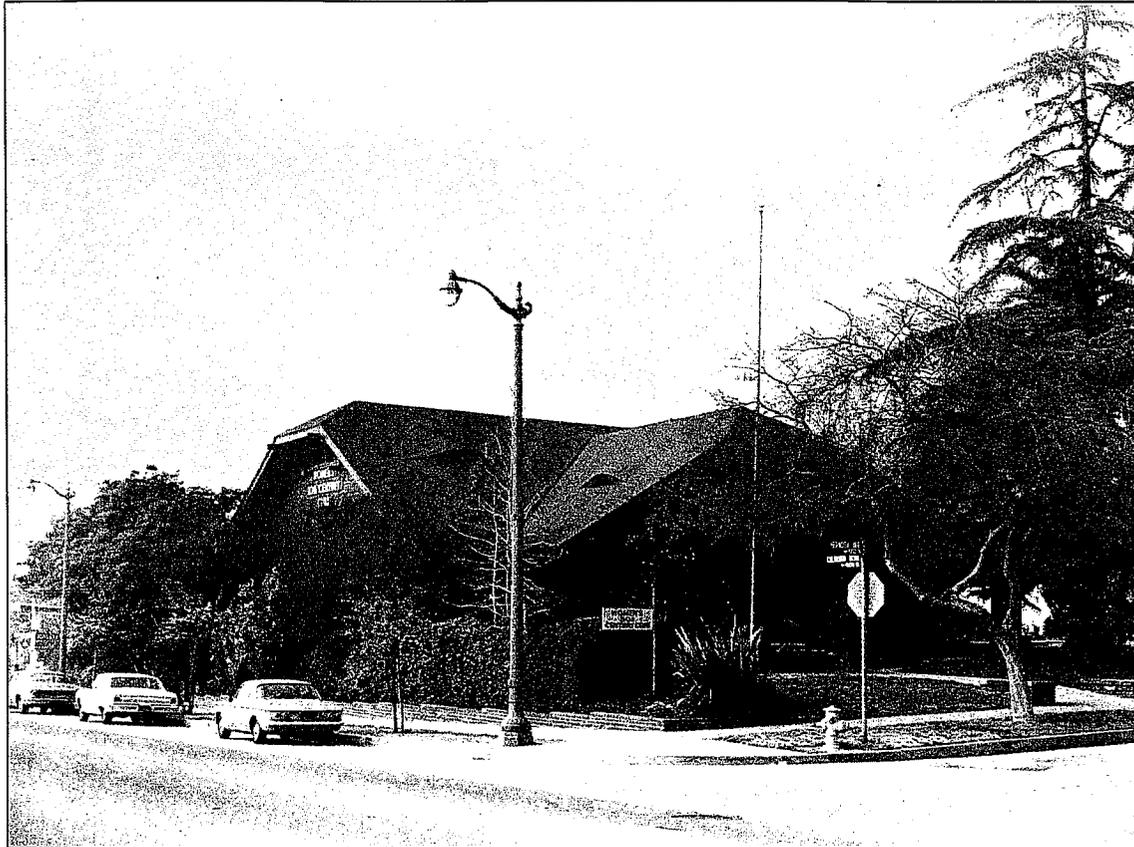
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The clubhouse in 1971. (Club archive)

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Attachment 4: Photo Log

Photo Log

Exterior

- Photo #1** - Setting; viewed northwest
- Photo #2** - Primary (East) facade; viewed west
- Photo #3** - Main Entrance on Primary facade; viewed west
- Photo #4** - Main Entrance detail of porch; note cornerstone on left; viewed west
- Photo #5** - Detail of arched entry door; viewed west
- Photo #6** - Detail of pathway to garden; viewed northwest
- Photo #7** - North facade; viewed south
- Photo #8** - Central portion of North facade; viewed south
- Photo #9** - West portion of North facade; 1944 porch enclosure on right; viewed southwest
- Photo #10** - Detail of Pergola on North facade; viewed southwest
- Photo #11** - 1954 Kitchen addition west portion of North facade; viewed east northeast
- Photo #12** - West façade showing 1954 Kitchen addition; viewed northeast
- Photo #13** - West facade; viewed east
- Photo #14** - Setting; viewed northeast
- Photo #15** - South façade; viewed north
- Photo #16** - Caretaker's Cottage northwest of Clubhouse; viewed north

Interior

- Photo #17** - Lounge; viewed southeast
- Photo #18** - Detail of motto over fireplace; viewed east
- Photo #19** - Detail of main entry in Lounge; viewed east
- Photo #20** - Lounge; viewed northeast
- Photo #21** - View through Auditorium to Dining Hall; viewed west
- Photo #22** - View of Stage in Auditorium from Lounge; viewed southwest
- Photo #23** - View of Stage in Auditorium; viewed south
- Photo #24** - Detail of Stage apron; viewed southwest
- Photo #25** - Dressing Room off Stage; viewed southeast
- Photo #26** - View of north wall in Auditorium; viewed north
- Photo #27** - Detail of Clearstory windows in Auditorium; viewed north
- Photo #28** - View of Stage from Dining Hall; viewed southeast
- Photo #29** - View of Dining Hall; viewed southwest
- Photo #30** - View of Sun Porch off Dining Hall; viewed southeast
- Photo #31** - View of Dining Hall from Auditorium; viewed west
- Photo #32** - West wall of Dining Hall; viewed northwest
- Photo #33** - Serving area window in Dining Hall; viewed southwest
- Photo #34** - 1954 Kitchen addition; viewed southwest
- Photo #35** - Office; viewed southeast
- Photo #36** - Office; viewed southwest

United States Department of the Interior
National Park Service

Women's Twentieth Century Club of
Eagle Rock

Name of Property

Los Angeles, California

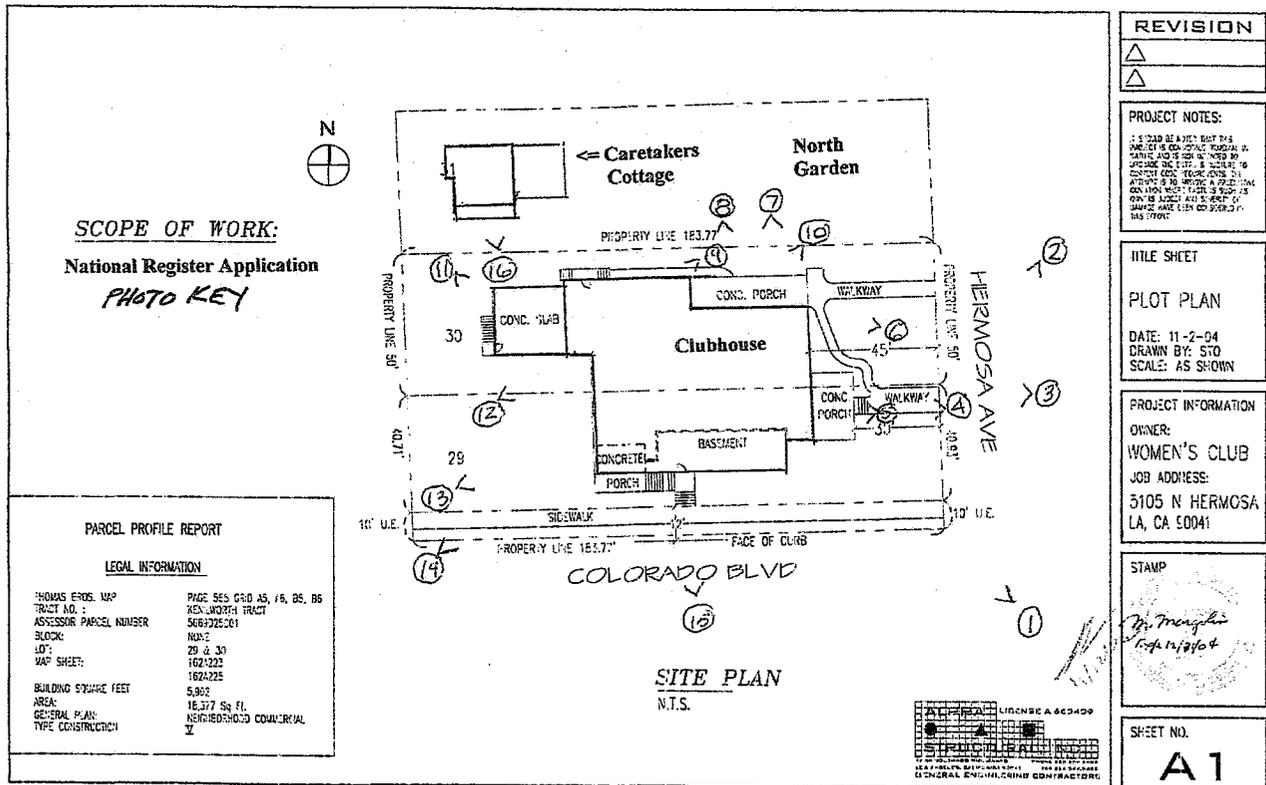
County and State

Name of multiple listing (if applicable)

National Register of Historic Places
Continuation Sheet

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Attachment 5: Sketch Map/Photo key



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Women's Twentieth Century Club of
Eagle Rock

Name of Property
Los Angeles, California

County and State

Name of multiple listing (if applicable)

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Attachment 5: Sketch Map/Photo key

