

# Paul Dougherty Residence

1860 North Vista Drive  
Palm Springs, CA 92262

**Nomination Application  
for City of Palm Springs  
Class 1 Historic Site**



Prepared by

Ron & Barbara Marshall

for the

Palm Springs Preservation Foundation

February 2014

## ***Acknowledgements***

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Cover photograph: Gail B. Thompson Collection, Courtesy The Willows Historic Palm Springs Inn



**A Dougherty seascape entitled "Late Afternoon," oil on board, dimensions 15"x21"**  
(Image used with permission of the California Art Company, LLC)

## **Paul Dougherty Residence**

### **CLASS 1 HISTORIC SITE NOMINATION**

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# Introduction

The Palm Springs Preservation Foundation (PSPF) is a non-profit organization whose mission is “to educate and promote public awareness of the importance of preserving the historical resources and architecture of the city of Palm Springs and the Coachella Valley area.”

On December 6, 2013 the PSPF board of directors, in consultation with the owner of the Paul Dougherty Residence, assigned the task of writing the residence’s Class 1 Historic Site nomination to board member Ron Marshall.

## EXECUTIVE SUMMARY

**SIGNIFICANCE:** The Paul Dougherty Residence was designed by architect John Porter Clark in 1942. As an important and largely intact example of a “transitional” modern structure, the private residence exhibits numerous stylistic markers that place it in the historic context of Palm Springs’ modern period. Additionally, the residence is associated with individuals who made meaningful contributions to national, state and/or local history.

**DESIGNATION CRITERIA:** The Paul Dougherty Residence has not previously been evaluated for Class 1 Historic Site eligibility. However, the residence is prominently chronicled in author Patrick McGrew’s *Desert Spanish: The Early Architecture of Palm Springs*, published by PSPF in 2012.

A brief summary of the evaluation contained in this nomination is as follows:

8.05.020 (a) paragraph 1 - **Events:** This criterion recognizes properties associated with events or patterns of events or historic trends. In this nomination, the applicable “pattern of events” is the gradual rise of Palm Springs’ prominence in midcentury architectural excellence. The Paul Dougherty Residence is an outstanding example of residential design and the construction of buildings within the context of midcentury desert modernism. The nominated private residence is associated with this pattern of events for its ability to exemplify the modern period of the national, state and local history. *The Paul Dougherty Residence is associated with this pattern of events, and is associated as well with Criterion 3 for its ability to exemplify a particular period of the national, state or local history. Therefore, the residence qualifies for listing as a Class 1 Historic Site under Criterion 1.*

8.05.020 (a) paragraph 2 - **Persons:** The Paul Dougherty Residence is “associated with [the] lives of persons who made meaningful contribution[s] to national, state or local history,” specifically artist Paul H. Dougherty, businessman William P. Edris and U.S. Senator Warren G. Magnuson. *Therefore, the residence qualifies for listing as a Class 1 Historic Site under Criterion 2.*

8.05.020 (a) paragraphs 3, 4 & 5 - **Design/Construction:** The Paul Dougherty Residence is eligible under the theme of Modern architecture because it possesses numerous distinctive characteristics that make up the modernist style, including expansive amounts of glass, use of natural materials, etc. Additionally, the work of architect John Porter Clark must be catalogued as the work of a “Master” architect because of his record of architectural excellence. *Therefore, for its distinctive characteristics, as the work of a Master, and for its high artistic values, the residence qualifies as a Class 1 Historic Site under Criteria 3, 4 & 5.*

**SUMMARY:** This evaluation finds the Paul Dougherty Residence eligible for listing as a Palm Springs Historic Site under 8.05.020 (a) paragraphs 1, 2, 3, 4 & 5 of the local ordinance’s seven criteria. Additionally, the Paul Dougherty Residence retains a high degree of architectural integrity.



# CITY OF PALM SPRINGS

**Department of  
Planning Services**  
3200 East Tahquitz Canyon Way, Palm  
Springs, CA 92262  
Telephone: 760-323-8245  
Fax: 760-322-8360

## **HISTORIC SITE DESIGNATION**

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The City of Palm Springs allows for the local designation of historic buildings, sites or districts within the City (Section 8.05 of the Palm Springs Municipal Code.) This application packet is to be completed in order to request a historic designation. For additional information, please contact the Department of Planning Services at 760-323-8245 or [planning@palmsspringsca.gov](mailto:planning@palmsspringsca.gov).

### **APPLICATION**

The completed application and required materials may be submitted to the Department of Planning Services. The submittal will be given a cursory check and will be accepted for filing only if the basic requirements have been met. A case planner will be assigned to the project and will be responsible for a detailed review of the application and all exhibits to ensure that all required information is adequate and accurate. Incomplete applications due to missing or inadequate information will not be accepted for filing. Applicants may be asked to attend scheduled meetings pertaining to their project. These will include the Historic Site Preservation Board (HSPB) and the City Council.

### **HISTORIC SITE PRESERVATION BOARD (HSPB)**

Once the application has been determined to be complete, the HSPB will review the application to determine whether the site meets the minimum qualifications for designation pursuant to Chapter 8.05 of the Palm Springs Municipal Code. If such determination is made, a public hearing will be scheduled for a future meeting.

A public hearing will be held by the HSPB to receive testimony from all interested persons concerning the Historic Site Designation. The public hearing may be continued from time to time, and upon complete consideration, the HSPB will make a recommendation to the City Council. Notice will be provided as indicated below.

### **CITY COUNCIL**

After receiving the recommendation of the Historic Site Preservation Board, a public hearing will be held by the City Council to receive testimony from all interested persons concerning the requested Historic Site Designation. The public hearing may be continued from time to time, and upon complete consideration, the City Council will then conditionally approve, deny, or approve the application as submitted. The City Council's decision on the application is final.

### **NOTIFICATION**

Prior to consideration of the application by the HSPB and the City Council, a notice of public hearing for a Historic Site Designation request will be mailed to all property owners within 400 feet of the subject property a minimum of ten (10) days prior to the hearing dates.



**Office Use Only**

Date:
Case No.
HSPB No.
Planner:

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**CITY OF PALM SPRINGS**  
**Department of Planning Services**

**HISTORIC SITE DESIGNATION APPLICATION**

**TO THE APPLICANT:**

Your cooperation in completing this application and supplying the information requested will expedite City review of your application. Application submitted will not be considered until all submittal requirements are met. Staff may require additional information depending upon the specific project. Please submit this completed application and any subsequent material to the Department of Planning Services.

This form is to be used to nominate individual properties for Class 1 or 2 historic designations, or to nominate the formation of historic districts. Applicants are encouraged to review two bulletins from the US Department of Interior for additional information:

- “How to Complete the National Register of Historic Places Registration Form” (National Register Bulletin 16A / <http://www.nps.gov/history/nr/publications/bulletins/nrb16a/>); and
- “How to Apply the National Register Criteria for Evaluation” (National Register Bulletin 15; <http://www.nps.gov/history/nr/publications/bulletins/nrb15/>).

Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions in the Bulletins.

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**1. Property Information**

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Historic name: Paul Dougherty Residence  
Other names: Not applicable  
Address: 1860 North Vista Drive, Palm Springs, CA 92262  
Assessor Parcel Number: 504202010  
Owner's Name:  
Owner's Address:  
City: State: Zip:  
Telephone:  
Fax number:  
E-mail address:

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## 2. Classifications

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Ownership of Property. Fill as many boxes as apply.

- Private
- Public - Local
- Public - State
- Public - Federal

Category of Property. Fill only one box.

- Building (Note can include site)
- District
- Site (Exclusive of Structures)
- Structure
- Object

Number of Resources within Property. TOTAL must include at least One (1) in Contributing Column.

Contributing	Non-contributing	
1	2	Buildings
		Sites
		Structures
		Objects
1	2	<b>Total</b>

If the building or site is part of a larger group of properties, enter the name of the multiple-property group; otherwise enter "N/A".

"N/A"

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## 3. Use or Function

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Historic Use or Function: Private residence

Current Use or Function: Private residence

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## 4. Description

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Architect: John Porter Clark

Construction Date and Source: 1942 (Multiple sources)

Architectural Classification: International Style - Desert Regional Variation

Construction Materials:

Foundation:	Concrete slab on grade & native stone and concrete stem walls	Roof:	Tile
Walls:	Frame wood construction covered with stucco & native stone and concrete walls	Other:	

Building Description: *Attach a description of the Building/Site/District, including all character defining features, on one or more additional sheets. (See pages 19-22)*



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## 5. Criteria *(Fill all boxes that apply for the criteria qualifying the property for listing.)*

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### Events

- (1) Fill this box if the property is associated with events that have made a significant contribution to the broad patterns of our history.

### Persons

- (2) Fill this box if the property is associated with the lives of persons significant in our past.

### Architecture

- (3) Fill this box if the property reflects or exemplifies a particular period of national, State or local history, or
- (4) Fill this box if the property embodies the distinctive characteristics of a type, period, or method of construction, or
- (5) Fill this box if the property represents the work of a master, or possesses high artistic values, or
- (6) Fill this box if the property represents a significant and distinguishable entity whose components lack individual distinction.

### Archeology

- (7) Fill this box if the property has yielded, or is likely to yield information important in prehistory or history.

Other Criteria Considerations (Check all the boxes that apply.)

- the property is owned by a religious institution or used for religious purposes
- the property has been removed from its original location.
- the property is a birthplace
- the property is a grave or cemetery.
- the property is a reconstructed building, object, or structure
- the property is commemorative
- the property is less than 50 years of age or has achieved significance within the past 50 years

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## 6. Statement of Significance

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### Summary

The Paul Dougherty Residence, first owned by famous marine painter Paul Dougherty, was designed by Palm Springs architect John Porter Clark and constructed by local builder Alvah Hicks in 1942.

### First Owner(s), Paul (and Paula) Dougherty

Ownership Information. The grant deed to “PAUL DOUGHERTY AND PAULA DOUGHERTY” for 1860 North Vista Drive, was recorded on April 27, 1942 in Riverside County. The 1942 title document is in Book No. 540 of Official Records, page 275, et seq., Records of Riverside County, California. The grant deed describes the property in full and is provided at Appendix II. The property was previously owned by Milton H. Bren, Marian N. Bren, M. R. Schaker and Bluma B. Schaker. Interestingly, Milton H. Bren (1904-1979) was a Hollywood movie producer (whose credits include the 1937 movie *Topper*) and a real estate developer.



**Artist Paul Hampden Dougherty (1877-1947)**

(Courtesy Palm Springs Historical Society)

A local documentary mention of Dougherty appears in the December 1944 California Water & Telephone Directory (which included Banning, Beaumont, Palm Springs and Twenty-Nine Palms) under the entry “Dougherty Paul r150 Via Olivera [bell symbol]8477” with the “r” prefix identifying Dougherty as a “roomer.” The first mention of Dougherty (and his wife Paula) at the 1860 North Vista Drive address appears in the 1946-1947 Palm Springs [City] Directory with the entry “Dougherty Paul (Paula) h1860 (1660) Vista dr[sic] [bell symbol]4902”. The “h” prefix identifies the Dougherty’s as “householders.” As might be expected, the published telephone directory entries during and immediately after the wartime period were almost always a few months (or years) behind in accuracy and are only a secondary source for research purposes. A review of *Palm Springs Villager* magazines during this period revealed no mentions of the Dougherty’s. This is not unexpected as the *Villager* primarily chronicled the local social

scene. The Dougherty's were likely not involved with the local social scene in view of Paul's declining health.

Biography. Famous seascape painter Paul Dougherty (one source cites the pronunciation of "Dougherty" as ""DOG-er-tee") was born on September 6, 1877 in Brooklyn, New York. Dougherty graduated from Brooklyn Polytechnic Institute in 1896. Significant biographical information exists concerning artist Paul Dougherty who is variously identified with the California Plein-air and American Impressionist movements.

The most complete biographical information on Paul Dougherty has been compiled by Spanierman Galleries in New York City (the following is provided with the permission of Spanierman Galleries, LLC):

Once described as among "the greatest marine painters of our time," Paul Dougherty garnered widespread acclaim for his powerful portrayals of the sea. Acknowledged as an heir to Winslow Homer, it was said that "breakers riding the swell [and] white water boiling around the rocks . . . was Paul's natural habitat."

The son of J. Hampden Dougherty, a noted attorney, Dougherty grew up in privileged circumstances in Brooklyn, New York. Primarily a self-taught artist, he began sketching and drawing as a young child. This activity continued into his teenage years, during which time he received some rudimentary lessons in perspective and form from Constantin Hertzberg. At the age of eighteen, he had a painting accepted at the annual exhibition of the National Academy of Design, a considerable achievement that no doubt encouraged him to pursue his interest in art. In October of 1896, Dougherty spent three weeks in Robert Blum's painting class at the Art Students League of New York, an experience that constituted his only formal training.

Dougherty attended Brooklyn Polytechnic Institute and then New York Law School, passing the state bar examinations in 1898. Although many expected him to follow in his father's footsteps, he decided to become a professional artist instead (his brother Walter, also eschewed family tradition by becoming an actor and eventually president of the Players Club in New York). In 1900 he made his first trip abroad, studying independently in major art centers such as London, Paris, Munich, Florence and Venice. By 1901, his skills were such that he had a picture accepted at the prestigious Paris Salon. Returning to America in 1904, he settled in New Jersey. Shortly thereafter, Dougherty made a three-month trip to Monhegan Island, Maine, where he painted his earliest seascapes. In the ensuing years, he would make regular excursions to Monhegan, as well as to Brittany, France and St. Ives, on England's Cornish seacoast.

On the basis of his deftly rendered marines, Dougherty rapidly made a name for himself on the national art scene. He was a regular contributor to the annuals of the National Academy of Design, where he was elected an associate in 1906 and an academician the following year. In 1907 he acquired a first-rate dealer, William Macbeth, who helped promote his reputation as an important marine painter through numerous solo exhibitions. Dougherty's oils were subsequently acquired by many prominent museums throughout the United States. His standing in the art world was also enhanced by the coveted awards and honors that came his way, among them the National Academy's Inness Gold Medal (1913) and a gold medal at the Panama-Pacific Exposition in San Francisco (1915). Contemporary critics lauded his skills in capturing the moods of the sea as well as his distinctive style, in which he combined a bold Realism with aspects of Impressionism; his penchant for straightforward, carefully structured designs and his ability to evoke the elemental strength of the sea prompted many to compare him to the aforementioned Homer. Yet while his famous predecessor often focused on the struggle between man and nature, Dougherty took a different approach, imbuing his canvases with a sense of buoyancy that prompted the critic James Hunker

to call him a “virile optimist....Life is worth living in his outdoor pictures.”

Dougherty belonged to the leading art and cultural organizations of his day, including the National Arts Club, the American Water Color Society, the Century Association, the Lotos Club, the Salmagundi Club and the American Institute of Arts and Letters. While marine painting was his forte, he was versatile and also produced still lifes, nudes, landscapes and the occasional sculpture. In addition to working in oil, he often used watercolor, especially during his trips to Puerto Rico (1916) and the Orient (1916).

Dougherty resided in Paris from 1920 to 1927. Returning to America in 1928, he settled in Tucson, Arizona, hoping that its temperate climate might provide relief from his arthritis. In 1931, he moved again, this time to Carmel, California. Responding to the vivid luminosity of the West Coast, he painted brightly colored seascapes and coastal scenes that he exhibited at the Carmel Art Association and at the Bohemian Club in San Francisco. During these years, he continued to retain a strong presence in the East, exhibiting in the major annuals and winning the National Academy's Palmer Memorial Prize in 1941.

**Dougherty died in Palm Springs, where he spent his winters, on January 9, 1947.**

Examples of his work can be found in public collections throughout the United States and elsewhere, including the Addison Gallery of American Art, Andover, Massachusetts; the Art Institute of Chicago; the Brooklyn Museum of Art; the Carnegie Museum of Art, Pittsburgh; the Corcoran Gallery of Art, Washington, D.C.; the Fort Worth Art Museum, Texas; the Metropolitan Museum of Art, New York; the Minneapolis Institute of Art; the Memorial Art Gallery, Rochester, N.Y.; Montclair Art Museum, New Jersey; the Museum of Modern Art, New York; the National Arts Club, New York; the National Gallery of Canada, Ottawa; the Nelson-Atkins Museum, Kansas City; the Phillips Memorial Gallery, Washington, D.C.; the Smithsonian National Art Museum, Washington, D.C.; the St. Louis Art Museum; and the Toledo Museum of Art. (Note: emphasis added in bold)

## **Second Owner(s), William (and Marjorie) Edris**

Ownership Information. According to First American Title, William Edris came “on title” December 21, 1953 (First American Title apologizes that copies are not available). However, the title company confirms that the 1953 title can be found in Book No. 1537 of Official Records, page 209, Records of Riverside County, California.

Additional Documentary Information. The 1950 Palm Springs Telephone Directory entry reads “Edris Wm (Majorie[sic]) h1860 Vista Dr. [bell symbol]4902” showing that William and Marjorie Edris had moved into the Paul Dougherty Residence property and inherited the Dougherty's original phone number. The 1951, 1952 and 1953 Palm Springs Telephone Directories repeat that entry. The 1954 Palm Springs Telephone Directory reflects a move by the Edrises to “1030 [West] Cielo Drive” in Palm Springs.

Biographical Information. As a well-to-do and socially-prominent Seattle family, the comings and goings of William and Marjorie Edris while in Palm Springs were well-chronicled (the *Palm Springs Villager* magazine even reported his hole-in-one at the O'Donnell Golf course in the social column). The June 12, 1956 edition of the *Spokane Daily Chronicle* gave some substantive information on his business connections when the newspaper reported that, “Mr. Edris is the former owner of the Olympic hotel in Seattle and the Davenport hotel in Spokane. He also operated the Dennison Food Packing Company and now owns theaters in Seattle and Tacoma.” However, the most



**Portraits of William and Marjorie Edris by Local Artist O. E. L. "Bud" Graves**  
(Courtesy Palm Springs Historical Society)

complete biographical information about William Edris appears in his November 30, 1969 obituary entitled "William P. Edris Dies in California" in the *Seattle Times* newspaper:

"William P. Edris, 76, Seattle capitalist and former operator of the Olympic and Roosevelt Hotels, died Friday night in Palm Springs, Calif., of complications following a lung operation last year....Mr. Edris sold the Olympic Hotel to Western Hotels in 1955. He sold the Roosevelt nine years earlier....He also at one time owned the Davenport Hotel, Spokane, and the Fourth and Pike Building, the Model Laundry and the Pioneer Securities Co. in Seattle. The securities company owned the Liberty and Venetian Theaters, the Broadway Market and Von's Restaurant in Seattle, the Roxy Theater in Tacoma and theaters in Enumclaw and Great Falls, Mont. Mr. Edris also had owned interests in the Seattle Ranier[s] baseball team, the Seattle Hockey Club, the Puget Sound Bridge & Dredging Co., and Dennison Foods, Oakland and Seattle. Mr. Edris was born in Eugene, Ore., and came to Seattle to attend the University of Washington. He graduated with a law degree in 1922, after spending two years in the Army during World War I. He later joined the Skinner-Eddy Co. Mr. Edris had remained active in the Edris Co., which operated his business holdings....Funeral services are pending....Mr. Edris is survived by his wife, Marjorie, and two daughters, Mrs. Jeanette Rockefeller, wife of the governor of Arkansas, and Mrs. Arthur Morganstern, Hong Kong.

William and Marjorie Edris made a splash in Palm Springs when they "bought all" of local artist O. E. L. "Bud" Graves paintings (a mention of this purchase is made in the April 1955 *Palm Springs Villager* magazine). Bud Graves is best remembered locally for his many modernist cover illustrations of *Palm Springs Villager* magazines. More importantly, in 1953, William and Marjorie Edris commissioned their friend, local architect E. Stewart Williams, to design a new residence at 1030 West Cielo Drive in

Palm Springs. The modern home was an architecture *tour de force* on the part of architect Williams and was effusively praised in the November 1954 issue of *Palm Springs Villager* magazine. The Edris Residence was ultimately designated a Class 1 Historic Site by the city of Palm Springs, and today is celebrated as one of the finest examples of midcentury “organic” architecture in California. As testament to how much the family enjoyed this area of Palm Springs, the Edris Residence was constructed only 800 feet from the Paul Dougherty Residence.

### Later Owner, Warren Magnuson



**Senator Warren Magnuson (1905-1989)**  
(Official U.S. Government Photograph)

Ownership Information. According to First American Title, Magnuson came “on title” March 30, 1964. The extremely poor (but best available) paper copy of the title indicates only the name Warren Magnuson (i.e., it does not include his wife Jermaine).

Biographical information. One of the most complete biographies of Warren Magnuson can be found in an essay by author Kit Oldham for the *Encyclopedia of Washington State History*.

“Magnuson was born in Moorhead, Minnesota, where he grew up as the adopted son of William and Emma Magnuson. Magnuson's birth date is given as April 12, 1905, but the actual records of his birth are sealed....Magnuson left the Midwest for Washington [state] [where he] enrolled at the University of Washington (UW) on October 2, 1925... After graduating from law school in 1929, Magnuson landed a job [at] the Seattle Municipal League, which enabled him to establish close relationships with Seattle business and civic leaders, many of them Republicans. He first ran for office in 1932, winning a state House of Representatives seat from Seattle....From the Legislature, Magnuson moved on to become King County Prosecutor, winning a post that had long been held by Republicans, with the support of his Seattle business contacts including prominent Republicans. He served only two years, 1934-1936, before another opportunity arose....Marion Zioncheck (1901-1936), a law school colleague of Magnuson's who had held Washington's First District seat in the U.S. House of Representatives since 1932, was showing signs of serious mental instability. With Zioncheck vacillating on whether to run again, Magnuson entered the race. Two days later Zioncheck announced he would not seek re-election; within the week he committed suicide by jumping from his office window. Magnuson likely felt some guilt; he delivered an emotional speech in his friend's memory. Supported

by left and right...[he] easily won the Democratic primary and the general election.

Magnuson won assignment to the Naval Affairs Committee, where he secured millions of dollars in appropriations for the Puget Sound Naval Shipyard in Bremerton, at the time the state's largest employer. Magnuson served eight years in the House, easily winning reelection in 1938, 1940, and 1942....By 1944, Representative Magnuson was one of the leading Democratic politicians in Washington state. When Roosevelt appointed Magnuson's mentor Senator Homer Bone to the U.S. Court of Appeals, Magnuson ran for the open Senate seat....Bone waited until Magnuson won the election, then resigned his seat before his term ended so that Magnuson could be appointed ahead of other newly elected senators and gain crucial seniority.

...As throughout his career, Magnuson was careful not to neglect the interests of his businessmen friends. He got the legislature to pass a bill that authorized pari-mutuel betting on horse racing, paving the way for his good friends Joe Gottstein and **Bill Edris** to establish Longacres Race Track. Magnuson also participated in the establishment of a major national corporation, serving as a lawyer and lobbyist for Northwest Airlines, which Bill Stern and another Fargo businessman, Croil Hunter, were organizing.



**Senator Warren Magnuson, William Perlberg (producer of the film *Miracle on 34<sup>th</sup> Street* and many others) and Joseph Schenk (the film executive that helped launch Marilyn Monroe's career) at the Palm Springs Racquet Club.**

(Photograph by Bill Anderson copyright Palm Springs Art Museum)

In his 36 years in the Senate, Magnuson achieved a record of legislative accomplishment matched by few who served in that body.....He succeeded in part because his long tenure came during an era when seniority and chairing committees carried enormous power. Magnuson chaired the Commerce Committee for many years, and was a key member of the powerful Appropriations Committee, which he eventually chaired. Magnuson's power in Washington, D.C., was enhanced by his close friendships with many of the eight presidents he served under. He regularly played poker with Roosevelt and his successor, Harry S. Truman (1884-1972). The night before John F. Kennedy (1917-1963) was inaugurated, Magnuson was the only guest of the newly elected president and his family -- neither man revealed what they discussed. Magnuson was closest to Lyndon B. Johnson (1908-1973). They were friends and allies from the time they served together on the House Naval Affairs Committee. Even after Johnson be-

came president, Magnuson addressed him as "Lyndon," and Johnson took time from his presidential duties to be Magnuson's best man at his 1964 wedding.

With his Senate legislation, Magnuson changed the face of Washington state. Even before entering Congress, he supported construction of dams on the Columbia River to provide both public hydroelectric power and water to irrigate the fertile but arid Columbia Basin. By 1954, thanks...to Magnuson's work in the Senate, there were eight federally subsidized dams on the Columbia....Magnuson and [Senator] Jackson, who served together for 28 years from Jackson's election in 1952 to Magnuson's defeat in 1980, gave their state one of the most powerful Senate duos in history..."Scoop and Maggie," as they were known, brought a steady stream of contracts for leading state employers, especially Boeing. While Jackson was labeled, often derisively, the "Senator from Boeing," Magnuson also played a key role on the aircraft maker's behalf.

Along with health care, Magnuson is identified with consumer protection, a cause he embraced following his near-defeat in the 1962 election. Magnuson won his first re-election campaign in 1950 and in 1956 he crushed Governor Arthur Langlie, who denounced Magnuson's lifestyle....The focus on consumer protection did not reduce Magnuson's efforts in other areas. He shepherded through a deeply divided Congress the most controversial section of the landmark Civil Rights Act of 1964 -- Title II, which outlawed racial discrimination in public accommodation....Magnuson was particularly sensitive to the social and economic dimensions of the Pacific Rim, especially as they affected his home state...[but] Magnuson may have derived the most personal satisfaction from his work to protect the marine environment....Of the many bills for which he was responsible, the Magnuson Fisheries Conservation and Management Act is one of two (the other is the Magnuson-Moss Warranty Act) that bears his name. The Magnuson Act, which increased the government's ability to manage and control fisheries by extending U.S. territorial waters to a 200-mile limit, helped save the American fishing industry. Magnuson also sponsored laws that imposed safety standards for oil tankers and established the National Oceanographic and Atmospheric Administration (NOAA).

Magnuson won re-election easily in 1968 and 1974...however, the 75-year-old senator was showing the effects of his age and worsening diabetes....And 1980 was a disastrous year for Democrats across the country, as Ronald Reagan (1911-2004) won a landslide victory over deeply unpopular Jimmy Carter and Republicans took control of the Senate. Magnuson lost decisively.

He did not look back. Unlike many former lawmakers, Magnuson did not hang on in Washington, D.C. Instead, after spending some time in their **Palm Springs home**, Warren and Jermaine Magnuson moved into a house on Seattle's Queen Anne Hill.... [where] Magnuson led a productive retirement. (Note: emphasis added in bold)

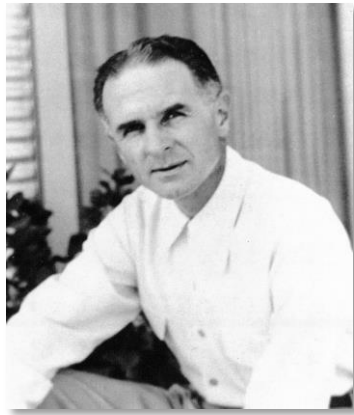
## The Architect

Architect John Porter Clark (1905-1991) remains one of the seminal figures in the history of Palm Springs early modernist architecture, and yet for many, he remains the least known and possibly the most unappreciated. John Porter Clark and his elder sister Ellen were born in Fort Dodge, Iowa to John and Mary Boehn Clark. His father was born in Vermont in 1881; his mother in Germany. By 1920 his family had relocated to Pasadena, California where his mother worked as a nurse, and his sister as a dry goods salesperson. The 1920 census lists his father as unemployed.

Clark completed his high school education (1919-1923) in Pasadena. During those years he worked part-time for Pasadena architects Marston, Van Pelt & Mayberry



(MVM); it was Silvanus Marston, a Cornell graduate who suggested that Clark study architecture at Cornell. Clark was accepted at Cornell (located in Ithaca, New York) and pursued a degree in architecture, graduating in 1928 with a Bachelor of Architecture. By the time he had returned to Pasadena, the MVM partnership had been dissolved, and from 1932 to 1935 he completed his apprenticeship in the office of Garrett Van Pelt now a principal in the architectural firm of Van Pelt and Lind. The MVM firm was known for their traditional, but “emergently modern,” designs and Clark’s apprenticeship with Van Pelt served him well.



**Architect John Porter Clark**  
(Courtesy Palm Springs Historical Society)

While working in Pasadena, Clark was invited by P. T. Stevens’ daughter Sally and her husband the successful Pasadena realtor Culver Nichols, to relocate to Palm Springs. Because of the Depression, there was actually more work going in in the desert than in Los Angeles; in time the Nichols’ and their families became Clark’s most important clients. Clark, who was still unlicensed at the time, was able to utilize Van Pelt & Lind’s license (with their permission). As a result, Clark became the first of the important regionalist Modernists to open an office in Palm Springs. In 1935 Palm Springs was still a very small town, so it was inevitable that two gifted young architects, Clark and the visiting Albert Frey, would meet. Frey was in town to supervise the construction of the Kocher-Samson Office Building. With the completion of that building, Frey’s existing partnership with Lawrence Kocher came to an amicable end due to a lack of work. Clark and Frey then established a tentative partnership based upon a shared compatibility and aesthetic. Among the eight projects that Clark & Frey did together from 1935 through 1937, under the firm name Van Pelt & Lind, were the Guthrie Residence and the San Jacinto Hotel. Offered an opportunity by Phillip Goodwin to return to New York and work on the Museum of Modern Art, Frey left the partnership in April of 1937 and Clark continued his practice as a sole proprietor.

Upon Frey’s return to Palm Springs in 1939, the two resumed their partnership. Clark had completed his Architect’s Licensing Exam in 1940 and continued to design residential projects but as a licensed architect could also pursue commercial projects and municipal commissions like libraries and schools. The Welwood Murray Memorial Library (1941) was one of the first and most important of his early municipal commissions. As one of the few architectural firms then practicing in Palm Springs,

Clark & Frey were well positioned to receive numerous commissions throughout the region. Frey did not appear on the title blocks as a partner until he completed his licensing exam in 1943. The work produced by Clark, and subsequently by the partnership, was largely modernist, a style that dominated the American architectural scene into the 1960s.

It is safe to say that, regardless of which partner was designing, "Clark & Frey's projects, both before and after WWII were important contributions toward placing Palm Springs architecture on the map as a new frontier for the modern spirit." The influx of post-WWII soldiers and their families led to a building boom in Palm Springs; Clark & Frey received numerous commissions for houses and commercial projects from war workers who relocated to the desert and started small businesses.

Smoke Tree Ranch, a private resort community was also the location of many Clark & Frey houses. Design guidelines for the development required all private residences to be built in traditional ranch style with a pitched shingle roof. However, many of the homes utilized a simple shed-roof concept that became one of Clark's hallmarks.

Clark was a charter member of the Palm Springs Planning Commission between the years 1939-42. During the World War II years of 1942-45, he suspended his practice while serving in the Corps of Engineers of the U.S. Army. In 1945 he reopened the partnership and in 1949 he returned to the Planning Commission where he continued to serve until 1958.

The Clark & Frey partnership expanded in 1952 when Robson C. Chambers (1919-1999) who had been an employee of the firm since 1946, was made a partner. The Los Angeles-born Chambers was raised in Banning, and received his Bachelor of Architecture from USC in 1941, after which he began his apprenticeship with Clark & Frey. Four years later, in 1956, Clark withdrew from the partnership during the firm's most lucrative year of the nineteen years of the partnership. Clark, who had been largely responsible for the administrative and project management aspects of the firm, decided to focus on the more profitable commercial, public and institutional projects. During that last year, the Palm Springs City Hall (today a Palm Springs Class 1 historic site), the firm's largest project was completed. Although the title block on the City Hall drawings credits "Williams, Williams, Williams & Clark, Frey, Chambers, Architects A.I.A.," the design is generally attributed to Albert Frey. Although they were no longer business partners, Clark and Frey remained warm friends as evidenced by their appearance together in 1986 in the "Prickly Pear [Video] Interview Series," a history project sponsored by the Palm Springs Public Library.

Starting in 1956 once again a sole proprietor, Clark designed new offices for his practice in a commercial building located on Luring Drive where he completed a number of important projects, one of which was the Cabazon Library (1958).

In 1972, after 16 years on his own, Clark partnered with Stewart and Roger Williams, practicing under the architectural firm name of Williams, Clark & Williams. Stewart Williams praised Clark, "not just as a designer, but as a salesman, engineer...John Clark was the most trusted man in the Valley...he made people recognize that architects

were an important part of the community.”

John Porter Clark died on June 22, 1991, leaving a superb legacy of important Palm Springs architecture.

*(The foregoing is based on research conducted by architectural historian Patrick McGrew)*

## **The Builder**

Master builder Alvah Hicks (1884-1944) was a very significant figure among the early Palm Springs pioneers. Hicks achieved extraordinary importance in his adopted town during his lifetime, and he continues to be known through successive generations of his family that still reside in Palm Springs. A New Yorker by birth, Hicks moved to Los Angeles in 1912, and in 1913 resettled in Palm Springs with his wife Theresa and his two small sons, Harold and Milton. The growing village had few skilled carpenters, so the industrious and hard-working Hicks became known for the quality of his work leading to a successful career as a contractor; he soon began investing in desert land. Partnering with Prescott Stevens, the two were among the town’s earliest developers, building and selling quality homes. In the Las Palmas-Merito Vista tract alone, Hicks built about twenty of the area’s most beautiful extant Spanish Colonial Revival homes.



**Alvah Hicks at work in the desert**  
(Courtesy Palm Springs Historical Society)

Specific to this nomination, Alvah Hicks developed Little Tuscany in the 1930s and early 1940s around the same time he was building in Las Palmas. Hicks had just visited Tuscany in Italy and decided that the homes would be built like Tuscan villas on the rocky hillsides with spectacular views.

The home Hicks built for his family (“Villa Theresa” at 501 North Belardo Road) is today better known as the one-time home of the flamboyant concert pianist Wladziu Liberace.

Hicks has also been credited as the builder of the Desert Inn, The Thomas O’Donnell Residence, the George Roberson Residence (today Le Vallauris) and the Carrie Birge Residence (today the Ingleside Inn). Starting in the early 1920s, Hicks built correctly detailed Spanish Colonial Revival buildings throughout the developing village. An oral history given by Hicks’ son Harold in 1967 details those early years (Harold Hicks’ interview is archived at the Palm Springs Historical Society). In the interview Harold talks about his father’s contracting business and the water problems facing the village due to an absentee water company owner. Harold Hicks recalled that his father: “...worked as a carpenter in the small village and built many of the Desert Inn buildings; he didn’t have a great deal of money but he had an admirer in Mr. Tom O’Donnell. My father built his house and he was very much attracted to my father.” He recalls that O’Donnell said to Hicks: “Why don’t you buy the water company and get everything squared away?” Hicks replied: “That’s a good idea but I don’t have any money.” O’Donnell loaned Hicks the money to buy the company which, at the time, had only 125 customers; in time the company was sold in 1968 for \$6,000,000 and became the Desert Water Agency. “He was a very good businessman,” said James Hicks, Alvah’s grandson. “He came out here with very little. He got by with his ability as a home builder. It helped that he was the only man in the area who had all the equipment needed for home construction.” In an article by writer Shannon Starr entitled “Alvah Hicks Constructed His Palm Springs Destiny,” the author asserts that, “His [Alvah Hicks’] gasoline-motor cement mixer and scaffolding helped him build many homes that still stand in Palm Springs.” Hicks became a prominent civic leader who served on Palm Springs’ first City Council and helped with the village’s incorporation in 1938.

*(The foregoing is based on research conducted by architectural historian Patrick McGrew)*

## **Local Historical Context**

According to architectural historian Patrick McGrew:

Important Clark projects from early in this period include five similar Ranch houses in the Little Tuscany neighborhood that constitute a virtual John Porter Clark historic district: all are one-story homes with tile roofs, cement plaster walls, stone chimneys, etc. – but few have any overt Spanish details and express a modern sensibility. Included in this group are the Andrew Jurgens Residence; the Mrs. Louis W. Hill Residence; the [Paul] Dougherty Residence and two residences built for John Hamrick.

The Paul Dougherty Residence is identified as a “Model Home” on a floor plan produced by architect John Porter Clark (that floor plan is provided in the “Architecture” portion of this nomination). As such, it is doubtful that Paul Dougherty had any significant input into the design of the house. Additionally, one of the John Porter Clark blueprints of the residence (annotated with the date “9/2/41”) bears the typed notation “WILSON & SORUM House No. 2.” “Wilson and Sorum” may have been the general contractors in the effort and “Sorum” is most certainly Raymond Sorum, a locally prominent businessman who also served as the city manager of Palm Springs (see Vol. X–No. 49 of the *Palm Springs Limelight News* of March 24, 1944). “Wilson and Sorum”

are also identified as the “contractor” responsible for the building of the Episcopal Church of St. Paul’s of the Desert designed by John Porter Clark (see Vol. IX–No. 10 of the *Palm Springs Limelight News* of November 13, 1942). Finally, “R. M. Sorum of Wilson and Sorum” are identified as being involved in another of architect John Porter Clark’s early commissions, the residence of “Florian Boyd of Palm Springs” (see Vol. VII–No. 27 of the *Palm Springs Limelight News* of December 30, 1939).

### Site Description

Location. The Paul Dougherty Residence, is located in the Chino Canyon alluvial fan in the “Little Tuscany” tract. The residence is bounded by West Chino Canyon Road to the north, North Vista Drive to the west and two residential parcels to the south and east. A full legal description of the property is provided at Appendix II.



**Aerial view of the Paul Dougherty Residence (oriented north) showing main house, pool, newer garage and surrounding private residences.**  
(Google Maps)

There are currently five detached single-family residences fronting North Vista Drive. The homes were constructed at various times with the Paul Dougherty Residence among the earliest. The home is sited on a generous 16,000 square foot (.37 acre) hillside corner lot. The primary automobile access to the residence was originally from

North Vista Drive. However, with the garage conversion to habitable space and the construction of a new garage in 2010, the primary automobile access is now from West Chino Canyon Road. Interestingly, the Paul Dougherty Residence is rotated slightly off the street pattern probably to take advantage of the topography during original construction. The residence is sited on a rise and takes full advantage of spectacular valley views. In addition to large boulders, fruit trees, olive trees and large cacti can be found on the site.

## **The Architecture**

Architectural historian Patrick McGrew made the following observations about architect John Porter Clark's design philosophy of this period:

"It should be mentioned that the late thirties and early forties were a time when it was still difficult to maintain an architectural office exclusively on modern design; the early years of the Clark & Frey partnership included projects in both semi-traditional and modern styles. The distribution of the work in an architectural partnership is often based upon a usually unspoken understanding that the projects are usually designed by the partner that brought in the client. While it may be convenient to sort a firm's output along stylistic lines, an examination of the records suggests that both Clark and Frey were equally gifted designers who were both skilled in creating both modern and traditional styles. For example, Clark's own 1939 residence, an early high-style essay on Modernism – which Clark described as "the type of design that Albert brought from Le Corbusier's office" - must still have sprung from Clark's own imagination; it would be an extremely rare architect who would give another the responsibility of designing his own personal residence. Clark's house is as direct and imaginative in its manipulation of few forms and materials as Frey's. It is also a rectilinear box clad in corrugated metal, but Clark has raised the box above the ground on angled supports, instantly and inexpensively doubling the usable living space of the house by creating a shady open patio at the lower level. As Clark's family grew, a one-story wing with more bedrooms was added nearby. According to his colleagues, Clark was a capable architect who worked well with the pragmatic requirements and constraints of any client.

The Paul Dougherty Residence is a single-family, three-bedroom, 2,038 square foot structure with a low-pitched "L"-shaped hip-roof covered with terra cotta barrel tile. The entry sequence begins with a continuous concrete pathway which serpentine through an indigenous landscape terminating in a raised concrete pad which is scored and integrally colored. The entry door leads directly into the living room.

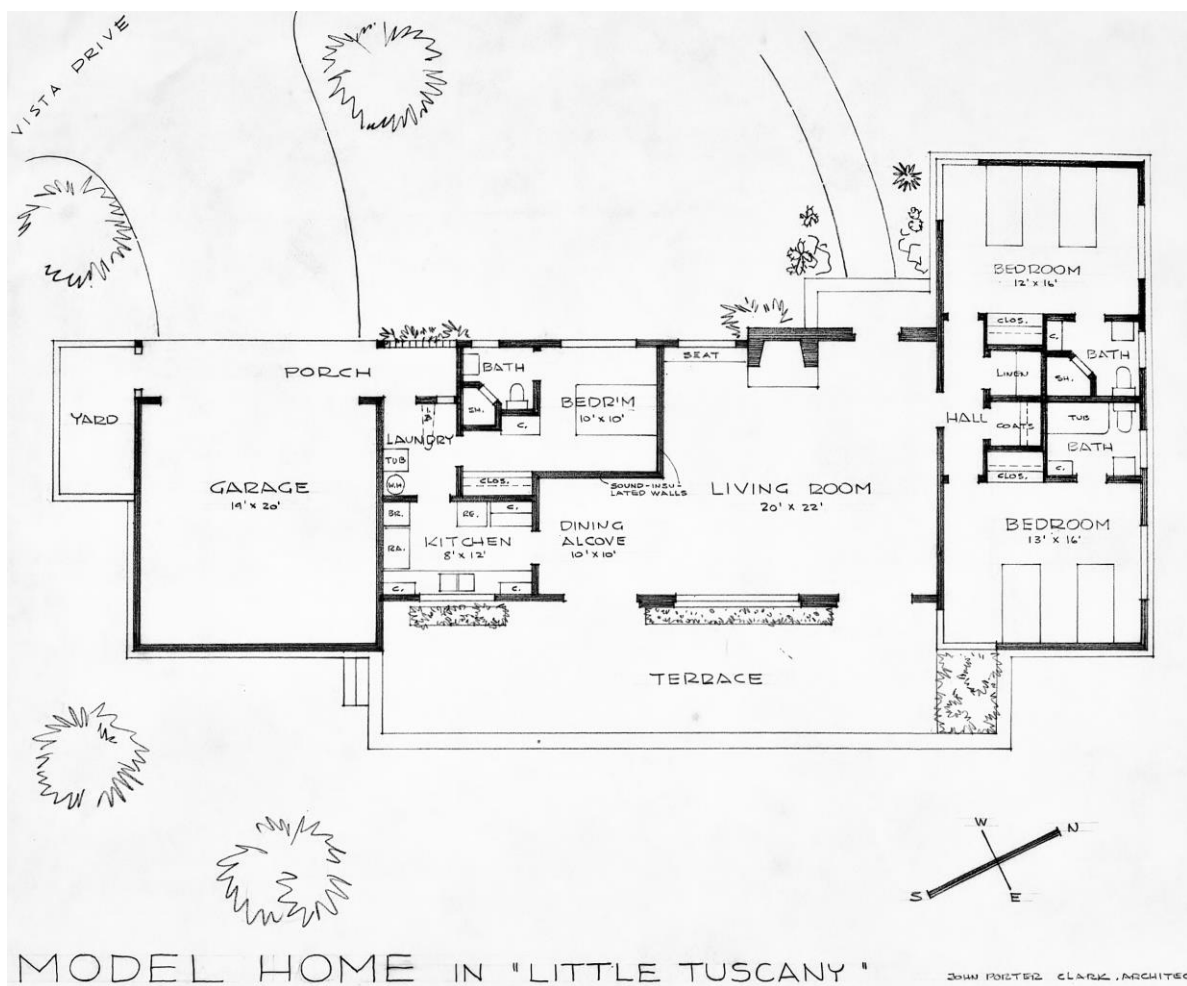
The residence's artistically tapering 3"x6" rafters feature rounded tips. These 2-foot off center roof rafters continue the roof plane to create a generous 2-foot overhang that exposes the 1"x6" board roof sheathing underneath. Other notable architectural features of the home include a large native stone fireplace, vaulted beam ceilings with tongue-in-groove and original steel casement windows (i.e., a casement window is attached to the frame by one or more hinges on the side).

One of the most interesting architectural features of the exterior is located on the northeastern corner of the residence where the house is supported with rock and concrete stem walls. The stem walls create a 7-foot high underfloor area which can be entered through a small access door. Within this void one can see the underlying 2"x6" wooden floor joists supported by 6"x6" mid-span wooden posts at roughly 7-foot on

center. The 1"x6" floor sheathing, laid diagonally, rests upon this sturdy structural framework. The underfloor area also houses the water heater and other mechanicals.

In 1960, the original garage (as seen in the historic photograph on the cover of this nomination) was converted to habitable space with a concrete block fireplace. (See additional commentary about the 1960 garage conversion and other minor modifications in "Section 7. Integrity Analysis").

At the rear elevation a 10-foot by 6-foot steel-framed single lite window (flanked by French doors) takes advantage of a spectacular view of the valley and distant mountains. Throughout the site and immediately adjacent to the house can be found native stone and concrete block walls delineating the rear patio area, planters, etc. Flagstone surrounds the amoeba-shaped pool and flagstone is also used for the risers of the steps to the pool. Also at the rear of the house, shading the picture window and rear concrete patio, is a 7-foot high and 32-foot long rear patio awning which extends from the roof edge and is supported by steel pipes. Although the exact installation date of this awning structure is unknown, it is sympathetic to the design of the house and could be removed.



**Floor plan of the Paul Dougherty Residence**  
(Courtesy Palm Springs Historical Society)

Other buildings on the site include a small structure that houses the pool equipment. The pool structure features a shed roof covered with barrel tile. A much larger structure, the detached garage, was added to the site in 2010. The detached garage is a generous 24'x34' (816 square feet) structure with a hip-roof covered with barrel tile. The detached garage provides three car bays and is complimentary in design to the primary house. It is sited a sufficient distance from the main house so as not to diminish "sense of place" created by the primary structure. (See additional commentary about the detached garage in "Section 7. Integrity Analysis").

It is important to view the design of the Paul Dougherty Residence (barrel tile and all) as more than just a "transitional" (or worst yet "muddled") modernist design by Clark. Rather, the design owes a nod to the pivotal work of modernist architect Luis Barrigan (1902-1988) who eloquently integrated the traditional Spanish Style with modern principles and brought the Spanish agrarian vernacular into the modernist movement. Barrigan, like Frey (and by extension Clark), was influenced by Le Corbusier.

### **Permit History**

While the permit history for the Paul Dougherty Residence at 1860 North Vista Drive is incomplete (i.e., it does not start until 1960), it does fully document the most important modification to the house: the 1960 conversion of the garage to a living space.

- Permit #B2351 was issued on July 1, 1960 to William Stein (owner) to alter the existing garage for a family room and the addition of a fireplace.
- Permit #A2778 was issued on July 25, 1960 to William Stein (owner) for installation of multiple electrical outlets.
- Permit #B1266 was issued on January 12, 1970 to Mr. (Warren G.) & Mrs. (Jermaine) Magnuson (owners) for repair of fire damage in a utility room.
- Permit #P664 was issued on February 6, 1970 to Mr. & Mrs. Magnuson (owners) for installation of a water heater.
- Permit #B26633 was issued on March 16, 1994 to Jay Morton (owner) for conversion to 200 amp electrical service.
- Permit #C25477 was issued on November 9, 2009 to Dan Thompson (owner) for construction of a detached garage.
- Permit #2013-336 was issued on February 6, 2013 to Michael Fleming (owner) for pool/spa alterations.

### **BACKGROUND / HISTORIC CONTEXT**

The relatively short history of Palm Springs can be organized into three more or less distinct periods that include Prehistory, the Settlement Period, and the Modern Period. It is within the context of the last period that this building will be evaluated.

**Modern Period (1925-1960s):** This period can be considered to have begun with the construction of the area's first "modern" structure, Rudolph Schindler's Paul and Betty Popenoe Cabin in 1922. With this building the area's predominant architectural style, which was based on well-established Mexican and Spanish Colonial motifs, began to change. Incorporation of the town of Palm Springs followed in 1938. During the post-



WWII era, Palm Springs' economy prospered through tourism. Hollywood celebrities discovered the desert oasis and patronized its hotels, inns, nightclubs and restaurants; celebrity-seeking tourists soon followed, transforming Palm Springs from a sleepy village into an increasingly cosmopolitan environment that saw the construction of schools, hospitals, an airport and other important public works projects. The commercial core along Palm Canyon Drive (originally Main Street) flourished. In the 1950s the downtown core was expanded by the construction of the cross-axis of Tahquitz-McCallum Way that extended from the center of the original settlement to the airport, spurring new development along the way. Early private residential development also expanded into new sub-divisions composed of midcentury modern second homes in the flat lands surrounding the town's original core. Palm Springs' Hollywood associations certainly imparted an air of sophistication to the city. By 1964, the city had built a reputation for cutting edge architecture with architectural practitioners like John Porter Clark, Albert Frey, E. Stewart Williams, William F. Cody and Donald Wexler.

## **EVALUATION:**

**Criterion 1: Significant Event.** To qualify for listing under this criterion, a property must be associated with one or more events important in the defined historic context. *Criterion 1 recognizes properties associated with events or patterns of events or historic trends, such as the gradual rise of the city's prominence in architectural excellence in midcentury modern architecture that is an important pattern of events within this associated context. The Paul Dougherty Residence is an outstanding example of residential design and construction of buildings within the context of midcentury desert Modernism. The Paul Dougherty Residence is associated with this pattern of events for its ability to exemplify the modern period of the national, state and local history. The residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 1.*

**Criterion 2: Significant Persons.** Criterion 2 recognizes properties associated with the lives of persons who made meaningful contribution to national, state or local history. The Paul Dougherty Residence is associated with individuals of national importance including artist Paul H. Dougherty, businessman William P. Edris and U.S. Senator Warren G. Magnuson (biographies provided). The residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 2.

## **ARCHITECTURE (Criteria 3 – 6)**

**Criterion 3: (That reflects or exemplifies a particular period of the national, state or local history).** The Paul Dougherty Residence (1942) was designed by Palm Springs architect John Porter Clark. The stylistic markers of the residence place it directly in the historic context of Palm Springs' Modern Period. The private residence represents a prime and largely intact example of the significant modernist architecture for which Palm Springs is widely known. As such the residence may be viewed as an important component of the historic trends that have come to define Palm Springs' image as a center of important midcentury architecture, i.e., an historic trend that exemplifies a particular period of the national, state or local history. The residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 3.

**Criterion 4:** *(That embodies the distinctive characteristics of a type, period or method of construction; or) Type, Period, and Method of Construction: "Type, period, or method of construction" refers to the way certain properties are related to one another by cultural tradition or function, by dates of construction or style, or by choice or availability of materials and technology. To be eligible under this Criterion, a property must clearly illustrate, through "distinctive characteristics" a pattern of features common to a particular class of resources. "Distinctive characteristics" are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials.*

The Paul Dougherty Residence is eligible under the theme of Modern architecture because it possesses distinctive characteristics that make up the many qualities of the style, such as overall horizontality, expression of structure, expansive amounts of glass, use of inexpensive, machine produced materials, masonry, etc. As such, the residence is eligible under this criterion because it represents an important example of building practices in Palm Springs at midcentury. *The residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 4.*

**Criterion 5:** *(That (a): represents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or (b): that possesses high artistic value).*

**5a: Work of a Master:** A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill. The property must express a particular phase in the development of the master's career, an aspect of his work, or a particular idea or theme in his craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion 5, although it might meet other Criteria.

John Porter Clark is a well-respected and locally-prominent practitioner of Modernist architecture whose reputation has continued to gain stature in recent years as Palm Springs' architectural richness has gained national prominence.

**5b: Properties possessing high artistic values:** High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. As an example of the maturing modernist movement, the Paul Dougherty Residence certainly articulates the best of residential "lifestyle" modernism to a level of excellence and confidence that, in total, they could easily be considered an aesthetic ideal. *As the work of a Master, and for its high artistic values, the residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 5.*

**Criterion 6:** (That represents a significant and distinguishable entity whose components may lack individual distinction). This Criterion was created to address the resources

contained within a potential historic district. As such, Criterion 6 does not apply. Hence, the residence does not qualify under Criterion 6.

## ARCHEOLOGY

**Criterion 7:** (That has yielded or may be likely to yield information important to the national, state or local history or prehistory.) The residence does not qualify for listing on the local registry under Criterion 7.

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## 7. Integrity Analysis (using U.S. Secretary of Interior Standards)

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### INTEGRITY

Integrity is the ability of a property to convey its significance. To be listed in the local registry, a property must not only be shown to be significant under the criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance. Historic properties either retain integrity (that is, convey their significance) or they do not. The definition of integrity includes seven aspects or qualities. To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The following sections define the seven aspects and explain how they combine to produce integrity.

### LOCATION

Location is the place where an historic property was constructed or the place where an historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved. ***The Paul Dougherty Residence remains in its original location and therefore qualifies under this aspect.***

### DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials;

type, amount, and style of ornamental detailing. ***Although the Paul Dougherty Residence has seen some alterations (most notably the conversion of the garage to living space in 1960, a 4-foot by 8-foot “bump-out” of the kitchen over a planting pocket and the “closing-in” of a small 6’x5’ semi-enclosed outdoor space (immediately adjacent to and WNW of, the laundry room)), the essential characteristics of form, plan, space, structure, and style have survived intact. Similarly, the structural system; massing; arrangement of spaces; pattern of fenestration; and the type, amount, and style of detailing, has largely survived. Fortunately, there is extensive documentation in the form of plans and photographs that clearly illustrate the original design intent of the architect.***

***With regard to the detached car garage (Minor Architectural Application (MAA) Case #3.3384) built on the site in 2010, on October 28, 2009 the staff report for the Palm Springs Planning Commission determined that, “the architectural style [of the proposed garage] is complimentary to the design of the existing residence and the other nearby homes built in the same area. The proposed garage will match the existing house in materials, color, texture, roof pitch, type of roof tile, and type of windows.”***

## SETTING

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just where, the property is situated and its relationship to surrounding features and open space. Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer’s concept of nature and aesthetic preferences. ***The setting of the Paul Dougherty Residence continues to reflect the architect’s original design relationship of site and structure.***

## MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. ***As mentioned previously, while some of the Paul Dougherty Residence’s exterior surface materials have been painted, this change does not constitute a significant loss of the physical elements that expressed the design during the building’s period of significance; the particular pattern and configuration that today forms the building site survives intact.***

## WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans’ labor and skill in constructing or altering a building, structure, object, or site. Workmanship can

apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. ***The workmanship of the Paul Dougherty Residence is comprised of integral ornamental detailing reflected in native stone, concrete block, glass and steel. The property continues to express a high degree of contemporary period workmanship.***

## FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. ***When constructed, the Paul Dougherty Residence was integrated into the rugged, boulder-strewn, desert environment and sited to take advantage of panoramic, expansive views of the valley below. Accordingly, the Paul Dougherty Residence retains its original integrity of feeling.***

## ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. ***As previously stated in this nomination, the Paul Dougherty Residence is an important example of a "transitional" modern private residence in Palm Springs. Accordingly, it continues its association with a pattern of events that have made a meaningful contribution to the community.***

INTEGRITY SUMMARY: The Paul Dougherty Residence appears to be in excellent condition partially due to the use of construction materials suitable for the harsh desert environment. This integrity analysis confirms that the buildings and site of the Paul Dougherty Residence still possess all seven aspects of integrity. While the residence has had one significant alteration in the form of a garage conversion, this sympathetic and well-done alteration is now more than 50 years old and arguably has become a part of the "history" of the building. Overall, virtually all of the character-defining features survive. The residence and site both retain a high degree of integrity sufficient to qualify it for designation as a Class 1 historic site.

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## 8. Bibliography

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Attached is a list of books, articles, and other sources cited or used in preparing this application and other documentation that may be relevant.

### Books

Architectural Resources Group. *City of Palm Springs Historic Resources Survey*. San Francisco, 2004

Johns, Howard. *Palm Springs Confidential*. Fort Lee, NJ: Barricade Books, 2004

McGrew, Patrick. *Desert Spanish: The Early Architecture of Palm Springs*. Palm Springs: Palm Springs Preservation Foundation, 2013

National Park Service. *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation*. U.S. Department of the Interior, Washington, D.C.

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Stern, Michael and Alan Hess. *Julius Shulman: Palm Springs*. New York: Rizzoli, 2008

### Other Documentary Sources

Prickly Pears Documentary Interview with Harold Hicks PP#4, DVD, July 11, 1986, Palm Springs, CA, Palm Springs Public Library

Prickly Pears Documentary Interview with Albert Frey and John Clark PP#12, DVD, January 8, 1986, Palm Springs, CA, Palm Springs Public Library

### Other Sources Consulted

- City of Palm Springs (Planning and Building Departments)
- Palm Springs Historical Society
- Palm Springs Public Library
- Riverside County Assessor's Office

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## 9. Geographical Data

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Acreage of Property: Approximately .37 acres (or 16,000 sq. ft.)  
Property Boundary Description: See Appendix II

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## 10. Prepared By

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Name/title: Ronald W. & Barbara A. Marshall  
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City: Palm Springs State: CA Zip: 92264  
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## 11. Required Documentation

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Submit the following items with the completed application form. **Do not mount any exhibits on a board.**

1. **Attachment Sheets.** Include all supplemental information based on application form above).
2. **Maps:** For Historic Districts, include a sketch map identifying the proposed districts boundaries.
3. **Photographs:** Eight (8) sets of color photographs showing each elevation of the property and its surroundings.
4. **Non-owner's Notarized Signature:** If the applicant is not the owner, a notarized affidavit shall be provided (see following page).
5. **Site Plan:** One 1/8" to 1/4" scale drawing of the site, and eight reduction copies (8 ½ x 11 inches) The site plan shall show all of the following: Property boundaries, north arrow and scale, all existing buildings, structures, mechanical equipment, landscape materials, fences, walls, sidewalks, driveways, parking areas showing location of parking spaces, and signs. **Indicate the square footage and use of each building and the date(s) of construction.**
6. **Public Hearing Labels:** Three (3) sets of typed self-adhesive labels of all property owners, lessees, and sub-lessees of record. **The labels shall include the Assessor's parcel number, owner's name and mailing address of each property with 400 feet from the exterior limits of the subject property.** Additionally, all Assessor Parcel Maps clearly indicating the 400-foot radius and a certified letter from a title company licensed to conduct business in Riverside County, California shall be submitted.

Note: If any property on this list is owned by the United States Government in trust for the Agua Caliente Indian Tribe or individual allottee, copies of notices with postage paid envelopes will be submitted to the Bureau of Indian Affairs to notify the individual Indian land owners of the public hearings.

## **Appendix I: Letter of Owner Support**

Owner letter of support dated February 1, 2014 submitted to the city.



**Appendix II: 1942 Grant Deed (includes Legal Description)**

Received for record Apr 27, 1942, at 9 o'clock A.M. at request of Riverside Title Company. Copied in Book No. 540 of Official Records, page 275, et seq., Records of Riverside County, California.

Fees \$1.00

Jack A. Ross, Recorder.

Compared: Copyist A. Sunstedt; Comparer G. Everett.

\*\*\*\*\*

MILTON H. BREN, ET AL )  
TO ) GRANT DEED  
PAUL DOUGHERTY, ET AL ) JOINT TENANTS

IN CONSIDERATION of \$10.00, receipt of which is acknowledged MILTON H. BREN AND MARIAN H. BREN, husband and wife, and M. R. SCHACKER, also known as Manuel R. Schacker, and ELIWA B. SCHACKER, husband and wife, whose permanent address is - do hereby grant to PAUL DOUGHERTY AND PAULA DOUGHERTY, husband and wife, as Joint Tenants, whose permanent address is - the real property in the County of Riverside, State of California, described as:

All that portion of the Southeast Quarter of Section 3, Township 4 South, Range 4 East, San Bernardino Meridian, as shown by United States Government Survey, particularly described as follows:

Commencing at a point on the North line of the Southeast Quarter of Section 3 which bears North 89° 38' West a distance of 675 feet from the quarter section corner on the East line of said Section 3; thence South 00° 11' West, 499.16 feet; thence South 89° 37' West, 246 feet for the point of beginning; thence South 00° 11' West, 138 feet; thence South 89° 37' West, 84 feet to a point on the East line of the certain parcel of land conveyed to Charles S. Henderson and wife by deed recorded April 6, 1937 in Book 318, page 399 of Official Records, Riverside County, California; thence North 00° 11' East along said East line of the last referred to parcel, 138 feet; thence North 89° 37' East, 84 feet to the point of beginning.

Said property is also shown on records of Survey on file in Book 5, page 13 and Book 10, pages 86 and 96 respectively, of records of Survey, Records of Riverside County, California.

SUBJECT TO: Taxes for the fiscal year 1942-43, covenants, conditions, restrictions, reservations, rights, rights of way and easements of record.

Dated this 17th day of April, 1942.

Milton H. Bren  
Marian H. Bren  
M. R. Schacker  
Eliza B. Schacker

U.S.I.T.S. \$6.60 Cancelled.

STATE OF CALIFORNIA, )  
County of Riverside Los Angeles ) ss.

On this 21st day of April, 1942, before me, the undersigned, a Notary Public in and for said County, personally appeared Milton H. Bren, Marian H. Bren, M. R. Schacker and Eliza B. Schacker known to me to be the persons whose names are subscribed to the foregoing instrument and acknowledged that they executed the same.

WITNESS my hand and official seal.

William Faye,  
Notary Public in and for the County  
of Los Angeles, State of California.

(NOTARIAL SEAL)

My commission expires February 3, 1946

Received for record Apr 27, 1942 at 9 o'clock A.M. at request of Riverside Title Company. Copied in Book No. 540 of Official Records, page 276, Records of Riverside County, California.

Fees \$1.40

Jack A. Ross, Recorder.

Compared: Copyist A. Sunstedt; Comparer G. Everett.

\*\*\*\*\*



**Appendix IV: Photographic Documentation of Buildings and Site**



(Courtesy John Lewis Marshall)



(Courtesy John Lewis Marshall)



(Courtesy John Lewis Marshall)



(Courtesy John Lewis Marshall)



(Courtesy John Lewis Marshall)

**Appendix V: Architectural Details and Non-Contributing Buildings**



**Terra Cotta Barrel Tile Hip Roof**



**Concrete Block Fireplace added during 1960 Garage Conversion**





**Metal Casement Windows on Front elevation**



**Native Stone Fireplace and Scored Concrete Entryway**



**Metal Casement Window with Integral Pipe Support Located on the West Corner of Northwest Bedroom**



**3"x6" Tapering Wood Roof Rafters which feature Rounded Tips**



**Stem Walls Form a 7-foot high Underfloor Area Entered Through an Access Door**



**Native Stone Walls Topped with Concrete Block Enclosing Rear Patio Area**



**ESE-Facing 10'x6' Metal-Framed Single Lite Window and Pocket Planters Adjacent to Bay Window and at Northeast end of Patio.**



**Metal Casement window with Integral Pipe Support Located on the SSE-Corner of ESE-Bedroom**



**Non-Contributing Three-Bay Garage Building with Barrel Tile Hip-Roof Built in 2010. The New Garage Emulates the Main Residence in Design and Materials.**



**Non-Contributing Pool Equipment Building with Barrel Tile Shed Roof**



**Amoeba-Shaped Pool**

**Appendix VI: Additional Historical Photographs**



**Alvah Hicks with Sons Harold (left) and Milton (right) Mid-1930s**  
(Courtesy Palm Springs Historical Society)



**Artist Paul Dougherty at Work**  
(Photo by Jean Kellogg Dickie, Courtesy Carmel Art Association)