Phillips Chapel, Christian Methodist Episcopal Church
2001 4th Street
Santa Monica, California
City Landmark Assessment Report

Evaluation Report
Building Permit History
City Directory Research
Photographs
Tax Assessor Map
Sanborn Maps
Additional Photographs

Prepared for:
City of Santa Monica
Planning Division

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PCR Services Corporation
Santa Monica, California

September, 2005

Phillips Chapel, Christian Methodist Episcopal Church
2001 4th Street
City of Santa Monica
APN: 4289-010-026
City Landmark Assessment and Evaluation

BACKGROUND INFORMATION

Description of site or structure, note any major alterations and dates of alterations

The subject property is situated on the southeast corner of 4th and Bay streets on Lot 56 of Block A of the Wave Crest Tract in the City of Santa Monica. The rectangular-shaped lot size is approximately 37 feet by 98 feet. The property consists of a one-story church building with an attached two-story addition located at the rear (east) of the church structure. A small vacant parcel paved with concrete is situated between the subject property and a narrow north-south dead-end alley that opens onto Bay Street. This property was previously evaluated as part of the Santa Monica Historic Resources Inventory, (Phase 3), completed in 1994 by Leslie Heumann and Associates for the City of Santa Monica. At that time, the subject property was given a 5S1 status code indicating that Phillips Chapel was not eligible for listing in the National Register of Historic Places (National Register) but appeared eligible for local Landmark listing or designation under City of Santa Monica criteria related to the property's association with the Colored/Christian Methodist Episcopal congregation and for its origins as a schoolhouse.

Description. The Phillips Chapel is a one- and two-story church building exhibiting Colonial Revival style influences. Rectangular in plan, the building is capped by a front-gabled roof surmounted by a pyramidal-shaped steeple with flared ends. Stucco sheathes the exterior surfaces of the structure. Roof elements include bracketed boxed eaves on the north and south elevations that lead to cornice returns on the front (west) gable face. A wide center entrance flanked by narrow windows on either side defines the symmetrical, west-facing façade (primary elevation). A small circular vent pierces the gable face above the main entrance. The deeply recessed flattened arch entrance leads to double paneled wood doors that is topped by a transom. Faux buttresses located on the north and south corners of the west elevation anchor the building to its concrete foundation. Four tall, narrow openings each containing stained glass windows punctuate the north and south elevations. Low shrubs are planted along the north elevation near the sidewalk.

One- and two-story additions at the rear of the chapel are capped by a flat roof with clay tile coping on the second story and an almost-flat roof with bracketed eaves on the first floor portion of the addition. The second story addition, in particular, is somewhat reflective of the Spanish Colonial Revival style in its flat roof, parapet with red tile coping, and stucco finish. Fenestration of these wings consists primarily of stained glass windows and wood-framed, double-hung sash. A small entrance situated near the east end of the one-story addition opens directly onto the sidewalk.

Building Permits. Although not documented in building permits, primary and secondary research (elucidated in detail below) indicates that a one-room schoolhouse previously located at the corner of Ashland Avenue and 4th Street in Santa Monica was moved to the subject parcel in October 1908. Tax assessor records and Sanborn maps confirm that by 1909 a Colored Methodist Episcopal (CME) Church was located at 2001 4th Street. The City of Santa Monica building permit ledger includes an entry dated January 31, 1910 for $100 in repair work for the CME Church. Additionally, a pair of building permits dated 1942 document an approximate cost of $300 for an enlargement of the chapel and an estimated cost of $100 for plastering the church's exterior. A marble plaque located along the front of the church at the northwest corner states that the building was remodeled in 1949. The plaque commemorates the completion of this remodel work that took place during the 1940s, so no permit matching that date would be anticipated. In 1970, a permit was issued for the erection of a concrete block retaining wall, which consists of a low wall topped by a wooden fence located on the side of the parcel at the property line. No additional building permits are on file with the City suggesting that the property has not experienced significant renovations since the 1940s.

Historic photographs and visual inspection of the subject property reveals that substantial alterations to the chapel building have occurred over the years. A photograph dated 1910 depicts the Colored Methodist Episcopal (CME) Church building as a one-story structure with exhibiting a blending of Folk Victorian and early Colonial Revival style influences capped by a hipped roof with bracketed boxed eaves. Originally, clapboard siding with corner boards sheathed the building's exteriors. A recessed front porch on the primary (west) elevation featured Doric posts and pilasters that supported a broad porch roof beam. Within the porch area were two single paneled entrance doors with simple wood surrounds topped by wood-framed, multipane transoms located on opposite ends of the porch. Centered between the two entrances was a high multipane window that mirrored the transoms in height and design. A historic photograph of the Canyon School erected in the Santa Monica Canyon circa 1906 depicts a schoolhouse that appeared identical to the building seen in the aforementioned CME church photograph dated 1910. In the Canyon School photograph, one of the building's secondary elevations was visible. This side elevation was punctuated by three pairs of elongated multipane windows with simple wood surrounds separated by clapboard siding. Currently, the subject property's roof form and boxed and bracketed eaves, particularly when viewed from the rear looking west, is indicative of its schoolhouse origins. However, below the eaves, the building exhibits none of the original schoolhouse's architectural elements or design on any of its elevations.

Statement of Architectural Significance

As noted above, due to substantial alterations over the years, the subject property no longer retains integrity of design, materials, and workmanship. Historical photographs, Luther Ingersoll's "Century History," Sanborn maps, and previous

research suggest that the building was originally a one-room schoolhouse with Folk Victorian and Colonial Revival architectural elements that was constructed in 1890.[1] Few of these architectural elements are evident in the building today. Following its 1940s modifications, Phillips Chapel is reflective of the vernacular interpretation of the Colonial Revival style popular from the late 1930s through the early post-World War II years as applied to a church building. While the property's architectural style has been altered over the years, as a church structure utilized by the Chapel's African American population during most of the twentieth century, the building's 1949 plaque reflects the pride that the congregation felt for the Chapel's enlargement and façade modifications at that time. As a building type, Phillips Chapel is an example of a church structure modified to reflect the desire of a congregation of modest means to worship in a building that exhibited more of a traditional church-like appearance than the former school building relocated to the site in 1908. As such, the subject property continues to exhibit integrity of location, setting, feeling, and association.

Statement of Historical Importance

Santa Monica. In 1875, the original townsite of Santa Monica was surveyed, including all the land extending from Colorado Street on the south to Montana on the north, and from 26th Street on the east to the Pacific Ocean on the west. Between 1893 and the 1920s, the community operated as a tourist attraction, visited by mostly wealthy patrons. Those areas just outside of the incorporated city limits were semi-rural in setting and were populated with scattered residences. After the advent of the automobile in the 1920s, Santa Monica experienced a significant building boom, with homes being constructed in the tracts north of Montana Avenue and east of Seventh Street for year-round residents.

Ocean Park.[2] The subject property is located one block south of Pico Boulevard within the City of Santa Monica's Ocean Park District. Ocean Park's history was somewhat independent from that of the rest of Santa Monica. Separated from the north by a gully which today is filled by the Santa Monica Freeway, Ocean Park was initially oriented towards the beach where a series of piers and other tourist attractions were erected in the late nineteenth century. Much of the housing during this initial period of development was deliberately temporary in nature. Although residential tracts began to be subdivided from the large blocks of land owned by families such as the Lucas' and the Vawters in the mid-1880s, construction tended to cluster on streets nearest the ocean, with the 4th Street hill as the inland boundary.

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[1] *On page 266 of "Ingersoll's Century History, Santa Monica Bay Cities" published in 1908, Luther A. Ingersoll states that "…in 1888 lots had been secured [for the South Side School] at the corner of Ashland and Fourth and in 1890 a small building erected." Later, on the same page, Ingersoll writes, "…in 1895 another school room was added to the south side school," which suggests that the 1890 date of construction for the original school building is correct.*

[2] *Excerpted from "Santa Monica Historic Resources Inventory, Phase 3: Final Report," pp.13-14.*

In the years following the turn-of-the-twentieth-century, however, building activities intensified. Main Street became the commercial spine of the community, servicing both permanent residents and visitors who lived in the cottages, bungalows, and bungalow courts, which sprang up as far east as Lincoln Boulevard and beyond. By the close of the teens, a substantial portion of Ocean Park had been improved. The twenties and thirties witnessed nearly complete build out of the area, sometimes at the expense of older improvements. This pattern of development has continued in the post World War II era with the result that Ocean Park is characterized by a multi-layered and diverse historical legacy in terms of the ages, styles, and building types it contains.

African Americans in Santa Monica.[3] African Americans have been present in Southern California since the earliest days of the Los Angeles pueblo, but their numbers initially were small. From approximately 188 blacks in all of Los Angeles County in 1880, their population slowly but steadily grew over the ensuing decades.[4] While racial discrimination was never absent from Southern California, the area was relatively hospitable to African Americans in the years from around 1900 until the 1920s. Aware of this, African Americans, primarily from the southern states, came looking for a better life in the Los Angeles region in the first decades of the twentieth century. In line with these trends, census records for the City of Santa Monica indicate that in 1900, out of a total population of 3,057 persons, 60 (or approximately 2%) were identified as Negro.[5] Ten years later, census records show that 191 African Americans resided in Santa Monica.

By the turn-of-the-twentieth-century, Santa Monica's African American and other ethnic communities such as Mexican Americans, Japanese Americans, and eastern European Jews had established themselves in the neighborhoods immediately south of the arroyo that separated Santa Monica's Central Business District and its wealthier residential communities from the less affluent beach and amusement oriented Ocean Park area of the City. Santa Monica's black community was loosely centered around the Pico Boulevard residential neighborhoods from 2nd and 3rd Streets on the west to east of Lincoln Boulevard. It was in this area at the southeast corner of Bay and 4th streets that Santa Monica's growing black population established the City's first black church, the Colored Methodist Episcopal Church's Phillips Chapel (the subject property), in 1908.

As Santa Monica continued its rapid population growth during the 1910s, so did the City's African American population. The 1920 census indicates that 282 blacks had become Santa Monica residents. That year Calvary Baptist Church, another African American church, was formed at a private home located at 17th Street and Broadway in Santa Monica. It later relocated to 1502 20th Street at Broadway (its current location) where a large Colonial Revival style church building was constructed in

[3] *Adapted from "Santa Monica: A History On the Edge," by Paula A. Scott. Arcadia Publishing, Charleston South Carolina. 2004*
[4] *Ibid, p.51.*
[5] *Census Bureau Publication 9/25/1946, series p-sc, No. 175. Santa Monica (Calif.) Population.*

1947. In 1923, three years after the founding of Calvary Baptist Church, the City's black population was large enough to sustain yet another church, the First African Methodist Episcopal (AME) Church, which met at 1720 Broadway. First AME later relocated to 1823 Michigan Avenue at 18th Street where its Colonial Revival style church was extensively remodeled in 1951 and again in 1995.

Following Phillips Chapel's establishment in 1908, evidence suggests that the center of the African American community began to move east and north of Ocean Park to what became known as the Pico Neighborhood with boundaries consisting of Lincoln Boulevard and the City Limits on the west and east, respectively, and Colorado Avenue and Pico Boulevard on the north and south. It appears that newly arriving African Americans and other ethnic minorities migrating to Santa Monica in the late teens and 1920s found the cost of accommodations to be more affordable in the Pico Neighborhood than the increasingly expensive neighborhoods closer to the ocean. Additionally, as will be shown, non-Caucasians were becoming increasingly less welcome in the City's beach areas by the 1920s. Just as the northern portion of Ocean Park in which Phillips Chapel was established had consisted of a mix of African Americans, Mexican Americans, Asians and recent immigrants of modest means around the turn-of-the-twentieth century, so, too, was the emerging Pico Neighborhood of the 1920s. Both Calvary Baptist Church and First AME Church chose locations in the Pico Neighborhood during this period to serve the area's growing African American populations.

Santa Monica census takers counted 740 African Americans in the City in 1930 and 1,265 black residents in 1940. However, due to the simultaneous surge in the overall population of Santa Monica during this time period, the percentage of African Americans in the City never surpassed 2.4 percent.[6]

In Santa Monica, social life for African Americans centered around the family, the church, their social organizations, and the limited number of public places and private enterprises which allowed them patronage. One of the first black-owned businesses in Santa Monica, a shoeshine parlor, was established in 1907 by Gilbert McCarroll on Pier Avenue in the Ocean Park District. Due to racial discrimination most African Americans in the Los Angeles region in general and Santa Monica in particular were confined to domestic and service work prior to 1940. According to CME church records and city directories, some of the occupations for African American members of Phillips Chapel during this period included laborer, bricklayer, chauffer/driver, janitor, porter, carpenter, gardener and liquor store operator.

Starting in the 1920s, the relatively good social and economic conditions that initially attracted blacks to Santa Monica in the late nineteenth and early twentieth centuries deteriorated. By the 1920s, increased anti-black prejudice and restrictive real estate covenants became daily facts of life for the City's black citizens. In terms of recreational activities in the City, African Americans were barred from virtually all of Santa Monica's beaches. One of the most notorious instances of this

[6] *Ibid.*

discriminatory policy occurred on May 31, 1920 when Arthur Valentine, an African American chauffer and his family, chose to celebrate the Memorial Day holiday at the whites-only beach in Santa Monica. Confronted by three sheriff's deputies and ordered to leave the area, Valentine resisted and was beaten, shot, and arrested by the deputies. Despite the dismissal of charges against Valentine, the incident crystallized the status of black Americans in Santa Monica during the 1920s, but also resulted in blacks subsequently claiming a portion of the public beach located at the foot of Pico Boulevard for themselves.

Soon known as "Inkwell" beach, the stretch of sand was located near the ruins of Santa Monica's Crystal Plunge, a former open-air swimming pool that had been abandoned following a flood in 1905. A small, black-owned bathhouse called La Bonita offered changing rooms and rented swimsuits to African American beachgoers from its location on Pico Boulevard approximately midway between Phillips Chapel and Inkwell beach in what was then the heart of the African American community in Santa Monica. Although delineated by a "for Negroes only" sign, Inkwell Beach became an oasis for African American beachgoers from throughout Southern California during the 1920s.

Following the establishment of Inkwell Beach a group of black investors from Los Angeles attempted to purchase the adjacent Crystal Plunge property for the construction of an African American bathhouse and amusement area in 1922. The attempt was thwarted by the actions of a hastily organized white property owners association dubbed the Santa Monica Bay Protective League who denounced the plans as "…very detrimental to our property values and our bay district as a whole."[7] Additionally, the League's founding statement concluded "We believe that they should procure a beach of their own at a point separate and apart from all white beaches – which would eliminate all possible friction for all time to come. We invite any and all citizens to notify the secretary of any menace which needs the attention of this League." Within one month of the League's founding, the *Los Angeles Times* reported that it had succeeded in getting an ordinance passed by Santa Monica's commissioners that denied a permit for the construction of the bathhouse and amusement area for African Americans.[8] Additionally, ostensibly due to complaints by neighbors, the Protective League convinced the City to ban all dance halls in residential neighborhoods, effectively closing George Caldwell's Dance Hall, a popular black nightclub located at the corner of Pico Boulevard and 3rd Street, one block northwest of the subject property. Soon, large property owners such as Robert C. Gillis and C.L. Bundy, who were subdividing several thousand feet of Santa Monica beach frontage, placed a Caucasian restriction on their properties barring African Americans from ownership or occupation.[9] The *Times'* July 30, 1922 article concluded, "Property owners throughout the district are being urged to follow suit

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[7] *Los Angeles Times, "Caucasians Organize Protective League: Segregation of Races at Beaches Object of Santa Monica Body," June 9, 1922, p.14.*

[8] *Los Angeles Times, "Settlement of Negroes is Opposed: Santa Monica and Ocean Park Block Plans for Colony of Colored Folk," July 30, 1922, p.V7.*

[9] *Ibid.*

with a Caucasian clause which will prevent the leasing, occupancy or sale of any property to persons not of the Caucasian race."

Segregated beaches were struck down by the courts in 1927, yet Inkwell remained a popular African American beach destination through the 1940s and the place where the first documented black surfer, Santa Monica High School student Nick Gabaldon, mastered the sport.[10]

During the Great Depression years of the 1930s, competition for jobs made Santa Monica even less hospitable for blacks than it had been during the 1920s. However, the outbreak of the Second World War changed the employment picture for African Americans in Southern California due to the tremendous demand for workers in defense manufacturing industries. In Santa Monica, the Douglas Aircraft plant began hiring black men and women in the summer of 1942, although the jobs were often the plant's least desirable. Nonetheless, defense wages were better than in other fields and black participation in war production, as well as service in the military, helped pave the way for changes in the decades after the war.

The demand for war production workers substantially increased the size of the City's African American population. While an estimated 10,000 to 12,000 blacks were arriving in Los Angeles monthly during 1943, tripling the county's black population, Santa Monica's African American population increased from approximately 1,265 in 1940 to approximately 4,060 by 1960, the majority of whom had migrated to the City during the war years.[11]

Additionally, several black-oriented newspapers had been established during the 1940s, *The Bay Cities Informer* and *The Plaindealer,* that proclaimed their dedication to the advancement and welfare of the black community. The papers ran stories calling for better city services for the black and ethnic Pico neighborhood as well as calls for self-improvement.

Following the end of World War II and continuing into the 1960s, the Santa Monica branch of the NAACP assisted in the breaking down of the City's remaining racial barriers. In 1945, an African American named John Rucker Jr., successfully challenged the City's de facto segregation of movie theaters with NAACP legal backing. When black war veteran and Santa Monica resident George Whittaker was denied a job at the City's newly opened Sears store, the NAACP organized picket lines that eventually led to the hiring of an African American stock clerk and the later employment of many other blacks at the store. Opportunities to work for the City were slowly opening up as well, due to pressure from African Americans. During the 1960s, the civil rights movement in Santa Monica continued to gain strength. That

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[10] *Los Angeles Times, "L.A. Then and Now: In 'Whites Only' Era, an Oasis for L.A.'s Blacks," by Cecilia Rasmussen. July 3, 2005, p. B2.*

[11] *Census Bureau Publication 9/25/1946, series p-sc, No. 175. Santa Monica (Calif.) Population. Socio/Economic Study, Santa Monica, California [draft report], Santa Monica Planning Department, 1974, p.45.*

progress had been made was undeniable when Nathaniel Trives became the City's first African American mayor in 1975.

However, while progress in civil rights was being attained in the 1960s, the construction of the western terminus of the Interstate 10 freeway in Santa Monica resulted in the demolition of large sections of the Pico neighborhoods south of Olympic Boulevard that contained the homes of many of Santa Monica's black and ethnic populations. In addition, many modest dwellings of these same populations had been demolished in the 1950s in the expansion of Santa Monica's civic center. Due primarily to the strong lobbying of Robert E. McClure, longtime editor of the local *Outlook* newspaper, member of the state highway commission, and tireless civic booster, Santa Monica won out over Venice as the freeway's final endpoint. Although the eight traffic lanes of Interstate 10 amplified the physical division where the arroyo, and later, Olympic Boulevard, had previously bisected the City, its proponents believed that the freeway was a sign of progress, convenience, and future prosperity. However, "in a decision that has been defended as economically sensible and decried as racist, city officials elected to route the freeway directly through the heart of the City's ethnic neighborhood. In the process, the area that African Americans knew as the Pico Quarter or Pico Neighborhood…was eviscerated by the freeway."[12] This is the area that had become the center of Santa Monica's African American community since the 1920s and the location of two of the City's three black churches.[13]

Churches in Santa Monica and Religious Architecture. Many of the immigrants to Southern California arriving from the Midwestern and Eastern regions of the United States during the boom of the 1880s through the post-World War II years were regular churchgoers, who, upon their arrival, typically erected religious buildings in areas conveniently located to their residential neighborhoods. Due to the racial and social attitudes of the time, these churches were segregated by race and often by ethnicity.

Representing a broad diversity of denominations and sects, religious buildings of assorted sizes and architectural styles appeared along major thoroughfares and within residential neighborhoods in the Los Angeles region during this period, including the City of Santa Monica. In 1899, approximately 14 churches were listed in the Santa Monica City Directory of that year, including Baptist, Catholic, Episcopal, Methodist, Presbyterian, and Christian Science denominations. Nine years later, in 1908, Santa Monica's first African American church, Phillips Chapel Colored Methodist Episcopal Church (the subject property) was formally established with the relocation and conversion of a former schoolhouse from 4th Street and Ashland Avenue to its present location at 4th and Bay streets in the Ocean Park area of the City.

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[12] *Scott, Paula A. "Santa Monica: A History On the Edge," Arcadia Publishing, Charleston South Carolina. 2004, pp.134-135.*

[13] *Following the completion of Interstate 10, Calvary Baptist Church found itself on the north side of the freeway while First AME Church was on the south side within the Pico Neighborhood.*

Concomitant with the growing wealth and population of Santa Monica in the 1920s, the number of local churches representing most of the established Christian denominations also increased and by 1925, twenty-six churches were listed in the city directory. A majority of Santa Monica's mainstream churches in the 1920s were located on or in the vicinity of Arizona Avenue between 4th and 19th Streets. Others were located in the less affluent Ocean Park area of the City in which the subject property was situated. In addition to Phillips Chapel, two other African American churches had been established in the City by 1925, Calvary Baptist Church and the First AME Church. These latter two churches were located in the lower income, mixed race Pico Neighborhood relatively far from the mainstream white churches situated to the north and west.

As was true throughout Southern California, in Santa Monica church architecture in the years between World War I and World War II tended to reflect the popular revival styles of the day, including Spanish Colonial Revival, Tudor Revival, and Neoclassical. Phillips Chapel, due to its former life as a school, was originally influenced by Folk Victorian and Colonial Revival styles prior to its relocation to its present site and conversion for religious use some 18 years later. Its substantial remodeling during the 1940s into a building reflective of the traditional Colonial Revival style is consistent with the design of the large Calvary Baptist Church erected in 1947 and the rebuilding of the First AME Church in 1951, both of which were also designed in the front-gabled Colonial Revival style (with tall steeple) apparently popular for church architecture in the African American community at that time. In comparison with Phillips Chapel, the other two African American churches in Santa Monica were considerably larger and more prominent structures situated on large parcels, perhaps due to the black community's population shift away from Ocean Beach and to the Pico Neighborhood that had occurred by the 1940s.

Starting in the 1930s, corresponding with anxiety arising from the Great Depression, a number of relatively small Pentecostal and evangelical churches appeared in Santa Monica in addition to the larger, established churches. The 37 churches listed in the 1938 City Directory included a cluster of small churches, many of which survived into the postwar years as yet newer denominations appeared. In contrast with the mainstream churches, the smaller churches tended to locate further east and south from Santa Monica's downtown. Architecturally, unlike the large established churches, the smaller churches were often vernacular in style with minimal exterior religious iconography (steeples, crosses, faux stained glass). In 1947-48, there were 48 churches listed in Santa Monica, a majority of them small and non-traditional. By the early 1960s, the number of churches in Santa Monica had declined slightly to 44 with the same relative mix of large, traditional churches and smaller, non-traditional churches as seen in the late 1940s.

During the decades following World War II, American architecture was strongly influenced by Modernism. Religious architecture in Southern California was no exception. Numerous churches of all denominations and sizes throughout the Los

Angeles region constructed after 1945 were designed in a wide variety of forms, from rectilinear to organic, using such materials as reinforced concrete, plate glass, and aluminum mullions. In contrast, when Phillips Chapel's remodeling was completed in 1949, the building primarily reflected a traditional Colonial Revival style churchlike appearance complete with a gabled roof, narrow stained glass windows, and a steeple.

The Colored Methodist Episcopal Church (now Christian Methodist Episcopal Church).[14] The first independent black churches in the United States were formed in New York, Philadelphia, and Baltimore. The earliest separatist church movement among African Americans led to the founding of the African Methodist Episcopal Church (AME) in 1816 and African Methodist Episcopal Zion Church (AMEZ) in 1821 as well as many Baptist churches during this time period. The themes found in the writings and preaching of the independent black church movement were justice, liberation, home, love, and suffering. African Americans also used their new churches for coping with the social, political, and economic needs of the their communities.

The Colored Methodist Episcopal Church, or the CME Church as it is commonly called, came into existence in 1870 as a result of the movement from slavery to freedom. It grew out of the Methodist Episcopal Church South (MECS), a denomination that had itself separated from the Methodist Episcopal Church in 1844 over the issue of slavery. From that time until the end of the Civil War, slaves were a large part of the membership of the MECS. Some blacks accepted the Methodist doctrine as it was. However, following emancipation, a desire arose among some blacks to have and control their own church organization. With the advice and assistance of the MECS, 41 freed slaves organized the colored branch of the church in December 1870, and elected two preachers, William H. Miles of Kentucky and Richard V. Vanderhorst of Georgia, as their first bishops.

Education of the former slaves and their children was a major priority for the MECS and CME Churches. With the active assistance and financial support of the MECS, several CME affiliated schools were established across the South, including Lane College (Jackson, Tennessee), Paine College (Augusta, Georgia), Miles College (Birmingham, Alabama), Mississippi Industrial College (Holly Springs, Mississippi), and Texas College (Tyler, Texas).

By the late nineteenth century, the CME Church had established a number of districts of which the Fifth Episcopal District, led by Bishop Charles Henry Phillips, consisted of the Tennessee, Texas, West Texas, and East Texas Conferences. It was from the West Texas Conference that the Los Angeles and Santa Monica missions of the CME Church would be established.

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[14] *Adapted from the Christian Methodist Episcopal Church website (www.c-m-e.org) and a term paper by Alison R. Jefferson, "Phillips Chapel CME Church," Spring, 2005. p.10.*

Phillips Chapel (Santa Monica). During the early twentieth century as Southern California was experiencing rapid population growth, branch congregations of many church denominations formed in towns throughout the region. In the Los Angeles area, where a substantial and growing population of African Americans was located, CME church members who had migrated from the South petitioned Bishop Phillips for a Los Angeles branch (or mission) to be established there and in the City of Santa Monica. In November 1906, Bishop Phillips sent Reverend J.W. Reese from the El Paso District of the West Texas Conference to Los Angeles as the first appointee to the far West.[15] At a session of the West Texas Conference held in 1907, Bishop Phillips appointed Reverend F. Herod to the Santa Monica mission and reaffirmed Reverend J.W. Reese's appointment to the Los Angeles mission.[16]

During the summer of 1908, Bishop Phillips arrived in Los Angeles from his headquarters in Nashville, Tennessee to assist in the establishment of the Los Angeles and Santa Monica missions, both of which would be named Phillips Chapel in honor of the District's presiding bishop. It was during Phillips' visit that a former Ocean Park schoolhouse was purchased from the Santa Monica school board and soon relocated and converted into the first CME Church in the City.[17] The cost of the building and its relocation from Ashland Avenue and 4th Street to its current location at Bay and 4th streets in October 1908 was reportedly paid for by funds raised by CME churches throughout the United States, the local Methodist Episcopal Church, and from the growing local CME membership.

A November 1, 1909 article in *The Daily Outlook* celebrated the laying of the Santa Monica Phillips Chapel CME Church corner stone, which had occurred the previous day. The dedication ceremony had attracted black and white ministers and approximately 100 celebrants from throughout the Los Angeles region with the festivities overseen by Presiding Elder, the Reverend S.L. Harris of the Los Angeles CME mission, and Santa Monica CME Church pastor J.A. Stout.

Historic photographs, church records, and the recollections of longtime church members reveal that Phillips Chapel had a substantial role in the social and cultural history of Santa Monica's African American community, especially in its early years prior to the establishment of the City's other two black churches during the 1920s. This was due, in part, to the limited number of public spaces and private businesses that allowed African Americans to gather for their activities. In 1910, the Crescent Bay Lodge No. 19, a black Masonic order, was formed and met regularly at Phillips Chapel. Not surprisingly, one of its founding members, black businessman Arthur L. Reese, was also a member of Santa Monica CME Church. Since its founding to

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[15] *Phillips, C.H., "The History of the Colored Methodist Episcopal Church in America: Comprising Its Organization, Subsequent Development and Present Status," Third Edition, Jackson, Tennessee. 1925, pp.356-358.*

[16] *Ibid, p. 358.*

[17] *Lakey, Othal Hawthorne, "The History of the CME Church (Revised)," Memphis, Tennessee: CME Publishing House, 1985. p.349.*

the present day, Phillips Church has been the location of numerous picnics and other social gatherings for the City's African American community.

Sanborn maps and city directories indicate that as early as 1912 a small one-story dwelling situated on the east end of the church's rectangular parcel served as the Phillips Chapel parsonage with the address of 412 Bay Street. In 1946, a single-family residence located at 401 Bay Street on the northeast corner of 4th and Bay streets across from the chapel was purchased by the church for use as a parsonage. While the original parsonage was later removed from the chapel property and the area paved with concrete, the 401 Bay Street dwelling remains the Phillips Chapel parsonage today.

Church records indicate that three of the charter members of Phillips Chapel - Mrs. Luvater Fritz, Mrs. Liza Heard, and Mrs. Ada Whitley - were among the earliest African American residents in Santa Monica. Of these, Mrs. Ada Whitley was identified in a commemorative program marking the 50th anniversary of the Phillips Chapel as the "Mother of the Church" of what became the California Conference of the CME Church.[18] Additionally, each of the chapel's 16 stained glass windows that were installed during the building's 1940s renovations contains commemorations identifying individual and family names of various church members. Previous research identifies many of these names as Santa Monica residents with home addresses in the Ocean Park area near Phillips Chapel and streets located further east between 14th and 21st Streets, and Santa Monica and Pico boulevards. City directories and church records identify numerous pastors who led the Phillips Chapel congregation during the twentieth century including pastors J.A. Stout, W.B. Butler, G.E. Parham, David Parker, and J.W. Bircher. However, no information regarding notable accomplishments of these individuals outside the context of their service to the church was uncovered during the current survey process.

During the second half of the twentieth century and the first years of the new century, Phillips Chapel Christian Methodist Episcopal Church has continued to thrive as a religious institution serving Santa Monica and the local African American community. Today, the chapel and church parsonage constitutes the church's holdings. In 2006, Phillips Chapel will celebrate its 100th year as a church community and as the first and oldest continuously operating African American church in the City of Santa Monica.

Person(s) of Historical Importance

Whereas church congregations may include as their members individuals of historical importance or prominence in the community, our current research did not identify any members or church leaders who appeared to be historically significant whose specific contributions to history can be identified or directly connected to this property.

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[18] *Smith, Nancy. "Blacks Develop Own Culture: Centennial of Santa Monica," The Evening Outlook, May 17, 1975, p.B8.*

Statement of other significance

No evidence was discovered in the current research process to indicate other significance. Further, the property does not appear to meet criteria for high aesthetic or artistic value as it is defined in the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*.

Is the structure representative of a style in the City that is no longer prevalent?

Santa Monica churches with larger congregations typically have gathered sufficient resources to commission church buildings in the City that are more accurate architectural representations of the various revival styles popular in the twentieth century, such as the Colonial Revival style. Specifically, the City's other two black churches, Calvary Baptist Church and First AME Church, with their larger congregations were able to support the construction of significantly larger church buildings on their properties after World War II. The Calvary Baptist Church's new chapel was constructed in 1947 and is a large and imposing Colonial Revival style building of wood frame construction with a prominent steeple. Similarly, First AME Church with its sizeable congregation succeeded in substantially enlarging their church building in 1951, also in a Colonial Revival style, and again in 1995. In contrast, the smaller Santa Monica CME Church congregation was able to fund the remodeling of its chapel in a style and level of architectural detail reflective of its means at that time, which, apparently, was quite modest. Therefore, the subject property is a physical manifestation of the history of the CME Church in Santa Monica as it evolved from its humble origins as a relocated Victorian era schoolhouse to its 1940s-era Colonial Revival style remodel seen today. Given the circumstances of the chapel's origins and the history of its congregation, its current style is representative of a modest vernacular Colonial Revival style church building in the City that is not especially prevalent today.

Does the structure contribute to a potential historic district?

It does not appear that there is a potential historic district in the area surrounding this property. The area has been severely compromised by the in-fill of post-World War II multi-story apartment buildings and condominium complexes, the loss of housing stock from the first quarter of the twentieth century, and the construction of the Santa Monica Freeway one block north of the subject property. However, a thematic grouping consisting of the three African American churches that were established prior to World War II exists within the City that appears to constitute a potential historic district. The three properties share a common social, cultural and religious history centering on the desire to establish community meeting places serving the City's growing African American population in the first decades of the twentieth century in neighborhoods close to their congregations.

CONCLUSION

In summary, based on current research and the above assessment, the property located at 2001 4th Street appears to meet several of the City of Santa Monica's Landmark Criteria. The property was evaluated according to statutory criteria as follows:

Landmark Criteria:

9.36.100(a)(1) It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political or architectural history of the City.

> The subject property appears to satisfy this criterion. The Phillips Chapel building illustrates the determination of one of the City's longest established minority groups to own and operate a religious institution in order to serve the spiritual, social, and cultural needs of its community. As the first African American church established in Santa Monica during a period when the races rarely mixed in worship, the property is a testament to the contributions that the City's black residents have made to the cultural, social, and economic growth of the City since the first years of the twentieth century. This history is reflected in the fact that the chapel is a physical manifestation of the black community's presence in Santa Monica since the earliest years of the City's growth. Additionally, despite attempts to restrict the activities and rights of African Americans in the City's increasingly prosperous beach areas prior to World War II, the continued presence of Phillips Chapel not far from the beach in Ocean Park symbolizes the resilience of the black community in the face of such social and political pressures. Further, Phillips Chapel is perhaps the only remaining building in Ocean Park that exemplifies the area's cultural and social role as the historic center of the City's black community prior to the community's drift toward the Pico Neighborhood later in the twentieth century. As a result, the loss of physical integrity to Phillips Chapel due to modifications over the years does not compromise the building's cultural, social, and political importance to the City for the reasons outlined above.

9.36.100(a)(2) It has aesthetic or artistic interest or value, or other noteworthy interest or value.

> The building has been remodeled over the years. Because of these changes, it no longer articulates a particular or noteworthy concept of design sufficient enough to express an aesthetic ideal beyond that represented by other properties of the same style located in the City. Therefore, the subject property does not meet this criterion.

9.36.100(a)(3) It is identified with historic personages or with important events in local, state or national history.

> The laying of Phillips Chapel's cornerstone in 1909 was a highly significant event in Santa Monica because it represented the first formal establishment of an African

American religious institution in the history of the City. Given the de facto separation of churches by race during this period, the Colored Methodist Episcopal Church in Santa Monica was the only place where the City's black residents could conveniently worship until the establishment of Santa Monica's Calvary Baptist Church in 1920. Current research, however, did not reveal information to directly link the subject property with persons of historic significance, including Phillips Chapel's many pastors who served the congregation during the twentieth century. Therefore, the subject property does not appear to satisfy this criterion.

9.36.100(a)(4) It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship, or is a unique or rare example of an architectural design, detail or historical type valuable to such a study.

The subject property was originally a small schoolhouse that exhibited a combination of Folk Victorian and early Colonial Revival architectural styles that was remodeled in the 1940s to reflect Colonial Revival style influences that were commonly applied to religious buildings during this time period. Of the building's original nineteenth century elements, the hipped roof form (as seen from the rear), and boxed and bracketed eaves are the only, but noteworthy, indication that Phillips Chapel is an early building from Santa Monica's first years as a City.

The remodeled Phillips Chapel incorporates a number of the features of the mid-century Colonial Revival idiom as applied to church buildings including a rectangular plan, a front-gabled roof, steeple, elongated stained glass windows, and a recessed center entrance. Its modifications do not reflect expert craftsmanship or evidence of a high level of architectural design. On the contrary, the building is indicative of the aspirations of a small congregation of modest means attempting to impart a more churchlike appearance to a former schoolhouse. However, the subject property is not considered a unique or rare example of an architectural design, detail, or historical type since other, more representative examples of the Colonial Revival style as applied to a church building can be found in the City's two other African American churches, Calvary Baptist Church (1502 20th Street) and First AME Church (1823 Michigan Avenue), constructed or remodeled within a few years of Phillips Chapel. Therefore, the subject property does not appear to satisfy this criterion.

9.36.100(a)(5) It is a significant or a representative example of the work or product of a notable builder, designer or architect.

During the current research process, no information regarding the builder, designer, or architect of the original schoolhouse or its subsequent 1940s era remodel was uncovered. Therefore, due to the lack of association with a notable building, designer, or architect the subject property does not appear eligible for local landmark designation under this criterion.

9.36.100(a)(6) It has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

The subject property is located on the southeast corner of Bay and 4th streets, the latter of which is a highly traveled thoroughfare in the City's Ocean Park District. Nonetheless, due to the chapel's modest size, it blends into the neighborhood and is not especially prominent, particularly as viewed by motorists. Therefore, the subject property does not appear to meet this criterion.

CITY DIRECTORY RESEARCH

Phillips Chapel, 2001 4th Street

Year	Entry
1899	No listing
1905	No listing
1912	Phillip's Chapel, Colored M E Church, 4th Street at the corner of Bay Street, Santa Monica. Reverend J.A. Stout, pastor. h 412 Bay Street, Santa Monica
1913-14	Phillip's Chapel, Colored M E Church, 4th Street at the corner of Bay Street, Santa Monica. Reverend J.A. Stout, pastor. h 412 Bay Street, Santa Monica
1918	Colored M E Church (Phillips Chapel), 4th Street at the southeast corner of Bay Street, Ocean Park. Reverend W.B. Butler, pastor.
1923-24	Colored M E Church (Phillips Chapel), 2001 4th Street at the southeast corner of Bay Street, Ocean Park. Reverend G.E. Parham, pastor. h 412 Bay Street, Ocean Park
1925	Colored M E Church (Phillips Chapel), 2001 4th Street at the southeast corner of Bay Street, Ocean Park. Reverend David Parker, pastor. h 412 Bay Street, Ocean Park
1938	Phillips Chapel (colored), 2001 4th Street, Ocean Park. Reverend J.W. Bircher, pastor. h 412 Bay Street, Ocean Park.
1947-48	Phillips Chapel (colored), 2001 4th Street, Ocean Park.
1954	Phillips Chapel, 2001 4th Street
1961	Phillips Chapel, 2001 4th Street

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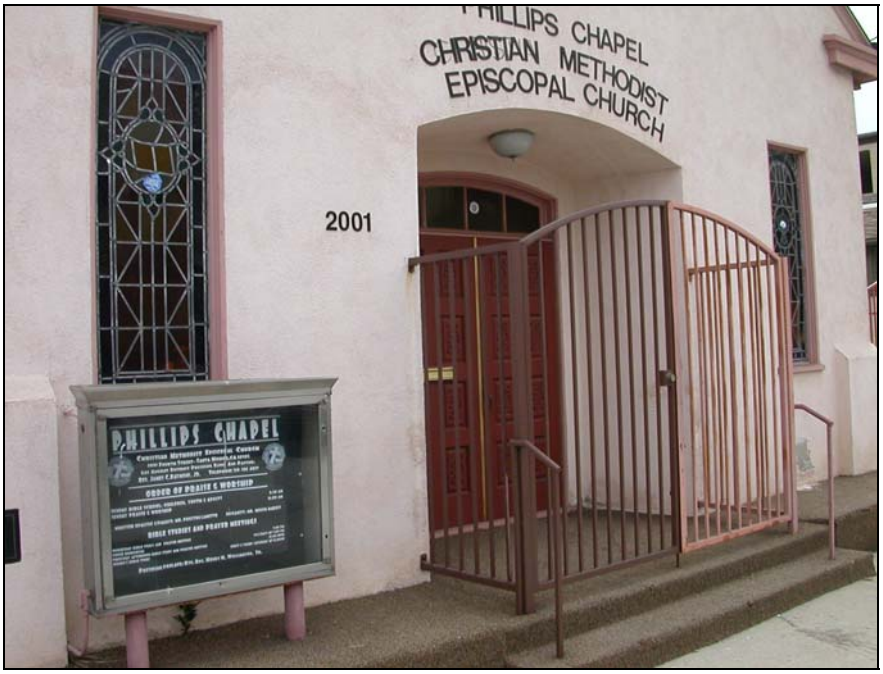
PHOTOGRAPHS

Primary (west) and south elevations, looking northeast.

Primary (north) elevation, looking southwest.

South elevation, looking northeast.

East elevation, looking southwest.



Entrance detail, looking southeast.

Roof detail, looking northeast.

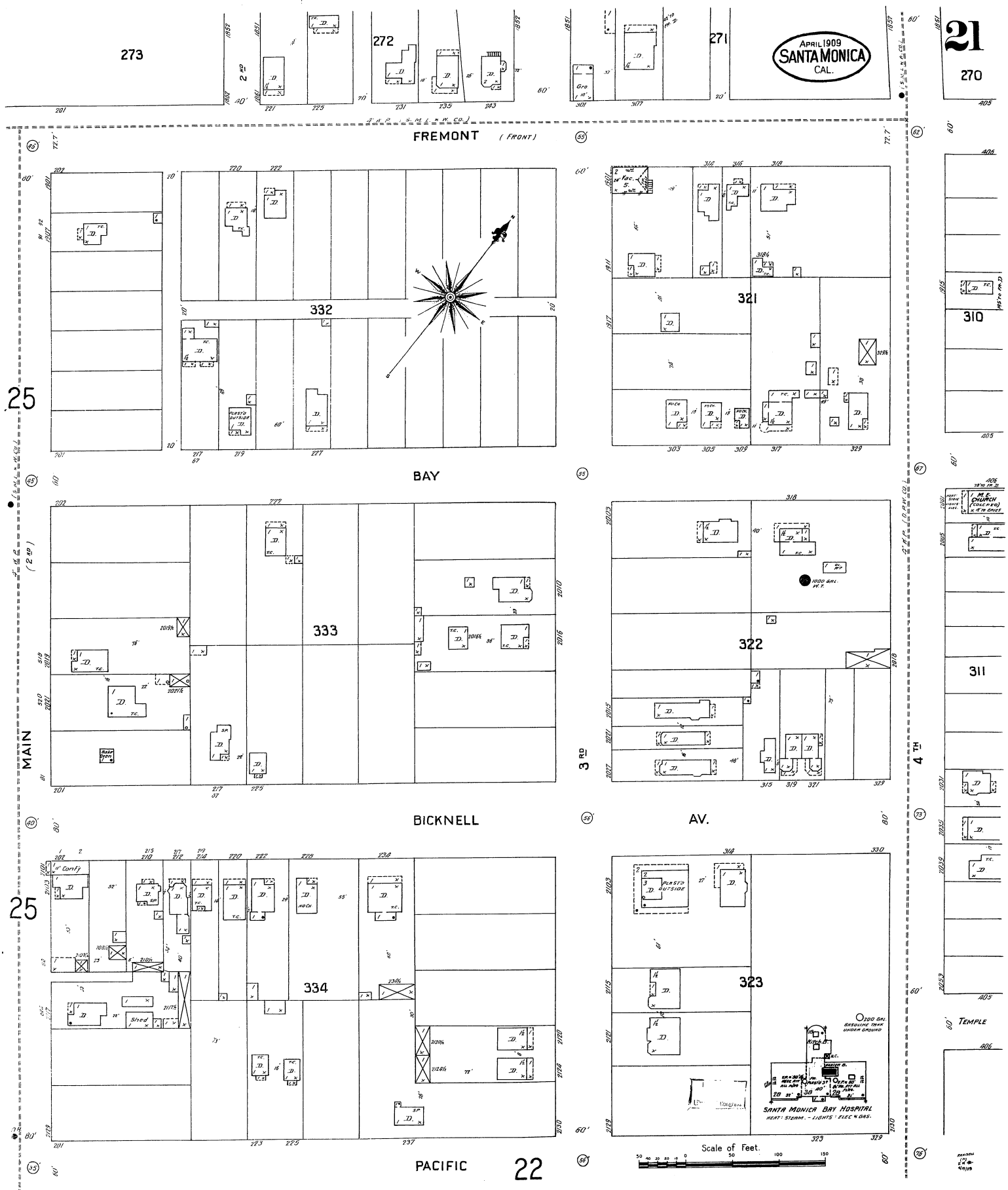
Stained glass window detail, looking southwest.

Steeple, looking northeast.

Context view, looking south from 4th Street. 2001 4th Street (subject property) is on far left.

Context view, looking north from 4th Street. 2001 4th Street (subject property) is on far right.

MISCELLENOUS ATTACHMENTS


APRIL 1909
SANTA MONICA
CAL.
21
273
272
271
270
2 ND
FREMONT (FRONT)
332
321
310
25
BAY
333
322
311
MAIN
3 RD
4 TH
BICKNELL
AV.
334
323
PACIFIC
22
M. E. CHURCH
SANTA MONICA BAY HOSPITAL
HEAT: STEAM. - LIGHTS: ELEC. & GAS.
TEMPLE
Scale of Feet.

SANTA MONICA, CAL.

41

SCALE 100 FT TO AN INCH

PRINCETON

WILSHIRE B'L'V'D

ARIZONA AV.

SANTA MONICA B'L'V'D

UTAH AV.

25TH ST.

26TH ST.

8TH ST.

7TH AV.

6TH ST.

5TH ST.

4TH ST.

MOUNTAIN VIEW AV.

BAY

GRANT

PACIFIC

STRAND

PICO

SANTA MONICA HIGH SCHOOL

PRIVATE DRIVE

584 592 626 585 593 627 459 461 468 300 460 462 475 268 269 310 301 302 311 312 40 42 22 31

Scale 100 Ft. to One Inch.

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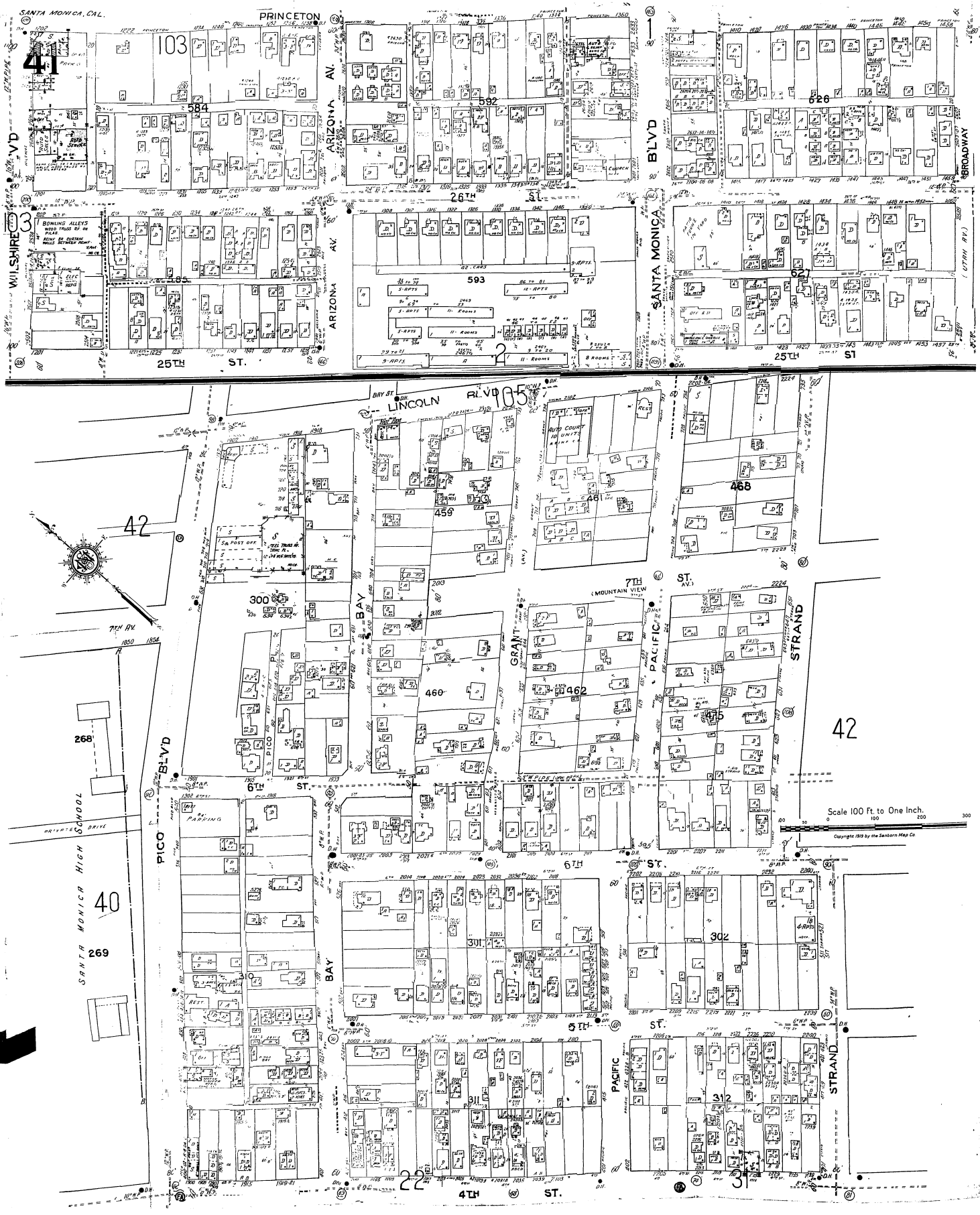
SANTA MONICA, CAL.
PRINCETON
WILSHIRE BLVD
ARIZONA AV.
26TH ST.
SANTA MONICA BLVD
BROADWAY
25TH ST.
(UTH AV.)
LINCOLN BLVD
BAY ST.
7TH (MOUNTAIN VIEW) ST.
7TH AV.
PICO BLVD
6TH ST.
5TH ST.
4TH ST.
PACIFIC
STRAND
GRANT
BAY
PRIVATE DRIVE
SANTA MONICA HIGH SCHOOL
PARKING
BOWLING ALLEYS
AUTO COURT
Scale 100 Ft. to One Inch.
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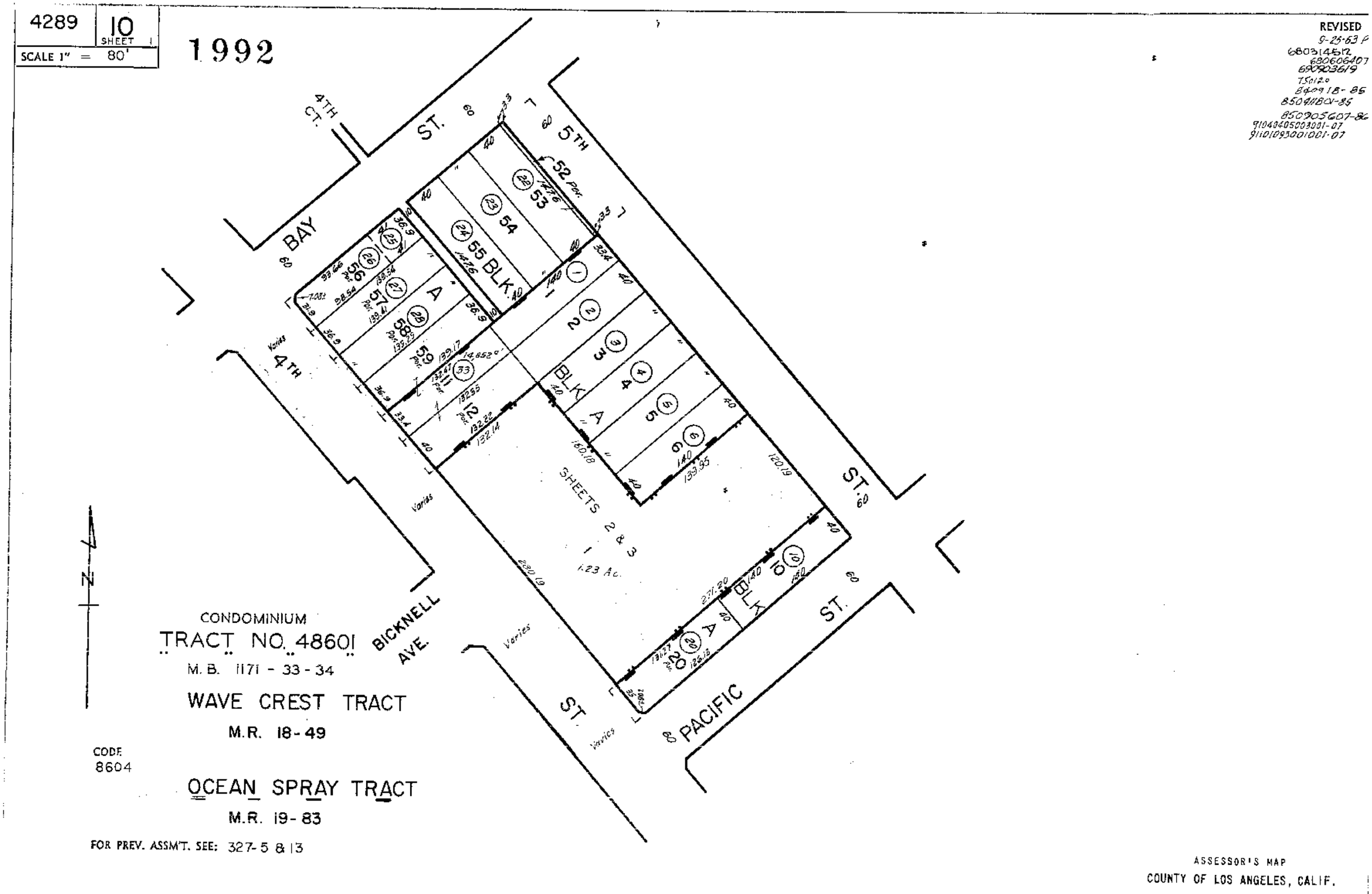
County of Los Angeles: Rick Auerbach, Assessor



PHOTOGRAPH

Phillips Chapel CME Church, 1910.

Source: Santa Monica Public Library Image Archives.

PHOTOGRAPH

Canyon School, Santa Monica Canyon, ca. 1906.

Source: Santa Monica Public Library Image Archives.