

SUBTHEMES: Hollywood Regency, 1931-1945 and Late Hollywood Regency, 1946-1970

The Hollywood Regency style, also sometimes referred to as Regency Moderne, charted a parallel course to the Art Deco and Moderne styles. It shares contextual roots with the associated Deco/Moderne movement in that it aspired to be “conservatively modern,” taking well-established architectural precedents and updating them with simple volumes, stripped-down surfaces, attenuated ornament, and other features that reflected the influence of the burgeoning Modern movement. It charted a new path forward without completely abandoning the past. However, Hollywood Regency’s visual vocabulary differed from that of its Deco/Moderne counterparts in that it drew more explicitly on Neoclassicism and thus assumed a more historicist appearance. The style, then, is perceived as something akin to a “distant cousin,” loosely derived from, yet differentiated from the Deco/Moderne.

Hollywood Regency architecture enjoyed a relatively long shelf life, remaining popular from the early 1930s until about 1970. However, its development was stymied by World War II and the abrupt halt of new construction at this time. After the war, the style was melded and adapted in new ways, relying less on Neoclassical precedent and making more explicit reference to the Modern movement that was redefining the Southern California landscape. Hollywood Regency buildings that post-date World War II are readily identifiable as such, but took on a different visual character than their pre-war antecedents.

Resources evaluated under this sub-theme fall into one of two broad categories based upon their date of construction and architectural features:

- **Hollywood Regency (1931-1945)** is used to evaluate examples of the style that were built before World War II and are associated with its early development. They rely more heavily on Neoclassical precedent and assume an appearance that is delicate, dignified, and elegant.
- **Late Hollywood Regency (1946-1970)** is used to evaluate examples of the style that were built after World War II, during its later phase of development. They represent a more expressive chapter in the style’s history. Compared to earlier examples of the style, their approach to form, proportions, and ornament tends to be more eccentric, unconventional, and exaggerated.

On a cursory level, Hollywood Regency style represented a loose attempt to revive the domestic architecture of Britain during the very early nineteenth century, and particularly during the regency and reign of George IV (1811-1820).¹⁷⁸ The original Regency style was essentially an abstracted version of Neoclassicism wherein bold, geometric Classical forms were softened by features such as stucco walls, French doors, abundant balconies and trellises, and delicate ornament. These features created an aesthetic that exuded an overarching sense of “insubstantiality and brittle elegance.”¹⁷⁹ It was not only a popular choice for architecture, but also influenced British furniture design and the decorative arts.

¹⁷⁸ City Landmark Assessment & Evaluation Report for the Vance Residence, prepared for the City of Beverly Hills Community Development Department by Jan Ostashay, 9.

¹⁷⁹ John Chase, *Glitter Stucco and Dumpster Diving* (New York: Verso, 2004), 106.

But the Hollywood Regency style was not conceived as a literal revival of pre-Victorian British architecture; it is better classified as an eclectic synthesis of loosely related early nineteenth century architectural influences. In addition to its English Regency influences, the style also made reference to the architecture of the Georgian and American Federal periods and, to a lesser extent, the French Second Empire style, both of which were popular at about the same time as the English Regency period.



The architecture of the English Regency (left) and American Federal (right) periods both played an important role in defining the aesthetic of what eventually became known as the Hollywood Regency style (Museum of London; Calisphere).

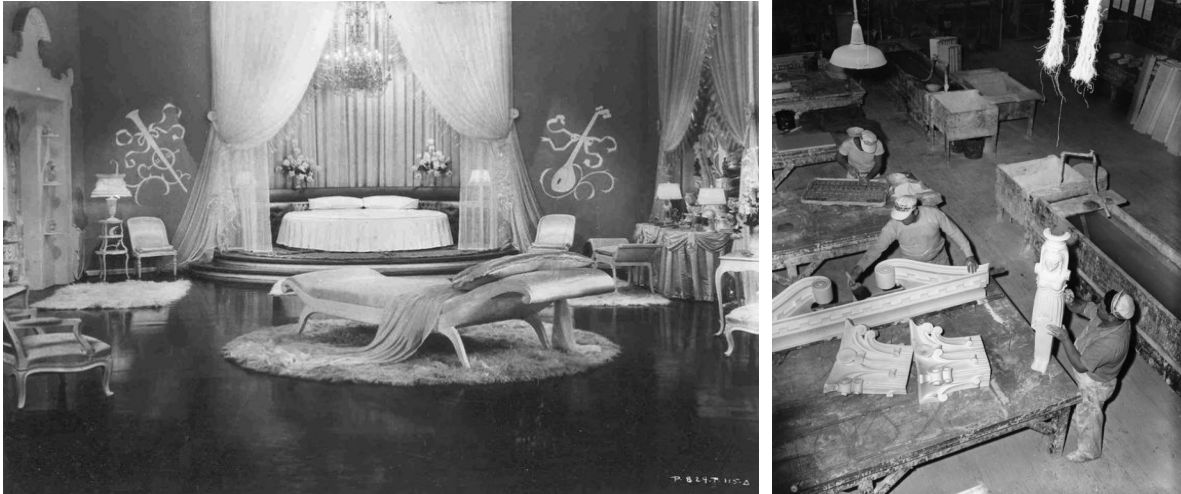
It was in the years after World War I that interest in the English Regency period was rekindled. Craftsmen, furniture makers, decorative artists, architects, and others involved in the decorative and allied arts began to revive the brittle, delicate, dignified aesthetic that had enraptured European and American society a century prior. Many factors are believed to have contributed to this phenomenon. Lenygon and Morant, esteemed British interior designers, organized a major exhibition of Regency period furniture just after World War I. Authors, playwrights, and other prominent purveyors of popular culture romanticized the period and thrust it into the public eye.¹⁸⁰ American soldiers who had served during World War I were introduced to the architecture of Britain, France, and other European countries where they were stationed. And the period after World War I was generally one in which Americans expressed a keen interest in reinterpreting aesthetic traditions of the past, often loosely and eclectically.

Reviving the Regency aesthetic was certainly a national phenomenon, but its unequivocal center of gravity was Southern California. Its ascent is closely associated with the Golden Era of Hollywood in the 1920s and 1930s, when the entertainment industry and movie stars became inextricably linked to ideals of glamour and sophistication. Due to its visual association with notions of culture, elegance, dignity, and grace, the Regency aesthetic was embraced by motion picture studios and was well suited for movie sets.¹⁸¹ Set designers took a mélange of influences derived from the contemporaneous English Regency, French Second Empire, and American Federal periods, attenuated them, and imaginatively combined them to create a new visual vocabulary that was steeped in tradition but was also a product of the modern era. It evinced a sense of the Regency period, but had been refreshed for the twentieth century.

¹⁸⁰ Ibid.

¹⁸¹ City Landmark Assessment & Evaluation Report for the Vance Residence, prepared for the City of Beverly Hills Community Development Department by Jan Ostashay, 9.

This modernized pastiche of the Regency period became visually synonymous with Hollywood movie sets and industry culture. The aesthetic was eventually dubbed “Hollywood Regency,” which both acknowledged the historical traditions within which it was rooted, but also called attention to its modern aspirations. Architectural historian John Chase remarks that it was “concocted by mixing modern and historically inspired elements with quintessential Southern California nonchalance.”¹⁸² The style treaded a balance between old and new, and in doing so it reflected an “urge to be modern while retaining the traditionalism that the film community, and the general public, was remiss to abandon.”¹⁸³



The glamorous, sumptuous aesthetic of Hollywood film sets, which often incorporated exaggerated and/or attenuated Neoclassical details (right) also influenced the Hollywood Regency Style (Los Angeles Public Library).

On its face, the Hollywood Regency style appeared somewhat similar to the American Colonial Revival style that was also rooted in the architecture of the early nineteenth century. Primary forms were favored in the configuration of buildings. Façades were symmetrically composed and were often divided into a series of flattened or gently curved bays. Walls – as opposed to roofs – were treated with emphasis, and exterior surfaces were clad with smooth plaster or sometimes a brick veneer. Prominent entranceways were set within porticos and surmounted by arched fanlights; tall, narrow window, often set within arched openings were placed in balanced harmony with other features on the façade. Decoration consisted of various Neoclassical details including columns, pediments, moldings and quoins.

But the Hollywood Regency style deviated from the American Colonial Revival movement in its eclectically detailed and unconventionally proportioned details. It was not uncommon for the vertical orientation of doors and windows to be exaggerated, for entrance porticos to be double height, for columns to appear impossibly thin, and for pediments and other Neoclassical flourishes to be either exceptionally attenuated or exceptionally exaggerated. “This architecture of glamour,” explained John Chase, “required a seemingly effortless balancing of the formal and the casual, as well as a knack for

¹⁸² Chase, *Glitter Stucco and Dumpster Diving*, 108.

¹⁸³ City Landmark Assessment & Evaluation Report for the Vance Residence, prepared for the City of Beverly Hills Community Development Department by Jan Ostashay, 9.

well-placed exaggeration and well-chosen omission.”¹⁸⁴ When executed successfully, the style exuded an aura of theatricality that was not unlike the movie sets from which it was loosely derived.

The style was also distinctive in that it took some visual cues from trends in Modern architecture, specifically the stark asceticism of the International style and the “stripped down Classicism” that was characteristic of the Moderne movement. Hollywood Regency style buildings exhibited the overarching sense of horizontality and flat or low profile roof forms that characterized the International style, and applied abstracted Classical motifs like fluting and reeding that were hallmarks of the Moderne styles.

Interior design played just as important a role in defining the Hollywood Regency style as exterior building features. “It was the decorator, as much as the architect, who helped popularize the stylistic code of the Regency as found in Southern California,” observes John Chase.¹⁸⁵ Highly acclaimed interior designers Dorothy Draper and Billy Haines were prominent exponents of the style and were known for designing lavish, sumptuous interior spaces, mostly for celebrity clients, that incorporated the dramatic, larger-than-life elements that were typical of movie sets. Their work featured the eccentric abstraction of Classically derived elements in addition to “rich textiles, sumptuously tufted seating, and dramatic elements like oversized sculptures, bold colorways, or over-the-top feminine touches.”¹⁸⁶

By the 1920s, some of the region’s most prominent architects such as Marston, Van Pelt and Maybury began to incorporate Regency inspired details into the design of large, custom Period Revival style residences.¹⁸⁷ These architects tapped into the style’s association with the notions of opulence and

glamour to visually connote a sense of wealth and status. However, it was not until the 1930s that the Hollywood Regency aesthetic came of age as a discernable style in its own right.



*Max Factor Building, 1666 N Highland Avenue,
Historic-Cultural Monument No. 593
(HistoricPlacesLA)*

The Hollywood Regency style was ideally suited to the design of large, sumptuous single-family residences. However, elements of the Hollywood Regency style was expressed in the form of a commercial property: the Max Factor Building in Hollywood (1931-35, Historic-Cultural Monument No. 593). Legendary theater architect S. Charles Lee was tasked with transforming an existing edifice into a manufacturing plant and beauty salon for cosmetics titan Max Factor. Toward this end, Lee cloaked the building in an extravagant façade that toes the line between the Art Deco and Hollywood Regency styles,

¹⁸⁴ Chase, *Glitter Stucco and Dumpster Diving*, 108.

¹⁸⁵ *Ibid.*, 107.

¹⁸⁶ “Why Hollywood Regency Remains Designers’ Favorite Style,” *Decaso*, March 2, 2018.

¹⁸⁷ Chase, *Glitter Stucco and Dumpster Diving*, 106.

“giving it delicate and sophisticated cosmetic richness with the use of white and pink marble” and delicately scaled ornament.¹⁸⁸ The building exuded a theatrical quality that drew upon Lee’s experience as one of Los Angeles’s most accomplished theater architects.

In 1935, Lee designed his own office building in the Westlake community.¹⁸⁹ Reflecting the austerity of the era in which it was built, it is far less extravagant than the Max Factor Building, but nonetheless stands out as a successful example of the Hollywood Regency style applied to a commercial context. The building strikes a careful balance between historicism and modernity through its juxtaposition of simple, rectilinear building forms against exaggerated decorative features, including an exceptionally tall and slender entablature and an over-scaled broken pediment above its primary entrance. Fluted pilasters and festooned wrought iron railings also enhance its sense of insubstantiality. This building, like many that were designed in the Hollywood Regency style, was not constructed on a blank slate from the ground up, but was rather an extensive remodel of an existing building on the site, a result of the style coming of age at the height of the Great Depression.



*Architect S. Charles Lee Office and Home,
1648 Wilshire Boulevard
(Architectural Resources Group)*

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However, it was within the context of residential architecture that the principles underpinning the Hollywood Regency style were most strongly expressed. By the mid-1930s, Hollywood Regency had emerged as one of, and by some accounts, *the* preferred idiom for the large estates that were built as the personal residences of prominent figures within the Hollywood motion picture industry. Many of these lavish estates were located in Beverly Hills, which was perceived at the time as the proverbial “bedroom” of the Hollywood elite, but others were constructed within the city limits of Los Angeles, and especially in affluent Westside neighborhoods like Brentwood, Bel Air, Beverly Crest, and Holmby Hills.

In 1935, noted architect James Dolena designed a palatial house on Carolwood Drive in the Holmby Hills neighborhood for Constance Bennett, who at the time was one of Hollywood’s most popular and highest paid film actresses.¹⁹⁰ Also in the mid-1930s, Dolena was commissioned to remodel an existing residence in the hills of Brentwood for Joan Crawford (altered), another highly distinguished actress and leading lady.¹⁹¹ The Bennett and Crawford estates exhibited some elements of French and Georgian style architecture, respectively, but their essential form, massing, proportions, relative chastity, and

¹⁸⁸ Gebhard and Winter, *An Architectural Guidebook to Los Angeles*, 179.

¹⁸⁹ Los Angeles Conservancy, “S. Charles Lee Office and Home,” accessed Dec. 2018; Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven: Yale University Press, 1994), 125.

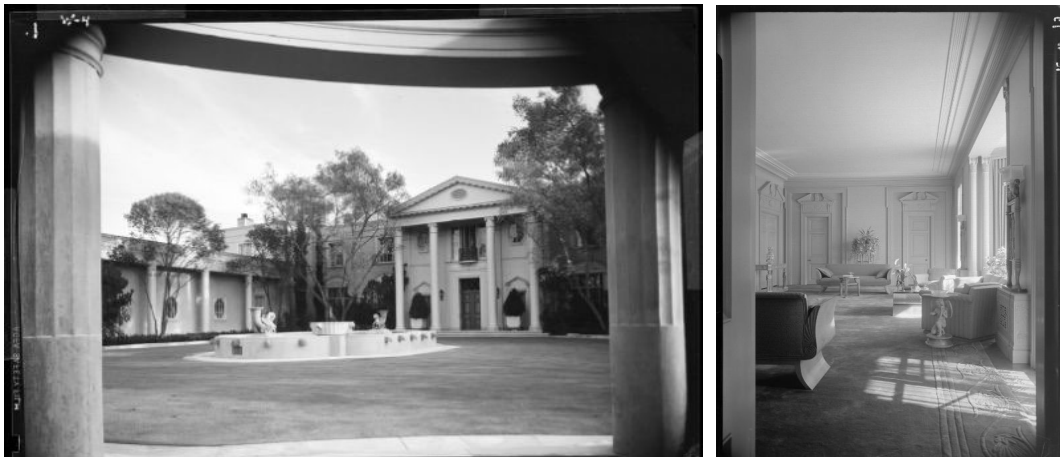
¹⁹⁰ “James Dolena (1888-1978), Architect, Interior and Furniture Designer,” accessed December 2018.

¹⁹¹ Chase, *Glitter Stucco and Dumpster Diving*, 71; Adamo DiGregorio, “From Suave to Scholcky – and Back Again,” *Los Angeles Times*, June 12, 2003.

judicious application and careful placement of Classically derived decorative details were characteristic of the refined, sophisticated aesthetic of the Hollywood Regency style. The architecture of these estates vividly depict how the style was applied in the context of large, custom single-family residences, and how it played an influential role in shaping and defining the architecture of Hollywood in its Golden Era.

Also in 1935, Dolena remodeled a house in the Hollywood Hills that was owned by legendary Hollywood director George Cukor.¹⁹² Built in 1931 and designed by Roland E. Coate, one of several renowned “architects to the stars,” the Cukor Residence was remodeled by Dolena to exhibit characteristics of the Hollywood Regency style: a delicate and balanced composition, a harmonious blend of brick veneer and wood wall cladding, and stripped-back, attenuated Neoclassical details. Interior spaces were designed by Billy Haines, who filled it with elegant décor photographs of Cukor’s Hollywood friends.¹⁹³ Cukor’s remodeled residence, in many ways, resembled the sumptuous movie sets on which he worked, and was seen as befitting of someone of his relative stature.

Dolena proved to be one of the foremost exponents of the Hollywood Regency style, notable for his uncanny ability to take an eclectic medley of early nineteenth century architectural traditions and meld them into modern masterpieces. In 1939, he designed a gargantuan, 8.4 acre, 64-room estate in Bel Air for Hilda Boldt Weber, heiress to a prominent glass company. The house, known as Casa Encantada, embodied what was described as “a modern take on Georgian architecture that evoked the grandeur of a grand English estate.”¹⁹⁴ Interior spaces were designed by T.H. Robsjohn-Gibbings, a prominent British-born furniture designer.¹⁹⁵ The house was later purchased by hotelier Conrad Hilton. It is typically regarded as one of Dolena’s finest works and as an exceptional, extant example of the Hollywood Regency style.



Casa Encantada, 10644 Bellagio Road (Calisphere)

¹⁹² Pacific Coast Architecture Database, “Cukor, George, House, Beverly Hills, CA,” accessed December 2018.

¹⁹³ Los Angeles Conservancy, “George Cukor Residence,” accessed December 2018.

¹⁹⁴ “James Dolena (1888-1978), Architect, Interior and Furniture Designer,” accessed December 2018.

¹⁹⁵ Adamo DiGregorio, “From Suave to Scholcky – and Back Again,” *Los Angeles Times*, June 12, 2003.

Other architects who are associated with the Hollywood Regency style in its early years include Roland Coate, Wallace Neff, Douglas Honnold, George Vernon Russell, and Paul R. Williams. All were highly acclaimed and accomplished architects in the years before World War II, and all had developed reputations as architects who were favored by celebrities and were known as “architects to the stars.”¹⁹⁶

While its aesthetic was inextricably linked to the allure of those associated with the entertainment industry, the Hollywood Regency style was also applied to large, custom residences that were constructed for non-celebrity clients, typically affluent individuals who wanted to evince a same visual sense of prestige and opulence through the design of their personal dwellings. These houses are typically located in affluent Westside neighborhoods. Some notable examples include the houses at 914 N Stradella Road in Bel Air (1936) by Paul Williams; 119 N Bentley Avenue in Bel Air (1937); and 333 S Beverly Glen Boulevard in Holmby Hills (1938), also by Paul Williams. Others are found peppering the streets of historically affluent neighborhoods, such as Country Club Park and Windsor Village in Mid City.



333 S Beverly Glen Boulevard (HistoricPlacesLA)

Sometimes the characteristics of the Hollywood Regency style were blended together with other popular architectural styles, in particular the Traditional Ranch idiom that was also a popular choice for custom residences at the time. The T.R. Craig Residence near West Hills (1939, L.A. Historic-Cultural Monument No. 992) and the Nellie Payton Hunt Residence in Brentwood (1940, L.A. Historic-Cultural Monument No. 1063), both designed by Paul Williams, are exemplary of this marriage of styles that eventually became known as the “Regency Ranch.”¹⁹⁷ Both exhibit the elongated, rambling plans and rusticated façade treatments that are hallmarks of the Ranch house, but are overlaid by the more formal decorative elements that typify the Hollywood Regency style. The designers of multi-family residential properties sometimes tacked these same decorative elements onto the basic, box-like forms of the Minimal Traditional style to add a sense of visual interest.

¹⁹⁶ Michael Webb, “Architects to the Stars: Hollywood Legacies of Wallace Neff, James E. Dolena, Roland E. Coate and Paul Williams,” *Architectural Digest* (April 1990): 41-48.

¹⁹⁷ The Regency Ranch is considered to be a derivative of the Ranch House. For more discussion on this style and its application, refer to “The Ranch House” theme of the “Architecture and Engineering” context.



*T.R. Craig Residence "Peppergate Ranch," 8431 N Pinelake Drive,
Historic-Cultural Monument No. 992 (HistoricPlacesLA).*

Like other architectural styles that were popular in Los Angeles during the 1930s and early 1940s, the Hollywood Regency style was abruptly cut short by World War II. The imposition of building moratoria and a prevailing ethic of directing all available time, energy, and resources toward the wartime economy essentially brought about a halt to private construction at this time.

But unlike its distant cousins, Streamline Moderne, and PWA Moderne, both of which fizzled out entirely after the war, the Hollywood Regency style was carried forward well into the postwar period. Its characteristically eclectic aesthetic meant that the style could be melded and adapted in myriad ways to account for the ascent of more expressive iterations of Modernism that were becoming the dominant modes of architecture in Southern California. In the postwar era, the Hollywood Regency style experienced a stylistic shift wherein it became more extrapolated, theatrical, and expressive in form and appearance, but continued to evince a sense of social status and resonated with the class-conscious.¹⁹⁸

This metamorphosis is generally attributed to the work of John "Jack" Elgin Woolf, an actor-turned-architect who worked almost exclusively in the Hollywood Regency and perpetuated its popularity in the postwar years. Woolf opened an architectural practice in the 1930s and was subsequently awarded a string of celebrity commissions based on his designs in the Hollywood Regency style. He tweaked and contorted the tenets of the Hollywood Regency style, focusing less on balanced and delicate proportions and instead honing in on elements that provided buildings with a flamboyant appearance. In 1942, Woolf nailed down his reputation when he completed a formal, French inspired mansion with some modern flourishes for decorator James Pendleton in Beverly Hills.¹⁹⁹ The house's strict sense of symmetry, over-scaled front doors, and Mansard roof marked the beginning of Woolf's trademark style.

Two features in particular – the Pullman door and the Mansard roof, both popularized by Woolf – emerged as indicators of the Hollywood Regency style after World War II. Woolf's Pullman doors were inspired by the Pullman car doors of the early twentieth century, which featured a squared or

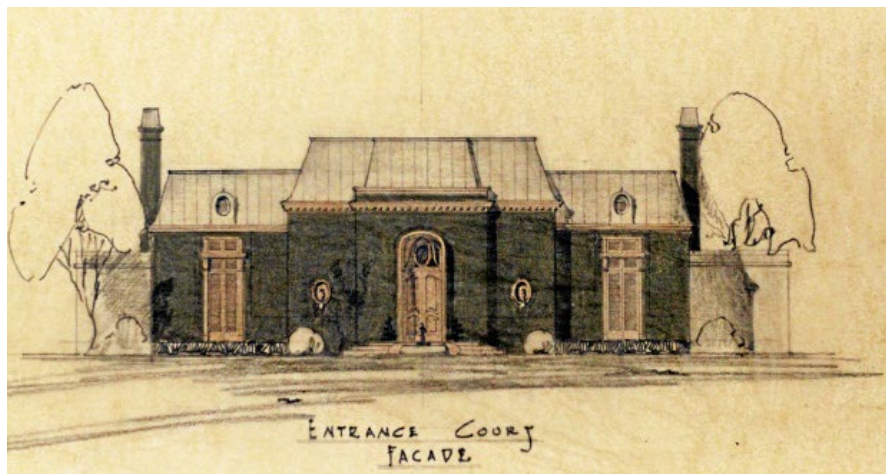
¹⁹⁸ Adamo DiGregorio and David A. Keeps, "A Grand Entrance: Take 2," *Los Angeles Times*, June 12, 2003.

¹⁹⁹ Sean K. Macpherson, "Out of the Box," *New York Times*, February 24, 2002.

segmented arch that protruded above the roofline of a car. Woolf adapted this idea to buildings by designing thin surrounds to project outwards from a door, creating a distinctive and articulated frame. The surround was often combined with a Mansard roof that “popped up over the entrance.”²⁰⁰

Symbolic of the French elegance that continued to be in vogue with the nouveau riche of Hollywood, the use of the Mansard roof visually aligned the Hollywood Regency style with the upper class.²⁰¹ It was also an efficient way to cap a house, as the Mansard needed to only span the building’s primary façade.

The Late Hollywood Regency style is also defined by a strict symmetry, influenced by Woolf, who designed residential buildings along a clear central axis that extended from the entrance, through the living room to the backyard, across a pool, and terminated in a pool house or pavilion. Other character defining features are Neoclassical elements seen in earlier iterations of the style; these include shutters and semi-circular porches, manipulated in scale and proportion and placed in “new and often manneristic relationships.”²⁰² Woolf embraced the application of ornament, which could be applied directly to the building as over-scaled lanterns or sconces, or in the form of freestanding urns or large oval niches. At first glance the drama and glamour of Woolf’s residential designs may seem frivolous and garish, “but on closer inspection one discovers that every detail has been meticulously calculated.”²⁰³



Rendering of a single-family house designed by John Elgin Woolf (Daily Breeze).

Woolf’s less conventional, more theatrical approach to the Hollywood Regency style was further codified in a studio office building that he designed and built for himself between 1946 and 1947. Located at 8450 Melrose Place in the Beverly Grove area, it boldly and unapologetically embodied the distinctive characteristics that defined his body of work and took the Hollywood Regency style in a new direction. The pioneering work of John Elgin Woolf was warmly embraced by members of the Hollywood elite. Eminent actors Errol Flynn, Ira Gershwin, Cary Grant, Elsie de Wolfe, John Wayne, Bob Hope,

²⁰⁰ Chase, *Glitter Stucco and Dumpster Diving*, 59.

²⁰¹ *Ibid.*, 27, 110.

²⁰² *Ibid.*, 54.

²⁰³ Macpherson, “Out of the Box.”

Barbara Hutton, Greta Garbo, and Rita Hayworth are just some of the many renowned celebrities that resided in houses that were custom-designed by Woolf.²⁰⁴

The Late Hollywood Regency style was also a popular choice for remodel projects, due in part to the relative ease of applying a mansard roof, over-scaled front doors, and exaggerated ornament. Existing buildings of almost any style could easily be transformed into petite palaces that stood as symbols of the glamour and allure characteristic of the Hollywood lifestyle. In 1950, Paul R. Williams remodeled an existing commercial building on Wilshire Boulevard into a new location for Perino's (not extant), an acclaimed restaurant that was the site of many a power lunch and was known for attracting a cultured clientele. Williams masterfully updated the building with a svelte Regency style aesthetic.²⁰⁵ Several years later, in 1962, Woolf extensively remodeled the Craig Ellwood-designed Case Study House No. 17 in Beverly Hills, transforming what had been a puritanical examples of the steel-and-glass International style into a much more theatrical, Mansard-roofed Regency style edifice.²⁰⁶



*Perino's restaurant, 3927 Wilshire Boulevard, not extant
(Los Angeles Public Library)*

While Woolf championed and popularized the Late Hollywood Regency style, he was not the only architect who worked in this idiom. Noted architects Jack Chernoff and Bob Ray Offenhauser are also associated with the style. Paul R. Williams, who had played a pivotal role in the development of the Hollywood Regency style in its formative years, continued to dabble in the style in the postwar era. The style was also pared down and applied to single-family houses that were privately commissioned but not necessarily architect designed, and thus assumed a more pedestrian, less theatrical appearance.

²⁰⁴ Ibid.

²⁰⁵ Los Angeles Conservancy, "Perino's (Demolished)," accessed December 2018.

²⁰⁶ MacPherson, "Out of the Box"; John Elgin Woolf, Master of Hollywood Regency, "Case Study House No. 17," accessed December 2018.

The Late Hollywood Regency style began to wane from favor in the mid-1960s. By this time, it had become so ubiquitous, and applied so frivolously, that it lost most of its luster as well as its association with the Hollywood mystique. The genre that had been pioneered amid the Golden Era of Hollywood and had been tastefully and elegantly refined in the postwar era had devolved into a crass and adulterated shell of its former self: “French mansard roofs on mini-malls, cinderblock apartment buildings with gangly chandeliers in faux foyers, ornamental kitsch marketed as interior décor.”²⁰⁷ The actors and sophisticates who had once embraced the Hollywood Regency aesthetic increasingly gravitated toward other idioms instead, and the style’s popularity had dwindled all but entirely by 1970.



Modest examples of custom Hollywood Regency style dwellings from the postwar period (HistoricPlacesLA)

²⁰⁷ DiGregorio and Keeps, “A Grand Entrance: Take 2.”

ELIGIBILITY STANDARDS FOR HOLLYWOOD REGENCY, 1931-1945

Summary Statement of Significance:	Resources evaluated under this sub-theme are significant in the area of Architecture as excellent examples of the Hollywood Regency style and exhibit quality of design through distinctive features. Prior to World War II, and for a few years after, Hollywood Regency was presented as a light and delicate style of architecture that gracefully blended elements of historicism with flourishes of Modernism. It evinced a sense of opulence, glamour, and grace that was popularized in films and by Hollywood's portrayal of celebrity life. As such, it was most often applied to high style, custom single-family houses and commercial buildings that catered to an affluent clientele. The style veered in the general direction of the Modern movement through its judicious application of ornament, but remained clearly and identifiably rooted in historical precedent. Resources evaluated under this sub-theme are associated with, but distinguished from the Late Hollywood Regency style, which represents the evolution of this idiom after World War II.		
Period of Significance:	1931-1945		
Period of Significance Justification:	The first phase of the Hollywood Regency style proliferated in the years before World War II. During this time the style was applied to custom single-family houses and a handful of commercial buildings, many of which were either directly associated with celebrities or bore some association with the entertainment industry. The period of significance begins in 1931, when the earliest known examples of the style were constructed. It ends in 1945, by which time the style had shifted direction and took on a different appearance.		
Geographical Location(s):	Sparsely citywide; most examples are located in affluent Westside communities including Bel Air-Beverly Crest, Brentwood-Pacific Palisades, Westwood, and Holmby Hills, and the hillside communities of the south San Fernando Valley. A few may also be found in established, historically affluent neighborhoods in central Los Angeles.		
Area(s) of Significance:	Architecture		
Criterion:	NR: C	CR: 3	Local: 3
Associated Property Types:	<ul style="list-style-type: none">▪ Residential – Single-Family Residence▪ Commercial		

Property Type Description:	Hollywood Regency was predominantly a residential style; most examples consist of large, custom-designed, single-family residences and are the work of noted architects. On occasion the style was also applied to small-scale commercial buildings, notably restaurants, retail stores, and office buildings. Since the style was associated with the upper class in its formative years and was not adapted to mass-produced housing, it is relatively rare in Los Angeles.
Property Type Significance:	See Summary Statement of Significance above.
Eligibility Standards:	<ul style="list-style-type: none">▪ Was constructed during the period of significance▪ Exhibits quality of design through distinctive features▪ Is an excellent example of the Hollywood Regency style
Character-Defining /Associative Features:	<ul style="list-style-type: none">▪ Retains most of the essential character-defining features from the period of significance▪ Symmetry of design▪ Mansard, hipped or gabled roofs▪ Combination of façade materials, primarily stucco with brick veneer or wood clapboard▪ Casement windows, either steel or wood sash▪ Use of Neoclassical ornament and design elements, such as double-height porches, thin columns, pediments, fluted pilasters, and balconettes with iron railings▪ Any applied ornament is stripped and simplified
Integrity Considerations:	<ul style="list-style-type: none">▪ Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance▪ Retains sufficient integrity to convey significance▪ Setting may have changed (surrounding buildings and land uses)▪ Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted▪ Security features, such as screen doors and bars at windows, may have been added▪ Original garage doors may have been replaced

ELIGIBILITY STANDARDS FOR LATE HOLLYWOOD REGENCY, 1946-1970

Summary Statement of Significance:	<p>Resources evaluated under this sub-theme are significant in the area of Architecture as excellent examples of the Late Hollywood Regency style and exhibit quality of design through distinctive features. Although the Hollywood Regency style had been applied to single-family houses and commercial buildings since the 1930s, it underwent a stylistic shift in the years after World War II, due primarily to the influence of architect John Elgin Woolf. Notable features that distinguish Late Hollywood Regency buildings from earlier iterations of the style include overstated central entrances, highly exaggerated ornament, and mansard roofs. Like their earlier counterparts, these buildings retained an association with the upper class and celebrity culture. Also like the earlier iteration of the style, the Late Hollywood Regency style was typically expressed in the context of sumptuous single-family houses and the occasional commercial building.</p>		
Period of Significance:	1946-1970		
Period of Significance Justification:	<p>The second phase of the Hollywood Regency style emerged in the years after World War II. Its evolution is attributed to the hiatus in private construction during the war and the pioneering contributions of architect John Elgin Woolf. The period of significance begins in 1946, which corresponds with the beginning of the postwar era and the construction of Woolf's influential office building on Melrose Place. It ends in 1970, by which time the style had fallen out of favor.</p>		
Geographical Location(s):	<p>Sparsely citywide. Most examples are located in affluent Westside communities including Bel Air, Beverly Crest, Brentwood, Pacific Palisades, Westwood, and Holmby Hills, and the hillside communities of the south San Fernando Valley. Others may be found in the upper class and upper-middle class residential tracts that were developed in the suburban communities of the San Fernando Valley after World War II.</p>		
Area(s) of Significance:	Architecture		
Criterion:	NR: C	CR: 3	Local: 3
Associated Property Types:	<ul style="list-style-type: none">▪ Residential – Single-Family Residence▪ Commercial		

Property Type Description:	Late Hollywood Regency was predominantly a residential style; most examples consist of custom-designed, single-family residences and are the work of noted architects. On occasion the style was also applied to small-scale commercial buildings, notably restaurants, retail stores, and office buildings. Since the style was predominantly associated with the upper class and upper-middle class and was never adapted to the context of mass-produced housing, examples of the Late Hollywood Regency style are relatively rare in Los Angeles.
Property Type Significance:	See Summary Statement of Significance above.
Eligibility Standards:	<ul style="list-style-type: none">▪ Was constructed during the period of significance▪ Exhibits quality of design through distinctive features▪ Is an excellent example of the Late Hollywood Regency style
Character-Defining /Associative Features:	<ul style="list-style-type: none">▪ Retains most of the essential character-defining features from the period of significance▪ Symmetry of design▪ Steeply-pitched mansard roofs▪ Smooth wall surfaces, primarily stucco▪ Tall, narrow windows and doors, often with arched or segmental arched openings▪ Use of Neoclassical ornament and design elements, such as double-height porches, thin columns, pediments, fluted pilasters, and balconettes with iron railings▪ Exaggerated applied ornament, such as large lanterns and sconces▪ For the National Register, property must possess exceptional importance if less than 50 years of age
Integrity Considerations:	<ul style="list-style-type: none">▪ Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance▪ Retains sufficient integrity to convey significance▪ Setting may have changed (surrounding buildings and land uses)▪ Original use may have changed▪ Security features, such as screen doors and bars at windows, may have been added▪ Original garage doors may have been replaced▪ Some window replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations