

United States Department of the Interior
National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received FEB 2 1987
date entered MAR 22 1987

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Courtlandt Gross House

and/or common Old Stone House

2. Location

street & number 18600 Courtlandt Court n/a not for publication

city, town Tehachapi vicinity of

state California code 06 county Kern code 029

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> n/a	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name David L. and Ann L. Shane

street & number 32262 Oakshore Drive

city, town Westlake Village n/a vicinity of state CA 91361

5. Location of Legal Description

courthouse, registry of deeds, etc. Kern County Hall of Records

street & number Civic Center

city, town Bakersfield state CA 93301

6. Representation in Existing Surveys

title None has this property been determined eligible? yes no

date n/a federal state county local

depository for survey records n/a

city, town n/a state n/a

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u> n/a </u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The Courtlandt Gross House is a 1-1/2 story farmhouse with walls of rough-faced native stone. The stone is of a somewhat regular size, though irregular in shape. The plan is rectangular in shape with a kitchen extension on the west side giving the impression of an addition; however, this section was part of the original design, giving the house the appearance of being well established in the environment. The building was damaged by a severe earthquake in 1952; it was abandoned and vandalized. The current owners have restored it to its original appearance.

Constructed in 1942, Stone House measures 31 feet 1 inch on the east, 39 feet 1 inch on the north, 18 feet 10-1/2 inches on the west (from northwest corner to corner of extension), 14 feet 5 inches on the north side of the extension, 11 feet 8-1/2 inches on the west side of the extension, and 53 feet 6 inches on the south side of the house (this includes the length of both extension and main building). The house is approximately 21 feet high, the extension being 13 feet 6 inches.

Stone House was constructed using native stone from a local abandoned lime kiln. The 1-1/2 story building with its rough stone walls is constructed on a concrete foundation with 2 x 12 floor joists. Original plans called for a basement; however, it was never constructed.

The house has a high gable. The first floor of the house on the north side beginning from east to west begins with 7-1/4 feet of stone wall followed by two sets of flat, plain moulding, double-hung windows each set having 12 panes of glass. The windows each measure 2 feet 9 inches across with a 2 inch vertical upright bar dividing them. Measuring 4 feet 9 inches high, they total 5 feet 6 inches across.

Following the windows is a 7 foot 9 inch expanse of stone wall. A flat 9 pane upper panel, 4-diamond lower panel door measuring 36 by 80 inches follows and is surrounded by a flat brick moulding. The entire doorway measures approximately 4-1/2 feet across and 7 feet high. To the west of the doorway is 3 feet 3 inches of stone wall after which are three sets of double-hung windows measuring approximately 8 feet across and 4 feet 9 inches high. These are also separated by a vertical 2 inch bar and are 12 pane each or 6 pane per window. After the windows is 4 feet more of stone wall. The first floor measures 7 feet high from foundation to cornice.

The half story above the north side is distinguished only by the wood shingles covering it. There are no dormers or other additional building features except for a vent pipe for the plumbing.

The west elevation of the house measures 22 feet to the top of the chimney. This side of the house is distinguished by its stone fireplace that measures 8-1/2 feet wide and the shingled extension which houses the kitchen. The west wall is approximately 31 feet wide. Beginning from the north side, the wall has 3-1/2 feet of stone wall followed by a single set of double-hung windows 2 feet from ground level. The windows are again 6 pane each making a 12 pane set and measure from top to bottom 5 feet and are 3 feet wide. These are set off by a flat plane of stones above the windows serving as structural detail. The entire wall is flat including the chimney which is built into the wall. Being as there is no way to visually distinguish between wall and chimney at the ground floor level, the wall appears to continue a stone facing for 12 more feet until connecting with the extension.

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The north wall of the extension is 14 feet 5 inches long and 6 feet 6 inches high (to the wood cornice). The walls are covered with shingles. Beginning from the junction with the west stone wall, the extension has 2 feet 8 inches of shingled wall followed by a 36 x 30 inch, 9 pane, 2 sash, horizontal sliding window. After the window follows another 8-1/2 feet of shingled wall. Three feet 11-1/2 inches on the west side of the extension is of shingled wall followed by a 36 inch, 9 pane, 2 panel door after which comes 4 feet of shingled wall. The wall is shingled all the way up the gable forming a solid wall of shingles. A small four slat rectangular vent is set into the wall near the top of the wall to allow for ventilation. The roof edge is set close to the wall with only a slight projection. Located on the south side of the doorway is a small shingled, triangular box attached to the wall. This container is meant to house electrical lines, but has the lines of a wood-box. The north side of the extension is covered by a 5 foot overhang consisting of 4 x 4 posts and header with 2 x 4 beams. Shiplap covers the beams and shingles continue the regular roofline to the edge of the overhang. The north wall from west to east is characterized by 9 feet 2 inches of shingled wall followed by a 32 inch door (same as on the west wall). Two feet 11 inches of shingled wall follows and abuts the stone wall of the main house.

The south wall shares the same basic description as the north wall with the exception of a set of dormer windows, casement sash (42" x 42"). The dormer on the west side is 6 feet 7-1/2 inches from the west end of the roof and the east dormer is 8 feet 5-1/2 inches from the east gable. Both are approximately half way up the roofline.

The east wall of Stone House is similar in character to that of the west wall except that no fireplace exists and additional windows exist. From south to north, the wall consists of 4 feet 7-1/2 inches of stone wall followed by 5 feet 4 inches of double-hung windows, each 30" x 54". The stone wall continues with another 6 feet 9 inches followed by a 36 x 54 inch double-hung window. Another 6 feet 9 inches of stone wall with the second set of double-hung windows as on the south end of the wall follow along with 4 feet 7-1/2 inches of stone wall. The second story of this wall is characterized (from south to north) by approximately 13 feet 2 inches of stone wall with a rise at the gable of 16-3/4 feet in 13 feet 2 inches. Following the stone on the south end of the east wall is a double-hung 36 x 48 inch window. This window is not quite in the center of the wall on the second story, giving it an offset appearance. Another 3 feet of stone wall continues the east wall up to a low 36 x 20 inch casement window. The stone wall then continues on another 8 feet 4 inches to the corner of the north wall. The same angle of the gable applies on the north side of the roof.

The two story stone house designed by Donald Parkinson for Courtlandt Gross testifies to the architect's interest in Seventeenth and Eighteenth Century 1-1/2 story stone houses found in the Eastern Atlantic States. Courtlandt Gross, having been born on the East Coast, was a long-time admirer of the predominately low, horizontal architectural lines of Seventeenth and Eighteenth Century stone houses.

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The Tehachapi home being nominated for national registration, with its steep-pitched gable roof and end chimney, is similar in design to the Pieter Wyckoff House (c. 1640) and the Bergen House (c. 1680) in Brooklyn, New York; the Abraham Hasbrouk House (c. 1717), New Paltz, New York; and the Freer House (1720), New Paltz, New York.¹ The design and construction of stone houses in California is rare owing to the state's susceptibility to seismic activity. But with Parkinson's educational specialization in engineering and his experience with Los Angeles' revision of earthquake building codes in 1933, he was able to design for Courtlandt Gross a stone residence which survived the 1952 earthquake that had virtually leveled the town of Tehachapi. The earthquake damage was limited to the west wall and upper portion of the fireplace, and consisted of several large cracks and some settlement. There was no collapse or loss of stone from the walls or fireplace. The house was abandoned after the earthquake and was severely vandalized over the years. The house was purchased from a subdivider in 1977 by the current owners, who have now repaired the earthquake damage and restored the house to its original appearance.

¹ While similar in form to these noted early Dutch Colonial examples, the building also bears a strong resemblance to early Cape Cod houses. The architect created a modern design based loosely upon these early examples. Courtlandt Gross referred to the house as "designed to be somewhat along the lines of a Cape Cod house". (See attached letter of December 19, 1980.)

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) Aviation

Specific dates 1942 **Builder/Architect** Earle Huguens/Donald B. Parkinson

Statement of Significance (in one paragraph)

Although less than 50 years of age, the Courtlandt Gross House is of exceptional importance not only for its unusual architecture, but also for the persons involved in its history -- both the architect and the original owner. Owner Courtlandt Gross was president of Vega Airplane Company, a subsidiary of Lockheed Aircraft at the time of the construction of Stone House. During the following 14 years, he climbed the ladder of success until in 1956, he was named president of Lockheed. Following this, in 1961 Courtlandt Gross was named chairman of the board for Lockheed where he remained until his retirement in 1967. Stone House is one of the few buildings designed by the important California architect, Donald Parkinson, outside the greater Los Angeles area; it is one of the architect's last commissions and is the last residence, one of no more than 10, designed by the firm. This is a modern interpretation of Colonial design sources, notable for its use of stone which is unusual in California with its many seismic zones.

Donald Berthold Parkinson, the architect, was well known in the Los Angeles area where he was instrumental in designing such buildings as the Los Angeles Memorial Coliseum, on the team for the Los Angeles City Hall, six of the buildings in the University of Southern California's Exposition Park, and Union Station. Each of these structures was large, imposing, and located within the Los Angeles area. (For a more detailed listing of buildings, refer to Appendix C.)

According to the successor firm to Parkinson and Bergstrom, practically all the buildings designed by the firm were located in the Los Angeles area. Also indicated was the fact that in all the years of the firm's existence, fewer than 10 private residences were designed, about half of which were for the Parkinson's themselves.

The Stone House in Tehachapi is certainly an exception to the rule regarding the designing of private residences by the firm. Besides the Parkinson houses in Los Angeles, houses were designed for Amelia Earhart, Paul Mantz, and Courtlandt Gross. Only the Courtlandt Gross Stone House is located outside the Los Angeles area.

The following are biographical sketches of Courtlandt Sherrington Gross and Donald Berthold Parkinson indicating the significant roles in history these gentlemen played.

Few Pacific Coast architects have enjoyed greater success in the practice of their profession than Donald Berthold Parkinson. Specializing in Class A steel frame commercial office and bank buildings, the Los Angeles based firm of John Parkinson and Edwin Bergstrom and later John and Donald Parkinson have had six of their structures declared Historic-Cultural Monuments by the Cultural Heritage Board of the City of Los Angeles. No other firm is as well represented.

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreage of nominated property 20.032 acres

Quadrangle name Cummings Mtn.

Quadrangle scale 1:24,000

UTM References

A	1 1	3 6 1 0 2 0	3 8 8 4 0 1 0
	Zone	Easting	Northing
C	1 1	3 6 0 7 7 0	3 8 8 3 6 4 0
E			
G			

B	1 1	3 6 1 1 4 0	3 8 8 3 6 2 0
	Zone	Easting	Northing
D	1 1	3 6 0 7 8 0	3 8 8 3 8 1 0
F			
H			

Verbal boundary description and justification

Nominated property is all of Parcel A shown on attached Parcel Map 5124, Tract No. 3423, Map Book 22, pg. 160, Kern County, CA. Boundaries encompass the historic resource and its remaining acreage.

List all states and counties for properties overlapping state or county boundaries

state	n/a	code	n/a	county	n/a	code	n/a
state	n/a	code	n/a	county	n/a	code	n/a

11. Form Prepared By

name/title Christopher D. Brewer (Supplement added 12/86)

organization Brewer's Historical Consultants date October 20, 1982

street & number 3204 Perry Place telephone (805) 872-2423

city or town Bakersfield state CA 93306

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Kathryn Guathieri

title State Historic Preservation Officer date 1/13/87

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 I hereby certify that this property is included in the National Register.

Keeper of the National Register [Signature] 3/22/87

Chief of Registration

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Donald Berthold Parkinson was born in Los Angeles on August 10, 1895 to John and Meta (Breckenfeld) Parkinson. The young Parkinson attended local schools for both his elementary and secondary education. His professional training in engineering and architecture was acquired at the School of Architecture, Massachusetts Institute of Technology.

While Donald Parkinson was attending MIT, the United States became involved with the final phase of World War I. From 1917 to 1918, Parkinson served in the air service of the United States Army. He was honorably discharged from the service having attained the rank of Lieutenant. Following the armistice in Europe, young Parkinson resumed his studies at MIT where he received his Bachelor of Science degree in 1920.

As was the case with many architects from the second half of the Nineteenth Century and well into the Twentieth, Donald Parkinson desired to further his education abroad by studying European monuments. In 1921, he attended the American Academy in Rome as a "special student".

Upon his return to Los Angeles, Donald Parkinson married Frances Grace Wells on September 12, 1921 and settled down to the practice of architecture with his father. The firm of John and Donald Parkinson was thus formed.

With the arrival of Donald Parkinson to the business, the firm's direction would shift noticeably from the previously employed Beaux-Arts Classicism to the rapidly emerging Moderne esthetic of the 1920s and 1930s. The earlier concern for order and discipline based upon the correct forms of the past would soon give way to the more functional, machine-age esthetic of the Moderne. Although the firm would remain relatively small, seldom numbering more than thirty to thirty-five employees, nevertheless, as architects, John and Donald Parkinson remained preeminent in Los Angeles during the city's first two major building booms. Business leaders, bank officials, and municipal officers throughout the West Coast sought their architectural services.

In addition to his architectural contribution to Los Angeles at a time when the city was emerging as a major West Coast metropolis, Donald Parkinson served his community through an appointment by the Mayor of Los Angeles to the Municipal Arts Commission. After being confirmed a member by the City Council, he attended his first meeting as a Commissioner on October 26, 1927. He would be reappointed July 1, 1928 to the Municipal Arts Commission and would serve in that capacity throughout the remaining years of the 1920s.

Following the completion of his tenure on the Los Angeles' Municipal Arts Commission, Donald Parkinson was appointed a member of the Los Angeles Earthquake Advisory Committee in 1933. Drawing upon his strong engineering background from MIT, he was well qualified to assist in the formation of structural guidelines to be recommended to the City Council for adoption as the city attempted to modernize its building codes and ordinances.

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Such success in business and community services did not prevent Donald Parkinson from pursuing his passion for flying. He was Director of Bowlus Sailplanes, Inc. and Secretary and Director of Paul Mantz Air Service, Ltd. His love of flying would eventually lead him back into the armed services.

At the beginning of 1942, Donald Parkinson rejoined the United States Army and served through the years of this country's involvement in World War II. From 1942 to 1943, he was a Major in the Corps of Engineers. From 1943 to 1944, he was a Major in the Air Corps from which he would retire.

His passion for the sport of flying would produce dividends for the firm. Donald Parkinson succeeded in securing commissions for designing private residences for such notable figures as Paul Mantz, Amelia Earhart, and Courtlandt Gross. His close association with individuals who were to play a significant role in the formation of an aerospace industry in Southern California would provide the firm of John and Donald Parkinson with commissions for designing the Vega and Lockheed Aircraft Corporation Administration and Assembly Plants in Burbank. Executives for General Motors, impressed with the Vega and Lockheed facilities, would similarly secure the services of Parkinson and Parkinson for their Van Nuys Administration and Assembly Buildings.

Unfortunately for California's architectural history, Donald Parkinson suffered a heart attack at the age of fifty and died in his Santa Monica home on Saturday, November 17, 1945. He was survived by his wife Frances Grace Wells Parkinson and their son Donald Wells Parkinson. In the twenty-five years that he practiced architecture, the firm of John and Donald Parkinson received five honor awards and two certificates of merit from the American Institute of Architecture, an honorable mention at the Fifth Panama American Congress of Architects in Montevideo in 1940, and the highest award from Architectural Forum.

Courtlandt Sherrington Gross was the son of a well-to-do coal-mine manager. He grew up in the Boston suburb of West Newton and attended St. George's School where he was an honor student.

Courtlandt Gross graduated from Harvard in 1927 with a major in English literature and began working at the same Boston investment-banking firm -- Lee, Higginson & Co. -- as his older brother Bob. In 1929, Courtlandt Gross, again following his brother, ventured into the aviation industry for the first time in taking a position with New Haven's Viking Flying Boat Co., which produced sport-model seaplanes.

In 1932, Bob Gross and six of his associates bought the bankrupt Lockheed Co. for \$40,000. In 1933, Courtlandt Gross was named manager of the New York office where he spent seven years negotiating aircraft sales, including a contract with British Air Ministry for over 200 bombers. At \$25 million, this was the largest single contract received by a U.S. aircraft manufacturer up to that time.

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In 1956, Courtlandt Gross was elected president of Lockheed and in 1961 he became board chairman. In the four years after Courtlandt Gross succeeded his brother as chairman, Lockheed sales rose 22 percent, and its success is attributable to the management skills of Courtlandt Gross. He knew how to synchronize the work of numerous experts and highly individualistic executives.

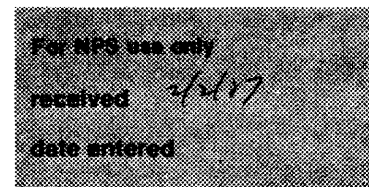
During the Viet Nam War era, Lockheed was the Defense Department's largest single contractor. The Lockheed C-130, better known as the "Herky Bird", is credited with moving 65 percent of the military air cargo inside South Viet Nam. It was during this period the Pentagon developed a great deal of trust in and respect for the Lockheed Corporation's products and its management -- Courtlandt Gross.

In summary, the property is of exceptional significance and meets National Register criteria on the following grounds:

1. The building is an important work of a master architect. The firm of Parkinson and Parkinson completed numerous important commissions in Los Angeles -- this is one of the few residential works by the firm, noted primarily for its commercial buildings.
2. The building is the last residential design by Donald Parkinson. His design of a limited number of residences for aviation notables is important and correlates with his own special interest in aviation.
3. The house is an unusually late example of stone construction in California and exemplifies historical revivalism in architecture, using Seventeenth and Eighteenth Century design antecedents from the northeastern United States; the design sources relate strongly to Dutch Colonial and Cape Cod examples.
4. The house was built by a major figure in the history of modern American aviation, the late Courtlandt Gross, who revitalized one of the giants of the aircraft industry, the Lockheed Corporation.

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Criterion B: Historic Association with Aviation Magnate
Courtlandt Sherrington Gross

Inner Sanctum: The Solitude of Stone

One hour of thoughtful solitude may nerve the heart for days of conflict--girding up its armor to meet the most insidious foe. (Percival)

It is easy, in the world, to live after the world's opinion; it is easy, in solitude, to live after your own; but the great man is he who, in the midst of the crowd, keeps with perfect sweetness the independence of solitude. (Emerson)

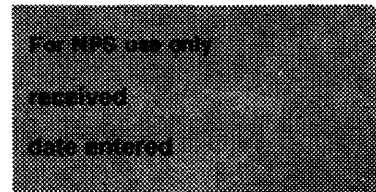
Reviewers of the petition for National Registration of the Courtlandt Gross Stone House, Tehachapi, Kern County, California expressed concern that Mr. and Mrs. Gross used the property and stone structure under consideration "infrequently for weekend holidays." Evidence gathered thus far strongly supports the contention that the Tehachapi home built by Gross was conceived as an inner sanctum; a haven of solitude where the extreme pressures and responsibilities associated with high level management were assuaged and mitigated. Seeking an environment which would support solitude, Mr. Gross desired to build a retreat where his inner strengths would be renewed. In order to accomplish and realize this wish, Gross looked back in time to an earlier, less complicated period of his youth.

Born in Boston, Massachusetts on November 21, 1904, Courtlandt Gross was raised with an intimate familiarity with the more enlightened examples of colonial architecture in the New England area. He was particularly drawn to the Pennsylvania Dutch and Massachusetts expressions of the colonial articulation. Gross refined his youthful appreciation for colonial architecture while a student at Harvard University. Graduating in 1927, Gross completed his studies in historic classrooms on the Cambridge campus. While an English major at Harvard, Gross had occasion to study and become familiar with the Eighteenth Century English and Dutch literary sources influencing colonial architecture in Pennsylvania and Massachusetts.

Fondly looking back on his uncomplicated life as a youth growing up in New England, Gross decided in the late 1930s to build a retreat for himself and his family which would encompass those principles of life he so affectionately recalled. After

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many discussions concerning the colonial tradition in New England with architect Donald B. Parkinson, retained earlier by the Gross brothers to enlarge both Vega's and Lockheed's aircraft manufacturing facilities, Courtlandt Gross decided to retain Parkinson as the designer of the Tehachapi refuge. The style of the retreat was to be Pennsylvania Dutch and the revival stone house was to be intimately situated on the gently undulating wooded acreage Gross owned in Tehachapi. We know that the Tehachapi stone house, faithfully designed in the Pennsylvania Dutch Colonial tradition by Donald B. Parkinson, provided an environment where Gross would be able to "gird up his armor" through thoughtful solitude. Although he lived in a palatial home situated high in the Santa Monica Mountains, the Tehachapi stone house was, in reality, the "refuge" for his psyche.

Years of Residency: Honing Leadership Skills

Concern was also expressed by reviewers of the Gross petition that the Tehachapi stone house was not occupied by Courtlandt Gross during the "period that he achieved historical significance." A strong case may be made demonstrating the significance of Courtlandt Gross' contribution to the development of aviation in the United States during the ten years or more that the Tehachapi house was actively used by Mr. and Mrs. Gross (ca. 1942-1952).

In 1929 Courtlandt and Robert Gross bought the Viking Flying Boat Company located in New Haven, Connecticut. With the disastrous financial collapse of the Stock Market a few months later resulting in a world-wide economic depression, Robert Gross decided to leave his younger brother Courtlandt in charge of the Viking operation while he (Robert) would relocate in Southern California and arrange the purchase, along with several other investors, of the Lockheed Aircraft Corporation. By 1933 Courtlandt was named manager of the New York office of Lockheed and spent the next seven years negotiating aircraft sales with both national and international airline representatives as well as agents of foreign governments scattered throughout the world.

In 1938 Courtlandt Gross, accompanied by his carefully selected group of aircraft engineers, went to England and successfully ironed out a contract with the British Air Ministry calling for Lockheed to supply the Royal Air Force with one of the world's most sophisticated medium range bombers- the Lockheed Hudson.² During the initial phase of negotiations Gross and his team were besieged with difficult questions regarding the

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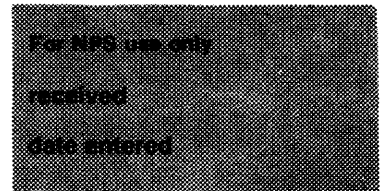
feasibility of transforming Lockheed's Model 14 commercial transport into a military (Model 214) bomber capable of performing successful combat missions. To his credit Gross put together a sales team that featured engineering specialists rather than the usual compliment of contract negotiators. The task of convincing British officials that the American aircraft (Hudson) was in fact superior to anything England was then capable of producing was the chief obstacle facing Gross and his highly skilled team of engineers. C.L. Johnson, one of the engineers who accompanied Gross on this historic 1938 trip to London, vividly recalled the high pressure consultations between the British Air Ministry and Gross. "It was a very difficult task because we had to redesign the Hudson proposal right on the spot. When I did this, the British Air Ministry was very concerned that I was doing all the airplane systems and design work with no one to check my results. Courtlandt was called by the British Air Ministry and asked many questions as to whether or not one individual, particularly one as young as I was (I was 29 then), could be entrusted to produce reliable performance and design characteristics. Courtlandt swallowed very hard and then said, 'Yes, we have the utmost confidence in Mr. Johnson to do what he has shown in the report'."3

The integrity of Courtlandt's word, the supreme confidence he had in his staff and the resoluteness of his will refuted any misgivings held by the British Air Ministry. Flying back to New York at the conclusion of these intense conferences, Courtlandt Gross had secured, as the eastern based representative for Lockheed, a twenty-five million dollar contract calling for the delivery of up to 250 Lockheed Hudson ("Old Bommerang") medium range bombers to the British Air Ministry. This was the largest single contract for the purchase of airplanes by any United States firm up to that time.

Upon his return to the United States, Gross was faced with the delicate task of circumventing the United States Neutrality Act forbidding the shipment of American military goods from the United States to Britain. In order to deliver the Hudson bombers to England between 1938 and December 1941 when the United States formally entered the European theater of World War II, Gross formulated a strategy which saw the Lockheed Aircraft Corporation purchase a wheat farm on the North Dakota-Canada border. As Hudson bombers rolled off the Burbank assembly plant, American pilots ferried the planes to the Lockheed "farm". Teams of horses would be hitched to each aircraft immediately after landing and swiftly pulled across the border into Canada. No

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longer on United States soil and subject to the Neutrality Act, Canadian "farmers" unhitched the horses and turned the planes over to English pilots. These British aviators proceeded to ferry the bombers to England where they were desperately needed. The Lockheed "farm" proved to be a master move by Courtlandt Gross. Owing to the younger Gross' foresight and ingenuity, Lockheed Aircraft Corporation emerged as a "big league contender" in the fledgling aerospace industry and was indeed occupying the leading edge of those aircraft manufacturers then helping to transform the United States into President Roosevelt's "arsenal of democracy".

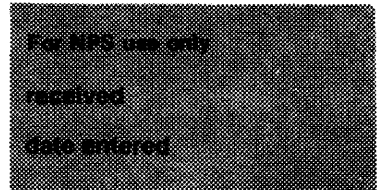
In 1940, Courtlandt Gross was elected president of the Vega Airplane Company. This aviation manufacturer, a wholly owned subsidiary of Lockheed Aircraft Corporation and similarly based in Burbank, California, was at that time one of the youngest and most active manufacturing firms in United States aviation. Due largely to the management skill of Gross, Vega's design, engineering and fabrication teams had solved all production problems of the Vega B-34 Ventura bomber and had the aircraft ready for the European theater of war when the United States officially entered the global conflict. The Aviation Annual of 1944 recognized the significance of the Vega B-34 aircraft to the war in the air. "The Ventura has greater horsepower than any other AAF (Army Air Force) medium bomber, carrying two 2,000 h.p. engines, and requires only four crew members to the Mitchell's and Marauder's five. Her appearance suggests a new trend in middle-weight bomber design, namely, a tendency to make their power-to-weight ratio more nearly resemble that of a fighter and accordingly assure that they can meet enemy pursuits. The Ventura, however, also has an even greater range than the old Hudson anti-U-boat bomber and so makes an excellent sea-lane patrol ship as well."⁴

By the time the United States had declared war in December 1941, Courtlandt Gross had already acquired four years of war production management skills. His success with the Lockheed Hudson for the British Air Ministry and his skillful development of the Vega's B-34 Ventura proved pivotal for the Allies eventual conquest of Axis air supremacy.⁵

Courtlandt Gross' expertise in contract negotiations encompassed a world-wide clientele. He combined this talent with highly refined production management operations. The immense

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value of his leadership to the government of the United States can be further demonstrated by looking at the Aircraft War Production Council.⁶

In March 1942, eight Southern California aircraft representatives organized the Aircraft War Production Council. The eight leading aircraft companies in California, Courtlandt Gross and Vega counted among them, coordinated their activities to "expedite production of warplanes".⁷ This Aircraft War Production Council immediately set forth procedures to remove "mutual problems of engineering, materials, manpower, transportation and direct production". The Aircraft War Production Council, with Courtlandt Gross serving as a Board of Director representing the Vega Aircraft Company, proved so successful in industrial team work that their methods were soon adopted by the "Automotive Council for War Production, East Coast Aircraft War Production Council, which was organized seven months after the West Coast group, the Aeronautical Chamber of Commerce of America and other industrial organizations".⁸

In 1942, the same year that the Aircraft War Production Council was formed and only two years after Courtlandt Gross had taken over leadership of the Vega Aircraft Company, the Vega company celebrated its fifth birthday by being awarded the highly coveted "award of an Army-Navy E for excellence in war production".⁹

Further evidence reinforcing the significance of Gross' leadership and management skills in the 1940s may be demonstrated by Vega's ambitious tripartite expansion program of 1941-42. It was at this juncture in time that Courtlandt Gross undertook the demanding coordination of the following: 1. Adapting the Vega B-34 Ventura into the PV-1 Vega Patrol Bomber (a modification which seasoned pilots described as "fiercer, farther and faster" than the close sister ship Lockheed Hudson); 2. Initiating a daring collaboration with Boeing and Douglas to manufacture massive numbers of B-17 Flying Fortresses; and 3. Commencing preliminary plans for the design and expansion of Vega's Burbank assembly plant to accommodate the company's war effort. For the enlargement of the Vega plant, Gross secured the services of architect Donald B. Parkinson, the same architect who was to design the Tehachapi stone house.

Courtlandt Gross' leadership in this tripartite program has been described as follows: "This triple program was carried forward so effectively, despite the difficulties of training

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inexperienced personnel, that the B-17s came through six months ahead of the Army schedule, while the Ventura's, produced 'on momentum', were 25 percent in advance of their own timetable."10

The cover story article on Courtlandt Gross, published in Time (February 11, 1966), brought the aviation magnate to the consciousness of the American public. Since Courtlandt Gross took over the presidency of Lockheed in 1961, the giant aircraft manufacturer enjoyed rapid growth similar to that experienced by Vega years earlier. The Time article pointed out that Lockheed had received in 1976 over seven percent of all contracts let by the Pentagon, a percentage nearly double that of its nearest rival- General Dynamics. Gross deserves immense credit for successfully steering Lockheed into post-war prominence. But the underlying contribution and significance of Courtlandt Gross to American aviation in general and to Lockheed Aircraft Corporation in particular may be traced directly to the development of administrative skills he indisputably evidenced in 1938 through negotiations with the British Air Ministry and further implemented during the decade of the 1940s with this nation's involvement in World War II. As president of Vega Aircraft Company and as a Board of Director of the Aircraft War Production Council, Courtlandt Gross' significance to American aviation cannot be overlooked. The Times article quoted William A.M. Burden, a prominent Director of Lockheed, with the following observation of Courtlandt Gross' management skills: He does not impose details, as other large aerospace companies do, but gives scope to other people."11

The historic significance of Courtlandt Sherrington Gross does coincide, therefore, with his ownership and occupancy of the Tehachapi stone house nominated for historic recognition. "Much of the credit for Lockheed's success belongs to Chairman Courtlandt Sherrington Gross, 61, who smoothly synchronizes the work of a huge team of expert and highly individualistic executives. At the Pentagon, Robert McNamara's computer-minded whiz kids and crusty admirals alike describe Lockheed's management as brilliant. Lockheed also wins more than its share of the big contracts because of its chairman's gift for soft salesmanship. That gift was developed during the 29 years that Gross played second fiddle at Lockheed to his older brother, the late Robert E. Gross..."12

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Criterion C: The Work of a Master

Parkinsonian Architecture: The Transportation Theme

"The Secret of success is constancy of purpose."
(Disraeli)

The names of John Parkinson and his son Donald Berthold Parkinson are today synonymous with the history of Los Angeles commercial architecture during that city's first and second building periods. Their eminent position as prolific designers of exceptional bank and office skyscrapers, sumptuous hotels, alluring department stores, exquisite showrooms and functionally efficient warehouses and factories in Los Angeles and Southern California is attested to and acknowledged by scholars and preservationists. Scholars have directed their attention almost exclusively to the functional, structural and social considerations of Parkinsonian commercial architecture in Southern California. This circumscription of focus is absolved owing to the high percentage of work emanating from the Parkinson office in the commercial vocabulary. Although the Parkinson's aggressively pursued commissions in business and commerce and their professional specialty was most decidedly in this vernacular, nevertheless, the father and son team did accept a number of prominent clients who requested residential designs.¹³ As we look at the residential architecture of Donald B. Parkinson, we can discern a significant theme; a theme closely aligned with the development and promulgation of "modern" transportation in our national consciousness.

Soon after Donald B. Parkinson joined his father's practice of architecture as a full time partner, the Los Angeles office emerged as a leader in designing esthetic yet functional structures; structures which showcased the automobile as a necessity of modern living and which instilled in the public's eye the emerging arena of aviation as a "serious" business enterprise in Southern California.

In 1928 John and Donald B. Parkinson designed an automobile showroom for Earle C. Anthony. The showroom's interior spaces were exquisitely conceived by the prominent Northern California architect Bernard Maybeck. Maybeck's collaborative services blended magnificiently with the Parkinson building. The refined dignity of the Parkinson structure, combined with Maybeck's interior space of singular beauty, elegantly displayed the

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Packard automobile to an appreciative audience. Anthony, "credited with having developed the first gasoline service stations in the world", pioneered the automobile dealership in the United States as well. The Los Angeles Packard dealership, designed as we have seen by the Parkinsons, was Anthony's flagship showroom in Southern California.

Bullocks-Wilshire Department Store Building, also of 1928, is a pioneer Moderne design which caters to the phenomena of automobile traffic. The showroom windows on Wilshire Boulevard were designed and conceived to lure the motorist off of Wilshire Boulevard and into the sumptuously landscaped and inviting parking lot located in the "rear" of the structure.¹⁴ The main entrance to this exclusive department store does not face Wilshire Boulevard. Quite to the contrary, the main entrance is off the parking lot where a sumptuous porte-cochere was designed for driver convenience. The ceiling of this porte-cochere is covered with a mural by Herman Sachs; a mural romanticizing "modern" transportation machines.

The design work by the Parkinsons in showcasing the automobile is paralleled with the firms long term involvement in the "establishment" of aviation in Southern California. The emergence of a "high art design esthetic" in the Parkinson office coincides historically with the transformation of aviation in Southern California; a transformation which saw the abandonment of the romantic barnstorming "air circus" popularized by stunt flyers into a serious, business-oriented industry. It is within this efforescent technology of ever increasing speed and its successful marketing against the powerful railroad industry that a significant theme symbolic of transportation may be discerned in the residential oeuvre of John and Donald Parkinson.¹⁵ Three significant residences by Donald B. Parkinson are particularly relevant to this theme of transportation. During the decade of the 1930s, Donald Parkinson designed private homes for Paul Mantz and Amelia Earhart. The firm also designed factory and assembly plants for Vega and Lockheed Aircraft Corporations as well as administration offices for the then fledgling United Airlines. In the 1940s, work at the Lockheed facilities in Burbank continued to expand. It was at this facility that Courtlandt Gross and Donald Parkinson engaged in serious discussions on residential designs which ultimately led Gross to ask Parkinson to design a stone house on property owned by Gross in Tehachapi, California. The personal eccentricities attracting Donald Parkinson and Courtlandt Gross to machines whose function was speed were fused into a congenial courtship; a courtship without

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overt patronizing or compromise on behalf of the architect and his client.¹⁶

The Parkinson firm, esteemed for constancy in its functional, structural, economic and design integrity in commercial structures, possessed an internal equilibrium sufficient to produce a small but significant oeuvre of domestic architecture. The private residences of Paul Mantz, Amelia Earhart and Courtlandt Gross, though dissimilar in design conception, are, nevertheless, homogenous in their adherence to the finest principles of architecture. These three residences, designed for significant aviation pioneers, all share the same love of simplified craftsmanship; a love deeply imbedded in the craftsman's esthetic for quality workmanship and functional design. Each residence exemplifies the same vigor of conception; a vigor disciplined by intuitive logic and governed by the solid awareness of time-honored architecture principles.¹⁷ Such was the basis for a coherent and searching architectural philosophy governing commercial design and, to a select clientele, bequeathed to the firm's residential work as well.

John and Donald Parkinson effected a unique reconciliation of commercial and residential architecture vocabularies through an extraordinary constancy of design principles and purpose; a constancy which may be understood as the integral component of architecture standards embraced in the expansive oeuvre of John and Donald B. Parkinson.

Architecture History and Significance of Tehachapi

"...Nature is a great symbolist; what she makes out of her own materials is but the shadow of what Man will make finally of his. Once the seeds of civilization were planted in this country, they grew in healthy proportion along with the other man-developed resources that were to bring riches."(Blanford)

Tehachapi, nestled in several scenic valleys and canyons of California's inland deserts, was first explored by Fremont in 1844 and later by Williamson in 1853. Initial signs of permanent settlement date from the early 1860s. The opening of the Los Angeles to Havilah Road in 1865, coupled with the Butterfield Overland Mail Company stagecoach service through Oak Creek Pass (taken over by Wells, Fargo and Company after the Civil War), promoted further settlement of Kern County and saw Tehachapi, Monolith, Mojave and Keene grow into sizeable towns.¹⁸

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As a region Kern County has a thematic history of wood frame, adobe and masonry construction. The exceptional significance of the Courtlandt Gross stone house to the architectural history of Tehachapi, Kern County, California may be demonstrated through a comparative analysis of the region's building history.

Wood Frame Buildings

The inland deserts of Southern California are far from being an architectural oasis of residential design.¹⁹ The early use of wood frame construction in this region is evident in the 1854 regimental headquarters of the First Dragoons at Fort Tejon; in numerous Butterfield Overland Stage Stations, the most prominent being the Kern River Slough Station and Mountain House; Eugene Garlock's stamping mill constructed for the purpose of crushing gold ore emanating from the nearby Yellow Aster Mine on Rand Mountain and John and David Lavers School, Hotel and Stage Barn at Lavers Crossing. From 1854 to 1870, Lavers Crossing was the principle community in Linn's Valley. Within this community were wood framed residences belonging to Alexis Godey (a famous frontiersman); Elisha Stevens (generally considered the first white man to settle in the Bakersfield district); and Eduard Fitzgerald Beale (an investor in local mining ventures, Superintendent of Indian Affairs for California and Nevada and Minister to Vienna).²⁰

There are some good examples of Queen Anne revival cottages, Mission revival, Bungalows and traces of Eastlake characteristics in residences surviving from the 1890s and on into the early years of the Twentieth Century. The Holtby House (ca. 1890) and Howell House (1891) in Bakersfield were designed in the Queen Anne vernacular. Their irregular floor plans and discontinuous roof silhouettes reflect knowledgeable handling of Queen Anne design problems. A variety of external surface treatments on these Queen Anne residences reveal an interest in coordinating tactile patterns of alternating clapboard, patterned shingles and brick or stone into a unified whole. Corner bay towers, designed with a variety of roof and sight lines, add vertical emphasis to these two and three story Bakersfield residences. A mild Eastlake flavor can be felt in the Weill House (1882) with its thin vertical surface volumes and the general confinement of ornamentation to gable ends and entablatures. The quality of expression is, however, generally felt to be imposed on these

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houses rather than conveying a natural, innate affinity to the overall integrity of each structure. This imposition of feeling exemplifies the design limitations of amateur carpenter-builders in California's inland deserts.

Adobe Construction

The early use of adobe construction in Kern County may still be seen in such residences as the living quarters of the military fort at Keyville (ca. 1863); the various station houses operated along the Butterfield Overland Mail Route (Gordon's Ferry and Station House, William B. Rose Station House, Posey Station House and "Sinks of Tejon" or "Alamo" Station House); and the Thomas Fitzgerald residence (known as Glennville Adobe and generally accepted to be Kern County's oldest residence). The fluid motion of these adobe surfaces and the harmonic esthetics generated by using localized color allow these structures to orchestrate beautifully with the gentle undulations of the inland deserts and the surrounding valley environment.

Masonry Construction

Kern County also has a significant amount of surviving ✓ architecture history utilizing masonry construction techniques. The more prominent and substantial structures in this mode of building include: 1. The 1860 Samuel Brite Homestead, 2. The Old School House in Willow Springs and 3. The two story brick veranda of the Capdeville Hotel. There is sufficient evidence to indicate that the plethora of fires in the 1880s and 1890s motivated a number of county residents to abandon wood frame and adobe construction in favor of brick and stone.²¹

On the evening of October 15, 1895 smoke and flames were spotted consuming Harry Coleman's Tehachapi Shoe Store. Owing to the absence of a "modern", well equipped fire department, the flames destroying Coleman's Shore Store spread quickly to adjoining buildings with the result that much of Tehachapi was consumed in the conflagration. The Summit House Hotel, the Piute Hotel, the Tehachapi Post Office and the Postal Telegraph Building were all prominent structures which fell victim to the ravaging fire. Rebuilding efforts began almost immediately with many local citizens renouncing wood frame and adobe construction materials in favor of "fire proof" brick and stone.

The increased need for bricks, in both private residences and commercial structures following two decades of disastrous fires,

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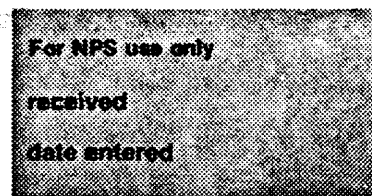
spurred the proliferation of lime kilns in Kern County and particularly in the vicinity of Tehachapi. Vast quantities of mortar and brick were produced by the Union Lime Company, the Snyder Lime Company and Antone Pauly's brick manufacturing operation. With the construction of a sizeable brick hotel slightly west of downtown Tehachapi following the great fire of 1895, Antone Pauly ably "demonstrated to other businessmen the propriety of brick over wood".²² This supplanting of wood with brick in the 1890s has caused local historian Judy Barras to declare: "Slowly the Old-West frontier aspect gave way to a sense of solidarity typified by brick."²³ It was from one of these late Nineteenth Century lime kilns which sprang into operation following the catastrophic fire of 1895 that Donald Parkinson was able to secure sized and faced stone for the Courtlandt Gross home.²⁴ And it is within this "solidarity typified by brick" that the design and engineering significance of Donald Parkinson's stone house for Courtlandt Gross may be better understood.²⁵

The Tehachapi stone house designed by Donald Parkinson for Mr. and Mrs. Courtlandt Gross reflects the Dutch Colonial style of Eighteenth Century architecture found in Southern New York and Northern New Jersey. In a much more precise attribution of architectural style, we find influences from the New Jersey "Flemish strain" of the Dutch Colonial style. The surviving examples of the Flemish strain in New Jersey and New York are all of stone construction. Rosalie Fellows Bailey speculates, in her book Pre-Revolutionary Dutch Houses and Families in Northern New Jersey and Southern New York, that the heavy cost associated with quarrying, dressing and transporting stone for use as primary building materials could only have been possible in New Jersey and New York because of the slave population.²⁶ Tehachapi, with its rich deposits of lime and the numerous lime kilns faced with locally quarried stone, provided Donald Parkinson with a readily available source of building material with which the architect, the contractor (Earle Hugens) and the gifted stonemason (E. Boe) could realize an authoritative Dutch Colonial revival residence for Mr. and Mrs. Courtlandt Gross.

Donald Parkinson's sensitive handling of simple rectangular volumes in the Tehachapi stone house reflects his ability to work naturally in the Dutch-Flemish tradition. The balanced symmetry of window and door placements testifies to the continuity of his inspiration from a creative and disciplined mind through the accomplished handling of form, plan and detail. The Tehachapi stone house is large in spirit yet the whole

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residence breathes the quiet, simple dignity associated with Eighteenth Century Dutch-Flemish Colonial stone architecture found on the East Coast.

The lean-to, or saltbox kitchen configuration, complete with shingle covering, is a beautiful appendage to the main house. This peripherally placed unit was conceived as being integral to the composition as a whole all the while conveying the "flavor" of being added to the side of the stone house.

On July 21, 1952 Tehachapi was struck by a massive earthquake; a seismic tremor that devastated Tehachapi and severely damaged portions of Bakersfield. Many of the region's historic residences and commercial business structures were either destroyed outright or suffered sufficient damage to warrant pulling them down.²⁷ Preservation minded officials in Bakersfield, the center of Kern County's political, economic and social structure, have attempted to preserve representative examples of the region's surviving architectural heritage. Much of the effort has been focused in Pioneer Village where a few carpenter-designed buildings reflecting the "amateur-designers" of the 1880s and 1890s in Kern County have been relocated, restored and preserved.²⁸ The ghost town of Calico, north of Barstow and Yermo, is another example of historic preservation in California's inland deserts. Heavily restored examples of Calico's amateur carpenter-designed buildings of the late Nineteenth Century exist today thanks to the financial support and encouragement offered by Walter Knott (of Knott's Berry Farm fame). These structures offer a limited view of residential architecture popular at the end of the Nineteenth Century.

It is a sad fact that in the Twentieth Century very few residences have been designed in California's inland deserts by prominent architects. Bakersfield may point with pride to houses designed by Richard Neutra (Davis House 1936-7) and Frank Lloyd Wright (Albin House 1958). Fresno boasts a residence by Charles and Henry Greene (Mundorff House 1917).²⁹ Owing largely to the restoration efforts of David and Anne Shane, City Officials in Tehachapi are proud to count among their city's treasures the Courtlandt Gross House.³⁰

The Courtlandt Gross House is a significant example of revival residential architecture in a sparsely populated area. The inspiration to emulate Eighteenth Century Dutch-Flemish Colonial architecture offered both Parkinson and Gross a spacious pathway out of the limitations of Kern County's amateur

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carpenter-designed buildings. The Tehachapi stone house for Courtlandt Gross is the result of architectural ideals understood by a masterful architect, ideals which could hardly be appreciated by amateur carpenter-designers. Parkinson's natural sensitivity to the Dutch-Flemish Colonial esthetic, as evidenced by his design of the Tehachapi stone house, shares the same affinity to residential form more popularly associated with such notable California architects as Neutra, Schindler and Gill.

The selection of the Flemish stylistic strain of Dutch Colonial architecture is a valid expression for the serene and quiet valleys and wooded canyons of Tehachapi. One feels when looking upon the Tehachapi stone house that it is the work of a man who was much more than a competent architect; a man who was much more than the mere maker of revival architecture. The numerous complications associated with Dutch-Flemish Colonial design- the subtle relations of window and door openings, the proportions of individual elements to the whole conceptualized scheme- were composed by a master with sensitivity, conviction and alacrity. Although the area might not be rich in architectural history, Donald Parkinson has most assuredly planted a seed of outstanding architecture in Tehachapi deserving of both state and national recognition.³¹

Reviewers of the Gross petition indicated that it is "general National Register policy not to list properties associated with living persons". Courtlandt S. Gross, his wife Alexandra Van Rensselaer Wanamaker and one of their servants were found slain in their Villanova, Pennsylvania residence on the morning of July 16, 1982. Pennsylvania police arrested Roger P. Buehl, 22, for the July 15th slayings. The Los Angeles Times reported on January 19, 1983 that Mr. Buehl was found guilty of murdering Mr. and Mrs. Courtlandt S. Gross and their servant. Mr. Buehl received the death penalty for his wanton act of violence against the Gross household.

Mr. William Schmidt, an officer in Lockheed's Corporate Communications section, provided the following eulogy to the character and quality of life exemplified by Courtlandt S. Gross.

I Remember Courtlandt

"He was a very considerate man. He didn't want to hurt anybody's feelings. The stories about his kindnesses are legion. He made you feel important. Whatever you did for him or with

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him, he made you feel that you were conferring a favor upon him for which he was vastly appreciative. Frequently you wound up realizing that he was actually doing something for you.

"He was apparently oblivious to his surroundings and certainly unconcerned with making an impression. He drove a modest car to work. He occupied a seedy office with an old railway map in the anteroom, a Victorian rolltop desk inside, and a faded carpet under everything. The carpet eventually developed rather large holes, and one day a crew came in to replace it. Gross was plainly puzzled. 'What's the matter with it?' he asked plaintively.

"Someone told him a board chairman shouldn't have holes in his carpet.

"Courtlandt never quite achieved the fame that his more charismatic brother Robert did. But he achieved something equally important--the reputation for being a good leader and a good person. For him, the two were almost synonymous. To be a good leader you first had to be a good person.

"Mr. Gross was a good person--a very good person. He was very good for Lockheed and very good for Lockheed's people. I feel privileged to have known him."32

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Notes

1. Oral histories gathered from friends and business associates of Courtlandt Gross have repeatedly corroborated this contention.
2. For a more complete analysis of Lockheed's sale of the modified Model 14 civil transport to the Royal Air Force see J.W.R. Taylor, Combat Aircraft of the World: From 1909 to the Present, New York, 1969. Particularly relevant are pages 510-511.
3. S. London (Editor), Lockheed Life (Supplement), July 1982, Burbank, California.
4. N. Carlisle (Editor), The Aviation Annual of 1944, New York, 1944, 21.
5. Taylor, Combat Aircraft, 513-514. See also H. Mingos (Editor), The Aircraft Year Book for 1943, New York, 1944, 281-3.
6. The Aircraft War Production Council Board of Directors included the following executives:

Harry Woodhead	Consolidated Aircraft Corp.
Donald W. Douglas	Douglas Aircraft Company
Robert F. Gross	Lockheed Aircraft Corp.
J.H. Kindelberger	North American Aviation, Inc.
Lamotte T. Cohn	Northrup Aircraft, Inc.
T. Claude Ryan	Ryan Aeronautical Company
Courtlandt S. Gross	Vega Aircraft Corp.
G.M. Williams	Vultee Aircraft, Inc.
John C. Lee	General Manager
7. Mingos, Aircraft Year Book, 198.
8. Mingos, Aircraft Year Book, 198.
9. Mingos, Aircraft Year Book, 281.
10. Mingos, Aircraft Year Book, 282. According to Mingos, Vega Aircraft Corporation, under the brilliant leadership of Courtlandt S. Gross, "achieved this miracle of production by

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reducing its airframes to the maximum number of small subassemblies; completing them and building them into major subassemblies which were united finally to form the airplane. There was a maximum of benchwork, and a minimum of work on the partly finished ship which was difficult of access. Reducing this difficulty still further, Vega employed a 'double-deck' system of assembly in which the ships moved past two-story platforms, permitting workers to reach the job on both levels at once. This was increased to a three story platform for the fabrication of B-17 wings. The kit system, in which all parts needed for a certain operation were handed to the assembler together, also speeded production. So did the principle of short-cycle operations, which permitted the unskilled worker to become proficient quickly at one small phase of the big job." 282.

11. R. Alexander, "The Aerospace Industry: Thriving Through War But Planning for Peace," Time, 87, (February 11, 1966), 74.
12. Alexander, "Aerospace," 72. The Time article pointed out that Courtlandt S. Gross, within four years of succeeding his brother Robert as Chairman of Lockheed, greatly increased the aircraft company's sales. In terms of percentages, "sales have risen by 22%, to \$1.75 billion in 1965, and its profits have almost doubled, to an estimated \$52 million," 72.
13. A selected list of Parkinson designed residences between 1904 and 1945 include the following:
 - J.B. Alexander, 1904-5
 - Dr. West Hughes, 1909
 - H.O. Ayer, 1913
 - Thomas Haverty, 1914, 1924
 - John Parkinson, 1918
 - F.H. Wurster, 1919-20
 - Stokes Residence, 1920
 - Gerald Fitzgerald, 1920
 - Mitchell Residence, 1922
 - Donald B. Parkinson, 1922
 - American Potash and Chemical Corporation (Trona, California), 1928
 - Desert Hills, Desert Hills, California, 1936
 - Paul Mantz, 1937
 - Amelia Earhart, 1937
 - F.A. Nugier, 1941
 - Courtlandt S. Gross, 1942

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14. The Parkinson firm was also involved in Arthur Letts' commercial and residential development of Westwood Hills and Westwood Village; a planned community adjacent to the University of California, Los Angeles campus.
15. The Parkinson office also has a long history of designing railroad stations. The larger railroad commissions include:

Southern Pacific Passenger Station, Los Angeles, 1913
Southern Pacific Passenger Station, Visalia, 1915
Union Pacific Restaurant Passenger Station, Yermo, 1922
Union Pacific Hotel and Passenger Station, Caliente, 1922
Union Pacific Passenger Station, Ogden, Utah, 1923
Los Angeles Union Terminal, 1939
16. Oral histories gathered from friends and associates of Donald B. Parkinson corroborate the architect's interest in fast cars and fast planes. Donald Parkinson's fascination with speed was especially echoed in interviews with Andy Dall (November 28, 1981); C. Day Woodford (December 2, 1981) and Sam E. Lunden (December 14, 1981).
17. Donald Parkinson was educated in the discipline of architecture at MIT and had numerous encounters with New England Colonial architecture; a style of architecture which he appreciated and deeply loved.
18. For a more exhaustive account of the early days of Tehachapi, see J. Barras, The Long Road to Tehachapi, Tehachapi, California, 1976, 117-198.
19. Professors David Gebhard (UCSB) and Robert Winter (Occidental) have researched this area extensively. A general overview of the inland deserts may be found in their book A Guide to Architecture in Los Angeles and Southern California, Santa Barbara and Salt Lake City, 1977. See especially 631-634.
20. A detailed history of California's historic buildings in Kern County is found in California Historical Landmarks, Sacramento, California, 1982. See especially 35-41.
21. Barras' Long Road offers an exhaustive historical account on many of these masonry structures. Especially appropriate are pages 143, 156-7, 182 and 201 which are filled with

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- interesting stories and tales on local fires and their effect on the development of Tehachapi and Kern County.
22. Barras, Long Road, 136.
 23. Barras, Long Road, 136.
 24. In a letter to David L. Shane, dated 19 December 1980, Courtlandt S. Gross explained that "stone was available and we thought it would be an attractive material."
 25. Thanks to Parkinson's expertise in engineering, the Tehachapi stone house would suffer little structural damage by the massive earthquake which hit Tehachapi on the morning of July 21, 1952.
 26. R.F. Bailey, Pre-Revolutionary Dutch Houses and Families in Northern New Jersey and Southern New York, New York, 1936, 20.
 27. For a more detailed and factual account see Barras, Long Road, 201-206.
 28. See Gebhard and Winter, Guide, 603-604.
 29. Covered more fully in Gebhard and Winter, Guide, particularly 599-615.
 30. As I was collecting oral histories from long term residents of Tehachapi, the public knowledge of the Gross stone house was found to be quite recent. For years the Gross sanctuary lay abandoned and vandalized. It has only been in recent years, since the restoration efforts of David and Anne Shane, that the stone house has acquired fame. In the years to come I honestly believe the Parkinson designed stone house will be found to exert a pronounced effect on residential architecture in California's inland deserts.
 31. If this house were situated in the New England states, it would fit in quite elegantly with the substantially older and more established colonial residences. As it stands in California's inland desert, thousands of miles from its source of design inspiration, the Tehachapi stone house is a masterful expression of Dutch-Flemish Colonial revivalism in an area sadly lacking in significant architecture.

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32. London, Lockheed Life.

