




Community & Economic Development Department
3900 Main Street, Riverside, CA 92522 | Phone: (951) 826-5371 | RiversideCA.gov

Planning Division

CULTURAL HERITAGE BOARD MEETING DATE: MAY 21, 2025
AGENDA ITEM NO.: 4

PROPOSED PROJECT

<i>Case Numbers</i>	DP-2024-01558 (Historic Designation)	
<i>Request</i>	To consider a Historic Designation request to designate Boyd Residence as a City Landmark	
<i>Applicant</i>	Jo Phelan and Bruce Link	
<i>Project Location</i>	4649 Ninth Street, at the northwest corner of Ninth Street and Loring Drive	
<i>APN</i>	218-142-002	
<i>Ward</i>	1	
<i>Neighborhood</i>	Downtown	
<i>Historic District</i>	Not Applicable	
<i>Historic Designation</i>	Not Applicable	
<i>Staff Planner</i>	Scott Watson, Historic Preservation Officer 951-826-5507 swatson@riversideca.gov	

RECOMMENDATIONS

Staff recommends that the Cultural Heritage Board recommend that the City Council:

1. **DETERMINE** that Planning Case DP-2024-01558 (Historic Designation) for the designation of the Boyd Residence as a City Landmark is categorically exempt from the California Environmental Quality Act (CEQA) pursuant to Sections 15061(b)(3) (Common Sense Rule) and 15308 (Actions by Regulatory Agencies for Protection of the Environment), as the proposal will have no significant effect on the environment, identifies the structure as a cultural resource, and preserves the historic character of a cultural resource; and
2. **APPROVE** Planning Case DP-2024-01558 (Historic Designation), based on the facts of findings, and designate the Boyd Residence as a City Landmark.

BACKGROUND

The Boyd Residence

The Boyd Residence is located at 4649 Ninth Street (Exhibit 1). The Hollywood Regency Style residence and two-car garage was designed in 1957 by architect Charles O. Matcham and constructed in 1959 by notable builder Harry Marsh for Philip and Dorothy Boyd. The pair lived in the residence until 1977. No major alterations have been made to the residence.

Philip and Dorothy Boyd

Philip L. Boyd was born on October 8, 1900, in Richmond, Indiana. His father, Linnaes Cox Boyd, was a lawyer and corporate executive, while his mother, Mary Thomas Spencer, came from a family of prominent businessmen. As a young man, Philip attended Wabash College but was forced to withdraw due to illness. Seeking a healthier climate, his family relocated to Southern California in 1921. It was here that Boyd found his footing in banking and real estate, quickly becoming active in civic affairs. In 1926, he married Dorothy Burrough Marmon, a member of the well-known Marmon automotive family. The couple raised four children while Boyd established himself as a successful businessman and community leader.

Boyd's influence in local politics grew in the 1930s, and he played a key role in the incorporation of Palm Springs, serving as its first mayor from 1938 to 1942. His expanding real estate and development interests eventually led him to Riverside, where he and Dorothy moved in the late 1940s. In Riverside, Boyd continued his political career, representing the 76th District in the California State Assembly from 1945 to 1949 and later serving as chairman of the California Republican Party's central committee. However, it was his dedication to higher education that left the most lasting impact on the region.

Boyd was a founding member and president of the Citizens University Committee (CUC), a grassroots organization that lobbied state officials for the establishment of a University of California campus in Riverside. His efforts, alongside fellow legislators, helped push Senate Bill 512 through the state legislature in 1949, securing funding for what would become UC Riverside. Boyd remained involved in the university's development, serving as a UC Regent from 1957 to 1970 and as Vice Chair in 1967. His leadership and persistence ensured UCR's expansion from a small college to a full-fledged university within the UC system.

Dorothy Boyd was equally devoted to civic and charitable causes. Born in Indianapolis in 1902, she came from a lineage of innovators in the automotive industry. In Riverside, she dedicated her time to organizations such as the American Red Cross, the United Way, the Riverside Art Museum, and the Junior League. While Philip worked publicly to establish UCR, Dorothy played a quieter yet equally important role in advocating for the university and supporting its development. James H. Erickson, Vice Chancellor for University Relations, later described the couple as an "incredible team" whose contributions were instrumental in UCR's founding.

Beyond education, the Boyds left a tangible legacy in conservation and philanthropy. They donated over 3,500 acres of land to create the Philip L. Boyd Deep Canyon Research Center and the Living Desert Reserve in Palm Desert. Their generosity also funded UCR's Carillon and Bell Tower, which remains a centerpiece of the campus today.

In recognition of their contributions, both Philip and Dorothy received Founder Awards from UCR, and the university's first endowed chair was named in Philip's honor.

The Boyds lived at 4649 Ninth Street from 1957 to 1977, a period during which their home became a hub for civic, political, and philanthropic gatherings. Philip passed away in 1989, followed by Dorothy in 1995, but their impact on Riverside—particularly through their role in shaping UCR—remains undeniable.

Hollywood Regency

The 2009 City of Riverside Modernism Context statement and the 2012 survey did not include discussion related to the Hollywood Regency style as it is very rare within the City of Riverside. The following excerpt from the *SurveyLA Citywide Historic Context Statement: Architecture and Engineering/L.A. Modernism, 1919-1980* (dated August 2021) discusses the architectural style as follows:

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.

As discussed in the *City of Palm Springs Citywide Historic Context Statement & Survey Findings* (dated December 2018) by Historic Resources Group, discusses the Regency Revival (or Hollywood Regency), as follows:

The Regency Revival style, also known as Hollywood Regency, is seen almost exclusively in the design of single-family and multi-family residential architecture from about the mid-1930s until about 1970; most examples in Palm Springs date to the 1960s. The style references in part the architecture and design that developed in Britain in the early 19th century. Like the original Regency style, Regency Revival includes elements of Neoclassical and French Empire design; however, its attenuated classical ornament and simple surfaces reflect the influence of the Modern Movement. The style first appeared in the United States in the mid-1930s

as a stripped-down version of Neoclassicism that exhibited both the influence of Streamline Moderne and the simplified yet exaggerated qualities of Hollywood film sets. Its early development was interrupted by World War II and the resulting halt of private construction. It resumed after the war with the work of architects such as John Elgin Woolf, whose designs emphasized symmetry, privacy, exaggerated entrances and prominent mansard roofs. Post-World War II Regency Revival buildings are characterized by theatrical arched entrances with an exaggerated vertical emphasis, usually positioned in projecting pavilions with high, steep roofs; symmetrical, largely blank primary façades; and eccentrically detailed, unconventionally proportioned Classical columns and ornamentation juxtaposed against large expanses of blank wall.

Character-defining features of the Hollywood Regency style include:

- Symmetrical façade
- Tall, steeply pitched mansard, hipped or gable roofs, especially over entrance; frequently a flat roof over remainder
- Blank wall surfaces veneered in smooth plaster; some examples may have brick veneer or wood
- Vertically exaggerated arched entrance doors, sometimes set in projecting pavilions
- Tall, narrow windows and doors, often with arched or segmental arched openings
- Eccentrically detailed and unconventionally proportioned Neo-Classical features including double height porticoes, thin columns, pediments, fluted pilasters, niches, and balconettes with iron railings
- Exaggerated applied ornament, such as large lanterns or sconces

Harry Marsh

Harry Marsh was born in Burlington, Kansas in 1895. His family moved to Southern California in the 1920s. Not long after the relocation to California, Marsh settled in Riverside and began doing carpentry work with some of his relatives. Marsh then met his wife Leathe Lee, the daughter of furniture store owner Charles Lee, and the pair were married on July 2, 1932. They first lived at 6505 Brockton Avenue where they raised three children. It was during this time that Marsh began a construction business and built custom residences.

By the late 1930s, Marsh had become a prominent home builder in the City and was known for quality craftsmanship. Through the mid-20th Century Marsh built many of Riverside's higher-end custom homes. Marsh's sons joined the business in the 1950s, having graduated with degrees in architecture. In the 1960s, the custom home business began to slow as large housing tracts began to be developed and Marsh began to shift from residential to commercial construction. Beyond single-family residential, Marsh is credited the design and construction of many buildings throughout Riverside and the Inland Empire, including the First Baptist Church on Alessandro Boulevard, First Free Methodist Church on Diana Street (no longer extant), the Medical Square on Brockton Avenue, and midcentury Magnolia Presbyterian Church (no longer extant). The list of Marsh's contributions to Riverside is vast. Marsh passed away in December 1985 at 90-year-old.

Charles O. Matcham

Charles O. Matcham, a distinguished architect known for his contributions to Southern California's built environment, was born on April 24, 1903, in Allentown, Pennsylvania. He pursued his education at Yale University, earning his undergraduate degree in 1925 before graduating from the Yale School of Architecture in 1928. Shortly after, Matcham moved to Los Angeles, where he established his career amid the region's rapid architectural growth.

Throughout his career, Matcham was responsible for several significant projects, including the J.W. Robinson's Store in Beverly Hills (1950-52), Wrigley Field Los Angeles (1925), the U.S. Navy Naval Air Base in San Pedro (1936), the Olympic Theater remodel (1942), and the Santa Anita Race Track grandstand addition (1959). Although much of his work was concentrated in Los Angeles and Palm Springs, Matcham also contributed to Riverside's architectural landscape through the design of several schools, including Longfellow School and Riverside Junior High. His involvement in the region extended to lobbying for the commission to design the UC Riverside campus in 1949, though he was not selected.

Beyond his design work, Matcham played an influential role in the architectural community, serving as Regional Director of the American Institute of Architects, Vice President of the California Council of Architects, and a board member of the Los Angeles County Museum of Art. His work was widely recognized and featured in publications such as *Architectural Digest*, *Architectural Record*, *Arts and Architecture*, and *House Beautiful*, which highlighted his design for the Boyd Residence in 1962.

Matcham's architectural career left a lasting impact on the region, particularly in Los Angeles and Palm Springs, where he completed many of his notable projects. He passed away on August 18, 1980, in Los Angeles County, leaving behind a legacy of influential designs that continue to define Southern California's architectural history.

ANALYSIS

The applicant is requesting approval of a Historic Designation to designate the Boyd Residence as a City Landmark.

The applicant has provided an architectural description, statement of significance, photographs documenting the architecture and building setting, and copies of primary and secondary sources as summarized below (Exhibit 3).

Architectural Description

The Boyd Residence is situated at the northwest corner of Ninth Street and Loring Drive at the base of Mt. Rubidoux. The residence sits above the street level, built into the hillside with the primary entrance facing west, and is surrounded by mature trees and landscaping. The two-story Hollywood Regency-style home is wood-framed with a white-painted brick and stucco exterior.

The residence features an irregular ground plan and capped with a slate topped steeply pitched cross-hipped roof flanked on the north and south with flat roofs. The main entrance is symmetrically composed, featuring a tall, recessed door flanked by narrow arched windows, all sheltered beneath a flat-roofed carport supported by decorative

wrought-iron posts. The elevations along Loring Avenue is dominated by a large, curved bow window. Additional character-defining features include tall windows with arched shutters, a wood-railed balcony, and multiple patios enclosed by low curved brick walls. A detached two-car garage is situated to the west of the residence.

Retaining a high level of integrity, the home remains a striking example of the Hollywood Regency style in Riverside, characterized by its symmetrical composition, decorative ironwork, and refined classical influences blended with mid-century modern design principles.

Statement of Significance

The Boyd Residence is historically significant because it is an excellent example of Hollywood Regency style residential architecture in the City. The residence is also significant as it represents the work of notable regional architect, Charles O. Matcham, and local builder, Harry Marsh. It is further significant for its association with Philip and Dorothy, a regionally prominent businessman, who commissioned the construction of the house as his final residence and often used the residence to conduct his business.

With no major alteration, the Boyd Residence retains a high degree of integrity required for Landmark designation.

TITLE 20 EVALUATION

Under Title 20 (Cultural Resources), "Landmark" means: "Any improvement or natural feature that is an exceptional example of a historical, archaeological, cultural, architectural, community, aesthetic or artistic heritage of the City, that retains a high degree of integrity." Based on the applicable criteria from Chapter 20.50 of Title 20, Boyd Residence qualifies for Landmark Designation as follows:

FINDING: Criterion 2: Is identified with persons or events significant in local, state or national history;

FACTS: The Boyd Residence is closely associated with Philip L. Boyd and Dorothy M. Boyd, both of whom played significant roles in shaping the civic, educational, and philanthropic landscape of Riverside and beyond. Philip Boyd was an influential public figure, serving as the first mayor of Palm Springs, a California State Assembly member (1945–1949), and a University of California Regent (1957–1975). His contributions were instrumental in the founding and expansion of UC Riverside, advocating for its transition from a small liberal arts college into a full-fledged research university. His leadership in regional water conservation efforts and wildlife preservation, particularly through the establishment of the Boyd Deep Canyon Desert Research Center, further solidified his legacy in California history.

Dorothy Boyd was an equally influential figure in Riverside's civic life. She was deeply involved in numerous charitable and cultural organizations, including the Riverside Art Museum, the Junior League, and the establishment of scholarships supporting local students. Together, the Boyds transformed their residence into a hub for political discussions, social

gatherings, and philanthropic initiatives, making it a focal point of Riverside's mid-20th-century civic life.

FINDING: Criterion 3: Embodies distinctive characteristics of a style, type, period or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship;

FACTS: The Boyd Residence is an excellent example of the Hollywood Regency style, a rare architectural style in Riverside. The residence exhibits character-defining features of the style, including a symmetrical façade, a steeply pitched crossed-hipped roof flanked by flat roofs, projecting pavilions (patios and a porte-cochere), brick veneer and smooth stucco cladding, tall and narrow windows and panel doors, decorative wrought-iron details, and classical-inspired ornamentation blended with modernist simplicity. With no major alterations the building retains a high degree of integrity.

FINDING: Criterion 4: Represents the work of a notable builder, designer, or architect, or important creative individual.

FACTS: The Boyd Residence was designed by Charles O. Matcham, a recognized architect known for his contributions to mid-century Southern California architecture. Matcham's portfolio includes high-end custom homes and commercial projects in Los Angeles, Palm Springs, and Riverside. His designs often reflected a refined modernist approach, integrating classical influences with contemporary elegance. His work was featured in major architectural publications, highlighting his influence on the region's built environment. The Boyd Residence stands as a testament to his skill in blending Hollywood Regency aesthetics with modern California sensibilities.

The home was constructed by Harry Marsh, a prominent Riverside builder responsible for numerous high-quality residential and commercial projects during the mid-20th century. Marsh was known for his attention to detail and craftsmanship, particularly in custom home construction for influential figures in the community. His contributions to the built environment of Riverside helped define the City's architectural character during the postwar period.

The collaboration between Matcham and Marsh resulted in a residence that not only showcases high architectural value but also reflects the craftsmanship and innovation of two highly regarded professionals.

STRATEGIC PLAN

This item contributes to the Envision Riverside 2025 City Council Strategic Priority 2 – Community Well Being (Goal 2.3 – Strengthen neighborhood identities and improve community health and the physical environment through amenities and programs that foster an increased sense of community and enhanced feelings of pride and belonging citywide).

This item aligns with the following Cross-Cutting Threads:

1. Community Trust: This Landmark Designation request is being reviewed during a Public Hearing before the Cultural Heritage Board and the public is able to provide comments.
2. Equity: Historic property information associated with this designation will be added to the City's Historic Resources Inventory, which will be available to the public. This will allow information about the historic property to be available to all residents.
3. Fiscal Responsibility: No City General Funds are being allocated as part of this Landmark Designation.
4. Innovation: This Landmark Designation request made use of current research practices and looks at historic integrity based on best practices approaches.
5. Sustainability and Resiliency: This Landmark Designation will help to preserve the City's collective history for future generations.

PUBLIC NOTICE AND COMMENTS

A public hearing notice was mailed to property owners within 300 feet of the site. As of the writing of this report, no responses have been received by Staff regarding this proposal.

APPEAL INFORMATION

Actions by the Cultural Heritage Board, including any environmental finding, may be appealed to the City Council within ten calendar days after the decision. Appeal filing and processing information may be obtained from the Planning Division by calling 951-826-5800.

EXHIBITS LIST

1. Aerial/Location Map
2. Historic Designation Application
3. Current Photos
4. Excerpt from SurveyLA Citywide Historic Context Statement: Architecture and Engineering/L.A. Modernism, 1919-1980
5. Excerpt from City of Palm Springs Citywide Historic Context Statement & Survey Findings

Prepared by: Scott Watson, Historic Preservation Officer
Approved by: Maribeth Tinio, City Planner



DP-2024-00577 (HD)
Exhibit 1 - Location Map

Cultural Resources Nomination Application

☒ City Landmark ☐ Structure of Merit
Please check the Designation for which you are applying

IDENTIFICATION

1. Common name: 4649 Ninth Street
2. Historic Name: _____
3. Street address: 4649 Ninth Street
City Riverside State CA Zip 92501
4. Assessor Parcel number: 187-041-008
5. Present Legal Owner: Bruce G. Link and Jo Phelan
City Riverside State CA Zip 92501
6. Present Use: single household residence
7. Original Use: single household residence

Date form prepared: 11/12/2024

Preparer: Jo Phelan

Sponsoring Organization (if any): none

Address: 4649 Ninth Street

City, State and Zip: Riverside, CA 92501

Phone: (914) 610-9645

DESCRIPTION

8. Legal property description: Parcel 2, in the city of Riverside, State of California, as shown on Parcel Map on File in Book 10 Page 76 of parcel maps, Riverside County Recorder.
APN: 187-041-008-9
- Include approximate property size (in feet): Street Frontage 140 Depth 170
9. Architectural Style: Hollywood Regency
10. Construction Date: Estimated _____ Factual 1957-8
Source of Information: ☐ Assessor's Records ☒ Building Permit ☐ Sanborn Map
☒ Publications ☐ Oral Interviews
11. Architect's Name: Charles A. Matcham Builder's Name: Harry Marsh
12. Condition: ☐ Excellent ☒ Good ☐ Fair ☐ Deteriorated
☐ No longer in existence
13. Alterations: granite counters + maple flooring installed in kitchen; flooring, shower walls + doors replaced in 2 bathrooms; bath tub replaced; basement partially finished as recreation room + kitchen; some hardware replaced but kept in storage
14. Surroundings:
☐ Open Land ☒ Scattered Buildings ☐ Densely Built-Up
15. Use type:
☒ Residential ☐ Industrial ☐ Commercial ☐ Civic
☐ Other
16. Is the structure on its original site?
☒ Yes ☐ No ☐ Unknown
If moved, approximate year _____
17. Related features and/or out-buildings: detached garage; small shed

SIGNIFICANCE

18. Historical Attributes:

- | | | |
|---|--|--|
| <input type="checkbox"/> Unknown | <input type="checkbox"/> Government Building | <input type="checkbox"/> Folk Art |
| <input checked="" type="checkbox"/> Single Family | <input type="checkbox"/> Educational Building | <input type="checkbox"/> Street Furniture |
| <input type="checkbox"/> Multiple Family | <input type="checkbox"/> Religious Building | <input type="checkbox"/> Landscape Architecture |
| <input type="checkbox"/> Ancillary Building | <input type="checkbox"/> Railroad Depot | <input type="checkbox"/> Trees/Vegetation |
| <input type="checkbox"/> Hotel/Motel | <input type="checkbox"/> Train | <input type="checkbox"/> Urban Open Space |
| <input type="checkbox"/> Bridge | <input type="checkbox"/> Rural Open Space | <input type="checkbox"/> Canal/Aqueduct |
| <input type="checkbox"/> Farm/Ranch | <input type="checkbox"/> Industrial Building | <input type="checkbox"/> Dam |
| <input type="checkbox"/> Military Property | <input type="checkbox"/> Public Utility Building | <input type="checkbox"/> Lake/River/Reservoir |
| <input type="checkbox"/> CCC/WPA Structure | <input type="checkbox"/> Theater | <input type="checkbox"/> Ethnic Minority Prop. |
| <input type="checkbox"/> Engineering Structure | <input type="checkbox"/> Highway/Trail | <input type="checkbox"/> Civic Auditorium |
| <input type="checkbox"/> Amusement Park | <input type="checkbox"/> Woman's Property | <input type="checkbox"/> Monument/Mural/Gravestone |
| <input type="checkbox"/> Cemetery | <input type="checkbox"/> Hospital | <input type="checkbox"/> Stadium |
| <input type="checkbox"/> Mine | <input type="checkbox"/> Community Center/Social Hall | |
| <input type="checkbox"/> Commercial Building, 1-3 stories | <input type="checkbox"/> Commercial Building, over 3 stories | |
| <input type="checkbox"/> Other: | | |

19. Architectural Description

20. Statement of Significance

21. Bibliography

22. Photographs

23. Letter from property owner (if other than applicant)

ARCHITECTURAL DESCRIPTION

The house at 4649 Ninth Street, built in 1957, is located on the slopes of Mt. Rubidoux. The most visible and imposing street view of the two-story Hollywood Regency building is from the east on Loring Avenue, but the main entrance faces west and is approached via Ninth Street to the south.

The upper floor is the main level of the house. The large, primary section of the house is rectangular but has extensions at both ends – one to the north for the kitchen and one to the south for two bedrooms connected by a bath suite. The living room also extends beyond the rectangle to the east and has a large, curved bow window. Being built on a slope, the lower level does not extend all the way to the west of the building. The residence has a wood-frame structure and is sheathed with white-painted brick and stucco. The residence rests on a concrete foundation. The steeply-pitched hipped roof is sheathed with slate. The north and south extensions of the building have flat roofs.

The main façade on the entrance side of the building is a single story. It is symmetrically composed. There is a flat-roofed, two-car carport supported by festooned wrought-iron posts. The tall front door reaches the height of the carport ceiling. The door is recessed in an alcove, as are tall, narrow windows on each side of the door. Further to each side are two additional tall windows with arched shutters and topped by segmented arches. To the right and left, beyond the area under the hipped roof, are patios enclosed by low brick walls.

The façade facing Loring Avenue, on the east side of the building, is two stories tall. It is dominated by a large, curved bow window on the main level, supported by two festooned wrought-iron and two thin metal pillars. To the right is a patio on the main level supported by festooned wrought iron pillars and surrounded by a low curved brick wall. To the left is a wood-railed balcony on the main level and a patio on the lower level, also surrounded by a low curved brick wall.

There is a two-car detached garage to the west of the house.

The house was built in 1957-8. To the applicant's knowledge, alterations to the house have not been extensive. The kitchen at some time acquired granite countertops and maple hard-wood flooring. The applicant replaced the kitchen sink and applied ceramic-tile backsplash. The kitchen cabinets are original and have many custom features. The applicant also replaced flooring, shower surrounds, bathtub, toilets and shower doors in the first-story bathrooms. It also appears that part of the lower-level area containing the house mechanicals was finished as a recreation room and kitchen sometime after the house was built. A fountain was added around 1977.

STATEMENT OF SIGNIFICANCE

The residence at 4649 Ninth Street is significant as the home of UC Regent and California State Legislator Philip Boyd, and his wife Dorothy, who commissioned the construction of the house in 1957 and lived in it until 1977. It is also significant as an excellent and rare example of the Hollywood Regency style of architecture in Riverside. While southern California was the center for buildings in this style, they were usually built in wealthy areas around Los Angeles such as Beverly Hills, Brentwood, Bel Air, Beverly Crest and Holmby Hills. Finally, the residence is significant for its notable builder, Harry Marsh, and architect, Charles O. Matcham.

The residence is eligible for designation as a City Landmark in accordance with the following criteria:

- 1) it is identified with persons or events significant in local, state or national history.
- 2) it embodies distinctive characteristics of a style, type period or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship.
- 3) it represents the work of a notable builder, designer, or architect, or important creative individual.

Criterion 1. The house is identified with persons or events significant in local, state or national history.

Philip L. Boyd was born October 8, 1900 in Richmond, Indiana, the son of lawyer and corporate executive Linnaes Cox Boyd and Mary Thomas Spencer, daughter of prominent businessman William F. Spencer. Boyd fell ill and was forced to drop out of Wabash College. In 1921, his parents brought him to southern California, seeking a healthier climate. In 1926, he married Dorothy Burrough Marmon. The couple raised three children – Libby, Spencer and Douglas. In his 20s, Boyd became involved in banking and real estate. He also became active in civic activities and politics. He was instrumental in the incorporation of Palm Springs and served as its first mayor from 1938 to 1942.

Boyd's expanding real-estate and land-development interests led him to move to Riverside. By 1947 at the latest, the Boyds had moved to 4586 Sixth Street. The house at 4649 Ninth Street was built for them in 1957, and they lived there until 1977.

In Riverside, Boyd was a member of the Riverside Board of Freeholders, which drew up a new city charter. From 1945 to 1949, he represented the 76th District (Riverside County) in the California State Assembly. In 1950, he was elected chairman of the central committee of the California Republican Party.

Of Boyd's many civic contributions, his role in the establishment, development and well-being of the University of California at Riverside stands out. UC Riverside, in turn, is one of the most significant institutions in Riverside.

Boyd was a founding member and one-time president of the grassroots Citizens University Committee (CUC), a group of community leaders, founded in 1948 (and still active today) to

advocate for the establishment of a University of California campus in Riverside. The CUC lobbied state officials, emphasizing Riverside's strategic location and potential to serve the Inland Empire. The committee's involvement played a significant role in convincing the UC Board of Regents to select Riverside as the site for the new UC campus.

In 1949, California Senate Bill (SB) 512 was passed, appropriating funds to establish a new University of California in Riverside. Boyd, while in the State Assembly, worked closely with State Senator Nelson S. Dilworth, who introduced the bill, and Assemblyman John Babbage, to push SB 512 through the legislative process. Boyd's local connections and influence as a business leader in Riverside helped rally support from local stakeholders. The passage of SB 512 led to the construction and eventual opening of UC Riverside as a full-fledged campus in 1954, when its College of Letters and Science welcomed its first undergraduate class. This marked the official transition of UCR from its origins as the Citrus Experiment Station into a full-fledged university within the University of California system.

As a member of California's State Public Works Board, Boyd was involved in property acquisition and construction of the campus. From 1957 to 1970, he served as a Regent of the University of California, becoming Vice Chair in 1967. In this role, he continued to serve as a strong supporter of UCR. Correspondence contained in the Philip L. Boyd papers, housed in the Special Collections of the Rivera Library at UCR, reveal Boyd's strong devotion to the university and clearly document how graciously but intensely and steadfastly he fought for the establishment, expansion and enhancement of the university.

Dorothy Burroughs Marmon Boyd was born May 22, 1902 in Indianapolis. Her grandparents were founders of the Marmon Herrington Automotive Company, inventors of the Marmon automobile.

In Riverside, Dorothy was a volunteer with the American Red Cross, the United Way, Riverside Community Hospital, the Riverside Art Museum, the Junior League, and the Daughters of the American Revolution. Many events related to these groups were held at 4649 Ninth Street.

Dorothy's behind-the-scenes role in promoting UCR is clearly revealed in correspondence contained in the Philip L. Boyd papers, as well as in this quote from James H. Erickson, Vice Chancellor for University Relations and Development at the time of her death: "Dorothy and Phil together played a pivotal role in the founding of UCR. They comprised an incredible team. With their quiet dignity, they did so much to found and sustain the university" (The Press Enterprise 1995).

Philip and Dorothy Boyd donated funds and over 3500 acres of land to create the university's Philip L. Boyd Deep Canyon Research Center and the Living Desert Reserve in Palm Desert. They also donated the funds for the Carillon and Bell Tower, the centerpiece of the UCR campus.

In recognition of their contributions to UC Riverside, both Boyds were honored with Founder Awards from the university, and the university's first endowed chair was named for Philip Boyd. Philip died on September 9, 1989 and Dorothy on March 13, 1995.

Criterion 2) The house embodies distinctive characteristics of a style, type, period or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship.

Hollywood Regency Architecture (1931-1970)

The Boyds chose the Hollywood Regency style for their home at 4649 Ninth Street, a style that suited their practice of entertaining frequently and elegantly. This was an unusual choice for Riverside, and they engaged Los Angeles architect Charles O. Matcham to design the house but employed the locally renowned builder Harry Marsh to construct it.

The “Regency” in Hollywood Regency refers to an architectural style during the regency and reign of George IV (1811-1820) in England. This style was characterized by “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” (SurveyLA: 104).

The “Hollywood” in Hollywood Regency refers to its roots in Hollywood’s Golden Era in the 1920s and 1930s. Motion picture studios found the elegance, dignity and grace of the Regency style well-suited to the glamour and sophistication they wanted to portray in their movies. However, the Regency style was updated for the 20th century “with simple volumes, stripped-down surfaces, attenuated ornament, and other features that reflected the . . . burgeoning Modern movement (SurveyLA: 104).” Outside the movies, the Hollywood Regency style became one of the preferred styles for Hollywood types and other wealthy individuals, many built in Beverly Hills and other wealthy areas around Los Angeles and the San Fernando Valley.

Important elements of the style included the following. “Facades were symmetrically composed and were often divided into a series of flattened or gently curved bays. Exterior surfaces were clad with smooth plaster or sometimes a brick veneer. Vertical orientation of doors and windows was often exaggerated. Prominent entranceways were set within porticos and surmounted by arched fanlights; tall narrow windows, 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” (SurveyLA: 106), and festooned wrought iron details.

Late Hollywood Regency Architecture (1946-1970)

World War II brought building virtually to a halt in the US. Unlike other architectural styles that petered out after the war, Hollywood Regency evolved and continued to be popular for another two and half decades. The second iteration was also popular among Hollywood actors and celebrities.

Late Hollywood Regency relied somewhat less on neo-classical architecture. It was more strongly influenced by the pared-down aesthetic of the Modern movement that had become strong in southern California. It also deviated from the neo-classical in becoming more expressive, flamboyant, and exaggerated. The metamorphosis into the post-WWII form is attributed to actor-turned-architect John Elgin Woolf. Prominent features of the Late Hollywood

Regency style included symmetry of design; mansard roofs; tall, narrow windows and doors, often with arched or segmental arched openings; shuttered windows, and smooth (primarily stucco) walls. Neo-classical elements remained, such as shutters and semi-circular porches, high porches, thin columns, pediments, fluted pilasters, and balconettes with iron railings. Woolf incorporated elements of French-Quarter architecture such as wrought-iron trim. The style used exaggerated ornamentation, such as over-scaled lanterns or sconces, freestanding urns or large oval niches.

4649 Ninth Street

The house was built in 1957, in the Late Hollywood Regency period. As noted in the Architectural Description and shown in the enclosed photographs, the house displays many characteristics of Late Hollywood Regency. At the same time, it is somewhat less exaggerated and flamboyant than some examples and retains some of the more delicate, dignified and elegant characteristics of the older Hollywood Regency style.

Overall, there is an elegant and glamorous look to the house. It is easy to picture Cary Grant or Katharine Hepburn sauntering through the rooms. More specifically, in keeping with Hollywood Regency, the main part of the façade is strictly symmetrical. There is a steeply-pitched, Mansard-like hipped roof; the exterior walls are sheathed in stucco and painted brick. There is a strong vertical orientation to windows and doors, some of which are recessed in alcoves and some of which are topped by segmented arches.

Criterion 3. The house represents the work of a notable builder, designer, or architect, or important creative individual. Both the builder and architect are notable.

Harry Marsh.

The house was built by renowned local contractor, builder and designer Harry Marsh. Marsh was distinguished for his quality custom construction and for his significant contributions to the early residential and commercial development of Riverside.

Marsh was born in 1895 in Burlington, Kansas. He grew up farming but developed skill as a carpenter. Seeking opportunities in a warmer climate, his family moved to southern California in the 1920s.

Once in Riverside, Marsh and his relatives began working as carpenters, and it soon became his permanent home. In Riverside, he met his wife Leathe Lee, daughter of furniture-store owner Charles Lee. Harry and Leathe married on July 2, 1932. The couple settled at 6505 Brockton Avenue, where they raised three children – Clyde, Harry and Harriette.

Marsh's carpentry work eventually developed into his own home-building business, and by the late 1930s, he was becoming a renowned home builder. Marsh's name became synonymous with custom quality construction. In the late 1940s, a local landowner developed and subdivided the Maplewood – Brentwood neighborhood. This provided the opportunity for homeowners to purchase lots to build homes and for builders to purchase lots for spec homes. During this time, outlying areas in Riverside were developing lots for custom homes. These rural areas included

the Victoria Club area, Mount Rubidoux, and Victoria Avenue. Land formerly covered by orange groves was being rezoned to single-family residential lots, and these locations were desirable to homeowners. Marsh built many of Riverside's finest homes in these areas, including the Hollywood Regency house at 4649 Ninth Street, as well as the mid-century modern house next door at 3881 Loring Drive. These homes both sit on the slopes of Mt. Rubidoux.

In the 1950s, Marsh's sons graduated from college having studied architecture, and they joined him in his business. In addition to custom-made homes all over Riverside, the Marshes built restaurants, churches, convalescent homes, apartments and markets, while also expanding into nearby towns. Some notable buildings are the First Baptist Church on Alessandro Boulevard, First Free Methodist Church on Diana Street, Medical Square on Brockton Avenue, and the Magnolia Presbyterian Church.

Marsh continued working for many years. He died in December 1985 at the age of 90. His son Clyde, who had taken over the business years before, continues to offer architectural drafting services.

Charles O. Matcham.

The house was designed by distinguished Los Angeles-based architect Charles O. Matcham.

Matcham was born April 24, 1903 in Allentown, Pennsylvania and died August 18, 1980 in Los Angeles County. He graduated from Yale University (1925) and the Yale School of Architecture (1928). He married Harriett Louise Quintan on November 22, 1929, and by 1930, the couple were living in Los Angeles. His move westward coincided with the burgeoning development and architectural growth in California during that era. Charles and Harriett had two sons – Charles O. Matcham, Jr. and Michael Quinlan Matcham (Pacific Coast Architecture Database).

Matcham was known for his involvement in several notable projects in southern California: The Modern landmark J.W. Robinson's Store in Beverly Hills (1950-52), Wrigley Field Los Angeles (1925), the United States Navy Naval Air Base San Pedro (1936), the remodeling of the Olympic Theater (1942), the L.A. Opera House Project (1948), and a four-story addition to the grandstands at Santa Anita Race Track (1959). He also designed several banks, schools and residences (Pacific Coast Architecture Database).

Matcham was regional director of the American Institute of Architects in the late 1950s and served on the board of directors of the Los Angeles County Museum of Art. He was a fellow of the American Institute of Architects, Director of the AIA Southern California Chapter, and Vice President of the California Council of Architects. Several of his projects were featured in architectural periodicals such as *Architectural Digest*, *Architectural Record*, *Arts and Architecture*, *California Arts and Architecture*, and *Residential Architecture in Southern California* (Pacific Coast Architecture Database). The residence at 4649 9th Street was featured in *House Beautiful* in 1962.

While most of Matcham's projects were in the Los Angeles area and Palm Springs, he designed several schools in and around Riverside, including the Longfellow School, Riverside Junior High School, and Jurupa Junior High School ("Philip L. Boyd Papers;" *Riverside Daily Press*, April

18, 1950). Interestingly, correspondence in the Philip L. Boyd papers reveals that Matcham lobbied in 1949 for his firm to be chosen to design the new UC Riverside campus, but it was not selected for the commission.

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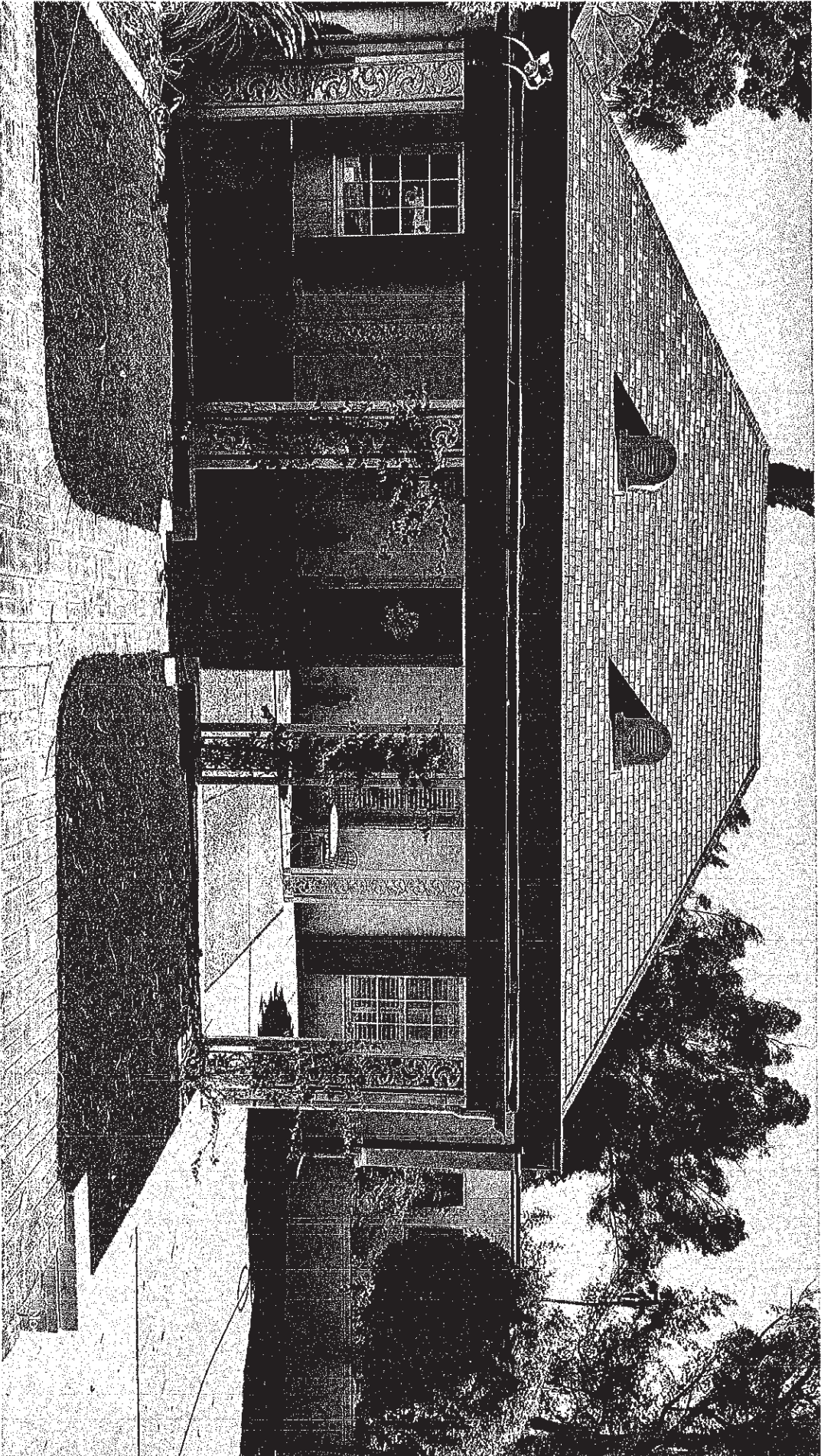
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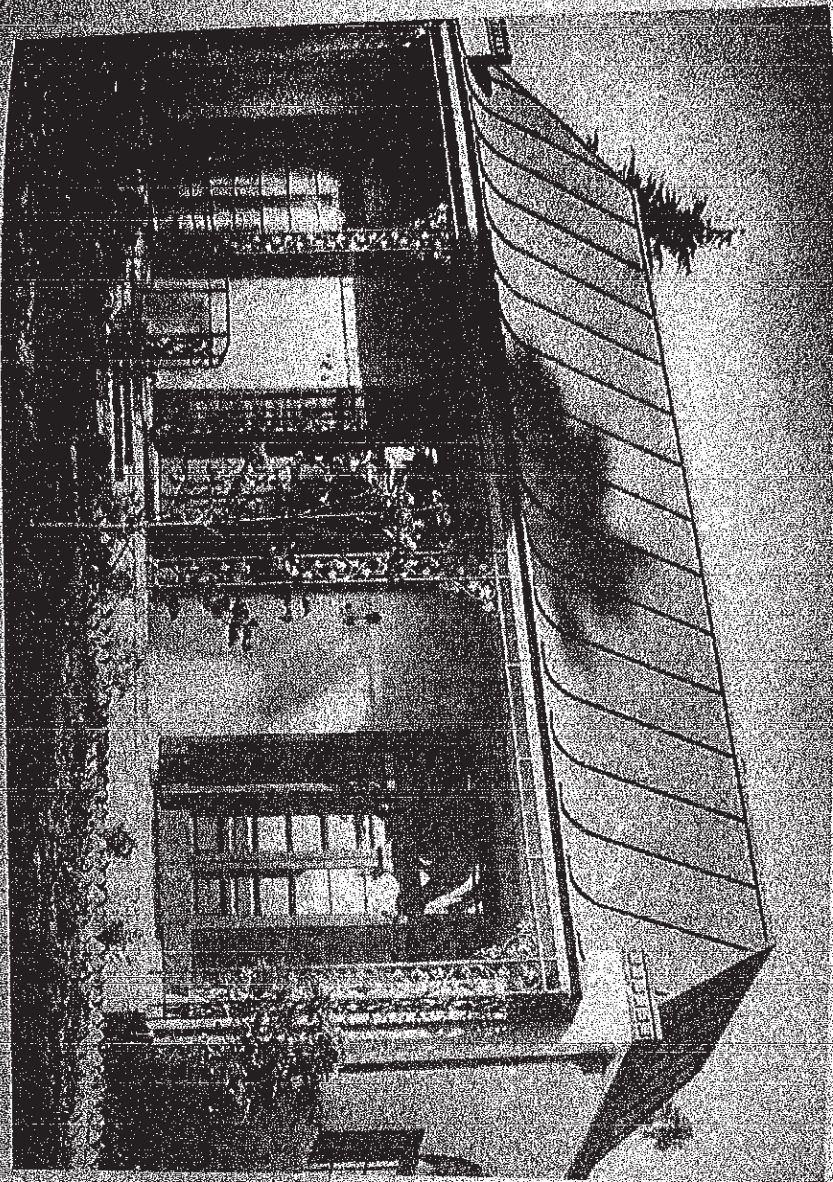
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Current Photographs

West Elevation, Central Facade, Symmetrical, with Mansard-Like Roof, Festooned Wrought Iron Supports



Compare 4649 Ninth Street to John Elgin Woolf's Hollywood-Regency
Chisholm House.



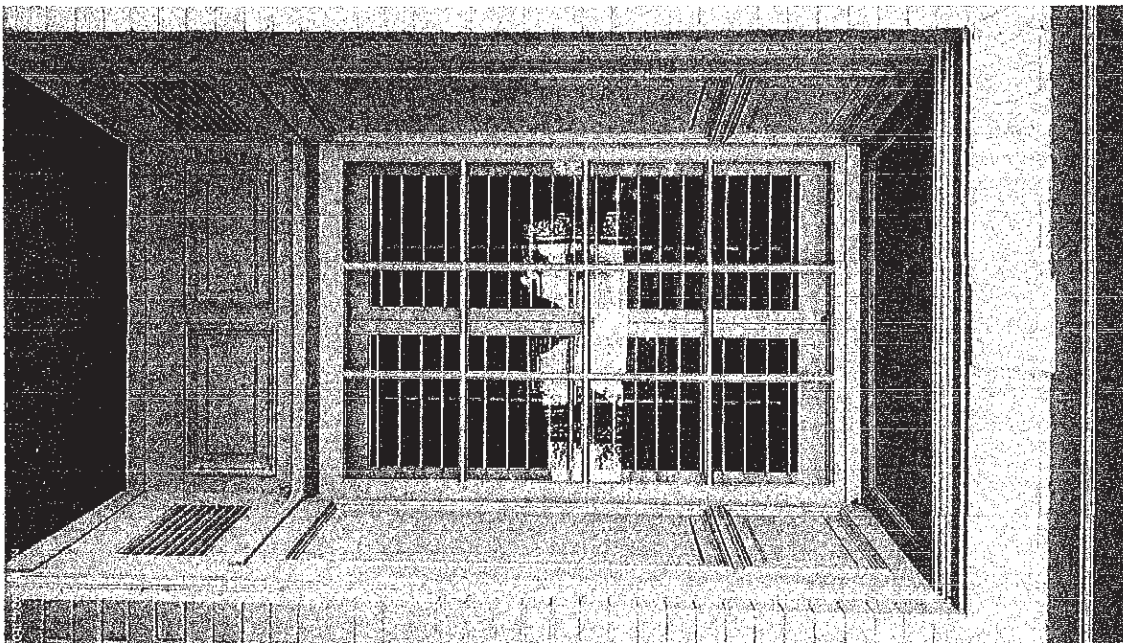
John Woolf's 1940 English-style house at 5211 Beverly Drive in Beverly Hills led to a string of important larger commissions.

Oct 17, 2024 16:16

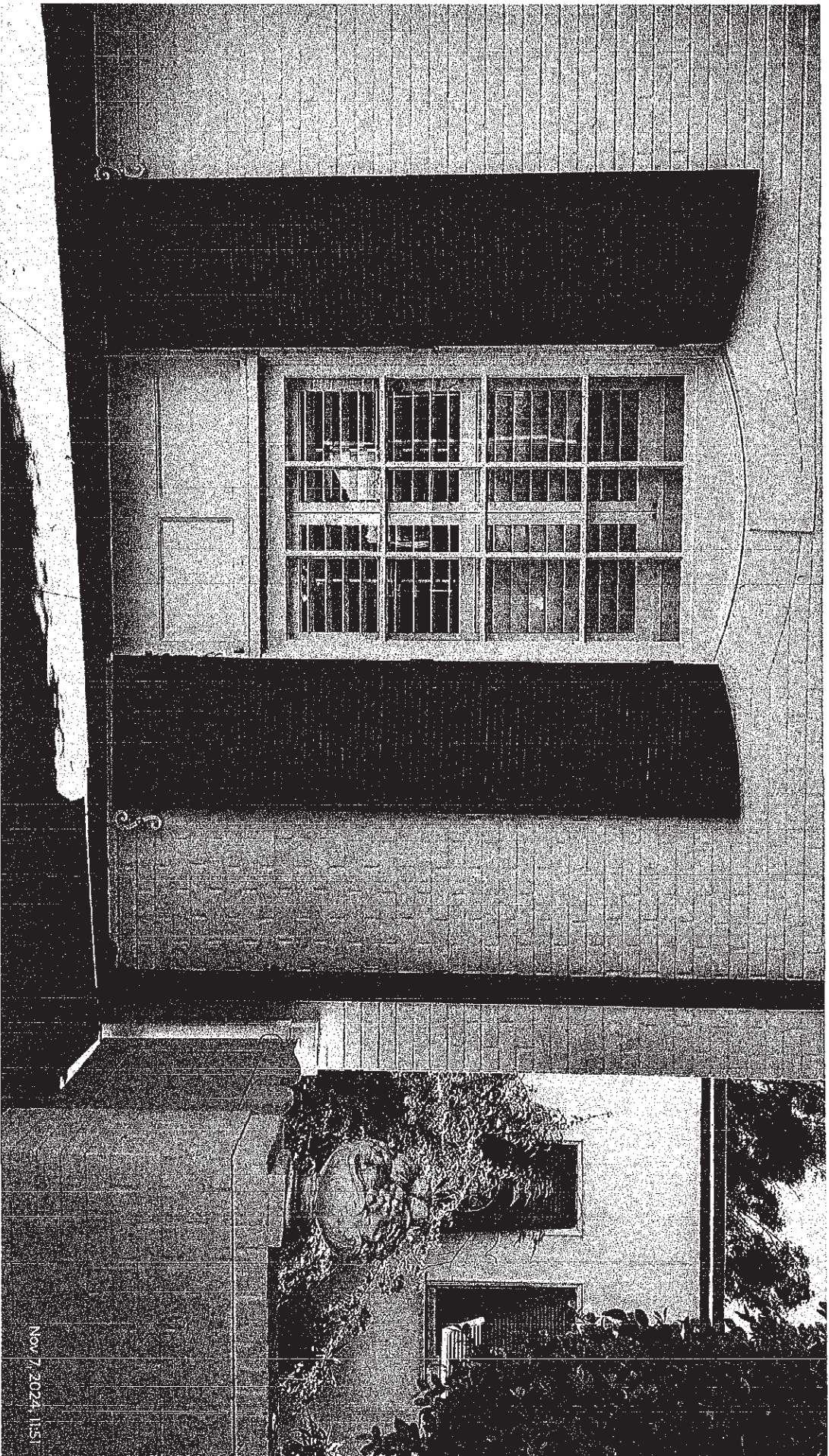


Tall
Recessed
Front
Door
←

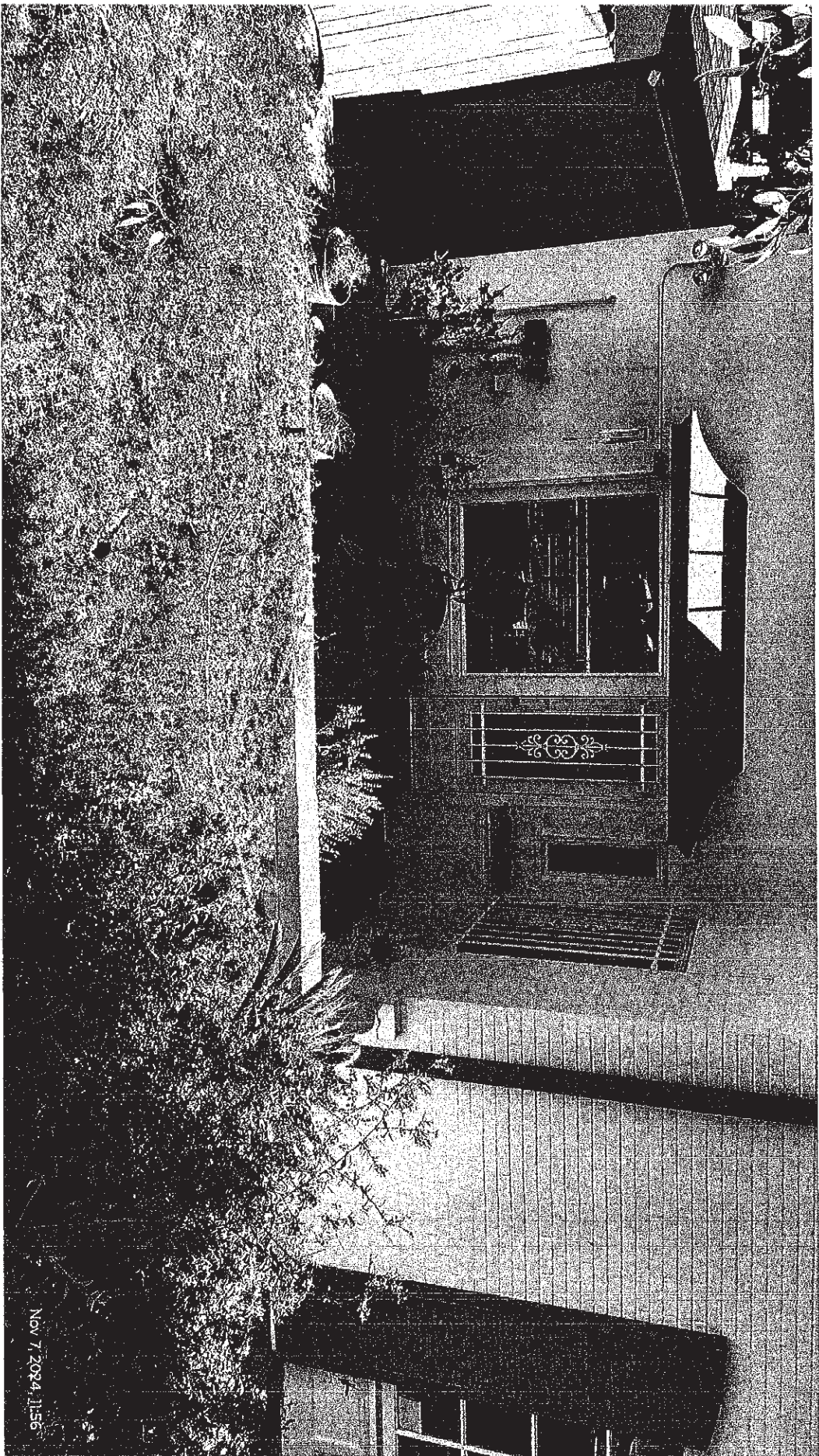
Tall
Recessed
Windows
→



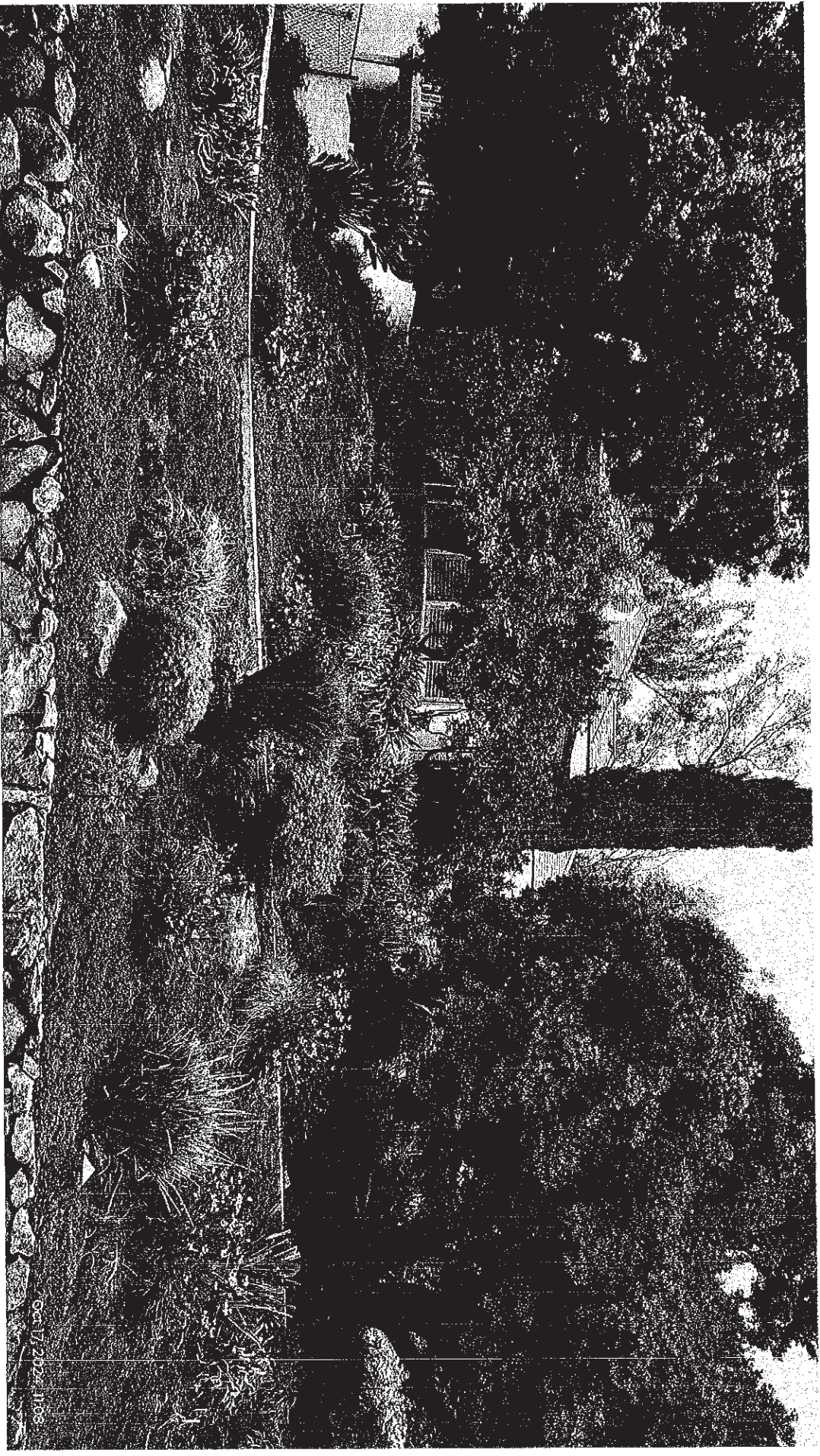
Tall shuttered windows with Segmented Arches, Brick + Smooth Stucco surfaces
Also see portion of South Section of West Façade



North Section of West Façade with Mansard-like Roof, Festooned
Wrought-Iron Decoration



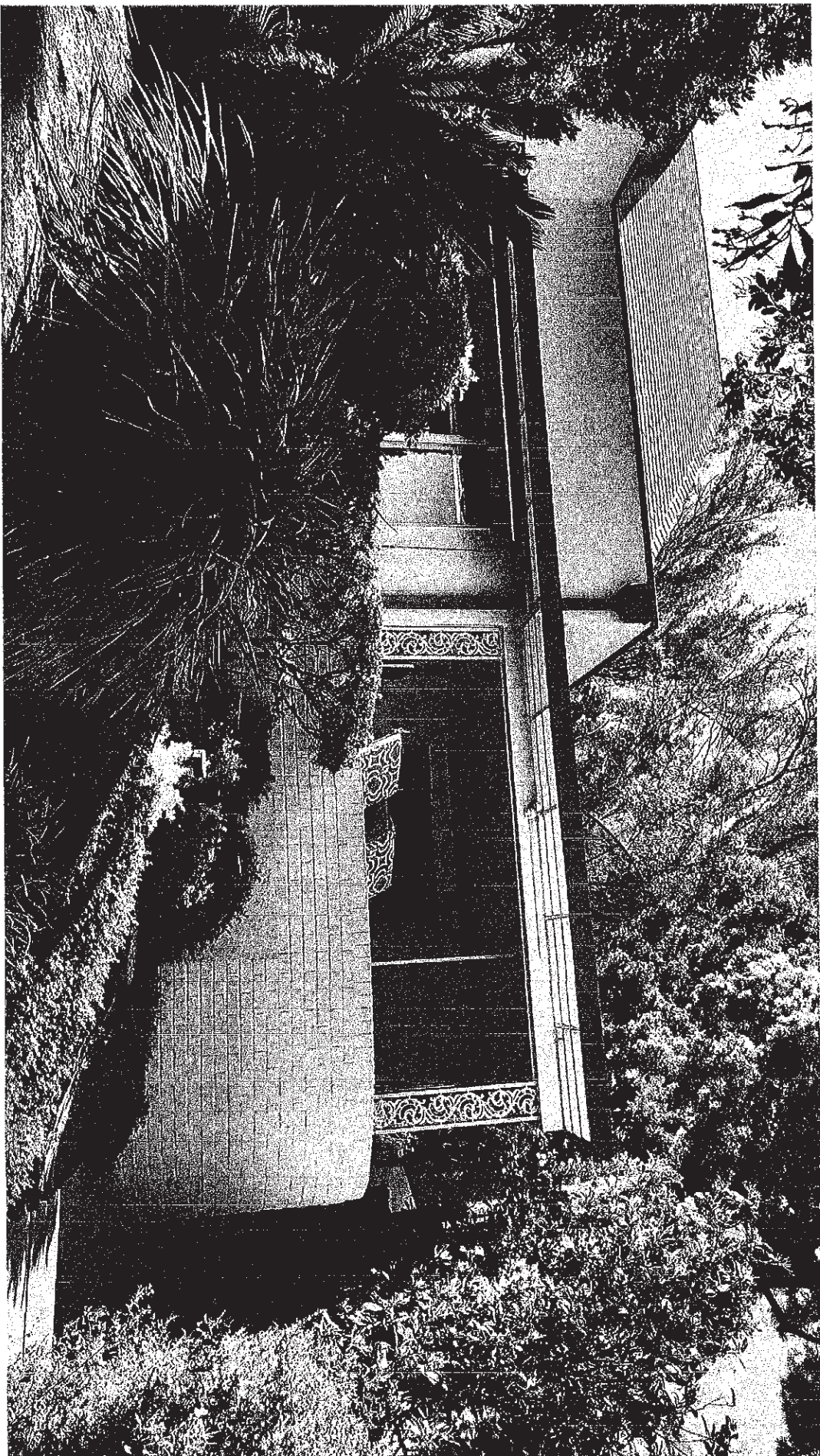
Nov 7, 2024, 11:56



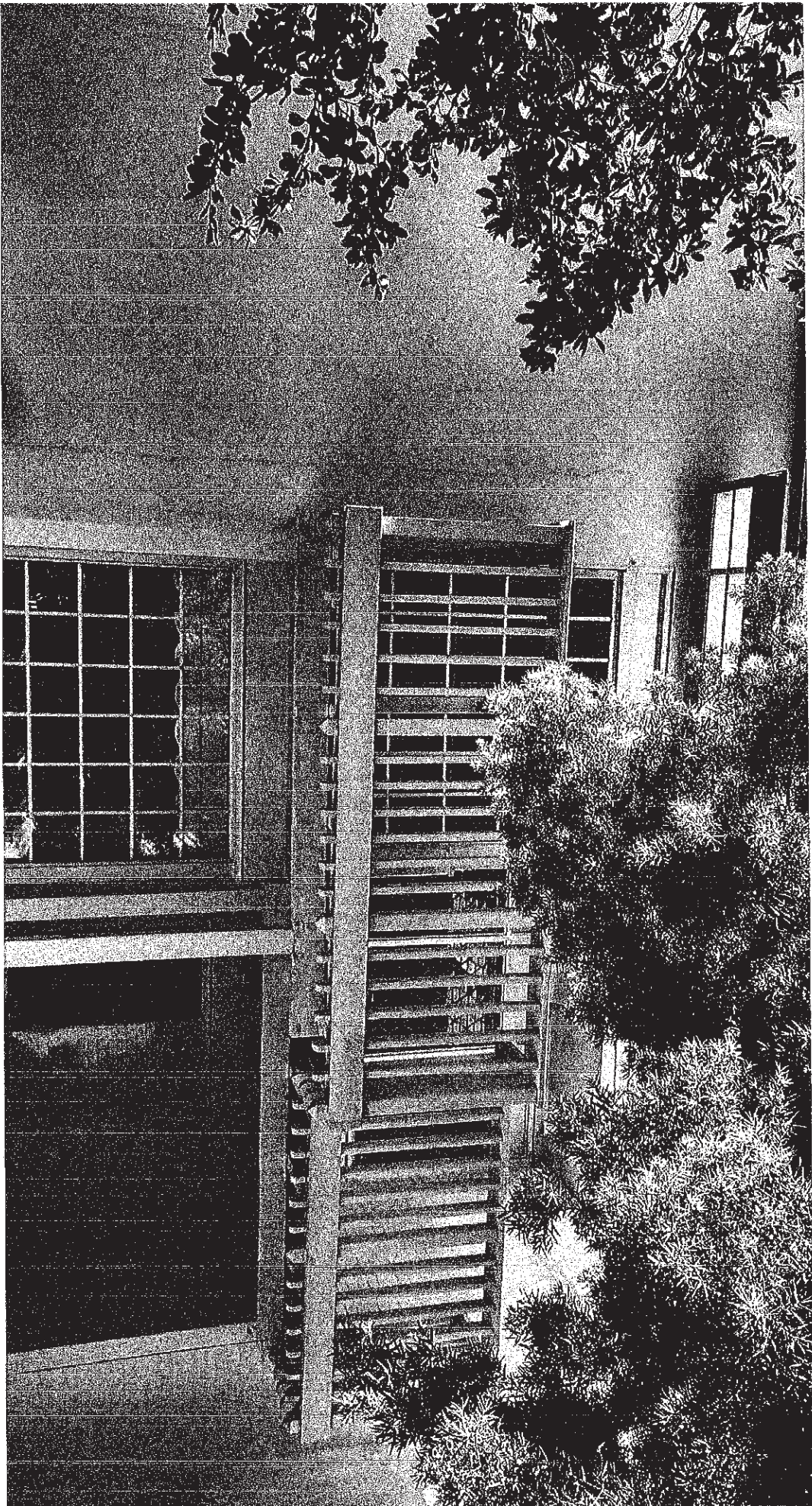
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East Elevation, Central Facade, with Large Bow Window and some Typical
Hollywood-Regency Plantings (Sago Palm, Italian Cypress)

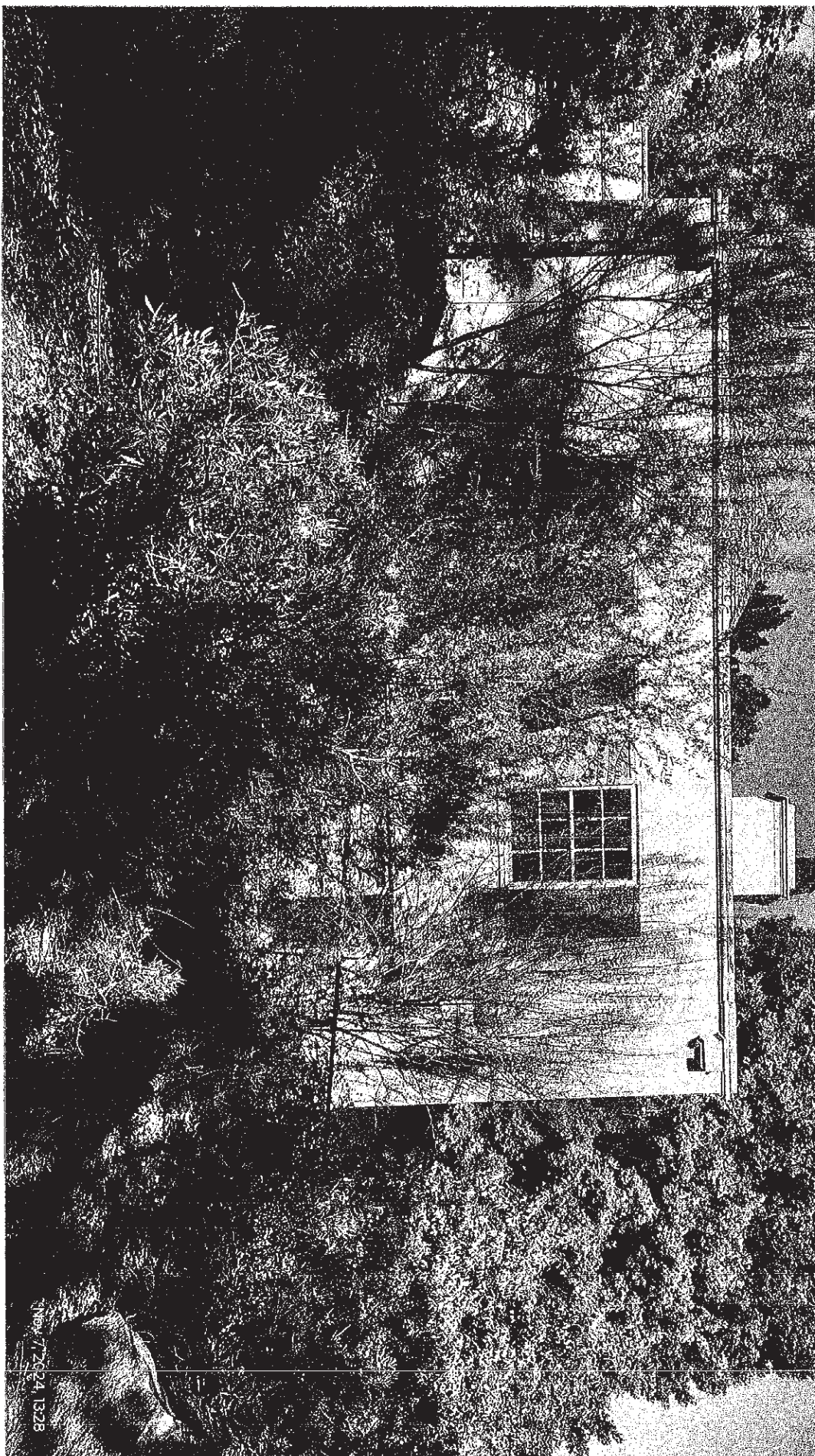
East Façade, North Section, with Festooned wrought Iron, Brick
and Smooth Stucco Surfaces.



East Façade, South Section



South Façade

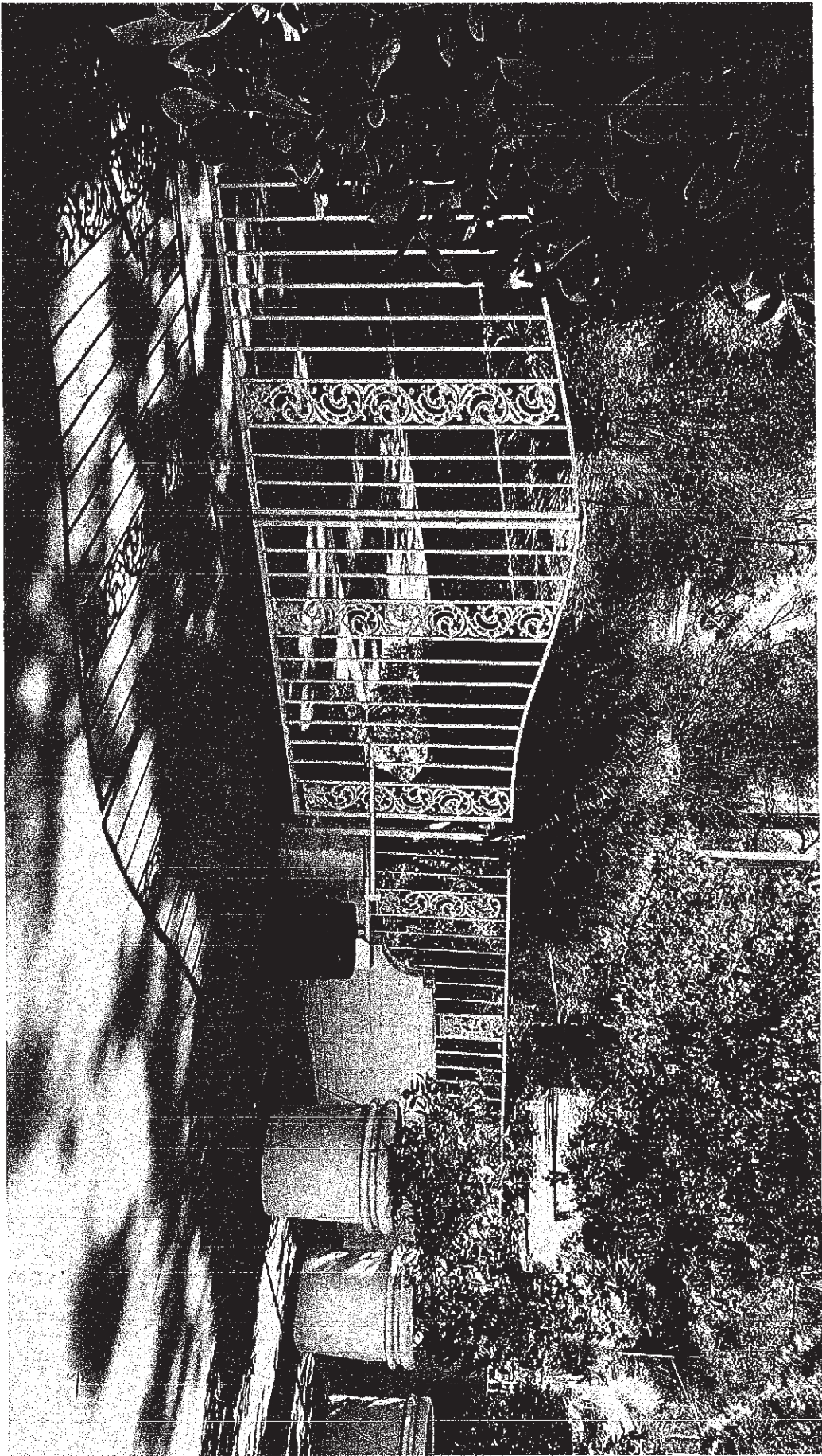


INW 7/20/24 13:28

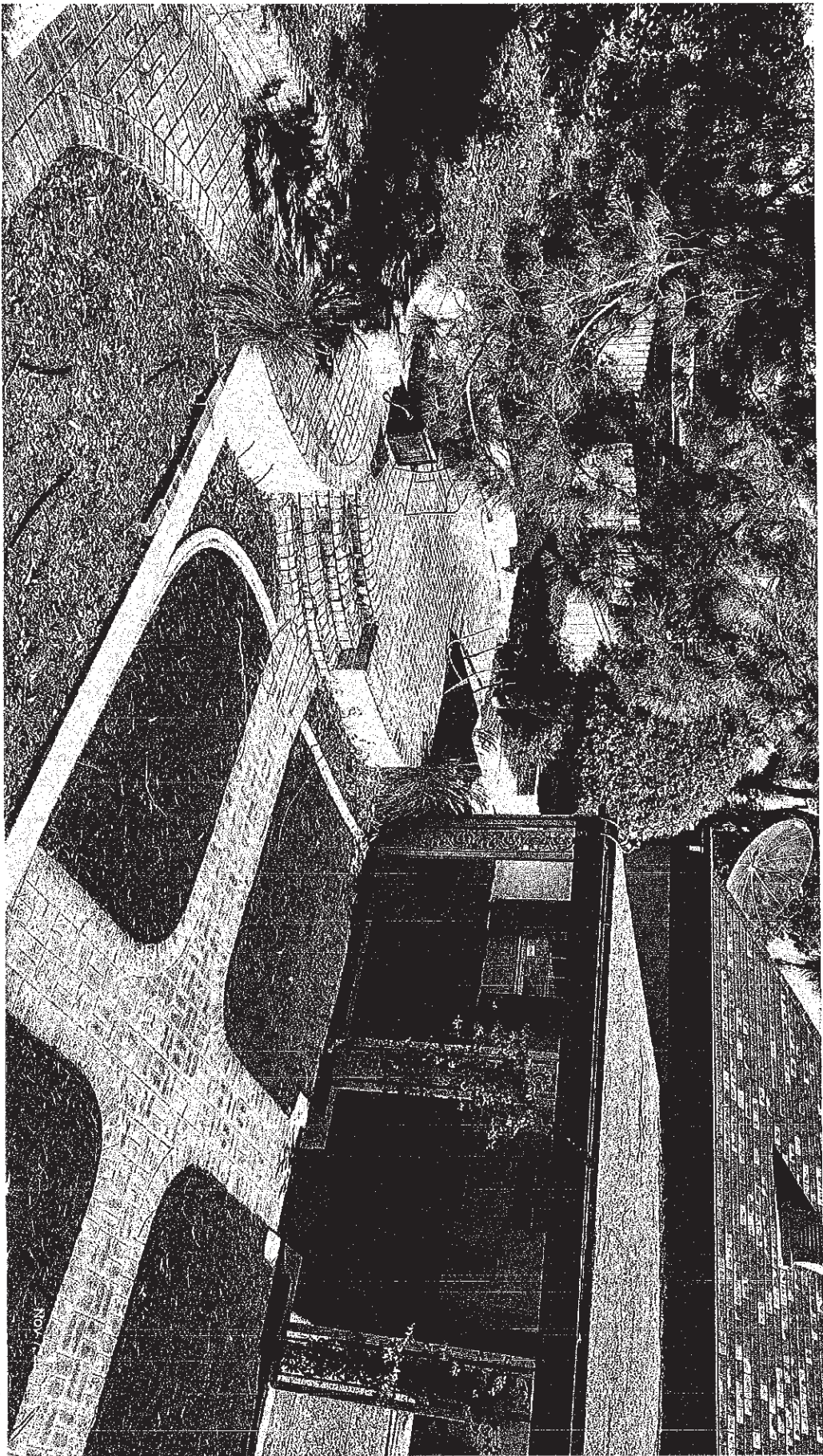
North Façade: Washer/Dryer/Electrical Panel



Front Gate with Festooned Wrought Iron



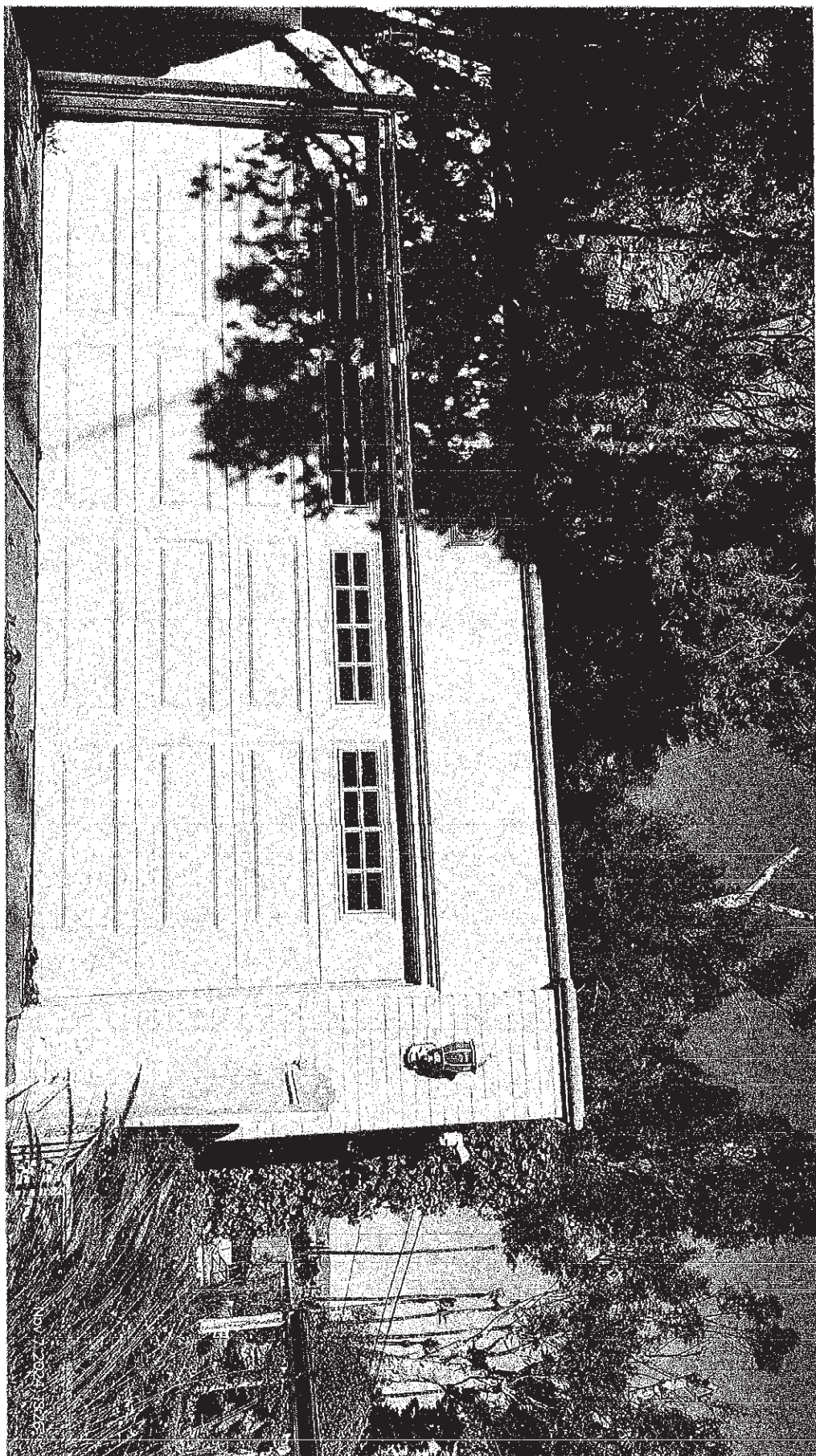
North West Patio, Garden Area and Carport showing Symmetry, Brick surfaces and Festooned Wrought Iron



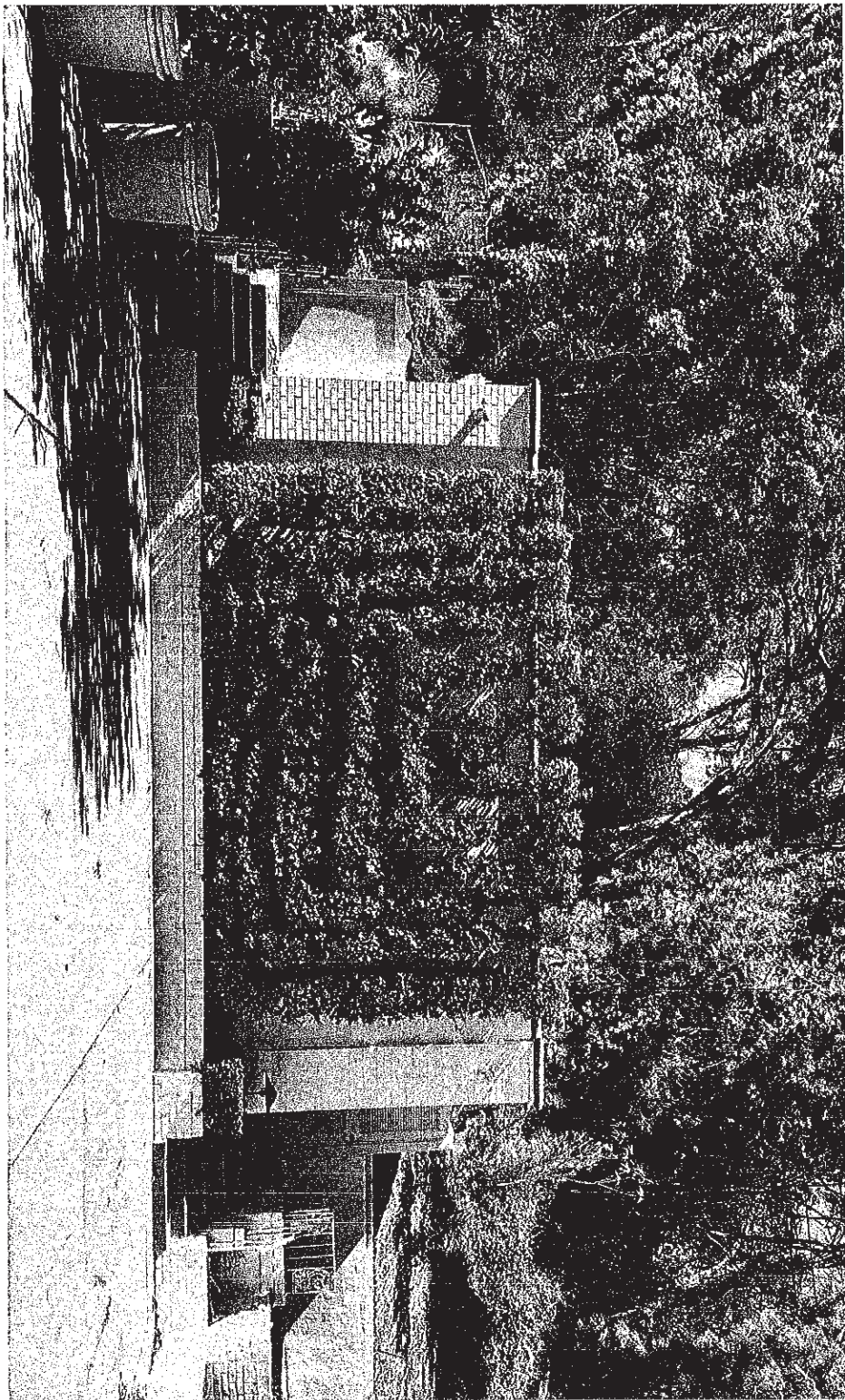
Looking West from the Residence toward Mt. Rubidoux



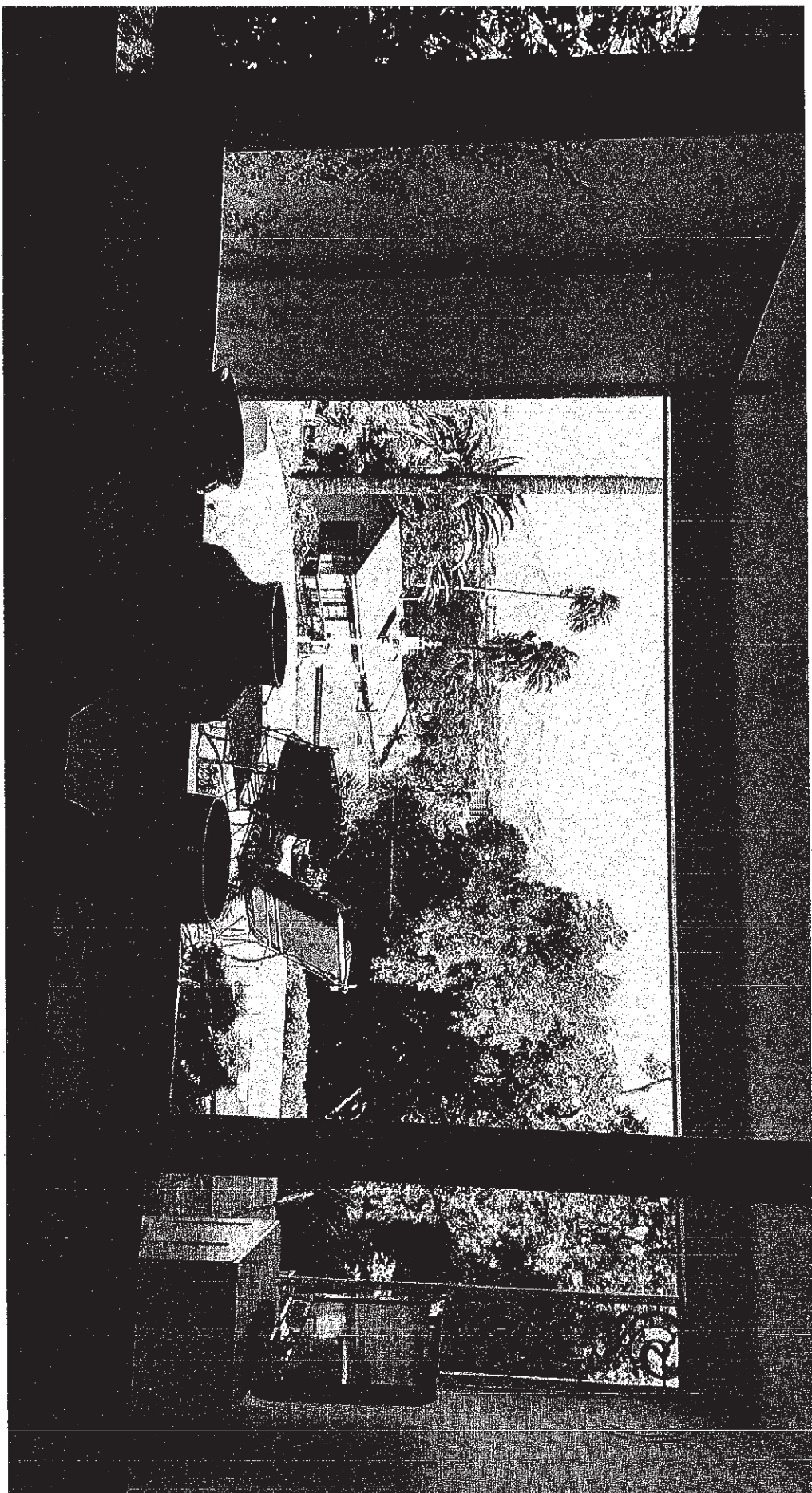
Detached Two-Car Garage with Smooth Stucco + Brick



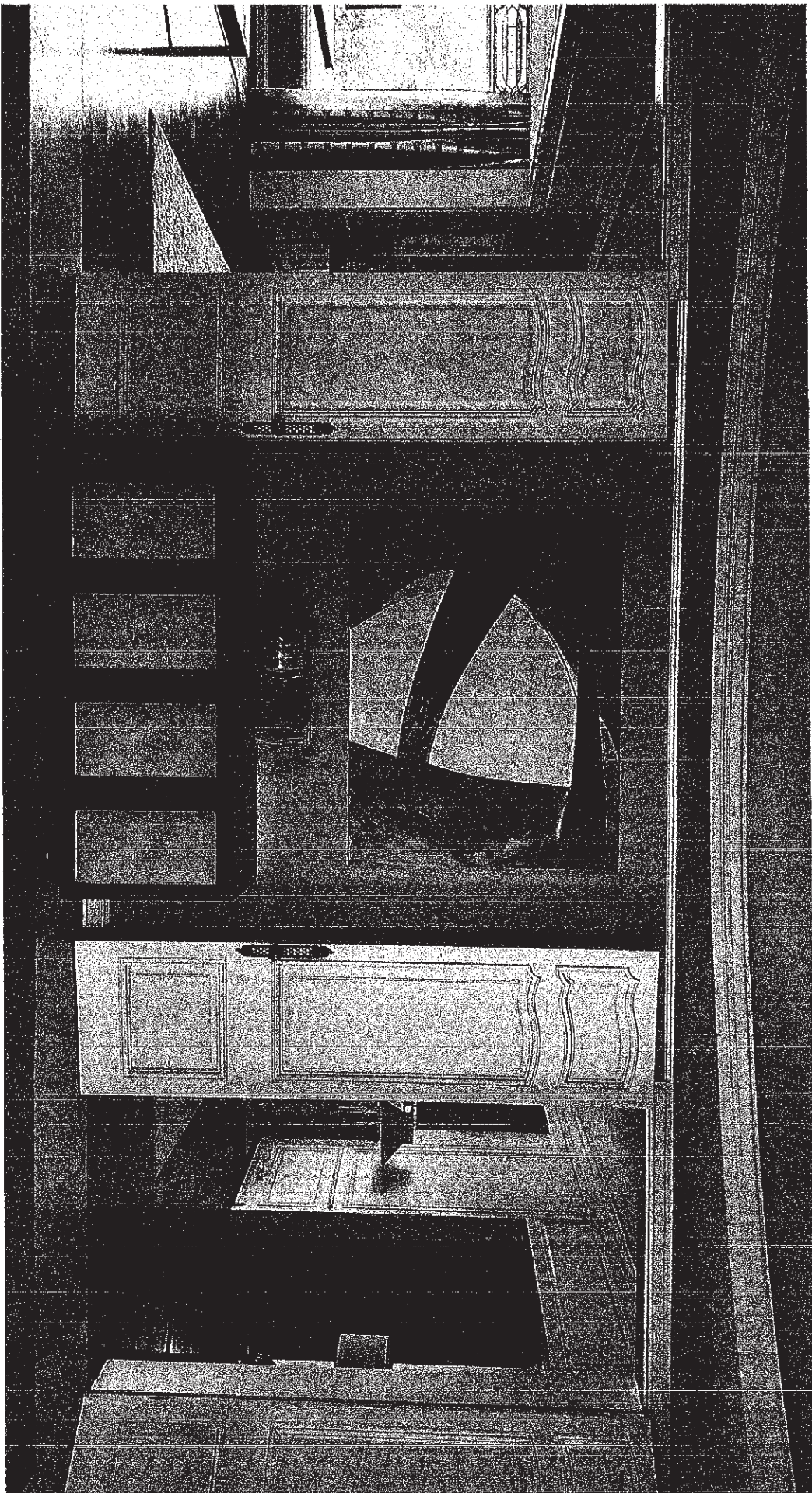
Dramatic, Sculpted Tree Consistent with
Hollywood-Regency Style

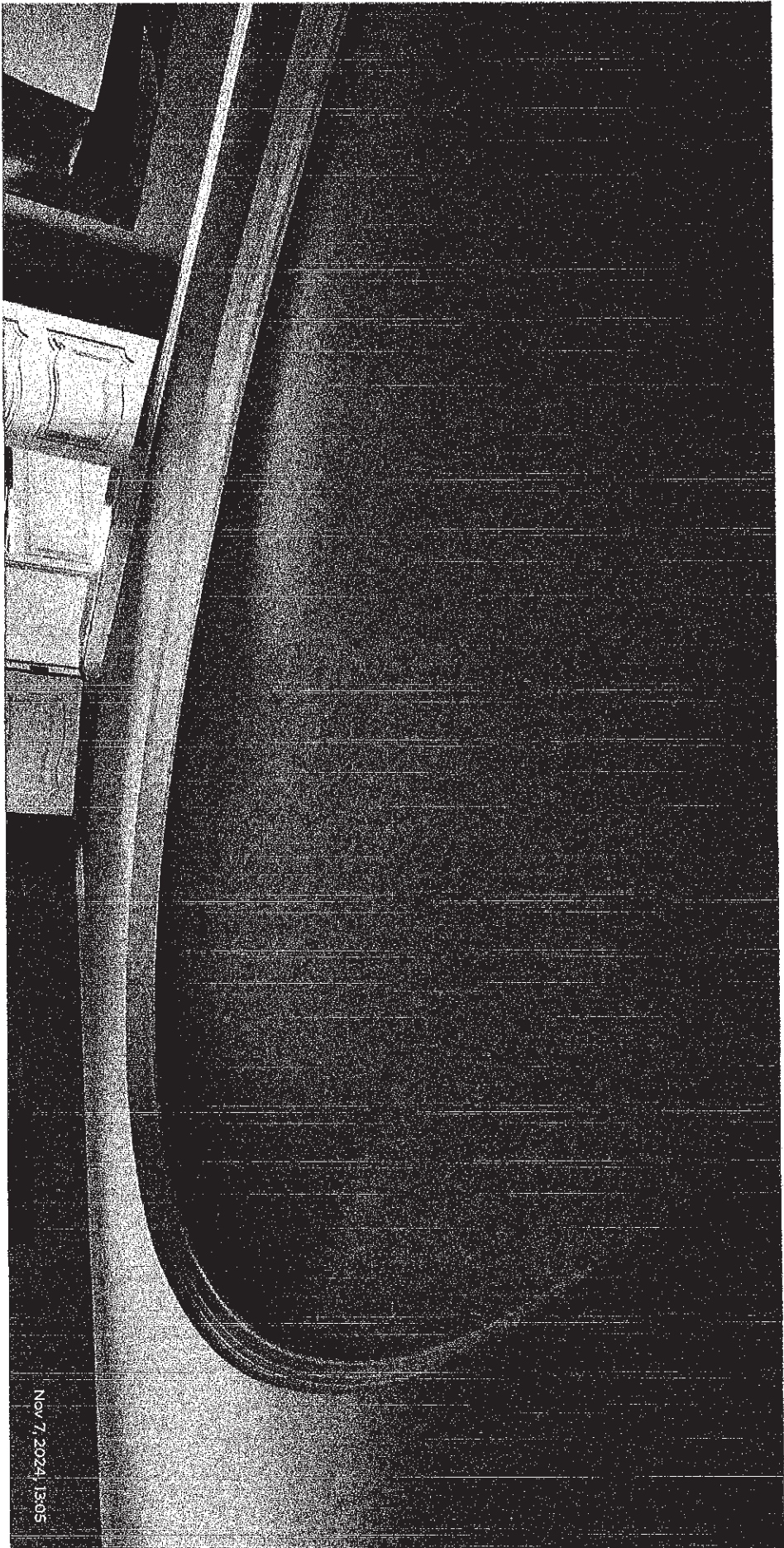


View to East over Riverside and Toward Mountains,
from Kitchen



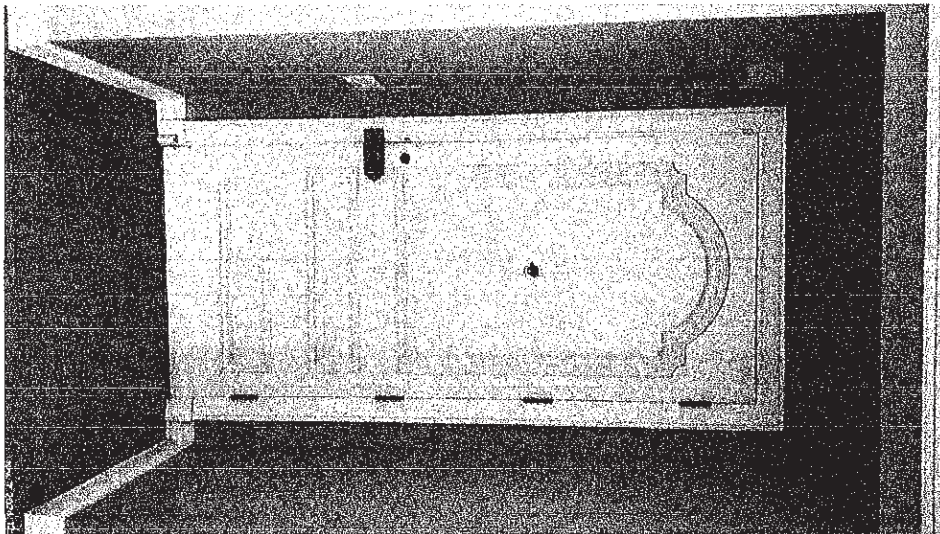
Foyer/Music Room with Tall French Doors with Rococo Details





Foyer/Music Room Ceiling with Special Acoustic Properties

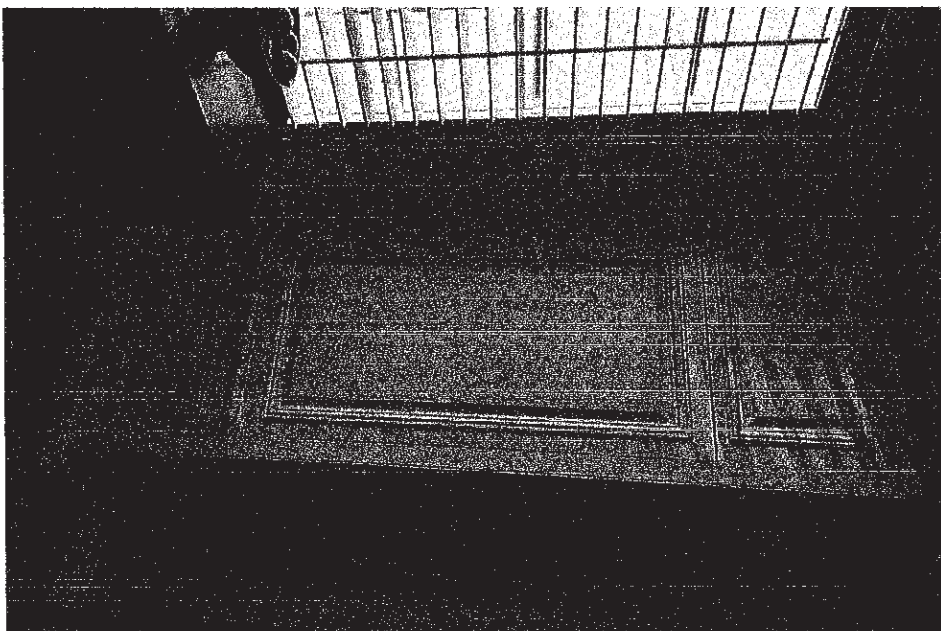
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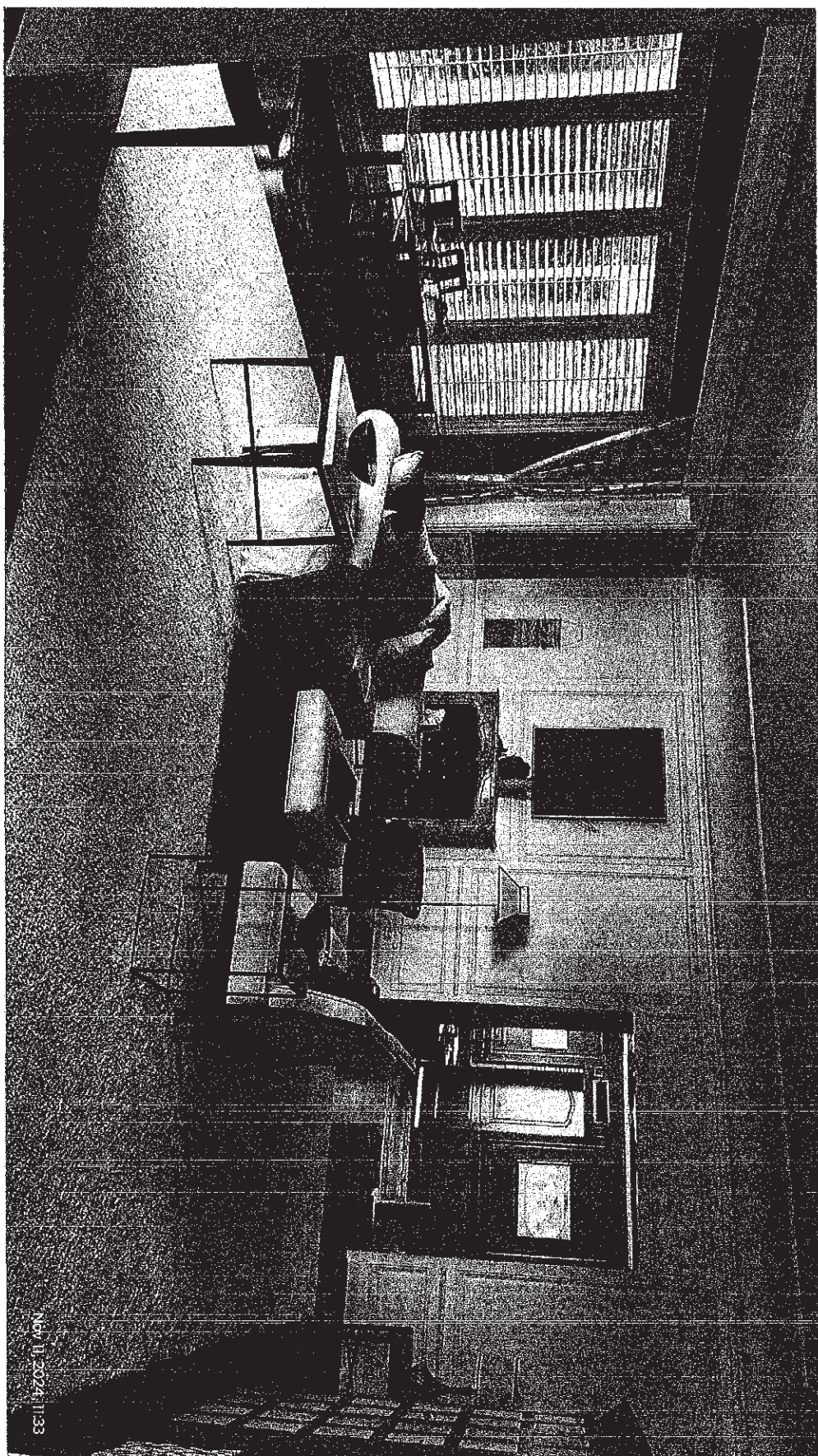
Foyer:

Tall
Recessed
Front
Door
←

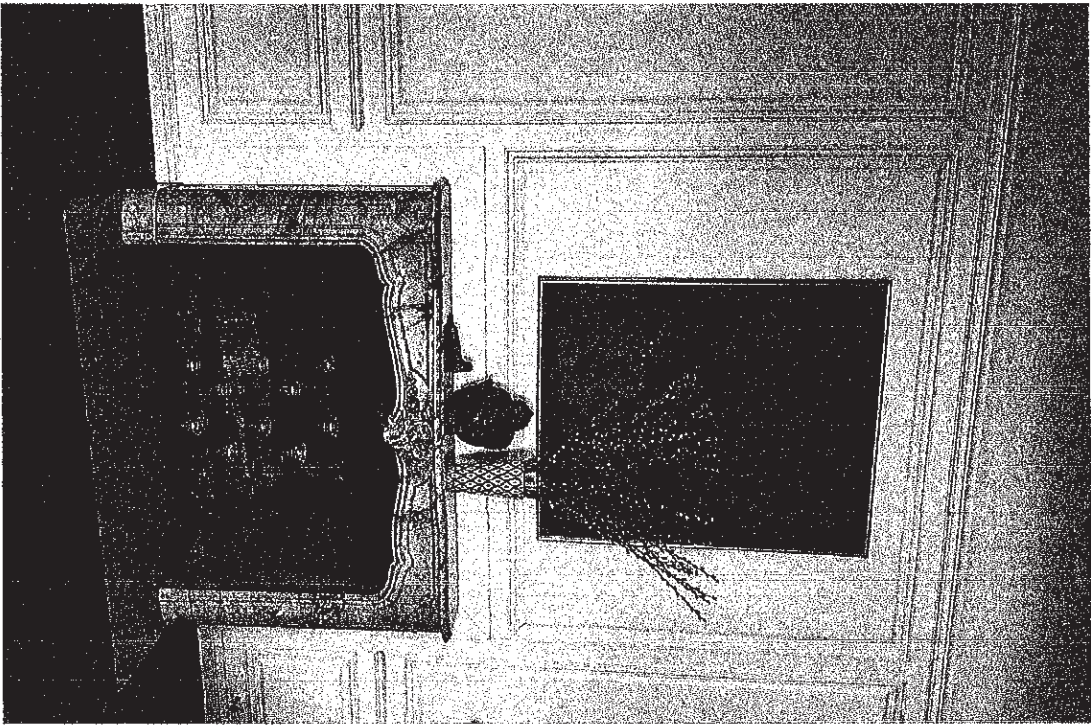
Tall
Hidden
Closets
→



Living Room with Molded-Wood-Paneled Walls, Carved Marble Fireplace, High
Coved Ceiling and Tall Bow Window



Carved
Marble
Fireplace



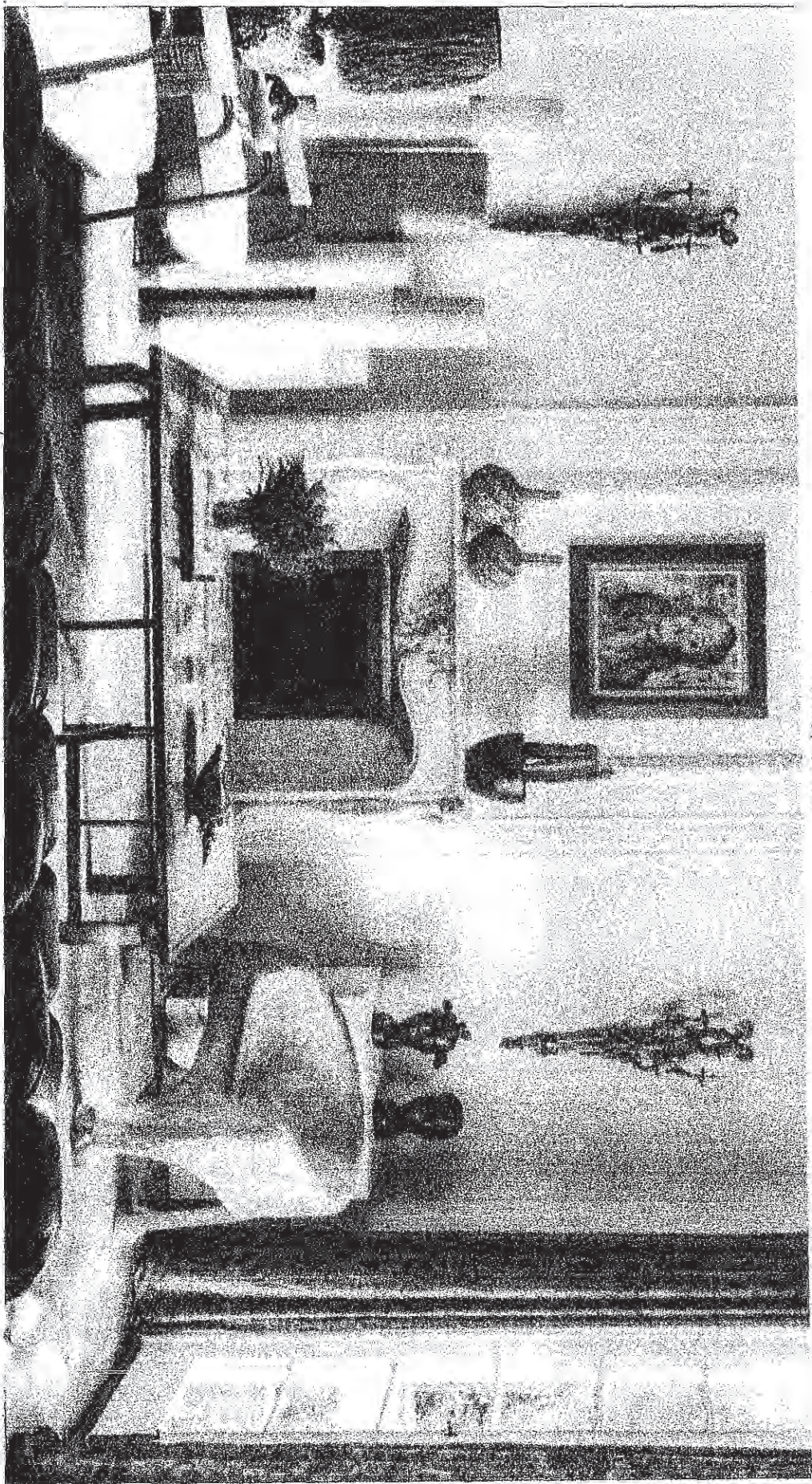
Parquet Floors by Wood-Mosaic Throughout
Living Room, Dining Room and Library

Inside an Art-Filled Hollywood Regency Pied-à-Terre

By Mayer Rus

Photography by Tim Street-Porter

February 5, 2004

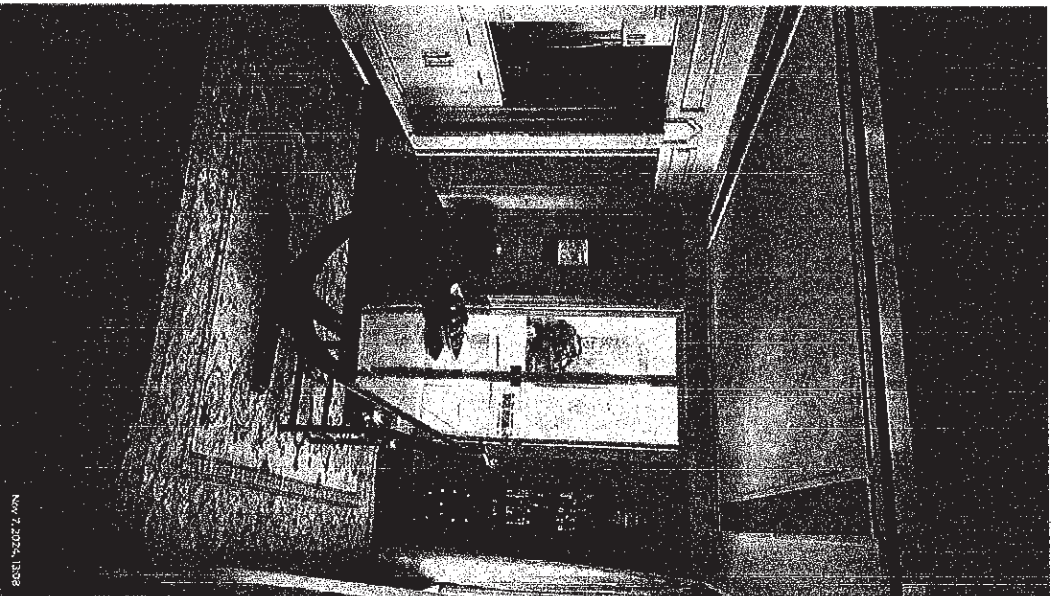


Compare marble fireplace, parquet floor, wall surface, sconces (shown on historical photograph), high ceilings + tall windows to 4649 Ninth Street.

Dining Room Partially Closed Off by Pocket Screen Door as Described in
House Beautiful article.

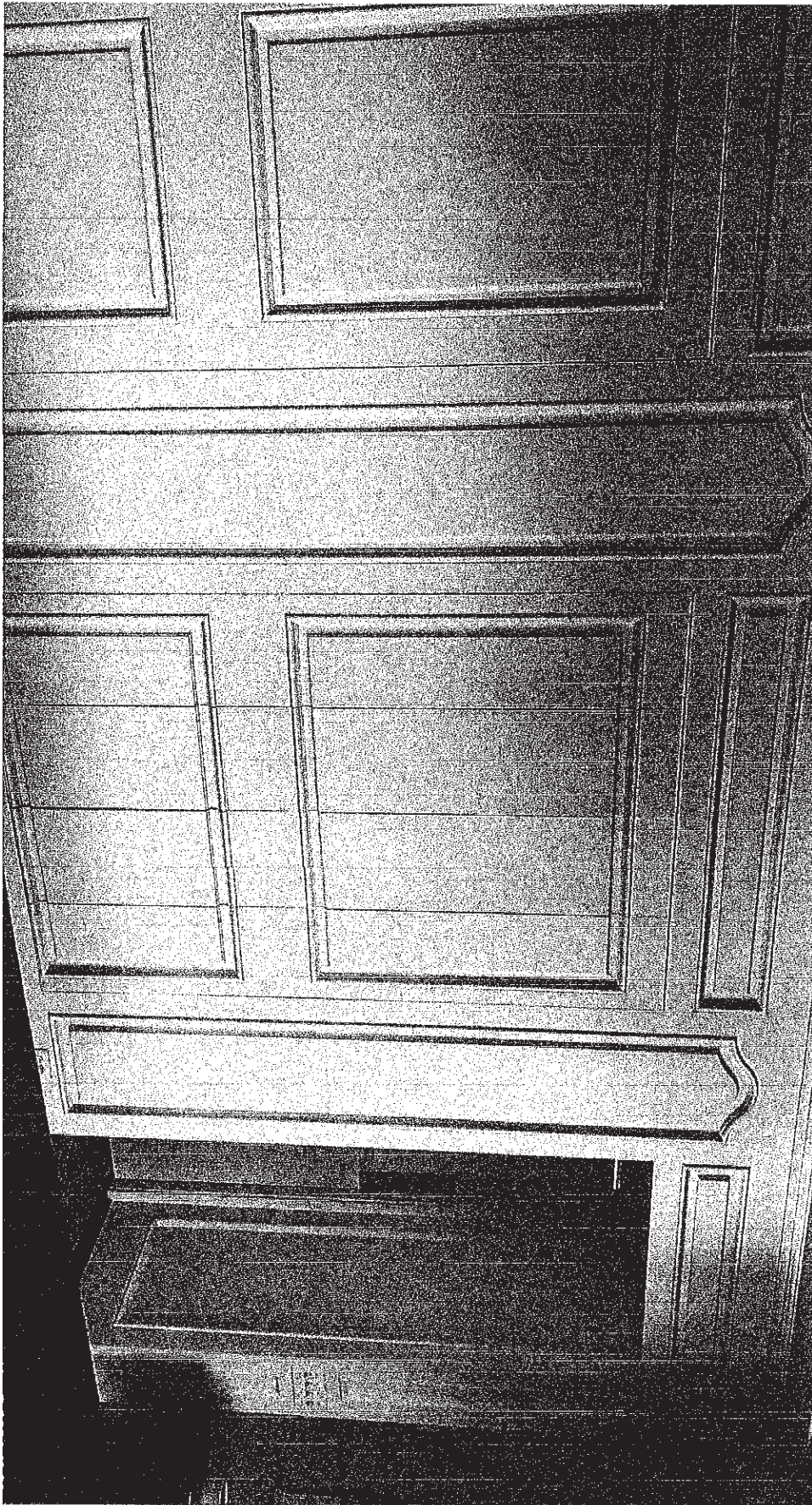


Dining Room with Panels
Open to Kitchen, Perimeter
Lighting, and Passage to
Patio as Described in
House Beautiful article.

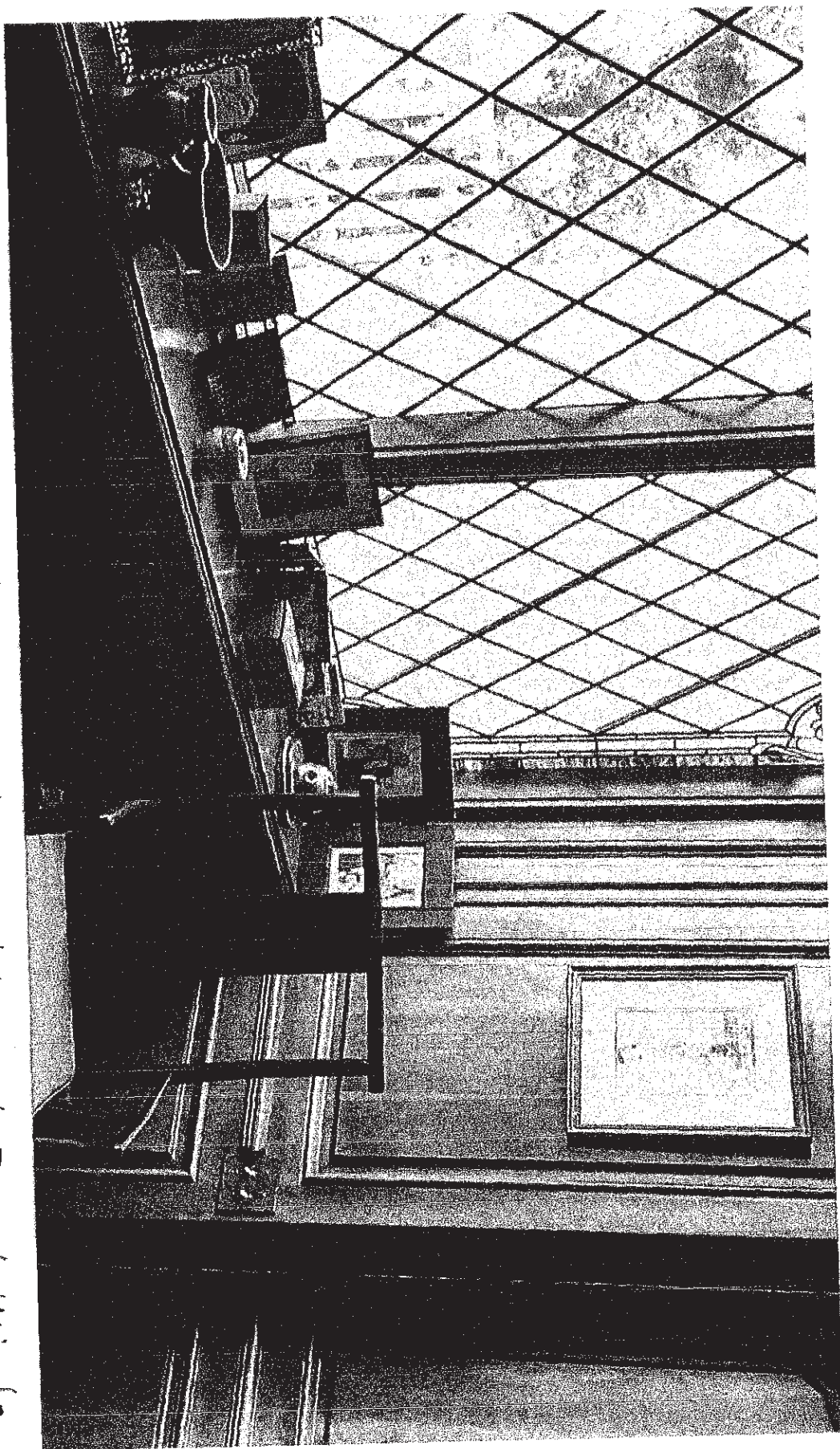


Nov. 7, 2014, 12:38

Dining Room with Folding Doors Closed to Conceal Kitchen, as Described
in House Beautiful article.



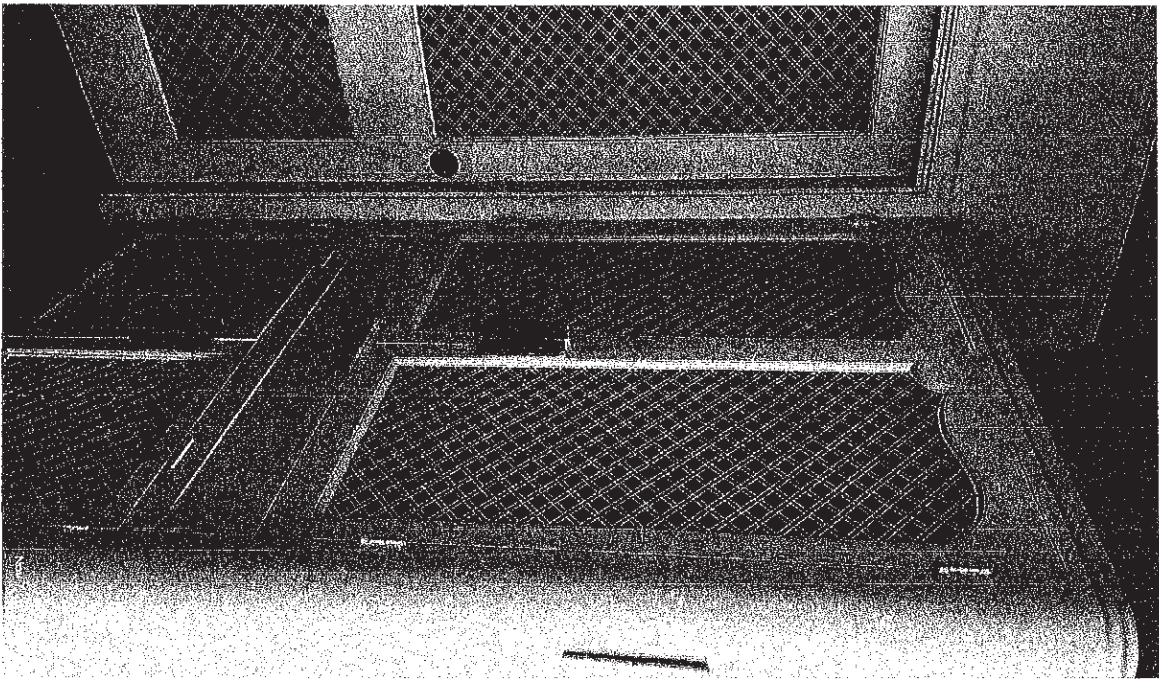
Library with Molded Cherry Panels and Diamond-Paneled Windows



Library

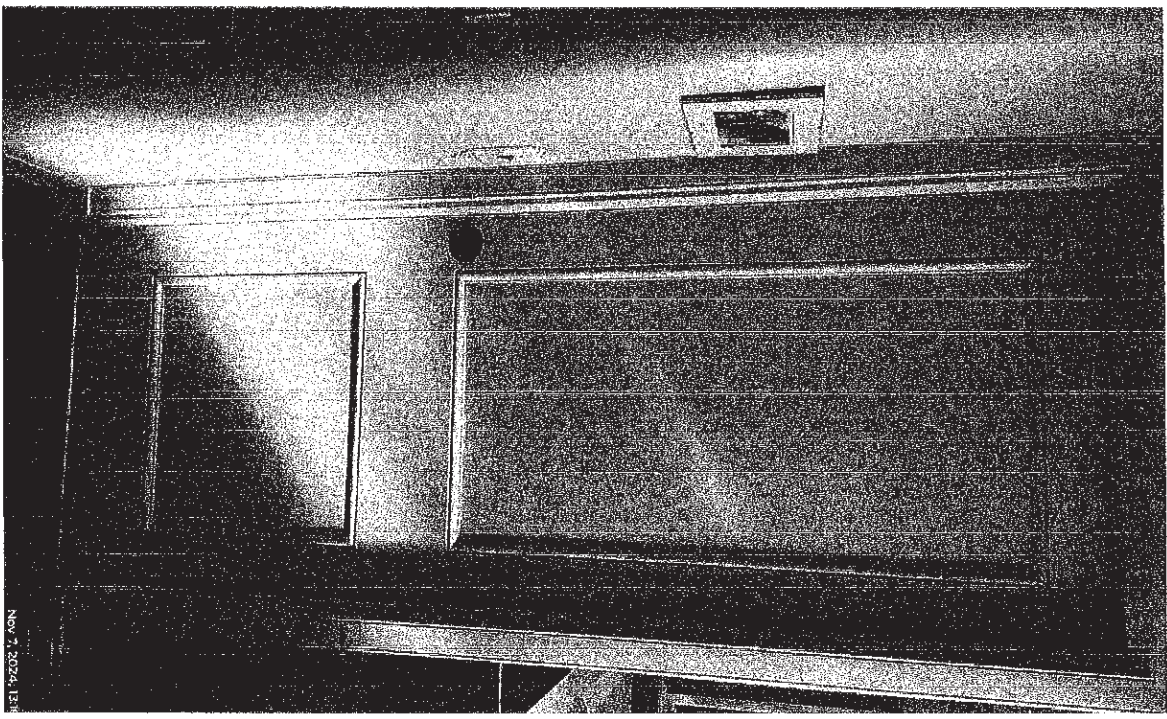


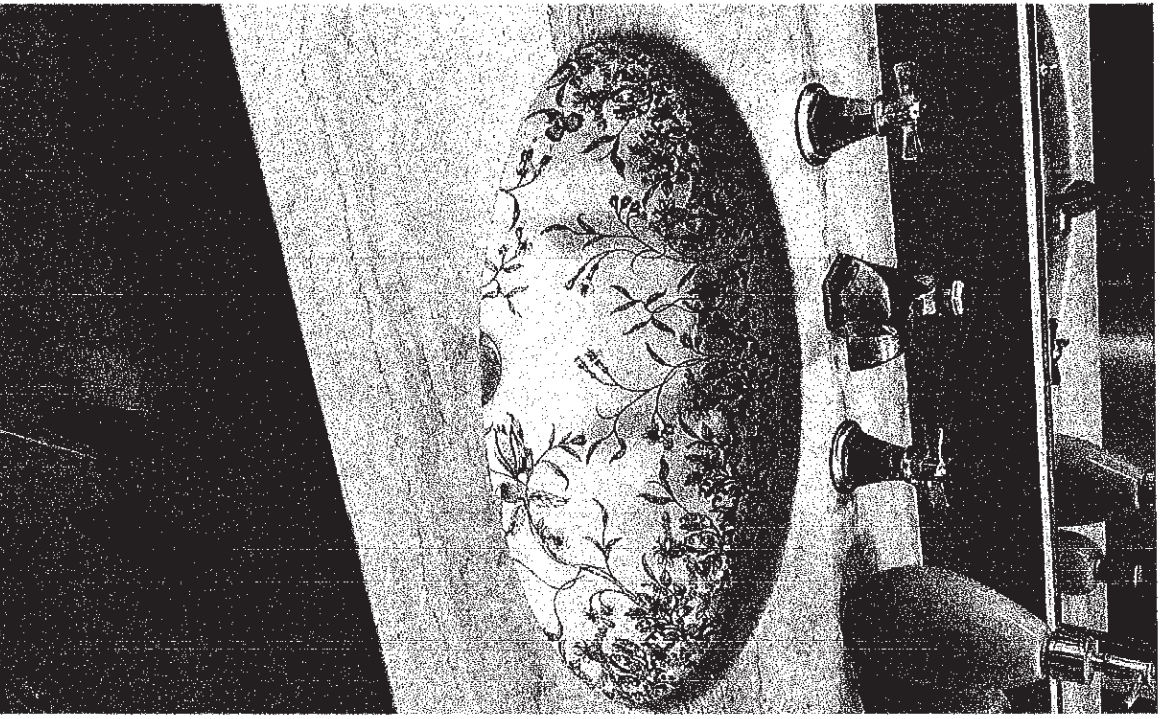
Nov 7, 2024, 13:12



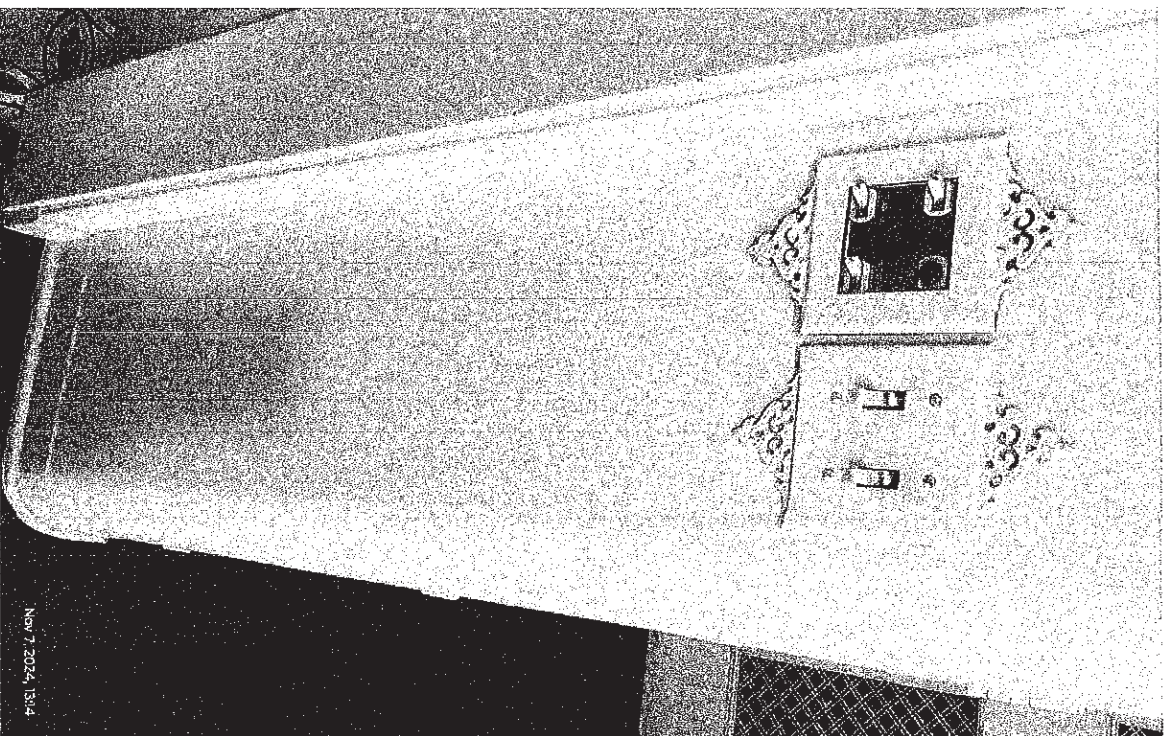
Ms. Boyd's
Dressing Area
with luxuriously
feminine details
←

Pocket
Doors
→



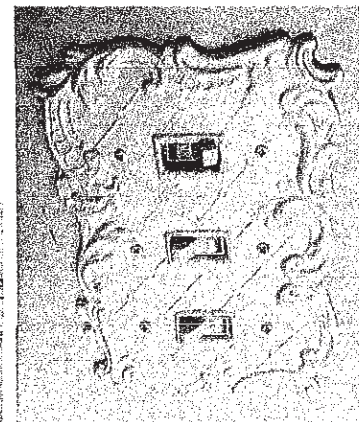
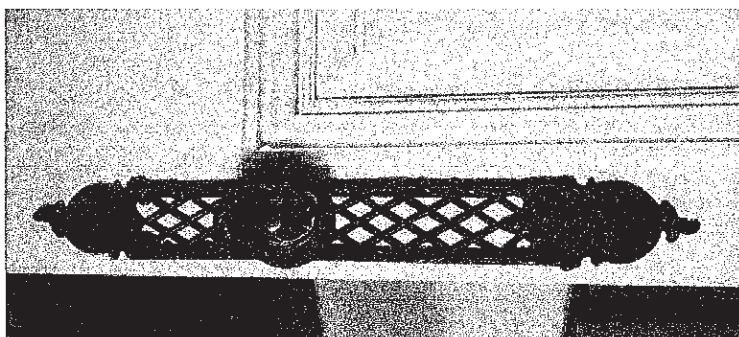
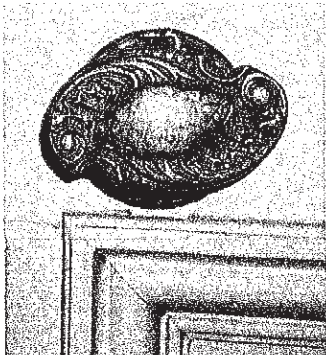
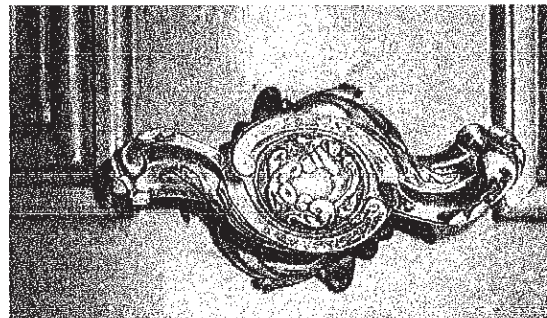
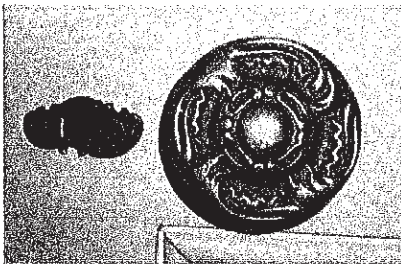
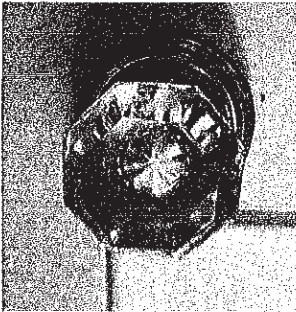
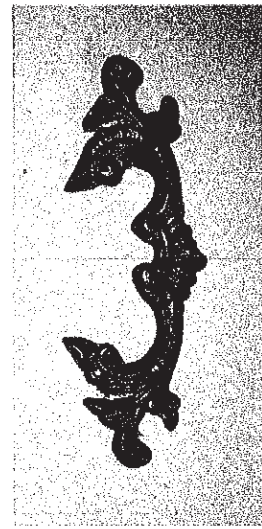
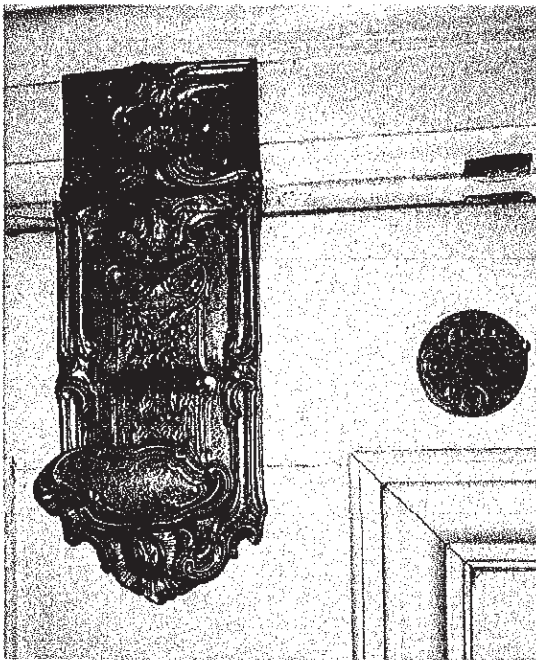


More Feminine
+ Luxurious
Details in
Ms. Boyd's
Dressing Area

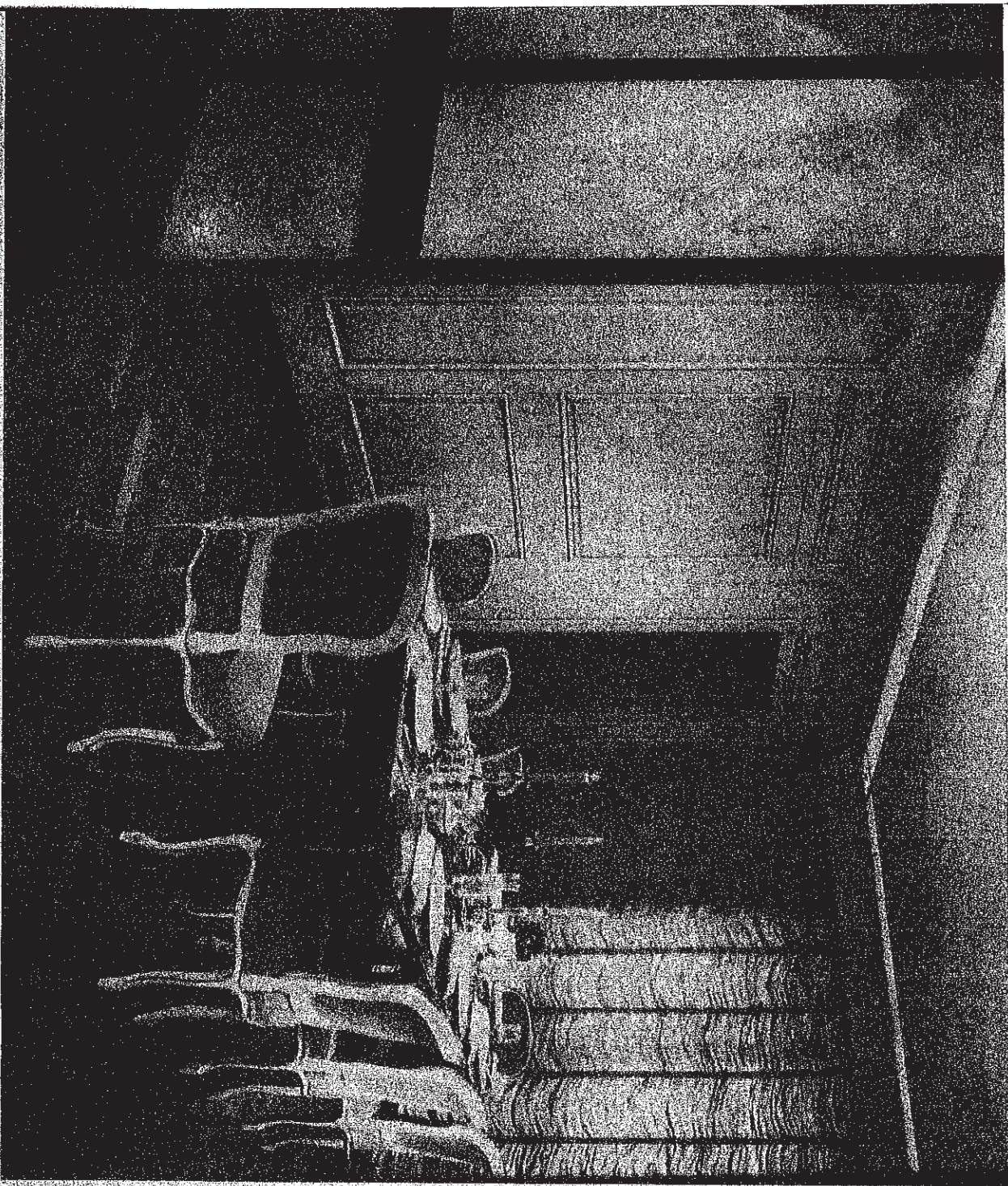


Nov 7, 2024, 13:4

Original Hardware



Historical Photographs



NO CLICHE DINING ROOM FOR ME
continued

The Convertible Dining Room

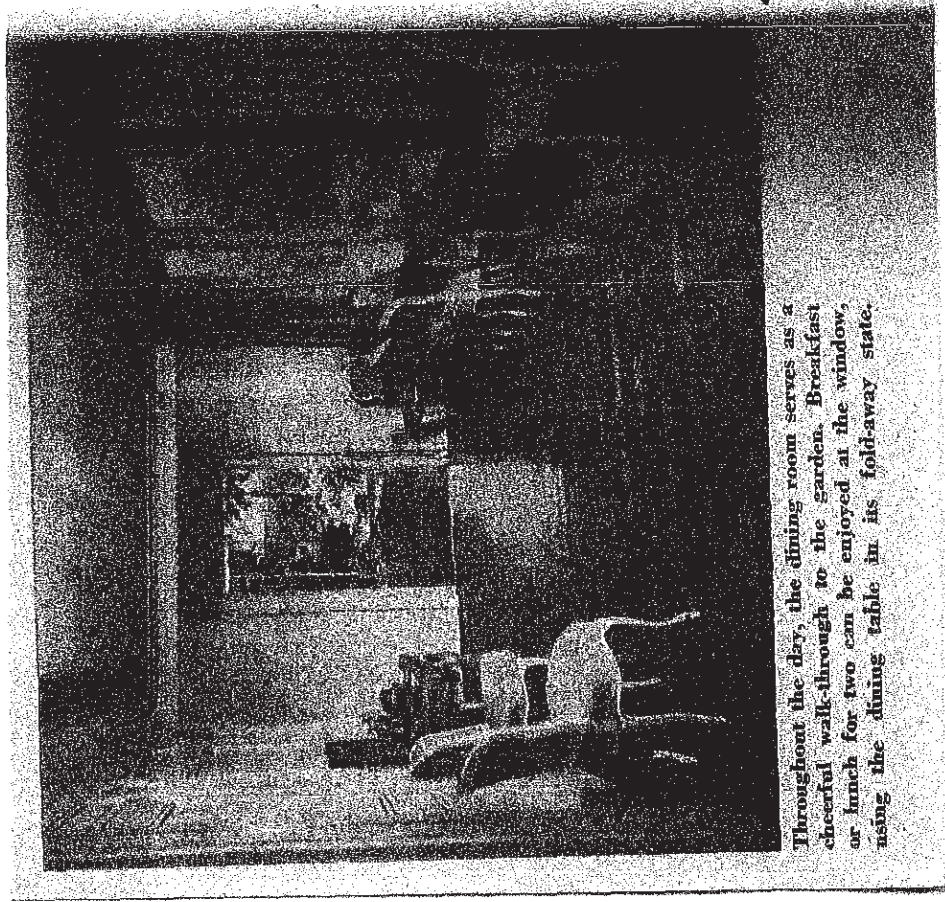
Inviting, isn't it? But the scene changes fast. Push back the sliding screens, pull up the lush curtains, expose the secrets of the paneled walls, close flip-top table and—see photograph opposite.

House Beautiful, November 1962.

● The world is teeming with good ideas. As magazine editors, we visit houses, hotels, and decorator shops all over the world and see how different people solve the same basic living problems. You might think this skimming of the cultural surface would leave us jaded, feeling we've seen everything. On the contrary, we haven't seen anything yet. We continue to meet people who have original ideas and incorporate them into their daily living.

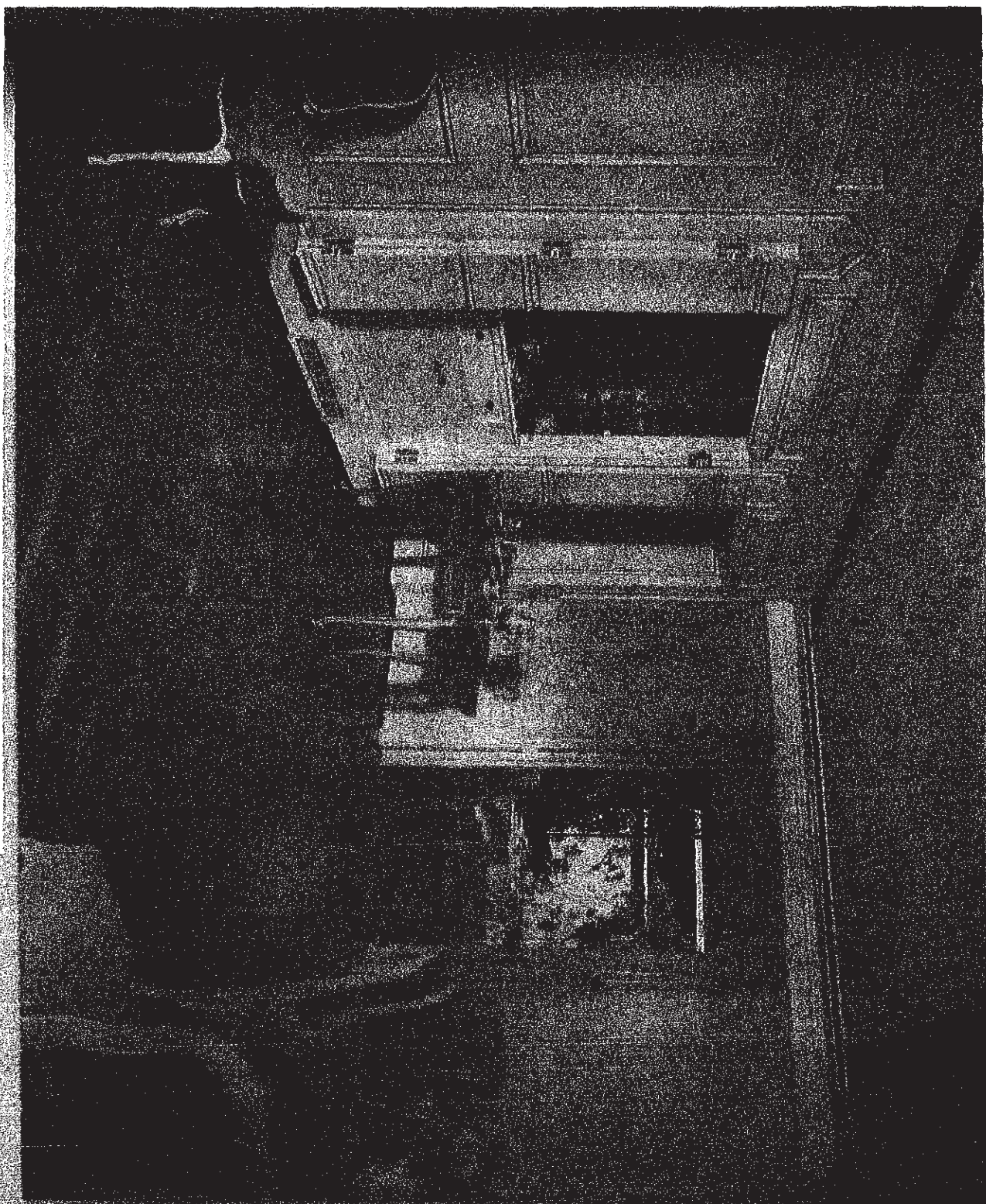
Consider the typical dining room with its centrally hung light fixture, static furniture arrangement, and subsequent static use—the sit-down service. In the entertaining experience of Mr. and Mrs. Philip Boyd, the physical limitation of such a room was impossible. During years of official entertaining (Mr. Boyd was Mayor of Riverside, California), Mrs. Boyd evolved the idea of a convertible dining room: a well-organized space where the scene changes quickly from breakfast for two to a reception, buffet garden party, or formal dinner. A really fresh idea from the combined talents of the Boyds and architect Charles O. Matcham.

HOUSE BEAUTIFUL, NOVEMBER 1962

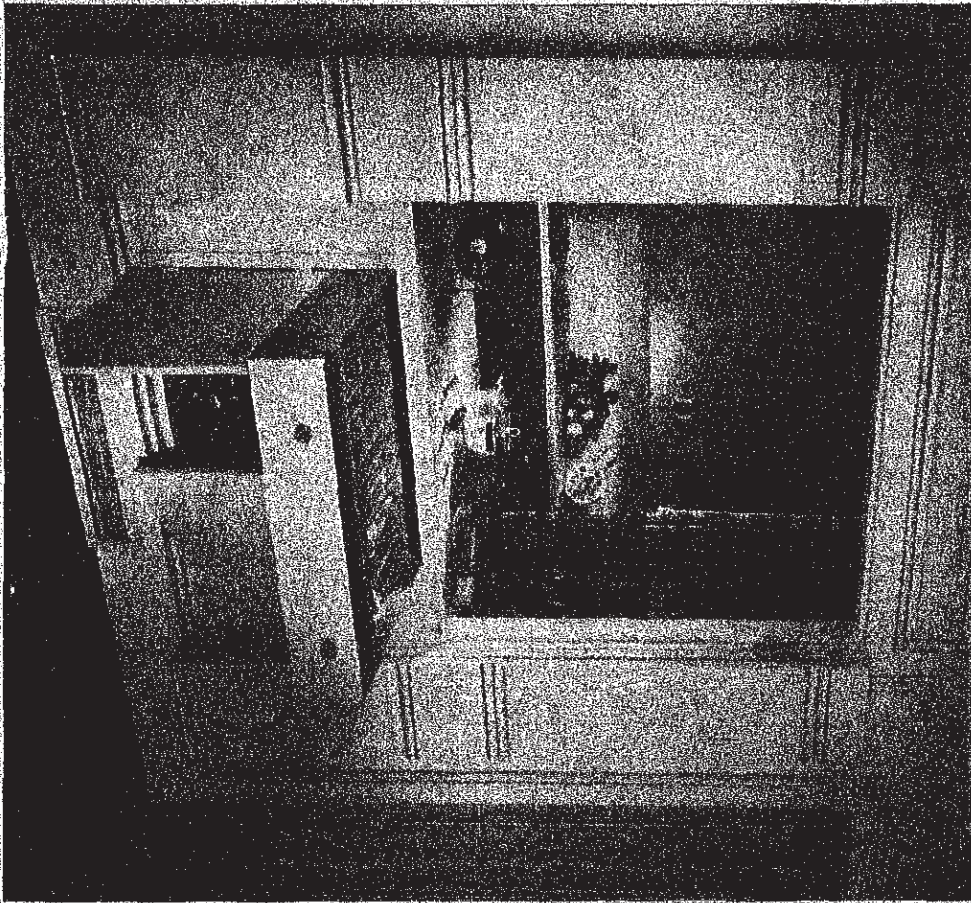


Throughout the day, the dining room serves as a cheerful walk-through to the garden. Breakfast or lunch for two can be enjoyed at the window, using the dining table in its fold-away state.

House Beautiful, November 1962,



Here an entirely different role is played; the easy, open space so necessary for receptions or buffet garden parties. Note how the perimeter lighting becomes part of the ceiling. The graceful serving table is a perfect match to the dining table and is used as an extension to it when the Boyds entertain at large sit-down parties.



ALL PHOTOGRAPHS BY EATON AND JACKSON

OWNERS:
Mr. and Mrs. Philip Boyd
 ARCHITECT:
Charles O. Wachman

This pass-through wall is a silent servant when a buffet begins. Food is set out, and the woven blind is drawn to conceal any kitchen mess or activity. Then guests help themselves to flatware and napkins right from the open drawer. This is an excellent idea, saves two whole operations for the hostess or help. Cupboard below holds serving pieces and hollow ware.

House Beautiful, November 1962.



Marie Antoinette

AN EXQUISITE PATTERN WITH A FRENCH ACCENT

Powdered wigs... fleurs-de-lis... light *raillerie* and high romance—this is the background of Wood-Mosaic flooring in the Marie Antoinette design.

The Marie Antoinette design was apparently used as a simpler variant of the Fontainebleau pattern in many famous chateaux and palaces of the Old Regime. Today one of its best examples can be seen in the Throne Room of the Palace of Luxembourg.

During the past several decades, the Marie Antoinette design has become increasingly popular in the United States—not only for homes designed in the French manner, *but also for those of many other styles and periods*. It is particularly adapted for use in small and irregularly-shaped rooms.

The standard pattern of Wood-Mosaic's Marie Antoinette design is composed of 9" squares, with bands $2\frac{1}{4}" \times 20\frac{1}{4}"$. It may be enlarged by using $13\frac{1}{2}"$ squares surrounded by bands $3" \times 30"$.

The usual woods are Quartered White Oak or Walnut. Other woods are frequently specified, however, with effective and striking results. Gothic Oak makes a particularly fine floor in the Marie Antoinette design.

A residence in Riverside, California.

Note the diagonal grain of the inner squares—an interesting variation.



Boyd's Greet Neighbors

Their neighbors, new and old, were guests yesterday for the first in a series of drop-in brunches planned by Mr. and Mrs. Philip L. Boyd to show their new home at 4649 Ninth St. to small groups of friends.

Mrs. Boyd is pictured, center, on the front terrace chatting with Mrs. Harold Hanson, left, a new neighbor, and Mrs. Donald Fullerton, who was a neighbor when the Boyds lived on Sixth street.

Friends who assisted the Boyds in conducting the guests

recently completed on the slope of Mt. Rubidoux, were Ruth Lewis, Mrs. Boyce Jones, Mrs. Jack Kearne, Mrs. Harold Bartron, Mrs. Helge Teig and Mrs. Coleman Naackel.

DGs Plan Supper, Meeting

ues since 1929

CARPETS

yards in stock

olia Ave. OV 44733

Cafeteria

n Street, near 7th

Christmas Ball

On Dec. 5 to

Be Gala Affair

By Margaret Sleez

SURPRISE decorations are in store for patrons of the fifth annual Charity Ball given by Junior Aid of Riverside when they arrive at the Mission Inn on Saturday evening, Dec. 5.

Christmas decorations for the California Room where tables will be set up for patrons of the ball, have been designed by Don Hendricks, art director for G. K. Christensen, and are being kept a top secret by Mrs. Bart Dudley and Mrs. John Holden, co-chairmen of decorations, and their committee members.

Invitations to the ball will be received tomorrow by members, friends and patrons of Junior Aid. Reservations are limited to 498 and will be filled in the order in which they are received and must be accompanied by a check. Mrs. John Jordan is in charge of reservations, with Mrs. Jack Bobb as her assistant.

Fourteen sustaining members will open their homes for dinner parties preceding the ball. Christmas themes also will be carried out in decorations in the homes where cocktails will be served at 6 and dinner at 8.

Lon Dokins and his orchestra again have been engaged to play for dancing in the Spanish Dining Room at the inn, beginning at 10 o'clock.

Proceeds from the ball go to help support the Visiting Nurse Association and Family Service Association. Both were established by Junior Aid, VNA in 1931 and FSA in 1954, and both now are United Fund agencies.

Mrs. Clinton Marr is ball chairman, with Mrs. Edward Lamar and Mrs. Donald Bell in charge of homes. Mrs. Homer Thomas, team captain; Mrs. James Goslin, food; Mrs. Charles Chandel, invitations; Mrs. John Jordan, reservations; Mrs. Peter Clarke, equipment; Mrs. John Wingate, Mission Inn arrangements; Mrs. Harley Beam, bar; Mrs. Frank Caulk, orchestra; Mrs. Bart Dudley, decorations; Mrs. John Long, gifts and favors; Mrs. Ray McCarty, sustaining member of the committee; and Mrs. Peter Lewis, publicity.

Hostesses for the dinner parties, listed with their committees, are:

Mrs. Henry Keel, 2442 Price Albert Dr., 34 patrons. Mrs. Charles Chandler, Mrs. Herbert Knight, Mrs. Jack Gregory, Mrs. James Carson, Mrs. Vincent W. Grubbs III and Mrs. Robert Dependahl.

Mrs. Philip Boyd, 4549 North St., 40 patrons. Mrs. Theodore Schnack, Mrs. Hugh Beckley, Mrs. Clyde A. Pinckford, Mrs. Peter Nalle, Mrs. Homer Thomas, and Mrs. Donald Cole.

Mrs. T. C. Flaherty, 3587 Mt. Rubidoux Dr., 36 patrons. Mrs. Richard Gentry, Mrs. John Long, Mrs. Robert Cline, Mrs. Arthur Oogha, Mrs. Jack Bobb and Mrs. William Lewis.

Mrs. Paul Lockhart, 782 University Dr., South, 36 patrons. Mrs. Charles Tourtellotte, Mrs. David Cuthbert, Mrs. Lloyd Peterson, Mrs. John Ewers, Mrs. Frank Cuthbert and Mrs. Norton Younglove.

Mrs. T. V. Adams, 4449 Houghton Ave., 30 patrons. Mrs. Charles Brand, Mrs. Robert Dildy, Mrs. Sheldon Pooley, Mrs. Peter Clarke, Mrs. Wayne Wilson and Mrs. Roy Barnard.

Mrs. Ruel Johnson, 5029 Rockledge, 50 patrons. Mrs. Dever Butten, Mrs. Peter Lewis, Alexa Fullerton, Mrs. Robert Shelley, Mrs. Howard Hays Jr., Mrs. Frank Caulk, Mrs. Frank Bret and Mrs. R. T. Sullivan Jr.

Mrs. George Reade, 1123 La Colina Dr., 40 patrons.



Homes of 14 sustaining members of Junior Aid of Riverside will be opened for gourmet dinners preceding the fifth annual Charity Ball, scheduled on Dec. 5. Mrs. Clinton Marr, ball chairman, is pictured with her husband, right, as they visit Mr. and Mrs. Philip Boyd, whose home at 4549 North St., will be setting for a dinner party for 40 ball patrons. Teams of Junior Aid members will prepare and serve the dinners at the 14 homes preceding the ball at the Mission Inn.

PHOTOS BY BILL GUNSTAD

Woman

Section - Society Books, Travel, The Arts
Nov. 15, 1959
Page 1 - Section C

Riverside
Daily
Press

ORIGINAL
APPLICATION FOR
BUILDING PERMIT
DEPARTMENT OF PUBLIC WORKS CITY OF RIVERSIDE CALIFORNIA

4649 - BUILDING DIVISION - 3-5-58
3895 - *Leaving No.*

NUMBER *29290* STREET *2559 Dineen*

Permit No. *29290* Final Insp. *2559 Dineen*

☒ New Bldg. ☐ Terrace ☐ Describe Alterations
☐ Addition ☐ Demolish *Cal. #1811*
☐ Roofing ☐ Sides, Papi *CPC 5-15-57*

Lot No. _____ Tract _____

Buildings used for *Res + Gar (det)*

No. of Bldgs. Now on Lot	No. of Families	Use of Bldgs. Now on Lot

Size of Lot	Size Bldg.	Sq. Ft.	Fire Dist.
		<i>3800'</i>	<i>3</i>

No. of Rooms	Stories	Group	Type	Zone
<i>8</i>	<i>2</i>	<i>1</i>	<i>IF</i>	<i>R-1-65</i>

L.S. From Line Set Back House	Front Prop. House	L.S. From Line Set Back Garage	R.S. From Line Set Back Garage
<i>10'</i>	<i>30'</i>	<i>75'</i>	<i>76"</i>

OWNER Name *Harry Marsh*
Address _____
City _____ State _____

ARCHT Name _____
Address _____
City _____ State _____

CONTRACTOR Name *Owner*
Address _____
City _____ State _____

License Nat City _____ State _____

Special Permit No. _____

Footings Size	Depth in Ground

Pier Size _____ Depth in Ground _____

ACCESS HOLE MERVIS FRAME WITHIN 5' OF CORNER, 24 x 18 INCHES
6 x 8 Metal Vent Over Range 36" x 18" Continuous Through Roof
Exterior Wall *1/2" x 1/2" x 1/2"* Wth. Clg. Metal *plano*
Size of Studs _____ Clg. Joist _____
Joists 1st Floor _____ Material of Roof _____
Joists 2nd Floor _____
Caulking for Fireplace Brick Lined with Terra Cotta or Firebrick
Depth Footing in Ground 2 ft. _____ Size 2" larger on all sides _____

Date Permit Granted *5-15-57* S.D. *200.00*
TOTAL VALUE \$ *98,000.00* FEE \$ *93.00*
Including labor, material, wiring, heating, plumbing, etc.
(OVER) TOTAL *293.00*

GOODSPEED PRINTERS

Inspection Record

7/5/57 *10/16/57*

Excavation	Foundation
Footings	Range Vent
Forms	Garage Vent
Concrete	Garage 1 hr. wall
Reinforcing Steel	Ext. Wire L
Bolts	Int. Lath
Scribes Hole	Stucco &
Foundation Vents	Plaster

Final *2-5-59*

Remarks

*Complete 10. 120. one from
for best arrangement.*

I hereby acknowledge that I have read this application and state that the information on reverse side is correct and agree to comply with all City Ordinances and State Laws regulating Building Construction.

Signature of Owner or Authorized Agent *Harry C. Marsh*

Exhibit 3 – Current Photos



Figure 1 – Main façade (west) Elevation, view looking northeast



Figure 2 - South elevation, view looking north

Exhibit 3 – Current Photos



Figure 3 – Loring Drive (east) Elevation and southeast courtyard, view looking northwest



Figure 4 – Loring Drive (east) Elevation and northeast courtyard, view looking southwest

Exhibit 3 – Current Photos



Figure 5 - Main entry area, view looking southeast



Figure 6 - Main entry door, view looking east

Exhibit 3 – Current Photos



Figure 7 - Example of segmented arch topped window openings and tall/narrow shutters



Figure 8 - Example of Regency design features (urn)

Exhibit 3 – Current Photos



Figure 9 - Entry interior - oval recessed ceiling



Figure 10 - Detached two-car garage

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).

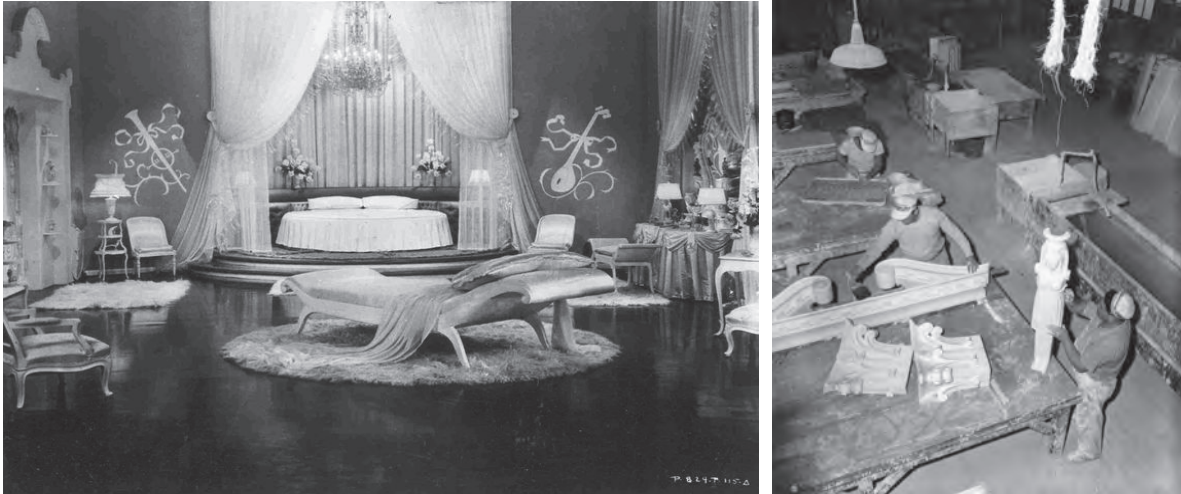
It was in the years after World War I that interest in the English Regency period was rekindled. Craftsmen, furniture makers, decorative artists, architects, and others involved in the decorative and allied arts began to revive the brittle, delicate, dignified aesthetic that had enraptured European and 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

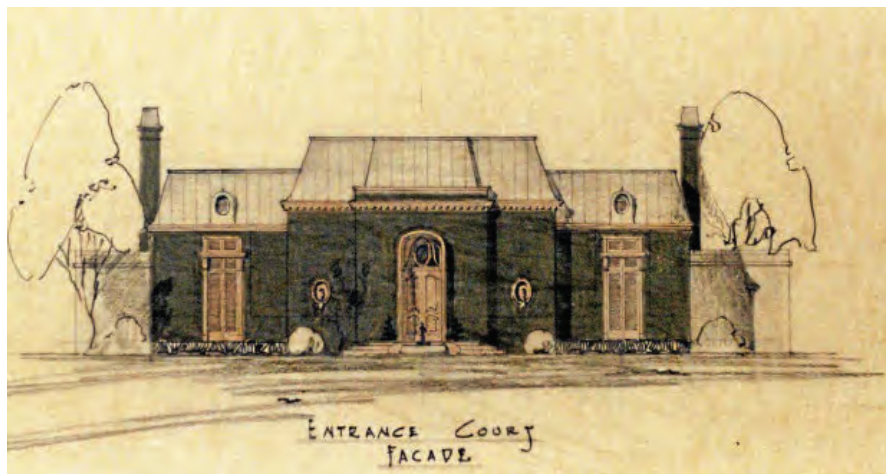
¹⁹⁸ Adamo DiGregorio and David A. Keeps, "A Grand Entrance: Take 2," *Los Angeles Times*, June 12, 2003.

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

REGENCY REVIVAL

The Regency Revival style, also known as Hollywood Regency, is seen almost exclusively in the design of single-family and multi-family residential architecture from about the mid-1930s until about 1970; most examples in Palm Springs date to the 1960s. The style references in part the architecture and design that developed in Britain in the early 19th century. Like the original Regency style, Regency Revival includes elements of Neoclassical and French Empire design; however, its attenuated classical ornament and simple surfaces reflect the influence of the Modern Movement. The style first appeared in the United States in the mid-1930s as a stripped-down version of Neoclassicism that exhibited both the influence of Streamline Moderne and the simplified yet exaggerated qualities of Hollywood film sets. Its early development was interrupted by World War II and the resulting halt of private construction. It resumed after the war with the work of architects such as John Elgin Woolf, whose designs emphasized symmetry, privacy, exaggerated entrances and prominent mansard roofs. Post-World War II Regency Revival buildings are characterized by theatrical arched entrances with an exaggerated vertical emphasis, usually positioned in projecting pavilions with high, steep roofs; symmetrical, largely blank primary façades; and eccentrically detailed, unconventionally proportioned Classical columns and ornamentation juxtaposed against large expanses of blank wall.

In Palm Springs, Regency Revival design can be found in custom residences, such as that at 2205 Yosemite (c. 1965), as well as in multi-family developments. In some cases a Regency Revival portico was tacked on to dress up an otherwise standard tract home, as at 2996 Avery Drive in Araby Estates. Designer James McNaughton was a local practitioner of the style.

Character-defining features include:

- Symmetrical façade
- Tall, steeply pitched mansard, hipped or gable roofs, especially over entrance; frequently a flat roof over remainder
- Blank wall surfaces veneered in smooth plaster; some examples may have brick veneer or wood
- Vertically exaggerated arched entrance doors, sometimes set in projecting pavilions
- Tall, narrow windows, often with arched tops
- Eccentrically detailed and unconventionally proportioned Neo-Classical features including double-height porticoes, thin columns, pediments, fluted pilasters, niches, and balconettes with iron railings
- Exaggerated applied ornament, such as large lanterns or sconces



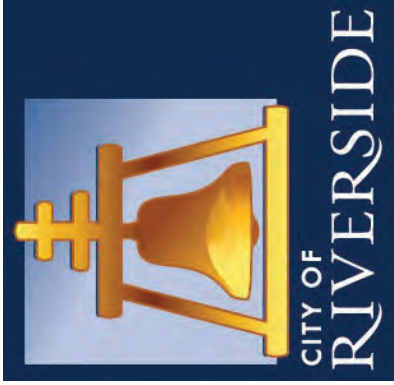
Araby Estates Model Home 1 (1965-1966) at 2996 Avery Drive.

FINAL DRAFT – FOR CITY COUNCIL APPROVAL

City of Palm Springs

Citywide Historic Context Statement & Survey Findings

HISTORIC RESOURCES GROUP



LANDMARK DESIGNATION OF THE BOYD RESIDENCE

DP-2024-01558 (HD)

Community & Economic Development Department

Cultural Heritage Board

Agenda Item: 4

May 21, 2025

AERIAL PHOTO/LOCATION



BOYD RESIDENCE



Current building façade

PHILIP L. BOYD & UCR



July 30, 1950 – UCR Groundbreaking for major Expansion, Assemblyman Philip L. Boyd at Center Pointing



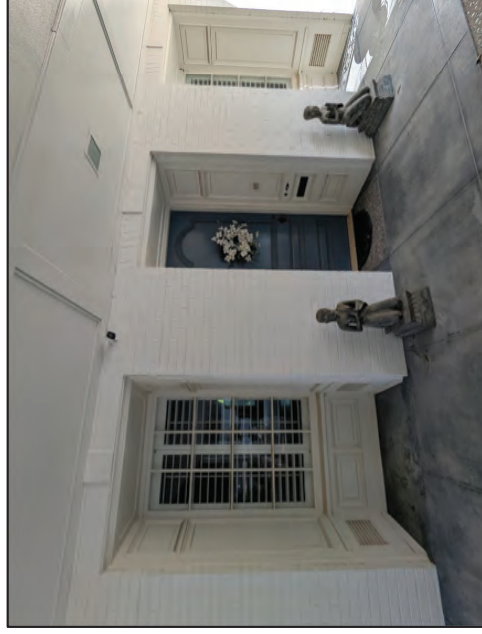
BOYD RESIDENCE – HOLLYWOOD REGENCY



East (rear) Elevation

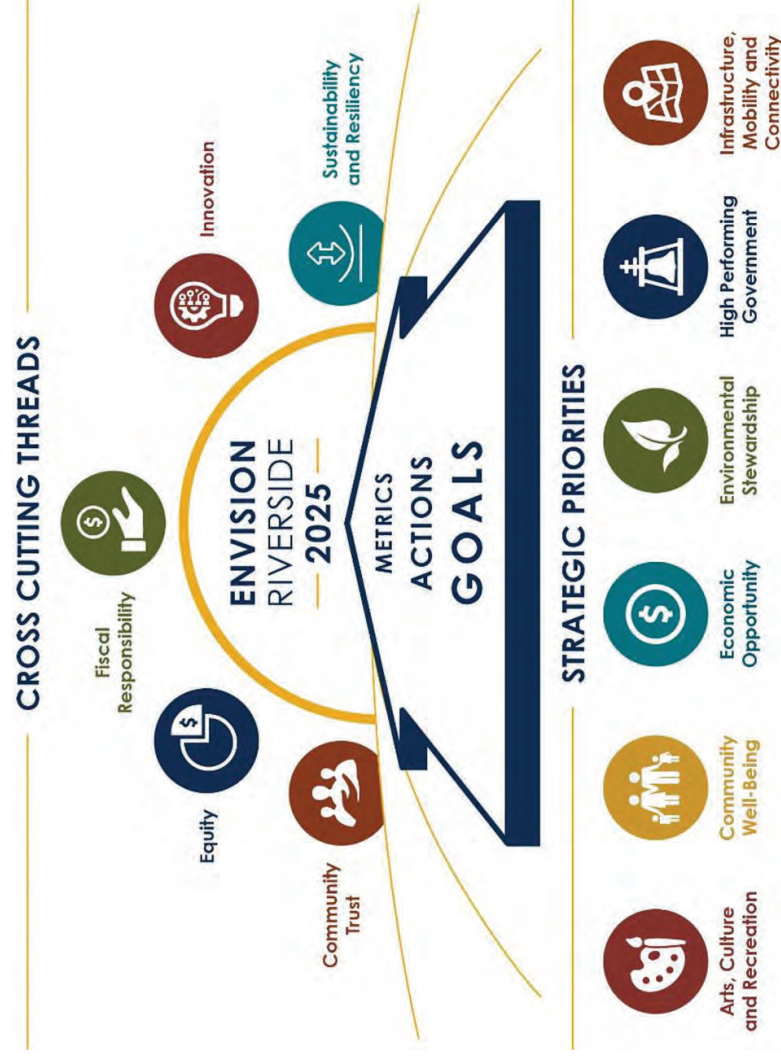


**Hollywood Regency
Decorative Features**



Main Entry

STRATEGIC PLAN ALIGNMENT



Strategic Priority No. 2 – Community Well Being

Goal No. 2.3 - Strengthen neighborhood identities and improve community health and the physical environment through amenities and programs that foster an increased sense of community and enhanced feelings of pride and belonging citywide.

RECOMMENDATION

Staff recommends that the Cultural Heritage Board recommend that City Council:

1. **DETERMINE** that Planning Case DP-2024-01558 (Historic Designation) for the designation of the Boyd Residence as a City Landmark is categorically exempt from the California Environmental Quality Act (CEQA) pursuant to Sections 15061(b)(3) (Common Sense Rule) and 15308 (Actions by Regulatory Agencies for Protection of the Environment), as the proposal will have no significant effect on the environment, identifies the structure as a cultural resource, and preserves the historic character of a cultural resource; and
2. **APPROVE** Planning Case DP-2024-01558 (Historic Designation), based on the facts of findings, and designate the Boyd Residence as a City Landmark.