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# United States Department of the Interior National Park Service National Register of Historic Places Registration Form

INTERAGENCY RESOURCES DIVISION

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See Instructions for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Clark, Mary Andrews Memorial Home  
other names/site number Clark, Mary Andrews Residence

### 2. Location

street & number 306-336 South Loma Drive  not for publication  
city, town Los Angeles  vicinity  
state California code CA county Los Angeles code 039 zip code 90017

### 3. Classification

|   |   |                                     |                          |
|---|---|-------------------------------------|--------------------------|
| Ownership of Property                       | Category of Property                            | Number of Resources within Property |                          |
| <input checked="" type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) | Contributing                        | Noncontributing          |
| <input type="checkbox"/> public-local       | <input type="checkbox"/> district               | <u>1</u>                            | <u>      </u> buildings  |
| <input type="checkbox"/> public-State       | <input type="checkbox"/> site                   | <u>      </u>                       | <u>      </u> sites      |
| <input type="checkbox"/> public-Federal     | <input type="checkbox"/> structure              | <u>      </u>                       | <u>      </u> structures |
|   | <input type="checkbox"/> object                 | <u>      </u>                       | <u>      </u> objects    |
|   |   | <u>1</u>                            | <u>0</u> Total           |

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.  See continuation sheet

[Signature] 8/30/95  
Signature of certifying official 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.

\_\_\_\_\_  
Signature of commenting or other official Date  
\_\_\_\_\_  
State or Federal agency and bureau

### 5. 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): \_\_\_\_\_

Edson H. Beall 10/5/95  
Entered in the National Register Date of Action  
[Signature]  
Signature of the Keeper

## 6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC:

hotel

Current Functions (enter categories from instructions)

DOMESTIC:

multiple dwelling

## 7. Description

Architectural Classification

(enter categories from instructions)

Late 19th & 20th Century Revival

Other: French Chateausque

Materials(enter categories from instructions)

foundation Concrete

walls Brick

Terra Cotta

roof Stone: slate

other Metal: copper

Describe present and historic physical appearance.

Situated west of the downtown district of Los Angeles, the Mary Andrews Clark Memorial Home is located at the southeast corner of Third Street and Loma Drive. Designed in the style derivative of French Chateaux by Arthur B. Benton, the four-story and basement Clark Home is U-shaped in plan. A reinforced concrete and steel structure measuring 200' x 132', it has symmetrical massing and regular fenestration. Built into a hillside, the building "U"-shape faces west, framing a raised landscape berm and entry terrace. The resulting sloping front lawn is surrounded by a brick retaining wall on three sides. Although the recent rehabilitation project has repartitioned some interior spaces, and added an entrance on one wing of the ground floor, the historic integrity of the building is almost completely intact.

Classical in facade organization, building facades have a plain base, an elaborately ornamented shaft and a more elaborate "capital" upper story. Surface finish on the base, or basement level, is smooth. Windows on this level are fit with simple metal grills. The shaft, or first through third floors, features tile and brick curtain walls which are faced with rough grey tapestry brick. This finish is highlighted by decorative detailing created with a lighter shade of smooth tan brick. Detailing includes brick quoining at the corners, copper flashings, and brick window surrounds. Although most detailing is executed in tan brick, terra cotta is used along the top of the corbeled stringcourse which divides the first and second floors of the north and south wings. The line of the stringcourse continues to become a brick balustrade across the top of the arcade on the main wing of the west facade at the second level. At the center of the balustrade is a terra cotta fascia with a carved ivy design which reads "Mary Andrews Clark Memorial 1912". A granite cornerstone at the northwest corner of the south wing also bears the name and year of the building's construction.

A massive, projecting corbeled cornice under the extended eaves separates the third and fourth floors. Pairs of cross windows are interspersed among the projecting arched brackets with narrow three-light arched windows. A central tower topped with a conical cupola and copper finial dominates the west elevation. The fourth floor takes the form of a Mansard roof clad in slate shingle on both front and side facades. To the rear of the Mansard roofs is a flat composition roof. Dormer fronts are capped by a broken ogee form once topped by stone pommels. Secondary shed roof dormers are occasionally found between them. An original water tower and a chimney once extended above the roof. The brick chimney had inset arched panels and a corbeled cap. The campanile-like water tower had a pyramidal roof with a crowning finial. Both were removed following the 1971 earthquake.

The west (main) facade is entered through an open court 100' x 112' wide, situated between the north and south wings and an arcaded veranda. The veranda area features several squares of prism glass embedded in the concrete floor which allow light into the basement rooms below. The main entrance consists of four arched double French doors. Each door has twenty lights and is surrounded by an eight-light transom of gold-colored opal glass. The street facades of the north and south wings have open central fire escapes with wrought iron railings which are recessed to appear to be balconies.

See continuation sheet

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1912 - 1945

1912

Social History

Significant Person

Architect/Builder

Benton, Arthur Burnett, Architect

Whyte, George H., Contractor

State significance of property, and justify criteria, criteria considerations, and areas of significance noted above.

The Mary Andrews Clark Memorial Home is eligible for the National Register under Criterion C, due to its significant architectural style. It is an excellent example of the Chateausque style as executed in Los Angeles at the turn of the century. As an intact example of its style, it continues to exhibit the character-defining architectural features which place it in the context of Los Angeles institutional architecture. These character-defining features include masonry exterior walls; shapely conical turrets; gables and dormers; decorative chimneys; steeply pitched roofs; large window and door openings symmetrically arranged; and Renaissance and Gothic detailing. Interior public spaces have marble fireplaces and panelling and wainscoting.

The Mary Andrews Clark Memorial Home is also eligible for the National Register under Criterion A as the last of the YWCA residences run in Los Angeles. The YWCA was founded in reaction to the expanding urban character of industry at the turn of the century, and was an important participant in the women's philanthropic movement in Los Angeles. The history of the Clark Memorial Home reflects the issues and concerns that led women to form many charitable organizations at the beginning of the twentieth century. Specifically, Los Angeles had a network of supervised residential facilities for women, with the Clark Memorial Home, the largest of these type of facilities, in continuous operation for over 70 years.

Hailed as "architecturally one of the most imposing [structures] in the city" by the *Los Angeles Times*, the Mary Andrews Clark Home was a gift to the YWCA of Los Angeles from William Andrews Clark. Clark built the home as a memorial to his mother, Mary Andrews Clark, who had long been associated with the community's philanthropic efforts. The Clark Home was dedicated on February 8, 1913 as "a home for young working girls, where they may enjoy the comforts of real home life, and where they who sojourn may be inspired with new hopes and new resolves."

William Andrews Clark spent years finding the right location "high upon a hill" for the memorial to honor the one hundredth anniversary of his mother's birth. The site was also chosen because it was a short distance from downtown where most residents worked or attended vocational training classes. Tireless care went into every step of the planning, construction, and furnishing of the building; details of the home's equipment were carefully considered from the standpoint of "comfort, convenience, and an uplifting social life."

The Clark House was built by contractor George H. Whyte for a cost of \$200,000. To provide marble for the memorial to his mother, Clark purchased a quarry in Vermont.

See continuation sheet

**9. Major Bibliographical References**

Boutelle, Sara Holmes. *Julia Morgan, Architect*. New York: Abbeville Press Publishers, 1988.

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Company, 1994

"Clark, William Andrews." *Who Was Who: 1916-1928*. London: A & C Black Limited, 1929: 199-200.

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

Lothrop, Gloria Ricci. "Strength Made Stronger: The Role of Women in Southern California Philanthropy." *Southern California Quarterly* 71, nos. 2-3 (Summer/Fall 1989): 143-94.

"Makers of Los Angeles: Benton, Arthur Bennett." *Out West* 30 (April 1909): 321.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1991.

See continuation sheet

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 # \_\_\_\_\_

Primary location of additional data:

State historic preservation office

Other State agency

Federal agency

Local government

University

Other

Specify repository:

\_\_\_\_\_  
Historic Resources Group

**10. Geographical Data**

Acreage of property Less than an acre

UTM References

A 

|      |   |         |   |   |          |   |   |
|------|---|---------|---|---|----------|---|---|
| 1    | 1 | 3       | 8 | 3 | 3        | 1 | 0 |
| Zone |   | Easting |   |   | Northing |   |   |

C 

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
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B 

|      |  |         |  |  |          |  |  |
|------|--|---------|--|--|----------|--|--|
|      |  |         |  |  |          |  |  |
| Zone |  | Easting |  |  | Northing |  |  |

D 

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|

See continuation sheet

**Verbal Boundary Description**

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

Lot 1, of Tract 754, in the City of Los Angeles, as per map recorded in Book 15, page 179 of maps, in the office of the County Recorder of Said County.

See continuation sheet

**Boundary Justification**

The boundary includes the land area that has historically been associated with the property.

See continuation sheet

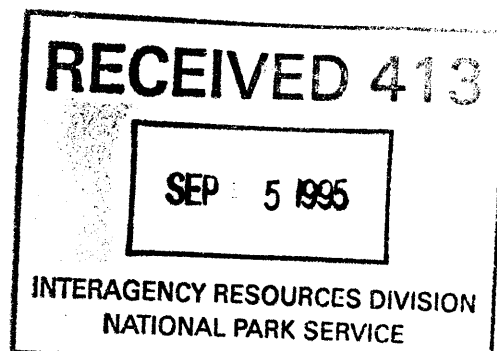
**11. Form Prepared By**

name/title Christy Johnson McAvoy, Principal

organization Historic Resources Group date June 5, 1995

street & number 1728 N. Whitley Avenue telephone (213) 469-2349

city or town Los Angeles state CA zip code 90028



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Vertically oriented rectangular window openings on the basement level reduce to horizontal openings around the raised grade of the entry court. On taller basement side facade walls, similar horizontal windows act as clerestories for rectangular forms. The fenestration of the first through third floors varies; the most common treatment features a pair of croisette windows surrounded by brick entablatures. These are typically separated by a pair of vertical three-light casement windows. Paired windows in dormers are framed and separated by evenly-sized piers. Although windows on the building differ in size, most are wood, multi-light casements in type. Horizontal transoms cap the vertical length of most unit frames. On the west facade, the front face of each projecting wing contains third floor balconies shaped by inset brick arches with springers at the corbel level.

Wide verandas, originally used as sleeping porches, extend across the east (rear) facade at the second and third floor levels. Its fourth floor is recessed to create a expanse of open terrace. The simplicity of this elevation contrasts sharply with the elaborate detailing of the remainder of the building. Where the projecting corbelled cornice on front and side facades extends to shadow windows beneath it, the same motif is flattened and wrapped only around the corner bays of the rear facade. Features on this elevation are unified and repetitive, and accented by the use of light-colored brick as ornamental detail. Windows are evenly spaced, and at the fourth floor are compressed from dormers in Mansards to squared openings on the flat surface of a parapet-like story. Simple square piers support the third floor balcony and fourth floor terrace walls. The surfaces of these walls extend as smooth horizontal bands of brick across the facade. Posts have square-edged, two-tier capitals which are identical in profile to wall cap molding. Monumental arched openings, glazed towards the northern end of the facade, form a partial second floor arcade. Only the basement-level along the rear of the building retains a consistent appearance with that of the primary facades.

Upon completion, the first floor of the building contained a lobby, administration offices, a lounge, a large living room, two private parlors, a library, a lecture room to seat 300 and a dining room with a capacity of 200. Although a new main entrance to the building has been created, located at basement level on the northern end of the west facade, the original first floor lobby has been retained as a secondary entry area. Indeed, the original layout of all first floor public rooms remains intact. The curved bay window of the living room occupies the central axis of the "U"-shaped plan. The lecture room and dining room (now meeting room) occupy the southern and northern wings of the "U" respectively, the lounge is found towards the center of the east facade. Directly north of the living room are the front entry doors and former main lobby of the building. To the north of this lobby, one of two large open stairwells connect to a corridor. Symmetrically placed, the other stairwell connects to a similar corridor in the southern wing of the building. Each stairwell culminates in a rectangular gabled skylight. Stair balusters are turned wood dowels, rails and posts are also wood and simply molded. Fire doors have been added to separate stairwells from the corridors.

The former main entry lobby to the building is rectangular in plan. Three pairs of arched, multi-pane wood and glass doors are evenly spaced along the length of its west facade. The floor of the lobby is finished in red tile. Walls in the room display paneled wood wainscot and coved crown molding. Both a built-in wood bench and a paneled wood counter against the east wall appear to be original.

In the southern wing, the lecture hall has a stage, dressing rooms, hardwood floors, mahogany wainscoting, and original light fixtures. The ceiling was recently restored, with dropped acoustical panels removed to reveal three evenly spaced wood beams. Simple pilasters with flat capital pieces are applied to walls beneath beam ends.

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In the northern wing, the dining room has red tile floors and marble wainscoting. Removal of its dropped acoustical panels revealed a matrix of primary and secondary beams running in two directions across the ceiling. Several square piers, placed at center along the east to west axis of the room, support primary beam intersections. These piers are also clad with marble wainscoting. Double doors on the eastern end wall of the dining room lead to the large kitchen. The kitchen is composed of several spaces including storage, preparation, and serving areas. Its features include fanlight casement windows in its east wall, and some original equipment and shelving.

The lounge has a fireplace with a massive carved white marble mantle and a marble hearth at its southern end. Hardwood floors in the room are original. Six large arched windows are evenly spaced along its east wall, four pairs of piers march along either edge of the room along the same axis. Windows extend from nearly floor level to almost the ceiling. They are similar to the main entry doors; each window has eight lights, an eight-light transom, and a two-pane side light. Piers support axial and transverse wood beams with minimal edge molding and slightly coved sides. Wood wainscoting is found on both the piers and the walls of the room.

The living room, now used as a managers apartment, adjoining the lounge retains a fireplace with a carved wood mantel and a marble hearth. A bank of glazed doors are arranged in a curve to form the eastern wall of the room. Doors are wood, have fifteen lights arranged in a three by five configuration, and are capped by three light transoms. Wide crown and baseboard molding ornaments walls as well as a single square pier towards the center of the room. Shallow beams create a wide coffer patterning on its ceiling.

The library has five Tiffany-type stained glass windows, set in the curved southern wall of the room. Stained glass in the square upper transom of each window depict biblical scenes. Low benches are built-in beneath the window bay. Mahogany and glass cabinets cover most of the remaining walls in the room. Between the cabinets on the west wall of the room is a carved wood mantelpiece. Ornamented with classical elements such as pilasters, inset panels, and crown molding, its decorative composition extends to the ceiling in height. The top of the mantelpiece intersects with the wide crown molding which accents the ceiling of the room.

Ivy was the favorite vine of Mary Andrews Clark and the ivy motif is seen throughout the house in ornamental grille work, the carving of two wood mantels, and in the living room marble fireplace. In ancient times, ivy was the symbol of friendship, particularly of the strong helping the weak.

The basement or ground floor is largely above grade. The basement originally contained a complete hospital suite; a gymnasium including a two-lane bowling alley and a badminton court; sewing and work rooms; a laundry; storage; 18 employee bedrooms; the paint shop; and the boiler room. With the exception of the bowling alley and badminton court, these service and recreation areas remain intact. Some of the work rooms have prism glass in the ceiling as they are situated below the veranda, while others have clerestory window illumination.

The three upper stories each contain 44 guest rooms. Rooms are organized off double-loaded corridors. Each guest room has a wall-mounted radiator, a closet, glass hardware, and a six-light casement window with a double-light transom. A toilet and lavatory room adjoins each guest room. Raised one step from the guest room floor level, they have tile floors and marble wainscoting. Each upper story floor has two common bathrooms with tub and shower facilities. These are centrally located in plan. Most of the guest room closets have five-panel wood doors. Entry doors to the rooms are solid core doors with

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simple wood frames. All rooms along the east side of the main wing open onto a wide veranda. Second floor rooms along the west side of the main wing look onto the terrace. At the west end of the south and east wings (facing Loma) eight-light doors open onto the front fire escapes. All residential floors have double-loaded corridors, with guest rooms opening off of the corridors. There are two elevators in the Clark Home, a passenger elevator and a freight elevator.

The original grounds had a street frontage 300 feet and a depth of 185 feet. The ivy which grew on the outside walls was picked from Mrs. Clark's garden. William Andrews Clark brought the original vines from the Irish lakes of Killarney, his mother's birthplace. Other original landscaping included a rose garden on the south side of the building; a portion of the planing remains. The original tennis court on the north side of the building gave way to the expansion of Third Street.

In 1992, rehabilitation work was begun to repair previous earthquake damage and convert the building to single room occupancy housing. The project, a certified rehabilitation, conformed to the Secretary of the Interior's Standards for Rehabilitation. An approved Part 3 is on file. The major components of the rehabilitation were: the installation of gunite shear walls and reinstallation of wall finishes and millwork throughout the building; the replacement of non-historic light fixtures with fixtures more consistent with the historic fixtures remaining; repartitioning on the lower level for residential units; and rehabilitation of the main public spaces for community use.

Although the rehabilitation did rework some elements of the building, changes to character-defining features were minor and the building retains its historic integrity.

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The developer of the project was William Andrews Clark. Listed in *Men of the Pacific Coast* (1902-3) and *Who Was Who* (1929), Clark (1839-1925) was one of the wealthiest men in the country. He invested substantial funds in the development of Southern California at the turn of the century. Known as the "Copper King," he made his fortune from copper mining in Montana. In addition to serving as a U.S. Senator from Montana from 1901 to 1907, he was a newspaper publisher, banker, politician, philanthropist, railroad builder and capitalist. His vision and personal wealth were the prime forces behind the San Pedro, Los Angeles, and Salt Lake Railroad Company which linked Utah and the Southern California port.

The Mary Andrews Clark Memorial Home was built in the Chateausque style of architecture. The Chateausque style was popular in the United States between 1880 and 1910. The style is based on that of 16-century French chateaus, and combines Gothic and Renaissance detailing. Richard Morris Hunt is the architect most closely connected with the style in the United States where Chateausque buildings are found most frequently in the northeast. There is a slightly later history of such buildings in Los Angeles. As the McAlesters explain in their *Field Guide to American Houses*, "the Chateausque style required massive masonry construction and elaborate, expensive detailing and was therefore unsuitable for vernacular imitation. It thus remained a relatively rare, architect-designed fashion throughout its brief period of popularity."

The Mary Andrews Clark Memorial Home exhibits many of the character-defining features of the Chateausque architectural style. These features are steeply pitched hipped roofs; vertical elements such as spires, pinnacles, turrets, gables, and shaped chimneys; multiple dormers; and masonry walls. Carley's *Visual Dictionary of American Domestic Architecture* also lists the conical roofline as an important element of the style. All of these features are apparent in the Clark Memorial Home.

The Chateausque style flourished in Los Angeles, although not until the 1920s, after the style had diminished in popularity elsewhere in the country. Paul Gleye, in his study of Los Angeles architecture explains that although the style had been used since the 1890s, architects returning from France after World War I boosted its popularity. According to Gleye, "lofty spires accentuated the height of a building, and the style allowed a freedom in the arrangement of windows and rooms that made the style particularly popular for apartment houses." Other important (although later) examples of the style in Southern California are the Chateau Marmont (c. 1925) and Long Beach's Villa Riviera (1929).

The Clark home was designed by Arthur Burnett Benton, a well-known architect of residences, churches, and institutional buildings. Benton studied at the Topeka, Kansas School of Art and Design from 1887 to 1889 while he worked as a draftsman in the Architect's Department of the Chief Engineer's office of the Atchison, Topeka and Santa Fe Railway. He then worked in the Chief Engineer's office of the Union Pacific Railroad in Omaha.

Benton began to practice architecture when he came to Los Angeles in 1891. He became a charter member and the first Secretary of the Architect's Association of Los Angeles, charter member of the Engineers and Architects Association of Southern California, Secretary and consulting architect for the Landmarks Club from the time of its organization, and Secretary of the Southern California Chapter of the American Institute of Architects (AIA). He was also a member of the Southern California Academy of Sciences, the Southwest Society, and the Archaeological Institute of America, the Jonathan Club and the Los Angeles Chamber of Commerce.



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Benton was a pioneer in the adaptation of Mission and Mediterranean styles to the architectural needs of California. He wrote several articles on Mission architecture, including one entitled "Architecture for the Southwest" for *Land of Sunshine* in 1898. Although he worked in many architectural styles, much of his work in Southern California is in the Mission style. The Chateausque Mary Andrews Clark Memorial Home is a departure for Benton, and is certainly the largest and most intricate example of this style by Benton in Southern California.

Other work by Benton includes the first wing of the famous Glenwood Mission Inn in Riverside; the first Friday Morning Club in Los Angeles; Ivy Chapel (1903) in Evergreen Cemetery in Boyle Heights; the San Gabriel Civic Auditorium (1923); Riverside Municipal Auditorium (1926); YMCA and YWCA buildings in Los Angeles, Pasadena, and Riverside; Arrowhead Hot Springs Hotel near San Bernardino; the Arlington Hotel in Santa Barbara (lost in 1925 earthquake); and the Santa Barbara Country Club House in Montecito. He designed churches in Hollywood, Montecito, Covina, Duarte, Oxnard, Hueneme, Redlands, Highland, and Alamitos. Of note among these are: All Saints by the Sea Episcopal Church (1900) in Montecito and the Church of the Holy Trinity (1910) in Covina. He also designed Women's Club Houses in Los Angeles, Redlands, Monrovia, Covina, and Long Beach.

His residential designs included the country home of Anita Baldwin McClaughry at Santa Anita; the residence of Alexander Drake in Pasadena; the A.L. Cheney home in Los Angeles; the Butts House (1894) in Monrovia; the Wallace House ("El Nido", 1911) in La Canada-Flintridge; and the McGroarty House (1923) in Tujunga.

At its inception, the Clark Memorial Home was operated by YWCA staff and a management committee which included YWCA Board members and four family members of William Andrews Clark. The construction of the Clark Memorial Home augmented the resources of the Los Angeles YWCA, an organization "eager to ameliorate the widespread problems caused by the rapid growth of the cities."

The history of the YWCA is best understood as an outgrowth of the general growth of philanthropy among middle-class women in the nineteenth century. As the nation grew more industrialized, middle-class women found themselves increasingly isolated in domestic work. As the division between men's work and women's work grew, women needed a morally acceptable reason to leave the domestic sphere and move into more public arenas. The path taken by many middle-class women was to become involved in social reform and organized philanthropy.

At the same time, working-class men and women were being forced out of household-based industry and into factories and urban environments in order to survive. This led to the rapid growth of cities, and presented problems of housing and "moral disintegration" as thousands of people flocked to new surroundings and left behind family and friends.

The YWCA's growth revolved around the concept of aiding women entering this new industrialized, urban-based work force near the end of the nineteenth century. In her history of the YWCA, Mary S. Sims writes:

As early as 1878, the YWCA gave instruction in the simpler industrial processes such as sewing-machine techniques; and girls employed in industry or in a household came to the YWCA occasionally, usually looking for a place to live.

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The organization was dedicated to creating wholesome and affordable housing and recreational facilities for women coming into cities to find work. The YWCA also offered training in skills designed to help women find better paying jobs and battle discrimination of all kinds.

The YWCA began creating centers where women would be protected from the many hazards of an urban existence. In her history of Julia Morgan's career (an architect who designed several major YWCA buildings), Sara Holmes Boutelle writes:

Providing these [boarding and recreational] services along with educational and vocational opportunities required complex structures that had to house and entertain and instruct, providing, beyond beds and a few amenities, spaces for swimming, "amateur theatricals," English language and typing courses as well as classes in nutrition, cooking, money managing, sewing, and folk dancing-- all that and more in an atmosphere that attempted to be "home-like."

The founders of the YWCA were concerned that as women flooded into the unfamiliar urban environment, they would fall prey to the dangerous, morally corrupt lifestyle, and so the organization offered support within a religious framework to combat this tendency.

Women's philanthropy in general and the YWCA specifically played a vital role in the growth of Southern California. The earliest recorded organizations performed functions that varied from fundraising to build religious structures and collecting supplies to support both sides in the Civil War. As the nineteenth century neared the end, these organizations began to expand their focus to many areas of social reform. Caroline Severance, founder of many of early organizations such as the Los Angeles Women's Club and the Friday Morning Club, was seen as the patron saint of women's clubs throughout the United States.

In the early years of the twentieth century, Severance began to be concerned about the dangers for women in Los Angeles. She was horrified by living and working conditions for women in the "crib district," and "not only called for reform, but also appealed for the construction of more boarding houses for single working women."

Into this breach stepped the YWCA of Los Angeles. The organization began in the city in 1893. It started with eleven women meeting at the First Methodist Church, but within five months had a membership of 300 women and its own office. "At first the organization was social and religious," Janice Mall writes in her 1983 *Los Angeles Times* article recognizing the YWCA's anniversary,

but it quickly took on the service characteristic of the YWCA that began with a "noon rest" where girls who worked in stores could eat lunch and be served a hot drink. In 1899 workers and facilities were provided at the railroad station to aid strangers in the city, particularly young girls.

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Along with these services, the YWCA focused on creating housing for working women. The YWCA raised funds to build the "Million Dollar Hotel for Women," (now the Figueroa Hotel). Many YWCA buildings in Southern California were built by noted architect Julia Morgan, including the San Pedro YWCA (1918), the Pasadena YWCA (1921), and the Long Beach YWCA (1923, demolished). Morgan built the Hollywood Studio Club (1925-26) to house the many women arriving in Hollywood in search of a career in the film industry. All these structures are listed in or have been determined eligible for the National Register of Historic Places.

The Mary Andrews Clark Memorial Home was an important addition to the Los Angeles' philanthropic history. William Andrews Clark gave it to the YWCA at the suggestion of his sister, Mrs. T.F. Miller, who "as an ardent Y.W.C.A. worker, pointed out the necessity of such a building for the carrying out of the association's ideals of service." Senator Clark's mother was involved in the Los Angeles philanthropic world, and so granting the building to the YWCA, an important philanthropic organization, was a fitting monument to Mary Andrews Clark.

The Clark Memorial Home was one of five residences maintained in Los Angeles for women. An undated brochure lists The Lodge at 201 Bimini Place (now 155 Bimini Place) and the 29th Street Residence at 1138 W. 29th Street (demolished). The Japanese Dormitory was located at 2616 E. 3rd Street and the 12th Street Branch for Colored Girls was located at 1108 E 12th Street (demolished). The Mary Andrews Clark Memorial Home continued to be run as a YWCA residence long after the others had closed.

According to the terms of the conveyance to the YWCA, the Clark Memorial Home had to be self-supporting. In 1915, permanent residents paid a weekly rate between \$3.50 and \$7.50, according to their salary, which included breakfast and dinner six days a week and three meals on Sundays and holidays. A few years later, the rates for transient guests, who were accepted whenever there were vacant rooms, were \$2.00 per night or \$12.00 per week. Meals were available to these guests for the following rates: Breakfast, \$.25, Lunch \$.30, Dinner \$.50, Sunday Dinner, \$.60, and Sunday Tea, \$.20.

In keeping with the goals of the YWCA, the Clark Memorial Home did not provide only residential services, but educational, recreational and moral activities for its residents as well. Brochures and articles reflect the social activities offered by the Clark Memorial Home, with an early brochure highlighting this feature of the home:

A gymnasium and bowling alley and tennis court furnish opportunity for wholesome exercise and delightful recreation. An assembly hall occupies the southern wing, and will be used for meetings, entertainments and informal social affairs of various kinds.

Another YWCA brochure from 1926 shows members of the "Blue Triangle Club" preparing for a party. The YWCA's concern that working women have proper recreational opportunities is reflected in the original design of the Clark Memorial Home to include appropriate recreational facilities in the building itself.

For over sixty years, the Clark Memorial Home served as a home for women between the ages of 18 and 30 who were embarking on their first ventures into the business world. Over the years, the Clark Home served thousands of women who came from all parts of the United States and many foreign countries. Approximately 20,000 women, who stayed between six

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months and three years, had lived in the Clark Memorial Home by 1960. Each Clark resident had a part in making real the words of William A. Clark at the building's 1913 dedication:

An effort on the part of everyone to contribute to the common welfare of all will secure for the institution the highest measure of success. It is my purpose that there shall be no discordant notes to mar the harmony of the premises so that the occupants thereof and all others who may enter its portals may be impressed with the feeling and the charm that is suggestive of the ideal and model home.

The Clark Memorial Home continued to provide residential living quarters long after other branches of the YWCA ceased to operate residences.

The Mary Andrews Clark Memorial Home became Los Angeles Historic-Cultural Monument #158 in 1976, recognized for its distinctive architectural design, its association with one of Southern California's leading pioneers, its unique place in the institutional development of Los Angeles, and as a creation of one of Southern California's most prominent and respected turn-of-the-century architects.

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Newmark, Maurice H. and Marco R., ed. *Sixty Years in California, 1853-1913: Containing the Reminiscences of Harris Newmark.* Boston: Houghton Mifflin Company, 1930.

Signor, John R. *The Los Angeles and Salt Lake Railroad Company: Union Pacific's Historic Salt Lake Route.* San Marino, CA: Golden West Books, 1988.

Sims, Mary S. *The YWCA--an Unfolding Purpose.* New York: Woman's Press, 1950.

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Also, that portion of Lot 2, of Tract 754 described as follows:

Beginning at the most northerly corner of Lot 1, of said Tract 754; thence southeasterly along the northeasterly line of said Lot 1, 179.6 feet to the most easterly corner of said Lot 1; thence northeasterly along a portion of the southeasterly line of said Lot 1, 50 feet thence northwesterly, parallel with the northeasterly line of said Lot 1, and the portion thereof to the northwesterly line of said Lot 2; thence southwesterly along said northwesterly line, 50 feet, more or less to the point of beginning.

Except therefrom all that portion of said Lot 1 and Lot 2 lying northeasterly of the southwesterly line of 3rd Street, 80 feet wide, as established by decree of ~~Condemnation~~ SCC #195573, County of Los Angeles.

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**Mary Andrews Clark Memorial Home  
Los Angeles, CA**

**Photographer: Unknown**

**Date of Photograph: c. 1915**

**Location of Negatives: Historic Resources Group, 1728 N. Whitley Avenue, Hollywood, CA**

**These photographs were taken from an undated brochure about the Clark Memorial Home circa 1915. The above information is the same for all photographs listed below.**

1. The veranda (west facade).  
#1 of 33
2. The lobby (former main entrance lobby).  
#2 of 33
3. The reception room (present living room).  
#3 of 33
4. The living room (present lounge).  
#4 of 33
5. The dining room.  
#5 of 33
6. The library.  
#6 of 33

**Mary Andrews Clark Memorial Home  
Los Angeles, CA**

**Photographer: Tim Brandt**

**Date of Photograph: 1994**

**Location of Negatives: Historic Resources Group, 1728 N. Whitley Avenue, Hollywood, CA**

**The above information is the same for all photographs listed below unless otherwise noted.**

7. Photographer: Bill Doggett  
Date of Photograph: 1991  
West elevation; view southeast.  
#7 of 33
8. North and west elevations at corner of Third and Loma; view southeast.  
#8 of 33
9. West and partial south elevations; view northeast.  
#9 of 33
10. Partial south and east elevations; view west.  
#10 of 33

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11. North and partial east elevations; view southwest.  
#11 of 33
12. South elevation; view northwest.  
#12 of 33
13. Original entry path at west elevation of building; view northeast.  
#13 of 33
14. West elevation at central bow bay; view east.  
#14 of 33
15. New main entrance at west elevation of north wing; view east.  
#15 of 33
16. West elevation, second floor deck at north and central tower; view northeast.  
#16 of 33
17. East elevation, guest room doors, typical at second and third verandas; view northwest.  
#17 of 33
18. Ground floor, north wing new main entry vestibule; view east.  
#18 of 33
19. Ground floor entrance hallway to northeast stairwell and elevator lobby; view east.  
#19 of 33
20. Ground floor lobby, Room 137 (former locker room); view southwest.  
#20 of 33
21. Ground floor lounge and dining room, Room 136 (former sewing room); view west.  
#21 of 33
22. First floor lobby at former main entrance; view southwest.  
#22 of 33
23. First floor library at south elevation bow; view south.  
#23 of 33



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24. First floor corridor, south wing at entrance to lecture hall; view west.  
#24 of 33
25. First floor, south wing lecture hall; view southwest.  
#25 of 33
26. First floor lecture hall; view east.  
#26 of 33
27. First floor main lounge; view south.  
#27 of 33
28. Typical southeast stairwell landing; view southwest.  
#28 of 33
29. Typical southeast stairwell at corridor to south wing rooms; view west.  
#29 of 33
30. Typical corridor in south wing; view west.  
#30 of 33
31. Typical guest room door at west vestibule on each floor; view northeast.  
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32. Typical guest room wall with toilet room and closet doors.  
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33. Typical lounge and kitchen, found on each residential floor; view northeast.  
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Property Owner:

Clark Apartments Limited Partnership  
c/o LACDC, Managing General Partner  
315 W. 9th Street, Suite 410  
Los Angeles, CA 90015

(213) 629-2702

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JUL 28 1995

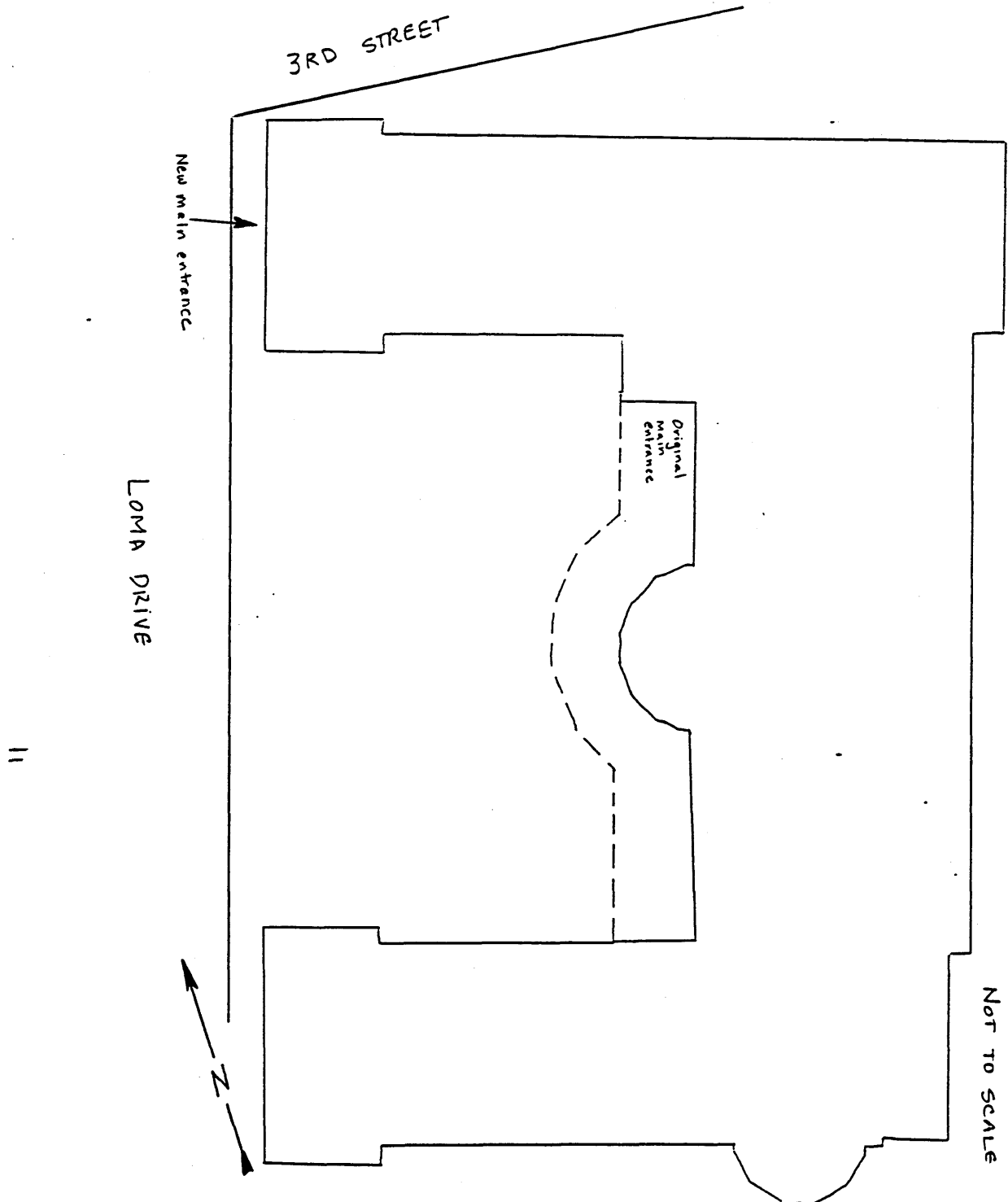
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