THE OFFICE OF THE GENERAL MANAGER/COO
MARRAKESH COMMUNITY ASSOCIATION AND COUNTRY CLUB

May 6, 2025

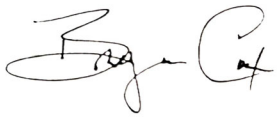
To whom it may concern,

Marrakesh Country Club has hired Luke Leuschner to prepare a Historic District nomination for the community. Per the unanimous vote by the Board of Directors at the 4/27 annual meeting, Luke has the full permission and support of the Marrakesh board and administration to submit this nomination packet.

Please direct further correspondence about the pending nomination to Luke, Eula Robertson (eula@marrakeshcountryclub.com, Marrakesh Historical Committee Chair), Gary Grose (eggrose@comcast.net, ALC chair), and myself, General Manager/COO.

We look forward to moving forward with this process.

Thank you.



Bryan Cox CCM, CCAM
General Manager/COO

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MARRAKESH COMMUNITY ASSOCIATION

MEETING OF THE BOARD OF DIRECTORS
OPEN SESSION MINUTES
Sunday, April 27, 2025 at 10:30 a.m.

Zoom Link: https://us02web.zoom.us/j/81148883774?pwd=NXZWT205WGlFLy9EZlBrOWJ0Mi9NUT09
Meeting ID: 811 4888 3774 | Passcode: 033309

Those present:

Kent Stone, President
Marnie Mitze, Vice President
Don Yahn, Treasurer
Crosby Renwick, Secretary
Bob Leach, Director
Cullen Jowitt, Director
Lynda Curtin, Director
Don Tippett, Director

Also present:

Bryan Cox, General Manager
Chris Wedell, Executive Assistant
Emily Pope, Anthony Patton, Juan Martinez, John Birchard

1. **CALL TO ORDER**
   Kent Stone called the meeting to order at 10:30 a.m. in the Clubhouse Dining Room.

2. **NEW BUSINESS**
   A. Ballot Count Approval
   President, Kent Stone, stated per the Inspector of Elections report – there were 364 Members in good standing and entitled to vote, there were 197 Members present, in person, by secret ballot or by proxy at said meeting, there were no unsigned ballots, and a quorum of 25% (91) of the voting power was obtained. The results of all counted and tabulated votes: John McKnight with 137 votes, Tip Tippett with 121 votes and Lynda Curtin with 99 votes. The votes for approving the Minutes was In Favor with 170 votes with 1 vote opposed. The votes for approving the IRS issue was 182 In Favor with 0 Opposed.
   Motion: A motion was made by Don Yahn and seconded by Marnie Mitze to approve the ballot count as presented. A vote was taken by show of hands and none opposed; motion carried.

   B. Election of Officers.

   1. President: Cullen Jowitt nominated Kent Stone for President and was seconded by Bob Leach. A vote was made by show of hands. None opposed, motion carried. Alice Rosenblatt and Tom Iino stepped down from the Board and the Board was joined by new members Lynda Curtin, John McKnight and Tip Tippett.
   2. Vice President: Bob Leach nominated Marnie Mitze for Vice President and was seconded by Cullen Jowitt. A vote was made by show of hands. None opposed; motion carried.
   3. Treasurer: Cullen Jowitt nominated Don Yahn for Treasurer and was seconded by Bob Leach. A vote was made by show of hands. None opposed, motion carried.
   4. Secretary: Bob Leach nominated Crosby Renwick for Secretary and was seconded by Cullen Jowitt. A vote was made by show of hands. None opposed; motion carried.

C. Opening Comments by Incoming President. Incoming President Stone thanked the Board and the community for putting trust in him to lead for the next year. He thanked the members volunteering their time on the various committees as they are important to the entire process. He also stated that the Board will do a better job with communication and transparency with the community on various topics such as capital expenditures, assessments, etc. President Stone stated that there are four items he wants to focus on for the coming year: the first is long term sustainability, the second is financial stability; the third is enhanced member satisfaction and the fourth is strategic planning for the future. Kent also thanked Byron Francis for his time and work as the Nominating Committee Chair.

D. Committee Chair Nominations.

1. Finance Committee. A motion was made by Crosby Renwick and seconded by Marnie Mitze to appoint Don Yahn as Committee Chair of the Finance Committee and none opposed; motion carried.
2. Strategic Planning Committee. A motion was made by Marnie Mitze and seconded by Crosby Renwick to appoint Todd Warnock as Committee Chair of the Strategic Planning Committee and none opposed; motion carried.
3. Marketing & Branding Committee. A motion was made by Marnie Mitze and seconded by Bob Leach to appoint Crosby Renwick as Committee Chair of the Marketing & Branding Committee and none opposed; motion carried.
4. Golf & Greens Committee. A motion was made by Cullen Jowitt and seconded by Marnie Mitze to appoint Bob Leach as Committee Chair of the Golf & Greens Committee and none opposed; motion carried.
5. Clubhouse Committee. A motion was made by Marnie Mitze and seconded by Bob Leach to appoint Cullen Jowitt as Committee Chair of the Clubhouse Committee and none opposed; motion carried.
6. Architectural & Landscaping Committee. A motion was made by Crosby Renwick and seconded by Marnie Mitze to appoint Gary Grose as Committee Chair for the Architectural & Landscaping Committee and none opposed; motion carried.

E. MCA Approval of Minutes

Motion: A motion was made by Don Yahn and seconded by Bob Leach to approve the minutes of the 03.27.25 MCA Open Session Minutes and none opposed; motion carried.

Motion: A motion was made by Bob Leach and seconded by Crosby Renwick to approve the minutes of the 03.31.25 MCA Open Session Minutes and none opposed; motion carried.

F. Open Forum. Lee Tatum gave a report on the Marrakesh Scholarship Program that was established in 2009. Since then 144 scholarships have been awarded totaling more than $581,000. Scholarships are offered to employees, their spouses, their children and grandchildren and all donations are tax deductible. Applications in English and Spanish will be given to every employee.

G. President's Report. There was no report.

H. General Manager's Report. Bryan Cox gave a summary of progress, changes and challenges in areas for both the MCA and MCC for the last year. The roles of the management and staff have been restructured to address more efficiently the needs of the community. Juan Martinez has been assigned the responsibility of overseeing the golf course, maintenance, HOA landscape, general community maintenance and large-scale HOA projects such as lighting, pools, electrical, painting and general repairs that previously fell under the Community Manager. The work order system was restructured to be more effective and accountable. Former landscape employee, Lucia Hernandez, was promoted to Administrative Field Assistant to support the work order system. Specialized key staff have been assigned to address specific categories of work orders such as painting, irrigation, electrical, agronomy and general items. Each of these staff members has a tablet that delivers the work orders,

allows for follow-up comments and records status on assigned projects. A relationship has developed with The Living Desert on feeding the animals. Human Resources Manager, Anthony Patton, is developing hiring and onboarding standards and addressing employee morale. Anthony has established an employee recognition award system and has scheduled CPR training for staff. Membership Director, Emily Pope, has made significant improvements in onboarding and welcoming our new members. Emily has implemented our standard branding materials, such as our new letterhead fonts, email signatures, and upgraded signage throughout the community. Our photo and video policy has been created to provide control of what is out in the social media landscape. Marrakesh had some great exposure this year with the outstanding Palm Springs Life article and a fantastic Trina Turk fashion show. The Guardhouse was completely renovated to its historical condition. There was a rebirth of our Emergency Preparedness Committee. ALC Manager, Chris Wedell, HOA Assistant, Maria Ferrer and new ALC Chair, Gary Grose did a first-time comprehensive audit of every property to identify deficiencies and violations. This audit will assist in developing the next steps to bring homes into compliance in the community. An architectural consultant and a landscape consultant were hired to assist the ALC in the review and approval process. The golf operations was a success with generally flattened growth in member participation. The quality of the golf inventory is exceptional. A golf survey will be sent to the membership over the next few months to delve into possible areas of growth and activities that would bring value to the membership and current golfers who are not participating in our programs. The focus with Food & Beverage was to stabilize the staff and work to eliminate turnover the second season in a row. Although there was a severe loss of our Clubhouse Manager, Robert Seymour, the remaining team stepped up to take on the extra duties for the remaining part of the season. The long-awaited historical designation should be completed and approved before December of this year. The Amir Drive culvert or drainage engineering design will be completed shortly, and we now have the complete city file and the easement contracts from 1972 with the responsibility agreements behind those agreements. The difficult decision to remove the dog park was made. Repair of cracked roads throughout the community will begin May 12. The tennis court will be resurfaced and an additional gate will be installed for the pickleball court. The finials for the lights throughout the community have been ordered and a mold of our historical lamp posts is being created. Architectural engineers are reviewing options to hide the havoc system on the Clubhouse roof. A proposal on an enhanced security camera system has been received. The acquisition of the Haystack Property is progressing.

I. Treasurer Report.

Kent Stone discussed the aging report – as of March31, there is one delinquency with an outstanding balance of $3,200. MCA Community Reserves balance on March 31 is $1,700,000. On the Consolidated Income Statement, the Operational Income/Loss Line YTD is a negative variance of $157,000 as of March 31. Some of this was caused by the heat last October but we expect to break even by year end.

Motion: A motion was made by Marnie Mitze and seconded by Don Yahn to accept the aging report and financials as presented and none opposed; motion carried.

J. Executive Committee. The Executive Committee did not meet.

K. Finance Committee. Kent Stone has already given his report.

L. ALC Committee. Previous ALC Chair, Eula Robertson, gave a presentation on the MCA/MCC Historical Designation Project. This presentation will be posted on the Marrakesh website. Eula also reported that the ALC is reviewing options for the construction period in the community and will eventually bring it to the Board for approval. She also reported that an Exclusive Use Audit was performed to identify which homes do not have their Exclusive Use Expansion Areas recorded with Riverside

County and do not have insurance for this area. The ALC will create a checklist that makes it easier for members to understand what it means to require or request Exclusive Use. There is a Master Plan Subcommittee that will determine the impact on the community of any future Exclusive Use Expansion Areas.

Motion: A motion was made by Marnie Mitze and seconded by Crosby Renwick to accept the Architectural and Landscape Committee's application for Marrakesh Country Club's Historic District Designation and submit it to the City of Palm Desert Cultural Resources Preservation Committee for review as presented and none opposed; motion carried.

M. Strategic Planning Committee. In reviewing the progress of the last year, Crosby Renwick reported that with the help from Peter Ruben, the acquisition of the Haystack Property has progressed. He also reported the formation of the Technology Task Force to assess and update our software and hardware systems and the ISPs who are the vendors that we use for all of the technology in the Clubhouse and Member Services. Several surveys went out to the membership that included the member satisfaction, the dog park and the Haystack Property acquisition. A future planning survey will be sent to the membership in the next couple of weeks.

N. Branding & Marketing Committee. In reviewing the progress of the last year, Crosby Renwick reported that several articles were written for The Jewel that included John Elgin Woolf, Johnny Dawson and the land purchase. Trina Turk held her 30th anniversary fashion show in the Clubhouse with the help of Patrick Dragonette. Patrick was also instrumental in getting Palm Springs Life to do the article on Marrakesh. The Committee has been working on the website to add an architectural feature to support the beauty and history of Marrakesh. Emily Pope has hired a few new photographers for the Clubhouse. Crosby also reported that the Committee has created a new brochure for non-resident membership that will be sent to the membership to encourage their friends and family to join even if they don't live at Marrakesh.

3. **ADJOURNMENT OF MCA OPEN SESSION**

With no other business to discuss, a motion was made by Marnie Mitze and seconded by Lynda Curtin to adjourn the meeting. President Kent Stone adjourned the Marrakesh Community Association (MCA) Open Session at 11:33 a.m. PST.

The next Marrakesh Community Association Open Session of the Board of Directors is scheduled for 1:00 p.m. on May 22, 2025.

Respectfully Submitted,

Crosby Renwick, Secretary
MCC/MCA Board of Directors

Marrakesh Country Club

Architects:
John Elgin Woolf and Robert Koch
Richard A. Harrison
Theodore Robinson

Developed by Johnny Dawson, 1967-1979

Historic District Nomination

Prepared for the City of Palm Desert / Cultural Resources Committee

Prepared by Luke Leuschner
Version 3: April 2025

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ACKNOWLEDGEMENTS

Born and raised in Palm Desert just a mile or so down the road from Marrakesh, I spent a good portion of my childhood peering out of the car window onto the development's pink walls. The sight of Marrakesh became part of my everyday routine – one imperceptible part of an urban wallpaper – and so it wasn't until many years later and the emergence of my engrossing interest in architectural history that I realized how special it was. Therefore, it has been a distinct privilege to work on this nomination, which is as much the result of a collaborative effort as my personal interest. First and foremost, I would like to thank the Architecture and Landscape Committee with the Marrakesh HOA who commissioned and supported this report, which included Eula Robertson (chair), Darrell Done, Gary Grose, Peggy Gordon, Michael Robinson, William Zwecker, Ann Yahn, Kathleen Leach, and Zurich Esposito. With the Marrakesh administration (in addition to their capacities on the ALC), Bryan Cox (General Manager) and Chris Wedell (ALC Manager) both provided me with the administrative support necessary to complete this work. With the City of Palm Desert's planning staff, Carlos Flores and Nick Melloni provided support with the application process. Rochelle McCune, the archivist at the Historical Society of Palm Desert, provided crucial support and access to materials. I find myself continually indebted to Rochelle for her tenacity and dedication to Palm Desert's archives and history.

DISTRICT LOCATION AND DESCRIPTION

Marrakesh Country Club is a ~155-acre residential development and club with a golf course and clubhouse located at 47000 Marrakesh Drive, Palm Desert, CA. The property consists of 383 individual parcels, but the primary non-residential parcels are 630420001 (9.5 acres), 630420002 (1 acre), 630420003 (31 acres), 630420004 (10 acres), and 630420005 (5 acres), which make up the golf course and clubhouse. The remaining 378 parcels consist of individual homes and common areas (see Appendix C for a full listing of parcels). The scope of this historic district nomination covers the entire development, including the clubhouse, golf course, gate house, exterior walls, and all the community's condominiums.

Marrakesh is bordered by Grapevine Lane to the north, by Haystack Road to the south, Portola Avenue (primary entrance) to the east, and a residential subdivision to the west.

HISTORY OF MARRAKESH COUNTRY CLUB

The genesis of Marrakesh Country Club was not immediate but the unique combination of land, personality, and context. To mention a few, it was the business acumen of Johnny Dawson, who began an entire trend of country club development that was to culminate in Marrakesh; it was the design talent of John Elgin Woolf, who supplied a more fantastical voice to mid-century California design; it was the architectural trends and image of the late 1960s, which had abandoned academic manifestations of Modernism for the popular; and it was the sheer availability of land, a 155-acre parcel amidst a rapidly growing region of the Coachella Valley.

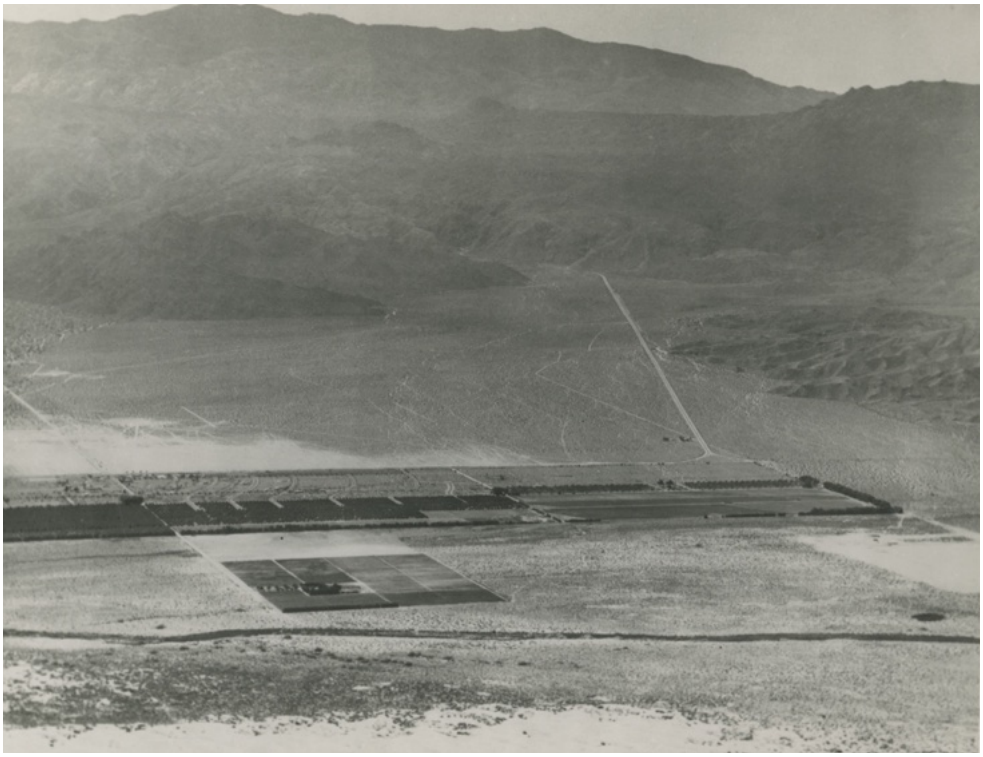

Figure 1.1. A 1930s view of Palm Desert showing the barren alluvial fan that would eventually host Marrakesh. This is what "Palm Desert" looked like when Haskin first owned Haystack Mountain Ranch. Photo courtesy of the Historical Society of Palm Desert.

Before these threads would coalesce into the singular development that was to become Marrakesh, there was first a parcel of land known as Haystack Mountain Ranch. The earliest property records indicate that the land was part of a section deeded to the Southern Pacific Railroad in 1905 (no doubt as part of the government's extensive land grants to the railroad), at which point the land was sold, whether entirely or parcels, to a different owner(s).[1] Up until the mid-1940s, the land south of Highway 111 was almost completely

[1] Land patent to Southern Pacific Railroad, June 30, 1905, accessed via Bureau of Land Management, General Land Office Records, https://glorecords.blm.gov/search/default.aspx.

barren, except for the recently-built Highway 74 and a handful of small homestead-like operations, and "Palm Desert" did not exist. Aerials show that as late as 1939 there was no development whatsoever on the land that would become Marrakesh, and it blended into a vast expanse of natural desert land (fig. 1.1). However, sometime in the 1930s, a man named Loren H. Haskin came into possession of the land from its then (unknown) owner, who deeded Haskin the land as a repayment of a debt.[2] The elder Haskin did not appear to do anything with his land immediately after its acquisition, which was exactly the 160-acre parcel later to become Marrakesh.

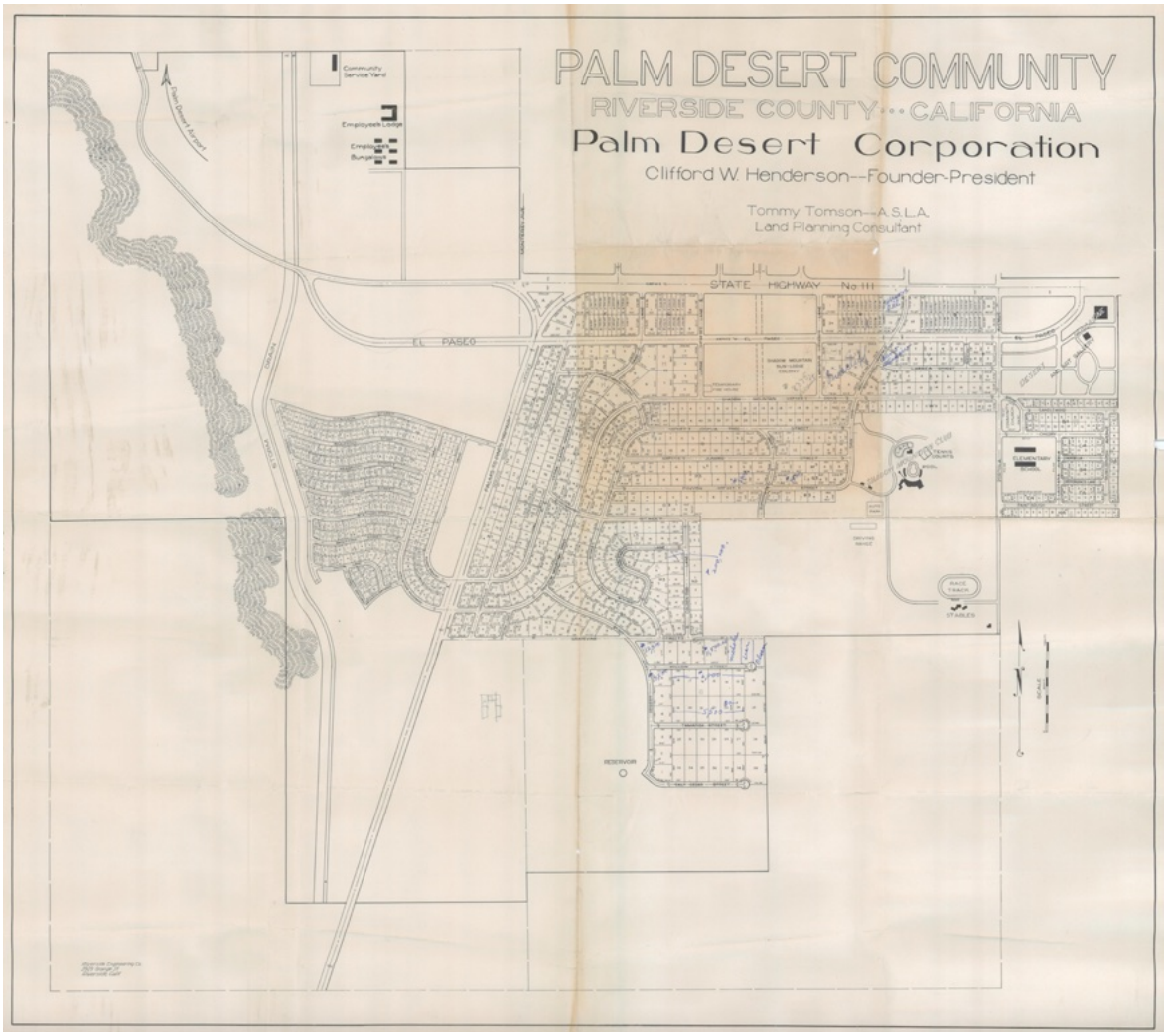

Figure 1.2. Tommy Tomson's 1946 plan for Palm Desert and map of PDC landholdings (with the Haystack Mountain Ranch conspicuously absent at lower right). Photo courtesy of the Historical Society of Palm Desert.

[2] Maggie Rivas-Rodriguez, "AEJMC Trailblazers of Diversity Interview with Loren Ghiglione," Association for Education in Journalism and Mass Communications, Trailblazers of Diversity Collection, August 6, 2015, https://digitalcollections.briscoecenter.org/item/3548.

During the 1930s and early 1940s, development across the Coachella Valley was relatively stagnant with the realities of both the Great Depression and World War Two. This quickly changed, however, with the end of the war and the postwar prosperity of Southern California. Across the Coachella Valley, postwar developers emulated the model of leisure, modern architecture, and seasonal affluence established by Palm Springs in the 1940s. It was within this postwar context that "Palm Desert" itself was born when the writer and editor Randall Henderson discovered the gently sloping alluvial fan in 1944, and informed his brother, the developer Clifford "Cliff" Henderson. Cliff quickly put together a group of investors to form the "Palm Desert Corporation" (PDC), a fully capitalized corporation that sought to build an entire resort community in the mold of an affluent seasonal community like Palm Springs (fig. 1.2). Randall, who had only worked with Cliff thinking that the development was to be a cultural, year-round community, worked to assemble the necessary parcels of land from a patchwork of landowners. One of those was Loren H. Haskin, who rejected the Hendersons' offer in February of 1945.[3]

The PDC did, however, proceed with their plans for the community, including building the Shadow Mountain Club and the Shadow Mountain Stables immediately to the north. It appears that amidst the increased development in the area, the Haskin family also sought to do something with their land. In 1947, the elder Loren's two children, Loren F. Haskin and Rita Haskin Ghiglione, built two small houses on the property and moved in, which then became known as the Haystack Mountain Ranch.[4] Later advertisements for Marrakesh would emphasize that it was built on the "famous" Haystack Mountain Ranch, though this label was an inventive exaggeration. Despite the name, it was not a "ranch" in the typical sense, containing only two small houses, a horse stable and small pasture, and a water tower. Rita Haskin's son, Loren Ghiglione, grew up on the ranch as a young boy in the late 1940s, and later went on to become a prominent journalist and professor. In an oral history, Ghiglione recalled that "there was a dirt road out to our place, and you would go down to the highway to get the school bus."[5]

The story of the Haskins ended tragically, however, beginning with the death of Ruth in 1953 from a longstanding illness.[6] Then, in 1954, Loren F. died from a shotgun wound that was initially believed to have been an accidental misfiring after two of his dogs "playfully jumped" while he was handling the weapon. A much grimmer and sensational story emerged, however, when his estranged wife was charged with the murder and soon institutionalized on the basis of insanity.[7] After Haskin's death, the property was put up for auction by his estate, and Cliff Henderson quickly realized the potential of such a parcel of land (and likely remembered his foiled attempt to purchase it a decade prior). Henderson

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[3] Letter from L. H. Haskin to George Schisler, February 20, 1945, Randall Henderson Papers, Bancroft Library, University of California, Berkeley. [Facsimiles available at Historical Society of Palm Desert]
[4] Don Cameron, "What Goes on in Palm Valley," *Desert Sun,* September 16, 1947.
[5] Rivas-Rodriguez, "Interview with Loren Ghiglione," 2015.
[6] Obituary for Rita Ghiglione, *Pomona Progress Bulletin,* April 28, 1953.
[7] "Mrs. Haskin Held for Slaying Mate," *Pomona Progress Bulletin,* July 30, 1954; "Banning Murder Suspect Committed to Hospital," *San Bernardino County Sun,* September 2, 1954.

aided his friend and fellow investor Leonard Firestone (of the namesake tire company) in an attempt to purchase the parcel.

Firestone's bid fell through, however, due to logistics of the sale and a more substantial bid by a competitor, Edgar W. Stewart, another prominent resident of Palm Desert.[8] Stewart was the founder of the iconic Californian swimsuit and fashion label Catalina Sportswear, which he had sold only a few months prior for a substantial fortune. He was also noted for his Palm Desert house, an impressive modern estate designed by esteemed local architect Walter S. White in 1951 (fig. 1.3), which was in the Shadow Mountain Estates neighborhood nearby to Haystack Mountain Ranch. Stewart succeeded in purchasing the ranch in 1955, and although his intentions for it were unclear and remain undocumented, it is feasible that he had plans to build a large personal estate or to otherwise develop the property with real estate. In 1951, the Haskins themselves had made plans to develop a small subdivision of estate-sized homesites named "Haskin's Haystack Mountain Ranch," but the plan never came to fruition.[9]

Figure 1.3. The Edgar W. Stewart house designed by Walter S. White in 1951, embodying the new direction of postwar "Desert Modernism." Photo courtesy of the Walter S. White Papers, Architecture and Design Collection, UCSB.

Stewart died in April of 1955, only a few months after purchasing the ranch, at which point his daughter Elisabeth inherited his Palm Desert properties. Elisabeth was a swimsuit designer for her family's Catalina label before opening her own swimsuit line, Elisabeth

[8] Letter from Cliff Henderson to Leonard Firestone, January 6, 1955, Clifford W. Henderson Collection, Historical Society of Palm Desert.
[9] Subdivision plan for "Haskin's Haystack Mountain Ranch," December 1951, Clifford W. Henderson Collection, Historical Society of Palm Desert.

Stewart Swimsuits, in the late 1950s.[10] She was commonly known by her shorter nickname Bette Beck, and frequently appeared in local society columns and at Shadow Mountain Club functions. She sold her father's White-designed estate but retained ownership of the Haystack Mountain Ranch and appears to have used it for weekend retreats. It was later said that she intended to develop the property (which had apparently been dubbed "Mother's Rock Ranch" by her children) into a dude ranch or club, but any plan of the sort would not materialize for over a decade and until the involvement of Dawson.[11]

It was during Bette Beck's first acquaintance with Palm Desert in the 1950s that the Coachella Valley became a true capital of leisure and recreation, as development across the region opened the Palm Springs dream available to a larger swath of the California middle class. Thousands of homes, ranging from affordable weekend retreats to sizable homes like the E.W. Stewart residence (fig. 1.3), were developed not only in Palm Springs, but further east in communities like Palm Desert, Rancho Mirage, and Indian Wells. The region also signaled its singular identity through modern architecture, which had come to define the regional style through the works of local architects like Albert Frey, John Porter Clark, William Cody, E. Stewart Williams, Donald Wexler, and Richard Harrison, whose work is now commonly labeled under the umbrella of "Desert Modernism."

Figure 1.4. The Shadow Mountain Club in Palm Desert designed by Gordon Kaufmann, Henry Eggers, and A. Quincy Jones from 1946-1948. Photo courtesy of Shadow Mountain Collection, Historical Society of Palm Desert.

[10]"Elisabeth Stewart," *Vintage Fashion Guild,* accessed 2 February 2025, https://vintagefashionguild.org/resources/item/label/stewart-elisabeth/.
[11] "Introducing Marrakesh Country Club," *Palm Springs Life,* September 1968, 81-88.

Central to this renaissance was the development of the country club model, which had existed at least in part since the establishment of Palm Springs's O'Donnell Golf Club in 1926. In the 1930s and 1940s, numerous private social and recreational clubs were established, including the Palm Springs Tennis Club, Palm Springs Racquet Club, and even Palm Desert's own Shadow Mountain Club. The figures behind these clubs almost always commissioned distinguished architects for their clubhouses, which were intended to provide a distinct architectural identity to their respective club. Most often than not, they were designed in a modern style, best exemplified by the Palm Springs Tennis Club (Paul Williams and A. Quincy Jones, 1947) and the Shadow Mountain Club (Gordon Kaufmann, Henry Eggers, and A. Quincy Jones, 1946-8) (fig. 1.4). Clubs of the 1930s and 1940s were built as freestanding operations and lacked any residential component apart from the occasional lodging operation. Moreover, tennis, not golf, was typically the predominant amenity.

Figure 1.5. Velma and Johnny Dawson on Thunderbird golf course, posing with namesake Ford.
Figure 1.6. Entry sign to Dawson's Thunderbird Country Club. Photos reproduced from the *Desert Sun*.

This all radically changed in the 1950s, mostly as the result of the efforts of a single developer, Johnny Dawson (fig. 1.5). Dawson was a prominent amateur golfer who saw opportunity in the economic landscape of postwar Coachella Valley, and understood both the appeal and marketability of architecture, golf, and leisure.[12] His wife, Velma Dawson (fig. 1.5), was a famed ceramicist and puppeteer — most noted for creating the Howdy Doody marionette in the late 1940s — who also understood the importance of image making. In 1949, Dawson purchased the former Thunderbird Dude Ranch in Rancho Mirage, which had been a relatively unsuccessful dude ranch founded by Frank Bogert. While Bogert had built the development to evoke a rural, cowboy aesthetic, Dawson sought to cultivate an entirely new image.[13] He hired the Modernist architect William Cody to overhaul the Ranch style clubhouse (originally designed by Gordon Kaufmann), built an eighteen-hole golf course (the first in the Coachella Valley), and wrapped the entire development in a series of winding streets lined with estate-sized lots. In January of 1951,

[12] Gwilyn S. Brown, "Hogan Said 'No,' But Dawson Said 'Yes'," *Sports Illustrated,* January 13, 1964.
[13] Melissa Riche, "Thoroughly Modern Cody," *Palm Springs Life,* February 10, 2020, https://www.palmspringslife.com/thunderbird-country-club-rancho-mirage/.

the development was opened and rechristened as the Thunderbird Country Club, and almost instantly achieved its stated goals of leisure, affluence, and celebrity (fig. 1.5, 1.6).

Through the 1950s and beyond, Thunderbird was frequented by a revolving cast of businessmen, celebrities, and prominent politicians, many of whom built impressive seasonal homes on its ground. Architects like Cody, E. Stewart Williams, Donald Wexler, Howard Lapham, and even Richard Neutra designed Modernist estates facing the golf course, and the subdivision component was gradually expanded. In its novel combination of a full-sized eighteen-hole golf course, residences, and a full-amenity clubhouse, Dawson's Thunderbird began a new epoch of development across the Coachella Valley, particularly in the inner-valley cities like Rancho Mirage, Palm Desert, and Indian Wells where large parcels of land were widely available. Only a few years later, Dawson began work on Eldorado Country Club in Indian Wells, which opened in 1957, and then on La Quinta Country Club, which opened in 1959. Many other developers also seized on the highly successful model, and other projects such as Tamarisk Country Club (1952) and Shadow Mountain Golf Club (1958) also opened during the period.

While country clubs achieved full prominence by the end of the 1950s, the 1960s and 1970s saw to an adjustment of their original model. In the late 1950s, the condominium had emerged as a new and highly popular housing typology, first introduced in such developments as Sandpiper (William Krisel, 1958). The condominium was lucrative and marketable in many aspects and was particularly attuned to the market conditions of the Coachella Valley. First, developers could achieve an economy of scale by building many units at once (which were also easily expanded in successive phases), and they could hire talented and famous architects to design them, thereby delivering high-quality architecture to a broader portion of the market. On the other hand, the condominium also appealed to buyers seeking seasonal vacation homes for easy maintenance, affordability, and ample provision of amenities. These traits were the perfect storm, and the condominium became a dominant housing type by the 1960s, both in country clubs and as standalone developments. In Palm Desert, this was modeled by the Shadow Mountain Fairway Cottages designed by architect Richard A. Harrison in 1961, which faced onto the Shadow Mountain Golf Club. Dawson himself was quick to realize the marketability of the condominium. In 1964, he began work on the Seven Lakes Country Club in Palm Springs (fig. 1.7), which consisted entirely of modern condominiums designed by Harrison (with a design highly reminiscent of the Sandpiper) arranged around a full-size golf course and clubhouse designed by William Cody.

In architecture, another shift occurred both generally and within country club development in the late 1960s. Whereas the country clubs of the 1950s and 1960s were designed in sleek, Modernist styles, more academic approaches to the Mid-Century Modern style fell out of favor for an increasing blend of exotic, historicist, and themed styles. New country clubs in the late 1960s commonly featured both an emphasis on condominiums and themed environments, or at the very least a departure from the canonical Mid-Century Modern style and the custom-built estate model. One of the first of these was the Del Safari Country Club (1969), which was developed around an ambiguously African motif. At the

same time, plans fell through for La Lago Country Club (1969), intended to have an "early Californian" atmosphere.[14] Other country clubs, such as Ironwood Country Club (1974) and Mission Hills (1969), were designed in a vague Southwestern style and built almost exclusively with condominiums. Such was the context in which Marrakesh Country Club was born.

Figure 1.7. Original rendering of Dawson's Seven Lakes Country Club laced with Harrison-designed condominiums and a central Cody-designed clubhouse. Courtesy of the William F. Cody Papers 2, Cal Poly SLO Special Collections.

In 1967, fresh off the success of Seven Lakes Country Club, Dawson entered into an agreement with Elisabeth Stewart, the then-owner of the Haystack Mountain Ranch, to lease the entire 155-acre parcel for a country club development. Few large parcels, such as the one Dawson had leased, remained in central Palm Desert during the period. Most had already been turned into condominium developments or country clubs or were being planned for such developments. Just north of the Haystack Mountain Ranch was the Shadow Mountain Golf Club and Shadow Mountain Country Club (renamed in the mid-1960s), and throughout the city were new, amenity-laden condominium developments. (Marrakesh Country Club and Del Safari Country Club were, however, the first proper country clubs to be built in the city featuring an integrated golf course and residential component completed by a single developer.)

Dawson announced his project in December of 1967 as the tentatively named "Mountain Lakes Country Club," which was to contain an eighteen-hole golf course, lakes, a clubhouse, and upwards of 500 condominium units (and, notably, no single-family

[14] John Beath, "$200 million Tempo in Upper Valley Growth," *Desert Sun,* December 29, 1969.

homes).[15] He had also assembled a team comprised of his frequent collaborators on prior country club projects. As labeled by one newspaper article, Dawson's "brain trust" included Theodore Robinson (golf course architect), John Botsford (civil engineer), Phil Shipley (landscape architect), and finally, John Elgin Woolf and Robert Koch (architects). Dawson had become acquainted with Woolf, a famed architect specializing in the Hollywood Regency style, after commissioning him to design an earlier rendition of the Eldorado Country Club clubhouse which was ultimately replaced with William Cody's design.[16] Woolf had been hired by Dawson in the summer of 1967 and had developed his scheme — the largest of his career — by the end of the year.[17] Although Woolf is awarded primary design credit, he worked with both Koch and another member of the office, Karl Hammerschmidt.

Figure 1.8. The main rendering for Marrakesh Country Club by John Elgin Woolf and Robert Koch. Courtesy of the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

By the spring of 1968, the demolition of Haystack Mountain Ranch was underway while Dawson debated the name of the club. Woolf's main rendering for the development was completed by June of 1968 (fig. 1.8), at which point Dawson had still not settled on a

[15] "Dawson Tells of Condominium Plan," *Palm Desert Post,* December 28, 1967. The initial name was referenced as either "Mountain Lakes Country Club" or "Mountain Lake Country Club" in various articles.
[16] Steven Price, *Pink Jewel of the Desert: The Architecture of Marrakesh Country Club* (Palm Desert: Marrakesh Country Club, 2018), 23-44; 66.
[17] Letter from Johnny Dawson to John Elgin Woolf, July 5, 1967, quoted in Price, *Pink Jewel of the Desert,* 21.

name and was even toying with the name "Haystack."[18] Finally, Dawson formally announced the project as "Marrakech Country Club" in July of 1968, which was further refined to Marrakesh Country Club as the plans progressed. Woolf's concept for the club's design appeared to have developed independent of an association with Marrakesh, the Moroccan city famed and Romanticized for its pink walls, and the name was applied later. Indeed, Woolf's primary rendering for the club (presented before the official name change) shows evidence of a prior name being erased and replaced with "Marrakech Country Club" after Dawson's decision. It was Cliff Henderson, the developer behind Palm Desert who had served in North Africa during World War Two, who had suggested the name "Marrakesh" to Dawson after seeing Woolf's rendering with its pink color scheme.[19] In a letter to Dawson from June of 1968, a few weeks prior to name's formal announcement, Henderson noted that he was "very happy to learn you are toying with the Moroccan-Arab theme for the name of your 'posh' new development."[20]

Figure 1.9. One of the Woolf-designed condominiums models for Marrakesh, featuring his signature pink color scheme. Photo courtesy of the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

For the project which would become Marrakesh, Woolf had designed a set of four standard condominium models in his signature Hollywood Regency style, each varying in plan and details, but all sharing basic features such as Pullman doors, Mansard or shed roofs, floor-to-ceiling windows, and courtyards. The condominiums (arranged in duplexes) were to wind around the golf course designed by Ted Robinson and were to all have access to identical pool and pool pavilions depending on their section. Woolf's design for the main

[18] "Equipment Coming for Dawson Project," *Palm Desert Post,* June 27, 1968.
[19] *Palm Springs Life,* September 1968, 81-88.
[20] Letter from Cliff Henderson to Johnny Dawson, June 13, 1968, Clifford W. Henderson Collection, Historical Society of Palm Desert.

entry featured a gate house with a whimsical metal roof, from which undulating walls extended down the length of Portola Avenue. Aligned with the axis of the main entry was the clubhouse, a curved design that sat atop an artificial hill lined with a cascade of fountains, and directly adjacent to the entry was to be an administration and sales office.

Later advertisements and editorials on the development would emphasize that Woolf's design for Marrakesh featured a "Morocco-inspired" design. As one such article read, "A Moorish influence as an overlay to modern American architecture is basic to designs for the Morocco-inspired development."[21] Like the "famous" Haystack Mountain Ranch, this distinction appears to have been grounded more in a sales strategy than reality. Again, Woolf's design for Dawson was developed independently of the name "Marrakesh" or an exotic Moroccan theme, and the label was applied later by Dawson. It is possible that Woolf was inspired by the desert setting during his design process, but by and large the design of the club followed a Hollywood Regency vocabulary.

Moroccan-inspired forms and motifs are all but absent from Woolf's design. Features like the condominiums' ubiquitous courtyards, occasionally cited as proof of a Moroccan influence, have almost nothing to share with the formal qualities of *riads,* the interior fountain courtyards of Morocco typically arranged on a highly symmetrical plan. Other cited details, from the ornamentation on the gatehouse to the clubhouse's cascading waterfall, are far more evocative of a blend of historicist European influences than of anything hailing from Northern Africa.

The only commonality between Woolf's design and Marrakesh remained the pink color scheme, which appeared long before the name "Marrakesh" and appears largely coincidental. Indeed, if the development were designed with a color palette of robin's egg blue or olive green (both feasibly Hollywood Regency colors), it is very unlikely that Dawson would have settled on the name "Marrakesh." Woolf's design was conceived first and foremost in the Hollywood Regency style for which he was known. Dawson sought to add Moroccan influences after the fact, during Marrakesh's construction, including naming the community's streets such names as "Maroc," "Tangier," and "Kasbah," the interior design of the clubhouse (by Velma Dawson), and the planting of olive trees.

The significance of Woolf's design was two-fold. On one hand, it was a complete and cohesive Hollywood Regency environment designed by Woolf. In addition to designing all the main structures (e.g., condominiums, pool pavilions, clubhouse, gatehouse, administration building), Woolf also designed details such as lampposts, walls, and gates, in the spirit of Hollywood Regency. Everything designed within Marrakesh's walls — even the walls themselves — was designed by Woolf and contributed to a "total environment." On the other hand, Woolf's design embodied the larger shift occurring in country club development and architecture at large in the late 1960s and 1970s. While country clubs still followed the Thunderbird precedent set by Dawson and contained the same amenities, they began to depart from the Mid-Century Modern style. All of Dawson's prior

[21] "Introducing Marrakesh," *Palm Springs Life,* September 1968, 81-88.

developments had followed a sleeker, typical Mid-Century Modern style, but Woolf's design for Marrakesh broke the mold with its eclectic blend of historicist influence and exotic theming.

Figure 1.10. Johnny Dawson (pointing) with the scale model of Marrakesh, put on display in the sales office and administration building before the completion of any condominiums. Photo courtesy the Historical Society of Palm Desert.

Dawson, who understood the role of architecture in cultivating a distinct brand, proceeded with building Marrakesh as Woolf had designed it. Construction began in earnest on September 5th, 1968, when ground was broken on the golf course, auxiliary structures, and clubhouse grading.[22] By the beginning of 1969, significant progress had been made with the completion of the administration building and golf course, both of which were opened to prospective buyers (of the condominiums which had yet to be built) visiting during the 1969 Bob Hope Desert Classic golf tournament.[23] Apart from local newspapers which closely followed progress on the development, Dawson began his own publicity campaign, starting with an eight-page spread of Woolf renderings in the September 1968 edition of *Palm Springs Life* which emphasized the club's manifold amenities "in a setting reflecting a sun-drenched city of exotic influence."[24] A large-scale model of the entire

[22] "Marrakesh Work Under Way," *Desert Sun,* September 6, 1968; "Marrakesh Project to Seek Bids," *Palm Desert Post,* October 17, 1968.
[23] *The Mystique of Marrakesh,* n.d., 3.
[24] Advertisement for Marrakesh, *Palm Springs Life,* September 1968, 81-88.

development was put on display in the sales office (fig. 1.10), which formally opened to prospective buyers in February of 1969.[25] Ground was broken on the first set of forty condominiums in June of 1969, at which point over half of them had already been sold.[26] The golf course opened and the first set of condominiums were completed in November of 1969.

While Dawson had been utterly faithful to the plans developed by Woolf from the beginning of development, a key change to the scheme arrived in 1970 when Woolf was replaced by Palm Springs architect Richard Harrison for the design of the clubhouse. In 1970, Woolf had been diagnosed with Parkinson's disease, which limited his ability to work, and he was ultimately unable to complete drawings for the clubhouse on Dawson's advanced timeline.[27] Harrison, who had designed the condominiums at Dawson's Seven Lakes Country Club and previously renovated Dawson's personal residence, brought a starker, quintessentially modern vocabulary to the clubhouse design. Woolf's original concept for the clubhouse was a Hollywood Regency structure with curved facades set atop an artificial hill with a dramatic porte-cochere entrance and fountain that cascaded down the sloped drive (fig. 1.11).

Figure 1.11. John Elgin Woolf's initial design for the Marrakesh clubhouse, replaced with Harrison's design in 1970. Photo courtesy the Historical Society of Palm Desert.

[25] "Progress Report on Marrakesh Project," *Palm Desert Post,* February 27, 1969.
[26] The exact groundbreaking date was June 14, 1969. "Marrakesh Breaks Ground for 40 Condominium Units," *Palm Desert Post,* June 19, 1969.
[27] Price, *Pink Jewel of the Desert,* 62-63.

Although Harrison inherited the same site conditions (the artificial hill had been built prior to his arrival), his design largely strayed from Woolf's and embraced the Mid-Century Modern style he was best known for. Harrison's clubhouse (fig. 1.12) also featured a grand entryway atop the hill, but the drama of the primary facade was because of its stark, minimalist appeal. The front of the building was a solid plane interrupted only by the porte-cochere, which itself was a modern, squared-off volume. The rear of the two-story clubhouse was sheathed almost entirely in glass and had a dramatic view onto the Ted Robinson-designed golf course. Harrison preserved a strong sense of symmetry inherent to the site but replaced the fluidity of Woolf's design with a minimal and rational Modernist aesthetic that was dramatic in its own right. In January of 1971, ground was broken on the clubhouse, which was substantially complete by November of that year. Velma Dawson oversaw the interior decoration of the clubhouse, visiting Morocco with Elisabeth Stewart to purchase a number of objects and find inspiration.[28] The clubhouse was substantially complete by November of 1971, and the inaugural event was the 1971 New Year's Eve party.

Figure 1.12. The modern Harrison-designed clubhouse featured on an early brochure for Marrakesh. Courtesy the Historical Society of Palm Desert.

[28] *The Mystique of Marrakesh,* n.d., 5.

The golf course and first phase of condominiums (those sections closest to Portola) were completed in November of 1969, and construction on the remaining phases of condominiums lasted for nearly a decade. Phases typically consisted of somewhere between twenty to forty units at time, ultimately culminating in a total of 364 units, which represented a reduction from the initial plan for 500 units. The fourteen pool pavilions, provided for each section of condominiums, were built as part of these phases. Woolf's plans were used throughout all phases of development, even if he was no longer actively involved in the project after being turned away for the clubhouse project. Ted Robinson's golf course had been built to completion at once, and for the first few years most of it faced empty home sites as construction progressed. Woolf had laid out the initial phase of condominiums, and the general areas were roughed in according to Robinson's plan, but local architect Robert Ricciardi aided in the precise site planning with the remaining sections.[29] Condominium sales were highly successful. In many instances, units sold before construction was completed, and Dawson's model proved to be a lucrative bet.

Figure 1.12. Aerial view of Marrakesh under construction showing complete Ted Robinson golf course and progressing condominium units. Photo courtesy the Historical Society of Palm Desert.

By 1979, Marrakesh was complete and substantially alike to what exists today. It had been built in the mold of its country club predecessors, but even if embodied general shifts

[29] Robert Ricciardi site plans, 1970s, Marrakesh Country Club Archives.

occurring in architecture, it featured an environment that was unparalleled in its exuberant style. Its condominiums had fully replaced custom-built estate homes, offering a more affordable buy-in to a slightly larger section of affluent retirees and seasonal residents. From the 1970s onwards, Marrakesh would be host to its own significant selection of golf tournaments, social events, and distinguished visitors. John Elgin Woolf, Johnny Dawson, and Velma Dawson (the Dawsons divorced in 1970) owned and occupied units in Marrakesh throughout their lives. Dawson would go on to develop additional country clubs, including Desert Horizons and La Quinta Country Club, and died in 1986.

Throughout its life, Marrakesh remained largely committed to the original vision of Dawson and Woolf. Except for the clubhouse, Woolf's plan was carried through to completion, becoming the largest development of his career, and perhaps the most significant. Architectural changes to condominiums were reviewed by a committee established with the HOA, and alterations to units, although somewhat frequent, consistently preserved all key elements of Woolf's design. Although the clubhouse underwent various renovations as the membership of the club grew, Harrison's design remained largely intact. In the 2010s, the membership succeeded in purchasing the land from the trust of Elisabeth Stewart, thereby cementing a vision that had begun nearly fifty years prior.

BIOGRAPHIES

John Elgin Woolf (1908 – 1980)

Figure 2.1. Candid portrait of John Elgin Woolf, circa 1960s. Courtesy of the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

John "Jack" Elgin Woolf (fig. 2.1, 2.7) was born in 1908 in Georgia and came to attend the Georgia Institute of Technology, where he graduated in 1929 with a bachelor's degree in architecture amidst the Great Depression. The earliest years of his life, his influences, circumstances, and the larger question of why he chose to study architecture are not immediately clear. Although he would become known as a key figure in the development of the style known as "Hollywood Regency," it appears that Woolf was not necessarily attached to the profession of architecture following his graduation. He had worked for a period as a draftsman in the for the National Park Service but was soon onto other things.

In 1937, Woolf moved to Los Angeles from Atlanta in pursuit of a career in film, auditioning for a role in the seminal film *Gone with the Wind* on the basis on his Southern upbringing

and accent.[30] Although he was unsuccessful in his film aspirations, Woolf befriended the director George Cukor and was quickly initiated into a dynamic world of movie executives, stars, and the Hollywood elite at large. It would be reasonable to speculate that one similarity between Woolf and Cukor sparked such an immediate and convenient friendship: both were gay. Indeed, Woolf's gayness — of course not labeled as such during the period nor outwardly known — was not only central to his personal if secretive identity, but also informed the networks, taste, and lifestyle that he developed for himself.

Figure 2.2. Woolf's seminal Pendleton estate (1942) in Beverly Hills with a landscape design by Tommy Tomson, later photographed by Slim Aarons. Photo courtesy the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

In those few years following his introduction to Cukor, Woolf designed a selection of small projects in historicist modes, incorporating elements from French, English, and Greek architecture. His first major work, and perhaps the most formative of his career, arrived in 1941, when he was commissioned by the New York-based couple James and Mary Frances Pendleton to design an estate in the Beverly Hills.[31] The plans for the house, drawn up in

[30] Matt Tyrnauer, "Glamour Begins at Home," *Vanity Fair,* June 12, 2010, https://www.vanityfair.com/culture/2009/03/john-woolf200903?srsltid=AfmBOoqUzs4_ntbc7CILu7nq6wySUUn8ww9h8x7DXipel2wlq3eBa7Pa.
[31] Tyrnauer, "Glamour Begins at Home," 2010.

only a week, featured Woolf's eclectic yet cohesive blend of historicist elements, and was a prominent contrast to the Spanish Revival estates typical of the region and period. Completed in 1942, the house (fig. 2.2) featured a lush landscape and oval pool designed by Tommy Tomson (who, four years later, would design the community of Palm Desert for his brother-in-law Cliff Henderson) and quickly became known and published.

The Pendleton residence set Woolf on a completely new and advanced trajectory, but it also aligned with a subset of design trends emerging during the period. Southern California had always embraced historicist styles, namely those associated with the Southwest, including Spanish, Mission, Pueblo Revival styles. At the same time, the region was also noted for its embrace of forward-thinking Modernism, pioneered by the likes of Richard Neutra, A. Quincy Jones, and Gregory Ain. While these two pathways remained the most viable for Southern California architects, a group of architects and designers also began practicing a style now known as "Hollywood Regency," blending elements of European revival styles (namely the English Regency and French Normandy styles), occasionally with a Deco influence. These figures included such designers as Elsie de Wolfe, Dorothy Draper, and William Haines, and architects such as Wallace Neff, Paul R. Williams, and Woolf.[32] Like most styles, the labels for which are applied in hindsight, Hollywood Regency was not a unified "movement" in the common sense. Works were not labeled as such during their period of construction (they were usually vaguely noted as "French") nor was there a leading figure, let alone a set of guiding principles.

Figure 2.3. Woolf's Menefee house in Beverly Hills featuring tall volumes and historicist detailing. Photo courtesy the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

[32] Virginia Savage McAlester, *A Field Guide to American* Houses (New York: Knopf, 2013), 687-689.

What Hollywood Regency represented, however, was a blending of the theatricality inherent to Hollywood with architecture. Literal, academic interpretations of historicist styles were eschewed for designs that borrowed indiscriminately and yet came together as a cohesive, glamorous whole. Typically, Hollywood Regency designs maintained a strong sense of symmetry, were adorned with a blend of historicist ornamentation, had bright color schemes, lush interiors, and grand landscapes to accompany them. The style was almost ubiquitously applied to custom-design estates for a Hollywood class of celebrities and businessmen and was most commonly found in affluent neighborhoods like Beverly Hills, Bel Air, and Montecito.

Figure 2.4. Wool's Reynolds residence (1953-57) in Beverly Hills featuring his signature Pullman door and Mansard roof. Photo reproduced from *johnelginwoolf.com.*

Woolf forged his own distinctive style within the Hollywood Regency label, the attributes of which were set by the precedent of the Pendleton estate (1941-42). The home, approached from a grand front driveway, was arranged on a highly symmetrical floor plan, had a Mansard roof, historicist detailing (including signature oval-shaped windows), and a vista onto a lush pool area and pavilion. Another one of Woolf's signatures was what he called a "Pullman door" (fig. 2.4), a door based on those of the namesake train which extended the full height of the train car with a slight arch at the top. Woolf's front entryways frequently featured Pullman doors (oftentimes ten or twelve feet tall, or even higher) which extended the full height of the facade and punctured the volume of the Mansard roof. These elements — Mansard roofs, Pullman doors, symmetry, historicist borrowing, oval windows, and a general aura of "glamour" — became key to Woolf's distinct strain of the Hollywood Regency style.

Even if he wasn't always thriving in a business sense, Woolf cemented his practice in the 1940s, designing homes and renovations for such clientele as Errol Flynn (1947), Hedda Hopper (1945), and Loretta Young (1944). Woolf also designed and built his own office, a Hollywood Regency building adjacent to bustling Melrose Avenue.[33] Two events had sent his career on a new trajectory in the 1940s. The first was the Pendleton house (1941-42), which further exposed his talent to a Hollywood clientele, and the second was his acquaintance with Robert "Bob" Koch (1923-2004), a recent transplant to the West Coast who was fifteen years his junior but possessed a lucrative business acumen. The two met in 1948 and quickly formed a relationship that blurred the boundaries between business and romance. Koch learned how to design from Woolf and contributed to the output of the office, but more than anything, provided the firm with a much-needed business structure. As one of their acquaintances noted, "[Koch] got [Woolf] out of his ramshackle Ford and into a Jaguar sedan."[34]

Figure 2.5. Woolf's office on Melrose Place in Los Angeles. Photo courtesy the John Elgin Woolf Papers, Architecture and Design Collection, UCSB.

As before, the firm specialized in the design of custom-built Hollywood Regency estate homes, and commercial and civic projects were rarer. The most notable of these was Woolf's office (1945-49) (fig. 2.5), featuring his quintessential Pullman door and an upstairs apartment that he occupied with Koch. Woolf's most frequent commercial projects

[33] Price, *Pink Jewel of the Desert,* 70.
[34] Kurt White (apprentice) quoted in Tyrnauer, "Glamour Begins at Home," 2010.

were office renovations for affluent clients for whom he had previously designed a residence. The Woolf firm would go on to design residential projects for notable figures such as Cary Grant (1948), Barbara Stanwyck (1951), Joan Crawford (1953), and Bob and Dolores Hope (1960).[35] While these projects represented the celebrity clientele of the firm's portfolio, most of their commissions were from those who were wealthy but not famous. Dozens of projects for this type of client — studio executives, businessmen, and the like — were commissioned and/or built during this period. One such project, the J.B. Anderson house (1949), was even located in Palm Desert and commissioned early in the community's growth, although it was never realized.

As before, these homes were large and designed in Woolf's distinct Hollywood Regency style, frequently at odds with the growing influence of Modernism in the Southern California of the 1950s and 60s. When Woolf began his career in the late 1930s, Modernism was still at the fringe of California's architectural practice, but the style became nearly ubiquitous in the years following World War Two. Regardless, Woolf's practice also matured during this era, and his style flew in the face of the growing relevance of varying strains of Modernism, all of which sought to eschew architectural excess in the name of "honest" form. In 1962, Woolf and Koch purchased the Case Study House No. 17 designed by Craig Ellwood as part of the iconic Case Study House Program and layered the austerity of Ellwood's glass and brick box with historicist exuberance. As Koch noted, "we re-did it as a Roman pavilion and made it beautiful," referring to the pool area which they encircled in Doric columns (fig. 2.6).[36]

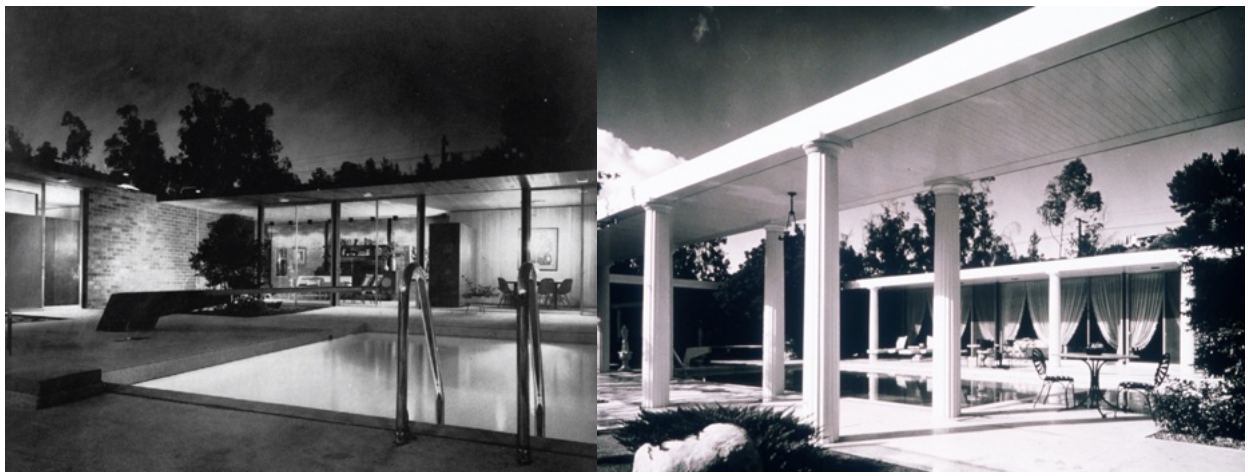

Figure 2.6. Among the more notorious projects of Woolf's career was his 1960s renovation of Craig Ellwood's Case Study House #17. Before & after photos reproduced from *johnelginwoolf.com.*

[35] "John Elgin Woolf," *John Elgin Woolf: Master of Hollywood Regency,* accessed 10 February 2025, https://johnelginwoolf.com/.
[36] Tyrnauer, "Glamour Begins at Home," 2010; See John Chase, *Exterior Decoration: Hollywood's Inside-Out Houses* (Los Angeles: Hennessey & Ingalls, 1982).

While members of the intelligentsia, artists, and eccentric families found much to like about their Modernist homes, Woolf's Hollywood Regency architecture came to represent the good life of glamour, affluence, and excess synonymous with Hollywood. As one 1953 newspaper article noted of a project designed by Woolf's firm,

> Well-heeled clients, friends, Texas oilmen and the usual complement of shapely film beauties have been invited to look over the elegant dream house, which Woolf describes as a steal at a cool $175,000.
>
> While they sip their martinis they'll take [a tour] through the recessed living room with its imported black teakwood flooring and its walls of bleached Honduras mahogany. They'll gather around the black Italian marble fireplace which is flanked by tall columns of fossilized pink Texas limestone.
>
> Upstairs they'll find the latest in built-in wardrobes, with space for at least 50 pairs of milady's shows and a minimum of five fur coats. They'll note the floor to ceiling windows, the private sundecks off each of the bedrooms and then they'll gasp at the piece de resistance — Woolf's fancy bathrooms.[37]

In 1967, just a few years after Woolf and Koch's "regal re-do" of Case Study #17, the biggest project of the firm's career arrived on the drafting board: Marrakesh Country Club. Although the bulk of the firm's work was located in the Los Angeles area, Woolf had worked on a selection of projects in the Coachella Valley as the region became an affluent leisure exurb of Los Angeles in the 1950s and 60s. Country clubs, introduced by way of Johnny Dawson, became a seasonal extension of year-round communities like Beverly Hills and Bel Air, and were populated by the demographic of Woolf's portfolio. Indeed, Woolf's first major commission in the desert was the clubhouse for Dawson's Eldorado Country Club, although the project fell through when investors sought out a more typical Modernist design.[38]

Marrakesh, although firmly situated within the Hollywood Regency canon, was also unique for Woolf's firm in a few ways. While its embodied design embodied all the key components of his Hollywood Regency style (Pullman doors, Mansard roofs, etc.), its pink environment and setting within an expansive desert landscape added a sense of exoticism, later picked up by Dawson when he settled on the name "Marrakesh." It was also not Woolf's typical custom-built project with an expansive budget. While Dawson's condominiums were still intended for an upper-class clientele, they had to meet a tighter set of budgetary and logistical demands by virtue of the development's size and marketability. The condominiums still contained his signature features, but they were certainly not clad in lush varieties of imported wood and marble. Finally, while the firm's custom work was usually situated in organically developed neighborhoods, Marrakesh was an entire environment of their creation, from the lampposts to the clubhouse. For Woolf, Marrakesh (see previous

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[37] "The Boom Is on in Dream Homes," *Los Angeles Mirror,* July 23, 1953.
[38] Price, *Pink Jewel of the Desert,* 66.

chapter for a detailed history) was both a win and partial loss. On one hand, he had succeeded in designing an entire community — a total John Elgin Woolf environment — but the loss of the clubhouse commission dampened his relationship with the project, an omission compounded by his Parkinson's diagnosis.

Regardless, Woolf and his firm continued their work through the 1960s and well into the 1970s, designing a procession of Hollywood Regency estates for their typical selection of celebrities and businessmen. As a relatively "out" gay man in the mid-century, Woolf seems to have largely succeeded in living his life on his own terms, and the end of his life and career was no exception. In 1971, Woolf legally adopted Koch (who became Robert Koch Woolf) as well as another man named Gene Oney, who had moved in with the couple. The trio formed a pseudo-family (Woolf was known as "Papa"), which was then joined by another man named William Capp. Woolf died in 1980 from an accidental Valium overdose related to his Parkinson's treatment, and Koch continued to run the firm for a few years afterwards.[39] The legacy and story of Woolf was never as simple as his basic contributions to Southern California's architectural history: the Pullman doors, pool pavilions, and pink walls. Instead, it appears more as a story about a man who encountered a world with a standard set of conventions — Modernism, country clubs, and family — and forged his own set of conventions within it.

Figure 2.7. Portrait of John Elgin Woolf, circa 1960s. Photo courtesy the John Elgin Woolf Papers, Architecture and Design Collection, USCB.

[39] Tyrnauer, "Glamour Begins at Home," 2010.

Richard A. Harrison (1924 – 1995)

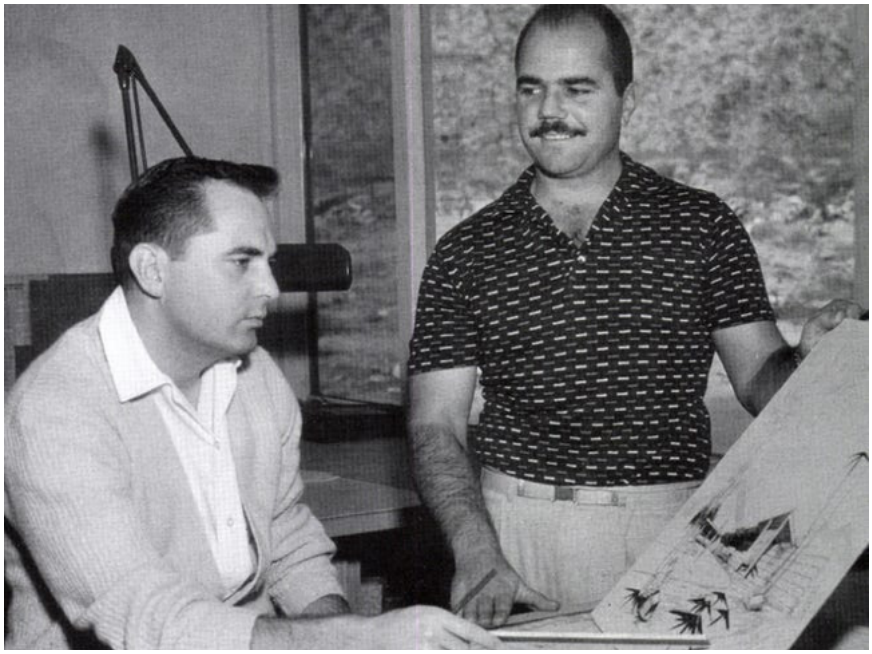

Figure 3.1. Richard Harrison (right) with his colleague Donald Wexler, circa 1950s. Photo reproduced from USModernist.org.

Unlike Woolf, who trekked to the West Coast to unsuccessfully realize a dream that was supplanted by a successful career in architecture, Richard Arnett Harrison's pathway to architecture was much more straightforward.[40] Harrison was born in Los Angeles in 1924 to Archibald and Marcia Harrison, where he remained for his childhood and graduated from high school in 1942. Shortly thereafter, Harrison attended the University of Southern California and received a bachelor's degree in Architecture in 1951. [41] At the time, USC's Architecture program was among the most revered – if not the best – on the West Coast and was responsible for educating hundreds of accomplished Modernist architects including Paul R. Williams (class of 1919), Raphael Soriano (class of 1934), Edward Killingsworth (class of 1940), William Cody (class of 1942), William Krisel (class of 1948), Pierre Koenig (class of 1952), and even Frank Gehry (class of 1954). USC Architecture, which was the first professional program in the region, became integral to Southern California's burgeoning Modernism in the post-war period.

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[40] Portions of this biography first appeared in a historic district nomination written by this author and Architectural Resources Group for the Shadow Mountain Fairway Cottages, another Harrison design. The author would like to express his gratitude to ARG for allowing him to reproduce sections of it here.

[41] Richard Arnett Harrison, "American Institute of Architects: Application for Membership," May 13, 1957, https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/35699606/ahd1018554.

Soon after his graduation, Harrison moved to Palm Springs to work for fellow USC graduate William F. Cody (1916-1978), who was quickly becoming a foremost architect in Palm Springs, where he had been working since the 1940s. Cody's work, which combined academic Modernism with a desert palette and program, has been recognized as integral to the style now considered "Desert Modernism." Harrison, who was the head draftsman in Cody office's, was joined in 1952 by Donald Wexler (1926-2015), a young Minnesota-born architect who had previously worked in the Los Angeles offices of Richard Neutra. Shortly after meeting each other in the employ of Cody (who garnered a reputation for his eccentric schedule), the two left in February of 1953 to form their own firm, Wexler and Harrison.[42]

Figure 3.2. The Pawling residence (1954) designed by Wexler and Harrison, one of the firm's earliest projects. Photo by Dan Chavkin, reproduced from USModernist.org.

In the beginning of the firm's tenure, Wexler and Harrison designed a number of tract developments and private homes. One of the very first designs to emerge from the new firm was Wexler's own post-and-beam home, completed in 1954, and now hailed as a key structure in the articulation of Desert Modernism. Through the mid-1950s, Wexler and Harrison mostly designed custom-built residences for a selection of Palm Springs's seasonal residents, including the Pawling residence (1954) (fig. 3.2), Boggess residence (1955), and Charney residence (1957, Rancho Mirage).[43] These homes were always modern in style, often of post-and-beam construction, and epitomized the leisurely and poolside lifestyle which had become synonymous with Palm Springs. Like Cody, they frequently combined a sleek Modernist aesthetic with the setting of the desert.

While Wexler and Harrison had designed some smaller-scale commercial projects, such as an office for Press Construction in 1954, the firm's largest and most iconic commercial

[42] Historic Resources Group, *Citywide Historic Context Statement and Survey Findings* (City of Palm Springs: Department of Planning Services, 2016), APP-A-23.
[43] Lauren Weiss Bricker, Sidney Williams, Erin Williams Hyman, Donald Wexler, eds. *Steel and Shade: The Architecture of Donald Wexler* (Berlin: Kehrer, 2011), 68-69.

project was the 1957 Palm Springs Spa. In the wake of a Supreme Court decision allowing long-term leases on Native American land, a group of Chicago developers commissioned Wexler and Harrison to design a commercial facility atop a natural spa. (This project was also a key part of the City of Palm Springs's controversial and dispossessive decision to develop Section 14, which was owned by the Agua Caliente tribe.[44]) The resulting design (fig. 3.3) opened in 1960 to much success and fanfare. It was a large Modernist structure with a striking arcade and accompanied by the Spa Hotel designed by William Cody (their former boss).[45] It was at the beginning of the Spa Hotel project that Harrison became a member the American Institute of Architects, being admitted to its Southern California Chapter in the fall of 1957.[46]

Figure 3.3. The Palm Springs Spa, one of the seminal works of Desert Modernism to emerge from the Wexler and Harrison firm. Photograph by Julius Shulman, courtesy of Getty Research Institute.

In the late 1950s, Wexler and Harrison began receiving more commissions for tract home and condominium developments. Their first tract home development had been a handful of homes in the Sunmor Estates tract (1955) for developer Robert Higgins.[47] Among their residential works of the 1950s was the Royal Air Country Club apartments (1957), a series of two-story buildings with seventy-one apartments units that wrapped around a community pool and clubhouse.[48] The Royal Hawaiian estates – of which Harrison is awarded the most design credit – was completed in Palm Springs in 1959 and consisted of 40 Polynesian-

[44] See Manuel Shvartzberg Carrio, *Inland Empire: Settler Colonialism, Modern Architecture, and the Rise of American Hegemony* (Duke University Press, 2025) (forthcoming).
[45] Weiss Bricker et al., *Steel and Shade,* 75-76.
[46] Harrison, "Application," 1957.
[47] *The Desert Sun,* [Advertisement for Sunmor Estates], 22 October 1955.
[48] *The Desert Sun,* "$3 million Apartment Project Planned," 8 February 1957.

inspired condominium units. El Rancho Vista Estates (1959-60), a subdivision of 75 single-family homes for developer Roy Fey, also emerged during this period, featuring a variety of modern designs with varying roof shapes.

Figure 3.4. The iconic folded plate roof Steel Home designed by Wexler and Harrison in 1961-62. Photo reproduced from Palm Springs Life.

At the arrival of the 1960s, Wexler and Harrison was a preeminent firm in the Coachella Valley, receiving commissions for a wide variety of small and large projects. Between 1961 and 1962, this success culminated in their prototype steel homes as sponsored by two steel companies and built by venerable Alexander Construction Company. The Steel Homes (fig. 3.4) combined the stylistic qualities of Wexler and Harrison's design with the inventive nature of post-war California. While only seven were built of the planned thirty-five, they were widely published and have become emblematic of Palm Springs's Desert Modernism. Harrison worked on first three homes that were built, and the Steel Homes were Wexler and Harrison's last great success as a firm.[49]

In 1962, Wexler and Harrison amicably dissolved their partnership as Harrison sought to work on residential projects while Wexler endeavored to work on civic projects for a rapidly growing Palm Springs.[50] Harrison founded Richard A. Harrison and Associates, which would remain his firm for the remainder of his career. He began working on the Shadow Mountain Fairway Cottages in 1961 in Palm Desert for the developer Adrian Schwilck.

[49] Eleanor Gibson, "Donald Wexler Pioneered Prefab Living in Palm Springs With Steel Houses," *Dezeen,* February 22, 2018, https://www.dezeen.com/2018/02/22/steel-development-houses-donald-wexler-richard-harrison-prefabrication-palm-springs-modernism-week/.
[50] Weiss Bricker et al., *Steel and Shade,* 69.

Although the project began while Wexler and Harrison was still existent, Harrison was solely responsible for the design from the very beginning. The Cottages, a sizeable condominium development, was one of Harrison's first projects as an independent architect, while Wexler immediately went to work on the new Palm Springs Municipal Airport – projects that accurately represented their separate career paths. Wexler also oversaw the completion of Canyon Country Club in 1961, a sizeable and well-recognized project that Harrison had also worked on while the firm was still existent.[51]

Harrison's work with the Palm Desert developer Adrian Schwilck continued for a few years. He designed two units of Cottages between 1961 and 1963, and then continued working for Schwilck in his expansion of Silver Spur Ranch between 1962 and 1963, designing dozens of single-family homes and duplex units. Cumulatively, Harrison's work for Schwilck makes Palm Desert the city with the greatest quantity of Harrison-designed structures.[52] The majority of designs were simple Mid-century modern homes and condominiums with flat or pitched roofs – none of the eccentricity of his earlier butterfly and folded plate roofs with Wexler.

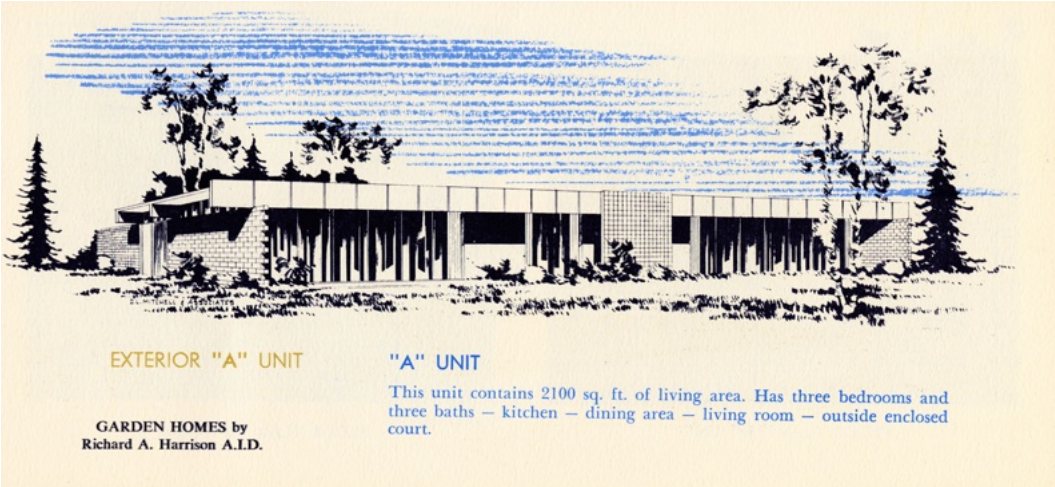

Figure 3.5. Rendering of Harrison's design for a condominium complex in Dawson's Seven Lakes. Photo courtesy the William F. Cody Papers 2, Cal Poly SLO Special Collections.

Harrison continued to work on larger-scale residential complexes and found much success in designing developments – always in the Palm Springs mode of Modernism and leisure – in other areas of Coachella Valley. Similar to the design and idea of the Shadow Mountain Fairway Cottages, Harrison also designed the Bermuda Colonies development within the Bermuda Dunes Country Club between 1961 and 1962.[53] This was followed by

[51] *The Desert Sun,* "Wexler a Busy Architect: Much Travel, Research Led to Terminal Design," 17 November 1966.
[52] Tracy Conrad, "A Twisty, Unlikely Tale of Three Palm Desert Characters Who Changed the City Forever," *The Desert Sun,* January 24, 2021, https://www.desertsun.com/story/life/2021/01/24/history-twisty-tale-three-palm-desert-men-who-changed-city-forever/6689483002/.
[53] *The Desert Sun,* [Advertisement for Bermuda Colonies], 3 November 1961.

his design of the Johnny Dawson-developed Seven Lakes Country Club (fig. 3.5) in Palm Springs which first opened in 1965 but was continually expanded until the early 1970s. In 1965, Harrison also designed a large modern clubhouse for the Palm Desert Country Club that was never realized.[54] Although his projects were typically of larger scale, he also designed a handful of private estates, such as the 1964 residence for music producer Albert Marx in Rancho Mirage.[55]

Figure 3.6. Harrison's design for the Sun Center in Palm Springs. Photo courtesy the Desert Beautiful Collection, Historical Society of Palm Desert.

While residential projects were his primary commissions, Harrison still designed numerous commercial and civic projects as an independent architect. He worked with architect Howard Lapham on the Smoke Tree Commons shopping center in Palm Springs (1963) and the Palm Springs National Bank (1964). Acting solo, Harrison also designed numerous large commercial buildings in Palm Springs, including the Welmas Building (1961), Patencio Building (1966) and the Sun Center (1962) (fig. 3.6). Although it was never realized, one of his more fantastical commercial designs was the Plaza 5 (ca. 1959) in Palm Desert, completed under the tenure of Wexler and Harrison. Harrison also became a reputable architect for the design of Baptist churches, designing numerous across the state of California and beyond. The University Baptist Church (1965) in Palm Desert (fig. 3.7), the First Baptist Church in Fullerton (unknown year), the Bethany Baptist Church (1969) in Montclair, and an expandable prototype for a generic Baptist church (unknown

[54] *The Desert Sun,* [Rendering for PDCC clubhouse], 8 November 1965.
[55] *The Desert Sun,* "Home Designed for Music," 4 March 1967.

year) are examples of his religious work.[56] Owing to the lack of a robust architect, the full extent of his religious work is unclear, but it is possible that he designed dozens of modern Baptist churches.

Figure 3.7. Rendering for the University Baptist Church in Palm Desert (still existent). Photo via Palm Springs Modern Committee.

Harrison continued working on residential projects through the 1970s, including the Lago La Quinta condominium complex (1970) in La Quinta and the De Anza Villas in Borrego Springs (1973).[57] In 1971, Harrison was brought in by developer Jonny Dawson to design the clubhouse for Marrakesh Country Club after John Elgin Woolf, the development's architect, fell ill and was unable to produce the working drawings in time.[58] The next year, he was also commissioned for the (unrealized) Eldorado Racquet Club which would have had upwards of ninety homes.

While architects like Albert Frey and Richard Neutra pioneered Modernism – and Desert Modernism – in the Coachella Valley, the style was thoroughly developed and became widespread under the likes of E. Stewart Williams, William Cody, Donald Wexler, and, as his vast portfolio exhibits, Richard Harrison. Harrison continued working in the desert through the late 1970s, designing a scattering of projects for a variety of uses. He died in Palm Springs in 1995.[59]

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[56] Richard Harrison Collection materials, courtesy of Palm Springs Modern Committee; *Montclair Tribune,* "New Sanctuary to Be Dedicated This Sunday," 1 May 1969.
[57] Richard Harrison Collection materials, courtesy of Palm Springs Modern Committee; *Borrego Sun,* "Borrego Springs Park Development Weighed," 18 January 1969.
[58] *The Desert Sun,* [Article about Marrakesh Country Club clubhouse], 13 May 1971.
[59] Historic Resources Group, *Citywide Historic Context,* APP-A-23.

Theodore Robinson (1923 – 2008)

Figure 4.1. Theodore Robinson at his drafting board, circa 1990s. Photo via the National Golf Club.

> The golfer attacks, the designer defends. Such is the adversarial relationship that defines the creation of a golf course. At one extreme, it is easy to create a course where few would ever break a hundred. At the other, a course too easily defended quickly results in a loss of interest. The overriding objective of good course design is the balance between these extremes, creating an effective and rewarding experience for golfers at all levels of play. In order to accomplish this objective, our design philosophy centers upon three major design elements: Flexibility, Memorability, and Natural Beauty.[60]
>
> -Ted Robinson, "Philosophy of Design," 2006

Golf, now a long-established sport and commodity in the Coachella Valley, saw its emergence in the years following World War Two, largely as a result from the developments undertaken by Johnny Dawson. Nearly as important to the widespread and successful implementation of the sport in the region, however, were the designs of the golf course architect and land planner Theodore "Ted" Robinson, whose courses are now a staple of the Coachella Valley and Southern California at large.

Robinson was born in Long Beach in 1923, and although the details of his childhood are undocumented, he went on to receive a bachelor's degree from the University of California, Berkeley, followed by a master's degree in Planning from the University of Southern California in 1948.[61] Like Marrakesh architect Richard Harrison, who received his degree

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[60] Theodore Robinson, "Philosophy of Design," *American Society of Golf Course Architects,* 2006, https://golfarchitects.lib.msu.edu/robinsont/robinsontphy.htm.
[61] Thomas Bonk, "Prolific Golf Course Designer," *Los Angeles, Times,* March 8, 2002, https://www.latimes.com/archives/la-xpm-2008-mar-08-me-robinson8-story.html.

only three years before Robinson, USC was a crucible for postwar Modernist architecture, landscape architecture, and planning. California was undergoing massive economic and demographic expansion in the years following World War Two, and Robinson, like many others, came into his career at a lucrative time for anyone involved in the built environment.

In 1954, Robinson launched his own Palos Verdes-based practice specializing broadly in land planning and landscape architecture, but quickly became a specialist in planning and designing both freestanding golf courses and country clubs.[62] Some of his first documented projects were in the Coachella Valley, which was undergoing rapid country club development in the 1950s. In 1963, Robinson planned the golf course at Seven Lakes Country Club in Palm Springs (fig. 4.2), which was Dawson's foray into large-scale condominium development.[63] Robinson's introduction to Dawson and his successful design of Seven Lakes afforded him many opportunities in the Coachella Valley. Dawson understood the importance of hiring talented and accomplished designers and planners in his projects, and Robinson soon became part of his "brain trust" (as one article noted). Although Lawrence Hughes had designed the golf courses for Thunderbird, Eldorado, and La Quinta Country Club, Dawson worked with Robinson on his projects from Seven Lakes and beyond.

Figure 4.2. A view of the Robinson-designed golf course at Seven Lakes, one of his first courses, featuring his signature waterscapes. Photo via Seven Lakes Country Club.

[62] Larry Bohannan, "Exterior Design: In a desert domination by golf courses, no one has dominated desert golf more than Ted Robinson," *Desert Sun,* March 7, 1996.
[63] "New Golf Home Development Revealed," *Desert Sun,* January 24, 1964.

The foremost of the Robinson-Dawson collaboration was Marrakesh Country Club (fig. 4.3), for which Robinson served as both the land planner and golf course architect.[64] His plan envisioned streets and loops of John Elgin Woolf-designed condominiums winding the eighteen-hole golf course. The Marrakesh design also embodied a feature which became synonymous with Robinson's golf course designs: water features and hazards. (His affinity for water hazards earned him the nickname "King of Waterscapes."[65]) Marrakesh's golf course, which opened to players in late 1969, prominently featured three large lakes that could be viewed from the vista of the clubhouse. Robinson would continue his work in the Coachella Valley for multiple decades, working on Dawson's Desert Horizons Country Club in the late 1970s, but increasingly for other developers. He designed the courses for such developments as the Ironwood Country Club (Palm Desert, 1974), Sunrise Country Club (Rancho Mirage, 1974), Indian Wells Golf Resort (Indian Wells, 1989), Chaparral Country Club (Palm Desert, 1980), Marriott's Desert Springs (Indian Wells, 1986), Monterrey Country Club (1979), and even a renovation of Thunderbird's course in 1980.

Figure 4.3. Robinson's golf course and site plan for Marrakesh. Courtesy of the Historical Society of Palm Desert.

[64] "Giant Condominium Proposed for P.D.," *Desert Sun,* December 29, 1967.
[65] "Who's Who: Ted Robinson," *Where2Golf,* n.d., https://www.where2golf.com/whos-who/ted-robinson/, accessed 2 February 2025.

Although the Coachella Valley features prominently in Robinson's portfolio, he designed dozens of courses across California, the United States, and even the world. In California, his portfolio included such works as Sunset Hills Country Club (Thousand Oaks, 1974), Fairbanks Ranch Country Club (Rancho Santa Fe, 1984), Tijeras Creek Golf Club (Rancho Santa Margarita, 1990), Tustin Ranch Golf Club (Orange County, 1982), and Robinson Ranch Golf Club (Santa Clarita, 1999, developed by Robinson and his son). Robinson, however, was also responsible for dozens of golf courses in the states of Colorado Nevada, New Mexico, Oregon, Texas, Utah, and Washington, and Hawaii, as well as some in the countries of Mexico, Japan, Korea, and Indonesia.[66] In 1998, the PGA Tour Championship was hosted at his Sahalee Country Club (Seattle, Washington), designed by Robinson in 1967, the same year he began work on Marrakesh.

To say that Robinson was among the foremost golf course architects in the nation would not be an understatement. He was elected a Fellow of the American Society of Golf Course Architects in 1995 (an organization of which he was formerly president).[67] At the time of his death in 2008, Robinson had designed upwards of 160 golf courses across the world. Along with Lawrence Hughes and Jimmy Hines, Robinson was the most prominent golf course architect in the Coachella Valley. The area is home to the largest concentration of his work, with twenty-six courses designed by Robinson, representing nearly a quarter of all golf courses in the region.

[66] For a full list of Robinson's golf course designs, see "Ted Robinson: Architect's Gallery," *American Society of Golf Course Architects,* https://golfarchitects.lib.msu.edu/robinsont/robinsonocdloca.
[67] Bonk, "Prolific Golf Course Architect," 2008.

STATEMENT OF SIGNIFICANCE

A. Exemplifies or reflects special elements of cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or

Marrakesh Country Club reflects a variety of dimensions of history as it relates to the Coachella Valley. Its distinct architecture, designed by the firm of John Elgin Woolf, exemplifies the Hollywood Regency style, and moreover, the period in the late 1960s and 1970s when the Mid-Century Modern style shifted to a more popular, eclectic style. The history behind the development also represents the larger cultural, social, and economic history of the mid-twentieth century Coachella Valley, when demographic changes, economic growth, and changing tastes resulted in the rise of the country club which reoriented development across the region. Marrakesh was one of the first and most prominent of such period of the Coachella Valley's development history.

Therefore, Marrakesh appears eligible under this category.

B. Is identified with persons or events significant in history; or

Although Marrakesh has hosted numerous prominent residents and visitors over its existence, a thorough review of individually relevant persons was not undertaken as part of this report. However broad and diverse the selection of these figures, it appears unlikely that there is any one relevant individual for which Marrakesh could qualify as an entire Historic District under this category. Johnny and Velma Dawson are likely the strongest contenders for this category, however, their relevance likely does not support designation of an entire historic district (versus their individual homes). Similarly, a review of individual events was not undertaken as part of this report, but such a review is unlikely to yield an affirmative declaration on a Historic District basis.

Therefore, Marrakesh does not appear eligible under this category, although further research could be completed to clarify eligibility.

C. 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; or

Marrakesh Country Club is one of the nation's foremost examples of the Hollywood Regency style, a style popularized in Southern California between the 1930s and 1970s. Known for its combination of historicist influences, sense of theatricality, and association with Hollywood, the style was developed by such architects and designers as John Elgin Woolf, Paul R. Williams, William Haines, and Elsie de Wolfe. In association with his

partner Robert Koch, Woolf was responsible for the design of the entire Marrakesh development, which remains well-preserved and easily conveys his distinctive Hollywood Regency style. The Richard Harrison designed clubhouse, although not Hollywood Regency in style, also remains a valuable example of the Mid-Century Modern style notable to the Coachella Valley region.

Therefore, Marrakesh appears eligible under this category.

D. Represents the work of master builders, designers, or architects; or

Marrakesh Country Club was the result of a collaboration by some of the foremost talents in development, architecture, and landscape. Johnny Dawson, the developer of Marrakesh, was largely responsible for establishing the country club model in the Coachella Valley and building some of the first and most well-known developments including Thunderbird, Eldorado, and Seven Lakes, and Marrakesh. John Elgin Woolf and Robert Koch, who were responsible for the design of the club, pioneered the Hollywood Regency style and are widely recognized for their unique and eccentric contributions to California architecture. Richard A. Harrison, the architect of the clubhouse, was among the most prominent generation of Modernist designers in the Coachella Valley, recognized for his contributions to the style now known as Desert Modernism. Ted Robinson, the land planner and golf course architect, became one of the most prominent golf course architects on the West Coast, designing dozens of courses across the Coachella Valley. The contributions of each of these "masters" to Marrakesh are thoroughly preserved and convey their original intentions.

Therefore, Marrakesh appears eligible under this category.

E. Reflects distinctive examples of community planning or significant development patterns, including those associated with different eras of settlement and growth, agricultural, or transportation; or

Marrakesh is a distinct example of mid-twentieth century country club planning, a period of development that was largely catalyzed by Johnny Dawson's Thunderbird and Eldorado. This period, lasting from the late 1940s to the 1970s, was the most formative period of growth in the Coachella Valley's history. Marrakesh embodies all the distinct elements of a mid-century country club, including a full-size golf course integrated with housing, a central clubhouse, and community facilities. Moreover, Marrakesh reflects a distinct and later phase of country club development, exemplified by the construction of condominiums and exotic theming, and a departure from the typical Mid-Century Modern designs of prior decades. Marrakesh still retains all these key features and is in operation as a country club.

Therefore, Marrakesh appears eligible under this category.

F. Conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship or associations; or

Marrakesh is the design of prominent architects John Elgin Woolf and Robert Koch, key figures in the development the style now known as Hollywood Regency. Woolf's firm designed all aspects of the development, from the gatehouse to the condominiums to the lampposts. Key features like historicist detailing, Mansard roofs, Pullman doors, and symmetrical volumes are apparent throughout the development, all of which are tied together by a distinct pink color scheme and are preserved enough to convey their significance. As a result, Marrakesh is the largest and most cohesive Hollywood Regency environment in the entire nation.

Therefore, Marrakesh appears eligible under this category.

G. Is an archaeological, paleontological, botanical, geological, topographical, ecological, or geographical resource that has yielded or has the potential to yield important information in history or pre-history.

A review of prehistory and history prior to the twentieth century was not undertaken as part of this report.

Therefore, Marrakesh does not appear eligible under this category, although further research could be completed to clarify eligibility.

In conclusion, Marrakesh appears eligible for a Historic District under categories A, C, D, E, F, and does not appear eligible under categories B and G.

STREETSCAPES AND GENERAL VIEWS


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ARCHITECTURAL PRESERVATION

Administration Building

Designed by John Elgin Woolf and Robert Koch, the Administration Building is a perfect and well-preserved example of their signature Hollywood Regency style. In fact, the Administration Building bears a striking similarity to Woolf's personal office building in West Hollywood.[68] The core components of the structure are a primary facade with a Mansard roof and an attached building with a hip roof. The building was and still is used for both administration and sales, and for that reason it was among the first structures to be built. Construction began in the fall of 1968 and was completed in the beginning of 1969.

ARCHITECTURAL DESCRIPTION

The primary façade of the Administration Building is one of the most distinctive of the entire community, featuring a shed roof with buttressed shoulder walls, a Pullman door, two large symmetrical double-hung windows, historicist detailing, symmetrical drainpipes, and unpainted brick work. *Primary elevation, view north.*

[68] Price, *Pink Jewel of the Desert,* 70.

The side (west) elevation of the Administration Building shows the transition between the shed roof and the hip roof. Running down the side of the building is a set of windows set within archways expressed in the stucco. *Side (west) elevation, view east.*

The side (east) elevation of the Administration Building largely matches that of the opposing side, showing the intersection of the roof types. However, the archways are not expressed on this side. This elevation is mostly obscured. *Side (east) elevation, view west.*

The rear (north) elevation is a symmetrical design with a single door and two symmetrical windows. The original archways are also expressed in the stucco of the walls. *Rear (north) elevation, view south.*

ALTERATIONS

Enclosure of Covered Walkways

In 1974, the original covered walkways wrapping the rear of the building were enclosed to expand interior office space. On the west and rear elevations, the expression of these archways was preserved in the stucco, while the expression of the archways was not preserved on the east elevation (which is almost entirely obscured by the community wall regardless).

Details on Pullman Door

Over the lifespan of the building, various small alterations on the Pullman door of the Administration Building. While these have detracted from the simplicity of the original design, they have not substantially altered the door's design and profile and could easily be reversed or restored.

1. Addition of a light on the ceiling of door frame
2. Alteration of original design of molding on face of door frame. Upper portion remains preserved, but side portions have been changed/simplified.
3. Alteration of original door height which necessitated the addition of horizontal trim
4. Original door handle replaced with a simpler design
5. Addition of railing on either side of door

ANALYSIS

The Administration Building remains well-preserved and easily conveys the original design of John Elgin Woolf and Robert Koch. Due to the increased need for administrative space, expansions to the building were completed by architect Robert Ricciardi in 1974, only a few years after the initial construction. While these interior expansions saw to the enclosure of arcaded walkways that originally flanked either side of the building, they did not expand the historic footprint of the building and preserved the expression of the archway volumes on the visible sides. Therefore, this alteration did not substantially affect the building. Preservation should be largely focused on preserving the building as it is and restoring minute details on the front door, including the molding around the Pullman doorframe, the removal of an added light, or the removal/replacement of added railings. Any renovations or alterations to these features should first consult the Woolf archive and align with his design intentions.

FEATURES TO BE PRESERVED

Primary Facade

Pink and white color scheme
Mansard roof
Original Pullman door and door frame
The placement, volume, and design of two original windows and window frames
Placement and design of decorative molding on lower portion of door
Placement of door handle
Unpainted brick curbing and front steps
Decorative turned wood finials (on top of door and two windows)
Placement and design of existing louvres above front door
Symmetrical placement and design of existing gutters/drainpipes

Side and Rear Facades

Hip roof
Expression of original archways (where still existent)
Sizing and equidistant spacing of windows
Placement of existing rear door

Clubhouse

Designed by architect Richard A. Harrison in a refined Mid-Century Modern style, the Marrakesh clubhouse continues to function both as an architectural landmark and social hub. Woolf was originally responsible for the design of the clubhouse, which he imagined in a Hollywood Regency style. However, owing to Woolf's health difficulties and a fast-paced construction timeline, Harrison was hired by Johnny Dawson in 1970. While Harrison's clubhouse was similar to Woolf's design in a few key ways, including an emphasis on symmetry, a dramatic porte-cochere, and a cascading fountain, the design is a reflection of his distinct Mid-Century Modern style. Construction began on the clubhouse in January of 1971 and was substantially complete by November of that year. The final details on the clubhouse were completed in 1972.

ARCHITECTURAL DESCRIPTION

The Harrison-designed clubhouse is sited on an artificial hill and on a central axis with the main entry gate. This is the primary view when entering Marrakesh from Portola Avenue. *Primary elevation, view west.*

The driveway is lined with a cascade of fountains original to the design, featuring inverted corners. Originally, however, these were planters and were unpainted brick. *Primary elevation, view west.*

At the top of the driveway and in front of the porte-cochere is a larger original fountain with two layers of brickwork. Like the others, this was originally a planter and was unpainted brick. *Primary elevation, view west.*

The minimalist porte-cochere (originally painted white) is the most distinctive feature of Harrison's design, with only three unadorned columns. The main entryway features floor-to-ceiling black windows inset within a plain stucco wall. *Primary elevation, view west.*

The effect of the porte-cochere contrasted with the plain walls is clearest when viewed afar. Surrounding the artificial fill are a set of curving retaining walls of slump block construction. *Primary elevation, view west.*

The two-story north elevation features a simple slump block base with floor-to-ceiling windows on the upper story. This elevation has been altered with various additions over the building's lifespan. *Side (north) elevation, view south.*

The two-story (south) elevation has also been altered with expansions on the upper and lower floors. The southernmost addition also saw to the expansion of the primary façade, but in kind with the Harrison design. *Side (south) elevation, view north.*

The rear elevation is a boxy symmetrical modern design original to Harrison's plans. Expansions are present on the sides of the building but have not affected the symmetry of the existing columns. *Rear elevation, view east.*

On the upper portion of the building are floor-to-ceiling windows which match the volume of the cutouts, and on the lower portion is an overhang with a patio. *Rear elevation, view east.*

ALTERATIONS

Additions to Rear, Side, and Primary Elevations

As early as 1979, portions of the original upper terrace were filled in to expand the dining room. However, these additions did not affect the expression of the original symmetrical Harrison-designed volumes.

While the lack of historic photos and plans makes it difficult to understand the exact original design of the side elevation, there have been various additions to either side of the clubhouse which have compromised the original symmetry of Harrison's design on these elevations. The addition to the south elevation (above, left) also necessitated the expansion of the primary façade. However, this addition was done in kind with the original and is not visually distracting from the primary elevation.

Because of additions that occurred to the side (south) elevation of the building, the wall of the primary elevation was expanded to obscure the additions. While this altered the symmetrical width of the primary elevation from either side of the porte-cochere, it was done to match the original wall and is therefore largely imperceptible. Future alterations/restorations of the building might seek to remove this addition or to expand the northern portion of the building to restore the equidistant width of the primary façade. Regardless, it has not substantially altered the expression of Harrison's original design.

Alterations to Original Planters

The original planters lining the main driveway and the larger planter at the top of the driveway have since been converted to use as fountains. Moreover, their original finish was unpainted brick, and the raw concrete curbing has also been painted red. This alteration is easily reversible and did not affect the footprint of the original design (with inset corners) and is therefore not substantial but could easily be addressed in future renovations.

Porte-Cochere Color Scheme

The original color scheme of the building featured a white paint color for the porte-cochere. This served to differentiate the volume of the porte-cochere from the austere plain wall of the building, thereby elevating the modern design of the primary façade. Additionally, the originally all-black entryway now features a white door. These alterations are easily reversible, and the building retains its general color scheme, so they are unsubstantial but should be targeted for future restoration in combination with the restoration of the original planters.

ANALYSIS

Owing to the demands of a growing club and changes in taste, the Marrakesh clubhouse has been the subject of a series of renovations and expansions over its existence. In 1979, less than a decade after its construction, the south terrace of the clubhouse was enclosed to increase the dining room area. This initial renovation was followed by successive alterations/expansions including the enclosure of the north terrace (1988-90, architect Alfred Cook), interior staircase renovation and new Fitness Center (1995-96, architect Alfred Cook), minor interior renovations (1998-2000), miscellaneous renovations (2005), locker room and pro shop renovations (2006), interior redecorating and renovations (2008), and finally, extensive interior and exterior renovations from 2017-2022 by interior designer Tom Scherer and architect John Vuksic.[69]

While these renovations have changed parts of the design, Harrison's core design features remain intact and continue to convey his intent and Mid-Century Modern vocabulary. The front (east) facade, the most important element of the structure, has retained its elegant minimalist design with an unadorned three-column porte-cochere set against a plain wall. The northern portion of the front facade was expanded to enclose rear expansions, but this expansion matched the height and form of the existing front fall, and therefore does not

[69] Fran Kellogg Anderson, *Within These Walls: History of the Marrakesh Country Club,* 111-113.

visually detract from the primary facade. While the rear (west) facade has had much of its original terrace enclosed, the rear volume of the building itself has not been expanded, and the strict symmetry of Harrison's design has been preserved. The facades to the side of the building (north and south) have seen to the most extensive alterations and expansions, and the symmetry and form of Harrison's design is no longer intact. However, these expansions have been designed in the modern, minimalist language of the rest of the building, and do not significantly detract from the most important visual elements of Harrison's design, namely the front and rear facades.

While the building is still a clear expression of Harrison's design, a number of small improvements could be made to highlight his original intent. The porte-cochere on the primary facade could be restored to its original white paint color and the front doors could be restored to their original black paint color. Both improvements would serve to differentiate the volume of the porte-cochere from the remained of the rest of the building, which Harrison had intentionally done to highlight the minimalism of the structure's design. Additionally, the central fountain and cascading set of smaller fountains (originally planters) could be restored to their original unpainted appearance.

Preservation efforts should be focused on maintaining the minimalism, symmetry, and general form of the primary and rear facades. For the primary facade, this includes the porte-cochere (in its current format with three columns) and the smooth, unadorned wall the spans the entire length of the building. There should be no alterations (including windows, ornamentation, hedges, trellises, etc.) which seek to adorn, alter, or substantially obscure the smooth wall of the primary facade and simple volumes of the porte-cochere. Additionally, additions to the rear of the building should not protrude from or affect the volume of the primary facade. Since the northern portion of the primary facade was previously expanded, if any further expansion of the primary facade is to occur, it should occur on the southern portion and match the width of the northern portion, which would in effect restore the primary façade's symmetry. Moreover, this expansion should match the material and form of the current facade (including vertical cuts in the stucco) to maintain cohesion. If this expansion were to occur, and the width of both the northern and southern portions of the primary façade became identical once again, no further expansions should be allowed to occur.

For the rear facade, the symmetry and general form of Harrison's original design should be retained, and expansion of interior spaces should occur only by enclosing the remainder of the terrace or expanding the sides of the clubhouse. (As noted above, however, further expansion at the sides of the clubhouse should not protrude from the width of the primary facade.) Expansions or alterations at the side of clubhouse should be cohesive with the Mid-Century Modern design of the original clubhouse and seek to be symmetrical when possible.

Finally, any possible renovations, alterations, or restorations of the clubhouse should recognize *that it is a design by Richard A. Harrison and not by John Elgin Woolf,* and its style is Mid-Century Modern and not Hollywood Regency. While Harrison's clubhouse

retains some of the form and siting of Woolf's initial clubhouse design, Harrison's design is still a significant departure and is a distinct and important Mid-Century Modern design. Therefore, any future exterior alterations should be based on Harrison's original design with its Mid-Century Modern vocabulary and should not reference a Hollywood Regency style nor seek to mimic Woolf's initial clubhouse design.

FEATURES TO BE PRESERVED

General

Present and historic use as clubhouse with dining, recreational, and managerial facilities
Pink and white color scheme

Landscape

Current (and historic) symmetrical layout of the driveway
Unobstructed view from the bottom to top of driveway
Primary fountain (originally planter) at top of driveway
Cascading set of fountains (originally planters) along driveway
Historic olive trees adjacent to driveway
Historic palm trees flanking facade
Placement of twin, V-shaped palms at rear of clubhouse viewable from interior/terrace

Primary (East) Facade

Strong sense of minimalist symmetry
Form, layout, and volume of porte-cochere
Floor-to-ceiling entryway doors and windows, painted in black
Unadorned stucco wall running the entire length of the facade devoid of windows, ornamentation, or other visual distractions
Vertical cuts in stucco at regular intervals along wall

Rear (West) Facade

Strong sense of minimalist symmetry
Form and volume of historic and existing Harrison design
Clear expression of (nine) existing columns on upper story
Clear expression of (four) existing column supporting the entryway on lower story

Condominium: Plan A

Designed by John Elgin Woolf and Robert Koch, the Plan A condominium is the scarcest in the entire development, with only twelve units constructed in total. It was also the smallest design of the four condominium plans, containing one bedroom and two bathrooms over approximately 1,380 square feet of living space. The Plan A floor plans are found only in the first three phases of Marrakesh's condominium construction.[70] They, as everything else, designed in Woolf's Hollywood Regency style, and feature a Mansard roof, historicist details, full height windows, and a grand entryway, but they do not feature a Pullman door like the designs of Plan C and D.

See Appendix C for the list of Plan A condominiums

ARCHITECTURAL DESCRIPTION

From the street, the garage is a simple unadorned volume. Depending on the site, the garage/driveway is either directly off the street or to the side. A slump block wall and ornamental metal gate creates a private courtyard area. Exterior details may include the signature lamppost and ornamental mailbox post. *Primary elevation.*

[70] Price, *Pink Jewel of the Desert,* 28-29.

The primary elevation features a Mansard roof, entry pathway with a view to the front door, and courtyard wrapped in a slump block wall. (Note: on this example the wall right of the front door is missing an original door. This is typical alteration.) *Primary elevation.*

The side elevation also shows the Mansard roof (including inset vent) and is generally an unadorned stucco wall with a single door and window (shown in their original placement in this example). *Side elevation.*

The Mansard roof continues to the rear elevation (the duplex layout is also clearer with connected walls) and contains two inset vents. Ornamental pipe columns support an overhang that creates a patio with signature floor-to-ceiling sliding glass doors. *Rear elevation.*

ANALYSIS

Like all condominium units in Marrakesh, many Plan A condominiums have been subject to various renovations and alterations. Most commonly, the location of minor windows and doors has been changed, and a few units have had additions that have protruded into the private courtyard. However, the signature Woolf details, including the Mansard roof, entryway, color scheme, full height windows, columns, and color scheme have remained intact on all the Plan A units. Preservation in the future should focus on preserving these signature details while permitting minor alterations such as the relocation of windows, the expansion of the building footprint unobtrusively into the courtyard area or back patio, or the addition of a pool/water feature in the front courtyard. Additions and alterations should be compatible with the Woolf design but should not visually distract from or obscure signature details in any way. Additions should be kept as simple as possible, devoid of decorative molding, irregularly shaped windows, awnings, or other visually distracting elements. Any renovations or alterations to Plan A condominiums should first consult the Woolf archive and align with his design intentions.

FEATURES TO BE PRESERVED

General
Pink and white color scheme
Design and form of original Mansard roof
Placement and design of vents inset within Mansard roof
Garage/driveway layout symmetrical to opposing unit (where possible)
Ornamental wrought iron mailbox post

Primary Elevation
Placement and design of original front door, including decorative molding
Unobstructed entry pathway to front door
Front wall with a 6′ height and of slump block (4 ′′x 16 ′′x 6′′) construction
At least 6′ setback of any portion of the structure from the slump block wall
Ornamental gate in either wrought iron or solid wood construction painted in white or black

Side Elevation
Flat windows/doors with no obtrusive molding or detailing

Rear Elevation/Back Patio
Placement and design of original columns on back patio
Placement of floor-to-ceiling (10′) sliding glass doors/windows
At least 12′′ of setback of residence walls from columns

Atrium
Existing placement and size of atrium
Placement and design of existing atrium 8′ slump block (4 ′′x 16 ′′x 6′′) wall
At least 3′ of setback from the atrium wall

Condominium: Plan B

Designed by John Elgin Woolf and Robert Koch, the Plan B condominium is a two-bedroom and two-bathroom model, consisting of approximately 1800 square feet. The Plan B model can be found in every phase of Marrakesh's condominium construction. Like everything else designed in Woolf's Hollywood Regency style, they feature a Mansard roof, historicist details, full height windows, and a grand entryway, but they do not feature a Pullman door like the designs of Plan C and D.

See Appendix C for the list of Plan B condominiums

ARCHITECTURAL DESCRIPTION

The primary elevation features the typical slump block-wrapped courtyard with ornamental gate, a direct entryway to the front door, Mansard roof, and prominent front door. A portico with two ornamental pipe columns shades the tall front door. *Primary elevation.*

The side elevation is a simple stucco-faced mass with inset doors and windows. The Mansard roof wraps around the structure and contains an inset vent. *Side elevation.*

The back patio overhang is supported by four ornamental pipe columns and features the signature 10′ sliding glass doors (in aluminum). The Mansard roof continues to wrap around the structure. The Plan B back patio is detached from the neighboring unit with a small breezeway. *Rear elevation.*

ANALYSIS

Like all condominium units in Marrakesh, many Plan B condominiums have been subject to various renovations and alterations. Most commonly, the location of minor windows and doors has been changed, and a number of units have had additions that have protruded into the private courtyard or back patio. However, the signature Woolf details, including the Mansard roof, entryway, color scheme, full height windows, columns, and color scheme have remained intact on all the Plan B units. Preservation in the future should focus on preserving these signature details while permitting minor alterations such as the relocation of windows, the expansion of the building footprint unobtrusively into the courtyard area or back patio, or the addition of a pool/water feature in the front courtyard. Additions and alterations should be compatible with the Woolf design but should not visually distract from or obscure signature details in any way. Additions should be kept as simple as possible, devoid of decorative molding, irregularly shaped windows, awnings, or other visually distracting elements. Any renovations or alterations to Plan B condominiums should first consult the Woolf archive and align with his design intentions.

FEATURES TO BE PRESERVED

General
Pink and white color scheme
Design and form of original Mansard roof
Placement and design of vents inset within Mansard roof
Garage/driveway layout symmetrical to opposing unit (where possible)
Ornamental wrought iron mailbox post

Primary Elevation
Placement and design of original front door, including decorative molding and columns
Unobstructed entry pathway to front door
Front wall with a 6′ height and of slump block (4 ′′x 16 ′′x 6′′) construction
At least 6′ setback of any portion of the structure from the slump block wall
Ornamental gate in either wrought iron or solid wood construction painted in white or black

Side Elevation
Flat windows/doors with no obtrusive molding or detailing

Atrium/Breezeway
Existing placement and size of breezeway
Placement and design of existing atrium 8′ slump block (4 ′′x 16 ′′x 6′′) wall
At least 3′ of setback from the atrium wall

Rear Elevation/Back Patio
Placement and design of original columns on back patio

Placement of floor-to-ceiling (10′) aluminum sliding glass doors/windows
At least 12′′ of setback of residence walls from columns

Condominium: Plan C

Designed by John Elgin Woolf and Robert Koch, the Plan C condominium is a two-bedroom and two-bathroom model consisting of approximately 2055 square feet. The Plan C model can be found in every phase of Marrakesh's condominium construction. Like everything else designed in Woolf's Hollywood Regency style, they feature Pullman doors, historicist details, full height windows, and a grand entryway, but instead of the typical Mansard roof, Plan C is designed with a sloping shed roof.

See Appendix C for the list of Plan C condominiums

ARCHITECTURAL DESCRIPTION

From the street, the garage is a simple unadorned volume. Depending on the site, the garage/driveway is either directly off the street or entered from the side. A slump block wall and ornamental metal gate creates a private courtyard area. Exterior details may include the signature lamppost and ornamental mailbox post. *Primary elevation.*

The primary façade features a shed roof with buttressed shoulder walls, a full height Pullman door with decorative molding, and a central pathway to the front door. *Primary elevation.*

The side façade is a simple stucco wall with an inset aluminum window(s). The volume of the buttressed shoulder wall is clear. *Side elevation.*

The back patio features ornamental pipe columns, an overhang, and a wall of 10' aluminum sliding glass doors. The roof itself is flat but the shed roof on the front portion of the house is visible. Plan C homes are separated from adjoining units by a small breezeway, and their back patios are not connected or continuous. *Rear elevation.*

ANALYSIS

Like all condominium units in Marrakesh, many Plan C condominiums have been subject to various renovations and alterations. Most commonly, the location of minor windows and doors has been changed, and a number of units have had additions that have protruded into the private courtyard or back patio. However, the signature Woolf details, including the shed roof, entryway, color scheme, full height windows, columns, and color scheme have remained intact on all the Plan C units. Preservation in the future should focus on preserving these signature details while permitting minor alterations such as the relocation of windows, the expansion of the building footprint unobtrusively into the courtyard area or back patio, or the addition of a pool/water feature in the front courtyard. Additions and alterations should be compatible with the Woolf design but should not visually distract from or obscure signature details in any way. Additions should be kept as simple as possible, devoid of decorative molding, irregularly shaped windows, awnings, or other visually distracting elements. Any renovations or alterations to Plan C condominiums should first consult the Woolf archive and align with his design intentions.

FEATURES TO BE PRESERVED

General
Pink and white color scheme
Design and form of original shed roof with buttressed shoulder walls
Placement and design of inset vents
Garage/driveway layout symmetrical to opposing unit (where possible)
Ornamental wrought iron mailbox post

Primary Elevation
Placement and design of Pullman front door, including decorative molding and louvres
Placement and design of turned wood finial atop door frame
Unobstructed entry pathway and view to front door
Front wall with a 6′ height and of slump block (4 ′′x 16 ′′x 6′′) construction
At least 6′ setback of any portion of the structure from the slump block wall
Ornamental gate in either wrought iron or solid wood construction painted in white or black

Side Elevation
Flat windows/doors with no obtrusive molding or detailing

Atrium/Breezeway
Existing placement and size of breezeway
Placement and design of existing atrium 8′ slump block (4 ′′x 16 ′′x 6′′) wall
At least 3′ of setback from the atrium wall from any portion of the structure

Rear Elevation/Back Patio
Placement and design of original pipe columns on back patio
Placement of floor-to-ceiling (10′) aluminum sliding glass doors/windows
At least 12′′ of setback of residence walls from columns

Condominium: Plan D

Designed by John Elgin Woolf and Robert Koch, the Plan D condominium is the largest condominium, featuring three bedrooms and three bathrooms over nearly 2,500 square feet. The Plan D model can be found in every phase of Marrakesh's condominium construction. Like everything else designed in Woolf's signature Hollywood Regency style, they feature a Mansard roof, Pullman doors, historicist details, full height windows, and a grand entryway.

See Appendix C for the list of Plan D condominiums

ARCHITECTURAL DESCRIPTION

The primary façade features signature Woolf details like a large Pullman door, Mansard roof, private courtyard, and ornamental gate inset in a slump block wall. Depending on the unit, the garage/driveway is either arranged directly off the street or is entered from the side. *Primary elevation.*

Like other plans, the side elevation is a simple stucco wall with inset doors and windows. The Mansard roof (with inset vents) does not follow the edge of the side elevation but is inset within the building and visible from afar. *Side elevation.*

The back patio features ornamental pipe columns, an overhang, and a wall of 10' aluminum sliding glass doors. Plan D homes are separated from adjoining units by a small breezeway, and their back patios are not connected or continuous. *Rear elevation.*

ANALYSIS

Like all condominium units in Marrakesh, many Plan D condominiums have been subject to various renovations and alterations. Most commonly, the location of minor windows and doors has been changed, and a number of units have had additions that have protruded into the private courtyard or back patio. However, the signature Woolf details, including the Mansard roof, Pullman door, entryway, color scheme, full height windows, columns, and color scheme have remained intact on all the Plan D units. Preservation in the future should focus on preserving these signature details while permitting minor alterations such as the relocation of windows, the expansion of the building footprint unobtrusively into the courtyard area or back patio, or the addition of a pool/water feature in the front courtyard. Additions and alterations should be compatible with the Woolf design but should not visually distract from or obscure signature details in any way. Additions should be kept as simple as possible, devoid of decorative molding, irregularly shaped windows, awnings, or other visually distracting elements. Any renovations or alterations to Plan D condominiums should first consult the Woolf archive and align with his design intentions.

FEATURES TO BE PRESERVED

General

Pink and white color scheme
Design and form of original Mansard roof
Placement and design of vents inset within Mansard roof
Garage/driveway layout per original site plan
Ornamental wrought iron mailbox post

Primary Elevation

Placement and design of Pullman front door, including decorative molding and louvres
Unobstructed entry pathway and view to front door
Front wall with a 6′ height and of slump block (4 ′′x 16 ′′x 6′′) construction
At least 6′ setback of any portion of the structure from the slump block wall
Ornamental gate in either wrought iron or solid wood construction painted white/black

Side Elevation

Flat windows/doors with no obtrusive molding or detailing

Atrium/Breezeway

Existing placement and size of breezeway
Placement and design of existing atrium 8′ slump block (4 ′′x 16 ′′x 6′′) wall
At least 3′ of setback from the atrium wall

Rear Elevation/Back Patio

Placement and design of original pipe columns on back patio

Placement of floor-to-ceiling (10′) aluminum sliding glass doors/windows
At least 12′′ of setback of residence walls from columns

Gatehouse, Entryway, and Exterior Walls

Designed by John Elgin Woolf and Robert Koch, the gatehouse, entryway, and exterior walls are among the most visible and distinct elements of Marrakesh to the many cars which drive down Portola Avenue daily. In accordance with the entire scheme, they were designed in a Hollywood Regency style. These elements appeared in the earliest renderings of Marrakesh and were built before anything else. Construction began in 1968 and was completed in the beginning of 1969.

ARCHITECTURAL DESCRIPTION

Gatehouse

The gatehouse has a simple stucco base with three inset windows facing the front and is capped with an ornamental copper roof and decorative metal flag. In front of the gatehouse is a planting bed. *Primary elevation, view west.*

The copper roof wraps around the entire structure. On the north side is a single door and two windows. *North elevation, view south.*

The south side of the structure is like the north side, with an inset window and single door. *South elevation, view north.*

The rear of the gatehouse has a symmetrical footprint to the front elevation, with a single window placed in the center. The copper roof also features an inset vent. *Rear elevation, view east.*

Entryway Sign

The main entryway is sited and designed to maintain a strong central axis, featuring the gatehouse at center with two curved walls. *View west.*

The northern portion of the entryway sign is constructed of slump block and features a curved design. At the corner is a rusticated column with a granite obelisk set on top. The Marrakesh Country Club logo is placed on this wall. *View southwest.*

The southern portion of the entryway wall is identical but inverse to the northern portion and does not have a sign/logo placed on it. *View west.*

Exterior Walls

The 6′ slump block wall facing Portola Avenue features undulating curves interspersed evenly. *View north.*

On other sides of the development, the 6′ walls are of a simpler design but also constructed out of slump block. *View south*

ALTERATIONS

Gatehouse Planter

The unpainted brick border wall/planter in front of the clubhouse was removed at some point and replaced with a simple planter. The rear portion of the brick border wall remains.

Gatehouse Side Elevation

The window on the north elevation was shortened for the addition of a door, also resulting in the removal of the original brick border wall. This addition matches the other side and does not affect the primary elevation and is therefore unsubstantial.

Decorative Flag Paint Color

The decorative metal flag was originally unfinished metal to match the unfinished copper roof but has since been painted white. This did not affect the flag itself and is easily reversible, and therefore unsubstantial.

Gate Addition

The entryway used to be open but has since been gated as an additional security measure. The gate is metal and consistent with Woolf's design and therefore does not substantially affect the original entry design.

Wall Addition

At some point, a short wall was added to seal the space between the sign and metal gate (which was also added). The addition was done in slump block and matches the details of the historic wall and is therefore insubstantial.

Marrakesh Sign Typography

The typography of the original sign was larger and had greater spacing between characters. Woolf designed this original sign (and the detail drawing exists in his archive). While the current sign matches the original logo, its scale is smaller. Newer landscaping has also replaced the historic desert landscaping and is obscuring a good portion of the wall and could be targeted for restoration.

ANALYSIS

The gatehouse, entryway, and exterior walls of Marrakesh have remained largely intact and easily convey the original design by John Elgin Woolf and Robert Koch. While the entryway originally only had a gatehouse, security improvements include the addition of metal gates and the extension of a small wall on either side of the entryway. These additions were done in accordance with the original design of the entryway and do not detract from the original design. Preservation of the gatehouse, entryway, and walls should mainly focus on preserving them as they are and restoring various small details including the original typography of the sign, the brick border wall around the gatehouse, and the raw metal finishing of the gatehouse flag. Future renovations, alterations, or restorations (particularly landscaping) should not significantly obscure the walls, entryway, or gatehouse. The landscape of the original entryway and easement along Portola Avenue also featured a variety of desert plants (perhaps meant to emphasize a "Moroccan" environment) and could be restored along those lines. Any renovations or alterations to these features should first consult the Woolf archive and align with his design intentions. These elements of Marrakesh are among the most visible to the public and therefore their preservation is of particular importance.

FEATURES TO BE PRESERVED

Exterior Walls

Pink color scheme
Existing and historic serpentine design lining Portola Avenue
Walls remain unobscured by hedges, plantings, etc.
Slump block construction (4 ''x 16 ''x 6'' blocks) with concrete cap

Entryway Walls/Sign

Existing and historic curved design
Pink color scheme
Slump block construction (4 ''x 16 ''x 6'') with concrete cap
Walls remain unobscured by hedges, plantings, etc.
Rusticated detail at corner of each entrance wall with *unpainted* granite obelisk on top
Location of Marrakesh sign on the southern wall and use of fluid 1970s typography consistent (or matching) the original Marrakesh logo

Gatehouse

Existing location, volume, and footprint of gatehouse
Pink and white color scheme
Set of three windows on east facade in their historic design/configuration
Unpainted copper roof with ornamental edge detail
Decorative metal flag detail atop gatehouse
Location and design of existing inset vent on roof
Existing portions of brick border wall

Golf Course

Designed by Ted Robinson, the eighteen-hole golf course is the central feature and amenity of Marrakesh, winding through the entire development and featuring a set of lakes (for which Robinson is best known). The golf course was among the first features to be completed (before any condominiums) in Marrakesh. Work began in earnest in the fall of 1968 and was substantially complete a year later. It was the third golf course to be built in Palm Desert, but quickly became the most prominent in the city after its construction. The course features the signature features of a Robinson design and was one of the earliest course designs of his notable career.

ARCHITECTURAL DESCRIPTION

The fairways of the golf course wrap around the entire development, frequently lined by pairs of historic palm trees planted when the course and condominiums were built. Many units are placed directly on the course, and others have partial views.

Mature varieties of other trees, including pine and olive, are also planted throughout the course.

The set of four lakes are a key component of the golf course design and representative of Robinson's ubiquitous inclusion of water features in his course designs. Some of the lakes contain decorative fountains.

One of the lakes features a cascading waterfall feature, original to Robinson's design and one of the signature elements of the course design. A similar feature is a small artificial river which connects two of the lakes.

The most distinctive feature of the golf course landscape is a set of palms placed in a V-shape directly adjacent to the clubhouse.

ANALYSIS

The golf course largely remains as Robinson designed it in 1968. The size and placement of each of the eighteen holes and four lakes is the same. Most of the original trees (particularly varieties of palm, pine and olive trees) have matured into large, full-size trees. The most distinctive landscape features — the twin V-shaped palms adjacent to the clubhouse and the waterfall and river features — also remain as Robinson designed them. Small features of the golf course, including the location of hazards, golf cart pathways, and ornamental plantings, have changed over the years, but these have not substantially detracted from the Robinson design. Therefore, preservation should largely focus on preserving substantial features of the golf course such as the placement and size of the existing holes, lakes and water features, and signature details like the cascading waterfall and V-shaped palms. Mature historic trees should be maintained where possible. Alterations to small features including ornamental plantings (including the transition to a drought-tolerant landscape), the placement of hazards, pathways, and other details may be permitted to continue.

FEATURES TO BE PRESERVED

Use as a golf course and/or open green space
Size and placement of each of the historic eighteen holes
Size, design, and placement of the four lakes
Cascading waterfall feature
River feature between two lakes adjacent to clubhouse
Location and placement of V-shaped twin palms adjacent to clubhouse
Mature pine, palm, and olive trees placed throughout the golf course

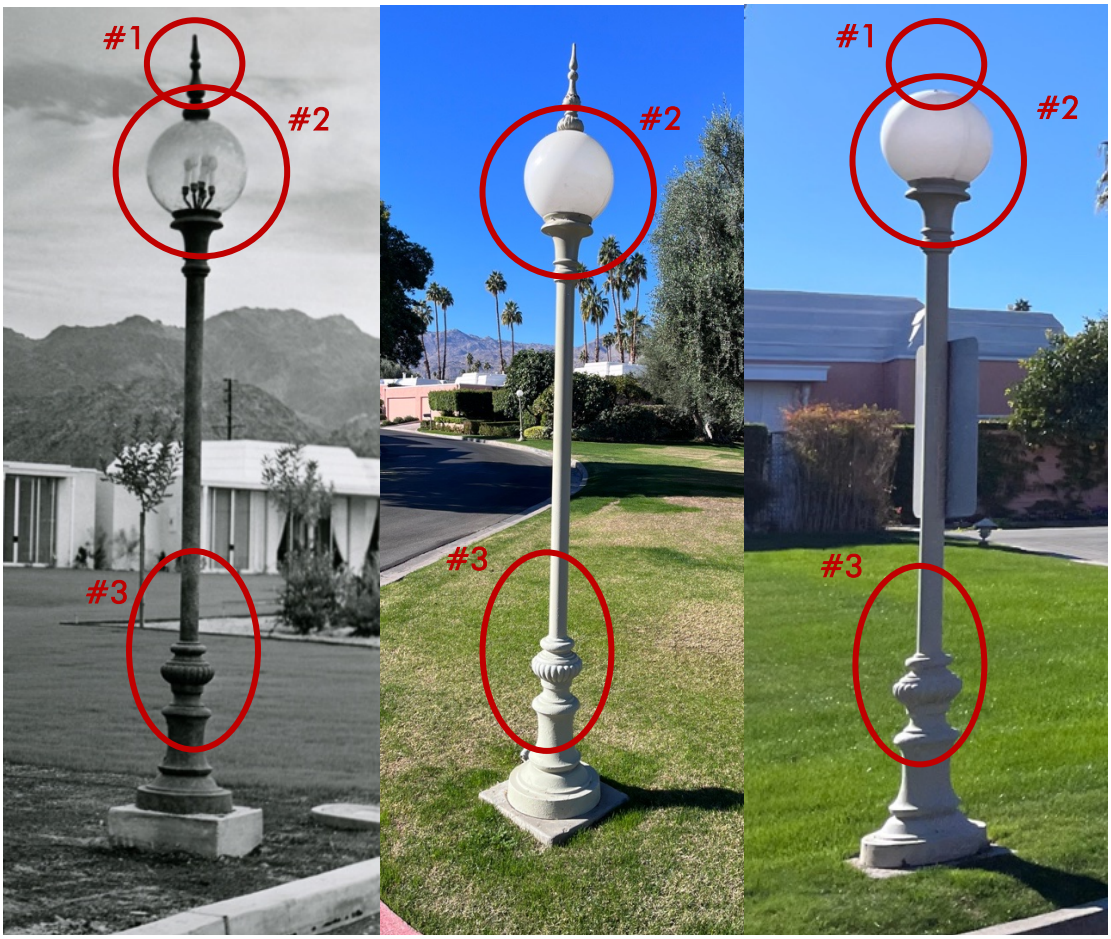
Lampposts

Placed throughout Marrakesh are dozens (possibly hundreds) of lampposts original to the Woolf design. These signature lampposts, featuring a single globe atop an ornamental post and crowned with a decorative spire, are iconic to the Hollywood Regency design of the development. It is unclear if they were custom designed by Woolf (no drawings exist) or purchased from a vendor, but regardless, they appear in the earliest Woolf renderings and are central to the design of the community.

ARCHITECTURAL DESCRIPTION

The lamppost design throughout the entire the community is the same: an ornamental metal base topped with a white globe and a decorative spire.

ALTERATIONS



Besides the removal and addition of some lampposts, various minor alterations are present throughout the community. These include:

1. Missing spire on some lampposts
2. Replacement of clear globe (with exposed interior elements) with a solid white globe
3. Original bronze/metal finish painted with light green to mimic patinated metal

ANALYSIS

The location of various lampposts has changed over the existence of the community, but newer ones are replicas of the original design and are therefore indistinguishable. Small details have changed (or are missing) on all lampposts, but these have not fundamentally altered their character. The vast majority of lampposts remain in their original locations throughout the community. Along some streets and medians, such as along Marrakesh Drive, the lampposts are placed equidistant in a row, whereas in most of the community they are placed randomly. These lampposts are key components of the Woolf design and preservation should be focused on preserving existing lampposts, restoring missing details (such as missing spires), and ensuring that future lampposts match the original design. In

areas where they are placed in an equidistant row, this layout should be preserved. Otherwise, if it is necessitated for practical reasons, lampposts can be removed or added, but they should match the original design as close as possible.

FEATURES TO BE PRESERVED

The design and size of original lampposts with ornamental post and spire
In areas where symmetrically placed, the location and equidistant spacing of lampposts
Uniform finish throughout in either unpainted metal or paint to mimic patinated metal

Pools and Pool Pavilions

Designed by John Elgin Woolf and Robert Koch, the pool pavilions are among the most quintessentially Hollywood Regency components of the club. Typically designed by Woolf for large, custom-built estates, each of the fourteen pool pavilions at Marrakesh was provided for a different section of condominiums. Except for the very first pavilion, all pavilions were built according to the same design and featured a covered patio area, a set of bathrooms/dressing rooms, a refrigerator, and space for mechanicals. The pavilions were built simultaneously with each phase of condominiums. For reasons which are unclear, the first pavilion completed in 1969 (with the first phase of condominiums) was different from Woolf's primary design (see below for discussion). From the second set of condominiums onwards, all pavilions were the same until the completion of the club in 1979. The symmetrical placement of the pool in front of each pavilion is also the same throughout, however the placement of the jacuzzi varies by pavilion, and only occasionally is it on same central axis as Woolf intended. Also ubiquitous to each pavilion are symmetrical and equidistant rows of palm trees wrapping each side.

ARCHITECTURAL DESCRIPTION

The fourteen pool pavilions all feature the same basic layout of a pool on a central axis with the pavilion. The pools are all the same size and feature an inset corner detail (which can be found in other details in the community). The jacuzzi is at times placed on the same axis, on the opposite side of the pavilion, but in this example it is placed to the side.
Primary elevation.

The roof of the covered patio is curved and protrudes beyond the two structures topped by a Mansard roof. The roof is supported by symmetrical ornamental pipe columns. Centered on the wall of each side of the pavilion is an oval painted white (intended to mimic a window. *Primary elevation.*

The beams supporting the roof are expressed on the ceiling of the covered porch and angled inwards.

The side of the pool pavilion is a simple stucco volume with the Mansard roof placed on the front portion facing the pool. A small aluminum framed window is placed in the middle of the wall. Both side elevations are identical. *Side elevation.*

The Mansard roof is visible from the rear elevation, from which the covered patio and pipe columns are also visible. The ends of the beams are visible on this elevation. *Rear elevation.*

A signature feature of every pool area are the rows of symmetrical mature palm trees which are placed on the three sides in front of/to the side of the pavilion.

The first pool pavilion (1969) differs from the rest of the Woolf designs, and it is unclear if Woolf designed this simplified version or if Dawson had it built in accordance with the rest of the Woolf design. In its current, extensively altered state, the pavilion is a simple structure with a mansard roof supported by four pipe beams with faced with a circular jacuzzi.

From the side, the mansard roof is apparent, and the two beams are expressed. An addition protrudes from the rear of the pavilion.

From the rear, the addition is a simple structure made of slump block and the mansard roof is visible.

ALTERATIONS

While all other pool pavilions remain in well-preserved condition, the first pool pavilion (above) has been significantly altered over its existence. The location of the original beams has changed, the mansard roof was reduced in profile and size, slump block walls were added to extend from the pavilion, and a rear addition was completed for mechanical equipment. The only preserved element of the original design is its layout on an axis and the location of the circular jacuzzi.

ANALYSIS

Small alterations vary on each of the pavilions (such as the removal of the refrigerator or the addition of a ceiling fan) but, except for the very first pavilion, all of them remain substantially preserved and convey the original Woolf design. Preservation on pavilions #2-14 should be largely focused on preserving them as they are, including the presence of a strong central axis, rows of palm trees, and placement of pools/hot tubs. Any renovations or alterations to these features should first consult the Woolf archive and align with his design intentions. Because of its substantial alterations, preservation for pool pavilion #1 should focus on preserving its use and general design elements like the presence of a mansard roof, a plan with a strong central axis, and the location of the existing circular jacuzzi. Preservation of pool pavilion #1 may entail restoring altered design elements (such as the original mansard roof design), but efforts should not attempt to mimic the design of the other pool pavilions.

FEATURES TO BE PRESERVED

Pool Pavilion #1
Pink and white color scheme
Strong central axis
Design featuring a Mansard roof

Pool Pavilions #2-14
Pink and white color scheme
Strong central axis
Massing and design of Mansard roof
Original design with curved protruding awning
Placement and design of four columns (eight total) on either side of roof
Placement and size of oval details on either side
Expression of angular beams on ceiling
Placement of one small window on either side of pavilion

Pool and Jacuzzi (All Pavilions)
Symmetrical placement, size, and design of pool per original Woolf plan
Symmetrical placement, size, and design of jacuzzi per original Woolf plan (note: this only applies to hot tubs that were built to the original Woolf spec, placed on opposite side of pavilion)

Landscape (All Pavilions)
Rows of symmetrical and equidistant palm trees surrounding each pool area

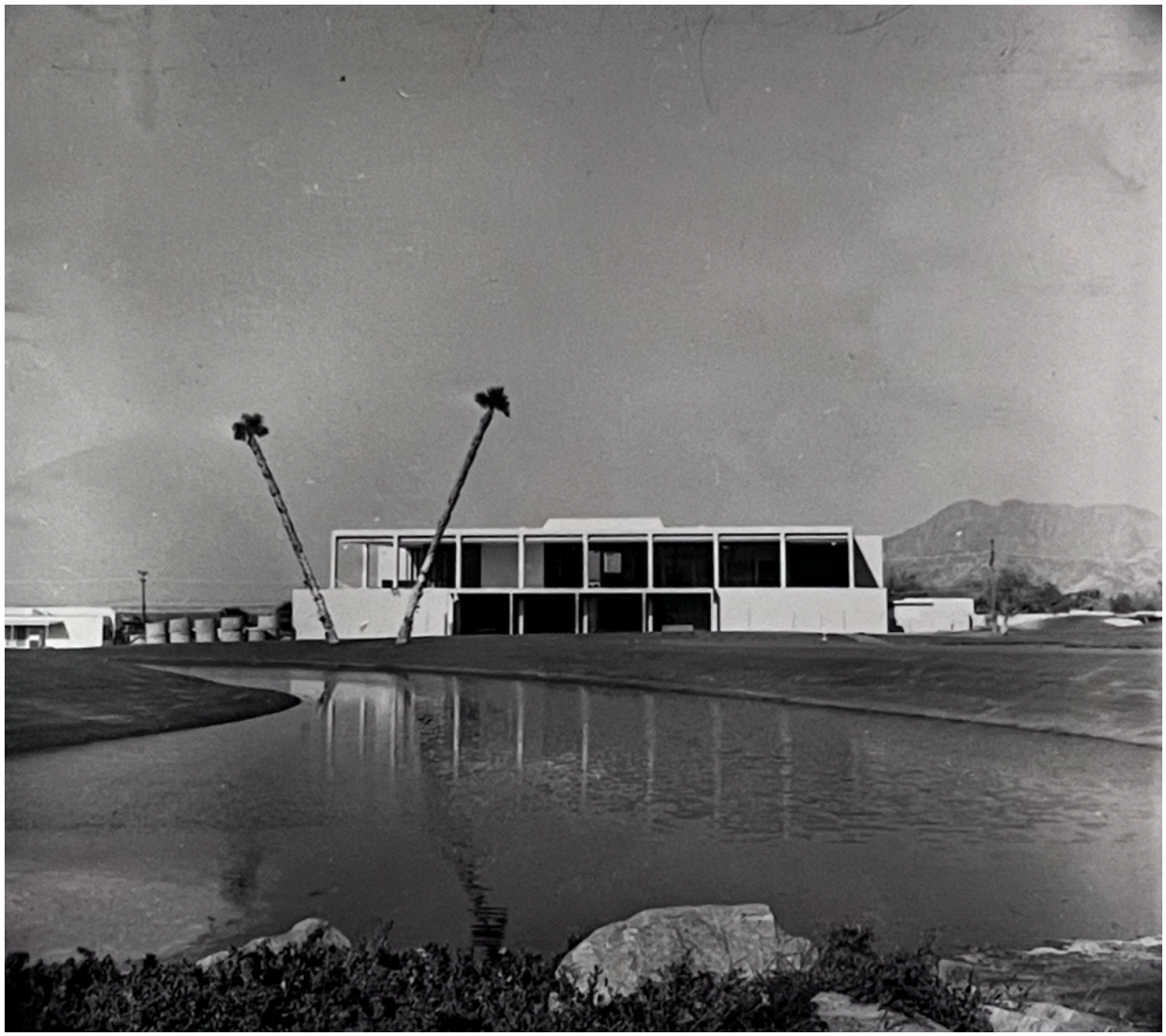
Appendix A: Historic Photographs

Unless otherwise noted, photographs are provided courtesy of the Historical Society of Palm Desert or the archives at Marrakesh Country Club. These photos are intended to provide both additional visual context and reference material for future preservation questions.

Aerials

Golf Course

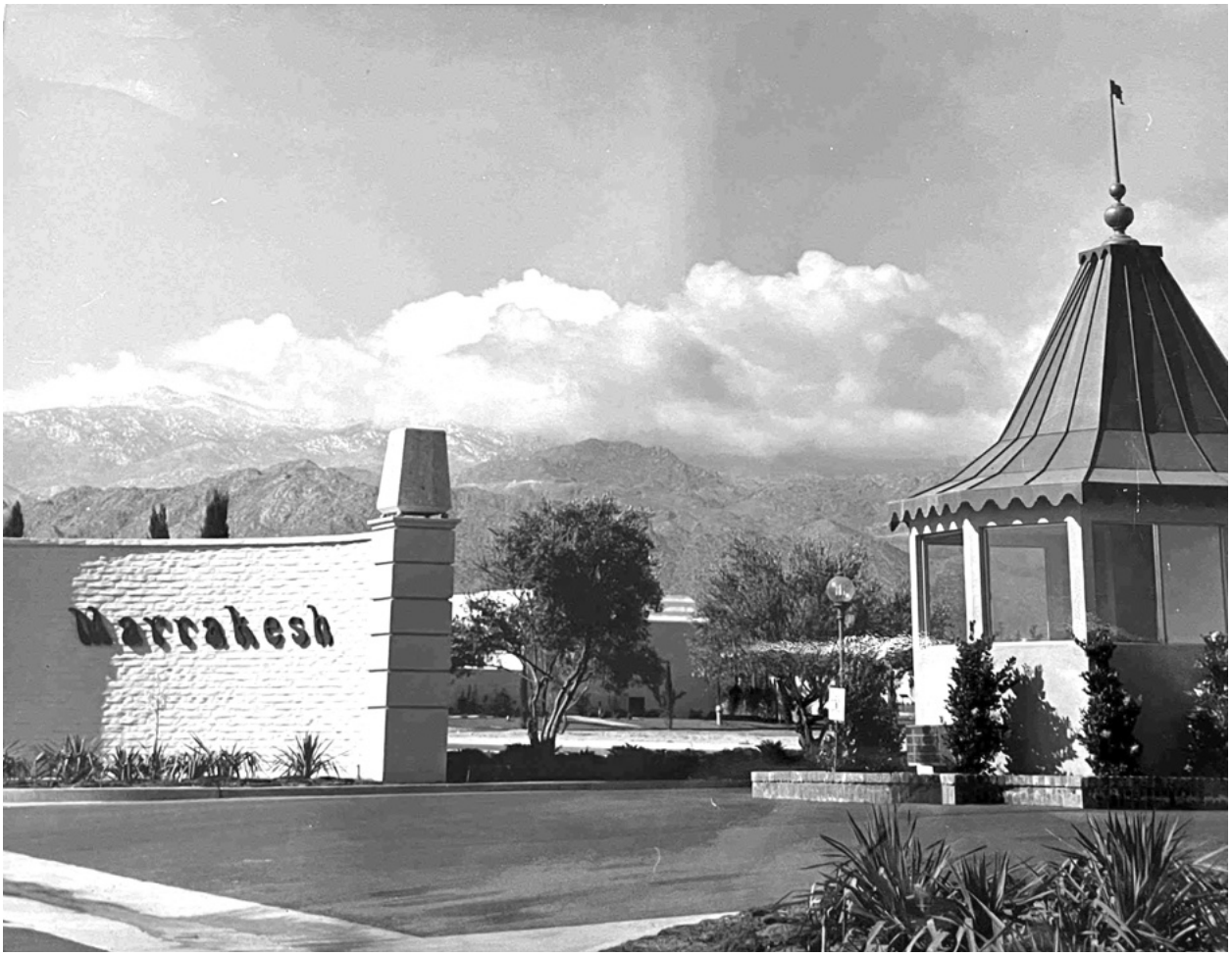
Clubhouse



Administration Building


OPEN

Entryway and Gatehouse


Marrakesh


Marrakesh


Marrake

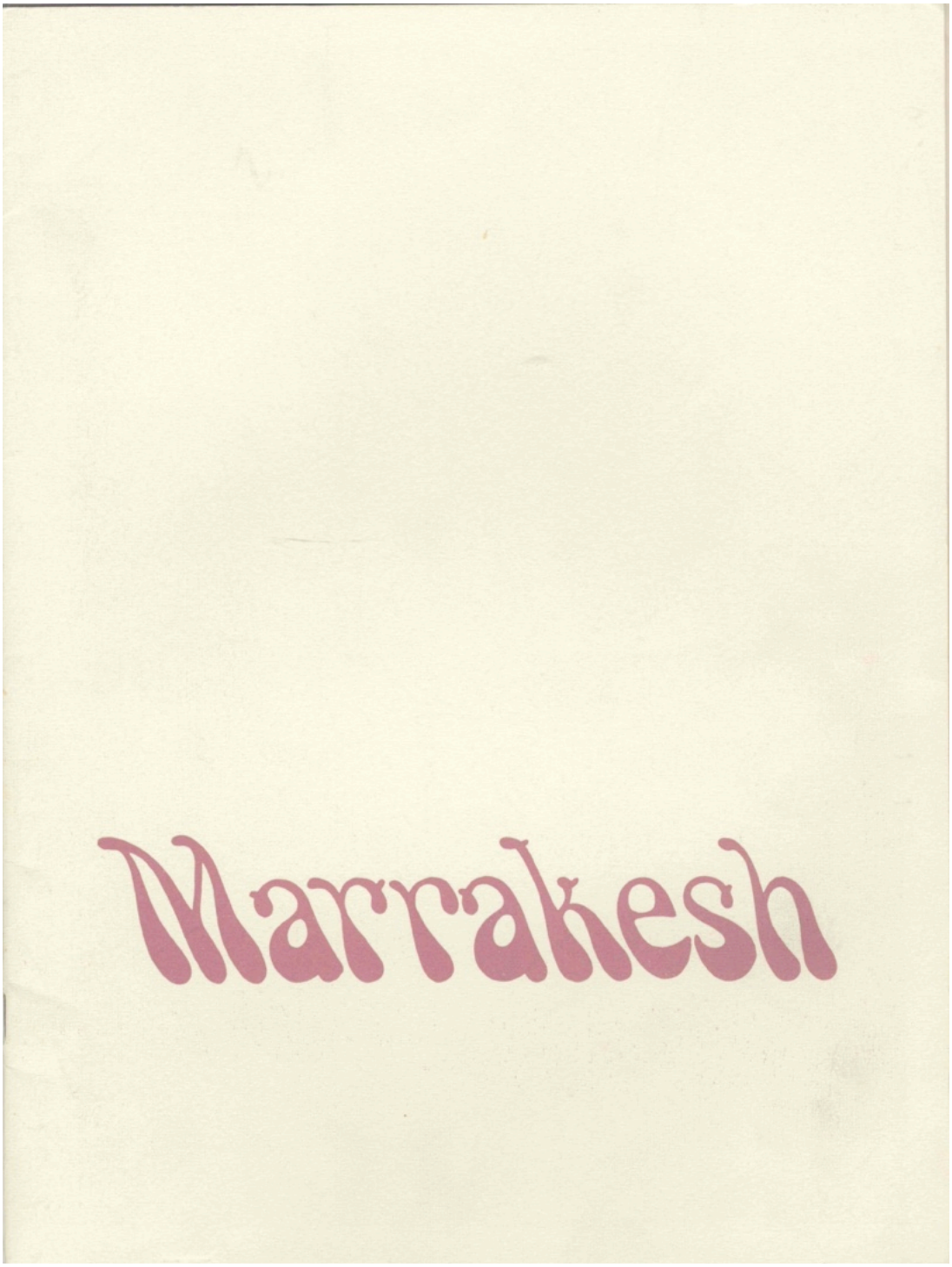
Condominiums and Streetscapes

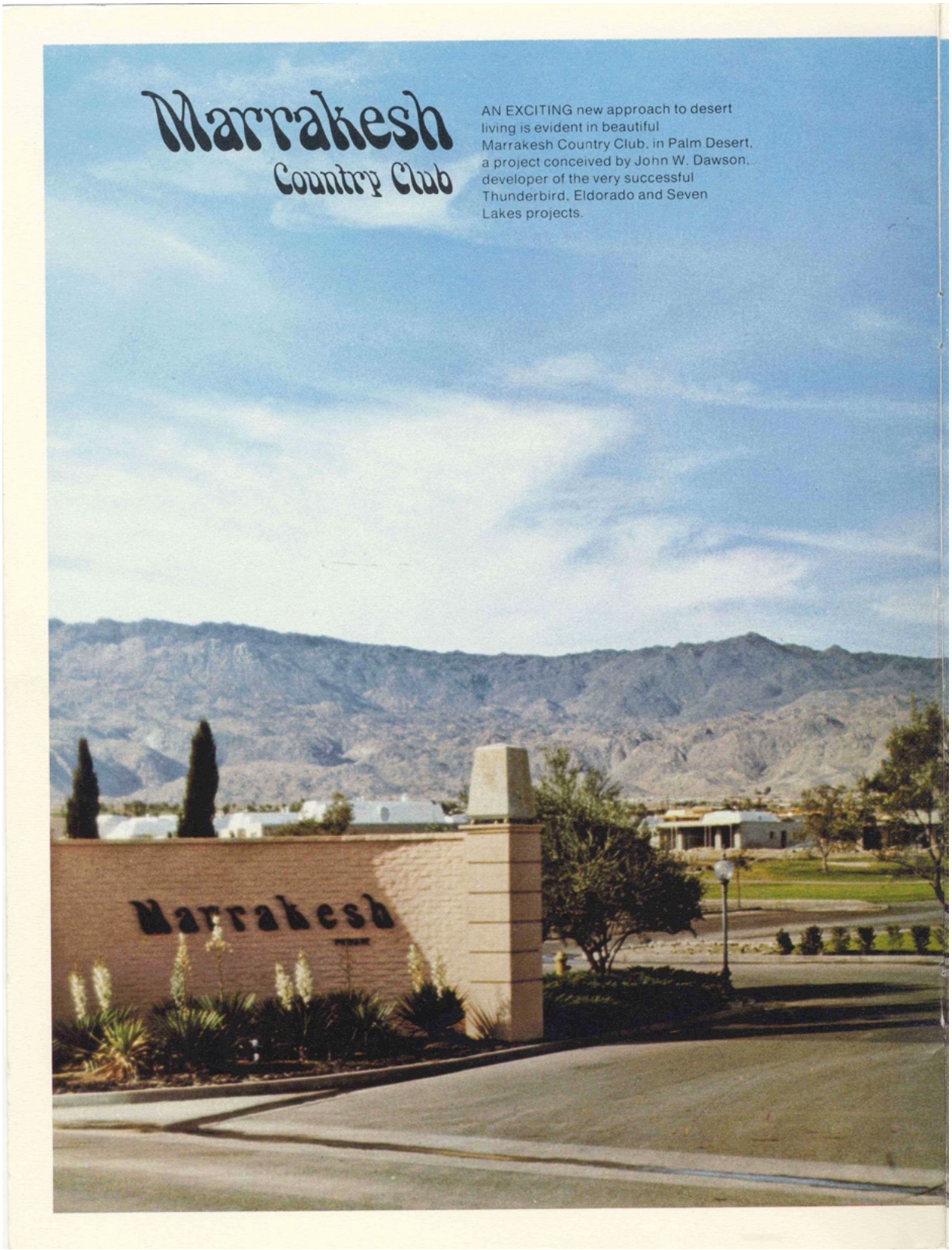
Pool Pavilions

Appendix B: Historic Brochures

Historic brochures provided courtesy of the Historical Society of Palm Desert.

Brochure #1, Circa 1974




Marrakesh
Country Club
AN EXCITING new approach to desert living is evident in beautiful Marrakesh Country Club, in Palm Desert, a project conceived by John W. Dawson, developer of the very successful Thunderbird, Eldorado and Seven Lakes projects.
Marrakesh

A Moorish influence as an overlay to modern American architecture is basic to designs for the Morocco-inspired development whose clubhouse and 18-hole golf course, with condominium residences around the perimeter of the fairways, is located on the 155 acres between Silver Spur Ranch on the south and Shadow Mountain Country Club on the north, sheltered by the Santa Rosa Mountains.

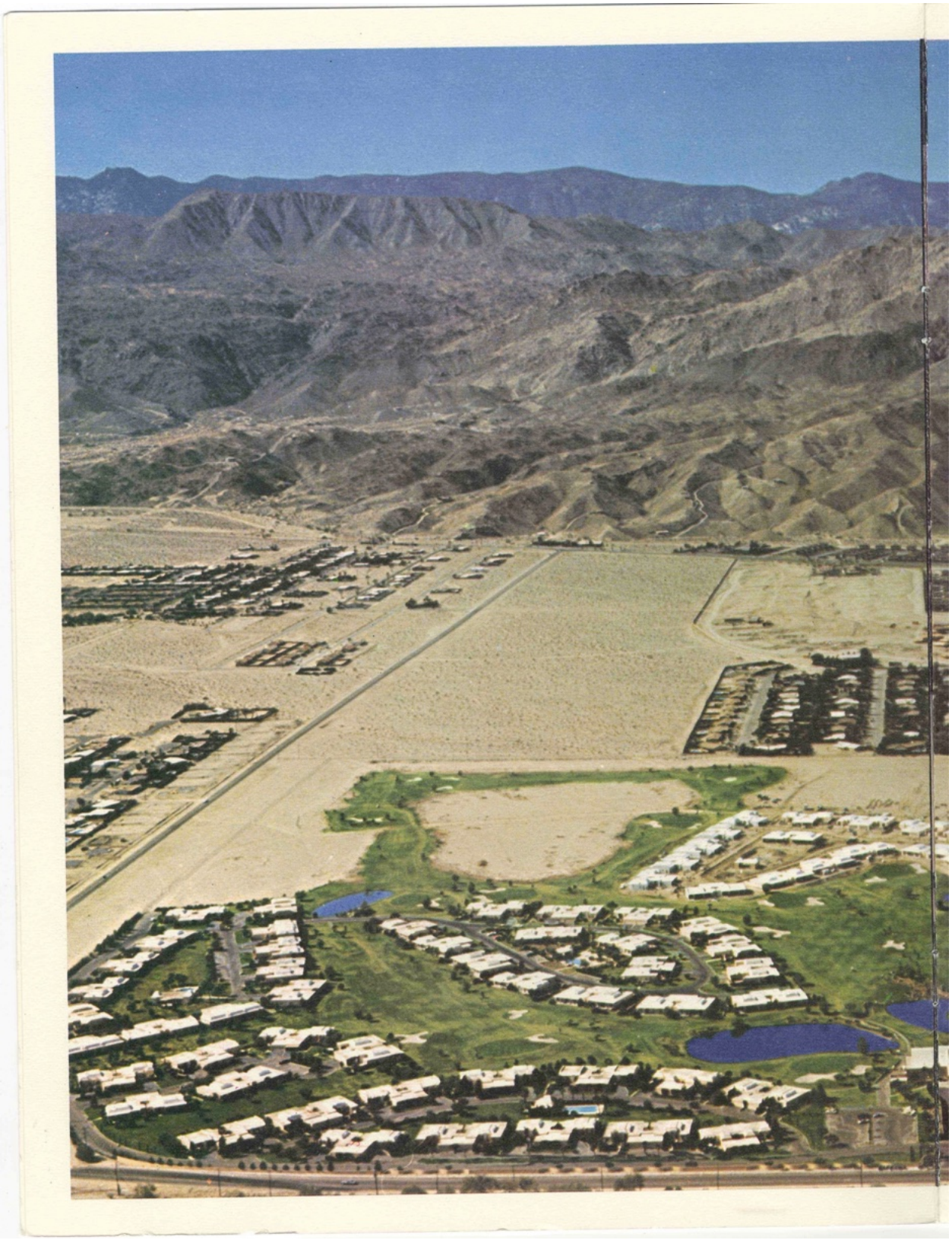
There is an inherent similarity of the Palm Desert area to that of the ancient and majestic city of Marrakesh in Northwest Africa.

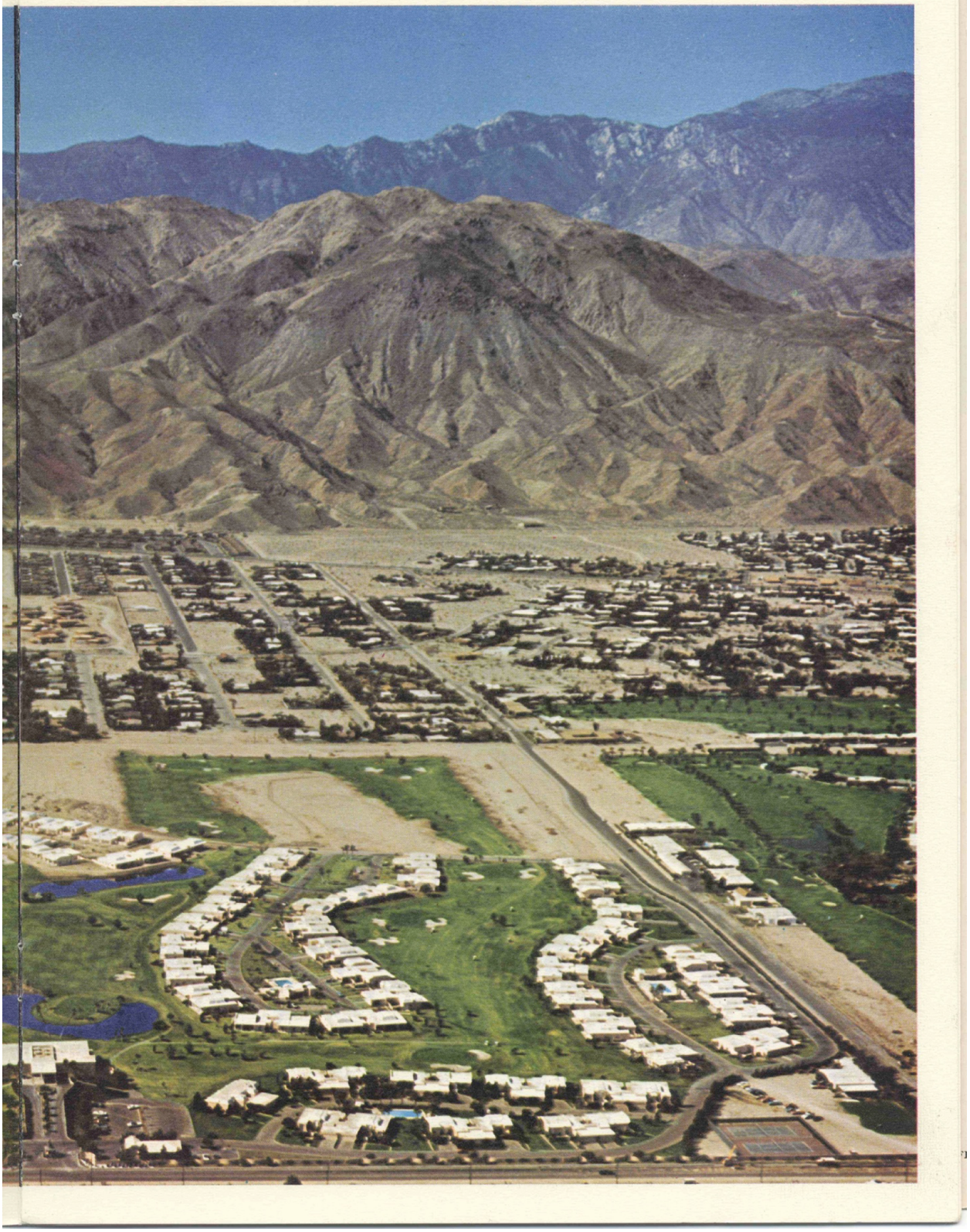
The likeness to Morocco is picked up in exotic accents throughout the Marrakesh Country Club development.

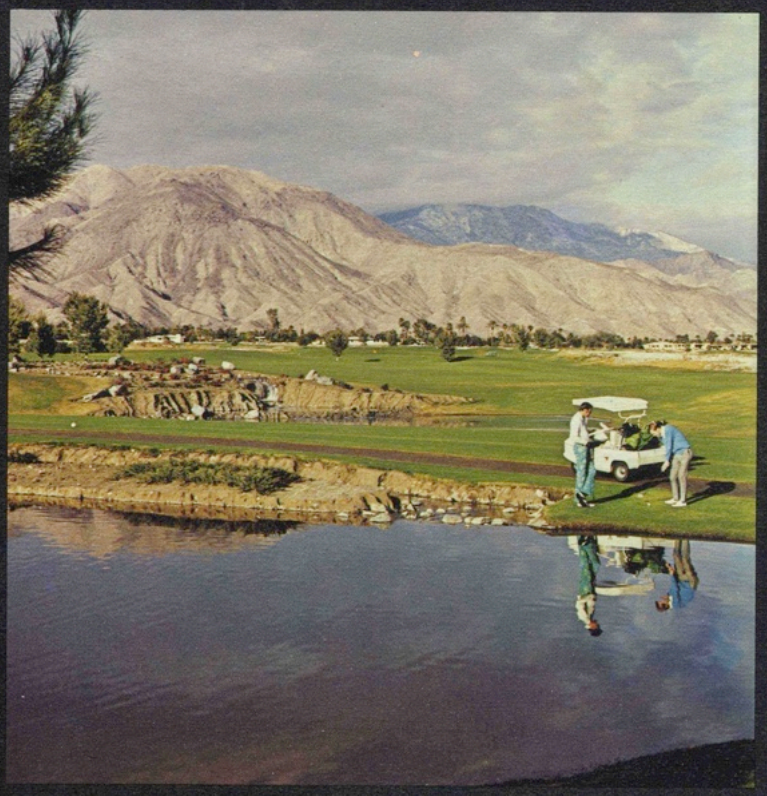
A minaret-capped gate house at the entrance to the grounds is flanked on each side by giant obelisks set dramatically atop a serpentine wall that encloses the development.

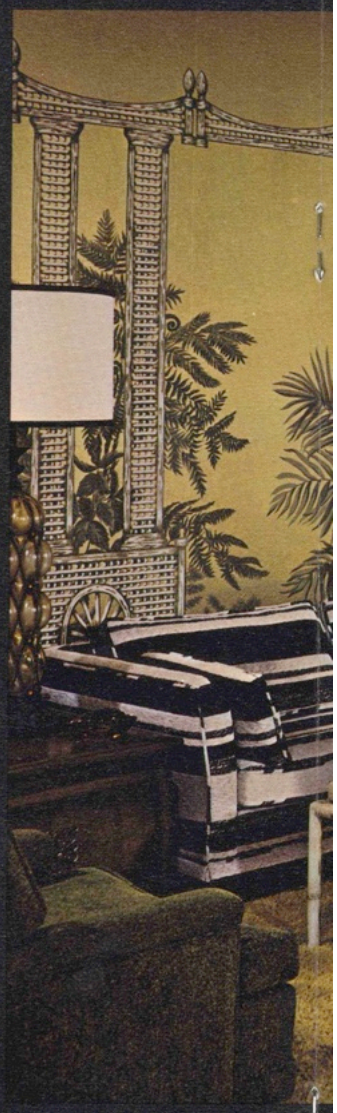
An additional sense of drama as one enters Marrakesh is the panoramic view of the majestic mountain ranges that surround the area.

Marrakesh wall colorings are unique and reminiscent of old Morocco's pink sun-baked brick. Olive trees flourishing along the golf course areas further emphasize the theme.





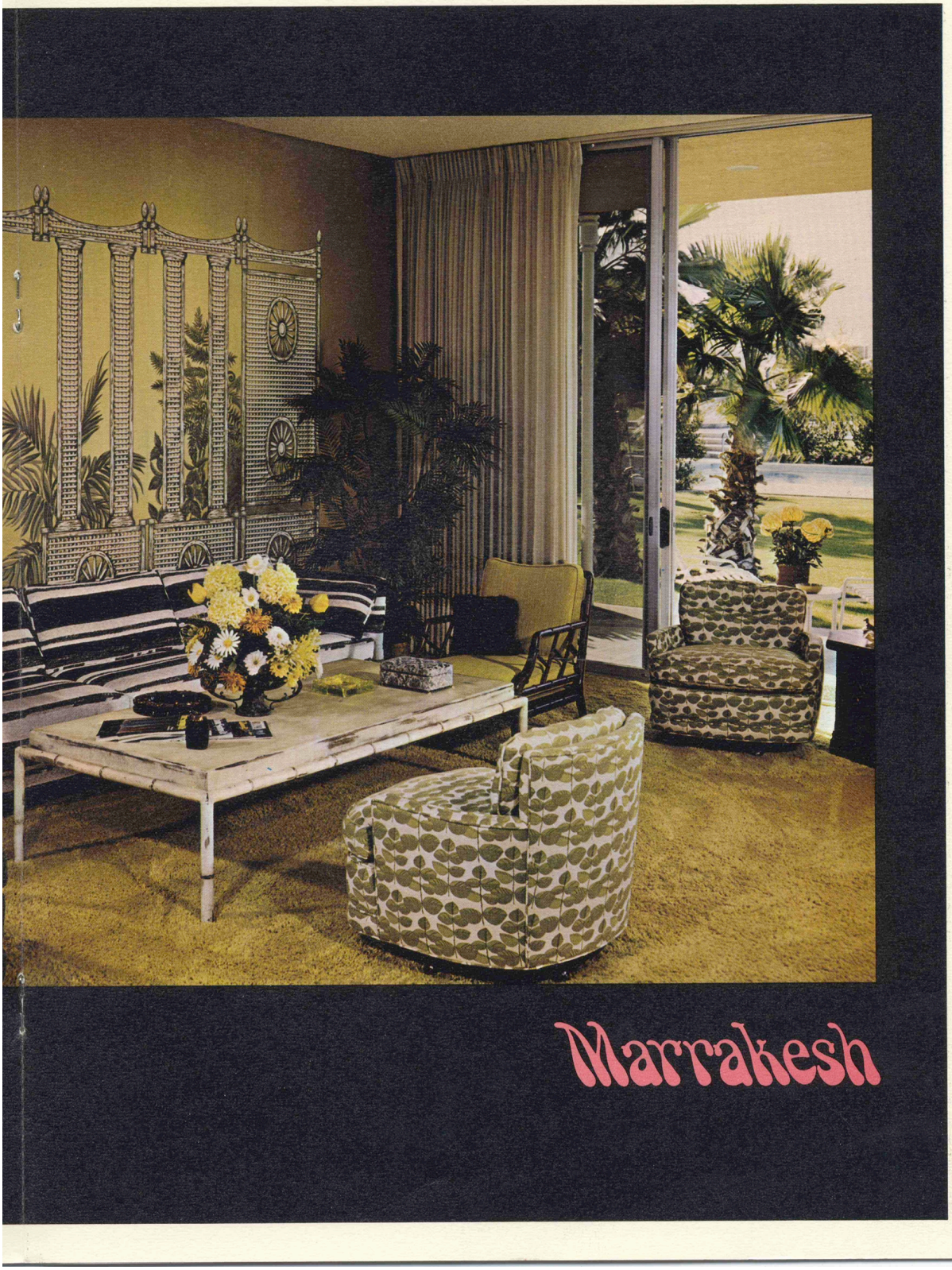




The Marrakesh project is the fruition of plans that had their tentative beginnings ten years ago, after Dawson had finished Eldorado and was looking for the perfect location for a new concept.

To congeal the ideas and develop the majestic type of project that Dawson insists upon, specific help was asked of Theodore Robinson, land planner and golf course architect.

Robinson is considered to be the most astute and advanced land planner and golf course architect in the country today. One of his highly successful plans here in the Desert was the spectacular Seven Lakes project.

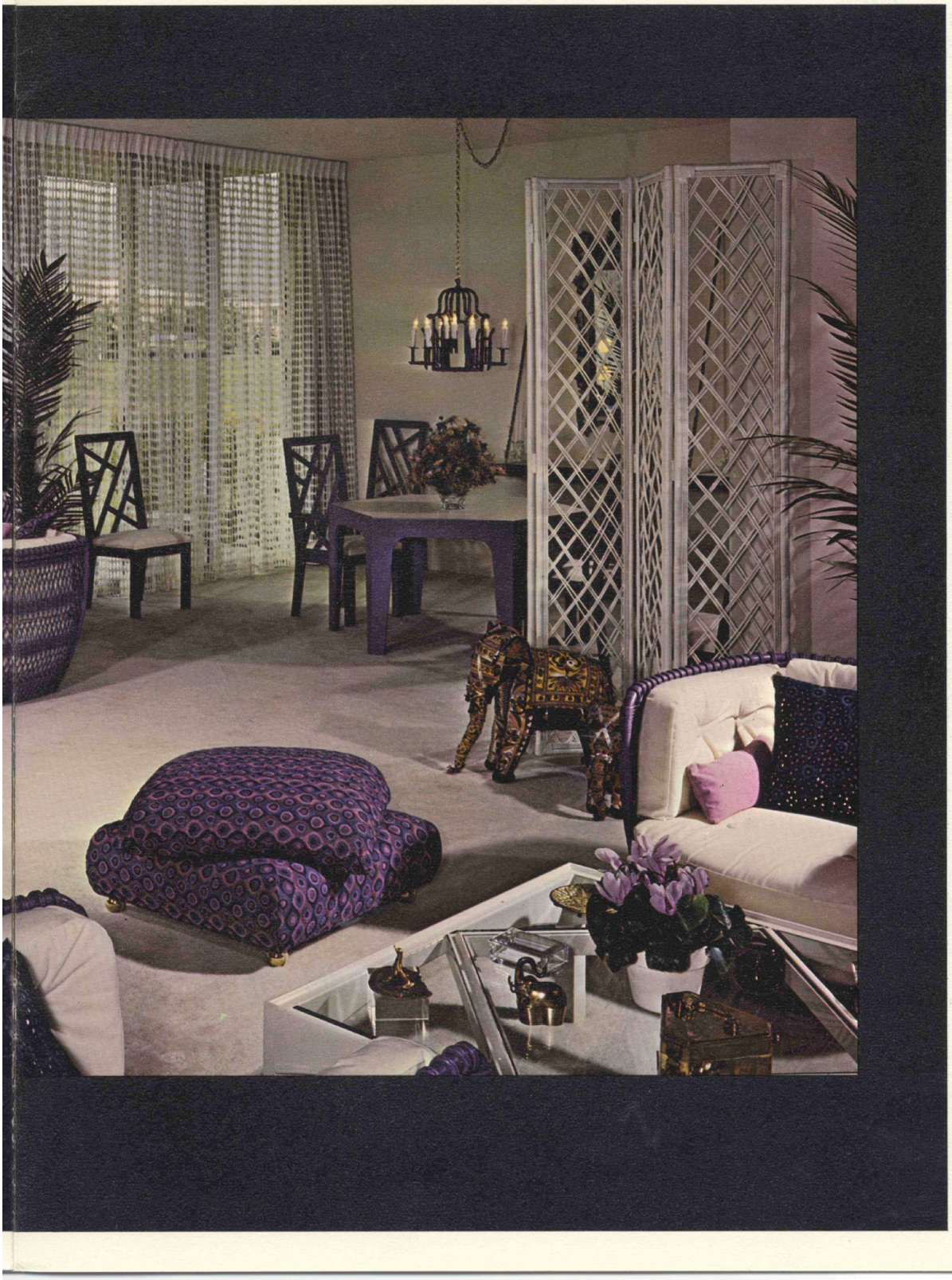

Marrakesh

The Marrakesh golf course is new in concept. Each hole has been designed for maximum interest and enjoyment but minimum physical exertion. Every type of club is needed for the great variety of shots that must be executed. Every hole faces one of the majestic mountain views.

The clubhouse has been designed for year-round operation, and emphasis is placed on social activities throughout all seasons of the year.

Marrakesh condominium units are of three different sizes, 1,800 feet up to 2,465 square feet, suitable in size as well as design to any individual preference. Features include high ceilings, walk-in closets, two-car garages completely private and enclosed with storage space and parking area for two golf carts.

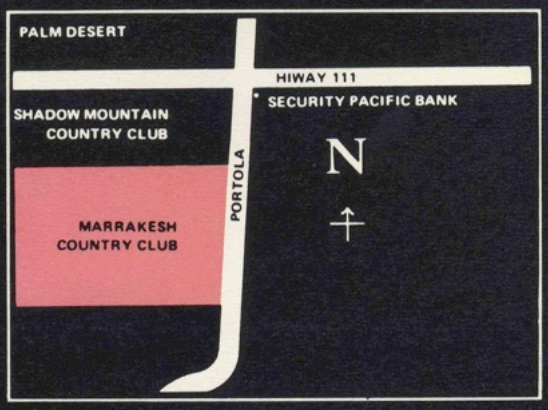
Marrakesh



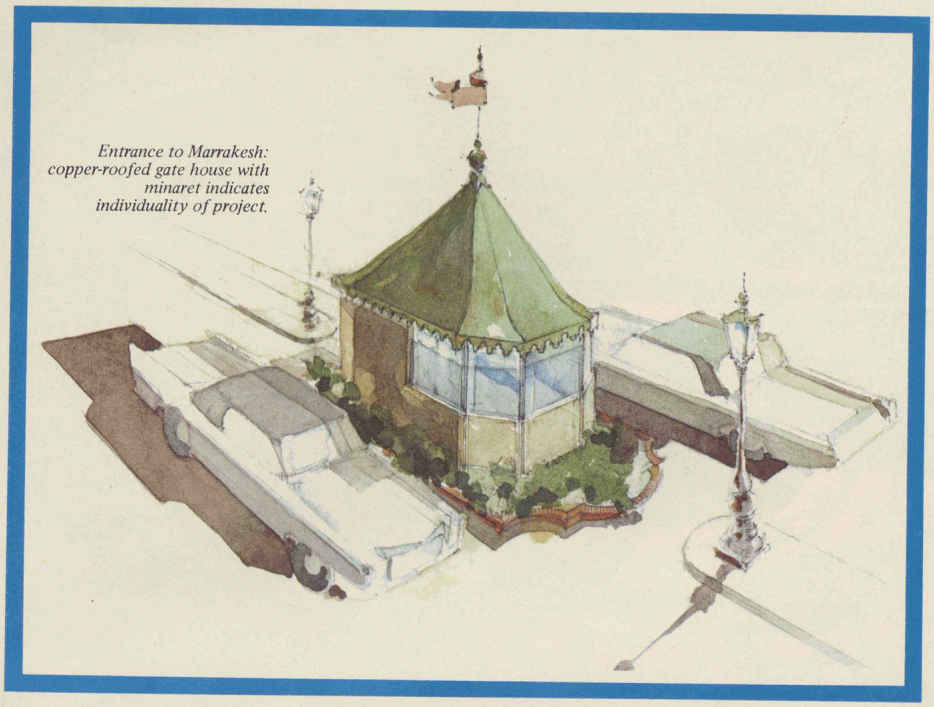
SPLIT LEVEL CLUBHOUSE

Marrakesh
Country Club

Requests for information
should be directed by mail to:
John W. Dawson Co. Inc.
Exclusive Sales Representative
P.O. Box 1126
Palm Desert, Calif. 92260
(714) 346-1158



Brochure #2: 1968
Originally published as a spread in *Palm Springs Life*, September 1968



Entrance to Marrakesh: copper-roofed gate house with minaret indicates individuality of project.

Introducing Marrakesh Country Club

Moroccan influence in new country club development

AN EXCITING new approach to desert development is evident in the new Marrakesh Country Club, a project conceived by John W. Dawson for Elisabeth Stewart's famous Haystack Mountain Ranch in Palm Desert.

A Moorish influence as an overlay to modern American architecture is basic to designs for the Morocco-inspired development, whose clubhouse and 5,000-yard, 18-hole golf course, with condominium residences around the perimeter of the fairways, is located on the 155 acres between Silver Spur Ranch on the south and Shadow Mountain Country Club on the north. *(continued)*

Marrakesh

There is an inherent similarity of the Palm Desert area to that of the ancient and majestic city of Marrakesh in Northwest Africa. The name for the new development was suggested separately to Dawson by Mrs. John Conte and Clifford Henderson. Both are residents of the Palm Desert area, and both are familiar with the Moroccan city.

The likeness to Morocco will be picked up in exotic accents throughout the Marrakesh Country Club development.

The split-level rooftop of the clubhouse will comprise a complex of horizontal planes pierced with occasional minarets. A minaret-capped gate house at the entrance to the grounds is flanked on each side by giant obelisks set dramatically atop a serpentine wall that encloses the entire development.

An additional sense of drama as one enters Marrakesh will be the view of an extensive, fast-moving path of water, seven feet in width, cascading its way from the distant clubhouse area, over a series of fifty-foot level expanses and four-foot drops. This unique concept for the entrance was partially inspired by Dawson's trips to Rome, Vienna and other European cities that are famous for their treatments of fountains and waterfalls.

Marrakesh wall colorings, reminiscent of old Morocco's pink, sun-baked brick, will be complemented by stark and striking black polished-wood paneling. Olive trees, to flourish along the golf course areas, will further emphasize the theme. *(continued)*

The Santa Rosa mountains are a perfect foil for the Marrakesh Country Club development. From the gate house entrance, through formal gardens highlighted by a long expanse of cascading water, to the elegant clubhouse and 18-hole golf course whose fairways will be enhanced by condominium units, Marrakesh tastefully reflects Morrocan influence.

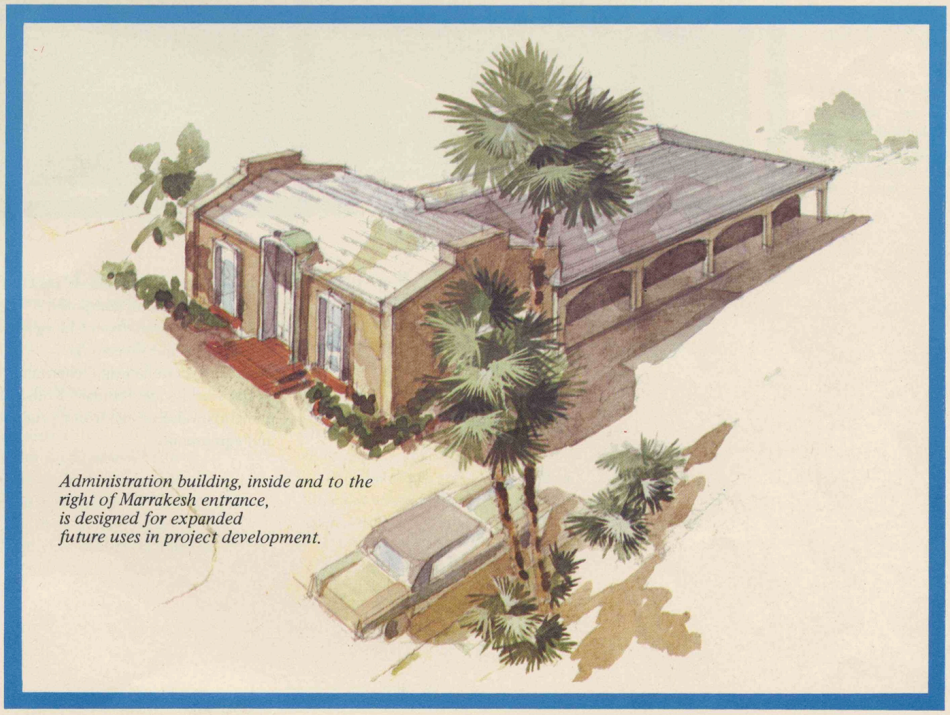
Marrakesh

THE MARRAKESH project is the fruition of plans that had their tentative beginnings ten years ago, when Elisabeth Stewart met with John Dawson at Eldorado Country Club to discuss the future of the Haystack Ranch property.

Elisabeth Stewart, former owner of Catalina Inc., had purchased the 155 acres in February of 1955. The Stewart children – Elisabeth, David H. Stewart II and Edgar N. Stewart Jr. – had fondly named the acreage "Mother's Rock Ranch". In terms of its future usage, they considered a glorified dude ranch or club.

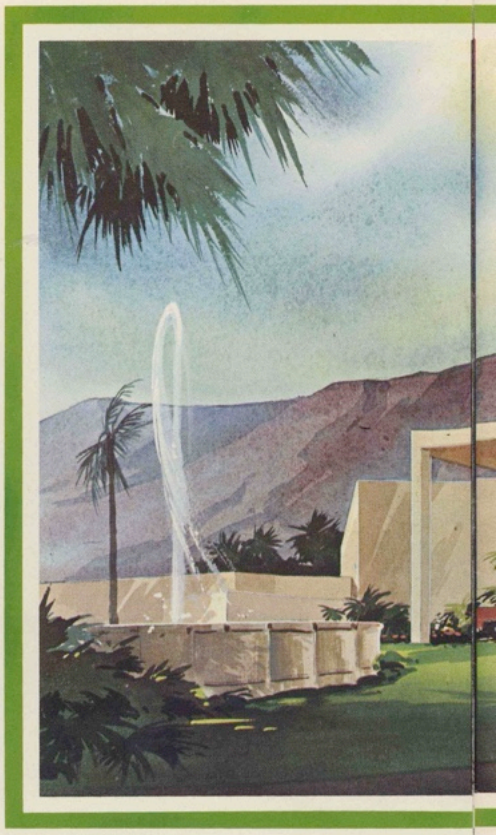
In her early conversation with Dawson, Miss Stewart felt that he was the one man who would accomplish something as close to perfection as would be humanly possible in the development of the ranch. The fact that they discussed the matter at Eldorado Country Club only emphasized her conviction, for Dawson had been instrumental in bringing this elegant club into being and, prior to then and to the subsequent developing of his Seven Lakes Country Club in Palm Springs, had been the prime mover in the developing of Thunderbird Country Club. *(continued)*

Unique roof stylings of Marrakesh condominium units, along the perimeter of the 18-hole golf course, incorporate Moroccan influence.



Administration building, inside and to the right of Marrakesh entrance, is designed for expanded future uses in project development.

Marrakesh



In developing Marrakesh, Dawson heads a corporation composed chiefly of investors from Chicago and Canada. A major investor is John Huarisa of Chicago, chairman of the world-wide Standard Kollsman Co., a manufacturer of electronic products and equipment.

In contrast to Moroccan-pink walls of clubhouse are pale blue light panels, elegant hand-carved door.

TO CONGEAL the ideas and develop the majestic type of project that Dawson and Miss Stewart insist upon, specific help was asked of Theodore Robinson, land planner and golf course architect, and the John Woolf – Robert Koch architectural firm of Beverly Hills.

Robinson is considered to be the most astute and advanced land planner and golf course architect in the country today. One of his highly successful plans is the spectacular Seven Lakes project.

The John Woolf – Robert Koch firm has designed a great many of the finest residences in Southern California. With their associate, Karl Hammerschmidt, they have expressed the exquisite taste and vision that is necessary to making Marrakesh completely outstanding and unique.

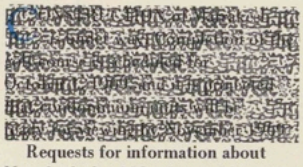
The Marrakesh golf course will be the most advanced design in the country.

(continued)

Each hole will be designed for maximum interest and enjoyment but minimum physical exertion. Every type of club will be needed for the great variety of shots that will have to be executed. The experience and knowledge of John Dawson, a former amateur golf champion, are contributing factors to proper design.

The clubhouse has been designed for year-round operation, and emphasis will be placed on social activities throughout all seasons of the year.

Marrakesh condominium units will be of four different sizes, from 1,595 square feet up to 2,465 square feet, suitable in size as well as in design to any individual preference. Features will include high ceilings, walk-in closets, two-car attached garages with storage space and parking area for two golf carts.

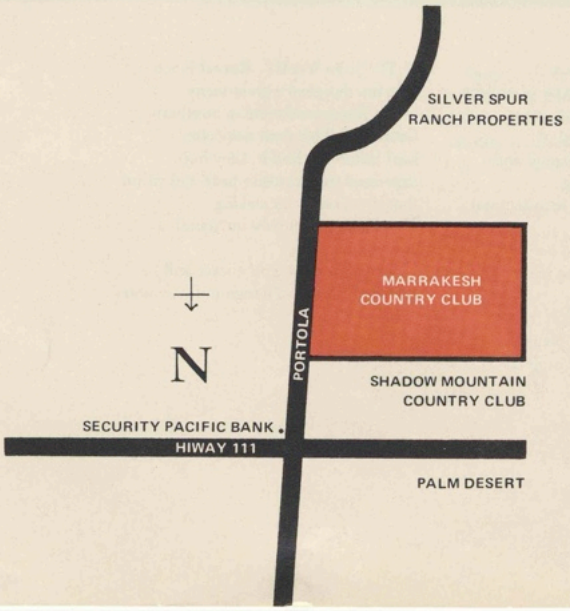


Requests for information about Marrakesh should be directed by mail to: John W. Dawson, P.O. Box 1143, Palm Desert, California, or phone (714) 346-1158.

The Palm Desert area, contoured along the south by the Santa Rosa Mountains, already can lay claim to such attractions as an array of plush country clubs – Eldorado, Indian Wells, Desert Air – elegant estates (outstandingly, that of *Philadelphia Inquirer* publisher Walter Annenberg, which includes a private, 18-hole golf course), the beautifully-designed and efficiently-staffed College of the Desert, a polo club and the proposed Eisenhower Medical Center.

The area now is enhanced by Marrakesh, magic carpet to modern-day pleasure in a setting reflecting a sun-drenched city of exotic influence.

Marrakesh



Appendix C: Parcel Information

GOLF COURSE AND COMMON AREAS

APN	ADDRESS	DESCRIPTION	SUBDIVISION
630420001	47001 PORTOLA AVE	GOLF COURSE	N/A
630420002	47001 PORTOLA AVE	GOLF COURSE	N/A
630420003	47001 PORTOLA AVE	GOLF COURSE	N/A
630420004	47001 PORTOLA AVE	GOLF COURSE	N/A
630420005	47001 PORTOLA AVE	GOLF COURSE	N/A
630170017	N/A	AREA 1 (COMMON)	N/A
630210027	N/A	AREA 2 (COMMON)	N/A
630260039	N/A	AREA 3 (COMMON)	N/A
630280033	N/A	AREA 4 (COMMON)	N/A
630291034	N/A	AREA 5 (COMMON)	N/A
630292037	N/A	AREA 6 (COMMON)	N/A
630320039	N/A	AREA 7 (COMMON)	N/A
630340023	N/A	AREA 8 (COMMON)	N/A
630360036	N/A	AREA 9 (COMMON)	N/A
630360035	N/A	AREA 10 (COMMON)	N/A
630390035	N/A	AREA 11 (COMMON)	N/A
630400045	N/A	AREA 12 (COMMON)	N/A
630400019	N/A	AREA 13 (COMMON)	N/A
630410027	N/A	AREA 14 (COMMON)	N/A

CONDOMINIUMS

364 parcels total, organized by subdivision/tract

APN	ADDRESS	PLAN TYPE	ADDRESS
630210024	47495 MARRAKESH DR	A	TR 3733
630210023	47493 MARRAKESH DR	A	TR 3733
630210020	47487 MARRAKESH DR	B	TR 3733
630210019	47485 MARRAKESH DR	B	TR 3733
630210016	47479 MARRAKESH DR	B	TR 3733
630210015	47477 MARRAKESH DR	B	TR 3733
630210003	47487 TANGIER DR	B	TR 3733
630210004	47485 TANGIER DR	B	TR 3733
630210007	47479 TANGIER DR	B	TR 3733
630210008	47477 TANGIER DR	B	TR 3733
630210010	47473 TANGIER DR	C	TR 3733
630210013	47467 TANGIER DR	C	TR 3733
630210014	47465 TANGIER DR	C	TR 3733
630210009	47475 TANGIER DR	C	TR 3733
630210026	47491 MARRAKESH DR	D	TR 3733
630210001	47491 TANGIER DR	D	TR 3733
630210002	47489 TANGIER DR	D	TR 3733
630210021	47489 MARRAKESH DR	D	TR 3733
630210018	47483 MARRAKESH DR	D	TR 3733
630210017	47481 MARRAKESH DR	D	TR 3733
630210011	47471 TANGIER DR	D	TR 3733
630210012	47469 TANGIER DR	D	TR 3733
630210005	47483 TANGIER DR	D	TR 3733
630210006	47481 TANGIER DR	D	TR 3733

APN	ADDRESS	PLAN TYPE	ADDRESS
630170010	47011 ARCADIA LN	A	TR 3837
630170009	47015 ARCADIA LN	A	TR 3837
630170013	47025 MARRAKESH DR	B	TR 3837
630170014	47029 MARRAKESH DR	B	TR 3837
630170003	47041 ARCADIA LN	B	TR 3837
630170004	47039 ARCADIA LN	B	TR 3837
630170007	47021 ARCADIA LN	B	TR 3837
630170008	47019 ARCADIA LN	B	TR 3837
630170015	47035 MARRAKESH DR	C	TR 3837
630170016	47037 MARRAKESH DR	C	TR 3837
630170005	47033 ARCADIA LN	C	TR 3837
630170006	47031 ARCADIA LN	C	TR 3837
630170001	47045 ARCADIA LN	D	TR 3837
630170011	47013 MARRAKESH DR	D	TR 3837
630170012	47017 MARRAKESH DR	D	TR 3837
630170002	47043 ARCADIA LN	D	TR 3837
630260017	47438 RABAT DR	A	TR 3957
630260013	47446 RABAT DR	A	TR 3957
630260014	47444 RABAT DR	A	TR 3957
630260018	47436 RABAT DR	A	TR 3957
630260025	47422 RABAT DR	A	TR 3957
630260026	47420 RABAT DR	A	TR 3957
630260001	47470 MAROC CIR	B	TR 3957
630260002	47468 MAROC CIR	B	TR 3957
630260011	47447 MAROC CIR	B	TR 3957
630260012	47445 MAROC CIR	B	TR 3957
630260023	47426 RABAT DR	B	TR 3957

APN	ADDRESS	PLAN TYPE	ADDRESS
630260024	47424 RABAT DR	B	TR 3957
630260036	47410 MARRAKESH DR	B	TR 3957
630260035	47408 MARRAKESH DR	B	TR 3957
630260034	47406 MARRAKESH DR	B	TR 3957
630260033	47404 MARRAKESH DR	B	TR 3957
630260029	47403 MEDINA DR	B	TR 3957
630260030	47401 MEDINA DR	B	TR 3957
630260007	47455 MAROC CIR	B	TR 3957
630260008	47453 MAROC CIR	B	TR 3957
630260010	47449 MAROC CIR	C	TR 3957
630260015	47442 RABAT DR	C	TR 3957
630260016	47440 RABAT DR	C	TR 3957
630260038	47414 MARRAKESH DR	C	TR 3957
630260037	47412 MARRAKESH DR	C	TR 3957
630260027	47407 MEDINA DR	C	TR 3957
630260028	47405 MEDINA DR	C	TR 3957
630260009	47451 MAROC CIR	C	TR 3957
630260003	47466 MAROC CIR	D	TR 3957
630260019	47434 RABAT DR	D	TR 3957
630260020	47432 RABAT DR	D	TR 3957
630260021	47430 RABAT DR	D	TR 3957
630260022	47428 RABAT DR	D	TR 3957
630260032	47402 MARRAKESH DR	D	TR 3957
630260031	47400 MARRAKESH DR	D	TR 3957
630260004	47464 MAROC CIR	D	TR 3957
630260005	47459 MAROC CIR	D	TR 3957
630260006	47457 MAROC CIR	D	TR 3957

APN	ADDRESS	PLAN TYPE	ADDRESS
630280003	47468 E MEDINA DR	B	TR 4125
630280029	47436 W MEDINA DR	B	TR 4125
630280030	47434 W MEDINA DR	B	TR 4125
630280025	47415 W MEDINA DR	B	TR 4125
630280026	47413 W MEDINA DR	B	TR 4125
630280004	47466 E MEDINA DR	B	TR 4125
630280007	47460 E MEDINA DR	B	TR 4125
630280008	47458 E MEDINA DR	B	TR 4125
630280001	47472 E MEDINA DR	C	TR 4125
630280002	47470 E MEDINA DR	C	TR 4125
630280017	47431 W MEDINA DR	C	TR 4125
630280018	47429 W MEDINA DR	C	TR 4125
630280021	47423 W MEDINA DR	C	TR 4125
630280022	47421 W MEDINA DR	C	TR 4125
630280010	47454 E MEDINA DR	D	TR 4125
630280011	47452 E MEDINA DR	D	TR 4125
630280012	47450 E MEDINA DR	D	TR 4125
630280013	47448 E MEDINA DR	D	TR 4125
630280014	47446 E MEDINA DR	D	TR 4125
630280027	47440 W MEDINA DR	D	TR 4125
630280028	47438 W MEDINA DR	D	TR 4125
630280015	47435 W MEDINA DR	D	TR 4125
630280016	47433 W MEDINA DR	D	TR 4125
630280031	47432 W MEDINA DR	D	TR 4125
630280032	47430 W MEDINA DR	D	TR 4125
630280019	47427 W MEDINA DR	D	TR 4125
630280020	47425 W MEDINA DR	D	TR 4125

APN	ADDRESS	PLAN TYPE	ADDRESS
630280023	47419 W MEDINA DR	D	TR 4125
630280024	47417 W MEDINA DR	D	TR 4125
630280005	47464 E MEDINA DR	D	TR 4125
630280006	47462 E MEDINA DR	D	TR 4125
630280009	47456 E MEDINA DR	D	TR 4125
630291010	47049 KASBAH DR	B	TR 4273
630291015	47071 KASBAH DR	B	TR 4273
630291016	47073 KASBAH DR	B	TR 4273
630291021	47103 MARRAKESH DR	B	TR 4273
630291022	47105 MARRAKESH DR	B	TR 4273
630291025	47113 MARRAKESH DR	B	TR 4273
630291026	47115 MARRAKESH DR	B	TR 4273
630291009	47047 KASBAH DR	B	TR 4273
630291001	47051 MARRAKESH DR	C	TR 4273
630291028	47053 MARRAKESH DR	C	TR 4273
630291032	47107 MARRAKESH DR	C	TR 4273
630291024	47109 MARRAKESH DR	C	TR 4273
630291007	47085 MARRAKESH DR	C	TR 4273
630291008	47087 MARRAKESH DR	C	TR 4273
630291011	47055 KASBAH DR	D	TR 4273
630291012	47057 KASBAH DR	D	TR 4273
630291030	47063 KASBAH DR	D	TR 4273
630291014	47065 KASBAH DR	D	TR 4273
630291031	47081 KASBAH DR	D	TR 4273
630291018	47083 KASBAH DR	D	TR 4273
630291019	47093 KASBAH DR	D	TR 4273
630291033	47095 KASBAH DR	D	TR 4273

APN	ADDRESS	PLAN TYPE	ADDRESS
630291003	47059 MARRAKESH DR	D	TR 4273
630291004	47061 MARRAKESH DR	D	TR 4273
630291005	47075 MARRAKESH DR	D	TR 4273
630291029	47077 MARRAKESH DR	D	TR 4273
630292015	47152 EL MENARA CIR	B	TR 4274
630292016	47154 EL MENARA CIR	B	TR 4274
630292025	47147 EL MENARA CIR	B	TR 4274
630292026	47145 EL MENARA CIR	B	TR 4274
630292033	47127 EL MENARA CIR	B	TR 4274
630292034	47125 EL MENARA CIR	B	TR 4274
630292007	47136 EL MENARA CIR	B	TR 4274
630292008	47138 EL MENARA CIR	B	TR 4274
630292038	47131 EL MENARA CIR	C	TR 4274
630292013	47148 EL MENARA CIR	C	TR 4274
630292014	47150 EL MENARA CIR	C	TR 4274
630292019	47159 EL MENARA CIR	C	TR 4274
630292020	47157 EL MENARA CIR	C	TR 4274
630292003	47128 EL MENARA CIR	C	TR 4274
630292031	47133 EL MENARA CIR	C	TR 4274
630292004	47130 E EL MENARA CIR	C	TR 4274
630292001	47124 EL MENARA CIR	D	TR 4274
630292010	47142 EL MENARA CIR	D	TR 4274
630292011	47144 EL MENARA CIR	D	TR 4274
630292012	47146 EL MENARA CIR	D	TR 4274
630292017	47156 EL MENARA CIR	D	TR 4274
630292018	47158 EL MENARA CIR	D	TR 4274
630292002	47126 EL MENARA CIR	D	TR 4274

APN	ADDRESS	PLAN TYPE	ADDRESS
630292021	47155 EL MENARA CIR	D	TR 4274
630292022	47153 EL MENARA CIR	D	TR 4274
630292023	47151 EL MENARA CIR	D	TR 4274
630292024	47149 EL MENARA CIR	D	TR 4274
630292027	47143 EL MENARA CIR	D	TR 4274
630292028	47141 EL MENARA CIR	D	TR 4274
630292029	47137 EL MENARA CIR	D	TR 4274
630292030	47135 EL MENARA CIR	D	TR 4274
630292035	47123 EL MENARA CIR	D	TR 4274
630292036	47121 EL MENARA CIR	D	TR 4274
630292005	47132 EL MENARA CIR	D	TR 4274
630292006	47134 EL MENARA CIR	D	TR 4274
630292009	47140 EL MENARA CIR	D	TR 4274
630320001	47170 EL AGADIR CIR	B	TR 4749
630320011	47194 EL AGADIR CIR	B	TR 4749
630320012	47196 EL AGADIR CIR	B	TR 4749
630320017	47209 EL AGADIR CIR	B	TR 4749
630320018	47207 EL AGADIR CIR	B	TR 4749
630320002	47172 EL AGADIR CIR	B	TR 4749
630320025	47193 EL AGADIR CIR	B	TR 4749
630320026	47212 MARRAKESH DR	B	TR 4749
630320027	47189 EL AGADIR CIR	B	TR 4749
630320028	47187 EL AGADIR CIR	B	TR 4749
630320031	47181 EL AGADIR CIR	B	TR 4749
630320032	47179 EL AGADIR CIR	B	TR 4749
630320015	47202 EL AGADIR CIR	C	TR 4749
630320016	47204 EL AGADIR CIR	C	TR 4749

APN	ADDRESS	PLAN TYPE	ADDRESS
630320019	47205 EL AGADIR CIR	C	TR 4749
630320020	47203 EL AGADIR CIR	C	TR 4749
630320023	47197 EL AGADIR CIR	C	TR 4749
630320024	47195 EL AGADIR CIR	C	TR 4749
630320035	47173 EL AGADIR CIR	C	TR 4749
630320036	47171 EL AGADIR CIR	C	TR 4749
630320005	47178 EL AGADIR CIR	C	TR 4749
630320006	47180 EL AGADIR CIR	C	TR 4749
630320010	47188 EL AGADIR CIR	D	TR 4749
630320013	47198 EL AGADIR CIR	D	TR 4749
630320014	47200 EL AGADIR CIR	D	TR 4749
630320021	47201 EL AGADIR CIR	D	TR 4749
630320022	47199 EL AGADIR CIR	D	TR 4749
630320029	47185 EL AGADIR CIR	D	TR 4749
630320003	47174 EL AGADIR CIR	D	TR 4749
630320030	47183 EL AGADIR CIR	D	TR 4749
630320033	47177 EL AGADIR CIR	D	TR 4749
630320034	47175 EL AGADIR CIR	D	TR 4749
630320037	47190 EL AGADIR CIR	D	TR 4749
630320038	47192 EL AGADIR CIR	D	TR 4749
630320004	47176 EL AGADIR CIR	D	TR 4749
630320007	47182 EL AGADIR CIR	D	TR 4749
630320008	47184 EL AGADIR CIR	D	TR 4749
630320009	47186 EL AGADIR CIR	D	TR 4749
630340001	47120 EL MENARA CIR	B	TR 5445S
630340011	47090 EL MENARA CIR	B	TR 5445S
630340012	47088 EL MENARA CIR	B	TR 5445S

APN	ADDRESS	PLAN TYPE	ADDRESS
630340015	47099 EL MINARA CIR	B	TR 5445S
630340016	47101 EL MENARA CIR	B	TR 5445S
630340002	47118 EL MENARA CIR	B	TR 5445S
630340021	47115 EL MENARA CIR	B	TR 5445S
630340022	47117 EL MENARA CIR	B	TR 5445S
630340005	47108 EL MENARA CIR	B	TR 5445S
630340006	47106 EL MENARA CIR	B	TR 5445S
630340010	47094 EL MENARA CIR	C	TR 5445S
630340013	47093 EL MENARA CIR	C	TR 5445S
630340014	47095 EL MENARA CIR	C	TR 5445S
630340019	47109 EL MENARA CIR	C	TR 5445S
630340020	47111 EL MENARA CIR	C	TR 5445S
630340009	47096 EL MENARA CIR	C	TR 5445S
630340017	47103 EL MENARA CIR	D	TR 5445S
630340018	47105 EL MENARA CIR	D	TR 5445S
630340003	47114 EL MENARA CIR	D	TR 5445S
630340004	47112 EL MENARA CIR	D	TR 5445S
630340007	47102 EL MENARA CIR	D	TR 5445S
630340008	47100 EL MENARA CIR	D	TR 5445S
630360013	47327 N ABDEL CIR	B	TR 5904
630360014	47329 N ABDEL CIR	B	TR 5904
630360021	47368 AVENUE JADIDA	B	TR 5904
630360022	47370 AVENUE JADIDA	B	TR 5904
630360027	47390 AVENUE JADIDA	B	TR 5904
630360028	47392 AVENUE JADIDA	B	TR 5904
630360003	47306 N ABDEL CIR	B	TR 5904
630360031	47374 MARRAKESH DR	B	TR 5904

APN	ADDRESS	PLAN TYPE	ADDRESS
630360032	47372 MARRAKESH DR	B	TR 5904
630360004	47308 N ABDEL CIR	B	TR 5904
630360007	47314 N ABDEL CIR	B	TR 5904
630360008	47316 N ABDEL CIR	B	TR 5904
630360001	47302 N ABDEL CIR	C	TR 5904
630360011	47323 N ABDEL CIR	C	TR 5904
630360012	47325 N ABDEL CIR	C	TR 5904
630360015	47331 N ABDEL CIR	C	TR 5904
630360016	47333 S ABDEL CIR	C	TR 5904
630360002	47304 N ABDEL CIR	C	TR 5904
630360025	47382 AVENUE JADIDA	C	TR 5904
630360026	47384 AVENUE JADIDA	C	TR 5904
630360029	47388 MARRAKESH DR	C	TR 5904
630360030	47386 MARRAKESH DR	C	TR 5904
630360033	47366 MARRAKESH DR	C	TR 5904
630360034	47364 MARRAKESH DR	C	TR 5904
630360010	47320 N ABDEL CIR	D	TR 5904
630360017	47330 N MARRAKESH DR	D	TR 5904
630360018	47328 MARRAKESH DR	D	TR 5904
630360019	47360 AVENUE JADIDA	D	TR 5904
630360020	47362 AVENUE JADIDA	D	TR 5904
630360023	47376 AVENUE JADIDA	D	TR 5904
630360024	47380 AVENUE JADIDA	D	TR 5904
630360005	47310 N ABDEL CIR	D	TR 5904
630360006	47312 ABDEL CIR	D	TR 5904
630360009	47318 N ABDEL CIR	D	TR 5904
630390017	46930 AMIR DR	B	TR 6229-1

APN	ADDRESS	PLAN TYPE	ADDRESS
630390018	46920 AMIR DR	B	TR 6229-1
630390021	73581 MALABATA DR	B	TR 6229-1
630390022	73587 MALABATA DR	B	TR 6229-1
630390003	73561 MINZAH WAY	B	TR 6229-1
630390031	46860 AMIR DR	B	TR 6229-1
630390032	46850 AMIR DR	B	TR 6229-1
630390004	73567 MINZAH WAY	B	TR 6229-1
630390007	73591 MINZAH WAY	B	TR 6229-1
630390008	73597 MINZAH WAY	B	TR 6229-1
630390011	46950 SOMIA CT	C	TR 6229-1
630390012	46940 SOMIA CT	C	TR 6229-1
630390025	73586 MALABATA DR	C	TR 6229-1
630390026	73580 MALABATA DR	C	TR 6229-1
630390029	73556 MALABATA DR	C	TR 6229-1
630390030	73550 MALABATA DR	C	TR 6229-1
630390005	73571 MINZAH WAY	C	TR 6229-1
630390006	73577 MINZAH WAY	C	TR 6229-1
630390001	73541 MINZAH WAY	D	TR 6229-1
630390010	73580 MINZAH WAY	D	TR 6229-1
630390013	73566 MINZAH WAY	D	TR 6229-1
630390014	73560 MINZAH WAY	D	TR 6229-1
630390015	46960 AMIR DR	D	TR 6229-1
630390016	46950 AMIR DR	D	TR 6229-1
630390002	73547 MINZAH WAY	D	TR 6229-1
630390023	73596 MALABATA DR	D	TR 6229-1
630390024	73590 MALABATA DR	D	TR 6229-1
630390027	73576 MALABATA DR	D	TR 6229-1

APN	ADDRESS	PLAN TYPE	ADDRESS
630390028	73570 MALABATA DR	D	TR 6229-1
630390009	73586 MINZAH WAY	D	TR 6229-1
630400010	73579 EL HASSON CIR	B	TR 6229-2
630400017	73595 EL HASSON CIR	B	TR 6229-2
630400018	73597 EL HASSON CIR	B	TR 6229-2
630400009	73577 EL HASSON CIR	B	TR 6229-2
630400011	73583 El HASSON CIR	C	TR-6229-2
630400012	73583 EL HASSON CIR	C	TR 6229-2
630400015	73591 EL HASSON CIR	C	TR 6229-2
630400016	73593 EL HASSON CIR	C	TR 6229-2
630400005	73570 EL HASSON CIR	C	TR 6229-2
630400006	73572 EL HASSON CIR	C	TR 6229-2
630400001	73596 EL HASSON CIR	D	TR 6229-2
630400013	73587 EL HASSON CIR	D	TR 6229-2
630400014	73589 EL HASSON CIR	D	TR 6229-2
630400002	73594 EL HASSON CIR	D	TR 6229-2
630400003	73571 EL HASSON CIR	D	TR 6229-2
630400004	73573 EL HASSON CIR	D	TR 6229-2
630400007	73574 EL HASSON CIR	D	TR 6229-2
630400008	73576 EL HASSON CIR	D	TR 6229-2
630400021	47050 AMIR DR	B	TR 6229-3
630400031	47310 AMIR DR	B	TR 6229-3
630400032	47340 AMIR DR	B	TR 6229-3
630400022	47060 AMIR DR	B	TR 6229-3
630400043	73590 AMIR DR	B	TR 6229-3
630400044	73596 AMIR DR	B	TR 6229-3
630400027	47200 AMIR DR	B	TR 6229-3

APN	ADDRESS	PLAN TYPE	ADDRESS
630400028	47220 AMIR DR	B	TR 6229-3
630400030	47280 AMIR DR	C	TR 6229-3
630400041	73580 AMIR DR	C	TR 6229-3
630400042	73586 AMIR DR	C	TR 6229-3
630400025	47130 AMIR DR	C	TR 6229-3
630400026	47160 AMIR DR	C	TR 6229-3
630400029	47260 AMIR DR	C	TR 6229-3
630400033	47360 AMIR DR	D	TR 6229-3
630400034	47390 AMIR DR	D	TR 6229-3
630400035	47420 AMIR DR	D	TR 6229-3
630400036	47460 AMIR DR	D	TR 6229-3
630400037	73560 AMIR DR	D	TR 6229-3
630400038	73566 AMIR DR	D	TR 6229-3
630400039	73570 AMIR DR	D	TR 6229-3
630400040	73576 AMIR DR	D	TR 6229-3
630400023	47080 AMIR DR	D	TR 6229-3
630400024	47090 AMIR DR	D	TR 6229-3
630410021	73719 AMIR DR	B	TR 9129
630410022	73729 AMIR DR	B	TR 9129
630410025	73759 AMIR DR	B	TR 9129
630410026	73769 AMIR DR	B	TR 9129
630410005	46760 AMIR DR	B	TR 9129
630410006	46750 AMIR DR	B	TR 9129
630410017	73649 AMIR DR	C	TR 9129
630410018	73669 AMIR DR	C	TR 9129
630410023	73739 AMIR DR	C	TR 9129
630410024	73749 AMIR DR	C	TR 9129

APN	ADDRESS	PLAN TYPE	ADDRESS
630410003	46800 AMIR DR	C	TR 9129
630410004	46790 AMIR DR	C	TR 9129
630410007	46730 AMIR DR	C	TR 9129
630410008	46720 AMIR DR	C	TR 9129
630410001	46840 AMIR DR	D	TR 9129
630410010	46680 AMIR DR	D	TR 9129
630410011	46650 AMIR DR	D	TR 9129
630410012	46640 AMIR DR	D	TR 9129
630410013	73569 AMIR DR	D	TR 9129
630410014	73589 AMIR DR	D	TR 9129
630410015	73609 AMIR DR	D	TR 9129
630410016	73629 AMIR DR	D	TR 9129
630410019	73689 AMIR DR	D	TR 9129
630410002	46830 AMIR DR	D	TR 9129
630410020	73709 AMIR DR	D	TR 9129
630410009	46690 AMIR DR	D	TR 9129