

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

1. Name of Property

Historic Name: Hermann Park Municipal Golf Clubhouse
Other name/site number: Historic Clubhouse at Hermann Park
Name of related multiple property listing: N/A

2. Location

Street & number: 6201 Hermann Park Drive
City or town: Houston State: Texas County: Harris
Not for publication: [] Vicinity: []

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[] nomination [] request for determination of eligibility) meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my
opinion, the property [] meets [] does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
[] national [] statewide [] local

Applicable National Register Criteria: [] A [] B [] C [] D

Signature of certifying official / Title: Mark Wolfe, State Historic Preservation Officer
Date: 12/16/19
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property [] meets [] does not meet the National Register criteria.
Signature of commenting or other official
Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
[] entered in the National Register
[] determined eligible for the National Register
[] determined not eligible for the National Register.
[] removed from the National Register
[] other, explain: _____

Signature of the Keeper

Date of Action

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

5. Classification

Ownership of Property

<input type="checkbox"/>	Private
<input checked="" type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register: N/A

6. Function or Use

Historic Functions: Social: Clubhouse

Current Functions: Social: Civic

7. Description

Architectural Classification: Late 19th and 20th Century Revivals: Spanish Colonial Revival

Principal Exterior Materials: Stucco; Wood; Other: Red Barrel-Tile Roof

Narrative Description: (see continuation sheets 6 through 12)

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

8. Statement of Significance

Applicable National Register Criteria: C

Criteria Considerations: N/A

Areas of Significance: Architecture

Period of Significance: 1933

Significant Dates: 1933

Significant Person (only if criterion b is marked): N/A

Cultural Affiliation (only if criterion d is marked): N/A

Architect/Builder: Nutter, Arthur E.

Narrative Statement of Significance: (see continuation sheets 13 through 20)

9. Major Bibliographic References

Bibliography (see continuation sheet 21 through 22)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested. *Approved October 28, 2019.*
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): N/A

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

10. Geographical Data

Acreeage of Property: Approximately 0.57 acres

Coordinates

1. Latitude: 29.714230°N Longitude: -95.388702°W

Verbal Boundary Description: The nominated property includes approximately 0.57 acres on the western side of TR 14 ABST 273 G P FOSTER in Hermann Park, Houston, Harris County, Texas (Map 5).

Boundary Justification: The nominated boundary includes approximately 0.57 acres of the larger 55.9 acre current parcel identified as TR 14 ABST 273 G P FOSTER in Hermann Park. The 0.57 acres contains the clubhouse and was historically developed as part of the original Hermann Park Municipal Golf Course property. The legal parcel includes a portion of the 1923 golf course associated with the clubhouse, but because the golf course was modified in the 1990s and its integrity has not been evaluated, it was excluded from the nominated boundary.

11. Form Prepared By

Name/title: Doreen Stoller, President with assistance from THC staff
Organization: Hermann Park Conservancy
Street & number: 1700 Hermann Dr.
City or Town: Houston State: TX Zip Code: 77004
Email: doreen@hermannpark.org
Telephone: 713-360-1492
Date: 12/16/2019

Additional Documentation

Maps (see continuation sheets 23 through 31)
Additional items (see continuation sheets 32 through 36)
Photographs (see continuation sheets 5, 37 through 45)

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo Log

Hermann Park Municipal Golf Clubhouse
Houston, Harris County, Texas
Photographed by Fani Qano
Date Photographed: May 2019

- Photo 1 – Camera pointing South, Clubhouse North Elevation.
- Photo 2 – Camera pointing South, Elevation of Clubhouse Portico.
- Photo 3 – Camera pointing South/East, Detail of Portico Columns.
- Photo 4 – Camera pointing South, Detail of Deep-set Octagonal Clerestory Windows.
- Photo 5 – Camera pointing South, Partial North Elevation of Clubhouse.
- Photo 6 – Camera pointing South, Elevation of Main Entry Door.
- Photo 7 – Camera pointing East, Landscape Brick Wall.
- Photo 8 – Camera pointing West, Clubhouse East Elevation.
- Photo 9 – Camera pointing North, Clubhouse South Elevation.
- Photo 10 – Camera pointing North/East, View of Clubhouse in Landscape Setting.
- Photo 11 – Camera pointing North, Veranda Column.
- Photo 12 – Camera pointing East, Clubhouse West Elevation.
- Photo 13 – Camera pointing East, Lounge.
- Photo 14 – Camera pointing North, Lounge.
- Photo 15 – Camera pointing North/West, Women’s Locker.
- Photo 16 – Camera pointing West, Office 1.
- Photo 17– Camera pointing North, Office 2.
- Photo 18 – Camera pointing East, Office 2.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Narrative Description

The 1933 Hermann Park Municipal Golf Clubhouse is located at 6201 Hermann Park Drive in Houston, Texas. The property is a modest example of the cross-gable roof subtype of Spanish Colonial Revival architecture. Designed by architect Arthur Nutter, the wood frame one-story clubhouse is asymmetrical, finished in stucco, features a modified L-shaped plan, a low-pitched red-tile roof, rectangular wooden casement and octagonal clerestory windows, arcades, and arched door surrounds. Other visible elements characteristic of the Spanish Colonial Revival style include Solomonic columns surrounding the tripartite window beneath the north gable, wooden beams, decorative brackets, and decorative lamps. The property was one of three clubhouses designed by Arthur Nutter erected in Houston's Mason, MacGregor, and Hermann parks during the early 1930s.¹ The Hermann Park Municipal Golf Course was modified in the 1990s, its integrity has not been evaluated, and thus it is excluded from the nominated boundary. While the property has experienced some change over time, it retains a high degree of historic integrity.

Location & Setting

The Hermann Park Municipal Golf Clubhouse is located within Hermann Park at 6201 Hermann Park Drive adjacent to Rice University, the Texas Medical Center, and the Houston Museum District (Maps 1-9). Hermann Park is a large public park surrounded by Hermann Drive to the northeast, Almeda Road to the southeast, Holcombe Boulevard to the south, Cambridge Street to the southwest and Main Street to the northwest. The Hermann Park Municipal Golf Course was developed within the easternmost lobe of George Kessler's 1916 plan for Hermann Park in 1923, with an associated 1923 clubhouse that was later replaced with the current clubhouse. The clubhouse is positioned roughly at the center of the park and at the western edge of the golf course. It is located on approximately 0.57 acres of the larger 55.9 acre current parcel identified as TR 14 ABST 273 G P FOSTER within the park boundaries. The property fronts Hermann Park Drive which is the major vehicular artery through the park. The setting is characterized by concrete and asphalt parking lots on the north and west sides of the building and by landscaped lawn. The east and south sides open up to the golf fairways. Planting beds create a transition between the hardscape and portions of the building that are not access points.

Property Exterior Overview (Figures 1-3)

The Hermann Park Municipal Golf Clubhouse is a one-story horizontally massed example of the cross-gable roof subtype of Spanish Colonial Revival architecture. The decorative detail on the exterior is fairly restrained. The horizontal low massing allows it to harmonize with its surroundings. The long elevations are positioned to face the golf course to the south and the street to the north. The veranda and arcaded portico provide shade to golfers and other visitors. All exterior walls are original to the wood frame structure. The walls rest on a concrete foundation and are finished in white stucco. The stucco goes below the ground level rendering the foundation invisible on the exterior. At the top of each wall, where it meets roof eaves, several brick rows project slightly forward. The stucco finish is formed as a shallow curve to negotiate between the wall surface and the eave.

The plan is a modified L-shape. The longer leg of the plan (and primary volume of massing), is organized around the central lounge, which opens up to the lunch room and leads into the women's lockers. An arcaded porch is located to the north of the lounge and a veranda is located to the south. Rooms now used as storage, mechanical, and office spaces are adjacent to the lunch room.

¹ McAlester, Virginia, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2013), 521-528; Jay C. Henry, *Architecture in Texas 1895-1945* (Austin: University of Texas Press, 1993), 169-193.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

The other portion of the plan (and secondary volume of massing), is perpendicular to the first, is composed of two main spaces. An open office space occupies the south end of the wing (former pro workshop, pro sales, watchman's area), while a larger office space occupies the north end (former men's locker). The two spaces are connected through a hallway which also leads to restroom and storage areas located in between these primary spaces of the wing.

Building elevations are characterized by their asymmetrical composition, which is a common feature of Spanish Colonial Revival architecture. Each façade features gabled fronts which are in turn articulated with arched door or window openings. The majority of doors and windows are deep set into the walls and feature clay tile, brick and, on some doors, stone sills. All roofs are low pitched (4.5":12) with red straight barrel mission tiles.

Many of the doors and windows are intact. The typical windows (30 count), located at eye level or slightly above (for privacy in certain areas), are wood, casement, divided light, double sash windows. Each sash has three rectangular glass divisions. Two of the windows are single sash. The size of the typical window varies slightly based on the elevation and interior spaces they bring light into. Clerestory windows (13 count) are octagonal divided light wood windows. Two rectangular clerestory windows diverge from this norm. The building features one bay window as well as two decorative windows over doors; one fan shaped and one circular. On the north elevation gable, a tripartite focal window framed with Solomonic columns supporting arched openings appears to be a conversion of an original decorative vent opening. There are two types of exterior doors in the building, rustic, solid wood plank doors and single or double glass doors. Each glass door leaf has four rectangular divided glass lights. All doors are original to the building.

The building has two chimneys. The decorative chimney top for the lounge fireplace is visible from the primary elevation. It is finished in white stucco, elaborated with arched and rectangular openings and topped with the same red barrel clay tile as the roofs. The other chimney is fully expressed on the east elevation, from the ground all the way to the elaborate top. The top is decorative and expressed in stepped fashion with a red tile roof and circular, arched and rectangular decorative openings.

North (Primary) Elevation (Photos 1-7)

The north elevation faces Hermann Park Drive. It is composed of simple rectangular volumes intersecting each other at 90 degrees and provides a visual introduction to the modified L-shaped plan organization of the building. The main interior features are expressed in the volumes of the elevation and the varying heights of the roofs.

The elevation is composed of three main bays and two different roof levels. The gable is located at the east end of the elevation. The roof is high above the clerestory. The gabled façade features an arched door opening centered on the gable. The wood plank door is topped by a fan shaped window. The opening is flanked by two, deep set, casement windows, located high on the elevation to preserve privacy into the space beyond. The sill of the door is stepped and formed out of poured concrete while the window sills are composed of red clay tiles. An arched tripartite decorative window is located above the entry. This is the most decorative element of the building, apparent in the two Solomonic, fully articulated columns supporting the central stucco arch above. Original drawings of the building show this element to be a vent. It is unclear when it was converted into a window.

A brick wall obscures a storage space to the west of the gabled façade. Originally the space served as a vestibule leading into the kitchen and the opening was not louvered. Currently the space is used as storage and the opening is blocked from the interior. A brick wall, which is not original to the building, was constructed to create an enclosure for mechanical equipment. The wall does not touch the original building. A door flanked by two windows is located inside

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

the enclosure on the middle bay of the north elevation. Although these elevation features do not appear in the original building drawings they appear in a historical photograph and therefore are assumed to be original to the building.

The middle bay of the elevation, west of the brick wall, continues into an arcade which leads into a deep, stone flagged portico. The columns of the arcade are rectangular, finished in white stucco and feature a simple, horizontal clay tile detail at the break of each semi-circular arch. The portico provides a shaded transition from the exterior into the central entrance. A double glass door flanked by two sets of windows on each side leads into the central lounge. The door and windows are recessed into the thick walls. The openings are finished in stucco throughout, except for the door sill which steps up and is finished in flagged stone. The floor is one step up from ground level and finished in the same flagstone as the door sill.

The clerestory is located over the lounge and lunch room. There are 5 octagonal windows located on this plane; 3 over the lounge and 2 over the lunch room. The lounge chimney top projects along this elevation. Two windows are located west of the portico. These windows open into the women's locker room and are located high on the wall for privacy. The windows are deep set with red clay tile sills.

East Elevation (Photo 8)

The east elevation faces the fairways and is composed of two bays. The portion of the elevation under the gable features a single arched glass door opening flanked by two rectangular windows. To the south, the door opening does not appear to be original to the building based on a review of Nutter's drawings which show a window in this location. The date of this modification is unknown. The stepped chimney rises fully expressed on the exterior wall.

A centralized gable occupies the north bay. It is approximately half the width of the high volume and somewhat centered on the total length of the elevation. The north end of the gable meets the roof of the tall clerestory volume while the north end of the gable drops well below the high roof eave. The façade is organized around an arched window opening centered on the gable and flanked by a rectangular window to the south and an arched door opening to the north. The wood plank door with a decorative circular window above, leads directly into the office. A rectangular vent flanked by two groupings of three circular decorative tile vents is centered on the gable as well. The asymmetrical composition of the gabled façade is well balanced by the employment of the wall features on either side of the central axis.

The other half of the high volume occupies the north bay. The exterior wall rises from the ground to meet the roof at the eaves. Three equidistant windows are set high on the wall and topped by three octagonal clerestory windows.

Currently, condenser units are located directly outside the gabled façade. A few windows on this façade are blocked off with plywood due to broken glass lights. The window sashes are in place, clearly visible on the interior, are in serviceable condition.

South Elevation (Photos 9-11)

The south elevation has commanding views of the fairway and is divided into three bays. It is very similar to the north elevations in terms of its massing. The gabled façade occupies the east bay. The east bay has five identical windows with the center window framed by an arch. A rectangular vent flanked by two decorative circular tile vents on each side is centered high on the gable. The clerestory gable rises above the front gabled façade. A circular vent flanked by two grouping of three circular tile vents, similar to those on the east elevation, is centered high on the clerestory gable. The gable drops low on the east side to meet the roof of the east elevation gable.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

The clerestory of the primary volume of the lounge/lunch room is visible in the central bay. Five octagonal windows are visible and mirror those of the north elevation. The clerestory wall continues all the way to the ground below the south veranda roof. The veranda roof is supported by a trabeated wood structure which stands in contrast to the stucco walls in the rest of the building. A series of rectangular timber columns, topped by decorative brackets, support timber beams upon which rest the timber joists supporting the wooden roof deck. The wooden structure is simple in construction however, the brackets and the ends of timber joists provide a decorative element. Over time some of the timber columns deteriorated at the base and in the late 1960s, early 1970s they were repaired and wood skirts were added to these columns to hide the repairs. The skirts are still in place today.

The central bay features several windows and doors. A double glass door leads into the lounge and is flanked by a pair of rectangular windows on each side. Another double glass door leads into the lunch room and is flanked by two windows on each side. Window openings are recessed and finished in stucco throughout. Door openings are of the same depth and finish except the stepped sills which are finished in flagstone. Wooden ramps were built to transition from the veranda floor to the door sills and the interior floors beyond.

The west bay contains the lower volume with the women's locker. A single window looking into a storage space serving the women's locker is located under the veranda roof and in line with the lounge windows.

West Elevation (Photos 10, 12)

A central gable largely dominates the west elevation. A double sash window set in an arched window opening is centered on the elevation. A rectangular vent opening flanked by two clay tile vents is also visible. Two identical double sash rectangular windows are located to the north of the central window. A single sash window is located to the south of the central window. All windows, which serve the women's locker area, are placed high on the wall for privacy. The sills are finished with the red clay tile typical of all windows that are not under roof cover.

A wood plank door leading into an utility room is located at the far south end of the elevation, balancing the elevation around the central axis. Above the front gable the clerestory gable is visible. This gable is simple and features a circular deep set vent centered on the gable. Two rectangular clerestory windows are located on this its western wall.

The south bay of the elevation underneath the veranda roof features the only bay window in the building. This window is flanked by two doors, a plank door to the north and a glass door to the south. The west elevation of the building has remained unchanged since the building was constructed.

Interior (Figure 2)

The main interior spaces can be categorized as primary and secondary spaces. The lounge, lunch room, and largest office are primary spaces. The offices and women's locker room are secondary spaces. The main interior spaces and floor plan are largely intact. The wooden ceilings and timber beams are visible in hallways, vestibules, and restrooms. Stucco walls with a soldier course brick base are typical throughout each space. Iron grilles were installed on every exterior window and glass door in the late 1970s for security reasons. The changes have been both additive and subtractive. There have been no structural modifications to the original building. Additive modifications consist of walls used to subdivide rooms into smaller spaces. Subtractive modifications consist of openings in the walls as well as removal of partitions in certain areas.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Lounge (Photos 13-14)

The lounge is a primary space and the central focal point of the building. Its monumental interior soars upwards to the roof deck which is supported by wooden beams supported by three massive timber trusses spanning between the north and south walls of the space. Decorative brackets emerge from the walls to support each truss.

The north and south interior walls of the lounge mirror each other. They feature two arched opening flanking the double glass doors to the exterior. Each arched opening contains two casement wood windows and a window seat spanning the width of the opening. The seats of each window seat are brick, with cushions added for comfort.

Octagonal wooden windows are located high on the north and south walls at the clerestory level between the trusses bringing light to the interior. Each window is centered either on an arched opening or doorway. Three iron wrought decorative chandeliers hang down from the uppermost rafters into the space.

The lounge features a fireplace located on the east wall. The hearth is raised above the main floor and is finished in brick. The brick firebox is framed in painted brick which is framed by white stucco pilasters.

The east wall of the lounge features two arched openings flanking the fireplace. A single paneled wood door is centered on the arched opening to the north, while a double paneled wood door, leading to the lunch room, is centered on the arched opening to the south. The west wall of the has a central arched opening containing double wood paneled doors leading into the hallway.

The floor is finished in irregular flagstones that extend to the exterior north arcaded porch and south veranda. A soldier course brick base runs alongside each white stuccoed wall. The lounge retains all its historical character and has remained unchanged.

Lunch Room

The lunch room is located to the east of the central lounge. This space is currently used as a vestibule and features a bar counter and built in cabinetry on its north wall. The room is approximately 2/3 the size of the original which had direct access to a kitchen located to the north of the space. Although the original walls of the space remain, it was subdivided to its current size sometime in the late 1960s or early 1970s. The kitchen remained functional up to 2006-2007 when the building function changed from golf club house to office space. The lunch room was designed to communicate only with the central lounge to the west and the kitchen to the north. Over time, two openings were added on its east wall. The initial opening, constructed sometime in the 1980s, while the other was built c. 2006.

This south wall of the room is the only one that retains its original character. It features a central door to the exterior, which is flanked by two typical casement windows. Two octagonal clerestory windows built at the same height as those in the lounge are equally spaced across the width of the room.

Two massive timber beams support wooden rafters which support the wooden roof deck. Each beam is supported by decorative wooden brackets emerging from the stucco wall. The floor of the lunch room is finished in square porcelain tiles. The typical soldier course brick base, painted white in this space, runs along each white stuccoed wall.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Women's Locker (Photo 15)

The women's locker and shower area is located to the west of and accessible through the lounge. The space has not had any modifications except the removal of all original plumbing. The stucco walls and soldier course base are present in the space although there is apparent moisture damage throughout the walls unlike most other spaces in the building. The floor is painted concrete and appears to be the original finish in the space. Four windows, divided between the north and west elevations of the room, are placed high on the wall for privacy.

South Office (Photo 16)

The southern office incorporates the original pro sales, pro workshop and watchman's room into one large space. In the late 1970s, the wall between the watchman's room and the pro workshop was demolished and two large openings were created in the wall separating the pro workshop and the pro sales room. Each part of the room is directly accessible from the exterior. The larger partition of the office is accessed directly from the hallway connecting it with the lunch room and restrooms.

The only bay window in the building is located on its western wall. A single divided-light door is located next to the bay window and opens up to the veranda. Five typical casement windows are located on the south wall of this space. The adjacent area communicates directly with the exterior through a single divided-light door located on its east wall and flanked by two typical casement windows. Both spaces feature the typical white stucco walls and soldier course brick base. The floor material is the same porcelain tile found in the other spaces. The ceiling of this room is composed of wood boards supported by horizontal timber beams.

North Office (Photo 17-18)

The original men's locker room was converted in 2006 serve as offices. This primary space opens up to the roof deck through supported by timber rafters which in turn are supported by three massive wooden trusses. The supporting roof structure is similar to that of the central lounge however, the trusses are without decorative elements. The north wall features a wooden plank door with a fan shaped window above and the tripartite decorative window close to and centered on the gable. Two windows, located high on the wall, flank the door.

The east wall of the room has three windows, similar in size to the first two but located at eye level to provide views to the golf fairways beyond. Octagonal clerestory windows are centered on each, providing a balanced composition.

The west wall of the room is mostly stucco wall with two interior doors located at the north and south ends of the wall. They were added with the conversion of the lunch room. Stucco walls with a soldier course brick base are typical throughout the room. The floor is currently carpeted over concrete.

Tertiary Spaces

Smaller tertiary spaces within the building were subdivided for restrooms, storage, or other smaller offices.

Integrity

The Hermann Park Municipal Golf Clubhouse retains a high level of historic and architectural integrity. The clubhouse is situated in its original location, but the historic setting of Hermann Park and the golf course has been somewhat compromised by encroaching development since the 1930s and significant changes to the golf course in the 1990s. The

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

property retains integrity of materials, design, and workmanship as there have been no substantial modifications to the exterior. The original stucco exterior, low-pitched clay tile roof, octagonal clerestory and wood casement windows, arcades, arched door surrounds, trabeated beams, decorative brackets, and tripartite arched window with Solomonic columns remains visible. The most notable changes were the reconfiguration of interior space to adapt the building for new uses over time. Despite these minor changes, the floor plan, especially the primary spaces, remain largely intact. Many of the original interior character defining features such as ceiling beams, flooring, wall finishes, fireplaces, and decorative chandeliers help to retain the feeling of a 1930s golf clubhouse. The property has an association with Hermann Park but not the golf course because of modifications.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Statement of Significance

The Hermann Park Municipal Golf Clubhouse is located at 6201 Hermann Park Drive in Houston, Texas. The desire for a large municipal park in the early 20th century served as a major force for Houston to embrace modern city planning and carve out recreational spaces for its residents. The land for Hermann Park was donated by prominent Houstonian and civic leader, George Hermann and the park was originally designed by landscape architect George Kessler in 1916, a vision later carried out by the firm Hare & Hare. By the 1920s, there was rising interest in golf and increased support for a municipal golf course in Houston. In accordance with Kessler's plan, a municipal golf course was created in Hermann Park in 1923. As popularity of the golf course grew, a new Hermann Park Municipal Golf Clubhouse was designed per Hare & Hare's 1930 park plan by architect Arthur Nutter. The clubhouse was constructed in 1933 at the western boundary of the golf course and was intended to serve as a gathering and recreational facility. The property is nominated to the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as a relatively modest example of the cross-gable roof subtype of Spanish Colonial Revival architecture. However, when examined within the context of Nutter's clubhouses in Houston's Mason Park and MacGregor Park, the Hermann Park Municipal Golf Clubhouse stands out as the largest and most elaborate of these three Spanish Colonial Revival designs. It is also the best extant example with the highest level of historic integrity. The period of significance is the build date, 1933.

Early History of Hermann Park

Founded in 1836, Houston's initial growth was relatively slow, remaining a frontier settlement for much of the mid-19th century. Focused on commercial development and transportation connectivity to markets beyond the Houston area, city leaders did not see public recreational space as a priority. The city had not yet acquired any land that could be developed for park purposes.² Most of the parks in Houston in the late 19th century were privately owned and offered recreational, amusement, and sporting facilities as these types of activities assumed greater importance in daily life. After the discovery of oil at Spindletop in 1901, Houston began experiencing rapid growth as the center of the oil industry. As a result, land adjacent to parks became the focus of intense real estate development generating debates about land that could be set aside for recreation.³ At the same time "city government emerged as the institution best positioned to ensure permanent open recreational spaces around such developments."⁴

The proposition for Hermann Park in the early 1910s served as a major impetus for Houston to embrace modern city planning and Progressive reform.⁵ As the new century began, Mayor H. Baldwin Rice was interested in developing park property throughout Houston. In 1910, he formed a Board of Commissioners to advise the City of Houston on this goal. One of the three appointees was George H. Hermann, a prominent businessman who found success in lumber, cattle, oil, and real estate investment. After four years on this advisory Board of Commissioners, Hermann deeded 285 acres of his personal property to the City of Houston, with the intention for it to become a municipal park. He died in October 1914, and upon that event more of his land was donated to the city for Hermann Park.⁶ That same year, John H. Maxcy, a city engineer who designed Sam Houston Park in 1899 and collaborated with Hermann, produced the initial proposed plan for Hermann Park.⁷ The *Houston Daily Post* noted that the plans contained "playgrounds, plenty

² Barrie Scardino Bradley, *Houston's Hermann Park: A Century of Community* (College Station: Texas A&M University Press, 2014), 3

³ Bradley, *Houston's Hermann Park*, 3.

⁴ Bradley, *Houston's Hermann Park*, 7.

⁵ Bradley, *Houston's Hermann Park*, ix. The first city plan was completed in 1913.

⁶ Stephen Fox, *Big Park, Little Plans: A History of Hermann Park (Cite Spring 1983)*, 18. Fox's article provides a complete history of Hermann Park's development.

⁷ Bradley, *Houston's Hermann Park*, 23.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

of room for everybody and cool and shady places for rest and recreation.” Hermann’s vision also included for an area that would have “baseball fields, tennis grounds, golf links, bowling greens, and an athletic field.”⁸

Kessler Plan

In 1915, the city of Houston purchased land adjacent to Hermann’s property that increased the overall size of the park to just over 409 acres. The Board of Commissioners abandoned Maxcy’s plan and instead considered George E. Kessler, a celebrated St. Louis landscape architect and planner. Kessler was instrumental in designing Fair Park in Dallas and the Louisiana Purchase Exposition in St. Louis along with several other commissions across the country.

Joseph Cullinan was inspired by Kessler’s other work and was primarily responsible for persuading Mayor Benjamin Campbell, an avid city parks advocate, to secure Kessler for the Hermann Park project. Cullinan was a successful leader in the Texas oil industry who founded both the Texas Company (Texaco) and the American Republics Corporation. Cullinan was an active business, civic, and community leader determined to modernize Houston, and understood that city planning as a key vehicle for accomplishing that. As a result, Kessler produced the 1916 Site Plan for Hermann Park which provided the overall design framework for the park (Map 6).⁹

It’s important to acknowledge that by this time, the antecedents of Houston’s City Beautiful sector were developing contemporaneously around Hermann Park. Three areas adjacent to the park were developed during Kessler’s involvement—the Shadyside subdivision planned by Kessler and developed by Joseph Cullinan, the Rice Institute (later Rice University), and the Museum of Fine Arts.¹⁰ The Museum of Fine Arts was the final piece and “George Hermann had arranged, in agreement with Mrs. Corinne Abercrombie Waldo in 1913, the gift of a triangular site at Main and Montrose to the Houston Art League for a museum.”¹¹ Cullinan offered the other acreage necessary to develop the site for a museum. Hermann Hospital was constructed in 1925 with funds from George Hermann’s estate, but construction for the larger Texas Medical Center did not begin until 1945.¹²

All work stopped in 1917 with the United States’ involvement in World War I and did not resume until the early 1920s. By then, civic improvements continued gaining popularity with Houstonians just as Oscar F. Holcombe was elected mayor.¹³ Interest in the sport of golf was also growing and major cities were considering funding municipal golf courses.¹⁴ Around the time of Holcombe’s election, there were many editorials in the *Houston Post* and the *Houston Chronicle* debating the idea of a municipal golf course in Houston. The *Houston Chronicle* noted that every time the paper ran an article about the subject – they received numerous calls in support of a municipal golf course.¹⁵ Those in favor of the golf course argued that some of the country’s largest cities like New York, Chicago, and San

⁸ Bradley, *Houston’s Hermann Park*, 24.

⁹ Fox, *Big Park, Little Plans*, 18; Bradley, *Houston’s Hermann Park*, 29; Adam Jones and Alyssa Gerszewski, “Petroleum Building, Houston, Harris County, Texas” National Register of Historic Places Nomination Form, 2019, 15. For more on Cullinan and his development of the Shadyside subdivision (designed by Kessler) located adjacent to Hermann Park also see Stephen Fox, “Public Art and Private Spaces: Shadyside,” *Houston Review*, 2 (Winter 1980): 37-60; David G. McComb, *Spare Time in Texas: Recreation and History in the Lone Star State* (Austin: University of Texas Press, 2008), 40; Jo Collier, “Campbell, Benjamin,” *Handbook of Texas Online*, accessed June 25, 2019, <https://tshaonline.org/handbook/online/articles/fcamp>.

¹⁰ Fox, *Big Park, Little Plans*, 19.

¹¹ Bradley, *Houston’s Hermann Park*, 31.

¹² Bradley, *Houston’s Hermann Park*, 66-69.

¹³ Fox, *Big Park, Little Plans*, 19; Diana J. Kleiner, “Holcombe, Oscar Fitzallen,” *Handbook of Texas Online*, accessed June 25, 2019, <https://tshaonline.org/handbook/online/articles/fho21>.

¹⁴ *Houston Chronicle*, January 24, 1922, 4.

¹⁵ *Houston Chronicle*, January 24, 1922, 4.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Antonio already had a municipal golf course or in some cases had several.¹⁶ With the help of civic clubs, business leaders and public interest, newly elected Mayor Holcombe declared, “Houstonians will have a municipal golf course at Hermann Park in 6 months.”¹⁷ In reality this took over a year and a half.

Hermann Park Municipal Golf Course

In 1922 construction began on a new 18-hole municipal golf course. Designed by Houston stockbroker and avid golfer George V. Rotan and engineer David M. Duller, the golf course was located in the easternmost section of Kessler’s 1916 plan for Hermann Park (Map 6). When it opened to the public on July 14, 1923, only 16 of the planned 18 holes were available for use.¹⁸ On opening day, First Commissioner Allie Anderson, swatted the first ball in the park with George V. Rotan as his caddy.¹⁹ Along with the golf course, a small clubhouse—complete with showers, lockers, and a golf shop, was funded with the help of private donations.²⁰

The Hermann Park Municipal Golf Course was unique in two ways. Unlike many courses at the time, players at the course enjoyed actual grass greens, as opposed to sand “greens.” In addition, since it was located in a city park, the course was a municipal course that charged a fee for play instead of a private members-only club, which was the norm at the time. Within the first week of the course opening, a state champion was playing on the new links next to amateurs of all types.²¹ By November, the golf course hosted its first Open Tournament where amateurs played along with pros of the time and one notable Houstonian, Howard Hughes, scored well against the amateurs.²²

Another major event of 1923 was the death of George Kessler.²³ When he died in March of that year, the Board of Park Commissioners and Planning commission had to work to fill the void. Well respected landscape architects Hare & Hare of Kansas City, Missouri were retained to continue where Kessler left off. Sidney J. Hare had previous experience working for Kessler and the firm took responsibility of Kessler’s clients in Houston and across Texas.²⁴

Hermann Park Planning in the 1920s and 1930s

Between 1923 and 1930, Hare & Hare focused on specific areas of Hermann Park, carefully extending Kessler’s vision and original plan. Some of their most recognized works from this period included the plan for the Zoological Garden, reflecting pool, and rose garden. In 1930 Hare & Hare presented a new general plan for Hermann Park, which used Kessler’s design but included many of their own contributions as well. One of these ideas was the expansion of the

¹⁶ *Houston Chronicle*, July 15, 1923, 49.

¹⁷ *Houston Chronicle*, January 31, 1922, 14.

¹⁸ Bradley, *Houston’s Hermann Park*, 46

¹⁹ *Houston Chronicle*, July 15, 1923: 1.

²⁰ Bradley, *Houston’s Hermann Park*, 46.

²¹ *Houston Chronicle*, July 24, 1923: 1,

²² *Houston Chronicle*, December 13, 1924

²³ Bradley, *Houston’s Hermann Park*, 45. The Miller Memorial Theater designed by William Ward Watkin in 1923, and the Museum of Fine Arts was also designed by Watkin and completed in 1924; “George Edward Kessler,” *Find A Grave*, accessed August 21, 2019,

<https://www.findagrave.com/memorial/22793>; “George Edward Kessler,” *Ancestry.com*, accessed August 21, 2019,

[https://search.ancestry.com/cgi-](https://search.ancestry.com/cgi-bin/sse.dll?indiv=1&dbid=60525&h=1356954&tid=&pid=&usePUB=true&phsrc=Rbo160&phstart=successSource)

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²⁴ Bradley, *Houston’s Hermann Park*, 49, 72. Sidney J. Hare created the 1908 planting plan for the garden suburb of Bellaire in Houston prior to his son Herbert Hare joining the firm known as Hare & Hare in 1910. Hare & Hare even served as consultants for park planning in the City of Houston until 1960. Aside from their other projects in Hermann Park, they worked on Memorial Park, Hermann Square, Allen Parkway, Memorial Drive, the University of Houston, and MacGregor Park among other projects around Houston. For more on their work in Houston and Texas at large, see Carol Grove and Cydney Millstein, *Hare & Hare, Landscape Architects and City Planners*, (Athens, GA: The University of Georgia Press, 2019), 73-77, 133-168.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

golf course and a new, improved clubhouse to replace the original 1923 building (Map 7).²⁵ The 1933 Hermann Park Municipal Golf Clubhouse was designed in the Spanish Colonial Revival style by architect Arthur Nutter with B. P. Panas & Co. as the contractor.²⁶

A tile and cement caddy house was also erected in a similar design by contractor Albert Meyerson.²⁷ The caddy house is extant and lies within the Hermann Park Municipal Golf Course which was modified in the 1990s. The integrity of the golf course and the caddy house have not been evaluated, and thus they are excluded from the nominated boundary.

Nutter had originally planned for a larger clubhouse, but the economic crises of the 1930s necessitated a more conservative approach. The clubhouse plans were modified by Nutter to be more cost efficient under the direction of Houston city bridge engineer J. G. McKenzie and chairman of the golf course committee John Dickerson. Construction began on October 1, 1932 for a total cost of \$22,000 in public funds. The one-story Spanish Colonial Revival building featured masonry walls and a red tile roof with a modified L-plan.²⁸ The interior furnishings and site improvements like sidewalks were funded by the Civil Works Administration.²⁹ The clubhouse was available for Houston's golfers to use on their way to and from the greens. The course did allow women to play, as well as enjoy use of the locker rooms and restrooms in the clubhouse, but the course was restricted for whites only at the time.

Despite the economic downturn of the 1930s, a few other improvements to Hermann Park were completed. Some of these coincided with the 1936 Texas Centennial Celebration including the Pioneer Memorial Shaft and the Memorial Log House. A Houston Garden Center, designed by William Ward Watkin, was finished in 1941, making it the final endeavor before the start of World War II (Map 9).³⁰

Desegregation of Hermann Park Municipal Golf Course

With the continued popularity of golf after World War II, a number of African American veterans who had caddied before the war started a state organization called the Lone Star Golf Association. This group was formed to bring attention to the fact that many veterans who fought for their country were not allowed to play on public courses. After several law suits were filed by African Americans across the South, including one involving Lions Municipal Golf Course in Austin, Texas (1950), the group eventually filed the lawsuit *Beal v. Holcomb* with the Fifth Circuit of the U.S. District Court in July 1950 concerning Hermann Park.³¹ According to Bradley, "The five plaintiffs had purchased the tickets necessary to play on the Hermann Park course, but they were denied access."³² The issue was argued in the District Court and then among Houston city officials for several years about whether to allow integration or to build a golf course specifically for African Americans.

In 1952 the mayor sought a review by the U.S. Supreme Court, but on May 24, 1954, the Supreme Court denied his petition in a ruling that came one week after the *Brown v. Board of Education*

²⁵ Grove and Millstein, Hare & Hare, Landscape Architects and City Planners, 155-157; Fox, *Big Park, Little Plans*, 19

²⁶ Bradley, *Houston's Hermann Park*, 69-70.

²⁷ "Caddy House Contract Is Let By City Council," *Houston Chronicle*, December 14, 1932.

²⁸ "Clubhouse for Golfers in Hermann Park due to Become Reality Soon," *Houston Chronicle*, June 16, 1932; "Erection of Golf Clubhouse Is To Be Started Oct. 1," *Houston Chronicle*, September 13, 1932; "Hermann Park Club House is Completed," *Houston Chronicle*, July 11, 1933.

²⁹ "Important and Needed Improvements in Parks Made With Aid of CWA," *Houston Chronicle*, February 4, 1934.

³⁰ Fox, *Big Park, Little Plans*, 19-20.

³¹ Marvin P. Dawkins, "Race Relations and the Sport of Golf: The African American Golf Legacy," *The Western Journal of Black Studies*, Vol. 28 No. 1 (2004): 329; McKay, Robert B. "Segregation and Public Recreation." *Virginia Law Review* Vol 40, No 6 (October 1954): 715.

³² Bradley, *Houston's Hermann Park*, 83.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

decision. This left segregation of Houston's parks in place as long as equality of access was afforded. The next day the City Attorney, Will Sears, advised the mayor that continued litigation was useless and that the city's golf courses should be integrated.³³

As a result, on June 2, 1954, Mayor Roy Hofheinz and eight city councilmembers unanimously voted to end this exclusion and allow for anyone to play in Houston's three municipal courses. With this historic decision, Hermann Park Golf Course became one of the first desegregated golf courses in the South. The change called for full integration, essentially striking down 'separate but equal' accommodations in Houston's public spaces—including all city parks.

These events represented larger changes across Texas and the South. The Lions Municipal Golf Course (NRHP 2016) in Austin, Texas was the first golf course to be desegregated in the South after the Supreme Court decision *Sweatt v. Painter* in 1950. Given that Hermann Park Golf Course wasn't officially desegregated until after *Brown v. the Board of Education* in 1954, it appears there was more resistance to integrating recreational spaces in Houston than Austin.³⁴

On June 3, 1954, the first African American golfers played at Hermann Park Municipal Golf Course. As reported by *The Baytown Sun*, the players included Dr. A. W. Beal, the prominent Houstonian that filed the initial law suit. The golfers played nine holes that day.³⁵ Consequently, the Hermann Park Municipal Golf Course, one of the most popular municipal courses in Houston, and its facilities played a role in facilitating racial integration in public green spaces.³⁶

The Hermann Park Municipal Golf Clubhouse functioned as a recreational facility until the 1990s. At that point, the golf course was modified and a new golf clubhouse was constructed. The historic clubhouse now serves as the offices for the Hermann Park Conservancy.

Architectural Significance

Spanish architecture resulted from an amalgamation of different Gothic, Renaissance, and Moorish influences and cultures. Through colonization, Spanish architecture spread across Mexico, and in some cases manifested in more elaborate examples by the 1500s. With continued Spanish settlement, this architecture began to appear in the American southwest. Missions in New Mexico, Arizona, Texas, and California reflected a broad spectrum of with Spanish, Pueblo, and Mexican influences with varying degrees of accuracy. The California Mission Revival style of the late 19th century represented a diluted creation vaguely inspired by actual Spanish mission architecture. The popularity of Mission Revival was relatively short-lived and the Spanish Colonial Revival style developed as a later version of this Hispanic influence.³⁷

The Panama California International Exposition in 1915 is often cited as the origin of Spanish Colonial Revival architecture, but several earlier examples existed in California. "Instances of buildings whose details were derived from Spain or Mexico appeared as early as the 1890s; and by 1900, San Francisco, Los Angeles, and San Diego boasted a good number of larger buildings which reflected this mode."³⁸ The exposition simply served a conduit for

³³ Ibid, 83.

³⁴ Ken Tiemann and Charles Page, "Lions Municipal Golf Course, Austin, Travis County, Texas," National Register of Historic Places Nomination Form, 2016, 16.

³⁵ "Houston Negroes Play Golf Without Trouble," *The Baytown Sun*, June 3, 1954.

³⁶ Bradley, *Houston's Hermann Park*, 82-83 131.

³⁷ Paul Hester and Peter Papademetriou, *La Arquitectura: Spanish Influences on Houston's Architecture*, (Houston: Houston Public Library, 1979.

³⁸ David Gebhard, "The Spanish Colonial Revival in Southern California (1895-1930)" *Journal of the Society of Architectural Historians*, Vol. 26, No 2 (May, 1967) 136.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

popularizing the style. Like many period revival styles, Spanish Colonial Revival architecture was touted as more historically accurate given the high circulation of photographs, books, and magazines—but that was not necessarily the case. This regional eclectic style commonly appeared throughout the Southwest until 1940. The style was characterized by a low-pitched roof with little or no eave overhang, red-tile roofing, prominent arches surrounding doors or principal windows, arches placed under porch roofs, stucco exterior walls, Churrigueresque cast stone ornament, trabeated beams, grillwork, decorative vents, elaborated chimneys, and asymmetrical façades.³⁹

Spanish Colonial Revival architecture eventually made its way to Houston. Unlike San Antonio, which was part of the Spanish empire, Houston was not settled by the Spanish. As a result, Houston searched for a cultural identity in the early 20th century. Instead of relying directly on Spanish and Mexican influences, the Spanish Revival architecture that appeared in Houston at the beginning of the 20th century was derived from popular Mission Revival and Spanish Revival models of California. Much like other Spanish Colonial Revival architecture popular at the time, Houston Spanish Revival architecture borrowed from many different Mediterranean and Spanish Colonial sources—and the overall product was not cohesive. The Spanish Colonial Revival architecture of the 1920s and 1930s manifested in a wide assemblage of public, institutional, commercial, and residential buildings in Houston and reflected “a fascination with old Mexico and attempt to combine form with function to create a sense of history and place for Houston.”⁴⁰ Architects and civic leaders alike tried to market a Southwestern culture that “involved a romantic reinterpretation of the Hispanic past and its architecture.”⁴¹ This revival architecture was a myth based on a nostalgia used by transplants to create a sense of place in Houston.⁴²

Early 20th century examples of other romanticized versions of Mediterranean and Spanish Colonial architecture in Houston included Lantrip Elementary School at 100 Telephone, St. Anne’s Catholic Church at 2120 Westheimer, Palmer Memorial Church at 6221 South Main, the Hermann Hospital at 6400 Fannin, Third Church of Christ Scientist at 5516 Almeda, Melina Bonner Elementary School 5100 Arizona, the Julia Ideson Building/Central Library Houston Public Library at 500 McKinney, the Burke House at 2158 Brentwood, the Pierre Michael House at 1903 Bellmeade, the Theodore E. Swigart Residence at 2001 Bellmeade, and the Crabb House at 2416 Pine Valley.⁴³

Built in 1933, the Hermann Park Municipal Golf Clubhouse embodies many of the stylistic characteristics and serves as a modest example of the cross-gable roof subtype of Spanish Colonial Revival architecture (Figures 1-3). More specifically, it shows the influence of popular residential California models.⁴⁴ The landmark clubhouse, the largest of Arthur Nutter’s Spanish Colonial Revival projects, boasted sweeping views of the golf course with an open veranda facing the rolling fairways. The property was designed with a modified L-shaped plan, low-pitched red tile roof, asymmetrical façade, stucco exterior, wood casement and octagonal clerestory windows, arcades and arched window and door openings, elaborated chimneys, Solomonic columns surrounding the tripartite window beneath the north gable, trabeated wooden beams, and decorative brackets. The interior of the building reflected the Spanish Colonial Revival style exterior with a central flagstone-floored common room with decorative chandeliers, a vaulted wood ceiling, and dark wooden beams.

³⁹ Ibid, 170; McAlester, *A Field Guide to American Houses*, 521-534.

⁴⁰ Paul Hester and Peter Papademetriou, *La Arquitectura: Spanish Influences on Houston’s Architecture*, (Houston: Houston Public Library, 1979).

⁴¹ Ibid.

⁴² Ibid; Phoebe S. Kropp, *California Vieja: Culture and Memory in American Place* (Berkeley: University of California Press, 2006), 14-15, 177.

⁴³ Paul Hester and Peter Papademetriou, *La Arquitectura: Spanish Influences on Houston’s Architecture*, (Houston: Houston Public Library, 1979).

⁴⁴ Kathryn O’Rourke, email correspondence to author, November 1, 2019.

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Houston's Municipal Clubhouses

George Kessler envisioned a larger park system for Houston with Hermann Park as the nexus, an idea that was eventually carried out by Hare & Hare.⁴⁵ Two smaller city parks within the system, Mason and MacGregor, also had Spanish Colonial Revival clubhouses designed by Arthur Nutter completed in 1932 respectively (Figures 5-6). It's likely but unconfirmed whether the other two clubhouses were ever used in conjunction with golf courses. In comparison, Nutter's Mason and MacGregor designs are nearly identical to each other and were somewhat smaller and more restrained than the Hermann Park clubhouse. In fact, it appears Nutter simply expanded the central volume by adding additional space for the modified L-shaped plan in the Hermann Park design. The Mason and MacGregor clubhouses were designed as side-gabled roof subtypes of the style with simple rectangular volumes. Although the massing of these two buildings was smaller, many of the elements used in their design—such as the asymmetrical elevations, white stucco walls, low slope red barrel tile roofs with no eaves, arcaded porticos, clerestories and decorative chimney caps—are featured in Hermann Park's clubhouse. Decorative elements of Spanish Colonial Revival architecture notably absent from Nutter's designs included Plateresque or Churrigueresque cast stone ornamentation, grillwork, balconies, towers, and decorative tiles.⁴⁶

While the clubhouses at Mason and MacGregor parks are extant, they have appear to have more exterior alterations than the Hermann Park clubhouse. Some changes include enclosed window and door openings and additions. Thus, of the three clubhouses designed by Nutter, the Hermann Park Municipal Golf Clubhouse is the largest, most elaborately designed example of Spanish Colonial Revival architecture, and has the highest level of historic integrity.

The Hermann Park Municipal Golf Clubhouse harmonized with the other eclectic Revival buildings in the nearby Museum District, at Rice Institute (now Rice University), the Hermann Hospital (the historic building still stands as part of the 1925 Memorial Hermann Hospital in the Texas Medical Center), and the Autry House (now part of Palmer Episcopal Church)—many of which were designed by architect William Ward Watkin.⁴⁷ This coordination in some ways reflected the broader planning effort in the City Beautiful sector and it speaks to the popularity of the Spanish Colonial Revival style and other eclectic revivals during the 1920s and 1930s.

Arthur E. Nutter

Born in 1874 in Boston, Massachusetts, Arthur Nutter was formally trained in England and other major hubs of Europe. Before moving to Houston, he practiced for several years in Canada—even serving as the first city architect for the city of London, Ontario. He relocated to the United States in 1925 opening a firm in Palm Beach, Florida until the economic crisis forced a moved to Texas. When he arrived in the Bayou City in 1929, he joined the local chapter of the American Institute of Architects, later becoming the chapter's secretary and one of its longest most tenured members. In addition to his three clubhouses, Nutter designed a pavilion and restroom structure near the playground area in Hermann Park with the same architectural style including white stucco walls and red barrel-tile roofs. While these structures still stand in the park today, you can also find remnants of Nutter's legacy in city fire stations, bridges, and shelters as well as private residences and churches. Nutter passed away in January 13, 1967 at Hermann Hospital, not far from the Hermann Park Clubhouse.⁴⁸

⁴⁵ Bradley, *Houston's Hermann Park*, 46, 72.

⁴⁶ McAlester, *A Field Guide to American Houses*, 521-534.

⁴⁷ Bradley, *Houston's Hermann Park*, 45.

⁴⁸ "Arthur Nutter, Architect," *Texas Architect*, Volume 17 Issue 4 (April 1967): 8, accessed June 14, 2019, <http://magazine.texasarchitects.org/wp-content/uploads/2018/07/April-1975.pdf>; "Texas, Death Certificates, 1903-1982 for Arthur Edward Nutter," *Ancestry.com*, accessed June 4, 2019, https://www.ancestry.com/interactive/2272/33154_b062733-01058?pid=1498448&backurl=https://search.ancestry.com/cgi-

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Summary

The 1933 Hermann Park Municipal Golf Clubhouse is nominated to the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as a modest example of the cross-gable roof subtype of Spanish Colonial Revival architecture designed by architect Arthur Nutter. When examined within the body of Nutter's clubhouses in Mason Park and MacGregor Park, this property stands out as the largest, and most elaborately designed example of Spanish Colonial Revival architecture. It is also the best extant example with the highest level of historic integrity. The period of significance is 1933.

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Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

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Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

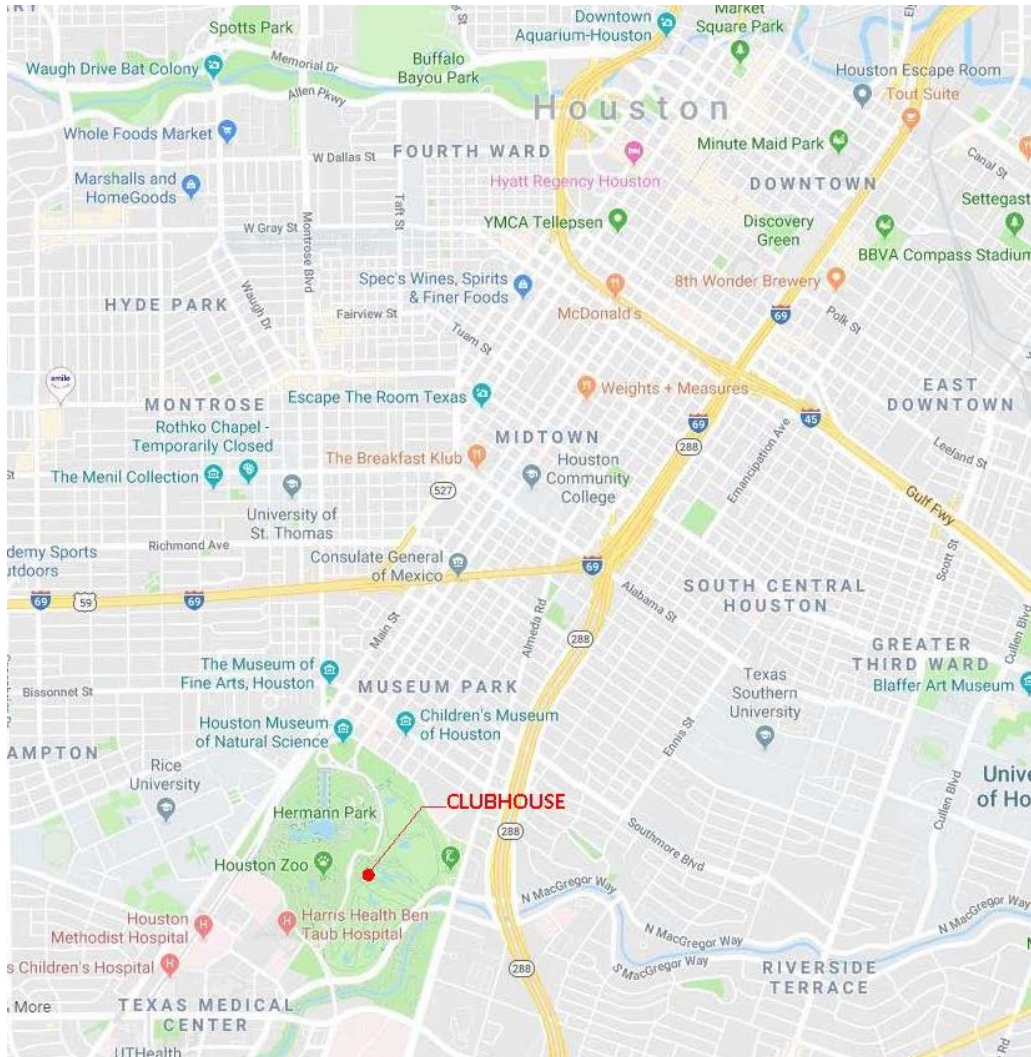
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Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Maps

Map 1: Hermann Park Municipal Golf Clubhouse in relation to Houston Downtown
Google maps Accessed on April 16, 2019



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 2: Hermann Park Municipal Golf Clubhouse within Hermann Park



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 3: Hermann Park Survey with clubhouse location marked relative to larger Hermann Park



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 4: Map of Hermann Park Municipal Golf Clubhouse with coordinates.
Google Earth Map, accessed on June 3, 2019.



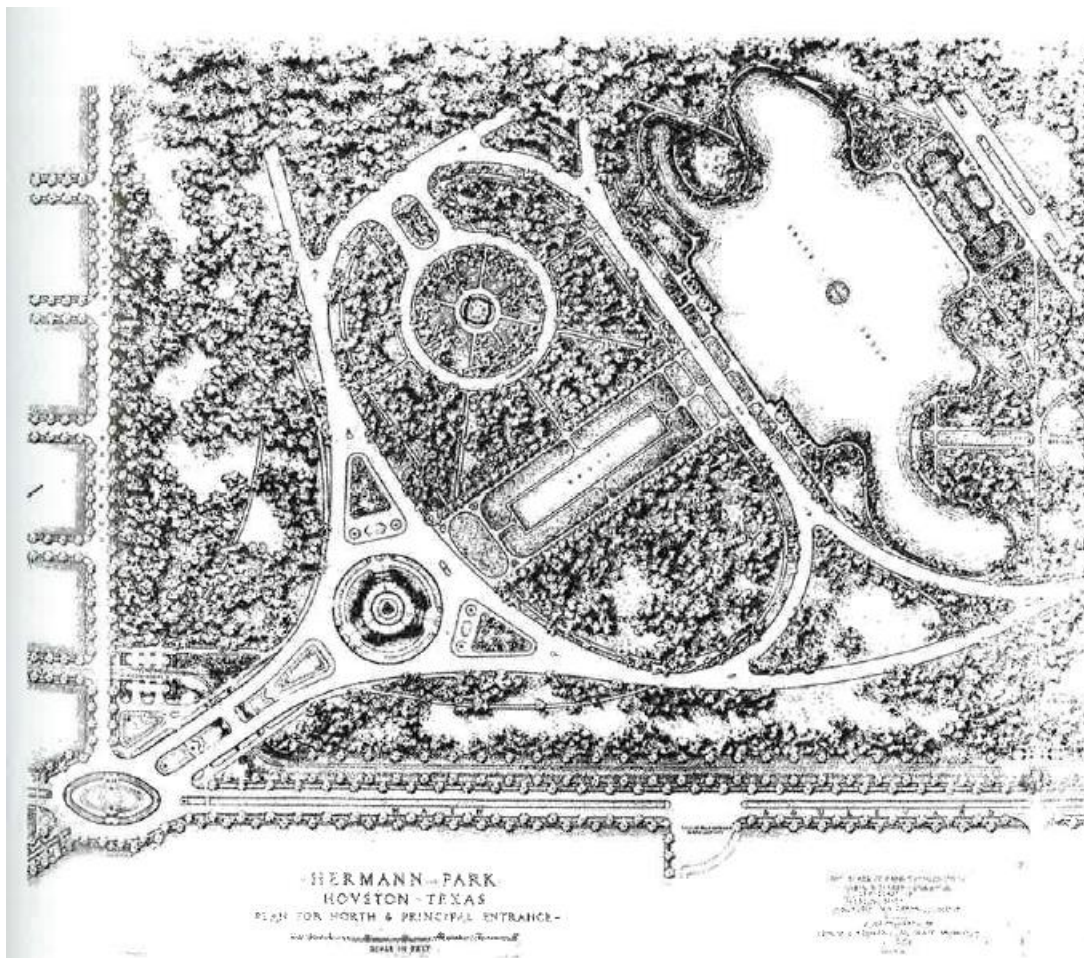
Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 5: Nominated boundary shown in red. Google Map accessed April 15, 2019.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

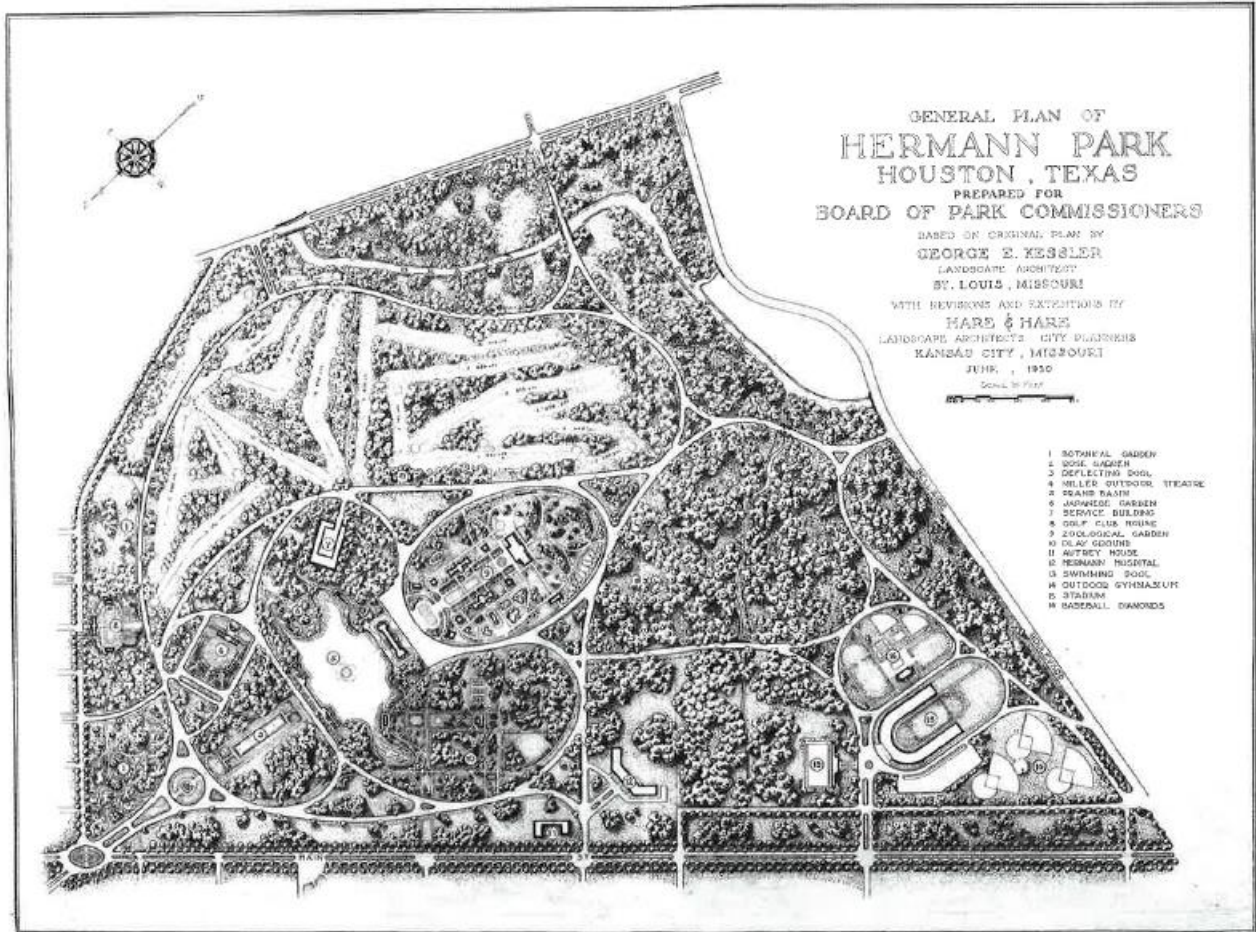
Map 6: George Kessler's 1916 Plan for North and Principle Entrance for Hermann Park. Courtesy Houston Metropolitan Research Center, Houston Public Library (RGD 26), in Barrie Scardino Bradley, *Houston's Hermann Park: A Century of Community*, (College Station: Texas A & M University Press, 2014), 39.



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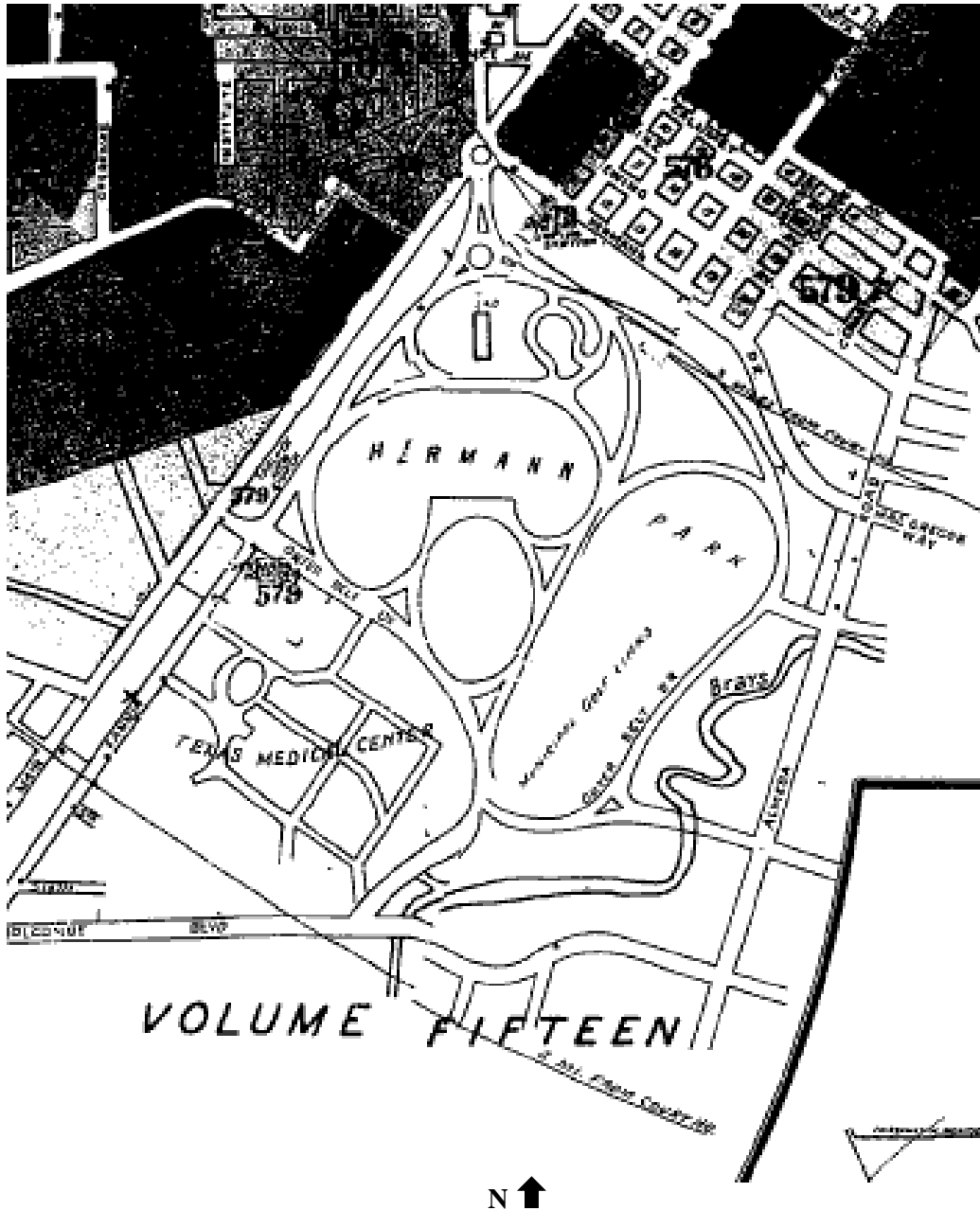
Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 7: Hare & Hare 1930 General Plan for Hermann Park, based on plan by George Kessler. 1923 Hermann Park Municipal Golf Course visible at top center. Courtesy Houston Metropolitan Research Center, Houston Public Library (RGD 26), in Barrie Scardino Bradley, *Houston's Hermann Park: A Century of Community*, (College Station: Texas A & M University Press, 2014), 64.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Map 8: Houston Sanborn Fire Insurance Map, 1924-Feb. 1951, key, sheet 0b. Original 1923 Hermann Park Municipal Golf Course seen within park boundary.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

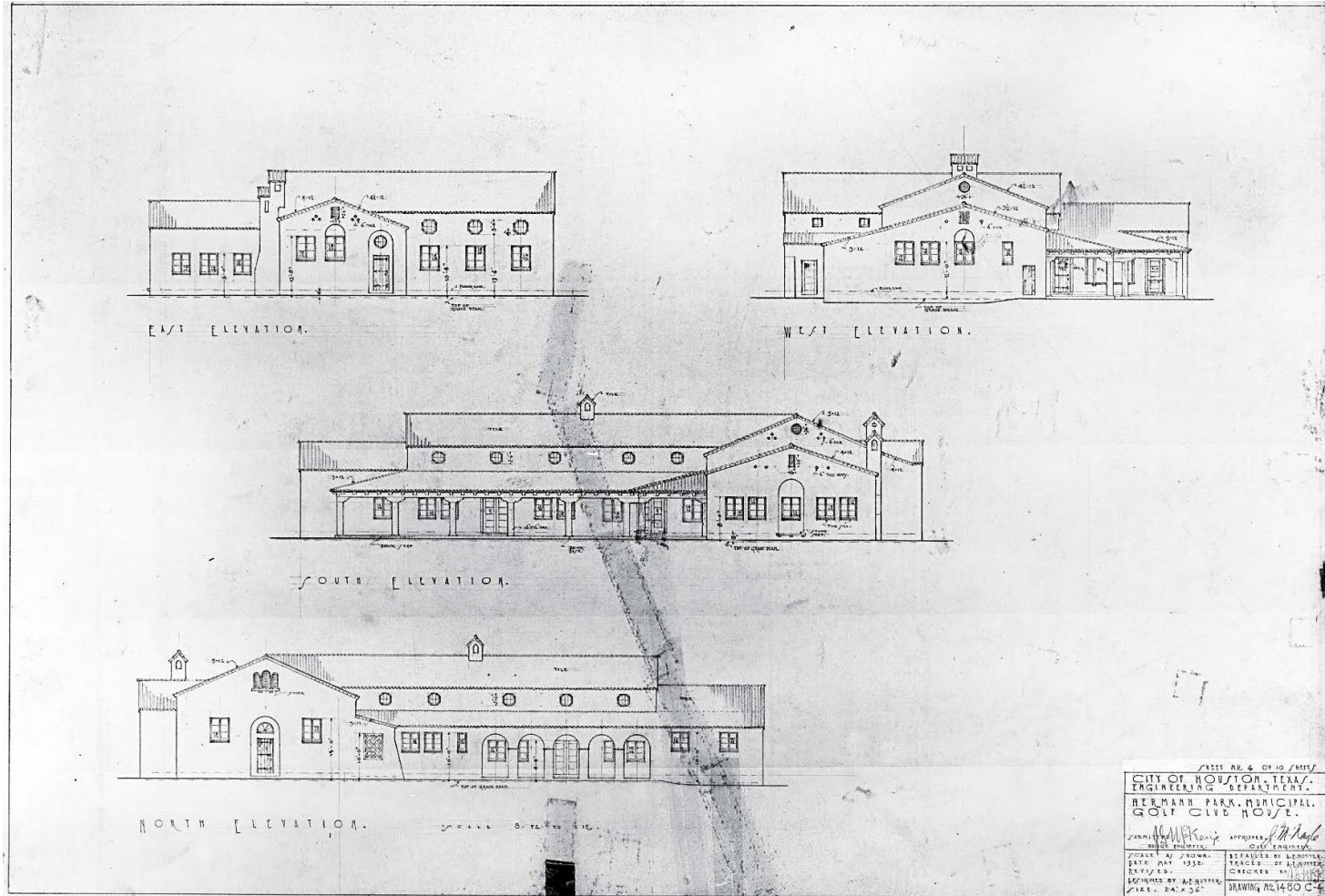
Map 9: Historic Aerial of Hermann Park, 1944. Hermann Park Municipal Golf Course visible in eastern lobe. Image courtesy of Google Earth and Texas General Land Office, accessed May 1, 2019.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

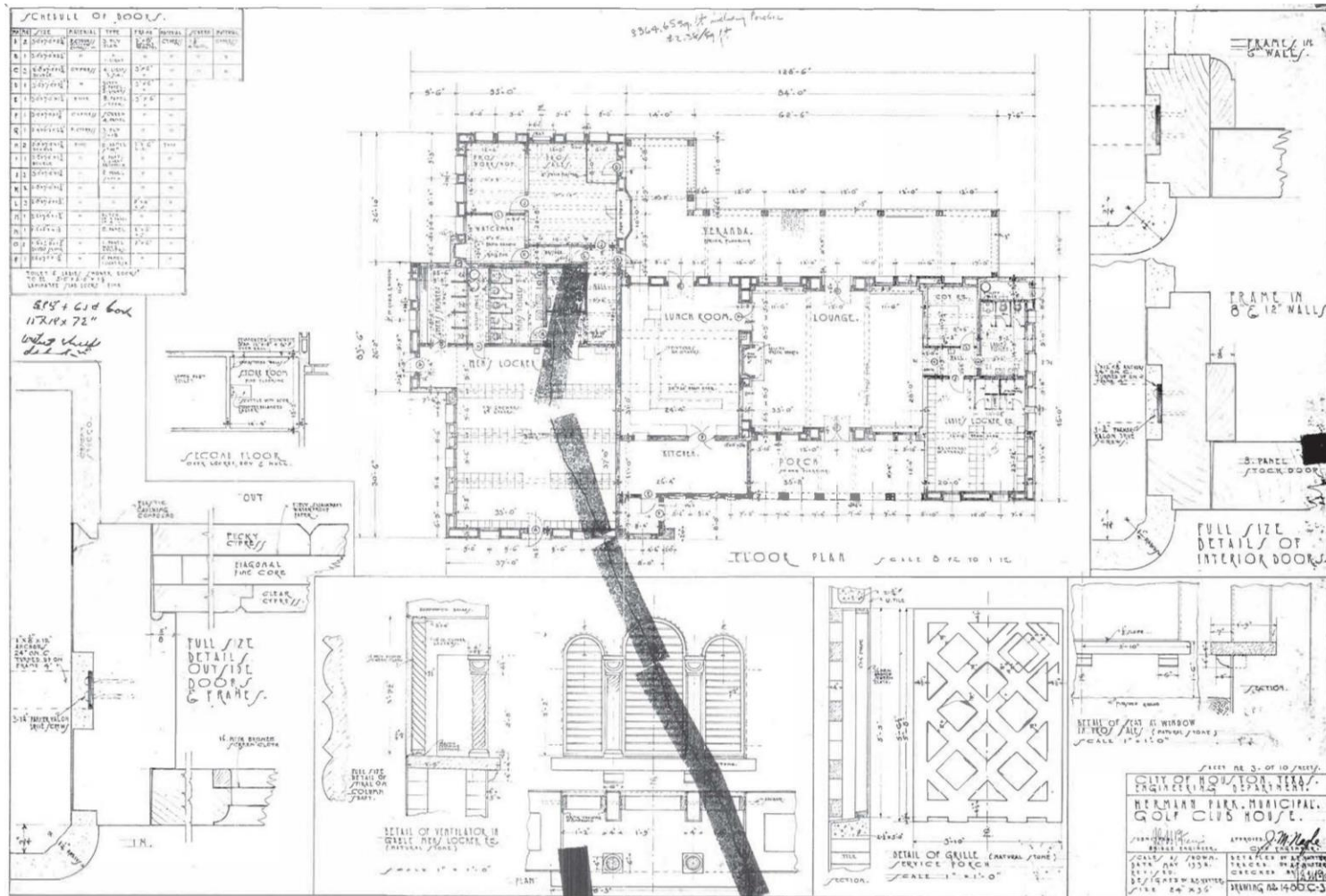
Figures

Figure 1: Hermann Park Municipal Golf Clubhouse – original elevations



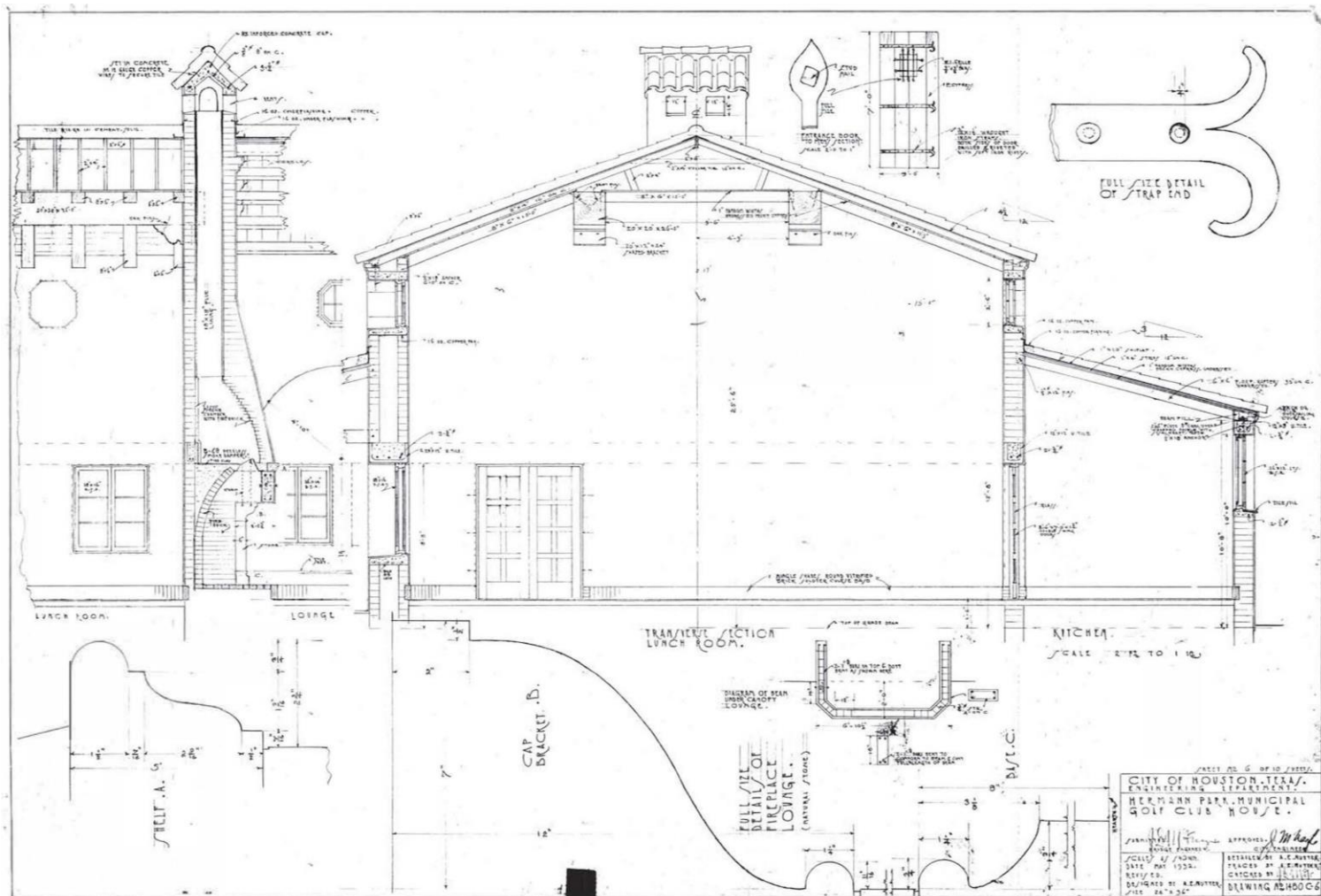
Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Figure 2: Hermann Park Municipal Golf Clubhouse – original plans



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Figure 3: Hermann Park Municipal Golf Clubhouse – original sections and details



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Figure 4: Hermann Park Municipal Golf Clubhouse, 1930s.



Hermann Park Golf Course



Front of Historic Clubhouse

Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Figure 5: 1932 Mason Park Clubhouse designed by Arthur Nutter



Figure 6: 1932 MacGregor Park Clubhouse designed by Arthur Nutter



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photos

Photo 1 – Camera pointing South, Clubhouse North Elevation.



Photo 2 – Camera pointing South, Elevation of Clubhouse Portico.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 3 – Camera pointing South/East, Detail of Portico Columns.



Photo 4 – Camera pointing South, Detail of Deep-set Octagonal Clerestory Windows.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 5 – Camera pointing South, Partial North Elevation of Clubhouse.



Photo 6 – Camera pointing South, Elevation of Main Entry Door.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 7 – Camera pointing East, Landscape Brick Wall



Photo 8 – Camera pointing West, Clubhouse East Elevation.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 9 – Camera pointing North, Clubhouse South Elevation.



Photo 10 – Camera pointing North/East, View of Clubhouse in Landscape Setting.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 11 – Camera pointing North, Veranda Column



Photo 12 – Camera pointing East, Clubhouse West Elevation.



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 13 – Camera pointing East, Lounge



Photo 14 – Camera pointing North, Lounge



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 15 – Camera pointing North/West, Women’s Locker



Photo 16 – Camera pointing West, Office 1



Hermann Park Municipal Golf Clubhouse, Houston, Harris, Texas

Photo 17 – Camera pointing North, Office 2



Photo 18 – Camera pointing East, Office 2.

